

Silverton Gallery, Silverton, B.C.

Conservation Brief and Feasibility Study

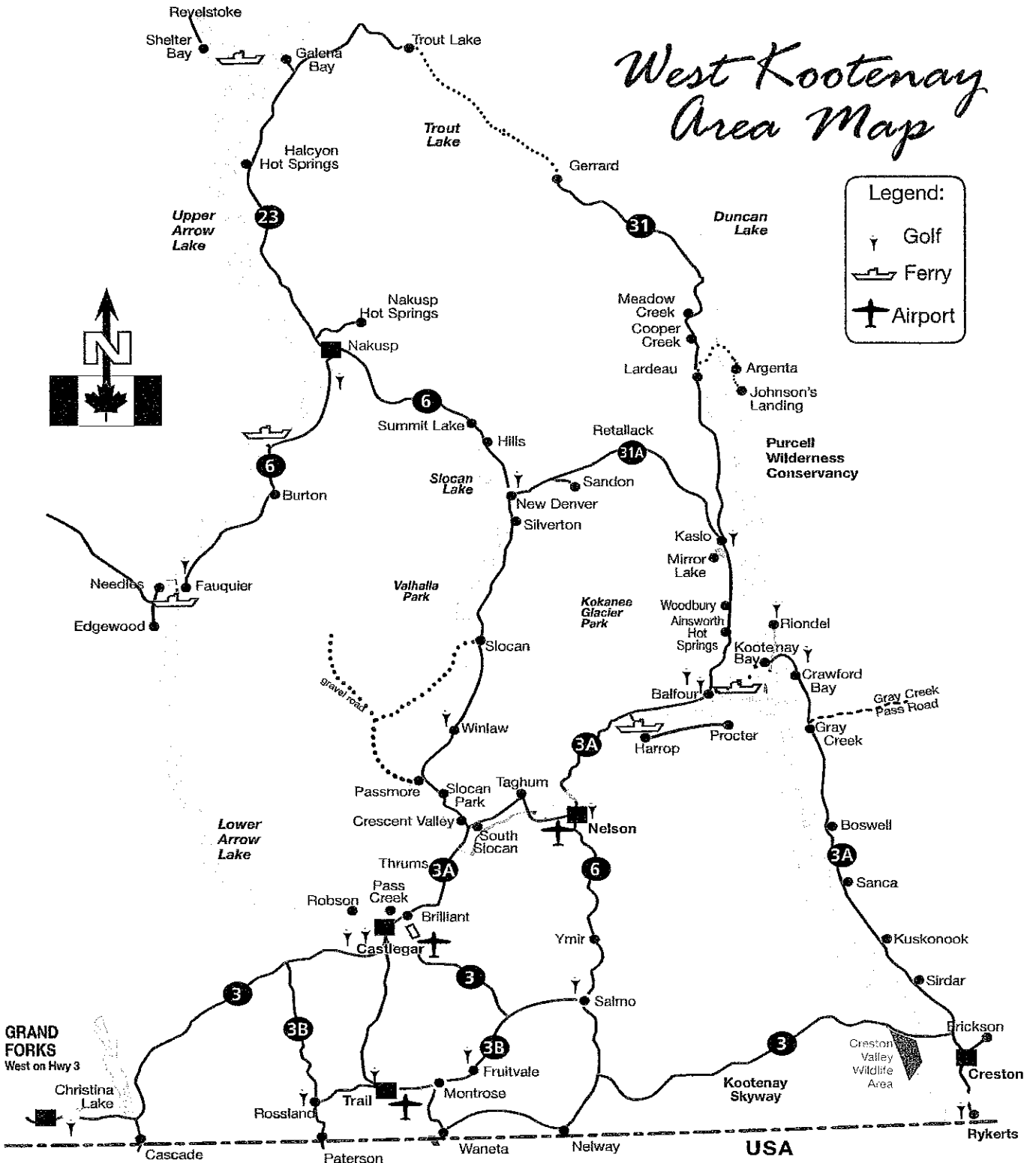
**Prepared for the Village of Silverton
by
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West Kootenay Area Map



Legend:

- Golf
- Ferry
- Airport



GRAND FORKS
West on Hwy 3

USA

Silverton Gallery

Contents

Summary	1
Recommendations and Observations	5
Approach to the Study and Terms of Reference	7
Principles of Heritage Restoration	9
Safety	14
Funding Sources	15
Concerns and Comments	17
Societies Profiles	23
Environmental Assessment	26
Part 1: Conservation Brief	27
1.1) <i>Silverton Gallery</i> , History and Background	
1.2) <i>Silverton Gallery</i> , General Description	
1.2.1) Exterior	
1.2.2) Interior	
Part 2: Feasibility Study	
Exterior Restoration and Cost Estimates	60
2.1) Foundation	
2.2) Restoration of Bell Tower/Chimney	
2.3) Restoration/Replacement of Exterior Wood Siding/Trim & Stucco	
2.4) Exterior Finish	
2.5) Windows and Doors	
2.6) Entrance/Egress	
2.6.1) Wheelchair access	
2.6.2) Fire Exits – Second Floor	
2.6.3) Porches	
2.7) Roof	
2.8) Landscaping	
2.9) Other	
2.9.1) Planning and Engineering	
2.9.2) Infrastructure	
2.9.3) Project Management/Supervision	
2.9.4) Administration	
2.10) Summary Exterior Restoration Costs	
Part 3: Feasibility Study	
Interior Renovation and Cost Estimates	63
Section 1 – Main Floor	

- 3.1.1) Floors
- 3.1.2) Walls
- 3.1.3) Ceilings
- 3.1.4) Mill-work
- 3.1.5) Cabinetry
- 3.1.6) Insulation
 - 3.2.6.1) Walls
- 3.1.7) Other
 - 3.1.7.1) Project Management/Supervision
 - 3.1.7.2) Administration
- 3.1.8) Summary Interior Renovation Costs – Main Floor

Section 2 – Second Floor

65

- 3.2.1) Floors
- 3.2.2) Walls
- 3.2.3) Ceilings
- 3.2.4) Mill-work
- 3.2.5) Cabinetry
- 3.2.6) Insulation
 - 3.2.6.1) Walls
 - 3.2.6.2) Ceilings
- 3.2.7) Other
 - 3.2.7.1) Management/Supervision
 - 3.2.7.2) Administration
- 3.2.8) Summary Interior Renovation Costs – Second Floor

Part 4: General/Mechanical

67

- 4.3.1) Heating System
- 4.3.2) Electrical/Lighting
- 4.3.3) Security System
- 4.3.4) Fire Suppression/Sprinklers
- 4.3.5) Plumbing
- 4.3.6) Septic System
- 4.3.7) Environmental
- 4.3.8) Other
 - 3.3.8.1) Project Management/Supervision
 - 3.3.8.2) Administration
- 4.3.9) Summary General/Mechanical

Part 5: Addition Concept Options

69

- 5.1) Addition Concept Option 3
- 5.1) Addition Concept Option 4

Addition Concept Option 3, 4, Floor Plans
 Concept Option 1, 2, Floor Plans

Part 6: Photographic Survey

71

Silverton Gallery Exterior
Silverton Gallery Interior
Silverton Fire Hall

Appendix:

Original Silverton School Blueprints
Village of Silverton Minutes of Meeting of December 8, 2011
Slocan Lake Gallery Society Concept Drawings
WSA Engineering Ltd. Silverton Gallery Building Assessment
WSA Engineering Ltd. Geoexchange Community Energy System
Engineering Pre-Feasibility Study
Statement of Significance
Research Documentation

Reference Materials Supplied to the Village:

Heritage Trust Technical Paper Series 7
Fire Prevention in Heritage Buildings
by Gail Sussman

Heritage Trust Technical Paper Series 9
Principles of Heritage Conservation
by Judy Oberlander, Harold Kalman and Robert Lemon

Heritage Trust Technical Paper Series 11
Rehabilitation Principles and Guidelines
by Robert Lemon

Smart Power An urban guide to renewable energy and efficiency
by William H. Kemp

Garaventa Wheelchair Lifts
Genesis Design and Planning Guide

Garaventa Elevators
Elvoron Design and Planning Guide

Summary

For 95 years the Silverton School, later the Silverton Gallery and for a time the Fire Hall, has served its community well. Today, this heritage structure represents the continuing pride that residents of the community and the region feel in their heritage, and the recognition that an important part of Silverton's future derives from the past.

The restoration of this important heritage landmark will contribute in a significant and highly visible way to Silverton's high profile as an Arts and Heritage centre and as a community with the resources and skills to continue to develop model Heritage projects.

In monetary value alone, based on per square foot replacement costs of construction, the reconstructed value of the Gallery would be approximately \$ 750,000. The building has always been a busy place and is the most used public building in the area. The Silverton Gallery is owned by the Village of Silverton and leased by the Slovan Lake Gallery Society, which subleases a portion of the main floor to the Silverton Historical Society. The Gallery is also used by the Valhalla Fine Arts Society for its annual Summer School and by the Silverton Community Club for Canada Day celebrations in July and Christmas by the Lake events every December.

There is ample and just cause for the proposed restoration and renovation project. We believe the exterior of the building meets the *Principles of Heritage Restoration and the Standards for the Conservation of Historical Places in Canada*, and will fulfill the criteria for **Composite and Period Restoration**. We have prepared two options for the exterior rehabilitation and restoration and four for the renovation and expansion of spaces for programs and activities within the existing or expanded facilities.

Exterior Restoration Options

Exterior Option A, Full Stucco Exterior, 1970s Restoration: Remove vertical cedar cladding on all sides, make good remedial measures, repair and or replace windows and doors, replace both porches, repair stucco, paint all surfaces.

Budget Estimate for Exterior Option A is \$170,000.

Exterior Option B, Stucco and Siding Exterior, 1950s Restoration: Remove vertical cedar cladding on all sides, make good remedial measures, repair and or replace windows and doors, replace both porches, repair stucco, replicate original configuration of siding and trim on main entrance and on all sides of the extensions, paint all surfaces.

Budget Estimate for Exterior Option B is \$180,000.

Interior Renovation and Facilities Expansion Options

The Gallery interior has lost most of its interior's original historic fabric during the changeover from a school to an arts centre. We believe it best to treat any interior changes as a renovation project that enhances and preserves the adaptive reuse of the historical structure. ***Lifts and elevators are not included in the budgets and range from \$25,000 to \$60,000 each.*** We have proposed four options for installing lifts/elevators, and for the expansion and reconfiguration of the building, which are as follows:

Interior Concept, Option 1: Interior Modifications and Lifts 1

The Silverton Gallery remain in its current interior configuration with a lift installed in the upper gallery exhibit area down to the art workshop area. New washrooms are in the art exhibit area. The washroom in the art workshop would be changed to provide handicapped access and facilities, incorporating part of the present photography processing area. The main Gallery washrooms would be decommissioned and converted to a storage area.

Budget Estimate for Interior Concept Option 1 is \$82,000.

Interior Concept, Option 2: Interior Modifications and Lifts 2

With the Gallery remaining in its current interior configuration, a lift could be installed in the east extension and run through to the upper cloak-room. The washroom in the art workshop would be changed to handicapped, incorporating part of the photography processing area. The Gallery's office would be changed, the Historical displays would be relocated and a passageway complete with a handicapped door would be required. The main Gallery washrooms would be decommissioned and converted to a display area. Costs do not include redeveloping the historical displays in a new space.

Budget Estimate for Interior Concept Option 2 is \$86,000.

Addition Concept, Option 3: New Addition to East Side of Silverton Gallery

The existing wheelchair ramps would be removed and a 16' x 20' addition built. A lift/elevator would access the upper floor of the Gallery. Washrooms and a warm up kitchen are incorporated in the existing performance area. The partition wall and chimney would be removed (maintain historic chimney look from the exterior of building) and the lights and sound equipment would be relocated. A removable partition would be required to separate the performance area and the art exhibit area.

Budget Estimate for Addition Concept Option 3 is \$229,000

Addition Concept, Option 4: Silverton Gallery & Fire Hall Connection

Connects the Fire Hall to the Gallery by way of a 14' wide addition between the two buildings at the south west side of the Gallery and the south east side of the Fire Hall. This will connect and integrate the facilities of the two buildings, although not interfere with the operation of the fire hall. A lift would access the ground floor of the addition and the ground floor of the Fire Hall. An elevator would access the ground floor of the addition, and the ground and upper floor of the

Gallery, and the upper floor of the Fire Hall. The Gallery kitchen would be decommissioned and a wheelchair washroom installed. The Gallery ground floor would be revamped: removal of gallery office, gallery washrooms decommissioned and converted to historical display space, photographic area decommissioned and converted to wheelchair washroom and storage. Main foyer entrance enhanced and developed.

Budget Estimate for Addition Concept Option 4 is \$103,000

General Concerns and Observations

The Council and Citizens of Silverton will need to address the following inevitable costs in the near future, which total between **\$200,000** and **\$225,000**. These provide for enhancing and repairing the weatherproof envelope, roof snow stops, heating systems upgrades, electrical upgrades, fire suppression system upgrades, septic system improvements, environmental assessments and providing wheelchair accessibility. Wheelchair and disabled access is included in the options noted, but not the lift costs.

The Silverton Gallery sits on a firm foundation, however the east addition requires some attention. The metal roof has a remaining 29 years guarantee. The stucco is sound, except where the roof meets the building (no counter metal flashings is evident). The doors and windows need attention and some repairs are required to some exterior walls. The mechanical and electrical systems need to be upgraded. The fire protection system should be brought up to code. There are several cosmetic remedial measures that should be addressed on the interior of this building as well.

We suggest the owners and users (using the model) confer on the best approach to the use of the interior spaces of both floors, including the additions and extensions discussed in the options. A facilitated workshop, coached by a neutral professional, could be an effective way of bringing people with different points of view together on the various issues and options for the Silverton Gallery. Once a concept option is chosen, an Architect's Fire Code Review and Architectural/Engineering drawings will be required.

We also suggest dividing the building into four individual spaces: Art Gallery, Performance Area, Art Workshop, and Interpretive Centre. Each space should have its own heating control zones, washroom facilities, and be secure. This will provide individual users-tenants sufficient autonomy to use the facilities effectively, efficiently and responsibly. It will also maintain clear lines of responsibility for operating costs, maintenance and attention to general housekeeping.

Summary Recommendations for the Silverton Gallery

We recommend *Exterior Option B, 1950s, Exterior Restoration*, because it reflects two periods of the Gallery's exterior heritage finish, and will result in an attractive and functional exterior for the building. The project would result in restored heritage structure that has been creatively adapted internally for new community uses. The cost difference, considering the scope of the project, is minor.

We also recommend *Addition Concept Option 4, the Silverton Gallery & Fire Hall Connection*, because it meets or exceeds the concerns and wishes addressed and suggested by the owners and the users of the facility. Combining the Fire Hall and the Gallery, the total useable square footage is approximately 6,300. It is reasonable, prudent and affordable to the community with a "use what you got approach". It is manageable and flexible over the long term and makes efficient use of Village heritage and modern assets, and resources. In our view, it optimizes the provision of quality space and amenities for the investment.

Recommendations and Observations

The preservation of the Silverton Gallery is certainly justified because of its status as a Heritage Building under the B.C. Municipal Act, its importance as a prominent heritage building in the Village of Silverton, its ongoing importance as an Arts Center and its great potential for becoming a vibrant and beautiful functional community facility.

In the 1950s the original horizontal cedar siding and trim were removed and replaced with stucco. The main entrance porch and gabled roof were also removed, and were replaced with a large flat portico roof. This flat roof captured the snow and water has penetrated through the stucco and is rotting out the main entrance and extension walls where the building meets this roof. No counter roof to building metal flashing's were installed on the flat roof portico until 2008 when temporary metal flashing's were installed.

We specifically recommend replacing the main entrance flat roof with the original configured gabled roof entrance way. Repair and or replace the damaged wall areas. Either repair all stucco and/or replicate original siding configuration on the main entrance way. Install counter metal flashing's on all roof to building areas. Restore and or replace all windows and egress doors. Prime and paint all areas with historic colours as per area historic consultant recommendations.

The five foot by five foot fixed insulated window in the art workshop on the ground floor provides natural lighting. Should the committee decide they require natural light in this area, we recommend that a more compatible solution with the original buildings architectural features be considered. A multi-pane window would be appropriate.

Should the main entrance be changed *we specifically recommend* considering the following from the *Standards for the Conservation of Historical Places in Canada*:

#11. Conserve the heritage value and *character-defining elements* when creating any new additions to a historic place or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the *historic place*.

#12. Create any new additions or related new construction so that the essential form and integrity of a *historic place* will not be impaired if the new work is removed in the future.

We also recommend:

- A committee be maintained to oversee the project.
- Perform an energy audit and complete recommended remedial measures.
- Installation of snow stops to the metal roof.
- Installation of counter wall to roof flashing's
- The replication of the original main entrance be undertaken.

- The preservation of the stucco.
- The preservation and or replacement of windows and exterior doors.
- Installation of a fire alarm system
- Installation of a fire suppression system
- The installation of a lift/elevator
- The installation of a fire separation between floors
- Upgrade to the plumbing and septic systems
- Upgrade to electrical distribution system and building electrical system
- The upgrade to the heating systems
- The replacement of the wood floor on the second floor
- The removal of several doors and walls of the ground floor
- A contingency factor be added to the costs
- The restoration work be divided into phases in order to make the project more manageable and to allow more flexibility in securing funding.
- The systematic documentation of the work undertaken, and the recording of the architectural features.
- The preparation of a maintenance manual for the building and all services.
- The products and species named in this study be used in restoration work to ensure the long-term preservation of the structure and the reduction of long-term maintenance.

Approach to the Study and Terms of Reference

In this study, we have prepared a conservation brief on the status of the Silverton Gallery which is a designated *Provincial Historical Site*. We have provided as found floor plans, floor plan options, as-found photographic survey and generalized cost estimate. We have produced a 1/4 scale model with removable roof and floors and have included the exterior and interior options.

Our obligations are to supply a Conservation and Feasibility brief, as found drawings, scale model, cost estimates, a presentation at an open house and a final copy on or before December 15, 2012.

We have included *Technical paper Series 9: written by Judy Oberlander, Harold Kalman and Robert Lemon. Principles of Heritage Conservation Technical paper Series 11: Rehabilitation Principles and Guidelines written by Robert Lemon*. Cost estimates were prepared in consultation with area contractors and are also based upon experience with similar projects, particularly the Bank of Montreal building in New Denver a designated *British Columbia Heritage Site* and Kaslo City hall which is a *National Historic Site and Silverton Memorial Hall a Provincial Heritage Site*. The resources available for this study preclude the provision of detailed engineering plans or architectural drawings. The original architect's drawings are included in the study.

The Village of Silverton had received a fire commissioners report dated 2011. This report pointed to many deficiencies in the building. A request from council (the Gallery is the most publicly used building in the area) was made to us to make the Gallery as safe as possible, as quickly as possible. In June of 2012 we prepared a report addressing the concerns of the Fire Commissioner. We included a full costing for remedial measures required to make the building safe as per the fire commissioner's reports. Many of these recommendations were implemented.

Research of historical documents and photographs was conducted at the Silverton Archives , newspapers, council minutes, gallery archives and the R.B.C.M. Provincial Archives.

The study team visited the site numerous times throughout the summer. During these visits the building was measured and photographed and the condition of the building was assessed. In March of 2012 a public meeting was held with Mayor and Council and representatives of the Slovan Lake Gallery Society and The Silverton Historical Society and members of the public to discuss their concerns and comments. The Gallery Society (the main users of the building) had previously agreed to look into the feasibility of changing the upper floors configuration and the possible change of traffic flow to the building by way of a new main entrance way addition on the east side. We have included more of the suggested ideas in Concerns and Comments.

Advertisements were placed in the Penny Wise, the 358-Exchange, and the Valley Voice to solicit information from local residents. Several replies were received. The need for washrooms on the upper floor, how cold the building is, the feedback on sound systems, and problems with the stage lighting were brought forward. Many building users were personally interviewed to discuss what works and what doesn't. We also interviewed previous foreman, mayors, and workers on the gallery to solicit information. We reviewed previous engineer's drawings and reports.

In any restoration project involving structures, it is often impossible to determine, for example,

the level of deterioration or strength of components until some woodwork and panelling have been removed and examined. As a result, it is necessary to include a contingency factor in estimates that would normally not be expected with new construction. All restorations, it seems, carry with them some surprises.

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Acknowledgements

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Photo Credits:

R.D. Turner- Silverton Gallery: Interior, Exterior. Silverton Fire Hall: (east end) Interior, Exterior. Silverton Gallery Original Blueprints.

Michael Dorsey: Scale Models

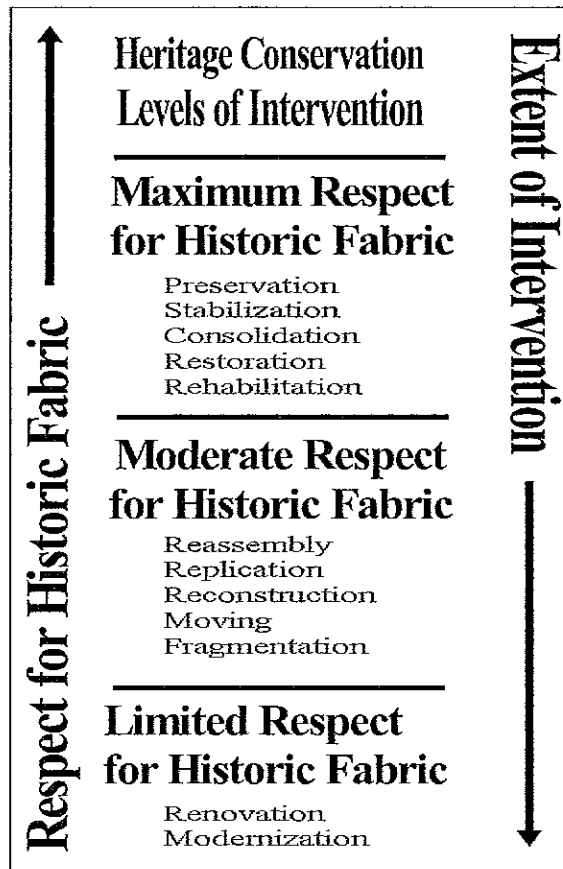
Principles of Heritage Restoration

The British Columbia Heritage Trust has published a series of manuals to be used as guidelines for heritage conservation work in the province. The following information is from the BC heritage Trust Technical Paper Series 9, 10, *Restoration Principles and procedures and Rehabilitation Principles and Guideline*. The guidelines stress that “*the most important consideration at every stage of the restoration process is to respect the integrity and the authenticity of the historic building or site*”.

The BC Heritage Trust defines restoration as “a specific process by which a building or site is carefully returned to its appearance at an earlier time”. Restoration work is generally defined as one of two types:

- 1) **Composite Restoration** - “*In this form of restoration all significant architectural features from all historical periods are left intact. With this form of restoration – also known as 'Principle of Equivalence' – the process becomes one of revealing the continuity of the history of a building*”.
- 2) **Period restoration** - “*This is a more extreme form of restoration in which a building or site is returned to its appearance at an earlier time*”.

In reality, a combination of approaches, requiring several different **levels of intervention**, is usually required. Below is a diagram outlining the different levels.



General Conservation Principles

- All heritage conservation work, whether it be on a building, monument, or site, should be based upon and preceded by sufficient historical research, site analysis and documentation to identify and safeguard fully the heritage values of each contribution.
- The evolution of the structures(s) and the site should be respected. The contributions of all periods are important to the historical development and merit retention. Decisions about appropriate levels of intervention shall be based upon the heritage values of each contribution.
- Long-term protection of the historic resource should be identified prior to undertaking any work.
- The approach to all heritage conservation projects should be one of minimal intervention to ensure the maximum preservation of the existing and authentic physical fabric and the retention of the signs of age (also known as patina.)
- Conjecture and the falsification of building elements should be avoided in all heritage conservation projects.
- A well-defined maintenance plan should be clearly established in order to prepare for an appropriate level of maintenance and care upon completion.

Specific Restoration Principles

- The goals of all restoration projects, including the use to which the building or site will be put, must be clearly established prior to commencing work.
- Upon close inspection, new material which is part of the restoration work must be distinguishable from the original building fabric and historic additions.
- All work done to the historic fabric shall be reversible whenever possible, as it may be necessary or desirable in the future to alter or remove the restoration work for historic, aesthetic, or functional reasons. New work shall be designed in spirit and material so that it may be removed, leaving the essential form and integrity of the building intact.
- New or untested conservation products and methods should be avoided until their reliability has been clearly demonstrated so as to ensure that the restoration work does not inadvertently lead to accelerated deterioration of the historic resource.

The following are important steps in the restoration process, intended to assure that work is carried out in a thorough manner, and with maximum respect for the historic fabric of the building and/or site.

- **Deciding to Restore**

"The first task is to decide whether to restore or whether another approach or approaches would be more appropriate". If it is decided that the decision to carry out a restoration is justified, *"a statement of historical, architectural and cultural significance should be prepared, outlining the reasons why the resource has heritage value"*.

- **Setting Restoration Goals**

"Once a decision has been made to restore a building, site or structure, it is important then to establish the goals and objectives of the project". Factors to consider are:

- **Type and Condition of the building**

- **Intended Use**

“It is essential to determine the ultimate use of the building or site before detailed planning starts since many decisions will be based upon intended use”. *“Other factors which relate to use are future management and ongoing maintenance needs”*.

- **Recording**

The BC Heritage Trust emphasizes the importance of maintaining accurate records before and during the restoration process. *“The structure and the site are together the most important primary resources available. Since restoration means returning the building or site to an earlier appearance, it is essential that a detailed as-found record of the resource and its context be made at the outset”*. They also recommend that *“a project file should be set up as a permanent record into which information is added on a continual basis.”* This documentation can include written journal entries, photographs and sketches.

- **Site Analysis and Condition Report**

After the as-found record is completed, it is recommended that a detailed site analysis and condition report be undertaken which *“provides a thorough understanding of the physical fabric and helps to develop a program that addresses key problems and proposes solutions that entail minimal intervention”*.

- **Research**

In order to ensure a sound knowledge of the building and site, and to carry out a restoration that is as historically accurate as possible, it is necessary to conduct a detailed historical research. *“Thorough research provides an understanding of the building and/or site's history, development, use and context through the years. Every change to the building should be documented as well as possible from available records. This will permit a soundly-based assessment of the nature and significance of every building component”*.

- **Building and Site Stabilization**

In some cases, it may be necessary to undertake temporary stabilization measures so that restoration work can be carried out. *“Temporary measures should not leave permanent marks on the structure, nor should they inhibit the other phases of the restoration process”*.

- **Balancing Restoration Goals and Building Code Requirements**

Heritage buildings often require upgrades to conform to present-day code requirements. If this is the case *“the restoration project will then involve the delicate integration of historic material with the necessary upgrading of structure, services and access. In some cases, a balance is not possible and a decision will take precedence. If continuing the functionality is more important, the project should be considered a rehabilitation, not a restoration”*.

- **Project design**

“The project design phase represents the realization of all preceding work. It permits the sensitive revelation of the significant features of the building or site. There must be a balance between retaining the integrity of the resource and meeting utilitarian requirements”.

- **Construction**

When carrying out a restoration project, it is important to ensure quality workmanship and respect for the historic fabric: *“Tradespeople and contractors with experience working on historic buildings and sites should be sought when available”*.

- **Ongoing Maintenance**

“Providing a plan for the ongoing maintenance and protection of a building site is the best long-term investment in heritage conservation. To ensure that the restored structure does not deteriorate, a maintenance plan should be established as a routine part of the restoration work”.

Standards for the Conservation of Historical Places in Canada

General Standards (All Projects)

1. Conserve the *heritage value* of a historic place. Do not remove, replace, or substantially alter its intact or repairable *character-defining elements*. Do not remove a part of the historic place if its current location is a *character-defining element*.
2. Conserve changes to a historic place, which over time have become *character-defining elements* in their own right.
3. Conserve heritage value by adopting an approach calling for *minimal intervention*.
4. Recognize each historic place as a physical record of its time, place and use. Do not create a false sense of historic development by adding elements from other historic places or other properties or by combining features of the same property that never coexisted.
5. Find a use for a historic place that requires minimal or no change to its character-defining elements.
6. Protect and, if necessary stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with historic place, and identifiable upon close inspection. Document any intervention for future reference.
10. Repair rather than replace *character-defining elements*. Where *character-defining elements* are too severely deteriorated to repair, and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements. Where there is insufficient physical evidence, make the form, material and detailing of the new elements compatible with the character of the *historic place*.
11. Conserve the heritage value and *character-defining elements* when creating any new additions to a *historic place* or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the *historic place*.

12. Create any new additions or related new construction so that the essential form and integrity of a *historic place* will not be impaired if the new work is removed in the future.
13. Repair rather than replace *character-defining elements* from the restoration period. Where *character-defining elements* are too severely deteriorated to repair and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements.
14. Replace missing features from the restoration period with new features whose forms, materials and detailing are based on sufficient physical, documentary and/or oral evidence.

Safety

We recommend the Project Team review What Workers Should Know About Lead Poisoning, and Asbestos and meet with their regional Occupational Health Officer and their Workers' Compensation Board Inspector prior to commencing work. (www.worksafebc.com)

We recommend the review of Section 33 of the Occupational Health & Safety Regulations to determine First Aid requirements for workers, necessary supplies and equipment for the facility, the First Aid certificates required for the attendant and transportation requirements.

Funding Sources

The Silverton Gallery and its venues open up multiple possibilities of fund raising through all facets of The Arts. This building presents the Arts, Culture and Heritage of this area.

The Village of Silverton, The Slocan Lake Gallery Society, and the Silverton Historical Society are experienced in fundraising. The availability of the Internet has greatly increased the opportunity for researching various grants. The Village of Kaslo has two excellent reference books for locating federal and provincial funding: *the Handbook of Grants and Subsidies for Non-Profit Organizations*, and the *BC Handbook of Assistance Programs for Non-Profit Organizations*, both published by the *Federal and Provincial Government*, which are invaluable information sources. Foundations and Corporations also provide funding found in the above handbooks.

On July 5 of this year the *Minister of State* through its *Western Economic Diversification Canada* announced a new program (*Community Infrastructure Improvement Fund*) investing \$150 million across Canada, with \$46 million dedicated to Western Canada, over the next two years. This fund focuses on rehabilitating and improving existing community infrastructure that is non-commercial and accessible to the public. The First round application deadline is for August 2 and second is in November, 2012. Applicants must leverage at least 50% of the total eligible project cost through funding from sources other than the federal government, and projects requesting less than \$250,000 will be given preference.

On July 19 the *Columbia Basin Trust (CBT)* has set aside \$530,000 to support communities applying for the federal government's *Community Infrastructure Improvement Fund (CIIF)*. *CBT* will make a maximum overall commitment of \$500,000 and support any successful application to a maximum of \$50,000 per project (up to 50% of the communities' required portion). Project selection will be based on *CIIF* criteria and *CBT's* support will be conditional until approval from *CIIF* is confirmed.

CBT will also assist applicants in submitting their applications to meet deadlines by making funds available (maximum of \$2,500/application) for communities to hire someone to assist in compiling the required information for submission to *CIIF*. A maximum of \$30,000 has been committed for this form of support.

April 1, 2010 the *Province* combined bingo affiliation and direct access grants into the *Community Gaming Grants* program to ensure all community groups have fair and equitable access to gaming funds up to \$100,000.00 per application. These grants support youth arts and culture, fairs, festivals and museums.

The Silverton Gallery meets the requirements for the following grants available from *Heritage BC*. The *Heritage Legacy* is a joint project of *Heritage BC* and *The Land Conservancy*. This Fund provides matching grants up to \$25,000.00 for the conservation of Heritage resources and up to \$10,000.00 for initiatives to increase heritage awareness. *Towns for Tomorrow* is a provincial program for communities with a population of 15,000 or less, provides grants of up to \$400,000.00 for infrastructures projects including local designated heritage sites.

Several federally administered funding programs are also available. The Village of Silverton was very successful when they did the restoration of Silverton Memorial Hall utilizing *Job Creation Programs*. The restoration work on the Gallery could be carried out as a skills development project using cost sharing with *Human Resources Development Canada* through *Service Canada*. This program has the benefit of creating training and employment opportunities for local area residents.

The Village of Silverton may also want to consider inviting past students to support the replication of the main entrance way back to its original configuration. Some societies have had great success in utilizing "Adopt-a" Programs. For example, the Kootenay Lake Historical Society raised \$5000.00 by inviting the public and businesses to sponsor a SS Moyie dining room chair. The Silvery Slocan Society in New Denver has raised \$2000.00 dollars towards their Centennial Garden with an "Adopt-a-Plant program.

The possibility of individuals, families, and businesses adopting the mining exhibits and assisting in enhancing the artifacts for the visitors could be implemented. Increasing memberships in the Silverton Historical Society could be achieved by incorporating a membership to each adoptee. The recognition of sponsors and donations-in-kind is very important. It is not advisable to attach anything, such as plaques of recognition, to a historic structure, however thematic interpretive and donor recognition signage could be incorporated on site. Area residents have a perfect example of what can be achieved by preserving an artifact . The grader located on the South side of the Silverton creek bridge could be utilized as a marketing tool (for membership) to enhance interest and motivation to participate in the preservation of the mining artifacts and the Historical Society.

The possibility of a joint application of all the user's societies, and the Village could significantly increase the value and success of the applications.

These are exciting times for the Silverton Gallery, its stewards and the user societies as funding sources are many.

Concerns and Comments

In December representatives from the Slocan Lake Gallery Society presented the Village of Silverton with two preliminary concept drawings for review. These drawings are included in the study and represent a proposed addition on the east side. These renovations would also include the following: washrooms for the upper floor, a lift, a balcony with winding stairs, a kitchen, remove partition wall separating the Gallery from the performance area, close off the existing main entrance way.

In 2000 the Silverton Historical Society completed extensive renovations to the east addition.

We have received correspondence regarding the (change over concept) and the possible loss of Art Display space privacy.

Concerned Silverton resident:

The Silverton Gallery has well served a municipality of community needs and functions since its inception in 1979. The unique atmosphere and highly valued acoustics of the space lends itself beautifully to many but not all functions given its capacity of approximately 100 person audiences.

Given that Silverton has the Memorial Hall in fully functional condition with every conceivable technical capacity (except air conditioning) from stage lighting, large screen projection, fully commercial size and rated kitchen and seating capacity for larger events than can be accommodated in the existing heritage building housing the Gallery there is no need for the Gallery building to try and expand and or replicate these functions.

Whatever improvements can be made to the Gallery to improve the existing space there could and perhaps must be done to insure safety and structure and maximizing existing operational potential and capacities are reasonable goals. Beyond maximizing already existing potential it is doubtful whether it is either desirable or financially feasible to do more given the current climate of restraint and the reality of the existence of the Memorial Hall as a venue for larger functions. Let's maximize what already exists and what we have to work with at the Gallery and revel in both its history and future potential.

I have two great concerns about these up-coming renovations both based on the Mission of The Slocan Lake Gallery Society.

1. The acoustics in the performance space-whatever that may end up looking like in the end.

The original space as we know it was designed for the room by the scientist and acoustical engineer Cecil Stedman husband of Dorathy Stedman. The back wall, carpeting, hardwood floors etc. were all factored in to provide the best possible acoustic quality given the parameters of the space. Dr. Stedman's design took into account both possibilities of acoustic and electronic performance. Joel Harris, project manager renovated the Silverton School accordingly resulting in an excellent performance space recognized by audiences and performers alike as remarkable, thus generating the many bookings and enjoyable performances over the years.

I would hope that an acoustical expert be consulted as plans are being drawn up for the Gallery renovations and BEFORE any final decisions are made. There is no one qualified in this

community, therefore I recommend that a consultant be found elsewhere. I believe this to be a critical point as form follows function and optimizing sound quality in the performance area is critical to the Gallery's future success.

2. The Exhibit Space:

As the Gallery now offers the only dedicated large exhibit space in the Valley for large exhibits and providing and maintaining such a space is also part of the Gallery's stated Mission, I trust that the integrity, if not dimension, of the exhibit area will be maintained as much as possible. Only in Kaslo, Nelson, and at the NEC is such a space in existence besides our Gallery. Many, many large exhibitions have happened here because of the dimensions of the space, the lighting etc. I hope this will not be compromised.

Another thing that has concerned me for some years, not just with the Gallery but in other local society's as well- is when sitting board Members become employees. While I know this not an uncommon practice in some organizations desperate for board members and table officers and is often glossed over, it is a practice I do not sanction particularly when large funding programs are involved. I believe this compromises the ability of the Board's decision-making processes and compromises employees, as well. The business of a board is the society's business and individual board members are personally fiscally responsible for the organization's functioning.

Technically, employees sitting on boards is a clear conflict of interest. While this practice may or may not be technically illegal, it is a line which I strongly feel should not be crossed for the above-mentioned reasons and I would never put myself in either position though I have been asked numerous times over the years. I am not comfortable with the practice in general and especially for organization's with which I have or have had a personal involvement.

I would appreciate if you would circulate this amongst SLGS board members. It will be cc'd to Kathy Provan, as well.

FORM FOLLOWS FUNCTION so let's not aesthetics be the prime consideration in the re-design. Though not currently active in the Society, as Past President and a Board member for years who gave countless hours and energy to the Gallery, it is dear to my heart and I hope for the very best possible outcome from this proposed project.

Cheers to all for their dedication,

J.

Communiqué received from the Slocan Lake Gallery Society August 6, 2012:

*Board of Directors
Slocan Lake Gallery Society
Silverton, British Columbia*

July 27, 2012

Ken Butler

Ken Butler & Associates

New Denver, British Columbia

Mr. Ken Butler

This letter is intended to lay out the expectations and goals of the Slocan Lake Gallery Society (SLGS) with respects to the renovation and refurbishment plans for the Silverton Gallery facility at 408 4th Street, in Silverton, BC.

The Silverton Gallery facility is in a state of disrepair. According to an engineering report, prepared by WSA Ltd., in Castlegar, the building envelope has suffered significant water damage (please refer to the attached WSA report for full engineering details). There are additional issues with accessibility and with the fire protection, suppression & safety systems that must be addressed in very short order. Finally, upon reviewing the existing facility's ability to meet the needs of our client-base, the SLGS board of directors has identified a number of facility improvements that would increase the community's enjoyment of the building.

The board has identified the following issues and objectives for the gallery:

- *Wheel-chair access to both the main floor and upstairs space*
- *A kitchen re-designed to code (ventilation/fire suppression) and re-positioned where it does not interfere with the gallery space*
- *Installation of sound-system infrastructure (hardware and engineer space)*
- *Building entrance ways that complement the gallery space (where they currently interfere with the functionality)*
- *Bright, attractive multi-functional space for community events*
- *Ensure that the performance space retains the theatrical lighting options and maintains quality acoustics*
- *Includes adequate space for seating at large events and includes the existence of backstage area with dressing rooms, and adequate storage*
- *Includes a well-lit art exhibit area on main floor*
- *Improve the workshop space downstairs to make it more inviting for workshop use and encourage more rentals*
- *Includes a secure office space for SLGS meetings and storage of records and large enough to house monthly board meetings*
- *Include an efficient heating system*
- *Create an entrance, including walkway & signage that is visible and inviting to the community and tourists*
- *Future goals include to continue hosting coffee houses, cabarets, and touring musicians and performing artists, etc....continue art exhibits, offer programs and workshops involving art and culture, creating a recording facility, and in process of investigating a non-profit enterprise.*
- *Open to continue housing the Silverton Historical Society in a way that works for both organizations*

The SLGS board of directors received a grant, from the Columbia Basin Trust (CBT), to install a new floor. As the board went through the motions to get ready for this renovation, it became evident that performing all of these building improvements at once would be far more efficient than addressing them individually.

The SLGS board of directors and the Village of Silverton have engaged Ken Butler & Associates to write a feasibility study for the renovation of the existing facility. The plans should include:

- *Three renovation options,*
- *Costing of each of the three options,*
- *Three dimensional models*
- *Input from a series of interviews of local stakeholders (residents and clients),*
- *Respect the heritage of the building and consider the architectural style of the region,*
- *Consideration of the safety and functionality concerns raised by the board of directors and listed above,*
- *Structural concerns identified by the WSA engineering report, and*
- *Conformity to all appropriate building and fire codes*

We are pleased to be working with you on this project and invite any feedback concerning these expectations and/or the project in general.

Regards,

Sue Mistretta

President, Slocan Lake Gallery Society

SM/jb

Exterior

The original 1917 horizontal cedar siding and trim were removed and replaced with stucco. The main entrance porch and gabled roof were also removed, and were replaced with a large flat portico roof. This flat roof captured the snow and water penetrated through the stucco and is rotting out the main entrance and extension walls where the building meets this roof. No counter roof to building metal flashing were installed until 2008.

Roof

Users have commented on the dangers and removal of the snow shed from the Gallery's roofs. The existing roof was installed in 2003, 5/8 T & G plywood was put on top of the 3/4 inch original roof strapping. This metal roof has a forty year guarantee. The WSA Engineering Ltd. Report of July 27, 2011 did not cover the roof structure but recommended a study of the existing roof on its capacity to have snow stops installed. We have included cost for remedial measures in Part 2 of the Feasibility Study.

Site

The east areas elevations have grown in relationship to the ground floor of the gallery. The elevation from Highway 6 to the ground floor is approximately five feet. Water from this area of catchment (parking area, village office roof and a portion of Highway 6 is running under the east side of the museum foundation addition area. A crack in the stucco is showing at the addition attachment to the original building. This area requires engineered remedial measures be undertaken. The southeast corner of the building also requires the finished grade be adjusted to ensure eight inches of exposed concrete foundations, between the finished grade and the wooden sill-plate.

Mechanical :

Plumbing

For several years there has been an obnoxious smell emanating from the art workshop on the main floor. Many attempts to locate and correct this odour have failed. Many users have commented and some have refused to attend functions at the Gallery because of this problem.

Other than the newly installed handicapped washroom in the museum area, the other plumbing pipes are not properly vented. The fixtures and plumbing are antiquated and need an upgrade. Many users have requested washrooms on the upper floor. During the construction of the fire-hall to the west of the Gallery the original septic tanks were removed and an 800 gallon septic system was installed to service both buildings.

Electrical

The gallery has two meters, one paid by the Village, and the other by the Gallery Society. The main heat source is an oil furnace with electric baseboards on the main floor. The furnace ducting has undergone many changes and does not service the building well. The wiring in the building has many generations of different runs and requires a survey. Any changes or additions to the electrical wiring arrangement will require a revised distribution system.

Heating

An inefficient 1960 American Standard 213,000 BTU oil forced air furnace is the main heating system for the building. Many rooms have electrical baseboards and wall heating units. The above ground oil tank located at the north side is not up to code and will have to be changed.

Fire Systems

The gallery has undergone several changes to its fire systems during the writing of this report. Repairs were made to: the fire egress doors, the west fire exterior stairs, the exit lights and, the

emergency lights, smoke and heat risers were installed and a fire communication panel complete with two fire warning devices was installed and activated. This system will provide a temporary alternative while the Village waits for approval on the full fire system and will provide basic protection for the building and is monitored 24/7.

Connection to the Silverton Fire Hall

We were asked to review the possibility of utilizing the upper floor of the Silverton Fire Hall by way of a causeway to the upper floor of the Gallery.

The Silverton Fire Hall is owned by the Village of Silverton. Built in 1996 the upper floor and part of the ground floor is no longer required by the Regional Fire department. Currently the village rents the space on an, as is required, basis. The distance between the two buildings is 23' 2" with a difference in height of 2' 3" between the two upper floors. This difference does not meet the current wheelchair ramp requirements. The estimated cost for a causeway would be \$35,000.00 with an additional estimated Architectural design cost of \$10,000.00. We have proposed an alternative: Addition Concept Option 4.

Smart Power

An energy audit is likely the best way to start if the village wants to make the gallery more energy efficient. Building energy auditors are trained to view this building as a system. This will give the Gallery a current and potential energy efficiency rating and let the Village know what is working and what needs to be upgraded.

Auditors are not out to sell specific products and the Village is under no obligation to make the improvements they suggest. The energy efficiency incentives through Live Smart BC provide savings for renovations. A professional energy auditor will assess the building's ventilation and humidity, as well as heat loss areas. Their goal is to advise the Village on ways to make the Gallery more comfortable as well as energy efficient.

The Village of Silverton received a study from WSN Engineering (*GEOEXCHANGE COMMUNITY ENERGY SYSTEM ENGINEERING PRE-FEASIBILITY STUDY*) dated September 12, 2011. The report is an overview of the feasibility of using the lake as a source for geothermal system to provide heating energy to the Village of Silverton. The cost for Stage 1 is \$389,000 without taxes. This would supply the Village Offices, Workshops, Memorial Hall, and the Gallery, with preheated lines and cooling lines with heat pumps. Although this would be of benefit, the length of time for cost recovery is considerable and may not be advisable until the Gallery is more energy efficient.

The Village of New Denver renovated their municipal offices in 2011. They installed a closed loop geothermal heating system with in-floor heating and heat pumps. The cost for design and installation was \$69,273. Mr. Jerry Sawkins (Certified Energy Advisor) who oversaw the project suggests it would cost in the region of a \$100,000 for the Gallery's own geothermal system.

This geothermal system may be better suited at a later time. With the remedial upgrade proposed for the Gallery (i.e. new windows, better doors, insulation and a general tightening up of draft areas) the replacement of compact florescent and compact LED bulbs, energy-saving hot water and heating systems, cost recovery would be short, with the benefit of long-term energy savings.

Societies Profiles

The Slocan Lake Gallery Society:

“In the mid-1970s, spurred by the BC Arts Council's awareness of the need for cultural preservation and advocacy for the arts, especially in the sparsely-populated regions in the Interior of the province, the Slocan Lake Arts Council was formed. This became, in due time, the Slocan Lake Gallery Society. The initiative was inspired by the historic building in which it was (and still is) housed; The Silverton Gallery.” Ruth Claire Weintraub, (past director)

For over thirty years, the Gallery Society has not only kept the building (which was scheduled for demolition) open, but has provided a venue and programming for the arts – music, fine art, theatre, dance, and arts education – through countless hours of volunteer work on the Society Board and Committees.

The Slocan Lake Gallery Society sub-lets a portion of the building to the Silverton Historical Society for its archives, offices and Interpretive Centre.

The Society also rents the building, or portions of it, to: the Valhalla Fine Arts Society which offers several programs to the public; to the Silverton Community Club for various events and celebrations; and to other organizations who have a need for a facility of this type and size.

Valhalla Fine Arts is a presentation of the Valhalla Summer School of fine Arts Society. *(Taken from Society website)*

Valhalla Summer School of Music

The long-standing Valhalla Summer School of Music (VSSM) is proud to offer instruments programs in exciting update formats. The VSSM program, under the artistic leadership of John Kadz and Bill Van Der Sloot, is as always quality, family-oriented experience for children and adults at all levels. The week focuses on master class instruction in violin, viola, cell, piano, flute and classical guitar. The new format instituted in 2010 features morning sessions tailored to help Instrumentalists improve performing and technical skills.

All VSSM registrants will have the opportunity to participate in various optional afternoon sessions such as instrumental chamber, collaborative artistic sessions with an accompanist or private lessons. The program begins with an Orientation session and Opening Concert late on the day of Monday August 13. Regular classes begin the following morning (Tuesday) and continue throughout the next five days to conclude late on Sunday.

www.valhallafinearts.org/vssm

Suzuki Valhalla Institute 2012

The Suzuki Valhalla Institute is a warm, friendly, well-organized institute now in its eighth year. It provides an inspiring musical program in a beautiful, natural setting well-suited for a family vacation. The SVI provides instruction to violin, viola and cello, from a faculty of highly trained and skilled Suzuki teachers with experience teaching at all levels, from Twinklers to advanced students. The SVI has been approved by Suzuki Association of the Americas.

www.valhallafinearts.org/svi

Music Explores Program

Developmentally appropriate experiences and activities promote awareness of rhythm, melody and musical expressiveness. The program environment encourages respect: for each other's unique strengths and perspectives, for the value of music and the arts, and for the natural world. Activities are designed to encourage children to make connections between a variety of sensory experiences and modes of expression. www.valhallafinearts.org/mep

Valhalla School of Theatre Arts 2012

VISTA, the Valhalla School of Theatre Arts, is a dynamic Theatre Arts programs set in a simply idyllic location! Vista's drama school for children and youth boasts top notch theatre faculty from across West Canada – top notch in their professional credentials, and in their outstanding skills and experience in working with children and youth in the theatre. www.valhallafinearts.org/vista

The Silvertown Historical Society (Taken from Society's website)

The Silvertown Historical Society was formed in 1981 with the mandate to collect and preserve the history of our town from its beginning in the 1890's. Silvertown, once known as Four-Mile City, grew out of a regional silver boom. Some past and current Silvertown Historical Society projects include the Frank Mills Outdoor Mining Machinery Museum, the restoration of an 1896 log cabin, the maintenance of heritage mining trails, the development of a historic walking tour, and an Interpretive centre, which houses the Society's archives. The Silvertown Historical Society continues to add to its collection and pursue new projects in an effort to capture the old days of mining and the unique stories of the individuals who shaped this town. Their website is www.silvertownhistoricalsociety.ca

In 2011 the Historical Society did not file its charitable tax form. Their membership did not meet the Federal Standards. It continues to pay rent for the museum and archive space in the gallery and is up to date on its insurances. Mr. Ken Murray is the representative for the society and in February 2, 2012 at a meeting of local mayors of New Denver, Silvertown, Slocan City, Regional District of Central Kootenays -Walter Popoff, and Columbia Basin Trust - Linda Lafleur, made a presentation outlining his concerns. "I am writing on behalf of the Silvertown Historical Society. We are having a difficult time keeping our organization running with our ageing population and lack of new people. I would like to propose a new way to keep our museums, archives and historical groups going in the future. I propose that the groups from Slocan City, Silvertown, New Denver and Sandon join together as the Slocan Lake Historical Society. The larger group could seek funding to have a full time paid position to run the business affairs and staff up to four summer positions. The museums would be destinations for tourists and could in fact become travel centres. The people in each group will still be involved to provide guidance and expertise".

The Silvertown Community Club (Taken from Society's website)

Silvertown has a long history of community spirit: in 1919 the Get-together club was formed for

the building of the Memorial Hall, a community hall dedicated to the soldiers of the Slocan area who died in World War One. The Get-together club funded and managed the hall until 1952 when the club evolves into the Silverton Community Club. Interest in the SCC declined in the 1970's and so the club disbanded.

In 2006, a group of community-minded volunteers re-established the Silverton Community Club with the mandate:

- *To promote community spirit and volunteerism with the community, to provide financial support and resources to projects within the community.*
- *To organize existing community projects.*
- *To develop and promote new community projects.*
- *To assist and provide resources, where needed, to ensure the community remains a vibrant community.*

Our list of community achievement, accomplishments and memberships continues to grow. As of November 3rd 2008 we numbered 37 full members. This works out to about 20% of the population of the Village.

It is worth noting that there was absolutely no cost to the taxpayers of the Village of Silverton for any of these Community Club projects.

We all joined this community Club with the goal of doing what we can keep Silverton the beautiful place we know and love. Their website is www.silvertoncommunityclub.ca

Environmental Assessment

Due to new legislation to protect the environment, many funding agencies require an assessment prior to applying for funds. The Gallery, which was built in 1917, may still contain lead-based paint. Attention and care must be given in the removal and disposal of the paint chips to ensure that no polluting substance is released into a body of water during or after this project. The possibility is that asbestos containing substances may also be present in this building. Care should be taken when opening wall and attic cavities and other areas to ensure against contamination. Workers safety is an important issue around these substances, and special procedures may be required.

In 1977 the British Columbia Building corporations did a survey on the Village of Silverton buildings. Among other things in this study they recommended the removal of the underground fuel tank and replacing it with above ground tank and a concrete slab. The underground tank was removed and an above ground tank was installed. Soil test samples were taken at that time and were acceptable. To date the Village of Silverton has not been successful in finding these documents. In June of 2012 a local environment services company Galena Environmental Services, Luce Paquin, owner, was contacted. We discussed the costs of environmental assessment for the site and the possibility of soil testing. An Environmental Assessment for the site is approximately \$500.00 and if soil testing were required, the cost would be \$1,000.00 for the testing.

- building & grounds