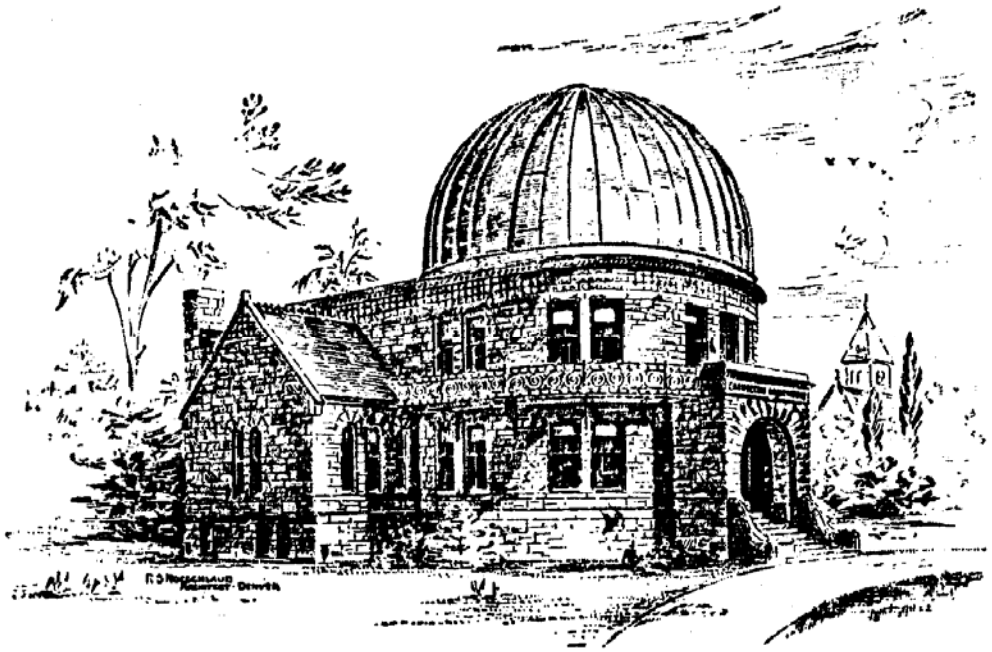
FIELD GUIDE
TO
COLORADO'S HISTORIC ARCHITECTURE
&
ENGINEERING



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OFFICE *of* ARCHAEOLOGY *and* HISTORIC PRESERVATION
COLORADO HISTORICAL SOCIETY

FIELD GUIDE TO COLORADO'S HISTORIC ARCHITECTURE & ENGINEERING

July 2008

Reformatted version of *A Guide to Colorado's Historic Architecture and Engineering, Second Edition* with contributions from
Mary Therese Anstey, Virginia Bennett, Thaddeus Gearhart,
Chris Geddes, Lyle Hansen, Dale Heckendorn,
Erika Schmelzer, and Holly Wilson

Originally published in 1983 as *A Guide to Colorado Architecture,*
written and edited by Sarah J. Pearce with contributions by Merrill A. Wilson

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This publication was also funded in part by a grant from the State Historical Fund of the Colorado Historical Society.

Preface to the Reformatted Field Guide

This publication is a reformatted version of *A Guide to Colorado's Historic Architecture & Engineering, Second Edition* (2003). The current content includes both a reprint of second edition material and the addition of new styles, types, and forms which have appeared in issues of *The Camera & Clipboard* newsletter. There are also changes to the publication title and method of distribution.

The field guide is a less formal publication than previous guides. This document is not a fully representative account of the current thinking on Colorado architecture and engineering. Instead it provides a basic reference for individuals completing historical & architectural survey projects and nominations to the National Register of Historic Places or the Colorado State Register of Historic Properties. The entire *Field Guide to Colorado's Historic Architecture & Engineering* ultimately will be available on the OAHP website. Postings over time will feature selected reformatted entries.

Researchers, writers, survey consultants, and other users of this publication are encouraged to print out the cover, spine, Table of Contents, section tab pages, and any new or updated entries for styles, forms, and types and place them in their own binder. Directions for printing are available on the OAHP website. Alternatively, individuals may choose to order a starter Field Guide (binder and all reformatted elements ready for addition of descriptions of new styles, types, and forms) once all of the reformatted entries are available for distribution. Either way using this loose-leaf, self-assembled format not only mimics the approach many *Guide* users had already adopted (inserting new styles and types from *The Camera & Clipboard* into their 2003 hardcopy) but also allows for the insertion of supplemental project-specific or additional reference materials. For example, a consultant may want to store sample forms with the appropriate printed entries for various styles, forms, and types. Researchers may want to insert topical articles into the binder. Adopting this more flexible, self-serve method of delivery allows each user to customize her copy of the field guide to meet her individual or project needs.

The reformatted field guide is based upon the scholarship of numerous individuals. I am indebted to all of the professionals who worked on or contributed to both the first and second editions of the guide and style, forms, and types featured in *The Camera & Clipboard*. New styles, forms, and types will be added to the field guide periodically.

Mary Therese Anstey
Office of Archaeology
and Historic Preservation
2008

Preface to the Second Edition

This second edition is primarily a reprint of the first. Some changes to the text were made in the interests of clarity resulting from twenty year's use of the original guide. Some new architectural and engineering styles and types were added to reflect resent survey and registration work. A few styles and types were removed as they no longer constitute current classification practices. However, this publication should not be considered as fully representative of the current thinking on Colorado architecture and engineering. It is designed primarily to return to print a guide unavailable for nearly a decade. It will serve as the beginning point for a third edition which will better present a modern perspective on Colorado architecture and engineering encompassing the past twenty years of cultural resource survey.

New styles, forms and types will be added regularly to the online *Guide to Colorado's Historic Architecture and Engineering*. The guide may be accessed on the Office of Archaeology and Historic Preservation Web site at www.coloradohistory-oahp.org.

We wish to acknowledge the field work and analytical research of numerous cultural resource professionals whose reports formed the basis for many of the additions to this publication. These individuals include Clayton Fraser, Laurie and Thomas Simmons, Carl McWilliams, and Maria Mondragon-Valdez.

Dale Heckendorn
Office of Archaeology
and Historic Preservation
2003

Preface to the First Edition

The Office of Archaeology and Historic Preservation of the Colorado Historical Society initiated a project to develop an architectural guide for Colorado in March 1983 with the assistance of a grant from the Colorado Commission on Higher Education. The purpose of the guide is to standardize the terminology used in describing Colorado architectural styles to assist surveyors in recording properties for the Colorado Inventory of Cultural Resources. The terminology will provide consistency for encoding and retrieving architectural information from the computerized data system. This document is not intended to be a history of architecture in Colorado, but simply a guide to common architectural styles and types.

We wish to acknowledge the contributions of the people who assisted the project by reviewing and commenting on the typology. Special thanks to deTeel Patterson Tiller of the National Park Service, Gracy Gary of the National Trust for Historic Preservation, Vicki Rottman of the Colorado State Highway Department, Don Etter of Holland and Hart, and Barbara Norgren.

Sarah J. Pearce
1983

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Art Deco

Denver

Art Deco is characterized by an angular, linear composition, stepped or set-back facade, and polychromatic materials. Popular during the 1930s and 1940s, apartment buildings, schools, and commercial buildings all over Colorado exhibit elements of this style. Geometric forms are the most common stylistic expressions. Broken cornice lines, low relief geometrical designs, spandrel panels, architectural sculptures, polychromatic materials and a vertical emphasis are also characteristic. Decorative facade elements include chevrons, zigzags, and stylized floral and geometric motifs.

Common elements:

- linear composition
- polychromatic material
- stepped fronts
- broken cornice line
- geometric forms

Salida

Aurora

Art Deco

Boulder

Boulder

Denver

Art Deco:

WPA Art Deco

The primary goal of the Works Progress Administration (WPA), one of many 1930s New Deal relief and recovery programs, was to put people to work. Most projects were designed to spend a majority of the funds on labor, not materials. Additionally, few projects used powered machinery in order to allow for hiring more men. Therefore, WPA buildings and structures in Colorado are marked by a high degree of craftsmanship, albeit untrained, provided by primarily unskilled labor. The quality of masonry work varies widely, undoubtedly reflecting not only different teams of workers, but also the growing skills gained by the men. The use of local materials in order to keep costs low is another hallmark of WPA projects. This resulted in some similarities of appearance within a region. WPA projects in eastern Colorado were simply designed, often by the local sponsor or occasionally by the regional WPA engineer. The buildings were influenced either by local traditions or were based upon contemporary styles.

The favored contemporary style during the Depression years was *Art Deco*, which represented a complete break with the traditional designs of previous decades. Popular during the 1930s and 1940s, it is characterized by flat roofs with uneven cornice lines, stepped or set-back facades, a strong vertical emphasis and polychromatic materials. Stylized relief ornamentation was generally geometric and included chevrons, zigzag and geometric floral designs. In Art Deco examples built by federal relief programs, the stylistic details and form of the buildings are usually simple and restrained.

The Sedgwick County Courthouse exhibits the vertical orientation and simple ornamentation representative of WPA Art Deco.

Common elements:

- use of local materials
- flat roofs with uneven cornice lines
- stepped or set-back facades
- vertical orientation
- geometric ornamentation
- more restrained than non-WPA Art Deco

Julesburg
Photo Source: Denver Public Library.

Art Deco:
WPA Art Deco

Beaux-Arts

Denver

Popular from 1880-1930, Beaux-Arts style buildings are some of the most opulent in American architecture. The style represented a reaction against eclectic Victorian era expressions that celebrated asymmetry and featured a mixture of patterns and textures. While ornate, the Beaux-Arts style is more orderly than those of the Victorian era. Architects who studied at the École des Beaux-Arts in France brought the style to America. The École curriculum focused on ancient Greek and Roman architecture and exposed students to Renaissance architecture and the practice of carefully adding sculptural elements and decoration to the traditionally more austere works of the ancients.

The Beaux-Arts style lends itself to monumental works and most examples are public buildings such as schools, train stations, financial institutions, and state capitols. Residential examples of the style tend to be mansions built by successful capitalists. Beaux-Arts buildings are nearly always symmetrical and prominently feature columns as both a stylistic element and a celebration of structure. While the time periods and reliance on classical elements share some overlap, Beaux-Arts buildings should not be confused with the more reserved Classical Revival style. Beaux-Arts buildings feature a more liberal use of decorative elements, often having applied sculptural features or statuary adorning the walls or roofline.

Beaux-Arts designs are most commonly executed in light colored stone, especially marble or sandstone. Buildings of this style occasionally have mansard roofs, but more often a flat or low-pitched roof was used. Classical ordering is common, with buildings often having a lower level

Beaux-Arts

clad in rusticated stone, middle floors featuring more refined design elements and details (pedimented windows with balustraded sills, garlands or swags adorning the walls, pilasters or columns), and an exaggerated cornice at the top. While some examples are asymmetrical, most Beaux-Arts buildings feature bold symmetry.

The Beaux-Arts style appears in many American cities. The style went hand-in-hand with the City Beautiful movement, a key influence upon city planning in the early twentieth century. The Beaux-Arts style diminished in popularity in the late 1920s, coinciding with a shrinking of the American economy. Monumental size and ornate exteriors made this style expensive to build, thus it effectively ended with the onset of the Great Depression.

Common elements:

- Symmetrical façade
- Flat or low pitched roof
- Masonry exterior (usually stone)
- Sculptural elements (cartouche, statuary, garlands)
- Prominent columns (often paired) and cornice
- Balustrades (often along roofline)
- Banded rustication
- Quoins

Golden

Beaux-Arts

Pueblo

Beaux-Arts

Châteauesque

Denver

The Châteauesque or French Château style rarely survives in Colorado today. Examples existed at the turn of the twentieth century in the Capitol Hill area of Denver but only one high style example remains.

The steeply pitched gable or hip roof and multiple towers with conical roofs define the Châteauesque style. Dormers with shaped gabled and paired windows divided by mullions and transoms are also common characteristics.

Simpler examples exhibit elements of the style on a smaller scale. Towers with conical roofs and dormers in the steeply pitched roof are evident. Tall chimneys with decorate caps are found on some examples.

Common elements:

- steeply pitched roof
- towers with conical roof
- dormers
- paired windows
- transom bar
- mullions
- truncated hip roof
- roof cresting
- semicircular arches

Denver

Châteauesque

Classical Revival

Pueblo

Classical Revival signaled a return to the classical forms of Greece and Rome following the elaborately decorated and picturesque styles of the Victorian period. Dating from the late 1890s through 1920, Classical Revival represents a more subdued expression than the ostentatious or grandiose Beaux Arts style and is evident mainly on large institutional buildings in Colorado.

Characteristics of Classical Revival include colossal porticos, large columns, pilasters, pedimented windows, and domes. The buildings are generally masonry structures of monumental proportions, using terra cotta, brick, and stone materials.

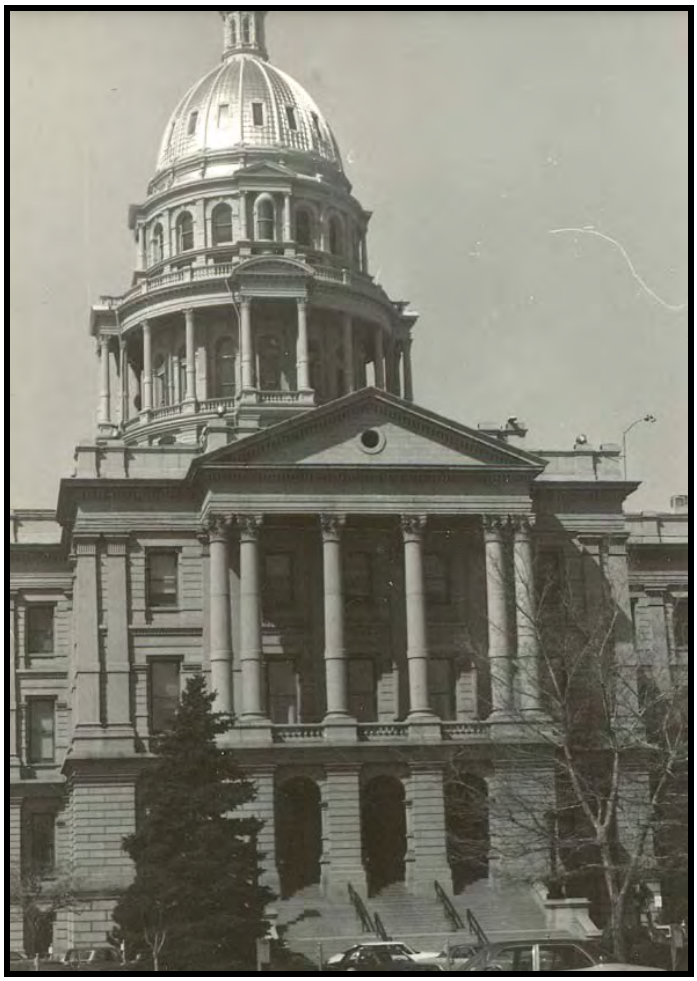
Often, classical details such as large column porticos are combined with Colonial Revival elements on residences, leading to some confusion as to the style. To avoid this problem, residences with classical elements are considered examples of Colonial Revival and only large institutional buildings with classical details are classified as Classical Revival.

Trinidad

Common elements:

- large columns
- dome
- portico
- pediments
- pilasters
- Ionic columns
- attic story
- dentils
- classical frieze

Classical Revival



Denver

Colorado Springs

Classical Revival

International Trust Company Building (1912), Denver
Photograph circa 1925

Sterling

Weld County Courthouse (1917), Greeley
Photograph ca. 1920

Classical Revival

Saguache

Colonial Revival

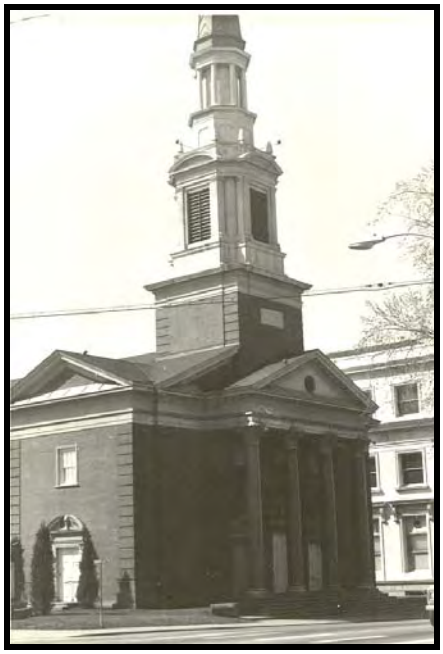
Denver

There are three types of Colonial Revival buildings in Colorado: "historically accurate" reproductions of the seventeenth-century Georgian and Federal style; Colonial or Classical elements applied to basically Victorian or Post-Victorian buildings; and very simple houses with a few Colonial details. Colonial Revival buildings are usually brick and include residences, churches and hotels.

The First Baptist Church in Denver is an example of the first type in that it is a fairly accurate rendition of a Wren inspired New England church. There are also Federal and Georgian examples of homes scattered around Denver.

The Fleming House in Denver represents the second type. In this case a classical portico is placed on a somewhat typical late Queen Anne building. These Neo-Classical elements lead to confusion and the temptation to place these structures in the Classical Revival category. To avoid this problem, residences with classical elements are considered to be Colonial Revival.

The third type of Colonial Revival house is the most common. These are the simple gabled houses with several Colonial elements such as broken pediments, eight-over-eight sash windows, fanlights, and sidelights, and shutters.



First Baptist Church, Denver

Colonial Revival

Denver

Boulder

Common elements:

- broken pediments
- 8-over-8 sash windows
- portico
- fluted columns
- Doric columns
- Corinthian columns
- pediments
- fanlight
- sidelight
- shutters
- dormer
- eyebrow dormer

Colorado Springs

Estes Park

Craftsman

Denver

The Craftsman style structure emerged from the Arts and Crafts movement of the early twentieth century, a philosophy which stressed comfort and utility through the use of natural materials and a lack of pretension. Exposed rafter ends, overhanging eaves, clipped gables, and large porch columns replaced the more delicate and intricate detailing of the Victorian period. In addition to these characteristics, windows consisted of divided lights in the upper sash and a single light in the lower sash. Some Craftsman houses display a small amount of false half-timbering (not to be mistaken for the Tudor Revival style which has significant amounts of half-timbering).

Confusion may result between the Craftsman style and the Bungalow form. Bungalows are one to one-and-one-half story houses which most often employ the elements of the Craftsman style. The Craftsman style may be utilized on any size building and is often found on apartment buildings as well as houses.

Common elements:

- exposed rafter ends
- clipped gable
- false half-timbering
- knee braces at eaves
- divided upper window lights
- large porch columns
- battered porch columns
- overhanging eaves

Durango

Craftsman

Boulder

Denver

Grand Junction

Holyoke

Dutch Colonial Revival

Colorado Springs

The gambrel roof is the distinguishing feature of the Dutch Colonial Revival. Primarily a residential style, it was popular in Colorado between 1900 and 1925. Other characteristic elements included wide overhangs, dormers, small oval windows in the gable ends, and a porch under the overhanging eaves of the gambrel roof, supported by columns. The building may be side-gabled, front-gabled, or form intersecting gables. A steep, stepped gable, reminiscent of Flemish architecture, is also seen on occasion.

Common elements:

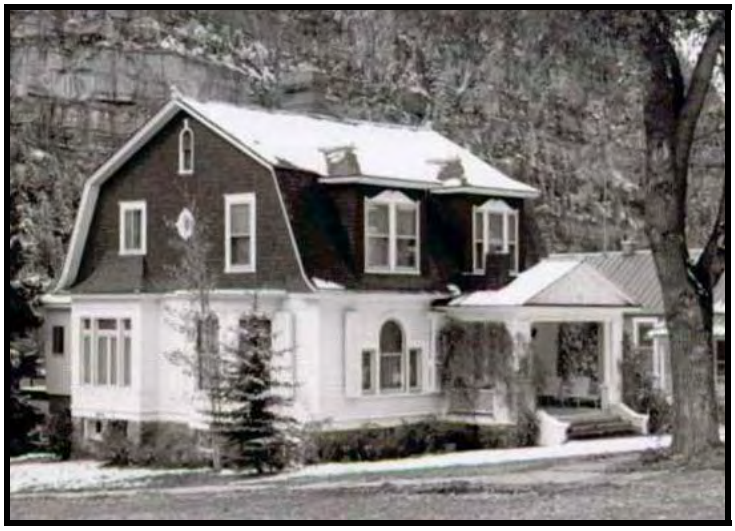
- gambrel roof
- wide overhangs
- gable end chimneys
- round windows in gable end
- steep stepped gable
- porch under overhanging eaves
- 8-over-8 windows
- dormers

Pueblo

Dutch Colonial Revival

Boulder

Redstone



Ouray

Edwardian

Grand Junction

Edwardian buildings are basically post-Victorian residences similar to the Queen Anne style in form and massing but lacking ornamentation. Sometimes called Princess Anne, these buildings feature multi-gabled roofs, asymmetrical massing, simple surfaces, and occasionally wrap-around porches, a short tower, and classical detailing.

Common elements:

- multi-gabled roof
- asymmetrical massing
- simple surfaces
- wrap-around porch
- short tower
- classical details

Aguliar

Durango

Edwardian

Fort Collins

Durango

Golden

English - Norman Cottage

Denver

The English or Norman Cottage is the modest, very simplified version of the Tudor or Jacobean/Elizabethan styles of residential architecture. It is a one-story structure generally composed of brick, stucco or occasionally stone. The most distinguishing feature is the steeply pitched roof and steeply pitched projecting front entrance. Many cottages have arched or straight-headed picture windows on the facade, but other fenestration is limited. Windows are occasionally casements divided by heavy metal mullions. Decorative brickwork, arched entrances, and multi-light windows are also characteristic.

Popular during the 1920s and 1930s, these small one-story homes were considered an alternative to the Bungalow.

Denver

Common elements:

- steeply pitched roof
- steeply pitched gable entrance
- decorative brickwork
- arched entrance
- stucco exterior
- casement windows
- large front picture window
- multi-light windows

English - Norman Cottage

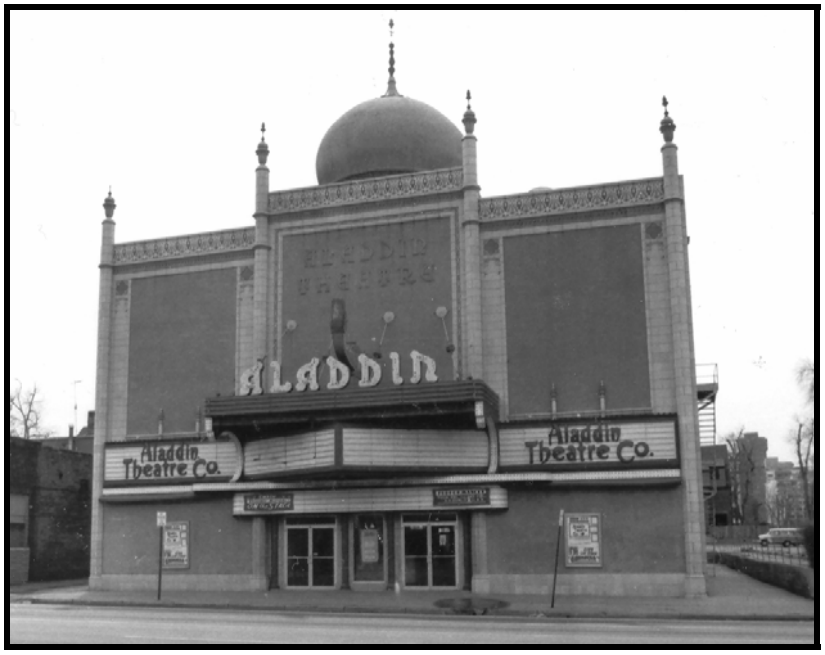
Denver

Pueblo

Loveland

Denver

Exotic Revival



Denver

The Exotic Revival is primarily represented by Oriental or Middle Eastern elements and covers the period of 1900 to the 1940s. It includes Chinese, Turkish, Byzantine, Egyptian, Moorish, and Venetian styles, and is most commonly seen in theater architecture. Mayan influenced styling from the Middle Americas also falls in the classification.

Most Exotic Revival buildings are "one-of-a-kind" in Colorado because so few examples exist. The Moorish/Byzantine Revival is most often seen in apartment buildings and commercial buildings. Egyptian structures have all but vanished but are still evident in cemetery mausoleums.

Delta


Denver

Exotic Revival

Denver

Montrose

Googie

Denver

Car-oriented restaurant architecture that developed in California, especially in Los Angeles after World War I, served as the forerunner of the Googie style, also called Doo Wop or Coffee Shop Modern. Although simple roadside drive-in stands offering a few items were found throughout the nation, in California they evolved into more complex facilities designed to attract and serve larger numbers of car-driving customers.

As construction resumed after World War II, Americans embraced modern design, new products and technologies, and an optimistic attitude about the future. Atomic power, plastics, air and space transportation, and television were among the influences on postwar restaurant architecture. A new type of freestanding building emerged, one that featured indoor customer seating at counters and tables, often in addition to drive-up service. The new restaurants lured diners with their casual atmospheres, attractive prices, fast and friendly service, and menus offering a range of familiar food.

The architecture incorporated bright colors, dramatic forms, neon lights, and contrasting materials. An ample parking lot encouraged patrons to leave their cars and enter the well-illuminated restaurants. Douglas Haskell, writing in the February 1952 issue of *House & Home*, first coined the term “Googie” for the new architecture, a label derived from architect John Lautner’s 1949 design for a coffee house of that name in Los Angeles. Lautner, a pioneer of modern coffee shop architecture who apprenticed with Frank Lloyd Wright at Taliesin, employed elements that became basics of Googie style design, including distinctive roof lines, integrated sign pylons, little distinction between indoors and out, and the many contrasting modern materials.

The Googie theme was expressed in features such as an interesting roof with cantilevers, upslopes, angled overhangs, exposed trusses, a folded plate or concrete shell; bursts of color; glass, concrete, and aggregate walls; wide overhangs and canopies; and prominent signage. Extensive use of motifs such as boomerangs, diagonals, starbursts, dingbats, and free forms; materials such as plastic, metal, and flagcrete; and tapering pylons also identified this style. Interior design helped to express the style, emphasizing the material and function of each element. The treatment of ceilings, walls, lighting, and other elements coordinated with the exterior.

Googie

The building, with its unconventional roof forms and neon signage, became the advertisement for the business within, calling out to customers in their automobiles.

In the late 1960s a shift to preferences for restaurants employing more traditional themes and materials led designers away from the Googie style. The eye- catching features favored during the 1950s and 1960s gave way to a desire to conform and harmonize. Some critics began to find the flamboyant designs of past years clashing and chaotic, especially when the country's outlook became more somber and its focus shifted more fully to issues such as civil rights and Vietnam.

Common elements:

- dramatic roof forms, including folded plate and butterfly
- multiple contrasting modern materials
- neon lights
- bright colors
- tall neon signs or integrated sign pylon
- large plate glass windows
- blurring of distinction between inside and outside
- parking area

Denver

Text for this entry was excerpted from the National Register of Historic Places nomination form for "Bastien's Restaurant", May 2009. Prepared by Tom & Laurie Simmons, Front Range Research Associates, Inc.

Gothic Revival

Denver

Gothic Revival is best characterized by the pointed-arched window, steeply pitched roof, and picturesque composition.

The English/French examples are predominately ecclesiastical and are vernacular versions of late Medieval churches. Characteristic elements include massive towers, either flat or topped by a spire, stepped and flying buttresses, deeply recessed openings, steeply pitched roofs, pointed arches, and masonry construction.

Common elements:

- massive towers
- flying buttress
- stepped buttress
- pointed arched window
- steeply pitched roof
- deeply recessed entrance

Denver

Gothic Revival

Colorado Springs

Central City

Georgetown

Georgetown

Gothic Revival: Carpenter Gothic

Georgetown

The Carpenter Gothic applies the Gothic Revival style to wood-framed and sided buildings. The picturesque and decorative style is evident on both churches and houses. These structures generally feature board and batten siding, decorative bargeboards, pointed-arched windows, and a steeply pitched roof.

Following the advice of contemporary landscape architect and author of Andrew J. Downing, the picturesque Gothic Cottage displays board and batten or clapboard siding, pointed-arched windows, a steeply pitched roof, and some "gingerbread" decoration. Its chief characteristics are a steep central gable and a one-story veranda.

Fairplay

Common elements:

- board and batten or clapboard siding
- gingerbread trim
- pointed-arched windows
- wheel window
- one-story veranda
- steep central gable

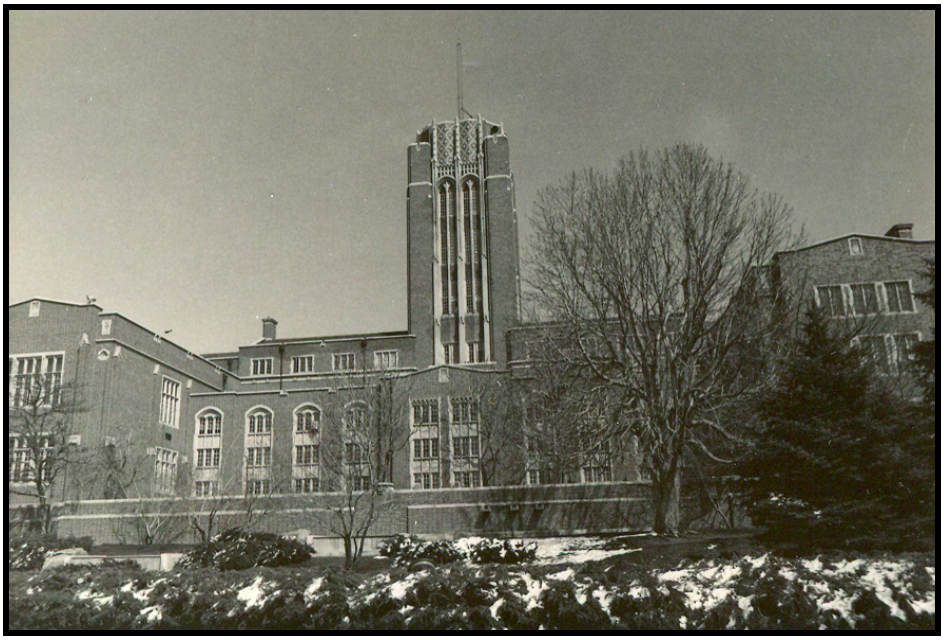
Gothic Revival:
Carpenter Gothic

Buena Vista

Central City

Georgetown

Gothic Revival:
Collegiate Gothic



Denver

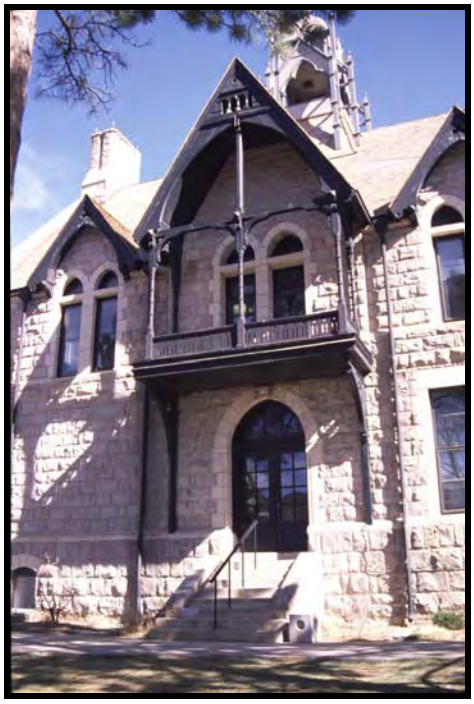
Collegiate Gothic is most evident on large institutional and educational buildings around Colorado. It combines elements of the Gothic Revival style with the Jacobean/Elizabethan Style. It is characterized by monumental proportions, battlement towers, tall central tower, arched entrances, and abundant multi-light window openings.

Cañon City

Common elements:

- tall central tower
- battlement tower
- arched entrance

Gothic Revival:
Collegiate Gothic



Colorado Springs

Boulder

Greek Revival

Central City

Greek Revival is very rare in Colorado and the few examples that exist date from between 1860 and the mid-1870s. The style is more appropriately called Greek "Survival" because it is an unusually late appearance of a style that began in the Eastern United States in the 1820s and fell out of favor by 1860. Colorado examples represent a late adoption of the style.

Elements characteristic of Greek Revival in Colorado include pedimented lintels and architraves over windows and doors, pilaster boards at the corners, engaged piers, transoms and sidelights surrounding entrances, and slim, refined Doric or Tuscan columns.

Most all Greek Revival buildings are wood-frame and clapboard sided, and they are predominately residential. Most are found in the state's early mining towns.

Common elements:

- pediment-shaped window head
- transom
- sidelights
- pilaster corner boards
- Doric or Tuscan columns

Denver

Greek Revival

Central City

Central City

Paonia

International

Colorado Springs

The chief characteristics of the International style are smooth unornamented surfaces, flat roofs, usually without a ledge or coping, bands of windows, often set flush with the exterior wall, and asymmetrical composition. A complete lack of ornamentation distinguishes the International style. Horizontality, particularly on commercial buildings, is employed through alternating bands of windows and solid planes created a horizontal effect. Wood or metal casement windows are common. The style, which dates primarily from the 1930s through the 1950s, with a revival in the 1970s, also emphasizes light and shadow as opposed to color.

Common elements:

- smooth, untextured surfaces
- cantilevers
- bands of windows
- solid plane
- casement windows
- flat roof

Manitou Springs

International

Greeley

Denver

International Style: WPA Modernist

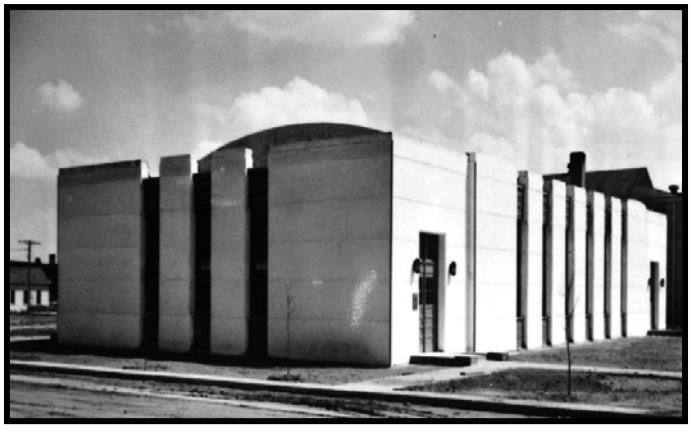
The primary goal of the Works Progress Administration (WPA), one of many 1930s New Deal relief and recovery programs, was to put people to work. Most projects were designed to spend a majority of the funds on labor, not materials. Additionally, few projects used powered machinery in order to allow for hiring more men. Therefore, WPA buildings and structures in Colorado are marked by a high degree of craftsmanship, albeit untrained, provided by primarily unskilled labor. The quality of masonry work varies widely, undoubtedly reflecting not only different teams of workers, but also the growing skills gained by the men. The use of local materials in order to keep costs low is another hallmark of WPA projects. This resulted in some similarities of appearance within a region. WPA projects in eastern Colorado were simply designed, often by the local sponsor or occasionally by the regional WPA engineer. The buildings were influenced either by local traditions or were based upon contemporary styles.

Modernist WPA designs reflect an attempt to keep building forms simple more than an expression of an overall design philosophy. Many of the defining characterizes of WPA Moderne are found in WPA Modernist buildings, including the lack of ornamentation, flat or barrel roofs, smooth exterior surfaces, vertical fenestration openings and linear building elements. These buildings often include vertical elements in conjunction with horizontal features. Vertical elements include tall narrow window openings that often terminate in a stepped parapet at the main elevation. Windows are often grouped in tall vertical sections to present a modern appearance. Where the Moderne is characterized by a horizontal or streamline effect with rounded edges and corners, Modernist buildings feature square corners. As in the WPA Moderne examples, hand construction is favored over the machine-tooled. Stone masonry involves rectangular, smooth-faced blocks with regular, usually sawed, edges.

The Hugo Gymnasium exhibits the simple lines and window treatment typical of WPA Modernist design.

Common elements:

- use of local materials
- simple building forms
- lack of ornamentation
- flat or barrel roofs
- smooth exteriors
- vertical orientation- tall windows grouped in sections
- linear building elements
- sharp, angular square corners



Hugo
Photo Source: National Records & Archives Administration

International Style: WPA Modernist

Italianate

Denver

Like many Victorian-era styles, Italianate emphasized vertical proportions and richly decorative detailing. Designers and builders used the style on residential, commercial, and industrial structures throughout Colorado from about 1870 up until the turn of the century.

Italianate is characterized by a low pitched hip roof, wide overhangs, bracketed cornice, a variety of fenestration (usually very tall, narrow, double-hung, one-over-one windows), molded window surrounds, and occasionally a cupola or balustrated balcony. Simple Italianate structures have a hip roof, bracketed eaves, and molded window surrounds. A more elaborate or high style example may feature arcaded porches, quoins, towers, and ornate detailing.

There are also some Italianate structures that are flat roofed, with a front bay and entrance, and a decorated cornice.

Common elements:

- low pitched hip roof
- bracketed cornice
- tall, narrow windows
- molded window surrounds
- balustrated balcony
- arcaded porch
- towers
- wide overhanging eaves
- paired brackets
- cupola

Italianate

Buena Vista

Central City

Denver

Jacobean/Elizabethan

Denver

The Jacobean/Elizabethan style is characterized by a steeply pitched roof with intersecting gables or dormers, round arched entrance, and decorative brickwork. Generally, residential structures were built between 1920 and 1940 and are of brick, stone or stucco. Two or more stories in height, buildings of this style also feature casement windows, occasionally divided by heavy mullions, and facade chimneys with diagonally set stacks or flues. Half-timbering is used occasionally but is limited to the gable ends. Jacobean/Elizabethan buildings are generally constructed of one external material in contrast to a Tudor structure which may use two or more materials.

Common elements:

- steeply pitched roof
- intersecting gables or dormers
- front facade chimney
- arched entrance
- casement windows heavy mullions
- half-timbering
- decorative brickwork
- diagonally set chimney stacks

Pueblo

Jacobean/Elizabethan

Denver

Denver

Fort Collins

Mediterranean Revival

Denver

The key to distinguishing the Mediterranean Revival style is the tile roof and restrained ornamentation (as opposed to the elaborate details on a Spanish Colonial building or structure). Built in Colorado during the 1920s, these buildings are generally stucco or brick, often painted white to contrast with the brightly colored roof tiles. Roofs are low pitched gable or flat (behind a parapet) on smaller houses and are low pitched hipped on some larger homes. Another characteristic feature is the extension of a side or front wall to form an arcaded entrance or porch. Windows are sometimes casements, framed by wooden or wrought iron grills or small second-story balconies called balconets.

Designers used the Mediterranean Revival style for churches, schools and residences, both on a grand scale and on more modest houses. Mediterranean Revival style houses, in contrast to Spanish Colonial houses, have flat or plainer surfaces, few projections, and more limited ornamentation. The heavy tile roof is generally the dominant characteristic.

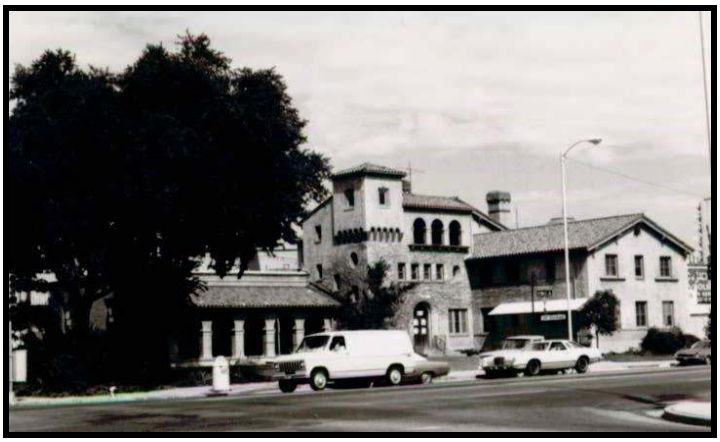
Common elements:

- heavy tile roof
- low pitched gable
- low hipped roof
- wrought iron grille work
- arcaded entrance/porch
- stucco finish
- casement window
- arched entrance/window

Longmont

Mediterranean Revival

Denver



Pueblo

Denver

Mission

Denver

The numerous Spanish missions constructed throughout California between 1769 and 1823 provided the inspiration for a new architectural style that emerged at the end of the 19th century. The "California Building," designed in 1893 for the World's Colombian Exposition in Chicago, popularized the Mission style. By 1900 the Mission style rapidly spread eastward from California. The Santa Fe and Southern Pacific railroads adopted the style for their depots and hotels, fueling its popularity across the region.

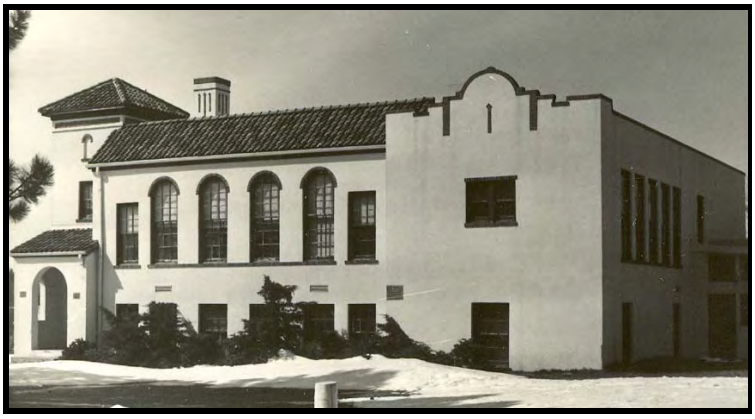
While a few early examples appeared in the 1890s, most Mission buildings in Colorado were constructed between 1900 and 1930. This style was so popular that many structures constructed much earlier were remodeled with Mission elements.

The Mission style is easily recognized by the curvilinear-shaped gable wall or the low parapet wall rising above the roofline. The style is characterized by smooth stuccoed or plastered wall devoid of ornamentation. The roof is usually tile, and semicircular arched openings form windows, entries and arcades. A small round window or ornament may appear in the center of the gable. Roofs may have overhanging eaves with exposed rafters. Towers and iron balconies are found on larger buildings.

The Mission style has very little decorative detailing, in contrast to the more ornate Spanish Colonial Revival style. Generally, the only surface ornamentation on a Mission building is a plain string course that outlines windows or arches. The curvilinear-shaped roofline distinguishes the Mission from the similar Mediterranean style.

Durango

Mission



Kiowa

Common elements:

- curvilinear-shaped gable
- arcades
- tile roof
- round arched windows and entries
- string course
- stucco or plaster finish

Alamosa

Alamosa

Mission

Pueblo

Holyoke

Idaho Springs

Mission

Moderne:
WPA Moderne

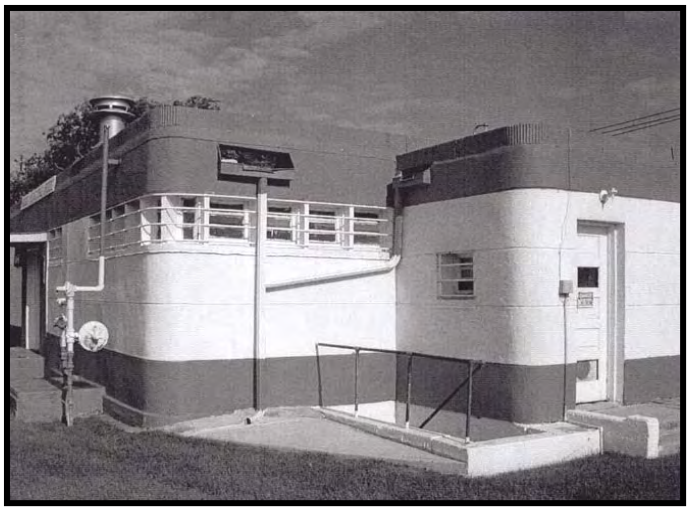
The primary goal of the Works Progress Administration (WPA), one of many 1930s New Deal relief and recovery programs, was to put people to work. Most projects were designed to spend a majority of the funds on labor, not materials. Additionally, few projects used powered machinery in order to allow for hiring more men. Therefore, WPA buildings and structures in Colorado are marked by a high degree of craftsmanship, albeit untrained, provided by primarily unskilled labor. The quality of masonry work varies widely, undoubtedly reflecting not only different teams of workers, but also the growing skills gained by the men. The use of local materials in order to keep costs low is another hallmark of WPA projects. This resulted in some similarities of appearance within a region. WPA projects in eastern Colorado were simply designed, often by the local sponsor or occasionally by the regional WPA engineer. The buildings were influenced either by local traditions or were based upon contemporary styles.

Moderne, also referred to as Art Moderne, is similar to the Art Deco style. It also emphasized a modern or futuristic appearance. Unlike the Art Deco style, it often lacked ornamentation and featured a horizontal orientation. As applied to the WPA buildings of eastern Colorado, the character-defining features include flat or barrel roofs, smooth exterior surfaces, vertical or horizontal fenestration openings and linear building elements. Although horizontal lines are more typical of the Moderne style across the country, WPA Moderne buildings often feature grooved bands in an otherwise smooth concrete exterior surface. Rounded corners are also common. WPA Moderne buildings differ from other examples of this general style in that they tend to be hand constructed rather than machine-tooled. Metal details are rare except in the window frames. Windows typically are “stock” and not specifically designed for the building.

The Bath House at the Hugo Swimming Pool features the rounded corners and horizontal orientation of WPA Moderne.

Common elements:

- use of local materials
- hand constructed
- lacks ornamentation
- horizontal orientation
- flat or barrel roofs
- smooth exteriors
- streamlined, rounded corners
- linear building elements
- grooved horizontal band on an otherwise smooth concrete exterior
- use of stock windows



Hugo
Photo: State Historical Fund, Colorado Historical Society

Moderne:
WPA Moderne

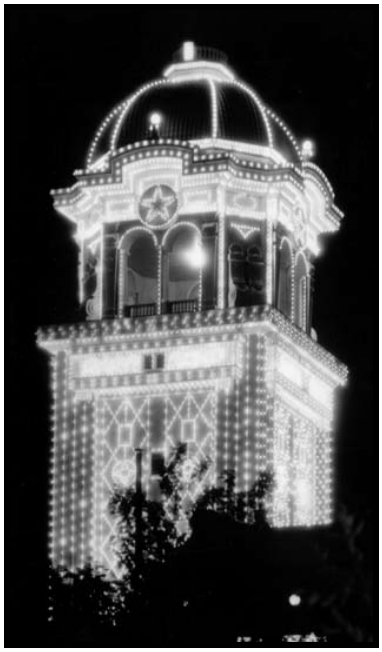
Novelty

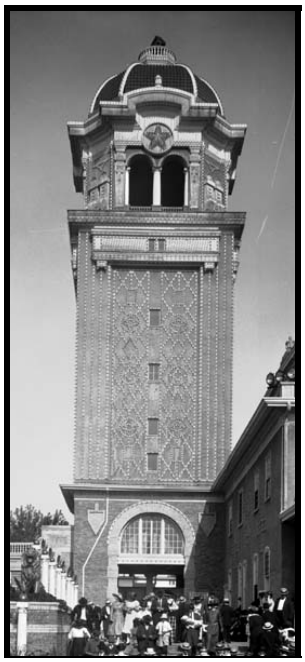
Conifer

Humor, amusement and whimsy define Novelty architecture. One aspect of the style utilizes metaphors—refreshment stands look like large milk bottles and fast food stands resemble giant hot dogs. Although not common in Colorado, early examples reflect the beginnings of the automobile culture in the 1920s and 1930s. The development of amusement parks in the late nineteenth and early twentieth centuries often manifested itself in Novelty architecture. Automobile tourism fostered an associated roadside industry of gas stations, diners, motels and various attractions "not to be missed." Proprietors employed Novelty architecture to catch the eye of passing motorists.

Genoa, circa 1935

Novelty

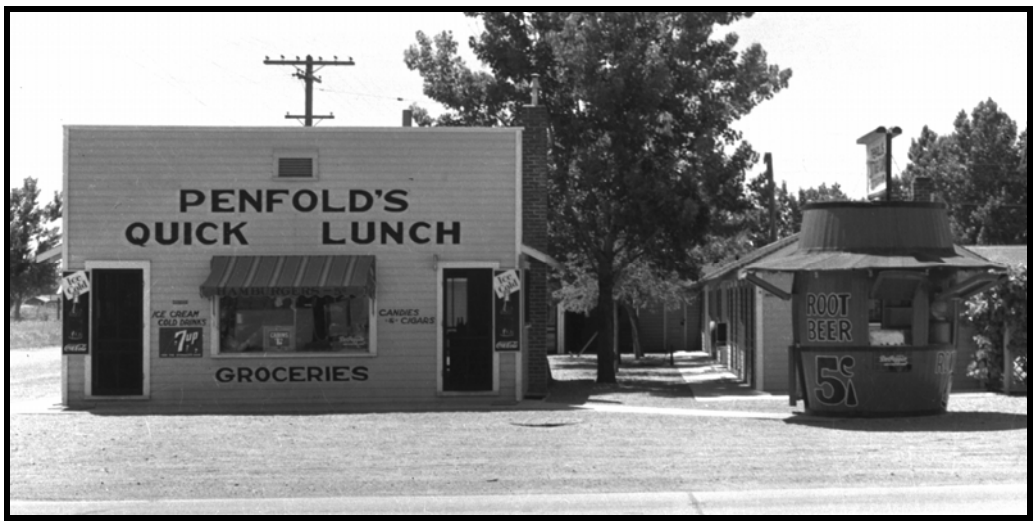




Lakeside Amusement Park, circa 1920

Souvenirs and gasoline in the Big Thompson Canyon, circa 1940

Novelty



Lunch and root beer from a giant barrel in Fort Lupton, circa 1935

Colorado Springs

Colorado Springs

Novelty

Grand Lake

Lamar gas station made of petrified wood

Mancos

Prairie

Denver

The Prairie style, developed and popularized by Frank Lloyd Wright, sought to reflect the rolling Midwestern prairie. What emerged was a style characterized by an emphasis on horizontality, particularly exemplified by low, flat rooflines and extended overhangs. In Colorado, this style was popular between 1910 and 1930 and is most often seen in Denver. While the flat roof with wide overhanging eaves is most common, occasionally the roofline is cantilevered over the walls to create deep shadows. Small casement windows arranged in continuous bands, stained glass windows and limited decoration are also characteristic of the Prairie style.

Common elements:

- horizontality
- projecting eaves
- casement windows
- low pitched roof
- raised central block
- continuous band of windows

Denver

Prairie

Pueblo Revival

Aguilar

Pueblo Revival, popular between 1905 and 1940, basically imitates the Native American pueblos of the Southwest. The key distinguishing elements are the projecting roof rafters called vigas. These are generally round or square rafter ends protruding from the wall near the roofline. The roof of the Pueblo Revival structure is usually flat or slightly sloping behind a low parapet. Second and third stories are occasionally stepped or terraced. Round corners, battered walls and straight-headed windows are also characteristic. Most structures are stucco and meant to imitate the adobe walls of the Indian pueblo. Some houses may combine elements of the Spanish Colonial Revival with the Pueblo Revival style.

Common elements:

- flat roof
- projecting roof rafters (vigas)
- battered walls
- straight-headed windows
- stepping or terracing
- stucco walls


Yucca Café, Aurora, in 1947

Pueblo Revival

La Junta

Manitou Springs

Queen Anne

Denver

Queen Anne is perhaps the most ornate style of the Victorian period evident in Colorado. Popular between 1880 and 1910, the style varies from the highly decorative to a more restrained version found in many residential neighborhoods. General characteristics include a vertical orientation, asymmetrical massing, corner towers and bays, prominent decorative porches, projecting gables, and contrasting materials, particularly brick and wood.

The degree of ornamentation usually distinguishes the high style. Ornamentation is emphasized on a high style Queen Anne through the use of scalloped and painted shingles in the gables, decorative bargeboards, sunburst detailing, and turned spindles on porches and balconies. The corner tower is prominent, but not always found on a high style building, nor is it always located on the corner.

Simpler Queen Anne buildings are less ornate, but usually feature shingled gables, asymmetrical massing, and some decorative detailing. These examples have enough decoration to distinguish them as members of the stylistic category.

Common elements:

- corner tower
- dormers
- scalloped and shaped shingles
- iron roof cresting
- sunburst detailing
- turned spindles
- porch
- conical roof
- multiple gables
- bargeboard

Pueblo

Queen Anne

Sterling

Manitou Springs

Boulder

Queen Anne

Colorado Springs

Lake City

Aspen

Queen Anne

Renaissance Revival

Denver

Renaissance Revival, also known as Italian Renaissance, is best identified by the horizontal divisions, usually defined by belt or string courses, and the different treatment in each division. This is sometimes accomplished by using different materials for each story or section and by changing window surrounds, shapes, or sizes. The Equitable Building in Denver is the textbook example. Arcades and arched openings, quoins, projecting cornices with modillions and dentils, and engaged columns and piers also characterize this style.

Simpler examples are less ornate and smaller in scale. They do, however, employ some of the same details, particularly arcades, quoins, and enriched cornices. This style was most common in Colorado between 1900 and 1930 and is distinguished from the Classical Revival by its lack of monumental porticos and columns.

Common elements:

- horizontal division
- belt/string course
- arcades
- modillions
- enriched cornice
- quoins
- dentils


Equitable Building, Denver

Renaissance Revival

Fort Collins


Leadville


Elizabeth

Romanesque Revival/ Richardsonian Romanesque

Sterling

The chief characteristic of the Romanesque Revival style is the semicircular arch, used for window and door openings as well as a decorative element along the corbel table. Other characteristics include an archivolt of compound arches and square towers of different heights and various roof shapes. A crenellated tower parapet is common. The Romanesque Revival style, exemplified by St. Anthony's Church in Sterling, is found mainly on churches and large institutional buildings.

Richardsonian Romanesque, named after architect Henry Hobson Richardson (1838-1886), is characterized by heavy, rock-faced stone, round masonry arches, contrasting colors, transom windows arranged in ribbon-like patterns, square towers, and sparse fenestration. The Pueblo Union Depot is as similar to Richardson's work as any structure in Colorado, and yet, is not a pure example. Most of the Richardsonian Romanesque structures are variations of the style, employing selected Richardsonian elements.

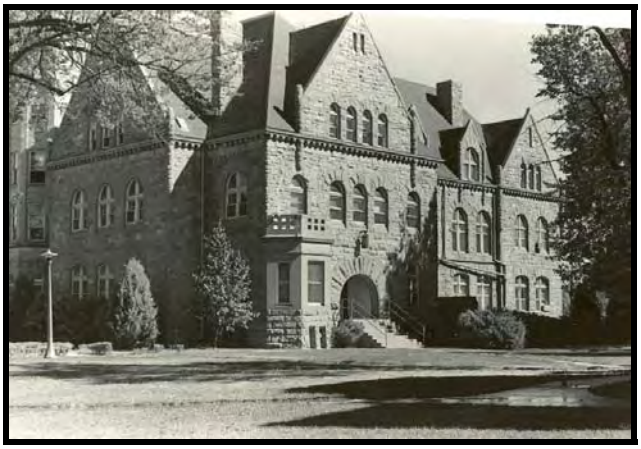
Denver

Romanesque Revival/ Richardsonian Romanesque

Pueblo

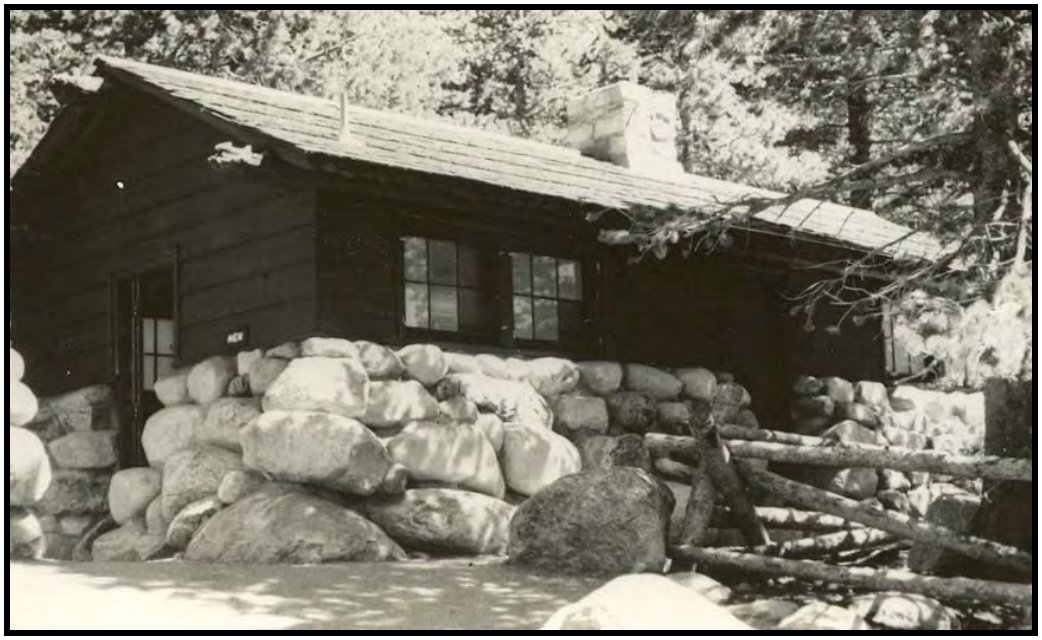
Common elements:

- semicircular arch
- corbel table
- archivolt
- compound arch
- square tower
- rock-faced stone
- round masonry arches
- contrasting colors
- transom windows in ribbon pattern


Denver


Pueblo

Rustic



Rocky Mountain National Park

Rustic style architecture is characterized by its natural setting and its use of log and stone for building materials. Designed to blend in with the natural environment, these structures are usually vacation homes, hunting lodges, dude ranches, or tourist-related facilities.

Traditional building techniques emphasizing hand craftsmanship were often employed in the construction of Rustic structures. The majority of these structures in Colorado was built after 1905 and is primarily of log construction with stone foundations, battered walls, overhanging roofs, and small paned windows.

Rustic style cabins differ from Pioneer Log structures which were generally built during initial settlement periods and often exhibited crude construction. Rustic cabins generally have stone chimneys while Pioneer Log cabins utilized metal flues attached to iron stoves. Rustic buildings have more commercially manufactured hardware and materials, such as window frames, doors, and interior paneling. Rustic buildings may also employ hip roofs, a form virtually never found on Pioneer Log structures.

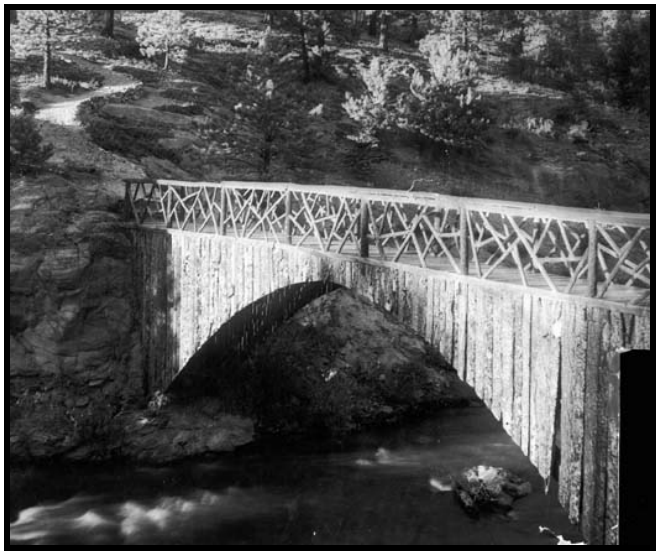
Estes Park, circa 1921

Rustic

Boulder

Common elements:

- log construction
- stone foundation
- small paned windows
- overhanging roof
- stone chimney
- battered walls



Rustic bridge near Evergreen
Circa 1930

Eldora

Rustic:
WPA Rustic

Rustic architecture is typically associated with mountain-area tourist lodges and the buildings and structures constructed by the National Park Service (NPS) and the U.S. Forest Service (USFS). The NPS played a prominent role in promoting this style or method of design, not only through its association with Civilian Conservation Corps projects, but also with the issuance of several publications in the 1930s. The NPS published a three-volume study of Rustic park and recreation structures in 1938 written by architectural consultant Albert H. Good. Many of the period publications, or the designs of the structures within, were the creations of Herbert Maier. Maier was the architect/landscape architect who headed the NPS district that included Denver. Through the development of the NPS's design philosophy, he played a key role in promoting the principles of Rustic park architecture during the 1920s and 1930s. Maier assembled design booklets containing examples of features built in a variety of national, state, and local parks, with the explicit intent these designs not be copied but instead adapted to the local topography, conditions, and cultural influences. He expected variations and diversity based on each site's unique cultural and natural history. The designs were therefore united by principle, not by architectural prototype.

Maier's principles were based on the use of native materials, and indigenous or "frontier" forms and construction methods. This design philosophy coincidentally meshed with the goals of the WPA relief work program. His basic design principles included: screening; the use of indigenous and native materials; adaptation of indigenous or frontier methods of construction; construction of buildings with low silhouettes and horizontal lines; the avoidance of right angles and straight lines; and the elimination of lines of demarcation between nature and built materials. For sites unable to sustain plant screening or where it was impossible to hide the demarcation between a site and the building's foundation, he recommended designs with low silhouettes and horizontal lines, a low-pitched roof, and colors that blended with the natural surroundings. Linda Flint McClelland notes in her study of NPS architecture that Maier believed, "using indigenous or native materials, however, was the 'happiest means of blending the structure with its surroundings' and was the characteristic that popularly defined 'rustic architecture.'"

Lamar
Photo: Deon Wolfenbarger, June 2004

Rustic architecture was meant to provide simple pragmatic solutions, following both function and nature. Federal relief buildings were also simple and functional. The use of native materials in many instances may have been an adaptation of necessity and not choice, but it resulted in

Rustic:
WPA Rustic

buildings and structures reflecting their natural surroundings. The NPS's principle of adapting indigenous construction methods (including the use of primitive tools) also coincided with Depression-era goals for relief construction projects. The WPA sought to put as many people back to work as possible. This meant using hand tools or hand labor instead of power tools or equipment. Both in NPS Rustic and WPA construction, hand labor affected the patterns of masonry and design of buildings, bridges, and culverts.

The use of locally available construction materials in the national parks was intended to help structures blend with nature; in WPA projects, local materials were used due to federal employment and economic policies. Under both construction programs, the exterior appearance of buildings varied by locale. Maier strove for just such local variation in developing his design principles; his greatest fear was that all "rustic" buildings would look alike. Designs were meant to be adjusted for local topography, geology, and cultural influences. In dry areas with an abundance of rock, stone construction with little wood was appropriate. Each stone type required different quarrying and masonry techniques. These variables resulted in a variety of external appearances within Rustic architecture.

A key distinction between Rustic style architecture as practiced in most national parks and WPA Rustic resources is the demarcation between the building and the landscape. The flat, treeless plains of eastern Colorado afforded limited opportunities to screen or "plant out" the base of buildings. Utilizing natural contours, when there are virtually no contours, was also impossible. Most of these buildings employed horizontal lines, flat roofs, and native materials, but many still stand out in their landscape setting. However, when one views the Rustic WPA buildings of southeastern Colorado in comparison with the Moderne concrete examples in the east central counties, the application of Rustic architecture principles becomes evident.

Baca County
Photo: Deon Wolfenbarger, September 2004.

Common elements:

- indigenous and native materials
- simple, functional buildings
- use of hand tool or hand labor
- clear demarcation between building and landscape

Second Empire

The mansard roof with either concave or straight sides is the key to distinguishing the Second Empire style. Although not extremely common in Colorado, high style examples exist, most notably the Tabor Hotel in Leadville, the Bloom House in Trinidad, and the Maxwell House in Georgetown. Additional characteristics include a projecting bay or tower extending above the roofline, either contoured or to one side, pedimented windows or molded surrounds, quoins and roof cresting. Cornices are bracketed, reminiscent of the Italianate style.

Simpler variations may be found in small homes. The major elements of the style visible on these small residences are the mansard roof and pedimented windows

Common elements:

- mansard roof
- pedimented windows
- bracketed windows
- roof cresting
- quoins
- projecting bay/tower
- molded window surrounds

Trinidad

Leadville

Denver

Second Empire

Lake City

Manitou Springs

Shingle

Colorado Springs

Like Queen Anne, the Shingle style was influenced by English architect Richard Norman Shaw. The style is simpler than Queen Anne with a more horizontal emphasis. It is characterized by the uniform use of wood shingles as the primary surface material without interruption by corner boards. Multi-planed or gabled roofs with long slopes and narrow eaves, multi-light casement or sash windows, and asymmetrical facades are also characteristic of these two- or three-storied buildings.

Common elements:

- wood shingle wall surfaces
- gently sloping gable roofs
- multi-light casement or sash windows
- asymmetrical facade
- narrow eaves
- conical-roofed round towers

The Gates Mansion in Denver combines the Shingle style with Richardsonian Romanesque.

Shingle

Boulder

Manitou Springs

Spanish Colonial Revival

Denver

Spanish Colonial Revival, popular during the 1920s and 1930s, is characterized by elaborately carved decorations surrounding windows, entrances and cornices. In contrast to the plainer, flat surfaces of the Mission and Mediterranean styles, the Spanish Colonial Revival building exhibits more complex, deeply sculptured surfaces. Curvilinear gables and parapets, arcaded entrances and porches, wrought iron detailing around openings, round arched or straight-headed windows, and heavy tile roofs are also characteristic elements of this style. Stucco is the most common exterior finish and is generally painted white or a light color. Spanish Colonial is a more decorative style than either the Mission or Mediterranean styles.

Common elements:

- curvilinear gable
- heavy tile roof
- arcaded entrance or porch
- wrought iron grillwork
- ornately carved details
- round arched windows
- straight-headed windows
- bell tower
- stucco/plaster finish

Colorado Springs

Spanish Colonial Revival

Denver

Denver

Swiss Chalet

Near Evergreen *(Photo by Len Brewer of Dream Prints and courtesy of Sheri Atencio-Church)*

Andrew Jackson Downing introduced the Swiss-Chalet style to American architecture in his 1850 stylebook *The Architecture of Country Houses.* Adapted from traditional versions of Swiss chalets and cottages found in the European Alps for hundreds of years, the style was not widespread in the United States. American models possessed simplistic decorative elements and common building materials, making these homes less expensive to build. For Downing the setting was nearly as important as the architecture. He noted:

> The true site for a Swiss cottage is in a bold and mountainous country, on the side, or at the bottom of a wooded hill, or in a wild and picturesque valley. In such positions the architecture will have a spirit and meaning which will inspire every beholder with interest, while the same cottage built in a level country, amid smooth green field, would only appear affected and ridiculous.

Most Swiss chalets in the United States appeared between 1885 and 1915, with the style being more popular in some regions, such as Cincinnati. Numerous articles and books publicized the style in the 1910s, noting the Great Northern Railroad's hotel and other chalet style construction in and near the Glacier National Park (designated a national park in 1910) between 1910 and 1915.

Swiss Chalet

With a renewed interest in Swiss Chalet style architecture between 1900 and 1915, William S. B. Dana rejuvenated Downing's ideas and expressed other contemporary concepts. In Dana's 1913 *The Swiss Chalet Book,* he noted the chalet should "rest on a stone foundation" and "all or part of the main story wall may be constructed of masonry." He also mentioned the wood walls (inside and out) should be treated but not painted, and the eaves should be broad as though protecting the "almost human face of the wall below." Dana, like Downing, stressed the building should harmonize with the landscape and have a rustic feel.

Common elements:

- stone foundation and large stone chimneys
- 2 to 2 ½ stories
- gabled roof with patterned bargeboards and exposed rafter or purlin ends often painted or with decorative carvings
- ornamental cut shingles
- wide eaves supported by oversized and/or decorative brackets
- balconies
- wood walls, often unpainted with open trusswork
- multi-pane windows

Redstone

Note: This style is not to be confused with chalet-influenced buildings found primarily in some Colorado mountain towns constructed between 1935 and 1965. The later buildings have some of the same elements as the Swiss Chalet style; however, they are more associated with the ski industry. Although reports and site forms have called these styles "Mountain Chalet" and "Ski Chalet," OAHP has not yet defined the name or described the style.

Tudor Revival

Denver

The most dominant features of the Tudor Revival style are the false or ornamental half-timbering, which covers the upper story, and the steeply pitched roof. Exterior texturing, through the use of brick, stone, or stucco, together with the half-timbering and asymmetrical massing, gives a Tudor Revival style building a picturesque composition. Constructed in Colorado primarily during the late teens and the 1920s, these houses also feature gabled or hipped roofs with tile, slate or shake shingles, and decorated chimney detailing. Windows are generally tall and narrow multi-light casements with an occasional bay window.

Common elements:

- half-timbering
- steeply-pitched roof
- casement windows with mullions
- clipped gables
- combination hipped and gabled roof
- decorative chimney detailing
- bay window
- heavy shingles in tile or slate
- textured exterior

Denver

Tudor Revival

Cherry Hills Village

Longmont

Pueblo

Usonian

Boulder

Typically associated with modern architecture of the 1940s, 50s and 60s, Usonia as a concept actually goes back to the turn of the twentieth century. Conceived by Frank Lloyd Wright around 1900, Usonia was a design philosophy that evolved over many years, coming to fruition in the 1930s. As his commissions for large, grand houses dropped off with the onset of the Great Depression, Wright looked for a way to address the need for affordable middle-class housing while employing a simple design. The result was an architecture he termed "Usonian," which focused on the residents of a culturally reformed United States of North America. The Usonian houses were smaller than his sprawling Prairie style residences, contained little ornamentation and lacked basements or attics. These houses were set up into zones, typically with three areas: living space, small bedrooms, and a kitchen-dining area. Built-in components and furniture allowed homeowners to appreciate the simpler, integrated space Wright intended.

The idea behind Usonia was about more than just designing smaller houses. It was about planning, nature, and simple design on a human scale. Wright's concept for Usonia came about due to his increasing focus on community, planning, and serving human needs. He was interested in setting up decentralized communities with commercial, residential, educational, industrial, cultural, and recreational facilities. While his early concepts of these communities remained just that, many of the components were applied in a handful of places across the country, though not on the scale that he originally envisioned. As Wright did with the Prairie style of his earlier fame, he also incorporated the smaller Usonian house with the site. Wright integrated the house with the landscape and nature in an attempt to get away from box-like structures. Walls extended beyond the interior to the outside, intermingling the two. Large windows brought the outside in. Natural materials blended the house with the site and warm colors on the interior further contributed to the feeling of bringing the outdoors inside. Usonian houses were quite unlike the boxy, stark International Style houses that appeared to be dropped onto, rather than a part of, their location.

Also called Wrightian, the Usonian style has been adopted and adapted by numerous architects across the country. Not much is known about these houses as they are of more recent vintage and often have not been surveyed. Usonian is a recognized style found in such books as *How*

Usonian

to Complete the Ohio Historic Inventory and *House Styles in America*, *The Old House Journal Guide to the Architecture of American Homes.*

Common elements:

- dominant horizontal lines
- flat roofs with large overhangs
- integrated windows
- organic siting (a private side and an open side, usually facing south)
- carports
- zoned plans (three primary living areas: living spaces, kitchen-dining areas at the intersection, and small bedrooms)
- open living areas
- concrete slab floors with integral gravity heating
- built-in components
- Inside-outside walls
- Central hearths

Boulder

Aurora
Photo: City of Aurora Historic Sites

Architectural Forms

Telephone Building under construction, Colorado Springs (1897)

A-Frame

Pitkin

The A-Frame form achieved popularity in the 1960s as vacation homes, ski huts, and other simple residential buildings. The form is defined by the steeply pitched gable roof whose eaves extend to grade. The roof forms the walls on the two side elevations. The interior is generally an open plan with living, dining and kitchen facilities on the lower level and a sleeping loft above. A gable balcony off the loft is common. Occasionally, dormers may be used to increase loft space and illumination. The simplicity of the form facilitated the production of A-Frames as kit structures.

A-Frames are widely distributed across Colorado, though more commonly found in the mountains and in recreational communities. While predominately residential, the form is occasionally found in commercial and retail facilities.

Cripple Creek

Common elements:

- steeply pitched front gable roof
- roof eaves extend to grade
- rectangular plan

A-Frame

Though not a true A-Frame, this house in Louviers combines the basic form with gable-roofed side wings.

Fast food restaurant with A-Frame element, Arvada

Side entry on A-Frame restaurant, Manitou Springs

Basement House

Golden

The basement or half-house dates predominantly from the period immediately after World War II. The residences were promoted as affordable housing for returning veterans. The roof supports were designed as sub-floors so that a second or main level could be built as funds permitted. Most basement houses were later finished as one or two-story houses, or were demolished to permit the construction of a more conventional house. Unaltered surviving examples are very rare.

Basement houses are characterized by their raised basement configuration, rectangular plan, at-grade stairway entrance, and flat or gently pitched gable roof. Most basement houses were constructed of concrete although some were built using concrete blocks below grade and stucco, brick or even wood siding above grade.

Common elements:

- majority of building below grade
- flat or gently pitched gable roof
- concrete construction
- at-grade entry to stairwell

Arvada

Basement House

Bi-Level

The Bi-Level came into popularity in the early 1960s as a variation of the ranch type. The raised or garden level basement makes the lower level more livable by allowing the lower windows to be larger and above grade. The lower level usually contains a family room, a bedroom, bathroom, and utility room. The upper level includes the living room, kitchen, bathroom and additional bedrooms.

This line drawing of a Bi-Level home for sale appeared in the September 8, 1963, edition of the Denver Post.

The main entry is at grade, either centered on the facade or next to an attached garage. The entry opens onto the mid-level landing of the main stair where a short flight of steps up or down lead to the living areas. In the center entry form, a short flight of steps generally connects the garage to the basement utility room. When the main entry is adjacent to the garage, an interior garage door opens directly onto the main stair landing.

The lower level exterior is often faced in brick. The upper level is generally sheathed in wood, vinyl or aluminum siding. The upper level facade often projects over the lower level. In such examples, the entry is flush with the lower level, giving the entrance the appearance of being recessed.

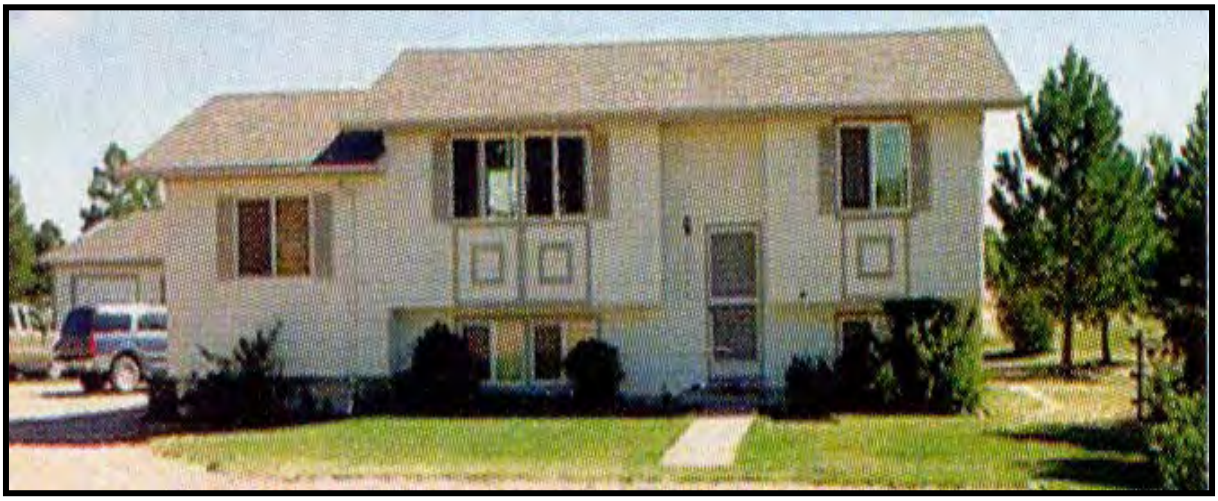
Early examples in 1960 and 1961 were variously described by builders as “two-level homes,” “raised ranches,” ‘”bi-levels,” and “two-level split ranches.” One builder briefly used the term “splanch,” apparently a contraction of split-level and ranch. By the mid-1960s, builders and real estate agents universally employed the term "bi-level" to characterize this residential form. This building type experienced its greatest popularity from the 1960s to the 1980s.

Common Elements:

- Raised basement; windows at or slightly above grade – no window wells
- Mid-level main entry
- Central entry most common
- Upper level projecting facade
- Garage wing with separate roof line
- Rear deck from upper level

Bi-Level

Denver



Elizabeth

Bungalow

Denver

Following closely the philosophy of utility and simplicity which characterized the Arts and Crafts movement, the Bungalow became its physical manifestation. As the most common expression of Craftsman style architecture, the residential Bungalow spread quickly across the country during the early twentieth century. In Colorado, this type of architecture was popular from 1900 to around 1930 and is evident in practically every city and town statewide.

The typical Bungalow is a one or one-and-one-half story, clapboard wood or masonry structure with a gently pitched, front or side gable roof, overhanging eaves, broad porches, and simple horizontal lines. An additional gable occasionally covers an open porch and the overhang is usually supported by battered porch piers or thick columns. Some Bungalows have clipped gables, shed dormers, or exposed rafter ends, but almost all have a front porch.

Longmont

While the vast majority of Bungalows incorporate the Craftsman style, examples may be found in Mission, Pueblo Revival and Mediterranean styles.

Bungalow

Denver

Common elements:

- front gable roof
- side gable
- exposed rafter ends
- large front porch with battered piers
- pent-roofed bay
- clipped gable
- overhanging eaves

Fort Collins

Crook

Cape Cod

Greeley

Reverend Timothy Dwight coined the term Cape Cod in 1800 while on tour in New England. Although no evidence exists the Cape Cod house originated in New England, it is distinctly American despite its English origin. The building form was derived from small, one story, rectangular homes with steep gables and tiny windows the Pilgrims built in England and the Netherlands. Early Capes featured unbroken gable roofs pitched steeply enough to provide living space (with headroom) underneath, eight-foot façades, massive chimneys located between the gable ends, small multi-paned windows under the eaves, eaves and rakes projecting only a few inches, no exterior ornamentation, frame construction with shingle or clapboard siding, and a first floor with three main rooms each heated with a fireplace.

Near the end of the Great Depression, the Cape Cod building type was revived in the United States. The size and symbolism of the home made it appealing. Cape Cods were both economical and adaptable small houses and boasted colonial imagery with perceived links to American patriotism. The Cape Cod was one of the most common house types built in the 1930s and remained popular in the immediate postwar years until the Ranch type gained widespread popularity in the 1950s. The revival of the Cape Cod was largely due to architect Royal Barry Willis who published his designs in newspapers and magazines and won numerous awards in the 1930s and 1940s. Willis and other architects changed the 1800s Cape Cod considerably for modern life. Windows were enlarged for greater ventilation and light, the front door and chimney were placed off center, dormers were added to the front (many also had shed roof dormers on the rear), and wings were added to stretch the length of the home, often to include an attached garage. Willis' designs still retained many visual elements of earlier Cape Cods. His homes were low in profile with moderately pitched side gable roofs and large

chimneys. They also featured paneled front doors with simple classical doorways and shuttered multi-paned windows. There was no standard interior plan for contemporary Cape Cod houses. However, in most one-and-one-half story houses, the staircase was located behind the front door just as it had been in the early Capes of the 1800s.

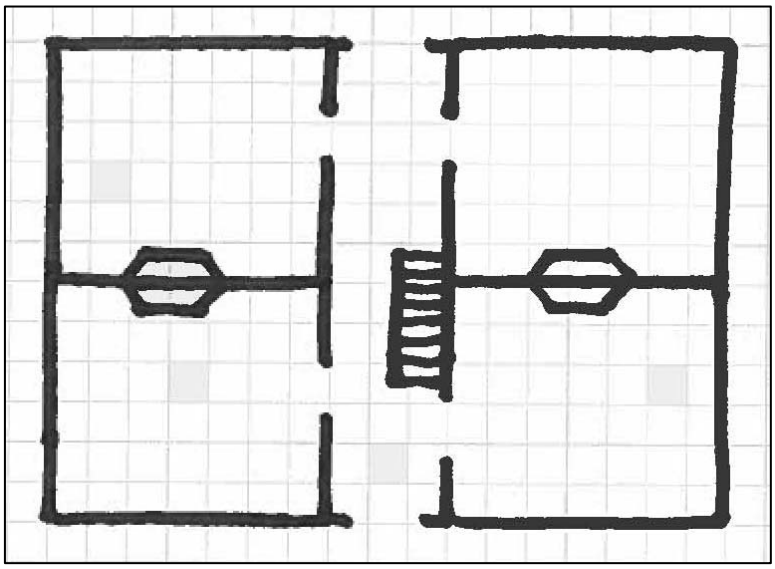
In Colorado, like the rest of the nation, Cape Cods were built either as a one-story house with no dormers or a one- and-one-half story house with gable roofed dormers. Most exhibited horizontal wood or shingle siding, but some existing models feature brick veneer or stone siding. Most Colorado Cape Cods were constructed between 1933 and 1956, with later revivals following the Vietnam Conflict. The modest Cape Cod type held an appeal through the years because it was an economical and simple design builders could copy without the benefit of an architect.

Common elements:

- Steeply pitched side gable roof
- Minimal eaves or no rakes
- Decorative shutters
- Gable roof dormers
- Façade wall height of seven to eight feet

Wheat Ridge

Central Passage Double-Pile Residence

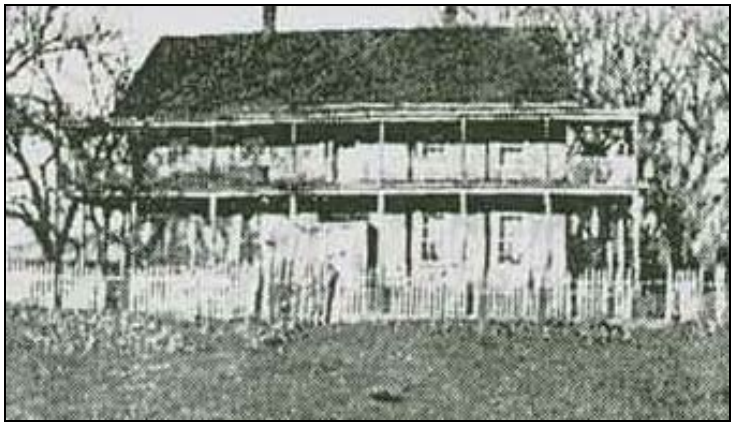


The central passage double-pile type features a rectangular footprint and linear plan. An axial passage traverses the building, separating the plan symmetrically with two rooms on either side. Coupled with a centrally located door on the long façade and symmetrical fenestration divided into bays, this building type exhibits a certain formality. Central passage double-pile residences are typically either two or two-and-one-half stories in height, two rooms wide (plus passage), two rooms deep, with two or four symmetrically placed chimneys. The roof is usually side-gabled or hipped with parallel orientation to the building plan. This type originated in Great Britain and scholars often refer to it as a Georgian plan. The type migrated to the United States in the eighteenth century, where it remained prominent on the southeastern seaboard through the nineteenth century.

Central passage double-pile residences were constructed in a variety of materials, including wood frame, masonry, and adobe. The Foster's Stage Station near Aguilar, historically associated with the Apishapa Stage Line Crossing, is one such example of the latter. Constructed circa 1870-1872 by Captain James Allen Foster, the Foster Stage House is now in a ruined state. This level of deterioration makes the floor plan and construction readily apparent.

Common elements:

- Rectangular footprint
- Central hall with two rooms on either side
- Two or two-and-one-half stories tall
- Side-gabled or hipped roof
- Two or four symmetrically placed chimneys



near Aguilar, 1931

Central Passage Double-Pile Residence

near Aguilar

near Aguilar

Classic Cottage

Denver

The Classic Cottage is basically a one-story version of the Foursquare. It features an elongated hipped roof with central dormer, and front porch, often full-width, with thick porch posts or simplified Doric columns supporting the porch roof. Sometimes the porch is inset beneath the house roof. Popular between 1910 and 1930, the style was most commonly used in residential architecture, although occasionally seen on schoolhouses, train depots, or small institutional buildings. Building materials were almost always masonry, particularly brick, with a few rare wood frame examples. Ornamentation is generally limited to window surrounds and flared eaves on the dormer.

Common characteristics:

- central dormer
- hipped roof
- thick porch posts
- flared eaves
- simplified Doric columns
- belt course

Arvada

Classic Cottage

Jaroso

Colorado Springs

Longmont

Classic Cottage:
High Style Classic Cottage

Popular in the 1890s through the 1920s, the Classic Cottage style is a one-story residential building in a rectangular plan featuring an elongated hipped roof with a single central dormer on its façade. Other standard features include a prominent partial or full width front porch, balustraded railings, dentilled cornices, and bay windows protruding from one wall. Tuscan columns are the most common porch support, but pillars of brick, stone and ornamental concrete block are also found. Most of the early cottages have red brick walls with a beltcourse. By 1900, lighter shades of brick with contrasting brick quoining became prevalent. The earlier versions had foundations, window sills and lintels of rock-faced stone. Later ornamental concrete block mimicked the stone.


Denver

A subtype developed which depicts the various elements that define the Classic Cottage but elevates the style with several design embellishments. The first sign that might classify a cottage as high style is the presence of multiple dormers that convert the standard single-story residence to a story-and-a-half. More common to the basic Classic Cottage is a hipped-roof front dormer with a single window opening. In this subtype the front dormer is more often gabled and frequently contains a triple window. Other stylistic embellishments found in this subtype are a pediment over the entry stairs, a Palladian window pattern in the front and side dormer windows, and a full-width front porch with a shed roof and dentil molding at the cornice. Many feature either bay or bow windows on more than one elevation.

Common elements:

- multiple dormers creating a 1-1/2 story
- Palladian-style dormer windows
- dentil molding along front porch and dormer eaves
- pediment over the entry stairs
- bay windows on more than one elevation

Classic Cottage:
High Style Classic Cottage

Foursquare

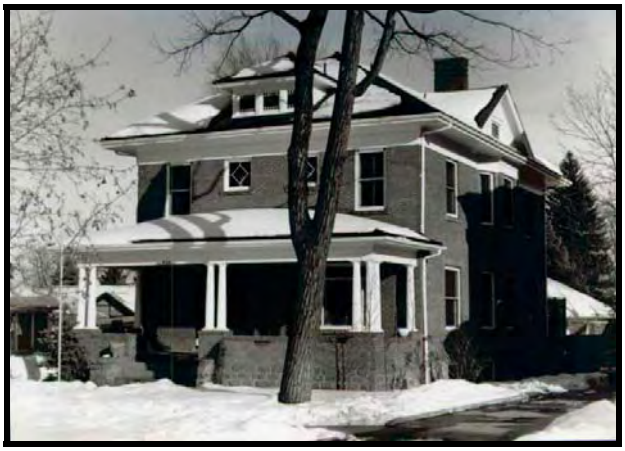
A ”textbook” Foursquare

One of the most commonly found forms in Colorado residential buildings after 1900, the Foursquare is easily recognized by its square plan, two-story height and overall simplicity. The majority of these houses were built during the first three decades of the twentieth century. The typical Foursquare is a two-story hipped roof structure with central dormer, minimal decoration, broad overhanging eaves with brackets or modillions, classical frieze with dentils, and a porch, usually full-width with a hipped roof supported by Doric or Tuscan columns or by square posts. Occasionally, a Foursquare will feature a shaped gable or will be considerably larger with more elaborate ornamentation. In each case, the basic square plan is predominant.

The Foursquare is a basic residential form adaptable to many stylistic treatments. Classical, Mission and Mediterranean elements may all be found on Foursquare residences.

Large and elegant Foursquare

Foursquare



Longmont

Durango

Common elements:

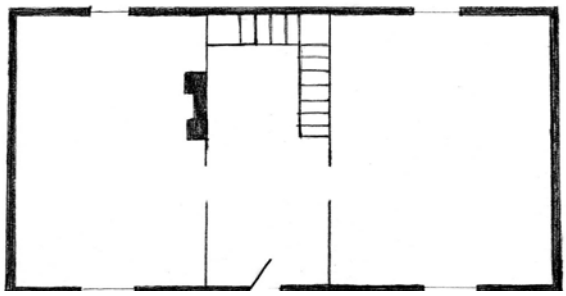
- residential
- square plan
- front porch
- two or more stories
- unadorned exterior
- hipped roof
- shaped gable
- side bays
- Doric or Tuscan columns
- brackets
- square porch posts
- dentils
- classical frieze
- modillions
- roof overhang

Fort Collins

I - House

The term I-House was first popularized in the 1930s following cultural historian Fred Kniffen's notation of the common recurrence of this building type in the "I" states (Iowa, Indiana, and Illinois). The earliest examples of the I-House were found in Iowa and its surrounding regions starting in 1840. At that time, in what was then the frontier, the I-House building type was most prevalent in rural areas. This building form moved westward with the expansion of the railroad and the arrival of pioneers (most notably from the Midwest) who came to settle the American West.

Derived from the hall-and-parlor plan, the I-House building type is clearly defined by its layout. It is two rooms wide, one room deep and is separated by a central passage. The I-House usually was constructed with a multiple bay façade fronting the road, giving the appearance of a larger house. Ambitious homeowners often added simple stylistic elements such as Victorian style porches or elaborate chimneys to enhance exterior appeal. Most I-Houses are two story dwellings, but one and one half story versions also exist.



Typical floor plan of an I-House in Colorado. Drawing: Erika Schmelzer.

Though typically found in rural locations, the occasional I-House can be spotted in urban areas and small mountain communities of Colorado. While I-Houses in the Midwest most often were constructed of brick, stone or wood, Colorado I-Houses are predominantly wood frame construction. Wood frame construction was prevalent in Colorado because lumber was readily available from railroad shipments. Colorado I-Houses also differ from those in the Midwest in terms of chimney position: in the Midwest the chimney is usually in the gable end but in Colorado most chimneys are centrally positioned. The majority of I-Houses in Colorado were built between 1875 and 1910. Few intact examples of the I-House exist in Colorado, with many buildings of this form featuring one story additions on the rear. These additions usually do not match the original construction but instead reflect a popular architectural style from when they were constructed.

Lake City

Common elements:

- rectangular plan
- two rooms wide and one room deep
- gabled roof
- central passage
- lack of ornamentation

I - House

Grand Junction

Ouray
Photo: Grant Houston

I - House

Park County
Photo: Tom Simmons

I - House

Haswell

The Swedish-born Chicago engineer Carl Standlund (1899-1974) founded the Lustron Corporation in 1946 in response to Federal Housing Administration (FHA) support of pre-fabricated, high-volume home construction. The company operated from September 1948 to June 1950 and sought to capitalize on the housing shortage which resulted when servicemen returned from World War II. The company extensively marketed these steel homes as maintenance and pest-free as well as fireproof and rustproof.

Lustron homes employed similar materials to those used in the construction of Standard Oil gas stations. While this company was neither the first (both Ferro Enamel Corporation and ARMCO Steel exhibited models at the 1933 Century of Progress Exposition) nor the only (Aladdin, the William Harman Corporation, and even local lumberyards) corporation to develop pre-fabricated housing, Lustron was among only three companies who received significant loans from the Reconstruction Finance Corporation (RFC), an independent governmental agency established in 1932. After some political wrangling, Lustron received an initial $15.5 million in 1947, which, when coupled with subsequent loans, ultimately totaled $32.5 million. Strandlund received this generous funding based upon testimony before Congress where he pledged the Lustron Corporation would produce 100 homes per day, each costing $7500.

Chicago architects Roy Burton Blass and Morris H. Beckman-- former draftsman with the prominent national firm of Skidmore, Owings, and Merrill-- created the initial design template for

a two-bedroom, 1000- square-foot Ranch type house with roof, gutters, and downspouts seamless to the building. Lustron produced between 2498 and 2680 residential units in thirty-six states, the District of Columbia, Alaska, and Venezuela. During 1949 and 1950, Lustrons were fabricated at the former Curtiss-Wright Navy airplane plant in Columbus, Ohio. This manufacturing space featured an assembly line the length of approximately twenty-two football fields.

The first Lustron model home, the Esquire two-bedroom, opened to visitors in Chicago on August 11, 1948. Model homes were subsequently shown in most major cities east of the Rockies and, by the end of 1949, over 2 million had visited a Lustron. The model types available included the economical Newport, the two or three-bedroom Meadowbrook, and the most expensive Westchester. These models differed in terms of the number of built-ins, quality of appliances, and heating system details. Lustron exteriors were simple and stylistically Minimal Traditional. Despite the modernity of the materials, the conservative appearance reflected both the FHA evaluation system for resale values and the rising popularity of the Ranch. Amenities included a radiant ceiling-mounted furnace for most models and ample storage. Kitchens featured a Thor combination washing machine-dishwasher under the sink. A rigid production system allowed few opportunities to personalize a Lustron, although families could select from a limited range of exterior colors-- Dove Gray, Desert Tan, Surf Blue, and Maize Yellow-- and six interior color schemes. Other options included aluminum screen doors, storm-door inserts, storm windows, steel Venetian blinds, garage panel kits (to be attached to wood framing) and breezeway packages. Each home was tagged with a serial number located in the utility room. In 1948 the company issued “Suggested Land Operations Policies,” providing new owners with directions on how to choose the best lot, siting, and plantings for their Lustron home.

By 1949 a network of 234 licensed Lustron dealers were franchised. Although not all of these dealers have been identified definitively, it is believed there were outlets for Lustron homes here in Colorado. New owners of Lustron homes received a package of 3000 individual components, arranged in order of construction and shipped via special open-sided Freuhauf trucks. The company offered an erection manual as well as an erection training school.

The Lustron Corporation operated for a relatively short period of time, going bankrupt in 1950. At the height of productivity, the company’s one-month maximum for production was 270 homes, a figure far below Strandlund’s promises to Congress. RFC foreclosed against the company and Strandlund was fired. Historians analyzing this spectacular failure have highlighted a variety of factors, including higher-than-expected start-up expenses, difficulty in obtaining steel, challenges from local building codes, slow mortgage approvals, and possible infighting among trade unions and other corporations vying for the same market. Ultimately, far over budget, Lustron was denied further federal funding due to a combination of antagonistic lobbying and its failure to complete required financial reporting. The company’s inability to meet production orders and a system which placed the burden for the up-front cost for lots and infrastructure on dealers also contributed to the failure. Each home ultimately cost more than originally advertised and an experienced team needed about 350 hours for on-site assembly.

An estimated 1200 to 1500 Lustron homes remain, with Westchesters representing the most commonly identified model. Lustrons have garnered increased critical attention. There was a high-profile Section 106 consultation for the disposition of fifty-seven Lustron homes at Quantico

Marine Corps Base in Virginia in 2006. The Museum of Modern Art's "Home Delivery: Fabrication of the Modern Dwelling exhibit" included the disassembled Krowne House, a Lustron originally located in Arlington, Virginia. Numerous Lustron residences have been listed, both individually, as historic districts, and as multiple property submissions on the National Register of Historic Places in Kansas, New York, Alabama, Florida, and elsewhere. Meanwhile, owner enthusiasts network via the internet to exchange information and best practices.

Common elements:

- Steel-framing
- Porcelain enamel exterior panels
- Metal roof tiles
- Large plate glass picture and sash windows
- Concrete slab on grade foundation (no basement)
- Asphalt tile flooring
- Space-saving sliding pocket doors
- Open floor plan

Lustron

Minimal Traditional

Built in large numbers immediately preceding and following World War II, especially in large tract-housing developments, the Minimal Traditional was more a building type than a true style. Minimal Traditional properties emerged as a transition from established bungalow and period cottage forms to early ranch homes. In the Minimal Traditional form, the narrow deep footprint of the bungalow or period cottage was transformed to a square, boxy plan with small rooms situated around a core. The Minimal Traditional was a somewhat larger version of the 1940s Federal Housing Authority (FHA) minimum house, a standardized plan which resembled a small (usually about 750 square feet) box.

The Minimal Traditional was very loosely based on the Tudor Revival style of the 1920s and 1930s. It was a relatively small, one-story building often with a predominant front facing gable section or gabled covered entry, echoing Tudor features. Rather than the steeply pitched roof of its Tudor predecessor, the Minimal Traditional roof pitch was low or intermediate with closed eaves and rake. The simplified façade omits most of the traditional detailing, although most Minimal Traditional homes usually feature decorative shutters. Typical wall materials include cement asbestos shingles in an assortment of colors, brick (usually striated), wood, or metal siding (a replacement material).

Common elements:

- boxy appearance with minimal architectural or decorative details
- small, usually one story
- rectangular plan on a concrete slab
- low or intermediate pitched roof
- simple roof, typically side-gabled (occasionally hipped)
- closed eaves (little or no overhang)
- front-facing gable section or gabled projection over front entry
- usually a central main entry with flanking windows
- both asbestos shingle and aluminum siding common
- later examples in brick (usually striated)

Denver

Denver

Minimal Traditional

Denver

Denver (area)

Denver (area)

Neo-Mansard

By the late 1960s, domestic architecture witnessed a shift away from the Modern influences and back toward styles based on traditional architectural shapes and detailing. The first form to emerge during this eclectic phase was the Neo-Mansard. Named for its characteristic roof form, the style bears little resemblance to the Second Empire style of the 1870s. Builders in the early 1960s realized that a relatively inexpensive way to obtain dramatic decorative effect was to construct a slightly sloping upper wall surface covered with wood shakes (or other decorative roofing materials). Unlike the Second Empire, where upper story windows were contained within dormers, Neo-Mansard properties had window openings cut through the lower slope of the mansard roof, forming a recessed window.

The Neo-Mansard form was not confined to houses; it was also found on apartment houses, small commercial buildings and shopping centers. Its commercial application was often a new treatment (alteration) to an older building. This building type was most popular in the late 1960s and early 1970s, but has persisted through the 1980s with modifications. For example, windows that break through the cornice are common features on more recent buildings, but were rarely seen on early versions. Later examples usually lack the true double slope of the Mansard, appearing instead with a large pent roof projecting below a flat roof.

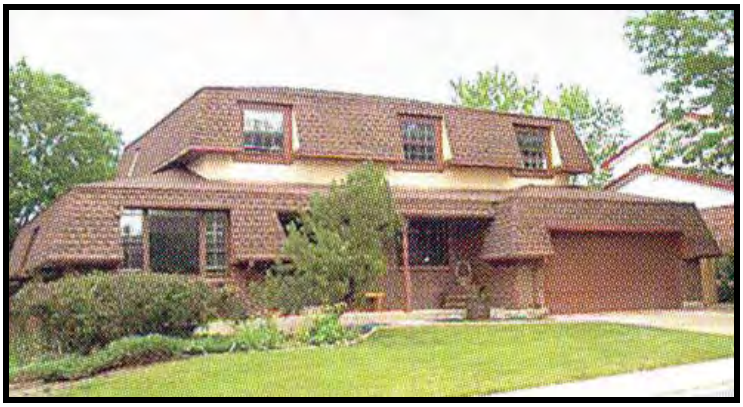
Common elements:

- faux mansard roof
- mansard is most often covered with wood shakes
- recessed windows in mansard roof.
- often has mansard roof on more than one level
- breakthrough cornice windows on later examples

Aurora

Neo-Mansard

Denver



Denver

Aurora

Neo - Mansard

Aurora

Aurora

Aurora

Neo-Mansard

Ranch

Denver

Remotely derived from Spanish Colonial precedents of the southwest and drawing inspiration from the Craftsman and Prairie styles, this building type originated in the 1930s with California architects. It gained popularity in the 1940s during the post war building boom. By the early 1950s, it was replacing Minimal Traditional houses and dominated American domestic construction well into the 1960s.

The low horizontal silhouette and rambling floor plan of the ranch reflected the fascination with the informal lifestyle of the West Coast. Often a garage or carport was attached to one end further extending the elongated profile. The garage became an integral part of the house, and was often the portion of the building that projected farthest toward the street. Most ranch homes lacked decorative detailing; some possessed cast iron porch supports or non-functional shutters. The primary focus of the house shifted from the street to the back yard as evidenced by the almost anonymous front entry and minimal porch. With the exception of a picture window in the living room, there were generally smaller windows in the front with larger ones in back. In the 1960s, rear patio sliding glass doors became popular features.

Denver

Common elements:

- elongated, asymmetrical façade
- low, horizontal orientation
- one-story
- low-pitched roof
- wide overhanging eaves
- minimal front porch
- integral, attached garage
- rear porch or patio
- picture window
- low chimneys
- decorative wrought iron porch supports
- non-functional shutters

Ranch

Denver

Split - Level

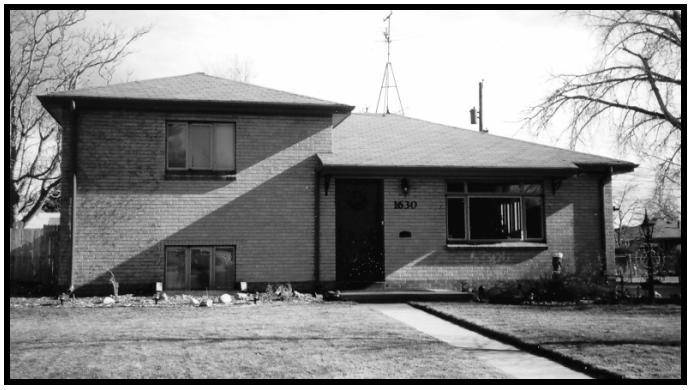
Denver

Often referred to as a tri-level, a split-level is more of a building type than a style. Developed in the 1930s, it emerged in the 1950s as a multi-story counterpart to the dominant one-story Ranch house. Retaining the low pitched roof, overhanging eaves and horizontal lines of the Ranch, these homes added a two-story unit connected at mid-height to a one story section creating three staggered floor levels. This bifurcated floor layout reflected an interior planning theory that determined families needed three types of interior space: a noisy living and service area on the partially below grade level (represented by a family room and often a garage); the mid-level quiet living area (containing the living room, dining room and kitchen); and the upper level with the bedrooms.

A variety of wall cladding is used, such as brick and clapboard, and is often mixed with the brick relegated to the lower level. Attached garages, often partially below grade, are more characteristic of later construction. Windows typically include a picture window. There may be some traditional detailing, such as decorative shutters, but their unusual form clearly identifies them as modern houses. This postwar suburban house type remained popular through the 1970s. Although its heyday lasted about 25 years, new examples of split levels can be found today, attesting to the durable appeal of the design.

Common elements:

- two-story section connected at mid-height to one-story "wing"
- low-pitched roof
- overhanging eaves
- horizontal lines
- attached garages on the lowest level and often below grade



Denver

Split - Level

Terrace

Denver

The Terrace form is not commonly found outside of Colorado. It dates from the late 1880s through 1920. These buildings are basically one or two story brick structures with flat roofs and corbeled cornices. The style is evident in a few single-family houses, but predominantly as duplexes, triplexes, and multiple unit complexes. All have outside entrances along the facade. Many have individual porches at each entrance. While the most common cornice treatments are brick corbelling, occasionally a separate cornice with brackets or parapets at the roofline are evident. Stylistic elements such as Richardsonian Romanesque arches or Italianate bracketed cornices are used occasionally, but the basic flat-roofed, rectangular form predominates.

Common elements:

- flat roof
- corbelling
- parapet
- masonry arch
- stone lintel
- segmentally arched window
- porch

Salida

Terrace

Denver

Pueblo

Colorado Springs

Pueblo

Material Types

Davenport Lumber Yard, Salida (ca. 1900)

Hispano Adobe:
Center Passage Plan Home

Valdez House, San Luis

The railroad entered the San Luis Valley by the early 1880s and opened the door for migrating Anglo-Americans. Many emigrants from the East Coast and Midwest brought with them the central passage plan. Two possible structures that might have introduced the plan are either Fort Garland or the Costilla County Courthouse. A classic example is the circa 1890 J.R. Valdez house. The Valdez building is a Late Victorian, one and-a-half story "I" house, with an intersecting centered gable. This structure is one room deep, with a center hallway and ornate wooden porch. Like many of the remaining center passage plans in the San Luis Valley, this house is constructed of adobe and has a symmetrically placed hallway at the facade entrance. Center-passage halls normally are narrower than the other rooms in the building. Typically, builders constructed the hall in a 6-10 feet width. In contrast, rooms were 12-16 feet wide.

Although the center passage plan is often two rooms deep, in the San Luis Valley it more often combined with the Anglo-American "I" house. This form is usually two-rooms wide, one-room deep, and two stories tall. The establishment of commerce and increased agricultural activity resulted in economic prosperity for some families who correspondingly improved their houses and farmsteads. The more prosperous families constructed the center passage plan in the latter part of the 1890s. Consequently, living arrangements in the house shifted from the all-purpose common rooms to specialized rooms (e.g., kitchen, parlor, and bedroom). The central hall ordered the separation of uses of each room. These houses also adopted the other innovations of the era such as pitched roofs with dormers, side gable symmetry, and a one-and-one-half story height. Since the distribution of the central passage houses was limited to the wealthier farmers at San Luis, only a few examples exist.

Common elements:

- one room deep with center hall
- one to one-and-one-half stories
- wood porch

For additional Hispano Adobe buildings and structures, see *The Culebra River Villages of Costilla County, Colorado*, National Register Multiple Property Documentation Form.

Hispano Adobe:
Center Passage Plan House

Hispano Adobe: Linear Plan House

San Luis

Jacal construction typifies the earliest residential structures in the southern San Luis Valley. The single or dual room *jacal* had an interior corner fireplace, an exterior door, and one or two windows. As owners enlarged their *jacales* to accommodate extended families, a series of side-by-side single file rooms with separate entryways and privacy walls developed, creating a single file linear configuration. If the site permitted, the adobe structures continued the single file configuration. In areas with site restrictions, expansion would take on the form of an "L" or "U" shape. The preferred direction for the wings was southerly, with a dominant south-facing axis for single wings. The linear room configuration was characterized by multiple exterior doors and minimal window openings. If the same household shared adjoining rooms, a door was cut through the common interior wall. However, if separate households occupied the building, exterior doors were the norm.

The linear plan was dominant throughout Hispano villages until about the 1940s. The majority of the houses dating to this period followed a single-file axis configuration with the front facing "L" shaped variation being the next most common plan. The “L” variation is typified by the Juan Lobato house. Aside from ruins, the only "U" shaped residence remaining within the San Luis area is the Jacquez Residence and two structural remnants at Chama. New adobe construction by residents following the traditional linear plan is limited.

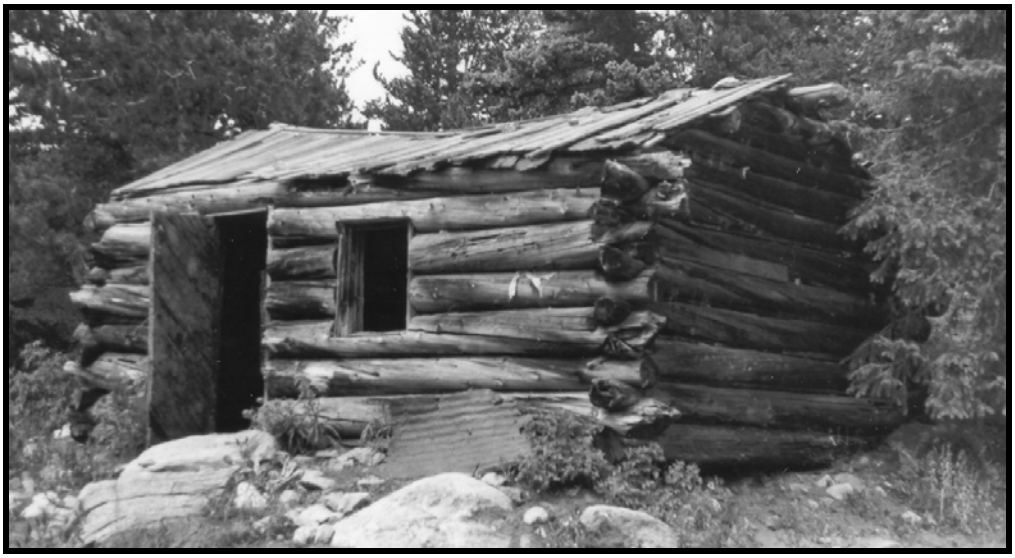
Common elements:

- side-by-side room plan
- linear, “L” or “U” shaped plan
- multiple exterior entries
- minimal fenestration

Lobato House, San Luis

Hispano Adobe: Linear Plan House

Pioneer Log



Boulder County

Early settlers in the forested parts of the state built pioneer log structures from 1858 through the 1930s. Pioneer log should not be confused with the Rustic style log buildings which were built beginning around 1905.

Generally located in or near mountainous regions, these buildings were constructed of round logs, hewn logs or mill waste (log slabs) and were usually laid on alternating tiers, notched at the corners to fit together. Spaces between the logs were filled with wet moss or clay, animal hair or straw (daubing), and stone or wood strips (chinking). Roofs were canvas, earth, shingles, wood boards, sheet metal, or tree limbs. Gable ends were either log or frame.

The most common roof forms are the front gable and side gable. The gabled-L form is occasionally found. Most Pioneer Log buildings are one-story in height though two-story examples may be found. False front pioneer log commercial buildings also were common. Pioneer Log barns, stables and other agricultural outbuildings are also common.

Rural, Sand Dunes

Log structures may be classified by their corner notching. Common notching types include saddle, V-notch, square, and dovetail, as well as channel (hog trough) and boxed corners.

Pioneer Log

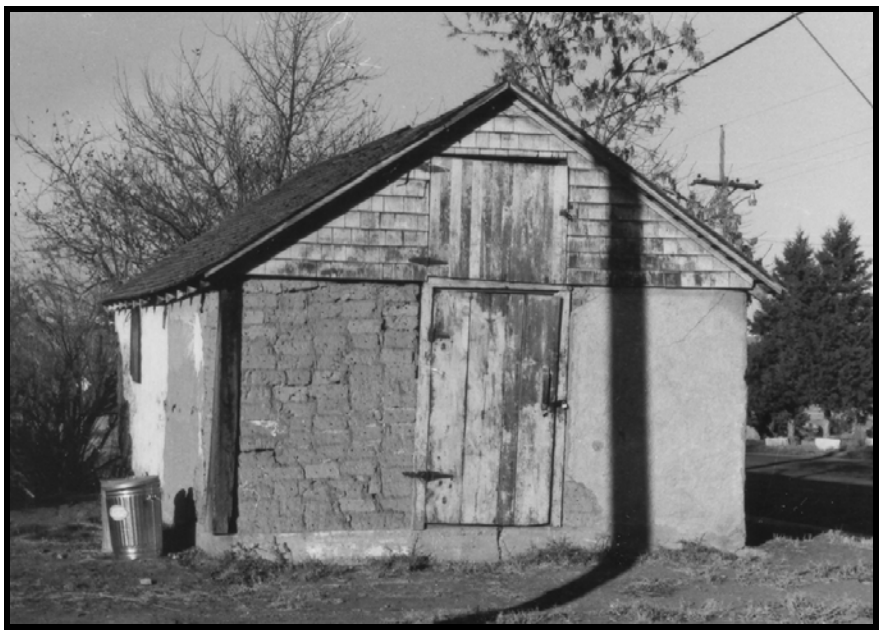
Independence

Common elements:

- log construction
- round logs, hewn logs or rough milled
- notched corners
- simple construction techniques
- gabled roof

Gold Hill

Sod Construction



Lafayette

Sod structures date from the early days of settlement in the 1860s through the Depression-era of the 1930s. It was generally considered an inexpensive and very effective method of construction in a plains environment. Very few examples of sod structures exist today in Colorado, and most are slowly deteriorating.

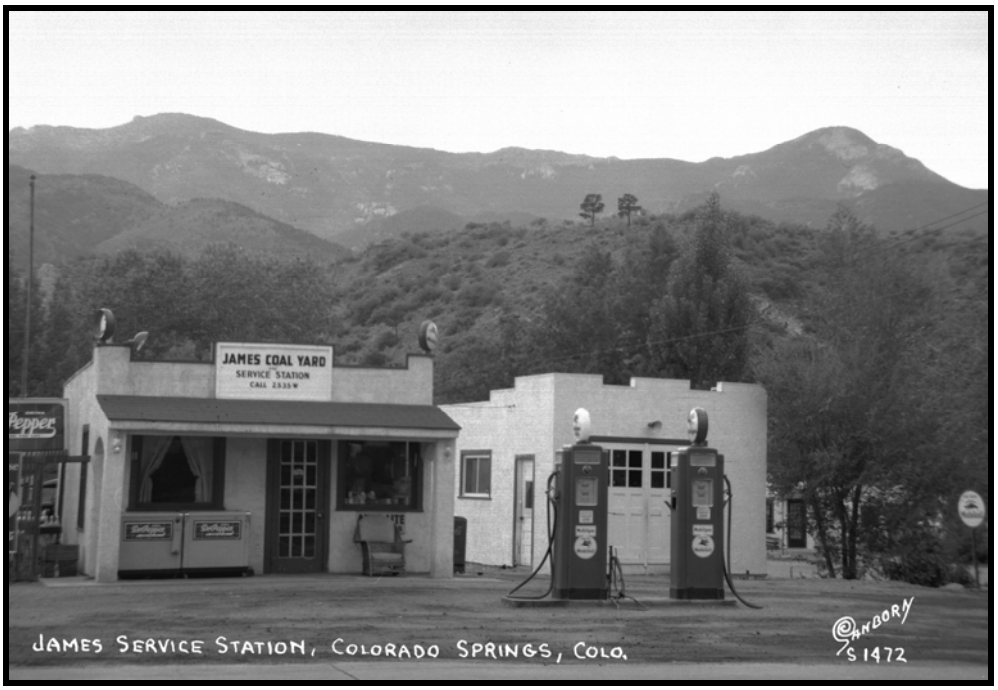
These houses were constructed using large blocks of sod, usually placed grass side down, and laid like bricks. Mud or lime plaster covered the exterior to protect the sod from weathering. Sod blocks are distinguished from adobe by the layer of grass at the bottom of each block.

Louisville

Mover Sod House

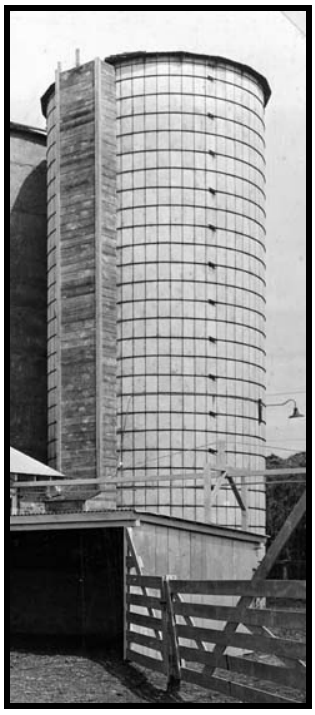
Sod Construction

Special Use Types



James Services Station, Colorado Springs (ca. 1940)

Barns and Agricultural Structures



All photos from Western History/Genealogy Department, Denver Public Library

For information on additional barn and agricultural structure types, see Allen G. Noble and Richard K. Cleek, *The Old Barn Book: A Field Guide to North American Barns and Other Farm Structures,* (New Brunswick, NJ: Rutgers University Press, 1995). Additional information may also be found in "Historic Ranching Resources of South Park, Colorado," a National Register Multiple Property Documentation Form by Laurie and Thomas Simmons, and *The Mountain West: Interpreting the Folk Landscape* Terry G. Jordan, Jon T. Kilpinen and Charles F. Gritzner.

Barns:
Bank Barn

Beulah

The Bank Barn derives its name from being built into the side of hill, thus permitting direct entry on two levels. The lower level houses animals, while the upper level serves as storage and a threshing area. The upper hillside entrance provides easy access to wagons carrying hay or wheat. The fodder can be dropped through floor openings to the stables below.

Bank barns were usually constructed with their long side (axis) perpendicular to the slope of the hill, if possible on a south-facing slope. This siting provided livestock with a sunny spot to gather during the winter. The second floor extends or cantilevers on some barns to provide an overhanging livestock shelter in bad weather. Barns with this extended forebay were popular with German immigrants.

The lower level of Bank Barns is constructed of masonry, older barns using stone or brick and newer versions employing concrete. Vertical slits or other gaps are sometimes found in the side walls for ventilation as well as decoration. Rooftop ventilators are also common as is gapped vertical siding. Curing hay can generate enough heat to spur spontaneous combustion. Poorly ventilated barns full of hay occasionally burst into flames.

Beulah

Common elements:

- built into hillside
- two level entry
- masonry lower level

Barns:
Bank Barn

Barns:
Round-Roof Barn

Merino

The popularity of the Round-Roof barn dates from the 1920s, with most being built in the period between the world wars. The Round-Roof barn design came from attempts to optimize loft space for the storage of hay. Efforts to increase loft area for the same floor space largely brought about the increasing use of gambrel barn roofs at the end of the nineteenth century and towards the even more efficient round roofs in the early twentieth century. The curve of the roof, often parabolic, can vary widely. The height of the side walls may range from a short extension of the foundation to a full sidewall with the round roof forming only the roof. The eave is often broken by a tall entrance door. This roof configuration is sometimes called Gothic, Gothic-Roof, Arched-Roof, or Rainbow-Roof.

Pre-World War II barns with this type of roof configuration are not common in Colorado. They are widely and thinly distributed across the U.S. and most likely to be encountered in the Midwest, especially in areas of late settlement such as northern Wisconsin. They are most often found in dairying areas where the increased hay storage of a round roof is advantageous. The Round-Roof is considered to be a barn type, but many different barn types have been roofed or re-roofed, with round roofs of laminated rafters.

Round-Roof barns without sidewalls became increasingly common after 1945, imitating the design of the popular World War II Quonset Hut.

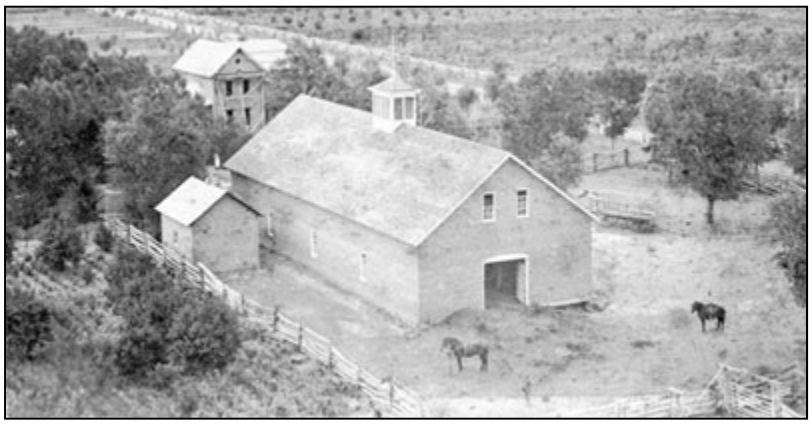
Common elements:

- semicircular or parabolic roof
- laminated wood or metal rafters.

Interior Rafters of a Round-Roof Barn

Barns:
Round-Roof Barn

Barns & Agricultural Structures: Transverse Frame Barn

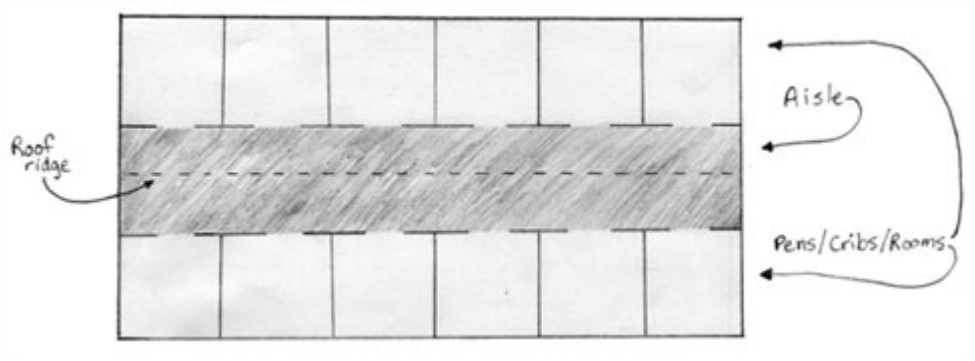


The Enos T. Hotchkiss Transverse Frame Barn was clad in brick and initially only had a hay loft door on the northeast (facing the house). In this 1888 photograph, it was still primarily used as a stable on the first floor, with hay in the loft. Later the 100'-long barn was adapted to tend cattle, sheep, and then cattle again. The first floor has mostly stalls and a tack room and a workshop.

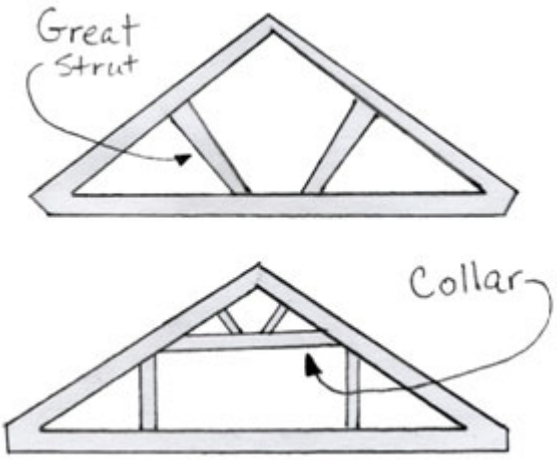
With the advent of dimensional lumber, the transverse frame barn became a popular form in the America Midwest and West in the late nineteenth century. Due to its highly versatile nature as a mixed-use barn, this form persisted well into the twentieth century, gradually increasing in size and complexity.

Whereas many other barn forms have the wagon door on the side, the transverse frame barn derives in part from barns in Northern Germany, which had wagon doors on the gable ends. In the Americas, this vernacular typology was the integration of North German design and a modification of the four-crib barn. As crib barns became more complex, a few transverse crib barns evolved before the country shifted to milled timber for construction. Differentiated from a transverse crib barn, which was made of log, this form of barn framing is timber with timber cladding. In some areas of Colorado where timber was sparse, transverse frame barns were more typically clad in brick and occasionally stone.

The first floor is always divided into three sections with bays on either side of a central aisle, which runs parallel to the roofline. The aisle is accessible by a wagon door on one or both gable ends, and the bays are divided into animal stalls, cribs, or storage/work rooms. Above the first floor was typically a loft area, usually for hay. As Americans became more aware of how germs were transmitted, farmers shifted from storing grain or produce on the same floor as animals, thus moving storage of those items either to the loft or another building. Early versions of these barns were generally slightly longer (30' to 40'-long) than they were wide. The lofts were initially accessible from the inside (by either a stair or ladder), but very early most transverse frame barns featured at least one exterior loft door on the gable end. Depending on the size and purpose of the barn, they sometimes featured a cupola or a series of roof vents.



Sketch map of Transverse Barn



Sketch of roof framing for a transverse frame barn.

Due to its adaptability, farmers were able to modify the bays as their needs changed. When farming operations expanded in size and scope near the turn of the twentieth century, the size of transverse frame barns also increased. Ranches with large numbers of livestock or horses tended to construct barns that could be as large as 100'-long. The roof framing for the larger version of this form required additional support through a Great Strut or a collar. The gambrel roof became popular due to it allowing more space in the loft without interruptions of a strut or collar. However, few transverse frame barns with gambrel roofs exist in either the Midwest or West because this innovation coincided with a shift to large, specialized agricultural buildings rather than a main mixed-use space.

Common elements:

1. rectangular plan
2. timber frame
3. gable front
4. gable-end wagon door
5. central passage, bays on either side, parallel to roof ridge
6. bays divided into stalls, cribs, and/or rooms
7. usually has loft

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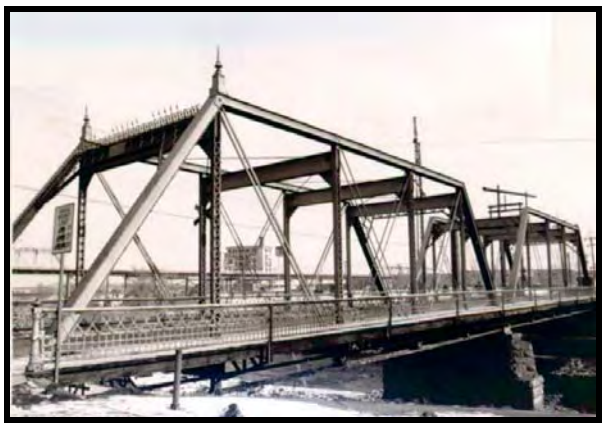
Bridge Types



Pratt Truss, Denver

Concrete Arch, Franktown

Steel Stringer, Aspen

Marsh Arch, Fort Morgan

For information on additional bridge types, see *Highway Bridges in Colorado, National Register Multiple Property Documentation Form*. The document is available from the Office of Archaeology and Historic Preservation or may be viewed online at: www.coloradohistory-oahp.org

Bridges:
Timber Stringer

Huerfano County

Timber has been used for bridge construction in Colorado for as long as there have been bridges. The railroads used timber extensively when building through the mountains in the 19th century, constructing spindly, multiple-span trestles when stream conditions allowed for many pile bent piers, or erecting timber/iron combination trusses when longer spans were required. Bridges built for roadway use followed the same structural principals and took many of the same forms as railroad bridges. Like the railroads, early Colorado vehicular roads made extensive use of timber stringer bridges, and for the same reasons. Early toll-road operators and county road crews typically avoided building bridges when they could, but when they could not, they built as cheaply as possible, and timber pile bridges were the cheapest and most quickly completed structures that could be built in the nineteenth and early twentieth centuries.

During the 1910s the Colorado Highway Commission generally eschewed timber trestles in favor of concrete and steel construction, and the Commission attempted to direct the counties away from timber construction as well. During the Depression, when labor was more plentiful than materials, and during World War II, when strategic materials such as concrete and steel were embargoed by the government, timber was used extensively by the Highway Department for bridge construction. The trend continued into the 1950s, and timber pile bridges continue to be built today, but primarily at secondary locations such as forest roads.

Timber stringers consist of parallel lines of wooden beams laid over the piers and abutments in single- or multiple-span configurations. The substructure is typically timber pile bents, but stone masonry, concrete, steel pile bents, or log cribs were used as well. Like railroad bridges, timber stringer structures for wagon use rarely exceeded 30 feet in length. Those stringer bridges with longer spans were sometimes reinforced with metal tension rods attached under the beams to

Bridges:
Timber Stringer

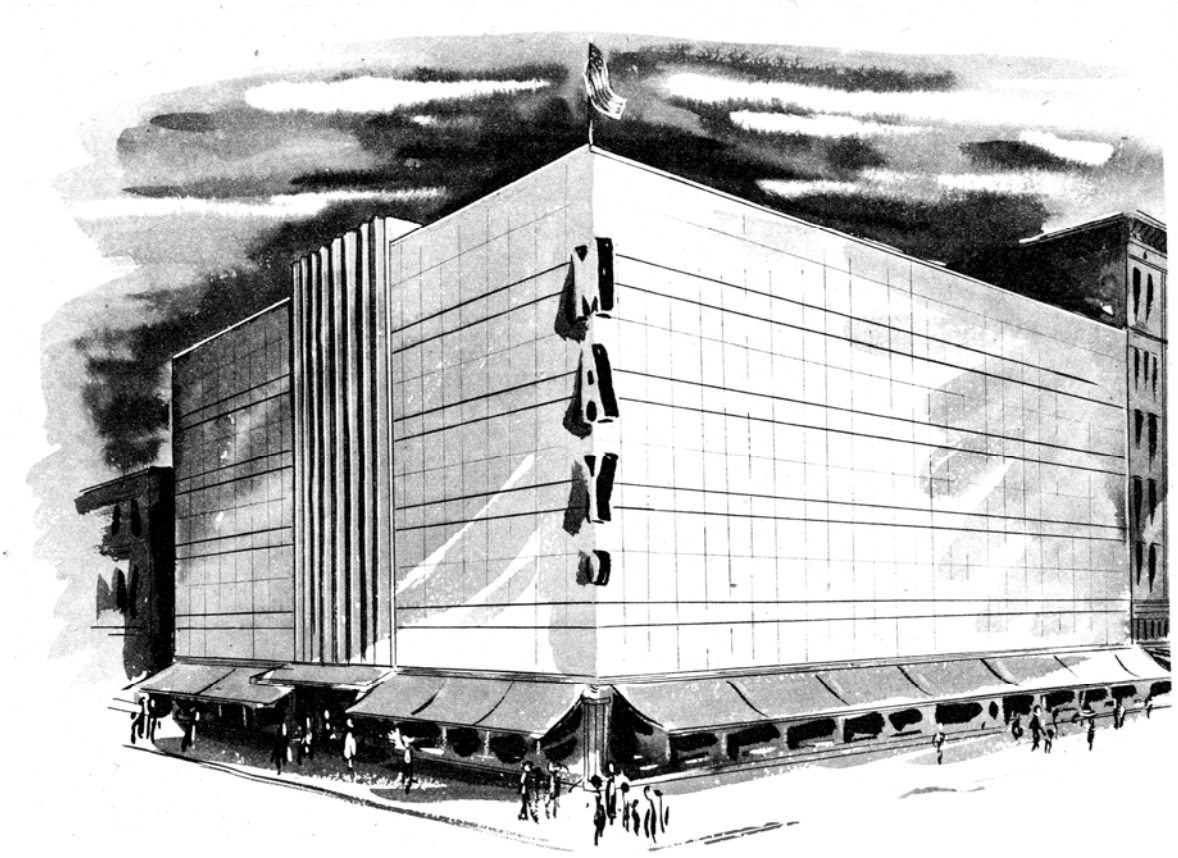
form what were called “jack trusses.” The decks and guardrails of timber trestles were almost always made up of wooden members.

The primary difference between railroad bridges and wagon bridges lay in the stoutness of their construction. Railroad bridges were engineered and built to carry heavy loads while maintaining a high degree of rigidity. Wagon bridges were required to carry far lighter loads and did not need to be as unyielding as railroad structures. So ubiquitous were timber stringer structures that they have historically been the most common bridge type built in Colorado by a wide margin.

The timber bridges found today on Colorado’s roads typically date from the 1930s, 1940s and 1950s. The superstructural technology between the early and later bridges has remained essentially unchanged, with the only difference being the sizes of the members. The bridges of the mid-twentieth century tend to have more substantial substructures, however, relying more on concrete or steel substructures than their predecessors. Depression-era agencies such as the Works Progress Administration and the Civilian Conservation Corps worked extensively in timber, for reasons of both economy and aesthetics.

Railroad Timber Stringer Trestle
in San Miguel County

Commercial



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Special Use Types

Commercial:
Early Twentieth-Century

Limon

Early twentieth-century commercial type buildings are generally one to five stories, with flat or slightly pitched roofs. Often constructed of blond or light colored brick, these buildings have very little ornamentation other than some decorative brickwork along the cornice or parapet. In some of the smaller towns, 20th century commercial structures retain some elements of nineteenth-century commercial type buildings.

The clear glass transoms of the nineteenth century have largely been replaced by translucent prismatic glass. Some storefront entrances of this period are flush with the facade. Others, particularly in retail establishments, feature deep, nearly facade-wide recesses that allow shoppers to examine window displays out of the sidewalk traffic.

Common elements:

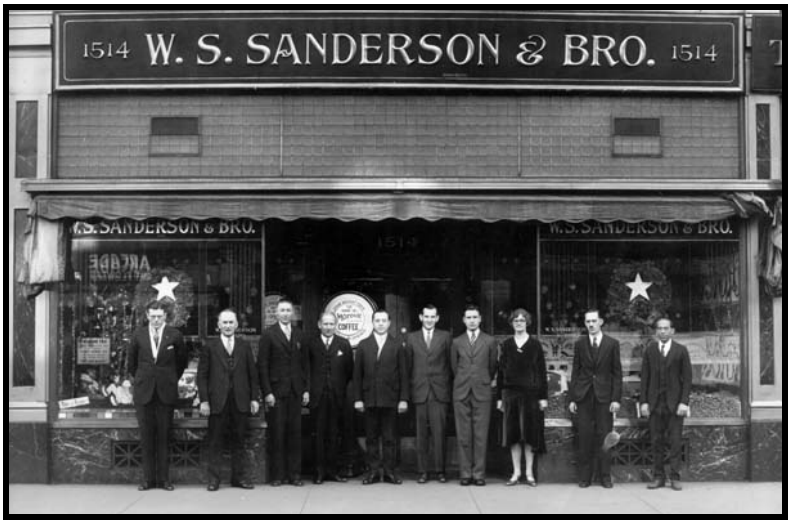
- recessed or flush entrance
- translucent window transom
- door transom
- corbelled cornice
- decorative brickwork
- parapet

Elbert

Commercial:
Early Twentieth-Century

Burlington

Denver, 1928



Storefront with translucent transom in Denver, 1937

Commercial: False Front

The false front commercial building type is an icon of the urban pioneer West. When movie directors or theme park designers erect a typical western town, the false front commercial building usually plays a prominent role. Unlike many myths of the West, the false front commercial building truly was a common sight in Colorado. Such buildings were constructed in mountain mining towns, plains agricultural communities and early railroad centers from the late nineteenth through the early years of the twentieth century.

Shopkeepers, hotel proprietors, and other entrepreneurs were reluctant to invest heavily to erect a place of business during Colorado's uncertain boom and bust period of the late nineteenth century. Yet, they also wanted to project an image of stability and success to prospective customers. Particularly in the first few years of a community's development, many stores consisted of little more than canvas tents over wood platform floors. Once the local sawmill was established or the railroad arrived, sources of wood building materials were more plentiful. Sound business economics led commercial building owners to budget their spending for substantial facades while relegating the secondary sides of buildings to a cheaper utilitarian treatment. The result was the ubiquitous false front commercial building.

In simplest terms, a false front is a front wall that extends above the roof and the sides of a building to create a more impressive facade. The false front commercial building has four major defining design characteristics. First, the facade (main or street side) rises to form a parapet (upper wall) which hides most or nearly all of the roof. Second, the roof is almost always a front gable, though gambrel and bowed roofs are occasionally found. Third, a better grade of materials is often used on the facade than on the sides or rear of the building. And fourth, the facade exhibits greater ornamentation than do the other sides of the building.

These buildings are nearly always constructed of wood, either log in the earliest examples or wood frame in latter types. Facades are usually wood sided, though other surface treatments were used, including pressed metal, stucco, and rolled asphalt siding. Occasional examples may be found of buildings with a brick or stone facade. The most traditional late nineteenth and early twentieth-century false front commercial building is wood frame, one to two stories in height, on a rectangular floor plan, with a front-gabled roof.

A commercial street lined with false front buildings created visual continuity and an urban atmosphere. If a community achieved a degree of success and stability, merchants and other commercial building owners chose both to erect new brick buildings and to replace existing wooden false fronts. Fire often swept through early commercial districts eliminating most of the wood false front buildings. If the town rebuilt, the second generation of commercial buildings usually employed more stable, fire-resistant brick or stone construction. These later buildings, like false fronts, generally used more elaborate facade materials and detailing. However, the roofs were most often flat or gently rear sloping and the facades did not rise above the side walls. Therefore, such buildings are not classified as false front commercial.

Common elements:

- Front gable roof
- Facade parapet extending above roof
- Wood-frame construction
- One to two stories
- Elaborate cornice

Commercial: False Front

Rifle

Sneffels

Rifle

Commercial: False Front

Georgetown

Dillon

Hooper

Commercial:
False Front

Kuner

Yampa

Commercial:
House with Commercial Addition

A corner commercial addition wraps around a Victorian-era house on East 6th Avenue in Denver

When major residential streets become heavy with automobile traffic, development pressure may result in the transformation of these corridors into commercial strips. Such development most often caused the demolition of the existing housing stock. However, in some cases, the housing is adapted to meet commercial and retail needs through the construction of commercial storefront additions. The additions, usually on the facade, front the street edge. The storefronts generally resemble most of the other commercial buildings along the street. The additions tend to be one-story in height, although examples of two or more stores are occasionally found. Multi-story additions may totally obscure the original house facade.

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.

Common elements:

- commercial addition directly abuts original house
- addition may be to facade or side elevation, or may wrap around two elevations.
- majority of house retains its physical integrity
- commercial space is accessed by its own entry

Breckenridge

Commercial:
House with Commercial Addition

An unusual rear commercial addition in Denver

Small storefront addition on a Foursquare residence on E. Colfax in Denver

Walsenburg

Commercial: Nineteenth-Century

Salida

Most nineteenth-century commercial type buildings are usually considered Italianate in style. However, many buildings contain a variety of detailing not associated with Italianate. These commercial buildings have been divided into four categories: the single storefront, generally twenty-five-feet wide with one entrance; the double storefront, with a width of fifty feet or more and two or three entrances; the corner building which may have entrances on two sides and sometimes a diagonal corner entrance; and the commercial block which generally covers a large area with multiple entrances.

Most nineteenth-century commercial buildings are two or three stories in height, with a flat roof and a variety of ornamental detailing. The "textbook" storefront has a recessed central entrance flanked by large display windows with kickplates, window and door transoms. The primary or roofline cornice is often bracketed with parapets, finials, or simple decorative panels. There is sometimes a secondary cornice separating the first two stories, which sometimes repeat the pattern of the upper cornice. Windows on the upper stories are generally smaller than the display windows on the street level and are usually decorated with molded surrounds, radiating voussoirs, or plain stone lintels.

Some of the most ornate nineteenth-century commercial structures feature cast iron facades. These had Italianate features particularly at the cornice. Richardsonian elements are also evident on some of these structures. The key to distinguishing a nineteenth-century building is the predominately glass storefront and smaller windows on the upper stories. These buildings are usually retail, offices, and hotel space.

Commercial: Nineteenth-Century

Common elements:

- cast iron facade
- kickplate
- window transom
- lintel
- radiating voussoirs
- bracketed cornice
- secondary cornice
- door transom
- recessed entry

Central City

Commercial: Nineteenth-Century

Cripple Creek

Canon City

Commercial: Nineteenth-Century

Pueblo


Telluride


Salida

Gas Stations

FIG.1.

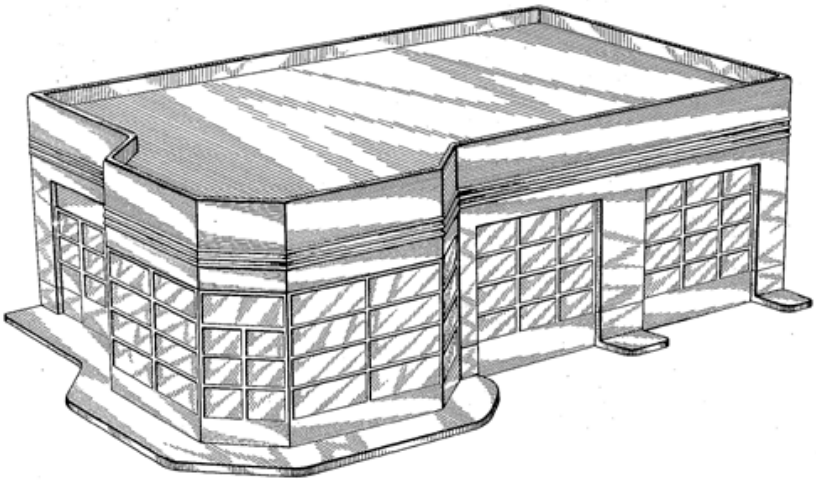
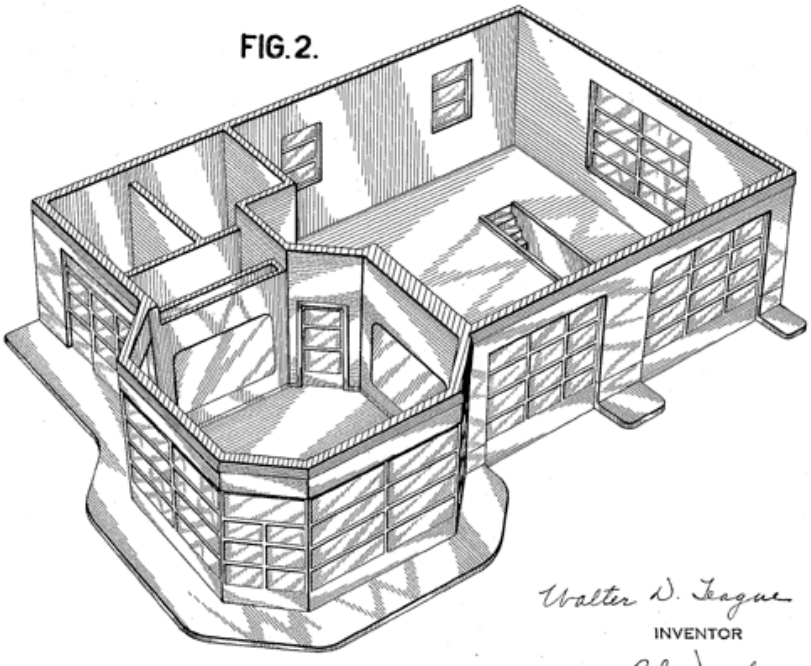


FIG.2.



Walter D. Teague
INVENTOR
BY R.J. Dearborn
ATTORNEY

Gas Stations: Cottage

Lamar

The Cottage type station represents efforts by gasoline companies to build stations compatible with residential neighborhoods. The stations featured steeply pitched side-gabled roofs, gabled entries, multi-light office windows, and sometimes even massive chimneys, though strictly as non-functioning decoration. Cottage stations were built in large numbers all across Colorado in the 1920s.

Later Cottage stations often featured free-standing automobile service buildings, or had attached service bays in the character of a house and garage.

Tudor stylistic elements graced some Cottage stations. Half-timbering filled the gables.

Common elements:

- small square or rectangular plan office
- steeply pitched side-gabled roof
- gable sheltered entry
- multi-light office windows


Seibert

Gas Stations:
Cottage

Merino

Alamosa

Gas Stations:
House with Canopy

Dailey

The house with canopy became the most prevalent form of gas station in the 1910s and 1920s. The small square or rectangular plan office building is topped by a hipped or front gable roof that extends over the automobile driveway. The roof is supported by a single centered column, or more commonly, by a pair of corner posts. The house, or office, may be brick, stucco or wood sided. In some cases, the office and canopy may be flat-roofed with a parapet on all but the rear elevation. In the case of corner stations, the building often sits diagonally on its lot fronting the street intersection. Some corner gas stations have two canopies, extending in an L-plan over two intersecting driveways.

Common elements:

- small square or rectangular plan office
- office roof extends over automobile driveway
- roof supported by paired corner or single center post
- building fronts street or street intersection

Double-canopy station in Denver

Gas Stations:
House with Canopy

Holyoke

Burlington

Crook

Gas Stations: Oblong Box

The operational shift from “gas station” to “service station” marks an important corporate, consumer, and architectural milestone in the marketing of gasoline. In its first decade of operation, the gas station was a roadside facility dispensing gasoline, other petroleum products, and a limited line of automobile parts and accessories. As growing numbers of automobile owners sought the services of someone skilled in mechanical maintenance and repair, the gas station increasingly assumed the role. Early repairs and maintenance were often accomplished in an open area beside the station. A subterranean service pit or short ramp or lift gave the mechanic easier access to the underside of autos. Rain, snow, and intense sunshine often made these outdoor service areas unusable. Owners of early house-with-canopy or cottage-type gas stations sometimes built detached and later attached garages to accommodate year-round automobile service and repair. Thus was born the gasoline service station.

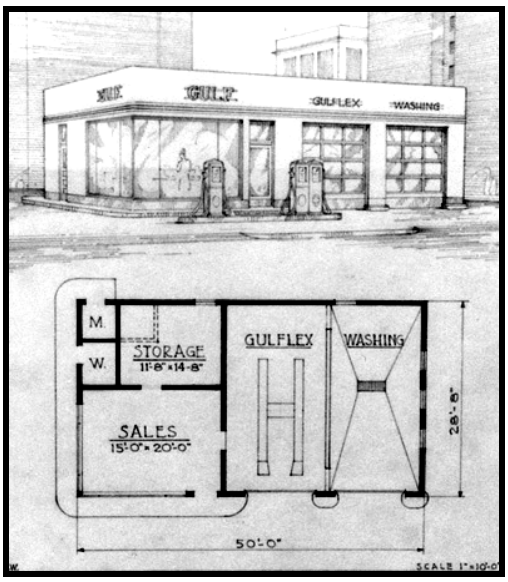


Image courtesy of Gulf Oil

In the mid-1930s petroleum corporation executives, with their architects and industrial designers, began rethinking the function and organization of the service station. This was the period when modern architectural styles such as Art Deco and Moderne (sometimes referred to as Streamline Moderne) surged to popularity. The minimalist concepts of the International style also began to permeate the offices of American architects. These architectural movements corresponded with the rise of “industrial design,” improving the aesthetics and usability of products through such considerations as overall shape, location of details, colors, texture, sounds, and product ergonomics. This field also was concerned with the production process, choice of materials, and consumer point of sale presentation. All these design and architectural philosophies influenced the reshaping of the service station and yielded what is most often known as the oblong box-type station. Walter Teague produced a series of designs for Texaco that inspired similar designs throughout the industry. The above 1940 architectural plan and rendering of a Gulf service station epitomize the defining design characteristics of this building type.

Common elements:

- rectangular plan
- flat roof
- lack of ornamentation
- corner office
- two service bays
- flat hard surface

All the functions of the station, except the actual pumping of gas, are accommodated in a simple rectangular plan building. The office/sales area occupies the prominent corner, facing the adjacent road intersection in street corner stations. Attached to the office are the service bays with roll-down glazed doors. Two-bay models predominate. Occasional single-bay versions may be found in small communities. Stations with three or more bays appear at busy roadside locations that emphasized auto service.

Gas Stations:
Oblong Box

Denver

Sometimes an original two-bay oblong box expanded to accommodate growing business by the construction of additional service bays.

Each bay of the two-bay station serves a specific purpose. One bay contains a hydraulic lift to raise cars for the servicing of tires, lubrication, and underside parts. A central in-floor drain to catch water runoff during car washes characterizes the second bay. A small storage area behind the office and adjacent to the first bay holds equipment and parts. Each station also contains a men's and women's restroom. The restrooms are usually accessed by exterior doors on the station's side or rear elevations. In some stations, the women's area opens from the station interior instead for the added protection of its users.

Oblong Box-Type Stations generally employ flat roofs, but occasional butterfly (V-shaped), shed, front gable, and neo-mansard examples may be found. Early Art Deco and Moderne styles sometimes included a rooftop pylon, prominently lighted at night, to attract the attention of passing motorists.

Art Deco/Moderne stations might include rounded corners, narrow cantilevered projections below the parapet, and porthole windows. International style stations featured almost no ornamentation other than narrow bands of color or slightly protruding belt courses wrapping the building above the door and window lintels.

Denver

Canopies extending over the pump islands were much more common on Art Deco/Moderne stations than the International style versions. Some stations, a prominent example being the Phillips 66 standard design of the 1960s, used inclined wedge-shaped or delta winged canopies each supported by a steel frame pylon rising above the roof to hold the prominent corporate sign.

Variations of the rectangular plan are common, most often with the

office area projecting or being setback from the service bays. In some corner facing stations, service bays positioned along each side of the station intersect at the rear corner forming a square building plan.

Due to the nature of its heavy automobile traffic, landscaping generally consists of little more than a surrounding surface of concrete or asphalt paving. Lighting is most often accomplished by the use of tall pole lights at the property corners.

Oblong Box Stations continued to be built into the early 1970s, and they remain common along streets and highways, though most now serve non-automotive functions. As petroleum companies gradually surrendered automobile service to dealers and specialty service providers, the need for service bays diminished. The gas station-convenience store type currently dominates the industry. Retired Oblong Box Stations, minus gas pumps, now function as automobile service centers, florists, barber shops, travel agencies, coffee shops, and restaurants. The Quizno's sandwich chain opened and continues to operate its first outlet in a former two-bay Oblong Box Station in Denver.

Gas Stations: Oblong Box

Appendices

Chronology of Colorado Architecture

Architectural style is a manner or form of artistic and visual expression. Examining a building's shape, proportion, materials, ornament, and motif reveals that architectural style is much more than embellishment. Style is an attitude toward making artistic choices; it can be an eclectic choice of past and traditional styles, or reveal a desire to innovate.

Stylistic classifications reveal much about the economic and social ideas of American society at the time of a building's construction. Therefore, they are very helpful in making comparisons between different structures. Local variations in style are important to recognize, as is the fact that styles often were not adapted uniformly in an area. In some places, certain styles did not appear at all.

High-style buildings can reveal a great deal about a community's history and development, however, they alone do not tell the whole story. Vernacular buildings, architectural oddities, and functional utilitarian structures are also important social and cultural indicators.

NOTE: The listing below is not completely consistent with the OAHP Lexicon

Colorado Trends

Ancient Puebloans	
Pioneer Log	c.1820 - c.1930s
Hispanic Adobe	c.1850 - c.1880
Territorial Adobe	c.1880 - c.1940s
Greek Revival	c.1860 - c.1875
Italianate	c.1870 - c.1900
Second Empire	c.1860 - c.1880
Commercial Style	c.1860 - c.1940
Gothic Revival	c.1856 - c.1893
Carpenter Gothic	c.1850s - c.1880s
Chateausque	c.1848 - 1890s
Romanesque Revival	c.1870 - c.1900
Richardsonian Romanesque	c.1872 - c.1893
Queen Anne	c.1875 - c.1910
Shingle Style	c.1879 - c.1893
Terrace Style	c.1885 - c.1920
Colonial Revival	c.1885 - c.1945
Mission Revival	c.1890 - c.1920
Italian Renaissance Revival	c.1890 - c.1935
Exotic Revivals	c.1900 - c.1940
Mediterranean Revival	c.1910 - c.1920
Beaux Arts Classicism	c.1893 - c.1915
Neoclassical	c.1893 - c.1945
Classical Revival	c.1895 - c.1920
Foursquare	c.1894 - c.1920
Tudor	c.1890 - c.1930s

National Trends

Spanish Colonial	c.1600 - c.1840
Mission Style	c.1890 - c.1920
Pueblo Style	c.1905 - c.1940
Spanish Colonial Revival	c.1915 - c.1940
New England Colonial	c.1600 - c.1700
Southern Colonial	c.1600 - c.1700
French Colonial	c.1700 - c.1830
Dutch Colonial	c.1700 - c.1830
Georgian	c.1700 - c.1780
Federal	c.1780 - c.1820
Roman Classicism	c.1790 - c.1830
Colonial Revival	c.1870 - c.1920
Greek Revival	c.1820 - c.1860
Egyptian Revival	c.1830 - c.1850 c.1920 - c.1930
Gothic Revival	c.1830 - c.1860
Victorian Gothic	c.1860 - c.1890
Italian Villa	c.1830 - c.1880
Italianate	c.1840 - c.1880
Renaissance Revival	c.1840 - c.1890
Stick Style	c.1840 - c.1870
Second Renaissance Revival	c.1890 - c.1920
Romanesque Revival	c.1840 - c.1900
Victorian Romanesque	c.1870 - c.1890
Richardsonian Romanesque	c.1870 - c.1900
Octagon	c.1850 - c.1860

Chronology of Colorado Architecture

Late Gothic Revival	c.1895 - c.1940
Craftsman	c.1890 - c.1930
Edwardian	c.1900 - c.1910
Dutch Colonial Revival	c.1900 - c.1925
Rustic	c.1900 - present
Bungalow Style	c.1905 - c.1930
Pueblo Revival	c.1905 - c.1940
Hipped Box (Classic Cottage)	c.1910 - c.1930
Prairie Style	c.1910 - c.1930
Spanish Colonial Revival	c.1915 - c.1940
Monterey Revival	c.1925 - c.1955
Jacobean/Elizabethan	c.1920 - c.1940
English/ Norman Cottage	c.1920 - c.1940
Collegiate Gothic	c.1920 - c.1940
French Eclectic	c.1920s - c.1930s
Art Deco	c.1925 - c.1940
Streamline Moderne	c.1930s - c.1940s
International Style	c.1928 - c.1945
Chateau	c.1860 - c.1890
Second Empire	c.1860 - c.1890
Eastern Stick Style	c.1860 - c.1890
Chicago School	c.1875 - c.1915
Western Stick Style	c.1890 - c.1920
Eastlake	c.1870 - c.1890
Shingle Style	c.1880 - c.1900
Queen Anne Style	c.1880 - c.1900
Sullivanesque	c.1890 - c.1920
Beaux Arts Classicism	c.1890 - c.1920
Late Gothic Revival	c.1900 - c.1930
Neo-Classicism	c.1900 - c.1920
Bungalow Style	c.1890 - c.1940
Prairie Style	c.1900 - c.1920
International Style	c.1920 - c.1960
Art Deco	c.1925 - c.1940
Art Moderne	c.1930 - c.1945
Wrightian	c.1935 - present
Miesian	c.1945 - c.1970
Neo-Expressionism	c.1950 - c.1970
New Formalism	c.1955 - c.1970
Brutalism	c.1960 - c.1970
Deconstructivism	c.1988 - present
Post Modernism	c.1970 - present

Lexicon for Historical & Architectural Survey

Revised: July 2008

Table 1- **Style and Building Type Lexicon**

STYLE AND BUILDING TYPE LEXICON TERMS		**Other Terminology Not In Lexicon** (Do Not Use These Terms)
STYLE CATEGORY	**SUBCATEGORY**	
MID-19TH CENTURY		Early Romanesque Revival
	GREEK REVIVAL	
	GOTHIC REVIVAL	Early Gothic Revival; Vernacular Gothic Revival
	ITALIAN VILLA	
	EXOTIC REVIVAL	Egyptian Revival; Moorish Revival; Swiss Chalet; Chinese
	OCTAGON MODE	Octagon
LATE VICTORIAN		Victorian or High Victorian Eclectic; Folk Victorian
	GOTHIC REVIVAL	High Victorian Gothic; Second Gothic Revival; Late Gothic Revival
	CARPENTER GOTHIC	
	ITALIANATE	Victorian or High Victorian Italianate
	SECOND EMPIRE	Mansard; French Second Empire
	QUEEN ANNE	Queen Anne Revival; Queen Anne Cottage; Queen Anne-Eastlake; Vernacular Queen Anne
	EDWARDIAN	Edwardian Vernacular
	STICK/EASTLAKE	Eastern Stick; High Victorian Eastlake
	SHINGLE STYLE	Shingle-Stick; Vernacular Shingle
LATE 19TH AND 20TH CENTURY REVIVALS	ROMANESQUE REVIVAL	Romanesque; Richardsonian Romanesque; Romanesque Vernacular; Lombardic Revival; Victorian Romanesque
	RENAISSANCE REVIVAL	Romano-Tuscan Mode; North Italian Renaissance; Second Renaissance Revival
	CHATEAUESQUE	French Chateau
	BEAUX ARTS	Beaux Arts Classicism

Site Files Lexicon

STYLE AND BUILDING TYPE LEXICON TERMS		Other Terminology Not In Lexicon (Do Not Use These Terms)
STYLE CATEGORY	**SUBCATEGORY**	
	COLONIAL REVIVAL	Georgian Revival; French Colonial Revival
	DUTCH COLONIAL REVIVAL	
	CLASSICAL REVIVAL	Neo-Classical Revival
	TUDOR REVIVAL	Jacobean or Jacobethan Revival; Elizabethan Revival
	ENGLISH -NORMAN COTTAGE	
	JACOBEAN-ELIZABETHAN	
	COLLEGIATE GOTHIC	Late Gothic Revival
	MISSION	Mission Revival; Spanish Eclectic
	SPANISH COLONIAL REVIVAL	Spanish Revival; Spanish Colonial
	MEDITERRANEAN	Mediterranean Revival; Monterey
	ITALIAN RENAISSANCE	Italian Renaissance Revival
	FRENCH RENAISSANCE	French Renaissance Revival; French Eclectic
	PUEBLO REVIVAL	
	EXOTIC REVIVAL	Egyptian; Mayan; Chinese; Byzantine; Moorish; Venetian; Romantic
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS	SULLIVANESQUE	
	PRAIRIE STYLE	
	CHICAGO	
	SKYSCRAPER	
	CRAFTSMAN	Western Stick
	RUSTIC	NPS Rustic
	WPA RUSTIC	
MODERN MOVEMENTS		New Formalism; Neo-Expressionism; Brutalism; Post-Modern; Contemporary; Neoeclectic

Site Files Lexicon

STYLE AND BUILDING TYPE LEXICON TERMS		Other Terminology Not In Lexicon (Do Not Use These Terms)
STYLE CATEGORY	**SUBCATEGORY**	
MODERN MOVEMENTS, continued	MODERNE	Modernistic; Streamlined Moderne; Art Moderne
	WPA MODERNE	
	USONIAN	Wrightian
	INTERNATIONAL STYLE	Miesian
	WPA MODERNIST	
	ART DECO	
	WPA ART DECO	
	NOVELTY	
	NEO-VICTORIAN	
OTHER STYLE		
MIXED STYLE		More than three styles from different periods
NO STYLE		
BUILDING TYPES		
SCHOOLHOUSE	ONE ROOM SCHOOL	
TERRACE TYPE		
FOURSQUARE		
CLASSIC COTTAGE	HIGH STYLE CLASSIC COTTAGE	
BUNGALOW		
I-HOUSE		
HIPPED-ROOF BOX		
EARLY HIGH RISE		
BASEMENT HOUSE		
MINIMAL TRADITIONAL		Post WWII Cape Cod

Site Files Lexicon

STYLE AND BUILDING TYPE LEXICON TERMS		Other Terminology Not In Lexicon (Do Not Use These Terms)
STYLE CATEGORY	**SUBCATEGORY**	
RANCH TYPE		
BI-LEVEL		
SPLIT LEVEL		
TRI-LEVEL		
A-FRAME		
NEO-MANSARD		
QUONSET		Quonset hut
GEODESIC DOME		
KIT BUILDING		Catalog
MODULAR		Mobile home
HOGAN		
GAZEBO		
SPECIAL USE TYPES		
COMMERCIAL STYLE	FALSE FRONT COMMERCIAL	Factory/warehouse
	NINETEENTH CENTURY COMMERCIAL	
	EARLY TWENTIETH CENTURY COMMERCIAL	
	HOUSE WITH COMMERCIAL ADDITION	
GAS STATION	HOUSE WITH CANOPY	
	COTTAGE	
	OBLONG BOX	
BARN	BANK BARN	
	ROUND ROOF BARN	
	CRIB BARN	
	DAIRY BARN	

Site Files Lexicon

STYLE AND BUILDING TYPE LEXICON TERMS		Other Terminology Not In Lexicon (Do Not Use These Terms)
STYLE CATEGORY	**SUBCATEGORY**	
	HOG HOUSES	
	POULTRY HOUSES	
	LOAFING SHEDS	
	IMPLEMENT AND MACHINE SHEDS	
BRIDGE: ARCH SUPERSTRUCTURE	OPEN-SPANDREL	
	MARSH ARCH	Rainbow Arch
	FILLED-SPANDREL	
	LUTEN ARCH	
BRIDGE: CULVERT SUPERSTRUCTURE	ARCH CULVERT	
	BOX CULVERT	
BRIDGE: GIRDER SUPERSTRUCTURE	DECK GIRDER	
	THROUGH GIRDER	
BRIDGE: RIGID FRAME SUPERSTRUCTURE		
BRIDGE: SLAB SUPERSTRUCTURE		
BRIDGE: STRINGER SUPERSTRUCTURE	TIMBER STRINGER	Pile; Trestle
BRIDGE: TRUSS SUPERSTRUCTURE	CAMELBACK TRUSS	
	CAMELBACK PONY TRUSS	
	HOWE TRUSS	
	HOWE PONY TRUSS	
	PARKER TRUSS	

Site Files Lexicon

STYLE AND BUILDING TYPE LEXICON TERMS		Other Terminology Not In Lexicon (Do Not Use These Terms)
STYLE CATEGORY	**SUBCATEGORY**	
	PARKER THROUGH TRUSS	
	PARKER PONY TRUSS	
	PENNSYLVANIA TRUSS	
	PENNSYLVANIA THROUGH TRUSS	
	PRATT TRUSS	
	PRATT DECK TRUSS	
	PRATT THROUGH TRUSS	
	PRATT PONY TRUSS	
	THATCHER TRUSS	
	THATCHER THROUGH TRUSS	
	WARREN TRUSS	
	WARREN DECK TRUSS	
	WARREN THROUGH TRUSS	
	WARREN PONY TRUSS	
MATERIALS		
SOD		
PIONEER LOG		
HISPANO ADOBE	CENTER PASSAGE PLAN HOUSE	
	LINEAR PLAN HOUSE	

Table 2 - **Building Plan Lexicon**

GROUND PLAN LEXICON TERMS	Other Terminology Not In Lexicon
CIRCULAR PLAN	Round plan
CROSS-SHAPED PLAN	
D-SHAPED PLAN	
H-SHAPED PLAN	
HEXAGONAL PLAN	Six sided plan
IRREGULAR PLAN	Polygonal, multi-sided
L-SHAPED PLAN	Gabled front and wing
OCTAGONAL PLAN	Eight sided plan
RECTANGULAR PLAN	
SEMI-CIRCULAR PLAN	Half-round plan
SQUARE PLAN	
T-SHAPED PLAN	
TRIANGULAR PLAN	
U-SHAPED PLAN	
Y-SHAPED PLAN	
OTHER PLAN	

Site Files Lexicon

Table 3 - **Wall Material Lexicon**

WALL MATERIAL LEXICON TERMS			Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**		
EARTH			Sod; rammed earth; dugout
WOOD	WEATHERBOARD		
		VERTICAL SIDING	Board & batten
		HORIZONTAL SIDING	Shiplap; clapboard; lapped
	SHINGLE		Patterned wood shingles; plain wood shingles
	LOG		
	PLYWOOD/ PARTICLE BOARD		Fiberboard; Masonite
	SHAKE		Split shakes
	STACKED LUMBER		
BRICK			
STONE	GRANITE		
	SANDSTONE		
	LIMESTONE		
	MARBLE		
	SLATE		
	RHYOLITE		
	COBBLE		
METAL	IRON		
	COPPER		
	BRONZE		
	TIN		
	ALUMINUM		Aluminum siding
	STEEL		Steel siding
	LEAD		

Site Files Lexicon

WALL MATERIAL LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
	NICKEL	
	CAST IRON	
	PRESSED METAL	
STUCCO		
TERRA COTTA		
ASPHALT		Composition or asphalt shingle siding
ASBESTOS		Asbestos shingle siding
CONCRETE		Poured concrete
	ORNAMENTAL CONCRETE BLOCK	Artificial stone
	CONCRETE BLOCK	Cinder block; artificial stone; CMU (concrete masonry unit)
ADOBE		Adobe brick
CERAMIC TILE		Spanish tile; Roman tile; shingle tile; pontile (flat)
GLASS		
CLOTH/CANVAS		
SYNTHETICS	FIBERGLASS	
	VINYL	Vinyl siding
	RUBBER	
	PLASTIC	
OTHER WALL MATERIAL		

Site Files Lexicon

Table 4 - **Roof Configuration Lexicon**

ROOF CONFIGURATION LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
BARREL ROOF		
CONICAL ROOF		
DOME ROOF		Geodesic Dome
FLAT ROOF		Deck
GABLED ROOF	CROSS GABLED ROOF	
	FRONT GABLED ROOF	
	HIP-ON-GABLE ROOF	Jerkinhead; hipped gable roof; clipped gable
	SIDE GABLED ROOF	Saltbox
GAMBREL ROOF		Dual pitched gables
HIPPED ROOF	CROSS HIPPED ROOF	
	FRONT HIPPED ROOF	Parallel hipped
	GABLE-ON-HIP ROOF	Gabled hip roof
	SIDE HIPPED ROOF	
MANSARD ROOF		
MONITOR ROOF		
OCTAGONAL ROOF		
POLYGONAL ROOF		
PYRAMIDAL ROOF		
SHED ROOF		Half-gabled
TRUNCATED HIP		
OTHER ROOF		

Table 5 - **Roof Material Lexicon**

ROOF MATERIAL LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
EARTH ROOF		Sod
WOOD ROOF	WEATHERBOARD ROOF	
	SHINGLE ROOF	
	LOG ROOF	
	PLYWOOD ROOF/ PARTICLE BOARD ROOF	
	SHAKE ROOF	
BRICK ROOF		
STONE ROOF	GRANITE ROOF	
	SANDSTONE ROOF	
	LIMESTONE ROOF	
	MARBLE ROOF	
	SLATE ROOF	
	RHYOLITE ROOF	
	COBBLE ROOF	
METAL ROOF		Zinc
	IRON ROOF	
	COPPER ROOF	
	BRONZE ROOF	
	TIN ROOF	
	ALUMINUM ROOF	
	STEEL ROOF	
	LEAD ROOF	
	NICKEL ROOF	
	CAST IRON ROOF	
STUCCO ROOF		

Site Files Lexicon

ROOF MATERIAL LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
TERRA COTTA ROOF		
ASPHALT ROOF		Tar paper; asphalt roll roof
	COMPOSITION ROOF	3-Tab
ASBESTOS ROOF		
CONCRETE ROOF	CONCRETE BLOCK ROOF	
ADOBE ROOF		
CERAMIC TILE ROOF		
GLASS ROOF		
CLOTH/CANVAS ROOF		
SYNTHETIC ROOF	FIBERGLASS ROOF	
	VINYL ROOF	
	RUBBER ROOF	
	PLASTIC ROOF	
OTHER ROOF MATERIAL		

Table 6 - **Features Lexicon**

General Feature	FEATURE LEXICON TERMS	Other Terminology Not In Lexicon
Window	SEGMENTAL ARCH	
	STAINED GLASS	
	ORIEL	
	GLASS BLOCK	
Roof treatment	FLARED EAVE	
	ROUNDED EAVE	
	DORMER	
	ROOF CRESTING	
	CRENELATION	Castellated; embattlement
	DECORATIVE CORNICE	
	FINIAL	Weather vane
Tower	TOWER	Steeple, cupola, spire
Ornamentation	GARGOYLE	
	DECORATIVE SHINGLES	
	DECORATIVE TERRA COTTA	Terra cotta trim
Facade treatment	FALSE FRONT	
Porch	PORCH	
Chimney	CHIMNEY	Flue, stove pipe
Porte cochère	PORTE COCHERE	
Garage	ATTACHED GARAGE	
Car port	CAR PORT	
Balcony	BALCONY	
Fence	FENCE	Fences of any material

Site Files Lexicon

Table 7 – **Theme Lexicon**

AREA OF SIGNIFICANCE LEXICON TERMS		Definition of Term
CATEGORY	**SUBCATEGORY**	
AGRICULTURE		The process and technology of cultivating soil, producing crops, and raising livestock and plants.
	FARMING	The process and technology of cultivating soil, producing crops, and raising plants.
	SUGAR BEETS	The process and technology of raising sugar beets.
	RANCHING	The process and technology of raising livestock.
ARCHITECTURE		The practical art of designing and constructing buildings and structures to serve human needs.
ART		The creation of painting, printmaking, photography, sculpture and decorative arts.
COMMERCE		The business of trading goods, services, and commodities.
	FUR TRADE	The trapping, processing and sales of animal hides.
COMMUNICATIONS		The technology and process of transmitting information.
COMMUNITY PLANING AND DEVELOPMENT		The design or development of the physical structure of communities.
	URBANIZATION	The formation and growth of cities.
CONSERVATION		The preservation, maintenance and management of natural or manmade resources.
ECONOMICS		The study of the production, distribution, and consumption of wealth; the management of monetary and other assets.
EDUCATION		The process of conveying or acquiring knowledge or skills through systematic instruction, training or study.

Site Files Lexicon

AREA OF SIGNIFICANCE LEXICON TERMS		Definition of Term
CATEGORY	**SUBCATEGORY**	
ENGINEERING		The practical application of scientific principles to design, construct and operate equipment, machinery, and structures to serve human needs.
ENTERTAINMENT/ RECREATION		The development and practice of leisure activities for refreshment, diversion, amusement or sport.
ETHNIC HERITAGE		The history of persons having a common ethnic or racial identity.
	ASIAN	The history of persons having origins in the Far East, South Asia or Indian subcontinent.
	BLACK	The history of persons having origins in any of the black racial groups of Africa.
	EUROPEAN	The history of persons having origins in Europe
	HISPANIC	The history of persons having origins in the Spanish-speaking areas of the Caribbean, Mexico, Central America and South America.
	NATIVE AMERICAN	The history of persons having origins in any of the original peoples of North America, including American Indian and American Eskimo cultural groups.
	OTHER HERITAGE	The history of persons having origins in other parts of the world, such as the Middle East or North Africa.
EXPLORATION		The investigation of unknown or little known regions.
HEALTH/ MEDICINE		The care of the sick, disabled and handicapped; the promotion of health and hygiene.
	TUBERCULOSIS	The care of those with tuberculosis.

Site Files Lexicon

AREA OF SIGNIFICANCE LEXICON TERMS			Definition of Term
CATEGORY	**SUBCATEGORY**		
INDUSTRY			The technology and process of managing materials, labor and equipment to produce goods and services.
	LUMBER INDUSTRY		The technology and process of logging and lumber milling.
	MINING INDUSTRY		The technology and process of removing and refining metal, minerals and coal.
		GOLD MINING	The mining, milling and smelting of gold ores.
		SILVER MINING	The mining, milling and smelting of silver ores.
		NON-PRECIOUS METAL MINING	The mining, milling and smelting of non-precious metal ores (including copper, zinc, lead and molybdenum).
		URANIUM MINING	The mining, milling and smelting of carnotite ores (including radium, vanadium and uranium).
		COAL MINING	The mining and processing of coal.
	OIL INDUSTRY		The extraction and refining of petroleum (including oil shale).
INVENTION			The art of originating by experiment or ingenuity an object, system or concept of practical value.
LANDSCAPE ARCHITECTURE			The practical art of designing or arranging the land for human use and enjoyment.
LAW			The interpretation and enforcement of society's legal code.
LITERATURE			The creation of prose and poetry.
MILITARY			The system of defending the territory and sovereignty of a people.
PERFORMING ARTS			The creation of drama, dance and music.
PHILOSOPHY			The theoretical study of thought,

AREA OF SIGNIFICANCE LEXICON TERMS			Definition of Term
CATEGORY	**SUBCATEGORY**		
			knowledge, and the nature of the universe.
POLITICS/ GOVERNMENT			The enactment and administration of laws by which the nation, State, or other political jurisdiction is governed; activities related to political process.
	DEPRESSION ERA		The enactment and administration of laws by which the nation, State, or other political jurisdiction dealt with the Great Depression (ca. 1930s).
		CIVILIAN CONSER-VATION CORPS	Programs and projects related to the Civilian Conservation Corps (CCC).
		CIVIL WORKS ADMINIS-TRATION	Programs and projects related to the Civil Works Administration (CWA).
		FARM SERVICES ADMINIS-TRATION	Programs and projects related to the Farm Services Administration (FSA).
		PUBLIC WORKS ADMINIS-TRATION	Programs and projects related to the Public Works Administration (PWA).
		RESETTLE MENT ADMINIS-TRATION	Programs and projects related to the Resettlement Administration (RA).
		WORKS PROGRESS ADMINIS-TRATION	Programs and projects related to the Works Progress Administration (WPA).
RELIGION			The organized system of beliefs, practices and traditions regarding mankind's relationship to perceived supernatural forces.
SCIENCE			The systematic study of natural law and phenomena.

Site Files Lexicon

AREA OF SIGNIFICANCE LEXICON TERMS		Definition of Term
CATEGORY	**SUBCATEGORY**	
SETTLEMENT		The establishment and earliest development of new settlements or communities.
SOCIAL HISTORY		The history of efforts to promote the welfare of society; the history of society and lifeways of its social groups.
	WOMEN' HISTORY	The history of women in American culture.
TRANSPORTATION		The process and technology of conveying passengers or materials.
	RAIL-RELATED	The process and technology of conveying passengers or materials by railroad.
	AIR-RELATED	The process and technology of conveying passengers or materials by aircraft.
	WATER-RELATED	The process and technology of conveying passengers or materials by water.
	ROAD-RELATED (vehicular)	The process and technology of conveying passengers or materials by road or highway..
	PEDESTRIAN-RELATED	The process and technology of conveying passengers or materials on foot.
OTHER THEME		

Table 8 - **Use and Function Lexicon**

USE AND FUNCTION LEXICON TERMS			Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**		
DOMESTIC	SINGLE DWELLING		house, rowhouse, mansion, residence, rockshelter, homestead, cave
	MULTIPLE DWELLING		duplex, apartment building, pueblo, rockshelter, cave
	SECONDARY STRUCTURE		dairy, smokehouse, storage pit, storage shed, kitchen, other dependencies
		GARAGE	
		PRIVY	
	HOTEL		inn, hotel, motel, way station
	INSTITUTIONAL HOUSING		military quarters, staff housing, poor house, orphanage, employee housing
	CAMP		hunting campsite, fishing camp, summer camp, forestry camp, seasonal residence, temporary habitation site, tipi ring
	VILLAGE SITE		pueblo group
COMMERCE/TRADE	BUSINESS		office building
		CASSINO	
	PROFESSIONAL		architect's studio, engineering office, law office
	ORGANIZATIONAL		trade union, labor union, professional association
	FINANCIAL INSTITUTION		savings and loan association, bank, stock exchange
	SPECIALTY STORE		auto showroom, bakery, clothing store, blacksmith shop, hardware store, gas station
		GAS STATION	Service station
	DEPARTMENT STORE		general store, department store, marketplace, trading post, grocery store
		GROCERY STORE	Supermarket

Site Files Lexicon

USE AND FUNCTION LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
	RESTAURANT	cafe, bar, roadhouse, tavern
	WAREHOUSE	warehouse, commercial storage
	TRADE (ARCHAEOLOGY)	cache, site with evidence of trade, storage pit
SOCIAL	MEETING HALL	grange, union hall, Pioneer hall, hall of other fraternal, patriotic, or political organization, community center
	CLUBHOUSE	facility of literary, social, or garden club
	CIVIC	facility of volunteer or public service organization such as the American Red Cross
GOVERNMENT	CAPITOL	statehouse, assembly building
	CITY HALL	city hall, town hall
	CORRECTIONAL FACILITY	police station, jail, prison
	FIRE STATION	firehouse
	GOVERNMENT OFFICE	municipal building
	DIPLOMATIC BUILDING	embassy, consulate
	CUSTOM HOUSE	custom house
	POST OFFICE	post office
	PUBLIC WORKS	electric generating plant, sewer system (if government owned or operated)
	COURTHOUSE	county courthouse, Federal courthouse
EDUCATION	SCHOOL	schoolhouse, academy, secondary school, grammar school, trade or technical school
	COLLEGE	university, college, junior college
	LIBRARY	library
	RESEARCH FACILITY	laboratory, observatory, planetarium
	EDUCATION-RELATED	college dormitory, housing at boarding schools, fraternity and sorority houses
RELIGION	RELIGIOUS FACILITY	mission, mound, sweathouse, kiva, dance

Site Files Lexicon

USE AND FUNCTION LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
		court, shrine
	CHURCH	temple, synagogue, cathedral
	CEREMONIAL SITE	astronomical observation post, intaglio, petroglyph site
	CHURCH SCHOOL	religious academy or schools
	CHURCH-RELATED RESIDENCE	parsonage, convent, rectory
FUNERARY	CEMETERY	burying ground, burial site, cemetery, ossuary
	GRAVES/BURIALS	burial cache, burial mound, grave
	MORTUARY	mortuary site, funeral home, cremation area, crematorium
RECREATION AND CULTURE	THEATER	cinema, movie theater, playhouse
	AUDITORIUM	hall, auditorium
	MUSEUM	museum, art gallery, exhibition hall
	MUSIC FACILITY	concert-hall, opera house, bandstand, dancehall
	SPORTS FACILITY	gymnasium, swimming pool, tennis court, playing field, stadium
	OUTDOOR RECREATION	park, campground, picnic area, hiking trail, shelter, picnic shelter
	FAIR	amusement park, county fairground
	MONUMENT/MARKER	commemorative marker, commemorative monument
	WORK OF ART	sculpture, carving statue, mural, rock art
AGRICULTURE/ SUBSISTENCE	PROCESSING	meatpacking plant, cannery, flour mill, smokehouse, brewery, winery, food processing site, gathering site, tobacco barn
	STORAGE	granary, silo, wine cellar, storage site, tobacco warehouse, cotton warehouse, potato cellar, root cellar

Site Files Lexicon

USE AND FUNCTION LEXICON TERMS			Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**		
		GRAIN ELEVATOR	
	AGRICULTURAL FIELD		pasture, vineyard, orchard, wheat field, crop marks, stone alignments, terrace, hedgerow
	ANIMAL FACILITY		hunting & kill site, stockyard, chicken coop, hunting corral, hunting run, apiary, corral, loafing shed
		BARN	
	FISHING FACILITY OR SITE		fish hatchery, fishing grounds
	HORTICULTURAL FACILITY		greenhouse, plant observatory, garden
	AGRICULTURAL OUTBUILDING		wellhouse, wagon shed, tool shed, windmill, spring house, ice house, pump house
	IRRIGATION FACILITY		irrigation system, canals, stone alignments, headgates, check dams
INDUSTRY/ PROCESSING/ EXTRACTION	MANUFACTURING FACILITY		mill, factory, refinery, smelter, processing plant, pottery kiln
	EXTRACTIVE FACILITY		oil derrick, gold dredge, quarry
		MINE	coal, mineral, open pit
		HEAD FRAME	head works
	WATERWORKS		reservoir, water tower, canal, dam
	ENERGY FACILITY		windmill, power plant, hydroelectric dam
	COMMUNICATIONS FACILITY		telegraph cable station, printing plant, television station, telephone company facility, satellite tracking station
	PROCESSING SITE		shell processing site, toolmaking site, copper mining and processing site, stamp mill

USE AND FUNCTION LEXICON TERMS		Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**	
	INDUSTRIAL STORAGE	warehouse
HEALTH CARE	HOSPITAL	veteran's medical center, mental hospital, private or public hospital, medical research facility
	CLINIC	dispensary, doctor's office
	SANITARIUM	nursing home, rest home, sanitarium
	MEDICAL BUSINESS/ MEDICAL OFFICE	pharmacy, medical supply store, doctor or dentist's office
	RESORT	baths, spas, resort facility
DEFENSE	ARMS STORAGE	magazine, armory
	FORTIFICATION	fortified military or naval post, earth fortified village, palisaded village, fortified knoll or mountain top, battery, bunker
	MILITARY FACILITY	military post, supply depot, garrison fort, barrack, military camp
	BATTLE SITE	battlefield
	AIR FACILITY	aircraft, air base, missile launching site
LANDSCAPE	PARKING LOT	
	PARK	city park, State Park, national park
	PLAZA	square, green, plaza, public commons
	GARDEN	
	FOREST	
	UNOCCUPIED LAND	meadow, swamp, desert
	UNDERWATER	underwater site
	NATURAL FEATURE	mountain, valley, promontory, tree, river, island, pond, lake
	STREET FURNITURE/ OBJECT	street light, fence, wall, shelter, gazebo, park bench, street clock, bus shelter
	CONSERVATION AREA	wildlife refuge, ecological habitat
TRANSPORTATION	RAIL-RELATED	railroad grade, streetcar line, roundhouse,

Site Files Lexicon

USE AND FUNCTION LEXICON TERMS			Other Terminology Not In Lexicon
CATEGORY	**SUBCATEGORY**		
			turn table
		DEPOT	passenger depot, freight depot
		RAILROAD BRIDGE	Trestle
		ROLLING STOCK	locomotives, railroad cars
	AIR-RELATED		aircraft, airplane hanger, airport, launching site
	WATER-RELATED		lighthouse, navigational aid, canal, boat, ship, wharf, shipwreck
	ROAD-RELATED (VEHICULAR)		parkway, highway, toll gate, parking garage
		VEHICULAR BRIDGE	
	PEDESTRIAN-RELATED		boardwalk, walkway, trail
WORK IN PROGRESS			Use this category when work is in progress.
UNKNOWN USE			
VACANT/ NOT IN USE			Use this category when property is not being used.
OTHER USE			This term should only be used in extremely rare circumstances.

Table 9 - **Areas of Significance Lexicon**

AREA OF SIGNIFICANCE LEXICON TERMS		Definition of Term
CATEGORY	**SUBCATEGORY**	
AGRICULTURE		The process and technology of cultivating soil, producing crops, and raising livestock and plants.
	FARMING	The process and technology of cultivating soil, producing crops, and raising plants.
	RANCHING	The process and technology of raising livestock.
ARCHITECTURE		The practical art of designing and constructing buildings and structures to serve human needs.
ART		The creation of painting, printmaking, photography, sculpture and decorative arts.
COMMERCE		The business of trading goods, services, and commodities.
COMMUNICATIONS		The technology and process of transmitting information.
COMMUNITY PLANING AND DEVELOPMENT		The design or development of the physical structure of communities.
CONSERVATION		The preservation, maintenance and management of natural or manmade resources.
ECONOMICS		The study of the production, distribution, and consumption of wealth; the management of monetary and other assets.
EDUCATION		The process of conveying or acquiring knowledge or skills through systematic instruction, training or study.
ENGINEERING		The practical application of scientific principles to design, construct and operate equipment, machinery, and structures to serve human needs.
ENTERTAINMENT/ RECREATION		The development and practice of leisure activities for refreshment, diversion, amusement or sport.

Site Files Lexicon

AREA OF SIGNIFICANCE LEXICON TERMS		Definition of Term
CATEGORY	**SUBCATEGORY**	
ETHNIC HERITAGE		The history of persons having a common ethnic or racial identity.
	ASIAN	The history of persons having origins in the Far East, South Asia or Indian subcontinent.
	BLACK	The history of persons having origins in any of the black racial groups of Africa.
	EUROPEAN	The history of persons having origins in Europe
	HISPANIC	The history of persons having origins in the Spanish-speaking areas of the Caribbean, Mexico, Central America and South America.
	NATIVE AMERICAN	The history of persons having origins in any of the original peoples of North America, including American Indian and American Eskimo cultural groups.
	OTHER HERITAGE	The history of persons having origins in other parts of the world, such as the Middle East or North Africa.
EXPLORATION		The investigation of unknown or little known regions.
HEALTH/ MEDICINE		The care of the sick, disabled and handicapped; the promotion of health and hygiene.
INDUSTRY		The technology and process of managing materials, labor and equipment to produce goods and services.
INVENTION		The art of originating by experiment or ingenuity an object, system or concept of practical value.
LANDSCAPE ARCHITECTURE		The practical art of designing or arranging the land for human use and enjoyment.
LAW		The interpretation and enforcement of society's legal code.
LITERATURE		The creation of prose and poetry.

Site Files Lexicon

AREA OF SIGNIFICANCE LEXICON TERMS		Definition of Term
CATEGORY	**SUBCATEGORY**	
MILITARY		The system of defending the territory and sovereignty of a people.
PERFORMING ARTS		The creation of drama, dance and music.
PHILOSOPHY		The theoretical study of thought, knowledge, and the nature of the universe.
POLITICS/ GOVERNMENT		The enactment and administration of laws by which the nation, State, or other political jurisdiction is governed; activities related to political process.
RELIGION		The organized system of beliefs, practices and traditions regarding mankind's relationship to perceived supernatural forces.
SCIENCE		The systematic study of natural law and phenomena.
SETTLEMENT		The establishment and earliest development of new settlements or communities.
SOCIAL HISTORY		The history of efforts to promote the welfare of society; the history of society and lifeways of its social groups.
TRANSPORTATION		The process and technology of conveying passengers or materials.
	RAIL-RELATED	
	AIR-RELATED	
	WATER-RELATED	
	ROAD-RELATED (vehicular)	
	PEDESTRIAN-RELATED	

Site Files Lexicon

Guidance on Vernacular Building Forms Added to the OAHP Lexicon (July 2010)

The photographs and floor plans for several vernacular building forms appear below.

This material is excerpted from three sources:

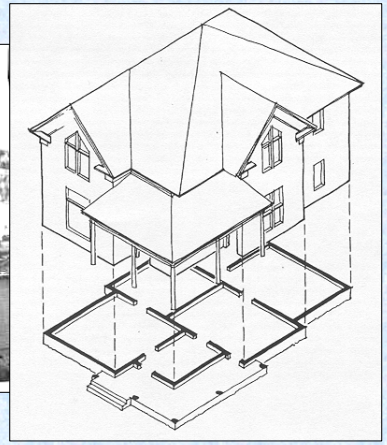
- A PowerPoint presentation entitled, "Survey and Planning: Identifying, Recording, and Evaluating Vernacular Architecture" which was delivered at the 2005 Colorado Preservation, Inc. Saving Places Conference.
- *Switzerland County [Indiana] Interim Report*. Pending publication. Provided by Paul C. Diebold, Team Leader, Survey & Registration, Indiana DNR-Division of Historic Preservation and Archaeology (2010).
- The floor plan for the Dog Trot is from http://arch.ced.berkeley.edu/vitalsigns/workup/waverley/images/1b.jpeg and the image is from http://www.louisianafolklife.org/FOLKLIFEimagebase/DisplayImages/BuildingsEtc_dogtrot.jpg

Various sources use slightly different wording to describe the same vernacular types. The chart below "translates" some of the terms used at the 2005 CPI workshop into those which appear in the July 2010 version of the OAHP Lexicon. This Lexicon is available at http://www.coloradohistory-oahp.org/crforms/word/1403l.doc and http://www.coloradohistory-oahp.org/crforms/pdf/1403l.pdf

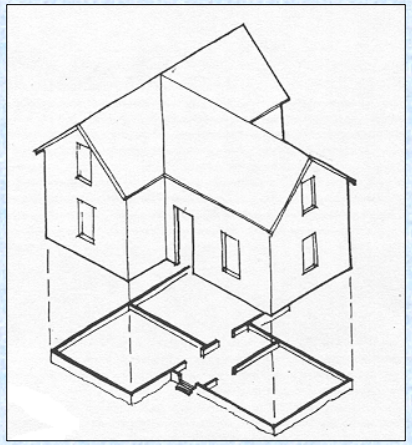
Workshop	OAHP Lexicon
Hall or Single Cell	Single Pen
Cross Wing	Gabled Ell
Single File/ Linear*	Hispano Adobe Linear Plan House
I-House with Central Passage	I-House or Hispano Adobe Central Passage House
Workers Cottage	Hipped Roof Box

This information offers interim guidance on the proper identification of vernacular resources during survey projects. OAHP staff are preparing *A Field Guide to Colorado's Historic Architecture & Engineering* entries for all of these building forms which now appear in the OAHP Lexicon. Once all these entries have been prepared, then this page will be removed.

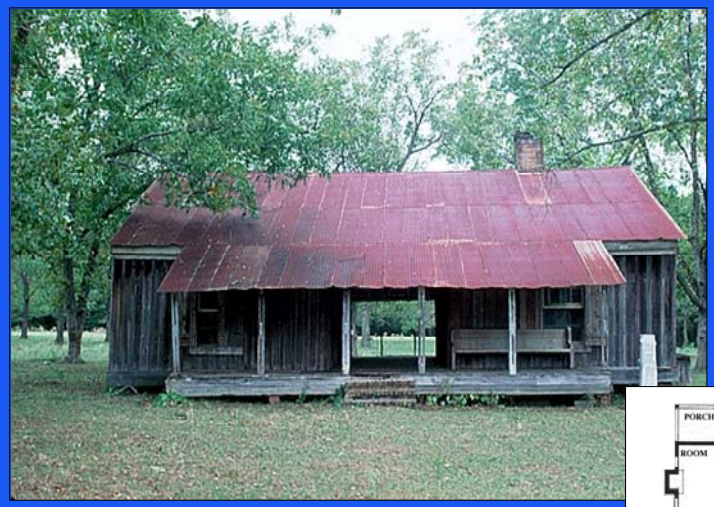
CLOSED PLAN: Central Block with Projecting Bays

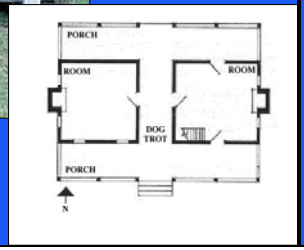


CLOSED PLAN: Cross Wing

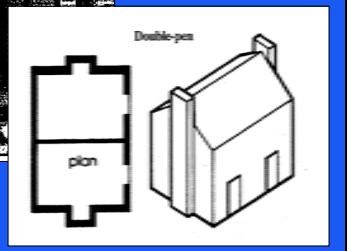


Dog Trot

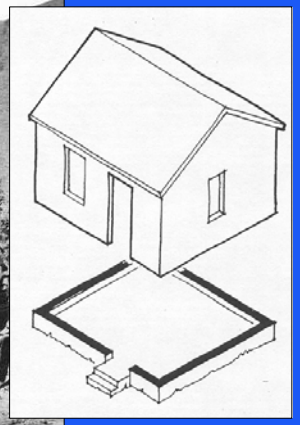




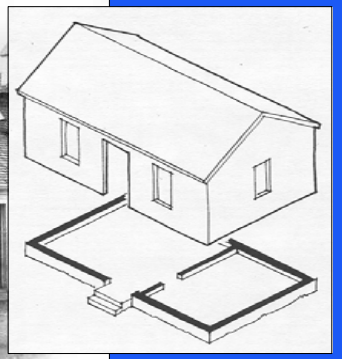
Double Pen



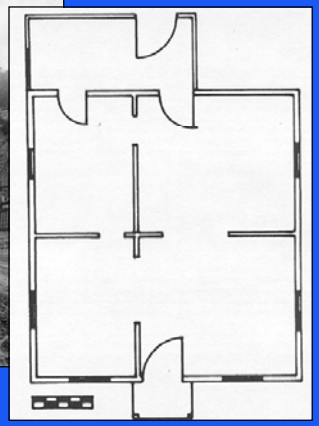
OPEN PLAN: Hall or Single Cell



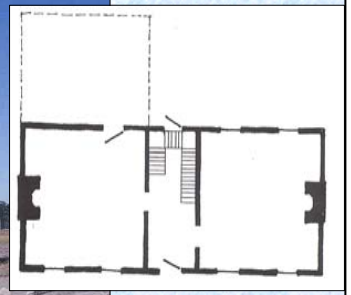
OPEN PLAN: Hall-Parlor



OPEN PLAN: Hipped Roof Box



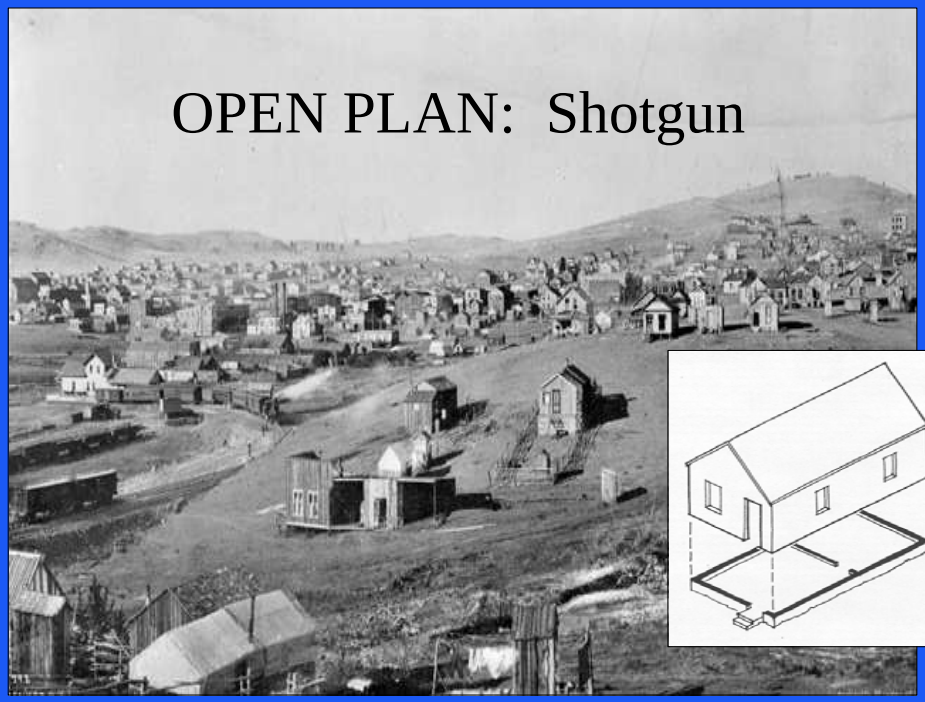
CLOSED PLAN: I-Houses with Central Passages

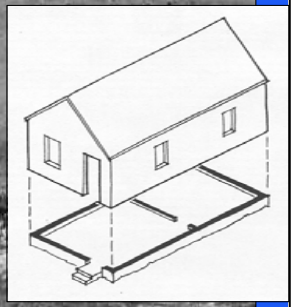


Saddlebag

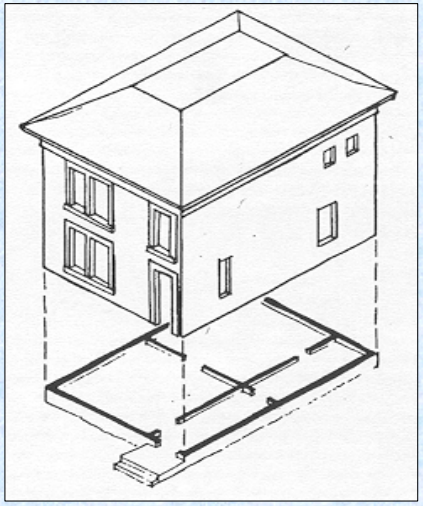
- Variant of Double Pen
- Central Chimney
- Originally Single Pen with Second Pen Added

OPEN PLAN: Shotgun

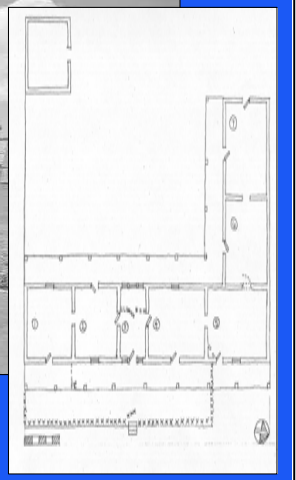




CLOSED PLAN: Side Passage/ Entry Hall

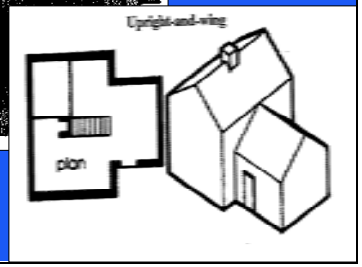


OPEN PLAN: Single File/ Linear



CLOSED PLAN: Temple Front

Upright and Wing



Suggested Readings

Web Sites

Recent Past Preservation Network: http://www.recentpast.org/index.html
A Historical Bibliography of Architecture, Landscape Architecture, and Urbanism in the United States since World War II, Compiled by Richard Longstreth, Revised 28 December 2007 (updated annually) http://www.recentpast.org/bibliography/index.html#places

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