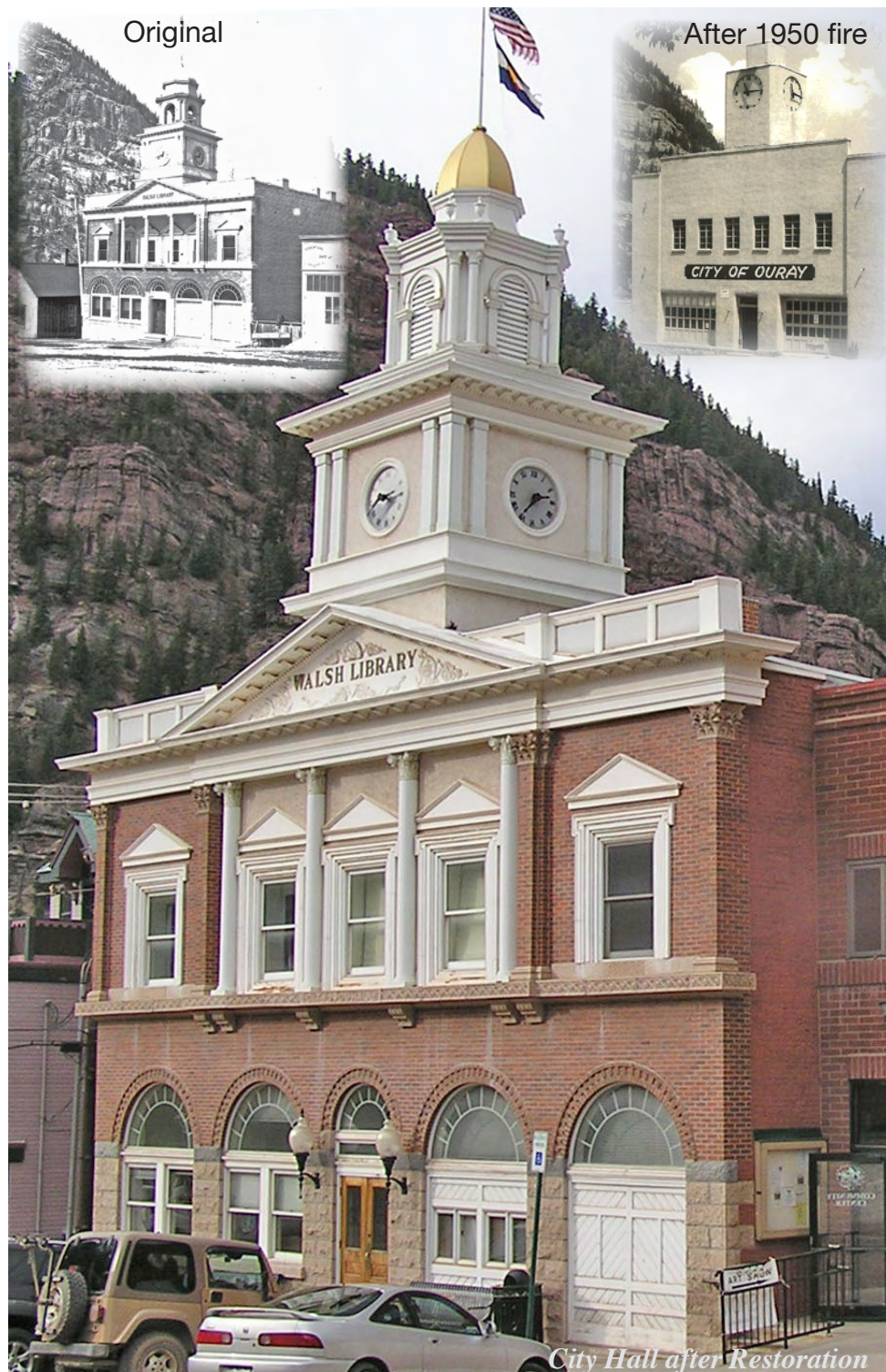


Ouray's Architectural Heritage

Ouray National Historic District



City of Ouray
Ouray County Historical Society
2006

Cover Photograph: Ouray City Hall in its three configurations.

Excavation for the Ouray City Hall began in April, 1899, and the walls went up the following month. The one-story building was nearly completed when the city received an offer for a second-story expansion to be funded by Thomas Walsh, owner of the lucrative Camp Bird Mine. Walsh proposed construction of an upper story at his sole expense with the stipulation that it be used for public purposes such as a library or a gymnasium, and the second floor was finished in 1901. Designed as a small-scale replica of Independence Hall in Philadelphia, Pennsylvania, the second story featured a Colonial Revival style façade with Doric columns supporting an inset balcony sheltering windows with pedimented window heads, and was surmounted by an elaborate clock tower with classical details. The first floor had Romanesque style with arched windows and doorways and contained two bays for fire trucks and fire equipment, accessed by round-arched openings. The second floor contained the Walsh Library.

The facade of the 1901 building was destroyed by fire in 1950 and rebuilt in 1953 as a utilitarian stucco building. Through community effort the building façade was restored to its original appearance in 1988 but with only a bas-relief of the former inset balcony and with engaged pilasters replacing the original supporting columns.

OURAY'S ARCHITECTURAL HERITAGE

OURAY NATIONAL HISTORIC DISTRICT

INTRODUCTION

The City of Ouray was a booming mining and distribution center within the San Juan Mountains mining districts from the time of its establishment in 1875 until the decline of mining in the early twentieth century. Ouray became a city by state statute in 1896. While other communities within the mountains became ghost towns with the decline in mining, Ouray continued as a small mountain town through the following years of ups and downs related to mining. Ouray's popularity as a tourist destination continued to grow, and today this is the major factor in the local economy. Although a number of the early buildings have been lost or removed in the intervening years, most of the remaining commercial buildings and residences in the core of the city date from 1876 to about 1915. This era represents the peak of the mining activity. These buildings contribute to the unique character and ambiance of a small Victorian-era town nestled among scenic mountain peaks.

The importance of preserving the historic character of the town was apparent, and the Ouray Historic District was listed in the National Register of Historic Places in 1983. The buildings within the District were surveyed at that time, and the Ouray National Historic District was outlined to include the majority of the 1875–1915 mining era buildings within the town.

Preserving that character within the historic district remains a priority for the City of Ouray as stated in the Ouray Community Plan. The 2004–2005 Historic Resources Survey by Cathleen Norman examined all the properties within the historic district and re-evaluated those associated with the 1875–1915 mining era.

Using the standards of the US Department of Interior (USDI) as administered by the National Park Service, Norman inventoried the contributing historic structures of the pre-1916 era in Ouray.¹ But there are many other structures within the district that either do not meet the criteria of that designation or were constructed after 1915. These structures are important to the character and historical significance of the Ouray Historic District for the community and City of Ouray. This survey, using the Norman study as a basis, was undertaken by the City of Ouray and the Ouray County Historical Society to catalogue and recognize these additional important structures. Each of the properties within the historic district was placed in one of the following categories:

Historic – contributing – those homes and buildings that meet the USDI criteria as determined by 2004–2005 Historic Resources Survey and approved by the Colorado State Historic Commission.

Historic – locally contributing (pre-1916) – homes or buildings that have been slightly modified or enlarged, but still have historic significance and character.

Classic – locally contributing (1916–1955) – older unmodified or slightly modified homes or buildings built over 50 years ago that are part of the character of the historic district.

Modern – locally contributing (1955 to present) – newer homes or buildings that reflect the flavor of the historic district in style, scale, etc.

¹ The Norman Report is currently being reviewed at State level. There will likely be further adjustments in assignments of properties. A preliminary list of changes is discussed in a later section.

Non-contributing – significantly modified older structures or new structures not reflecting the character of the historic district.

The Norman survey assigned architectural styles to some of the historic buildings within the Historic District, but most were listed as being of “No Style”. Many of these buildings, subsequently modified or of mixed character, have been assigned to a dominant architectural style although few are “textbook” examples. These styles and their architectural details are described in this report.

One of the purposes of this report is to illustrate that the character of Ouray includes more than just a few preserved historic buildings and to encourage citizens to maintain and enhance the character of the historic district and the neighborhoods within it. To that end, photographs and examples are used to illustrate the architectural heritage of the Ouray Historic District.

We recognize that many of the houses and buildings have been modified over the years, but our architectural assignments are based on the buildings’ current configurations.

As a benefit to local property owners within the historic district, the ways in which existing buildings might have their contributing characteristics enhanced were surveyed. Those properties that might be subsequently “improved” in their relevance to the district’s character or to the National Register guidelines were noted. Some of the more common factors are listed in the final section as guides for future improvements, construction, or renovation (see Appendix A for a tabulation of the architectural styles assigned to individual properties and whether they might be considered “improvable”).

Some of the terms used to describe the architectural character and details may be unfamiliar to many readers. To assist these readers, a glossary containing many of the terms used is included as Appendix B. A list of some of the key characteristics of the architectural styles found within the historic district is provided as Appendix C.

OURAY'S HISTORIC RESIDENTIAL STYLE

Historic Development of Residential Buildings

Most of the existing buildings within the Ouray National Historic District were built during the first forty years after the town was established in 1876. The town was an active mining and supply center with the population providing services and labor for the surrounding mining districts. The citizens included miners and muleskinners, mine managers, merchants, bankers, and their families. Their homes reflected the building styles of the day and the economic situations in which they found themselves. The modest houses they built were moderate to small in size. Even the largest and finest were small compared to the mansions being built by the wealthy in Denver and in cities back East. The original town was laid out in blocks with east-west lots 25 feet in width facing the north-south streets, although some houses were built on portions of several lots in order to face the east-west avenues. Homes built on single lots were necessarily small, so some houses occupied parts of two lots or more.

Victorian building styles were popular throughout the country. The coming of the railroad to Ouray in 1887 made building materials and accessories available and affordable to the average homeowner and allowed decorative flourishes to be added to even the most humble of houses. Most were of wood construction of simple design with added decorative trim influenced by Victorian styles such as Queen Anne, Italianate, and Carpenter Gothic. These were the "Folk Victorian" homes of the lower middle class. A number of these may be "kit" homes, pre-cut and shipped into Ouray. A few of the larger homes, commonly built by the bankers, managers, and merchants of the upper middle class, were more elaborate examples of the Victorian styles. A few were architect-designed while others were more likely builder-designed, but all were reflective of the Victorian styles of the day. Although there was intermingling of size and style, the affluence and social status of the residents was reflected in the character of the buildings within a neighborhood. While few Ouray homes may be "textbook examples" of high Victorian architecture, as a group they provide a Victorian character that is uniquely Ouray.

With the decline of mining in the area after about 1910, the population decreased and building waned. Over the next several decades a number of buildings were lost, and many more were modified, remodeled and "modernized" to varying degrees. Many retained much of their original character, but some were modified to the point that their earlier character is essentially obscured. With the exception of the latter, the general character of the City remained that of a small Victorian town.

Construction began to increase in the mid-1960's, at first with little attention to historic designs, but later with attempts to preserve the historic character of the town. Some of the older homes have been carefully restored, and many of the newer buildings have attempted to capture the flavor of the Victorian character of the Historic District. Although the National Historic District designation is dependent on the presence of essentially unchanged pre-1916 buildings, it is the mix of the older buildings with historically-compatible newer buildings that gives Ouray the historic character that residents and visitors find so attractive.

Ouray Victorian Architectural Styles

EARLY SETTLEMENT

Pioneer Log Houses: Although sawn lumber was available very early in Ouray's development, the earliest homes were log homes, some later being covered with finished lumber. Several of these homes are still present; the Wheeler-Meckel house is a notable example.

Pioneer Log Houses



318 Main Street
c1875



McIntyre Cabin 420 6th Avenue
1878



Wheeler House 602 Oak Street
1882 est.



Vanoli Cabin 650 Oak Street
pre1895

National Folk Houses: Simple houses without decorative trim served the needs of many early residents. One-, 1 1/2-, or sometimes 2-story simple front-gabled, side-gabled, gable-front and wing, pyramidal (hipped-roof box), and shotgun houses were constructed throughout the community. Examples include the Mother Cline-Smith house This was originally a log house that has been clad in clapboard siding, as were a number of the early log homes.

National Folk Style Houses



Mother Cline House
338 6th Sreet c1876



428 4th Street
c1890



343 2nd Street
pre1886



421 2nd Street
c1900

VICTORIAN HOUSES

The homes considered part of the Ouray “Victorian” character include Carpenter Gothic, Colonial Revival, and Dutch Colonial Revival influences as adopted and incorporated by local builders as well as the more widely recognized Victorian styles of Queen Anne and Stick styles. The Edwardian, American Foursquare, and Craftsman styles, while perhaps technically post-Victorian, overlap the late Victorian period and are included with them for this study.

Folk Victorian: These common Victorian homes were basically National Folk houses with varying amounts of Victorian trim and ornamentation. The shapes of the houses followed the same National Folk patterns of gable-front, side-gable, gable and wing, and pyramidal. Variations in porch style, porch and window pediments, trim detailing, and the occasional addition of dormer or bay windows added variety and interest to these numerous small to moderate-sized houses. The exterior walls were commonly clad in clapboards or wood siding. These Folk Victorian homes may show influences of additional Victorian styles.

Folk Victorian Houses



Herring – McQuade House
629 4th Street 1884



Schneider House
520 4th Street c1886



809 4th Street c1908



Fellin House
324 5th Street 1891 est

More Folk Victorian Houses



703 5th Street 1890 est.



McIntyre – Wright House
442 Oak Street 1878



Folk Victorian Shotgun
329 Main Street c1893



Mayers – Creel House
335 4th Street c1893

Italianate: Identifiable as 1 1/2 or 2-story houses with moderate-pitched roof, these homes may have hipped or front-gabled roofs, commonly with wide overhanging eaves with decorative brackets. The windows are tall and narrow and may be curved and arched above, particularly on the second floor, and may have elaborate crowns. The house may have a simple box shape or be asymmetrical. The hipped-roof style may have a centered gable. A cupola may crown the house. Small 1-story entry porches are most common, but full-length 1-story porches are frequent. Porch supports are commonly square posts with the corners beveled.

Italianate Style Houses



Carney House
439 6th Street 1878 est



Van Houten House
645 2nd Street 1902
(now law office)

Stick: Gabled roofs, usually steeply-pitched, with decorative trusses at gable apexes characterize this style (similar trusses are also common in Queen Anne and Carpenter Gothic houses). Cross gables are common. Overhanging eaves commonly have exposed rafter ends. The walls were frequently clad in boards or shingles interrupted by patterns of horizontal, vertical, or diagonal boards (stickwork). Porches usually have diagonal or curved braces. Later remodeling of several Ouray houses has obscured much of the original stickwork, but the pattern has been revived in several newly constructed Neo-Victorian homes.

Stick Style Houses



Biddlecom House
322 Oak Street 1889



Sonza House
338 Main Street 1895 est

Queen Anne: The most elaborate of the Victorian styles, both in shape and ornamentation, these homes were 1 1/2-, 2-, and 2 1/2-story houses, characterized by complex cross-gabled and hipped, steep-pitched roofs. Dormer and bay windows, subordinate gables, and the occasional towers added to the asymmetry and complexity of shape. A cutaway bay window is frequently in a front-facing gable. Porches were commonly 1-story, but might be full length, wrap-around, or partially enclosed. Ornamentation may be of turned spindles and knobs or of flat, scroll-saw cut trim. Clapboard or horizontal wood siding was usual, especially on the lower story, but decorative shingles were common on gables and upper stories.

Three subtypes of Queen Anne decorative detailing are recognizable: spindlework, free classic, and half-timbered. The most recognizable subtype has delicately turned porch supports and spindlework ornamentation, most commonly in porch balustrades or as a frieze suspended from the porch ceiling, but also in gables and in the wall overhangs of cutaway bay windows. This ornamentation, referred to as “gingerbread”, may include lacy, decorative spandrels and knob-like beads. The free classic subtype uses classical columns grouped together in 2’s or 3’s for porch supports. Heavier balusters and less spindlework decorate the porches. Palladian windows, cornice-line dentils, and other classical details were common. The third subtype of Queen Anne houses has decorative half-timbering in the gables or upper-story walls, normally has heavy turned posts for porch supports, and may have groupings of 3 or more windows.

Queen Anne Houses



Reynolds – McCullough House
510 5th Avenue 1898



Ashley – Crosby House
505 4th Street c1893

More Queen Anne Houses



Story House
342 7th Avenue 1895



Humphries – Henn House
403 6th Street c1898



Moore – Wright – Rathmell House
422 Oak Street 1896



Liebhardt – Kelly House
319 4th Street 1890

Edwardian: This style is basically a late- to post-Victorian residential style similar to the Queen Anne in form and massing but lacking ornamentation. It features multi-gabled roofs and asymmetrical massing. Large single-story, occasionally wrap-around porches and classical details and masonry (often dressed stone) exterior are characteristic.

Edwardian Style House



Winnerah – Cogar – Paul House
305 Main Street 1904 est.

Colonial Revival: Moderate-pitched roof with cornice line, emphasized with a wide band of trim, are characteristic of these 2-story houses. The entablature may extend across or partially across the gables or pediments. The house may be side-gabled or hipped. Doors may have overhead fanlights or sidelights, normally with a decorative crown supported by pilasters. Pedimented porches supported by prominent columns are typical, although a porch is absent in some cases. The façade is commonly symmetrical with the door centered and flanked by double-hung windows, often in pairs.

Colonial Revival Style House



Haskins – Mostyn – Franz House
431 4th Street 1908 est.

Dutch Colonial Revival: This style is characterized by the gambrel roof, usually side-gabled but occasionally front-gabled. Dormer windows are common and may be gabled- or shed-dormers. A full-width front porch is typical and may either be under the main roof line or added with a separate roof.

Dutch Colonial Revival Houses



Tanner – Grabow – Franz House
300 4th Street 1901



MacLennan House
536 3rd Avenue 1898 est.

American Foursquare: While not truly a Victorian style, in fact more of a reaction to Victorian architectural complexity, the American Foursquare is a simple, sparsely ornamented style. Characteristically two-story, square with a hip roof, it typically has symmetrically arranged windows on the front façade, and the door may be centered or offset. A simple full length one-story porch and a centered dormer are characteristic features. The sparse ornamentation commonly reflects Victorian, Italianate or Craftsman influence.

American Foursquare Houses



Fellin House
960 Main Street 1898 est.



Kimball House
516 Oak Street 1899

Craftsman: Another mostly post-Victorian style, it is characterized by a low-pitched, hipped roof (occasionally gabled or cross gabled) with wide, unenclosed-eave overhang. Rafter ends are commonly exposed under the eaves. False beams are frequently added under the roof of gables or porches, often with added triangular knee braces. Porches, either full or partial width, have roofs supported by square columns, often tapered with columns or pedestals frequently extending to ground level. Dormer windows are common. Walls are usually clad with wood clapboard or wood shingles. A common type of this style is a 1-story, gable-front bungalow with a 1/2 width gabled front porch supported by tapered square pillars.

Craftsman Style Houses



Heltstern House
420 6th Street 1905



Massard House
426 6th Street 1898 est.

OURAY VERNACULAR

A number of homes built prior to 1940 have been remodeled and modified to the degree that the original style is not discernable, and in some cases the original house is unrecognizable. Approximately 42 existing houses have been called “Ouray Vernacular” in the absence of a recognizable style. If the remodeled house resembles the style of more recent houses, we assigned it that style, such as “Neo-Victorian”, “Ranch” or “Raised Ranch” even though the original house had been built in the historic period.

RECENT HOUSES

The few still-remaining houses built in the Ouray Historic District between 1920 and 1980 (approx. 30) varied in style, but added little to the historic character of the District. Houses with such styles as Ranch, Minimal Traditional, Modern Mountain, and Contemporary Folk are present.

The owners of many of the residences built in the Historic District since 1980 have been sensitive to the historic character of the District and have to varying degrees reflected this character by building in Neo-Victorian style. These houses may reflect characteristics of a variety of historical styles, such as Italianate, Queen Anne, and Carpenter Gothic, but are modern interpretations.

Neo-Victorian Style Houses



434 3rd Avenue 1996 est.



125 5th Avenue Court 1995 est.



117 5th Avenue Court 1990 est.



420 5th Street 2005

More Neo-Victorian Style Houses



521 5th Street 2000



518 5th Street 1992



731 2nd Street 2004 est.



315 4th Avenue 1993 est.

ARCHITECTURAL STYLES NOT REPRESENTED IN THE HISTORIC DISTRICT

Because of the limited construction of residences and the economic climate in Ouray during the period from 1915 to 1950, architectural styles popular in other parts of the country during this period are not represented in Ouray and are not part of the eclectic mix that makes up the architectural character of the Historic District. Residential styles not represented in the District include Shingle, Romanesque, Second Empire, Prairie, Mission, Art Deco, and International, among others.

Styles suited to other climates and localities, such as Pueblo Revival and Spanish Eclectic are not represented, nor are Post-Modern designs.

Ouray Victorian Architectural Details

The following pages exemplify the variety of architectural features within the Ouray National Historic District. Most are original on the houses illustrated, but some have been replaced, modified, or added in subsequent years. These features are an important part of the distinctive character and eclectic mix typical of the Ouray Historic District

WINDOWS

In the architectural styles common in the Historic District, windows are predominantly tall, narrow, and double-hung, although accent windows of other shapes and styles are abundant. Large triangular windows in front gables are almost universally a late modification or a characteristic of recent construction.

Window arrangements historically may be single or may be grouped in twos or threes or even more. Bay windows or tripartite windows with a larger or grouped center window are common. Palladian windows are characteristic of several Ouray Victorian styles. Windows or groups of windows placed in gables or pediments are typical. Window patterns are commonly repeated and stacked above each other on 2-storied or front-gabled houses.

Historically, windows were single or multi-lite windows with 1-over-1 probably most common, but 4-over-4, 6-over-6, 9-over-9 and 4-over-1 are well represented. Originally the windows had wood sashes, and except for ornate leaded-glass windows, the multi-lite windows also had wood mullions and muntins. Metallic, narrow frames and horizontal sliding aluminum-frame windows were introduced as later (possibly reversible) modifications. Windows are now available with the appearance of the originals but with the benefits of modern materials.

Large, featureless, single-pane windows (picture windows) are a common feature of remodeled or updated houses, but these usually detract from the original character of the house. While it may be difficult to replicate the original windows, replacing the picture window with a tripartite window treatment or with several glazed windows will provide a historically compatible appearance without losing most of the benefits of the large windows.

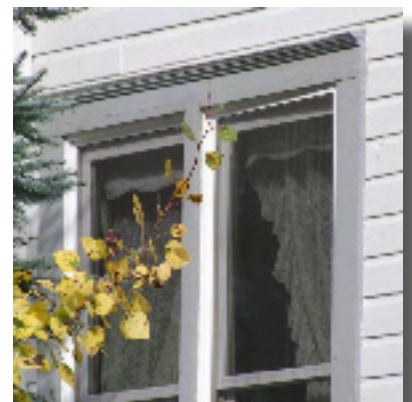
Window Treatments



Free classic pediment and dentil band above two multi-lite windows. Small colored glass panes outline the upper lites of the 1-over-1 windows.



Pediment with brackets above tripartite window with glazed multicorelited upper section and narrow double-hung windows.



Paired 1-over-1 windows with simple beveled hood mold to shed rain.

More Window Treatments



Tripartite window with fixed pane and multi-lites of colored glass.



Tripartite (Palladian) window with a half moon window above the large middle unit. Small colored glass panes outline the upper lites of the side windows and the half-moon window.



1-over-1 windows with pedimented window heads.



Group of three 1-over-1 windows in shingled gable with overhang and row of dentils above windows.



Single fixed-sash leaded-glass window with fixed leaded-glass transom.



Simple paired 1-over-1 windows in clipped gable.



Single 1-over-1 window with shallow pediments.

DORMER WINDOWS

Roof slopes may be interrupted by dormer windows, which are subunits with their own walls, roofs, and windows. These are added to provide space, light, and ventilation to the upper levels of a house, thus making it a more functional part of the house. Dormers are most easily characterized by their roof shapes. Gabled dormers are most abundant, but shed dormers, hipped dormers and eyebrow dormers are also present. Ornamentation of dormers usually reflects the ornamentation of the house's gables and should fit the scale and character of the house.

Dormer Windows



Eyebrow dormer on shingled roof.



Half-hipped dormer on American Foursquare roof.



Shed-roof dormer on Dutch Colonial roof.



Gabled dormer placed high on roof.

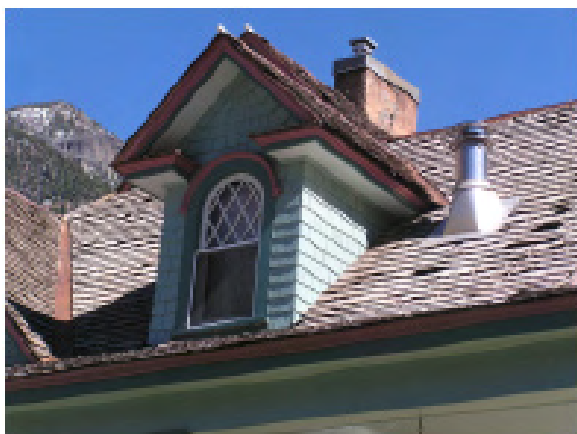


Gabled dormer with fishscale shingles.



Gabled wall dormer. Note dormer sidewalls.

More Dormer Windows



Pedimented dormer placed low on roof. Broken entablature return on pediment front, arched window with diamond-shaped lights and finial on pediment peak.



Gabled double-window dormer with ornamented gable truss and bargeboard. Both square and beveled shingles and six-light windows.



Pedimented double-window dormer. Entablature across pediment front, square shingles, and six-light windows.

BAY WINDOWS

Bay windows are features on many of Ouray's historical homes. A bay window is a window or assembly of windows projecting from an outside wall. They are as varied in shape, window type and treatment, and ornamentation as the houses they adorn. Common shapes are curved, beveled, and square or boxed. Several of the Queen Anne homes have cutaway bay windows where a roof gable or the second story overhangs the bay window shaped into the wall below. A number of the bay windows are oriel style, particularly those on second story walls and gables. Window types and treatments vary, but match the style of the houses.

Bay Windows



Boxed bay window with half-hipped roof and 1-over-1 windows.



Shallow square bay window with a ribbon of four vertical windows, with three transoms. Cantled roof with flared eaves.



One-story, squared bay window with a front-gable roof and 1-over-1 windows.



Beveled bay window with Architrave molding. Transom above center window. 1-over-1 windows with 1-over-1 storms on sides.



Shallow half-hipped roof, beveled bay window with elaborate brackets, leaded glass transom, and half-hipped roof and an adjacent small oriel window with stained glass.



Beveled bay window with a large fixed window with transom. Two narrow flanking windows with transoms.



Cutaway bay window with fixed lights and transoms.

Bay Windows, cont'd.



Beveled bay window with 1-over-1 units.



Two-story flat-roofed, beveled bay window with 1-over-1 windows and diamond-shaped shingle trim.



Two-story, beveled bay with 1-over-1 units above and below. Lower windows pedimented. Upper unit shingled with diamond ornamentation. Hipped roof.



Flat-roofed semi-circular bay window with 1-over-1 units; topped by a simple balustrade



Beveled oriel bay window with half-hipped roof on side. Fixed, center window unit and 1-over-1 side units.



Curving bay window with 1-over-1 windows.

More Bay Windows



Beveled bay window with a hipped roof and 1-over-1 windows.

PORCHES

One of the most distinguishing architectural features of traditional residential designs in historic Ouray are covered front porches. The porches may be recessed or inset beneath the principal house roof or, more commonly, may be under an attached roof. The porch may be the full width of the façade or cover just a portion of the façade. Some porches cover only the entry. The roof of the porch may be gabled, pedimented, half-hipped, or shed. Pediments are common on half-hipped and shed roofs. The porch may be a simple, unadorned cover, but usually the porch is one of the more ornamented parts of the dwelling. Because they are a focal point when viewing the house, the porch should be in keeping with the style and scale of the structure. In most of the included examples, an inset of the entire front façade of the house is shown beside the porch illustration to highlight the importance of the porch style to the character of the house.

Porch Styles



229 2nd Street

Half-hipped porch with raised wood deck, square wood posts, plain balustrade, and centered gable pediment with fishscale shingles on one-story, front-gabled frame dwelling.



338 6th Street

Attached full-width, shed-roofed front porch has plain posts and a concrete floor on one-story side-gabled frame dwelling.

More Porch Styles



505 4th Street
Full-width front porch with shed roof and pediment over entrance. Carved balustrade and elaborate fretwork in decorative arches between turned porch posts. On two-story cross-gabled frame Queen Anne dwelling.



528 5th Street
Front-gabled, partial porch with flared eaves, square posts, plain balustrade, and wood deck on 1-1/2-story clipped front-gabled brick dwelling with patterned shingles in gable ends.



830 4th Street
Partial front porch with two transomed entries in ell. Turned posts supporting a shed roof. Spindlework frieze and spindle balustrade. On one-story, front-gabled frame dwelling.

More Porch Styles



723 4th Street

Full-width front porch with a shed roof across façade has wood deck, turned posts, decorative brackets, decorative frieze, and a pediment over the entrance on a two-story hipped-roof frame dwelling with shallow gabled projection to left.



342 7th Avenue

Full front porch with half-hipped roof and centered pediment above entrance has a simple balustrade with a top row of spool-shaped ornaments, square posts, and spindlework frieze on a two-and-one-half-story Queen Anne frame dwelling with truncated hipped-roof and gabled section at corner.



344 5th Street

A full-width half-hipped porch has a patterned friezeboard, masonry deck, and pediment centered above the entrance. Columns with square paneled bases support the porch roof on a two-story frame dwelling with hipped roof and gabled pediments at front and side.



More Porch Styles



747 4th Street

Full-width front porch wraps around side; has turned balustrades, square columns supporting a half-hipped roof, pediment over entrance, and a beadboard ceiling on a 1-1/2-story frame dwelling with truncated hip roof and prominent gables on three sides.



805 4th Street

Partial porch has shed roof centered over entrance on a 1-1/2-story frame dwelling with front clipped gable, and side-gabled section to rear.



347 5th Street

Off center, half-hipped partial front porch with pediment above entrance and square columns on paneled bases on a two-story hipped roof dwelling. Diamond-patterned wood lattice below porch roof.



More Porch Styles



510 5th Avenue
Front-gabled entry porch supported by square fluted columns and pilasters on decorative bases. Gable ornamentation, and decorative bargeboard. West side wrap-around porch; spindle balustrades, a spindlework frieze, and square fluted columns on decorative bases. On two-story hipped and cross-gabled-roofed Queen Anne dwelling.



410 6th Street
Front-gabled roof over steps leading to a shed-roofed entrance porch. Shed-roofed porch with spindlework balustrade and turned posts with upper fretted brackets. On two-story hipped-roof frame dwelling.



403 6th Street
Recessed corner porch with square post and fan brackets on a 1-1/2-story frame dwelling with a cross-gabled, steeply pitched roof.

More Porch Styles



629 4th Street
Partial porch in ell with columns supporting a shed roof, a plain balustrade, brackets, and pediment over entrance on a 1-1/2-story, cross-gabled frame dwelling.

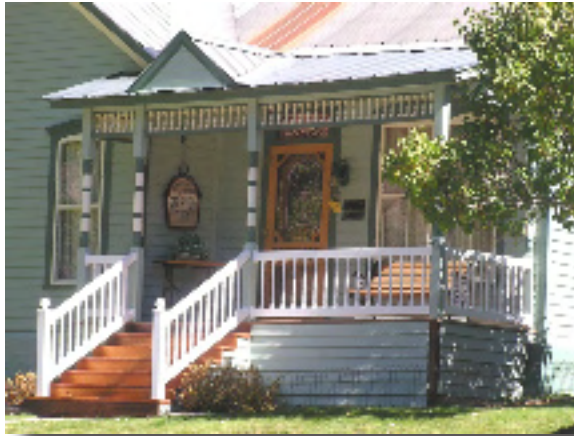


429 5th Street
An inset partial double porch is beneath front gable. Turned posts and spindlework balustrades. On two-story frame cross-gabled dwelling.



727 4th Street
Shallow, partial front porch with turned posts supporting a half-hipped roof, sheltering a beveled bay with 10-lite windows.

More Porch Styles



327 4th Street

Wide steps to a partial porch with thick spindlework balustrade and spindlework frieze. Small pediment above off-center entrance. Clapboard skirting. On one-story frame cross-gabled dwelling.



537 5th Avenue

Shed roofed partial porch with extended pediment over entrance supported by heavy columns of the Queen Anne free-classic style. Balustrade of turned spindles on a 1-1/2 story cross-gabled frame dwelling.



439 6th Street

Wide wood steps with a spindle balustrade leading to a half-hipped partial porch with square columns and an elaborate frieze of scalloped and dentil ornamentation. Entrance with a wood door and shallow pedimented surround above. On a 1-1/2-story frame side-gabled dwelling.



520 4th Street

Recessed half-porch with partially chamfered square posts supporting the extended roof. Wood deck on concrete block foundation. Plain balustrade. Pediment above entrance of one-story cross-gabled frame dwelling.

PORCH SUPPORTS, RAILINGS, AND ORNAMENTATION

Porch supports are an important style element and range from simple square posts to classic columns and delicately detailed, turned spindles. The porch posts are sometimes duplicated in pilasters on the walls at the porch edge or flanking the doorway. On some houses the posts have been replaced by decorative ironwork, but these changes are later alterations and not in keeping with the original style of the buildings.

Variation also occurs in the railings and balusters, from none at all to very ornate, reflecting both the style and the overall simplicity or elaborateness of the house. Turned spindle balusters are most common, but attractive porches with square or scroll saw-cut balusters are also abundant. These variations also occur in the detailing of the porch friezes and brackets. The detailing may be of very elaborate spindlework or of carved or scroll saw-cut trim or a combination of the two types.

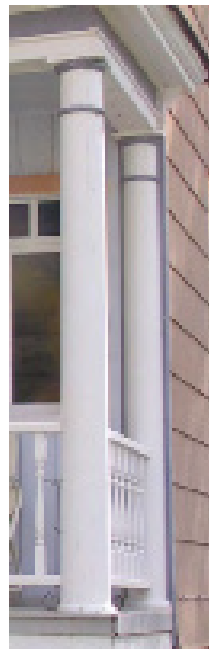
Porch posts and Ornamentation



Square columns and an elaborate frieze of scalloped and dentil ornamentation. Pilasters on wall. Italianate style building



Turned spindlework columns with ornate multiple brackets. Turned balusters on railing. On Late Victorian dwelling.



Simple, massive round columns and matching pilasters. Queen Anne free-classic style on Late Victorian dwelling.

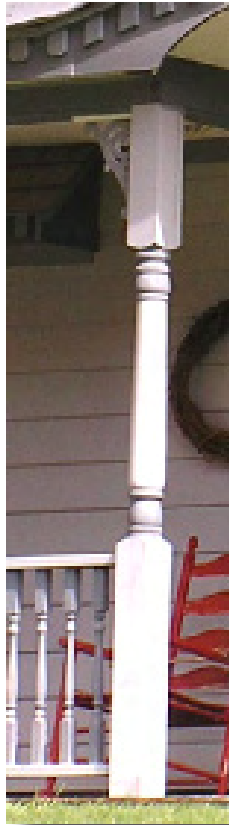


Square posts with square bases. No railing. On Dutch Colonial Revival style building.

More Porch posts and Ornamentation



Doubled square corner posts with lattice between. On Late Victorian dwelling.



Turned spindlework column with cut bracket. Turned balusters on railing. On Neo-Victorian dwelling.



Elaborate spindlework balustrade and paired turned posts on tapered bases. On Late Victorian dwelling.



Chamfered square posts with square bases. Both turned spindlework balusters and scroll-sawed, flat centered baluster. On Late Victorian dwelling.

Square post covered with wood shingles. On Craftsman style dwelling.



Turned spindlework posts and pilasters. Both turned spindlework balusters and scroll-sawed, flat centered baluster. On Queen Anne style dwelling.



More Porch posts and Ornamentation



Square post with turned spindlework balusters.



Simple, square vertical balusters and horizontal members, beveled rails and chamfered posts. On Folk Victorian dwelling.



Elaborate fretwork in decorative arches between turned porch posts. On Queen Anne style dwelling.



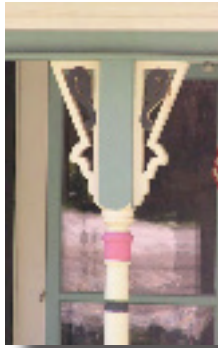
Decorative fretwork forming arches between the posts. Carpenter Gothic details on Folk Victorian



Scroll saw-cut ornamentation at porch supports.



More Porch posts and Ornamentation



PEDIMENTS

Pediments are characteristic features found on homes of every style. Almost all are triangular in shape, but of various pitch. Pediments on porches, particularly above the entrance, are common on both full-width or partial porches, and pediments are the major element of some entry porches. Some homes have pediments above some of their windows, and many have pedimented dormers. Examples of pediments and their variations are seen in many of the house and porch illustrations. Some of the variety is illustrated below.

Porch Pediments



More Porch Pediments

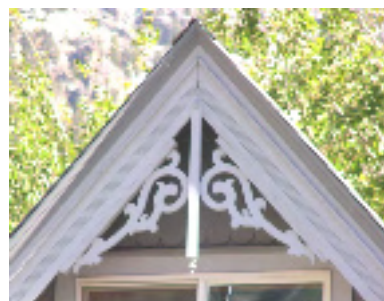
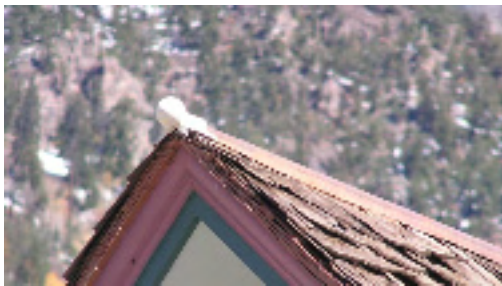


GABLE ORNAMENTATION

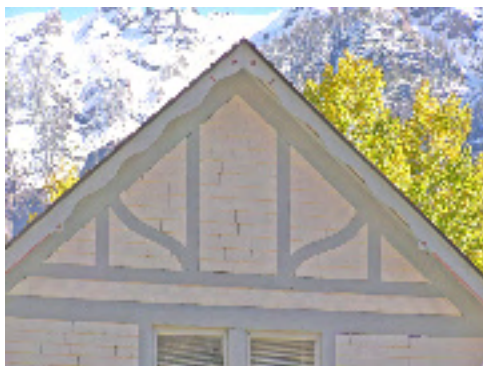
Ornamentation and character of the gables is a major element in the architectural style of a dwelling. Decorative wood shingles, half-timbering, friezeboard and bargeboard detailing, crown detail, and window placement all impact the appearance of the house and will differ with the style represented. Comparing the close-up examples with the photographs of porches and house styles demonstrates the contribution detail makes to the general appearance.

The gable may be topped by ornamentation at the ridge crest. An ornamental board or strip along the ridge line is occasionally found in the ornate Queen Anne and Italianate Victorian styles. An ornamental ball or similarly shaped finial was present at the end of the ridge at the crest of the gables and/or pediments on many of the Victorian and Folk style homes. These are now missing from houses that have been re-roofed with standing-seam metal roofs, but are present on many houses that still have their shingle roofs.

Gable Ornamentation



More Gable Ornamentation



DOORWAYS

Doorway treatments are a contributor to the character of many of the older houses within the Historic District.

Although Ouray's winter conditions warrant the presence of storm doors on most houses, many of these storm doors are either decorative and contribute to the character of the house or are mostly glass that permit the original front door to be readily seen from the outside. A few of the houses have only screen doors or lack screen or storm doors completely. A number of original wood doors have been replaced with modern steel-clad doors, usually with an attempt to reflect the older style.

The design of the front doorway in most cases reflects the style of the house. In several of the house styles, the doorway is flanked by side panels of glass. Many are crowned with glass transoms. The doors themselves commonly have wood panels below and glass lites above, sometimes leaded or divided but often with simple mullions between panels. Others contain almost full-length glass lites. The simpler houses commonly have less decorative door treatments, but ornate treatments are abundant.

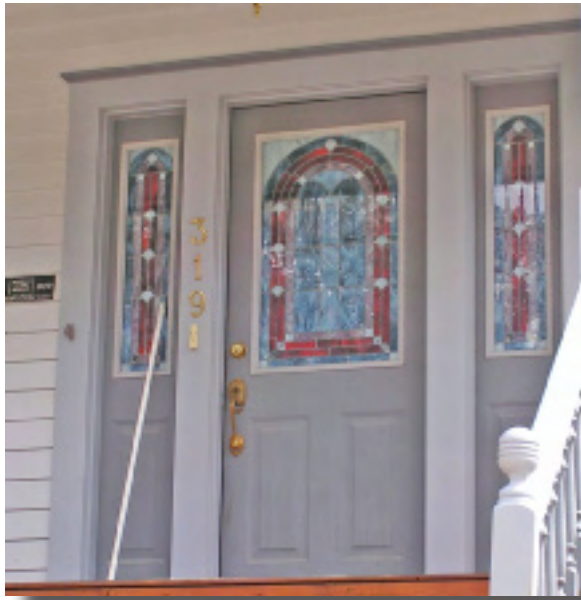
The following examples reflect some of the variety existing within the district.



Folk Victorian
327 4th Street

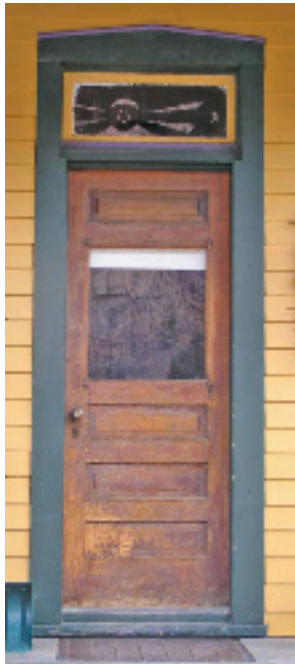
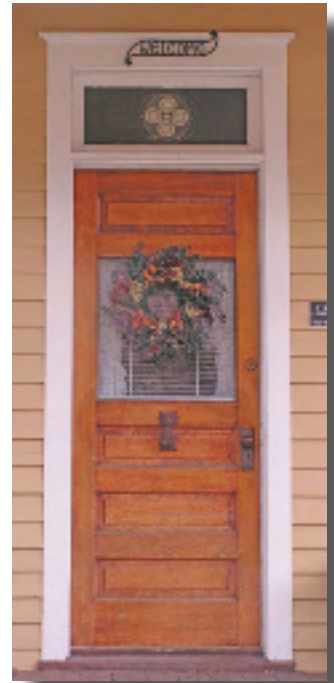


Folk Victorian
335 4th Street



Victorian Queen Anne
319 4th Street

Folk Victorian
721 5th Street



Folk Victorian
715 5th Street

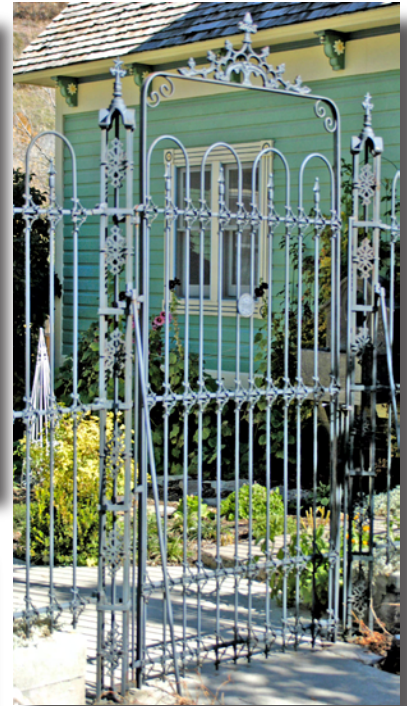
Dutch Colonial Revival
300 4th Street



FENCES

Yard fences were more common in the early history of Ouray than they are today. But fenced front or side yards still typify many of the houses within the Historic District, and most have historically compatible fences of decorative metal or of wooden pickets or slats. The presence of chain-link and solid fences, however, does locally detract from the historic character of the District.

Decorative Fencing



OURAY'S HISTORIC COMMERCIAL STYLE

Historic Commercial District

The area of Main Street from 4th Avenue to 9th Avenue and for one-half block to the east and west (to the paralleling alleys) contains most of the historic commercial structures and is the streetscape most commonly associated with Ouray's Victorian downtown. This has been designated as the Main Street Commercial District.

In this area, commercial buildings line Main Street and the adjacent avenues, most with no setback from the sidewalk. Historic buildings are interspersed among newer buildings. Many of these newer buildings blend in well with the older buildings and reflect the historic character of the Main Street streetscape. The district also includes several of the city's public buildings and a number of private residences. A number of other commercial and public buildings are located just outside the designated area.

Commercial Building Styles

False-Front Commercial

The earliest commercial buildings in Ouray, (and several later ones), were frame, false-front buildings. Several survive, but most have been replaced with later, masonry buildings. Commonly, the roof is pitched, but is hidden behind a façade that gives a false sense of size to the building.

Several buildings with flat roofs or masonry construction today have false-front facades and are included within this style group in the survey. Three are of recent construction.

False-Front Commercial



319 6th Avenue
1888 est.



Wright Building
480 Main Street 1881



332 5th Avenue 1883



825, 827 Main Street
circa 1895



834 Main Street
1894

Nineteenth-Century Commercial

As Ouray's commercial district progressed from the false-front frame buildings to more substantial brick construction, the dominant style brick buildings were Italianate in style, but with a variety of detailing not strictly associated with Italianate. The buildings are one or two story and flat-roofed, and are of four types:

- single storefront (width of twenty-five feet with a single entrance);
- double storefront (width of fifty feet or more and two or three entrances);
- corner buildings (entrances on two sides or a diagonal corner entrance); or
- commercial block (covering a larger area with multiple entrances).

The entrance is commonly recessed and is flanked by large display windows with kickplates. Window and door transoms are usual features. The roofline cornice may be bracketed and commonly has parapets, finials, or decorative panels. A secondary cornice may separate the two floors. Second floor windows are commonly vertical, double-hung and symmetrical, sometimes with round-arched or pedimented window heads. Oriel windows may be present on the second floor.

A number of the buildings have cast iron facades with Italianate features particularly at the cornice.

Nineteenth Century Commercial Buildings



Columbus House – 1898
740 Main Street
corner building with corner entrance



King/Story Block – 1900
700 Main Street
commercial block



Wright Opera House – 1888
460 Main Street
double storefront



Jeffers Building – c1890
633 Main Street
single storefront

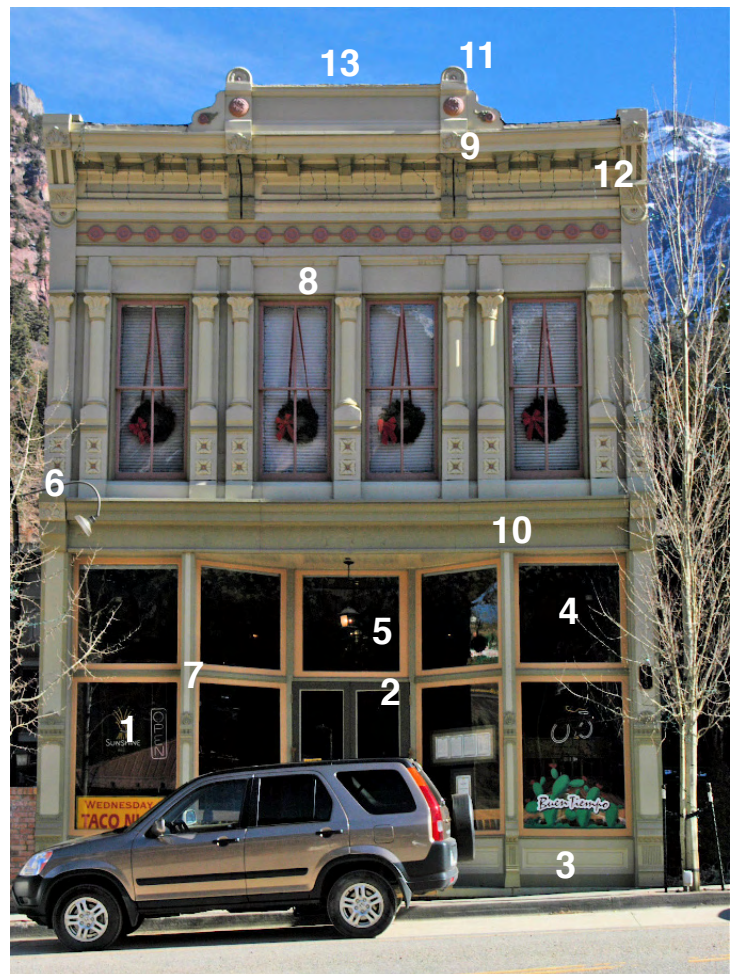
Nineteenth Century Commercial Buildings



Wright Opera House
(Italianate style)

Common Elements:

1. large glass display windows
2. recessed entry
3. kickplates
4. clear glass window transoms
5. clear glass door transoms
6. cast iron façade
7. cast iron pilasters
8. lintel
9. bracketed cornice
10. secondary cornice
11. finial
12. corbel
13. parapet



Scott-Humphries Building c1889
513 Main Street

One of the most impressive buildings in Ouray is the 1887 Beaumont Hotel. The large, flat-roofed three-story red-brick building with hipped sections has recently been restored to its nineteenth century grandeur. The following description is adapted from Norman's report.

The first floor façade has three storefronts with differing architectural details. The two to the north of the hotel entrance have recessed entrances centered between large fixed-sash windows with transoms above and brick kickplates below and framed by vertical cast iron supports and capped by a horizontal cast iron lintel with dentils. The southwest storefront has a flush entrance near the right corner of the building.

The main entrance is centered in the Main Street façade. It has a recessed porch under a segmental arch with a very low spindle balustrade. The north storefront projects slightly. It has a hipped roof pierced by elaborate gabled dormers that contain paired, narrow segmental arched windows under a segmental arched member. The roof of this section has a wrought iron cresting on the hip peak.

The four-story tower at the southwest corner has a steep pyramidal roof with small ornamental dormers on each slope, steep pyramidal-roofed elements with finials at each tower corner, and twin finials at the roof apex. Third-story windows on the tower are paired, tall, narrow segmental arched windows with stone sills under a brick segmental member. There are dentils along the eaves and "BEAUMONT" is displayed in the frieze on south and west walls.

Decorative roof treatments consist of Mansard roof on the south elevation and the center of the west elevation, and a hipped roof projection at the northwest and southeast corners. The Mansard roof has a bracketed cornice, and is pierced by segmental arched dormers with 1-over-1 windows. Second story windows on street-facing elevations are 1-over-1 double-hung windows with rough-faced stone lintels, some connected by a stone string-course, and rough-faced stone sills supported by brick corbels.

A row of dog-tooth dentils separates the first and second stories on the south elevation. The section at the southeast has a tall hipped roof; windows are a trio of narrow paired windows, supported by brick corbels, with a square transom above surmounted by round-arched fanlight; each has colored glass. This section contains a two-story dining room with an orchestra balcony.



Beaumont Hotel 1887
505 Main Street

The North elevation has rows of plain, 1-over-1 double-hung segmental-arched windows with stone sills. The narrow two-story projection on rear dates to original construction and contained the kitchen, laundry facilities and storage rooms. There are two corbelled brick chimneys, one on the south elevation and the other on the east side of the tower.

Early Twentieth-Century Commercial

The remaining commercial buildings in Ouray's historic commercial district that were built in the early twentieth century resemble the nineteenth century commercial buildings, but are usually less ornate and are more commonly one-story masonry buildings. The entrance may be recessed, but is commonly flush with the façade. The cornice is commonly corbelled and may have parapets, finials, or decorative panels. Transoms may be translucent rather than clear glass.

Early Twentieth-Century Commercial



Schwend & Mostyn/Hammond & Waring 1900 est.
621 – 623 Main Street



Fausson & Pricco Block/Cascade Grocery
1906
736 Main Street

Recent Construction

A number of commercial buildings have been built in the Historic Commercial District since 1950. Most of them blend in to varying degrees with the older buildings. Some are built in the style of the nineteenth-century commercial and early twentieth-century commercial buildings, or in Neo-Victorian styles. Others are of recent, more modern styles less in keeping with the historical feel of the District. The several motels built within the Main Street Commercial district include two of "Swiss" or "Tyrolean" styles and a third now remodeled into a restaurant in Neo-Tudor style. The fourth remains a mid-twentieth century style motel.

Recent Construction



Williams Building
826 Main Street
1993 est.



445 Main Street
2004



636 Main Street
1989

Public Buildings

There are three public buildings within the Historic Commercial District, with three differing styles: the Elks Lodge, an impressive 1906 Italianate–Second Empire building; the Masonic Lodge, a remodeled nineteenth-century commercial-style building; and the Ouray Post Office, a modern institutional-style brick building. The Elks and Masons buildings reflect the historic character of the district while the Post Office does not. The lower story of the Masonic Lodge detracts from its historic character, but restoration has been proposed.

Public Buildings



Elks Lodge
421 Main Street
1906



Masonic Lodge
441 Main Street
c1890

Residential Buildings

The residential properties within the Historic Commercial District are included with the discussion of the residential architecture of the Historic District.

Commercial Buildings outside the Historic Commercial District

Today there are 14 additional commercial buildings within the Historic District outside the Main Street Commercial District. Of these, 7 contribute to the historic character of the district: four are Nationally Contributing, two are Historic Locally Contributing structures and one, the First National Bank building, is a Modern Locally Contributing building. One of those that is historically contributing was originally an Italianate style home, but now functions as an office (Van Houten house). Two are historic hotels, one of which is now a restaurant/bar.



Benton Building 1882 est.
325 6th Avenue
Victorian Commercial building



Reed Assay Office, Rathmell Abstract Office 1883
332 5th Avenue
False-Front Commercial building



Belvedere Hotel c1900
118 7th Avenue
Nineteenth-Century Commercial building



Western Hotel 1891 est.
206, 210 7th Avenue
Nineteenth-Century wood-frame
Hotel with Pediment



Hayden Block 1901
222 5th Avenue
Early Twentieth-Century Commercial building



First National Bank Building 1998 est.
917 Main Street
Neo-Victorian Commercial – Italianate

Commercial Architectural Details

Characteristic architectural details common to the commercial buildings of the late nineteenth century and early twentieth century are typically seen on Ouray's buildings and are apparent in the above photographs.

Façades

Most of the commercial buildings in the Historic District feature one- or two-story façades, commonly with parapets, bracketed cornices, decorative ornamentation and narrow second-story windows with vertical orientation. These are common characteristics of late nineteenth and early twentieth century commercial buildings. The façade is most commonly of brick construction and often is protected and ornamented with cast iron fronts.

Cornices

A primary or roofline cornice, usually with brackets and parapets, finials, or decorative panels, is a common element on the commercial buildings. There is often a secondary cornice separating the first and second story that may repeat the pattern of the upper cornice.

Entrances

Entrances within the commercial district are often recessed, but may be flush with the storefront. Corner entrances are common to many of the buildings at the ends of the block. Several commercial buildings along Main Street have deeply recessed entrances fronted by a porch, vestibule, or courtyard.

Fenestration

Glass-windowed storefronts with transoms and transomed doors are usual on the street level of most of the commercial buildings. On the second floor, double hung sash or oriel/bay windows are traditional.

Mass

Mass is the appearance of the enclosed volume formed by a building's exterior and can be different for different parts of a building. Most of Ouray's commercial buildings have the

dominant mass along the street front and any other masses of smaller size to the rear or center. The appearance of mass is commonly exaggerated by the appearance of the façade and the presence of prominent cornices or pediments along the façade front. On false-front buildings, the intention is to emphasize and exaggerate the mass and size of the building with the façade.

Distribution of Historic Buildings within the Historic District

The Ouray Historic District was formed as a National Register Historic District in 1983, and covers the core of the original town including a portion of Oak Street across the Uncompahgre River. It was drawn to include most of the historic buildings remaining in Ouray at that time. The recent study (Norman, 2005) has modified greatly the list of historic structures contributing to the National Register Historic District. The currently existing buildings are shown on the map with the currently recognized contributing buildings color-coded.

The following criteria were used in this report to designate contributing structures within the Historic District:

National Register Contributing (NR Contributing)

1. Recognized by the Colorado Historical Society as contributing to the Ouray National Historic District.

National Register Status under review

1. Recognized as contributing in Norman Study, but rejected or questioned by Colorado Historical Society.

Historic Local Contributing

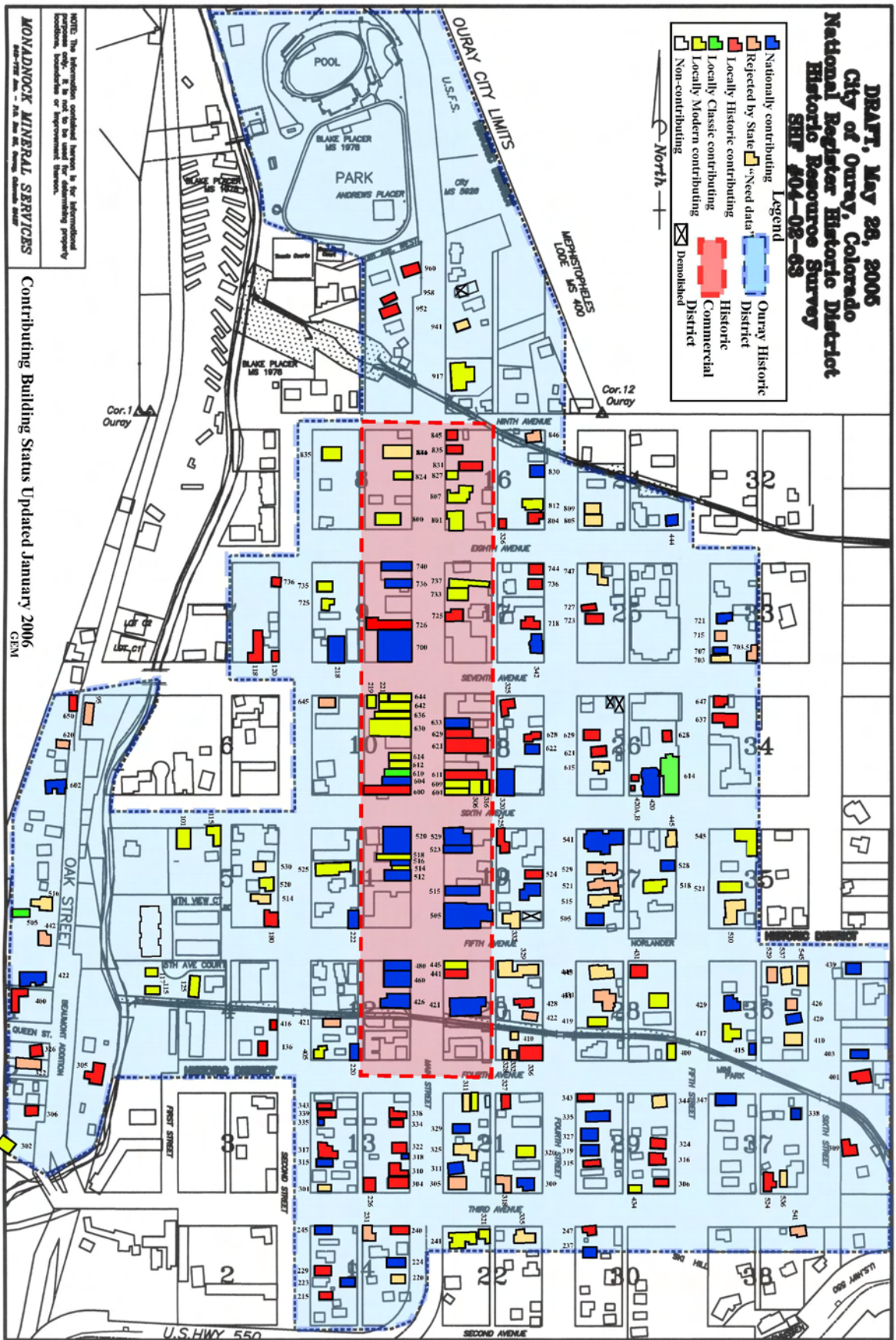
1. Built prior to 1916.
2. Essentially displays the original historical architectural style, character and detailing of the building or reflects that of the Ouray architectural styles of the period of significance.
3. Front façade, roof line, and massing reflect the historical architectural character.
4. Additions are subordinate to the original structure or are masked from visibility from the street front.
5. Porches and windows reflect historic patterns and match the character of the structure.

Classic Local Contributing

1. Built between 1916 and 1955
2. Essentially displays the original historical architectural style, character and detailing of the building, or reflects that of the Ouray architectural styles of that or earlier periods.
3. Front façade, roof line, and massing reflect the historical architectural character.
4. Additions are subordinate to the original structure or are masked from visibility from the street front.
5. Porches and windows reflect historic patterns and match the character of the structure.

OURAY HISTORIC DISTRICT

with historic buildings indicated



Modern Local Contributing

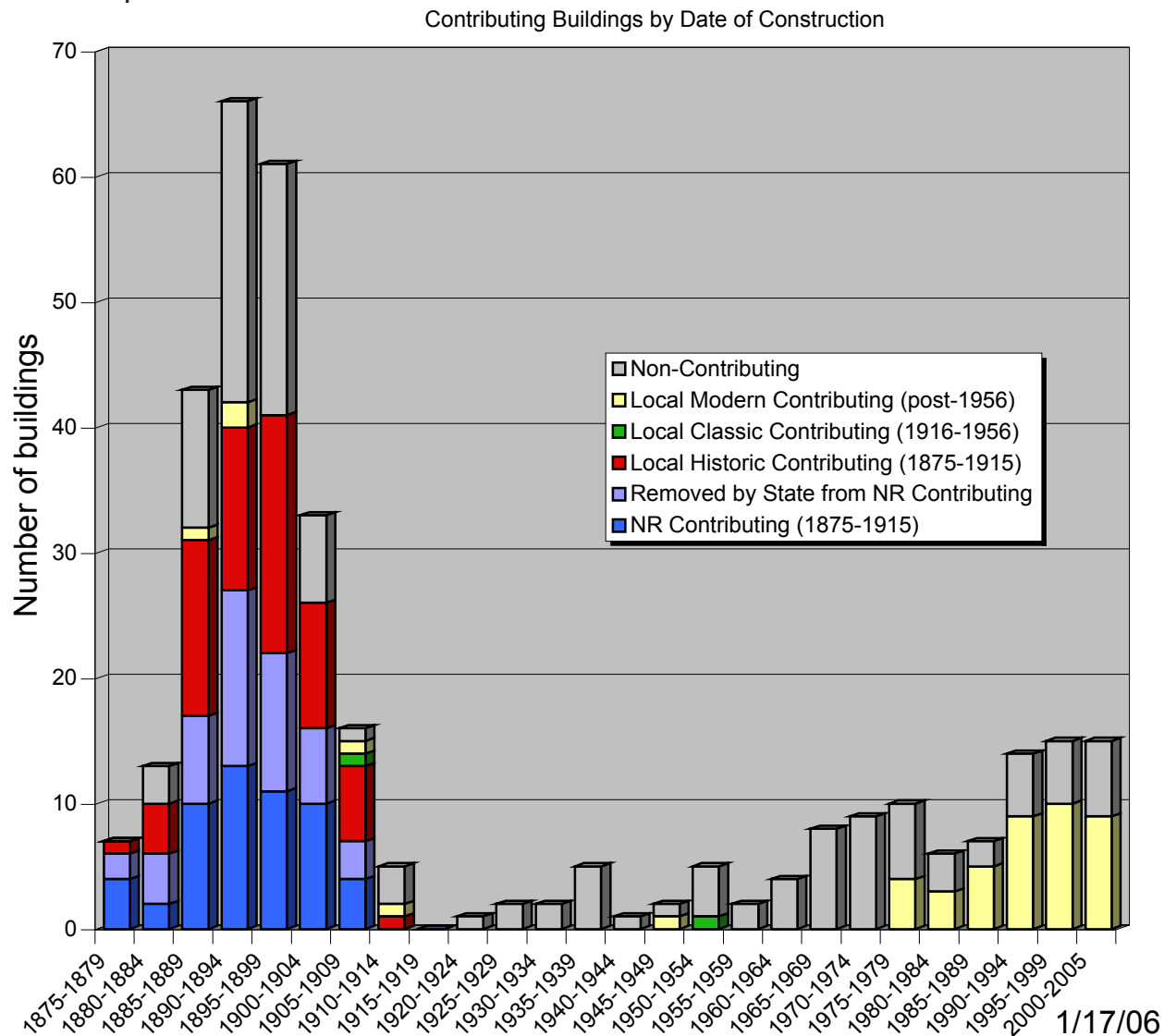
1. Built after 1955.
2. Essentially displays architectural style, character and detailing compatible with the historical patterns of the Historic District or reflects modern interpretations of the Ouray architectural styles of the earlier periods.
3. Front façade, roof line, and massing reflect the historical architectural character.
4. Size and massing are in keeping with that of nearby historical buildings, so that the new construction does not dominate the older structures in the neighborhood.
5. Porches and windows reflect historic patterns and match the character and scale of the structure.

Non-contributing

1. Buildings not assigned to one of the contributing categories above.

The graph shows the distribution of buildings within the District by the time of construction. A few of the older buildings have been remodeled over the years and were subsequently assigned a later architectural style but are plotted with original construction date.

Appendix A lists the buildings within the district and gives the assigned architectural style and other pertinent data.



Appendix A

Historic District Properties, their contribution to the Historic District and assigned Architectural Style

State ID	Temporary ID	Property Address	Commercial/Residential/888 Public/Industrial/Condo/Apt	Main Str Com Dist	Contributing to National District(Norman Study)	Historic-Modified-Local contributing pre-1916	Classic-Local contributing 1916-1956	Modern-Local Contributing post-1956	Non-contributing	Improveable	Architectural Style	Subtype
5OR.1619	65	327 4th Ave	R		*	X					Folk Victorian	
5OR.1620	66	328 4th Ave	R		*					X	Folk Victorian	
5OR.1621	68	332 4th Ave	R		*					X	Folk Victorian	
5OR.1622	70	400 4th Ave	R						X		Ranch	
5OR.1623	71	430 4th Ave	R						X		Ouray Vernacular	
5OR.1624	72	432 4th Ave	R						X	X	Ouray Vernacular	
5OR.1625	73	444 4th Ave	R						X		Ranch	
5OR.1626	74	237 4th St	R		X						Late Victorian	
5OR.1627	75	247 4th St	R			X					Folk Victorian	
5OR.585.20	76	300 4th St	R		X	E					Dutch Colonial Revival	
5OR.1628	77	307 4th St	R						X		Minimal Traditional	
5OR.1629	78	311 4th St	R						X		Neo-Victorian	
5OR.1630	79	314 4th St	R						X	X	Minimal Traditional	
5OR.1631	80	315 4th St	R			X					Folk Victorian	
5OR.1632	81	319 4th St	R		x	E					Victorian Queen Anne	Queen Anne
5OR.1633	82	320 4th St	R					X			Neo-Victorian	
5OR.1634	83	327 4th St	R		X	X					Folk Victorian	
5OR.1635	84	334 4th St	R						X		Minimal Traditional	
5OR.1636	85	335 4th St	R		X					X	Folk Victorian	
5OR.1637	86	340 4th St	R						X		Ouray Vernacular	
5OR.1638	87	343 4th St	R			X				X	Folk Victorian	
5OR.1639	88	410 4th St	R		*					X	Folk Victorian	
5OR.1640	89	419 4th St	R			X					Neo-Victorian	
5OR.1641	90	422 4th St	R		*					X	Folk Victorian	
5OR.1642	91	428 4th St	R			X				X	National Folk	
5OR.1643	92	431 4th St	R		*						Colonial Revival	
5OR.1644	93	438 4th St	R						X		Ouray Vernacular	
5OR.585.23	94	445 4th St	R		*						Late Victorian	
5OR.585.24	95	505 4th St	R		X	E					Victorian Queen Anne	Queen Anne
5OR.1645	96	506 4th St	R						X		Contemporary	Neo-Eclectic
5OR.1646	97	515 4th St	R		*						Folk Victorian	
5OR.1647	98	520 4th St	R		X						Folk Victorian	
5OR.1648	99	521 4th St	R		*					X	Folk Victorian	
5OR.1649	100	522 4th St	R						X		Minimal Traditional	
5OR.1650	101	524 4th St	R			X					Late Victorian	
5OR.1651	102	529 4th St	R		*						Late Victorian	
5OR.1652	103	532 4th St	R						X		Ouray Vernacular	
5OR.1654	106	615 4th St	R		*					X	Folk Victorian	Carpenter Gothic
5OR.1655	107	621 4th St	R			X				X	Folk Victorian	
5OR.1656	108	622 4th St	R		X						Late Victorian	
5OR.1657	109	628 4th St	R			X				X	Folk Victorian	
5OR.1658	110	628-1/2 4th St	R						X		Ouray Vernacular	
5OR.585.21	111	629 4th St	R			X					Folk Victorian	
5OR.1660	113	632 4th St	R						X		Contemporary Folk	
5OR.1661	114	643 4th St	R						X	X	National Folk	Shorgun
5OR.1662	115	645 4th St	R						X	X	National Folk	Shotgun
5OR.1663	116	718 4th St	R			X					Folk Victorian	
5OR.1664	117	723 4th St	R			X					Late Victorian	
5OR.1665	118	727 4th St	R			X					Folk Victorian	
5OR.1666	119	727-1/24th St	R						X		Minimal Traditional	
5OR.1668	121	736 4th St	R			X				X	Ouray Vernacular	
5OR.1669	122	744 4th St	R			X				X	National Folk	
5OR.1670	123	747 4th St	R		*						Late Victorian	
5OR.1671	124	804 4th St	R			X				X	Folk Victorian	
5OR.1672	125	805 4th St	R		*					X	Late Victorian	
5OR.1673	126	809 4th St	R		*	E					Folk Victorian	
5OR.1674	127	812 4th St	R					X			Neo-Victorian	
5OR.1675	128	821 4th St	R						X		Folk Victorian	
5OR.1676	129	830 4th St	R		X						Late Victorian	
5OR.1677	130	832 4th St	R						X	X	Ouray Vernacular	
5OR.1678	131	846 4th St	R		*					X	Ouray Vernacular	
5OR.1685	138	109 5th Ave (also 133 5th Ave)	R						X		Minimal Traditional	
5OR.1686	139	180 5th Ave	R			X					Ouray Vernacular	
5OR.1695	149	428 5th Ave	R						X		Ouray Vernacular	
5OR.1696	150	431 5th Ave	R			X					Victorian Queen Anne	
5OR.585.29	151	510 5th Ave	R		*						Victorian Queen Anne	Queen Anne
5OR.1698	152	529 5th Ave	R		*					X	Late Victorian	

Appendix A

Historic District Properties, their contribution to the Historic District and assigned Architectural Style

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50R.1620	66	328 4th Ave	R		*					X	Folk Victorian	
50R.1621	68	332 4th Ave	R		*					X	Folk Victorian	
50R.1622	70	400 4th Ave	R						X		Ranch	
50R.1623	71	430 4th Ave	R						X		Ouray Vernacular	
50R.1624	72	432 4th Ave	R						X	X	Ouray Vernacular	
50R.1625	73	444 4th Ave	R						X		Ranch	
50R.1626	74	237 4th St	R		X						Late Victorian	
50R.1627	75	247 4th St	R			X					Folk Victorian	
50R.585.20	76	300 4th St	R		X	E					Dutch Colonial Revival	
50R.1628	77	307 4th St	R						X		Minimal Traditional	
50R.1629	78	311 4th St	R						X		Neo-Victorian	
50R.1630	79	314 4th St	R						X	X	Minimal Traditional	
50R.1631	80	315 4th St	R			X					Folk Victorian	
50R.1632	81	319 4th St	R		x	E					Victorian Queen Anne	Queen Anne
50R.1633	82	320 4th St	R					X			Neo-Victorian	
50R.1634	83	327 4th St	R		X	X					Folk Victorian	
50R.1635	84	334 4th St	R						X		Minimal Traditional	
50R.1636	85	335 4th St	R		X					X	Folk Victorian	
50R.1637	86	340 4th St	R						X		Ouray Vernacular	
50R.1638	87	343 4th St	R			X				X	Folk Victorian	
50R.1639	88	410 4th St	R		*					X	Folk Victorian	
50R.1640	89	419 4th St	R			X					Neo-Victorian	
50R.1641	90	422 4th St	R		*					X	Folk Victorian	
50R.1642	91	428 4th St	R			X				X	National Folk	
50R.1643	92	431 4th St	R		*						Colonial Revival	
50R.1644	93	438 4th St	R						X		Ouray Vernacular	
50R.585.23	94	445 4th St	R		*						Late Victorian	
50R.585.24	95	505 4th St	R		X	E					Victorian Queen Anne	Queen Anne
50R.1645	96	506 4th St	R						X		Contemporary	Neo-Eclectic
50R.1646	97	515 4th St	R		*						Folk Victorian	
50R.1647	98	520 4th St	R		X						Folk Victorian	
50R.1648	99	521 4th St	R		*					X	Folk Victorian	
50R.1649	100	522 4th St	R						X		Minimal Traditional	
50R.1650	101	524 4th St	R			X					Late Victorian	
50R.1651	102	529 4th St	R		*						Late Victorian	
50R.1652	103	532 4th St	R						X		Ouray Vernacular	
50R.1654	106	615 4th St	R		*					X	Folk Victorian	Carpenter Gothic
50R.1655	107	621 4th St	R			X				X	Folk Victorian	
50R.1656	108	622 4th St	R		X						Late Victorian	
50R.1657	109	628 4th St	R			X				X	Folk Victorian	
50R.1658	110	628-1/2 4th St	R						X		Ouray Vernacular	
50R.585.21	111	629 4th St	R			X					Folk Victorian	
50R.1660	113	632 4th St	R						X		Contemporary Folk	
50R.1661	114	643 4th St	R						X	X	National Folk	Shorgun
50R.1662	115	645 4th St	R						X	X	National Folk	Shotgun
50R.1663	116	718 4th St	R			X					Folk Victorian	
50R.1664	117	723 4th St	R			X					Late Victorian	
50R.1665	118	727 4th St	R			X					Folk Victorian	
50R.1666	119	727-1/24th St	R						X		Minimal Traditional	
50R.1668	121	736 4th St	R			X				X	Ouray Vernacular	
50R.1669	122	744 4th St	R			X				X	National Folk	
50R.1670	123	747 4th St	R		*						Late Victorian	
50R.1671	124	804 4th St	R			X				X	Folk Victorian	
50R.1672	125	805 4th St	R		*					X	Late Victorian	
50R.1673	126	809 4th St	R		*	E					Folk Victorian	
50R.1674	127	812 4th St	R					X			Neo-Victorian	
50R.1675	128	821 4th St	R						X		Folk Victorian	
50R.1676	129	830 4th St	R		X						Late Victorian	
50R.1677	130	832 4th St	R						X	X	Ouray Vernacular	
50R.1678	131	846 4th St	R		*					X	Ouray Vernacular	
50R.1685	138	109 5th Ave (also 133 5th Ave)	R						X		Minimal Traditional	
50R.1686	139	180 5th Ave	R			X					Ouray Vernacular	
50R.1695	149	428 5th Ave	R						X		Ouray Vernacular	
50R.1696	150	431 5th Ave	R			X					Victorian Queen Anne	
50R.585.29	151	510 5th Ave	R		*						Victorian Queen Anne	Queen Anne
50R.1698	152	529 5th Ave	R		*					X	Late Victorian	

Appendix A

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50R.1699	153	537 5th Ave	R		*					X	Late Victorian	
50R.1700	154	545 5th Ave	R		*						Late Victorian	
50R.1682	135	115 5th Ave Court	R					X			Neo-Victorian	
50R.1683	136	117 5th Ave Court	R					X			Neo-Victorian	
50R.1684	137	125-175 5th Ave Court	R					X			Neo-Victorian	
50R. 1701	155	306 5th St	R			X					National Folk	
50R.1702	156	307 5th St	R					X			Ouray Vernacular	
50R.1885	157	310 5th St	R					X			National Folk	
50R.1703	158	315 5th St	R					X			Contemporary	
50R.1704	159	316 5th St	R			X					Folk Victorian	
50R.1705	160	324 5th St	R			X					Folk Victorian	
50R.1706	161	325 5th St	R					X	X		Ouray Vernacular	
50R.1694	162	330 5th St	R					X			Ouray Vernacular	
50R.1707	163	335 5th St	R					X			Raised Ranch	
50R.1708	164	344 5th St	R		*						Late Victorian	
50R.585.26	165	347 5th St	R		X					X	Folk Victorian	
50R.1710	167	400 5th St	R					X			Modern	Modern Eclectic
50R.1711	168	415 5th St	R		X					X	Pioneer Log	
50R.1712	169	417 5th St	R					X			Neo-Victorian	Modern Eclectic
3001	3001	420 5th St	R					X			Neo-Victorian	
50R.1713	170	429 5th St	R		X						Victorian Queen Anne	Queen Anne
50R.1714	171	435 5th St	R						X		Neo-Victorian	
50R.1697	172	510 5th St	R					X			Neo-Colonial	
50R.1715	173	518 5th St	R					X			Neo-Victorian	
50R.1716	174	521 5th St	R					X			Neo-Victorian	
50R.1717	175	525 5th St	R						X		Ouray Vernacular	
50R.1718	176	528 5th St	R		X						Folk Victorian	Italianate
50R.1719	177	545 5th St	R					X			Neo-Victorian	
50R.1722	180	628 5th St	R			X				X	Folk Victorian	
50R.1723	181	628-1/2 5th St	R						X		Ranch	
50R.1725	183	647 5th St	R			X					Folk Victorian	
50R.1726	184	703 5th St	R		*						Late Victorian	
50R.1727	185	703-1/2 5th St (also 520 7th Ave)	R		*					X	National Folk	
50R.1728	186	707 5th St	R		X						Folk Victorian	
50R.1729	187	715 5th St	R		*					X	Folk Victorian	
50R.1730	188	721 5th St	R		X					X	Folk Victorian	Free Classic
50R.1731	189	730 5th St	R					X			National Folk	
50R.1732	190	735 5th St	R					X			Contemporary Mtn.	
50R.1733	191	736 5th St	R					X			Ranch	
50R.1734	192	095 6th Ave	R					X			Contemporary Mtn.	
50R.1737	195	125 6th Ave	R					X			Ouray Vernacular	
50R.1738	196	200 6th Ave	R					X			Ouray Vernacular	
50R.1748	207	400 6th Ave (also 408)	R					X			Ranch	
50R.1751	212	425 6th Ave	R						X	X	Ouray Vernacular	
50R. 1752	213	445 6th Ave	R		*					X	Folk Victorian	
50R.1753	214	309 6th St	R			X					Neo-Victorian	
50R.1754	215	320 6th St	R						X		Ouray Vernacular	
50R. 1755	216	338 6th St	R		X						National Folk	
50R.1756	217	338-1/2 6th St	R					X	X		Ouray Vernacular	
50R.1757	218	401 6th St	R			X					National Folk	
50R.1758	219	401-1/2 6th St	R						X		Ouray Vernacular	
50R.1759	220	403 6th St	R		X				X		Victorian Queen Anne	Queen Anne
50R.1760	221	404 6th St	R					X			Ouray Vernacular	
50R.1761	222	410 6th St	R		*				X		Late Victorian	
50R.1762	223	420 6th St	R		X				X		Craftsman	
50R.1763	224	425 6th St	R						X		Ouray Vernacular	
50R.1764	225	426 6th St	R		*				X		Craftsman	
50R.1765	226	439 6th St	R		X	E					Victorian - Italianate	Italianate
50R.1766	227	095 7th Ave	R		*					X	Historic Industrial	
50R.1768	229	120 7th Ave	R			X					Historic Industrial	
50R.1773	235	325 7th Ave	R			X				X	Late Victorian	
50R.585.33	236	342 7th Ave	R		X						Victorian Queen Anne	Queen Anne
50R.1775	237	405 7th Ave	R						X		(DEMOLISHED 2005)	
50R.1776	238	425 7th Ave	R						X		(DEMOLISHED 2005)	
50R.1781	243	326 8th Ave	R			X				X	Ouray Vernacular	
50R1782	244	425 8th Ave	R						X		Contemporary Folk	

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5OR.1783	245	435 8th Ave	R						X		Ouray Vernacular	
5OR.1784	246	436 8th Ave	R						X		Contemporary Mtn.	
5OR.1785	247	438 8th Ave	R						X	X	Ouray Vernacular	
5OR.1786	248	444 8th Ave	R		X				X	X	Folk Victorian	
5OR.1787	249	445 8th Ave	R						X		Ouray Vernacular	Modified Foursquare
5OR.1788	250	320 9th Ave	R						X		Contemporary Folk	
5OR.1789	251	360 9th Ave	R						X		Contemporary	
5OR.1790	252	410 9th Ave	R						X	X	Ouray Vernacular	
5OR.1793	255	220 Main St	R		*					x	Late Victorian	
5OR.1794	256	224 Main St	R		X					X	Victorian Queen Anne	Queen Anne
5OR.1795	257	232 Main St	R						X		Contemporary Folk	
5OR.1797	259	240 Main St	R			X				x	Ouray Vernacular	
5OR.1796	258	241 Main St	R					X			Neo-Victorian	
5OR.1798	260	304 Main St	R			X					Folk Victorian	
5OR.1799	261	305 Main St	R		*						Edwardian	
5OR.1801	263	311 Main St	R		X						Victorian Queen Anne	Queen Anne
5OR.585.14	264	318 Main St	R		X						Pioneer Log	
5OR.1802	265	322 Main St	R			X					Neo-Victorian	
5OR.1803	266	325 Main St	R		*						Late Victorian	
5OR.1804	267	329 Main St	R		X	E					Folk Victorian	
5OR.1806	269	338 Main St	R			x				X	Late Victorian	Stick
5OR.1857	334	905 Main St	R						X		Ouray Vernacular	
5OR.1860	337	940 Main St	R						X	X	Ouray Vernacular	
5OR.1861	338	941 Main St	R		*						Late Victorian	
5OR.1862	339	949 Main St	R						X		Modern Mtn.	
5OR.1863	340	952 Main St	R			X					Neo-Victorian	
5OR.1864	341	958 Main St	R			X				X	National Folk	
5OR.1865	342	959 Main St	R						X	X	(DEMOLISHED 2005)	Ouray Vernacular (shingled)
5OR.1866	343	960 Main St	R			X				X	American Foursquare	
5OR.1867	344	961 Main St	R						X		Contemporary	Swiss Alpine Style
5OR.1869	346	965 Main St	R						X		Ranch	
3000	3000	969 Main St	R						X		Modern Mtn.	
5OR.1871	348	302 Oak St	R					X			Neo-Victorian	
5OR.1872	350	306 Oak St	R			X				X	Folk Victorian	
5OR. 1873	351	308 Oak St	R						X		Ouray Vernacular	
5OR.1874	352	322 Oak St	R		*						Late Victorian	Stick
5OR.1875	353	326 Oak St	R			X					Late Victorian	
5OR.1876	354	400 Oak St	R			X					Ouray Vernacular	
5OR.585.2	355	422 Oak St	R		*	E					Queen Anne	Queen Anne
5OR.585.3	356	442 Oak St	R		X						Folk Victorian	
5OR.1877	357	516 Oak St	R		*						American Foursquare	
5OR.1878	358	532 Oak St	R						X		Ouray Vernacular	
5OR.1879	359	538 Oak St	R						X		Contemporary Mtn.	
5OR.1880	360	546 Oak St	R						X		Ouray Vernacular	
5OR. 1881	361	550 Oak St	R					X			Pioneer Log style	
5OR585.1	362	602 Oak St	R		X						Pioneer Log	
5OR.1882	363	610 Oak St	R						X		Contemporary	Neo-Swiss
5OR.1883	364	620 Oak St	R		*					X	Late Victorian	
5OR.1884	365	650 Oak St	R			X					Pioneer Log	
5OR.585.8	273	421 Main St	PUB	X	X	E					Italianate/Second Empire	
5OR.585.38	275	441 Main St	PUB	X		X				X	Nineteenth Century Commercial	
5OR.1829	300	620 Main St	PUB	X					X		Modern Public Bldg.	
5OR.1610	56	100 4th Ave	PUB						X		Modern Church	
5OR.585.25	69	336 4th Ave	PUB			X					Gothic Revival	
5OR.585.22	104	541 4th St	PUB		X						Italianate	
5OR.585.28	147	329 5th Ave	PUB		*						Cornish stonework	
5OR.1720	178	614 5th St	PUB				X				Modern Church	
5OR.61	204	320 6th Ave	PUB		X						Colonial Revival/Romanesque	
5OR.585.31	208	420 6th Ave	PUB		X	E					Italianate	
5OR.585.35	209	420 #1 6th Ave	PUB			X					Pioneer Log	
5OR.1749	210	420 #2 6th Ave	PUB			X					Pioneer Log	
5OR.1750	211	421 6th Ave	PUB						X		Modern Public Bldg.	
5OR.1777	239	440-448 7th Ave	PUB						X		Twentieth Century Institutional	
5OR. 1778	240	445 7th Ave	Pub						X		Modern metal institutional bldg.	
5OR.1870	347	1220 Main St	PUB						X		Recreational	
5OR.1693	146	225 5th Ave	IND						X		Modern Industrial	

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50R.1769	231	215 7th Ave	IND						X		Modern Industrial warehouse	
50R.1007	349	305 Oak St	IND			X					Neo-Victorian Industrial	
50R.1609	55	064 - 096 4th Ave	Condos						X		Modern Townhouses	
50R.1688	141	215 5th Ave	Condos						X		Contemporary Mtn. - Shed	Shed
50R.1679	132	100 -120 5th Ave Court	Condos						X		Modern Townhouses	
50R.1740	198	220 6th Ave	C	X					X	X	Nineteenth Century Commercial	
50R.1743	201	305 6th Ave	C	X					X		Modern Commercial	
50R.1742	200	306-308 6th Ave	C	X				X			Twentieth Century Commercial	
50R.1745	203	319 6th Ave	C	X					X	X	False-front Commercial	
50R.1744	202	316-3186thAve	C	X				X			Neo-Victorian Commercial	
50R.1770	232	219 7th Ave	C	X				X			False-front Commercial	
50R.1771	233	225 7th Ave	C	X				X			False-front Commercial	
50R.1807	270	400 -412 Main St	C	X					X		Neo-Tudor Cottage Commercial	
50R.1808	271	401 -407 Main St	C	X					X		Modern Commercial Motel	
50R.585.11	274	426 Main St	C	X	X						Italianate	
50R.1810	277	445 Main St	C	X				X	E		Nineteenth Century Style Commercial	
50R.585.12	276	460-472 Main St	C	X	X						Italianate	
50R.585.37	278	480 Main St	C	X	x						False-front Commercial	
50R.1811	279	500 - 510 Main St	C	X					X		Modern Commercial Motel - Swiss Style	
50R.62	280	501- 505 Main St	C	X	X	E					Victorian Eclectic	
50R.1812	281	512 Main St	C	X	X						Nineteenth Century Commercial	
50R.1813	282	512-1/2 Main St	C	X				X			Nineteenth Century Style Commercial	
50R.1814	283	514 Main St	C	X	X					X	Nineteenth Century Commercial	
50R.1815	284	515 Main St	C	X	X	E					Nineteenth Century Commercial	
50R.1816	285	516-518 Main St	C	X				X			Neo-Victorian Commercial	Italianate
50R.1817	286	520-522-524 Main St	C	X	X						Early Twentieth Century Commercial	
50R.1819	288	529 Main St	C	X	X					X	Nineteenth Century Commercial	
50R.585.16	289	541-545 Main St	C	X	X	E					Nineteenth Century Commercial	
50R.585.17	290	600-602 Main St	C	X	X				X		Nineteenth Century Commercial	
50R.1820	291	601 Main St	C	X				X			Twentieth Century Commercial	
50R.1821	292	604 Main St	C	X	X						Nineteenth Century Commercial	
50R.1822	293	609 Main St	C	X				X			Twentieth Century Commercial	
50R.1823	294	610 Main St	C	X			X				Twentieth Century Commercial	
50R.1824	295	611 Main St	C	X		X				X	Twentieth Century Commercial	
50R.1825	296	612 Main St	C	X				X			Twentieth Century Commercial	
50R.1826	297	614 Main St	C	X				X			Twentieth Century Commercial	
50R.1827	298	617 Main St	C	X					X		Modern Commercial	
50R.1828	299	619 Main St	C	X					X		Modern Commercial	
50R.585.7	301	621-623 Main St	C	X		X				X	Early Twentieth Century Commercial	
50R.1830	302	629 Main St	C	X		X				X	Early Twentieth Century Commercial	
50R.1831	303	630 Main St	C	X				X			Neo-Victorian Commercial	
50R.585.9	304	633 Main St	C	X	X	E					Nineteenth Century Commercial	
50R.1832	305	636 Main St	C	X				X	E		Neo-Victorian Commercial	
50R.1833	306	642 Main St	C	X				X			Nineteenth Century Style Commercial	
50R.1834	307	644 Main St	C	X				X			Neo-Victorian Commercial	
50R.1835	308	645 Main St	C	X					X		Modern Commercial Motel - Swiss Style	
50R.585.18	309	700-720 Main St	C	X	X					X	Nineteenth Century Commercial	
50R.1836	310	701 Main St	C	X					X		Twentieth Century Commercial	
50R.1838	312	725 Main St	C	X		X					Garage/Commercial Bldg	
50R.1839	313	726 Main St	C	X		X					False-front Commercial	
50R.1842	316	730-732 Main St	C	X					X		Nineteenth Century Commercial	
50R.1843	317	733-735 Main St	C	X				X			Contemporary Commercial	
50R.585.13	318	736 Main St	C	X	X						Twentieth Century Commercial	
50R.1844	319	737-739 Main St	C	X				X			Early Twentieth Century Commercial	
50R.1845	320	738 Main St	C	X					X	X	Twentieth Century Commercial	
50R.585.19	321	740 Main St	C	X	X						Nineteenth Century Commercial	
50R.1847	323	800 Main St	C	X				X			Nineteenth Century Commercial	
50R.1848	324	801 Main St	C	X				X			Neo-Victorian Commercial	Italianate
50R.1849	325	803 Main St	C	X				X			Vernacular Commercial	Neo-Victorian/ French Colonial
50R.1850	326	812 Main St	C	X					X		Contemporary Commercial	
50R.1851	327	824 Main St	C	X				X			Neo-Victorian Commercial	
50R.1852	328	825-827 Main St	C	X				X			False-front Commercial	
50R.585.10	330	834 Main St	C	X	X						False-front Commercial	
50R.1855	331	835 Main St	C	X		X				X	False-front Commercial	with pediment
50R.585.5	33	645 2nd St	C		*						Italianate	
50R.1687	140	191 5th Ave	C						X		Modern Commercial Motel	

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5OR.1692	145	222 - 224 5th Ave	C		X						Nineteenth Century Commercial	
5OR.585.27	148	332 5th Ave	C		*						False-front Commercial	
5OR.1721	179	625 5th St (also 530 6th Ave)	C					X			Modern Commercial Motel - Swiss Style	
5OR.1739	197	201 6th Ave	C					X			Modern Commercial Motel - Swiss Style	
5OR.1746	205	325 6th Ave	C			X			X		Victorian Commercial	
5OR.1747	206	331-333 6th Ave	C					X			Modern Commercial	Neo-Eclectic
5OR.1767	228	118 7th Ave	C			X			X		Nineteenth Century Commercial	
5OR.585.32	230	218 7th Ave	C		X	X					Nineteenth Century Commercial	False Front
5OR.1772	234	226 7th Ave	C					X			Modern Commercial	False Front
5OR.1858	335	917 Main St	C					X			Neo-Victorian Commercial	Italianate
5OR.1859	336	920 Main St	C					X			False Front Commercial	
5OR.585.6	13	317 2nd St	B&B			X	E				Victorian - Italianate	
5OR.1582	27	525 2nd St	B&B					X			Neo-Victorian	
5OR.1724	182	637 5th St	B&B			X					Late Victorian	
5OR.1735	193	101 6th Ave	B&B					X			Neo-Craftsman	
5OR.1736	194	115 6th Ave	B&B					X			Ouray Vernacular	
5OR.1800	262	310 Main St	B&B			X					Folk Victorian	
5OR.1805	268	334 Main St	B&B			X					Neo-Victorian	Folk Victorian
5OR.1595	41	835 2nd St	APT					X			Neo-Victorian	
5OR.1667	120	734 4th St	APT						X		Modern Apartment bldg	
5OR.1741	199	225 6th Ave	APT						X		Modern Apartment bldg	
5OR.1791	253	204, 214 Main St	APT						X		Modern Apartment bldg	

Notes:

* Questioned by State Historical Commission. Will probably become Historic Local Contributing.

E Exceptional examples

Appendix B

Glossary

- arch – a curved construction that spans an opening and is capable of supporting not only its weight, but the weight above it.
- architrave – in classical architecture, the lowest section of an entablature, which comes into contact with the top of the columns. A decorative strip of wood or plaster forming a frame around a door or window.
- asbestos shingles – long textured shingles or tiles made of asbestos fiber and cement, applied to residences as exterior material during the mid-20th century. First used in the 1930s, asbestos siding reached a peak in popularity in the mid-1940s and continued to be used into the early 1980s.
- ashlar – squared stone blocks.
- asphalt shingles – a roofing material made of a brown or black tar-like material mixed with sand or gravel.
- asphalt siding – rolled siding, commonly with an imprinted brick pattern, applied to residences as exterior material during the mid-20th century. The siding was introduced and became popular in the mid-1930s.
- baluster – each of the small vertical members supporting a railing.
- balustrade – a railing or parapet made of balusters, pedestals, and rails.
- banister – a baluster, or a stair railing consisting of balusters, posts, and rails.
- bargeboard (vergeboard) – a trim board attached to extended eaves at a gable end, commonly ornately sawn or carved especially on Gothic Revival houses.
- bay window – a window or assembly of windows projecting from the outside wall.
- blind arch – an arch attached to a wall or other surface for decoration, commonly found in Romanesque Revival architecture. An arch without an included window or door.
- board-and-batten – an exterior wall finish of vertical planks with the joints covered with a narrow board, the batten.
- bracket – a projecting structure or decorative member supporting or appearing to support extended eaves, cornices, porch roofs, or upper floors commonly found on Italianate and Victorian houses.
- bungalow – a general term for a small, 1-1/2-story rectangular house, typically with some Craftsman detailing and wide front porch.
- cabin – a small crudely built dwelling, often with only one or two rooms with a fireplace.
- Cape Cod style – a small, end-gabled, 1- or 1-1/2 story, symmetrical house with a small or no entry porch.
- capital – the topmost part of a column.
- Carpenter Gothic – a highly ornate variant of Gothic Revival with richly applied wood scrollwork at porch railings, bargeboards, and brackets.
- chamfer – a bevel cut into the edges of beams and columns or posts.
- clapboard – a piece of wood siding, mounted horizontally and overlapping another. The top edge of the board is thinner than the bottom.
- Colonial Revival – a popular late-19th and 20th century style with embellished Georgian and Dutch Colonial themes.
- column (post, pillar) – the slim vertical structural member supporting a roof or upper story. May be round, square, or geometric in sectional view.
- cornice – the exterior trim at the top of a wall where it meets the roof. In classical architecture, the uppermost projection of the entablature above the frieze and architrave.
- cornice return – the point at the eave where the cornice line turns the corner to reach the gable end and stops.
- Craftsman – a popular early 20th century American style exemplified by wide eaves, exposed rafter and beam ends, large porches, and the use of rustic materials.
- cresting (roof crest) – a decorative ornament, usually of sawn wood or cast metal, installed along the ridge of a roof, typical of Second Empire and Queen Anne styles.

cross gable – a gable intersecting the main roof at right angles, typically over the front entry.

cupola – a small rooftop structure, often decorative, but able to provide ventilation and light to the center of the house. Typical of Italianate houses.

dentil – one of a continuous row of regularly spaced small blocks installed along, and under the projecting cornice. Typical of Classical revival and Victorian free classic styles.

doorjamb – one of the two vertical sides of a door frame.

dormer – a small gable or shed projecting from a sloped roof containing a window or windows to bring light and ventilation into an attic or upper floor.

double-hung window or sash – a window consisting of two vertically sliding sashes, one mounted above and just outside the other. In a single-hung sash, only the bottom sash moves.

drip mold (hood mold) – a molding projecting over a window or door to divert rainwater.

Dutch Colonial – a house style having a gambrel roof.

eave – the lower edge of a pitched roof that extends past the supporting wall, particularly the underside.

ell – an extension of a house at right angles to the main structure.

entablature – in classical architecture, the entire horizontal span supported by columns comprising the architrave, the frieze, and the cornice.

eyebrow dormer – a low, arched dormer with a small window, appearing as a wave in the roof but not interrupting the shingles.

façade – the main exterior wall of a building, usually at the front or entry wall.

facia board – A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal or eave side of a pitched roof.

false front – the front wall of a front-gabled woodframe building which extends above the roof gable to create a more imposing façade.

fanlight – an arched window over the main entrance or in a gable, often with radial muntins suggesting a fan. Present on Colonial Revival and some Victorian houses.

fenestration – the arrangement of windows on a building's façade.

finial – an ornamental object often used at the top of the roof peak on Gothic Revival and Victorian houses.

fishscale shingles – round-ended shingles, commonly used in a gable end.

fluting – vertical grooves cut into columns.

frieze – that part of the Classical entablature between the cornice above and the architrave below. Or any plain or decorative band on top of a wall. Porch cornices may also be decorated with friezes, including spindlework.

friezeboard – molded band placed at top of wall to cover seam at gable ends.

front-gabled – having the house entry and a gable end facing the street, with the eaves on the sides.

gable – the triangular wall at the end of a gable roof.

gable end – that end of a house under the peak of a gabled roof.

gable front – having the main entry at the gable end. Common house pattern in Folk Victorian and National Folk styles.

gable front-and-wing – a front gabled house with an ell at the rear. Common in Folk Victorian and National Folk styles.

gable roof – a roof of two equal slopes joined to create a gable at each end.

gabled L – L-shaped floor plan with two intersecting gable roofs.

gambrel roof – a roof shape using two slopes per side, a gentle pitch from the ridge, then steeper to the eaves. Common in Dutch Colonial style.

Greek Revival – a 19th-century American style based on the Classical forms of Greek architecture. Features include symmetrical massing, low-pitched roof, friezeboard, cornerboards, transoms, Doric columns, and pedimented windowheads and door surrounds. A less elaborate version is seen in Ouray, with features consisting of pedimented windowheads and door surrounds.

half-timbered – a wall treatment with exposed wood framing resembling the structural timbers used in medieval buildings. Common in Stick, Queen Anne, and Neo-Tudor styles.

hipped-roof box – small, one-story, square-plan dwelling with hipped roof.

hipped roof (pyramid roof) – a roof with four slopes meeting at the top. Sometimes roof peak of pyramid is flattened or “truncated.”

hood mold – a molding projecting over a window or door to divert rainwater. Common in Gothic Revival and National Folk styles.

“I” house – a symmetrical two-story gable-ended house with a rectangular floor plan and center entry. Common in Folk Victorian and National Folk styles.

Italianate (residential) – a style most popular between 1840 and 1880, it featured hipped or truncated gable roof, bracketed cornice, pedimented or arched window heads, cupola or tower, and brick or wood construction.

jamb (doorjamb)– either of the two vertical side pieces of a door frame.

jerkinhead – (truncated gable) – a gable end beveled at the peak to form a partial hip, also used on dormers.

leaded glass – glazing held in place with lead “comes” or thin mullions. Lites are often beveled glass.

lites – panels of glass making up a window and held in place by muntin.

massing – the exterior sculptural composition of the volumes of a building.

molding – any linear decorative trim shaped in countless geometric profiles used on wall surfaces, cornices, columns, door and window frames, and the like, often used to hide uneven construction joints.

mullion – a vertical member separating multiple windows or panels of glass in a window.

muntin – similar to a mullion but typically smaller, separating individual panes of glass in windows and doors vertically and horizontally.

one-over-one (1-over-1) – a double-hung window with one pane of glass in each sash. Also six-over-six, nine-over-nine, etc.

open cornice – a cornice in which overhanging eaves are not boxed in and the rafters and the undersides of the roof sheathing are exposed but trimmed with a fascia board.

oriel – an aboveground projection from the wall of a house in the form of a bay window.

Palladian window – a triple window with the center portion arched at the top or capped with a fanlight.

parapet – that part of an exterior wall extending above the roof.

pediment – the form of the triangular, sloped gable over the entablature of a Colonial Revival building, made up of a center panel enclosed by two raking cornices above and a horizontal cornice at its base. Triangular shaped element found over doors and windows and above porches as well as at the gable ends of a building common on a variety of architectural styles.

pendant – a suspended ornament or carved post, particularly at the gable crest, at overhanging corners, or on large decorative brackets.

pilaster – an “engaged” (part of a wall) column or pier, typically similar in design to adjacent columns. Although originally structural, it is usually a decorative addition, particularly on attached porches. It is common in Victorian and Colonial Revival styles.

pineapple – actually a pinecone, carved or cast into moldings, decorative pendants, or finials .

pinnacle – a vertical rooftop ornament usually tapering to a point or ending in a ball similar to a finial.

pitch – the slope of a roof.

porch – typically an open-sided structure attached to a house to protect the entry and provide covered receiving and living space.

portico – a formal entry porch covered by a roof supported by columns, commonly pedimented and projecting. Seen on Colonial Revival, Italianate, and Neo-classical styles.

post – a simple vertical column.

pyramid roof – a hipped roof of four roughly equal sides meeting at the top in a pyramid.

Queen Anne – an architectural style characterized by asymmetrical massing, multiple roof gables, and a variety of textures and colors. Features include decorative shingles, bay and oriel windows, decorative woodworking and sometimes a turret or tower. A prominent feature is an elaborate front porch. This is the most ornate style of the Victorian period.

quoin – dressed stone used as a decorative corner suggesting stacked and rusticated finished stonework or its imitation in wood or brick.

rafter – one of a row of similar, sloping beams supporting a pitched roof.

rake – slope or pitch. Also the sloping portion of a gable or pediment.

raking or raked cornice – the sloping cornice of a triangular pediment or gable.

ribbon window – an uninterrupted horizontal band of windows.

Roman arch – round arch.

round arch – a semicircular arch.

Saltbox – a two-story, side-gabled house extended by a similarly pitched shed at the rear, creating the profile of a Colonial table salt box.

sash – the frame of a window holding the glass. It may be fixed or moveable, swinging (casement), or vertical sliding (single- or double-hung).

scrollwork – decorative curved shapes formed with lathes, scroll saws, jigsaws, and band saws. Common on Victorian style houses.

Second Empire – Mansard-roofed eclectic Victorian style, most commonly of brick or masonry.

segmental arch – an arch constituting less than a half-circle.

semicircular arch (round arch) – a half-circle arch.

shake – a wood shingle split from a short log by hand.

shed dormer – a dormer with a shed roof.

shed roof (pent roof) – a sloping roof with a single pitch.

Shingle Style – a style popular in the late nineteenth century, featuring a monolithic exterior finish of wood shingles, the large massing of many elements, and minimal ornamentation.

shiplap – horizontal wood siding that has rabbeted edges forming a flush, horizontal overlapping joint.

Shotgun House – a simple dwelling of three or four rooms lined up one behind the other, commonly with connecting doors aligned.

side-gabled (end-gabled) – having the house entry and an eave side facing the street, with gables at the ends.

soffit – the exposed underside of an overhanging surface, such as an extended eave.

spindlework – the use of multiple decorative spindles as architectural ornaments, as along porch and stair railings and porch eaves and posts. Associated with Queen Anne and other Victorian styles.

Stick Style – a style of wood construction popular in the late nineteenth century designed to suggest the wood framework beneath with vertical, horizontal and diagonal flat boards on exterior elevations outlining panels of various siding textures. The “sticks” were also used to decorate gables, porch supports, and brackets.

story-and-a-half (1-1/2-story) – a one-story building having an attic area with windows as a second story.

stucco – a lime and sand plaster finish on an exterior wall.

Swiss Chalet style – a minor style vaguely recalling a Swiss chalet, seen from the mid-19th century that generally has a gable in front, gable-end balcony with decorative railings and bargeboard, and extended roof overhang. Neo-Swiss style buildings were a product of the latter half of the 20th century.

transom – a window directly over a door, sometimes hinged so that it may be opened for ventilation.

transom light (transom window) – the rectangular or fan-shaped glazing over a door.

Tudor arch – a low, pointed arch commonly used in Tudor Revival and Neo-Tudor architecture.

Tudor Revival – a masonry or stucco style that recalls Tudor architecture with steep roofs, cross gables, and massive chimneys.

tympanum – the triangular wall enclosed by the raking and horizontal cornices forming a pediment.

valley – the angle where two sloping roof surfaces meet.

verge – the extension of the roof past the gable end.

vergeboard – a bargeboard.

vernacular – architecture based on traditional regional or ethnic forms, not involving an architect or trained designer.

Victorian – any of the styles built roughly during the reign of Queen Victoria (1837–1901).

wall dormer – a dormer with its front wall flush to and integral with the building's wall. A wall dormer is distinguished from a cross gable by always having side walls.

wing – a sizable extension on the side of a house.

wrought-iron work– gates, fences, grilles, balconies, and other hardware made by hammering or forging wrought iron (iron that has been formed from ingots).

Appendix C

COMMON CHARACTERISTICS OF OURAY RESIDENTIAL ARCHITECTURAL STYLES

(Not all characteristics are present on each example and many may display some characteristics of other styles)

EARLY SETTLEMENT

Pioneer Log Houses

- Log construction of round, hewn or rough milled logs
- Notched corners
- Simple construction techniques
- Gabled roof, front- or side-gabled, occasionally ell
- One story, one-story with loft, occasionally 1-1/2 story
- Simple entry porch or no porch

National Folk Houses

- Gabled, gable front and wing, or pyramidal
- Simple design and floor plan
- One, 1-1/2, or 2 story
- Minimal detailing

VICTORIAN HOUSES

Folk Victorian

- One story or 1-1/2 story
- L-shaped or gable-front plan
- Cornice or eave brackets
- Details with Italianate, Queen Anne or Gothic inspiration
- Porches with spindlework or flat, scrollsaw-cut trim
- Bay windows

Carpenter Gothic

- Board and batten or clapboard siding
- Gingerbread trim
- Pointed-arched windows
- Steep central gable
- Bargeboards
- One-story gabled porch
- Bay and oriel windows

Italianate

- Hip or truncated gable roof
- Wide overhanging eaves
- Bracketed cornice
- Tall, narrow, or arched windows
- Wood or masonry construction
- Arcade porch topped with balustraded balconies
- One-story porch with square or chamfered supports
- Rectangular massing
- Elaborate decoration
- Balanced, symmetrical façade
- Emphasis on vertical proportions
- Tall, narrow windows with hood moldings
- Side bay window
- Roman or segmented arches above windows and doors

Stick

- Gabled roof, usually steeply pitched
- Decorative trusses in gables
- Diagonal or curving porch support
- Overhanging eaves with exposed rafter ends
- Horizontal & vertical bands raised from wall surface
- Wooden wall cladding of boards or shingles

Queen Anne

- Steeply pitched, irregular roof shapes
- Dominant, front-facing gable
- Patterned shingles
- Polychromatic and decorative ornamentation
- Partial or full-width one-story porches
- Multiple gables and dormers
- Occasional towers
- Differing wall textures
- Dormers
- Scalloped and shaped shingles
- Iron roof cresting
- Sunburst detailing
- Turned spindles
- Porch
- Palladian windows
- Bay windows
- Conical roof
- Multiple gables
- Bargeboard
- Corner tower

Edwardian

- Multi-gabled roof
- Asymmetrical massing
- Simple surfaces
- Wrap-around porch
- Classical details

Shingle

- Wood shingle wall surfaces
- Gently sloping gable roofs
- Multi-light windows
- Asymmetrical façade
- Narrow eaves

COLONIAL REVIVAL

- Rectangular
- Two stories
- Gable roof
- Broken pediments
- 8-Over-8 sash windows
- Portico
- Fluted columns
- Pediments
- Fanlight
- Sidelight
- Shutters
- Dormer
- Eyebrow dormer

DUTCH COLONIAL REVIVAL

- Gambrel roof
- Wide overhangs
- Porch under overhanging eaves
- Dormers

GREEK REVIVAL

- Pediment-shaped window heads
- Transom
- Sidelights
- Pilaster corner boards
- Doric or Tuscan columns

AMERICAN FOURSQUARE

- Square plan
- Symmetrical façade
- Central dormer
- Front porch

Two or 2-1/2 stories
Unadorned exterior
Hipped roof
Shaped gable
Side bays
Brackets
Square porch posts
Dentils
Classical frieze
Modillions
Roof overhang

CRAFTSMAN

Overhanging eaves
Exposed rafter ends
Clipped gable
False half-timbering
Knee braces at eaves
Large porch columns
Battered (tapered) porch columns
Divided upper window lights

OURAY VERNACULAR

Modified exterior
Style unassignable

RECENT CONSTRUCTION

Ranch or Raised Ranch

Single story (ranch) or two story (raised ranch)
Low pitched gable roof
Deep-set eaves
Horizontal layout: long, narrow, low to the ground
Rectangular, L-shaped, or U-shaped design
Asymmetrical
Large windows: double-hung, sliding, and picture
Sliding glass doors leading out to patio
Lacks decorative detailing, aside from decorative shutters and porch-roof supports
Partially submerged basement with living quarters (raised ranch)

Contemporary

Flat or low-pitched roof
Wood, stucco, or brick siding, often in combination
Overhanging, open eaves

Contemporary Folk

Mobile home
Pre-fabricated or modular
A-frame

Contemporary Mtn.

Natural to dark wood siding
Steep roof pitch
Metal roofing
Prominent windows
Deck

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