










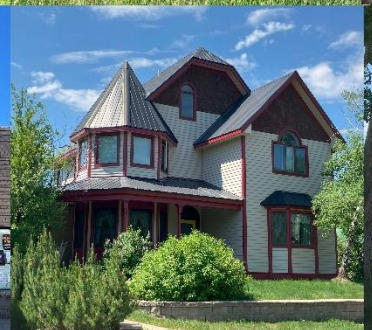


HISTORIC PRESERVATION DESIGN GUIDELINES

City of Steamboat Springs

Building on History, Growing with Vision

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Steamboat Springs Historic Preservation Design Guidelines

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Cover photos: Logan Simpson & City of Steamboat Springs, 2025.

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Preservation in Steamboat Springs

This document provides design guidelines for preservation of important historic places in Steamboat Springs. It establishes a basis for property owners to plan improvement projects that will respect the heritage of the community and maintain its historic character.

These design guidelines constitute an update to the 2001 Steamboat Springs Design Guidelines. As the field of historic preservation progresses, and methods and strategies evolve, updates to design guidance are necessary to provide the community with effective tools to responsibly manage their historic building stock while adapting to current day trends, preferences, and needs.

These guidelines provide updated guidance for their use and application towards the associated review processes. A more robust discussion of historic architectural styles found in Steamboat Springs is provided with updated visuals. Lastly, updates are provided for specific design guidelines to comport with current guidance from the National Park Service (NPS) and current preservation methods.

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.

What are the 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 everyone can use them to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants. These Guidelines are mandatory for designated Historic Resources, Historic Landmarks, and Contributing Resources within local Historic Districts, yet they are voluntary for Eligible Resources.

Who Uses the Design Guidelines?

These design guidelines are for property owners in Steamboat Springs, residential and commercial designers, architects, and contractors, partner organizations, City staff, the Historic Preservation Commission (HPC), and City Council. All groups in Steamboat Springs should use these guidelines as a tool to responsibly manage important historic places in the community.

Photograph 1. Downtown Steamboat Springs in winter.[1]

What is a Historic Property?

Important historic places in Steamboat Springs can be recognized in multiple ways. Properties can be listed in a variety of registers that record and celebrate the history associated with each resource. Registers include: the National Register of Historic Places, Colorado State Register of Historic Properties, Routt County Register of Historic Places, and Steamboat Springs Register of Historic Places. It is important to note that the National Register of Historic Places, Colorado State Register of Historic Properties, and Routt County Register of Historic Places are purely honorary and have no regulations over alterations or physical protections for historic properties.

Listing in the Steamboat Springs Register of Historic Places is the only way to guarantee that local review will take place over alterations, relocation, and demolition of historic properties.

Steamboat Springs Register of Historic Places

This is the City register in which designated historic properties are listed as established by the Community Development Code (112). To be listed in this register, all historic properties must receive owner consent to undergo a formal review and listing process. Applicants can apply to the City planning department to historically designate their property. The HPC reviews the application at a public hearing and can choose to designate the property. Alterations and demolitions to properties listed in the register are subject to review by City staff and the HPC, and compliance with City staff and HPC decisions is required. Alterations are reviewed according to the design guidelines in this document.

Eligible Resources. Eligible Resources are classified as any property over 50 years of age that meet the eligibility criteria for potential designation as a Historic Resource in the CDC (112.B). Property owners can work with City staff to determine if they own an eligible resource. Alterations and demolitions to Eligible Resources must undergo a mandatory review process. Depending on compatibility of the project with the Secretary of the Interior's Standards for Rehabilitation (Standards) and the City's local Historic Design Guidelines (Guidelines)

reviews are completed by staff or staff and the HPC. If the proposed project meets the Standards and Guidelines the review may be completed administratively by staff, if it does not then the project is required to be reviewed at a Public Hearing for Decision by the HPC. Compliance with recommendations for compatibility with the Standards and Guidelines is voluntary. Eligible Resources make up the majority of properties receiving planning application and building permit reviews.

Types of Historic Property Designation

There are three different types of historic property designation in the Steamboat Springs Register of Historic Places, and each type requires owner consent for listing.

Historic Resource. Buildings, sites, structures, objects, or signs that have historic, architectural, or geographic importance.

Historic Landmark. Historic resources that have such unusual or uncommon significance that their removal or alteration would diminish the character and sense of place in the community.

Contributing Resource. A property within a historic district that is historically or aesthetically united to the significance of the district.

Photograph 2. The Yampa River.

How are the Guidelines Used?

Using these Guidelines is the first stop in acquiring a building permit for your Eligible Resource, Historic Resource, Historic Landmark, or Contributing Resource.

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 will greatly enhance the overall quality of the project. The following process should be followed prior to applying for an appropriate building permit:

1. Consult with Steamboat Springs Historic Preservation Planner about your project.

2. Determine if your property is an Eligible Resource, Historic Resource, Historic Landmark, or Contributing Building.
3. Identify the architectural style of your property.
4. Identify the character defining features of your property.
5. Determine the physical impact of the project on the historic character defining features.
6. Consult the appropriate design guidelines chapter for impacted character defining features.
7. Once appropriate guidelines have been determined, consult with the Historic Preservation Planner to begin the appropriate review process (flow charts).

Photograph 3. The First National Bank Building.

How Do I Identify Character Defining Features?

Every historic place is unique and has distinctive built features that distinguish it from any other place. When planning improvements to any historic place, it is critical to preserve character defining elements so that the important historic place can continue to convey its significance to the community. In order to identify the character defining features of your property, first understand the significance of your resource. For resources significant for their architecture, the elements that are characteristic of the architectural style are considered the character defining features. For resources significant for their association with history, the elements that convey that association are considered the character defining features.

How Do I Alter My Historic Property?

Before you begin planning changes to your Eligible Resource, Historic Resource, Historic Landmark, or Contributing Resource it is recommended that you consult with the Steamboat Springs Historic Preservation Planner for an initial discussion. Following the initial discussion, consult the appropriate flow chart for the corresponding review process.

What are the Different Levels of Compliance?

If you are planning changes to your Eligible Resource: The guidance included in this document is highly encouraged in order to protect the historic character and value of your property.

If you are planning changes to your Historic Resource: The guidance for Historic Landmarks, or Contributing Resources, in this document will be the criteria with which City staff and the HPC will review your permit application. Compliance with the guidelines provided within this document is required per Community Development Code [111.D.1.c.].

What are the Current Incentives for Listing?

The following benefits are offered to property owners who list their properties in the Steamboat Springs Register of Historic Places:

1. State and Federal tax credits including up to a 20% federal tax credit for income-producing properties, a 35% state tax credit for owner-occupied residences, and a 35% state tax credit for income-producing properties.
2. State Historical Fund grants up to $250,000 for National Register nominations and for physical restoration work to both the exterior and interior of your property.
3. Technical support from the state and national preservation offices.
4. Trainings and networking in preservation-related areas.
5. Rebate of local sales tax and use tax on materials purchased within Steamboat Springs for physical work on your property (CDC 112.I2.b)
6. A development application fee waiver for restoration or rehabilitation work that is consistent with the local Historic Preservation Design Guidelines and Secretary of the Interior Standards (CDC 702.K)
7. Intangible and non-financial benefits associated with historically honoring the importance of your property.

Photograph 4. Howelsen Hill and the Yampa River in winter.

Process for Alterations to Eligible Resources

Important to Know

- Historic Preservation Planning Staff determines if a property meets the criteria to be considered an Eligible Resource.
- Any building, structure, site, or object constructed over 50 years ago, and any sign constructed over 25 years ago, may be considered Eligible Resources for listing to the Steamboat Springs Register of Historic Places.
- Characteristics that support resource designation must be kept.
- Property Owners may contact the Planning Department and request a determination of Eligibility from the Historic Preservation Planner.

Prior to Beginning Design Work and Applying for Building Permit

- Contact planning staff to review project.
- Projects may include but are not limited to additions and alterations to siding, windows, doors, and roofs.
- Historic Preservation Planner will provide recommendations for the applicant's project to help proposed work maintain character of the historic property in compliance with the Secretary of the Interior Standards and Steamboat Springs Design Guidelines.

Apply for Building Permit

- Historic Preservation Planner will provide review of work proposed in building permit

Administrative Historic Preservation Review/Approval

- Work reflects staff recommendations.
- In compliance with the Secretary of the Interior Standards and Steamboat Springs Design Guidelines.
- Historic Preservation Planner may approve administratively.
- Permit shall be issued after all other applicable reviews receive approval.

Non-Administrative Review/Approval

- Work does not reflect staff recommendations.
- Not in compliance with the Secretary of the Interior Standards and Steamboat Springs Design Guidelines.
- Project referred to the Historic Preservation Commission for final decision at a public hearing.

Historic Preservation Commission Meeting

- Mandatory HPC review of the application.
- HPC makes decision to approve or deny the permit.
- Non-approval by the Historic Preservation Commission shall not be considered a denial.
- The applicant may proceed with the proposed building permit or sign permit after all other applicable approvals have been obtained.

Permit Issued

- Historic Preservation Commission approval.
- Permit issued after all other approvals obtained.
- Compliance with Historic Preservation Commission project recommendations is voluntary.

Process for Alterations to Historic Resources

Prior to Beginning Design Work and Applying for Building Permit

- Contact planning staff in advance.
- Alterations must have sufficient compliance with Secretary of the Interior Standards and Steamboat Springs Design Guidelines.
- Characteristics that support resource designation must be kept.

Planning staff reviews building permit and makes recommendation to the Historic Preservation Commission.

Historic Preservation Commission reviews building permit at public hearing and makes a recommendation.

- The review is approved and building department issues the permit.
- Modify and restart process.
- Deny and restart process.

Secretary of the Interior's Standards

As the lead preservation agency, the National Park Service has developed professional standards for the preservation and protection of historic resources. The *Secretary of the Interior's Standards for the Treatment of Historic Properties* addresses four primary treatments for historic properties: preservation, rehabilitation, restoration, and reconstruction. Of the four treatments, rehabilitation is the most commonly used as it is the, "…process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."[2] There are ten Standards for Rehabilitation that provide direction in making appropriate changes as part of a rehabilitation project.[3] These standards promote best practices in stewardship of historic properties so that heritage is upheld for future generations.

The Technical Preservation Services (TPS) division of the NPS provides expanded guidance on how to apply the Standards through Interpreting the Standards (ITS) Bulletins, Preservation Briefs, and Preservation Tech Notes. ITS Bulletins explain how the Standards for Rehabilitation are applied to case-specific rehabilitation projects and reference the relevant standards. Preservation Briefs provide information on preserving, rehabilitating, and restoring historic buildings that address common problems historic property owners face when planning work on historic properties. Preservation Tech Notes provide helpful case studies in historic preservation that include practical information on traditional practices and innovative techniques. Links to these documents can be found below:

- NPS Technical Preservation Services Tech Notes
- NPS Technical Historic Preservation Services ITS Bulletins
- NPS Technical Preservation Services Preservation Briefs

Steamboat Springs uses the Secretary of the Interior Standards for Rehabilitation as a basis for the following guidelines. All of the following guidelines comport with the ten standards and provide additional guidance regarding best practices as applied in Steamboat Springs.

Secretary of the Interior's Standards for Rehabilitation

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

1. Streetscape & Lot Features

Historic streetscapes and lot features 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 were also used in early domestic landscapes.

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. Sidewalks also are historically significant elements that contribute to a neighborhood's inviting atmosphere and encourage walking and personal interaction.

Fences

1.1 Fences should be preserved, rather than replaced. Should replacement fences be necessary, replacements 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.
- Replace only those portions that are deteriorated beyond repair.
- Chain link and solid "stockade" fences are inappropriate in front yards.
- In a situation where the original fence is missing, a new fence that is similar in character to one seen traditionally would be appropriate.
- A simple wire or metal fence, similar to traditional "wrought iron," also may be considered.

Photograph 5. Example of an appropriate simple wooden fence along the side of a residential street.

1.2 A replacement fence should have a “transparent” quality allowing views into the yard from the street.

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

Photograph 6. Example of an appropriate transparent fence along the side of a residential street.

1.3 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 and set further back from the front façade of the building.
- 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.

Photograph 7. Representative example of an appropriate side fence. Note that this horizontal wood picket is set back from the face of the building.

Front Yards

1.4 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.
- Retaining historic planting beds, landscape features and walkways is encouraged.

Photograph 8. Example of appropriate plantings and native vegetation.

1.5 Additions to the landscape should not interfere with historic structures.

- 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.
- Landscaping should be consistent with the historic context of the site, but alternatives may be considered if they do not impact the historic character.
- Avoid locating plants or trees in locations that will obscure significant architectural features, block views to the building, or damage foundations and masonry joints from root growth or climbing vines.

Photograph 9. Example of a landscape covered with rocks.

Site Lighting

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

Streetscape

1.7 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.

2. Windows

The character-defining features of historic windows and their distinctive arrangement on building elevations should be preserved. New or replacement windows should be in character with the historic building.

Background

Windows are some of the most important character-defining features of historic buildings and 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 in-set 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 a historic structure, the treatment of old windows and the design of new ones are particularly important considerations.

Photograph 10. Dutch Colonial Revival style building with preserved windows

Photograph 11. Post-modern building with preserved windows.

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Key Features of Windows

Window Construction

The size, shape, and proportions of historic windows are among their most essential features. Many early residential windows in Steamboat Springs were vertically-proportioned, for example. Another important feature is the number of "lites" or panes, into which a window is divided. Windows typically found on 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.

Other elements of construction include window casing and sashes. Casings are the decorative elements that surround the outside edges of a window. Sashes are the internal frames around the panes of glass. 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, as distinct window designs help define many historic building styles.

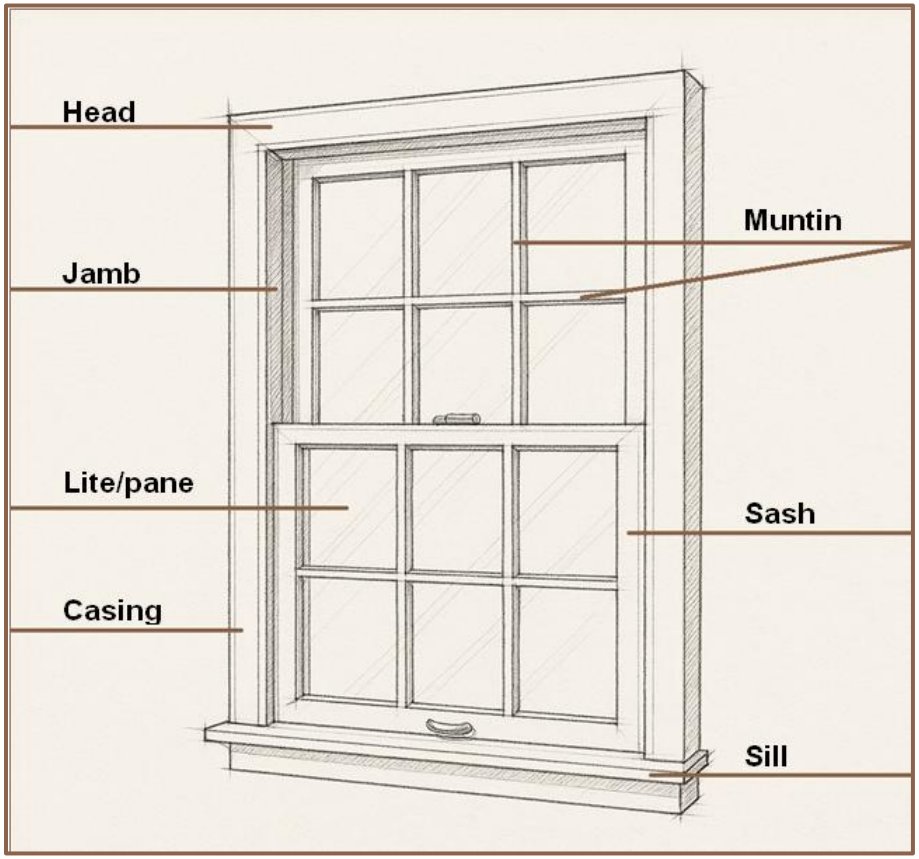


Figure 1. Diagram of parts of a window.[4]

Window Types

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

- **Casement** – Hinged windows that swing open along the long edge, 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.
- **Single-hung** – Two sash elements, one above the other. Only the lower sash moves.
- **Hopper** – A hinged window that opens outwards from the top.
- **Awning** – A window that is hinged at the top and opens outward from the bottom.
- **Fixed or Picture** – The sash does not move.
- **Sliding** – A window that has two window sashes, one that is fixed and one that moves horizontally along a track until it stops behind the fixed window.

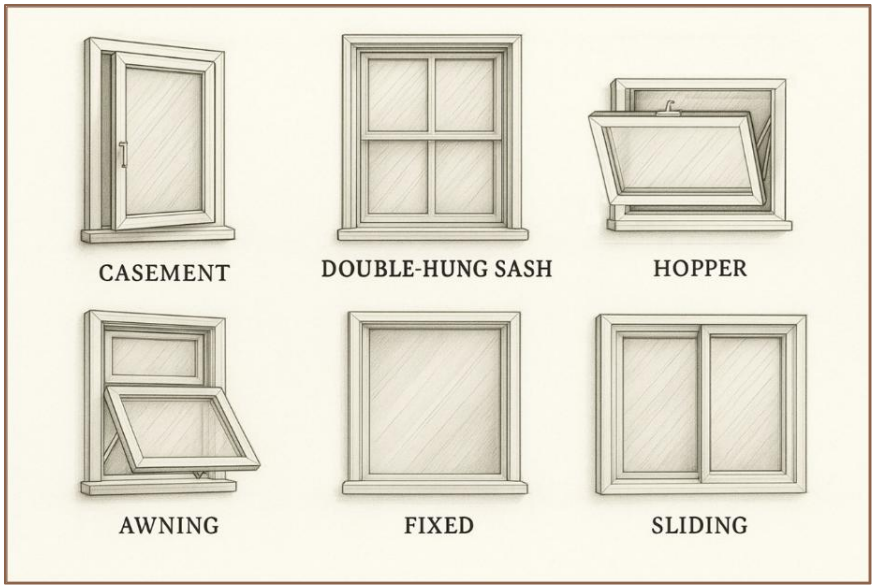


Figure 2. Common historic window types found in Steamboat Springs.[5]

Deterioration, Repair, and Replacement of Historic Windows

Deterioration of Historic Windows

Properly maintained, original windows can provide ongoing use for decades. Most problems occur 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 ultraviolet degradation caused by sunlight are also 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. The deterioration of caulking, weather stripping, and insulation can often be the cause of drafts and heat loss even more significant than the glass itself.

Repair of Historic Windows

Whenever possible, repair a historic window rather than replace it. In most cases, it is 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. When deciding whether to repair or replace a historic window, consider the following:

- **First** – Determine the window's architectural significance. 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.

- **Second** – 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 window. Examine the deterioration of caulking, weather stripping, and insulation around the window and repair if needed to adequately seal the wall opening. Determining window condition must occur on a case-by-case basis. As a general rule, most windows can be restored.

- **Third** – Determine the appropriate treatment for the window. Surfaces may require cleaning and patching. Some components may be almost, or are, completely 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.

Figure 3. Window restoration. Deteriorated paint does not always indicate a window is beyond repair.[6]

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 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. 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 of 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. Storm windows can increase the efficiency of historic single-pane windows. 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.

Figure 4. Example of a storm window.[7]

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. The size and proportion of window elements, including glass and sash components, should match the original, and 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.

Figure 5. Example of an appropriate window replacement.[8]

A frequent concern is what the material 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. Metal is the preferred replacement material, if needed. 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 a 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 window manufacturers today provide replacement windows that will fit exactly within historic window casings.

2.1 Preserve the functional and decorative features of a 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.

Photograph 12. Historic mid-century building with preserved historic windows.

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

- Enclosing a historic window opening or adding a new window opening in a key character-defining facade is inappropriate. This is especially important on primary facades where the historic ratio of solid-to-void is a character-defining feature.
- Greater flexibility for new rear or side wall windows may be considered.
- Do not reduce the original window opening to accommodate a smaller window or door.
- Do not increase historic window openings to install a larger window on primary facades.
- Do not significantly increasing the amount of glass on a character-defining facade as this will negatively affect the integrity of the structure.
- Preserve the size and proportions of a historic window opening.
- Preserve the historic ratio of window openings to solid wall on a primary facade.

Photograph 13. Brick commercial building with maintained historic windows that have retained their positioning, number, and arrangement.

2.3 Match the form and type of a replacement window to the original.

- For example, if the original is double-hung, then the replacement window should also be double-hung, or at a minimum appear to be so.
- Matching the original type and form is particularly important on key character-defining facades.

Photograph 14. Barn with non-historic picture window above doors.

2.4 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.

2.5 Preserve the size and proportion of a historic window opening.

- Reducing original openings to accommodate smaller windows or increasing them to receive larger windows, is inappropriate.
- Consider reopening and restoring original window openings where altered.
- Match the number and position of glass panes in the replacement so as to not affect the visual size or proportion of the original window.

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

- A 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 a historic window, match, as clearly as possible, the profile of the sash and its components to that of the original window.
- If a storm window is to be installed on the exterior, match the sash design and material of the original windows.

Photograph 15. House with updated vinyl windows.

2.7 Use a storm window to enhance energy conservation rather than to replace a 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 exterior but still allow for effective energy conservation efforts.
- If a storm window is to be installed on the exterior, match the sash design and material of the original window as closely as possible, if feasible. 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 unless the original window was also made of metal, such as aluminum and steel.
- Finally, set the sash of the storm window back from the plane of the wall surface to match original.

3. Roofs

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 a 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.

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

Photograph 16. Example of an A-frame roof in Steamboat Springs.

Key Features of Roofs

Common Roof Types

There are eight common roof types that can be found on buildings and structures in Steamboat Springs. These include:

- **Gable Roof** – A gable roof has two sloping sides that meet at the top, known as the ridge. This forms a vertical triangular shape at the two non-sloping ends, known as a gable.
- **Hip Roof** – A hip roof slopes on all sides and these meet at the ridge. There are no vertical sides or gable ends.
- **Cross-Gable Roof** – Cross-gable roofs have two or more gabled roof lines that intersect.
- **Shed Roof** – A shed roof is a single down sloping roof. These can be typically found on additions and storage sheds.
- **Clipped Roof** – A clipped roof is a combination of a gable roof merged with a hip roof. The roof generally features a gable end with a short, or clipped, hip across the ridge end.
- **Gambrel Roof** – Gambrel roofs have two symmetrical sides with two slopes, with the upper portion of the side having a shallower slope than the lower portion's steep slope. These can be largely found on barns, sheds, and Dutch Colonial Revival style residences.
- **Flat Roof** – A flat roof is typically level and either has no slope or a slight slope for drainage. These typically have a parapet.
- **False Front Roof** – False front roofs have front gable roofs that are hidden behind a false front facade that extends above the roofline. These are largely associated with late-nineteenth century commercial buildings located in city and town centers, or along major thoroughfares.

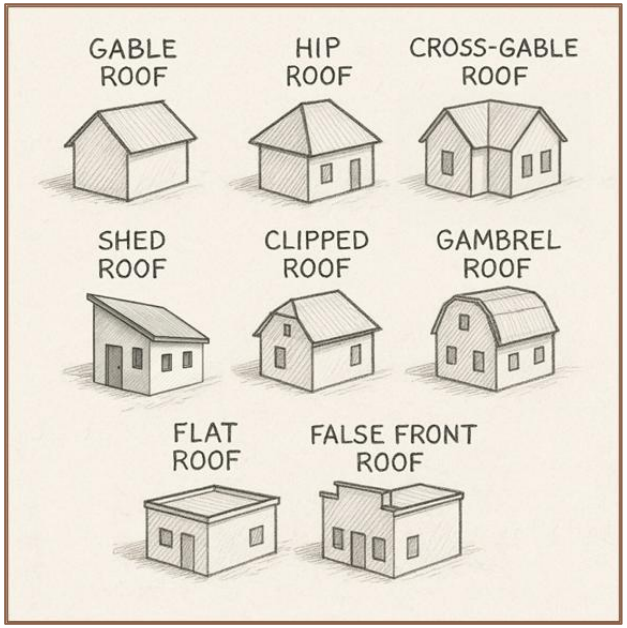


Figure 6. Common historic roof types found in Steamboat Springs.[9]

Roof Deterioration

The roof is the building or 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.

Figure 7. Example of a deteriorating roof.[10]

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
- Aged or worn installation
- Damaged vents
- Rotten wood

Repairing a Historic Roof

When repairing or altering a 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 8.

Dormers

A dormer is a small, roofed structure that projects out of a roof's slope and typically holds a single window or a vent. Historically, a dormer was sometimes added to create more headroom 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.

Roof Materials

When repairing or altering a 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. Many new codes do not permit wood shingle roofing materials. In these cases, fire resistant substitutes that mimic the color and texture of wood shingles may be appropriate.

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

Figure 8. Example of wood shingles in the process of being replaced with similar, but new asphalt shingles.[11]

3.1 Preserve the original form, design, and materials of a roof.

- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Avoid removing historic roofing material that is in good condition.
- Preserve the original eave depth as the shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore these overhangs should be preserved.
- Retain and repair roof detailing and avoid using conjectural features on a roof. For example, adding ornamental cresting, where there is no evidence that it existed creates a false impression of the structure's original appearance, and is inappropriate.

Photograph 17. Building with its original features and materials, including the wood shake roof.[12]

3.2 Minimize the visual impacts of new skylights and other rooftop devices.

- Flat skylights that are laid flush with the roof plane may be considered only in an obscure location on a historic structure.
- Ensure consideration of historic skylight configuration.
- Locating a skylight or a 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.

Photograph 18. Example of a non-intrusive skylight on side of roof.

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

- Chimney typically extend through the roofline and should be considered when making changes to or replacing roofs.
- Consider chimney features, such as flue caps and corbelling.
- A new chimney should be the same scale as those used historically.
- Avoid conjectural decoration.

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

- An addition should not interrupt the original ridgeline.
- See the Guidelines for Additions for more information.

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

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

Photograph 19. Example of an upgraded standing seam metal roof with an unobtrusive dormer.

3.6 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. When a replacement is necessary, use a material similar to the original in style and physical qualities.
- Specialty materials such as tile, slate, or concrete should be replace with a matching material.
- 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.

Photograph 20. Historic residence with upgraded standing seam metal roof.

3.7 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 is also an acceptable alternative.
- Seams should be of a low profile – avoid high profile seams, or thick edges.

4. Doors

The character-defining features of a 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. A new door, if necessary, should be in character with the historic building. Because an inappropriate door can affect the character of a 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 a 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 may also be worn and sagging from constant use. As 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. During winter months, condensation can also cause problems with glass panels and sashes on doors. Damage occurs when the 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.

Figure 9. Example of slightly deteriorated woods door with peeling paint.[13]

Repair of Historic Doors

Typically, a problematic door merely needs to be re-hung. 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 a historic door, consider the following:

Figure 10. A historic wood door in the process of rehabilitation.[14]

First – Determine the architectural significance of the door. Is it a key character-defining element of the building? Are there doors 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 a historic door, it is important to maintain original doors, jambs, transoms, windowpanes, and hardware. Surfaces may require cleaning and patching, and some components may be nearly or completely 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 replacement door material. 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 a historic door, it is important to preserve the original frame when feasible. This is important in keeping the size, scale, and configuration of the original door.

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 though the space below the door and around poorly-sealed glass panes in the door, if it has them.

The most cost-effective energy conservation measures for 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 windowpanes. 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.

Figure 11. Example of a storm door over a wood door.[15]

Door Design Guidelines

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 a historic doorway. These may include the door, doorframe, 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.
- Altering its size and shape is inappropriate. It should not be widened.

Photograph 21. Ranch style residence with original door placement and sizing.

4.2 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 or storm 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.

Photograph 22. Example of a residence with an updated screen door.[16]

4.3 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.
- A historic door from a similar building also may be considered.
- Simple paneled doors are typical, and overly ornate doors are discouraged, unless photographic evidence can support their use.

4.4 If energy conservation and heat loss are concerns, consider using a storm door instead of replacing a 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.

5. Siding

Historic building materials should be preserved in place whenever feasible. When the material is damaged, limited replacement that matches the original in appearance should be considered. Avoid covering primary historic building materials or subjecting the materials to harsh cleaning treatments.

Background

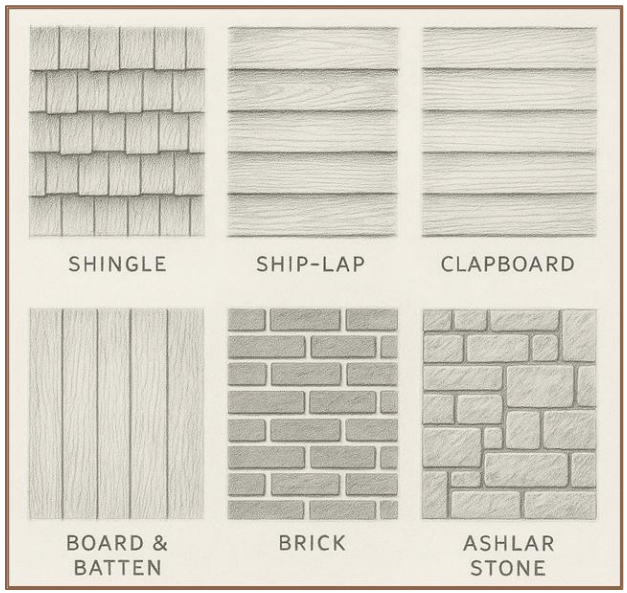


Figure 12. Different types of siding found in Steamboat Springs.[17]

This chapter addresses the treatment of primary historic building materials that compose the dominant exterior surfaces of historic buildings. The treatment of materials used for architectural trim is addressed in Chapter 6. Architectural Details.

In Steamboat Springs, wood siding and masonry were the typical historic primary building materials. Wood siding was utilized 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 or stain. For masonry materials, 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, it is recommended that the replacement be wood.

It is important that the extent of replacement materials be minimized because the original materials contribute to the authenticity of the property as a historic property. 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. Preserving original materials that show signs of wear is therefore preferred to replacement. Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to rapid decay.

Rather than replace siding, some property owners consider covering the original building material to protect it from inclement weather. The covering materials should be compatible to the original siding materials. Covering materials should be applied in such a way that they are removable without damaging the original materials. Using any material to cover historic materials is evaluated for its impact on historic integrity on a case-by-case basis.

Figure 13. Example of corrugated steel siding over wood lap siding for the purposes of weatherproofing. The corrugated steel siding covering material is removable.[18]

5.1 Preserve original building materials, when possible.

- Avoid removing siding that is in good condition or that can be repaired in place.
- Only remove siding that 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.
- Substitute materials may be considered when the original is not easily available or where the original is known to be susceptible to rapid decay.

5.2 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to help prevent drying, water, and ultraviolet damage.

Photograph 23. Example of wood siding and daubing.

Photograph 24. Example of a historic barn with recently applied daubing between the log siding.

5.3 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, so as to protect the siding underneath.
- 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 historically painted should not be painted as paint accelerates deterioration of masonry by trapping moisture.
- Early treatment practices strongly advised against not using sealants on masonry. However, new products on the market, such as a siloxane consolidating impregnator water repellant, provide water and graffiti repellant capabilities by penetrating the masonry to chemically bond with the substrate to create a hydrophobic barrier while ensuring breathability to prevent trapped moisture. Typically, sealants are only applied to surfaces with high exposure to damage.
- Murals on historic buildings should be planned carefully. Murals that adversely impact historic materials or obscures character defining features should be avoided.

Photograph 25. Example of a commercial brick building with the original brick detailing painted over and wood siding added along the lower level of the façade that obscures the brick underneath.

5.4 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 may also be used.
- Turning brick that have damage on their exposed face can be a cost saving treatment.

5.5 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 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.

Photograph 26. An example of a building with brick sheathing that has been partially replaced. It maintains the historic running bond pattern and brick size and materials, while not obscuring that it is newer brick through its coloring.

5.6 When replacing materials, match the original material in composition, scale, and finish.

- 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.

5.7 Avoid 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 be preserved and their replacement with alternative materials will be evaluated on a case-by-case basis.

5.8 Avoid covering original building material with a new material.

- 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.

Photograph 27. Non-original river rock planters along the side of a historic brick building.

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

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

6. Architectural Details

Architectural details help establish a 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 a historic property. They add visual interest, distinguish certain building styles and types, and often showcase notable 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 and restoring original architectural details is critical to the integrity of a historic property. At times, portions of character defining features may deteriorate beyond repair and need to be replaced or reconstructed. Where replacement is necessary, only those portions that are deteriorated beyond repair should be replaced.

Materials for Replacement Details

Using a material to match that employed historically is the recommended 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 necessary to replace original materials with stronger, more durable ones. Photographic evidence may be helpful in reconstructing original details, if available.

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.

Figure 14. Example of a deteriorated stone cornice.[19]

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 may also be used.
- Removing a damaged feature when it can be repaired is inappropriate.
- River rock is often a significant architectural detail. It should be preserved and repaired, rather than replaced, when necessary.

Photograph 28. Example of a row of commercial buildings that have maintained their significant architectural features.[20]

6.2 When disassembly of a 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.

Photograph 29. Example of an addition with river rock façade facing attached to a historic brick building.

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 indicate that architectural features previously existed but there is no other physical or photographic evidence, then new features may be designed that are complementary 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.

Photograph 30. Example of a historic building with replacement brick and roofing around historic elements.

6.7 River rock is a significant architectural feature in Steamboat Springs. It should be preserved and maintained.

- River rock features should be preserved whenever possible.
- Replace only those portions that are beyond repair.
- Treatments that damage river rock features should be avoided.
- Additions or alterations that obscure or adversely impact river rock features should be avoided.
- Features may include small garages, retaining walls, foundations, pillars, chimneys, and incinerators commonly located in alleyways.

Photograph 31. View of river rock features in an alley.

Photograph 32. Example of a historic building with river rock historic elements.

7. Exterior Features

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 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.

Figure 15. Example of a deteriorating front porch.[21]

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.

Figure 16. A deteriorating porch in the process of replacement and completion.[22]

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.

7.1 Preserve an original porch.

- Replace missing posts and railings only when necessary. Match the original proportions and spacing of balusters when replacing missing ones.
- Expanding the size of a historic porch should be examined for compatibility with the property.
- Avoid removing or covering historic materials and details on a porch. Removing an original balustrade, for example, is inappropriate.

Photograph 33. Preserved wrap around porch with original turned decorative posts.

7.2 Avoid enclosing a historic front porch.

- Keeping an open porch, if original to the design of the building, is preferred.
- Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is inappropriate.
- Enclosing a porch may be considered. An enclosure should retain as many of the historic porch features as possible. Infill between the historic porch features should be with a transparent material.
- For porches historically enclosed, they should remain enclosed if it is a character defining feature and consistent with their historic character.
- If a porch was historically open, and later enclosed, re-opening the porch may be considered as a treatment.

Photograph 34. Example of an enclosed front porch.

7.3 If porch replacement is necessary, reconstruct it to be compatible with 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 or stained 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 complementary 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 should also 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.

Photograph 35. Example of an updated balcony (right) next to an older balcony (left).

8. Additions

If a new addition to a historic building is to be constructed, it should be designed such that the 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.

Background

Many historic buildings in Steamboat Springs, including secondary structures, experienced additions over time as need for more space occurred, particularly associated 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 the primary focus.

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 a 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.

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 should also consider the effect the addition may have on the character of the area when viewed from the public right-of-way, to ensure consistency with the overall character of the area while allowing for more flexibility around the sides and rear. 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.

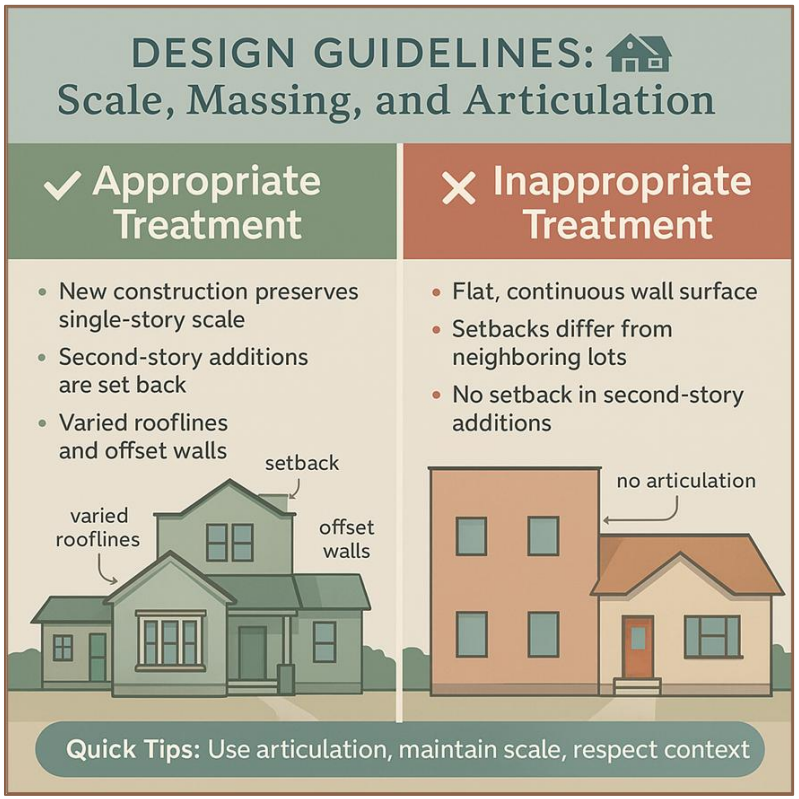


Figure 17. Diagram of new addition appropriateness.[23]

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

- Such an addition may be similar in character and may complement the original building in terms of materials, finishes and design.

Photograph 36. Residence with rear and front elevation historic additions.

8.2 Additions that are not historically significant may be removed.

- These additions may be over 50 years of age or contemporary additions; the removal of these additions may be considered.

8.3 Design a new addition such that 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 is also inappropriate.
- An addition that seeks to imply an inaccurate variation of the historic style should be avoided.
- An addition that covers historically significant features is inappropriate as well.

8.4 Design a new addition to be compatible yet distinct.

- 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.

Figure 18. The above shows an addition to the right that is distinct, yet not compatible with the building to the left.[24]

8.5 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.

8.6 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. There should be a clear distinction between the original building and the addition.

8.7 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 also should be proportional to the primary building.
- The connector should be clearly distinguishable from the original building and compatible to the design and materials of the original building.

Photograph 37. Centennial Hall Complex with a connector building in between the two wings (left). A detail of the connector building (right) shows how the addition is compatible, yet distinct, and is set back from the primary façade.

8.8 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.

8.9 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.

Figure 19. Example of a new addition with similar, but different that is subordinate to the residence and has an appropriate roof.[25]

8.10 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 eave lines should be avoided.

8.11 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.

8.12 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.
- Ideally, if conditions permit, the original roof and eaves should continue around the new second floor.

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

- Preserve the original profile of the historically significant building as seen from the street.

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

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

Figure 20. A compatible rooftop addition (left) and an incompatible rooftop addition (right).

9. Secondary Structures

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.

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.

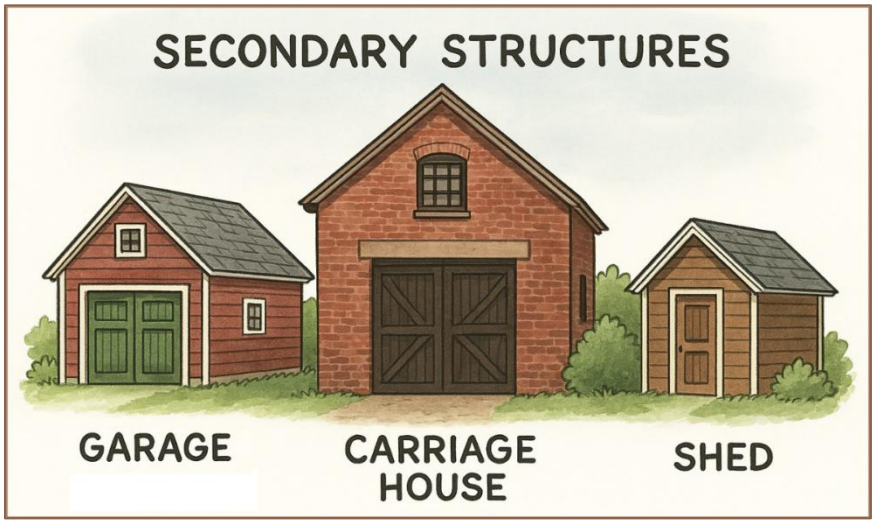


Figure 21. Different types of secondary structures.[26]

Photograph 38. An outbuilding that has maintained its character-defining features located behind a residence with rear addition (visible to the left, behind the outbuilding).

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.

Adaptive Reuse of Secondary Structures

The reuse of any secondary structure should be planned 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.

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.

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

- When treating a 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.

9.2 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.

9.3 Avoid attaching a garage or carport to a historic primary structure.

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

Photograph 39. Example of a non-historic, detached garage next to a residence with incompatible design, scale, and sitting.

10. New Construction

Creative solutions that are compatible with the desired character of Steamboat Springs are strongly encouraged. 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 be compatible to the historic design characteristics 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 of its own time 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.

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.

Figure 22. Example of a street with examples of appropriate (top) and inappropriate (bottom) setbacks.[27]

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 towards 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.

Figure 23. Example of a residence with inappropriate massing and scale between two similar constructions.[28]

Building Width

Many early buildings were constructed similar in width to nearby structures with similar spacing between neighboring 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 is 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.

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.

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.

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.

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.

Figure 24. Example of two residences that exhibit the same solid-to-void ratio.[29]

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.

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.

Photograph 40. The house to the left is setback to a similar distance to the house on the right.

10.2 Maintain the traditional character of alleys.

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

10.3 When constructing a new building, locate it to fit within the range of setback 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.

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.
- Driveways and yards can complement one another if driveway access from the street is present and permitted and integrated into the yard.

Photograph 41. New construction with an open front yard that is compatible with the neighborhood.

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 by a walkway and porch that orients to the street.

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 to match the prevailing height at the front and side setbacks.

- 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.

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.

Photograph 42. Example of new construction that does not match the scale and massing of neighboring residences. Example of new residential construction.

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.

Photograph 43. Large, new construction that is similar in proportion to neighboring single-family residences.

10.11 Use building forms that are similar to those seen traditionally on the block, as exotic buildings and roof forms may detract from the visual continuity of the street.

- Simple rectangular solids are typically appropriate.
- Geodesic domes and contemporary styles may complement a historic streetscape if a building form is similar in scale.

10.12 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.

10.13 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.

10.14 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.

10.15 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.

Photograph 44. Example of a contemporary commercial building located in downtown.

10.16 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 those types used traditionally, is also appropriate.
- Stucco may also be considered.

10.17 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 and climate.

10.18 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.

Photograph 45. Multi-story buildings downtown with commercial and residential use.

10.19 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.

10.20 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 could also be used to create interest while expressing a new, compatible style.

10.21 Incorporating windows with horizontal or 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.

Photograph 46. New construction with large, horizontal and vertical windows.

10.22 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.

10.23 Windows should complement the architectural style of the building.

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

10.24 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.

10.25 Clearly identify the primary entrance into the building.

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

Photograph 47. New construction with a clearly defined entrance.

10.26 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.

10.27 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 does not vary significantly.
- A secondary structure should remain subordinate, in terms of mass, scale and height, to the primary structure and use compatible materials.

10.28 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.

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

- Provide access to parking from an alley or front street if permitted and front driveway access was historically present.
- Design multi-family parking areas, if permitted, to minimize the visual effects on the streetscape.

10.30 Both detached and attached garages are encouraged to allow flexibility to maintain overall massing and scale that is compatible with the neighborhood.

- 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.

11. Signs

Signs are important character defining elements that provide visual, textual, and function context for the associated building, structure, or object. These guidelines will provide standards that address the design, treatment, and installation of signs on or adjacent to historic districts or individual properties.

Background

A variety of historic signs appear throughout the City. Each of these elements contributes to the character of the area. Signs can come in a range of materials and forms, from two-dimensional to three-dimensional, and can include different functions, such as interpretation or advertising. They also add variety to the neighborhood, streetscape, or landscape through their scale, design, texture, and materials, providing visual and informational interest to pedestrians.[30]

Photograph 48. Example of an awning sign and wall sign.

Types of Signs

The types of signs that can be found in Steamboat Springs can include the following. Official definitions can be

Awning/Canopy signs – A sign attached or applied to any surface of an awning or canopy.
Changeable Message Sign – A sing with copy that can be changed or altered regularly.
Display Sign – A wall or portable sign located near an entrance to a nonresidential use, on which information may be displayed and changed.
Free-Form Sign – A sign or portion thereof that consists of one or more three-dimensional objects such as balls, cubes, or sculpture. A Free-Form sign may also be known as a three-dimensional or iconographic sign. Free-Form sign does not include cabinet/box sign.
Freestanding Sign – A sign that is permanently supported in a fixed location on the ground by poles, braces, foundation, planter, pedestal, or other structure and not attached to or supported by a building.
Ghost signs – Signage painted directly onto buildings that historically served as advertising.
Integral Sign – A sign that is constructed as an integral part of a building. Integral signs may include a cornerstone or similar sign.
Marquee Sign – A sign that is attached to or part of a permanent roof-like structure projecting out from a building and not supported by the ground. Marquee sign does not include signs on an awning or canopy. A marquee sign typically includes a changeable message sign.
Neon Sign – A sign that utilizes neon or other gases within translucent tubing or that has an appearance similar to a neon sign that utilized a different light source
Projecting Sign – A sign that is attached perpendicular to a building wall or suspended perpendicular from a structure, awning, or canopy, and that is designed to be read perpendicular. Projecting sign may also be known as a blade sign.
Public Sign – A public sign is used in public spaces to provide educational or historical information for that space, object, structure, or building. These can include commemorative or historic plaques.
Wall Sign – A sign that is in any manner affixed generally parallel to the exterior wall of a building or structure.
Window Sign – A sign that is applied or attached to a window or door or located within three feet of the interior surface of a window or door for the purpose of being legible from outside of the building.

11.1 Historic signs should be kept whenever possible.

- Keep in mind the history, context, and design of a historic sign when determining whether or not to keep it.
- Leave the sign visible and in place, when possible. If the sign is to be removed, either move it to a new location that maintains a tangible connection or preserve it through interpretation and documentation.

Photograph 49. Example of a preserved historic theater marquee sign.

11.2 Maintain the design, materials, and function of the sign.

- If repairs or restoration is needed, keep as much of the original sign intact as possible. Replace only what needs to be replaced, so as not to completely compromise its evidence of age.
- Do not paint over or remove parts of a sign unless it is severely damaged or the information needs to be updated if it is associated with an active entity.

11.3 When installing new signs, protect the original sign, building, structure.

- Do not damage or obscure historic details or features.
- The sign should be integrated through the use of a similar design, materials, or color scheme. It should not distract or overwhelm the historic character of the building or surrounding area.
- It should be subordinate to the surrounding building or area.
- Non-historic signs installed on historic buildings should be compatible in design and materials.
- Non-historic signs installed on historic buildings should refrain from obscuring character defining features.
- Non-historic signs should be fastened to historic buildings in such a manner that they are removable without damaging historic materials.

Photograph 50. A historic gas station sign located next to a more recent, updated gas station building.

Building Types and Style Elements

The summaries of key design features of individual building styles and forms in this section should be used when considering how the design guidelines will apply to an individual project. Owners are encouraged to preserve key character defining features that are identified in the style summaries of this section.

Pre-Railroad Folk Styles and Forms (c. pre-1850-1890)

The pre-railroad era of Folk Style architecture is defined by modest buildings that are constructed of local materials and have little to no stylistic embellishment.[31] An associated form of this style can be found in the Yampa Valley region, the Pioneer Log (c. 1858-1930s). These buildings were constructed in Colorado by early settlers largely located in the forested mountain parts of the state.[32] Pioneer log pre-railroad folk style buildings are early forms of log construction, one that are similar to the later Rustic style log buildings that arose around 1905.[33] While similar, these two should not be confused for one another. Ways to determine the style of the building include discovering the build date and recognizing the defining characteristics of the building.

Common Characteristics of the Pioneer Log Form:

1. A construction of round logs, hewn logs, or rough milled logs laid on alternating tiers with notched corners.
2. Built using simple construction techniques.
3. Have daubing (the fill in the spaces between logs) of wet moss, clay, animal hair, or straw.
4. Gabled roof made of canvas, earth, shingles, wood boards, sheet metal, or tree limbs, with log or frame gable ends.[34]

Figure 25. Sketch example of a Pioneer Log style cabin.[35]

Photograph 51. Example of a Pioneer Log style cabin with universally accessible ramp.[36].

Romantic Styles (1820-1880)

The Romantic styles of the nineteenth century adopted mainland European architectural forms, while simultaneously rejecting English influences.[37] Buildings constructed in a Romantic style usually exhibited large massing that can be asymmetrical, and decorative features that are disproportionately weighted.[38]

Gothic Revival (c. 1880-1900)

An associated style of the Romantic era of architecture is known as Gothic Revival (c. late-nineteenth century).[39] Gothic Revival take its forms and defining characteristics from ecclesiastical buildings, such as late-Medieval churches.[40] These buildings are vernacular examples of those older architectural traditions, and they are picturesque in composition, with pointed-arch windows and steeply pitched roofs.[41]

Common Characteristics of the Gothic Revival Style:

1. Vertical massing with a steep pitched roof and massive towers.
2. Flying and stepped buttress supports.
3. Elements such as pointed arched windows and a deeply recessed entrance.[42]

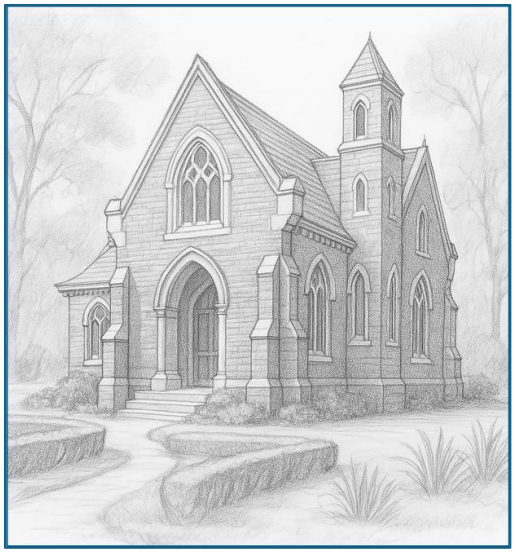


Figure 26. Sketch example of a building in the Gothic Revival style.[43]

Photograph 52. Local iteration of the Gothic Revival style.[44]

National Folk (c. 1850-1930)

National Folk is a style that arose out the expansion of the railroad system across the United States (U.S.) during the nineteenth century.[45] Rural towns and smaller residences were no longer restricted to local materials as lumber could be transported cheaply en-masse along the rail lines, and light balloon and braced framed buildings with wood siding became the norm.[46] The National Folk style allowed for larger, simplistic homes to be built with consistent setbacks as new neighborhoods developed. These National Folk (post-railroad) style residences are defined by six distinctive subtypes.

Subtype 1 Characteristics: Gable-Front

1. A front gable that mimics a Greek temple pediment
2. A typically narrow rectangular plan that can be one- to two-stories.
3. Residences from around 1910-1930 integrated the Craftsman style form, which is characterized by a double-width form with low-pitched roofs.[47]

Figure 27. Sketch example of a Gable-Front style residence.[48]

Photograph 53. Local example of a Gable-Front style residence.

Subtype 2 Characteristics: Gable-Front-and-Wing

1. This type of residence is a gable-front that has an additional side-gable wing added to the plan to create an L-shaped form.
2. The buildings can be one- or two-stories.
3. They can have roofs with stepped or uniform heights.[49]

Figure 28. Sketch example of a Gable-Front-and-Wing style residence.[50]

Photograph 54. Colorado example of a Gable-Front-and-Wing residence.

Photograph 55. Colorado example of a Gable-Front-and-Wing residence.

Subtype 3 Characteristics: Hall-and-Parlor

1. A one-story floor plan that is two rooms wide and one room deep.
2. A simple, side-gabled roof.
3. Expanded front porch.
4. A rearward addition, typically with a shed roof.[51]

Figure 29. Sketch example of a Hall-and-Parlor style residence.[52]

Photograph 56. Colorado example of a Hall-and-Parlor style residence.

Subtype 4 Characteristics: I-House

1. The I-House is similar in floor plan and design to the hall-and-parlor, but with two-stories.[53]

Figure 30. Sketch example of an I-House style residence.[54]

Photograph 57. Local example of an I-House style residence with an enclosed porch and an addition.

Subtype 5 Characteristics: Mass-Planned

1. Features larger, more flexible rectangular floor plans that are more than one room deep.
2. Early examples have full-width, shed-roofed porches, but later versions either have small entry porches or no porches.[55]

Figure 31. Sketch example of a Mass-Planned style residence.[56]

Photograph 58. Local example of a Mass-Planed style residence with a rear addition.

Subtype 6 Characteristics: Pyramidal

1. Mass-planned with square floor plans more than one room deep.
2. This subtype can vary in roof pitch, and later version can have hipped roofs.
3. Can differ in the size/placement of the front porches.[57]

Figure 32. Sketch example of a Pyramidal style residence.[58]

Photograph 59. Local example of a Pyramidal style residence.

Victorian Styles (1860-1900)

The Victorian Era occurred during the second half of the nineteenth century. The Victorian Style that arose during that period took influences from medieval architecture, which was then adapted to residential and commercial buildings. The styles of the Victorian Era are exemplified by ballon framing with more complex house components, such as elaborate detailing, multitextured/multicolored elements, asymmetrical facades, and steep roof pitches.[59]

Folk Victorian (c. 1870-1910)

The Folk Victorian style is noted as being a Victorian style that is also closely related to National Folk (post-railroad) style residences, with detailing similar to the Queen Anne architectural style.

This style has these key identifying features:

1. Four principle subtypes: front-gabled roof, gable front and wing, side-gabled, side-gabled roof, pyramidal.
2. One to two-story with square, rectangular, or L-shaped plans.
3. Roofs that frequently feature dormers or centered gables added to side-gabled and pyramidal roofs.
4. Porches with turned spindles and decorative lace spandrels.
5. National Folk forms with Victorian decorative detailing (see the National Folk style above)
6. Symmetrical façade with boxed or open eaves.
7. Simple single-hung windows.[60]

Figure 33. Sketch example of a Folk Victorian style residence.[61]

Photograph 60. Example of a Folk Victorian style residence.

Edwardian (c. 1900-1920)

One of the final Victorian Era styles is the Edwardian style, sometimes also referred to as post-Victorian or Princess Anne (c. 1900-1920).[62] This style arose in a time of social and cultural transition, one that fell at the end Victorian Era and the beginning of the Modern Era. It is largely similar to previous Victorian architecture, particularly Queen Annes, but lacks the more decorative ornamentation and characteristics of that earlier style.[63]

Common Characteristics of Edwardian Architecture:

1. A multi-gabled roof with asymmetrical massing.
2. Wrap-around wood porches with column supports.
3. Short towers, or no, towers.
4. Classic, simplified details.[64]

Figure 34. Sketch example of an Edwardian style Victorian-era residence.[65]

Photograph 61. Local example of an Edwardian style Victorian-era residence.

Eclectic Styles and Forms (1880-1940)

The Eclectic styles of the late-nineteenth and early-twentieth centuries relied heavily on the earlier Western architectural traditions. The styles of the Eclectic period copied these previous styles, with the first two decades of the period dominated by more classic designs constructed for affluent homeowners.[66] This movement of revival styles then evolved alongside the Modern styles that arose in the early-twentieth century. While the Eclectic styles of the first half of the twentieth century did take on some aspects of the Modern movement, such as large overhanging eaves and grouped windows, they still maintained the goal of creating residences that largely imitated and stayed true to earlier architectural traditions.[67] The Eclectic styles did this through the widespread dissemination and acceptance of photography, which documented earlier styles that were used as references, along with the integration of cheaper building materials and methods that allowed for the installation of imitation masonry veneers.[68] The Eclectic period ended when Modern styles began to dominate residential neighborhood development in the mid-twentieth century.

Swiss Chalet/Swiss Chalet Revival (c. 1880-1910)

This style was introduced from the Alps, in the mid-nineteenth century, and was largely applied to mountain inns and lodges in the U.S. in the late-nineteenth century.[69] It was later reconceptualized between 1935 and 1965 for use by the ski industry, becoming what is known as “Mountain Chalet” or “Ski Chalet.”[70] This mid-twentieth century version of the Swiss Chalet style has not yet been fully defined or documented.

Common Characteristics of Swiss Chalet:

1. Two to two-and-a-half story building on stone foundation.
2. Gabled roofs, typically cross-gabled, with ornamental shingles, patterned bargeboards, exposed rafter or purlin ends, large stone chimneys, wide eaves supported by oversized and/or decorative brackets.
3. The second story often features balconies.[71]

Figure 35. Sketch example of a Swiss Chalet style building.[72]

Photograph 62. Local iteration of the Swiss Chalet style.

Dutch Colonial Revival (c. 1900-1920s)

A popular early-twentieth century style that arose out of the Eclectic period was Dutch Colonial Revival (c. 1900-1920s).[73] Dutch Colonial Revival, a variation of Colonial Revival, was a popular style in Colorado, one that was largely used in residential architecture, as opposed to commercial.[74]

Common Characteristics of Dutch Colonial Revival:

1. A gambrel roof with wide overhangs, gable end chimneys, dormers, and small oval windows in the gable ends.
2. A front elevation porch located under the overhanging eaves of the roof or under a gable end roof that is supported by columns.
3. On occasion, these buildings can have steep, stepped gables that are more aligned with Flemish architecture.[75]

Figure 36. Sketch example of a Dutch Colonial Revival style residence.[76]

Photograph 63. Local example of a Dutch Colonial Revival.

English-Norman Cottage (c. 1920s-1930s)

The final Eclectic style found in Colorado and Steamboat Spring is the English-Norman Cottage (c. 1920s-1930s). This style is a revival of the Tudor and Jacobean/Elizabethan styles introduced from England.[77]

Common Characteristics of English-Norman Cottage:

1. It is typically a residence that is one-story in height.
2. A steeply pitched roof, either cross-gable or multi-gable, with a steeply pitched gable over an arched entrance.
3. Material such as stucco exteriors with decorative brickwork detailing.
4. Design elements such as multi-lite casement windows and/or large front picture windows.[78]

Figure 37. Sketch example of an English-Norman style residence.[79]

Photograph 64. Colorado example of an English-Norman Cottage.

Terrace (c. late 1880s-1920)

A unique form that arose during this period is the Terrace (c. late-1880s-1920).[80] A Colorado specific building type, the Terrace form is a brick one or two-story structure with flat roofs and corbeled cornices.[81] This residential form can largely be found in multi-unit complexes, such as duplexes and triplexes, with individual entrances and stylistic embellishments.[82]

Common Characteristics of the Terrace Form:

1. Flat roofs with corbeled cornices, sometimes with brackets or parapets at the roofline.
2. Brick constructions that can have masonry detailing such as arches and stone lintels.
3. Typically feature porches, often individual for each unit.[83]

Figure 38. Sketch example of a historic one-story Terrace style duplex.[84]

Early Twentieth Century Styles (1900-1930s)

Modern architecture is largely characterized by austere ornamentation. It was innovative in that it did not mimic earlier styles, and it typically integrated free-flowing interior spaces within the buildings. Early modernism was helmed by architect Frank Lloyd Wright, who influenced domestic, residential design through his unique forms.[85] By the 1930s and 1940s, the U.S. government began to have an effect on the Modernist period through initiatives such as the Federal Housing Administration's mortgage insurance program, which was developed in response to housing challenges that arose during the Great Depression and World War II (WWII).[86] The program promoted more conservative Modern styles in neighborhood developments throughout the period, ones that took on more traditional external forms and characteristics while still maintaining the Modern style's typical open interior spaces.[87] Following the end of WWII, the economy boomed, allowing for residences that maintained and continued the earlier Modern style characteristics but on a larger scale.

Craftsman (c. 1900-1930s)

One of the earlier associated styles of the Modern period of architecture is the Craftsman style. The style first came about in the early-twentieth century (c. 1900-1930s).[88] It was the dominate style for smaller residences that originated in Pasadena, California, taking influence from the Arts and Crafts movement.[89]

Common Characteristics of the Craftsman Style:

1. Roofs that are low-pitched and typically gabled. They can have unenclosed overhanging eaves, exposed rafter ends, decorative gable braces, and gabled or shed dormers.
2. Either full- or half-width porches supported by thick, tapered columns that reach the ground level.
3. Windows are often grouped in one assembly.
4. Siding is usually wood clapboard or shingle, but other materials are also used depending on the region.[90]

Figure 39. Sketch example of a Craftsman style bungalow.[91]

Photograph 65. Local example of a Craftsman style bungalow.

Rustic (c. 1900-1930s)

Rustic architecture is a style that was influenced by the Craftsman movement. The Rustic style was developed to blend the building or structure in with its natural setting through an emphasis on workmanship and the use of local materials, largely wood and stone.[92] This style is often associated with vacation and recreational spaces, hunting lodges, ranches, and National Park Service and United States Forest Service architecture.[93]

Common Characteristics of the Rustic Style:

1. Log construction on stone foundations.
2. Gable roofs with overhanging eaves.
3. Design elements such as stone chimneys and multi-lite windows.[94]

Figure 40. Sketch example of a Rustic style cabin.[95]

Photograph 66. Local example of a Rustic style cabin.

Early Twentieth Century Building Forms (c. 1900-1930s)

In architecture, form refers to the three-dimensional shape and structure of a building, while style describes the overall visual character, influenced by both historical and cultural factors.

Bungalow Form (c. 1900-1930s)

A common form that was used throughout the early Modern period is the Bungalow form (c. 1900-1930s), which is closely associated with the Craftsman style, but can be adapted to other styles as well.

Common Characteristics of the Bungalow Form**:**

1. A moderate or low-pitched front or side gable roof with overhanging eaves. The roofs occasionally have clipped gables, shed roof dormers, and/or exposed rafter ends.
2. A large front porch with battered piers or thick columns.[96]

Figure 41. Sketch example of a residence in the bungalow form.[97]

Photograph 67. Local example of a Bungalow form with an enclosed porch.

American Foursquare Form (c. 1900-1930s)

Another common form used during the early-twentieth century, and which could be adapted to any style, is the American Foursquare vernacular form (c. 1900-1930s).[98] It was a basic form that could be adapted to many styles and could incorporate a large number of defining architectural and design elements from popular styles of the time.[99]

Common Characteristics of American Foursquare Form:

1. Two-stories in height.
2. Hipped roofs with centered dormers and flared eaves.
3. Thick porch posts with simplified doric columns.
4. Belt course detailing.[100]

There is a sub-form of American Foursquare that was also popular in the state at the time, the Classic Cottage (c. 1910s-1930s). It is essentially a one-story version of the American Foursquare form that was popular in residential, school, train depot, and institutional construction.[101] It is almost typically constructed from masonry material, such as brick, with limited decorative design elements.[102]

Photograph 68. Local example of an American Foursquare form.

Figure 42. Sketch example of a residence with a Classic Cottage form.[103]

Modern Styles (1920s-1970s)

In the 1920s, the Modernistic movement, defined by the Art Deco and Art Moderne styles, began to take hold.[104] This period would last until after WWII.

Art Deco (c. 1920s-1940s)

The first style of this period, Art Deco (c. 1920s-1940s), can be found in Steamboat Springs' downtown and commercial corridors. It was first introduced in 1922 in Chicago and quickly became a popular style that was applied to public and commercial architecture, such as banks, retail spaces, schools, and some apartment buildings.[105]

Common Characteristics of Art Deco:

1. Linear compositions such as stepped forms created by broken cornice lines.
2. Smooth wall surfaces made of polychromatic materials.
3. Stylized, geometric motifs, such as chevrons and zigzags.
4. Massing is vertical, which is aided by towers or vertical projection that rise above the roofline.[106]

Figure 43. Sketch example of an Art Deco style commercial building.[107]

Photograph 69. Local example of an Art Deco style commercial building.

Minimal Traditional (c. 1930s-1950)

By the Great Depression, Modern style began to change to reflect residential needs during a period of economic hardships. This resulted in the next associated style of the Modern period, Minimal Traditional (c. 1930s-1950). The Minimal Traditional style became common during the mid-twentieth century as its simplistic design and ease of construction could quickly fulfill housing needs during the Great Depression, WWII, and post-war housing boom.[108] Due to this, the Minimal Traditional style became an affordable option that had efficient floor plans and allowed for wider spread suburban development.[109] The Minimal Traditional style is noted as having these key identifying features:

Common Characteristics of Minimal Traditional:

1. Minimal Traditional residences are relatively small in massing and scale. They are usually single-story with rectangular plans, although some do have moderate wings.
2. These have a simplistic design with minimal added detail, they only feature small porches, bay windows, and platform steps.
3. Roofs are typically gabled with low- to medium-pitches, have eaves with little to no overhang, and rarely ever have dormers.
4. Have windows that are usually multi-lite double or single-hung wood, steel, or aluminum.[110]

Figure 44. Sketch example of a Minimal Traditional style residence.[111]

Photograph 70. Local example of a Minimal Traditional style residence with a garage addition.

Cape Cod (1930s-1950)

A common, but slightly more elaborate style of the period is the Cape Cod (c. 1930s-1950s). The Cape Cod (Revival) style is a revival of an earlier style popularized in New England in the early-nineteenth century.[112] The revival of this style was largely due to both its affordable size and because of symbolism through its Colonial connotations.[113] The Cape Cod became a common house type in the 1930s and it remained popular until the Ranch style began to dominate domestic architecture in the post-war period.[114]

Common Characteristics of the Cape Cod Style:

1. Either one or one-and-a-half stories.
2. Large multi-lite windows with decorative shutters for ventilation and light, with gable roof dormers also adding to this effect.
3. Wood siding, either horizontal or shingle.
4. Low profiles with moderately pitched side gable roof.[115]

Figure 45. Sketch example of a Cape Cod style residence.[116]

Photograph 71. Local example of a Cape Cod style residence.

International Style (c. 1925-present)

The International Style arose in the period following WWI, with many European architects moving away from regionally distinct styles towards a more unified, modern style that was adaptable to anywhere.[117] The style also came out of advancements in building materials, which allowed for the construction of residential buildings and commercial buildings using a lightweight structure made out of metal.[118] This allowed for more flexible window placement and asymmetrical designs. International Style emphasizes rectilinear forms, cantilevered construction, and minimal ornamentation with a focus on functionalism. It is a pre-cursor to Post-Modern architecture.

Common Characteristics of the International Style:

1. An asymmetrical linear form with a flat roof without ledge.
2. Large multi-lite or ribbon windows that are grouped. These typically have no decorative detailing and are flush with the outer walls.
3. Smooth, unadorned facades with a unified wall cladding, such as white stucco.[119]

Figure 46. Sketch example of an International Style Residence.[120]

Photograph 72. Local example of the International Style.

Mid Century Modern (c. 1945-1990)

Arising alongside the Ranch style, the Mid-Century Modern style gained popularity during the post-WWII era.[121] The style became largely popular due to Frank Lloyd Wright and his Usonian style residences, which he promoted due to their smaller size, affordability, open floor plan, and modern aesthetic.[122]

Common Characteristics of the Mid-Century Modern Style:

1. Asymmetrical forms with broad uninterrupted wall surfaces and recessed or obscured entryways.
2. Low-pitched or flat roofs, which could include wide overhanging eaves and exposed roof beams.
3. Windows in the gable ends or under the roofline.[123]

Figure 47.Sketch example of a Mid-Century Modern residence.

Photograph 73. Local example of a Mid-Century Modern building.

Ranch (c. 1930s-1970s)

The next associated style of the Modern period is the Ranch style (c. 1930s-1970s). The Ranch style slowly replaced the Minimal Traditional style throughout the post-war period as size and scale began to become increasingly more important than cost and efficiency.[124] Originating in southern California as smaller versions in the 1930s and 1940s, Ranch style homes quickly spread throughout the nation as large subdivisions and housing developments boomed.[125] As residences became larger, they began to feature longer one-story residences along with two-story and Split-Level variations not previously seen on earlier Minimal Traditional buildings. The growing popularity also evolved the lots on which the Ranch style residences were built. They began to include sprawling properties with driveways and either carports or attached garages.[126] The Ranch style became one of the most prolific building types in the U.S.

Common Characteristics of Ranch Style:

1. Broad, one-story shape with low, horizontal massing built on concrete slab foundations.
2. A low-pitch, side-gable, cross-gable, or hipped roof with moderate-to-wide overhanging eaves.
3. An attached garage or carport can be present, as can low stone or concrete planters.
4. Rear yards are more elaborate with a preference for patios.
5. An asymmetrical façade that can typically have multi-material siding and an offset entrance under the roof eaves. These overhanging eaves can extend out to form partial-width porches.
6. A variety of windows shapes and sizes appear on these types of residences, but they are usually steel or aluminum sliding or casement windows.
7. There is oftentimes a large front elevation picture window present.[128]

Figure 48. Sketch example of a Ranch style residence.[127]

Photograph 74. Local example of a Ranch style residence.

Bi-Level Ranch (c. 1960s-1980s)

The Ranch style was later expanded upon through the development of different forms. One of these forms is the Bi-Level (c. 1960s-1980s), a later variation of the Ranch style that features a raised or garden level basement with above-grade windows and expanded interior room space.[129]

Common Characteristics of the Bi-Level Form:

1. A raised basement with windows at or slightly above grade and no window wells.
2. A mid-level front entrance centered on the elevation.
3. There can be a garage wing with separate roof line.
4. Wood siding with the lower level sometimes faced in brick.[130]

Figure 49. Sketch example of a Bi-Level Ranch style residence.[131]

Photograph 75. Local example of a Bi-Level Ranch style residence.

Split-Level Ranch (c. 1930s-1970s)

There is a form that evolved alongside the Ranch style known as the Split-Level (c. 1930s-1970s). The Split-Level is considered to be more of a building type than style.[132] A Split-Level is a multi-story construction that also features a low-pitched roof and horizontal massing similar to the Ranch style, but this form differs in that it has a two-story portion that is connected at mid-height to a one-story portion, thus creating three staggered floor levels.[133] This creates an interior bifurcated floor layout.[134] This postwar suburban house type remained popular through the 1970s.

Common Characteristics of the Split Level Form:

1. Two-story section connected at mid-height to one-story "wing."
2. Horizontal massing with low-pitched roof.
3. There is usually a large front elevation picture window.
4. Mixed siding and cladding, usually brick and clapboard.
5. Attached garages on the lowest level that are often below grade.[135]

Figure 50. Sketch example of a Split-Level Ranch style residence.[136]

Photograph 76. Local example of a Split-Level Ranch.

A-Frame (c. 1950s-1970s)

Later forms that were developed during the post-war Modern period include the A-Frame and the Neo-Mansard. The A-Frame (c. 1950s-1970s) is a largely mountain-based form that is related to recreational settings, and as such were built to largely be vacation homes, remote cabins, and ski huts in snowy environs.[137]

Common Characteristics of the A-Frame:

1. A steeply pitched front gable roof that forms the two side elevation walls with roof eaves that extend to grade.
2. Rectangular floorplan with an open interior and a sleeping loft.[138]

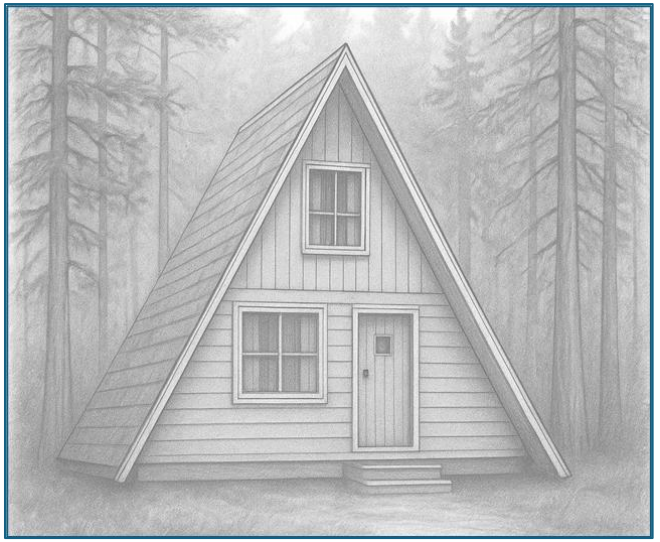


Figure 51. Sketch example of an A-Frame style cabin.[139]

Photograph 77. Local example of an A-Frame.

Neo-Mansard (c. late 1960s-1980s)

A final building form that developed during the post-war period of the Modern Era is the Neo-Mansard. This form came about due to a shift towards more traditional architectural shapes and forms, such as the mansard roof.[140] This form can be found on single-family residences, apartment buildings, multi-unit complexes, and commercial buildings.[141]

Common Characteristics of the Neo-Mansard Form:

1. A faux, multi-level mansard roof often covered with wood shakes that features recessed windows.
2. There are breakthrough cornice windows that can be found on later examples.[142]

Figure 52. Sketch example of a Neo-Mansard style residence.[143]

Photograph 78. Local example of a Neo-Mansard style residence.

Shed Style (c. 1965-1990)

The Shed Style arose in the period between the end of the modern period and the start of the contemporary period. It first gained popularity as a style that was used for second homes but eventually became used in primary residence construction.[144] It came about due to a move away from the boxier Internation and Modern styles towards forms that created “more interesting” interior spaces.[145]

Common Characteristics of the Shed Style:

1. Highly defined by their shed roof forms, which can be multi-directional and paired with gabled roofs.
2. Asymmetrical forms with smooth roof and wall junctions, meaning little to no overhanging eaves.
3. Wood cladding is the predominate exterior material.[146]

Figure 53. Sketch example of a Shed style residence.[147]

Photograph 79. Local example of a Shed style residence.

Contemporary Styles (c. 1970s-Present)

The Contemporary Era, which followed the Modern Era, saw a renewed use of earlier period styles. The styles of this period focused on historical details and characteristics that were then applied to modern style forms.[148] The period is exemplified by large variety of styles and forms due to advent of emerging technologies, such as the internet, and buildings that are heavily regulated due to zoning and large-scale development.[149] The buildings constructed in the earliest years of this era are slowly transitioning into being considered historic as they cross the fifty-year threshold.

New Traditional (c. 1970-Present)

An associated style of the Contemporary period is New Traditional (c. 1970-Present). Buildings constructed under this style are largely based on styles popular in the earlier parts of the twentieth century.[150]

Common Characteristics of New Traditional Style:

1. Large, multi-bay garages, typically front facing and incorporated into main body of house.
2. Porches too shallow to be really usable.
3. Built on slab foundations with first floor at ground level, typically resulting in few or no steps up to the first floor of the house.
4. Windows are laid flush with the elevation, with large panes of glass, and false vinyl shutters. Ther are few or no windows on side façades.
5. Roof have dormers with small windows and “pork chop” eaves.
6. Disproportionate or skewed details such as half-timbering and mixed, vertical wall cladding.
7. Usually have elaborate rear facades.[151]

Figure 54. Sketch example of a New Traditional style residence.[152]

Photograph 80. Local example of a New Traditional style residence.

American Vernacular (c. 1970s-Present)

Another style from this period is the American Vernacular (c. 1970-Present). This style arose out of an architectural movement that emphasized simple vernacular forms associated with the region over historical replication.[153]

Common Characteristics of the American Vernacular:

1. Simple geometric forms and uncomplicated roofs.
2. Covered porches and balconies with unadorned supports and railings.
3. Walls clad in one dominate material.
4. Little to no stylistic details.

Figure 55. Sketch example of an American Vernacular style residence.[154]

Photograph 81. Local example of an American Vernacular style residence.

Historic Commercial Styles

Nineteenth Century Commercial (c. 1870s-1900)

Nineteenth Century Commercial buildings can be found in downtown areas and along prominent transportation corridors. These commercial buildings are divided into four categories: the single storefront, the double storefront, the corner building, and the commercial block which generally spans a street and features multiple entrances.[155] Nineteenth Century Commercial buildings were typically Italianate in style but could exhibit a wide variety of detailing and characteristics not found in that style, such as Richardsonian elements.[156]

Common Characteristics of Nineteenth Century Commercial:

1. Two to three-stories in height with a flat roof that has a bracketed cornice roofline.
2. A recessed central entrance with large display windows on either side that include kickplates and doors with transom windows.
3. A second story generally used for office or hotel space with smaller windows.[157]

Figure 56. Sketch example of a block of Nineteenth Century Commercial buildings.[158]

Photograph 82. Non-local example of a block of Nineteenth Century Commercial buildings.[159]

False Front Commercial Buildings (c. 1870-1920)

False Front Commercial buildings were typically found in cities and towns located in the western U.S., especially in mountain locations such as mining towns, along railroad lines, and on the plains of Colorado in agricultural centers.[160] This was due to the speculative nature of the locations, with business owners hesitant to invest into sites that could experience an economic cycle of boom and bust.[161] In an effort to maintain an affluent image while simultaneously cutting expense, commercial buildings were constructed with false fronts built out of dimensional lumber brought in to trains.[162] These allowed for large, detailed facades that extended above the roof and sides while also "…relegating the secondary sides of buildings to a cheaper utilitarian treatment."[163] This effect created a visual line of tall buildings from the front, but a multi-level effect from the side.[164]

Common Characteristics of the False Front Commercial Style:

1. Wood frame constructs built one to two-stories in height with a rectangular floorplan.
2. A front gable roof that is hidden by the façade that extends above the roofline and ends in a parapet.
3. A detailed front elevation and unadorned side elevation.
4. Front elevation detailing made out of pressed metal, stucco, rolled asphalt siding, brick, and/or stone.[165]

Figure 57. Sketch example of a block of False Front Commercial buildings from the nineteenth century.[166]

Photograph 83. Local example of a non-historic False Front Commercial building.[167]

Early-Twentieth Century Commercial (c. 1900-1940s)

With the introduction of Modern styles, new building materials, and advanced construction methods, early-twentieth century commercial buildings took on new forms, massing, and characteristics. Early-Twentieth Century Commercial buildings have a higher range of height that their earlier predecessors, ranging from one to five-stories.[168] While some buildings retained elements found in the earlier buildings, othered featured the latest materials, such as translucent prismatic glass, and entrances flush with the façade.[169]

Common Characteristics of Early-Twentieth Century Commercial:

1. Flat or slightly pitched roofs with minimally decorated cornices or parapets.
2. Often built out of brick masonry, usually in a lighter color, with little ornamentation.
3. Door transoms over recessed or flush entrances.[170]

Figure 58. Sketch example of a block of Early-Twentieth Century Commercial buildings.[171]

Photograph 84. Local example of Early Twentieth Century Commercial buildings.[172]

House with Commercial Addition (c. 1920s-1950s)

A later style is the House with Commercial Addition. This type of building evolved out of the sudden increased popularity of the automobile in the first half of the twentieth century, which resulted in central and major residential areas becoming inundated with traffic.[173] This pressure also created business opportunities, leading to the transformation of residential streets into commercial corridors.[174] This caused the removal of residential buildings, but also saw the integration of the existing housing infrastructure with storefront additions along the front street edge.[175] "The owner/proprietor of the storefront business almost always lived in the house, at least at the time of the commercial construction. Over time, some or all of the residential space may have been converted to retail or other commercial uses."[176]

Common Characteristics of the House with Commercial Addition Type:

1. A commercial addition that directly abuts original house along the street and is similar to surround commercial buildings.
2. The addition may be to façade or side elevation or may wrap around two elevations.
3. It is usually one to two-stories in height, but it can but multi-story and obscure the house.
4. The majority of the extant house retains its physical integrity. Commercial space is accessed by its own entry.[177]

Figure 59. Sketch example of a Foursquare style residence with a Commercial Addition on the side.[178]

Other Historic Buildings and Structures

Other buildings and structures located around and in Steamboat Springs include ranch and farming infrastructure, transportation systems, and small-scale structures. This includes historic barns, such as Transverse Frame Barns and Bank Barns, bridges, such as Timber Stringer Bridges, and historic signs.

Transverse Frame Barn (c. pre-1870s-1930s)

The Transverse Frame Barn is a ranching and farm building that came about due to the introduction of dimensional lumber via the railroad.[179] The Transverse Frame Barn is a vernacular form that is derived from North German barn designs and the earlier four-crib barn.[180] Over time, the barn's form began to expand and become more complex to accommodate its mixed-use functionality.[181] This is aided by a large ground floor with a central, horizontal aisle that connects the end gable doors and has bays on either side.[182] They can be found throughout rural Colorado communities.

Common Characteristics of the Transverse Frame Barn:

1. Wagon door openings located on the gable ends.
2. Made of dimensional lumber with timber cladding, although it can have brick or stone cladding.
3. One-and-a-half stories in height with a hay or storage loft.
4. Depending on complexity and scale, these barns can have cupolas or roof vents.[183]

Figure 60. Sketch example of a Transverse Frame Barn.[184]

Photograph 85. Non-local example of a Transverse Frame Barn.[185]

Bank Barn (c. pre-1870s-1930s)

Bank Barns are another common barn form found in rural agricultural areas. They are typically built within the sides of hills to accommodate for more mountainous topographical areas. This has the added benefit of providing access on two levels, with the lower level for animals and the upper level for storage.[186]

Common Characteristics of the Bank Barn:

1. Built into hillside, with the long sides perpendicular to the hill's slope
2. Two level entry, with the lower level constructed of masonry and the upper out of wood.[187]

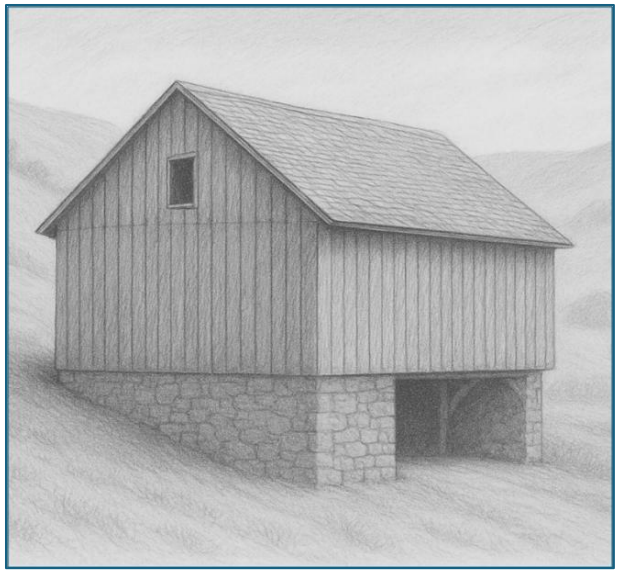


Figure 61. Sketch example of a Bank Barn.[188]

Photograph 86. Non-local example of a Bank Barn.[189]

Timber Stringer Bridges (c. pre-1870s-1950s)

Timber Stringer Bridges are one of the older bridge types found in Colorado.[190] These types of bridges were largely built by, and for, the railroad, as they were quick and cheap to build, becoming ubiquitous with forest, mountain, and rural settings.[191] Timber Stringer Bridges were also used for roads, using the same forms and structural design as the railroad versions.[192]

Common Characteristics of Timber Stringer Bridges:

1. Parallel lines of wooden beams laid over the piers and abutments, with single- or multiple-span configurations.
2. Spindly, multiple-span trestles.
3. Timber/iron combination trusses when longer spans were required.
4. Rarely exceeded 30 feet in length.[193]

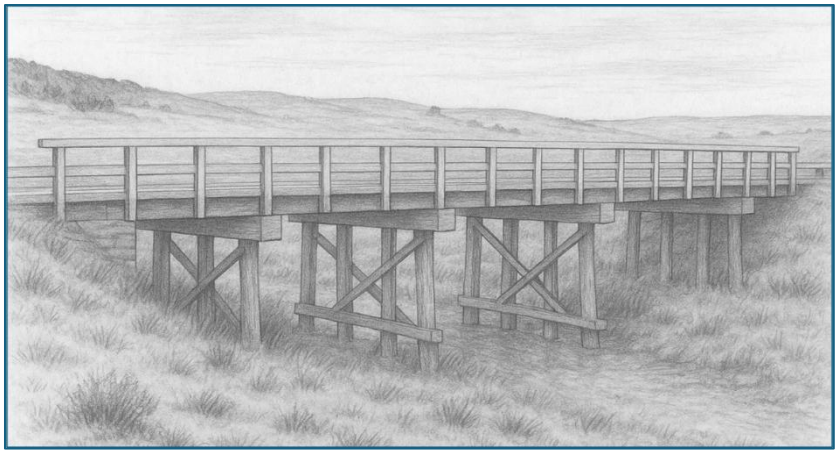
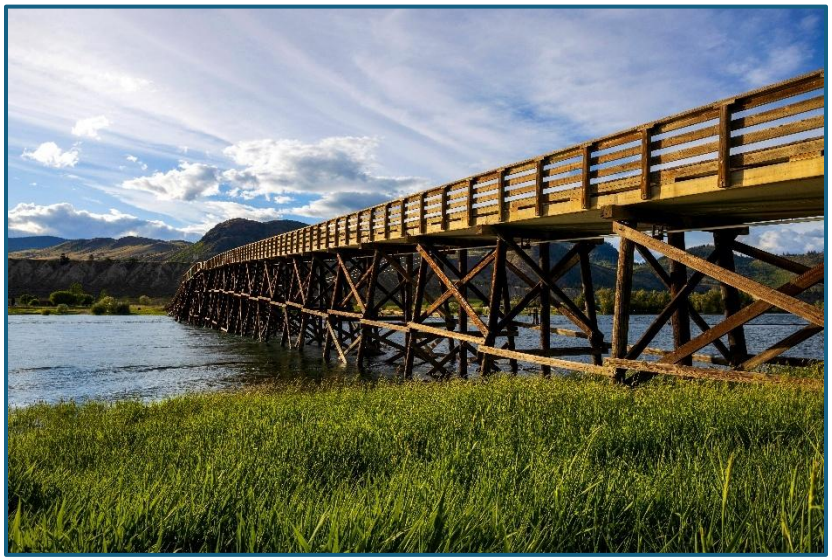


Figure 62. Sketch example of a Timber Stringer Bridge.[194]



Photograph 87. Example of a Timber Stringer Bridge.[195]

Historic Signage

Historic signs can be from all eras and periods of architecture. They are largely found placed on retail, commercial, and recreational buildings, and set in outdoor spaces.

Historic signs include, but are not limited to these common forms:

1. Neon signs
2. Projecting signs
3. Wall signs, sometimes painted on brick
4. Awning/Canopy signs
5. Freestanding signs
6. Free-form signs
7. Integral signs
8. Interpretive signs
9. Window and door signs
10. Marquee signs, which can be metal or electrical

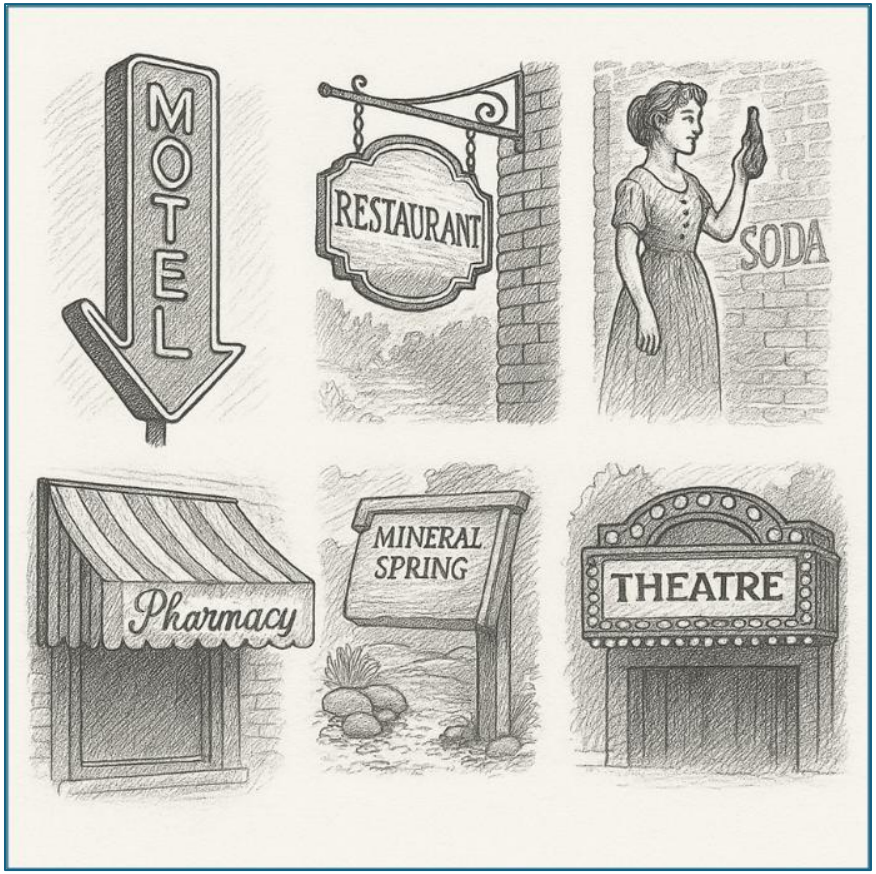


Figure 63. Sketch diagram of different sign forms that can be found in Steamboat Springs.[196]

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Glossary

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 a historic property with a historic event, activity, or person. Also, it refers to the quality of integrity through which a 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.

Belt course. 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 a 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 into the side of 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 a 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. Abar 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 a 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 a 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 it is 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 recreation of the original architectural elements in a building that 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. It usually features 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.

List of Photographs

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Notes

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[5] Image generated by M365 Copilot Image Creator, Microsoft, July 10, 2025, from the prompt "Create a diagram of six different windows."
[6] Sima, Worker removing oil window glazing putty using putty knife tool, old window restoration, no date, Adobe Stock Image #229693157.
[7] Ruk Collections, A high resolution shot of an exterior storm window installed over an existing window frame, secured with weatherproof fasteners, no date, Adobe Stock Image, #1186977624.
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[11] Keshia, Roof Repair with Damaged Shingles, no date, Adobe Stock Image #1439634526.
[12] Man888, Weathered wooden eaves stretch out from a rustic roof, adorned with curled brown shingles, beneath a soft blue sky with wispy white cloud formations, no date, Adobe Stock Image #946390459.
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[14] Grigvovan, Entrance door is repainted red using 100mm wide flat brush, homeowner of wooden country house does cosmetic exterior repairs himself, no date, Adobe Stock Image #1076825365.
[15] Jason, front entrance of a house with a glass storm door and home sweet home doormat, no date, Adobe Stock Image #454841595.
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[18] City of Steamboat Springs, 2025.
[19] Tricky Shark, Decaying historic building with visible wall damage, chipped paint, crumbling roof edges, architectural wear, weathering, lack of preservation efforts, no date, Adobe Stock Image #1380001450.

[20] Spiroview Inc., American small town main street with 19th century buildings with ornate roof cornice, no date, Adobe Stock Image #662895456.
[21] Fotogurme, An American home's front porch with broken steps and overgrown weeds, mail piling up on a sagging door, no date, Adobe Stock Image #866462203.
[22] Image generated by M365 Copilot Image Creator, Microsoft, September 10, 2025, from the prompt "Have the porch be in the process of replacement to the left and completed to the right." Image edited for accuracy.
[23] Image generated by M365 Copilot Image Creator, Microsoft, July 2, 2025, from the prompt "Create a comparison image of an appropriate treatment and an inappropriate treatment for additions."
[24] Image generated by M365 Copilot Image Creator, Microsoft, July 2, 2025, from the prompt "Create a color sketch of an incompatible contemporary addition on a historic brick building."
[25] Image generated by ChatGPT-5 Image Creator, OpenAI, September 10, 2025, from the prompt "Create a color sketch image based on this requirement: '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.'"
[26] Image generated by M365 Copilot Image Creator, Microsoft, September 10, 2025, from the prompt "Create a color sketch diagram of secondary structures including a historic garage, carriage house, and shed."
[27] Image generated by M365 Copilot Image Creator, Microsoft, September 8, 2025, from the prompt "Create a color sketch of a neighborhood street with appropriate houses that have the same setback on top and houses with an inappropriate setback that has one set further back on the bottom."
[28] Image generated by M365 Copilot Image Creator, Microsoft, September 8, 2025, from the prompt "Create a color sketch of a neighborhood street with a contemporary house in between two historic craftsman bungalows."
[29] Image generated by M365 Copilot Image Creator, Microsoft, September 8, 2025, from the prompt "Create a color sketch of a historic colonial revival style house next to a contemporary new traditional house with similar windows, doors, and height."
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[35] Image generated by M365 Copilot Image Creator, Microsoft, June 26, 2025, from the prompt "Create a sketch image of a historic pioneer log style house."
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[46] McAlester, 135.
[47] McAlester, 136-138.
[48] Image generated by ChatGPT-4 Image Creator, OpenAI, June 26, 2025, from the prompt "Create a sketch image of a historic gable-front national folk style house."
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[52] Image generated by ChatGPT-4 Image Creator, OpenAI, June 27, 2025, from the prompt "Create a sketch image of a historic hall-and-parlor national folk style house."
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[54] Sketch example of a gable-front residence. Image generated by M365 Copilot Image Creator, Microsoft, July 8, 2025, from the prompt "Create a sketch image of a historic I-house national folk style house."
[55] McAlester, 144.
[56] Image generated by ChatGPT-4 Image Creator, OpenAI, July 2, 2025, from the prompt "Create a sketch image of a historic mass-planned national folk style house."
[57] McAlester, 146.
[58] Image generated by ChatGPT-4 Image Creator, OpenAI, July 1, 2025, from the prompt "Create a sketch image of a historic pyramidal national folk style house."
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[61] Image generated by M365 Copilot Image Creator, Microsoft, September 3, 2025, from the prompt "Create a sketch image of a historic folk Victorian style house."
[62] Anstey, et. al., Styles: Edwardian.
[63] Anstey, et. al., Styles: Edwardian.
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[69] Anstey, et. al., Styles: Swiss Chalet.
[70] Anstey, et. al., Styles: Swiss Chalet.
[71] Anstey, et. al., Styles: Swiss Chalet.
[72] Image generated by M365 Copilot Image Creator, Microsoft, July 9, 2025, from the prompt "Create a sketch image of a historic Swiss chalet revival style building in the form of a lodge."
[73] Anstey, et. al., Styles: Dutch Colonial Revival.
[74] Anstey, et. al., Styles: Dutch Colonial Revival.
[75] Anstey, et. al., Styles: Dutch Colonial Revival.
[76] Image generated by M365 Copilot Image Creator, Microsoft, July 8, 2025, from the prompt "Create a sketch image of a historic Dutch colonial revival style house."
[77] Anstey, et. al., Styles: English-Norman Cottage.
[78] Anstey, et. al., Styles: English-Norman Cottage.
[79] Image generated by ChatGPT-4 Image Creator, OpenAI, July 2, 2025, from the prompt "Create a sketch image of a historic English-Norman cottage style house."
[80] Anstey, et. al., Styles: English-Norman Cottage.
[81] Anstey, et. al., Styles: English-Norman Cottage.
[82] Anstey, et. al., Styles: English-Norman Cottage.
[83] Anstey, et. al., Styles: English-Norman Cottage.

[84] Image generated by M365 Copilot Image Creator, Microsoft, July 8, 2025, from the prompt “Create a sketch image of a historic one-story terrace style duplex.”
[85] McAlester, 548-549.
[86] McAlester, 548-549.
[87] McAlester, 548-549.
[88] Anstey, et. al., Styles: Craftsman.
[89] McAlester, 568-578.
[90] McAlester, 567-568.
[91] Image generated by M365 Copilot Image Creator, Microsoft, June 23, 2025, from the prompt “Create a sketch image of a historic craftsman bungalow style house.”
[92] Anstey, et. al., Styles: Rustic.
[93] Anstey, et. al., Forms: Bungalow.
[94] Anstey, et. al., Forms: Bungalow.
[95] Image generated by ChatGPT-4 Image Creator, OpenAI, July 3, 2025, from the prompt “Create a sketch image of a historic rustic style house.”
[96] Anstey, et. al., Forms: Bungalow.
[97] Image generated by M365 Copilot Image Creator, Microsoft, September 8, 2025, from the prompt “Create a sketch image of a historic house with a bungalow form.”
[98] Anstey, et. al., Forms: Foursquare.
[99] Anstey, et. al., Forms: Foursquare.
[100] Anstey, et. al., Forms: Classic Cottage.
[101] Anstey, et. al., Forms: Classic Cottage.
[102] Anstey, et. al., Forms: Classic Cottage.
[103] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt “Create a sketch image of a historic classic cottage style house.”
[104] McAlester, 581.
[105] McAlester, 581-582; Anstey, et. al., Styles: Art Deco.
[106] McAlester, 581; Anstey, et. al., Styles: Art Deco.
[107] Image generated by ChatGPT-4 Image Creator, OpenAI, July 2, 2025, from the prompt “Create a sketch image of a historic art deco style commercial building.”
[108] McAlester, 588.
[109] McAlester, 588-589.
[110] McAlester, 587-595.
[111] Image generated by ChatGPT-4 Image Creator, OpenAI, July 3, 2025, from the prompt “Create a sketch image of a historic minimal traditional style house.”
[112] Anstey, et. al., Forms: Cape Cod.
[113] Anstey, et. al., Forms: Cape Cod.
[114] Anstey, et. al., Forms: Cape Cod.
[115] Anstey, et. al., Forms: Cape Cod.
[116] Image generated by ChatGPT-4 Image Creator, OpenAI, July 2, 2025, from the prompt “Create a sketch image of a historic cape cod style house.”
[117] McAlester, 617-621.
[118] McAlester, 617-618.
[119] McAlester, 617.
[120] Image generated by ChatGPT Image Creator, OpenAI, September 17, 2025, from the prompt, “Create a sketch image of an Internation Style residence.”.
[121] McAlester, 646.
[122] McAlester, 646.
[123] McAlester, 629.
[124] McAlester, 602-603.
[125] McAlester, 602-603.
[126] McAlester, 603.
[127] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt “Create a sketch image of a historic ranch style house.”
[128] McAlester, 597-602.
[129] Anstey, et. al., Forms: Bi-Level.
[130] Anstey, et. al., Forms: Bi-Level.
[131] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt “Create a sketch image of a historic bi-level style ranch house.”
[132] Anstey, et. al., Forms: Split-Level.

[133] Anstey, et. al., Forms: Split-Level.
[134] Anstey, et. al., Forms: Split-Level.
[135] Anstey, et. al., Forms: Split-Level.
[136] Image generated by ChatGPT-4 Image Creator, OpenAI, July 2, 2025, from the prompt "Create a sketch image of a historic split-level style ranch house."
[137] Anstey, et. al., Forms: A-Frame.
[138] Anstey, et. al., Forms: A-Frame.
[139] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt "Create a sketch image of a historic A-frame style house in a forest."
[140] Anstey, et. al., Forms: Neo-Mansard.
[141] Anstey, et. al., Forms: Neo-Mansard.
[142] Anstey, et. al., Forms: Neo-Mansard.
[143] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt "Create a sketch image of a historic neo-mansard style house."
[144] McAlester, 650.
[145] McAlester, 650.
[146] McAlester, 649.
[147] Image generated by M365 Copilot Image Creator, Microsoft, September 17, 2025, from the prompt "Create a detailed sketch of a shed style residence."
[148] McAlester, 684-685.
[149] McAlester, 684-685.
[150] McAlester, 716.
[151] McAlester, 717-718.
[152] Image generated by ChatGPT-4 Image Creator, OpenAI, July 7, 2025, from the prompt "Create a sketch image of a new traditional style house."
[153] McAlester, 756.
[154] Image generated by ChatGPT-4 Image Creator, OpenAI, July 7, 2025, from the prompt "Create a sketch image of a Colorado American vernacular style house."
[155] Anstey, et. al., Special Use Types: Commercial: Nineteenth-Century.
[156] Anstey, et. al., Special Use Types: Commercial: Nineteenth-Century.
[157] Anstey, et. al., Special Use Types: Commercial: Nineteenth-Century.
[158] Image generated by ChatGPT-4 Image Creator, OpenAI, July 3, 2025, from the prompt "Create a sketch image of a historic block of nineteenth century commercial buildings."
[159] Danica Chang, Old brick buildings, once a mining boom town, now a charming tourist destination. The buildings showcase early American architectural styles, no date, Adobe Stock Image #1575929516.
[160] Anstey, et. al., Special Use Types: Commercial: False Front.
[161] Anstey, et. al., Special Use Types: Commercial: False Front.
[162] Anstey, et. al., Special Use Types: Commercial: False Front.
[163] Anstey, et. al., Special Use Types: Commercial: False Front.
[164] Anstey, et. al., Special Use Types: Commercial: False Front.
[165] Anstey, et. al., Special Use Types: Commercial: False Front.
[166] Image generated by M365 Copilot Image Creator, Microsoft, July 7, 2025, from the prompt "Create a sketch image of a historic block of false front commercial buildings from the nineteenth century."
[167] Steheap, Main street in Ghost Town of St Elmo, no date, Adobe Stock Image #85250170.
[168] Anstey, et. al., Special Use Types: Commercial: Early-Twentieth Century.
[169] Anstey, et. al., Special Use Types: Commercial: Early-Twentieth Century.
[170] Anstey, et. al., Special Use Types: Commercial: Early-Twentieth Century.
[171] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt "Create a sketch image of a historic block of early-twentieth century commercial buildings."
[172] Steamboat Springs Downtown Historic District, September 11, 2004. NRIS 14000387.
[173] Anstey, et. al., Special Use Types: Commercial: House with Commercial Addition.

[174] Anstey, et. al., Special Use Types: Commercial: House with Commercial Addition.
[175] Anstey, et. al., Special Use Types: Commercial: House with Commercial Addition.
[176] Anstey, et. al., Special Use Types: Commercial: House with Commercial Addition.
[177] Anstey, et. al., Special Use Types: Commercial: House with Commercial Addition.
[178] Image generated by ChatGPT-4 Image Creator, OpenAI, July 8, 2025, from the prompt "Create a sketch image of a historic foursquare style house with a commercial addition on the side."
[179] Anstey, et. al., Special Use Types: Barns: Transverse Frame Barn.
[180] Anstey, et. al., Special Use Types: Barns: Transverse Frame Barn.
[181] Anstey, et. al., Special Use Types: Barns: Transverse Frame Barn.
[182] Anstey, et. al., Special Use Types: Barns: Transverse Frame Barn.
[183] Anstey, et. al., Special Use Types: Barns: Transverse Frame Barn.
[184] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt "Create a sketch image of a historic transverse frame barn in a ranch setting."
[185] Man888, Captivating Product Photography of the Iconic Steamboat Springs Barn Surrounded by Lush Greenery and Bright Blue Skies, no date, Adobe Stock Image #1078462869.
[186] Anstey, et. al., Special Use Types: Barns: Bank Barn.
[187] Anstey, et. al., Special Use Types: Barns: Bank Barn.
[188] Image generated by ChatGPT-4 Image Creator, OpenAI, July 7, 2025, from the prompt "Create a sketch image of a historic bank barn built into the side of a hill."
[189] KAT, Mad Creek Barn, Steamboat Springs, Colorado, no date, Adobe Stock Image #865735021.
[190] Anstey, et. al., Special Use Types: Bridges: Timber Stringer Bridges.
[191] Anstey, et. al., Special Use Types: Bridges: Timber Stringer Bridges.
[192] Anstey, et. al., Special Use Types: Bridges: Timber Stringer Bridges.
[193] Anstey, et. al., Special Use Types: Bridges: Timber Stringer Bridges.
[194] Image generated by ChatGPT-4 Image Creator, OpenAI, July 8, 2025, from the prompt "Create a sketch image of a historic timber stringer bridge over a stream in a grass plains setting."
[195] Laughingmangovideo, Pritchard Bridge Kamloops Wooden Trussle, no date, Adobe Stock Image #456450448.
[196] Image generated by ChatGPT-4 Image Creator, OpenAI, July 9, 2025, from the prompt "Create a sketch diagram of six different types of signs including: a neon motel sign, a projecting restaurant sign, a painting of a soda advertisement on the side of a brick building, a pharmacy awning sign, a wood mineral springs interpretive sign, and an electrical theatre marquee sign."