



DEADWOOD

DOWNTOWN DESIGN GUIDELINES

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DEADWOOD, SOUTH DAKOTA

Design Guidelines For Use in the Downtown Historic District

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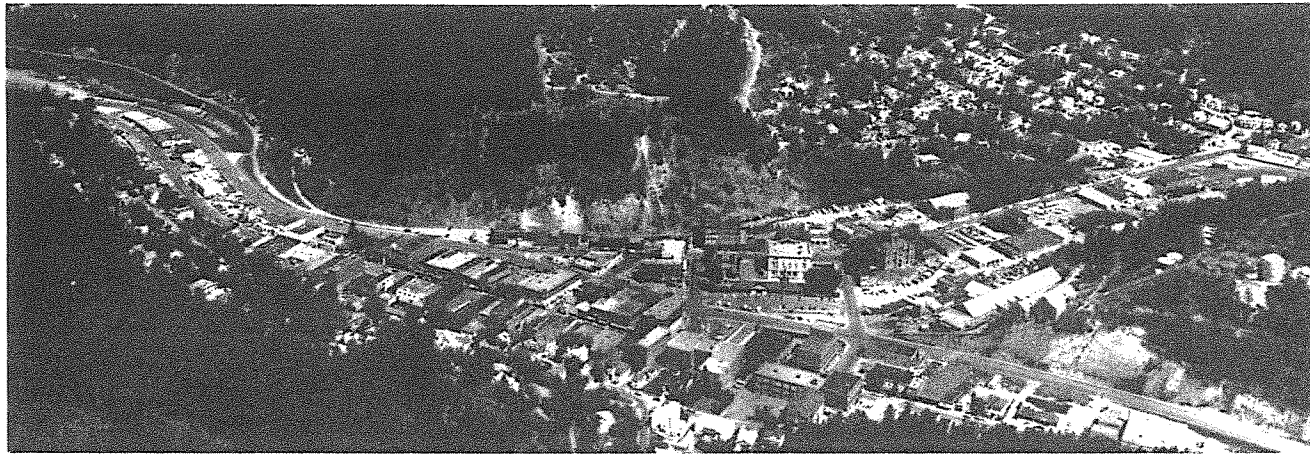
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INTRODUCTION

In November of 1989, Deadwood, South Dakota instituted limited gaming — something no other modern community had previously tried. The ensuing building boom had many of the characteristics of a 20th century gold rush, which threatened the very historic resources whose protection gaming revenues were meant to ensure. As part of a comprehensive effort to control the many impacts resulting from gaming, these design guidelines have been developed to help evaluate the appropriateness of alterations in the Downtown Historic District. The guidelines are meant to be used by the Historic District Commission in their deliberations regarding development proposals that they must review. Of equal importance is the fact that the guidelines are meant to be used by architects, engineers, contractors and the general public, in order that they may be as well-informed as possible of what will be required of them, before preparing development proposals.

The design guidelines present an overview of Deadwood's history and of architectural development in the community to provide a common understanding of the historic and architectural significance of this community. The guidelines themselves are preceded by general preservation principles and a description of the important characteristics of the Downtown Historic District to be preserved when any alterations are undertaken. Design guidelines have been developed for commercial buildings, public buildings, residential buildings, miscellaneous building types, public works projects, non-contributing buildings, alleys, parking, interiors, paint, fire and life safety, and mechanical and handicapped access. Because an important element of the preservation of historic buildings is appropriate maintenance, a section on maintenance has been included at the conclusion of the guidelines. For purposes of providing more detailed preservation information, a reference list of historic preservation publications is the final section of *Downtown Design Guidelines*.

DEADWOOD'S HISTORIC DISTRICTS

Deadwood is an unusual historic community in that it is entirely located within a federal and a state historic district, and also has a locally-designated downtown historic district.

NATIONAL HISTORIC LANDMARK DISTRICT

On July 4, 1961, the City of Deadwood was designated a National Historic Landmark, and when the National Historic Preservation Act of 1964 was signed into law, all National Heritage Landmarks were automatically listed on the National Register of Historic Places. On October 15, 1966, Deadwood officially became listed on the National Register.

There was little documentation of these original National Historic Landmarks and in the 1970's the National Park Service, the agency of the Department of the Interior responsible for administering National Historic Landmarks and the National Register, began a program of documenting the Landmarks using the standard format required by the National Register. Documentation of the Deadwood National Historic Landmark was completed in 1976.

This documentation did not clearly establish the boundaries of the landmark, so in order to set the boundary locations, the Historic Survey Coordinator for the South Dakota State Historical Preservation Center determined that the intent of the original designation included the entire City of Deadwood. In 1981, the Rocky Mountain Regional Office of the National Park Service established the Historic Landmark District boundaries as the 1981 Deadwood city limits.

In the spring of 1989, the State Historical Preservation Center amended the original documentation of the National Register Nomination to expand the period of historical significance, which was approved by the National Park Service on July 27, 1989.

Listing on the National Register of Historic Places is largely honorary, and in and of itself, affords little protection to historic resources, except from federal actions. It does offer potential tax incentives for qualifying projects and although the tax incentives have been modified to be substantially less attractive to investors, the program has been responsible for preserving a great many historic buildings.

SOUTH DAKOTA STATE REGISTER OF HISTORIC SITES

Preservation of historic sites in South Dakota is enabled by Chapter 1-19A of the South Dakota State Statutes, while preservation activities of counties and municipalities is enabled by Chapter 1-19B. The Deadwood National Historic Landmark District is listed on the South Dakota State Register, which allows the State Historical Preservation Center to review and comment on state actions that threaten historic resources within the landmark district boundaries. Actions by any political subdivision of the state, such as a county, city or school district can be reviewed by the state to determine if there is an adverse effect. In an official opinion, on December 29, 1989, Attorney General Roger A. Tellinghuisen interpreted the issuing of a local building permit as a state action. In cases

where work allowed by the permit may endanger a designated historic resource, a state review is required. In many cases, a Historic Preservation Commission of a local municipality makes comments on the project to the State Historical Preservation Center to help them in their review of the project impacts, and the Commission may hold public hearings to solicit public comment. While the State Historical Preservation Center makes the determination that a project will have an adverse effect, the ultimate disposition of the project remains in the hands of the local governing body.

LOCAL HISTORIC DISTRICT

In 1987, Deadwood established the Historic Preservation Commission to oversee preservation activities in the National Historic Landmark District. In May of 1987, under the provisions of the National Historic Preservation Act as amended in 1980, Deadwood became a Certified Local Government, making the city eligible for federal funds passed through the State Historical Preservation Center.

In January of 1989, Deadwood established the locally-designated Downtown Historic District in the commercial area. A Historic District Commission was created to review and oversee changes in the Downtown Historic District. The Commission must issue a Certificate of Appropriateness before any alteration can be undertaken in the Downtown Historic District. Early in 1990, Deadwood retained the services of a full-time preservation planner to manage the administration of the preservation program in Deadwood, and in February of 1990 the City and State of South Dakota signed a Memorandum of Agreement regarding how the City would treat local historic preservation.

DESIGNATING LOCAL LANDMARKS AND DISTRICTS IN DEADWOOD

County and municipal historic preservation activities are authorized and regulated by Chapter 1-19B of the state statutes. This authority allows Deadwood to designate individual buildings as local landmarks, and also to designate groups of buildings as local historic districts, although the processes are slightly different. The Historic Preservation Commission is authorized to investigate and report on the historical, architectural, archaeological or cultural significance of a potential landmark. This commission must hold a public hearing on a proposed ordinance designating a landmark after sufficient notice is given to owners and public notice is posted. The ordinance must finally be adopted by the governing body, which in Deadwood is the City Commission.

When local designation of a local historic district is being considered, a district study committee may be established to investigate the proposed district. The district committee will have between three and seven members. The members will have backgrounds similar to those required for Historic Preservation Commission and Historic District Commission members, and will report the findings of their investigation to the Planning Commission, the Historic Preservation Commission and the State Historical Society Board of Trustees for their consideration and recommendations on establishing the district.

If the investigation reveals that creation of a historic district is warranted, a public hearing will be held after all the property owners are notified. After the public hearing the district study committee will submit a final report that includes a draft of the

designation ordinance to the City Commission for their final action. Whenever a historic district is established, a Historic District Commission, with from three to seven members, will be appointed by the City Commission. If it is necessary to amend the historic district ordinance, for example, by changing the boundaries, the Historic District Commission will investigate and make recommendations in the same process used to create the original historic district.

ALTERING HISTORIC PROPERTIES

When a property is in a locally-designated historic district, any changes to the exterior of the buildings, walls, fences, light fixtures, steps and pavement, above-ground utility structure or outdoor advertising sign must receive a Certificate of Appropriateness from the Historic District Commission. A Certificate of Appropriateness is required before a building permit can be issued, and there may be changes for which a building permit is not necessary, but which will require a Certificate of Appropriateness.

The purpose of requiring a Certificate of Appropriateness is to ensure that changes do not damage the historic character of the historic district. Review is not meant to discourage alterations, but only to make sure they are appropriate for Deadwood. As a Certified Local Government, Deadwood has made a commitment to use the guidance of the Secretary of the Interior's Standards for Rehabilitation in deliberations regarding appropriateness of alterations to individual landmarks or a historic district. These standards are in the Appendix on page 96.

These standards are quite general in character and are meant to be used in conjunction with *Guidelines for Rehabilitating Historic Buildings* and *Interpreting the Secretary of the Interior's Standards for Rehabilitation* for clarification. In addition to these standards and guidelines, which are meant to apply to every kind of preservation project across the country, design guidelines have been specifically developed for Deadwood's Downtown Historic District that are intended to give guidance regarding preservation of Deadwood's heritage. The Historic District Commission will use the *Downtown Design Guidelines* as a basis for determining whether proposed alterations to the Downtown Historic District are appropriate.

HISTORIC OVERVIEW OF DEADWOOD



Adams Memorial Hall Museum
Early view of Deadwood Gulch

The history of Deadwood has given this tiny community in an out-of-the-way location national prominence above and beyond what is normally achieved by small American towns.

Agriculture was largely the cause of settlement and development in South Dakota. The political history of the state is similar to that of other Great Plains states. The Black Hills region was distinct from this pattern because of its focus on mining rather than agriculture. This area was protected to a large degree from the financial woes that affected agriculture and that were major shapers of politics in the rest of the state. The mines in the Black Hills continued to provide gold and with it, employment and industry. There were peaks and valleys in production caused by wars and national economic conditions, but for the most part, mining ensured the economic survival of the Black Hills region from the late 19th century until World War II.

The gulches of the Black Hills region of South Dakota were sites of the last great gold strike of the American West. Western historian Watson Parker, in his book, *Deadwood—The Golden Years*, writes “Deadwood was undoubtedly the focal point of the Black Hills Gold Rush and subsequent hardrock mining booms. It was for generations the legal, mercantile, entertainment, railroad and financial center of an immense area of the West...”¹

The steady westward movement of settlers in the mid-1800’s skirted both north and south of the Black Hills. In

1868 that area of the Dakota Territory was reserved as part of the Sioux Indian Reservation by the Treaty of Fort Laramie. In this treaty, the United States government promised the Sioux that “no white person, unauthorized by the government, should pass over, settle upon or reside in the territory described in this article.”² Orders by General P. H. Sheridan to General A. H. Terry stated, “Should companies now organizing at Sioux City or Yankton trespass on the Sioux Indian Reservation, you are hereby directed to use the force at your command to burn the wagon trains, destroy the outfit and arrest the leaders, confining them at the nearest military post in the Indian country.”³ As long as gold fields farther west were considered profitable, rumors of gold in the Black Hills were left uninvestigated. This avoided confrontations with both Sioux warriors and the federal troops pledged to keep white settlers out of the reservation.

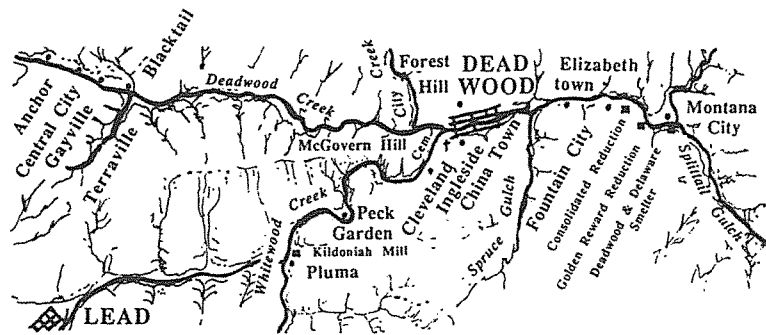
In the summer of 1874, Lieutenant Colonel George Custer arrived in the Black Hills to locate a military post. Custer’s expedition had at least two experienced miners, Horatio N. Ross and Willis McKay, who panned gold in the creeks they forded as the troops marched through the Black Hills.⁴ The presence of gold was reported by Lieutenant Colonel Custer on August 3, 1874, at the same time the Panic of 1873 was causing unemployment in the East. It took only the following sentence from Custer’s report to convince hundreds to head west: “It has not required an expert to find gold in the Black Hills, as men without former experience in mining have discovered it at an expense of but little time and labor.”⁵

By 1874, the railroad had come within 175 miles of the Black Hills, making the area relatively accessible. The rush started

in 1875 and exploded in 1876. Even though there were federal restrictions against whites entering the Sioux reservation, the lure of gold caused many to trespass in spite of the fact that it was not legal. Many prospectors were intercepted and turned back. However, at least 1,200 had reached the Black Hills by August, 1878.⁶ This insistent demand proved too much for government troops to control and the government eventually gave up its efforts to keep prospectors out of the Black Hills. The first prospectors arrived in December of 1874 and found gold during the winter, but were evicted in the spring by government troops. Regardless of this, by the winter of 1875 there were approximately 5,000 miners on the borders of the Black Hills waiting to enter. Illegal entry was overlooked by government troops in the spring of 1876, and the development of Deadwood began. In September of 1876, the Sioux Treaty of 1876 was negotiated in which the Black Hills were ceded to the government, and legally opened to whites in February, 1877.

The actual discoveries of gold in Deadwood are noted in the legends that are part of the town’s popular history. Many names are attached to the first discovery of gold in Deadwood Gulch. The most reliable accounts place the date of discovery in August or September of 1875. The camp that sprang up in Deadwood Gulch was like other camps located up and down the streams in the area. Claims were strips of ground extending from rim to rim across the gulch and 300 feet along a stream, in this case Deadwood and Whitewood Creeks. Sluice boxes and rockers were set up in the streams, and the miners washed gold from the gravel of the creek beds.⁷

The laws of placer mines had been established in earlier gold rush areas and were applied in Deadwood. "Each mining district was empowered by federal statute to make up its own laws, so long as these did not conflict with federal or territorial obligation. Claims were generally taken up on a first-come, first-served basis, but in the case a mining district was discovered by a sizeable group, it could be laid out into 300 foot claims and the claims distributed by lot.... Many land titles in the Black Hills date back to such handhewn titles, and for 100 years have for the most part gone unchallenged."⁸ The City of Deadwood was platted over these mining claims.



Deadwood mining area

On April 26, 1876, Deadwood was laid out just below the confluence of the Whitewood and Deadwood Creeks by Craven Lee, Isaac Brown, and J. J. Williams. The population, made up of miners, merchants and entertainers, elected grocer E. B. Farnum as mayor.



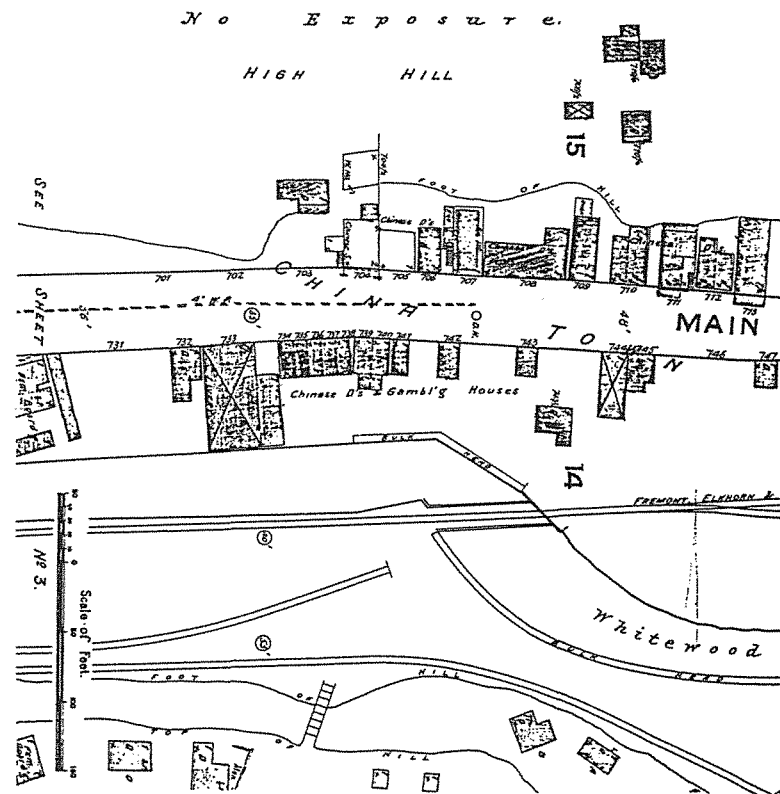
Black Hills Mining Museum
Main Street, Deadwood – 1877

Deadwood began as a city of tents, but the opening of three sawmills in 1876 that could produce 32,000 board feet of lumber per day brought the replacement of many tents by log cabins and false-fronted frame buildings. The population of Deadwood in the summer of 1876 was estimated to be around 5,000 with a great amount of movement in and out of the vicinity. In September of 1877 *Frank Leslie's Illustrated Magazine* stated that Deadwood "in the space of two years had attained a fixed population of 4,000 and a floating citizenship of 2,000 more. The numerous hillsides are covered with tents, while upon more eligible sites are over 1,000 rudely constructed houses and huts."⁹

Deadwood had become the supply center for all the surrounding mines, supplying not only food and mining materials, but also financing and entertainment. In 1877, the mining camp of Lead City had twice the population of Deadwood, but Deadwood did ten times the business. City lots were recorded to sell for from \$25 to \$500. By the end of September 1876, 200 buildings were completed, being of noticeably better quality than the first crude log cabins. Two- and three-story frame business buildings housed many of the 173 businesses reported to be in town. The *Collins 1878-79 Directory* listed among the businesses seven hotels, nine clothiers, six breweries, five bakeries, two newspapers, and forty lawyers. Deadwood had developed its present-day configuration, with a business core along Main Street, west of Deadwood Creek.

The early population of Deadwood Gulch had representatives of many nationalities, such as English (mostly from Cornwall), Italians, Slavonians, Scots, Irish, French, Norwegians, Finnish, Swedes, Danes, and Germans. There were sizeable contingents

of blacks and Jewish businessmen. The dominating ethnic group in Deadwood was the Chinese. Hundreds of Chinese were scattered throughout the mining camps, most of whom had been brought to the United States by labor contractors following the gold rushes. Many Chinese had worked on the Central Pacific Railroad line in the race to finish the trans-continental rail link, and arrived in the Black Hills shortly after gold was discovered. They established themselves as miners, cooks, laundrymen and servants.



Chinatown as shown by 1891 Sanborn Fire Insurance Maps

The bustling Chinese community was located at the most strategic section of Deadwood Gulch, where anyone entering Deadwood from the north had to pass through Chinatown. This proved to be a profitable stopping place for sightseers and shoppers alike. "In the shabby little shops were piled great quantities of beautiful oriental silks, embroideries, egg-shell china, sandalwood, teak and carved ivory."¹⁰ The Chinese maintained a tightly-knit community and their homes and shops were clustered in Deadwood's First Ward. As did the rest of Deadwood, the Chinese rebuilt their homes and businesses after the fire of 1879. They elected their own mayor and council, and established a Chinese police force and fire department. The Chinese Hose Company won the national championship in hose cart racing, a very popular sporting event in early western communities. The Chinese observed their own traditions, including returning the remains of their dead to China before 10 years elapsed after their death. They believed that a soul could not enter heaven unless the remains were buried in the ancestral homeland, and it was written into labor contracts that a Chinese laborer's body would be returned to China. The vice and law-breaking in Deadwood was similar to that of most early western frontier towns and Chinatown was no exception. Secret societies called "Tongs" fought for control of opium, prostitution and of the Chinese residents. Many Chinese contributed to the development of Deadwood, and created a colorful ethnic community as part of Deadwood. Gradually, however, the Chinese disintegrated their dead and left the city, until the Chinese section of the Mt. Moriah cemetery had been almost emptied, and today every building of Chinatown has been demolished.

By the end of 1878, gold that could be extracted from stream gravel by placer mining was for the most part gone and as the returns from placer mining lessened, hardrock mining became more and more important. The population changed when "keno men, tramps and sharpers of all classes" moved on to new boom towns, and those remaining in the area settled in to the hard work of extracting gold from rock.

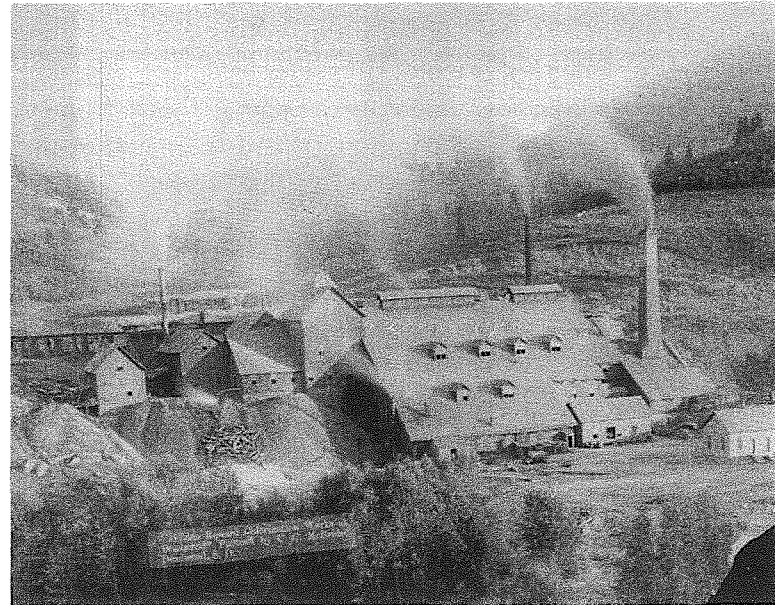
During July of 1876, 3,000 pounds of gold-bearing quartz was taken from the Inter-Ocean mine and shipped to Omaha for processing. The gold content of this ore was sufficient to encourage the construction of stamp mills so ore could be processed locally. By October of 1877 there were 280 stamps and by 1878 there were 47 mills with 700 stamps.¹¹ There were few hardrock mines in, or adjacent to Deadwood proper. There were many small mining operations scattered throughout the northern Black Hills, frequently with a small company town surrounding them. In contrast to this pattern, Deadwood was primarily a city of auxiliary services such as restaurants, hotels, saloons, clothing stores, law offices, and several extraction mills. "Your mine might be in one of fifty different little towns in the northern hills, but chances were that your head office was in Deadwood and your miners spent their money there."¹²

Like many 19th century cities, Deadwood has been ravaged by fire and flood. On September 25, 1879, a fire started in the Empire Bakery on Sherman Street. It spread to Jensen and Bliss's Hardware Store where eight kegs of gunpowder were stored. These exploded, spreading the fire, which burned 300 buildings and left 3,000 people homeless. "The whole of that portion of town from the courthouse north, to Williams Street

and to Chinatown on the south, was in one continuous blaze... every building from Pine and Sherman to Chinatown ... was consumed with their contents.”¹³ The bank vaults withstood the heat and their contents were preserved to finance rebuilding, which started immediately. The street plan remained the same, but instead of creating new frame structures, the rebuilding was done with brick and stone. “Within 6 months a new town had risen..., and in its Victorian elegance set the architectural tone for Deadwood of today.”¹⁴



Adams Memorial Hall Museum
Deadwood Hose Team 1888



Black Hills Mining Museum
Golden Reward Chlorination Works

In 1880, the town of Deadwood was incorporated. The villages and camps of Montana City, Fountain City, Elizabethtown, Chinatown, Ingleside, Forest Hill, City Creek, South Deadwood, Cleveland and Deadwood were unified into one city. The 1880 census gives Deadwood’s population at 10,000. The city continued to prosper until May, 1883, when a flood raged through the town. The price of land and the demand for building lots had forced building to encroach on the natural water course, narrowing it so much that water at flood levels caused great damage. The bulkhead that had been

placed in front of the public buildings was not sufficient, and the flood water cut around it, destroying the high school and the Methodist Church. The flood waters receded within the next few days, and again rebuilding got underway, and an enormous bulkhead was constructed that extended to more than a mile in length.

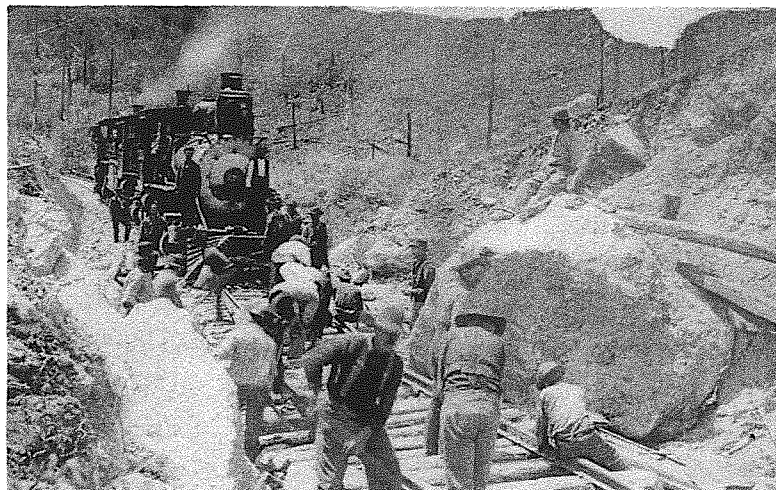
The fire of 1879 and the flood of 1883 were the most severe of several devastating catastrophes occurring in Deadwood. In 1894, two downtown blocks in the commercial area were destroyed by fire. Between 1894 and 1952, when the City Hall and all its records burned, many downtown buildings met the same fate. As recently as 1988, fire destroyed the Syndicate Building on Main Street.



Adams Memorial Hall Museum
Looking west along Main Street after the 1894 fire

High-grade free milling ore had nearly played out when two new processes, chlorination and pyritic matte smelting, revived mining fortunes by allowing the extraction of gold from lower grade ores. A number of chlorination plants were built in the vicinity, including two in lower Deadwood. The Deadwood Reduction Works was built in 1888, burned and rebuilt in 1889. The Golden Reward Chlorination Plant was constructed in 1887, burned in 1898 and reconstructed in metal. By the end of the 1880's even the lower-grade free milling ores had given up their gold. The Deadwood business boom had tapered off, but the town continued to act as supplier to the surrounding areas, which ensured its survival until the next economic boom.

In 1890, two events coincided to create another boom in Deadwood and in the surrounding Black Hills. First, the newly-discovered cyanide process unlocked the gold in refractory ores and the investment potential of these low grade ores attracted financiers. Also late in 1890, the Fremont, Elkhorn, and Missouri Valley Railroad reached Deadwood. For the first 15 years Deadwood was supplied by freight wagons from distant railheads and by stagecoaches. With the railroad came a building and mining boom, and Deadwood became a center for ore reduction mills when rail service became available. The boom brought in engineers and other well-educated workers with an inclination to culture and familiarity with mechanical improvements. This new population helped move Deadwood away from its origin as a gold-rush community, and toward a service, shopping, and distribution center for an industrial area whose product was gold.



Black Hills Mining Museum
Railroad in the Black Hills

By 1914, the bulk of the present city of Deadwood was built. The commercial area along Main and Sherman Streets, with desirable residential areas, such as Forest Hill and Iron Hill Row on Williams Street as well as the respectable neighborhoods of Ingleside and Cleveland, perched on the hillsides above. A visitor in the late 1880's described the residential streets above the business district: "The streets for residences are terraced up upon steep banks, so that the underpinning of one row of houses is nearly on a level with the roofs of the row below it.... There is the disadvantage of climbing. I am stopping upon William Street, one street up from Main Street, and besides several inclines, I have to go up 109 steps to reach the house."¹⁵ The shabby underworld known as the Badlands was located beyond the Wall Street stairs and by 1900, included the entire block of two-story brick structures on the north side of Main Street. At the lower end

of Deadwood Gulch Chinatown resembled a Chinese village, and there have been many colorful descriptions of the Chinese in Deadwood. There were few real mansions in the city because there was no room to build them and few servants to run them. Wealth in Deadwood did not manifest itself in large, ornate houses. The living conditions and social customs were similar to any small Victorian city, except there were more than the usual number of businessmen, large groups of technically-educated engineers, and available wealth to implement schemes — schemes that made Deadwood more up-to-date than other cities of its age and size, with such conveniences as electric service, telephones, and an electric railway between Lead and Deadwood.

The boom in gold production that began with the cyanide process ended when World War I caused increased costs for supplies and labor shortages. By 1923, most major Black Hills mines except the Homestake were closed down because of the cost of labor and the high cost of deep mining in general. The Homestake Mine supported a great deal of Deadwood's business prosperity. After World War I ended, production rose in the 1920's and expanded significantly in the 1930's, particularly when the price of an ounce of gold was raised from \$20 to \$35 in 1934. Deadwood continued to thrive after the stock market crash, partially because of the Homestake Mine. Another aspect of Deadwood's vitality in this period was that it was known "as a fun place to be." There was gambling, liquor in spite of prohibition, and what were known as "upstairs houses." When the price of gold was set at \$35 per ounce, some mines reopened for a while, but the mining activity dwindled away until a wartime order closed the gold mines in 1942.

The automobile breathed new life into Deadwood, making it a tourist mecca. In the earliest days of Deadwood, the *Black Hills Pioneer* predicted that the Black Hills would become famous as a summer resort. Both the Burlington and the Northwestern Railroads had done their best to promote tours into the Black Hills, but not until the freedom of travel was conveyed by the automobile did the Black Hills become a haven for tourists. Although the first car was seen in Deadwood in 1901, it wasn't until the federal and state governments launched a road and bridge building campaign in 1916 that a network of paved roads connecting states allowed people to tour the country by automobile. While he was chair of the Board of County Commissioners, local Deadwood businessman George Ayres convinced Lawrence County to construct a gravel road from Deadwood to Centennial Valley to replace a "mere wagon trail." Later Ayres was chairman of two statewide good road conventions that started road improvements west of the Missouri River on the Black Hills-Yellowstone Park Highway and the Deadwood-Denver Highway. Ayres became known as "Father of Good Roads in the Black Hills."¹⁶ In 1923, the State of South Dakota went into the retail gasoline business, selling gas for less than prevailing rates because the governor thought prices were too high. This encouraged automobile use until 1925 when the Supreme Court ruled that the State had to get out of the gasoline business. Roadside service stations, motels and diners to service travelers, along with the development of state and national parks, spurred a greater interest in tourism, which greatly benefited Deadwood's fortunes. In the 1920's Deadwood made a significant effort to attract tourists to replace lost revenues from closing businesses. One of Deadwood's most important and long-lived events — The

Days of '76 — was begun in 1924. President Coolidge's visit to the Black Hills and the subsequent publicity for the sights encouraged 400,000 tourists to follow Coolidge to the area in 1929.¹⁷

Throughout most of the 20th century, tourism has been an important economic factor for Deadwood. There has been substantial mining, most notably at the Homestake Mine, with production increasing and declining depending on the price of gold and the cost of extracting it. In November of 1989, Deadwood instituted legalized, limited gaming, with the proceeds dedicated to preserving Deadwood's heritage. Gaming has produced the latest in the series of booms that have characterized the history of Deadwood since 1875.

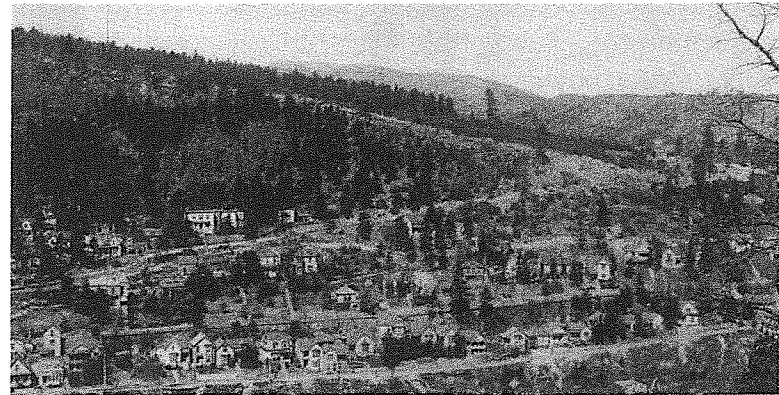
ARCHITECTURE IN DEADWOOD

Deadwood's architecture reflects a variety of influences. For the first 15 years of its existence, Deadwood was supplied by freight wagons from distant railheads. Although most Deadwood residents were from the East and Midwest and many must have been quite familiar with the architectural styles of the times, materials and craftsmanship were limited in Deadwood. By the time the Fremont, Elkhorn and Missouri Valley Railroad arrived in 1890, Deadwood had substantially the form that exists today; however, the majority of the city's landmark buildings were built after the railroad was constructed, including the Queen Anne Adams House (1892), Fremont, Elkhorn and Missouri Valley Railroad Depot (1892-1903), the Franklin Hotel (1903), Carnegie Library (c. 1905), Homestake Slime Plant (1906), the U.S. Post Office and Courthouse (1904-1907), Lawrence County Courthouse

(1908), Adams Memorial Hall Museum (1930), and Franklin Garage (1932). Because these buildings are distinctive through their siting and building materials, they stand out in contrast to the older, vernacular building stock.

The earliest structures were tents and rudimentary log and frame buildings. As Deadwood developed, stylistic elements were added to simple vernacular buildings. As was true in so many frontier towns, the buildings that arose from the ashes of Deadwood's disastrous fire were solid, durable masonry commercial buildings. Many had some elaborate details, but they remained most easily characterized as turn-of-the-century commercial architecture. Deadwood has very few elaborate residential buildings. Throughout the history of the city, simple wood frame houses of vernacular architecture were constructed on the hillsides above the commercial area. Neither boom nor bust changed that — Deadwood residents did not construct mansions with their wealth. Today, most of the residential buildings have been altered in a variety of ways and there is some scattered infill dating from later in the 20th century; however, the sense of scale and simplicity in the residential areas has been preserved.

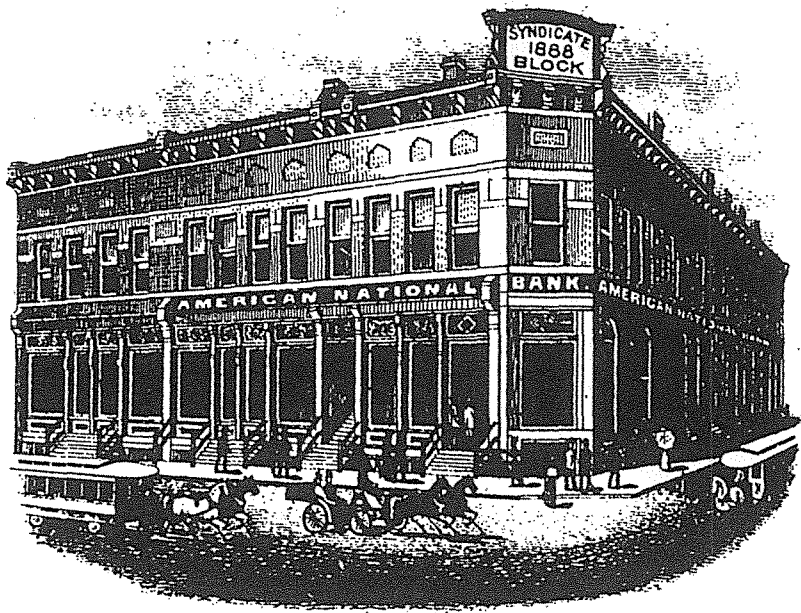
Stylistic influences include Queen Anne, Eastlake, Stick style, Italianate, modified Second Empire, English Vernacular Revival, Hipped Box and Foursquare, commercial style, Neo-classical Revival, Mission Revival, Colonial Revival, Craftsman, Art Deco, Moderne and International. This listing should not be misinterpreted as an indication that Deadwood is an architectural potpourri. It has a very homogeneous character and few untrained eyes would distinguish an



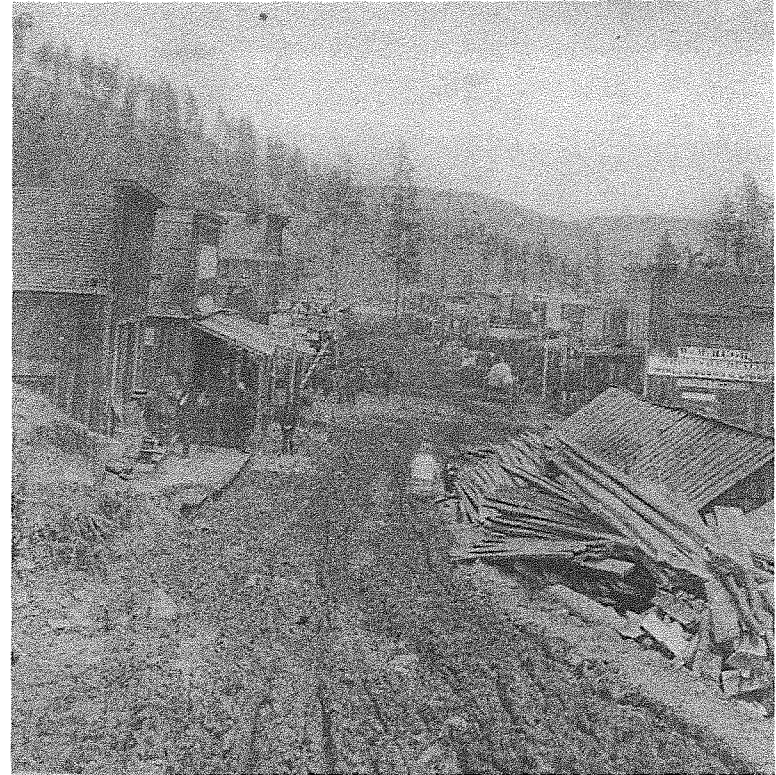
Homestake Mining Company
Typical wood frame houses

architectural style in many buildings, save a few of the city's landmarks. Deadwood has managed to retain the character of a turn-of-the-century western town for nearly a century.

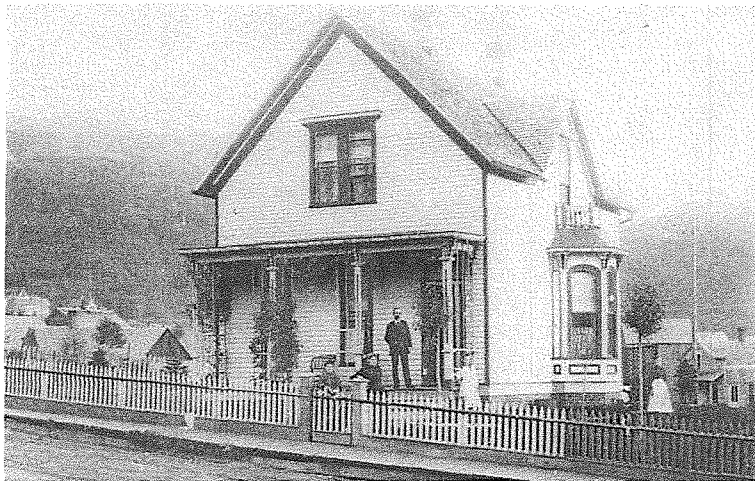
The mining camp of Deadwood grew quickly. At first “thousands roughed it in tents, caves, sapling lean-tos and brush huts, while a fortunate few were able to hastily throw up log cabins for shelter.”¹⁸ The city began organizing in April, 1876 by marking off 22 lots, 100 feet by 50 feet, on which construction began immediately. As hundreds of people arrived weekly, lots were laid out for a mile along the gulch and all were quickly occupied.¹⁹ These lots sold for \$25 to \$500, and many log houses were built to replace tents during the summer of 1876. By the end of September, there were 200 buildings in town, most of which were wood-frame and many of which were two- or three-story business structures.²⁰ Until the fire of 1879 destroyed the wood buildings of Deadwood's commercial core, few buildings were constructed of masonry.



Black Hills Mining Museum
The Syndicate Block



Adams Memorial Hall Museum
Main Street, Deadwood – 1877



Adams Memorial Hall Museum
Early Deadwood residence

This construction boom was hastened by a sawmill that began operation to supply lumber a month after the rush in the spring of 1876. Soon there were three sawmills producing 32,000 board feet of lumber a day. As tents gave way to log cabins, the first false-front stores and saloons were built, jumbled together in mining-camp fashion. *Leslie's Illustrated Magazine* described Deadwood: "The numerous hillsides are covered with tents, while upon more eligible sites are over 1,000



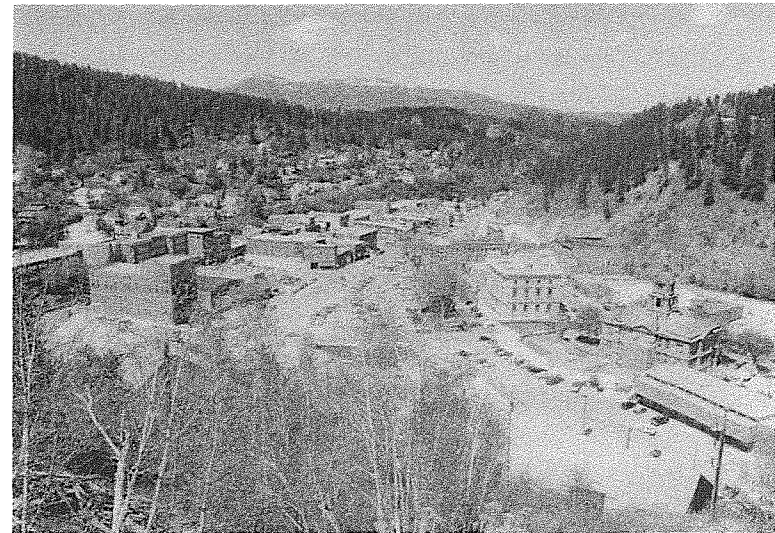
Deadwood after 1906 – Looking east

Black Hills Mining Museum

rudely constructed houses and huts. All the buildings are slapped together in a manner indicative of the owner's readiness to pull stake and vamoose as opportunity occurs."²¹ "Saloons start up all over the place like mushrooms, with whisky at four bits a drink. Those who have insufficient capital, or are merely experimenting, as it were, put two barrels up on end, nail a board across for a bar, and deal it out."²²

Two- and three-room cabins could be rented for \$25 to \$40 per month, but many men tried to build their own cabins of logs, brush and canvas. "An astonishing decorative feature was the brightly printed calico that the miners used for wallpaper. It fitted nicely over the rough logs and gave the cabins a cheerful look. George Stokes sold thousands of yards of it from his clothing store in Deadwood and astonished his wholesaler, who wondered how so few women could use so much cloth."²³ Mr. Stokes wrote in *Deadwood Gold* that a reporter visiting from Chicago described Deadwood "as a lot of lemon boxes dumped out in the back yard, some of them being propped upon broomsticks. The miners, in working their claims, had followed their pay gravel under the buildings, leaving the structures hanging in the air, one prop at a time taking the place of the soil washed away." He remembered "three saloons, a hotel, and a blacksmith shop clinging to a bridge with their fore claws, while their main structure strung out behind.... A man might build on a lot, but the gold miner who had the claim could go on digging right underneath the building."²⁴

Differing from communities that grew slowly outward from a platted core, Deadwood was platted as a whole and even today has grown very little from those limits. The basic "Y" shape of the community has not changed because the steep hillsides have not allowed much new growth. As the valley filled with businesses and homes, the only room for expansion was higher up the steep slopes. Forest Hill became a residential area as did some of the gulches that forked off Whitewood and Deadwood Gulches.

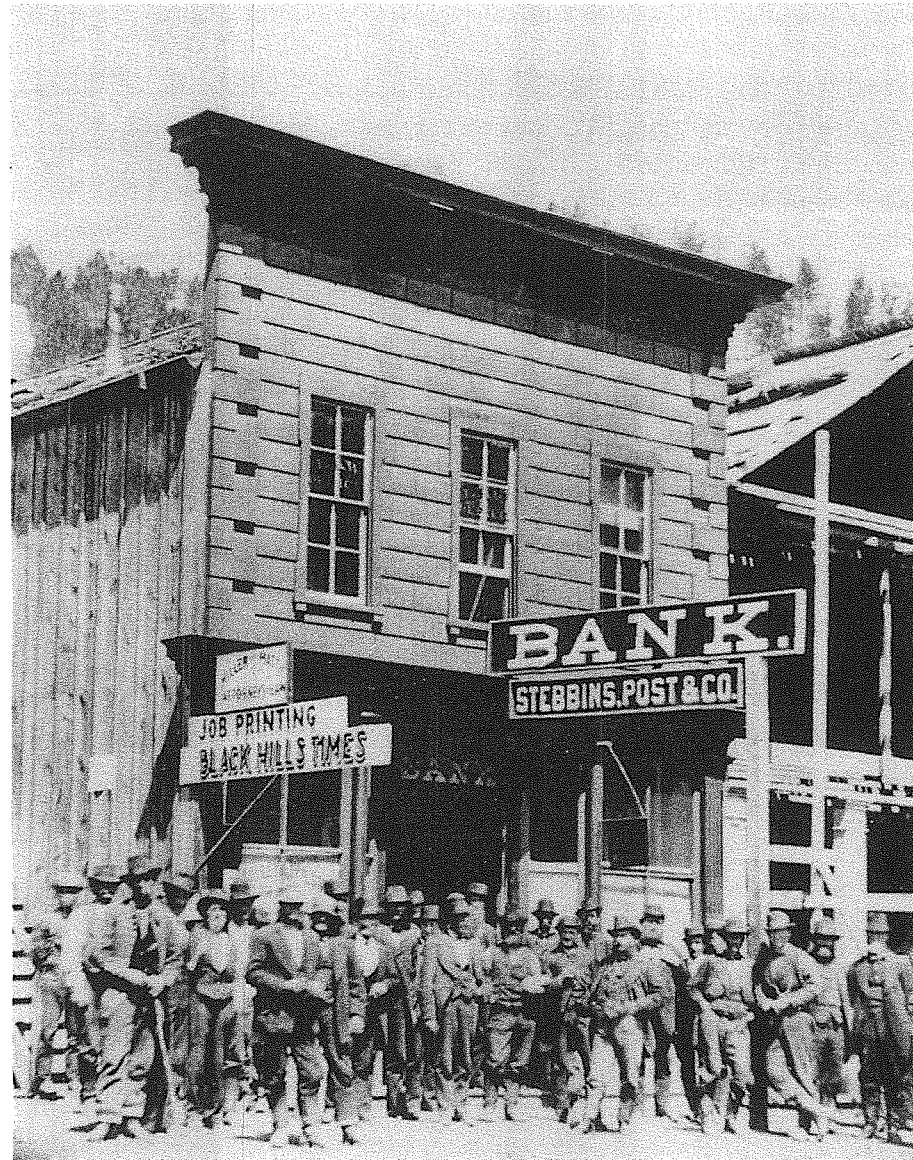


Deadwood in 1990 – Looking north

CSC

Leslie's Illustrated Magazine gave its readers an impression of Deadwood as "a city of a single street, and a most singular street it is. The buildings which grace its sides are a curiosity in modern architecture, and their light construction is a standing insult to every wind that blows. Paint is a luxury only indulged by the aristocracy.... Wells are dug in the middle of the street and every manner of filth is thrown into them. The city is honeycombed with shafts running down into the bowels of the earth from every yard."²⁵

Hotels and restaurants began to open in 1876. At the Grand Central, the first hotel, "a traveler could get a rude bunk or space on the floor for his blankets at \$1.00 a night.... Ordinary dining rooms and restaurants issued tickets good for a week's fare for about \$10. Such places also acted as hotels, for the meal tickets often included the dubious privilege of sleeping on the floor of the establishment."²⁶ "These early hotels and restaurants went through a decorative mania, festooning fancy-colored cut paper trimmings around their walls, the fire hazards thus created being deemed a small price to pay for the added beauty thus bestowed."²⁷ The General Custer House and the Grand Central Hotel were said to be especially imposing. On July 4, 1876, Deadwood had its first formal dance at the new Grand Central. "Pitch from the unseasoned pine was still weeping great amber tears on floor and walls. Its ceiling was of unbleached sheeting tacked to strips of



Early Deadwood bank

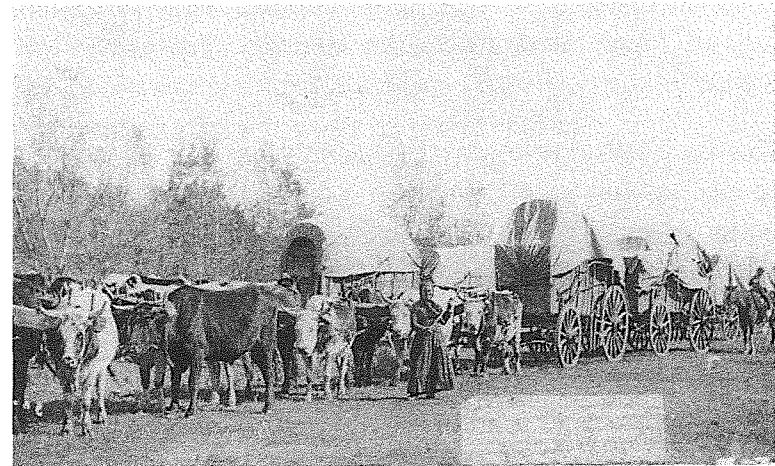
Homestake Mining Company

wood. The unplanned, sticky floor was liberally treated to miner's candle shavings, and the walls were decorated with barrel hoops twined with pine branches."²⁸ Jack Langrishe also built the Langrishe Theater during the summer of 1876. It had a skeleton framework that was walled and roofed with canvas. The floor was sawdust, and seats were made of stakes driven into the ground with round flat pieces of wood tacked on the top of each. December of 1876 also saw the opening of the telegraph office. Demand for lumber boomed and huge pine trees were cut leaving the hillsides barren and eroded.²⁹ The two-story Stebbins, Wood and Post Bank, later to become the First National Bank, was completed in 1877 in three or four days from foundation to roof. The *Daily and Weekly Champion* office was described by *Leslie's Illustrated*: "Sixteen persons are employed. They find room to devote from twelve to twenty hours daily in a building fourteen by twenty feet, a very low story in height, and contains, in addition to the editorial quarters and the usual news and job cases, racks, imposing-stones, three presses, type enough to run three ordinary newspaper offices, to say nothing of the tiers of printing material."³⁰

Edwin A. Curley in his 1877 *Guide For The Black Hills* suggested that a newcomer need not bring much to Deadwood, although a revolver or file would be a good idea. Everything else needed could be bought at one of Deadwood's many well-equipped businesses. "Deadwood was set up to take good care of strangers. All of the usual shopping and service facilities of a major western city were available, and every nook and cranny of the city that could house a business was occupied by some sort of entrepreneur. By 1878 even the narrow gaps between stores on Main Street, spaces from a foot to a yard in

width, were occupied by vendors of soap, peanuts, candy, and other notions, and the lucky owners of such trifling pieces of real estate collected handsome rents from them." An item in the *Times* of 1877 stated the C. T. Clippinger operated a circulating library next door to a newsstand that carried all the magazines.

The Overland Hotel, run by Pichler and Bartles, was built in 1878. It was three stories with 26 bedrooms and two large "parlors" or lobbies. Most of the rooms had their own stoves, and were also heated by a warm-air pipe that ran the length of the building. In 1879 the Merchant's Hotel was completed by Jacob Wertheimer with "forty-five well-furnished rooms, billiard parlors and 'sample rooms,' which in the parlance of the times, were either rooms where commercial travelers could display their goods or rooms where the public could sample, or even more stringently examine, the wares offered at the hotel."³¹



Adams Memorial Hall Museum

Mrs. Canuteson – One of Deadwood's only woman bullwhackers

Also available in Deadwood beginning in 1878 was telephone service. The Black Hills Telephone Company was the first telephone exchange in the territory, beginning service as early as many East Coast telephone exchanges.

From Deadwood's earliest days, the bull-trains brought vital supplies to Deadwood. The trains were well-protected by armed scouts, thus many of those heading for Deadwood accompanied these trains. As the town grew, the bullwhackers "hailed an amazing variety of goods and equipment, including heavy mining machinery, sawmills, hand printing presses, tools, furniture, store fixtures, medicine, caskets and even tombstones, to supply the aggressive pioneer merchants."³² On the first trips to Deadwood, after unloading their merchandise, the bullwhackers had to take the oxen and horses 8 to 10 miles out of Deadwood to Centennial Prairie on the northern rim of the Hills to feed and water the animals. Frequently the herders were attacked and killed by Indians. To put an end to this, "Deadwood built two log stock corrals just off Main Street where the animals were guarded at night."³³

The first bath house was extensively advertised when it opened on Wall Street. "Bathrooms on Wall Street now doing business—get a bath—bathe and keep clean—no luxury like a bath" were among ads placed in the local paper.

An interesting feature in Deadwood dating from its very early years are what colorful local publications describe as underground tunnels. While tunnels may have connected buildings at some time in the past, what remains in existence are areaways that have been covered by sidewalks. Such

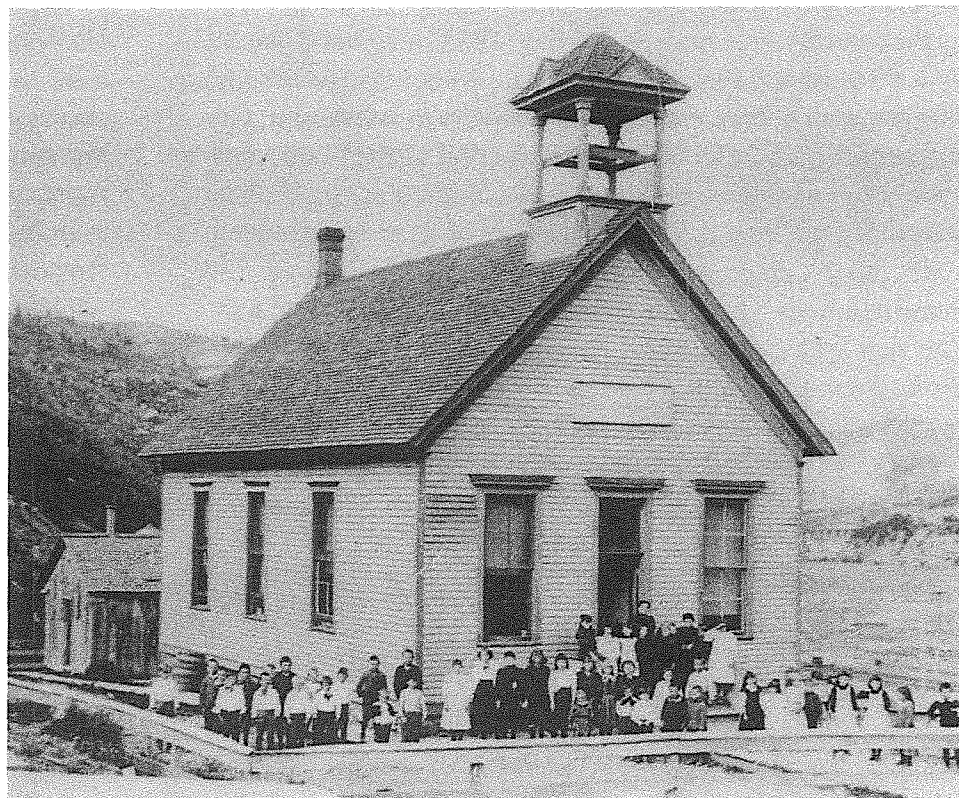
areaways have traditionally been used for access to basements, but when covered by sidewalks, they might appear to be tunnels. No evidence of actual tunnels has been discovered. There are several blocks with these areaways remaining today. They may have started as exploratory mine shafts, which may have been left in place to aid drainage. They were then used for loading and unloading merchandise. The areaway walls are built from flat sandstone. Calcium crystals, caused by seepage of water, are nearly fully formed on the rocks of the walls. No mortar was used in constructing the rock walls, and this "dry wall" construction indicates work done by the Chinese.

A number of Chinese came to Deadwood as prospectors as well as businessmen, running restaurants, laundries, a Chinese bank, and more. Chinatown was built on Lower Main Street, below the Badlands and housed the largest Chinese population in any town the size of Deadwood outside of China. Chinatown consisted of frame buildings, mostly small, arranged side by side, and also scattered irregularly along the northeast end of Main Street. Sanborn Fire Insurance Maps from 1881 through 1909 show relatively little change in buildings noted as used for gambling, laundry, boarding and dwelling.

The fire of 1879 destroyed most of the Deadwood business district and a number of residences in and near this district. This was the end of almost all of Deadwood's wood-frame business structures with false fronts. Two wood frame commercial buildings still exist today on the southwest corner of Main and Lee Streets. "The business men of Deadwood ... immediately ordered new stocks to be forward by express ... and proceeded to rake away the smoking ruins from the hot

foundations upon which temporary buildings were erected and opened for businesses within 24 hours after the burning.”³⁴ Within 48 hours, foundations were laid for several brick blocks and rebuilding continued until the entire burnt area was covered with substantial masonry structures, capable of resisting fires that had proved so destructive.

The establishment of Deadwood’s water system got underway on June 30, 1879. On this day the commissioners of Lawrence County signed a contract with the Black Hills Canal & Water Company to supply the city with water for a period of 20 years. The system was completed on October 29, 1879, bringing water from mountain springs on City, Spring, and Elk Creeks. The water was “conducted through about eight miles of bedrock flumes and pipes to large reservoirs, situated on a hill overlooking City Creek, over 200 feet above Main Street, and thence distributed through pipes to every part of the city. From this elevation the pressure of the water is great, obviating the necessity of engines for fire purposes.”³⁵



Black Hills Mining Museum

First Ward School on Burnham Avenue

The first public school, a two-story frame structure on the corner of Pine and Water Streets, was constructed in the fall of 1877. In March of 1881 a Board of Education was provided by an act of the Legislature. The city became a single school district divided into four wards. In 1881, the city voted to issue bonds for school purposes and two school buildings were erected. One was located in the first ward of Elizabethtown, and the second was a centrally-located building in the third ward. It was a large brick building, which was swept away by the flood of 1883. None of these original schools exists today.

The early 1880's was again a time of rapid development and major construction. The price of land and the great demand for building lots caused much valuable property to encroach on the natural water courses. In May, 1883 Deadwood was hit by a disastrous flood. When the Lee Street bridge became clogged with debris, causing flood waters to spread out, city authorities gave orders for the destruction of the Homestake hose house and other buildings in the immediate path of the water. By the time the waters receded all "the bridges were gone, the telegraph and telephone lines were all down, and many buildings, chiefly of an inferior class, were swept away. The rear walls of many of the substantial blocks on Main Street were undermined but not destroyed."³⁶

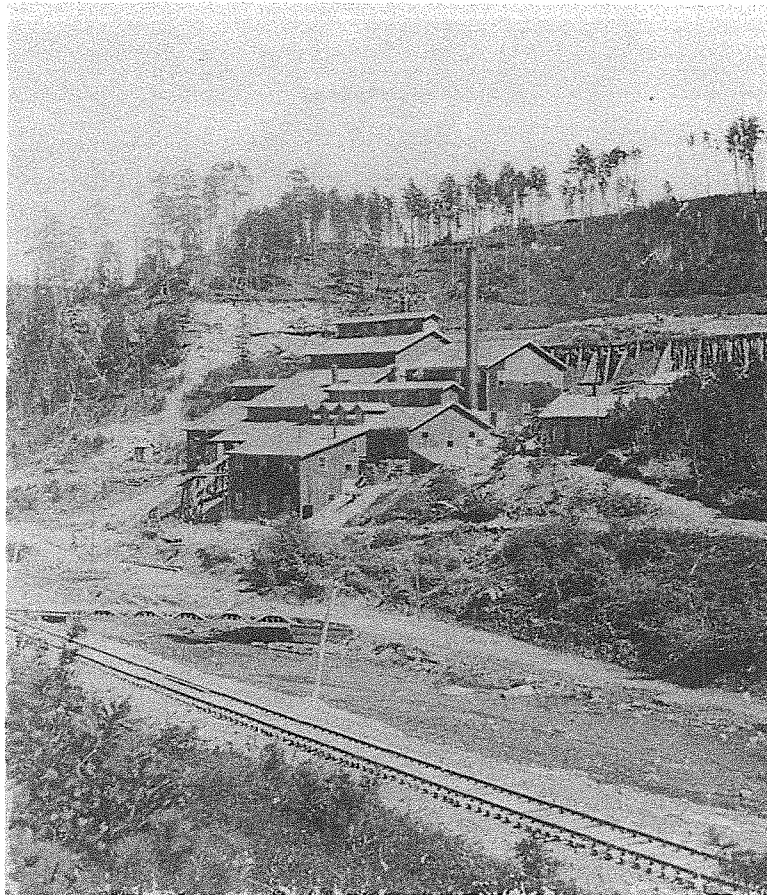


Adams Memorial Hall Museum
Sherman Street after the flood

After the flood the city began rebuilding "on a plan by which the streets were made wider and straighter. The public school

building, a two-story brick building, was put on the finest site in the city...and at its cost price turned over to the school board. In September of the same year, St. Edwards Academy on Cleveland Avenue was established in the building formerly used as an hospital."³⁷ When the bridges were rebuilt and streets repaired they were graded up, making them less vulnerable to flooding. "Business buildings were placed upon more substantial foundation than before the flood, and moreover, to guard against any future escapades, the unruly streams were curbed with an enormous bulkhead or crib, which was first constructed from Deadwood Street to Wall Street, but afterwards extended at each extremity, until now it is over a mile in length. The structure is built up from bedrock of heavy timbers in the form of cribs or sections, and solidly filled in with heavy boulders and coarse sand, forming a perfect safeguard to the city against future floods....The narrow valley has been widened, fine brick and stone blocks have been erected along the main thoroughfares."³⁸

The development of the cyanide process of extracting gold and the arrival of the railroad in 1890 spurred a building boom in Deadwood. These two events created an influx of workers who were well-educated and familiar with contemporary architecture of the day. The business boom provided financial wherewithal, and the railroad could now supply any modern material. This encouraged the development of many of the masonry commercial buildings, as well as many of Deadwood's landmark buildings that were constructed after the arrival of the railroad. Most influential in this development was architect Al Burnham who came to Deadwood with the gold rush and in the following 21 years, designed and built most of the major business buildings in Deadwood.³⁹



Adams Memorial Hall Museum
The Deadwood and Delaware Smelter – First Ward, Deadwood

Annie Tallent gave her impression of Deadwood around 1895, writing “While there are many charming homes on Forest Hill and Ingleside, Deadwood is not what can, by the most liberal stretch of the imagination, be called a beautiful city. Its irregular outlines, its angular streets, its narrow valleys, traversed by the muddiest of muddy streams, and its gold-reduction plants, place it outside the limits of the beautiful and lovely. On the other hand, the terraced slope of Forest Hill, which affords pleasant, though seemingly precarious home sites amid its native pines, far above the busy haunts of traffic; its romantic drives, leading out in different directions into the Hills, and the lofty lookout on its outer barriers, gives it an aspect that is delightfully picturesque.”⁴⁰

In 1894, another fire destroyed two blocks of the downtown area. At least one of the blocks was part of the “Badlands” of Lower Main Street. This block was completely replaced by structures of brick and stone. “The Mansion House, now known as the Fairmont Hotel, was built containing game rooms and a marble swimming pool in the basement. Across the street the large native sandstone Bullock Hotel was completed.... The Adams Brothers grocery on the corner of Wall and Main across from the Mansion House became the Topic. This had been the site of the Centennial Hotel and the Marble Hall before the fire of 1879. The Topic was known as the ‘Combination’ — a combination of saloon and gaming rooms with a famous bordello on the second story, known only as the Topic — complete with ballroom.”⁴¹

By the end of 1898, construction for the year in Deadwood was estimated at one-half million dollars. Included were the “Deadwood and Delaware Smelting at a cost of \$150,000; the Carr & Berry business building on Main Street at \$30,000; W. E. Adams’ four-story building adjoining his grocery on Sherman Street; the Deadwood High School, a two-story brick and stone building, scheduled for completion in March of 1899 at a cost of \$25,000; the two-story Fish & Hunter building on Sherman Street at \$8,000; and a new water system from Gayville with new tanks built on McGovern Hill at a cost of \$25,000.”⁴²

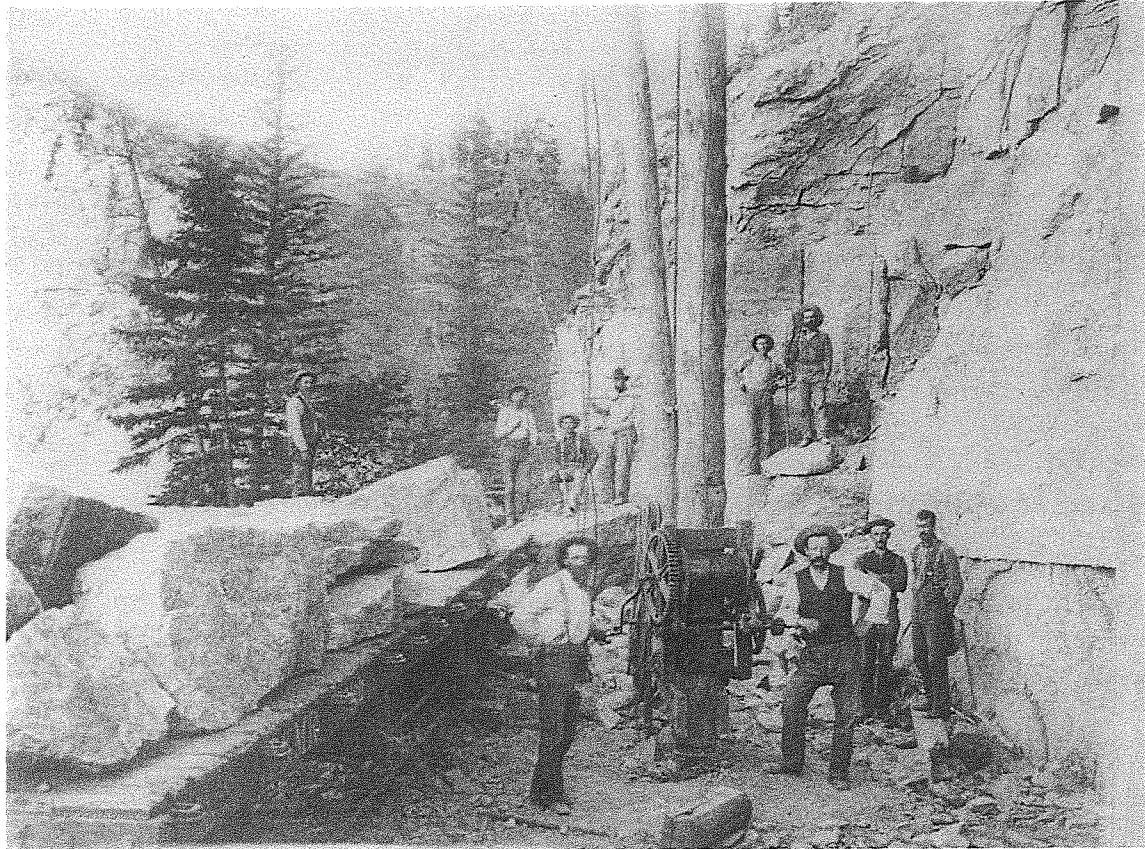
The Deadwood Business Club raised money and subscription in the amount of \$150,000 in an effort to build a hotel that would be a truly “metropolitan hotel.” The building was named for Harris Franklin, one of the principal subscribers, and the “four-story edifice of brick and stone opened on 4 June 1903, with eighty rooms, half of them with baths (a novelty for the times), electric lights, steam heat, two ladies’ private parlors, elevators, and all rooms with brass or fancy iron beds supporting hair box springs and solid comfort.”⁴³ During the 1920’s an addition to the hotel placed a financial burden on the owners. The Great Depression kept them from ever recovering.



Franklin Hotel

Black Hills Mining Museum

The *Daily Pioneer-Times* reported that new cement walks replaced wooden ones in the business district, being completed about October 28, 1904. The new Carnegie Library was also said to be near completion in this same issue. In April, 1905 plans were being submitted to the city of Deadwood by various architects for the new courthouse. Plans of Messrs. C. E. Bell and Detweller, architects of Minneapolis, were adopted by the commission. This firm specialized in public buildings, and had recently designed the new state capitol in Helena, Montana.⁴⁴ The city added electric street lights in 1912. There are several early gasoline stations remaining in the downtown. Several have been converted to other uses, while others remain essentially unchanged.



Adams Memorial Hall Museum

Quarry near Deadwood

There have been some contemporary additions to the commercial area of Deadwood, and most of the industrial and agricultural buildings that were located on the periphery of the community have been lost. Deadwood buildings have undergone fires, flood, and renovation, for more than a century. What remains today is an unusually complete picture of a late 19th and early 20th century mining and commercial center. The design guidelines that follow are intended to allow Deadwood to continue to prosper and develop, while preserving the city's history, as illustrated by its buildings.

Notes

- ¹ Parker, Watson, *Deadwood—The Golden Years*, (University of Nebraska Press: Lincoln, Nebraska, 1981), p. 229.
- ² *South Dakota Historical Collections*, compiled by the State Historical Society, Volume I (Aberdeen, SD: News Printing Co., 1902), p. 64.
- ³ *Ibid.*, p. 64.
- ⁴ Friggens, Paul, *Gold & Grass—The Black Hills Story*, (Pruett Publishing Company: Boulder, Colorado, 1983), p. 15.
- ⁵ Wood, W. Raymond, *The Black Hills of Dakota*, (Saint Louis, MO: Nixon-Jones Printing Company, 1895), p. 304 as quoted in Watson Parker, *Deadwood—The Golden Years*, (Lincoln: University of Nebraska Press, 1981), p. 6.
- ⁶ Fielder, Mildred, ed., *Lawrence County For The Dakota Territorial Centennial*, (Seaton Publishing Company: Lead, SD, 1960), p. 89.
- ⁷ Friggens, p. 16.
- ⁸ Parker, *Deadwood—The Golden Years*, p. 18-19.
- ⁹ *Frank Leslie's Illustrated Magazine*, September 8, 1877, p. 6-7. From a pamphlet in the Western Historical Collections at the University of Colorado, Boulder, Colorado.
- ¹⁰ Bennett, Estelline, *Old Deadwood Days*, (Charles Scribner's Sons: New York, New York, 1935), p. 27.
- ¹¹ Parker, *Deadwood—The Golden Years*, p. 43.
- ¹² *Ibid.*, p. 39.
- ¹³ Tallent, Annie D., *The Black Hills or The Last Hunting Ground of the Dakotahs*, (Nixon-Jones Printing Co: St Louis, Missouri, 1899), p. 487.
- ¹⁴ Parker, *Deadwood—The Golden Years*, p. 227.
- ¹⁵ Spencer, Rev. Dwight, "Extracts from the Autobiography of Rev. Dwight Spencer, Baptist Missionary in the West," c. 1890. From pamphlet in the Western History Collections at University of Colorado, Boulder, Colorado.
- ¹⁶ Rezatto, Helen, *Mount Moriah; Kill a Man—Start a Cemetery*, (North Plains Press: Aberdeen, South Dakota, 1984), p. 115.
- ¹⁷ Schell, Herbert S., *History of South Dakota*, (University of Nebraska Press: Lincoln, Nebraska, 1961), p. 242.
- ¹⁸ Friggens, p. 16.
- ¹⁹ Strahorn, Robert E., *The Hand-Book of Wyoming and Guide to the Black Hills and Big Horn Regions for Citizen, Emigrant and Tourist*, (Cheyenne, 1877).
- ²⁰ Parker, *Deadwood—The Golden Years*, p. 58-9.
- ²¹ *Frank Leslie's Illustrated Magazine*, p. 6-7.
- ²² *Ibid.*, p.10.
- ²³ Parker, *Gold in the Black Hills*, p. 146.
- ²⁴ Stokes, George, *Deadwood Gold*, (World Book Company: Yonkers on the Hudson, New York, 1926), p. 82.
- ²⁵ *Frank Leslie's Illustrated Magazine*, p. 6-7.
- ²⁶ Parker, *Gold in the Black Hills*, p. 146.
- ²⁷ Parker, *Deadwood—The Golden Years*, p. 74.
- ²⁸ *Ibid.*, p. 179.
- ²⁹ Friggens, p. 16.
- ³⁰ *Ibid.*, p. 158.
- ³¹ *Ibid.*, p. 75.
- ³² *Ibid.*, p. 70.
- ³³ *Ibid.*, p. 67.
- ³⁴ Tallent, p. 487-88.
- ³⁵ *Ibid.*, p. 488.
- ³⁶ Rosen, Rev. Peter, *Pa-Ha-Sa-Pah, or the Black Hills of South Dakota*, (Nixon-Jones Printing Company: St. Louis, Missouri, 1895), p. 416.
- ³⁷ *Ibid.*, p. 416.
- ³⁸ Tallent, p. 494-96.
- ³⁹ Parker, *Deadwood—The Golden Years*, p. 82.
- ⁴⁰ Tallent, p. 506.
- ⁴¹ *Gold-Gals-Guns-Guts*, ed. Bob Lee, Deadwood-Lead: '76 Centennial Inc., 1976, p. 165.
- ⁴² *Ibid.*, p. 166-7.
- ⁴³ Parker, *Gold in the Black Hills*, p. 252.
- ⁴⁴ *The Lantern*, Deadwood, April 27, 1905.

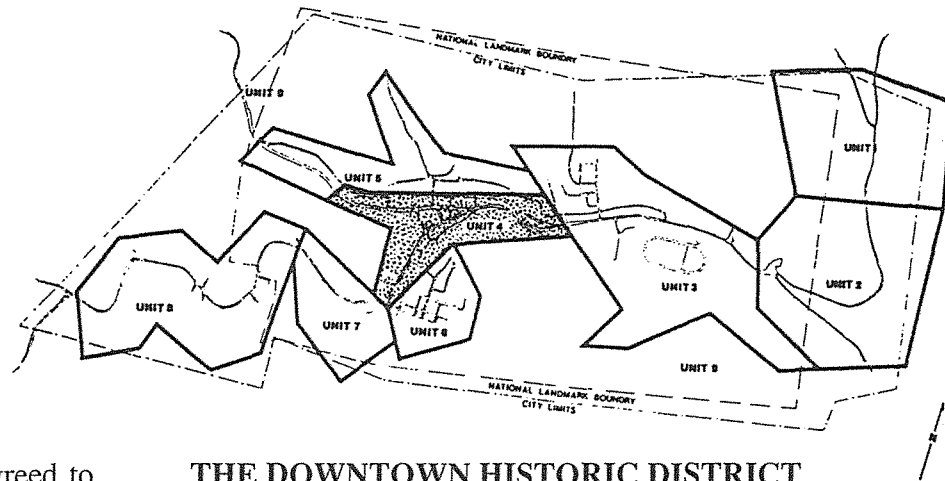
CONSTRUCTION IN DEADWOOD

Before a construction project is undertaken in Deadwood, a review is likely to be required to determine whether or not it is historically appropriate. Such review is required for projects that include:

- Exterior alterations of existing buildings, including new paint colors, signs, additions, restorations, demolition, and minor changes such as new windows, porch railings, or siding;
- New buildings;
- Reconstructed buildings;
- Public improvements such as parking lots, streets sidewalks, or lighting.

The Deadwood National Historic Landmark District is delineated into preservation planning units that have varying types and quantities of historic resources. The City of Deadwood and the State Historical Preservation Center formally agreed to certain preservation objectives and to actions in the planning units that would not require City review. The exceptions to review vary from planning unit to planning unit, depending on the historic resources in the unit. In a further refinement, Deadwood surveyed most of its building stock and placed each in a category relating to its historic significance. These categories are LANDMARK, CONTRIBUTING, FABRIC and INTRUSION, and actions that are excepted from review also vary, depending on the category of the building. An applicant should first determine whether the proposed project is located

in the Downtown Historic District or in the National Historic Landmark District. An applicant should then determine in which planning unit it is located, and finally, if the project involves an existing building, in which building category the building has been placed. This information can be obtained through the Planning Department, as can information on what elements will be considered in a project review.

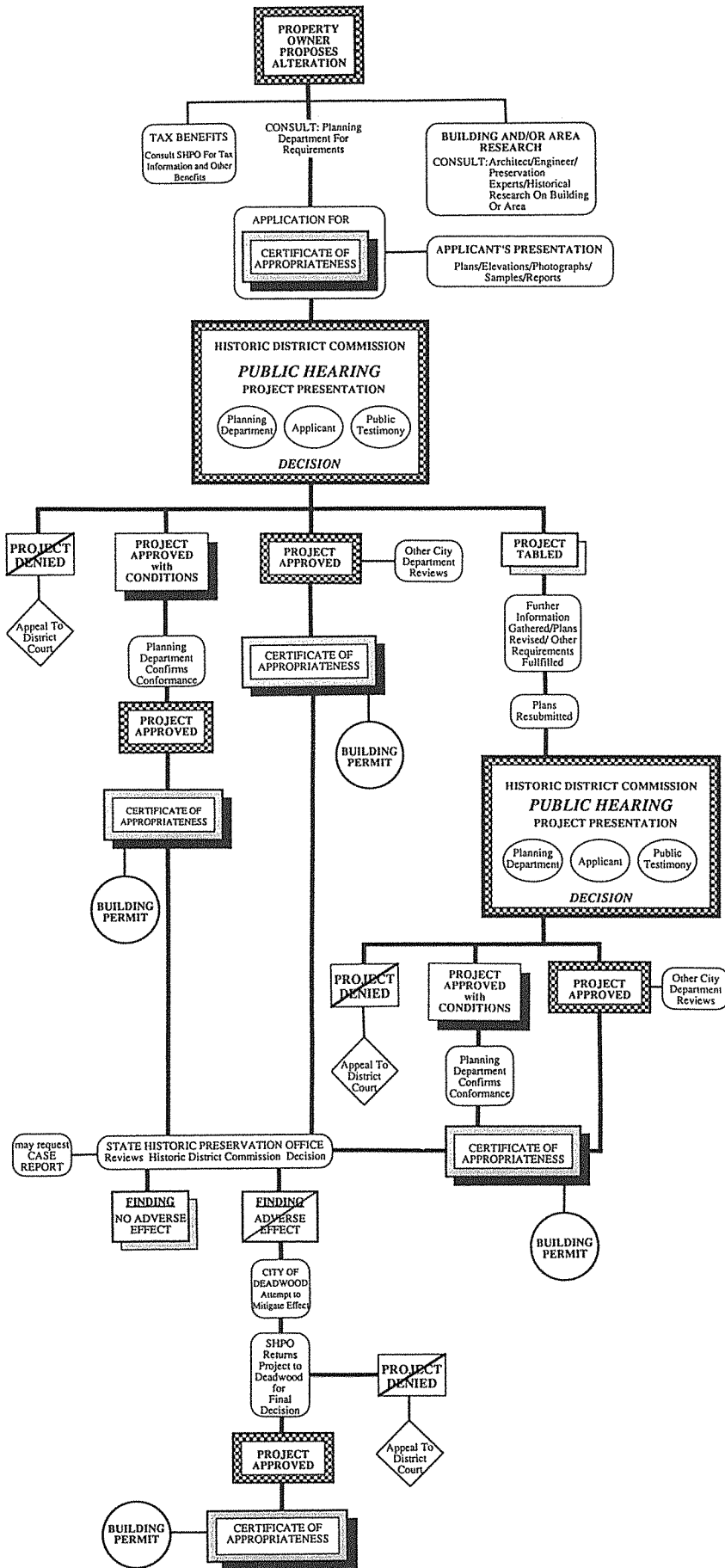


THE DOWNTOWN HISTORIC DISTRICT

The Downtown Historic District is Deadwood's local historic district and is designated as Planning Unit 4. If the property is located in the Downtown Historic District, *any* alteration must be reviewed by the Historic District Commission. The alteration cannot be undertaken without receiving a Certificate of Appropriateness.

The Historic District Commission meets on the first and third Tuesday of each month. In order to be placed on the agenda, information on the project must be submitted to the Planning

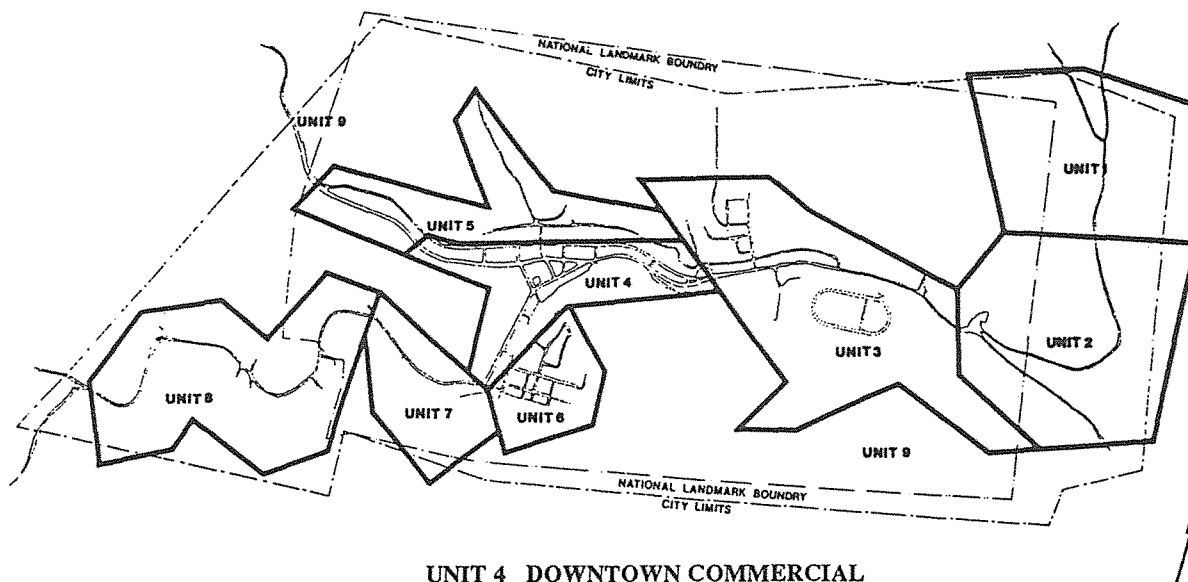
Review process for alterations within the DOWNTOWN HISTORIC DISTRICT



Department by 5:00 pm one week before the meeting date. It is important to clearly convey to the Commission what the project entails. Plans drawn to scale, including a site plan and building floor plans, elevations, and photographs of the building or site should be part of the submission. Samples of materials to be used may be also submitted, as well as paint chips to illustrate new paint colors. It is recommended that an applicant consult with Deadwood's Preservation Planner before preparing a submission to save time and expense on project revisions. During a regular meeting, the project will be presented to the Commission by the Preservation Planner of the Deadwood Planning Department. After this presentation, the applicant will have an opportunity to make his or her presentation of the

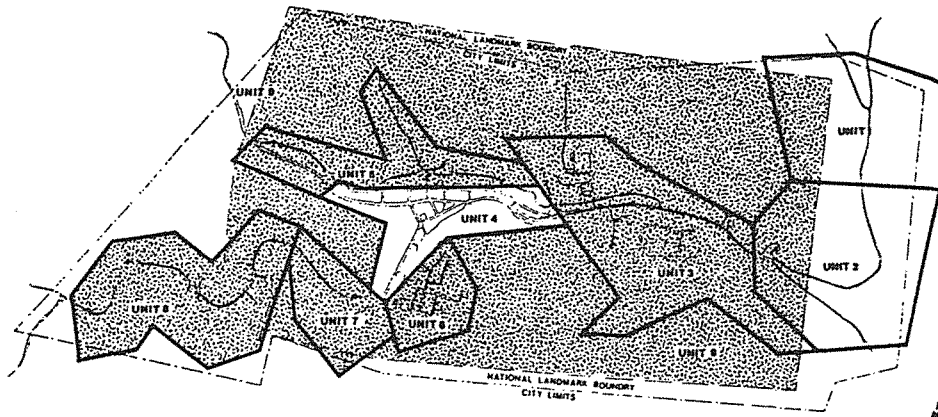
project. The Commission will then approve, approve with conditions, or deny the application. Action on an application may also be tabled for a period of time so an applicant has time to work out details or obtain and present more information, without having to make a new application.

If the project is approved, the State Historical Preservation Center will then review the decision by the Historic Preservation Commission. With concurrence by the state in the decision, a Certificate of Appropriateness will be issued, which is required for a building permit to be issued. If a project is denied, the applicant may change the proposal such that it can be approved, or may appeal to District Court for relief.



UNIT 4 DOWNTOWN COMMERCIAL

- | | | |
|-------------------------------|--------------------|----------------------------|
| UNIT 1 NORTH EDGE | UNIT 5 FOREST HILL | UNIT 7 WEST CHARLES STREET |
| UNIT 2 NORTHERN GATEWAY | UNIT 6 INGLESIDE | UNIT 8 PLUMA |
| UNIT 3 NORTHERN HISTORIC EDGE | | UNIT 9 WOODED AREAS |



THE NATIONAL HISTORIC LANDMARK DISTRICT EXCEPT DOWNTOWN HISTORIC DISTRICT

If a proposed project will be located on property outside the Downtown Historic District, but within the National Historic Landmark District, which includes Planning Units 1, 2, 3, 5, 6, 7, and 8, the project will be reviewed by the Deadwood Historic Preservation Commission and the South Dakota State Historical Preservation Center. As a sub-unit of state government, it is Deadwood's responsibility to report on threats to historic resources by undertakings of the State. The State of South Dakota views undertakings broadly, and Deadwood, as a local government, is an entity of the state and a building permit issued by Deadwood is an undertaking of a state entity. If the proposed project will require a building permit or will use state or federal funds, the Historic Preservation Commission will review the proposal for its impact on the historic resources of the National Historic Landmark District.

When a property in the National Historic Landmark District is affected, the application is first evaluated by the Historic Preservation Commission to determine if the project may threaten a historic resource. If it is found that the project is an appropriate one and will not damage historic resources, the Historic Preservation Commission will make a favorable finding and report, in the form of a letter, to the State Historical Preservation Center. The State Historical Preservation Center

will review the report, and may request more information regarding the project, which the Historic Preservation Commission will submit in the form of a Case Report. A Case Report has specific requirements, some of which may be waived by the State Historical Preservation Center, at its discretion. Based on information submitted, the State Historical Preservation Center makes a finding of *adverse* effect or *no adverse* effect. If the finding is *no adverse* effect, the project may proceed as planned.

If the Historic Preservation Commission's original finding is *unfavorable*, the project may not proceed until revised such that the Commission can make a favorable finding. An unfavorable finding by the Historic Preservation Commission may be appealed to District Court. If the State Historical Preservation Center finds, in their review of a favorable finding, that they do not concur with the conclusion, a finding of *adverse* effect will be made. In the case of such a finding, the City must demonstrate that all reasonable and prudent alternatives have been explored before the project can proceed, and in the interim, every effort will be made to mitigate the adverse effects.

The Historic Preservation Commission meets on the first and third Tuesday of each month. In order to be placed on the agenda, information on the project must be submitted to the Planning Department by 5:00 pm on Tuesday before the meeting date. Plans drawn to scale, including a site plan, building plans, elevations and photographs are all important to illustrate the proposed project.

Although the procedures and responsibilities for reviewing the appropriateness of projects in Deadwood are complicated, an applicant should note the following:

- In the Downtown Historic District,
 - The Historic District Commission must review *any* alteration.
 - The State Historical Preservation Center must concur with the decision made by the Historic District Commission.
 - A Certificate of Appropriateness is required before a project can be begun.
- In the National Historic Landmark District, which includes all of the City of Deadwood,
 - Any project that involves state or federal funds, or that requires a building permit from the City of Deadwood must be reviewed by the Historic Preservation Commission, except projects under the authority of the Historic District Commission. A *favorable* finding is required and the State Historical Preservation Center must concur with this finding.

There are some types of projects that do not require any review by the Historic District or Preservation Commissions. Ordinary maintenance or repair of any feature that does not involve a change in design, material or appearance does not require review. Deadwood's Preservation Planner should be consulted to determine whether a project of this nature will require

review. To avoid unforeseen delays, the Deadwood Preservation Planner will help to identify issues that are likely to arise in the course of review of a project.

There are several programs that may benefit owners of historic properties. These include:

- Revolving Loan Fund: This fund is administered by the Historic Preservation Commission and is available to qualifying historic preservation projects. The Planning Department can provide more information (605)578-2082.
- Tax Incentives: All of Deadwood is a National Historic Landmark District, which qualifies many building projects for federal tax benefits. The State Historical Preservation Center in Vermillion, South Dakota, can answer questions and assist with appropriate applications. (605)677-5314.
- Property Tax Program: The South Dakota Legislature has authorized an 8-year moratorium on property taxes for the added value of a rehabilitated historic building. (SDCC1-19A-20) For more information on this program, call the State Historical Preservation Center (605)677-5314.

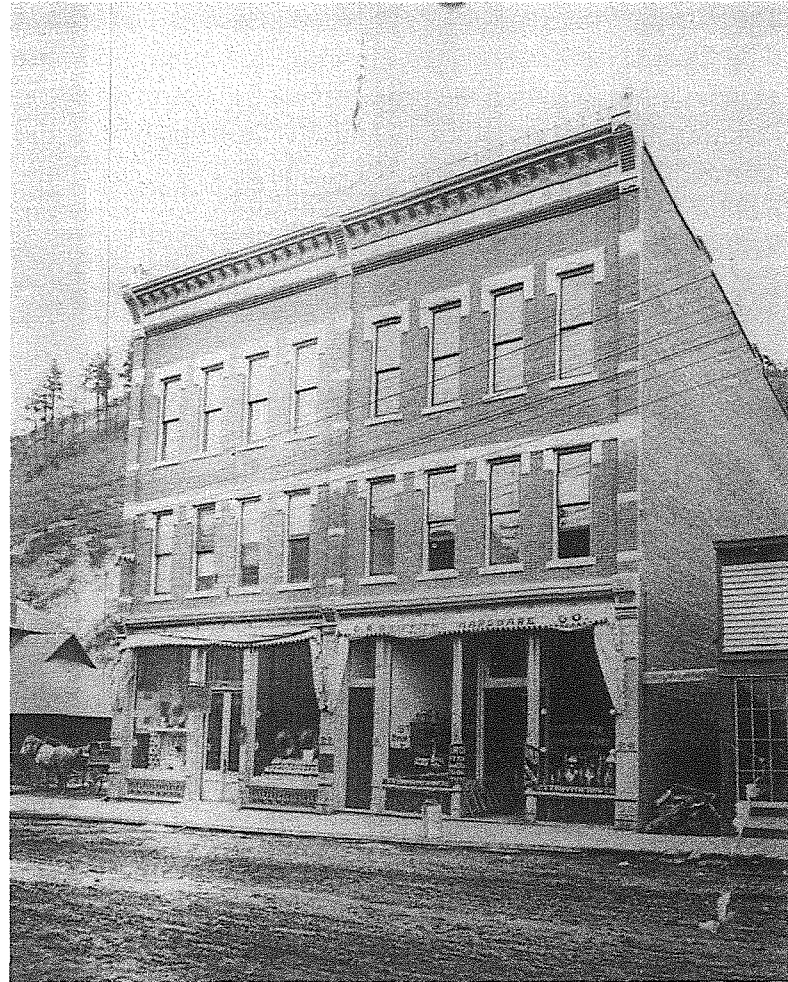
REVIEWS BY OTHER CITY DEPARTMENTS, BOARDS AND COMMISSIONS

Review of projects by the Historic District or Preservation Commissions may not be the only review required before construction can proceed. Other city departments and commissions may be required to examine a project. The Planning Department and Planning and Zoning Commission will review compliance with zoning requirements unrelated to historic preservation. The Building Inspector will review plans for compliance with the building code. The Public Works Department will examine the demands a project will place on the city infrastructure systems. The Sign Commission must review and approve any sign that is part of a project.

OTHER REGULATIONS THAT AFFECT HISTORIC PRESERVATION PROJECTS

There are a variety of regulations that may affect a preservation project and should be consulted. These include:

- Land Use Code: This code regulates the allowed uses, building heights and setbacks, accessory buildings, parking requirements and procedures within the different city zoning districts.
- Sign Code: All signs in Deadwood are controlled by an ordinance specifying what sizes, materials and configurations of signs will be appropriate.
- Building Code: This code regulates building construction to protect the safety of the public. There is some flexibility in building code requirements for historic buildings. Specific variations will be allowed, subject to the discretion of the Building Inspector, and he or she should be consulted.
- Gaming Licenses and Historic Preservation:
Rule 20:18:21:13: this rule provides for disciplinary action against a licensee who contributes to the damage or deterioration of historic buildings or historic features. This rule is administered by the South Dakota Commission on Gaming, Rules and Regulations for Limited Gaming.



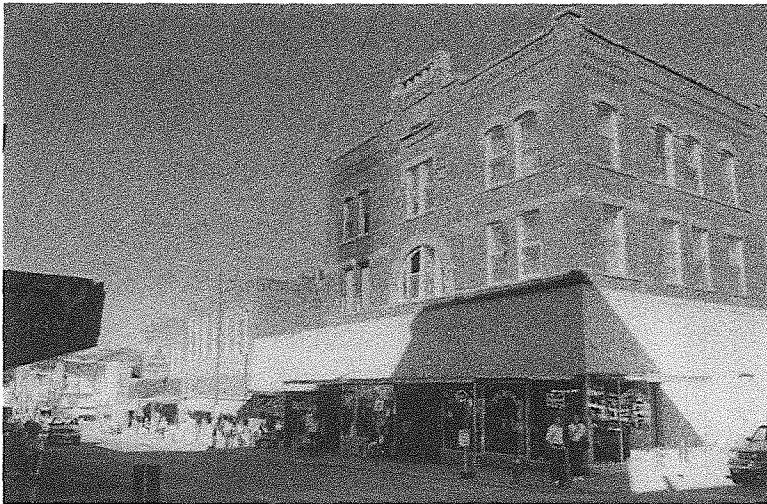
Adams Memorial Hall Museum
Early view of Adams Block on Sherman Street

DESIGN GUIDELINES

Before beginning a construction project in Deadwood, the *Downtown Design Guidelines* should be reviewed. This will give a broad view of what elements may be evaluated during the City's review process. The Commission will be using these guidelines as the basis of their decision-making. Not all guidelines apply to all projects, and they are to be used for guidance in determining appropriate alterations, not as a check list that must be complied with.

Historic Preservation Principles

For those who are unfamiliar with the concerns of historic preservation, understanding some simple preservation theory can make it easier to plan an appropriate preservation project. These principles should be carefully observed in any historic preservation projects.



CSC



Homestake Mining Company

**Yesterday and Today: Views along Main Street from the intersection of Deadwood and Shine Streets—
1901 and 1990**

Renovation

In renovating a historic building for contemporary use, the most important consideration is to preserve the essential historic character of the building. This means that an applicant must identify what the important character-giving elements are. To do this, historic photographs are invaluable, and if they exist they should be studied carefully.

- Using photographs of the building, a similar building or original elements of the existing building itself, evaluate the following:

- Proportion of the height to width to length of the main building mass;
- The form of the roof;
- The location and arrangement of window and door openings;
- The windows and doors themselves.

- Carefully look at materials, trim, ornaments, and small details, such as the design of a railing that is 30 inches high instead of 36 inches with simple turned balusters and formed rail, or trim that is 3 inches wide instead of 4 to 5 inches. These are very important elements in the character of a historic building.

Important!

- Original materials and details should be repaired and preserved wherever possible.
- If materials or details are too deteriorated to preserve, they should be reproduced whenever possible, using the same materials and design.
- Adding “historic” details that are not original to the building or that were not commonly used in Deadwood can be as damaging as removing original details. Adding ornamental trim to a simple cottage can change the essential character of a simple building. Just as damaging are alterations that could make the facade appear to be from an earlier time period, such as putting wood siding over turn-of-the-century masonry facades, to create a gold rush front.



Black Hills Mining Museum

Main Street – ca 1910 with the Waite Block to the right

- While contemporary expressions of original details are encouraged in renovations, there are many contemporary designs that are inappropriate because their character is so different from that of the historic building, that they stand out as foreign. Examples of these designs might include “picture windows,” ornamental wrought iron railings and posts and sliding glass doors.
- Historic buildings may have undergone changes – “modernizing” – over time that have eroded their historic character. Sensitive renovation can reverse this and restore the original character. On the other hand, some alterations may have taken on significance over time, and may have become as important as the original building. These changes should be preserved.

Many people who are not familiar with technical aspects of preservation, including architects and engineers, can view deterioration of a historic building as more severe than it actually is, and consequently feel that preservation will not be economically feasible. An evaluation by a preservation expert may show that deterioration is caused by something that is easily and relatively inexpensively remedied. For example, what an untrained eye sees as building settlement from a deteriorating foundation, a preservation expert may see as a change in soil-bearing capacity from moisture saturation related to poor control of roof drainage. The solution is quite simple and effective.

Reconstruction

Reconstruction of historic buildings that have been lost is a source of disagreement among preservationists. On one hand, the reconstruction of such buildings would help complete the historical picture we see today. On the other hand, the reconstruction is not the original building and may mislead future generations. Changes in building materials and lack of accurate documentation of the original building makes an accurate reconstruction very difficult or impossible. Deadwood's policy on reconstruction is that under some conditions reconstruction of a historic building may be the best option. To determine whether reconstruction is appropriate, use the following guidance:



Syndicate Building

Emmett Franklin



CSC

Site of original Syndicate Building

- No reconstructions should be proposed without complete documentation of the original appearance of the building. Documentation should include original building plans, elevations and/or historic photographs.
- Deadwood's significant phases of development have been identified by the South Dakota State Historical Preservation Center as:
 - a. Placer mining
 - b. Milling and smelting
 - c. Mining supply commercial
 - d. Tourism development

Reconstructions of buildings that are significant to the understanding of these phases of development and that have complete documentation may be appropriate.

- Reconstruction for purely commercial purposes rather than for the purpose of interpreting Deadwood history is discouraged.
- Reconstruction that destroys a significant historical resource in favor of a building representative of an earlier period of Deadwood history is discouraged.

New Buildings

New buildings should be compatible with historic buildings and development patterns without imitating older styles or details of historic buildings. This is a strongly-established policy of historic preservation. Deadwood's design guidelines can be used to determine the significant characteristics of various types of historic buildings, which if incorporated into the design of new buildings, will produce compatible new buildings. Exact duplication of earlier ornamentation or architectural details is not desirable. Simplicity is an important aspect of contemporary design and materials, and by itself can go a long way toward creating compatibility.



Analysis of the Building and/or Site

Existing Buildings

To determine what changes to a historic building will be appropriate, first decide exactly what must be accomplished by changing the building. Then list all the different ways that changes can achieve the objectives, without regard for cost, difficulty, or how much the building must be altered. In doing this, the best alternative may be selected from an array of options. In some cases, there may only be one alternative to consider, which will make the decision simple. In most cases, the best alternative will be a compromise between the most expensive way to achieve the objectives, and a method that inappropriately alters the building.

Once it has been determined how to alter the building, it must then be determined how the changes should look to be compatible with the rest of the building. The basis for restoration of missing original features or design of appropriate new features should be based on examination of the following:

- Similar buildings in Deadwood;
- How historic buildings have treated the building elements to be incorporated into the proposed design;
- The way the original building materials have been used on the original building and on other similar buildings;
- Historic photographs of Deadwood, paying close attention to the details to be incorporated in the proposed design — be sure that proposed details were used historically on similar buildings.

- Historic photographs of the building as it existed through time. This includes photographs of both the exterior and the interior. All surviving original architectural features should be noted.
- The building itself should be examined for clues to its original appearance, such as closed-up window openings, locations of original trim as indicated by ridges of built-up paint, original paint layers, or original materials stored in basements or crawl spaces.

The condition of the building should be carefully evaluated. Building materials, structure, plumbing, wiring and heating should be evaluated as thoroughly as possible and experts should be consulted whenever possible. Such consultation can frequently save many times the amount it costs.

When the entire scope of the project is known, the cost can be estimated. If the total cost exceeds the budget, priorities must be set and the most important ones completed first. Generally, items that will threaten the survival of the building if not repaired should get attention first. Second priority goes to weatherproofing the building so future improvements are not damaged. Improvements should be constructed of good materials with good workmanship. This is important for the appearance as well as the durability of the improvement. Poorly-executed work on such systems as plumbing and wiring can cause damage, which is much more expensive to repair than the original improvement.

New Buildings

To plan for a new building, the site of the proposed building should be compared with sites of existing buildings nearby. The following should be evaluated:

- Local building restrictions;
- Whether the buildings are commercial, industrial or residential in character;
- How far back from the street the building is placed;
- How much space there is between buildings;
- Whether the spacing is regular along the street;
- How high the buildings are;
- The proportion of height to width;
- The roof forms;
- How the buildings are placed on a slope;
- What kinds of windows and doors are most common;
- How trim and ornament are used, and any other notable features used in buildings of the surrounding area.

Try to incorporate the general features of surrounding sites and buildings in the new design. Use simple, contemporary expressions of such features so the new building will be recognizable as a product of its own time, but will fit easily into the historic fabric of Deadwood.

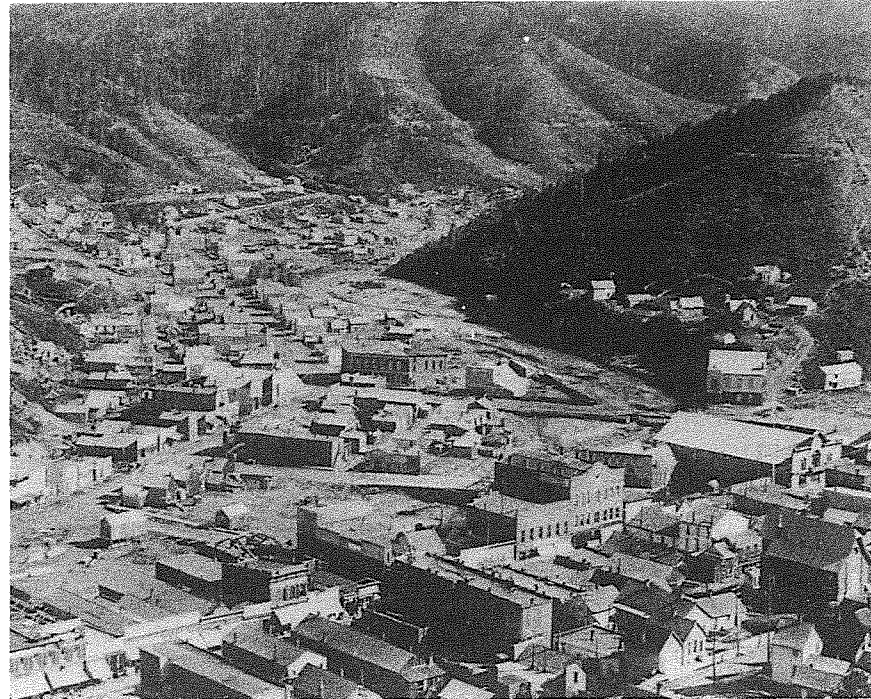
Reconstructions

There may be instances in which reconstruction of a historic building that has been destroyed may be appropriate. Refer to Reconstruction under Historic Preservation Principles on the preceding pages for guidance.

THE URBAN DESIGN OF THE DOWNTOWN HISTORIC DISTRICT

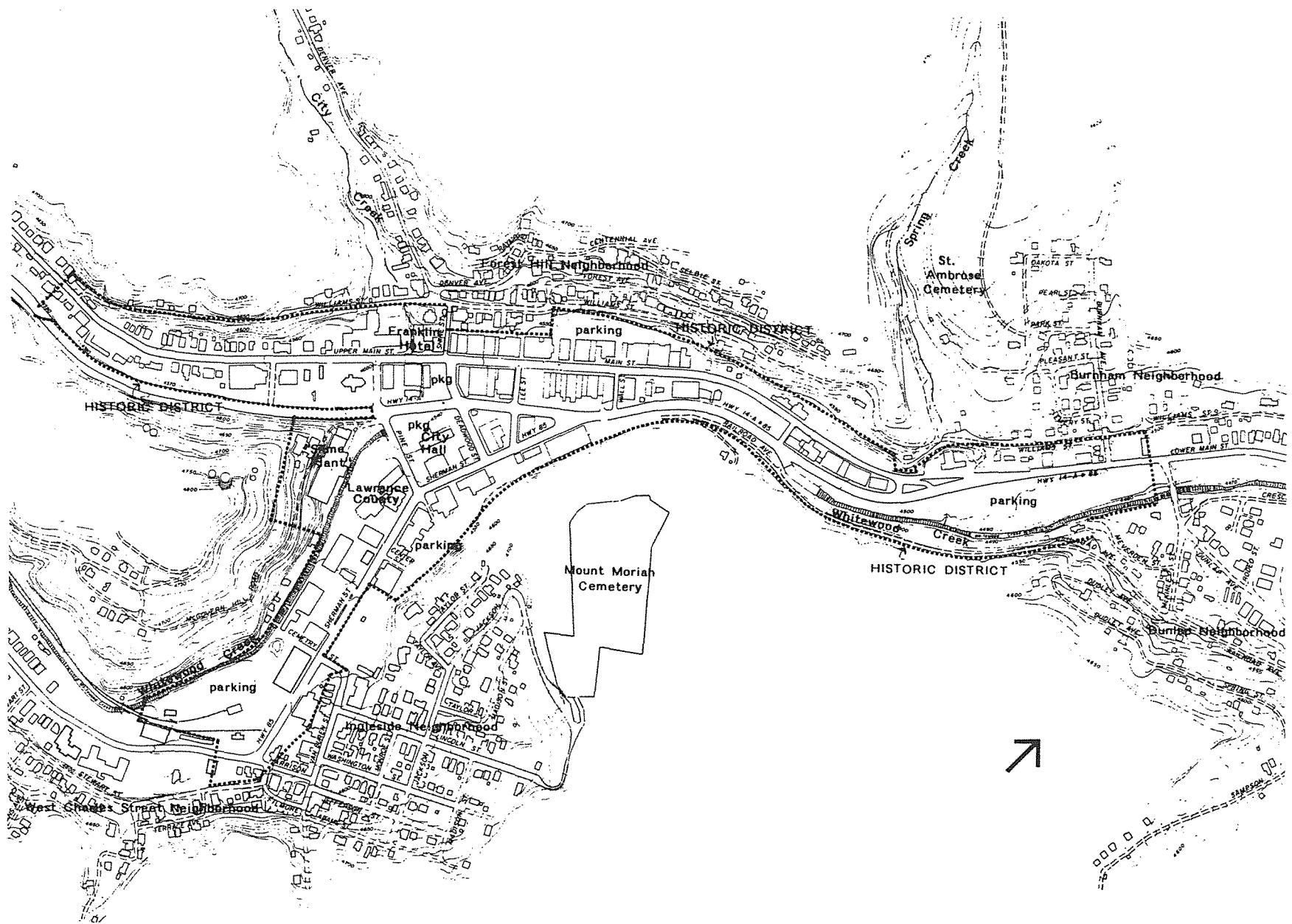
The urban design of the Downtown Historic District is composed of elements that have become so familiar to Deadwood residents that they are not even noticed anymore. These elements give Deadwood its individual and distinctive character, and should be carefully preserved in any alterations within the Downtown Historic District.

- Deadwood has steep hillsides and a relatively flat valley bottom that winds along an approximate east/west axis.
- Views in Deadwood are of randomly-placed small buildings on hillsides. Rather than random placement, buildings are actually placed near streets that follow contours, in response to topography. Streets in the valley have a more grid-like layout, with commercial buildings lining the street, creating distinct edges.
- Cross streets are very narrow and are most likely to go up hills at a steep angle.
- Residential development is located on hillsides. Slopes have been stabilized by rock retaining walls and timber cribbing.
- Commercial development is located in the valley bottom, generally concentrated on Main Street and Sherman Street.



Deadwood, 1882

Homestake Mining Company



Map of the Downtown Historic District



CSC

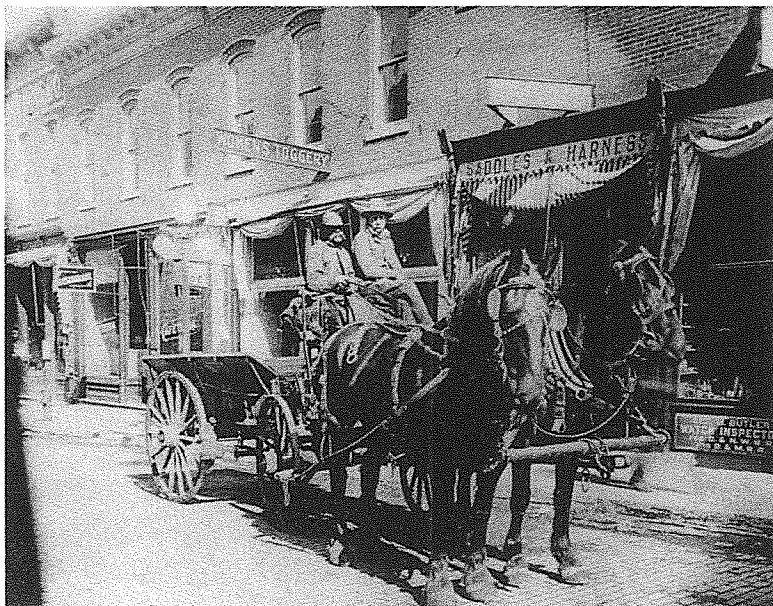
US Highway 14A through Deadwood — 1990

- The commercial area is compact. There is a sense of liveliness because action is quite visible in the restricted area.
- Commercial buildings are located at the sidewalk edge with no setback. Most are storefront commercial in character.
- Exceptions to this pattern usually indicate an automobile-oriented building, such as gas stations, automobile sales, garages, and parking lots. Because most original commercial development has no setback, this is an indication of more recently-added structures.
- Commercial buildings are generally two stories.
- Some taller buildings have special uses, such as hotels and financial institutions.
- Floor levels generally align along the street. The height of tops of the building facades vary because of differences in the detail of parapet and cornice. This makes an irregular top edge.
- Public buildings such as the post office, courthouse, museums, and schools are in center of their site, with land around the building.

BUILDING TYPES IN THE DOWNTOWN HISTORIC DISTRICT

Different building types have essential architectural characteristics that distinguish the building types from others. These essential characteristics should be carefully preserved in any alterations in the Downtown Historic District.

COMMERCIAL STOREFRONT BUILDINGS



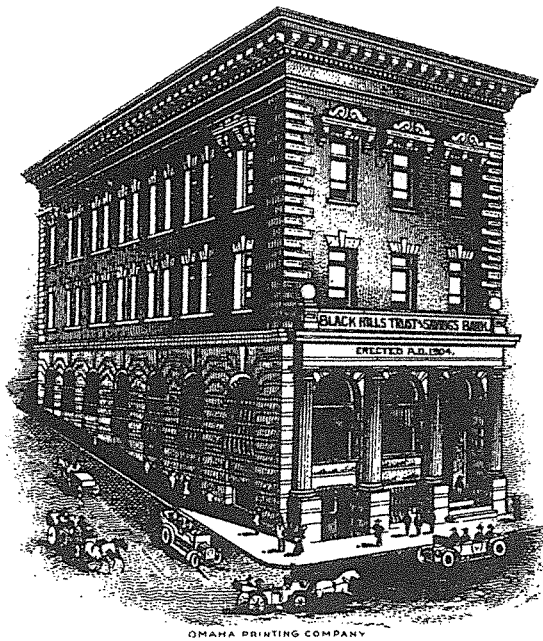
Adams Memorial Hall Museum

Commerical storefronts along Main Street

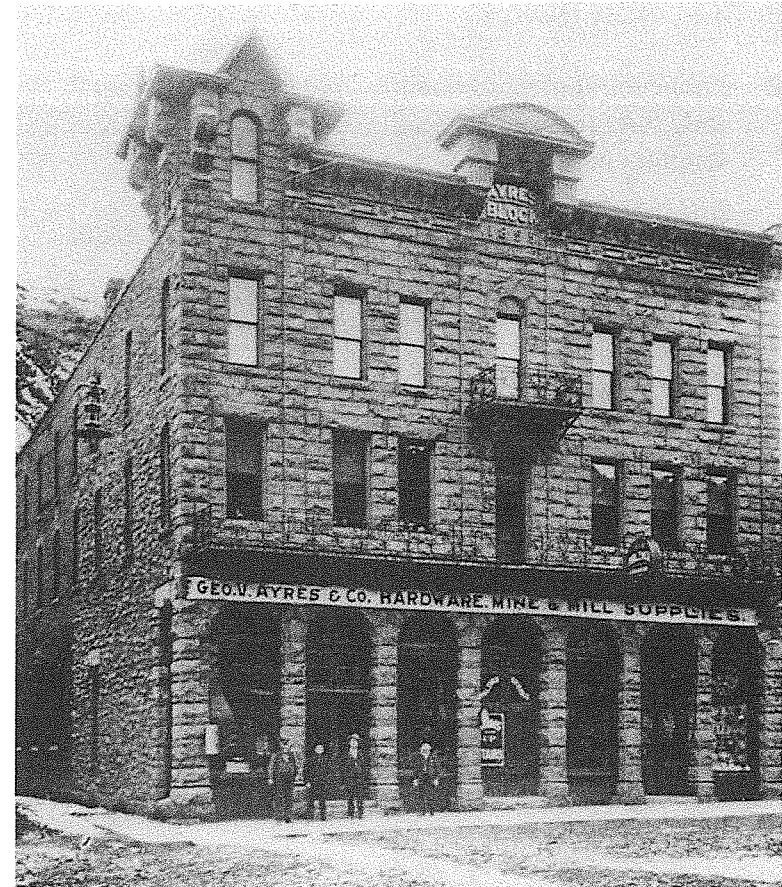
- Buildings extend from lot line to lot line, connected by party walls, creating a pattern of similarly-sized buildings because lot frontages are generally the same size.
- Buildings are generally two stories high, with a few taller buildings.
- Load bearing masonry structures are of brick and some stone.
- Upper floors are in the same plane as the first floor. There are no stepped-back upper floors; in some locations there are projections such as balconies.
- Cast iron structural elements support a 14 to 15 foot high first floor opening, with a clerestory and sign band above.
- There are recessed entries, usually centered.
- Display windows are on either side of the entry, with a base called a kick plate, and large undivided panes of glass.
- There are regularly-spaced window openings at upper floor(s), and the vertically-proportioned, double-hung windows are usually of wood sash and frame.
- Window heads are detailed in stone or brick.
- There is a substantial cornice, usually with the most elaborate detailing of the facade.
- Stylistic elements of a variety of turn-of-the-century architecture are represented, but the commercial area has a more cohesive appearance due to the uniform pattern of building elements.
- A few very old frame storefronts have smaller display windows. These buildings are usually one story and have very simple detailing. These are the only remaining examples of false front frontier commercial buildings.

BUILDINGS WITH COMMERCIAL USES OTHER THAN RETAIL

- These buildings are varied in size and shape and are frequently some of the largest buildings.
- These buildings usually have a unique detail and entries are emphasized; for example, the Franklin Hotel canopy, the Fairmont Hotel tower, and the upper floor of the Bullock Hotel.
- These buildings do not have typical storefront configuration.



Black Hills Mining Museum
Black Hills Trust & Savings Bank

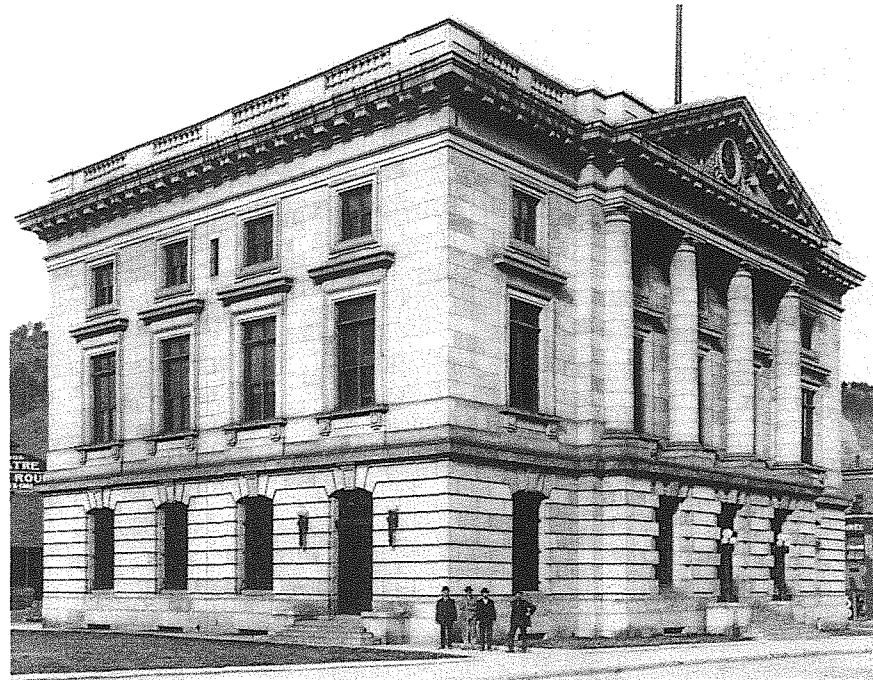


Black Hills Mining Museum
Bullock Hotel

- These buildings are not set back, but continue the pattern established by commercial storefront buildings.
- Some occupy more than one building lot.
- They have a character that distinguishes them from other commercial buildings.

PUBLIC BUILDINGS

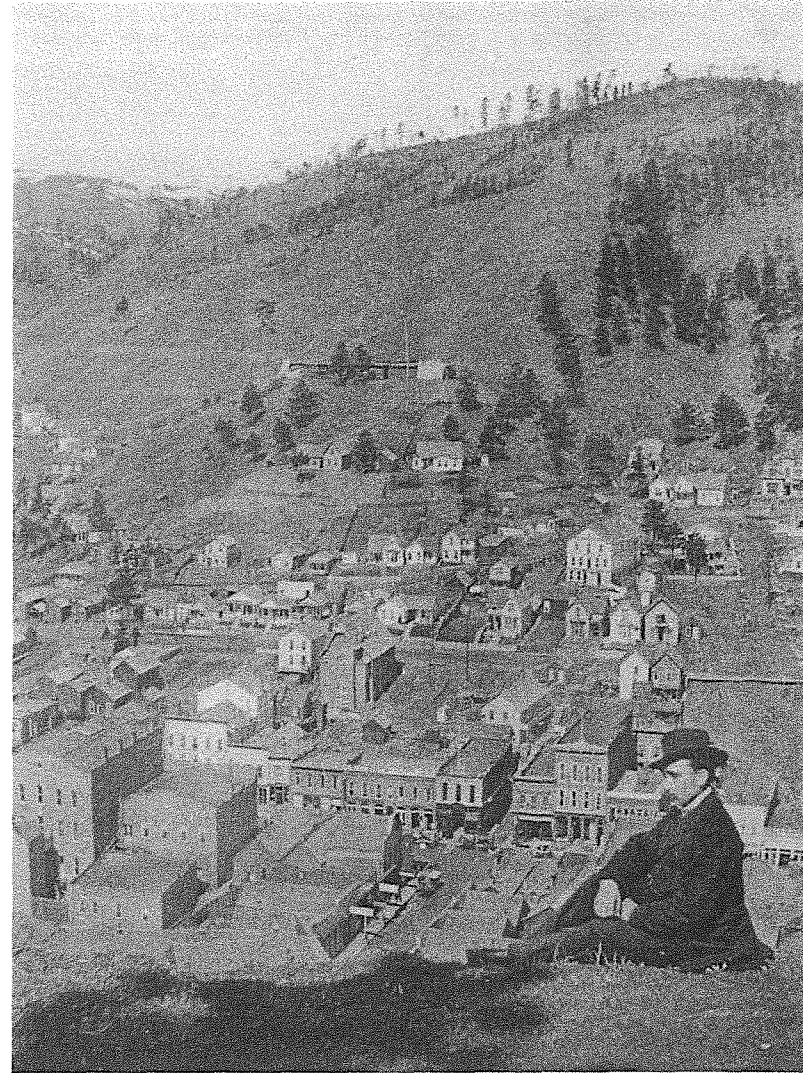
- Public buildings frequently have an architectural style but are most distinctive because they are free-standing in their sites.
- Public buildings are most frequently symmetrical, without additions.
- Public buildings have more than one public side, often three with public entries at each.
- Public buildings are most often constructed of masonry, with relatively elaborate details.
- Public buildings have larger openings with more detailing at first floors, and smaller windows with simpler detailing at the upper floors.
- Public buildings usually have a raised first floor with a visually distinct masonry base.



Homestake Mining Company
U.S. Post Office and Courthouse

RESIDENTIAL BUILDINGS — There are only a few residential structures in the Downtown Historic District and they have the same character-giving elements as residential buildings outside the Downtown Historic District.

- There are very few residential buildings with specific architectural styling, but are more typically vernacular, with some details representative of a style.
- The spacing between residential buildings is frequently irregular, and setbacks vary from building to building, due to the topography. Where topography is regular, spacing and setbacks are more regular.
- Residential buildings have pitched roofs, usually steep gables, with some hip roofs, and rarer mansard roofs.
- Additions are usually placed at the rear of the building and sometimes are small ells to one side. Accessory buildings are located toward the rear of the lot. Exceptions to this are garages dug into the slope at the street below residences.
- Residential buildings are constructed of wood frame and some brick masonry.
- Entries are at the front of the building toward the street.
- Residential buildings usually have porches.
- Windows in residential buildings are mostly vertically-oriented, double-hung wood sash and frame.
- Many residential buildings have wood clapboard siding.
- Wood siding and trim is painted.
- Low open fences are of wood and metal pickets and metal wire.



Adams Memorial Hall Museum

Looking across Main Street to Forest Hill neighborhood from
Mt. Moriah



Black Hills Mining Museum
Imperial Gold Mining Company Cyanide Mill

MISCELLANEOUS BUILDING TYPES

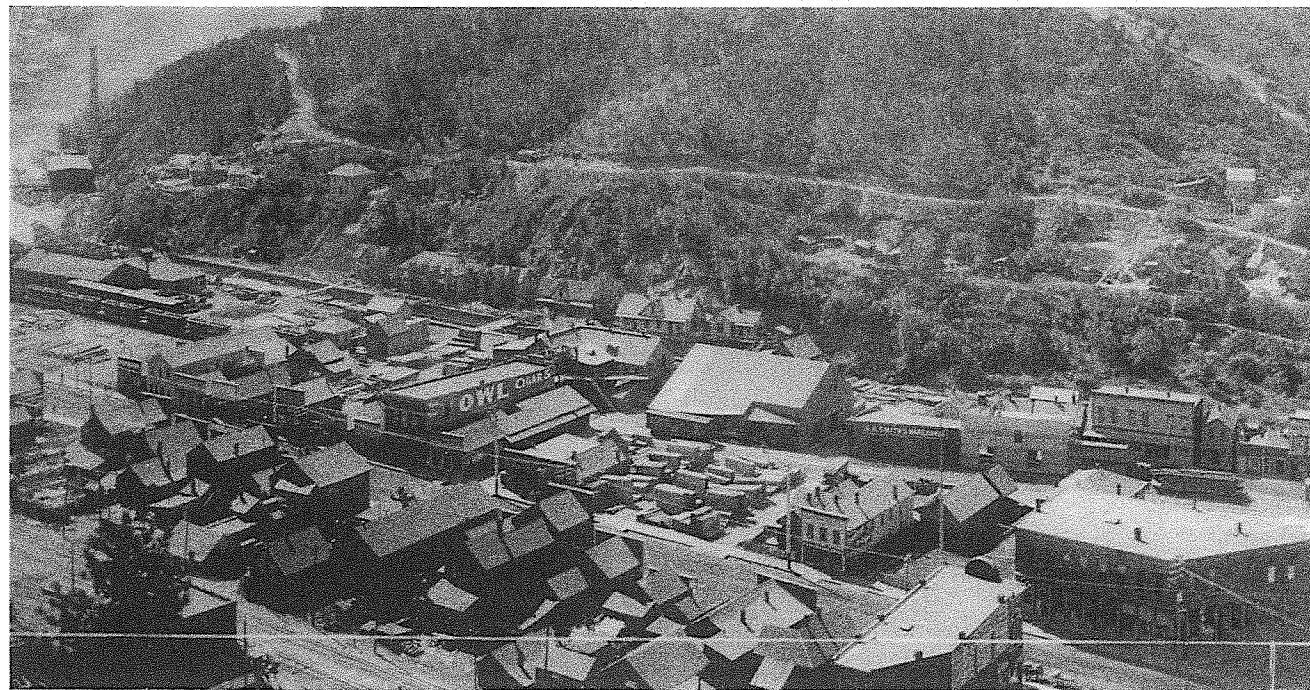
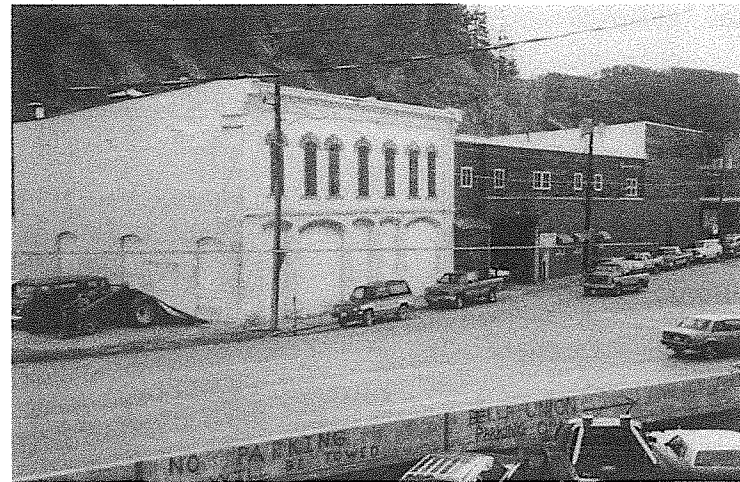
- *Mining* — Are utilitarian; plain enclosure of space, not meant to last forever; pitched roofs; few irregularly-spaced windows; metal roofing and siding; sometimes made of wood.

- *Warehouse* — Have a rectangular box form; few windows; both flat and pitched roofs; simple masonry with some detail.

Right: Twin Cities Fruit
Company Warehouse

CSC

Below: F. D. Smith Warehouse
in lower right quarter of photo



Homestake Mining Company

- *Railroad*— Are irregularly sited; not located at the street edge; very simple wood frame, rectangular solid; pitched roof; wood board siding; distinctive windows.



Railyard at intersection of Sherman and Charles Streets

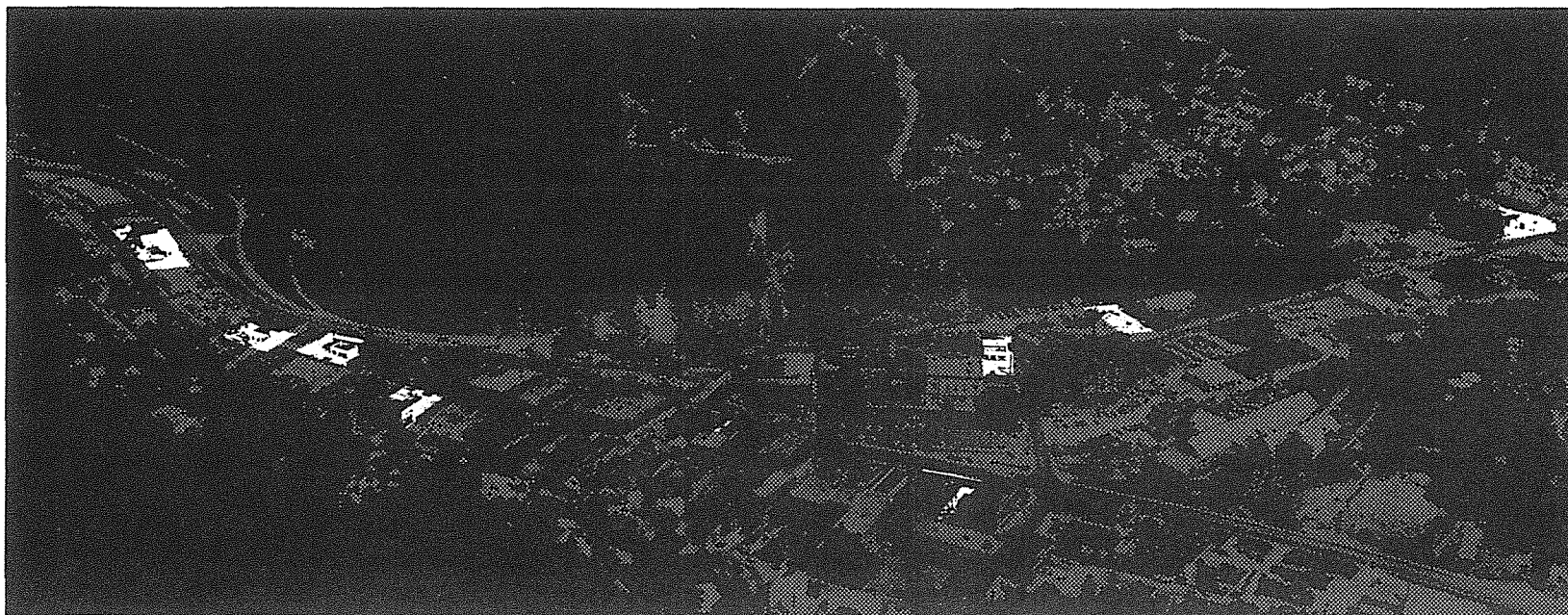
Adams Memorial Hall Museum

- *Gas Stations; Garages* — Are most frequently located at corners; set back, leaving corner open, and is the only type that does this; simply detailed and constructed of metal panel cladding or stucco; sometimes have a canopy; overhead garage door(s), large window with a single pane; some are set back; have little detail.



Gas station at
Sherman and Charles Streets

CSC



Gas station and garage sites in Deadwood

Homestake Mining Company

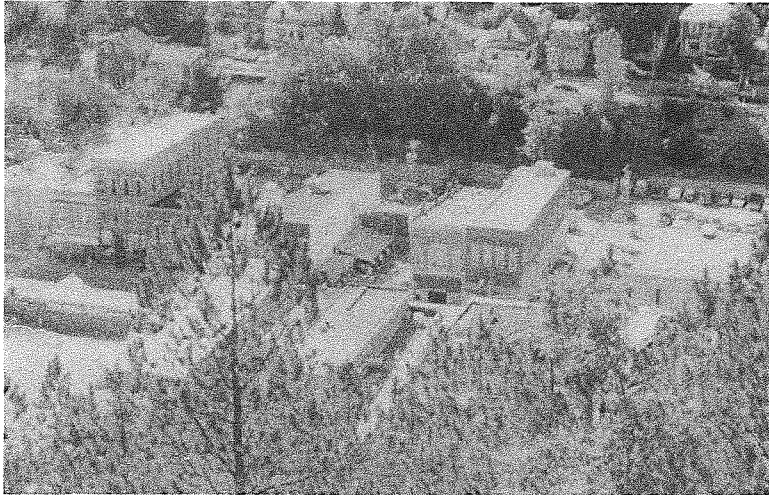


Commercial buildings on Main Street before streets were paved in 1907

Black Hills Mining Museum

DESIGN GUIDELINES FOR COMMERCIAL BUILDINGS

ALTERATIONS TO COMMERCIAL BUILDINGS



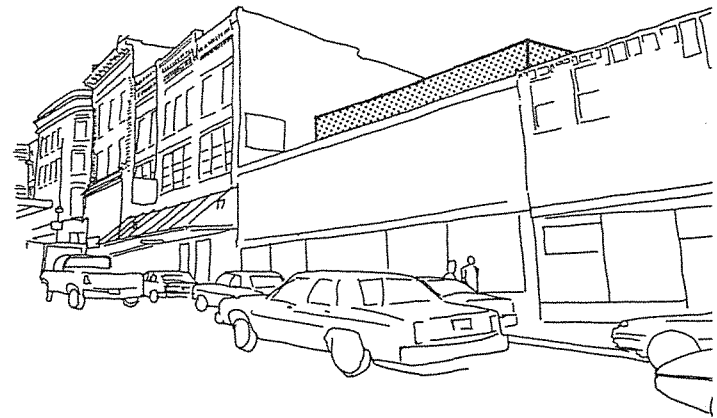
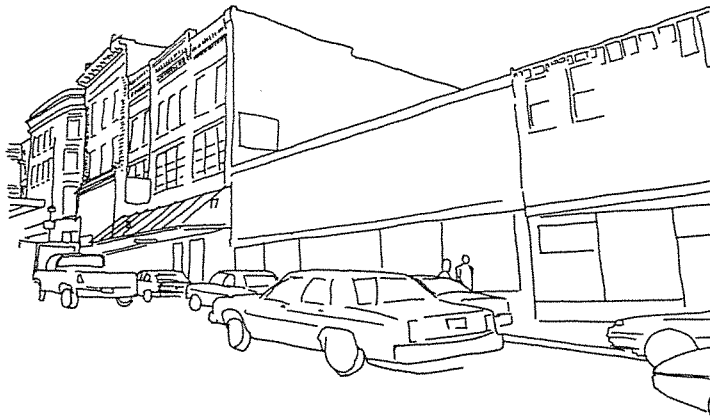
Downtown Deadwood from Mt. Moriah – 1990
Masonry walls are load bearing with flat roofs

CSC

Height — Commercial masonry buildings have load bearing walls without stepped back floors, and have flat roofs.

Guidelines

- Maintain elements that define the existing height.
- Taller buildings should generally be located on corners, and buildings with less height should generally be located in the middle of the block.
- Floor-to-floor heights are generally quite uniform; this pattern should be maintained.
- Additional floors are generally not appropriate. When necessary additional floor space cannot be accomplished any other way, no more than one additional floor should be added to an existing building.
- An additional floor should be set back from facade. It should be very simple and should not be visually apparent from the street.



Set additional floors back from facade

Setback Along Street

Commercial buildings have a uniform setback along the street, which is an important visual characteristic.



Fairmont Hotel
North side of Main Street with
uniform setbacks

Guidelines

- Edge created by uniform setback should be carefully maintained.
- Masonry walls of the front facade and sidewalls should not be stepped back, but should preserve the vertical plane.
- Buildings should generally be attached at the sidewalls so that there is no space between buildings.

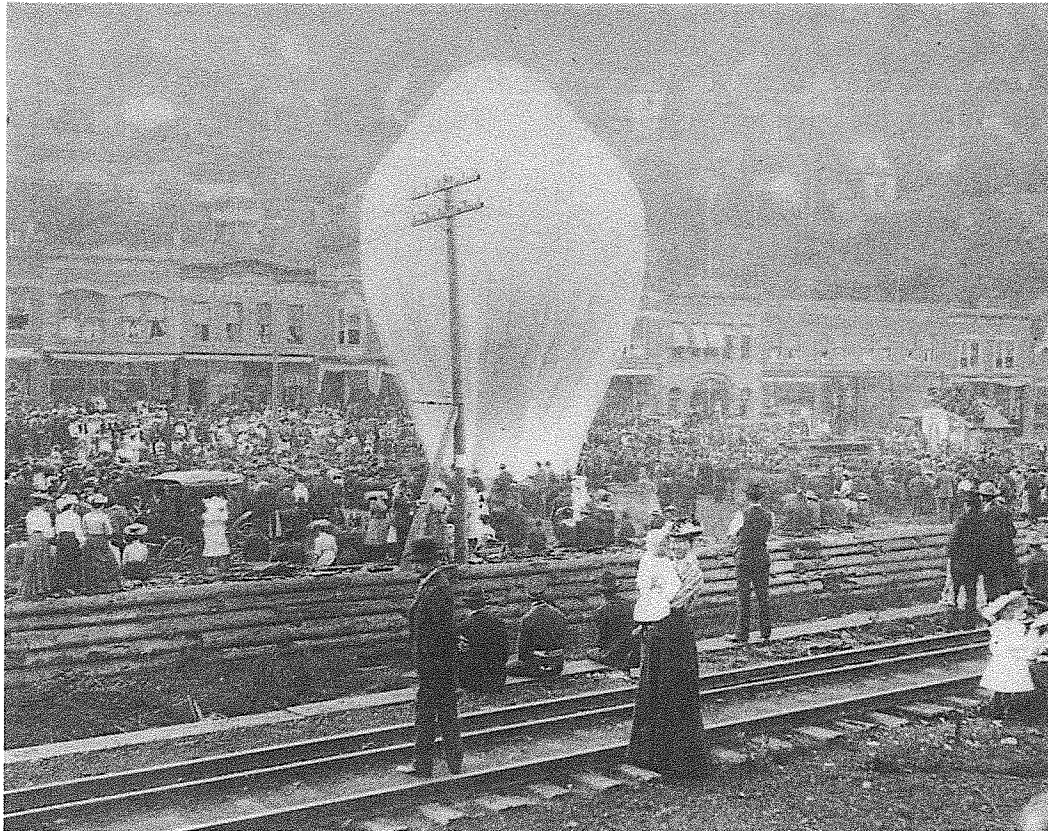
Horizontal Alignment

Many elements of storefronts and floor-to-floor heights are the same along the street, creating a strong visual characteristic of alignment. Other elements, most notably the cornices, are varied in height, and create a very distinctive visual element.



Guidelines

- Maintain alignment of the storefronts, window openings, and horizontal trim.
- Cornices should not be aligned, but should preserve the irregular line reflecting the topography and different building heights.



Uniform building pattern along Main Street

Adams Memorial Hall Museum

Facade Widths

Facades generally extend across the entire building lot. These lots are fairly uniform in size, creating a repetitive pattern. Occasionally, a building is two lots or more wide.

Guidelines

- Maintain repetitive pattern of facades, which is based on lot sizes.
- Visually divide larger buildings into typical widths at first floor by creating individual storefronts.
- Preserve the visual character of the upper floors of buildings that are more than one lot wide. Do not paint a portion of the facade, use different paint schemes, or add or remove existing ornamentation in order to define a commercial establishment that occupies a portion of the building block.

Distinction Between First Floor and Upper Floors

First floors of commercial buildings are generally storefronts, while upper floors are masonry walls with evenly-spaced window openings.

Guidelines

- Maintain elements that distinguish first floor from upper floors, such as:

First Floor:

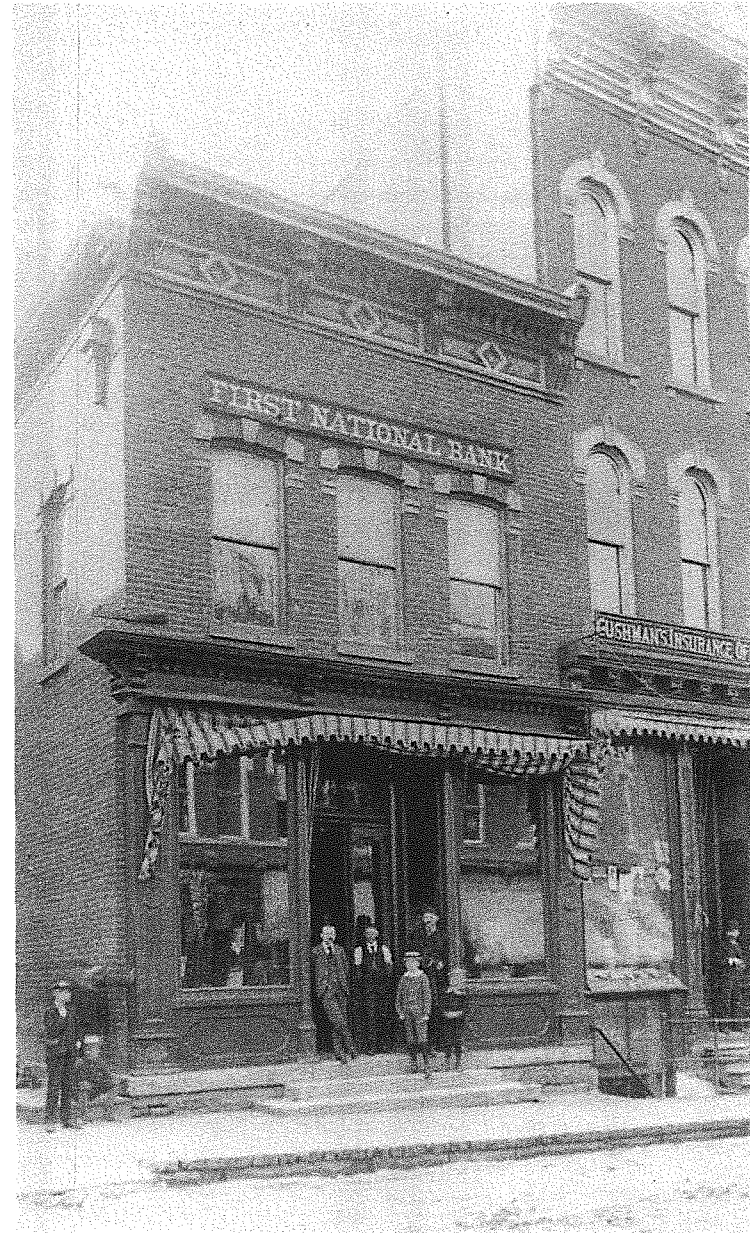
- Storefronts
- Larger windows
- Signs and awnings
- Building base
- Raised first floor in some types

Upper Floors:

- Masonry walls in a single vertical plane
- Window openings placed in a repetitive pattern
- Ornamental detailing, but generally limited to cornices, window heads, and the sides of the facade

Adams Memorial Hall Museum

Bank on Main Street — First floor is primarily glass while upper floor is primarily masonry





Sign Band

Cast Iron Frame

Clerestory

Entry to
Upper Floors

Large Glass
Display Windows

Recessed Entry

Kick Plate

Adams Memorial Hall Museum

Bloom Shoe and Clothing Company storefront — Typical commercial storefront

Storefronts

Storefronts have a typical size and layout that is an important visual characteristic of commercial buildings.

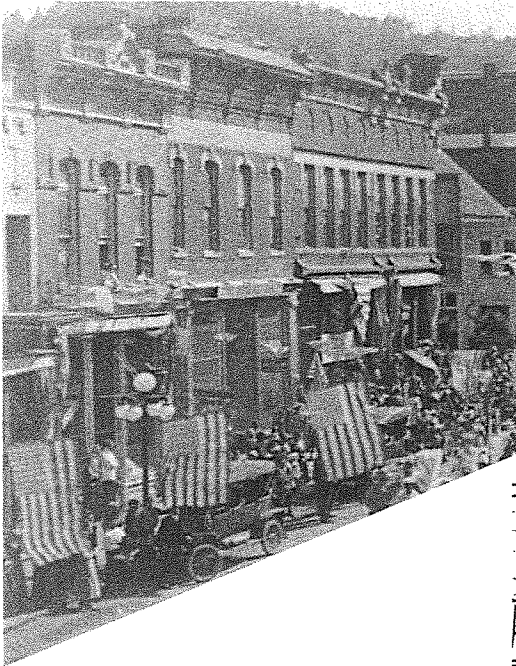
Guidelines

- Maintain storefront, including the following elements:
 - Height
 - Recessed entry
 - Cast iron frame
 - Kick plate
 - Ornamental glass should be limited to use in transoms unless original to building
 - Clerestory
 - Sign band
 - Entry to the upper floors
 - Large glass display windows

- Awnings can be used to define an individual storefront and to provide shelter for pedestrians. Awnings:
 - Can fold up or roll up.
 - Should hang from above the clerestory.
 - Historically extend across the full width of an individual storefront, although in some cases individual awnings might cover each window.
- No permanent canopy structures should be constructed on the sidewalk unless historic photographs provide evidence that one existed and adequately show details to allow restoration.

Upper Floors

Upper floors have regularly-spaced window openings with detailing at window heads, at the cornice, and sometimes at the sides of the front facade.



Adams Memorial Hall Museum

Regular spacing of upper floor windows along Main Street

Guidelines

- Maintain existing architectural details.
- Cornice – if removed, restore the cornice if there is evidence upon which to base the restoration; without evidence, design a simple cornice using elements related to the rest of the building details.
- Do not add balconies where they are not original.
- Windows are almost all vertical, double-hung wood sash and frame.
 - Save wood frame and sash by repairing wherever possible. Consider the use of epoxy saturation.
 - Where windows are too deteriorated to repair, match with new, painted wood windows in the same configuration as the original windows.
- Shutters are generally not appropriate for use on commercial buildings.



Sidewalls

Corner buildings have public elevations on side streets. These elevations are generally treated differently than the main facade because they function as structural bearing walls and openings were limited.



Adams Memorial Hall Museum

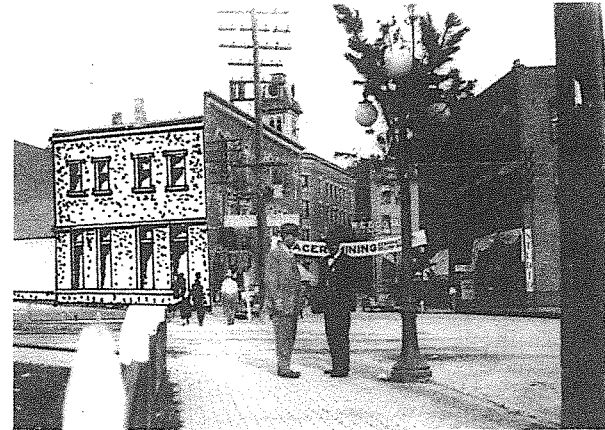
Adams Block — A new storefront at this secondary elevation would change the structural integrity of load-bearing masonry

Guidelines

- Do not construct new storefronts at secondary elevations on side streets.
- Do not add windows to sidewalls unless there is no alternative.
- If windows must be added, larger windows should be limited to first floor, and should be very simple.



Adams Memorial Hall Museum



Additions of windows at secondary elevation where the structural integrity of load-bearing masonry is preserved

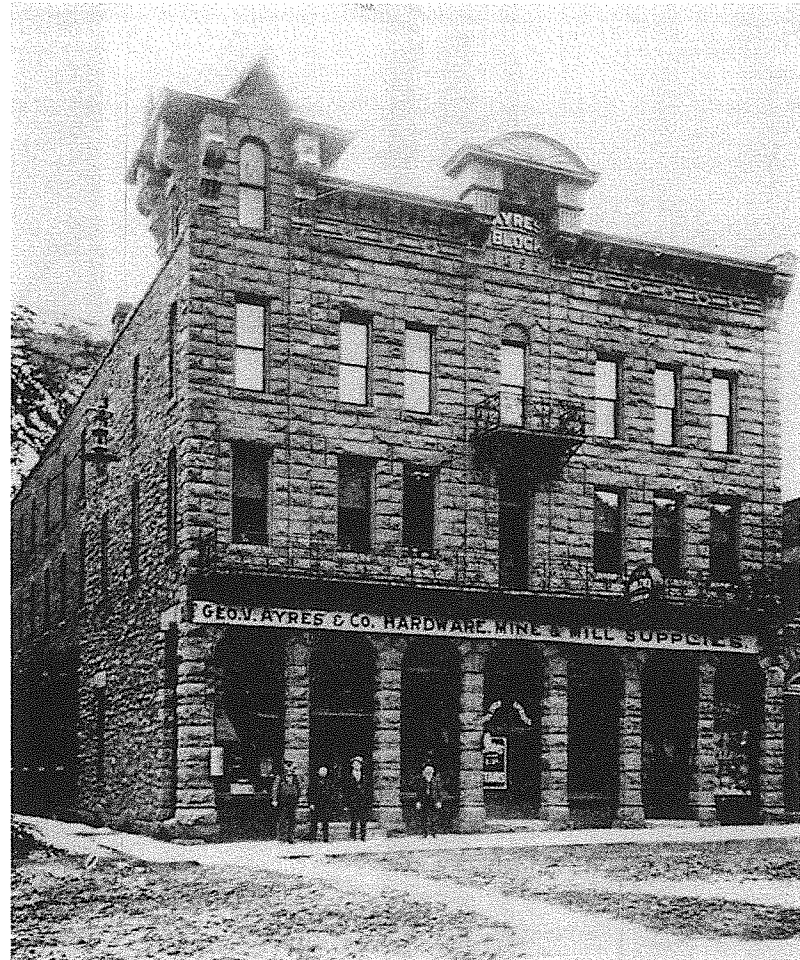
- Additional windows in upper floors should use window openings of same size and shape as those of the upper floors of the front facade.
- Use a regular spacing pattern.
- Use vertical, double-hung wood sash and frame.
- Do not use reflective glass.
- Do not use a single pane of glass for the whole window.

Buildings Without Storefronts at First Floor

There are some commercial buildings in Deadwood that were not used for retail trade and did not have the typical elements of the storefront. This distinguishes the fact that these buildings had different commercial uses.

Guidelines

- Preserve original entry, location and details.
- Preserve any details that distinguish the first floor, such as windows, masonry base, and trim.
- Preserve original window and door openings.



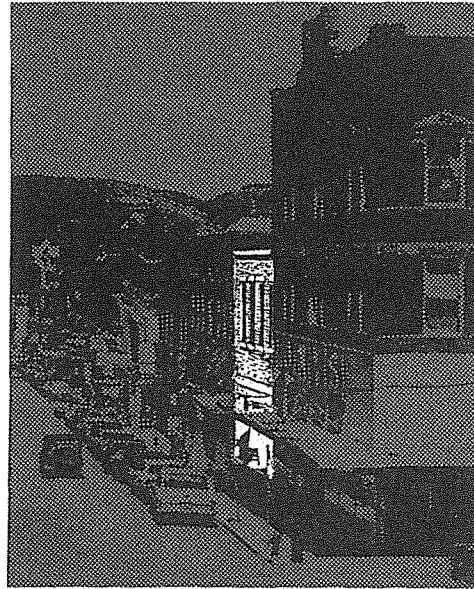
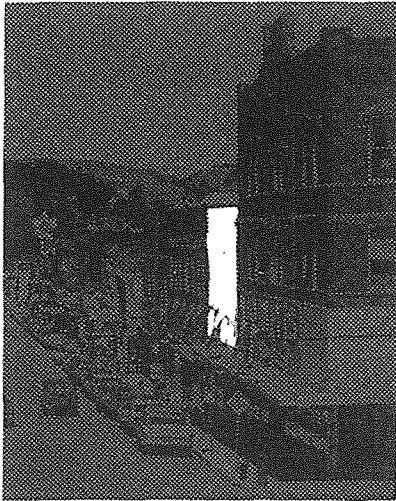
Black Hills Mining Museum

The Ayers Block has large window openings at the first floor, but is not a storefront

CONSTRUCTION OF NEW COMMERCIAL BUILDINGS

These guidelines are for infill buildings in established commercial areas.

Retail Commercial — Interior of Block



Black Hills Mining Museum

Main Street at Deadwood and Shine Streets—Infill building

- Limit height to two stories.
- Use masonry for construction.
 - Brick is generally most appropriate. The Planning Department has samples of bricks of appropriate color and type available for examination.
 - Stone masonry should generally be limited to detailing on a brick building.

- Mortar joints in new masonry construction should have the same thickness, profile, and mortar color as in existing historic masonry buildings in the Downtown Historic District. This is very important for creating an appropriate appearance.

- Align new building elements with those of existing buildings.
- Use a flat roof with parapet wall.
- Use the elements of the storefront, including recessed entry, height of first floor, clerestory, and display windows over kick plates in a simple contemporary design.
- Use windows and window openings that are similar in size and pattern of openings to those of existing buildings.
- Emphasize the cornice with simple contemporary design.



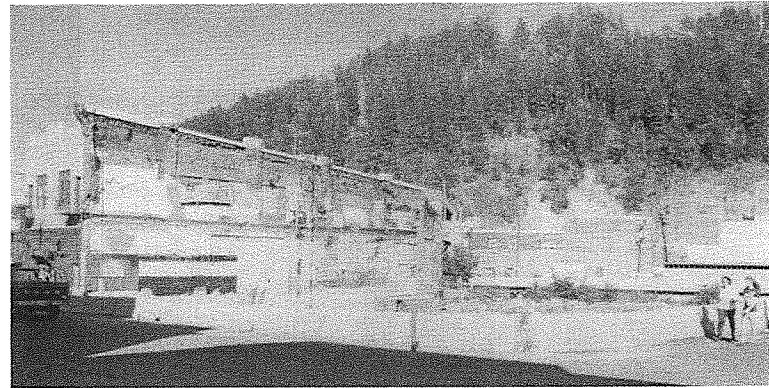
Earlier infill buildings on Main Street

CSC

Retail Commercial — Corner of Block; More than Two Stories in Height

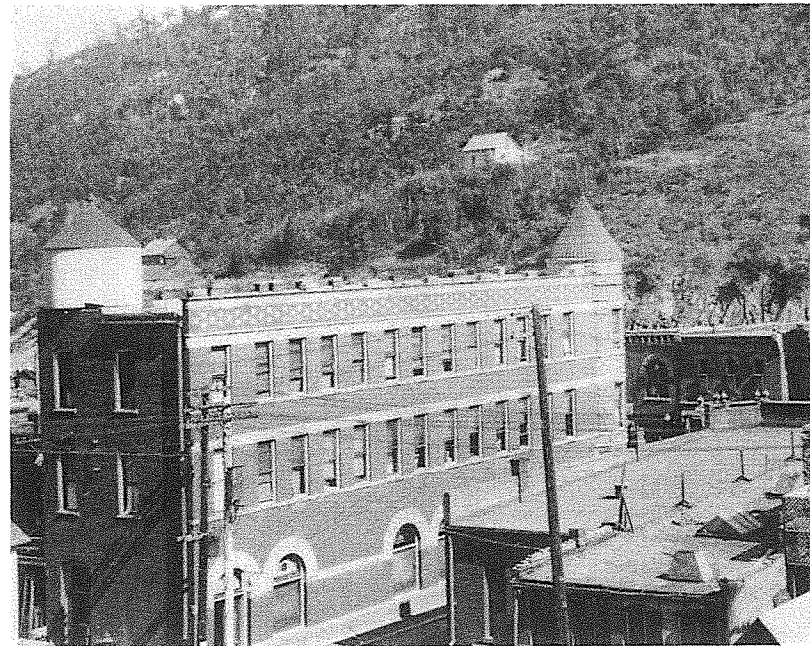
Guidelines

- Refer to Zoning Ordinance for height restrictions.
- If use is not commercial retail, but rather a hotel, financial institution or similar enterprise, incorporate architectural characteristics of this building type in the design. Such characteristics include:
 - An emphasis on the entry
 - Detailing at the first floor and cornice
 - Raised first floor
 - The first floor does not have a typical storefront.
- If use is commercial retail, incorporate architectural characteristics of this building type in design. The most important characteristic is the storefront.
- Place larger windows at first floor.
- Details are simpler at the sides of the building.
- Window openings should have similar treatment to windows in existing buildings:
 - Window openings should be regularly spaced
 - There should be fewer openings at the building sides
 - Window openings should generally be vertical in proportion
 - There should be some detail at the window head that indicates structural stability, such as a lintel or masonry arch
 - Windows should be wood sash and frame, and should generally be double hung
 - Picture windows are inappropriate
 - Glass with reflective coatings is inappropriate
 - Skylights or atriums should not be visible from the street



A new corner building can be located on the site of Syndicate Building

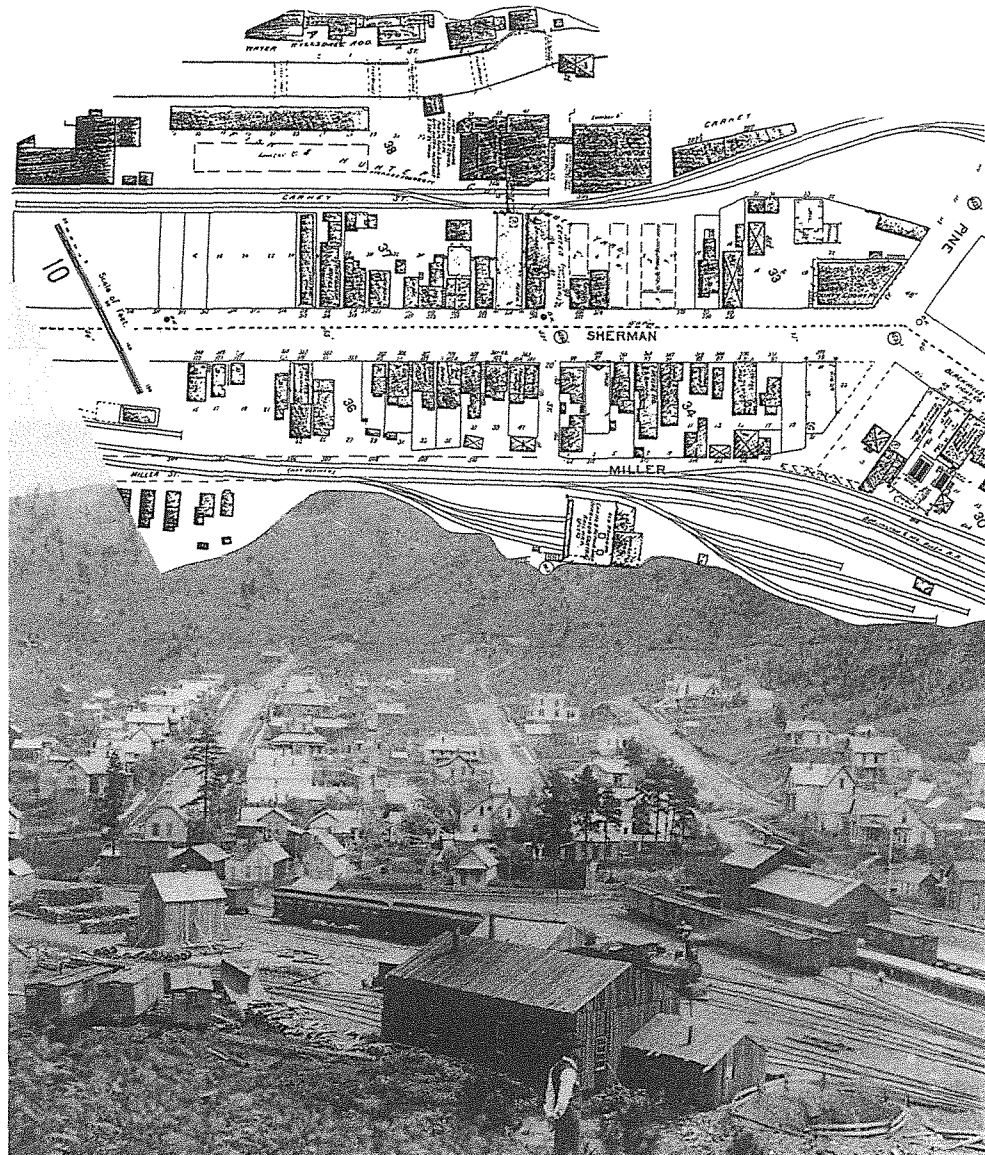
CSC



Fairmont Hotel at the corner of Main and Wall Streets

NEW CONSTRUCTION IN AREAS WITH FEW OR NO REMAINING HISTORIC BUILDINGS

Because so little of the original built environment remains in these areas to provide visual clues for appropriate infill architecture, proposals for development will be evaluated for how they reestablish the original development pattern; for example, in areas where residences existed, as illustrated by Sanborn Fire Insurance Maps, proposed development should reestablish the spacing, setbacks, scale and character of the original buildings. Where historic photographs exist, these can reveal the architectural character of the area. Recreation of the buildings is not the primary objective; however, recreation of the pattern and scale of buildings is.



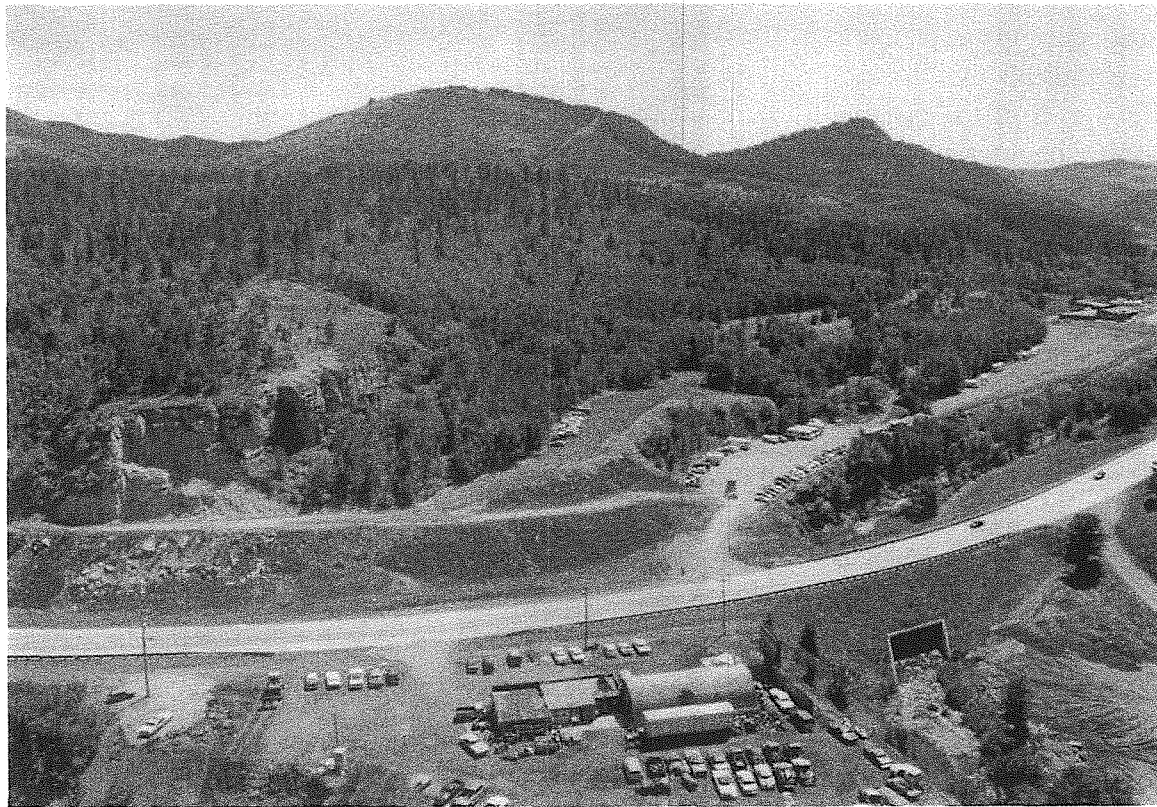
Adams Memorial Hall Museum

Railyard at Sherman and Charles Streets: Few original buildings remain at this site

There are some locations where reestablishing the original development pattern may not be appropriate because there was either no development, one large industrial use, or other similar considerations.

Guidelines

- Consult Deadwood's Preservation Planner when proposing projects in areas with few original buildings.
- Using Sanborn Fire Insurance Maps and other historical information at the Deadwood Library, determine where original buildings were located, what they were made of, what they were used for, and other information related to the original appearance.



CSC

Highway 14A at the Slag Pile: Area where industrial mining buildings were originally located

DESIGN GUIDELINES FOR PUBLIC BUILDINGS

ALTERATIONS TO EXISTING PUBLIC BUILDINGS

Public buildings have specific characteristics that make them recognizably important to citizens. It is important to preserve these characteristics to maintain the importance of the building.

Site – The building is generally freestanding at the center of the site.

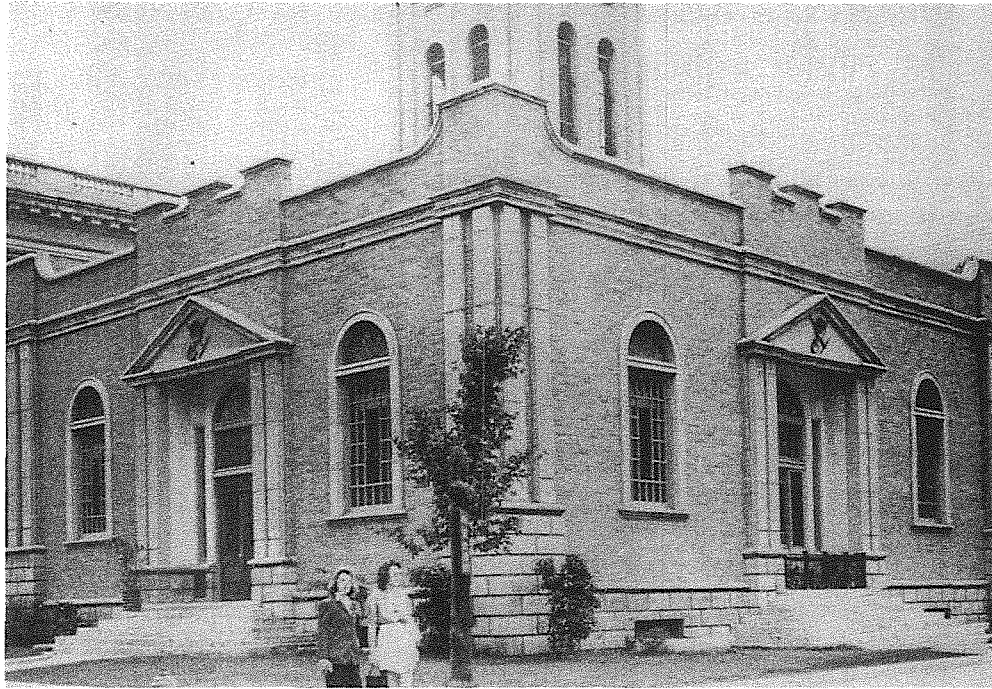
Guidelines

- Maintain the freestanding character of the building.
- Maintain the site and landscaping around the building.



Homestake Mining Company

Lawrence County Courthouse and U.S. Post Office and Courthouse are at the center of their sites



Adams Memorial Hall Museum is symmetrical, located in the center of its site, and has an important roof-top element

Black Hills Mining Museum

Additions to the Building – Public buildings are frequently symmetrical and represent an architectural style. It is difficult to make an addition without significantly altering these important characteristics.

Guidelines

- Additions should not change the character of the building.
- Create visual separation between additions and the existing building.
- Place to rear of existing building.
- New stair towers and elevators should be internal wherever possible.
- Maintain entries at their existing locations.

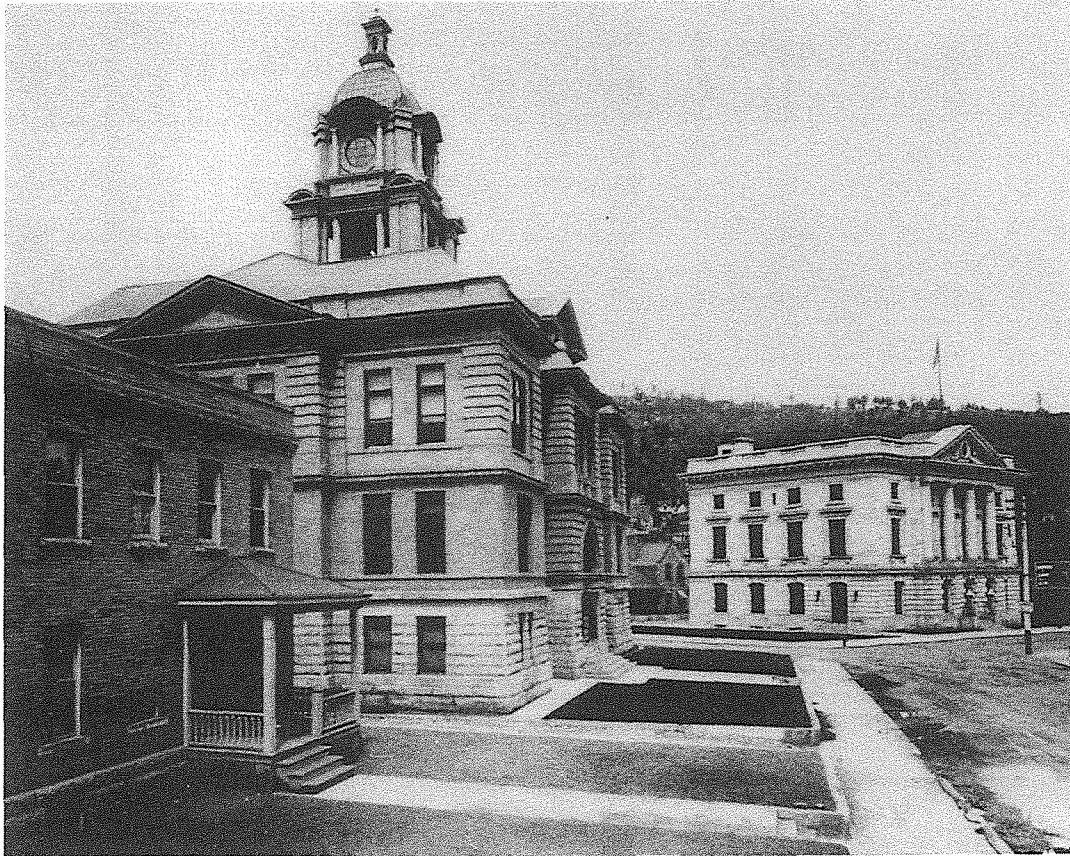
Alterations to the Building

Guidelines

- Maintain symmetry of the architectural design.
- Maintain raised first floor and building base.
- Maintain existing architectural details.
- Maintain original doors and windows.
- Screen mechanical equipment from view.
- Use materials that match the materials of the existing building.
- Use simplified and contemporary versions of original ornamental detail.
- Do not add stories.

CONSTRUCTION OF NEW PUBLIC BUILDINGS

Designs for new public buildings should incorporate the elements that are characteristic of historic public buildings, without copying historic details from earlier architectural styles.



Black Hills Mining Museum

**The County Courthouse with U.S. Post Office and Courthouse beyond
embody important characteristics of public buildings**

Guidelines

- Place the building on its site so there is landscaping around the building and it appears to be freestanding.
- Landscaping should include lawn, accent shrubs, street trees, etc.
- Raise first floor on a building base.
- A symmetrical building is most appropriate.
- Window and door openings should be placed symmetrically and be regularly-spaced.
- The building should be oriented parallel with the main street, not oriented to parking, and not askew to the street.
- Building scale is appropriately larger than commercial buildings, but not so large as to be out of scale with the size of the community.
- The building should be two to four stories in height.



Adams Memorial Hall Museum

Ingleside and Upper Main from above Williams Street illustrates characteristics of residential development in Deadwood

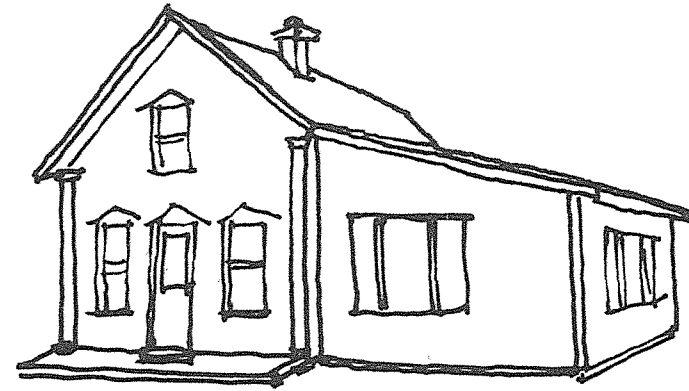
DESIGN GUIDELINES FOR RESIDENTIAL BUILDINGS

Residential buildings do not have a uniform pattern of spacing. For the most part, they are relatively small, simple vernacular houses with some stylistic details. There are a few larger, more elaborate buildings. Residential structures generally have steeply pitched roofs of gable, hip, shed, and a few mansard forms. There are almost always porches with raised first floors. Windows are vertical in proportion with double-hung wood sash and frame. Residential structures are constructed primarily of wood frame with wood clapboard, although there are some of brick.

ALTERATIONS TO RESIDENTIAL BUILDINGS

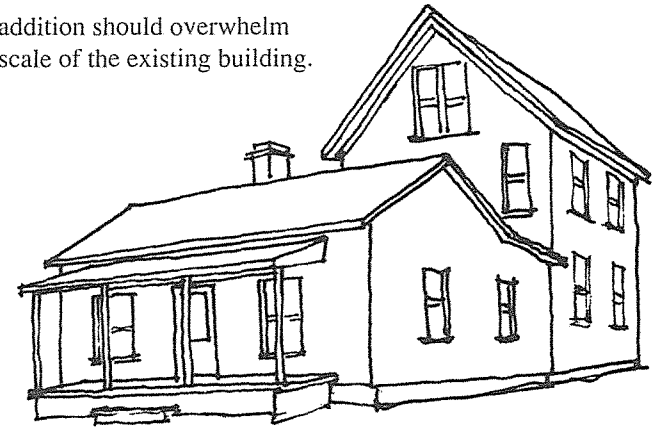
Guidelines

- Additions should be made to the rear. A side ell may be an appropriate kind of addition.
- Generally, the same roof type and pitch should be used for additions.



Inappropriate side addition

- No addition should overwhelm the scale of the existing building.

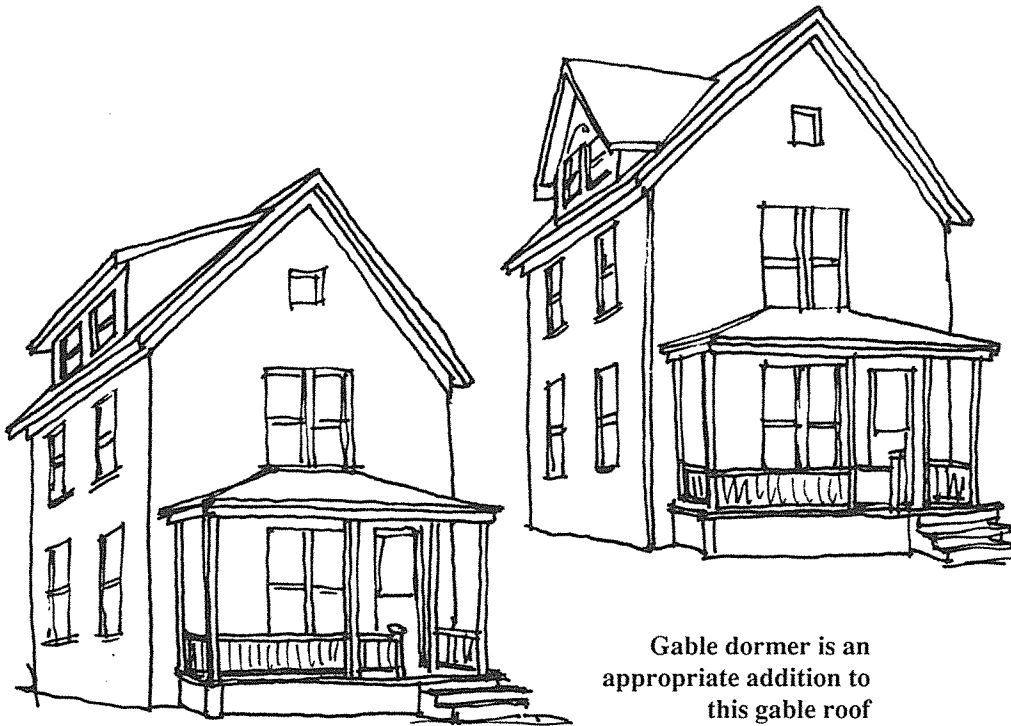


Addition overwhelms existing building



An appropriate side addition

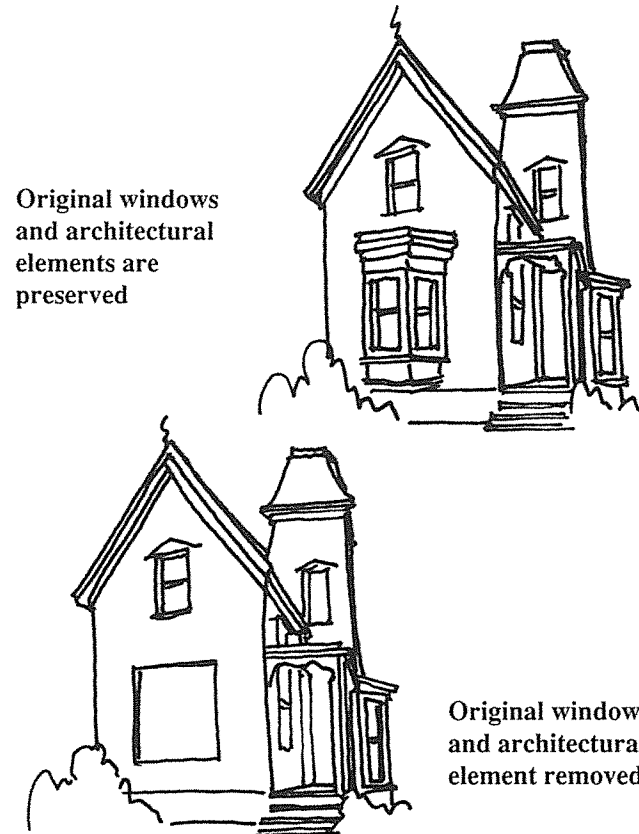
- Dormers that are added to make use of attic space should generally have the same character as the existing roof and building.
- Large shed dormers are generally most appropriate for bungalows, while smaller dormers with gable or hip roofs are more appropriate for cottages.



Large shed dormer is not appropriate for this gable roof

Gable dormer is an appropriate addition to this gable roof

- Original window openings should be maintained. Vertical double-hung windows with wood sash and frame are the most common original windows. If sashes and frames are too deteriorated to repair, replacements should match the originals and original details should not be covered or removed.
- Original architectural elements should be preserved.
- Original trim should be preserved wherever possible through maintenance and repair. Where trim is too deteriorated to repair, it should be reproduced as closely as possible.

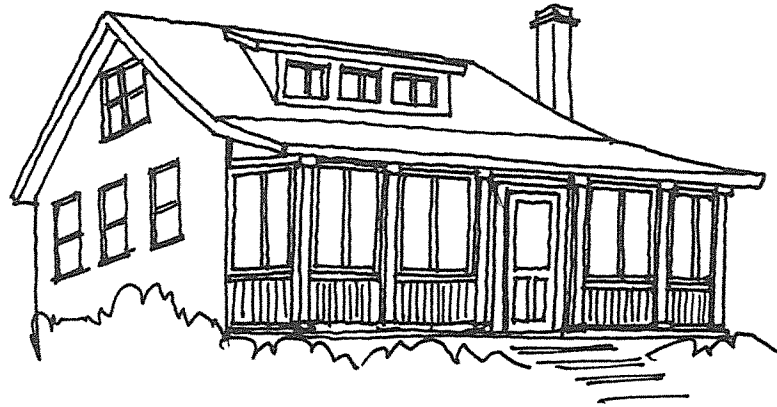


Original windows and architectural elements are preserved

Original window and architectural element removed

- Porches should not be enclosed unless the railings, detail, and open quality of the porch are carefully preserved.

- Original wood clapboard siding should be preserved. It should not be covered with other siding material.
- If original siding must be replaced, it should be carefully matched by the replacement siding.
- Wood frame/clapboard siding is appropriate for additions to masonry buildings but the addition should be smaller than the existing building.
- Wood sawn shingles (not shakes), standing seam metal and asphalt shingles of one solid color are appropriate roofing materials.



Porch enclosure preserves original porch and its open quality

- One of the essential characteristics of Deadwood residences is simplicity. In many cases, adding ornamental details, no matter how attractive, will change this character. The addition of new ornamentation to a building that had none originally will generally be inappropriate.



A simple residence



The character of the simple residence has been altered by the addition of inappropriate ornamentation

CONSTRUCTION OF NEW RESIDENTIAL BUILDINGS



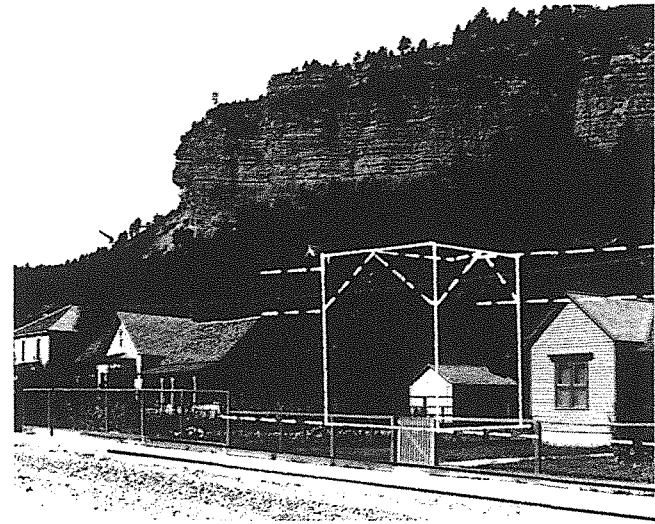
Potential infill location

Black Hills Mining Museum

Residential-type structures should be used as infill buildings among other residential structures, even if the use will be commercial.

Guidelines

- New construction should be set back to match the setback of the surrounding buildings.
- Orient the building front to the street.
- Building entries should be at the front of the building facing the street.
- The front setback should be a landscaped yard.
- Parking should not be located in the front yard setback.
- Retaining walls should be stone.
- Large mansions are few and far between and are usually landmarks. Except in limited locations, such residences are inappropriate for new construction.
- Simple one, two, and two-and-a-half story cottages and hipped squares are most appropriate.
- Include a porch.
- Line up window openings of second floor over those of the first floor.
- Use vertical double-hung windows with wood sash and frame.
- Use detail sparingly, and locate at eaves, window and door heads, and porch.
- The foundation should be constructed of, or faced with stone.
- Use either painted wood clapboard siding or brick.



Appropriate building mass for infill in a residential area

DESIGN GUIDELINES FOR MISCELLANEOUS BUILDING TYPES

These buildings originally had important uses that are no longer economically necessary; however, they have become important landmark buildings and are essential to the character of the community. In order to preserve these buildings they need contemporary uses, but these uses should not destroy the character of the building. There is little likelihood of new buildings of these types being constructed in the Downtown Historic District. Guidelines are for alterations to existing buildings.

ALTERATIONS OF MISCELLANEOUS BUILDING TYPES

Mining – These are simple utilitarian buildings of simple materials, no design details, generally few window openings, steeply-pitched metal roofs, and metal siding.

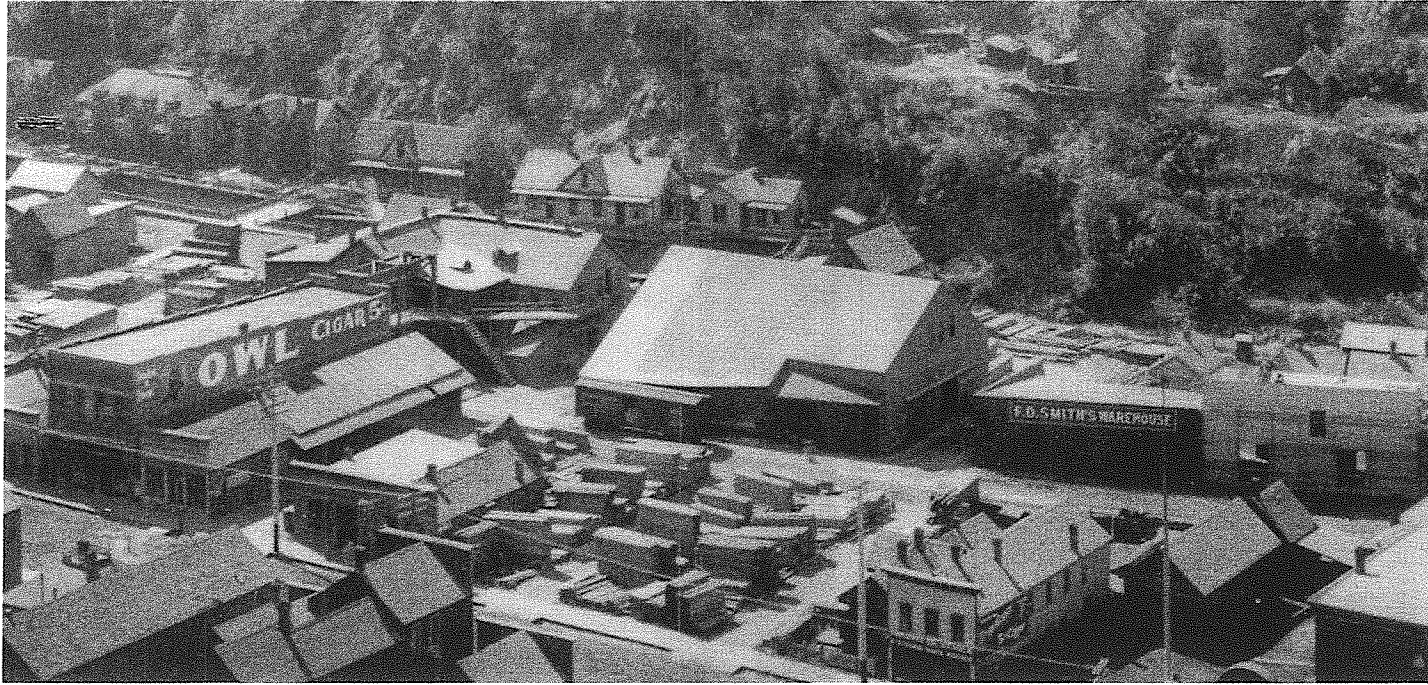
Guidelines

- Maintain the exterior materials.
- Window openings should be added sparingly.
- Additions should be smaller than the existing building.
- Additions should use the same materials, the same roof pitch, and the same proportion of the building height to plan shape.



Black Hills Mining Museum

The Homestake Slime Plant at the foot of McGovern Hill still exists today



Homestake Mining Company

F. D. Smith's Warehouse to the rear of buildings on Main Street

Warehouse – The remaining warehouses are rectangular masonry solids with some brick detail, although earlier examples were also constructed of wood and frame. There are few window openings, and this building type has a simple utilitarian character.

Alterations to reuse a warehouse building may require adding windows, which may change the image of the building. Adding windows should only be undertaken if there is no alternative. If windows must be added, consider the following:

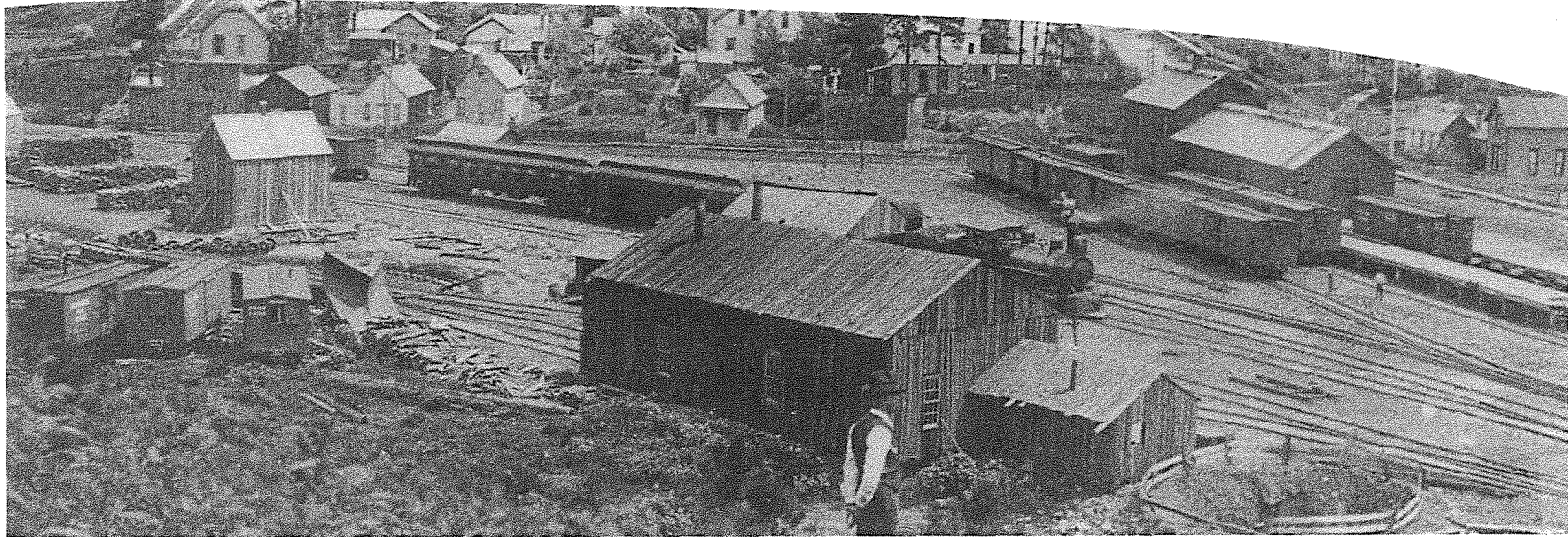
Guidelines

- Windows should be large, simple rectangles at the ground floor.
- Preserve an 18-inch to 24-inch base beneath the windows.
- Upper windows should be vertically-proportioned openings with a pattern of regular spacing.
- Changes should be very simple.
- If skylights are added, they should not be visible from the public way.

Railroad – These are simple rectangular solid, wood frame buildings with narrow wood lap siding. The roofs are pitched and have wood shingles. Changes should preserve simple rectangular solid, and additions will generally be inappropriate.

Guidelines

- Windows should not be added unless absolutely necessary and any new windows should be similar to existing windows.
- Details should not be added.



Adams Memorial Hall Museum

Freight Depot at top right located near the intersection of Charles and Sherman Streets. Few of these buildings survive today and those that do should be carefully protected.

Gas Stations – These are usually located on corners, and are small, single story metal- or stucco-clad buildings. There are overhead garage door(s) and a large window. The corner is open space and sometimes there is a canopy at the front of the building. This is one of the few uses that opens up the edge formed by the commercial buildings. These buildings are a significant architectural type that most communities have lost. This is an opportunity for preserving some urban open space.

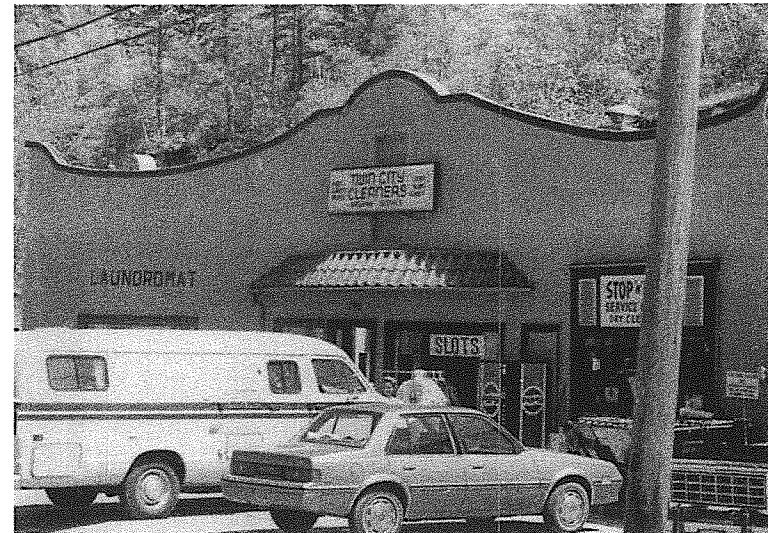
Guidelines

- Preserve station and details.
- Preserve open space in front of the building.
- Additions should be made to the rear and should not overwhelm the scale of the original building.
- Parking should not be located in the open space in front of the building.
- The original openings should not be changed.



CSC

A recent redevelopment of a gas station at Main and Wall Streets



CSC

Redevelopment of a gas station on Upper Main Street



CSC

Garage on Lower Main Street

Garage – Masonry or stucco-over-masonry buildings, some of which are set back from the sidewalk. They are simple and utilitarian in design with overhead door(s) and simple large rectangular window(s). Sometimes the drive in front has a canopy.

Guidelines

- Preserve the existing setback and front drive.
- Do not enclose the drive or canopy.
- Preserve the existing door and window openings.
- Add windows and doors only where absolutely necessary.
- Additional floors should be set back from the building facade.



Homestake Mining Company
Masonic Temple Building with typical sidewalk, curb and brick-paved street

DESIGN GUIDELINES FOR PUBLIC WORKS PROJECTS

The streets of Deadwood are narrow and follow the topography of the valley and hillsides. In many locations the streets are cut into steep hillsides with stone retaining walls. Most streets in the Downtown Historic District presently have concrete sidewalks on each side.

As a general policy, all features, elements and construction shall be designed so as to be consistent with or representative of features, elements and structures present in historical times. The same shall apply to materials and methods of construction. Wherever possible, original features should be preserved.

Streets

Guidelines

- Streets should not be widened to accommodate traffic because this will alter the essential character of Deadwood.
- Original paving for Deadwood streets was brick, and the use of brick paving for public streets should be continued.
- Asphalt and concrete can be very contemporary-appearing materials. Using local stone as an aggregate can create a more historically compatible color.



Adams Memorial Hall Museum

Original areaway stairs and pipe rails at front of this building block

Curbs and Gutters

Curbs and gutters create a very regular edge along the street. Paving, curbs and sidewalks were added to Deadwood just after the turn of the century.

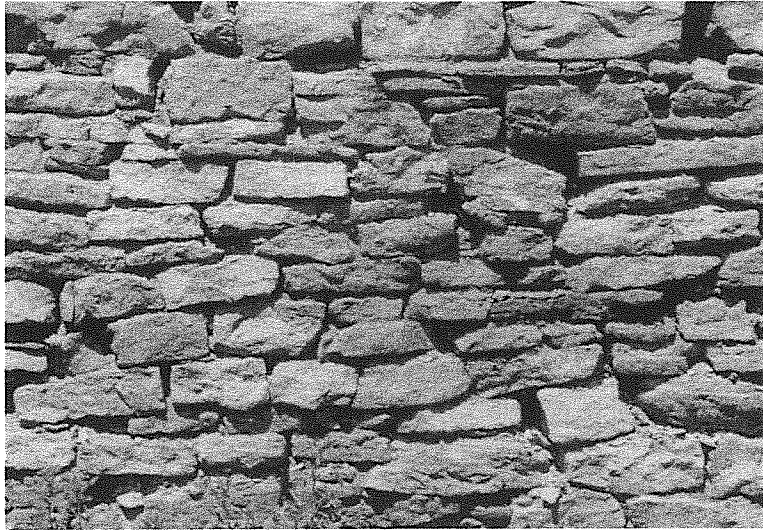
Guidelines

- New or replacement curbs and gutters shall be consistent with, or representative of original curb and gutter installations in design, color, workmanship and materials to the extent this can be determined.

Sidewalks

Guidelines

- New or replacement sidewalks shall be consistent with, or representative of original sidewalk installations in design, color, workmanship and materials, to the extent this can be determined.
- Sidewalks should be laid to follow the nature of the topography.
- Many stores in the commercial area have stairs in areaways located in the public right-of-way to provide access to basement spaces. The stairs are protected by simple metal pipe railing. Many have been closed off and paved over.
- If paved-over stair areaways are opened, their appearance should be like the original stairs and rails similar to original rails should be used; historic photographs show that many of these were simple pipe rails.
- Original stairs should be preserved.
- Original rails should be preserved.



Typical stone retaining wall

CSC

Retaining Walls

Original retaining walls were stone, many of which have been replaced with concrete. The concrete walls are in more deteriorated condition than the much older stone walls because they trap drainage water behind the wall, which creates outward pressure, leading to the failure of the wall.

Guidelines

- New retaining walls should be constructed of stone, using materials and workmanship consistent with the historical record, with care paid to creating positive drainage.
- Preserve existing walls — do not reconstruct with concrete.
- Many walls are dry-laid stone. To preserve this character use dry-laid stone, or, hold mortar back from the face of the stone.

Utilities

Guidelines

- The installation of new water and sewer lines should not damage historic resources.
- Service for electric, telephone and cable TV lines should be placed in alleys whenever possible.

Storm Drainage

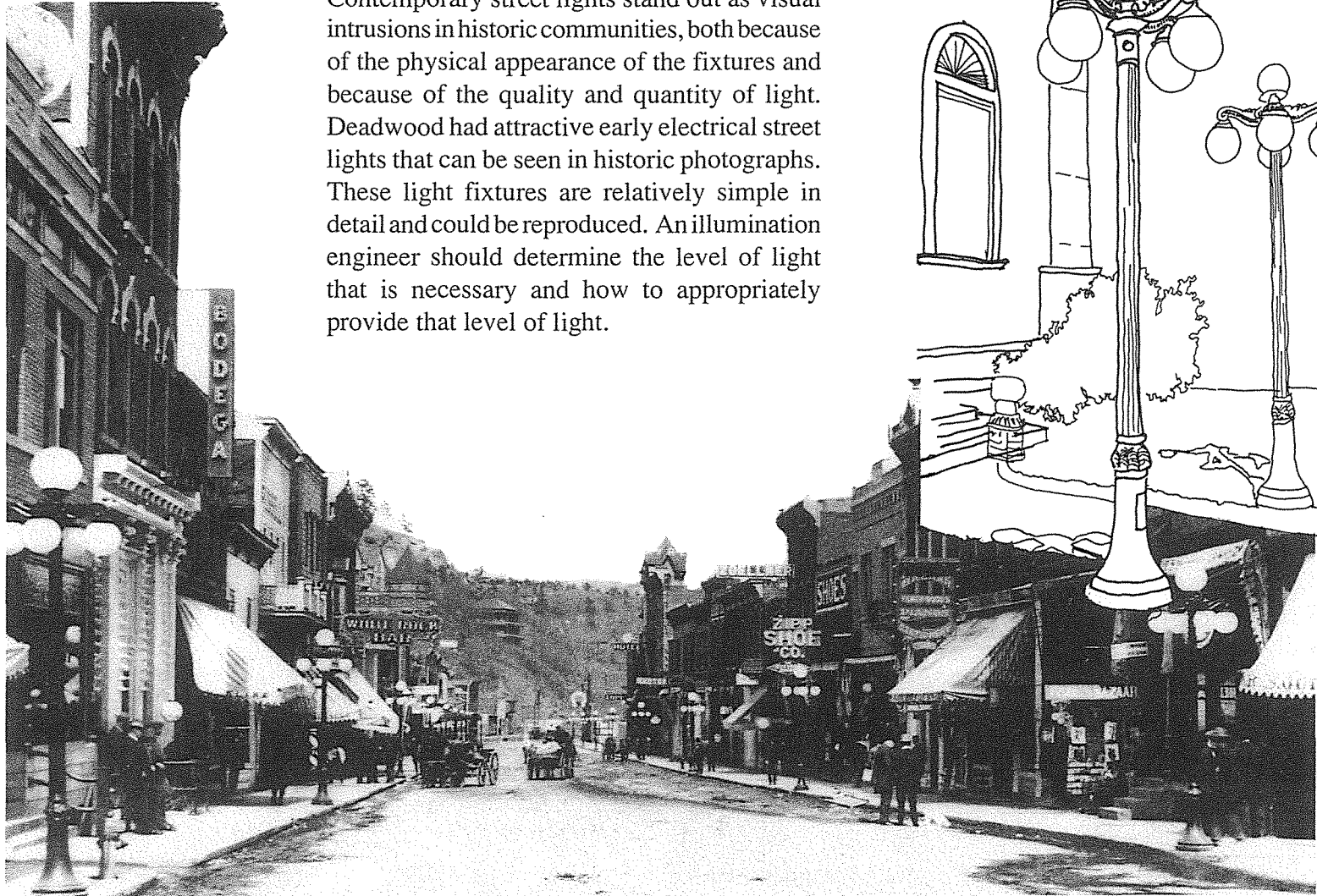
Uncontrolled runoff from rain and snow melt can seriously damage buildings and erode streets and hillsides. Maintenance of historic resources requires a comprehensive approach to controlling drainage.

Guidelines

- Control of drainage to, around, and from any project should be a high priority.

Street Lights

Contemporary street lights stand out as visual intrusions in historic communities, both because of the physical appearance of the fixtures and because of the quality and quantity of light. Deadwood had attractive early electrical street lights that can be seen in historic photographs. These light fixtures are relatively simple in detail and could be reproduced. An illumination engineer should determine the level of light that is necessary and how to appropriately provide that level of light.



Main Street

Black Hills Mining Museum



Highway signs at Deadwood and Shine Streets

CSC

Signs

Many contemporary traffic signs are visual intrusions in historic communities. The appearance of some signs are specified by State and Federal Highway authorities or legal requirements. In other cases, signs of a design and letter style more appropriate to the historic character of Deadwood that are consistently applied will be a positive addition.

All signs other than traffic signs are regulated by the Deadwood sign ordinance, and while the following guidelines are general considerations for adding signs appropriate to the historic character of Deadwood, all signs must be in conformance with the requirements of the sign ordinance.

Guidelines

- Signs under the control of local government, such as parking, parking lots, shuttle stops and street signs, should be uniform in character, which will make them easy to recognize and understand. An appropriate letter style might be found on original street signs. An alternative would be a simple serif letter style, on a background of one color.
- Commercial signs can be mounted flush on the building, mounted or painted on a window, projecting from the building wall, or on awnings.
- The location of signs on the building is very important. There are frequently good locations for signs that are defined by architectural details. Try to place signs in such locations.
- Too many signs only confuse observers, and the number of signs should be kept to a minimum.
- Sign materials should be similar to those used in construction in the Downtown Historic District, such as wood, glass, gold leaf, and painted metal.
- Signs should incorporate easy-to-read letter styles, which are not overly complex or bizarre.
- Signs should not cover architectural details of the facade unless there is specific historical evidence to provide justification.
- Signs should have exterior illumination with a light color close to that of incandescent light.
- Glare from flood lights should be shielded so it cannot be seen from the public way.

Street Furniture

Benches, trash receptacles, bus shelters, parking lot tickets booths, etc., make a strong visual impact in a community where many historic resources have been preserved as they have in Deadwood.

Guidelines

- Structures such as ticket booths and kiosks should use typical small utilitarian historic structures as a guide for design. They should be simple with little detailing, except where emphasis or attention is required.

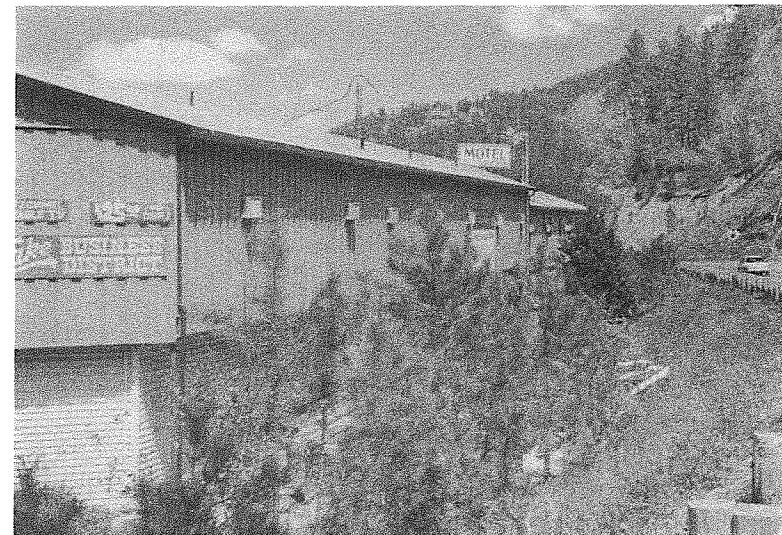
- Cast metal or wire benches and wire trash receptacles were typical in late 19th century commercial centers; these might be duplicated, or alternatives constructed of curved square- or round-section welded steel, painted.
- All street furniture should be compatible and of a unified design. Maintenance costs and durability should be a priority.

DESIGN GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

Although these buildings do not contribute to the historic character of Deadwood, by incorporating some familiar elements, they can be made to blend into the community and will not look so strongly out of place.

Guidelines

- When proposing alterations to non-contributing buildings, incorporate the elements that give historic buildings their character in the design. Characteristic elements include elements such as recessed entries, general storefront designs for commercial buildings, steeply-pitched roofs and porches for residential buildings, and regularly-spaced vertically-proportioned windows for all building types. For more detailed descriptions refer to the appropriate section of these guidelines.



CSC

Rear of non-contributing building from US Highway 14A

DESIGN GUIDELINES FOR ALLEYS

Alleys provide important service functions and because of this, the appearance of alleys is quite irregular with a variety of rear building heights, setbacks, materials, and accessory buildings. There are fire escapes, utility lines, and trash storage. In many locations in Deadwood, alleys are away from the public view, but when new public parking lots are located behind the buildings on the main commercial streets, the alleys will become more public. Already the alley at the rear of the buildings along the south side of Main Street is exposed to the highway through Deadwood.

It is important to maintain the character of the “back” of the building and to provide service access while cleaning up the appearance and making the alleys as attractive as possible. Pedestrians should be able to walk through alleys safely, without encountering obstructions from structures, trash, utilities, parked vehicles, potholes, poor lighting, etc.; however, an alley should not be so altered as to appear as a main street.



The rear of Main Street buildings showing typical alley conditions

Guidelines

- Alleys should be safely lighted. Consider using wall-mounted fixtures to eliminate poles that have been more recently installed.
- While there should be enough light for good visibility, the quality of light is also very important. High-output security lighting is inappropriate, and so is lighting in the character presently used to illuminate the main streets. Utilitarian lighting present in the historical record should be used.
- Trash receptacles should be grouped in enclosures. Enclosures should be simple in design, and constructed of painted wood.
- Where there are public entrances located at the rear of a business, the entry should be clearly marked.
- Any signs used for entries, parking, etc., should be in conformance with the sign ordinance and in the same character as other commercial area signs.

DESIGN GUIDELINES FOR PARKING

While necessary, parking makes one of the most serious impacts on a historic community. Public parking must be very carefully designed so all elements are compatible with the historic character of Deadwood.

Guidelines

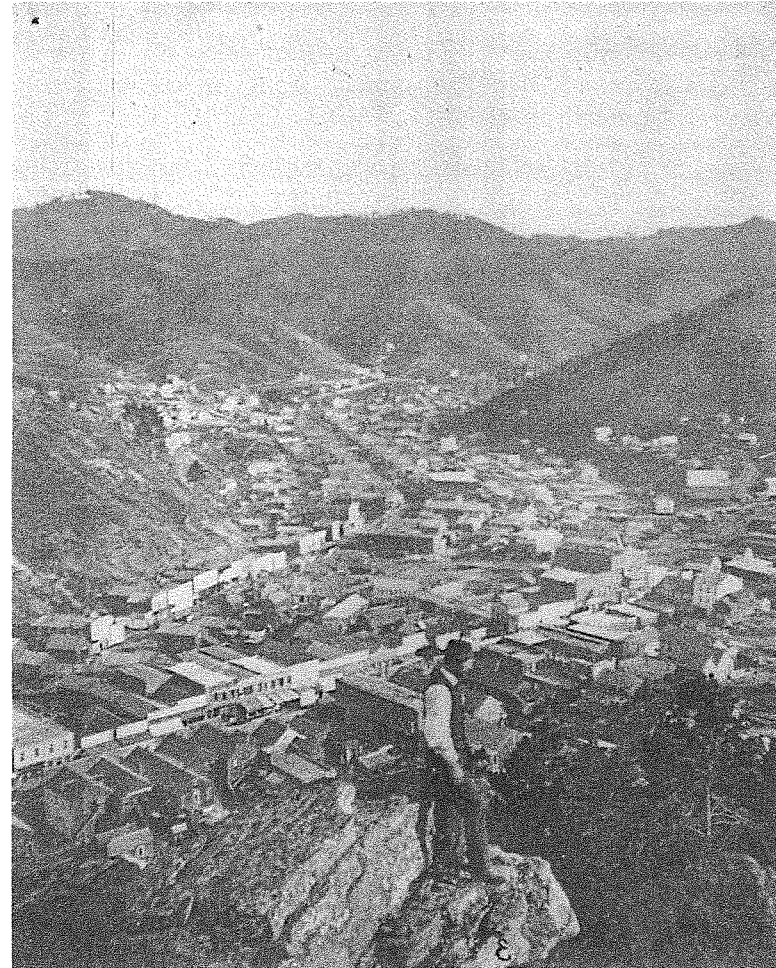
- Preserve the setback that is characteristic of the street where parking is located.
- Use walls, fences or landscaping to create a visually-continuous setback line. This will also serve to screen the cars from view.
 - Walls should have the appearance of low, dry-laid stone that is prevalent throughout Deadwood.
 - Fences could be welded painted metal in a simple rail design, with landscape material behind. Wood fences are not appropriate unless supported by historical evidence.
- Parking should be aggregated in public lots as much as possible to limit the impact of automobiles on the historic community.
- Hillsides should not be cut away to provide more parking. Retaining of slopes should be limited and it should be recognized that the natural topography is an important character-giving element.
- Incorporate landscaped islands to break up the visual expanse of cars and paving.
- Private parking should be out of public view behind buildings. Access to these lots should not create dangerous vehicle/pedestrian conflicts.
- The design of private parking lots should incorporate elements described in the design guidelines.
- **HISTORIC BUILDINGS SHOULD NOT BE DEMOLISHED TO PROVIDE PARKING.** Automobiles and traffic should not be accommodated at the expense of historic resources in Deadwood.

Structured Parking

In the future, more parking may be provided in structured parking facilities. There is no historic precedent for this type of building, so the design must incorporate characteristic elements of historic architecture. This will allow the building to blend into the community, rather than stand out as an obvious contemporary intrusion.

Guidelines

- Every attempt should be made to locate structured parking behind and out of sight of the main commercial streets.
- The structure should be constructed of brick and be typical of brick construction in Deadwood.
- Detailing should be simple.
- Floor plates should be flat, which would allow the building to be converted to another use in the future.
- If it is impossible to use flat floor plates, the sloping floors should be carefully concealed.
- The cars parked at ground level should be screened from view.
- Regularly-spaced window openings should be incorporated in the upper floors.
- The top of the building wall should have some type of cornice detail.
- Consider the use of retail space at the perimeter of the ground line.



Adams Memorial Hall Museum
Deadwood — c. 1881

DESIGN GUIDELINES FOR PAINT COLORS

Early paint schemes were simple because few colors were available and utility was the object. As Deadwood became more prosperous and transportation to and from large commercial centers was improved, more paint colors and more elaborate schemes became more common.

- *The Historic District Commission* has selected a palette of paint colors that will be appropriate for painting Deadwood buildings. In addition, the Planning Department has references describing paint schemes that have been used in the 19th and early 20th centuries.
- Consulting these references will not only provide appropriate paint colors and schemes, but will provide many creative ideas.

Guidelines

- Generally, larger painted architectural elements, such as building walls, should be more subdued colors, while trim can be a contrasting color, and details can be highlighted by a bright accent color.
- Brick that has not been painted should not be painted.
- Many methods of cleaning paint from brick and stone damage the masonry face and cause extensive deterioration, which is very hard to remedy. If cleaning masonry is contemplated:
 - Consult the most up-to-date technical historic preservation literature for cleaning methods and products.
 - Test various methods on small areas in locations that are not visible.
 - If the test areas show damage, keep the masonry painted, rather than removing it.
 - **DO NOT USE SANDBLASTING TO CLEAN DIRT AND PAINT FROM MASONRY.**
- Wood with unpainted surfaces has a raw, unfinished appearance, which is inappropriate to the historic character of Deadwood. Weathered gray wood is a characteristic of historic communities, but this is a result of deterioration of the wood.
- The surface sheen of paint is an important characteristic. Oil-based paint has a shiny surface, while many latex-based paints have a dull matte surface. Whenever possible, match the surface sheen of oil-based paint.
- Keep wood elements painted. This protects against deterioration.
- Redwood, cedar or other species without a finish or with clear finishes, such as oil or synthetic sealers, are inappropriate. Wood should be painted.

DESIGN GUIDELINES FOR MATERIALS

Stone, brick, wood, and metal details are the most common construction materials and contribute to Deadwood's historic character. Using similar materials in renovations or in new construction will be important in preserving this character. As important as the materials themselves is the scale of the elements, such as brick and siding, and construction details, such as brick joints and lap siding.

Guidelines

Appropriate wall materials are

Brick — One color, usually red, with narrow joints and smooth joint profile;

- Other joint profiles, such as beaded or weather-struck are appropriate, but are more difficult to duplicate.

In renovations

Match existing joint width and surface form.

Match original mortar mixture and mortar color.

Mortar made with Portland cement is generally inappropriate in appearance and can damage brick.

In new construction

Use narrow joints and smooth joint profile.

Brick units that are larger than standard bricks should not be used.

Stone — Gray to tan limestone and red to tan sandstone, dressed and ashlar with regular coursing;

- Stone finish and joints should be matched in renovations.
- Use existing stonework as an example for stonework on new construction.

Wood — Narrow, horizontal wood lap siding and trim. Although few such buildings remain, vertical boards and board and batten were occasionally used. Wood is painted.

- Preserve existing wood siding and details.
- Match wood siding and details in renovations.
- Use narrow wood lap siding and wood trim in new construction; use vertical boards or board and batten only in reconstructions, with adequate photographic evidence.
- Paint all wood.

Other wall materials used on buildings in the Downtown Historic District are less common. They include:

- Stamped metal siding
- Corrugated metal
- Stucco

Appropriate roof materials are:

Flat Roofs

- Built-up membrane roofs
- Sheet metal
- Non-visible contemporary roofing systems can be used.

Pitched Roofs

- Sawn wood shingles (not shakes)
- Metal – painted or otherwise finished
- Composition shingles – these should be of a uniform color, not variegated

Other building elements include:

- Metal pipe rails, strap metal balconies and fire escapes, and ornamental metal details
- Stone lintels, moldings and other details
- Wood moldings, ornamental trim, and storefront elements
- Glass windows, usually of transparent glass, not reflective, stained or otherwise ornamental, except in limited applications

Generally, plastic, bright unfinished metal, and unpainted wood will be inappropriate materials.

DESIGN GUIDELINES FOR INTERIORS

In the later part of the 20th century, the importance of preserving local historic buildings has been recognized by greater and greater numbers of communities across the country. This recognition has made citizens more sensitive to saving not only a community's most significant landmark structures, but also its smaller, less-noticeable buildings that contribute much to the community character. Community preservation efforts have, for the most part, been concerned with building exteriors, and not with preserving interior spaces, details and materials. For this reason, many fine historic interiors have been irreversibly altered through attempts to modernize and to accommodate new uses. Citizens have become concerned over the losses of many of their finest historic interiors and have set about making preservationists more sensitive to preserving interiors.

The preservation of the exteriors of historic buildings has allowed the visual perception of the continuity of a community's history. Although interiors are not as visible to the public as the exterior building walls, interiors provide important information about the early use of a building in the community, as well as about the craftsmanship of details and materials. In some cases, the interior of a building becomes as recognizable to the public as a well-known exterior. The lobby of the Franklin Hotel or the lobby of the post office are as much landmarks to Deadwood residents as the Slime Plant or the County Courthouse. Focusing attention on the importance of historic interiors and providing information on how to preserve them will enhance the protection of an important part of the historic record.

CHARACTERISTICS OF HISTORIC INTERIORS

The following are the important characteristics of historic interiors on which the guidelines will be based.

Public Spaces, such as lobbies, corridors, courtrooms, restaurants, and some retail sales areas usually were grand spaces with more elaborate details and finer materials than in other areas of the building.

Secondary Spaces are generally smaller with less elaborate treatments; however, there may be significant original details and materials.

Support Spaces are utilitarian in nature and have few, if any, significant details or materials.

The character of an interior space is extremely important and is created by a combination of elements, such as configuration of the floor plan, the relationship of height to width and length, architectural details, fixtures and ornamentation, and the color and texture of wall finishes. Recognizing the character and identifying the elements that create it is the first step in preserving historic interiors.

The character of the light within a space is very important. Historic public spaces usually had background lighting provided by natural light, supplemented by electric lighting. Ambient lighting levels were not as bright as accepted contemporary lighting levels. Historically, there was more

dependence on task lighting than on a high level of general illumination of a space. This creates a very important characteristic of historic interiors.

In many situations, all or most significant interior spaces, details, fixtures, materials and lighting can be preserved without inhibiting redevelopment of the historic property. Much destruction of historic interiors occurs because property owners are unaware that the “old” spaces, details and materials have any value. Many owners do not know that contemporary uses and historic spaces, details and materials can exist in harmony, and they feel the cost of renovating historic spaces, details and materials will be prohibitive.

Guidelines

- All elements of public spaces should be preserved wherever possible and are the spaces most likely to warrant the investment in restoration.
- Although secondary spaces are not as elaborate as public spaces, any original details and materials contribute to the historic character of an interior and should be preserved wherever possible. A wider variety of adaptive uses and alterations can be accommodated in secondary spaces, while still allowing original details and materials to be preserved.
- Uses that require significant alterations will be more appropriate in less important spaces. Because support spaces have few details or materials to be preserved, they are generally the more appropriate location for significant changes to historic interiors.
- The relationship of height to width and length is one of the most important characteristics of public spaces and should be carefully preserved. The most common alteration that changes this characteristic is the addition of dropped ceilings to accommodate heating and ventilation ducts. Dropped

ceilings should be avoided in both public spaces and in secondary spaces. Support spaces, vertical chases, closets and other utilitarian spaces are appropriate locations for new mechanical and electrical equipment.

- The insertion of new floors, such as a mezzanine, into a space with large floor-to-floor height should be avoided. It irreversibly alters the original character and the ceilings of both new spaces generally appear to be too low.
- The addition of new partition walls and demolition of original walls should be avoided in public spaces, and should be limited in secondary spaces to the extent possible.
- Original details should be carefully preserved in public spaces, and in secondary spaces to the extent possible.
- Original floor, wall and ceiling finishes should be carefully preserved in public spaces and in secondary spaces to the extent possible. There may be adequate evidence of original finishes, such as wallpaper and paint schemes, on which to base restoration. Original wallpaper may be covered by trim pieces and laboratory analysis of paint layers will reveal original colors.
- Original fixtures and hardware should be preserved, repaired and reused wherever possible. Where fixtures and hardware are missing, they may be replicated using existing original examples as patterns. Many reproductions of historic fixtures are available through catalogs. This approach requires caution, however, and the use of inappropriately elaborate fixtures and hardware, or examples from an inappropriate time period should be avoided.
- The installation of fluorescent tube fixtures, recessed ceiling lights, or parabolic reflectors in a ceiling grid all significantly alter the original quality of illumination of a space. Every effort should be made to preserve existing original lighting fixtures, or to reproduce original fixtures. These may be fitted with bulbs that provide greater lumens-per-watt used while keeping the same character of light distribution.

- When new details and materials are added to historic interiors, every effort should be made to blend additions with existing original elements, rather than allowing them to stand out as intrusions to the historic character. While new details and materials should be compatible in appearance with the originals, alterations should be identifiable from the originals so the history of changes to a historic building is clear to future generations.
- Alterations of historic interiors should not irreversibly damage original spaces, details and materials. Changes should be undertaken in such a way that they can be removed without destroying the original building materials.
- When constructing alterations to historic interiors, original details and materials should be carefully protected from damage. Contractors should be informed of the historic importance of the building so proper precautionary measures can be undertaken.

FIRE AND LIFE SAFETY, MECHANICAL AND HANDICAPPED ACCESS

Improvements in these areas are frequently required for contemporary use and to conform with building codes; however, these improvements can also make a significant visual impact, if not actually damage the historic material.

Guidelines

Fire and Life Safety

- Where new fire stairs are required, they should be internal wherever possible, otherwise retain existing fire escapes.
- Fire escapes are a common element of alleys. These should be painted a dark color, and kept in good condition.
- Fire doors should be as unobtrusive as possible and painted to match the masonry or nearby detail.

Mechanical

- Mechanical equipment that is mounted on the roof should be screened from sight.
- Bright metal should be painted to blend with the building material.

Handicapped Access

- Access is usually provided by at-grade entries or by ramps. Ramps can be very difficult to design so they are in character with a historic building.
- Wherever possible ramps should be located out of the public way.
- Where ramps are necessary, construct the ramp with materials that are similar to those of the building it will serve.

VARIATIONS IN THE BUILDING CODE FOR HISTORIC BUILDINGS

The Uniform Building Code is used to regulate building in Deadwood. This code has some special provisions for historic buildings:

- Repairs, alterations and additions necessary for the preservation, restoration, rehabilitation or continued use of a building or structure may be made without conformance to all requirements of this code when authorized by the building official, provided:
 1. The building or structure has been designated by official action of the legally constituted authority of this jurisdiction as having special historical or architectural significance.
 2. Any unsafe conditions as described in this code are corrected.
 3. The restored building or structure will be no more hazardous based on life safety, fire safety and sanitation than the existing building. [1988 Uniform Building Code Sec. 104(f)p. 3.]

In past years, before these provisions were adopted, building owners were required to conform to the building code in renovations of historic buildings. In many cases, this imposed a severe financial burden on the project, and/or was damaging to the historic integrity of the historic building. The net effect of requiring historic building renovations to conform to the letter of the building code was that historic resources were not being preserved. The provisions in Section 104(f) allow a building official to vary or waive code requirements for buildings that the community officially recognizes as historically significant. However, the building official may only vary or waive provisions when the safety of the public will not be compromised; for example, many of the building code egress requirements can be varied when a building is fully sprinklered, which is usually the best method of protecting occupants from fire.

The Historic Preservation Commission of Deadwood is also enabled by state statute to recommend exemptions from requirements of health and building codes.

To determine which requirements of the building code may be varied or waived by the Deadwood Building Inspector, a consultation will be required. Proposed plans, elevations, photographs, and any other materials that will help illustrate the proposal should be presented during that consultation.

MAINTENANCE PROCEDURES

Most of the causes of deterioration of historic buildings can be eliminated by maintenance procedures. Identifying exactly what is damaging a building, and eliminating or controlling the cause is a critical element of a renovation project. If this is not done effectively, all the good renovation work can be reversed, and the long-term survival of the building threatened. Once the renovation is completed, the property owner should regularly inspect the entire building for signs of deterioration. When attended to immediately, the repairs are usually simple and inexpensive. If let go, damage can be difficult and expensive to fix.

Most building damage is caused by moisture, and controlling moisture and directing it away from the building is the objective of most maintenance. The following are important maintenance measures:

DRAINAGE CONTROL

Roofing – An intact roof is the first line of defense against moisture penetration. Flat roofs should have an impervious membrane over a roof that is sloped to drain water. Parapet walls, skylights and mechanical equipment should be carefully flashed. All caulking should adhere to both sides of the crack and should have a smooth, elastic surface. If caulking is pulled away from the sides or cracked, it should be replaced. Pitched roofs should be protected with shingles or metal roofing. The seams and seals should be intact, and any roof penetrations such as dormers, skylights, chimneys, and vents should be carefully flashed.

Gutters and Downspouts – Roof drainage should be directed to scuppers or gutters, then into downspouts to carry moisture away from the roof. Much damage is caused by overflowing scuppers or gutters, or leaks in seams connecting parts of the drainage system. This allows streams of water to wash down the face of the building in a concentrated area. This damages paint, masonry, mortar and frequently the foundation. Scuppers and gutters, downspouts and their connections must be kept intact, sloped to drain, and clear of debris and leaves.

Discharge from gutters and downspouts and from slopes above the building must be directed *away* from the building. In some cases, there is enough slope away from the building to drain water effectively. In other cases, water must be drained away by methods such as foundation perimeter drains and dry wells.

Masonry Reconstruction – Moisture damage to masonry can be severe enough to require the replacement of some masonry units, or in some cases, the faces of masonry units. Where the faces of brick have spalled off, the entire brick unit should be replaced. The color and size of the bricks should be carefully matched. Stone with spalled faces may be repaired by adding a new face attached with metal dowels set in epoxy. The stone type and color should be carefully

matched, as well as the treatment of the stone face. The details of the masonry joints should be *carefully* matched to the original joints. The width of the joint is very important, as is the color of the original mortar, and the configuration of the face of the mortar. Mortar should be cleaned from the faces of the masonry units. The original mortar should be analyzed in a laboratory to determine the components and their ratios, so the mortar may be duplicated. Historic masonry buildings were constructed without expansion joints, and all expansion and contraction has to be accommodated by the mortar joints. Today's Portland cement-based mortars are too rigid and damage the masonry by inelasticity. Repairs and repointing should generally use a lime-based mortar matching the original recipe, color and texture.

In repointing masonry, deteriorated mortar should be removed by hand, without damaging the masonry, back to sound mortar. Mortar matching the original should be placed in clean joints. The original joint width, profile and mortar color should be matched. Mortar should be carefully cleaned from the face of the masonry.

Miscellaneous Maintenance – Wood should be painted to protect the surface from deterioration. Cracked paint should be scraped away, cracks should be filled and sanded, the surfaces to be painted should be primed, and the wood surface repainted.

Glazing in windows and doors should be securely fastened with glazing putty, which should be replaced if it is cracked and dried out.

Flashing around wall openings, at foundations, porches or other similar additions should be carefully maintained with seams intact, all caulking should be adhered to both sides of the crack, with a smooth, elastic surface. If caulking is cracked and shrunken, it should be removed and replaced.

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APPENDIX

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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