

Historic Preservation Design Guidelines

City of
Steamboat Springs, Colorado

NOVEMBER 2001

Acknowledgments

City of Steamboat Springs

Steamboat Springs City Council

Kevin Bennett, President

Ken Brenner

Kathy Connell

Jim Engelken

Bud Romberg

Arianthé C. Stettner

Paul Strong

Paul Hughes, City Manager

Historic Preservation Advisory Commission

Jayne Austin, Chairperson

Lara Craig

Jerry Nettleton

Leslie Borstad

Karolynn Lestrud

Laureen Schaffer, Historic Preservation Specialist and
Project Manager

Planning Commission

Dan Baker

David Baldinger, Jr.

Tony Connell

Joe Fogliano

Vince Hooper

Kathi Meyer

Ken Miller

Shelley Pastachak, Chairperson

Dana Stopher

Dick Curtis

Wendie Schulenburg, Director of Planning Services

Tracey Hughes, City Planner

Winter & Company

775 Poplar Avenue

Boulder, Colorado 80304

Noré V. Winter

Ray Kramer

Julie Husband

Diana Brent

Karen Good

Linda Rathbun

Betsy Shears

Bruce Race, FAIA, AICP

RACESTUDIO

Jan Kaminski

Mountain Architecture Design Group, PC

Historic photos are courtesy of The Tread of Pioneers Museum.

Photo examples from other towns are included throughout the document to illustrate some of the guidelines points. While many of these other settings have different contexts, the photos still demonstrate principles that apply in the core area of Steamboat Springs.

This project was paid for in part by a State Historical Fund grant from the Colorado Historical Society.

Table of Contents

	<i>Page Number</i>
Introduction	1
History of the Development of Steamboat Springs	10
Building Types and Style Elements	15
Guidelines for Streetscape and Lot Features	
Chapter 1 Streetscape and Lot Features	23
Guidelines for the Rehabilitation of Historic Structures	
Chapter 2 Historic Building Materials	27
Chapter 3 Windows	33
Chapter 4 Doors	41
Chapter 5 Porches	47
Chapter 6 Architectural Details	51
Chapter 7 Roofs	55
Chapter 8 Secondary Structures	59
Chapter 9 Building Additions	63
Guidelines for New Construction	
Chapter 10 New Construction	69
Supplemental Rehabilitation Guidelines	
Chapter 11 Supplemental Guidelines	81
Glossary	
Chapter 12 Glossary of Terms	91

Preservation in Steamboat Springs

This document provides design guidelines for preservation of historic resources in Steamboat Springs. It conveys policies identified by the community in a series of planning discussions held during 1998-2001 and also incorporates fundamental preservation principles that are embraced nationally. It therefore establishes a basis for property owners to plan improvement projects that will respect the heritage of the community and maintain its historic structures and sites.

This introductory chapter provides an overview of the types of historic properties that are to be found in Steamboat Springs, outlines the reasons for protecting them and provides the basic preservation principles that underlie the guidelines.

These guidelines follow in a series of chapters that address restoration and repair of historic features, the design of compatible alterations, new construction and site work.

Why Preserve Historic Resources?

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. These same reasons apply in Steamboat Springs.

Steamboat Springs is the center of business, governmental activity and tourism for Routt County, as well as northwest Colorado. Because it is rich in resources and offers an outstanding quality of life, it continues to attract development that challenges the community to seek creative ways of protecting its character. Preserving

historic resources is a part of an overall strategy of maintaining community identity and livability. A key goal is that, as Steamboat Springs continues to grow, it will maintain its ties to the past through the preservation of its architectural heritage reflected in its historic resources.



The guidelines convey policies identified by community residents in a series of planning workshops.

Throughout 1990s, the City and County community plans emphasized citizen concerns about the need to preserve the scale and character of the older residential neighborhoods and the downtown commercial core. Preserving historic resources—including residential structures and commercial buildings—should help maintain the feel and way of life that makes Steamboat Springs attractive.

Preservation of the built environment provides a fundamental link to the past. Many of the buildings tell the story of Steamboat Springs's unique historical development and keeping these resources creates a sense of place for those who live here and provides visitors a connection with this unique heritage.

Construction quality

Many of the historic structures in the City were constructed with high quality materials and craftsmanship. Other buildings were more modest, but even so may have used lumber from mature trees that were properly seasoned and typically milled to full dimension, which often yields stronger framing. Masonry walls were carefully laid, resulting in buildings with

These design guidelines apply to a variety of situations in Steamboat Springs.

- First, they are relevant to all projects in which property owners voluntarily seek to use preservation principles.
- Second, they also apply to situations in which city regulations require review and comment on a project involving an historic property.

In some cases, comments from the Historic Preservation Advisory Commission may be required and formal approval may also be necessary for some projects. Steamboat Springs City Council is the final approval body for all projects. In order to determine if special regulations apply to a property, consult with city planning staff.

considerable stability. Also, these structures were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim, were generally of high quality—all features that owners today appreciate and value.

Adaptability

Owners frequently find that the floor plans of historic buildings easily accommodate modern lifestyles and support a diversity of populations. Many rooms are large, permitting a variety of uses while retaining the overall historic character of

the structure. Even historic buildings that are smaller in scale often are on sites that can accommodate additions, if needed.

Livability and quality of life

When older buildings occur in groups, they create a street scene that is "pedestrian friendly," and encourages walking and neighborly interaction. Mature trees and decorative architectural features also contribute to a sense of identity that is unique and difficult to achieve in newer areas. These historic buildings therefore help create desirable places to live and work.

Environmental benefits

Preserving an historic structure is also a sound environmental conservation policy because "recycling" saves energy and reduces the need for producing new construction materials. Three types of energy savings occur:

- First, energy is not consumed to demolish the existing building and dispose of the resulting debris.
- Second, energy is not used to create new building materials, transport them and assemble them on site.
- Finally, the "embodied" energy which was used to create the original building and its components, is preserved.

By "reusing" older buildings, pressure is also reduced to harvest new lumber and other materials that may have negative effects on the environment of other locales where these materials are produced.

Economic benefits

Nationwide studies prove that preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported. Therefore, when money is spent on rehabilitating

a building, it has a higher "multiplier effect," keeping more money circulating in the community. Rehabilitation therefore, provides more jobs for Steamboat Springs area residents.

Incentives for preservation

While the economic benefits are substantial, special incentives also exist to help offset potential added costs of appropriate rehabilitation procedures. Income tax credits are offered at the state and federal levels for appropriate rehabilitation. Eligible projects also can qualify for the State Historical Fund, a substantial opportunity for owners of commercial and residential properties.

The City also offers a financial bonus which is available for properties listed on the local register. This bonus is a sales tax rebate for materials bought (within city limits) for a restoration project.

Responsibility of ownership

Ownership of an historic property carries both the benefits described above and a responsibility to respect the historic character of the resource and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's historic resources.

What is a Historic Property?

These design guidelines are for historic properties that can be found throughout Steamboat Springs, including those listed on the "Historic Property Survey of Downtown Steamboat Springs." While many properties may be recognized informally as having historic significance (and the guidelines apply to them), some may be officially listed as such in the National Register, the State Register, and also locally by ordinance.

Local Inventory

The City conducted a "Historic Property Survey of Downtown Steamboat Springs," which identified 48 downtown properties of significance. Of these six properties were identified as being eligible for National Register designation. In addition, three properties in the downtown area already appear on the National Register.

National Register Listing

The National Register of Historic Places is a list of sites and properties of historic significance that is maintained by the Secretary of the Interior. Properties so listed may have national significance, but they may also be listed if they are determined to have significance at a state or local level. The National Register is administered by the National Park Service and nominations are submitted through the State Historic Preservation Officer, using criteria adopted by the Secretary of the Interior.

Properties listed in the National Register may be eligible for federal income tax credit incentives. Designated properties are also protected from federally-funded projects which might harm or alter the historic character. Such federal projects must be reviewed for their potential negative impact. Otherwise, alterations are not reviewed by the Park Service if the property owner is not seeking the federal income tax incentive or if no federal actions are involved.

Why have Design Guidelines?

The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as a planning tool for property owners and their design professionals who seek to make improvements that may affect historic resources. While the design guidelines are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

The Basic Preservation Principles for Steamboat Springs

While the guidelines provide direction for specific design issues, some basic principles of preservation form the foundation for them. The following preservation principles apply to the core neighborhoods in Steamboat Springs:

1. Respect the historic design character of the building.

Don't try to change a building's style or make it look older than it really is. Confusing the character by mixing elements of different styles is not appropriate.

2. Seek uses that are compatible with the historic character of the building.

Uses that closely relate to the building's original function are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require

minimal alteration to it or its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment (when zoning regulations permit). This can be accomplished without radical alteration of the original architecture.

3. Protect and maintain significant features and stylistic elements.

Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features through proper maintenance from the outset so that intervention is not required. This includes rust removal, caulking, limited paint removal and reapplication of paint.

4. Preserve key, character-defining features of the property.

Key features are those that help convey the character of the resource as it appeared during its period of historic significance. These may include the basic structural system and building materials, as well as windows, doors, porches and ornamentation. Typically, those features that are on the front of a building or that are highly visible from a public way will be most important.

5. Repair deteriorated historic features, and replace only those elements that cannot be repaired.

Maintain the existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and replace the existing configuration.

How will these Guidelines be Used?

Property owners should review the guidelines when planning an improvement project, to assure that the work contemplated will help preserve the historic character of the City. In some cases comments from the Historic Preservation Advisory Commission may be required and, formal approval may also be necessary for some projects. Steamboat Springs City Council is the final approval body for all projects.

How many Guidelines should be met?

Note that not every guideline will apply to each project, and that some balancing of the guidelines must occur on a case-by-case basis.

What is the format of a Guideline?

Each chapter containing design guidelines is organized in a way that provides background

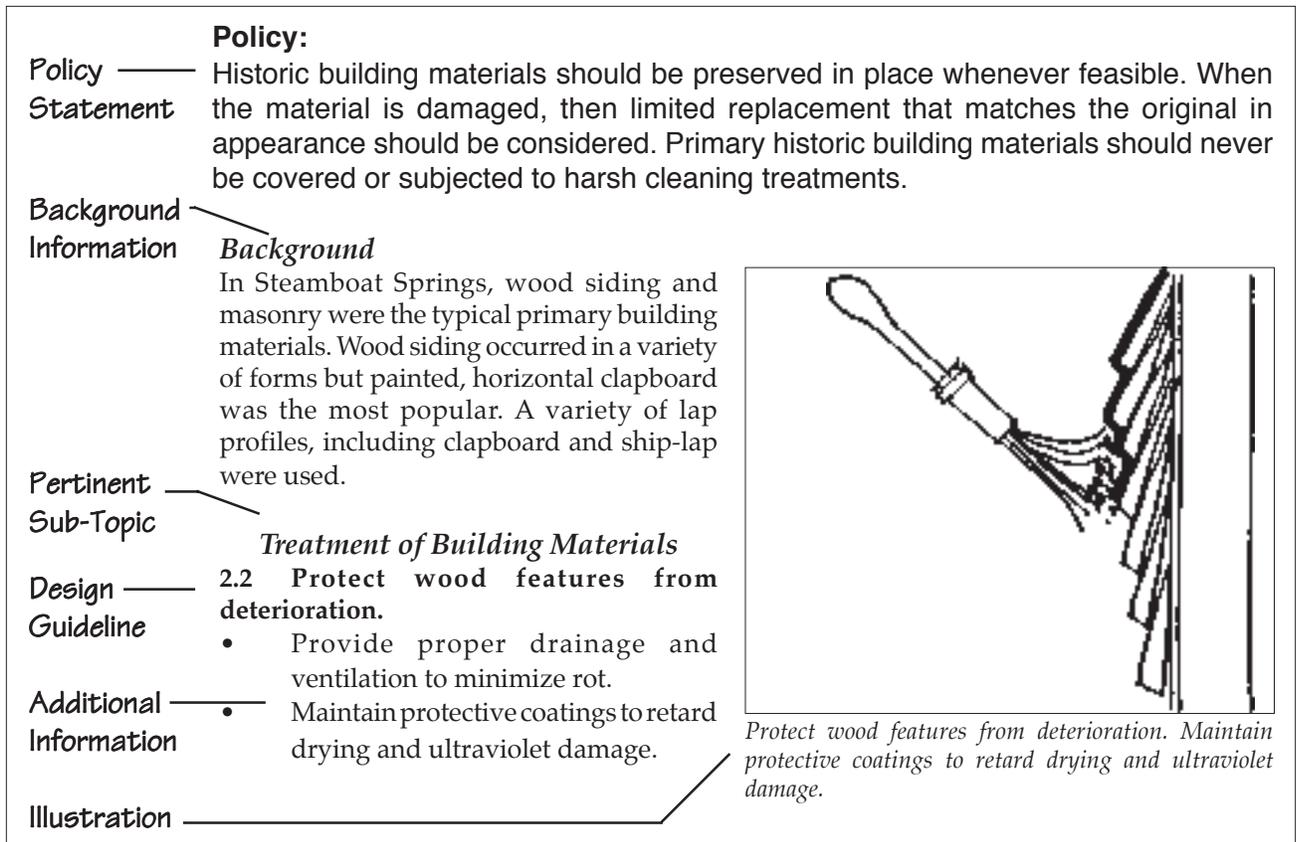
information as well as specific regulatory language. A guideline contains the following components:

- **Policy statement**

A broad statement explaining the City's basic approach for the treatment of the design feature being discussed. This statement provides the basis for the more detailed background information and design guidelines that follow. In a case in which special conditions exist that do not appear to be anticipated in the guideline, then this broad policy statement should serve as the basis for determining the appropriateness of the proposed work.

- **Background information**

A discussion of the issues typically associated with the specific design topic is presented next. This may include technical information, such as factors associated with the preservation of an historic building material, as well as general preservation theory that is relevant to the topic at hand.



A sample of the format of a design guideline and its components, as used in this document.

- **Pertinent subtopics**

The sections that follow the background information are divided into subtopics. For example, in the chapter addressing "Streetscape and Lot Features", the subtopics include: fences, site lighting and streetscape design. This organization allows the user to quickly select the specific design topics within a section that are relevant.

- **Design guidelines**

The specific design guidelines are presented as **bold face** statements under each subtopic. These are also numbered to indicate their relative position within the chapter and to aid in specific reference in the review process. Also provided with the design guidelines are supplementary requirements, which clarify the primary design guideline statement and may suggest specific methods for complying with it.

Policies Underlying the Guidelines

The design guidelines incorporate principles set forth in *The Secretary of the Interior's Standards for the Treatment of Historic Properties*—a widely accepted set of basic preservation design principles. This document is compatible with the *Secretary of the Interior's Standards*, while expanding on how these basic preservation principles apply in Steamboat Springs. Other guiding materials include the Steamboat Springs Area Community Plan and the Community Development Code.

The concept of historic significance

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered. Steamboat Springs also employs the 50 year guideline; however, structures that are more recent may be considered significant if they are found to have special architectural or historical merit.

A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Steamboat Springs's prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period, or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association.

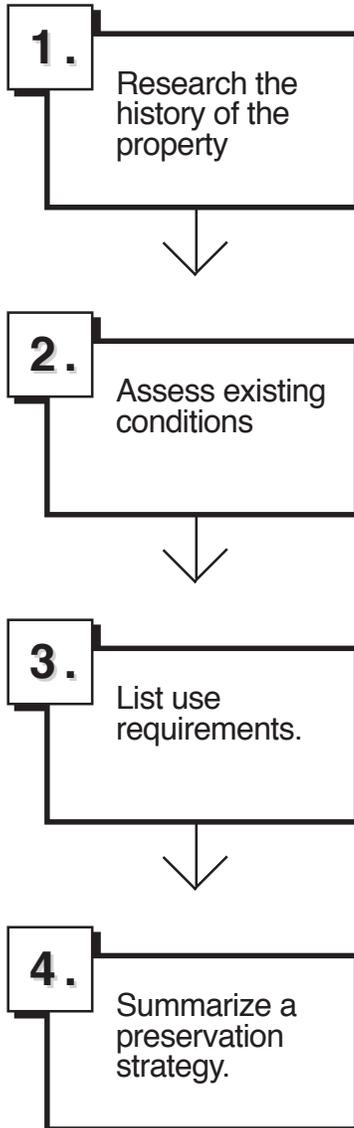
Period of significance

Every historic building has a *period of significance*—or the time span during which it gained architectural, historical or geographical importance. In most cases, a property is significant because it represents or is associated with a particular period in history. Frequently, this begins with its construction date and continues through the peak of early occupation. Portions of the building fabric that date from the period of significance typically contribute to the character of the structure.

Concept of "integrity"

In addition to being historically significant, a property also must have integrity—a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and its materials should date from that time and its key character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building. It is these elements that allow a building to be recognized as a product of its time.

Developing a Preservation Strategy



Developing a Preservation Strategy

Each preservation project is unique. A project may include a variety of treatment techniques, including the repair and replacement of features and maintenance of those already in good

condition. In order to define the range of preservation treatments that may be needed in a project, follow these steps:

1. Research the history of the property.

This analysis should begin with an investigation of the history of the property. This may identify design alterations that have occurred and may help in developing an understanding of the significance of the building as a whole as well as its individual components.

2. Assess existing conditions.

Historical research should be combined with an on-site assessment of existing conditions. In this inspection, identify those elements that are original and those that have been altered. Also determine the condition of individual building components.

3. List use requirements.

Finally, list the requirements for continued use of the property. Is additional space needed? Or should the work focus on preserving and maintaining the existing configuration?

4. Summarize a preservation strategy.

By combining an understanding of the history of the building, its present condition, and the need for action, one can then develop a preservation approach.

Defining preservation treatments

When developing a preservation strategy, consider the application of these terms:

Maintenance

Work that often focuses on keeping the property in good working condition by repairing features as deterioration becomes apparent, using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Property owners are strongly encouraged to maintain their property in good

condition so that more aggressive measures of rehabilitation, restoration or reconstruction are not needed.

Preservation

Keeping an existing building in its current state by a careful program of maintenance and repair. It will often include repair and stabilization of materials and features in addition to regularly scheduled maintenance. Essentially, the property is kept in its current good condition.

Rehabilitation

Rehabilitation is the process of returning a property to a state which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural and cultural values. Rehabilitation may include the adaptive reuse of the building and constructing additions. Most good preservation projects in Steamboat Springs may be considered rehabilitation projects.

Restoration

To restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style—either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. A restoration approach is used on missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

Renovation

To renovate means to improve by repair, to revive. Renovation is similar to rehabilitation, although it includes the use of some new materials and elements. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

Adaptive Use

Converting a building to a new use that is different from its original purpose is considered to be adaptive use. For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating new functions.

While adaptive use allows the building owner to convert the building to a purpose other than that for which it was designed, it should be done with respect to the original building form. For example, it would be inappropriate to turn the living room of an historic building into a bathroom. The reason for this is that when the programmatic uses of a building are drastically altered, this often results in a major change to the original floor plan as well as to the exterior appearance of the building. When adaptive reuse is the preferred preservation alternative, the proposed design should make use of the original building function as closely as possible.

Remodeling

To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings in Steamboat Springs.

Combining Preservation Strategies

Many successful projects that involve historic structures in Steamboat Springs may include a combination of preservation, restoration, and other appropriate treatments. For example, a house may be adapted to use as a restaurant, and in the process, missing porch brackets may be replicated in order to restore the original appearance, while existing original dormers may be preserved.

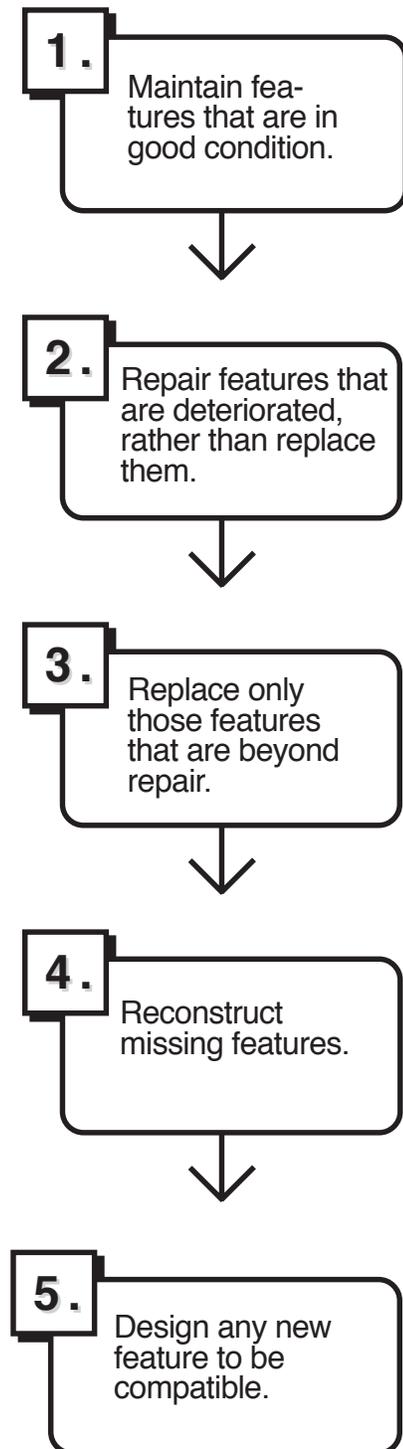
The Preferred Sequence of Preservation Actions

Once the basic approach to a project has been defined, it is important to assess the property and to identify any significant character-defining features and materials. Retaining these elements, and then using the guidelines to select an appropriate treatment mechanism will greatly enhance the overall quality of the preservation project. In making the selection follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.



Repair features that are deteriorated rather than replace them.



History of the Development of Steamboat Springs

Steamboat Springs is the commercial, recreational and governmental hub of northwestern Colorado. It is a popular Rocky Mountain resort, not just for its “champagne powder” skiing but also for the world class hunting, fishing, hiking and camping available year-round. But Steamboat Springs is much more than just a tourist destination. The town has a colorful heritage based on fur trading, silver and gold mining, coal mining, and cattle ranching.

These modest industries influenced the manner in which Steamboat Springs developed as a town. Gold and silver mining nearby did help to stimulate development, but they were never as

storekeepers, lawyers, bankers, and traders who supported them. The types of commercial and residential buildings built in Steamboat Springs also reflected the preferences and budgets of the residents. Thus, buildings tended to be strong, sound, relatively plain and functional. This is Steamboat Springs’ character—one that makes it unique among Colorado mountain towns and that the residents feel strongly about protecting.

Early Settlement of the Community

As was true in many northern and western areas of the US. Territories, fur trading was a major industry in the Yampa Valley in the mid-1800s and there are accounts of trappers operating in the area. More substantial settlement occurred with the discovery of silver and gold deposits north of Steamboat Springs, which lead to settlement of the Hahns Peak area in 1865.

Steamboat Springs itself was first settled by a Civil War veteran from Missouri, Lt. James Harvey Crawford, who settled here with his family in 1874. Lt. Crawford laid claim to land near the “bubbling” steamboat springs located along Soda Creek and constructed a log cabin. By 1875, six families had

built cabins around the springs, but only the Crawfords lived there year-round.

Crawford discovered many additional springs in the area, one of which his family used for bathing. He built a small structure around the “Bath Springs” for privacy. The miners from Hahns Peak often came down to enjoy the Bath Springs.



Commercial buildings in an early view of Lincoln Avenue exhibit typical details: Display windows at the street level and thin, vertical windows above. Facades align at the sidewalk edge.

productive here as in other parts of the state; therefore Steamboat Springs and its development wasn’t dominated by major mining magnates who would have built monumental hotels, office buildings or homes with their wealth. Instead, the population was mostly hard-working, hearty, adventurous individuals making a living with their hands and backs, along with the

The name "Steamboat Springs" was in use informally as early as 1870 by miners, and trappers traveling through the area who referred to the small settlement by that name. It was, of course, in reference to the chugging sound it was reported to have made.

Important Economic Activities

While gold and silver mining caused much of the development in Routt County during the last half of the nineteenth century, it was the later-occurring coal mining that had a more significant influence on Steamboat Springs's growth. The triangle formed between Steamboat Springs, and the towns of Hayden and Yampa was named "Twenty-Mile Park" and was a rich coal-producing area which stimulated growth, especially after 1910, when the railroad was extended here and the mineral could be shipped to other markets.

Ranching, in particular cattle ranching, was also very important. Cattle ranching was introduced into northwest Colorado in the late 1850s, and by 1870s, it was the dominant economic activity in the region. The arrival of the railroad also strengthened the town's role in the cattle industry. Stockyards were built to serve the shipment of cattle and a rodeo facility, some of which remains today, was built to allow the cowboys to show off their ranching skills. With the outbreak of World War I, coal and oil resources around Steamboat Springs were in increasing demand and these industries continued to grow. Sheep ranching also became as important to the area's economy as cattle ranching had been.

Historically, the area around Steamboat Springs was better suited to ranching than to farming; however, during the late 1890s and early 1900s wheat, oats, and strawberry farming flourished.

Strawberries from Steamboat Springs gained national recognition and were shipped to markets as far away as Chicago and New York City.

Growth and Development

Crawford's original survey of what was to become the town of Steamboat Springs consisted of one township and the springs. Early structures were built of log or stone. Building techniques changed when, in 1881, Horrace Suttle and his family settled in Steamboat Springs. Mr. Suttle brought equipment for a sawmill and buildings could now be made of frame, not just log and stone.



Cottages and bungalows made up the bulk of the residential building stock in Old Town by the early twentieth century.

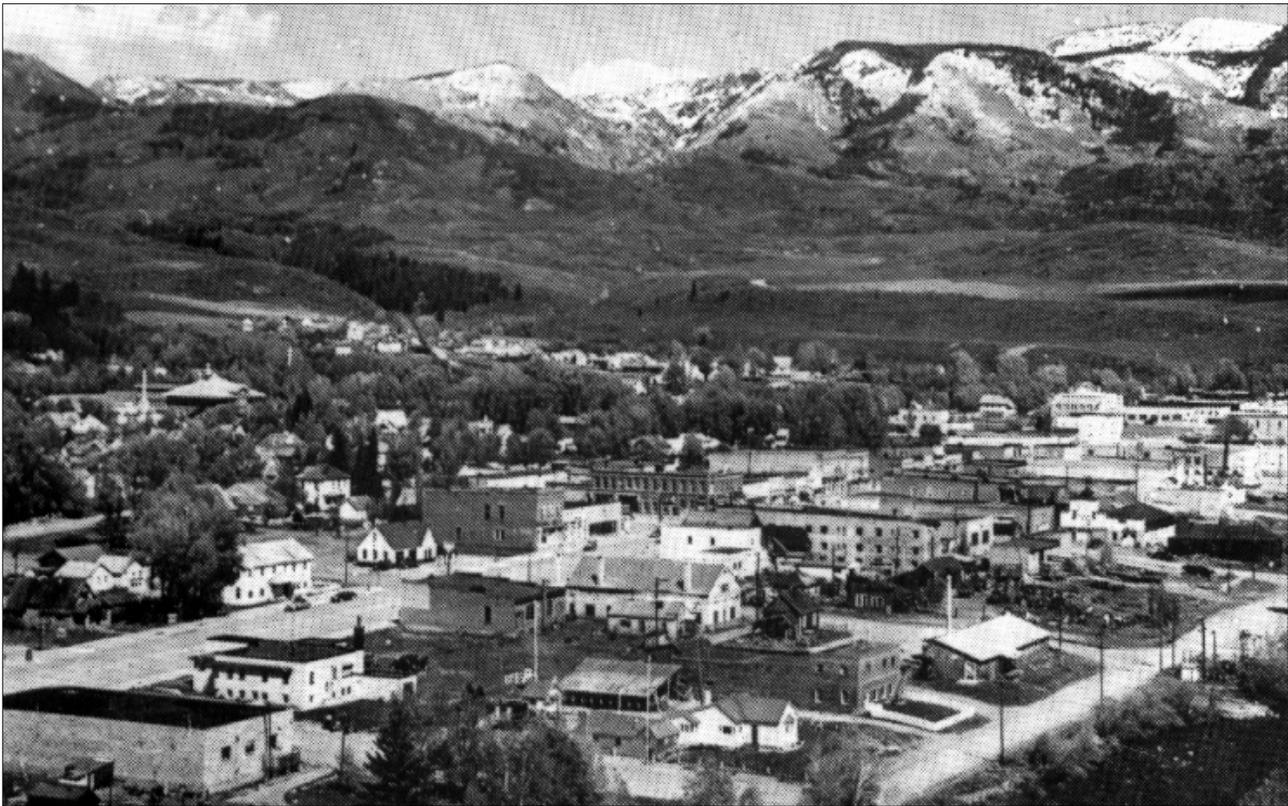
In 1884, the structure housing the town's first church and community center was built on Pine Street between Seventh and Eight Streets. Other churches were erected along Pine and Oak Streets during these early years as well.

In 1885 the town was laid out in its present grid form by John Maxwell and more businesses began to open. One of the first was *The Routt County Pilot* (now known as *The Steamboat Pilot*) newspaper office, which published its first issue in August of that year. (The original Pilot building burned in 1909 but a new one was built that same year and it remains today.) By 1886, the town had a

general store, post office, the “Bath Spring” facility and a hotel. The Crawford’s cabin doubled as a schoolhouse until 1890 when the town’s first dedicated schoolhouse was building at Pine and Seventh Streets.

Before rail service was available in Steamboat Springs itself, shipments had to be made by pack animal or wagon. When a railroad reached Wolcott, Colorado in 1888, a stagecoach line was established between Steamboat Springs and the

Within the next four years, the little town blossomed and a commercial area emerged along Lincoln Street, primarily between Ninth and Tenth Streets. By the early 1890s the core of what is now downtown Steamboat Springs was platted “on a large scale, the lots being fifty feet to the front and one hundred and forty feet deep.” Lincoln Street was laid out with a width of one hundred feet, and all other streets were eighty feet wide.



A view of Old Town, looking to the southeast, includes commercial buildings facing Lincoln Avenue. In background, trees distinguish residential blocks.

Wolcott railhead. These stagecoaches regularly brought supplies to Steamboat Springs’ residents. This lifeline allowed the small settlement to begin to grow to support the ranching and mining business as well as to develop its small tourist economy, centered around the hot springs.

By 1892 there were three general merchandising stores, a drug store, a jewelry store, bakery, tin store, harness shop, gun store, millinery shop, two hotels, two livery barns, a flour mill, a bank, three insurance agencies, two real estate brokers and a number of professional offices in town. These

businesses served the growing number of Steamboat Springs residents and also the needs of the ranchers, cowboys and miners in the surrounding valley.

After twenty-five years of informal operations, the community formally incorporated as the town of Steamboat Springs in 1900. James Crawford was appointed its first mayor.

By 1902 the town had another hotel, the Onyx, two more banks, four general stores, two meat markets and a number of other small businesses. A noteworthy arrival was the F.M. Light & Sons store, which opened in 1905.

When the railroad was extended to Steamboat Springs, it brought with it tourists who came to enjoy the hot springs and the scenery and more visitor accommodations appeared. A third hotel, the Cabin Hotel, was built in 1909 on the present site of the Bud Werner Memorial Library.

Summer tourism was well established when, in 1913, recreational winter skiing was introduced in the area. From this modest introduction grew a strong winter tourism business, anchored by the annual Winter Carnival, which began in 1914. The first year's competition was on Woodchuck Hill but in 1915 it moved to Lincoln Avenue, where it has remained. The carnival quickly became a nationally-known celebration and winter sports competition which brought many visitors to the town.

The county seat of Routt County government moved to Steamboat Springs 1912, after previous locations in both Hayden and Hahns Peak. The current County courthouse was completed in 1923.

Once the transcontinental road over Rabbit Ears Pass opened in 1914, Steamboat Springs was much more accessible to Colorado's growing "front range" cities, and the rest of the country. In response to this connection, many new commercial buildings were built along Lincoln Avenue in the 1930s. Also during this period, many craftsmen-style houses were built in the area north of downtown.

Steamboat Springs grew modestly after World War II, supporting the ranching and coal mining business in the area. It was still a popular tourist destination, for the springs, hunting, fishing, skiing, hiking and camping. Winter recreation activity exploded, of course, when the ski resort opened on Mount Werner, five miles south of Steamboat Springs.

The Character of the Early Commercial Core

The character of the core commercial area of Steamboat Springs was defined primarily by the modest design and small scale of early commercial buildings on Lincoln Avenue. These structures were from one to two stories in height and occupied one to two lots. The earliest ones were wood frame while later, turn-of-the-century buildings were of brick, with storefronts set at the inside edge of the sidewalk. Most of these also were one and two stories. Many had false fronts and most had large display windows at the street level, sometimes with another band of glass above, like a transom. Architectural detail was limited, usually a decorative brick molding at the cornice line and window sills. Buildings stepped down in height along the back sides; sometimes, more utilitarian sheds were attached.

The Character of the Early of Residential Area

While the earliest houses were reported to be log or stone, wood frame became predominant with the arrival of a saw mill in 1881. Horizontal, painted clapboard was the most popular material, although vertical board-and-batten did occur and later, some stucco was introduced. Brick also was used on some of the more substantial residences.

Business owners built their homes north of Lincoln Avenue on Oak or Pine Streets. Eventually early residential development spilled over Pine

Street to the north into the "First Addition" to the original town, comprised of lots facing onto the numbered streets of Third through Ninth Streets.

The residential development patterns followed western traditions: Long lots ran from the street to the alley. The house was set back from the road, with a front yard. Street trees appeared on many of the streets and sidewalks also were occasionally constructed. Houses sat facing the street, usually with a front porch or stoop. Sloping roofs were unifying elements. Secondary structures, including barns, sheds and garages, were usually located along the alley.

Building Types and Style Elements

The City of Steamboat Springs contains a variety of building types and architectural styles that reflect its evolution, many of which have historic significance. The following is a brief overview of the most frequently recognized styles and building types found in Steamboat Springs.

Traditional commercial buildings are predominantly located in the downtown. Styles range from vernacular storefronts with Italianate or Queen Anne influences, to Romanesque and Neoclassical designs.

Regardless of the specific style, most traditional commercial buildings exhibit these features:

- The street level has large areas of glass to display goods and services offered inside
- Entries are often recessed and moldings separate the storefront from the upper portion of the facade
- A decorative cornice usually caps the building front

Some key residential building types in Steamboat Springs:

- Rustic cabin
- Vernacular cottage
- Queen Anne
- Bungalow
- Neoclassical

Many structures in Steamboat Springs are a mix of traditional vernacular building types to which details of more formal architectural styles were sometimes applied. Some of the key types and styles are summarized on the pages that follow.



In an early photograph of Old Town, Lincoln Avenue is emerging as the commercial spine. Houses to the east started on open lots that soon would be sheltered with trees.



Pioneer log (Rustic vernacular)

Pioneer Log (Rustic Vernacular) (circa. 1875-1900)

These early structures used logs as walls. Many were squared and chinked. The first appeared before the arrival of a saw mill in the area, although this type continued as an economical building method for utility purposes. These structures are simple rectangles. Many had the gable end facing the street. No trim was used. As finish materials became available, log structures were clad with lap siding.

Characteristics:

- log construction
- no ornamental trim
- gable roof



False fronts in early Steamboat Springs

False-Front Vernacular Storefront (circa 1870- 1900)

Few examples of genuine false-front buildings survive in Steamboat Springs. These structures are from the early years when wood was the primary material. The front made a building appear taller than it actually was, masking a gabled roof line. Cornice details and kickplate elements below the storefront windows also were created from wood.

Characteristics:

- gable roof concealed behind false front
- recessed entry
- large glass display windows
- narrow, vertical windows on upper floors
- simple bracketed cornice at the top
- wood canopy supported on posts
- front flush with the sidewalk
- wood lap siding

Vernacular Wood Frame House (circa 1860-1900)

The term "vernacular" refers to building traditions that reflect local taste, customs and materials. The vernacular houses of Steamboat Springs are similar to those throughout other Colorado mountain towns—these houses were designed for utilitarian purposes with minimal attempts to copy a prescribed style. Typically, decorative elements were applied to cottages with steep roofs, wooden siding, vertical sash windows and front porches. Some homes received more ornament than others, often influenced by Queen Anne designs. In plan, these cottages were L-type, gable end, or side gable. Often shed additions were added.

Typical characteristics among all vernacular houses:

- projecting bay windows
- wood clapboard siding
- wood shingle or seamed metal roof

L-type

The L-type vernacular houses have two wings with intersecting gable roofs that form a letter "L" in plan. Very often an attached porch runs along the street-facing facade. Most of these houses are one story, but 1-1/2 and two story versions also exist. Other features include:

- One story, covered porch, usually at the intersection of the two wings

Gable-end

This basic house type has a simple, rectangular shape and a gable roof with the ridge running perpendicular to the street. Most have a porch on the gable-end and a smaller roof is attached to shelter the porch. Most are wood sided. Most are 1 to 1-1/2 story and a few are two story.

Characteristics:

- full width or inset two story porch, with hip or gable roof
- decorative shingles in gable-end

Side Gable

This house type has a ridge line that runs parallel to the street. Often a porch runs the length of the house. Details are similar to other gable cottage plans.

Characteristics:

- full width, one story porch
- decorative elements focused on the porch area



Many structures in Steamboat Springs are a mix of traditional vernacular building types to which details of more formal architectural styles were sometimes applied.



Victorian-era commercial storefronts have decorative moldings, often with overhanging cornices.

Victorian-Era (19th Century) Commercial (circa 1880-1910)

The commercial storefront of the late 19th and early 20th centuries is the most common type of building found today in most older commercial districts throughout the country. Usually masonry and limited to one to two stories in height in Steamboat Springs, these buildings are divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story has smaller windows and is usually reserved for a residential or office space.

Characteristics:

- large display windows on the first floor
- transom lights above display windows
- kickplate below display windows
- recessed entry
- double doors
- tall second story windows
- cornice at top



Decorative corning details, or quoins, are part of the Italianate details found on the old depot.

Italianate (1885-1915)

Italianate designs draw upon the large town houses, or palazzi, and country estates of central Italy that emerged during the Renaissance. This style was widely popular in America, both for residential and commercial applications. Italianate houses have low pitched roofs, often hip. Window and door trim is made of substantial moldings and sills, often with several lines of profile in the molding.

In masonry, stepped cornices of brick and corner moldings, or quoins, are used. Commercial structures have storefronts supported on wood bulkheads, or kickplates, with decorative panels.

Characteristics:

- bracketed cornice
- wide, overhanging eaves
- molded window surrounds
- tall, narrow windows on houses



Queen Anne features include a random, asymmetrical composition, complex roof forms and decorative shingle patterns.

Queen Anne (circa 1880-1910)

The Queen Anne was perhaps the most ornate style of the Victorian period in Colorado. It features decorative wall surfaces, framed in strap-work, polychrome color schemes, and steeply pitched roof lines. Typically, the buildings are one to two stories in height.

Characteristics:

- irregular, asymmetrical massing
- forward projection of wall planes;
- towers and triangular sections
- decorative shingles in gable ends
- spindle work porch supports with lace-like brackets
- patterned window panes
- bay windows
- corbelled brick chimneys



Bungalows have deep porches, exposed rafter tails and long, sloping roofs.

Bungalow (circa 1900-1930)

The bungalow was popular along the Front Range and also appeared frequently in Steamboat Springs. Some drew upon the Arts and Crafts movement, emphasizing hand details. Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space.

Characteristics:

- rectangular plan with one or two stories
- broad, pitched roof with the ridge line typically parallel to the street
- deep porch, often covered by the main roof
- exposed rafters and brackets which evoke the structural composition of the building
- brick, stone, wood shingle or clapboard siding
- broad eaves

Classical Revival (circa 1900 - 1950)

Classical Revival designs were popular throughout the country during the first half of the 20th century. It was frequently used for institutional buildings and some larger houses also included Classical Revival details. The Classical Revival style tends to be a more symmetrical and formal style than others discussed in this chapter. Decorative cornices and moldings more directly draw upon Greek and Roman traditions and masonry columns appear frequently.

Characteristics:

- full-height porch or portico
- dentiled cornice, modillions and frieze
- panelled doors surrounded by side lights, fan lights, pilasters and a pediment
- double-hung, windows (often with multiple lights)



The County Courthouse is the best example of Classical Revival design in Steamboat Springs.

Using the Styles Descriptions and Preservation Principles

The summaries of key design features of individual building types and styles that appear in this chapter are important pieces of information that should be used when considering how the design guidelines that follow will apply to an individual project. The basic preservation principles that are summarized earlier in this chapter also are relevant, because, when combined with an understanding of the key features of buildings that merit preservation, they form the basis for the more detailed guidelines that follow. Throughout the guidelines, owners are encouraged to "preserve key character-defining features." In order to determine which features are likely to be important, therefore, they should refer to the styles summaries in this section.

Chapter 1: Streetscape and Lot Features

Policy:

Historic landscapes and landscape elements that remain intact should be preserved. Additions to the landscape should be compatible with the historic context of Old Town.

Background

A variety of historic site features appear throughout the Old Town.

Each of these elements contributes to the character of the area. They also add variety in scale, texture and materials to the street scene and provide interest to pedestrians.

Key Features of Lots

Fences

Originally, wood picket fences enclosed some of the front yards in Old Town. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. Most were plain, but a few had ornamental details. Wire fences also were used in early domestic landscapes. Where any of these early fences survive, they should be preserved. In a situation where the original fence is missing, a new fence that is similar in character to one seen traditionally would be appropriate.

Front yards

The presence of a lawn in front of a house is a feature that was almost universal in Old Town.

Plant beds were also seen, usually at the building foundation and along a fence line. Shade trees and ornamental evergreens were planted in front yards as well.

Site Lighting

Traditionally, lighting within a site was minimal. An occasional garden or garage light was seen, but porch lights were usually the only exterior illumination.

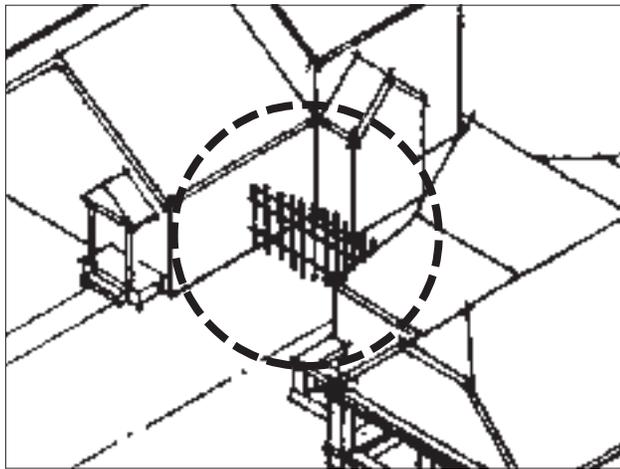
Streetscape

Streetscape features include planting strips and sidewalks. Planting strips, the bands of grass between the street and the sidewalk, occur along some streets in Old Town. A strip often contains a row of street trees. This tradition should be continued. Placing paving materials in the planting strip should be avoided. Sidewalks also are historically significant elements that contribute to a neighborhood's inviting atmosphere and encourage walking and personal interaction. They should be preserved as well.





A simple wire or metal fence, similar to traditional "wrought iron," also may be considered.



A side yard fence which extends between two homes should be set back from the street facade.



A side yard fence may reach heights taller than front yard fences, but should incorporate transparent elements to minimize the possible visual impacts.

Fences

1.1 Preserve original fences.

- Replace only those portions that are deteriorated beyond repair.

1.2 Replacement fences should use materials that appear similar to that of the original.

- A painted wood picket fence is an appropriate replacement in most locations. A simple wire or metal fence, similar to traditional "wrought iron," also may be considered.
- Chain link and solid "stockade" fences are inappropriate in front yards.

1.3 A replacement fence should have a "transparent" quality allowing views into the yard from the street.

- A fence that defines a front yard is usually low to the ground and "transparent" in nature.
- Privacy fences may be used in back yards and along alleys.
- Note that using no fencing at all is often the best approach.
- Contemporary interpretations of traditional fences should be compatible with the historic context.

1.4 A side yard fence which extends between two homes should be set back from the street-facing facade.

- This setback should be significant enough to provide a sense of open space between homes.

1.5 Replacement or new fencing between side yards should be compatible with the historic context.

- Side yard fences are usually taller than their front yard counterparts. They are also less transparent. A side yard fence may reach heights taller than front yard fences, but should incorporate transparent elements to minimize the possible visual impacts.

- Consider staggering the fence boards on either side of the fence rail. This will give the appearance of a solid plank fence when seen head on.
- Also consider using lattice, or other transparent detailing, on the upper portions of the fence.

Front Yards

1.6 Preserve historic elements of a yard to provide an appropriate context for historic structures.

- The front yard should be maintained in a traditional manner, with planting material, and not covered with paving, for example.

1.7 Preserve and maintain historically significant planting designs.

- Retaining historic planting beds, landscape features and walkways is encouraged.

1.8 Additions to the landscape should be consistent with the historic context of the site.

- Select plant and tree materials, to allow for the long-term impact of mature growth.
- Reserve the use of exotic plants to small areas for accent.
- Do not cover grassy areas with gravel, rock or paving materials.

1.9 Additions to the landscape that could interfere with historic structures are inappropriate.

- Avoid planting climbing ivy or trees too close to a building.
- Avoid locating plants or trees in locations that will obscure significant architectural features or block views to the building.

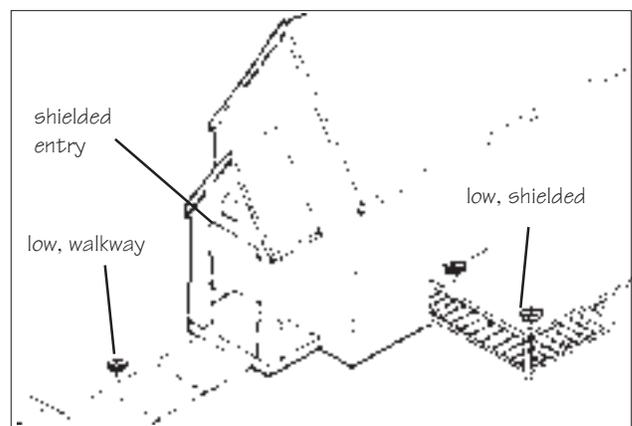
Site Lighting

1.10 Minimize the visual impacts of site lighting.

- Site lighting should be shielded to avoid glare onto adjacent properties. Focus lighting on walks and entries, rather than up into trees and onto facade planes.
- See also Supplemental Guidelines Chapter 11.



Preserve historic elements of a yard to provide an appropriate context for historic structures.



Site lighting should be shielded to avoid glare onto adjacent properties.



Preserve historically significant landscape designs and features in the public right-of-way.

Streetscape

1.11 Preserve historically significant landscape designs and features in the public right-of-way.

- This includes the arrangement of trees and sidewalks in the public right-of-way.
- Placing paving materials in the planting strip should be avoided.

Chapter 2: Historic Building Materials

Policy:

Historic building materials should be preserved in place whenever feasible. When the material is damaged, then limited replacement that matches the original in appearance should be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

Background

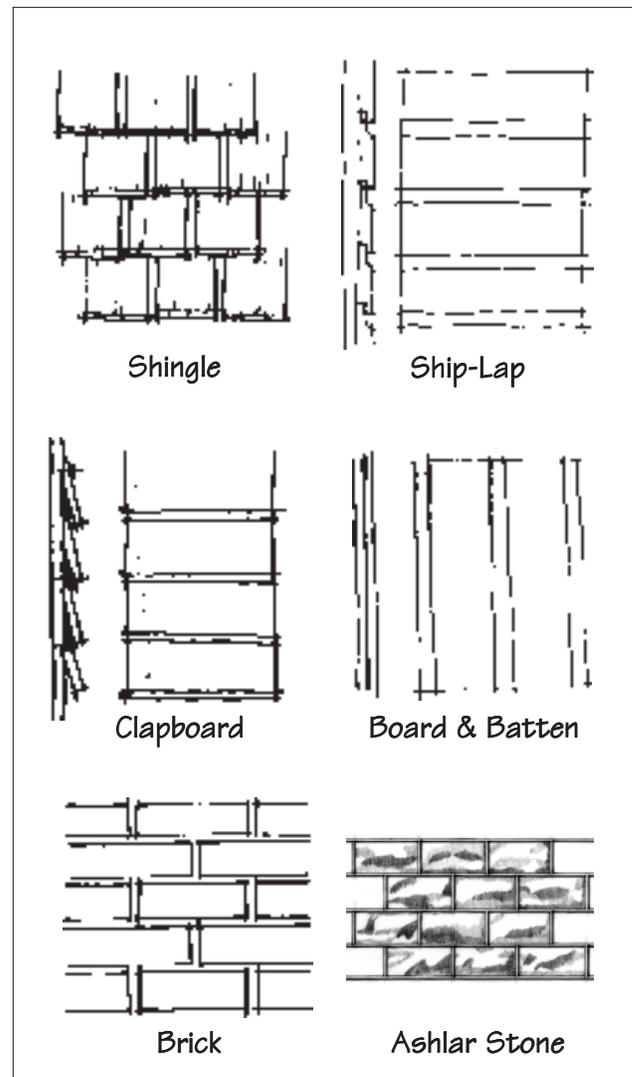
This chapter addresses the treatment of primary historic building materials—those that compose the dominant exterior surfaces of historic buildings. The treatment of materials used for architectural trim is addressed in a separate chapter.

In Steamboat Springs, wood siding and masonry were the typical primary building materials. Wood siding occurred in a variety of forms but painted, horizontal clapboard was the most popular. A variety of lap profiles, including clapboard and ship-lap were used. In each case, the distinct characteristics of the primary building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces are best protected with a good application of paint.

In masonry, horizontal surfaces such as chimneys, sills and parapet copings are likely to show the most wear because they are more exposed and may hold water for longer periods of time.

When deterioration occurs, repairing the material rather than replacing it is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents. In other situations, however, some portion of the material may be beyond repair. The new material should match the original in appearance. If wood siding had been used historically, for example, the replacement also should be wood.



Examples of the variety of materials found in Steamboat Springs.

It is important that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches that of the original, the integrity of a historic building is to some degree compromised when extensive amounts of the original are removed. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to replacement.

Rather than replace siding, some property owners consider covering the original building material. Aluminum and vinyl are examples of materials that are often discussed. Some people may argue the maintenance savings merit using these materials to cover original wood. However, using any material, either synthetic or conventional, to cover historic materials, is inappropriate. Doing so obscures the original character and changes the dimensions of walls, which is particularly noticeable around door and window openings. Therefore, if original wall materials are presently covered with a more recent siding, remove the outer layer and restore the original.



It is important that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource.



River rock is a significant feature in Steamboat Springs that should be preserved. It is often used in foundations and chimneys, as well as for retaining walls.

Treatment of Building Materials

2.1 Preserve original building materials.

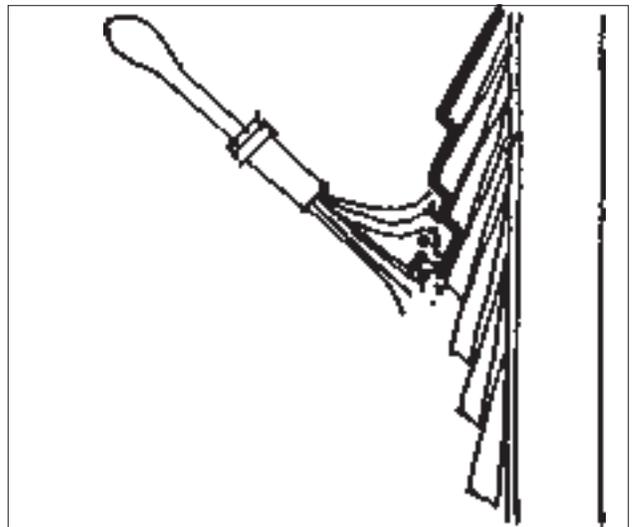
- Avoid removing siding that is in good condition or that can be repaired in place.
- Only remove siding which is deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.

2.2 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage.

2.3 Plan repainting carefully.

- Always prepare a good substrate. Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.
- Brick or stone that was not painted historically should not be painted.



Protect wood features from deterioration. Maintain protective coatings to retard drying and ultraviolet damage.



Stone that was not painted historically should not be painted.



Avoid using mortar with a high portland cement content, which will be substantially harder than the brick and does not allow for expansion and contraction. The result is deterioration of the brick itself.

Repair of Materials

2.4 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

2.5 Maintain masonry walls in good condition.

- Original mortar that is in good condition should be preserved in place.
- Repoint only those mortar joints where there is evidence of a moisture problem or when mortar is missing.
- Duplicate the original mortar in strength, composition, color, texture, joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the brick and does not allow for expansion and contraction. The result is deterioration of the brick itself.

Replacement Materials

2.7 Match the original material in composition, scale and finish when replacing materials on primary surfaces.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only those should be replaced, not the entire wall.



Match the original material in composition, scale and finish when replacing materials on primary surfaces.

2.8 Do not use synthetic materials, such as aluminum, vinyl siding or panelized brick, as replacements for primary building materials.

- In some instances, substitute materials may be used for replacing architectural details, but doing so is not encouraged. If it is necessary to use a new material, such as a fiberglass column, the style and detail should match that of the historic model.
- Primary building materials such as wood siding and brick should not be replaced with synthetic materials.



Prior to replacement of original details.



After the replacement of original details.

Covering Materials

2.9 Covering original building material with a new material is inappropriate.

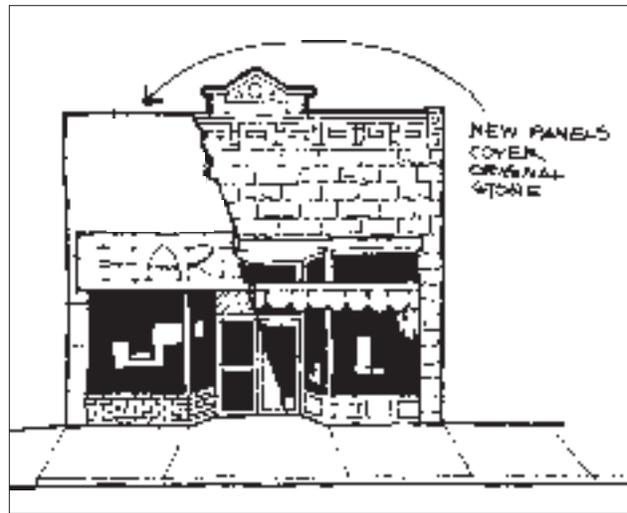
- Regardless of their character, new materials obscure the original, historically significant material. For example, vinyl siding, aluminum siding and new stucco are inappropriate as coverings on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, but that are fabricated from other materials, are also inappropriate.
- If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

2.10 Consider removing later covering materials that have not achieved historic significance.

- Once the non-historic siding is removed, repair the original, underlying material.



Consider removing later covering materials that have not achieved historic significance. This metal siding, for example, hides the original wood.



Covering original building materials with new materials is inappropriate.



An example showing the inappropriate covering of original building material.



The same site as above once the non-historic siding has been removed. The original, underlying material has been repaired.

Chapter 3: Windows

Policy:

The character-defining features of historic windows and their distinctive arrangement on a wall should be preserved. This is especially important on primary facades. In addition, new windows should be in character with the historic building.

Background

Windows are some of the most important character-defining features of historic structures. They give scale and provide visual interest to the composition of individual facades. Distinct window designs in fact help define many historic building styles. Windows often are inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that casts shadows and contributes to the character of the historic style. Because windows so significantly affect the character of an historic structure, the treatment of old windows and the design of new ones are very important considerations.

Key Features of Windows

Window Construction

The size, shape and proportions of an historic window are among its essential features. Many early residential windows in Steamboat Springs were vertically-proportioned, for example. Another important feature is the number of "lights," or panes, into which a window is divided. Typical windows for many late nineteenth century houses were of a "one-over-one" type, in which one large pane of glass was hung above another single pane. The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features. Most historic windows were made of wood. In either case, the elements themselves had distinct dimensions, profiles and finishes that should be respected.



Distinct window designs in fact help define many historic building styles.

Window Types

Windows types typically found in historic structures of Steamboat Springs include:

- **Casement** - Hinged windows that swing open, typically to the outside
- **Double hung** - Two sash elements, one above the other. Both upper and lower sashes slide within tracks on the window jambs.
- **Fixed** - The sash does not move.
- **Singlehung** - Two sash elements, one above the other. Only the lower sash moves.

Deterioration of Historic Windows

Properly maintained, original windows will provide excellent service for decades. Most

problems that occur result from a lack of proper maintenance. For example, the accumulation of layers of paint on a wood sash may make operation difficult. Using proper painting techniques, such as removing the upper paint layers and preparing a proper substrate, can solve this problem.

Water damage and the ultra violet degradation caused by sunlight also are major concerns. If surfaces fail to drain properly, water may be introduced. Condensation during winter months also can cause problems. Damage occurs when the painted layer is cracked or peeling. Decay can result that may make operation of the window difficult, and if left untreated can lead to significant deterioration of window components. In most cases, windows are protected if a good coat of paint is maintained.

Repair of Historic Windows

Whenever possible, repair an historic window, rather than replace it. In most cases it is in fact more economical to repair the existing frame and glass rather than to replace them. Another benefit to repair is that the original materials contribute to the historic character of the building. Even when replaced with an exact duplicate window, a portion of the historic building fabric is lost and therefore such treatment should be avoided. When deciding whether to repair or replace an historic window, consider the following:

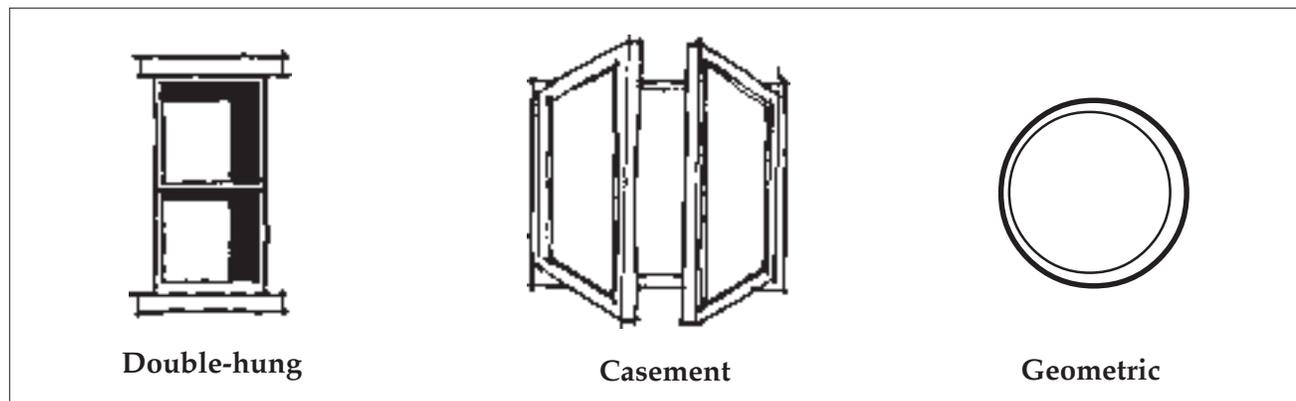
First, determine the window’s architectural significance. Is it a key character-defining element of the building? Typically, windows on the front

of the building and on sides that are visible from the street are key character-defining elements. Windows which are located on other facades which are not character-defining—such as at the rear of the building or in an obscure location—and are less visible from public right-of-way, are typically less significant. Greater flexibility in the treatment or replacement of such secondary windows may be considered.



Typically, windows on the front of the building and on sides that are visible from the street are key character-defining elements.

A second step is to inspect the window to determine its condition. Distinguish superficial signs of deterioration from actual failure of window components. Peeling paint and dried wood, for example, are serious problems, but often do not indicate that a window is beyond repair. What constitutes a deteriorated window? A rotted sill may dictate its replacement, but it does not indicate the need for an entirely new

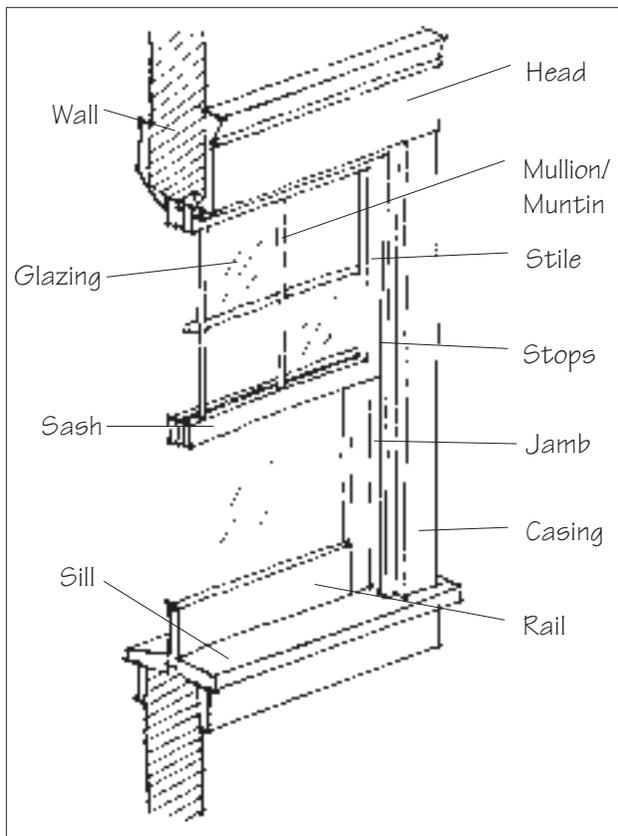


Double-hung

Casement

Geometric

Typical window types on historic buildings in Steamboat Springs.



Typical double-hung window components.

window. Determining window condition must occur on a case-by-case basis; however as a general rule, a window merits preservation, with perhaps selective replacement of components, when more than fifty percent of the window components can be repaired.

Third, determine the appropriate treatment for the window. Surfaces may require cleaning and patching. Some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case, rather than replacing the entire window. If, however, the entire window must be replaced, the new one should match the original in appearance.

Energy Conservation

In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older window may make a room uncomfortable and increase heating costs. In fact, most heat loss is associated with air *leakage*

though gaps in an older window that are the result of a lack of maintenance, rather than loss of energy through the single pane of glass found in historic windows. Glazing compound may be cracked or missing, allowing air to move around the glass. Sash members also may have shifted, leaving a gap for heat loss.

The most cost-effective energy conservation measures for most historic windows include the replacement of the glazing compound, the repair of wood members and the installation weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm window. This may be applied to the interior or the exterior of the window. It should be designed to match the historic window divisions such that the exterior appearance of the original window is not obscured.



If additional energy savings are a concern, consider installing a storm window.



Casement window in a hipped dormer.

Replacement Windows

While replacing an entire window assembly is discouraged, it may be necessary in some cases. When a window is to be replaced, the new one should match the appearance of the original to the greatest extent possible. To do so, the size and proportion of window elements, including glass and sash components, should match the original. In most cases, the original profile, or outline of the sash components, should be the same as the original. At a minimum, the replacement components should match the original in dimension and profile and the original depth of the window opening should be maintained.

A frequent concern is what the material of the replacement window should be. While wood was most often used historically, metal and vinyl clad windows are common on the market today and sometimes are suggested as replacement options by window suppliers. In general, using the same material as the original is preferred. If the historic window was wood, for example, then using a wood replacement is the best approach.

However, it is possible to consider alternative materials in some special cases, if the resulting appearance will match that of the original, in terms of the finish of the material, its proportions and profile of sash members. For example, if a metal window is to be used as a substitute for a wood one, the sash components should be similar in size and design to those of the original. The substitute material also should have a demonstrated durability in similar applications in this climate.

Finally, when replacing an historic window, it is important to preserve the original casing when feasible. This trim element often conveys distinctive stylistic features associated with the historic building style and may be costly to reproduce. Many good window manufacturers today provide replacement windows that will fit exactly within historic window casings.

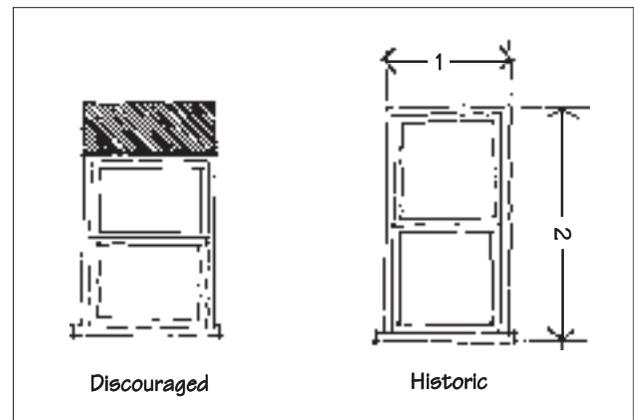
Treatment of Windows

3.1 Preserve the functional and decorative features of an historic window.

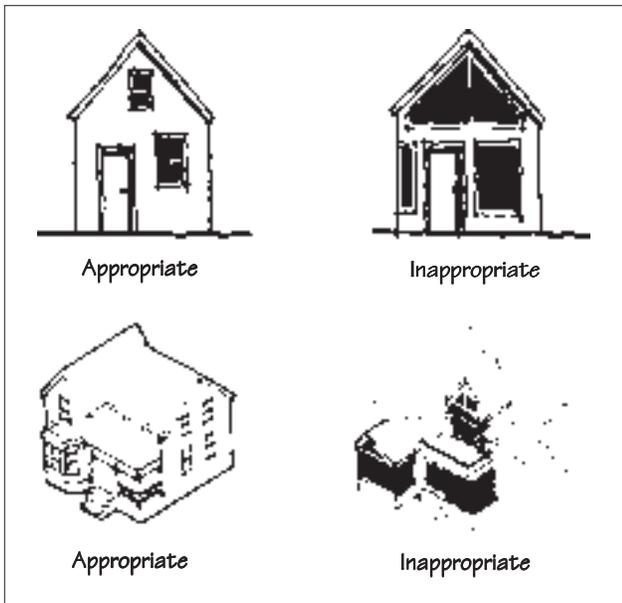
- Features important to the character of a window include its frame, sash, muntins/mullions, sills, heads, jambs, moldings, operation and groupings of windows.
- Repair frames and sashes rather than replacing them, whenever conditions permit.
- Preserve the original glass when feasible.

3.2 Preserve the position, number and arrangement of historic windows in a building wall.

- Enclosing an historic window opening in a key character-defining facade is inappropriate, as is adding a new window opening. This is especially important on primary facades where the historic ratio of solid-to-void is a character-defining feature.
- Greater flexibility in installing new windows may be considered on side and rear walls.
- Do not reduce an original opening to accommodate a smaller window or door or increase it to receive a larger window on primary facades.



Preserve the size and proportions of an historic window opening. The new window (on the left) is shorter than the historic window and is inappropriate.



Preserve the historic ratio of window openings to solid wall on a primary facade.

Replacement Windows

3.3 Preserve the historic ratio of window openings to solid wall on a primary facade.

- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

3.4 Match a replacement window to the original in its design.

- If the original is double-hung, then the replacement window should also be double-hung, or at a minimum appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on key character-defining facades.

3.5 In a replacement window, use materials that appear similar to the original.

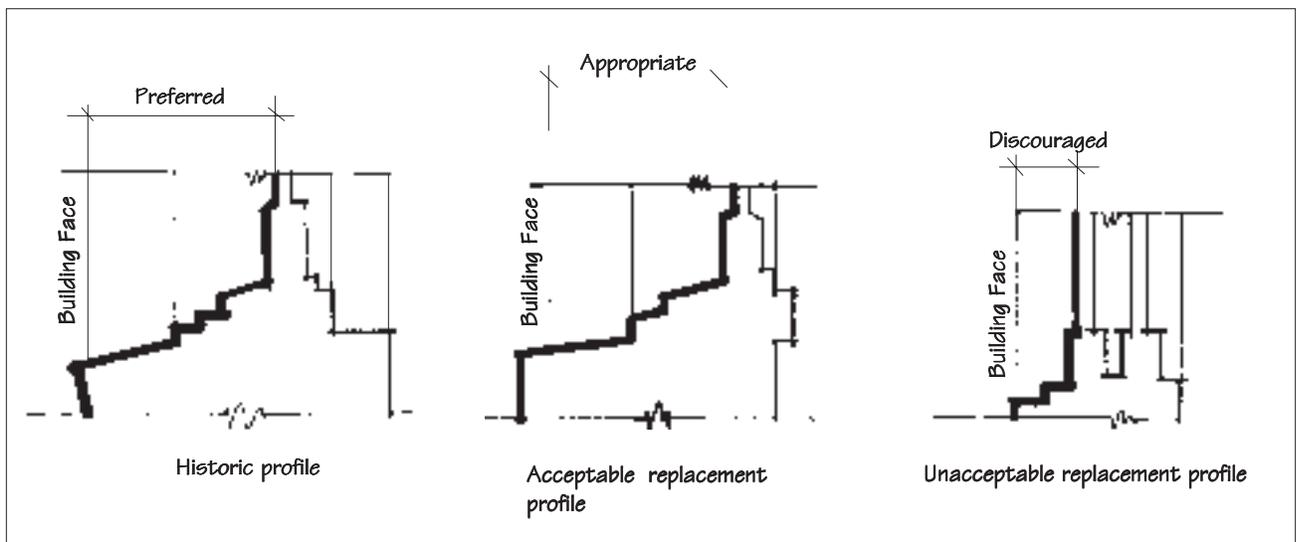
- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.

3.6 Preserve the size and proportion of an historic window opening.

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.
- Consider reopening and restoring original window opening where altered.

3.7 Match as closely as possible the profile of the sash and its components to that of the original window.

- An historic window often has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These increments, which individually only measure in eighths or quarters of inches, are important details. They distinguish the actual window from the surrounding plane of the wall.



When replacing an historic window, match, as clearly as possible, the profile of the sash and its components to that of the original window. This example is primarily for historic wood frame buildings.

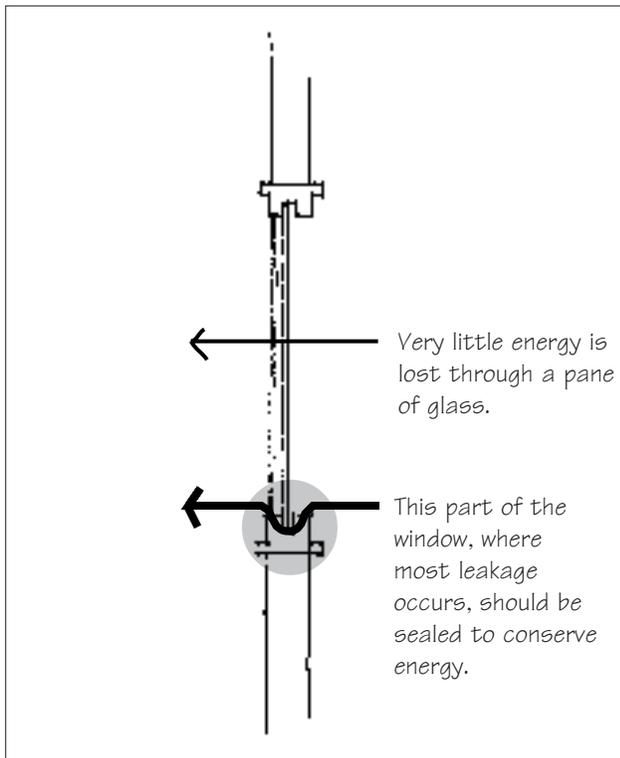


If a storm window is to be installed on the exterior, match the sash design and material of the original windows.

Energy Conservation

3.8 Use a storm window to enhance energy conservation rather than to replace an historic window.

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way.
- If a storm window is to be installed on the exterior, match the sash design and material of the original window. It should fit tightly within the window opening without the need for sub-frames or panning around the perimeter. Match the color of the storm window sash with the color of the window frame; do not use an anodized or a milled (a silvery metallic) finish. Finally, set the sash of the storm window back from the plane of the wall surface as far as possible.



Most heat loss is associated with air leakage through gaps in an older window that are the result of a lack of maintenance, rather than loss of energy through the single pane of glass found in historic windows.

Chapter 4: Doors

Policy:

The character-defining features of an historic door and its distinct materials and placement should be preserved. In addition, a new door should be in character with the historic building.

Background

Doors are important character-defining features of historic structures, which give scale to buildings and provide visual interest to the composition of individual facades. Many historic doors are noted for their materials, placement and finishes. Because an inappropriate door can affect the character of an historic building, one should be careful to avoid radical alteration of an old door and, if needed, choose a new one that is appropriate to the period.

Key Features of Doors

Door Features

Important features include the materials and details of the door itself, its frame, sill, head, jamb and any flanking windows or transoms.

Door Types

Door types found on historic structures in Steamboat Springs include:

- **Doorway with transom** - Typically a wooden door topped with a rectangular transom with glass.
- **Glass paneled door** - This type of door has a wide sash of glass in the upper portion of the door. Many early Steamboat Springs houses have glass paneled doors.
- **Paneled door** - Wooden door with raised panels

Maintenance Issues of Historic Doors

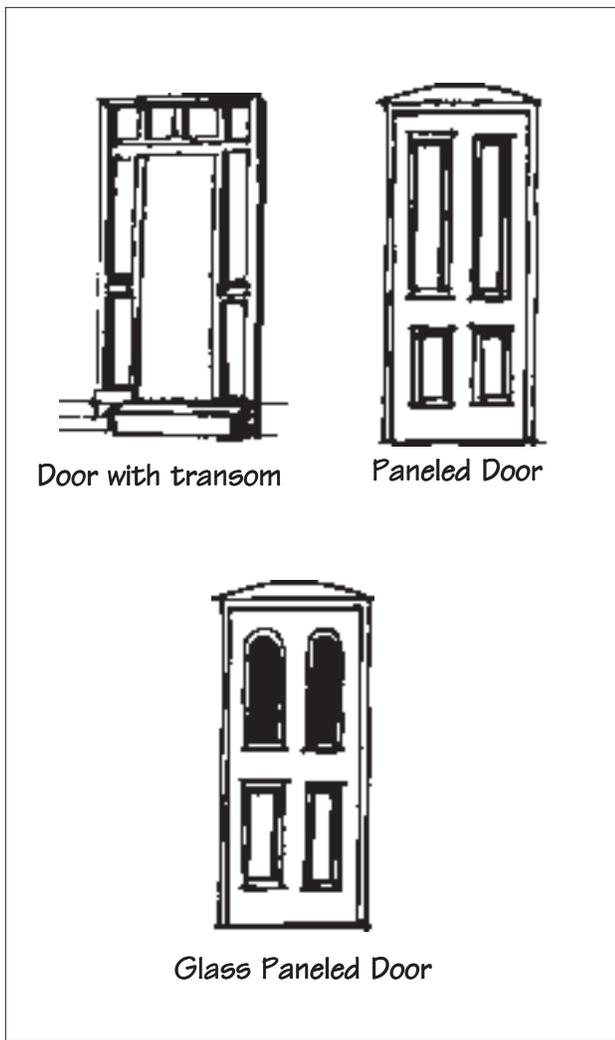
Because an historic door is typically constructed of thick planks of wood and is often sheltered by a porch, it tends to be long-lasting. However, deterioration does occur; most problems result from a lack of maintenance and from swelling and warping due to climatic changes. A door also may be worn and sagging from constant use. As



Doors are important character-defining features of historic structures, which give scale to buildings and provide visual interest to the composition of individual facades.

a result, some historic doors do not properly fit their openings and therefore they allow moisture and air into the house.

Water damage and the assault of sunlight are major concerns. Condensation during winter months also can cause problems with glass panels and sashes on doors. Damage occurs when the



Typical primary door types seen in Steamboat Springs historically during the mining era.

painted or finished layer is cracked or peeling. Decay may make operation of the door difficult and, if left untreated, can result in significant deterioration of door components. In most cases, doors are not susceptible to damage if a good coat of paint or varnish is maintained.

Repair of Historic Doors

Typically, a problem door merely needs to be rehung. This treatment is preferred rather than replacing it altogether. It is often easier, and more economical, to repair an existing door rather than to replace it. This is preferred because the original materials contribute to the historic character of the building. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost and such treatment should be avoided. When deciding whether to repair or replace an historic door, consider the following:

First, determine the door's architectural significance. Is it a key character-defining element of the building? Is the front door in a prominent position on a primary facade such that it is highly visible? Is the design of the historic door indicative of the architectural style or building type? If the answer to one or more of these questions is "yes," then preservation is the best approach. A door in an obscure location, or on the rear of a structure may not be considered a prominent feature of the house. Thus, greater flexibility in the treatment or replacement of such doors may be considered.

Second, inspect the door to determine its condition. Is the door hanging out of alignment or does it lack proper hardware and framing components that make it functional? If so, replacing these elements is appropriate. Check the door to see that it opens and closes smoothly and that it fits in its jamb. Some problems may be superficial ones, such as peeling paint or deteriorated detailing. These are issues that can be remedied without altering the historic character.

Third, determine the appropriate treatment for the door. In many cases the door may not fit the door jamb or threshold as it should. In this case the hinges and the threshold of the door should be tightened or refit to allow smooth opening and

closing. Shaving or undercutting the door to fit the door frame is not recommended as a solution.

When rehabilitating an historic door it is important to maintain original doors, jambs, transoms, window panes and hardware. Surfaces may require cleaning and patching and some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case, rather than replacing the entire door. However, if the entire door must be replaced, the new one should match the original in its general appearance and should be in character with the building style.

Replacement Doors

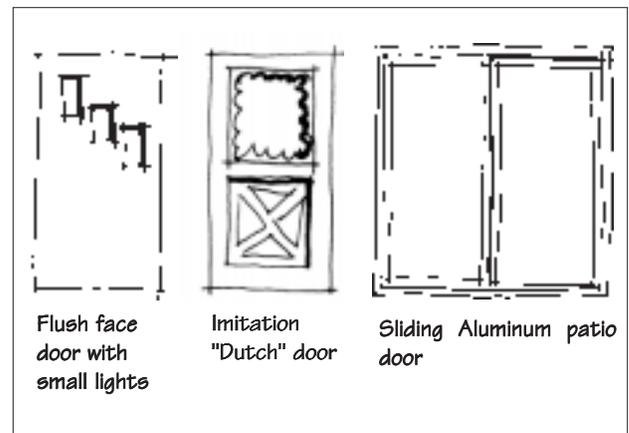
While replacing an entire door assembly is discouraged, it may be necessary in some cases. When a door is to be replaced, the new one should match the appearance of the original. In replacing a door, one should be careful to retain the original door location, size and shape. In addition, one should consider the design of the door, choosing a replacement that is compatible with the style and type of the building.

A frequent concern is the material of the replacement door. In general, using the same material as the original is preferred. If the historic door was wood, then using a wood replacement is the best approach.

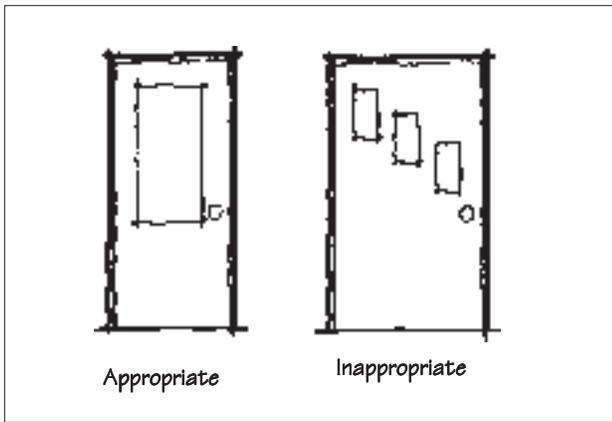
Finally, when replacing an historic door, it is important to preserve the original frame when feasible. This is important in keeping the size and configuration of the original door in scale.

Energy Conservation

In some cases, owners may be concerned that an older door is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older door may make a room uncomfortable and increase heating costs. In fact, most heat loss is associated with air leakage through the space below the door and around glass panes in the door, if it has them.



Inappropriate primary doors on historic buildings in Steamboat Springs.



Maintain the original proportions of a door and its opening.



Maintain features important to the character of an historic doorway.

The most cost-effective energy conservation measures for a typical historic doors are to install weather stripping along the door frame, to fit the door to the jamb and threshold and to caulk any window panes. These measures will dramatically reduce heat loss while preserving historic features.

Also, consider installing a storm door. This may be applied to the exterior of the door. If a storm door is to be installed, it should match the design and materials of the original door.

Treatment of Existing Doors

These guidelines for the treatment of doors apply primarily to front doors, although they do include secondary entrance doors, where applicable, and screen doors. Greater flexibility can be applied when replacing side and rear doors when they are not visible from the public right-of-way.

4.1 Preserve historically significant doors.

- Maintain features important to the character of an historic doorway. These may include the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- When a historic door is damaged, repair it and maintain its general historic appearance.
- Avoid changing the position and function of original front doors and primary entrances.

4.2 Maintain the original proportions of a door and its opening.

- Altering its size and shape is inappropriate. It should not be widened.

4.4 If a new screen door is used, it should be in character with the primary door.

- Match the frame design and color of the primary door. If the entrance door is constructed of wood, the frame of the screen door should also be wood. Match the color of the screen door frame with the color of the entrance door; do not use an anodized or a milled (a silvery metallic) finish.

Replacement Doors

4.5 When replacing a door, use a design that has an appearance similar to the original door or a door associated with the style.

- A replica of the original, if evidence exists, is the preferred replacement.
- An historic door from a similar building also may be considered.
- Simple paneled doors were typical.
- Very ornate doors are discouraged, unless photographic evidence can support their use.



When replacing a door, use a design that has an appearance similar to the original door or a door associated with the style.

Energy Conservation

4.6 If energy conservation and heat loss are concerns, consider using a storm door instead of replacing an historic entry door.

- Generally, wood storm doors are most appropriate when the original door is wood.
- If a storm door is to be installed, match the design of the original door.

Chapter 5: Porches

Policy:

Where a porch has been a primary character-defining feature of a front facade, it should be maintained. If the original porch is missing, a replacement should be constructed to be in character with the historic building, in terms of its scale, materials and detailing.

Background

Historically porches were popular features in residential design. A porch protects an entrance from snow and provides shade in the summer. It also provides a sense of scale and aesthetic quality to the facade of a building. A porch catches breezes in the warmer months, while providing a space for residents to sit and congregate. Finally, a porch often connects a house to its context by orienting the entrance to the street. Because of their historical importance and prominence as character-defining features, porches should receive sensitive treatment during exterior rehabilitation and restoration work.

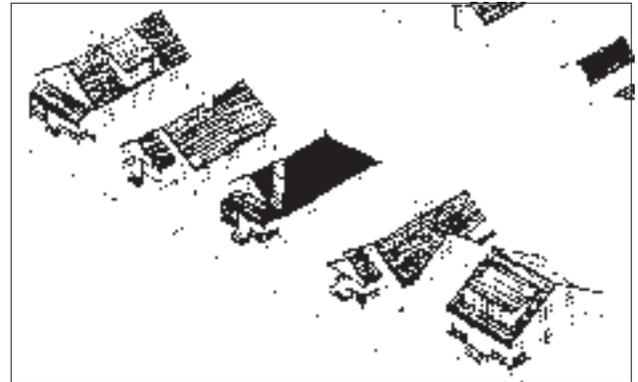
Key Features of Porches

Porch Structure

Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. A porch may be cut in, project or wrap around a corner and it may have elaborate details and finishes. Although they vary in



Because of their historical importance and prominence as character-defining features, porches should receive sensitive treatment during exterior rehabilitation and restoration work.



Porches have various functions: they orient buildings to the street, tie houses to their larger contexts and are often catalysts for personal interaction in the neighborhood.

character, most porches have these elements in common:

- Balustrades
- Posts/columns
- Architectural details
- Hipped/shed roofs

These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation or restoration work is done.

Porch Deterioration

Because of constant exposure to sun and rain, a porch decays faster than other portions of a house. Furthermore, if water is not channeled away from the foundation of the porch its footings may be damaged. Peeling paint is a common symptom. In some cases the porch itself may experience sagging or detachment from the house due to settling.

Porch Alterations

In some cases, original porches have been altered or removed. Some have had minor changes, such as roof repairs or repainting, while others have been altered to the degree that they have lost much of their character. For instance, wood columns and balustrades sometimes have been replaced with thin "wrought iron" railings and posts. This compromises the proportions and integrity of the house.

Repair of Porches

After discovering structural or cosmetic problems with a porch, one should formulate a strategy for its treatment. The most preferred strategy is to repair the porch, rather than replace it altogether. This approach is preferred because the original materials contribute to the historic character of the porch. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost; therefore, such treatment should be avoided when feasible.

Replacing a Porch

While replacing an entire porch is discouraged, it may be necessary in some cases. When a porch is to be replaced, the first step is to research the history of the house to determine the appearance and materials of the original porch. In doing so, one should search for: 1) documentation of the original porch in the form of historic photographs, sketches and /or house plans; 2) physical evidence of the original porch, including "ghost lines" on walls that indicate the outline of the porch and /or holes on the exterior wall that indicate where the porch may have been attached to the front facade; 3) examples of other houses of the same period and style that may provide clues about the design and location of the original porch.

The most important aspects of the project involve the location, scale, and materials of the replacement porch. It is not necessary to replicate the details of the porch on most buildings; however, it is important that new details be compatible with the design of the porch and the style of the house.



Repairing rather than replacing porch elements always is the preferred approach.

Treatment of Porches

5.1 Preserve an original porch.

- Replace missing posts and railings when necessary. Match the original proportions and spacing of balusters when replacing missing ones.
- Expanding the size of an historic porch is inappropriate.



Replace missing posts and railings when necessary. Match the original proportions and spacing of balusters when replacing missing ones.

5.2 Avoid removing or covering historic materials and details on a porch.

- Removing an original balustrade, for example, is inappropriate.

5.3 Avoid enclosing an historic front porch.

- Keeping an open porch is preferred.
- Also consider reopening an enclosed porch.
- Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is inappropriate.
- Enclosing a porch with large areas of glass, thereby preserving the openness of the porch, may be considered in special circumstances.



Enclosing a porch with large areas of glass, thereby preserving the openness of the porch, may be considered in special circumstances.



It is not necessary to strictly replicate the details of the porch on most historic buildings; however, it is important that new details be compatible with the design of the porch and the style of the house. The replacement railing on the top photograph is in scale with that seen historically, whereas the balusters are spaced too widely in the bottom photo.

Porch Replacement

5.4 If porch replacement is necessary, reconstruct it to match the original in form and detail.

- Use materials that appear similar to the original.
- While matching original materials is preferred, when detailed correctly and painted appropriately alternative materials may be considered.
- Where no evidence of the appearance of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings. Keep the style and form simple. Also, avoid applying decorative elements that are not known to have been used on the house or others like it.
- When constructing a new porch, its depth should be in scale with the building.
- The scale of porch columns also should be similar to that of the trimwork.
- The height of the railing and the spacing of balusters should appear similar to those used historically as well.

Chapter 6: Architectural Details

Policy:

Architectural details help establish an historic building's distinct visual character; thus, they should be preserved whenever feasible. If architectural details are damaged beyond repair, replacements that match the original detailing are recommended.

Background

Architectural details play several roles in defining the character of an historic structure. They add visual interest, distinguish certain building styles and types, and often showcase superior craftsmanship. Features such as window hoods, brackets and posts exhibit materials and finishes often associated with particular styles, and therefore their preservation is important.

Key Features of Architectural Details

Treatment of Architectural Features

Preserving original architectural details is critical to the integrity of an historic building. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original, the integrity of the building as an historic resource is diminished and therefore preservation of the original material is preferred.



Preserving original architectural materials is critical to the integrity of an historic building.

Materials for Replacement Details

Using a material to match that employed historically is always the best approach. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original.

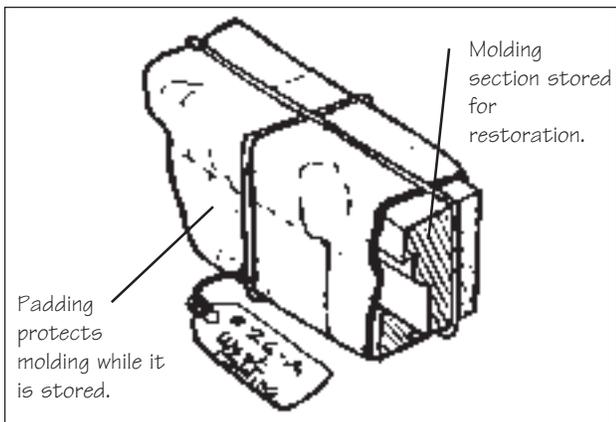
In the past, substitute materials were employed as methods of producing architectural features. Many of these historic "substitutes" are now referred to as traditional materials. For example, a stamped metal cornice on a commercial building was a substitute for stone. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable ones.

Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult.

Another factor which may determine the appropriateness of using substitute materials for architectural details depends on their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. For example, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged. Conversely, the use of fiberglass to reproduce a cornice on a second story may be successful.



Repair only those features that are deteriorated.



When disassembly of an historic feature is required in a restoration procedure, document its location so that it may be repositioned accurately.

Treatment of Architectural Features

6.1 Preserve significant architectural features.

- Repair only those features that are deteriorated.
- Patch, piece-in, splice, consolidate or otherwise upgrade the existing material, using recognized preservation methods whenever possible.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.
- Removing a damaged feature when it can be repaired is inappropriate.

6.2 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original.

- Document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled material in its original configuration.

6.3 Remove only the portion of the detail that is deteriorated and must be replaced.

- Match the original in composition, scale and finish when replacing materials or features.
- If the original detail was made of wood, for example, then the replacement material should be wood when feasible. It should match the original in size, and in finish, which traditionally was a smooth finish, and then painted.

6.4 Repair or replacement of missing or deteriorated features should be based on original designs.

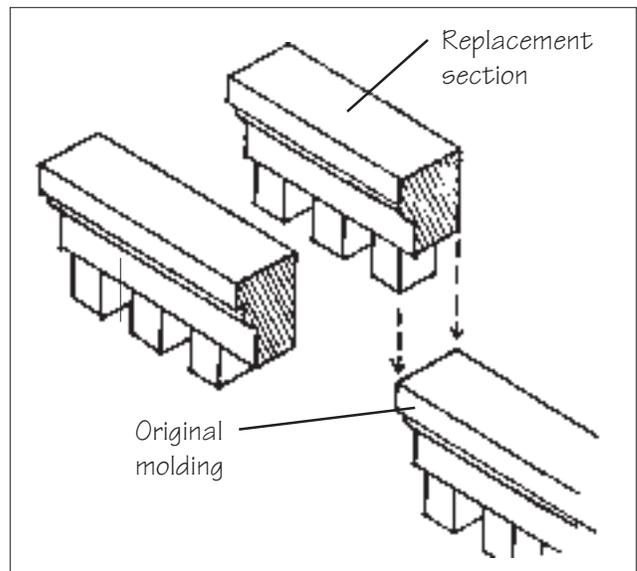
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.
- When reconstruction of an element is impossible, develop a compatible new design that is a simplified interpretation of the original, and maintains similar scale, proportion and material.

6.5 Avoid guessing historic designs for replacement parts.

- Where "scars" on the exterior architectural features existed but there is no other physical or photographic evidence, then new features may be designed that are similar in character to related buildings.
- Using overly ornate materials on a building for which there is no documentation is inappropriate.

6.6 Replacement of missing elements may be included in repair activities.

- Replace only those portions that are beyond repair.
- Replacement elements should be based on documented evidence.
- Use the same kind of material as the original when feasible.
- A substitute material may be acceptable if the form and design of the substitute itself conveys the visual appearance of the original material. For example, a fiberglass cornice may be considered at the top of a building.



Appropriate: Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.



Replace features that are missing or beyond repair. Reconstruct only those portions that are damaged beyond repair.

Chapter 7: Roofs

Policy:

The character of a historic roof should be preserved, including its form and materials, whenever feasible.

Background

The character of the roof is a major feature of an historic structure. In each case, the roof pitch, materials, size and orientation are all distinct elements that contribute to its character. Gabled and hip forms occur most frequently, although shed, gambrel and flat roofs appear on some building types.

Although the function of a roof is to protect a structure from the elements, it also contributes to the overall character of the building. Historically the roof shape was dictated by climatic considerations, which determined roof form and pitch.

Key Features of Roofs

Roof Deterioration

The roof is the structure's main defense against the elements. However, all components of the roofing system are vulnerable to leaking and damage. When the roof begins to experience failure, many other parts of the structure may also be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry
- Loose flashing around chimneys and ridges
- Loose or missing roof shingles
- Cracks in roof membranes caused by settling rafters
- Water backup from plugged gutters

Repairing an Historic Roof

When repairing or altering an historic roof it is important to preserve its historic character. For instance, one should not alter the pitch of the historic roof, the perceived line of the roof from the street, or the orientation of the roof to the

street. The historic depth of overhang of the eaves, which is often based on the style of the house, should also be preserved.

Roofs on Additions

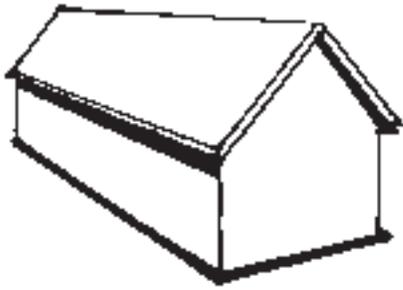
The roof form of an addition should be compatible with the roof form of the primary structure, in terms of its pitch and orientation. In planning a roof top addition, one should avoid altering the angle of the roof and instead should maintain the perceived historic roof line, as seen from the street. See also the Guidelines for Additions in Chapter 9.



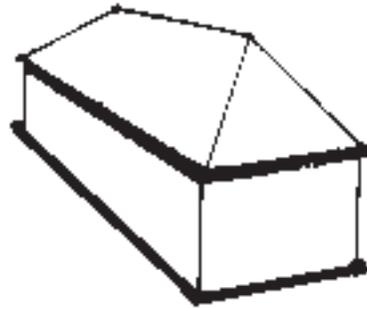
A variety of roof forms can be seen throughout Old Town.

Dormers

Historically a dormer was sometimes added to create more head room in an upper level. It did not dominate a roof form, as it was subordinate in scale to the primary roof. Thus, a new dormer should always read as a subordinate element to the primary roof plane. It should never be so large that the original roof line is obscured. It should also be set back from the roof edge and located below the roof ridge. In addition, the style of the new dormer should be in keeping with that of the building.



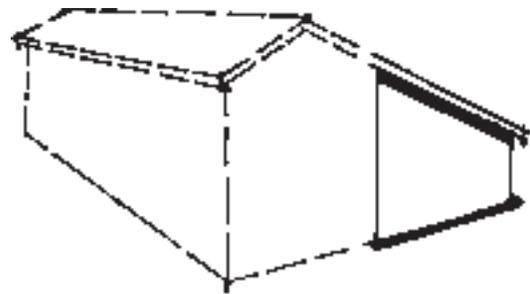
Gabled Roof



Hipped Roof



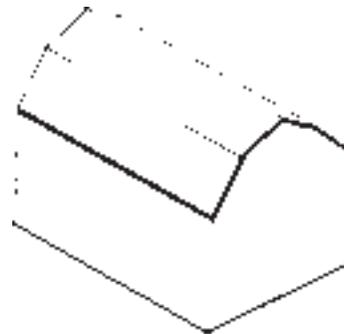
Cross-Gabled Roof



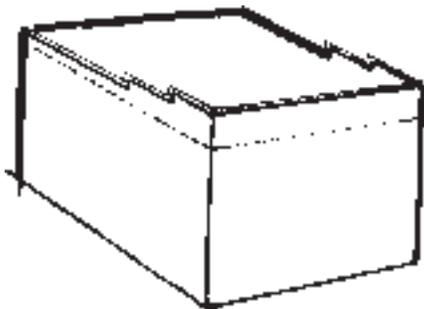
Shed Roof



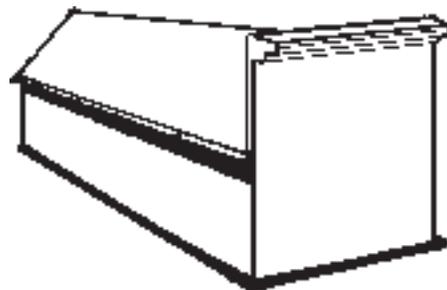
Clipped Gable



Gambrel Roof



Flat Roof



False Front Roof

Typical roof shapes seen throughout Old Town Steamboat Springs.

Roof Materials

When repairing or altering an historic roof, one should avoid removing significant materials that are in good condition. Where replacement is necessary, such as when the historic roofing material fails to properly drain, one should use a material that is similar in appearance to the original in style and texture. The overall pattern of the roofing material also determines whether or not certain materials are appropriate. For instance, cedar and composition shingles have a uniform texture, while standing seam metal roofs cause a vertical pattern.

The color of the repaired roof section should also be similar to the historic roof material. Wood and asphalt shingles are appropriate replacement materials for most roofs. A specialty roofing material, such as tile or slate, should be replaced with a matching material whenever feasible.



When repairing or altering an historic roof, one should avoid removing significant materials that are in good condition.



Preserve the original form of a roof.



Preserve original chimneys, even if they are made non-functional.

Treatment of Roofs

7.1 Preserve the original form of a roof.

- Avoid altering the angle of an historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.

7.2 Preserve the original eave depth.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore these overhangs should be preserved.

7.3 Minimize the visual impacts of skylights and other rooftop devices.

- Flat skylights that are flush with the roof plane may be considered only in an obscure location on a historic structure. Locating a skylight or an solar panel on a front roof plane should be avoided.
- A skylight or solar panel should not interrupt the plane of the historic roof. It should be positioned below the ridgeline.

7.4 Preserve original chimneys, even if they are made non-functional.

- A new chimney should be the same scale as those used historically.

7.5 When planning a rooftop addition, preserve the overall appearance of the original roof.

- An addition should not interrupt the original ridgeline.
- *See also the Guidelines for Additions.*

7.6 A new dormer should remain subordinate to the historic roof in scale and character.

- A new dormer should fit within the existing wall plane. It should be lower than the ridgeline and set in from the eave. It should also be in proportion with the building.
- The mass and scale of a dormer addition must be subordinate to the scale of the historic building.

Materials

7.7 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition. When replacement is necessary, use a material that is similar to the original in both style as well as physical qualities and use a color that is similar to that seen historically.
- Specialty materials such as tile, slate or concrete should be replaced with a matching material.

7.8 New or replacement roof materials should convey a scale, color and texture similar to those used traditionally.

- Replacement materials should be similar to those used historically on comparably styled buildings.
- Composition shingles and low profile metal roofs are appropriate.
- If a composition shingle is used, an earth tone with a matte, non-reflective finish is appropriate.
- Flashing should be in scale with the roof material.

7.9 If it is to be used, a metal roof should be detailed in a manner that is compatible with the historic appearance of the building.

- A metal roof is acceptable as it relates to the historic context.
- A metal roof material could have an earth tone and have a matte, non-reflective finish.
- A metal roof with a lead-like patina also is an acceptable alternative.
- Seams should be of a low profile.
- A roof assembly with a high profile seam or thick edge is inappropriate.

7.10 Avoid using conjectural features on a roof.

- Adding ornamental cresting, for example, where there is no evidence that it existed creates a false impression of the structure's original appearance, and is inappropriate.



Preserve original roof materials.



If it is to be used, a metal roof should be detailed in a manner that is compatible with the historic appearance of the building.

Chapter 8: Secondary Structures

Policy:

When a secondary structure is determined to be historically significant, it should be preserved. This may include keeping the structure in its present condition, rehabilitating it, or adapting it to a new use so that the building continues to serve a function.

This chapter addresses the treatment of secondary structures. These guidelines apply in addition to the guidelines for treatment of doors, windows, materials and other features presented in the preceding chapters.

Background

Accessory structures include garages, carriage houses and sheds. Traditionally these structures were important elements of residential sites. Because secondary structures help interpret how an entire site was used historically, their preservation is strongly encouraged.

Key Features of Secondary Structures

Most secondary structures were simple in character, reflecting their more utilitarian functions. Many were basic rectangular solids, with simple finishes and they typically had limited or no ornamentation.



Typical secondary structures along an alley in Steamboat Springs.

Adaptive Reuse of Secondary Structures

The reuse of any secondary structure should be planned realistically so that its character is not lost. Maintaining the overall mass and scale is particularly important and therefore, raising the roof-line of a structure to create a "pop-top" is discouraged since it will alter the height of the roofs' ridgeline, and the structure will appear much larger than it would have historically.

Primary Materials

Many of the materials used traditionally in secondary structures are those employed in the construction of primary buildings. Simple board and batten siding or clapboards were typical. Treatment of siding is addressed in the preceding chapter and applies to secondary structures as well. In preserving or rehabilitating secondary structures, it is important that the character-defining materials be preserved.



In preserving or rehabilitating secondary structures, it is important that the character-defining materials be preserved.



Traditionally most secondary structures had gabled or shed roofs.



If an existing secondary structure is historically significant, then its preservation is encouraged.

Roof Forms and Materials

Traditionally most secondary structures had gabled or shed roofs. Roofing materials included metal, wood, asphalt and composition shingles. Property owners are encouraged to use traditional roof forms and materials if undertaking more extensive projects, such as converting a secondary structure to a new use. However, because accessory structures are often subordinate to the main house, greater flexibility in the treatment of accessory structures may be considered.

Secondary Structures

8.1 If an existing secondary structure is historically significant, then its preservation is encouraged.

- When treating an historic secondary building, respect its character-defining features. These include its primary and roof materials, roof form, windows, doors and architectural details.
- If a secondary structure is not historically significant, then its preservation is optional.

8.2 If an existing secondary structure is beyond repair, then replacing it is encouraged.

- An exact reconstruction of the secondary structure is not necessary. The replacement should be compatible with the overall character of the historic primary structure, while accommodating new uses.

8.3 Avoid attaching a garage or carport to an historic primary structure.

- Traditionally, a garage was sited as a separate structure at the rear of the lot; this pattern should be maintained.

Chapter 9: Building Additions

Policy:

If a new addition to an historic building is to be constructed, it should be designed such that the early character of the original structure is maintained. It should also be subordinate in appearance to the main building. Older additions that have taken on significance also should be considered for preservation.

This chapter presents guidelines for the construction of additions to historic structures. They apply to primary and secondary structures.

Background

Many historic buildings in Steamboat Springs, including secondary structures, experienced additions over time as need for more space occurred, particularly with a change in use. In some cases, owners added a wing onto a primary structure for use as a new bedroom, or to expand the kitchen. Typically the addition was subordinate in scale and character to the main building. The height of the addition was usually lower than that of the main structure and was often located to the side or rear, such that the original facade remained primary.

The addition was often constructed of materials that were similar to those used on the original structure. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

This tradition of adding onto historic buildings should continue. It is important, however, that a new addition be designed in such a manner that it preserves the historic character of the original structure.

Existing Additions

An early addition may have taken on historic significance itself. It may have been constructed to be compatible with the original building and it may be associated with the period of historic significance, thereby meriting preservation in its own right.

In contrast, more recent additions usually have no historic significance. Some later additions in fact detract from the character of the building, and may obscure significant features. Removing such noncontributing additions should be considered.

Basic Principles for New Additions

When planning an addition to an historic building, one should minimize negative effects that may occur to the historic building fabric. While some destruction of historic materials is almost always a part of constructing an addition, such loss should be minimized.

An addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design character of the historic structure as well. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood. This may be accomplished in a subtle way, with a jog in the wall planes or by using a trimboard to define the connection.

Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts. If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic portion.

One also should consider the effect the addition may have on the character of the area, as seen from the public right-of-way. For example, a side

addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

Existing Additions

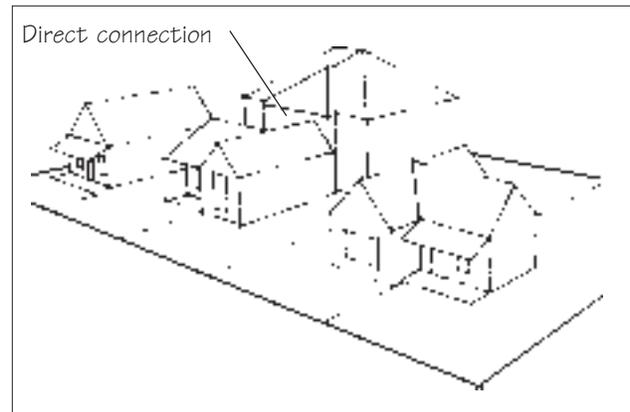
9.1 Preserve an older addition that has achieved historic significance in its own right.

- Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

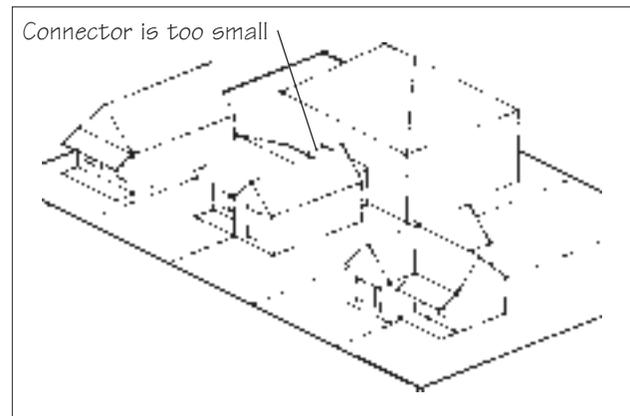
9.2 A more recent addition that is not historically significant may be removed.

- In this case, removal of this addition may be considered.

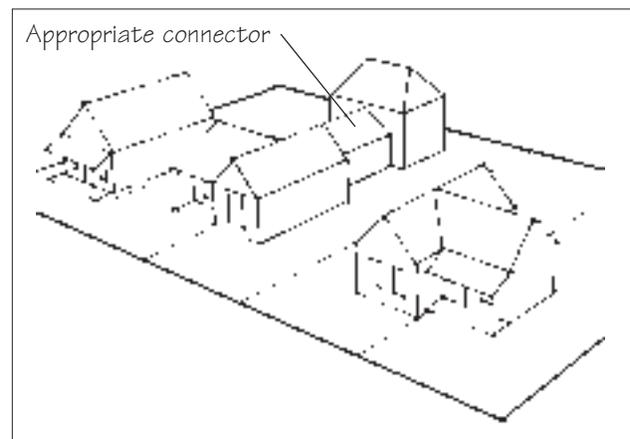
Case Studies for Larger Additions:



Scenario A—
This addition is too large and is directly attached to the historic structure.



Scenario B—
This addition remains too large. A small, connector is used, but is insufficient to adequately separate the two masses.



Scenario C—
This addition is reduced in scale and is more clearly separated from the historic building.

New Additions

9.3 Design a new addition such that one's ability to interpret the historic character of the building is maintained.

- A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate.
- An addition that seeks to imply an earlier period than that of the building also is inappropriate.
- An addition that seeks to imply an inaccurate variation on the historic style should be avoided.
- An addition that covers historically significant features is inappropriate as well.



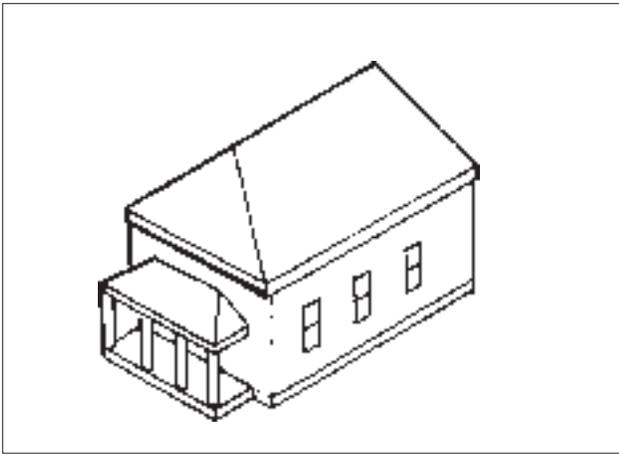
An addition should be made distinguishable from the historic building, while also remaining visually compatible with these earlier features.

9.4 Design a new addition to be recognized as a product of its own time.

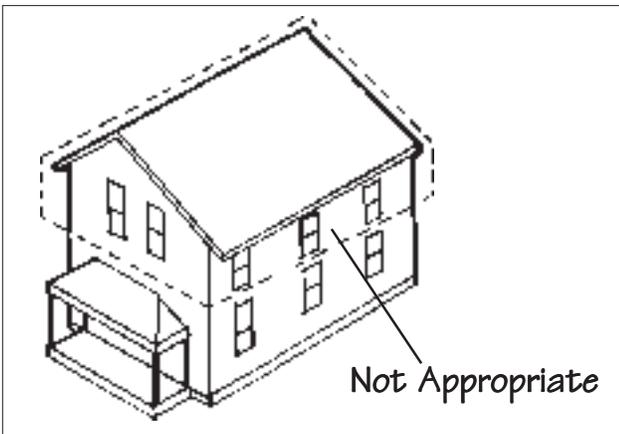
- An addition should be made distinguishable from the historic building, while also remaining visually compatible with these earlier features.
- A change in setbacks of the addition from the historic building, a subtle change in material or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction.

9.5 When planning an addition to a building maintain historic alignments that may exist on the street.

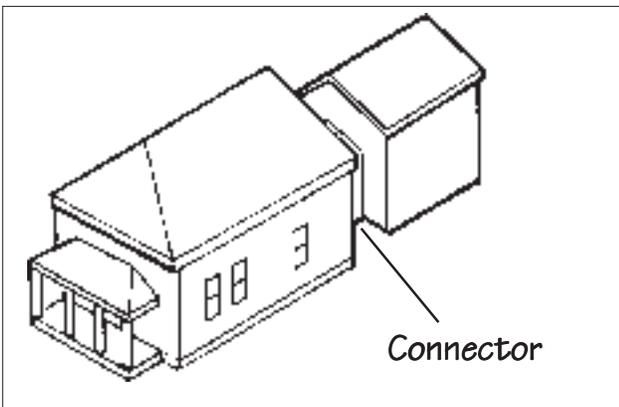
- Some roof lines and porch eaves on historic buildings in the area may align at approximately the same height. An addition should not be placed in a location where these relationships would be altered or obscured.



The original house.



A new addition should not dramatically change the form or scale of the existing building.



One option is to construct an addition to the rear and link it to the main structure with a "connector."

9.6 Design an addition to be compatible in size and scale with the main building.

- An addition that is lower than or similar to the height of the primary building is preferred.
- Set back an addition from primary facades in order to allow the original proportions and character to remain prominent. A minimum setback of 10 feet on primary structures is recommended.

9.7 If it is necessary to design an addition that is taller than the historic building, set it back substantially from significant facades and use a "connector" to link it to the historic building.

- A one story connector is preferred.
- The connector should be a minimum of 10 feet long between the addition and the primary building.
- The connector also should be proportional to the primary building.

9.8 Place an addition at the rear of a building or set it back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.

- Locating an addition at the front of a structure is inappropriate.
- Additional floor area may also be located under the building in a basement which will not alter the exterior mass of a building.

9.9 Roof forms should be similar to those of the historic building.

- Typically, gable, hip and shed roofs are appropriate.
- Flat roofs are generally inappropriate for additions on residential structures with sloped roofs.

9.10 Design an addition to a historic structure such that it will not destroy or obscure historically important architectural features.

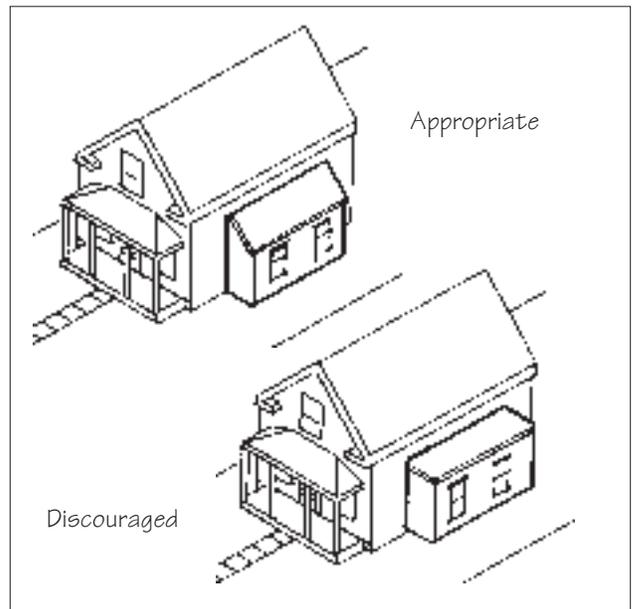
- For example, loss or alteration of architectural details, cornices and eavelines should be avoided.

9.11 On a new addition, use exterior materials that are compatible with the historic materials of the primary building.

- The new materials should be either similar or subordinate to the original materials.



Place an addition at the rear of a building or set it back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.



Use roof forms and roof pitches on additions that are compatible with the primary structure and with other established structures along the block.



In some cases, adding on vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards.

Rooftop Additions

9.12 When constructing a rooftop addition, keep the mass and scale subordinate to that of the historic building.

- An addition should not overhang the lower floors of the historic building in the front or on the side.
- Dormers should be subordinate to the overall roof mass and should be in scale with historic ones on similar historic structures.
- Dormers should be located below the primary structure's ridgeline, usually by at least one foot.

9.13 Set a rooftop addition back from the front of the building.

- This will help preserve the original profile of the historically significant building as seen from the street.

9.14 The roof form and slope of a new addition should be in character with the historic building.

- If the roof of the historic building is symmetrically proportioned, the roof of the addition should be similar.
- Eave lines on the addition should be similar to those of the historic building or structure.

Chapter 10: New Construction

Policy:

Creative solutions that are compatible with the desired character of Old Town are strongly encouraged, while designs that seek to contrast with the existing context simply for the sake of being different are discouraged. This guidance will help protect the established character of the core neighborhood, while also allowing new, compatible design of projects.

Basic Approach

Rather than imitating older buildings, a new design should relate to the historic design characteristics of Old Town while also conveying the stylistic trends of today. New construction may do so by drawing upon some basic building features—such as the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials—rather than applying detailing which may or may not have been historically appropriate. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results. Therefore, it is possible to be compatible with the historic context of the neighborhood while also producing a design that is distinguishable as being newer than the historic buildings of the area.

Some people may be confused about this concept; for many, the initial assumption is that any new building in the neighborhood should appear to be old. On the contrary, the design guidelines that follow encourage new buildings that can be distinguished as being of their own time. At the same time, they do promote new building designs that would relate to the more fundamental similarities of the neighborhood.

Some of the more fundamental design features that would help a building relate to its context are described in the section that follows. These are features that should be considered when planning a new building.



Rather than imitating older buildings, a new design should relate to the historic design characteristics of Old Town while also conveying the stylistic trends of today.

Street Patterns

Historic settlement patterns seen in street and alley plans often contribute to the distinct character of the neighborhood and therefore they should be preserved. These street plans influence the manner in which primary structures are sited and they also shape the manner in which secondary structures and landscape features may occur on the site.

Building Alignment

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, resulting in a relatively uniform alignment

of building fronts which contributes to the sense of visual continuity. Maintaining the established range of setbacks is therefore preferred.

Site Design

When considering the design features of individual building sites, a rich palette appears in the neighborhood. The similar orientation of buildings to the street, the variety of landscape designs and the intermittent use of fences are among those site features that contribute to the character of the neighborhood.

Traditionally, a typical building had its primary entrance oriented to the street. This helped establish a “pedestrian-friendly” quality, which encouraged walking. This characteristic should be maintained where it exists. Locating the entrance of a new building in a manner that is similar to those seen traditionally is a means of doing so.

Mass and Scale

The mass and scale of a building is also an important design issue. Similarities in scale among prominent building features, such as porches and cornices, are also important. In many cases, earlier buildings were smaller than current tastes support; nonetheless, a new building should, to the greatest extent possible, maintain this established scale. While new buildings and additions are anticipated that may be larger than many of the earlier structures, this new construction should not be so dramatically greater in scale than the established context that the visual continuity of the neighborhood would be compromised. Refer to the appropriate section of the Community Development Code for further information.

Building Width

Many early buildings were constructed similar in width to nearby structures. This helped to establish a relatively uniform scale for the neighborhood. In such a case, the perceived width of a new building should appear similar in size to that of historic buildings in the neighborhood in order to help maintain this sense of visual continuity. For example, if a new building would be wider than those seen historically, it should be

divided into modules that appear similar in width to traditional buildings.

Building Form

A similarity of building forms also contributes to a sense of visual continuity. In order to maintain this sense of visual continuity, a new building should have basic roof and building forms that are similar to those seen traditionally. Overall facade proportions also should be in harmony with the context.

Roofs

The character of the roof is a major feature of buildings in the core neighborhoods. When repeated along the street, the repetition of similar roof forms also contributes to the sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all important to the overall character of the building. New construction should not break from this continuity. New structures, and their roofs, should be similar in character to their neighbors.



New structures, and their roofs, should be similar in character to their neighbors.

Solid -to-Void Ratio

A typical building appeared to be a rectangular solid, with small holes “punched” in the walls for windows and doors. Most buildings had similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building, the amount of facade that is devoted to

wall surface, as compared to that developed as openings, should be similar to that of historic buildings within the neighborhood.

Materials

Building materials of new structures and additions to existing structures should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity.

Architectural Character

Entries are clearly defined on most structures in the neighborhood. Porches, porticos and stoops are elements that typically define entries. These features add a one-story element to the fronts of buildings, helping to establish a uniform sense of human scale along the block. They are essential elements of the neighborhood that should be maintained. Other architectural details also contribute to the sense of character of the street, adding visual interest for pedestrians. Their continued use is strongly encouraged.

Windows

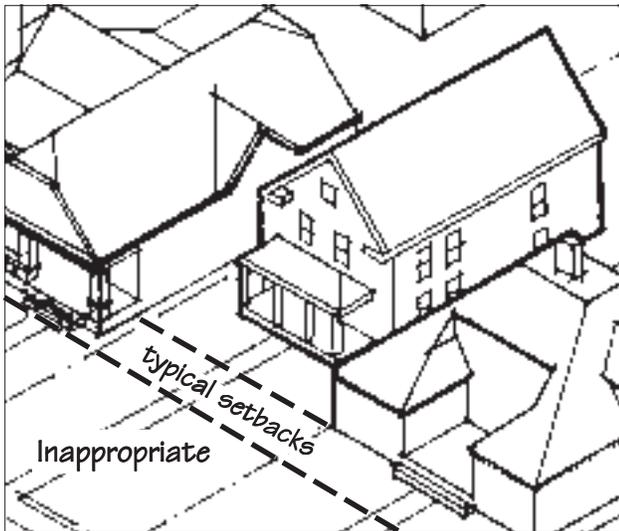
The similarity of window size and location contributes to a sense of visual continuity along the street. In order to maintain this sense of visual continuity, a new building should maintain the basic window proportions and placement seen traditionally in the neighborhood.

Doors

The similarity of door size and location contributes to a sense of visual continuity along the street. In order to maintain this sense of visual continuity, a new building should maintain the door proportions and orientation seen traditionally in the neighborhood.



Unlike this example, the amount of facade that is devoted to wall surface, as compared to that developed as openings, should be similar to that of historic buildings within the neighborhood.



Inappropriate: This building's front yard setback is too great in comparison with the traditional setback along the block.

Street Patterns

10.1 Respect historic settlement patterns.

- Site a new building such that it is arranged on its site in a way similar to historic buildings in the area. This includes consideration of building setbacks and open space.

10.2 Maintain the traditional character of alleys.

- Maintain the traditional character and scale of an alley by locating buildings and fences along the alley edges to maintain the narrow width.

Building Alignment

10.3 When constructing a new building, locate it to fit within the range of yard dimensions seen in the block.

- These include front yard, side yard and rear yard setbacks.
- In some areas, setbacks vary, but generally fall within an established range. A greater variety in setbacks is inappropriate in this context.

Site Design

10.4 Provide a front yard similar in depth to its neighbors.

- A grass lawn should be the dominant material of a front yard.
- The use of rock and gravel is discouraged, and if used, should only occur as an accent element.
- Minimize the amount of hard surface paving for patios, terraces or drives.

Building Orientation

10.5 Orient the front of a primary structure to the street.

- The building should be oriented parallel to the lot lines, maintaining the traditional grid pattern of the block.
- In some cases, the front door itself is positioned perpendicular to the street; whereas, the entry should still be clearly defined with a walkway and porch that orients to the street.

Mass and Scale

10.6 Construct a new building to be similar in mass and scale to those single family residences seen traditionally.

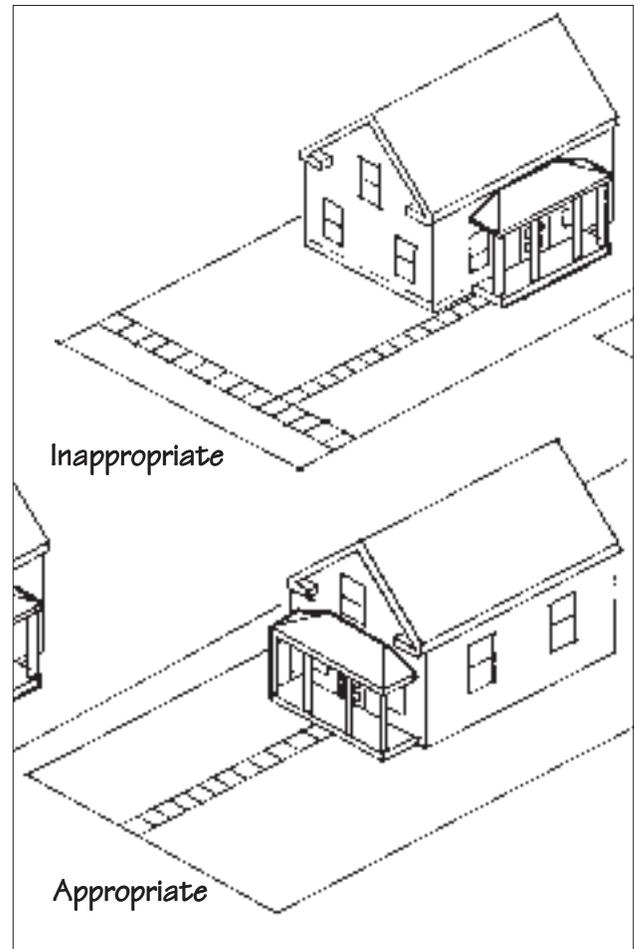
- Traditional features that convey a human scale should also be used. Consider these techniques:
 - Provide a one-story porch that is similar to those seen traditionally.
 - Include landscape elements, such as fences and walkways, similar in scale to those seen traditionally.

10.7 On larger structures, step down a building's height toward the street, neighboring structures and the rear of the lot.

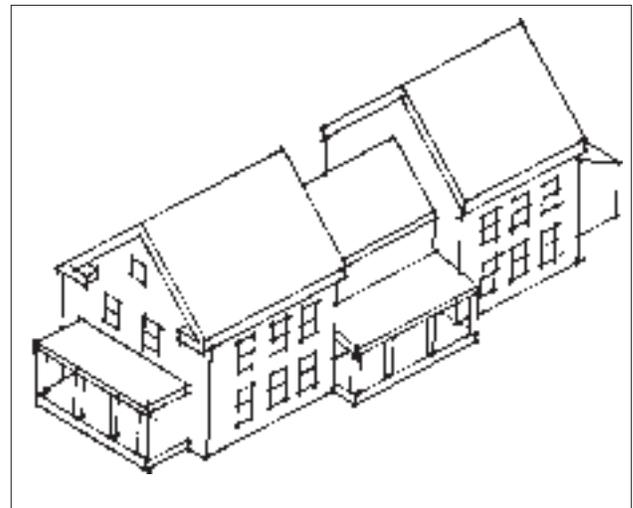
- The back side of a building may be taller than the established norm if the change in scale will not be perceived from public ways and when zoning regulations permit.

10.8 On larger structures, subdivide larger masses into smaller "modules" that are similar in size to single family residences seen traditionally.

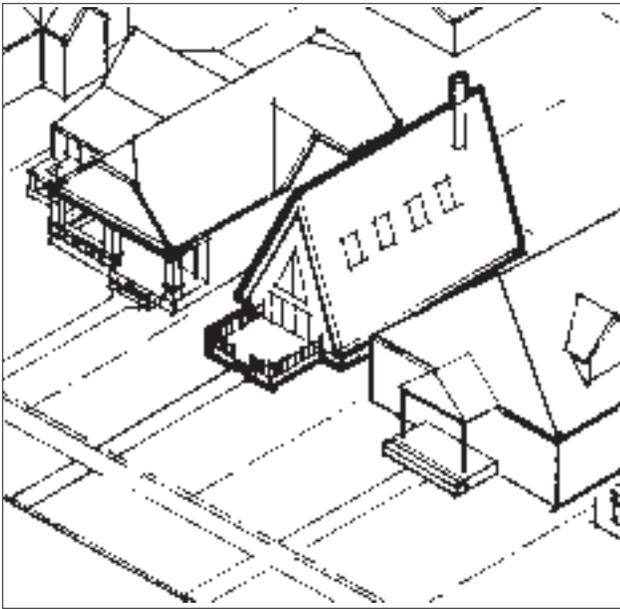
- Other, subordinate modules may be attached to the primary building form.



Orient the primary entry of a building to the street. Clearly define the primary entrance by using a front porch.



On larger structures, subdivide larger masses into smaller modules that are similar in size to single family residences seen traditionally.



Exotic building and roof forms that would detract from the visual continuity of the street are discouraged.

Building Width

10.9 Design a new building to appear similar in width to that of nearby single family structures.

- A single wall plane should not exceed the typical maximum facade width of typical single family structures.
- If a building would be wider overall than structures seen historically, the facade should be divided into subordinate planes that are similar in width to those of the historic context.

Proportion of Facade Elements

10.10 Design overall facade proportions to be similar to those of historic buildings in the neighborhood.

- The “overall proportion” is the ratio of the width to height of the building, especially the front facade.

Building Form

10.11 Use building forms that are similar to those seen traditionally on the block.

- Simple rectangular solids are typically appropriate.

10.12 Exotic building and roof forms that would detract from the visual continuity of the street are discouraged.

- Geodesic domes and A-frames are not generally considered traditional building forms and should not be used.

Roofs

10.13 Use roof forms that are similar to those seen traditionally in the block.

- Sloping roofs such as gable and hip roofs are appropriate for primary roof forms.
- Shed roofs are appropriate for some additions.
- The primary ridge line of a residential structure should not exceed the typical maximum for the block.
- On a residential structure, eave depths should be similar to those seen traditionally in the neighborhood.
- Because they break up the perceived scale of a roof, dormers are also encouraged.

10.14 If they are to be used, metal roofs should be applied and detailed in a manner that is compatible with the historic character of the neighborhood.

- Metal roof materials should be earth tones and have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges of the roofing material should be finished.

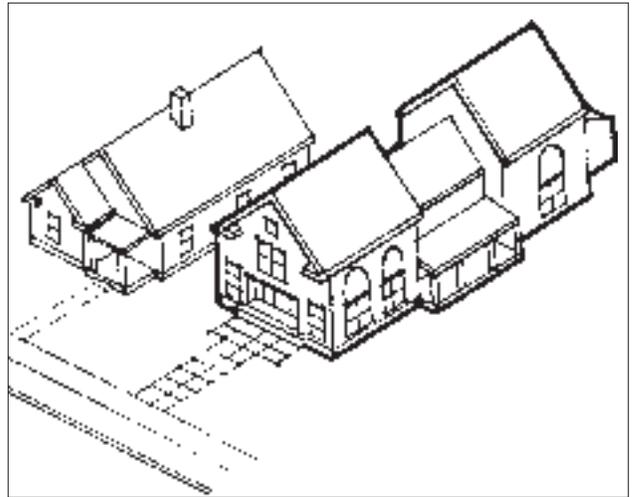
Solid-to-Void Ratio

10.15 Use a ratio of solid-to-void (wall-to-window) that is similar to that found on historic structures in the neighborhood.

- Large surfaces of glass are generally inappropriate. Divide large glass surfaces into a smaller set of windows that are similar to those seen traditionally.



Use roof forms that are similar to those seen traditionally in the block.



Use a ratio of solid-to-void (wall-to-window) that is similar to that found on historic structures in the neighborhood. Large surfaces of glass are generally inappropriate.



Use building materials that appear similar to those used traditionally in the area.

Materials

10.16 Use building materials that appear similar to those used traditionally in the area.

- Horizontal lap siding is appropriate in most applications. Brick and stone are also appropriate.
- All wood siding should have a weather-protective finish.
- Use of highly reflective materials is discouraged.

10.17 The use of masonry that appears similar in character to that seen historically is appropriate.

- Brick should have a modular dimension similar to that used traditionally.
- Stone, similar to that used traditionally, is also appropriate.
- Stucco may also be considered.

10.18 New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.

- Alternative materials should appear similar in scale, proportion, texture and finish to those used historically. They also should have a proven durability in similar locations in this climate.

10.19 Use building materials that contribute to the traditional sense of scale of the block.

- This will reinforce the sense of visual continuity in the neighborhood.

Architectural Character

10.20 If they are to be used, design ornamental elements, such as brackets and porches, to be in scale with similar historic features.

- Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional details.

10.21 Contemporary interpretations of traditional details are encouraged.

- Interpretations of historic styles may be considered, if they are subtly distinguishable as being new.
- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new. Contemporary details for porch railings and columns are other examples. New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.



Contemporary interpretations of traditional details are encouraged.

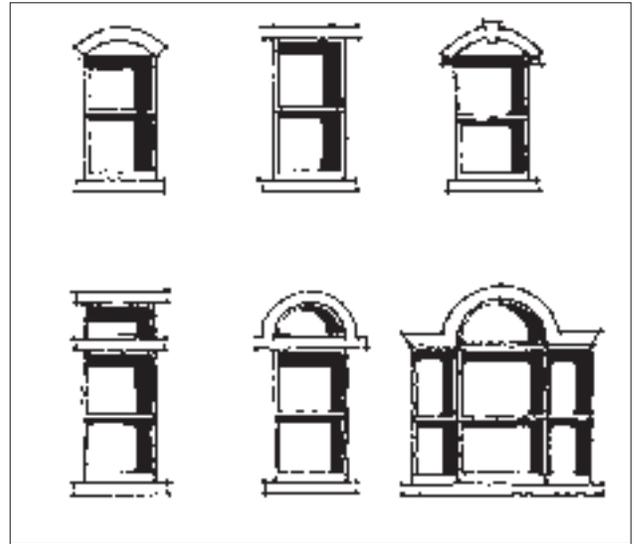
Windows

10.22 Windows with vertical emphasis are encouraged.

- A general rule is that the height of the window should be twice the dimension of the width in most residential contexts.

10.23 Frame windows in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.

- Double-hung windows with traditional depth and trim are preferred.
- Windows should be trimmed in wood. This trim must have a dimension similar to that used historically.



Windows with vertical emphasis are encouraged. These are examples of appropriate window designs.

10.24 Windows should be simple in shape.

- On some styles, octagonal and diamond-shaped windows were used as accents in the gable end of a front facade.

10.25 Dormers shall be in scale with those used traditionally in the neighborhood.

- Dormers shall be subordinate to the roof itself, and lower than the ridge line.



For a new door, use a design similar to those found historically on comparable buildings.

Doors

10.26 Clearly identify the primary entrance into the building.

- The primary entrance should be easily identified from the street.

10.27 For a new door, use a design similar to those found historically on comparable buildings.

- A door should be trimmed in wood. Use trim with a dimension similar to that used historically.
- Use door lights which are similar in number and size, as seen on historic buildings.
- A door shall appear to be similar in proportion to historic doors seen in the neighborhood.

10.28 Frame doors in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.

New Secondary Structures

10.29 Locate a secondary structure to the rear of a lot.

- Locating a secondary structure to the side of the primary structure, but set back substantially is also appropriate.
- A secondary structure should be oriented similar to those seen traditionally along the alley.

10.30 Construct secondary structures that are compatible with the primary structure.

- In general, garages should be unobtrusive and not compete visually with the house. While the roof line does not have to match the house, it is best that it not vary significantly.
- Typical materials include horizontal siding, board and batten, and in some cases stucco. Vinyl and aluminum siding are discouraged.
- A secondary structure should remain subordinate, in terms of mass, scale and height, to the primary structure.



Locating a secondary structure to the side of the primary structure, but set back substantially is also appropriate.

10.31 A secondary structure should be similar in character to those seen traditionally.

- Basic rectangular forms, with hip, gable or shed roofs, are appropriate.
- Contemporary interpretations of traditional secondary structures should be permitted when they are compatible with the historic context.

10.32 Locating a garage such that its visual impacts will be minimized is encouraged.

- Provide access to parking from an alley.
- Design multi-family parking areas to minimize the visual effects on the streetscape.
- Locating a garage in the front yard is discouraged.

10.33 A detached garage is preferred.

- This will help reduce the perceived mass of the overall development.
- When the garage must be attached, the percentage of building front allocated to it should be minimized.

Chapter 11: Supplemental Guidelines

Policy:

This chapter discusses a variety of design topics that may be associated with all types of projects, including renovation, new construction and site work.

Color

Color schemes for older buildings vary throughout Steamboat Springs. Many are associated with individual building types and styles, while others reflect the tastes of distinct historical periods. While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context.

A color scheme that reflects the historic style is preferred, although some new color selections can be compatible. For a newer building, a color scheme that complements the historic character of the neighborhood should be used. Property owners are particularly encouraged to employ colors that will help establish a sense of visual continuity for the block.

When renovating an historic building, the first thing to consider is using the original color scheme, which can be discovered by carefully cutting back paint layers. To accurately determine the original color scheme usually requires professional help, but one can get a general idea of the colors that were used by scraping back paint layers with a pen knife. Since the paint will be faded, moisten it slightly to get a better idea of the original hue. It isn't necessary, however, to use the original color schemes of the building. An alternative is to use colors in ways that were typical in the past, and to create a new color scheme.

Some inappropriate applications of color, however, may hinder one's ability to perceive the character of the architecture. For example, if a building with jigsaw brackets and moldings is



While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context.

painted solid black, with no contrast between the background and the details, and little opportunity for expression of shadows, the perception of the character of the building may be diminished.

Lighting

The character and level of lighting is a special concern in Old Town. Exterior lighting should be a subordinate element so that the stars in the night sky are visible. Light emanating from within a building can also have an effect upon the character of the town at night. Large areas of glass can become sources of glare and can affect perception of the night sky.

On-going Maintenance

Regular and periodic maintenance of a historic building assures that more expensive preservation and restoration measures will not be needed at a future date. Historic buildings were typically very well built and were meant to last.

Mechanical Equipment & Service Areas

New technologies in heating, ventilating and telecommunications have introduced mechanical equipment into historic areas where they were not seen traditionally. Satellite dishes, rooftop heating and ventilating equipment, and vent stacks are among those that may now intrude upon the visual appearance of historic structures. Wherever feasible, the visual impacts of such systems should be minimized such that one's ability to perceive the historic character of the context is maintained. Locating equipment such that it is screened from public view is the best approach.

Driveways & Parking

Historically, parking was an ancillary use and located to the rear of a site. This tradition should be continued, and in all cases the visual impacts associated with parking should be minimized. On-site parking, when necessary, should be subordinate to other uses and front yards should not appear to be "parking areas."

Awnings

Projecting elements help to provide visual interest to a building and can influence its perceived scale. These features should be compatible in size, shape and type with those found on historic buildings and should be treated as an integral part of the building design.

Signs

Wherever they are used, signs should be subordinate to the overall character of the area and they should be subordinate to the individual buildings to which they are related. Traditionally, signs were relatively simple in character in Steamboat Springs. Historic photographs illustrate a limited range of types. Along commercial streets, signs were mounted flush on storefronts or projected over the sidewalk. Today, the number of signs is greater than seen historically and it is important that their character remain subordinate to the overall street scene. Their placement and design should respect the character of the districts or landmark property.

Color

These guidelines are provided to encourage the use of a paint scheme that would be similar to one used historically, as well as enhancing the structure and its character-defining features.

11.1 Keep color schemes simple.

- Using one base color for the building is preferred. Muted colors are appropriate for the base color.
- Using only one or two accent colors is also encouraged, except where precedent exists for using more than two colors with some architectural styles.

11.2 Coordinating the entire building in one color scheme is usually more successful than working with a variety of palettes.

- Using the color scheme to establish a sense of overall composition for the building is strongly encouraged.

11.3 Develop a color scheme for the entire building front that coordinates all the facade elements.

- Choose a base color that will link the entire building face together. For a commercial building, it can tie signs, ornamentation, awnings and entrances together. On residences, it can function similarly. It can also help your building relate better to others in the neighborhood.

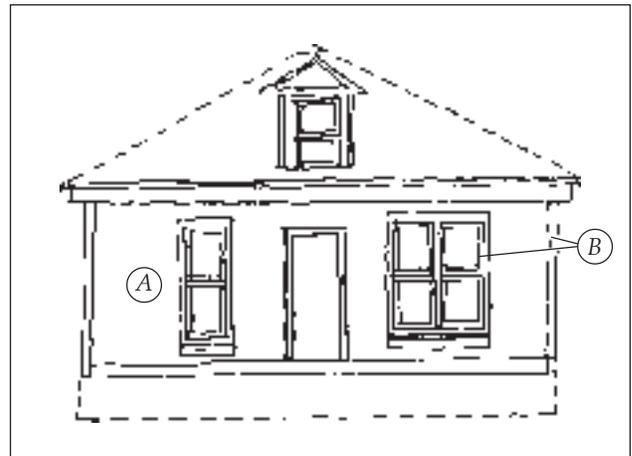
11.4 Muted colors are preferred for the background color of most buildings.

- A darker background color will allow you to use lighter colors for trim—where the highlights will show up better.
- Lighter colors can also be used as a background, but with a light background and accent color on the trim, the entire scheme is more susceptible to becoming too busy. If light background colors are used, it is best to use a different shade of the same hue for the trim.

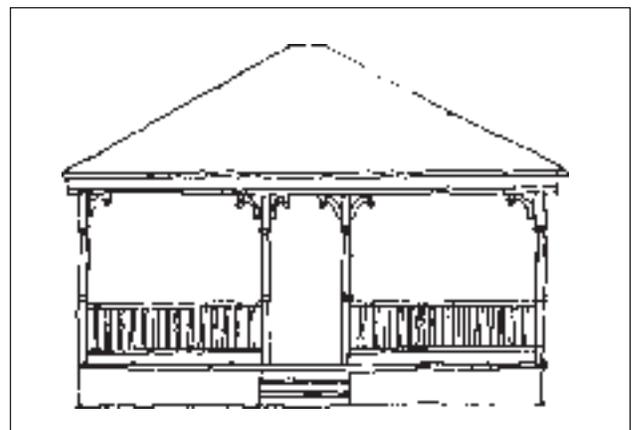


When designing a color scheme, consider the entire composition:

- a) The back plane of the main facade is a major surface for which a scheme should be devised.
- b) A color scheme for the front plane, composed of a porch in this case, also should be designed.



Apply a base color to the main plane of the facade (A). Next, apply the first trim color to window frames and edge boards (B).



When developing a color scheme, use a limited number of colors. Apply one or two colors to porch elements; avoid making the scheme too busy. Consider using a different shade of the first trim color—or even matching it exactly for porch trim.

11.5 Use bright colors for accents only.

- Reserve the use of strong, bright colors for accents, such as signs, ornamentation, and entrances.
- In most cases only one or two accent colors should be used in addition to the base color.
- Doors may be painted a bright accent color, or they may be left a natural wood finish. Historically, many of the doors would have simply had a stain applied.
- Window sashes are also an excellent opportunity for accent color.
- Brilliant luminescent or “dayglow” colors are not appropriate.

Lighting

11.6 Exterior lights should be simple in character and similar in color and intensity to that used traditionally.

- The design of a fixture should be simple in form and detail.
- All exterior light sources should have a low level of luminescence.

11.7 Minimize the visual impacts of site and architectural lighting.

- Unshielded, high intensity light sources and those which direct light upward will not be permitted.
- Shield lighting associated with service areas, parking lots and parking structures.
- Do not wash an entire building facade in light.
- Avoid placing lights in highly visible locations, such as on the upper walls of buildings.
- Avoid duplicating fixtures. For example, do not use two fixtures that light the same area.

11.8 Minimize the visual impact of light spill from a building.

- Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground. The use of

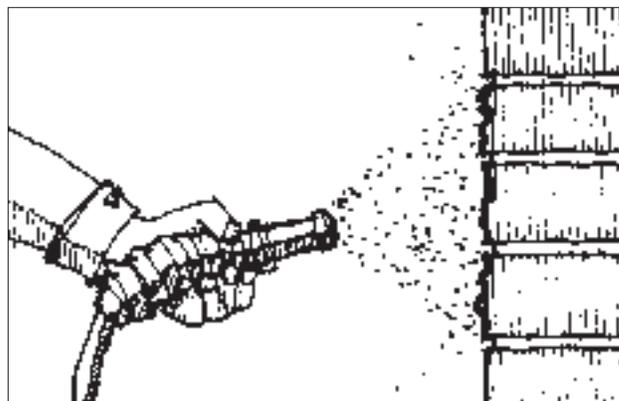
downlights, with the bulb fully enclosed within the shade, or step lights which direct light only on to walkways, is strongly encouraged.

- Lighting should be carefully located so as not to shine into residential living space, on or off the property or in to public rights-of-way.
- Large areas of glass in exterior walls that may allow "spill-over" of interior light sources, resulting in nighttime glare, should be used with caution.

On-going Maintenance of Historic Properties

11.9 Use the gentlest means possible to clean the surface of materials and features.

- Perform a test patch (in an inconspicuous place) to make sure the cleaning method will not damage the surface. Many procedures can have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, make them vulnerable to moisture, accelerate deterioration and change their appearance. Such procedures are inappropriate.
- If cleaning is necessary, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first conducted to determine safety.
- Also see technical rehabilitation literature published by the National Park Service and available through the Steamboat Springs Community Development Department.



Use approved technical procedures for cleaning, refinishing and repairing historic materials. Harsh cleaning methods, such as sandblasting and circular sanding, can damage the historic materials, changing their appearance. Such procedures are not appropriate.



Regular and periodic maintenance of an historic building assures that more expensive preservation and restoration measures will not be needed at a future date.



Plan repainting carefully.

11.10 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

11.11 Plan repainting carefully.

- Note that frequent repainting of trim materials may cause a buildup of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.
- Remember good preparation is key to successful repainting but also the buildup of old paint is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting. Remember that old paint is of very good quality and is enviable in today's painting world.
- Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.

11.12 Provide a weather-protective finish to wood surfaces.

- Painted surfaces are most appropriate. Stains may be accepted in combination with materials that give a well-finished appearance.
- Rustic finishes will not be approved.
- Brilliant luminescent or "dayglow" colors should be avoided.

11.13 Leave natural masonry colors unpainted where feasible.

- Where the natural colors of building materials exist, such as with stone or brick, they should be left unpainted.
- For other parts of the building that require painting, select colors that will complement those of the natural materials.
- If an existing building is already painted, consider applying new colors that simulate the original brick color.
- It is also appropriate to strip the paint from a masonry building to expose the natural color of the stone or brick.

Mechanical Equipment & Service Areas

11.14 Minimize the visual impacts of service areas as seen from the street.

- When it is feasible, screen service areas from view, especially those associated with commercial and multifamily developments.
- This includes locations for trash containers and loading docks.

11.15 Minimize the visual impacts of mechanical equipment as seen from the public way.

- Screen mechanical equipment from view.
- Screen ground-mounted units with fences, stone walls or hedges.
- Where rooftop units are visible, provide screening with materials that are compatible with those of the building itself.
- Avoid locating window air conditioning units in the primary facade.
- Use low-profile mechanical units on rooftops so they will not be visible from the street or alley. Also minimize the visual impacts of utility connections and service boxes. Use smaller satellite dishes and mount them low to the ground and away from front yards, significant building facades or highly visible roof planes.
- Paint telecommunications and mechanical equipment in muted colors that will minimize their appearance by blending with their backgrounds.

11.16 Locate standpipes and other service equipment such that they will not damage historic facade materials.

- Cutting channels into historic facade materials damages the historic building fabric and is inappropriate. Avoid locating equipment on the front facade.

Driveways & Parking

11.17 Design a new driveway in a manner that minimizes its visual impact.

- Plan parking areas and driveways in a manner that utilizes existing curb cuts.

11.18 Garages should not dominate the street scene.

- *See design guidelines for Secondary Structures in Chapter 8*

11.19 For driveways provide tracks to a parking area rather than paving an entire driveway when feasible.

- Using minimally paved tracks will reduce the driveway's visual impact.
- Consider using a porous paving material to reduce the driveways visual impact.

11.20 Driveways leading to parking areas should be located to the side or rear of a primary structure.

- Locating drives away from the primary facade will maintain the visual importance the structure has along a block.
- *See also design guidelines for Secondary Structures in Chapter 8.*

11.21 Parking areas should not be visually obtrusive.

- Large parking areas should be screened from view from the street.
- Divide large parking lots with planting areas. (Large parking areas are those with more than five cars.)
- Consider using a fence, hedge or other appropriate landscape feature.
- Automobile headlight illumination from parking areas should be screened from adjacent lots and the street.

Awnings

11.22 The use of an awning on a commercial building may be considered.

- Avoid exotic forms that are not traditionally found in Steamboat Springs.
- Coordinate the color of the awning with the color scheme for the entire building.
- Operable fabric awnings are appropriate.
- Installing lighting in awnings so they effectively act as an internally lit sign is inappropriate.
- Awnings are not appropriate on residential buildings.

Signs

11.23 Locate signs to be subordinate to the building design.

- Signs shall not obscure historic building details.
- Small scale signs, either mounted on the building or free-standing, are encouraged.
- Free-standing signs should not be so large as to obscure the patterns of front facades and yards.

11.24 Sign materials shall be similar to those used historically.

- Painted wood and metal are appropriate.
- Plastic and highly reflective materials are inappropriate.

11.25 Use signs to relate to other buildings on the street and to emphasize architectural features.

- Position flush-mounted signs to emphasize established architectural elements. It is best to mount signs so they fit within "frames" created by components of the facade design.
- Position projecting signs to highlight building entrances.
- Pay particular attention to placing new signs on existing buildings when renovating. The signs should not obscure existing details.
- Mount projecting signs so they generally align with others in the block. This helps to create a "canopy line" that gives scale to the sidewalk.
- Other graphics applied to exterior walls, such as painted decorations and mural, also should not obscure building details.

11.26 Pictographic symbols are encouraged on signs.

- These add visual interest to the street.
- They may be considered on awnings.

11.27 Illuminate a sign such that it complements the overall composition of the site.

- If signs are to be illuminated, use external sources. Light sources should be placed close to, and directed onto, the sign and shielded to minimize glare into the street or onto adjacent properties.

Chapter 12: Glossary of Terms

Adaptive reuse. Refers to the recycling of an old building for use other than that for which it was originally constructed. This can involve a sensitive rehabilitation that retains much of a building's original character, or it can involve extensive remodeling.

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Arch. A structure built to support the weight above an opening. A true arch is curved. It consists of wedge-shaped stones or bricks called Voussoirs (vu-swar'), put together to make a curved bridge that spans the opening.

Ashlar. A square, hewn stone used in building. It also refers to a thick, dressed, square stone used for facing brick walls.

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar or asphalt substance and granules.

Association. As related to the determination of "integrity" of a property, *association* refers to a link of an historic property with a historic event, activity or person. Also, it refers to the quality of integrity through which an historic property is linked to a particular past time and place.

Balcony. A platform projecting from the wall of an upper story, enclosed by a railing or balustrade, with an entrance from the building and supported by brackets, columns or cantilevered out.

Baluster. A short, upright column or urn-shaped support of a railing.

Balustrade. A row of balusters and the railing connecting them. Used as a stair or porch rail.

Bargeboard. A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

Bay Window. A window or set of windows which project out from a wall, forming an alcove or small space in a room; ordinarily begins at ground level, but may be carried out on brackets or corbels.

Beltcourse. A flat, horizontal member of relatively slight projection, marking a division in the wall plane.

Board and Batten. Vertical plank siding with joints covered by narrow wood strips.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; a pillar. Usually a supporting or ornamental member in a building.

Composition Shingles. (See "asphalt shingles.")

Conjectural. Design based on or involving guesswork or an unsubstantiated theory.

Contributing Resource. A building, site, structure, or object adding to the significance of an historic district.

Corbelling. A series of projections, each stepped out further than the one below it; most often found on brick walls and chimney stacks.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Design. As related to the determination of "integrity" of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Dentil Molding. A molding with a series of small blocks that look like teeth, usually seen under a cornice.

Eave. The underside of a sloping roof projecting beyond the wall of a building.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building; any side of a building that faces a street or other open space.

False Front. A front wall which extends beyond the sidewalls of a building to create a more imposing facade.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. Rain gutters are often mounted on it.

Fenestration. The arrangement and design of windows in a building.

Finial. The decorative, pointed terminus of a roof or roof form.

Form. The overall shape of a structure (e.g., most structures are rectangular in form).

Frame. A window component. (See also "window parts.")

Gable. The portion that is above eave level, on an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof, this takes the form of a triangle. The term is also used sometimes to refer to the entire end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening.

Historic District. A significant concentration of sites, buildings, structures or objects united historically or aesthetically by plan or physical development and so designated by the City.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Lancet Window. A narrow, vertical window that ends in a point.

Lap Siding. (See "clapboards.")

Lintel. A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of “integrity” of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form an historic property.

Modillion. The projecting decorated bracket used in a series to support a cornice.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Non-contributing Resource. A building, site, structure or object that does not add to the historic significance of a property.

Oriel Window. A projecting bay with windows, which emerges from the building at a point above ground level. It is often confused with a bay window which ordinarily begins at ground level.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building. Generally the entrance, and thus the orientation, faces the street.

Parapet. A low wall or railing often used around a balcony or along the edge of a roof.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Period of Significance. Span of time in which a property attained the significance.

Pier. The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall; a buttress.

Pilaster. A support or pier treated architecturally as a column, with a base, shaft and capital that is attached to a wall surface.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation. Keeping an existing building in its current state by a careful program of maintenance and repair.

Property. Area of land containing a single historic resource or a group of resources.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment. In the case of archaeological sites, the protective measure may be temporary or permanent.

Quoin. (koin) Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small. Originally used to add strength to the masonry wall, and later used decoratively.

Rafter. Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

Reconstruction. Involves recreating an historic building that has been damaged or destroyed by erecting a new structure that resembles the original as closely as possible. A reconstruction may be built with new or recycled building materials.

Recessed Entry. A common component of an historic storefront. Historically display windows, which contained dry goods and other wares for sale, flanked the recessed entry.

Rehabilitation. Making a structure sound and usable again, without attempting to restore any particular period appearance. Rehabilitation respects the original architectural elements of a building and retains them whenever possible. Sometimes also called "reconditioning."

Remodeling. Changing the appearance and style of a structure, inside or out, by removing or covering over original details and substituting new materials and forms. Also called "modernizing."

Renovation. Similar to rehabilitation, except that in renovation work there is a greater proportion of new materials and elements introduced into the building.

Repair. To restore to a sound or good state after decay, dilapidation, or partial destruction; to mend.

Restoration. The repair or recreating of the original architectural elements in a building so that it closely resembles the appearance it had at some previous point in time. As compared with rehabilitation, restoration implies a more active approach to reproducing architectural features that may have been removed.

Roof. The top covering of a building.

Sash. See "window parts."

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Soffit. The underside of a structural part, as of a beam, arch, etc.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Standing Seam Metal Roof. A roof with vertical panels. Historically, the panels were fitted together with hand rolled seams.

Store Front. The street level facade of a commercial building, usually having display windows.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Stucco. An exterior wall covering that consists of Portland cement mixed with lime, applied over a wood or metal lath. It is usually applied in three coats.

Traditional. Based on or established by the history of the area.

Transom. A window located above a door or larger window.

Vernacular. This means a building that has details associated with common regional characteristics—generally a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed *frame*. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes larger window divisions called *mullions* are used.