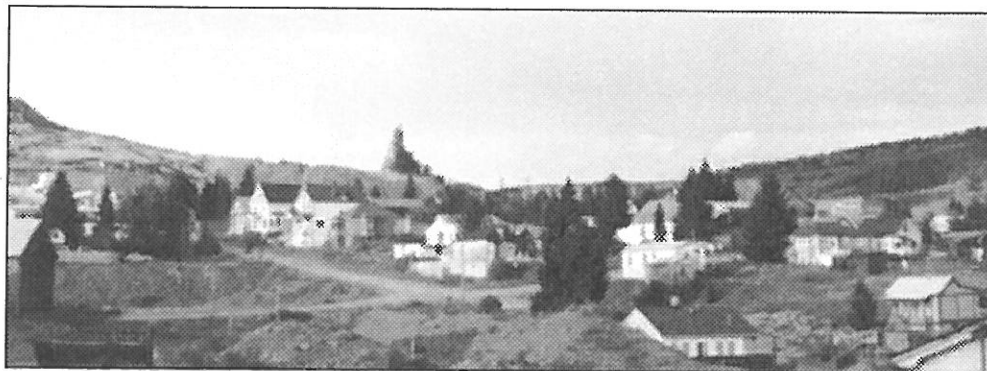


VICTOR
DESIGN GUIDELINES
HANDBOOK

A Guide to Preserving Our Architectural Heritage



**Third Street and Portland Avenue:
Portland Mine Headframe in background, and
St. Patrick Mine Dumps in Foreground**

Photo by Cathleen Norman

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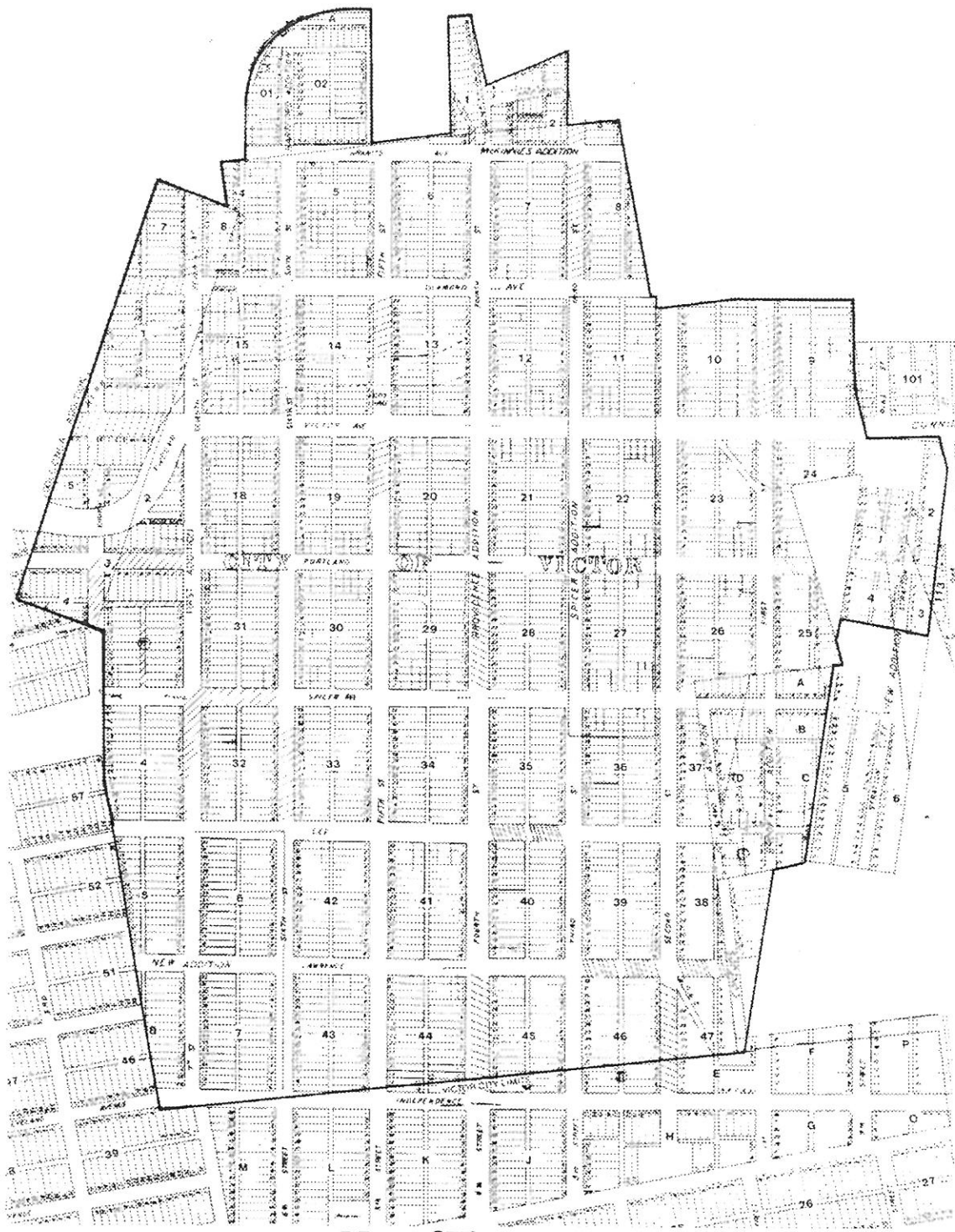
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Front cover Photograph courtesy of Colorado Historical Society.

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Map of Victor

Introduction

The City of Victor is regarded as one of the most intact historic mining communities in the Rocky Mountain West. After the 1890s gold boom, decades of decline prevented modern development and helped preserve the city's turn-of-the-century structures. Today this small community is faced with maintaining 400 historic buildings and dwellings. Victor's residents and property owners have accomplished much with scant resources, and its historic structures remain remarkably well-preserved. To further encourage preservation, the *Victor Design Guidelines Handbook* describes the local architecture, provides guidelines for work on Victor's historic houses and buildings, and furnishes guidelines for constructing compatible new dwellings and commercial structures.

The City's historic houses and buildings reflect the many aspects of Victor's unique history. They reflect its early growth and reconstruction after the 1899 fire. They reflect its historic role as the mining district's transportation center, and the tourism that replaced gold mining as the chief industry. Except for a brief resurgence in gold activity during the 1930s, the city and its historic structures suffered deterioration and neglect through most of the 1900s. After legalized gaming in nearby Cripple Creek and a revival of gold mining activity in the 1990s, Victor's population has doubled during this decade. Many long-vacant buildings and dwellings have been restored. However, the city's historic fabric is vulnerable to insensitive new development.

Active preservation in Victor began with the city's first preservation ordinance in 1985. That same year the Downtown Victor Historic District was listed on the National Register of Historic Places. In 1996 the City created the Historic Overlay Zone that encompasses the entire city. A citywide survey (inventory and evaluation) of properties determined that most contributed to the enlarged historic district. Recommendations of this survey included nominating as a National Historic Landmark District the entire city or additional residential neighborhoods. Victor has a local ordinance that provides for protection of sites within the downtown historic district. These Design Guidelines and a Preservation Plan were developed in 1998.



The Victor Showcase Block is one of Victor's many preservation success stories.

Purpose of the Design Guidelines

The *Victor Design Guidelines* provide suggestions for new construction and alterations that are compatible with Victor's historic architecture. These guidelines serve as a tool for the Victor Historic Preservation Commission (HPC), Planning Commission, and City Council members to make decisions affecting the historic neighborhoods and downtown. They provide specific guidelines and suggestions for both alterations and new construction.

Goals of Design Guidelines

1. To protect the historic and architectural qualities of Victor's building stock.
2. To encourage and ensure the preservation of pre-1910 styles of architecture.
3. To promote neighborhood integrity by continuity in architecture and cohesiveness in style.
4. To encourage development of safe and attractive residential areas that are compatible within and outside the Historical District in a variety of housing styles.
5. To encourage the construction of safe, convenient, and attractive commercial facilities and residences.
6. To promote development and building consistent with city planning efforts.
7. To improve the general quality of the environment and promote conservation of natural and manmade resources of the City.
8. To encourage land uses which are orderly, functionally efficient, healthful, convenient to the public, and aesthetically pleasing.
9. To prevent deterioration through neglect of repairs and maintenance (demolition by neglect).

Handbook Organization

Frequently Asked Questions explain how the guidelines affect property owners.

Planning Your Preservation Projects provides guidance on planning a preservation project.

Victor's Architectural History tells how the city's historic events shaped its growth and effected the architectural styles, building materials, and other factors.

Residential Neighborhoods describes the styles and architectural elements of Victor's historic dwellings, and provides guidelines for keeping these original features intact. It provides guidelines for new construction that is compatible with the historic.

Commercial Downtown describes the styles and architectural elements of Victor's historic commercial buildings, and provides guidelines for keeping these features intact. It also provides guidelines for constructing compatible new commercial buildings.

The **Appendix** contains: descriptions of Victor's character areas; the Secretary of the Interior's Guidelines; maintenance and repair suggestions; and a list of preservation resources.

Frequently Asked Questions

Why do we need design guidelines in Victor?

Following the *Design Guidelines* helps preserve the historic appearance of our community that is so appealing to residents and visitors. Many people have moved here or remained in Victor because they appreciate the city's historic character. The city is one of the most intact historic mining towns in the Rocky Mountain West. These guidelines help preserve the historic appearance of buildings, houses, and neighborhoods. A modern-looking alteration or new building could drastically change the authentic quality of an historic neighborhood. The *Design Guidelines Handbook* informs property owners about compatible restoration and alterations. It also includes design ideas for home owners, contractors, and developers of residential and/or commercial buildings.

Am I required to follow these guidelines?

What you do with your property is ultimately up to you. However, the City strongly urges you to follow the guidelines for any project within the city. This includes both new residential and commercial construction. It also includes alterations to your house or building, such as replacing windows, applying siding, roofing, or constructing an addition. These guidelines may be applied during the design review of HPC, Planning Commission, and/or City Council.

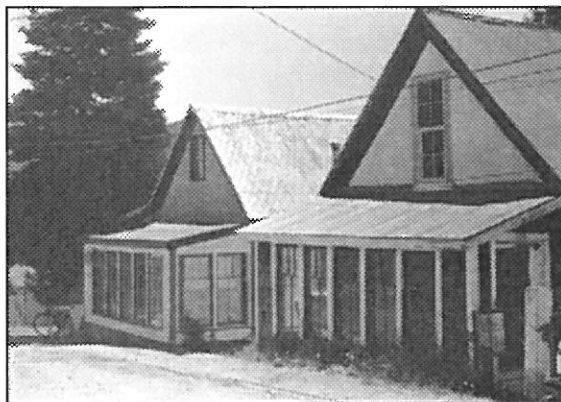
How does following the design guidelines affect my property value?

Following these guidelines helps to maintain the integrity and authenticity of Victor's citywide historic architecture. In nearly all cases, an established historic district with design guidelines actually increases the value of property within the district. Historic character is seen as an asset by people buying homes or buildings in the district. Guidelines also inform developers and home buyers what is expected when they purchase property or plan to build in the historic district.

Shouldn't I be able to do anything I want with my property?

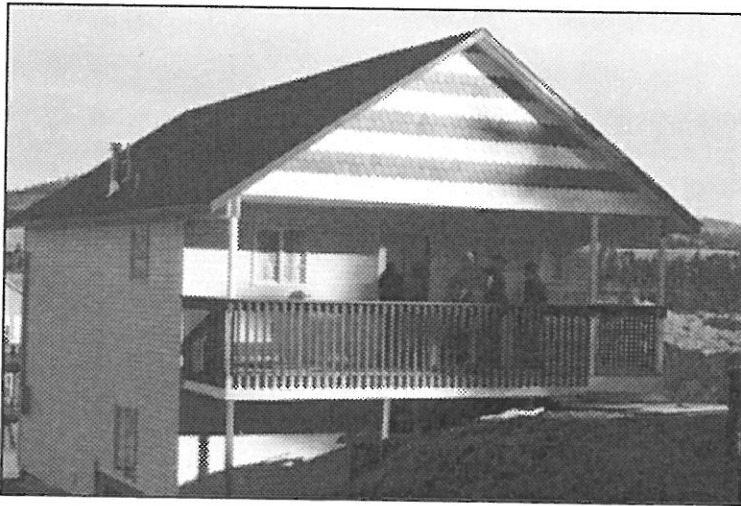
Drastic renovations to your property could impact your neighbor's property values as well your own. Renovations could also affect your neighbors' quality of life, if they do not have the same taste in architecture or design as you do. The goal of these guidelines is to protect the historic appearance of Victor's buildings and houses. You can remodel and make any changes you wish inside your house. However, following these guidelines for the exteriors of Victor's houses and buildings helps preserve the city's historic sense of place.

**Most historic Victor homes
are small, simple, and
vernacular.**



How do these design guidelines affect new construction?

The City encourages all new construction in Victor — both commercial or residential — to follow these guidelines. This ensures that new houses and buildings fit in with the historic downtown and neighborhoods rather than overwhelming them. The integrity and authenticity of historic Victor depend upon new construction that is compatible with the historic structures that are already here. A good example of this is the house built at 312 South Fourth Street, built in 1998 as a Habitat for Humanity project. It has a steeply-pitched, front-gabled roof, horizontal lap siding, vertical windows, and full front porch that resemble historic houses in that neighborhood.



This new house at 312 South Fourth Street took its design from neighboring houses.

Are there financial incentives restoring my historic house or building?

The federal and state governments provide tax credits for appropriate restoration work to historic structures. Property owners in the Downtown National Register district may receive up to 20% in State Tax credits for work done on their property that follows the *Secretary of Interior's Guidelines for Rehabilitation*. A Federal Tax credit of up to 20% is also available to owners of **income-producing properties** in the downtown district, for appropriate preservation work on a commercial building or rental house. These tax credits were used in rehabilitation of several Cripple Creek buildings as casinos, for example.

Public buildings, or in some cases commercial buildings, may be eligible for State Historical Fund grants (generated by gambling tax revenue) for restoration work. This work must also follow the *Secretary of Interior's Guidelines* to qualify for grant funding. Key to an SHF grant is the demonstrated public benefit of the proposed project. SHF grants have helped fund the City Hall restoration, Lutheran Church conversion to a community center, and restoration of the Showcase Block storefronts on Victor Avenue. Private property owners may not apply directly for these funds. However, the city, county, or a non-profit organization may apply on their behalf and administer the grant.

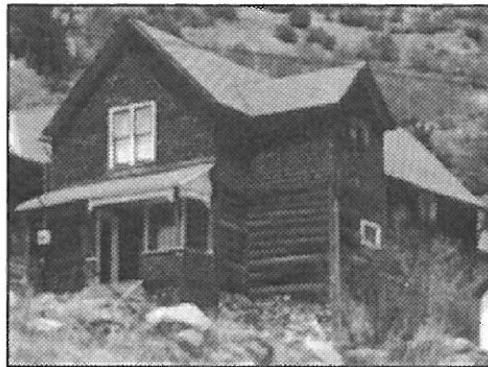
Planning Your Preservation Project

These recommendations for alterations to a historic building or dwelling are adapted from *The Secretary of the Interior's Guidelines for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*.

1. Identify the features that define the character of your historic house or building.

Identify the architectural elements, materials, and other items that define the historic character of your property. Look at your house or building, look at similar properties in your neighborhood, and refer to illustrations in these guidelines. On houses, "character-defining features" may include roof shape and pitch, lapped siding, double-hung windows, porches, and decorative features. On commercial buildings, such features may include the flat roof, storefront design, second story window patterns, and decorative elements.

Character-defining features include roof shape, siding materials, window shapes and sizes, porches, and decorative features.



2. If a feature is intact and in good condition, maintain and preserve it.

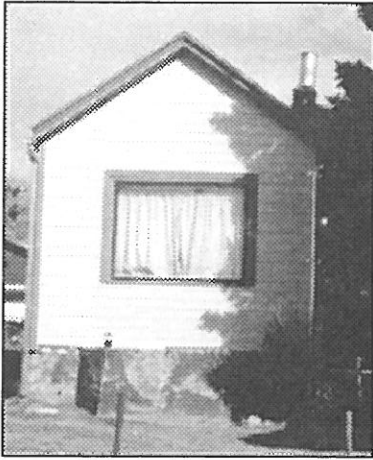
Preserve the materials and features that define the historic character of the house or building. **Protect** exterior features through regular maintenance such as removing rust, caulking windows, scraping and repainting wooden clapboards or trim, and cleaning gutters. Protection also can include installing fencing, protective plywood, or other protective measures for empty buildings.

3. If the feature is deteriorated or damaged, repair it to its original condition.

Repair exterior materials and features by patching, piecing-in, splicing, or otherwise reinforcing or upgrading them. Elements to be repaired thus include brackets, dentils, steps, porch railings, porch balusters, windows, brickwork, woodwork, and other items. Repair may include replacing badly deteriorated or missing parts with a similar or compatible part. In this case, replace with a substitute material that conveys the same form, design, and overall visual appearance as the historic feature.

4. If it is not possible to repair the feature, then replace it with one similar to the original.

Replace features that are missing or deteriorated beyond repair, such as an exterior roof cornice, cast iron façade, a complete porch, or a complete storefront. Only replace features that are extensively deteriorated or missing, and replace them with a substitute material or feature that has the same form, design, and overall visual appearance as the original feature.



This house originally had a bay window, which could be reconstructed.

5. If a feature is missing entirely, reconstruct it from historical photographs or other evidence.

Reconstruct a feature that is missing, such as a bay window, cast iron façade, a complete porch, or a complete storefront. Design and construct the feature based on historical evidence, or with a replacement feature that is a new design compatible with the remaining character-defining features of the historic building. For example, the remaining original oriel window and the bases and lintels of the missing windows provide clues if the owner were to restore these elements to the Boston Dry Goods/Victor Mall building.

General Considerations

1. Site and Neighborhood Compatibility

- a. **Neighborhood Compatibility:** Buildings should have a harmonious relationship with the surrounding neighborhood. Significant factors in establishing this relationship are a sense of scale, roof lines, colors, and materials.
- b. **Relation to Site:** Buildings should be designed to relate to the existing landforms and the contours of the site and present an integrated appearance.

2. Building Design and Function

- a. **Building Design:** Buildings should demonstrate compatibility in materials and consistency in style throughout all exterior elevations. Building components such as windows, doors, arches and parapets should have proportions appropriate to the architecture of the structure.
- b. **Additions:** All additions should relate to the existing building in design, details, colors, and material.
- c. **Energy Efficiency:** Buildings should be designed and oriented to maximize energy efficiency and conservation.
- d. **Color:** Building color should complement architectural details and roof color. They also should blend with surrounding buildings or houses.
- e. **Historic Significance:** Plans should show consideration for historic elements if any significance exist on the site. The site, structure, object or area that has character, interest or value should be emphasized as part of the development, heritage or cultural characteristics of the City.

Victor's Architectural History

The historic dwellings and buildings of Victor reveal its gold mining heyday. Many early wooden structures downtown were burned in 1899 and replaced by more substantial buildings of brick and stone. Most of Victor's historic homes were modest in size and style. Many were occupied by miners and their families. Larger houses were either residences of merchants, business owners, or mine managers, or they were boarding houses. Nearly every building and house was built between 1895 and 1905.



Victor's buildings and dwellings reflect the local economy, affordability of building material, and national styles. Houses built before the railroad's arrival in 1894 were typically of log. Houses built prior to 1899 were front-gabled and one- or 1.5-stories. Those built after the 1899 fire tended to be small hipped boxes, or larger dwellings with features such as stylish gables, windows, and decorative trim.

Ranching

Cattle ranching, rather than mining, was the area's first industry. The southwestern slopes of Pikes Peak provided sunny exposure and natural grasses needed for cattle grazing. The Broken Box Ranch run by the Welty family occupied the present site of the city of Cripple Creek, seven miles north of Victor. When gold was first discovered in the district, there were "scattered homesteads, small in number." In 1888, Henry Rathke homesteaded the Turkey Track Ranch on Beaver Creek southeast of the city. There were numerous dairy farms in outlying areas. One was operated at the end of South Third Street.

Evidence of the city's agricultural tradition are historic photographs of the Gold Bowl as the site of rodeo events. This tradition continues with the feedlot located on the east side and ranching south and east of the city. The Grainger and Bradley Ranches near Skagway reservoir and others in Phantom Canyon have been operated for decades by the same families.



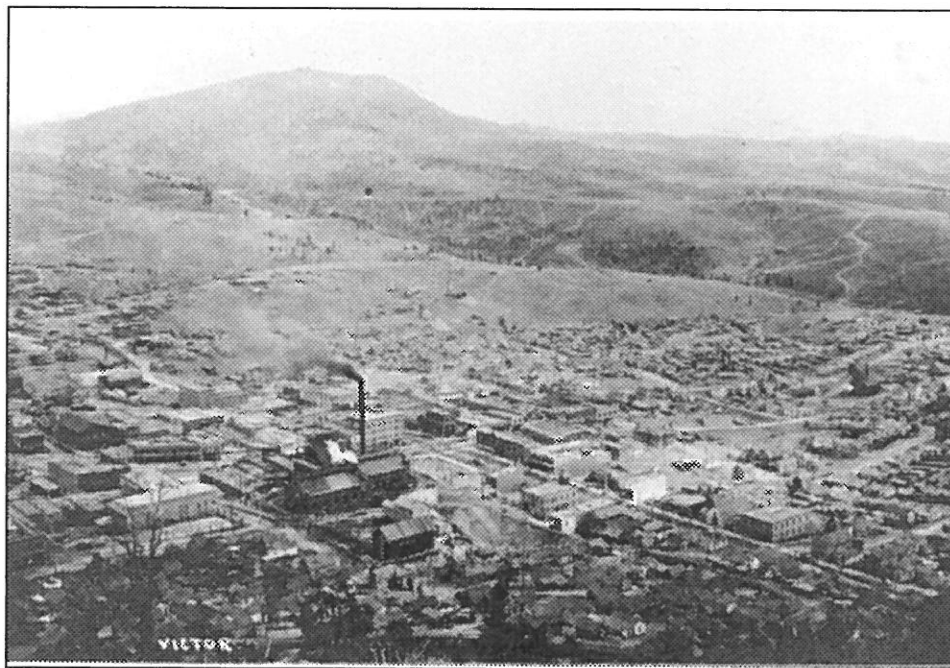
**Cattle feed lot east of
the city.**

Gold Mining

By 1890 most people believed that Colorado's significant gold deposits had been mined. However, gold was found in a high-country cow pasture west of Pikes Peak and gold seekers poured into the newly-named Cripple Creek Mining District. Soon hundreds of prospect holes and headframes dotted the mountainous mining district. The national Silver Panic of 1893 further fueled the mining boom, and sent hundreds of out-of-work silver miners into the district. The Cripple Creek gold rush sparked national attention and helped pull Colorado's economy out of the depression. Many of the largest-producing mines were located on Battle Mountain — the Ajax, Cresson, Portland, Independence, Strong, and Gold Coin, the latter of which operated within Victor city limits.

The Cripple Creek gold rush had a strong impact on both the state and national economies, suffering from the Silver Panic of 1893. The gold camp drew out-of-work miners from mining districts across the country. The district's capital-intensive mining and milling industries attracted financing from eastern investors as well as from England and France. The district's national significance is underscored by the fact that Theodore Roosevelt visited the area twice, once campaigning for his presidential running mate William McKinley in 1900, and again the following year as U. S. Vice-President.

Victor played a crucial role as the district's mining, industrial, and transportation center. The area was actively mined upon the 1891 establishment of the Cripple Creek Mining District. Victor's nickname "City of Mines," reflects the importance of gold extraction to the city's economy and identity. Remnants of this early activity remain. Visible from nearly anywhere in the city are the headframes and mine dumps piled high on Battle Mountain. Within the city mine dumps from the St. Patrick/St. Valentine Mine and the Mary Cashen mine provide a constant reminder of the historic activity. In north Victor, part of the four-story brick shaft house for the Gold Coin Mine can still be seen.



Victor, facing southeast from Squaw Mountain. The Gold Coin Mine and St. Patrick Mine shaft-houses on South Fourth St. are in the center left and far right.

Courtesy Colorado Historical Society.

During the early 1900s, Victor's mining-dependent economy began to collapse. The Labor War of 1903 - 1904 threw hundreds of miners out of work and devastated the local economy and the entire mining district. The city never fully recovered from the eighteen-month-long strike. Gold production declined steadily. By the onset of World War I, many of the district's mines were played out. By 1920 Victor's population had shrunk to 1,700. Except for a brief flurry of activity during the Great Depression, the gold mines lay dormant for 70 years. Victor's economy barely survived on an influx of summer tourists who came to view the "ghost towns," the dozen abandoned camps sprinkled throughout the mining district. During the late 1990s gold mining resumed on a large scale, with the Cripple Creek & Victor Gold Mining Company's development of an open pit operation north of the city.

Community Development

Mining, railroad transportation, and commerce determined the site of Victor — it was laid out at the foot of gold-laden Battle Mountain. Victor was originally platted as the Mount Rosa Placer in 1891 by James R. McKinnie, who owned several mines in the district. However, Warren, Frank, and Harry Woods, who had grown rich in Leadville, Kokomo, and Robinson at the start of the silver rush, purchased the townsite from McKinnie in 1893. The Woods men promoted land sales, and incorporated the City of Victor in 1894. It is believed that the city was named for the Victor Mine, owned by David Moffatt who was also constructing the railroad into the district from Florence. (Marshall Sprague in *Money Mountain* claims the city was named after local rancher Victor Adams.) Victor's early rapid growth was fueled by mining and by provision of goods and services to miners.

Victor's layout was determined by the gold mines at its northern edge. The city also was shaped by the three rail lines that served the mines. Railroad track ran directly to the mines on Battle Mountain so freight cars could be loaded with ore and shipped to processing mills in low-lying towns. The Midland Terminal passenger depot was built on the north end of town at Fourth St. and Granite Avenue. The commercial district was located near the mines and railroads, bounded by Granite and Portland Avenues and First and Fourth Streets.

Like most boomtowns, Victor was platted rather than planned. A standard grid on a north-south axis was super-imposed on a steep valley dotted with pine and aspen. The more level thoroughfare that ran east-west were named for gold mines — the Black Diamond, Granite, Victor, Spicer, Portland, and Anna Lee. Victor Avenue served as the commercial corridor. Cross-streets ran north-south over washboard topography and were numbered First through Eighth. City blocks were platted in standard 25' by 125' rectangles with 32 lots per block.



**Victor Avenue
and Third Street
intersection,
facing west, circa
1905.**

*Photo courtesy
Denver Public
Library*

Like many Rocky Mountain mining camps, Victor was an instant city — hastily built of wood and at first lacking in efficient municipal services. However, the burgeoning gold mines and the arrival of the three railroads in 1894, 1895, and 1901 propelled the city's growth. Victor quickly grew from a crude camp into a bustling city, complete with street car lines, electricity, telephone lines, and water and sewer service. The 1897 *Colorado Business Directory* described Victor as "a magnificent city of 8,000 people" and listed some 140 businesses. Nearly every local business depended on the mines and miners. Dozens of active gold mines earned nearby Battle Mountain its reputation as Colorado's most productive mountain and won Victor the title of "City of Mines."

Following the fire of 1899, nearly a dozen architects came to Victor and designed the handsome commercial buildings seen today. They employed styles and features from both the 19th and 20th centuries. They built in brick and stone, as required by a local fire ordinance. Large-windowed storefronts, with upstairs offices or living quarters, characterize most of downtown. Little development occurred during the 1900s, so that Victor's historic homes and buildings are relatively unchanged. Although many structures have been torn down or were badly deteriorated, in the 1990s the gambling and mining industries have brought people to town and fueled restoration of a number of historic properties.

However, preservation in Victor is difficult for several reasons. One is the need for a stronger economic base. Chief local industries are gold mining, gaming in nearby Cripple Creek, and seasonal tourism, none of which contribute significantly to the city's tax base. Both the city and many individual property owners lack financial resources for repair and restoration. The short construction season and frequent snowfall also limit the improvements and repairs.

Nevertheless, Victor's successes in preservation have been many. They include restoring the 1899 City Hall, Showcase Block on Victor Avenue, Victor Hotel, Gold Coin Club, and Lowell Thomas Museum. Ongoing stewardship also has successfully preserved the Elk's Club, Post Office Block, Victor Baptist Church, Masonic Lodge, Swedish Lutheran Church, and numerous houses throughout the city. Several of these projects have been funded by the Colorado Historical Society's State Historical Fund, which has assisted Victor preservation by the award of 11 grants totaling over \$510,000.

Railroad Transportation

Three railroad lines passed through Victor, making it the district's transportation center. Several factors contributed to Victor's early development as a transportation center. First, the city was located in close proximity to the gold mines on Battle Mountain. Second, railroads arrived in Cripple Creek via Victor because the steep elevation of Tenderfoot Hill northeast of Cripple Creek prevented construction of railbed there. Third, Victor's location at the south end of the district meant that it was closer to the supply towns of Florence and Cañon City.



**The Midland Terminal
passenger depot now serves as
a private residence.**

The Florence & Cripple Creek Railroad was completed in 1894. The Midland Terminal arrived in 1895, and the Short Line from Colorado Springs in 1901. The chief purpose of these lines was hauling gold ore to processing mills in communities below. They also transported goods, supplies, and mining machinery, and provided passenger service too. At one time 58 trains ran through Victor each day, including inter-urban streetcars that served the district's dozen cities and villages. By 1920, the Short Line and Florence & Cripple Creek lines had both ceased running. The Midland Terminal Railroad continued operating until 1949, when construction of the Carlton Mill was begun. The railroad tracks were removed and the easement became public road. The odd-shaped building, the Caffery Block, on North Fourth Street is slanted so that it faced the curving railroad line that once crossed near the intersection of Fourth and Granite.

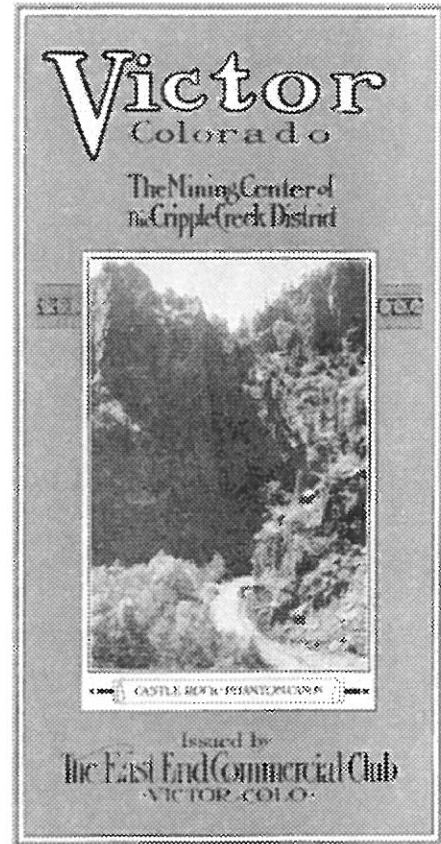
Tourism

Victor has attracted visitors and transient dwellers since its earliest days. At first, most visitors arrived by rail, as did Vice-President Theodore Roosevelt when he exclaimed "This is the ride that bankrupts the English language!" while riding the scenic Short-Line railroad to Victor in 1901. A local paper claimed, "Hundreds of excursionists came up on the F&CC from Pueblo Sunday and reveled in the cool mountain breezes. Although the trains went through to Cripple Creek most of the excursionists knew a good thing when they saw it and got off in Victor."

The Cripple Creek Chamber of Commerce published booklets in the early 1900s praising the district's wealthy mines, "panorama of scenic grandeur stupendous and bewildering," fine restaurants, and furnished rooms. The publication boosted the district to prospective residents, promoting it as "a three-dollar-a-day camp," and listing the payrolls and wages of the district's top 20 mines. Not surprisingly, the Chamber also urged visitors to buy gold mining stock.

By the 1920s, automobile touring was a favorite public pastime. Colorado Springs touring companies ferried car loads of visitors in Pierce Arrow touring cars into the district for underground tours of the Gold Coin Mine. As roads were improved, people visited the district in their own automobiles too. The Victor Auto Co. at 100 – 102 Victor Ave. served the growing number of visitors and tourists arriving in the district by car. Throughout the 1900s, Victor's local economy catered to tourists coming to view the remnants of "The World's Greatest Gold Camp." The many villages abandoned in the early 1900s created a "ghost town" appeal that attracted visitors. Cripple Creek launched Donkey Derby Days in the 1930s to attract out-of-towners, and Victor joined in, with the donkey race that departed from the foot of Battle Mountain and ended on Cripple Creek's main street.

Low real estate costs and Victor's rustic charm attracted a good number of part-time residents from Texas and the Midwest, who bought second homes and visited a few days or weeks a year. This tradition continues today with nearly half of the dwellings owned by out-of-town people. Many of these residences are rented to casino workers and other local residents.



Many publications promoted Victor and its gold mines with travelers, tourists, and investors.

Victor practically resembled a ghost town itself by the 1980s. Nearly half of its dwellings and buildings were vacant and its year-round residents numbered only 250. This economic slump finally was halted in the 1990s with the advent of legalized gambling in nearby Cripple Creek and a resurgence in local gold mining. The city's 600 residents today are striving to maintain the historic integrity of Victor's nearly 400 houses and buildings. Many are trying to strengthen the local economy by promoting heritage tourism.

Expanding the Downtown Victor Historic District to encompass the entire city will further historic preservation by making more properties eligible for a locally-administered grant program, State Historical Fund grants, and income tax credits. Establishing a local historic district encompassing the entire city also has helped put in place the controls necessary to maintain the city's historic fabric.

This tourism tradition continues today. The area's scenic beauty, which captivated turn-of-the-century visitors and residents, is capitalized through the Gold Belt Scenic Byway. Events such as Donkey Derby Days in June, Gold Rush Days in July, the Hill Climb, and Aspen Days attract people to Victor and Cripple Creek. The city's surrounding natural resources draw visitors as well. Fishing at Skagway Reservoir, biking on the Shelf Road and Phantom Canyon Road, and camping at Skagway and the Pikes Peak National Forests draw outdoors people. The Gold Loop Historic Parkway using historic railbeds and roads offers trails for hikers, bikers, and horse-back riders. Development of the Strong Mine as both a producing mine and a tourist attraction also may draw visitors.

The City today hopes to further market its gold mining and architectural heritage to attract more visitors. As one of the most intact historic mining camps in the Rocky Mountain West, Victor provides the atmosphere and appeal of the turn of the century. Mine dumps, headframes, even the boarded-up houses and buildings all create a sense of a place lost in time. It's still possible to be in Victor and not be quite sure which century you're in.



The remnants of the turn-of-the-century gold mining boom are constant reminders of Victor's rich heritage.

Residential Neighborhoods

As described in the previous chapter, Victor possesses a number of different residential neighborhoods, each with its own unique character. This chapter further describes the city's residential architecture and provides guidelines for sympathetic alteration and compatible new construction. This chapter:

- Identifies residential styles.
- Contains guidelines for alterations to historic dwellings.
- Provides guidelines for compatible new construction.

Residential Styles

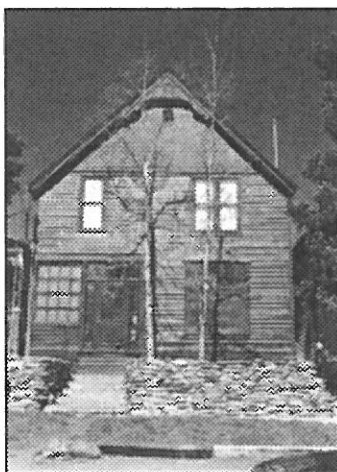
Because Victor was built in the late 1890s through the early 1900s, the city's residential architecture reflects influences from both centuries. Most of the homes are vernacular — simple dwellings utilizing local building trends and traditions. The two styles that are found in Victor are similar. The modified Queen Anne is a diluted version of the multiple-gabled, wood shingled, and ornamented Queen Anne seen in places like Colorado Springs or Denver's Capitol Hill neighborhood. The Edwardian style is a twentieth-century rendition of Queen Anne, with less decorative features and a more symmetrical design.

Vernacular architecture

These dwellings were constructed by local contractors, craftsmen, or home owners using building forms, construction techniques, and materials common to the area. In Victor these were usually built of wood and sided in wooden clapboards (lapped siding). The city's earliest vernacular homes were log cabins, most built prior to the 1899 fire, and are found around the northern and western edges of the city. Gabled houses were built in the 1890s in Victor. Variations included: front-gabled (200 block of S. 2nd, 200 block of S. 3rd, 300 block of S. 4th), and gabled-L (109 S 6th). Less common is the side-gabled version (110 S. First).



Log cabin



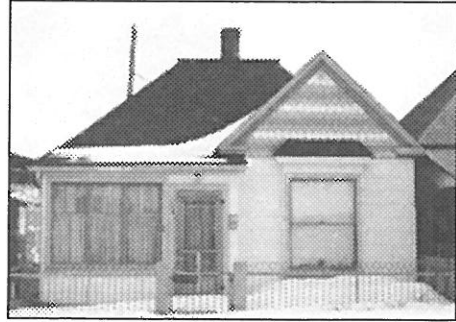
Front gabled



Gabled L

Hipped Box

Another vernacular dwelling common in Victor is the “hipped box,” a small, square-shaped, one-story house with a pyramid-shaped roof. This style frequently was used as housing for miners in Colorado in the early twentieth century. Nearly all have a front porch and fancier versions have a small gable added to the front. Examples: 503 Portland, 505 Portland, 219 Spicer, 502 S. 3rd, and 504 S. 3rd.



Queen Anne

An asymmetrical house style, marked by multiple gables and two-story, often brick, construction. Features include shingles in gable end, sunburst in gable, bay windows, decorative wood working, turrets, and/or multi-paned windows. Because Victor was built at the close of the 19th century, our version of Queen Anne is less fancy than those in other cities. Examples: 602 Victor, 412 Portland, and 217 S 2nd.



Edwardian Vernacular

This post-Victorian-era style resembles Queen Anne but with fewer decorative details. These were larger houses, typically homes of merchants mine managers, and business professionals. Elements include gabled roofs, a pedimented gable, returning gables, gable-end shingling, and a front porch. Several in Victor also have Palladian windows. Examples: 422 S. Fourth, 112 S 6th, 406 Lee, and 408 Lee.



Modern Dwellings

Little new construction took place after 1905. From the mid-1900s through the 1980s, mobile homes were brought into the city. Recently, large new log homes have been built on the west side of town, near Eighth and Portland. The natural materials, front gabled construction, and one- to two-story scale make these dwellings compatible with the historic. Modular homes offer convenient and affordable shelter. To be compatible with the city's historic neighborhoods, however, a modular must be positioned perpendicular to the street, have a steep (12"-12") roof pitch, lap-siding, vertical windows, and a front porch.



Guidelines for Historic Houses

The goal of the *Victor Design Guidelines* is to maintain the historic appearance of the city's houses and buildings. Alterations that are visible from the street must adhere to these guidelines. More flexibility is allowed for changes made toward the rear of the building. Also, these guidelines and suggestions apply only to the dwelling's exterior.

In repairing, restoring, or otherwise improving an historic residence in Victor respect the historic character of the house. Do not try to change its style or make it appear older or fancier than it really was. The following are guidelines (required) and guidelines that apply to various elements of an historic dwelling in Victor.

Building Shape

The floor plans of historic Victor houses were rectangular, L-shaped, T-shaped, or square. Most homes were narrow and deep, because they were built on the standard 25' by 125' lot, sometimes mere inches from the neighboring house. They were built lengthwise on a lot, with the narrow width facing the street. Historic dwellings were also typically one to two stories in height.

The entryway and often a porch were at the front of the house, and additions built onto the rear. The houses were at the front of the lot, near the street edge, and secondary houses, alley houses, sheds, outhouses, and other structures were built at the rear of the lot.

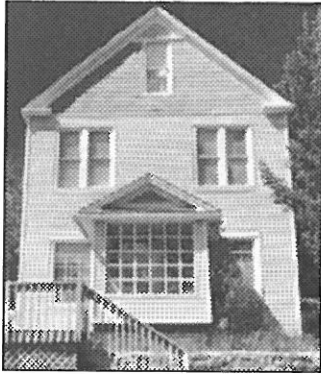
GUIDELINES

- Preserve original building shape. Additions should be toward rear of the house, and should not dominate the original part. For more information, see the **Additions** section in this chapter.
- Maintain original height of the house. Most dwellings were one to two story.



Roof Forms

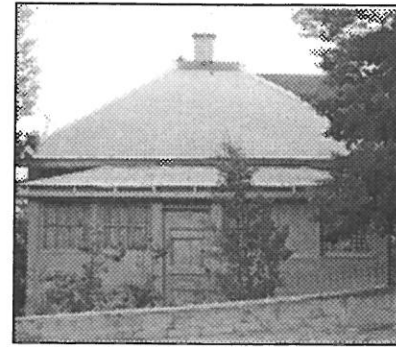
Most single family dwellings have pitched gable or hip roof forms. Those residences that have been converted from a commercial structure have the flat roof and parapet typical to a commercial building. The steep roof pitch helped snow shed, when snow accumulated. It also allowed living space in the upper story.



Gabled L



Front Gabled



Hipped

GUIDELINES

- Preserve the form and pitch of the original roof — either hipped or gabled with a 12-12 pitch (45° angle).
- Use the roof form of the original dwelling for roofs of additions. Exceptions to this might include porches, bay windows, or small, rear, shed-roofed additions.
- Dormers should use the same roof form as the main roof.
- Skylights should protrude less than four inches from the roof.

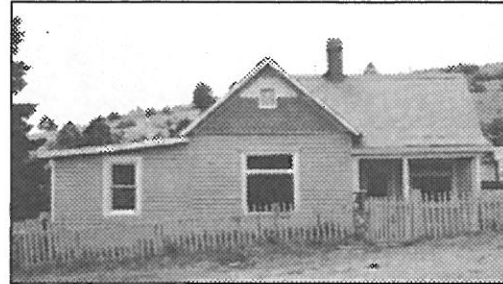


12-12 roof pitch

Building Materials

The building material most commonly used in Victor was wood. Most Victor houses were covered in wooden clapboards, and often trimmed with cornerboards and friezeboard. Shingles were often a gable end treatment. There are few fully-shingled dwellings in Victor and brick masonry examples are also rare. Foundations were of stone, brick, or simply wood. Some are covered in patterned rolled asphalt, stamped metal, or plywood, but many houses have no foundation at all.

In the 1920s and 1930s a number of houses were covered in beige-colored, brick-patterned rolled asphalt, nicknamed “near brick.” Later, home-owners applied large, rectangular asbestos shingles and wide lapped composite or aluminum siding. More recently, home owners have applied board and batten siding, whose vertical wood appearance is in keeping with the character of the mining town. Today some houses are still being sided in synthetic vinyl or aluminum siding, but in four-inch widths. Peeled logs or log slabs are also appropriate for exterior siding.



Wooden clapboard siding and gable-end shingles ends are traditional building materials.

GUIDELINES

- Appropriate exterior materials are: lap siding no wider than four inches, brick, stone, wooden shingles, board and batten, or log.
- Preserve original siding, if possible. Repair deterioration and replace individual units if too deteriorated to repair.

Suggestions

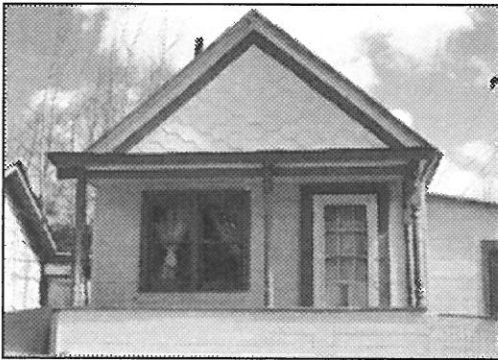
- Match original siding and trim details when restoring the original house and on additions.
- Appropriate paint colors include white, pale yellow, or muted colors such as gray, dark brown, dark green, and dark red. Window frames, gable-end shingles, cornerboards, and friezeboard can be painted a contrasting color. Examples of historically-authentic paint colors are available at the Preservation Resource Center.
- Avoid covering original siding with metal or aluminum siding. If this must be done, be sure that the original shapes of window and door openings are not altered. Synthetic siding must be no wider than four inches.
- Consider removing synthetic siding, and scraping and repainting the original wood siding.
- In repairing brick structures, carefully match the color, texture and size of the original brick. Many brick companies produce appropriate historic brick, or can produce custom brick to match the original. Also match details of mortar and joints.

Porches

Nearly all Victor residences have front porches. Some are full front porches or a porch constructed in an ell. Others have a “cutaway porch” built as part of the house and sheltered by the primary roof. People often glassed in their porch to shelter the entryway and to capture sunlight. Fancier houses had windowed vestibules, others had just a simple stoop cover. Porches often had ornamental features such as turned porch posts, decorative brackets, or wooden porch friezes.

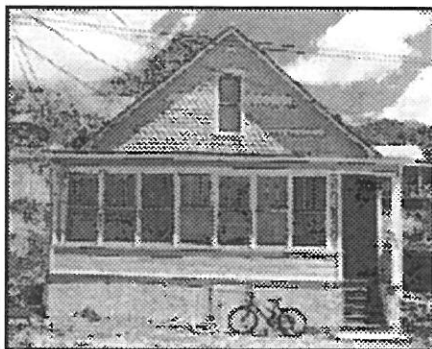
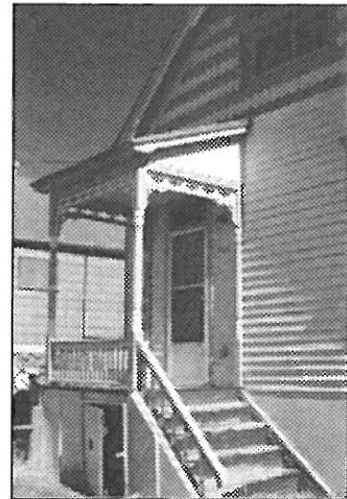
GUIDELINES

- Original porches with their details should be carefully preserved.
- Avoid enclosing porches. If doing so, enclose in multi-paned windows similar to those found in Victor.
- A porch should be in character with the house. A large, fancy porch is appropriate for a larger and more elaborate house. A simple house should have a small and simple porch.
- Use wooden railing and balusters instead of contemporary wrought iron railing.
- Compatible porches can be added by following the pattern of the neighboring dwellings or a similar house in the city (refer to **Character Areas** in the **Appendix**).

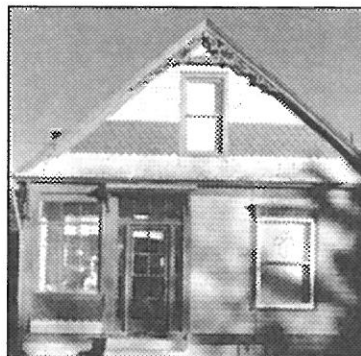


Full front porch

**Stoop cover with
wooden porch
frieze**



Enclosed porch



Cutaway porch



Vestibule

Doors and Entries

Entries to residential buildings usually faced the street and consisted of a front porch sheltering the doorway(s). They were typically in the street-facing façade or located in an ell with a porch. Doors most often had glass on top and were solid wood on the bottom. Many of these historic doors remain, with their paneled design adding character to the dwelling.



**Historic Half Lite
and Screen Door**



Double Doors

GUIDELINES

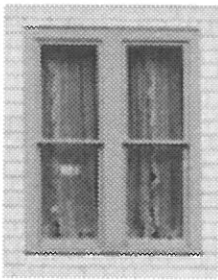
- Preserve or restore the location and orientation of original entries.
- Repair and preserve historic doors, screen doors, and door transoms.
- If the door is too deteriorated for repair, try to replace it with one that matches the original as closely as possible.
- Rather than a storm door of bright metal, use painted wood, anodized (brown coated) metal or painted metal.
- Consider installing an authentic-looking screen door, which can be purchased at a nearby lumber or building material store.

Windows

Most historic windows are vertically-proportioned (taller than wide), double-hung wood sash and frame. However, different window styles gave a house personality and style. Double-hung windows were used as front windows and on sides of houses. Bay windows, which provide an abundance of light, were either built as part of the house or bought separately and installed (shallow bay window). Palladian windows consisted of a pointed- or round-arched central pane flanked by two shorter square or rectangular panes. Dormer windows expand and illuminate the upper-story living space. Large, multi-paned windows were also common.

GUIDELINES

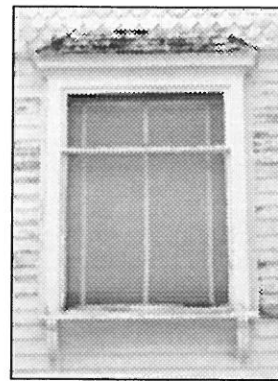
- Preserve the existing location and opening size of original windows. Historically, walls had less windows than solid space.
- Repair and preserve historic windows, window sashes, and storm windows.
- If a window is too deteriorated for repair, try to replace it with a similar one.
- For storm windows use painted wood, anodized metal or painted metal instead of bright metal. Also consider installing them inside the house.
- Colonial-style shutters are inappropriate.



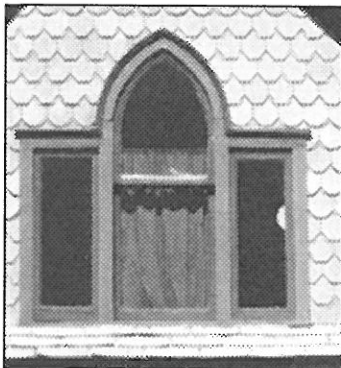
Paired Double Hungs



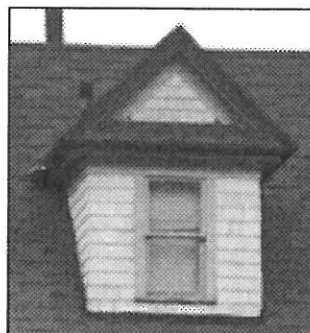
Bay Window



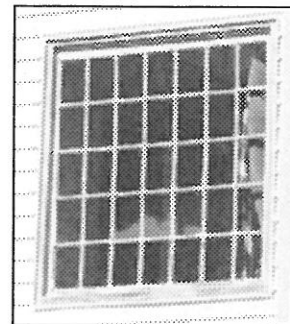
Shallow Bay Window



Palladian



Dormer Window



Multi-paned

Decorative Elements

Victor's turn-of-the-century dwellings generally had minimal ornamentation. Residences were predominantly vernacular, rather than Victorian. They did not have abundant architectural ornaments as seen in the Queen Anne and other Victorian era styles. Local ornamentation included turned porch posts, decorative brackets, wooden porch friezes, gable-end shingles, and gable ornaments. Appropriate treatment of architectural details, both large and small, is very important to preserving the character of historic houses.

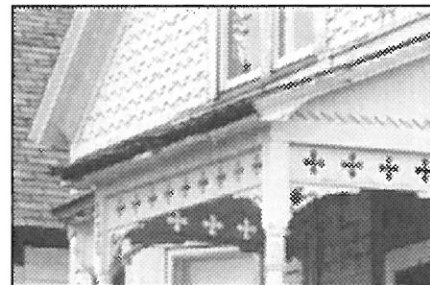
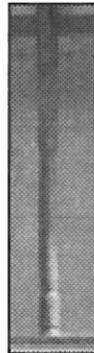
GUIDELINES

- Preserve original architectural details, such as porch posts, balusters, decorative brackets, window molding, cornerboards, and friezeboard.
- Repair deteriorated elements wherever possible.
- If too deteriorated to repair, replace a decorative element with one that is similar in appearance. Manual reproduction of the details could also be considered.
- Consider painting gable end shingles in contrasting colors.
- Consider re-creating an architectural detail from an historic photograph or from a neighboring house.
- If adding decorative details, consider a simplified version.

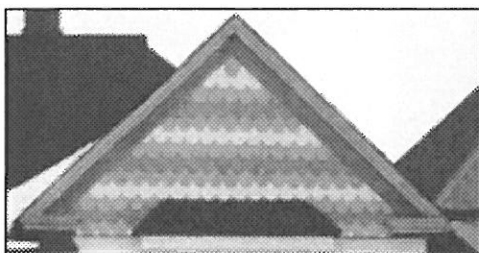


Decorative Brackets

**Turned
Porch
Posts**



Wooden Porch Frieze



Gable-end shingles



Gable End Ornament

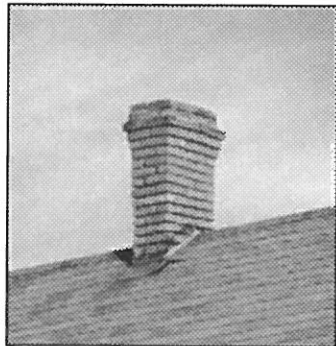
Foundations and Chimneys

Foundations were especially necessary on the sloping lots of Victor, to create a level building site. Foundations were most often rubblestone which often was low-grade mine ore. Brick or simply woodframe were also used, although many houses had no foundations at all. Foundations were sometimes covered over in stucco, stamped metal, or wooden clapboards. Concrete block also has been used for foundation, but should be covered with a more traditional material.

Brick chimneys were a common feature on every house, because the only heating source was indoor wood-burning stoves and fireplaces. Most chimneys were of brick, although a few were of stone. Several have been covered over in stucco.

GUIDELINES

- Preserve historic foundations and chimneys, whenever possible.
- Match the foundation of the existing building when repairing or replacing a section of foundation, or in an addition. For example, match the color, dimension, and texture of the mortar joints.
- Consider covering a modern concrete block foundation in a more historic material, such as a stone facing or stamped metal.



Historic chimneys often had brick corbelling.

Brick was a typical foundation material.

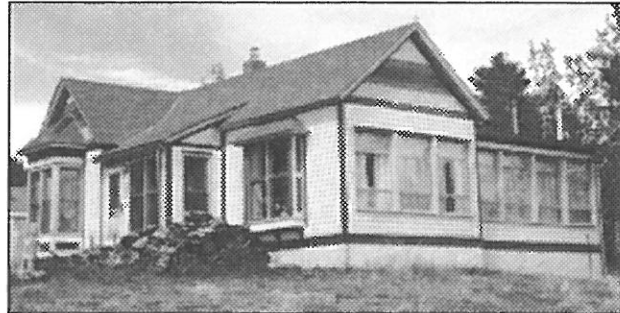


Additions

Large additions and additional stories can change the character and appearance of a historic house. Victor's small vernacular houses were traditionally expanded through the decades by one or more additions. These additions tend to be at the rear. They also were shed-roofed and smaller than the original structure.



Historic additions were at the rear, and “stepped down” in scale from the original house.

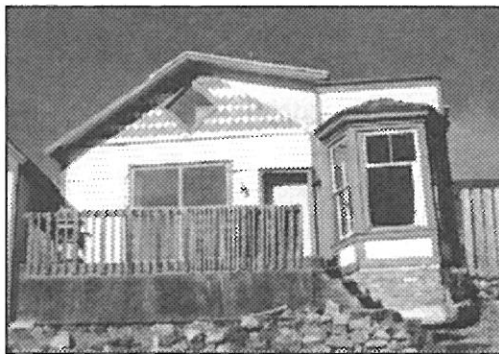


The section of this house in the foreground is a compatible, new addition.

GUIDELINES

- Place an addition toward the rear of the original house, so it is not highly visible from the street. A side “ell” might also be an acceptable alternative.
- The mass and scale of an addition should be compatible with the original dwelling and others along the street, typically one- to two-story.
- An addition should not overwhelm or obscure the original building, but instead clearly be of secondary importance.
- Use materials similar to those of the original structure.
- Additional floors should be located to the rear of the structure, rather than adding a second story, “Pop-tops” are discouraged.
- Simple dormers may provide more usable space on upper floors.

An inappropriate addition can obscure or remove the historic integrity of a house.



Secondary Structures

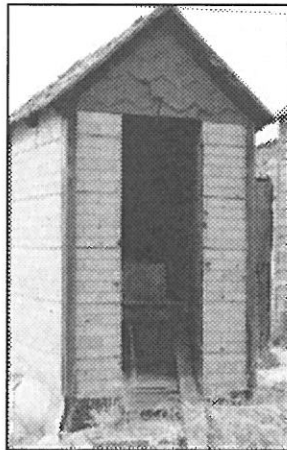
Victor development was dense, and on many residential properties there were secondary structures, placed at the rear of the lot. These consisted of alley houses, small barns, stables, garage, sheds, and outhouses. Many are sided in rough, untreated wooden siding and roofed in corrugated metal or rolled asphalt. Throughout Victor these small structures are in disrepair, yet they are an important part of Victor's heritage representing economical land use in this crowded turn-of-the-century city.

STANDARD

- Place secondary structures toward the rear of the lot so they are not visible from the street.
- A secondary structure should not overwhelm the original dwelling.

GUIDELINES

- Preserve the rustic nature of secondary structures.
- Avoid demolishing secondary structures.



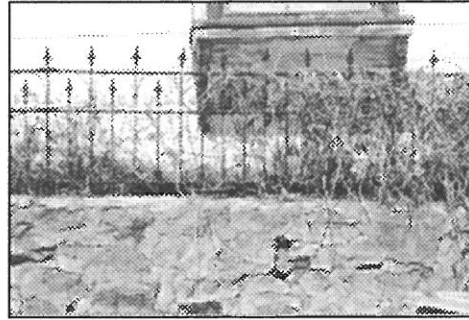
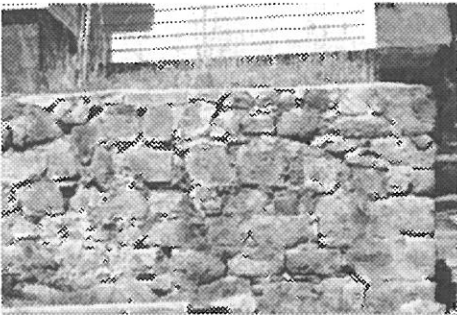
Historic outbuildings should be preserved.



Landscaping

Common characteristics of landscaping Victor's historic houses are wood or metal fences and retaining walls of stone, brick, or wood. Fences were a common landscaping treatment in turn-of-the-century Victor. They were usually of wrought iron, bent wire, or painted wooden pickets. Fences were usually two to four feet in height.

Victor's sloping terrain required retaining walls to create level front or back yards, or divide front yards from the street. Some of these were constructed in the early 1900s employing dry masonry techniques also used in road grading. Other retaining walls were constructed of rubblestone or concrete. A few were built of quarried stone blocks salvaged when some of the city's larger buildings were demolished or burned through the 1900s. Later, retaining walls were built of poured concrete or concrete block.



Victor zoning allows businesses located in residential dwellings, such as home offices or bed-and-breakfast lodgings. Signage for these, however, may be no larger than two square feet.

GUIDELINES

- Preserve historic fences.
- Preserve historic retaining walls.
- In the front yard, new fences should be four feet or less in height, and preferably resemble historic ones already seen in the neighborhood. They should also be transparent (have wide spaces between vertical parts).
- Chain link fences are inappropriate in the front yard.
- Name plates and small business signs may not exceed two square feet in area. For sale or for rent signs are not to exceed six square feet (Ordinance 334).
- New retaining walls preferably should resemble historic ones already seen in the neighborhood. Historic materials included stone, brick, and wood cribbing.



Guidelines for New Residential Construction

The image of Victor is that of a simpler time. Houses and buildings reflect popular turn-of-the-century styles, the climate, the city's remote location, and the limitations of early transportation systems. Maintaining Victor's unique sense of time and place are important to keep in mind when planning and designing a new house.

Vacant residential lots provide ample opportunity for building new houses in Victor. Most empty lots were occupied by historic dwellings that burned or were dismantled during WWI and WWII. Currently zoning requires a minimum lot size of 50-foot width for residential construction.

A new house should be compatible with other houses in the historic neighborhood. It should be similar, but not identical, to its neighbors. This is accomplished by using setback, alignment, and height similar to the nearby houses, as described in **Character Areas** in the **Appendix**. Building materials, roof shape, and architectural elements also should be similar to those of the historic structures. To identify these items you can also refer to the **Guidelines for Historic Houses** section or look around your neighborhood. For example, a front porch is a common feature on the houses in Victor.

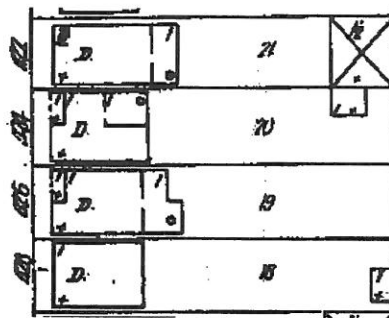
There are two areas affecting new construction: general considerations and design elements. Each of these is discussed in this chapter

General Considerations

Site, setback, scale and rhythm, and landscaping are important to helping a new house fit into its historic surrounding. An average lot is 50' by 125'. Historically, new houses built in Victor were placed toward the front of a 25' by 125' lot. Secondary houses, alley houses, sheds, stables, and outhouses were placed towards the rear of the lot.

Items to consider:

- Site
- Setback
- Scale and rhythm
- Landscaping.



Site

Dwellings were centered between side lot lines, and placed to the front of the lot as shown on this historic fire insurance map. The front setbacks were aligned. Parking today is at the front yard. While there is flexibility for some variation in this pattern, it should be generally preserved.

GUIDELINES

- Orient a rectangular dwelling perpendicular to the street (parallel to lot lines), so that the narrow end faces the street.
- Orient primary building walls and roof ridges in line with the established town grid.
- Locate the garage toward the rear of the lot.

Building Placement, Scale, and Rhythm

A number of blocks in Victor have a visible setback alignment. These include 200 South Second, 300 South Third, and the 400 block of Portland. Where the setbacks appear to vary, the street edge is indistinct because there are gaps in the residences along the streets. Historic photos and early fire insurance maps show a general alignment of residential buildings along streets.

The scale of residential buildings is quite modest — two stories or less. The similarity of heights creates a uniform alignment at the porch and roof lines that contributes to a neighborhood's sense of visual continuity. With Victor's sloping streets, the uniform height also creates a pattern of stepping up or down the street. Therefore, height and size of a new house should be the same as its historic neighbors.



These houses on Fourth Street show the horizontal alignment of porch and roof lines that contribute to a sense of visual continuity.

GUIDELINES

- New construction should be set back to match alignment of the neighboring houses. The front edge of the house should be aligned with the adjacent dwellings.
- Maintain the traditional proportions of building height, width, and depth found in existing historic buildings.
- Equal space between adjacent buildings should be preserved where it exists.

Landscaping

Landscaping alternatives include fences, trees, gardens, and retaining walls of stone, brick, or railroad ties. These should resemble the historic landscaping of the neighborhood.

GUIDELINES

- Fence height should be four feet or less, preferably of bent wire, wrought iron, or wooden pickets.
- Chain link fences in the front yard are inappropriate.
- Landscaping and fences that help define the yard's front edge are encouraged.
- If they are to be used, retaining walls of stone or brick are preferred.
- Aspens and pines were traditionally planted in Victor.

Design Elements

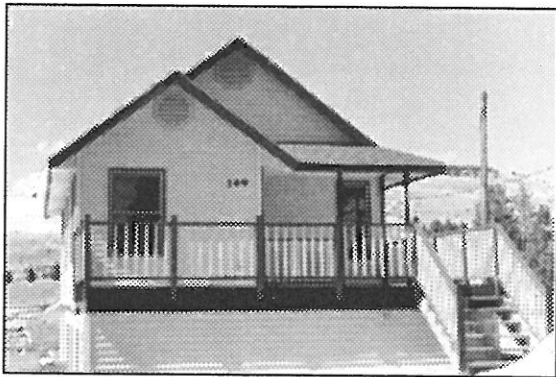
There has been little new construction in Victor since the town was developed at the turn of the century. Therefore, it is important that new houses are compatible with the historic dwellings. It is important that the building shape and height, as well as exterior materials and building elements are similar to those in the neighborhood. The **Character Areas** section in the **Appendix** describes each neighborhood in the city and gives common features of each.

Building Shape and Height

Victor's vernacular dwellings were built for people of modest means. Many of them were less than 1000 square feet, but were often expanded by additions to the rear. While today's home owners often desire ample living space, it is important that new houses not overwhelm or overshadow the city's historic residences.

GUIDELINES

- Use traditional building plans, such as square, rectangular, L-shaped, or T-shaped.
- Limit height to 2.5 stories.
- The garage should be a separate structure, or setback from the house.



Building Materials

Using building materials found in the historic neighborhood ensures that a new dwelling will fit in with the surrounding houses. Traditional building materials that are appropriate for new residential construction include wooden clapboards, log, brick, wooden shingles (roofs and gables), corrugated metal (roofing) and stone (foundations).

GUIDELINES

- Employ traditional building materials:
 - ♦ Lap siding no wider than four inches.
 - ♦ Log
 - ♦ Brick
 - ♦ Board and batten siding
 - ♦ Wood shingles
 - ♦ Corrugated metal (roofing)
 - ♦ Stone (foundations).
- Synthetic siding is not recommended, however if it is used, it must be no more than four inches wide.



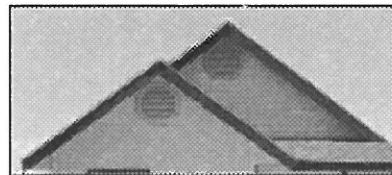
Log slab siding is an appropriate contemporary siding.

Roof Forms

Historic houses in Victor have either a pitched gable, hip roof, or combination of these two roof forms.

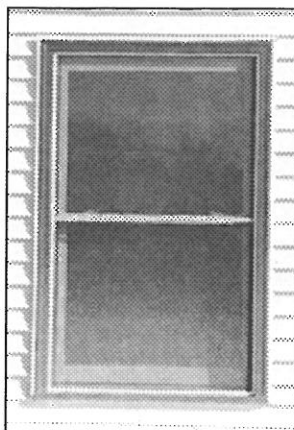
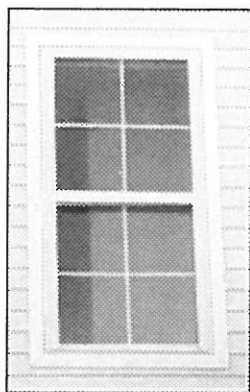
GUIDELINES

- Gabled roofs should have a 12:12 (45° angle) pitch.
- Dormers in limited numbers and size are appropriate.



Windows

New construction should reflect the window patterns of the neighborhood. Historic homes had a higher ratio of solid to glass than today's dwellings. Most in Victor have vertical, rectangular double-hung windows, sometimes in pairs. Many homes have bay windows. The multi-paned windows can be a compatible window choice for new dwellings as well.



GUIDELINES

- Install windows whose dimensions are taller than wide (generally twice as tall as wide), particularly in portions of the house visible from the street.
- Picture windows and/or sliding glass doors that are visible from the street are inappropriate.
- If installing a large window, consider using a multi-paned one that resembles those in historic dwellings.

Suggestions

- For energy efficiency consider placing windows chiefly on south side.
- Double-paned windows for energy conservation are encouraged.
- If installing storm windows, consider installing them on the inside.

Porches

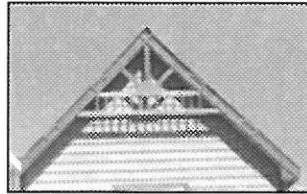
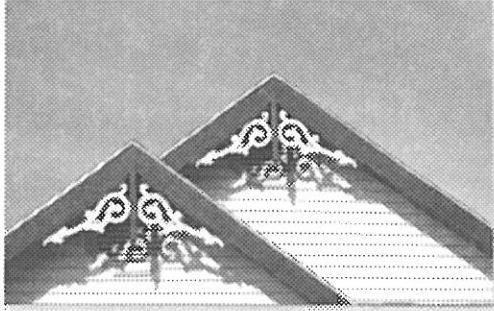
Porches were found on nearly every house in historic Victor. Including a front porch is important in helping a new house blend with its historic neighborhood.

GUIDELINES

- A front porch is strongly recommended. It may take several different forms, such as a full front porch, a cutaway porch, or a vestibule. You may use a design borrowed from a neighboring historic house or refer to **Porches** in the **Guidelines for Historic Houses** section.
- Use decorative features common to other porches in Victor, such as turned posts, decorative brackets, a wooden porch frieze, and balusters.

Decorative Elements

Architecture in Victor was not traditionally fancy. However, nearly every historic house has some type of decorative feature. Including similar ornamentation on a new house helps it blend in with the other dwellings around it.



GUIDELINES

- Suggested gable end treatments include decorative wooden shingles, decorative trusses, and bargeboard.
- Suggested decorative porch elements include turned posts, turned balusters, decorative brackets, and/or a porch frieze.
- When applying decorative elements, less is better. Keep in mind that Victor was a plain, vernacular mining town and did not have fancy Victorian-era architecture.
- Consider contemporary interpretations of traditional decorative elements are appropriate.

Doors

Historic doors were chiefly half-lites, that is solid wood on the bottom with a single window pane on top.

GUIDELINES

- If installing a sliding glass door, place it toward the rear of the house so that it is not highly visible from the street.
- Consider installing a half-lite door.
- Consider purchasing an historic-looking screen door from a lumber yard or building supply store.

Foundations and Chimneys

Foundations in Victor most often were of stone or brick. Today's construction typically employs a poured concrete foundation reinforced with steel Rebar. However, a new foundation can be altered to more closely resemble its historic neighbors.

GUIDELINES

- Consider a stone foundation, or applying stone facing to a concrete foundation.
- Consider installing a mock brick chimney.

Paint Colors

The exterior of most Victor houses are of painted clapboard. The same considerations should be given in selecting paint for a new wood-sided house as an historic house clad in wooden clapboards. Paint colors in Victor typically were subdued.

GUIDELINES

- When painting wooden clapboard siding, consider using white, pale yellow, or muted colors such as gray, dark brown, dark green, and dark red.
- Reserve bright colors for trim elements.
- Consider how the colors of your house will blend with the paint color of your neighbors' houses.
- When choosing your paint color, keep in mind that a color will look brighter in the high intensity sunlight than it does under the fluorescent light in a hardware store. Also, the sunlight can fade exterior paint more quickly than at lower altitude.
- Use three color combinations with a "punch color."

Commercial Downtown

The historic buildings along Victor Avenue illustrate the desired architectural style for renovation and new construction. Though there are variations, the existing buildings form a unity that continues from Second Street to Fourth Street along Victor Avenue. Most of the buildings are in a four block area, from Diamond Avenue north of Victor Avenue south along Second Street, west on Portland to Fourth Street. Other historical buildings are just outside the downtown district.

General characteristics of Victor's commercial buildings include the following items:

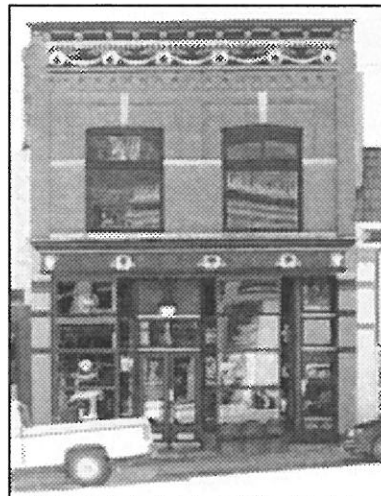
1. They are built on a 25-foot-wide lots, in 25-foot increments for larger buildings.
2. The lower levels are mostly glass.
3. The upper levels repeat a rhythm of window openings in a brick wall.
4. The buildings are all built to the front property line (zero lot line), with no setback or indentation except at the entryway.
5. Most buildings are two stories in height, and have a parapet or cornice on the street-facing side.
6. The buildings all have "flat" roofs that gradually slope toward the rear.
7. The buildings are constructed mostly of commercial brick, with applied details of stone, metal, brick, or wood.

The traditional commercial façade in Victor has two basic parts: the ground level storefront and the upper face of one or more floors.

The *storefront* is a largely transparent window display. It is framed or contained by masonry or iron piers on both sides, and by a horizontal iron beam above. Called a lintel, this beam separates the facade into its two parts and helps create a human scale at the street level. The entries are typically recessed.

The *upper face*, in contrast, is essentially a flat masonry wall with windows cut into it at regular intervals. Decorative masonry and cornice are generally applied.

**It's Someplace Else, previously
The Amber Inn, has been an
historic saloon for many decades.**



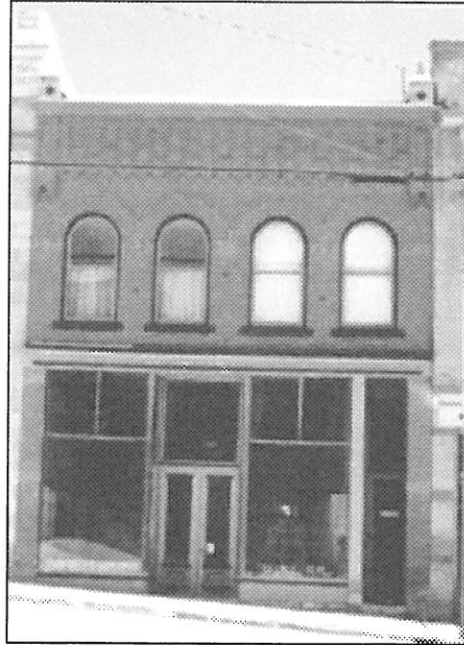
Commercial Styles

Victor's commercial architecture featured a number of styles and influences. Because the downtown was entirely built in 1899 and 1900, it employed styles from both centuries. New construction can draw from the existing buildings, however a new structure should be visibly recognizable from the historic structures.

Nineteenth Century Commercial

Two-story, flat-roof constructed of red brick or quarried stone. Upper story windows consisted of horizontal rows of round- or segmental-arched windows. There are large, square, "casement" style windows with one large center pane flanked by narrow, vertical panes. Several have upper story bay or oriel windows encased in elaborately molded metal.

These storefronts have an elaborate cornice often of cast iron in garland, wreath, swag, or egg-and-art designs. Others are accentuated with cornices of patterned brick, corbelling, and dentils. The first-story storefront provided a recessed entry way to buffer Victor's winter storms, and large windows to display wares and illuminate the interior. Often a side door provided access to upstairs living quarters or office space. Others include It's Someplace Else, the Fortune Club, and Monarch Building.



The Guinan Block, now the Potter's Inn, was designed by architect Charles L. McBird with sleeping rooms upstairs.



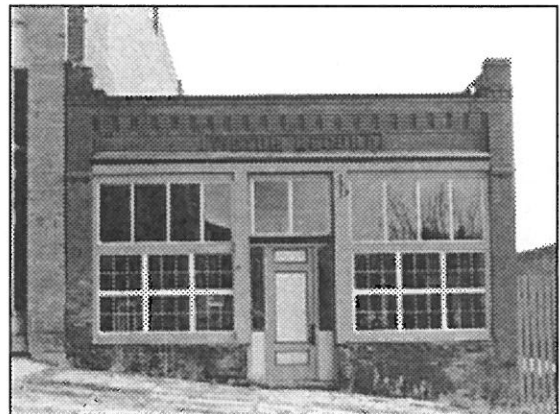
Bray Block

Twentieth Century Commercial

Less ornate than the nineteenth century design, these were one or more stories in height, flat-roofed, and built of beige brick, red brick, or quarried stone. Windows were usually square. Cornices consisted typically of a bracketed cornice, brick corbelling, patterned brick, or some other simple treatment. Like its nineteenth-century counterpart, the first-story storefront has a recessed doorway flanked by large display windows. Examples include the Victor Hotel, Post Office Building, Burns Block, Victor High School, and Victor Daily Record.

The Victor Hotel, Post Office Building, and Victor Daily Record (top to bottom) are examples of 20th Century Commercial architecture seen in Victor and elsewhere around the state.

Photographs by Susan Goldstein



Public Buildings

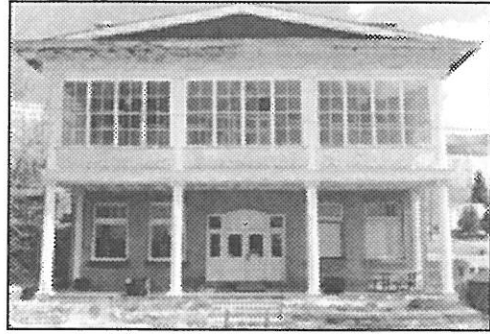
Victor's public buildings are monuments to popular tastes of decades past, and feature a number of historical styles.

Classical Revival

Classical Revival style featured elements from classical Greek or Roman architecture. Typical of this style are classical columns with elaborate capitals, pediment gables, ornate detailing such as the modillions (fancy roof brackets) that support the roof of the Gold Coin Club. The Victor City Hall, Masonic Building, Christian Science Church, and Elks Lodge, originally built as the armory, each have triangular pediments. The Christian Science Church and Gold Coin Club have large columns supporting a front "portico" or porch. The ladies' entrance on the north side of the Elks Lodge features an ornately carved pediment of red sandstone.

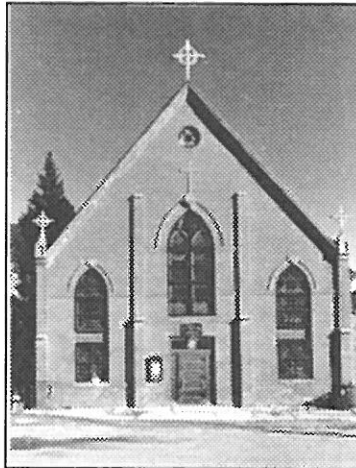
The Victor City Hall and the Gold Coin Club are both the Classical Revival style.

Photographs by Susan Goldstein



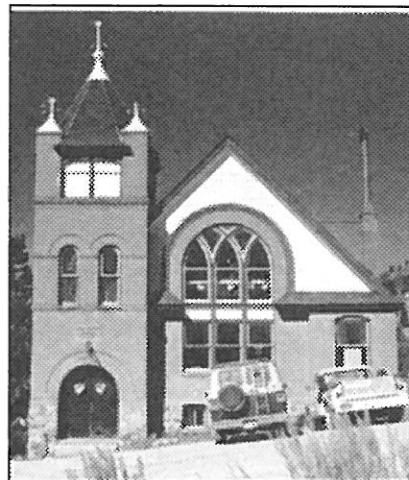
Gothic Revival

Victor's single example of this style is the stoic Saint Victor Catholic Church, which features the Gothic Revival elements, such as steep gabled roof, pointed-arch windows, and brick hood-molds.



Eclectic

The Baptist Church embraced two period styles with its round-arched "Romanesque" doorway, and its Queen Anne tower and mixture of wooden shingle, brick, and stone building materials.

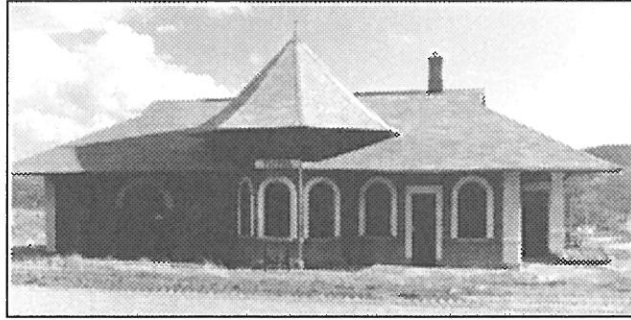


Warehouse Industrial

Victor was the district's rail center and had a number of other industries in addition to mining. These included milling and smelting, a sawmill and planing mill, iron foundry, and several stables and barns. The city's two remaining depots, and a variety of stone warehouses and stables and garages represent the city's early industry.

Railroad Depot

The railroad was the chief transportation mode during Victor's pinnacle. With 58 trains passing daily through the city, there was a need for numerous depots and stations, as well as barns and sheds. Railroad depots and stations typically had hipped roofs with wide roof overhangs that sheltered passengers from the elements.



The Colorado Midland passenger depot now serves as a private home.

Warehouses and Stables

Several remaining stone warehouses are front gabled with corrugated metal roofs. Stables and early 1900s garages are flat-roof, one-story structures with large door openings, built of concrete block, or stuccoed over.

1930s Commercial

A flurry of mining activity during the Great Depression influenced construction of the garage at Victor and Second. During this period the storefront at 402 Victor was also converted to a garage. Each building exhibits similar elements — one-story, concrete construction, flat roof and shaped parapet. There was virtually no construction following the 1930s, due to the gold mines closing and economic depression in the district.



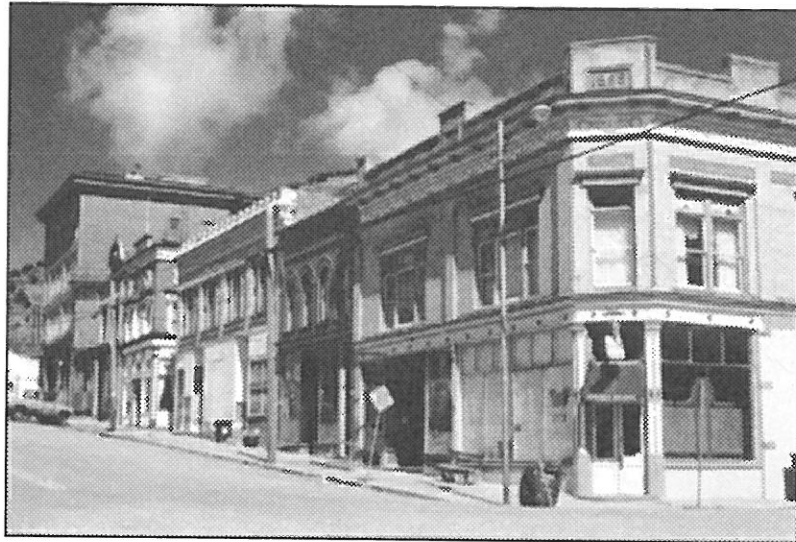
The Teller County barn once housed Gold Camp Auto.

Guidelines for Alterations to Historic Buildings

General Considerations

When altering an historic commercial building, the following are suggested:

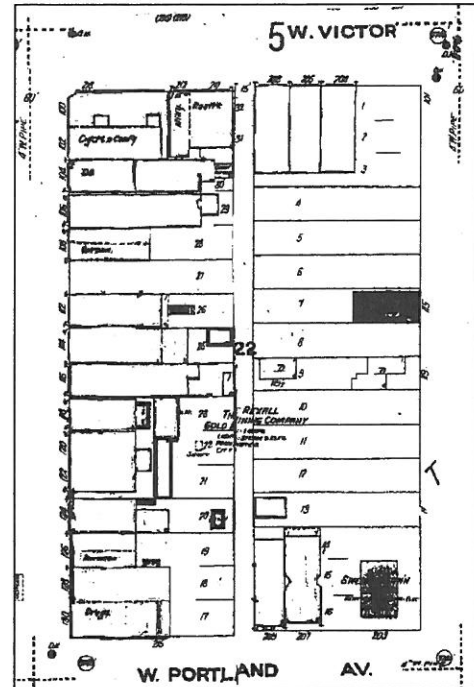
1. Use a building for its originally intended purpose or a use that requires minimal alteration.
2. Preserve the historic features that distinguish the building. For example, preserve original storefront layout – recessed entrance, large display windows, clerestories, and transoms. Refrain from removing or altering original materials and details.
3. Repair rather than replace deteriorated features, if possible. If replacement is needed, try to match new material and details to the original.
4. Preserve architectural features, such as second-story bay windows or ornamental cornices, which are examples of skilled craftsmanship that characterize older buildings.
5. In some cases, changes to buildings and environments over time are evidence of the history of the building and the area. An example of this is the conversion of an early 1900s commercial building to the garage at 401-403 Victor Ave. These alterations are a product of their time and, as such, should be preserved.
6. Design new additions or alteration so that the essential form and integrity of the original building remains.



Restoration projects such as the Victor Showcase Block (shown above), the Victor Hotel, and the Post Office Block preserved historic elements and architectural features.

Building shape

Commercial buildings in Victor were 25 feet wide, rectangular in shape, and placed perpendicular to the street. They were built to the lot line, meeting the sidewalk that provided pedestrians easy access. Those structures built on the city's intersections have angled doorways at the corner. The Sanborn fire insurance map (at right) of the block between Second and Third Streets shows that buildings occupied the full width of the 25-foot-lots, and were often built the full 125 feet of the lot length.



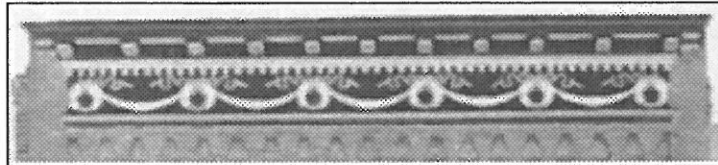
GUIDELINES

- Preserve the original building shape.
- Retain the 25-foot-wide storefront.
- Design additions or alterations so that they are compatible with the original structure and not obvious from the street.

Materials

Red brick, beige brick, and stone were typical materials used in constructing Victor's commercial buildings. Many storefronts also had metal cornices, lintels, and pillars. Window frames, kickplates below display windows, and doors were of wood.

Storefront cornices such as this were frequently of fire-proof metal.



GUIDELINES

- When making repairs, use materials similar to the original.
- Maintain and preserve original materials. Repair wooden window frames and door frames and tuck point brick to maintain these materials.

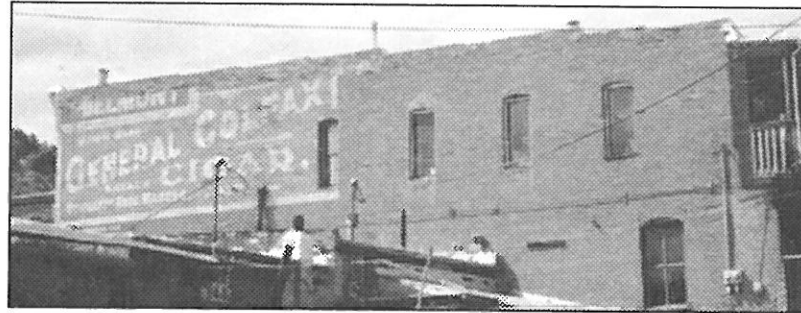
Suggestions

- Use cornice materials that resemble the original cast iron, such as wood or molded resin.
- Refrain from painting brick, unless it is already painted. Unpainted brick will likely last longer and require less maintenance.
- If brick has been painted, it probably should be left on. Many methods of cleaning paint from brick and stone damage the masonry and cause extensive deterioration. Never sand blast stone masonry.

Roof Forms

Roof forms of historic commercial buildings were flat, with a masonry parapet at the front. The roof sloped slightly towards the rear to provide water drainage into the alley.

Most buildings have roof parapets, a low wall at the roof's edge.

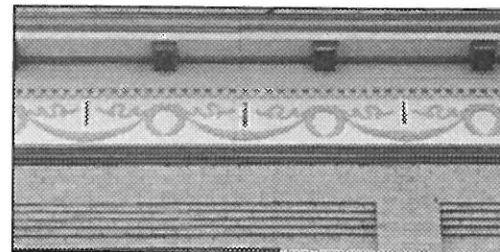


GUIDELINES

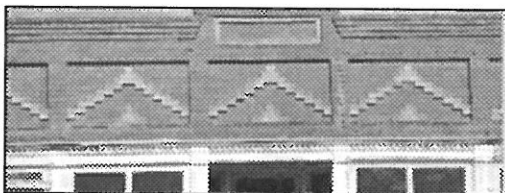
- Preserve the flat roof and parapet (low wall at the edge of a roof), when possible, while ensuring proper roof drainage and public safety.
- Preserve original roof forms and historic details such as cornices, modillions, brick corbelling, and dentils.
- Install mechanical and service equipment on the roof, so that they are inconspicuous from the public right-of-way and do not damage or obscure the character of the building.

Suggestions

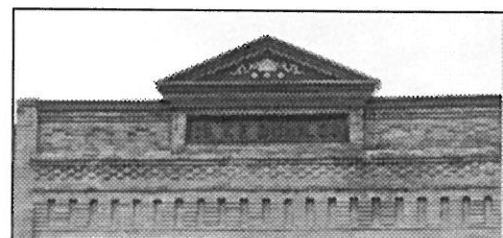
- Protect and maintain roof by cleaning the gutters and downspouts and replacing deteriorated flashing.
- Re-create missing sign pediments.
- Re-create missing metal cornices, using historic photographs, if available.
- Consider painting metal cornices to reveal details.
- Preserve skylight atriums.



Paint colors reveal the decorative pattern on this cornice.



Patterned brick parapet.



Restored triangular sign pediment.

Storefronts

Storefronts have a common design that is a very important element of commercial buildings. The storefront is a largely transparent window space that allowed merchants to display their goods and provided interior natural lighting. It is important to preserve the transparency of the entire height of the storefront.

The historic storefront is framed or contained by masonry or iron piers on both sides, and by an iron beam, called a lintel, above. The lintel separates the facade into its two parts and helps added human scale by defining the pedestrian zone at the street level. The entries were typically recessed, providing shelter from inclement weather.

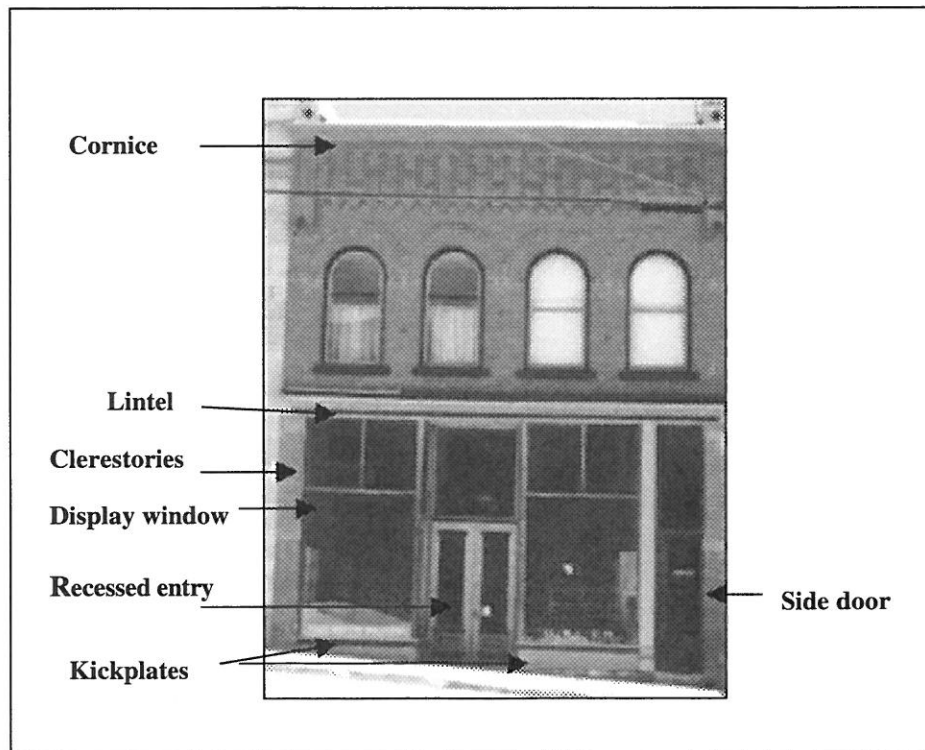
Other features of the historic storefront were kickplates below the display windows, clerestory windows that offered additional natural lighting to the interior. Storefronts typically had a cornice of either corbelled and dentilled brick, or decorative cast iron.

GUIDELINES

- Preserve the recessed entry way, including doors, transom, and clerestory.
- Preserve the elements that distinguish the first floor from upper floors, such as the horizontal metal lintel.
- Preserve original storefront elements, including cornice, lintel, kickplates, entries to upper floors, clerestories, transoms, and display windows.

Suggestion

- Restore the original storefront elements where they are missing: cornice, lintel, kickplates, entries to upper floors, clerestories, transoms, and display windows.



Entries

Turn-of-the-century commercial buildings typically had recessed entry ways flanked by large display windows. This pattern is found throughout downtown Victor. The buildings at the intersections have an angled doorway on the corner. Most buildings also had a door at the side of the store front that provided access to the second story.

GUIDELINES

- Preserve original entrances.
- Consider using cloth awnings to provide shelter for pedestrians, to reinforce the color scheme of the façade, and as a location for signs.

Wall Signs

Business owners often advertised using signs painted on the exterior walls of downtown buildings. These wall signs are an important character-defining feature of the commercial area, and should be preserved.

GUIDELINES

- Retain and maintain historic signs.
- Only repaint when absolutely necessary.
- Consider painting a new, historic-appearing sign.



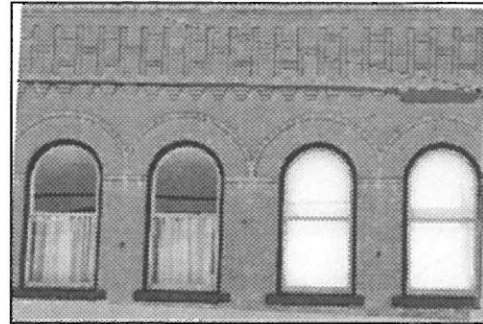
Second Story Windows

Victor's historic commercial buildings used a variety of window styles. These windows provided light for the occupants of these second stories — businessmen who kept offices there, miners or others who rented sleeping rooms, or the merchants who had living quarters above their street-level business.

GUIDELINES

- Preserve original second story windows.
- Do not change the number, location, size or pattern of windows by cutting new openings or blocking in windows.
- Restore or re-create original second story windows.
- Repair window frames and sash by patching, splicing, or otherwise reinforcing.

**Round-arched
windows**



Bay windows



**Square
window**



**Segmental-
arched window**

Decorative Elements

Ornate metal cornices were installed on a number of downtown Victor buildings. They added an air of elegance, provided structural support, and offered some fire protection because of their metal material.

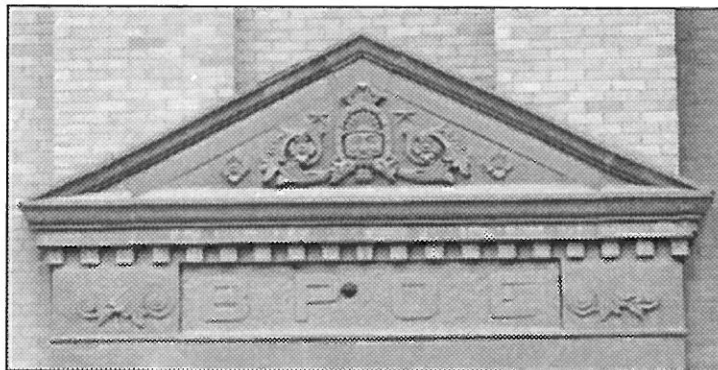
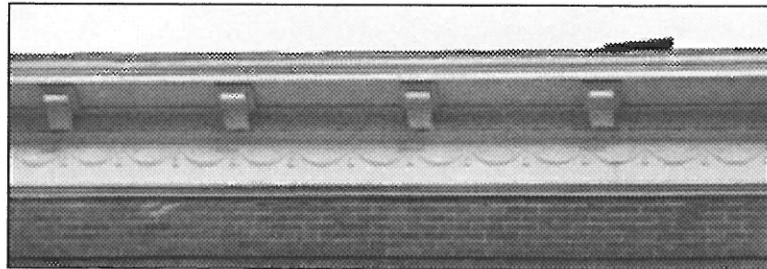
GUIDELINES

- Preserve building cornices, friezes, corbels, dentils, brackets, modillions, doorway and window pediments, and other decorative elements.
- Use new cornice materials that resemble the historic.

Suggestions

- If a decorative element cannot be repaired, replace with one that is similar to the original.
- Paint cornices in contrasting colors, such as dark green, brown, etc. Avoid florescent colors.

Modillions, or roof brackets, such as these are a standard feature on several downtown buildings.



The Elks Club north entrance features a carved sandstone pediment complete with dentils.

Additions

An addition to an historic building should be compatible with the original structure. It should be smaller, placed to the rear of the property, or otherwise subordinate to the historic structure. An addition should not overwhelm or obscure the original building. It should be clearly of secondary importance.

GUIDELINES

- Design an addition so that its mass and scale are compatible with the original building and other buildings along the street.
- Use a roof form, building materials, window shapes, and detailing that are similar to the original building.
- Avoid an addition that overwhelms or obscures the original building. An addition should be clearly of secondary importance.
- Set back an addition from the primary façade so it is not visible from across the street.
- Design a roof addition so that it is inconspicuous from the public right-of-way and does not damage or obscure the character of the building.
- Ensure that an addition does not radically change, obscure, damage, or destroy the original building's character-defining features.

Landscaping

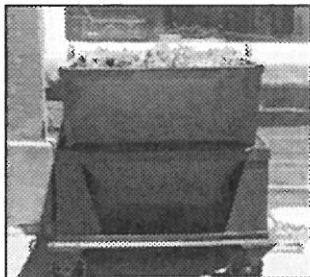
Street benches, street lamps, awnings, drinking fountains, clocks, and flagstone sidewalks added to the ambience of historic downtown Victor. While most of these are gone, it is important to preserve any original items that remain.

GUIDELINES

- Maintain original flagstone sidewalks.
- If original flagstone is missing or damaged beyond repair, install replacement flagstone with red concrete.
- When replacing flagstones, match color and texture of original.

Suggestions

- Re-create historic elements such as clocks and awnings.
- New street lights should match the existing ones.



Historic ore carts and large ore buckets displayed in downtown Victor remind people of the city's mining heritage.

Guidelines for New Commercial Construction

New construction should suggest the spirit of early buildings without gaudy or excessive ornamentation. The massing, scale, materials, and architectural elements should all be considered when designing a new building. The character of the neighboring buildings should be evaluated as well. Elements that help define the commercial district's historic character include mass, scale, form, and materials.

A new building should be compatible with the surrounding historic area. Each new building should relate to its immediate neighbors, therefore the context of the site is important. The design should be compatible with the immediately adjacent buildings, where they exist.

General Considerations

The following considerations are suggested for new construction:

1. The buildings should be built to the front of the property line.
2. There should be a clear distinction between the ground floor and upper floors.
3. The rhythm, pattern and shape of upper floor windows should be respected.
4. The lower level should be essentially transparent (glass), with recessed entries.
5. Traditional materials should be used (brick, stone, metal, painted wood, and glass).
6. The vertical location of moldings and cornices should relate to existing adjacent buildings.
7. Floor-to-floor heights should be similar to those of historic buildings. Typically:
 - A single story building should be 15-18 feet high.
 - A two-story building should be 24-28 feet high.
 - A three-story building should be 32-36 feet high.
8. The twenty-five-foot width pattern of buildings must be maintained.



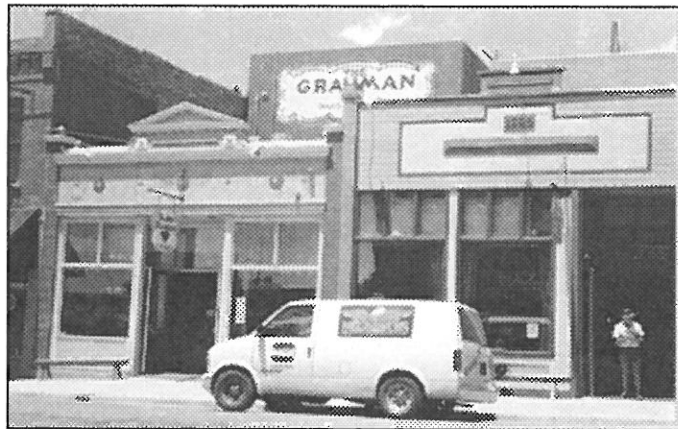
Site

The way in which a turn-of-the-century building is placed on the lot and relates to neighboring buildings contributes to the harmonious unity of Victor's historic downtown. Each building was rectangular in shape and conformed to the standard 25' by 125' lot. It was built to the full width of the lot and extended back toward the alley. Site considerations when designing a new commercial building that will be compatible with the historic downtown district include building placement, mass, scale, form, and environmental considerations such as parking, lighting, signage, and landscaping.

Mass, Scale and Form

Victor's historic commercial buildings range from one to four stories in height. A majority are two stories tall, creating a uniformity of building height, roof-lines, and cornices. Buildings were 25 feet wide, and the repetition of the 25-foot width along the street creates a very strong visual pattern that is important to maintain in new construction.

New construction should respect the 25-foot-width, average two-story height, and horizontal building elements found in Victor's historic commercial buildings.



GUIDELINES

- The height of a new building should be similar to the historic buildings. Most were two stories.
- The width and depth of a new building should be similar to historic structures. Building forms were typically rectangular, 25 feet wide and 50 to 125 feet long. Large buildings were usually divided into 25-foot-wide sections.
- A façade should appear in similar dimensions as the historic buildings. Incorporate the historic pattern of alignment of horizontal building elements, and particularly the characteristic floor-to-floor heights of existing historic commercial buildings.
- Larger buildings should be visually divided into 25 foot modules by some significant distinction of storefronts, ornamentation, and other detailing.
- Building heights should reflect change in street grades along hillsides.

Building Placement

Commercial buildings were typically built at the front of the property, aligned at the sidewalk edge (zero lot line). Construction in the downtown district should respect this uniform alignment.

GUIDELINES

- Orient the building parallel to lot lines with the primary entrance towards the street.
- New commercial buildings should continue the uniform setback established by the historic neighbors (described in **Character Areas** in the **Appendix**).



Parking

Train and streetcars rather than the automobile were the chief transportation modes in early Victor. Today, however, consideration must be given to parking. For most buildings downtown, parking is at the curb in front of the store.

GUIDELINES

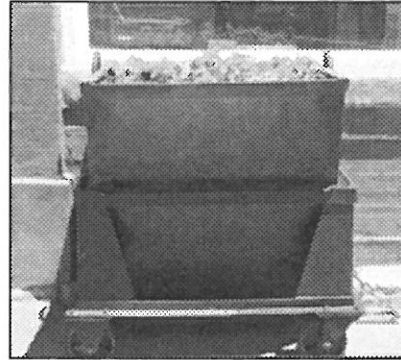
- Continue the present curb parking patterns in use in the downtown district.
- For commercial buildings built outside of the downtown core, consider providing parking toward the rear of the property, away from the street.
- Consider screening the parking area from view from the street.

Landscaping and Streetlights

New construction projects could include plans for landscaping, such as laying sidewalks, installing street furniture (streets benches, flower planters), and planting trees, bushes or other vegetation. Historic sidewalks were red flagstone, and many still remain. New sidewalks must be compatible with these.

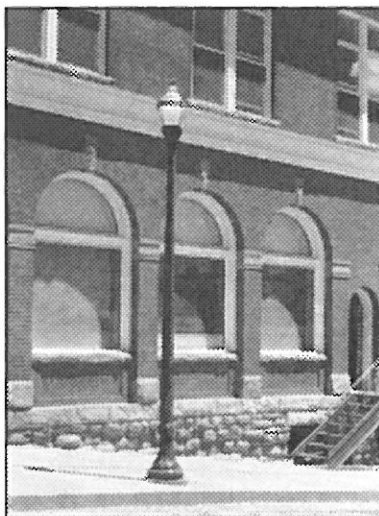
Turn-of-the-century street lights were suspended from a wire hung across Victor Avenue. None of these remain. Historic-looking streetlights were installed in the commercial district in the 1990s.

These planters developed by the Cripple Creek-Victor Mining Company use metal ore sample carts from the Carlton Mill.



GUIDELINES

- If installing sidewalks of dyed red concrete, carefully match the color and texture of the historic red flagstone. Also refer to the City's sidewalk ordinance for guidance.
- Consider installing a planter or street bench near the entrance.
- Screen trash containers, outbuildings, or other unsightly items with vegetation, trellis, or other means. Consider placing these items out of sight at the rear of the building.
- For uniformity, new street lights should be similar to existing ones installed in the 1990s.



Historic-looking streetlights such as these are were installed in the commercial district in the 1990s.

New Signs

New signs should be developed with the overall context of the building and the district in mind. They also should be in character with the materials, color, and detail of the building. Local Ordinance 334 identifies allowable signs. These include fascia signs (painted or mounted under the roof line) not exceeding six square feet, for example two by three feet. If illuminated, the sign must be stationary lighting — not twinkling lights or blinking neon. Ordinance 334 Hanging signs must be eight feet or more above walkway and may not project above roof of building.

GUIDELINES

- Consider a window sign either painted or hung inside of the window.
- Consider an awning sign woven, painted, or sewn on an awning.
- Mount signs so they will not obscure any architectural details.
- Exterior wall signs are appropriate as these were traditionally used in the commercial district.
- Sign materials should be compatible with the façade materials and similar to those used historically. For example, painted wood and metal are more appropriate than plastic.



**The Victor Trading Company
advertises with painted window
signs and a placard sign to
attract customers.**

Lighting

Exterior lighting is necessary for physical safety — as people walk along the sloping and sometimes uneven sidewalks — and to deter crime. Contemporary lighting offers a variety of choices that are compatible with downtown Victor's historic character.

GUIDELINES

- Exterior lighting should be simple in character and similar in color and intensity to that used traditionally.
- Avoid neon or flashing lights.
- Lights should shine down and be of lower wattage, to minimize visual pollution or impact on neighboring properties
- Highlight entries and building elements.

Design Elements

A new commercial building can blend in well with its historic counterparts, if its design includes elements similar to the original structures. These include exterior materials, roof forms, window shapes, cornice treatments, and storefronts are among the items that affect how a new building relates to the old.

Exterior Materials

Brick and stone were building materials most commonly used in Victor and are the most appropriate for new buildings. The narrow masonry joints give the face of the brick wall a smooth and uniform appearance. Stone was used both in building construction, such as the Burns Block and Caffrey Building, and as trim in window lintels, window sills, keystones, and other ornamental features. Stone was also used in foundations.

Iron was used for iron cornices, support beams, and piers. Metal also was employed for ornamentation on oriel bay windows. Because of the local fire ordinance, wood was used sparingly, specifically in wooden window frames, modillions, roof brackets, and in signage.



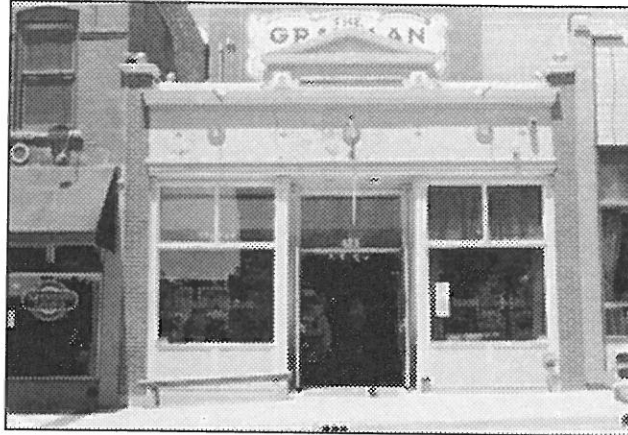
GUIDELINES

- Use materials that appear similar in scale, texture, and finish to those used traditionally, such as brick, stone, molded metal, and painted wood.
- If using synthetic materials that look different than historic materials, use them in places not visible from the street or sidewalk.
- Matching historic brick color, brick texture, and masonry joints of historic buildings is encouraged.
- Use of stone details or construction materials resembling cast iron cornices, iron lintels or support beams is encouraged.
- Stonework should resemble sand stone. River rock is not appropriate.

Roof Forms

Most historic commercial buildings have flat roofs with a masonry parapet on the front, and often sides of the buildings as well.

New structures should be flat-roofed with a masonry parapet (low wall used at edge of roof.)



GUIDELINES

- A compatible new building should be designed with a flat roof and parapet. For stand-alone buildings, the parapet at the front elevation may be higher and more elaborately detailed than the side parapets.
- Screen roof top mechanical equipment and elevator penthouses from view. A parapet can serve this purpose.
- Roof decks or “patios” are inappropriate.

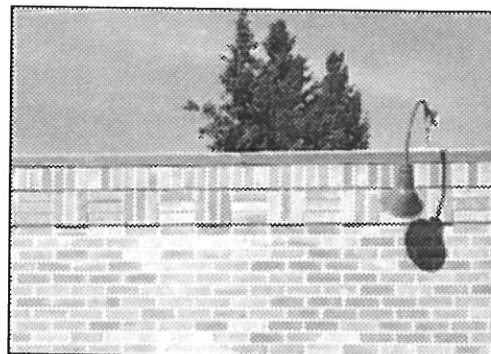
Decorative Cornices

A decorative cornice was a standard feature on Victor’s historic downtown buildings. New construction should incorporate this historic feature, but perhaps in a simplified form.

GUIDELINES

- A simplified version of the cornices on historic buildings is most appropriate.
- Consider using patterned brick, brick corbels, and dentils.
- Consider using contemporary interpretations of historic features.

An appropriate cornice treatment could be patterned brick work like this.

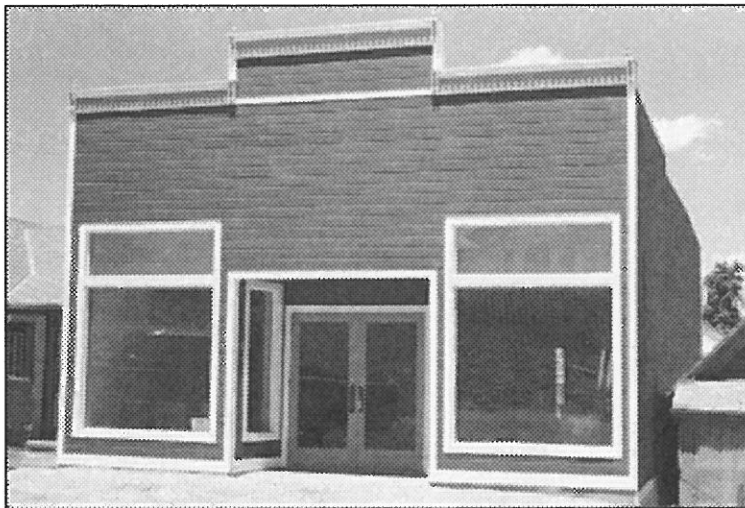


Storefronts

The features of the traditional storefront design identified the historic commercial building, including display windows, recessed entry, cornice, kickplates, clerestories, and transoms. Historic buildings also exhibited a strong alignment of horizontal building elements, such as floor-to-floor heights, cornices, storefronts, window openings, and lintels or courses that separate the first and second story.

GUIDELINES

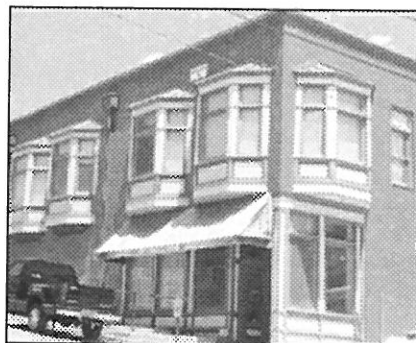
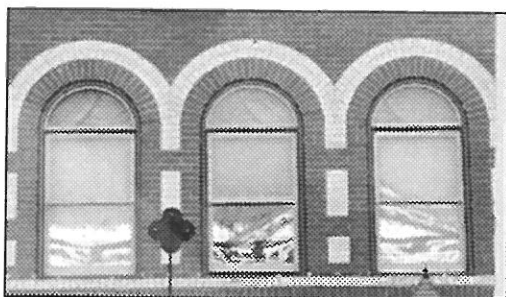
- Storefronts should reflect typical patterns of historic commercial buildings, both in dimension and placement.
- Incorporate traditional storefronts in new commercial buildings, including: 15- to 16-foot height, a recessed entryway, large display windows, a kick-plate below display windows, and clerestories and/or transoms.
- Design and finish doors with trim elements similar to those used traditionally.
- New storefront design may be a simplified version of the historic feature.
- Cloth awnings, which were historically seen in Victor, can be used to define individual storefronts.



This woodframe commercial building in Cripple Creek uses a simplified version of the large store windows and recessed entry way of the district's historic buildings.

Second Story Windows

Upper stories on many historic buildings were vertically-oriented (taller than wide) and constructed in a series that created a horizontal pattern or rhythm. The exception to this are the oriel windows and the rectangular “casement” windows, with a large square pane flanked by two more narrow panes. These window shapes and patterns should be used for second stories of new construction (see **Windows** in the **Guidelines for Alterations to Historic Buildings** section). Also appropriate is a window to wall proportion that is similar to the historic buildings — more wall than glass.



GUIDELINES

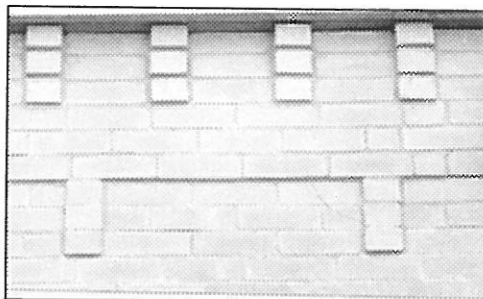
- The proportion, size, and spacing of upper story windows should be similar to those of historic buildings.
- Windows should be simple in shape, arrangement, and details.
- Establish window alignment with that of adjacent buildings, where possible.
- Appropriate window types include round-arch, segmental-arch, rectangular, or bay.

Decorative Elements

Ornamental features of historic commercial buildings included brick corbelling and dentils, brick or stone string courses, stone lintels and sills, keystones, and carved wooden trim. Incorporating some of these elements into new construction strengthens the visual connection between old and new.

GUIDELINES

- Avoid ornamental features not historically used in Victor.
- Incorporate traditional decorative elements into the design of a new commercial building.
- Use traditional building materials, such as stone, brick, or wood for decorative elements.
- Consider contemporary interpretations of historic features.



Appendix

Character Areas

Secretary of the Interior's Guidelines for Rehabilitation

Maintenance and Repair

Preservation Resources

Character Areas

This chapter describes nine character areas in Victor — the downtown commercial district and eight neighborhoods. Features that define character include roof forms and pitches, window shapes, exterior material, porches (for residences), storefront facades (for commercial buildings), and decorative elements.

It is suggested that new construction will reflect to the existing historic structures. Detailed descriptions and suggestions for various architectural elements are provided in the **Residential Neighborhoods** and **Commercial Downtown** chapters. These character areas are shown on the map below.

Area #1: Downtown Commercial/Business District

Boundaries: Victor Ave. between 2nd and 4th; 3rd between Diamond and Portland; and 4th between Diamond and Portland. (Blocks 11, 12, 21, and 22).

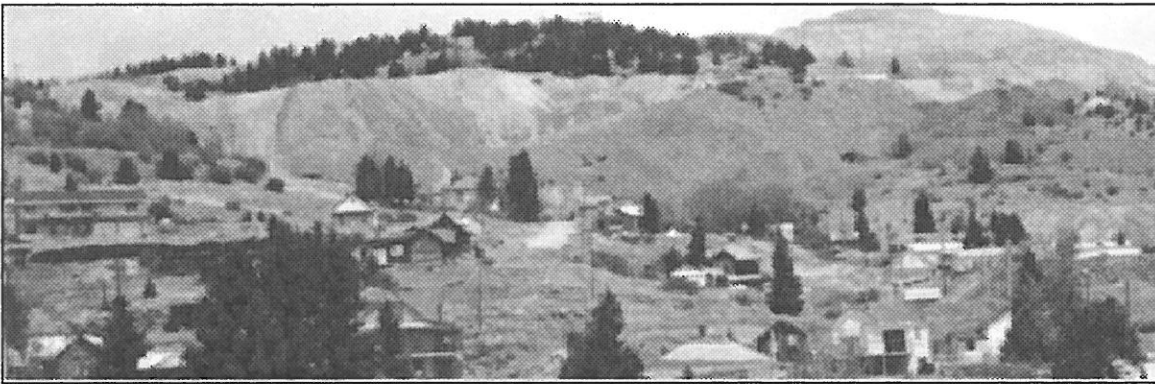
- Features:**
1. Zero setback.
 2. 25' wide frontage segments.
 3. Masonry construction of beige brick, red brick, or beige quarried stone.
 4. Flat or stepped parapet roofs.
 5. Decorative cornices featuring either:
 - patterned brickwork, such as corbels and dentils
 - cast iron molded with garlands, wreaths, swags, and/or egg-and-dart design.
 6. Second-story windows consist of two types:
 - Horizontal rows of round-arched or segmental-arched double-hung windows
 - Large, square windows with one large center pane flanked by narrow, vertical panes.
 7. Recessed entry ways.
 8. Very large first-story front display windows.
 9. Predominantly two stories.
 10. Side doors as entrance to the upstairs.



Area #2: North Victor Battle Mountain Neighborhood

Boundaries: McKinnies Addition, Hartford Addition, part of Golconda Addition, and dwellings north of Diamond Ave. Also north of Gold Bowl. (Blocks 4 –8; Blocks 1 and 2 Hartford, Blocks 1, - 3 McKinnies; Blocks 7 and 8 Golconda; part of blocks 23 and 24 above Goldbowl; and Blocks 9 and 10 north of Victor Ave. next to Cunningham).

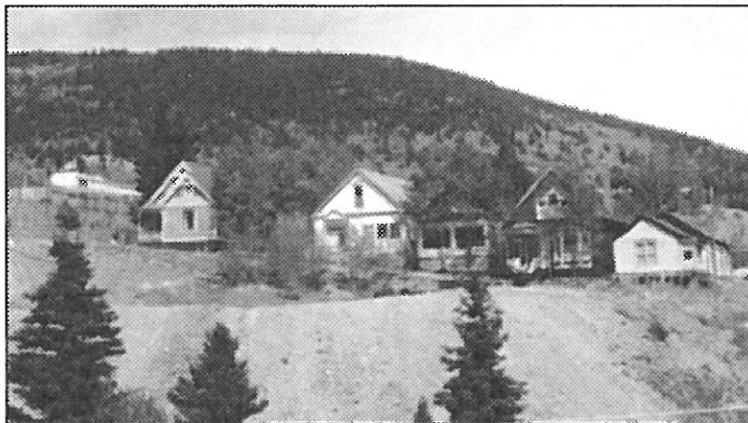
Features: The majority of this area is either vacant land areas with some mining dumps and “sheds” or a conglomerate of building styles. There are some small pockets of small single-story dwellings with pitched roofs, small porches, wood sided, and small lots. There also are log houses, small cabins, stuccoed 1930s styles, and trailers. This area also includes the historic Gold Coin Club, Midland Terminal Train depot, and stone foundations of several demolished commercial buildings.



Area #3: Stratton City View

Boundaries: South of Victor School House (Blocks 1 – 4). This area is made up of a small group of two-story, rather ornate homes of the late 1890s era.

- Features:**
1. Setback in front are uniformly aligned.
 2. Generally two-story height.
 3. Steeply-pitched, front-gabled roofs.
 4. Wooden clapboard siding.
 5. Most have small porches.
 6. Some have ornate trim patterns and double gable roofs.

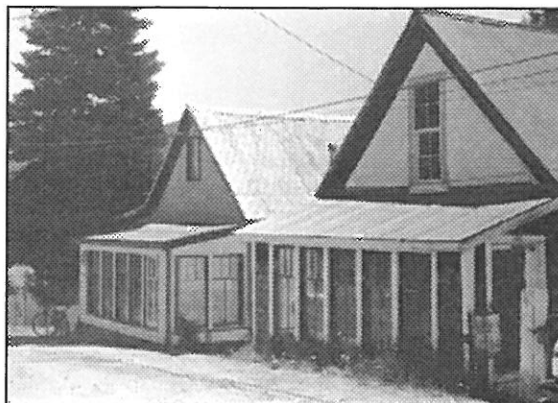


Area #4: South First Street and Brookeville Addition

Boundaries: First Street from Victor Ave. to Spicer (Blocks 25 - 26 and most of Blocks 23 - 24). Brookeville: Blocks A, B, C, and D on both sides of 1st St. Brookeville is a smaller addition with not a whole lot of real definable architectural features and quite a bit of vacant land. Several houses have been significantly altered by a series of additions and several are noncontributing.

Features: Most of these small houses have pitched roofs, small windows, small porches, wood siding, and are approximately 900 square feet. The one exception is 119 S. First, which has several additions and is a mixture of architectural treatments.

- Features:**
1. Pitched, front-gabled roofs.
 2. Small windows.
 3. Small front porches.
 4. Some cabins.
 5. Some stucco.
 6. 400 to 800 square feet with small lots.

**Area #5: Southeast Victor**

Boundaries: Portland, Lawrence, Fourth St, and alley between First and Second. (Blocks 27, 28, 35, 36, 39, and half of 37 and 38). Most houses in this area date to prior to the 1899 fire.

- Features:**
1. Pitched, front-gabled roofs.
 2. Wooden clapboard siding with shingled gable ends.
 3. Full and partial front porches, and cutaway porches.
 4. Some porches with spindlework balusters and wooden porch friezes.
 5. Large multi-paned windows and full bay windows.
 6. Several two-story dwellings with over 2,500 square feet.
 7. Generally setbacks in line.
 8. Some larger lots.



Area #6: Southwest Victor

Boundaries: Fourth St. to Sixth St., between Portland and Lawrence'. This is a well-defined residential area. There is a large drainage gully between Spicer and Lee and also north of Spicer. The St. Patrick and St. Valentine mines were here and at one time east side of Fourth Street was lined by large homes. (Blocks 33, 34, 41, and 42).

- Features:**
1. Mostly steeply-pitched , front-gabled roofs.
 2. Wooden clapboard siding and some board and batten.
 3. Larger two-story homes with significant square footage
 4. Large double-hung windows, shallow bay windows, oriels, and second-story Palladian windows.
 5. Cutaway and vestibule porches.
 6. Setbacks are basically all in a line block by block.



Area #7: South Central Victor

Boundaries: Fourth St. to Sixth St. alley, Lawrence Street and Victor Ave'. Along Victor Ave. on the south is a large area which is open land with demolished large foundations. This area includes the Baptist Church, Christian Science Church, and Victor Mall Motel. (Blocks 19, 20, 29, and 30).

- Features:**
1. Mostly steeply-pitched , front-gabled roofs.
 2. Wooden clapboard siding.
 3. Larger windows.
 4. Historic larger homes.
 5. Mixed neighborhood with a significant scattering of smaller well-built homes.
 6. Setbacks are basically in a straight line.



Area #8: West Victor

Boundaries: Sixth Street alley to Eighth St., Lawrence Ave. and Victor Ave. There is a large steep gully on the south of this area, traveling toward the old sewer plant. There are also several intrusions in this area, such as a Quonset hut and roof-top (pop-top) addition to a one-story vernacular dwelling. (Blocks 5 - 8, 18, 31, 32, and the New Addition).

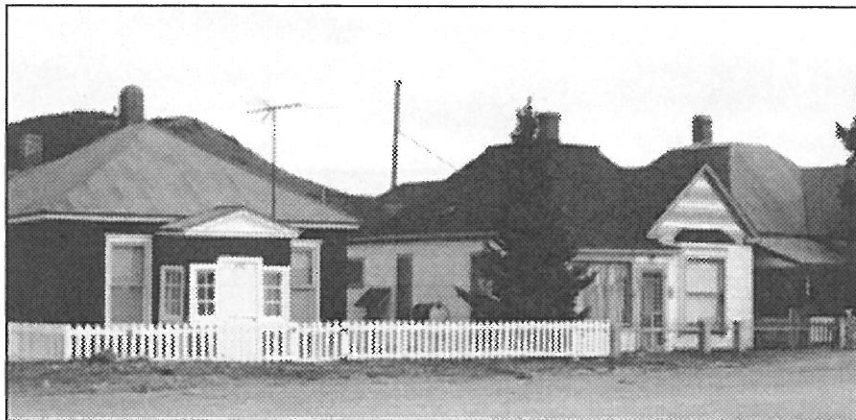
- Features:**
1. Front-gabled, gabled-L and T-plan roofs.
 2. Wooden clapboard siding.
 3. Small porches.
 4. Small windows.
 5. Homes built along the same setbacks.
 6. Usually small square footage with several large historic structures.



Area #9: South Victor

Boundaries: South of Lawrence Ave. between Sixth and First St. There is a large part of this area that is vacant land once totally developed with historic dwellings. On the end of south Third Street is a cluster of small well-maintained homes. (Blocks 44 - 47).

- Features:**
1. Hipped roofs, some with gabled sections.
 2. Wooden clapboard siding, sometimes covered in brick-patterned rolled asphalt.
 3. Small porches, some enclosed in glass.
 4. 800 to 900 square feet in living space with rear additions and small outbuildings.
 5. Small windows, good views of mountains.
 6. Large lots.



Secretary of the Interior's Guidelines for Rehabilitation

The *Secretary of Interior's Guidelines for Rehabilitation*, available from the Castle Rock Planning Department or the Colorado Historical Society, provides criteria for properly renovating historically significant buildings. These Secretary's Guidelines influenced development of these Guidelines. They are required for all State Historical Fund projects, federal and state tax credit projects, and the locally-administered grant program.

These guidelines recommend that:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities, and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant 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 would be unimpaired.

A detailed copy of these guidelines describing treatments of masonry, wood, windows, storefronts, building interiors, etc. also can be obtained from the Victor Preservation Resource Center or the Colorado Historical Society listed in **Preservation Resources** in this **Appendix**.

Maintenance and Repair

Proper maintenance and repair are crucial in prolonging the life of a historic house or building. These recommendations are adapted from *The Secretary of the Interior's Guidelines for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*.

Foundation and Drainage

- Protect and maintain buildings and the site by providing proper drainage to assure that water does not erode the foundation walls, drain toward the building, or erode the historic landscape.
- Protect and maintain the structural system by cleaning the roof gutters and downspouts, replacing roof flashing, and keeping masonry, wood, and architectural metals in sound condition.

Structural

- Repair the structural system (walls, roof joists, floor joists) by reinforcing or replacing individual parts and features. For example, weakened structural members such as floor framing can be spliced, braced, or otherwise strengthened.

Windows

- Make windows weather tight by re-caulking and replacing or re-installing weather stripping. This also provides thermal efficiency.
- Repair window frames and sash by patching, splicing, consolidating, or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are extensively deteriorated or missing, such as hoodmolds, window crown molding, sash, and sills.

Storefronts

- Repair storefronts by reinforcing the historic materials. Repairs could include limited replacement with similar or compatible substitute materials of deteriorated or missing parts of storefronts, such as transoms, kick plates, and pilasters.
- Protect and maintain masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Roof

- Repair roof leaks immediately.
- Treat wooden roof shingles with linseed oil.

Walls

- Tuck point (repair masonry) brick routinely.
- Scrape and paint wooden clapboard walls and wood trim that is peeling, blistering, or otherwise aged.

Preservation Resources

There are many resources available to property owners who wish to preserve and restore their homes and buildings. These include organizations, as well as publications.

Victor Preservation Resource Center

The Resource Center, open upon request, offers a variety of assistance in helping you preserve or restore your historic property.

These include:

- pamphlets and brochures on restoration techniques.
- advice on grant sources and tax credit incentives.
- information about your historic house or building.
- a local history database.

Books and Materials Available

A Field Guide to American Houses. Virginia and Lee McAlester.

Recording Oral History Valerie Raleigh You.

Victor Historic Building Survey (1997 - 1998) - Survey Report and Site Forms.

Victor Historic Building Survey (1983) - Site Forms.

Design Guidelines and Preservation Plans from other communities.

State Historical Fund - Grant Application and Grant Guide.

CPI's Contractor and Consultant Directory.

Colorado Grants Guide.

Information from 1998 Southern Teller County Planning Initiative.

Information from 1999 Economic Feasibility Study.

Historic Materials Available

- Historic maps.
- Copies of Victor photographs from the Denver Public Library, Colorado Historical Society, Colorado Springs Pioneer Museum, Penrose Public Library, Colorado College Tutt Library, Cripple Creek District Museum, and other collections.
- City Directory copies.
- Clipping files.
- Historic database compiled from early directories, newspapers, and water records.
- Information provided by previous residents.

Resource Center Website

You can also access the Resource Center on the internet. Our web address is www.victorhistory.org.

Organizations

There are local, state, and federal organizations that can assist you in preserving your historic house or building.

Victor Historic Preservation Commission

City of Victor
500 Victor Avenue
Victor, CO 80860
(719) 689-2284

A five-member commission (with two alternates) appointed by the City Council. Reviews and approves applications for local landmark designation, and alterations to historically significant and historic landmark properties. Provides assistance and information to local property owners, and operates the Preservation Resource Center. Allocates preservation grant funds for locally-administered historic renovation projects (future project). Sponsors workshops, walking tours and other educational events. Maintains the historic building inventory. Meets monthly at the Balke Building or Victor City Hall.

Victor Planning Commission

City of Victor
500 Victor Avenue
Victor, CO 80860
(719) 689-2284

A five-member commission (with two alternates) appointed by the City Council. Reviews and approves applications for construction, etc. Upholds local zoning ordinances. Meets monthly at the Balke Building or Victor City Hall.

Victor Lowell Thomas Museum

100 S. Third St.
Victor, CO 80860

The Victor Lowell Thomas Museum board, a non-profit agency, operates the museum which preserves and exhibits artifacts from local history. Meets periodically throughout the year.

Colorado State Historical Society

Office of Archeology and Historic Preservation
1300 Broadway
Denver, Colorado 80203-2137
(303) 866-3395

Administers Certified Local Government Program. Referral agency for all proposed activities involving state historic preservation concerns. Reviews and processes applications for State and National Register Listing. Administers Investment Tax Credit (ITC) for rehabilitation projects. Provides technical assistance and advice. Maintains a database of historic and archaeological sites surveyed throughout the state.

Colorado Preservation, Inc.

900 Sixteenth St., Suite 1100
Denver, CO 80202
(303) 893-6210

Statewide non-profit preservation organization. Serves as preservation network for local governments, non-profit organizations, and preservation professionals. Provides advice and assistance on preservation matters. Conducts Certified Local Government training. Publishes quarterly newsletter.

National Trust for Historic Preservation

Mountains and Plains Regional Office
900 Sixteenth St., Suite 1100
Denver, CO 80202

Provides technical assistance and publications on historic preservation. Provides membership to a national preservation group. Publishes the *Historic Preservation* magazine. Administers a loan and grant program.

Suggested Publications

Architecture and Historic Preservation

- A Field Guide to American Houses* by Virginia and Lee McAlester. Alfred A. Knopf, New York, 1994.
- A Guide to Denver's Architectural Styles and Terms* by Diane Wilk. Historic Denver, Inc. and the Denver Museum of Natural History, 1995.
- American Shelter: An Illustrated Encyclopedia of the American Home* by Lester Walker. Overlook Press.
- Guide to Colorado Architecture* by Sarah Pearce. Colorado Historical Society, 1983 (out of print, available through the library).
- Identifying American Architecture* by John J. G. Blumenson. American Association for State and Local History, 1981.
- The Secretary of the Interior's Guidelines for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*. National Park Service, 1992.
- Keeping it Clean: Removing Exterior Dirt, Paint, Stains and Graffiti from Historic Masonry Buildings*. Anne E. Grimmer. National Park Service, 1988.
- Old-House Journal*. Dovetale Publishers, South Burlington, VT
- National Trust for Historic Preservation*. Monthly magazine published as a membership benefit by the National Trust.
- Respectful Rehabilitation*. National Trust for Historic Preservation, 1982.
- Rehabilitating, Renovating, Restoring Historic Sites & Buildings*. Douglas Public Library District, 1994.
- The Secretary of the Interior's Guidelines for Preservation: Illustrated Guidelines for Rehabilitating Historic Buildings*. U. S. Department of the Interior, National Park Service.
- The Secretary of the Interior's Guidelines for Rehabilitation*. U. S. Department of the Interior, National Park Service.
- What Style Is It?* by John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz. National Trust for Historic Preservation, 1983.
- Working on the Past*. Preservation Assistance Division, National Park Service, VHS, 1995.

Historic Mining Architecture

- Colorado Ghost Towns and Mining Camps*. Sandra Dallas.
- Hard Place- Reading the Landscape of America's Historic Mining Districts*. Richard V. Francaviglia.
- Guide to Colorado Architecture*. Sarah Pearce.
- Identifying American Architecture*. John J. G. Blumenson.
- Buildings of the United States - Colorado Volume*. Thomas Noel.
- A Guide to Colorado Architecture*. Sarah J. Pearce.
- Rocky Mountain Mining Camps: The Urban Frontier*. Duane Smith.
- Bonanza Victorian*. Eric Stoehr.
- What Style Is It?* John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz.
- Timberline Tailings – Tales of Colorado's Ghost Towns and Mining Camps*. Muriel Sibell Wolle.
- Stamped to Timberline– The Ghost Towns and Mining Camps of Colorado*. Muriel Sibell Wolle.

Victor and Cripple Creek History

- Cripple Creek Then and Now.* Robert L. Brown.
Colorado Business Directories.
Cripple Creek District Directories.
Cripple Creek Commemorative Centennial Program. Two Mile High Club.
The Last Gold Rush. Raymond L. Drake
A Quick History of Victor, Colorado. Feitz Leland.
City of God in The City of Gold. Victor: Saint Victor Catholic Church. Omer Vincent Foxhoven
Catholic Baptisms, 1892 - 1908. Miralyn S. Kreske
Mt. Pisgah and Victory Sunnyside Cemeteries. Miralyn S. Kreske
Catholic Marriages. Miralyn S. Kreske
Twelve Thousand Cripple Creek Miners. Leo Kimmett
A Guide to the Cripple Creek-Victor Mining District. Brian Levine.
Lowell Thomas's Victor. Brian Levine.
Cripple Creek Gold - A Centennial History of the Cripple Creek District. Brian Levine.
The First 100 Years – Cripple Creek and the Pikes Peak Region. Fred M. and Jo Mazulla.
Hard Rock Poet. Rufus Porter.
Money Mountain - The Story of Cripple Creek Gold. Marshall Sprague.
The Portland - Colorado's Richest Gold Mine. Joe Vanderwaker and Brian Levine
Cripple Creek Shortline Railroad. Doris Wolfe.

