

COLORADO SPRINGS
ARCHITECTURAL STYLES
AIBD SUMMER 2021 WALKING TOUR

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WELCOME TO COLORADO SPRINGS

Hone your eye for architectural forms and get to know the history of Colorado Springs—through its houses!

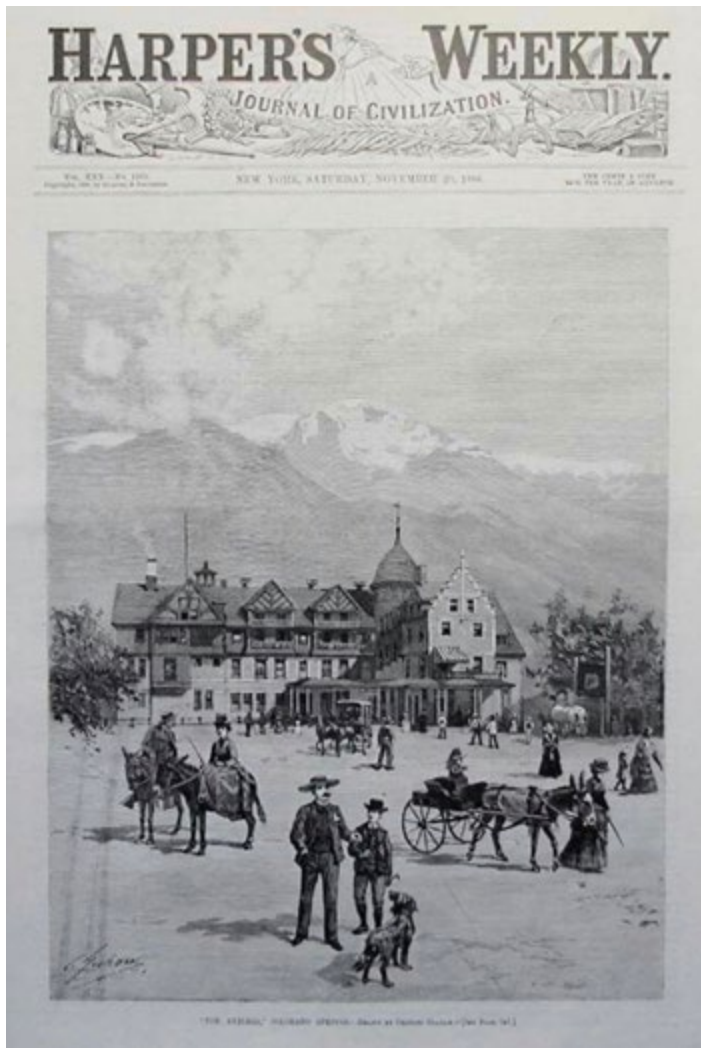
This walking tour provides a unique opportunity to see a number of architectural styles and elements while enjoying the very sunshine, fresh air, and mountain views that led early residents to settle in Colorado Springs in the first place.

You're here at a very special time in our city's history—July 31, 2021 marks the 150th anniversary of when the first stake was driven to mark the new town of Colorado Springs in 1871. Thank you for joining us to celebrate our Sesquicentennial!

Colorado Springs was founded for a very unique reason for its time. Not only was the location landlocked, but it also wasn't along any convenient railroad lines, rivers, profitable mines, or strategic resources. Instead, Colorado Springs was founded simply because the location was so breathtaking, with Pikes Peak rising from the Front Range and the Garden of the Gods creating a striking scene of nature's beauty.



Olympic & Paralympic Museum with Pikes Peak in the background, 2020.



Original Antler's Hotel with Pikes Peak in the background, 1886.

When the nearby Cripple Creek Gold Rush took off in the 1890s, the new town with the stunning location was ripe for freshly minted millionaires looking to build their homes.

The area we'll be touring today was known in the late 1800s as "Millionaire's Row" and was founded for its natural beauty and resort destination potential.

When Colorado Springs founder William Jackson Palmer first rode through the Colorado Territory in 1869 as a railroad surveyor, he fell in love with the stunning mountain views of Pikes Peak and the beauty of the Garden of the Gods.

Palmer resolved to build a visionary city of culture and elegance that would be "the most attractive place for homes in the West." Fortunes made at nearby gold mines gave early residents the means to build large homes and the

desire to impress their neighbors by importing architects and popular architectural styles.

This consolidated area of well-preserved homes is now known as the Old North End. These blocks, in combination with Colorado College—founded in 1874—create not only a unique tour experience to understand the city's architectural heritage, but also serve as a catalyst to discuss various styles, proportions, and character materials whose principals can be translated to today's home designs.

Over the course of just a few blocks, we'll be exploring a wide variety of architectural styles, allowing us to analyze proportions, patterns, and forms for a deeper understanding of how these elements can apply to your own practice.

Styles we'll identify include Neoclassical, Shingle, Colonial Revival, Italian Renaissance Revival, Tudor, Spanish Revival, Gothic, Craftsman, Mid-Century Modern, International, and Art Deco among others.

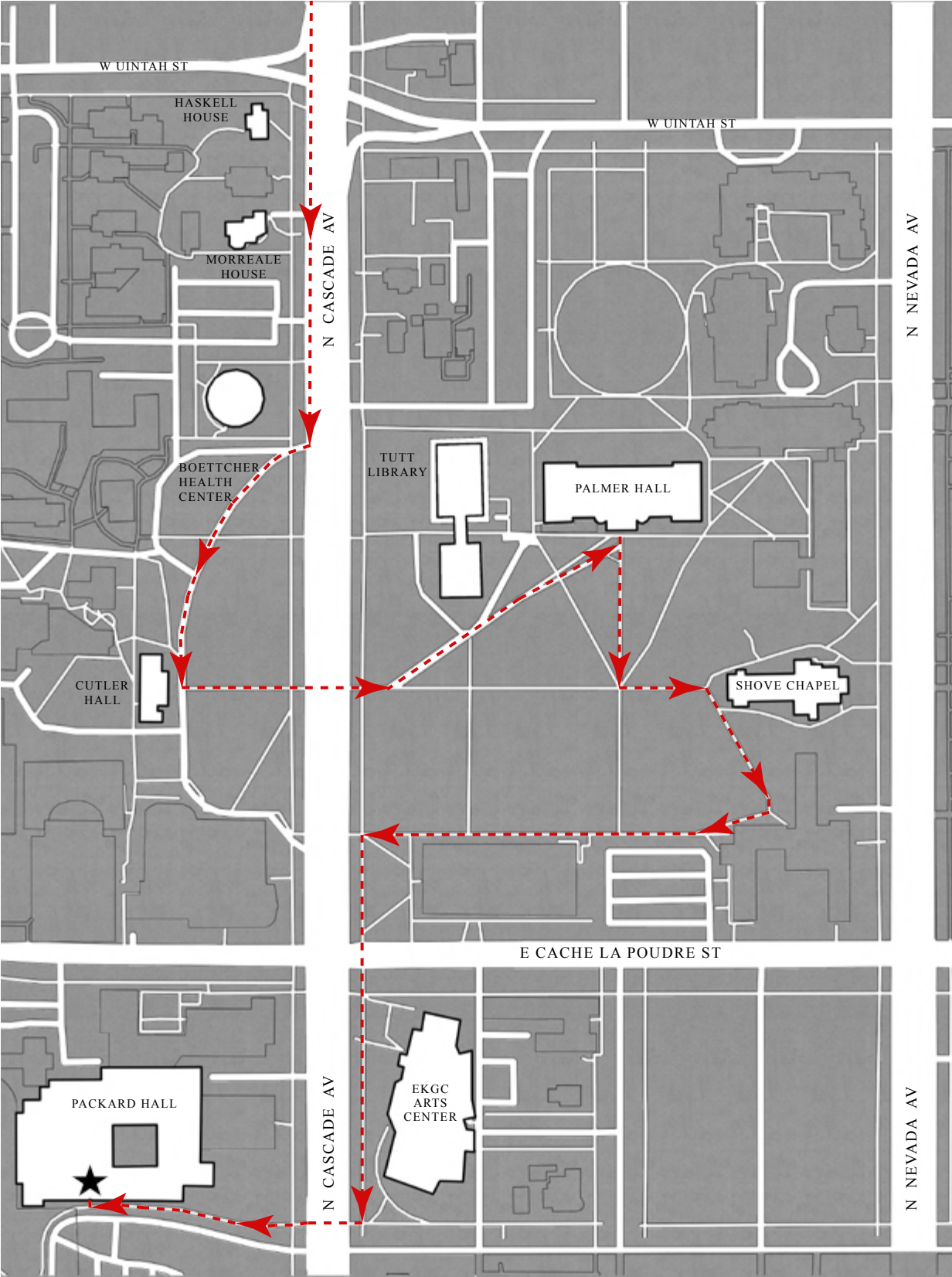
We'll also discuss nationally known architects who have designs along this route, including Douglas & Hetherington, Thomas MacLaren, Jan Ruhtenberg, John Gaw Meem, and Elizabeth Wright Ingraham.

We'll be using hallmarks and definitions from Virginia & Lee McAlester's excellent *A Field Guide to American Houses* to identify styles along this route, and we hope you have fun analyzing and critiquing the local architecture as well!

OLD NORTH END NEIGHBORHOOD MAP



COLORADO COLLEGE CAMPUS MAP



OLD NORTH END ADDRESS LISTINGS

ODD	EVEN	STREET NAME	PROPERTY NAME	ORIGINAL OWNER	ARCHITECT / CONTRACTOR	DATE BUILT
1205		Wood	Townsend Residence	O.C. Townsend		1894 est
	1206	Wood	Aldrich House	Sherwood Aldrich	Frederick J. Sterner	1900
	1210	Wood	O'Brien Residence	William O'Brien	Douglas & Hetherington	1900
1215		Wood	Kernochan/Gilpin Residence	Abbie T. Lansing	Douglas & Hetherington	1909
1221		Wood	Hine Residence	Henry Hine	Douglas & Hetherington	1898
1225		Wood	George Bonbright-Fowler Residence	George Bonbright	Douglas & Hetherington	1900
	1228	Wood	Stewart House	"Ralf" J. Preston	Varian and Sterner	1898
	1238	Wood	Mrs. BMP Taylor Residence	Alice Bemis Taylor	Charles K. Cummings	1905
	1306	Wood	Mrs. W Milnor Roberts-Percy Hagerman House	Percy Hagerman	ECG Robinson	1891
1315		Wood	Williams-Burns Mansion	Nelson B. Williams	Douglas & Hetherington	1897
1321		Wood	Morely Residence	Frederick H. Morley	Frederick B. Sterner / Esch & Vining	1898
1329		Wood	Shove Residence	Eugene P. Shove	Douglas & Hetherington	1904
1401		Wood	Prof. Parker Residence - earliest home on Wood			1883
115		W. Columbia	Beadles Residence		Elizabeth Wright Ingraham	1961
123		W. Columbia	Chapman Residence		Bunts & Kelsey	1947
	124	W. Columbia	Frederick Hastings Residence		Frederick R. Hastings	1909
	1414	Culebra Avenue	Jackson Residence		Douglas & Hetherington	1909
	1506	Culebra Avenue	Harwood-Hibbard Residence		Edwin Elrich / Peterson & Mitchell	1922
1725		Culebra Place	Leslie Residence		/ Otto Engleking	1929
1801		Culebra Avenue	Watt's Mansion		Thomas MacLaren	1911
205		W. Fontanero	Snyder House		Jan Ruhtenberg	1947
	1816	Alamo Avenue			/ Abrahamson Building Co.	1947
1805		Alamo Avenue	Mrs. A A Blackman Residence		Elmer E. Nieman / W E Mitchell	1932
	206	W. Del Norte	Dr. William P McCrossin Residence		/ Merle H Timmons	1926
1715		Alamo Avenue	House of the Week			1949
1631		Alamo Avenue	R S Brownlie Residence		/ Dannevik & Curie	1912
1525		Alamo Avenue			/ J W Heath	1925

OLD NORTH END ADDRESS LISTINGS

ODD	EVEN	STREET NAME	PROPERTY NAME	ORIGINAL OWNER	ARCHITECT / CONTRACTOR	DATE BUILT
	1524	Alamo Avenue	Louis Coulburn Residence		Colorado Springs Company	1924
1429		Alamo Avenue	Mr. & Mrs. William Hite Residence		/ Peterson & Mitchell	1922
	1422	Alamo Avenue			/ W T Mitchell	1928
	1536	Wood	Mrs. Marian M. Quackenbush Residence		/ C G Wilhite	1923
1523		Wood	Bennett/Sprague House	Charles P. Bennett		1898
	1508	Wood	Long Residence	John D. Long	Thomas MacLaren	1901
1431		Wood			/ Clark Mellon	1902
	1414	Wood	Griffeth Residence		E E Nieman	1929
1515		N Cascade	Jewett Residence	W. K. Jewett	Gove and Walsh	1901
1435		N Cascade	LeB Wills Residence	Henry LeB. Wills	Douglas & Hetherington	1901
	1430	N Cascade	W W Price Residence		/ Merle H Timons	1928
	2	E Columbia	Connell Residence	J. Arthur Connell	Douglas & Hetherington	1900
	1424	N Cascade	Mrs. McColl Residence		Charles H. Flynn	1929
	1420	N Cascade			/ G C Wilhite	1923
	1414	N Cascade	Daut Residence		/ G C Wilhite	1923
1333		N Cascade			/ J J Marker	1928
	1332	N Cascade	McClung Residence		E E Nieman / E L McKay	1929
1325		N Cascade	Kent Residence		Douglas & Hetherington	1902
	1308	N Cascade	Hager Residence	Wilford Hager	Douglas & Hetherington	1905
1305		N Cascade	Marden Residence	George Marden	/ Eli Johnson	1888
1231		N Cascade	John DeWitt Peitz Residence		Frank T Lent / L Whipple	1888
	1230	N Cascade	Tuttle Residence	W. H. Tuttle	E. C. G. Robinson / Roberts & Bishoff	1892
	1222	N Cascade	Bonbright/Webb Residence	Wm. P. Bonbright	E. C. G. Robinson	1892
1221		N Cascade	Solly Residence	J. S. Stevens		1890
1215		N Cascade	Robinson Residence	E. C. G. Robinson	E. C. G. Robinson	1896
	1206	N Cascade	Seldomridge Residence	Rev. Dickey	Pease & Barber / Anderson & Young	1898
1205		N Cascade	Bartlett-Tutt Residence		E. C. G. Robinson	

Property listing chart kindly provided by Tim Scanlon.

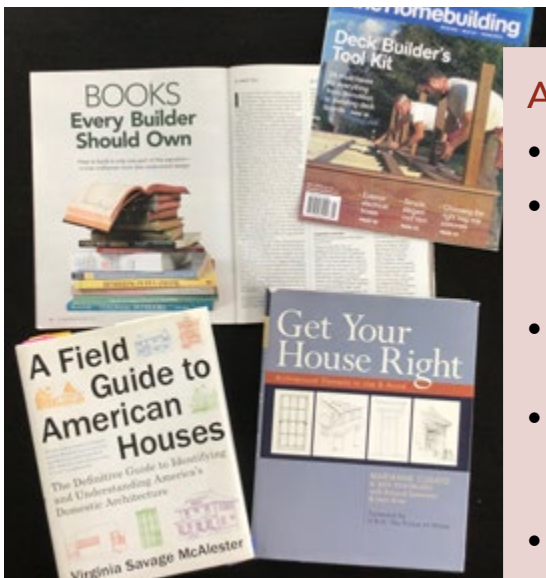
USING THE FIELD GUIDE - OUT IN THE FIELD

While we hope to provide some historical context and guidance on this tour, our main goal is to **provoke discussion and inspiration.**

In the following pages, we've included photographs of homes you'll see along this route, along with illustrations from *A Field Guide to American Houses*.

This tour provides an opportunity to see how a variety of characteristics and style tenets were applied and combined within a neighborhood. We invite you to analyze and make new connections across history.

Feel free to discuss, sketch, ask questions, and make guesses throughout the tour!

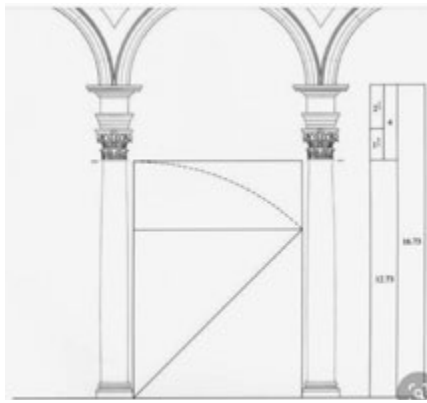


A few questions to consider as we stroll:

- What is the predominant style you'd classify each home as?
- What do you think about the variety of architectural styles and house sizes you see here? Do they nestle together in harmony or feel out of place?
- How do the proportions look to you? Can you see elements such as the Golden Section working here?
- Are there complementary architectural styles or elements blended with the predominant style? Are there detracting styles or elements?
- Does this home appear custom, or ordered from a catalog?
- Many of the homes along this tour had original carriage houses that were later converted. Can you see where those additions and remodels took place? How did the later designers and homeowners do with matching or extending the original style?
- What are your favorite architectural styles and details you saw on the tour today?

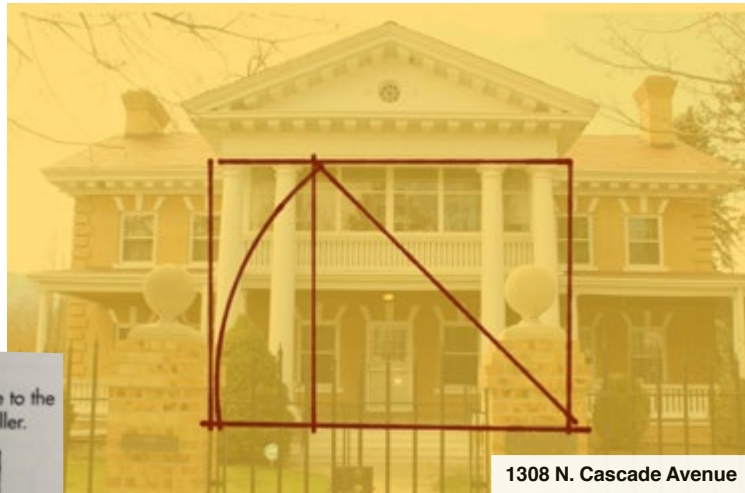
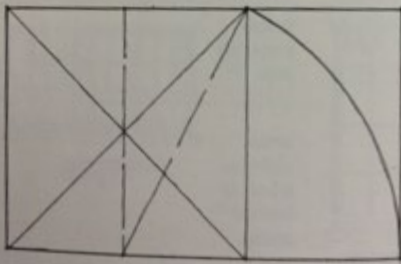
On the following pages, you'll find the pictorial key from *A Field Guide to American Houses* to help provide clues for identifying styles along our route! We've also included brief style sheets—arranged alphabetically—about some of the major architectural styles we'll encounter today.

Sketches in the Pictorial Key and throughout this booklet are all from A Field Guide to American Houses unless otherwise noted. Photographs are primarily by Larry Gilland, Selandia Toote, Jason Sellers, or historical sources unless otherwise noted. Style descriptions are quoted or paraphrased from A Field Guide to American Houses and other noted sources.



2.15 Golden Section Rectangle

In this classically pleasing proportion, the ratio of the whole to the larger part is the same as that of the larger part to the smaller.



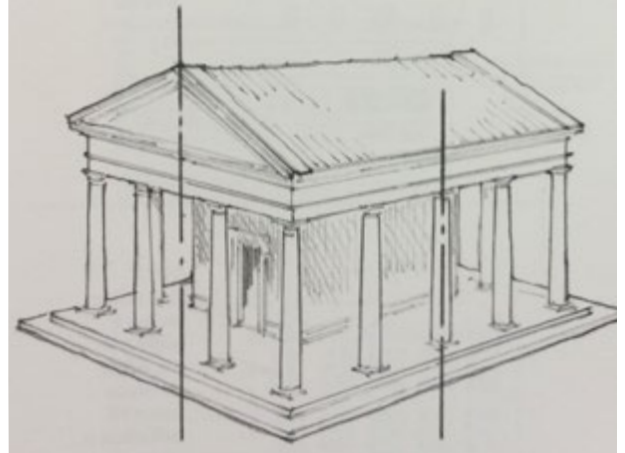
1308 N. Cascade Avenue



Mount Vernon

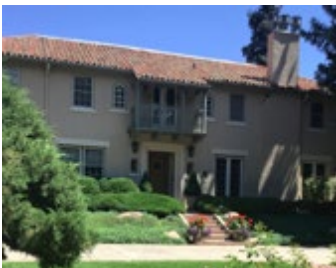
2.9 Combining Unity and Duality

The classical temple front has a clear centerline on the front door, making for a harmonious composition that clearly directs the eye. The side elevation has a central column, setting up duality on this façade. The eye doesn't know where to rest when looking at the side, so it quickly finds the front of the temple. This has the effect of further emphasizing the importance of the front door on the main elevation.



Colorado Springs Fine Arts Center





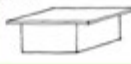
PICTORIAL KEY Other Roof Elaborations		
	IF YOU SEE	TRY THESE FIRST
towers	square 	Italianate, Stick, Second Empire, Spanish Revival, New Traditional, Millennium Mansion, occasionally Queen Anne, Mission, Italian Renaissance
	round 	Queen Anne, Richardsonian Romanesque, Chateausque, Shingle, French Eclectic, occasionally Spanish Revival, Millennium Mansion, New Traditional
	hexagonal 	Queen Anne, Richardsonian Romanesque, French Eclectic, occasionally New Traditional, Millennium Mansion
gable-on-hip roof		Ranch, Styled Ranch: Character
hip-on-gable roof (also called jerkinhead)		Tudor, Craftsman
roof-top cupolas		Italianate, Octagon, Second Empire, Greek Revival, Ranch
decorated vergeboard (also called bargeboard)		Tudor, Gothic Revival, Queen Anne, Exotic Revivals, Styled Ranch: Character
trusses in gables		Craftsman, Stick, Gothic Revival, Queen Anne, Tudor, Ranch, Styled Ranch: Tudor
beams exposed at gable end (may be fake)		Craftsman, Prairie, Contemporary, Ranch, New Traditional
flared eaves		French Eclectic, French Colonial, Prairie, Stick, Dutch Colonial, Craftsman, New Traditional
multi-level eaves		Tudor, Shingle, French Eclectic, Millennium Mansion, New Traditional, occasionally others
tile roof	rounded tiles (more often red)	Spanish Revival, Styled Ranch: Spanish, Millennium Mansion, New Traditional
	flat pantiles (more often green)	Mission, Italian Renaissance, Prairie, New Traditional
	flat pantiles 	Tudor, occasionally Neoclassical, Colonial Revival, Italian Renaissance, Prairie, New Traditional

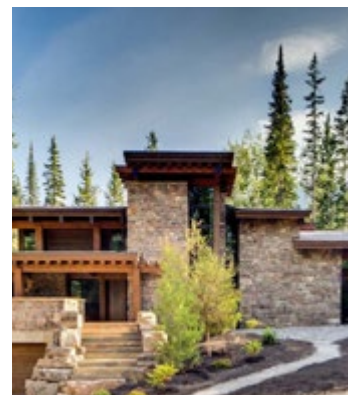
ROOF ELABORATIONS

PICTORIAL KEY Other Roof Elaborations		
	IF YOU SEE	TRY THESE FIRST
exposed rafters		Craftsman, Stick, Mission, Ranch, American Vernacular, Contemporary, New Traditional, occasionally Prairie, Gothic Revival
pinnacles		Chateausque, Richardsonian Romanesque, Gothic Revival
battlements (also called castellations)		Gothic Revival, Tudor
roof-top or roof-line balustrade		Neoclassical, Colonial Revival, Federal, Georgian, Beaux Arts, Early Classical Revival, Italian Renaissance, New Traditional
metal roof cresting		Queen Anne, Chateausque

ROOF FORMS

ROOFS

PICTORIAL KEY			PICTORIAL KEY		
Roof Form	IF YOU SEE	TRY THESE FIRST	Roof Form	IF YOU SEE	TRY THESE FIRST
side-gabled 	steep pitch 	Tudor, Gothic Revival, Stick, Queen Anne, French Colonial, Postmedieval English, New Traditional	hipped (with ridge) 	steep pitch 	French Eclectic, Chateausque, French Colonial, Millennium Mansion (with many added roof elements), New Traditional
	moderate or varied pitch 	Colonial Revival, Georgian, Federal, Early Classical Revival, Folk Victorian, Neoclassical, Shingle, National Folk, Pre-Railroad Folk, Minimal Traditional, Styled Ranch, New Traditional, American Vernacular		moderate or varied pitch 	Colonial Revival, Georgian, Federal, Early Classical Revival, Folk Victorian, Mission, Neoclassical, Minimal Traditional, American Vernacular, New Traditional
	low pitch 	Craftsman, Spanish Revival, Italianate, Monterey, Greek Revival, Dutch Colonial, Spanish Colonial, Federal, Minimal Traditional, Ranch, Manufactured, Contemporary, New Traditional		low pitch 	Italianate, Federal, Greek Revival, Italian Renaissance, Spanish Revival, Prairie, Ranch, Minimal Traditional, New Traditional
front-gabled (also tri-gabled) 	steep pitch 	Gothic Revival, Stick, Queen Anne, less commonly Tudor, New Traditional	hipped pyramid 	steep pitch 	Chateausque, French Eclectic, New Traditional, Millennium Mansion (with many added roof elements)
	moderate or varied pitch 	National Folk, Shingle, Folk Victorian, Neoclassical, less commonly Colonial Revival, American Vernacular, New Traditional		moderate or varied pitch 	National Folk, Colonial Revival, Neoclassical, Folk Victorian, Mission, American Vernacular, New Traditional
	low pitch 	Greek Revival, Italianate, Craftsman, less commonly Spanish Revival, Manufactured, Contemporary, New Traditional		low pitch 	Prairie, Italianate, New Traditional
cross-gabled (or gable front and wings) 	steep pitch 	Tudor, Queen Anne, Stick, Gothic Revival, Millennium Mansion, New Traditional	cascading hips (hip-on-hip) 		Millennium Mansion
	moderate or varied pitch 	Shingle, National Folk, Early Classical Revival, Minimal Traditional, Ranch, American Vernacular, New Traditional	mansard 		Second Empire, Beaux Arts, Richardsonian Romanesque, Mansard
	low pitch 	Craftsman, Spanish Revival, Greek Revival, Monterey, Minimal Traditional, Ranch, Contemporary, New Traditional			
centered gable  or 	steep pitch 	Gothic Revival, Millennium Mansion, 21st-Century Modern	gambrel 		Dutch Colonial, Shingle, Colonial Revival, Georgian, New Traditional
	moderate or varied pitch 	Colonial Revival, Georgian, Federal, New Traditional			
	low pitch 	Italianate, Italian Renaissance, Beaux Arts, New Traditional	flat roof without overhang 	symmetrical 	Beaux Arts, Italian Renaissance, Federal (rare), town house subtypes, New Traditional
pent or visor 		Georgian, Colonial Revival, Mission	flat roof with overhang 	asymmetrical 	International, Modernistic, Pueblo Revival, Spanish Revival, Spanish Colonial, town house subtypes, New Traditional
hipped with cross gables 		Queen Anne, Richardsonian Romanesque, Shingle, Millennium Mansion, New Traditional	roof overhang on entire house		Contemporary
			roof overhang only on specific sections of house 		International, occasionally Contemporary
			slanted roof section (shed roof) 		Contemporary, Shed
			roof extends to ground (forms A-shape) 		Other 20th-Century Modern: A-Frame
			segmental vault 		21st-Century Modern: Segmental Vault





CHIMNEYS

PICTORIAL KEY Chimneys	IF YOU SEE	TRY THESE FIRST
dominant decorated chimney		Tudor, Queen Anne, Postmedieval English, French Eclectic (towered), Millennium Mansion, New Traditional
low broad chimney		Ranch, Contemporary, Prairie, New Traditional, American Vernacular
wood-clad chimney		Shed, early Millennium Mansion, early New Traditional, and early Contemporary built ca. 1960-1990

DORMERS & JUNCTIONS

PICTORIAL KEY Dormers	IF YOU SEE	TRY THESE FIRST
hipped		Prairie, French Eclectic, Shingle, Tudor, Millennium Mansion, New Traditional
gabled		Craftsman, Colonial Revival, Federal, Georgian, Shingle, Queen Anne, Stick, Gothic Revival, Tudor, Chateausque, French Eclectic, Millennium Mansion, New Traditional
shed		Dutch Colonial, Craftsman, Colonial Revival, Tudor, Shingle, Millennium Mansion, New Traditional
arched top		French Eclectic, Second Empire, Beaux Arts, Millennium Mansion, New Traditional
round or oval		French Eclectic, Beaux Arts, New Traditional
pedimented		Colonial Revival, Georgian, Federal, Millennium Mansion, New Traditional, American Vernacular
wall dormer		Gothic Revival, Chateausque, Richardsonian Romanesque, Mission, French Eclectic, Mansard, Millennium Mansion, New Traditional
eyebrow		Shingle, Richardsonian Romanesque, New Traditional
shaped		Mission, Queen Anne, Tudor, New Traditional
through-the-cornice window		French Eclectic, Mission, Mansard, Millennium Mansion, New Traditional

PICTORIAL KEY Roof-Wall Junction	IF YOU SEE	TRY THESE FIRST
parapet on flat roof (wall extends up beyond roof edge)		Beaux Arts, Italian Renaissance, Pueblo Revival, Spanish Revival, Mission, Modernistic, International, Spanish Colonial, New Traditional
parapet on gabled roof		Tudor, Queen Anne, Richardsonian Romanesque, Mission, French Colonial, Millennium Mansion, New Traditional
no eaves (little or no overhang)		International, Modernistic, Spanish Revival, Postmedieval English, Minimal Traditional, Ranch (early examples), Millennium Mansion, New Traditional
slight eave overhang, boxed with modillions, dentils, or other classical moldings		Colonial Revival, Neoclassical, Beaux Arts, Federal, Georgian, French Eclectic, Early Classical Revival, Chateausque, Italian Renaissance, Styled Ranch: Colonial Revival, Millennium Mansion, New Traditional
slight eave overhang, open, not boxed		Stick, Gothic Revival, Ranch, Millennium Mansion, New Traditional
slight eave overhang with brackets		Second Empire, Folk Victorian, Italianate, Millennium Mansion, New Traditional
slight eave overhang with wide band of trim below		Greek Revival, Millennium Mansion, New Traditional
wide eave overhang, boxed without brackets		Prairie, Ranch, New Traditional
wide eave overhang, boxed with brackets		Italianate, Italian Renaissance, Prairie, occasionally Mission, New Traditional
wide eave overhang, open, not boxed		Stick, Craftsman, Mission, Ranch, Contemporary, American Vernacular, New Traditional
rafters exposed		Stick, Craftsman, Mission, Ranch, Contemporary, American Vernacular, New Traditional
rafters covered		Contemporary, Prairie, Ranch
roof openings between rafters		Contemporary

PORCH STYLES

PICTORIAL KEY Porches	IF YOU SEE	TRY THESE FIRST
entry		Can occur on most styles
full-height entry (commonly with pediment)		Early Classical Revival, Greek Revival, Neoclassical, Folk Victorian (two-tier), Styled Ranch: Neoclassical, Millennium Mansion, New Traditional
full-facade		Greek Revival, Neoclassical, Folk Victorian (two-tier), Styled Ranch: Neoclassical, New Traditional, American Vernacular
full-width, one-story		Prairie, Craftsman, Colonial Revival, Folk Victorian, Italianate, Gothic Revival, Dutch Colonial, Italian Renaissance, Queen Anne, Shingle, Stick, French Colonial, Second Empire, Octagon, Greek Revival, Mission, New Traditional, American Vernacular
partial		Gothic Revival, Italianate, Second Empire, Stick, Queen Anne, Richardsonian Romanesque, Folk Victorian, Monterey (if on second story), Craftsman, New Traditional, American Vernacular
wrap		Queen Anne, New Traditional, American Vernacular, occasionally others
three or more sides		Greek Revival, French Colonial, Folk Victorian, American Vernacular
very shallow porch (3'-5')		Millennium Mansion, New Traditional

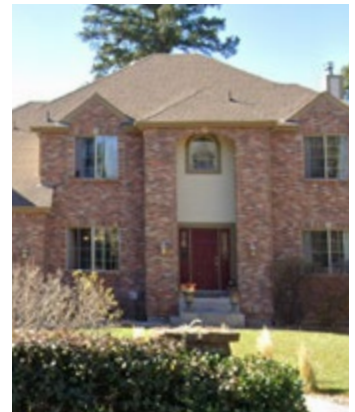
PICTORIAL KEY Railings (around porch, along roofline, on rooftop)	IF YOU SEE	TRY THESE FIRST
geometric patterns	Chinese Chippendale (many variations) 	Colonial Revival, Neoclassical, Federal, Georgian, Early Classical Revival, Greek Revival, Queen Anne
spread very closely to stone masonry building (no air space)		Millennium Mansion, New Traditional
spread very closely to stone masonry building (no air space)		Millennium Mansion, New Traditional
simple masonry design		Richardsonian Romanesque, Contemporary
classical balusters	historical spacing as below (or a bit farther apart) 	Italian Renaissance, Federal, Early Classical Revival, Neoclassical, Richardsonian Romanesque, Beaux Arts, New Traditional
classical balusters	historical spacing as below (or a bit farther apart) 	Georgian, Federal, Colonial Revival, Neoclassical, Queen Anne, Folk Victorian, Beaux Arts, Spanish Revival, Early Classical Revival, French Eclectic, New Traditional

PORCH SUPPORTS

PICTORIAL KEY Porch Supports	IF YOU SEE	TRY THESE FIRST
classical columns	two-story (colossal) 	Neoclassical, Greek Revival, Early Classical Revival, Beaux Arts, Millennium Mansion, New Traditional
classical columns	one-story (may be simplified, squared versions) 	Italianate, Greek Revival, Early Classical Revival, Neoclassical, Beaux Arts, Federal, Colonial Revival, Queen Anne (Free Classic), Italian Renaissance, Millennium Mansion, New Traditional
columns with cushion capital		Richardsonian Romanesque
chamfered (corners shaved off at 45° angles)		Italianate, Gothic Revival, Second Empire, Stick, American Vernacular, Folk Victorian
unelaborated square columns		Pre-Railroad Folk, National Folk, Greek Revival, Folk Victorian, Ranch, Contemporary, American Vernacular
twisted spiral (often a colonette attached to wall behind)		Spanish Revival, New Traditional, Millennium Mansion
turned spindles		Queen Anne, Folk Victorian, New Traditional
heavy square piers		Prairie, Mission, Craftsman, Millennium Mansion, New Traditional
piers with inward sloping sides (battered)		Craftsman, Prairie, Mission, New Traditional
rough hewn		Pueblo, Pre-Railroad Folk
pipe (thin, round pillar or pilotis)		International, Contemporary, 21st-Century Modern

PICTORIAL KEY Railings (around porch, along roofline, on rooftop)	IF YOU SEE	TRY THESE FIRST
solid (used for porch only)		Richardsonian Romanesque, Shingle, Craftsman, Mission, Prairie, New Traditional
simple squared		American Vernacular, Folk Victorian, Greek Revival, Colonial Revival, Neoclassical, Craftsman, Prairie, New Traditional
horizontal		Modernistic, Monterey, Contemporary, American Vernacular

PORCHES



DOORS



DOORS



ARCHED OPENINGS



PICTORIAL KEY Arched Doors, Windows, Porch Openings	IF YOU SEE	TRY THESE FIRST
segmental		French Eclectic, Georgian, Federal, Colonial Revival, Italianate, Mansard, Styled Ranch: French, Millennium Mansion, New Traditional
round		Italian Renaissance, Italianate, Richardsonian Romanesque, Spanish Revival, occasionally in Federal, Colonial Revival, Beaux Arts, Mission, Tudor, Other 20th-Century Modern: Formalistic, Mansard, New Traditional
Syrian		Richardsonian Romanesque, Shingle, New Traditional
pointed (Gothic)		Gothic Revival, New Traditional
Tudor (flattened Gothic)		Tudor, Gothic Revival, New Traditional
basket-handle (elliptical)		Chateausque, Beaux Arts, Italianate, Millennium Mansion, New Traditional
ogee		Exotic Revivals, Chateausque
multiple stylized arches		Other 20th-Century Modern: Formalistic

PICTORIAL KEY Doors	IF YOU SEE	TRY THESE FIRST
transom lights		Georgian, Colonial Revival, Pre-Railroad Folk, New Traditional, American Vernacular
round fanlight or elliptical fanlight with sidelights		Federal, Colonial Revival, Early Classical Revival, Neoclassical, Millennium Mansion, New Traditional
rectangular transom and sidelights		Greek Revival, Neoclassical, New Traditional, American Vernacular
six-to-eight-panel door		Federal, Georgian, Colonial Revival, Early Classical Revival, New Traditional
curved panels on door (often called "French Provincial")		Mansard, Styled Ranch: French, French Eclectic, Ranch, New Traditional French, Millennium Mansion
board-and-batten door		Postmedieval English, Spanish Colonial, Tudor, Spanish Revival, Pueblo Revival
pilasters to sides of door (may have pediment)		Georgian, Federal, Early Classical Revival, Greek Revival, Italianate, Second Empire, Colonial Revival, Neoclassical, Chateausque, Beaux Arts, Italian Renaissance, French Eclectic, New Traditional
pediment		Colonial Revival, Georgian, Neoclassical, Italian Renaissance, Beaux Arts, Italianate, Styled Ranch (Colonial Revival and Neoclassical), Millennium Mansion, New Traditional
two-story entry composition		Millennium Mansion, Mansard, New Traditional, Shed
large glass doors covered with "wrought-iron" pattern		Millennium Mansion, New Traditional
entry door location is not obvious from street		International, Contemporary, Prairie

WINDOWS

WINDOWS



PICTORIAL KEY Windows		
IF YOU SEE	TRY THESE FIRST	
casement		Prairie, Tudor, Spanish Revival, Postmedieval English, Dutch Colonial, Modernistic, International (metal only), Ranch, Styled Ranch, Contemporary, Millennium Mansion, New Traditional, American Vernacular
Palladian		Federal, Queen Anne, Shingle, Colonial Revival, Neoclassical, Millennium Mansion, New Traditional
pediment		Colonial Revival, Georgian, Neoclassical, Federal, Italianate, Greek Revival (triangular only), Beaux Arts, Italian Renaissance, Styled Ranch (Colonial Revival and Neoclassical), Millennium Mansion, New Traditional, occasionally Queen Anne
oriel		Gothic Revival, Tudor, Chateausque, French Eclectic
drip mold		Gothic Revival, Chateausque, occasionally Tudor, French Eclectic, New Traditional
hood mold		Italianate, Second Empire
ribbon (three or more matching contiguous windows)	double-hang	Shingle, Prairie, Craftsman, Modernistic, International, New Traditional; occurs on most post-1900 Eclectic styles, but usually on side wings not main house block
	arched	Shingle, Richardsonian Romanesque, New Traditional
	casement	Tudor, Prairie, New Traditional; occurs on most post-1900 Eclectic styles, but usually on side wings not main house block
	short windows in wall	Ranch, Contemporary
	short windows along ridge of gable roof (clerestory)	Shed
round window	in pediment (also elliptical or half-circle)	Georgian, Federal, Early Classical Revival, Colonial Revival, Neoclassical, New Traditional
	on wall surface (also hexagonal or elliptical window set vertically)	Second Empire, Shingle, Queen Anne, Colonial Revival, Minimal Traditional, Ranch, Styled Ranch, New Traditional, Millennium Mansion

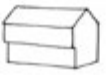
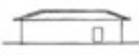
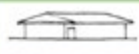
PICTORIAL KEY Windows		
IF YOU SEE	TRY THESE FIRST	
"special front" window, also called "cottage" window (large lower pane with decorative transom above)		Neoclassical, Queen Anne, Craftsman, most Eclectic styles (particularly houses built 1900-1920)
large pane surrounded by smaller panes		Queen Anne, occasionally other Victorian styles
blank lower pane with patterned pane above		Queen Anne, Craftsman, Prairie, most Eclectic styles (built 1900-1920), New Traditional
paired windows		Italianate, most post-1860s styles
attic story		Greek Revival, Beaux Arts, Italian Renaissance, New Traditional
bracketed tops		Italianate, Second Empire, Gothic Revival, Stick
horizontal panes		Ranch, Contemporary
square window		Postmodern (introduced early 1960s), Other 20th-Century Modern
picture window		Ranch, sometimes Styled Ranch
windows fill gable end		Contemporary, Other 20th-Century Modern: A-Frame
corner window	mitered glass corner	International, Contemporary, Other 20th-Century Modern and 21st-Century Modern
	with corner support	International, Minimal Traditional, Ranch, Prairie, Contemporary, Other 20th-Century Modern and 21st-Century Modern
window wall		International, Contemporary, all post-1950s styles (generally on rear or private facades)

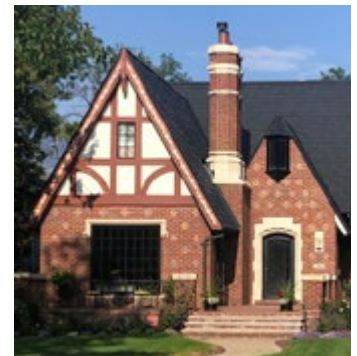


WALLS

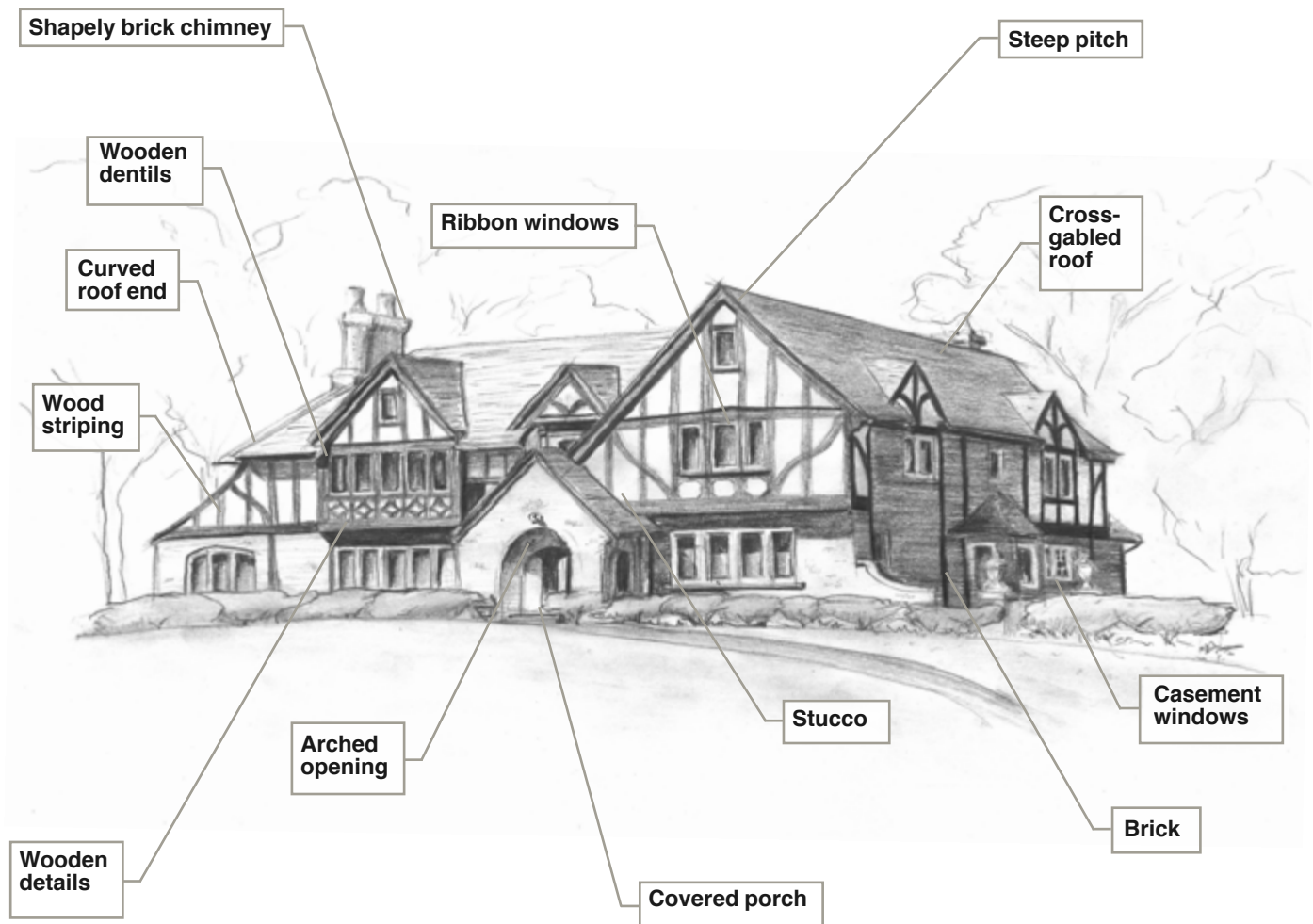


WALLS			PICTORIAL KEY		
Walls	IF YOU SEE	TRY THESE FIRST	Walls	IF YOU SEE	TRY THESE FIRST
logs		Pre-Railroad Folk	stucco boards (popularized as exterior material ca. 1990)	commonly 4 x 8 fiber cement boards with stucco finish joints sealed (cracks, if present, may reveal rectangular board pattern) 	Millennium Mansion, New Traditional, American Vernacular
adobe		Pueblo Revival, Spanish Colonial		joints covered by battens or half-timbering 	Millennium Mansion, New Traditional
rough-faced stone		Richardsonian Romanesque, Shingle (first story only), as a veneer in Millennium Mansion, New Traditional		joints left open (applied as rain screen with open joints that allow air circulation) 	21st-Century Modern
smooth stone		Beaux Arts, Chateausque, Italian Renaissance, as a veneer in Millennium Mansion, New Traditional	board and batten		Gothic Revival, Post-Railroad Folk, Ranch; as either wood or imitation wood product in New Traditional, American Vernacular
rusticated stone (joints exaggerated)		Beaux Arts, Italian Renaissance, Millennium Mansion, New Traditional			
plywood siding (Exterior plywood siding was introduced in the mid-1930s and became popular in the 1950s.)	smooth finish 	Modernistic, International, Contemporary	clapboard (weatherboard, bevel siding or lap siding)		Craftsman, Colonial Revival, Postmedieval English, Ranch, Styled Ranch, Split-Level; as either wood or imitation wood product in Millennium Mansion, New Traditional, American Vernacular
	wood siding emulated in plywood (also called T1-11) 	Contemporary, Ranch, Styled Ranch	metal, finished to look like metal, either new or rusted (These types of metal finishes began to be used in residences ca. 1980; often zinc, steel, or rusty-looking Corten steel. The metal claddings occasionally used right after World War II were typically finished to <i>not</i> look like raw metal.)	corrugated 	Other 20th-Century Modern (Deconstructivist), 21st-Century Modern
stucco (cracks, if present, typically random)		Tudor, Mission, Spanish Revival, Prairie, Modernistic, Italian Renaissance, French Colonial, International (white-colored stucco was preferred for International) Occurs occasionally in other pre-1945 styles		other (standing seam, panel, ribbed) 	Other 20th-Century Modern, 21st-Century Modern
wood shingles	patterned 	Queen Anne, Shingle, Folk Victorian; as either wood or imitation wood product in Millennium Mansion, New Traditional	multiple wall materials	on flat walls (commonly stone, brick, stucco, and painted or imitation wood) 	Tudor, Ranch, Styled Ranch, Contemporary, Millennium Mansion, New Traditional
	rectangular 	Shingle, Craftsman, Colonial Revival, Postmedieval English, Ranch, Styled Ranch, Split-Level; as either wood or imitation wood product in Millennium Mansion, New Traditional, American Vernacular		on 3-D walls (often includes metal or unpainted wood) 	Other 20th-Century Modern; Deconstructivist, 21st-Century Modern; Decoupage
wood strips with natural finish (smooth tongue-and-groove, open wood screen, unusual wood species)		Other 20th-Century Modern (Deconstructivist), 21st-Century Modern			
masonry wall cladding applied like wallpaper (on single surface such as front of gable)		Millennium Mansion, New Traditional			

PICTORIAL KEY Walls			PICTORIAL KEY Other Decorative Elements		
IF YOU SEE	TRY THESE FIRST		IF YOU SEE	TRY THESE FIRST	
broad surface with pattern	geometric masonry pattern 	Contemporary	garlands, floral ornament		Beaux Arts, Federal, Queen Anne (Free Classic), Colonial Revival, Millennium Mansion, New Traditional
	concrete screen grille 	Contemporary, Other 20th-Century Modern; Formalistic	pilasters		Georgian, Federal, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Greek Revival, Neoclassical, Millennium Mansion, New Traditional
	board form concrete (wood patterns remain visible) 	Other 20th-Century Modern (Brutalist), 21st-Century Modern			
broad front facade without windows		Contemporary, Other 20th-Century Modern, 21st-Century Modern	FOUNDATION & HOUSE SHAPES		
wall surface material extends up into gable without break		Gothic Revival, Tudor, Spanish Revival, Postmedieval English, Contemporary, New Traditional, Millennium Mansion	PICTORIAL KEY Foundation		
second-story overhang		Colonial Revival, Tudor, Postmedieval English, Queen Anne, New Traditional	IF YOU SEE	TRY THESE FIRST	
half-timbering		Tudor, Craftsman, Queen Anne, French Eclectic, Prairie, New Traditional	low to ground		Postmedieval English, Georgian (New England), American Vernacular, New Traditional
patterned stick work		Stick, Queen Anne, Exotic Revival	high		Georgian (southern colonies), Federal, Gothic, Italianate, Second Empire, Stick, Queen Anne, Shingle, Chateausque, Beaux Arts, Richardsonian Romanesque, American Vernacular, New Traditional
			raised first floor		French Colonial, Folk Victorian, International, Contemporary, New Traditional, American Vernacular, most any style if built in flood-prone area
			raised platform (podium)		International, Other 20th-Century Modern; Formalistic
			slab (very low, even at ground level)		International, Ranch, Contemporary; can be found on all post-1950 house styles (common clue that a traditional styled house is New Traditional rather than a pre-World War II original)
			several levels of foundation		Split-Level, Contemporary, Shed
DECORATIVE ELEMENTS			PICTORIAL KEY House Shapes		
IF YOU SEE	TRY THESE FIRST		IF YOU SEE	TRY THESE FIRST	
traditional details used in different ways (out of scale, oddly placed, flat cut-outs)	  	Other 20th-Century Modern (Postmodern), occasionally New Traditional	broad, low one-story		Ranch, Styled Ranch, Contemporary
slanting or angled walls, roof lines, overhangs (house is not all rectangular)		Other 20th-Century Modern (Deconstructivist), 21st-Century Modern (Slightly Askew), occasionally Contemporary	tri-level split		Ranch, Styled Ranch, Contemporary, Split-Level
quoins		Georgian, Federal, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Second Empire, Styled Ranch, Millennium Mansion, New Traditional	bi-level split		Ranch, Styled Ranch, Contemporary, Split-Level
belt course		Georgian, Federal, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Second Empire, Millennium Mansion, New Traditional	American four-square		Prairie, Colonial Revival, Neoclassical, Craftsman, Italian Renaissance
			very different house—unusual geometries, sweeping curves, "never seen anything like it"		Other 20th-Century Modern (Organic), Other 20th-Century Modern (Brutalist), 21st-Century Modern (Singular Statement)

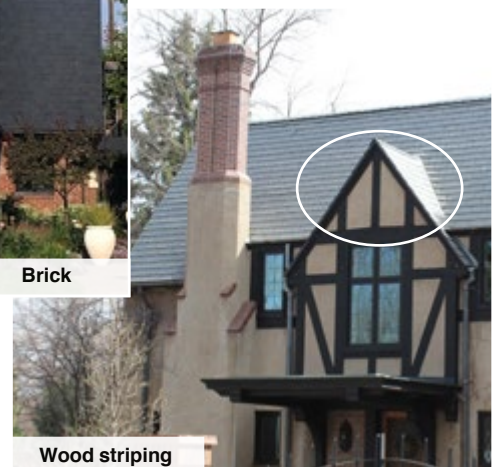


EXAMPLE: ENGLISH TUDOR



Architectural sketch by Selandia Toote

COLORADO SPRINGS ARCHITECTURAL STYLES



EXAMPLE: MODERN





Strong vertical elements



Low wall massing



Mix flat pitch with shallow pitch



Corner glazing

A LITTLE COLORADO SPRINGS HISTORY— THROUGH AN ARCHITECTURAL LENS

NATIVE AMERICANS

The original residential style that dominated the region that would come to be known as Colorado Springs was more modular in nature—the tipis constructed by the Ute Tribe. The Utes, along with the Cheyenne, Arapaho, and Apache peoples, hunted, gathered, and lived in the area for centuries. The red sandstone formations, now referred to as the Garden of the Gods, were considered sacred ground and served as a peaceful gathering place for many nomadic tribes.



Ute tipi, Colorado Historical Society. Garden of the Gods with the Front Range.

COLORADO CITY

In 1859, the Pikes Peak Gold Rush brought a dramatic increase in settlers to the region, and the famous “Pikes Peak or Bust” slogan was painted across wagons and captured in photographs with Pikes Peak—now referred to as America’s Mountain—seen to the West. As wagons crossed the prairie to the Front Range, some of the first settler residences were erected in Colorado City (now called Old Colorado City and located within the Colorado Springs city limits) and Manitou Springs.



These early homes were often of the log cabin and one-story frame and brick variety, and the settlement of Colorado City had a Wild West feel, complete with saloons, bordellos, and opium dens. The town never drew the number of visitors it anticipated, with many people choosing to travel through Denver instead of venturing south to avoid altercations with Native Americans along the Arkansas River.

Many commercial buildings from this era remain intact, with Old Colorado City now recognized on the National Register of Historic Places. The area itself—located primarily along Colorado Avenue between 24th and 27th Street—is now a popular tourist destination that retains much of its historic character. The architecture along these blocks includes Western Victorian styles, Queen Anne, Romanesque Revival, and Italianate structures.



Old Colorado City, located along Colorado Avenue between 24th and 27th Street.

COLORADO SPRINGS

Colorado Springs proper was officially founded by Union General William Jackson Palmer in 1871. Palmer was first taken with the splendor of Pikes Peak and the Garden of the Gods several years earlier in 1869 when he rode through the Colorado Territory as a surveyor in search of potential railroad routes for the Kansas Pacific Railway.

While many towns in the Western territories developed around mining or ranching, Colorado Springs was founded specifically for its natural beauty. Palmer envisioned the new city from the very beginning as a resort community—a destination location for his budding railroad empire.

Palmer marked the founding site of the new city on a shortgrass prairie located to the East of the Garden of the Gods—a mesa overlooking Monument Creek that he began transforming, bringing in trees, gardens, and structures



to create a true resort feel. "My theory for this place," Palmer wrote, "is that it should be made the most attractive place for homes in the West."

General Palmer's own home began as a stick-style structure built north of the Garden of the Gods, later transformed into a Tudor-style castle known as Glen Eyrie. The stone castle was designed in 1871 by Frederick Sterner, in homage to the English castles beloved by Palmer's British wife, Mary "Queen" Mellen, and nestled into the foothills to showcase the awe-inspiring grandeur of the Rocky Mountains.

The young city of Colorado Springs was nicknamed "Little London" for the early morning fog



William Jackson Palmer on horseback, Colorado Springs land survey, Pikes Peak Ave. before the Antlers Hotel. Courtesy of Colorado Springs Pioneer Museum.

that rose off Monument Creek, and it soon started to live up to its cultural touchstone. Colorado College was founded in 1874 right in the middle of the prairie, and the first opera house opened in 1881 on Tejon Street.

Palmer also gave land to any church that wanted to build downtown and created a network of parks, many of which still exist today, including Monument Valley Park and Acacia Park.



Colorado College, located in the middle of a shortgrass prairie.



Glen Eyrie Castle, Colorado Springs home of the Palmer family. Designed by Frederick Sterner, the Tudor Revival castle now operates as an event space.

To properly accommodate the types of guests and residents Palmer was hoping to lure to the new city, he built a grand hotel downtown, located just east of his Denver and Rio Grande Western Railway depot—a stately Queen Anne style building with stunning views of Pikes Peak.

That hotel, known still today as the Antlers Hotel for the elk and deer racks that decorated its interior, was where a young Katherine Lee Bates penned the song *America the Beautiful* after a visit to the top of Pikes Peak.

The original hotel was built in 1883 and featured 75 guest rooms, a Turkish bath, a billiards room, a barber-shop, steam heat, gas lights, and a hydraulic elevator.



William Jackson Palmer's original Antler's Hotel, built in 1883 in downtown Colorado Springs.



The hotel burned down in 1898 and was rebuilt in 1901 by the architectural firm of Varian and Sterner, this time in an Italian Renaissance Revival style.

That second hotel had 200 guest rooms, a restaurant, a ballroom, and mosaic floors. It was demolished in 1964 to make room for the structure that stands today, built by Western International Hotels.



Vintage postcard showing the second Antler's Hotel, built in 1901 by Varian and Sterner.

CRIPPLE CREEK GOLD RUSH

Although the gold rush was what originally brought thousands of people to what would become Colorado, the area of Colorado Springs and the mountain of Pikes Peak yielded little but fool's gold, while mines to the west and north of Denver had better results.

It wasn't until 1890, when a cowboy named Robert Womack was prospecting for precious metals along a stream called Cripple Creek, that a more substantial amount of true gold was discovered in the Colorado Springs area.

By 1892, Cripple Creek and neighboring Victor became booming mining districts, and by 1896, the mines in the region had produced \$7 million in gold—making them the largest mining profit generators in Colorado history.

Cripple Creek and Victor were both located at around 10,000 feet in elevation, with few amenities and the raucous, bawdy atmosphere typical of mining camps at the time. Colorado Springs, at only 40 miles away, offered a more genteel way of life, in keeping with the resort community standard Palmer was promoting.

Many of the newly wealthy mine owners did not want to locate their families or build homes at the high-elevation camps, and they instead looked to Palmer's refined city to the East. The population more than doubled in Colorado Springs between 1890 and 1900, the gold boom leading to an almost as instantaneous residential boom.



The Cripple Creek gold rush also brought soon-eminent local legends to Colorado Springs—Charles L. Tutt and Spencer Penrose—both of whom left indelible marks on the city. Charlie Tutt came to Colorado Springs in 1884 and found early success in real estate. He wrote to his childhood friend Spencer Penrose in 1892 about a potential gold rush, and the two partnered on the Cash on Delivery Mine, one of the most successful in Cripple Creek.

They later sold the mine and got started in ore processing, quickly creating an empire via mining, milling, and real estate. Penrose married Julie Villiers (Lewis) McMillan in 1906 after they met and became friends through Colorado Springs social circles.



The Bro^odmoor Hotel, built in 1917 by Spencer Penrose and designed by Warren and Wetmore.

Spencer and Julie used their fortune to give back to the community, funding major civic projects including the Colorado Springs Fine Arts Center, the Cheyenne Mountain Zoo, Pikes Peak Highway, Will Rogers Shrine of the Sun, Glickner-Penrose Hospital, and the El Pomar Foundation.

One of Spencer Penrose's most prestigious projects was The Broadmoor Hotel, built in 1917 and inspired by grand European hotels. The Italian Renaissance Revival hotel was designed by the firm of Warren and Wetmore, who had recently completed Grand Central Terminal in New York City.

Local lore tells that Penrose originally wanted to purchase the rebuilt Antler's from William Jackson Palmer, but Palmer refused to sell. The letter A in the BRO^oDMOOR name is more diminutive than the other letters, some say as a sleight to the Antlers.

The true reason is due to copyright, as the word Broadmoor was already locally used, but there does seem to be merit in the friendly rivalry—Colorado Springs was a dry city in the early 1900s, and when Penrose decided to build a hotel of his own, he made sure it was outside the city limits so he could operate as he chose instead.

OLD NORTH END

It wasn't only the instant millionaires made by the Cripple Creek and Victor gold mines that settled in Colorado Springs. The new residents also included middle-class and upper-middle-class beneficiaries of the gold boom, including stock traders, mining company managers, and merchants. Many of these families bought sites of land north of Colorado College, in the neighborhood now known as the Old North End.

The newly wealthy status of the residents encouraged them to build stylish mansions and large homes meant to impress, and they had the means to import skilled architects trained in designing the popular architectural trends of the time.

Because so many homes were built in this consolidated area in a consolidated span of time, the neighborhood character feels very cohesive and unified. This is what makes it an excellent neighborhood to tour to see so many prime examples of late 19th and early 20th century architectural styles.



Other impacts that drove the development of the Old North End include the establishment of the Glocker Tuberculosis Sanatorium in 1891 on North Cascade Avenue (now Penrose Hospital). Tuberculosis brought many early residents to Colorado, as high altitude was a commonly recommended therapy, and Colorado Springs sits at around 6,000 feet above sea level. The Sanatorium brought doctors and high-income medical personnel to the neighborhood, who purchased and built prestigious homes.

It is because so many early residents came to Colorado Springs seeking tuberculosis treatment that



many homes in the Old North End feature sleeping porches for ill family members and boarders. Another commonality in these homes is that the southern, sunny facing side contains the most-used living spaces, including living and dining rooms and primary bedrooms.

William Jackson Palmer continued to spend considerable time and money developing areas of beauty in Colorado Springs for the rest of his life, and Monument Valley Park was one such region.

The park's central creek forms the western boundary of the Old North End, and the park itself is adjacent to the neighborhood, giving residents access to trails, walking paths, rustic bridges, and benches to sit and enjoy nature.

The City Beautiful movement of the early 20th century also left a mark on the Old North End. This national reform philosophy of urban planning sought to beautify cities large and small throughout the United States, often prescribing the building of art museums in Greek or Roman styles and creating manicured city parks. In Colorado Springs, this involved raising the medians of the major streets, including Wood, Cascade, Nevada, and Wahsatch, and planting flowers, trees, shrubbery, and grass.

Each block developed its own cohesive style to provide seasonal beauty—the double-row planting of deciduous trees on Nevada for a lush summer green, flowering trees such as crab apples and lilacs planted on Wood, Cascade, and Wahsatch for a stunning spring view, and alternating evergreens with deciduous trees throughout the neighborhood to provide winter appeal as well.

Two blocks of Wood Avenue, from Uintah to Columbia, had cast-iron street lights installed with an ornate, Victorian look. These two blocks represent the original Millionaire's Row from the gold boom days of the Cripple Creek and Victor mines.

The 1920s and 1930s were quiet decades for this Colorado Springs neighborhood, as the price of gold dropped to the point where it was no longer worth the expense to mine it. The Old North End Neighborhood Association (ONEN) sees this economic quietude as a blessing for the historic homes, because a further population explosion would have brought more traffic to the area and more pressure to convert large residences into apartments or tear them down to add commercial areas.

MODERNISM IN COLORADO SPRINGS



Mural painting class at the Broadmoor Art Academy c. 1930s.

Colorado Springs, with its moneyed residents and civic pride, soon attracted artists out West as well as miners. Local philanthropists Julie Penrose and Alice Bemis Taylor both encouraged the arts and provided housing and resources to bring artists and architects to the city.

What became the Fine Arts Center began as the Broadmoor Art Academy, an art school housed in the former Penrose estate along Monument Valley Park. The school emphasized easel painting, drama and dance performances, and art exhibitions, and the area quickly became known as a thriving art community.

Keeping on trend with changing architectural styles, Modernism came to Colorado Springs in the 1930s and 40s. Without question, two of the most renowned, influential architects of the 20th century are Frank Lloyd Wright and Mies van der Rohe. Remarkably, the architecture of Colorado

Springs was touched by the influence of both of these icons.

Architect Elizabeth Wright Ingraham—granddaughter of Frank Lloyd Wright—lived and worked in the city for decades with her husband, designing nearly 100 homes in the area. She brought Usonian and modern



ideas to the city, creating site-specific homes with an environmental, progressive style.

Colorado Springs was also home for many years to Jan Ruhtenberg—apprentice and peer of Mies van der Rohe at the Bauhaus—who is credited with helping introduce modern architecture to the United States as a professor and designer.

World War II and the years after brought a significant number of new residents to Colorado Springs due to the fact that the United States Government started building and operating several major military facilities in the area, including Fort Carson, Peterson, and the Air Force Academy. The vacant lots around the Old North End and along Monument Valley Park were filled in with more modern homes and ranches.

International and Contemporary architecture came to Colorado Springs and the Colorado College campus in the form of new libraries and administrative buildings as well, allowing architects across decades the chance to make their mark on the city, and for architectural forms spanning centuries to sit in happy dialogue with one another. ■



Images: Jan Ruhtenberg, Elizabeth Wright Ingraham, US Air Force Academy Chapel, Colorado College Cornerstone Arts Center.

FOUNDING ARCHITECTS OF COLORADO SPRINGS

DOUGLAS & HETHERINGTON

The firm of Douglas & Hetherington designed many prominent buildings and homes in Colorado Springs between their years of operation here from 1896-1914. Walter F. Douglas was a University of Edinburgh graduate who came to Colorado Springs in 1888 and set up shop as an independent architect. T. Duncan Hetherington had been working in Denver in the office of architect Robert S. Roeschlaub before relocating to Colorado Springs in 1896. Together, they designed several commercial blocks of downtown Colorado Springs, Ticknor and McGregor Halls at Colorado College, and the now demolished but much-beloved Burns Theatre. When Douglas left Colorado Springs in 1914, Hetherington went into partnership with Thomas MacLaren.



Images: McGregor Hall, Colorado College. Ticknor Hall, Colorado College. The Burns Theatre - now demolished.

THOMAS MACLAREN

Thomas MacLaren (1863-1928) lived and practiced in Colorado Springs for 34 years, designing over two hundred buildings in the area. Born in Scotland and trained at the Royal Academy of Arts in London, MacLaren came to Colorado in 1892 seeking a cure for his tuberculosis. MacLaren was a strong advocate for architectural design that complemented the Colorado landscape, and he worked in a wide variety of architectural styles throughout his career, gaining acclaim and recognition for his artistic contributions to the city. A few of his noteworthy designs include Colorado Springs City Hall, the City Auditorium, the Ivywild School, the Patty Jewett Golf Course clubhouse, the original Steele School, and St. Stephen's Episcopal Church. He was considered the "premier architect" of the city during his career, and also designed many residences that were featured in architectural journals, including Claremont, an elaborate Broadmoor home patterned after the Grand Trianon in Versailles. Upon his death, MacLaren left much of his estate to Colorado College to endow an architecture school, and many local historians and architects have gone on to study and praise his work and his continued impact on Colorado Springs.



Images: City Hall, Colorado Springs. City Auditorium, Colorado Springs. Pauline Memorial Chapel, Colorado Springs. Ivywild School - now a brewpub and restaurant, Colorado Springs. Claremont - now the Colorado Springs School. Patty Jewett Golf Clubhouse, Colorado Springs.

FREDERICK J. STERNER

Frederick J. Sterner (1862-1931) was a British-born American architect who worked under architects Frank E. Edbrooke and Ernest Varian before starting his own architectural office in 1901. He worked in Colorado for two decades, designing homes and larger public projects in a variety of styles, including Italian Renaissance Revival, Colonial Revival, Richardsonian Romanesque, Shingle style, Dutch Colonial Revival, and Mission Revival. Noteworthy designs by Sterner in Colorado include William Jackson Palmer's Glen Eyrie estate, the Antler's Hotel, Briarhurst Manor, Lennox House, the Daniels & Fisher Clocktower, and the Denver Athletic Club. He also made a name for himself in New York City in the early 1900s, gaining recognition for his talent with artful renovations when he renovated a number of brownstones in the Gramercy Park neighborhood.

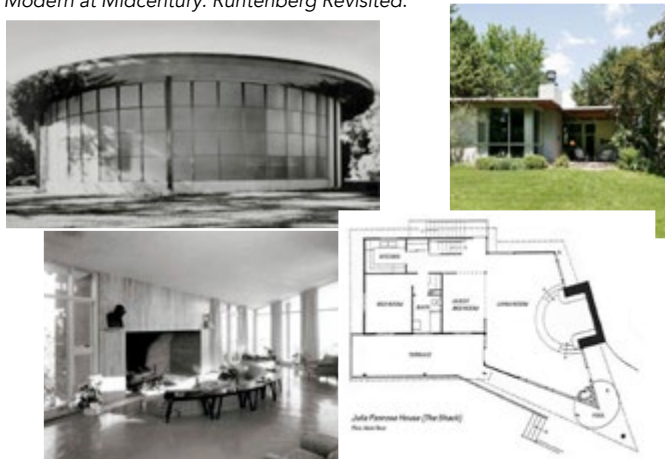


Images: Lennox House, Colorado Springs. Briarhurst Manor, Manitou Springs. Second Antler's Hotel, Colorado Springs. Daniels & Fisher Clocktower, Denver.

JAN RUHTENBERG

Jan Ruhtenberg (1896-1975) was involved in the Bauhaus movement in Germany, studying under Mies van der Rohe and working with Philip Johnson. He was hired as a professor at Columbia in New York City to teach the "new architecture" in 1934, and is credited with making significant contributions in introducing modern architecture to the United States. In 1939, Julie Penrose brought him to Colorado Springs to design the now destroyed El Pomar Carriage House Museum at The Broadmoor to house her late husband's collection of carriages and early automobiles. Ruhtenberg continued practicing architecture in Colorado Springs in the 1940s and 1950s, designing homes featured in progressive architecture magazines, such as the 1949 Fischer house on Marland Road, a steel framed structure with insulated pumice block walls and a concrete roof.

Images: Carriage House Museum. Fischer House. Julie Penrose House (The Shack). For more details, images, and floor plans, see Elaine Freed's excellent *Modern at Midcentury: Ruhtenberg Revisited*.



ELIZABETH WRIGHT INGRAHAM

Elizabeth Wright Ingraham (1922-2013) is credited with designing 150 buildings in the Colorado Springs area. A granddaughter of Frank Lloyd Wright, she studied at his Taliesin studio beginning at age 15 and also met her husband, Gordon Ingraham, there. The couple traveled to Colorado Springs and established an architectural practice here in 1948. Their firm began by designing modest homes for the upper middle class in Frank Lloyd Wright's Usonian and Prairie styles, though by 1970, Elizabeth founded her own firm and began developing new architectural approaches. An advocate for environmental issues, she sought to create efficient designs and homes with low-slung exteriors that incorporated natural light, used organic building materials, integrated into the landscape, and offered exceptional outdoor views.

Images: Solaz House, Manitou Springs. Beadles House. Fountain Library. Vradenburg House. Photos by Ron Pollard.



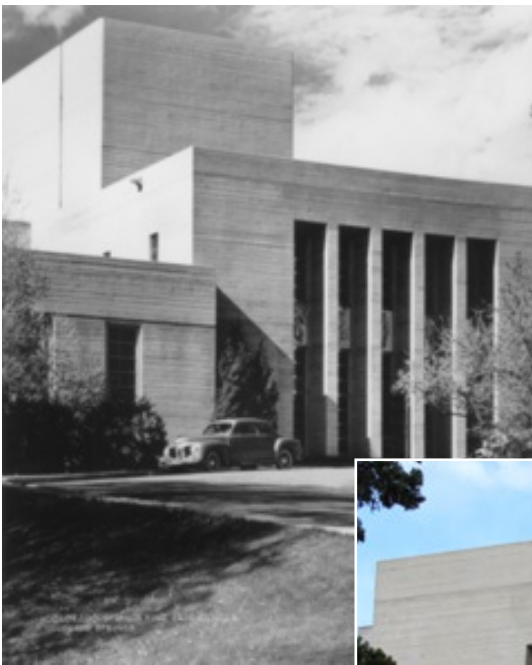
ART DECO

The favored contemporary style during the Depression years was Art Deco, which represented a complete break with the traditional designs of previous decades. Popular during the 1930s and 1940s, it is characterized by flat roofs with uneven cornice lines, stepped or set-back facades, a strong vertical emphasis and polychromatic materials.

Geometric forms are the most common stylistic expressions. Broken cornice lines, low relief geometrical designs, spandrel panels, architectural sculptures, polychromatic materials and a vertical emphasis are also characteristic. Decorative facade elements include chevrons, zigzags, and stylized floral and geometric motifs.

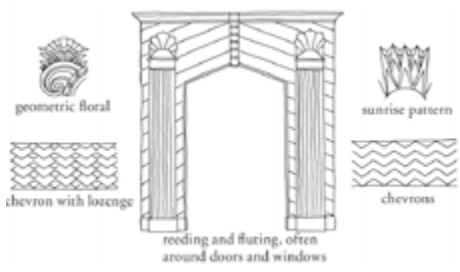
COLORADO SPRINGS FINE ARTS CENTER

Called "the region's most important tribute to culture" by noted historian Marshall Sprague, the Colorado Springs Fine Arts Center is a unique community treasure. It was envisioned and constructed through generous donations by Alice Bemis Taylor and Julie Penrose, prominent local philanthropists. Besides organizing community support for the project and donating funds, Mrs. Taylor donated her extensive personal collection of Native American Southwestern art. Mrs. Penrose donated the land, which had been the site of her home.



The Fine Arts Center was designed by John Gaw Meem of New Mexico, one of the Southwest's leading architects. He developed the "Santa Fe" style, derived from Pueblo and Spanish Colonial architecture, and the design here was the most modern he was ever to create. He skillfully integrated stylistic elements of the Southwest, Modernism, Art Deco and Classicism. The Fine Arts Center is designed to be both functional and aesthetically pleasing, considering its multiple uses as a performance venue, a museum, and an educational facility. Its architecture is reflective of a two-level Native American Pueblo-style structure, including stepped massing, minimal fenestration, and absence of decoration. The award-winning building has been described as Meem's crowning achievement.

- City of Colorado Springs North Downtown Historic Survey walking tour



Fine Arts Center by John Gaw Meem. Built in 1936. 30 West Dale Street.

BRUTALISM

Brutalism began as an aesthetic philosophy favoring the exposure of building materials, namely rough concrete and structural supports. The name is derived from the French term for raw concrete, *béton brut*, illustrating its devotion to using materials in a direct and visible way.

In opposition to the glass curtain wall, Brutalism favored bulky and angular designs with fewer visible glass surfaces. In a house, a simple juxtaposition of vertical and horizontal blocks might produce an exterior of slits and slabs—broad expanses of solid material with narrow vertical slits of glass surface—for a low ratio of void (glass windows) to solid (wall surface).

The deep recessions and sharp projections exemplified the grammar of this style; however, it was these same elements that were later frequently criticized. This style is more often found in civic buildings than in residential architecture. Houses, however, can retain the main components, which include a bulky angular exterior, unornamented facades, recessed windows, often in vertical slits, exposed ducts, and exposed concrete (although domestic examples may instead use brick, stucco, or, rarely, wood).

- Virginia McAlester, *A Field Guide to American Houses*

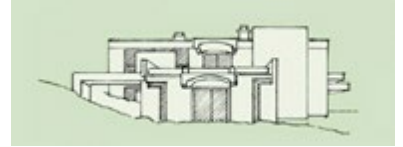
TUTT LIBRARY, COLORADO COLLEGE

The original Tutt Library was designed in 1962 by Walter A. Netsch, an American architect based in Chicago. During his career, Netsch designed 15 libraries, as well as academic buildings for colleges and universities in the United States and Japan, and is closely associated with the Brutalist style of architecture. His signature aesthetic is known as Field Theory and is based on rotating squares into complex shapes. Netsch was the lead designer for the United States Air Force Academy in Colorado Springs and its famous Cadet Chapel.

Tutt Library was expanded and renovated by Pfeiffer Partners in 2017, with the goal to “turn Netsch’s building inside-out.” As stated by Pfeiffer Partners, “the relationship of the expansion and existing building is expressed graphically through the device of a ‘ribbon,’ realized in red Swiss Pearl cladding that references the geologic formations of the nearby Garden of the Gods. The ribbon engages the addition at the ground level of the library’s west façade and proceeds up and over the existing Tutt Library, to create a dynamic dialogue between the old and the new. It culminates in the added 4th level reading area, which offers sweeping views of Pikes Peak and the Colorado range.”



Tutt Library, Colorado College. 1021 N. Cascade Avenue. Original structure designed by Walter Netsch in 1961, expansion designed by Pfeiffer Partners in 2017.



Boston City Hall by Kallman and McKinnell.

COLONIAL REVIVAL

During the late 19th and early 20th centuries, the Colonial Revival style was one of the most popular domestic architectural styles, and well-preserved homes of this type can still be found along main streets across America in cities large and small.

The name "Colonial" derives, of course, from the architectural styles and building techniques brought to the New World from Europe by the colonists. Designs varied by colonized area, with pockets of Dutch, French, and Spanish stylings concentrated throughout America. The predominant style associated with the founding fathers and the birth of the United States, however, is linked to the most recent of New World colonizers: the British.

Homes and structures built throughout the prosperous English colonies along the Eastern Seaboard borrowed directly from the Renaissance-inspired Georgian Style popular in England in the 18th century when the 13 colonies were settled.

Following the American Revolution, the style shifted slightly to the closely-related Adam Style, which remained in vogue for several decades following the end of British rule in America.

Between 1880 and 1900 in America, there was a resurgence of interest in the original styles that dominated during the nation's founding, and the Colonial Revival movement became extremely popular across the country. This reawakening of interest can be traced back to the



1230 N. Cascade Avenue - This Colonial Revival style home was designed by architect E.C.G. Robinson in 1892 for William H. Tuttle, a mining broker.

Many hallmarks of the style are apparent in this home, including classical columns supporting the full-width porch, wide eaves, gable-fronted dormers, and a hip roof and cornice with swag decoration.

The front door also includes sidelights and a leaded glass elliptical fanlight. The home originally included a widow's walk on the roof and a full-width balcony.



1614 Culebra Place - Broken pediments over the front door, as seen here, are common in Revival styles, rare in Colonial originals. This home also features a unique oculus window by the front door and arched wall dormers.



Note the symmetry of this home with the central front door and multi-pane windows. The paneled front door with a small row of paned windows below the pediment is a Georgian detail, and this home also includes sidelights common to Revival styles.

Slender columns provide Classical detailing to the front entry, and two-story pilasters along the corners and the roof cornice with dentil moulding give this simple box home its decorative beauty.

Philadelphia Centennial of 1876, which stirred an appreciation of America's architectural heritage from revolutionary times in the original colonies.

Celebrated architects McKim, Mead, White, and Bigelow took a well-publicized tour through New England in 1877 to study original examples of the Georgian and Adam styles, and they designed several large residences using the forms and patterns observed on their tour that furthered the trend.

A common uniting factor of the Colonial style is a prominently featured front door, often accentuated in some way with a decorative crown—or pediment—supported by pilasters. This statement-making front entry may also be projected forward to create an entry porch supported by slender columns. Typically, the entrance is positioned at the center of the home, with a symmetrical facade extending to either side.



1210 Wood Avenue - Designed by architects Douglas & Hetherington, this Colonial Revival home was built in 1899 for William O'Brien. O'Brien was a prominent attorney and was also the principal stockholder in the Mollie Gibson Mining Company.



1196 N. Cascade Avenue - Designed by Thomas P. Barber in 1927, the Rice House (now Haskell House) is composed of brick laid in an English bond pattern and is considered one of the finest examples of Colonial Revival design crafted in Colorado Springs.

The two above examples specifically reference Georgian style architecture under the umbrella of the Colonial Revival style, with their simple box shapes, classical details, central, paneled front doors, and masonry patterned windows. Other Georgian details include decorative entablatures and projecting quoins—a classical detail found in Italian Renaissance architecture. English master architects Inigo Jones and Christopher Wren were inspired by Renaissance forms in the 17th century, designing buildings with this classical influence throughout England. It is from these roots that Georgian architecture grew.

DUTCH COLONIAL REVIVAL STYLE

The most distinguishing feature of the Dutch Colonial Revival style is its gambrel roof. The home may be front-gabled, side-gabled, or have intersecting gables, or, in some cases, the home may have a steep, stepped gable, as seen in historic Flemish architecture.

Original Dutch Colonial homes were built in the Dutch colonies in the 17th century along the Hudson River. The area of New Amsterdam (later New York) and in other Dutch trading settlements had many examples of this style of home, often built out of brick using Flemish Medieval inspiration and building traditions. Very steep, stepped roofs closer to Medieval styles were more common at first, gradually widening into the gambrel style.

The front-facing gambrel roof with cross gambrels is unique to Revival styles, never seen in originals, and steeply-pitched gambrels that house a second story are more associated with Revival styles as well.

Other characteristic features of this style may include dormers, wide overhangs, porches under the gambrel roof eaves, and small oval windows in the gable ends. Window patterns, porches, and materials share associations with Shingle and Queen Anne styles.



124 W. Columbia

CRAFTSMAN

The American Craftsman home embodies not just a floor plan style, but a design philosophy rooted in a simple yet elegant aesthetic and an earnest commitment to the integrity of building materials and thoughtful handiwork. The style was an outgrowth of the British Arts and Crafts movement of the late 1800s, itself a reaction against the Industrial Revolution and the fussy, mass-produced Victorian style.

British artist William Morris and his contemporaries believed that the home should be made of local, honest materials made with heart and hand and the Craftsman style follows this line of thought. Craftsman homes show an attention to simply hewn trim and stone details, built-in bookshelves and breakfast nooks, and clean lines in glass and metal work, creating an unpretentious, easy to live in home that exists in harmony with nature.



1414 Culebra Avenue - Built in 1909, this home blends Craftsman, Shingle, and Tudor elements.



Exposed rafter ends, overhanging eaves, clipped gables, and large porch columns replaced the more delicate and intricate detailing of the Victorian period. In addition to these characteristics, windows consist of divided lights in the upper sash and a single light in the lower sash. Some Craftsman houses display a small amount of false half-timbering (not to be mistaken for the Tudor Revival style which has significant amounts of half-timbering).

The style gained popularity in the early decades of the 20th century, as the widespread Craftsman Bungalow perfectly suited the rapidly growing middle class. Signatures of the Craftsman home include the use of organic materials and color palettes, low pitched gable roofs with open eaves, square tapered columns, and double-hung windows. The most common roof shapes are front gabled, cross gabled, side gabled, and hipped.

Notable architects of this style include Bernard Maybeck, Julia Morgan, and Pasadena-based brothers Charles Sumner Greene and Henry Mather Greene, who worked to perfect the proportions and elements of the style in designing both small and large, or "Ultimate" bungalows. The Craftsman style is also similar in many ways to the Prairie Style variant that would be popularized by Frank Lloyd Wright.

The designs of these American architects inspired a proliferation of pattern books and mail order plans, allowing families to select a bungalow through a catalog and construct it locally. Although the Craftsman reached its peak prevalence from 1905 through 1930, the style remains popular today, both in revivals of the aesthetic and principles in new homes, and in the demand for the original well-crafted bungalows that still exist in neighborhoods across the United States.



DECONSTRUCTIVISM

Deconstructivism is a style that challenges the idea of oneness or unity in a structure and instead embraces the individuality of parts, producing designs that are fragmented. Deconstructivist philosophy regarded the parts of a whole more revealing than the whole itself, generating a multiplicity of interpretations.

Applied to residential architecture, the form of a house is commonly divided into separate volumes that appear to have little coherent connection to one another. Each part is visually distinct from the others. Deconstructivist houses have a wide range of influences but no visible single source or predictability in design, other than unusual geometries. Exteriors can look unfinished, complicating usual boundaries between indoor and outdoor space. The standard 90°-angle wall is no longer the default option. Windows can extend from walls to roof lines, creating an unexpected continuation of space.

These unusual designs presented engineering and construction challenges until the spread of CAD (computer-aided design) and CAM (computer-aided manufacturing). Used together, these programs can effectively visualize unusual three-dimensional spaces and electronically tool and manufacture corresponding work pieces needed for the design. Computer programs like these have allowed architects to more efficiently create and control their chaotic designs.

- Virginia McAlester, *A Field Guide to American Houses*



CORNERSTONE ARTS CENTER, COLORADO COLLEGE

Antoine Predock designed the Cornerstone Arts Center in 2008. An award-winning architect known for the La Luz community, the Canadian Museum for Human Rights, and dozens of projects ranging from homes to museums across the globe, Predock is based in Albuquerque, New Mexico and says the powerful, geologic landscape there influences his work. *Arch Daily* writes that Predock "developed his unique, instantly recognizable language, characterized by poetic bold forms, evoking ancient ruins and seemingly emerging right out of local geology, effectively blurring distinctions between manmade and natural, turning his fractured buildings into seamless environments that he refers to as rides."

Predock's firm states that the Cornerstone Arts Center is located "at a juncture between downtown Colorado Springs and Colorado College, a threshold which gently divides the more urban and residential areas of the city from the historic campus. The design for the building takes into account the essence of the site, expressed by paths converging on and crossing the site, views toward Pike's Peak and an aspiration toward the sky."



Edith Kinney Gaylord Cornerstone Arts Center, Colorado College. 825 N. Cascade Avenue. Designed by Antoine Predock, opened in 2008.

FRENCH ECLECTIC

Many Americans—among them both architects and builders—served in France during World War I, and gained a firsthand familiarity with the broad spectrum of smaller French houses upon which this style is based. During the following decade, the 1920s, Americans were entranced by France, having helped rescue it during the war. Much press was given to the reconstruction of France's historic villages that had been damaged.

In addition, a number of photographic studies of modest French houses were published in the 1920s, giving a wide variety of models to draw from. Arthur Meigs and George Howe were among the architects who served in France and subsequently designed French houses; they designed the well-publicized Arthur Newbold

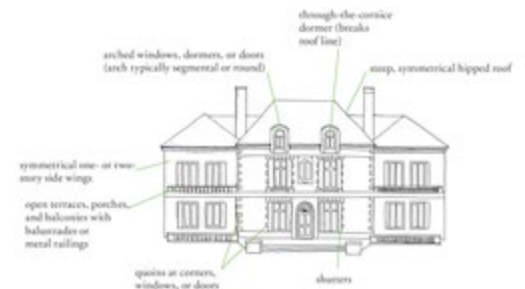
house in Pennsylvania (1923). Another veteran was Walter Davis, who built "The French Village" in Hollywood. The attention and architectural awards given to high-style French Eclectic houses made the style also desirable to local architects and builders during the 1930s. By 1930, French Eclectic houses were overtaking Tudor to become the second most popular Eclectic style during the 1930s (behind the always leading Colonial Revival). As with most other Eclectic styles, the French faded from favor after World War II.

Based on precedents provided by many centuries of French domestic architecture, the style shows great variety in form and detailing but is united by the characteristic roof. (Only the Spanish Revival style, similarly based on a long and complex architectural tradition, approaches it in variety.) Informal domestic building in northwestern France (particularly Normandy and Brittany) shares much with Medieval English tradition. The use of half-timbering with a variety of different wall materials, as well as roofs of flat tile, slate, stone, or thatch, are common to both. As a result, French Eclectic houses often resemble the contemporaneous Tudor style based on related English precedent.

French examples, however, normally lack the dominant front-facing cross gables characteristic of the Tudor. In contrast to these generally informal, rural prototypes, many French Eclectic houses show formal Renaissance detailing resembling that of the English Georgian. Doors in informal examples are usually set in simple arched openings; doors in symmetrical and formal houses may be surrounded by stone quoins or more elaborate Renaissance detailing (pilasters, pediments, etc.). Windows may be either double-hung or casement sashes, the latter sometimes with small leaded panes. Full-length casement windows with shutters (French doors) are sometimes used.

The dominant high-pitched roof may be enhanced by one of these distinctive features: through-the cornice dormers or windows and/or roof dormers that are relatively small in scale or that form a high second tier of dormers on a steep roof.

- Virginia McAlester, *A Field Guide to American Houses*



INTERNATIONAL & BAUHAUS



205 W. Fontanero - Designed by Jan Ruhtenberg in 1947 for Dr. Maurice and Jane Snyder. Ruhtenberg was involved in the Bauhaus movement and studied under Mies van der Rohe in Germany. He's credited with making significant contributions to modern architecture in the US.

The design of this home stresses horizontally with its flat roof and wide projecting eaves. Geometric simplicity is emphasized in its unadorned walls with flush-mounted windows.

by the Bauhaus, they wished to create an International architecture “independent of specific materials, sites or cultural tradition”—thus avoiding the regional differences they felt had led to World War I—and specifically chose white stucco as a uniting material to achieve these ideals.

Their designs came to be known as International Style when the 1932 Museum of Modern Art exhibition christened the movement with this name. The International style was brought to the United States by architects who emigrated from Europe. Three early émigrés were already at work in the 1920s: William Lescaze in New York City, and Rudolf Schindler and Richard Neutra in Los Angeles. They were joined in the 1930s by elite Bauhaus architects Walter Gropius, Mies van der Rohe, and Marcel Breuer, all fleeing Hitler. These later arrivals had a profound influence because their theories and concepts were widely disseminated through architectural education. Gropius became the dean at Harvard’s Graduate School of Design and Mies the dean of architecture at Illinois Institute of Technology. Their new curricula swept Beaux Arts precepts out—and those of the Bauhaus in—as other schools of architecture quickly followed their lead.

Another theory of the Internationalists—Le Corbusier’s view of the house as a “machine for living”—was appealing in a world of rapidly advancing technology. All superfluous ornament could be stripped away, while the latest domestic machinery was installed in kitchens and bathrooms, and true efficiency brought to the home. Functionalism, emphasizing how a building served its inhabitants, was of prime importance; traditional elements of the house that were merely decorative were to be discarded.

International houses built today often dwarf those of the 1920s-50s. And while added decoration is avoided, the mantra of functionalism can result in greatly enlarged kitchen, bath, and closet areas designed to the hilt and enjoyed with impunity.

- Virginia McAlester, *A Field Guide to American Houses*



Boettcher Health Center, Colorado College. 1106 N. Cascade Avenue. Designed by Caudill, Rowlett and Scott, 1963.



1715 Alamo Avenue

ITALIAN RENAISSANCE REVIVAL

The Italian Renaissance Revival style became popular in the late 19th century, along with other styles including Beaux Arts, Neoclassical, French Eclectic, Tudor, Spanish Colonial Revival, and Chateausque. The rise in popularity of these formal, refined styles in the United States can be attributed to both increased wealth and greater ease of travel, when European-trained architects versed in Classical traditions and proportions began designing elaborate homes for wealthy clients in the States.



1228 Wood Avenue

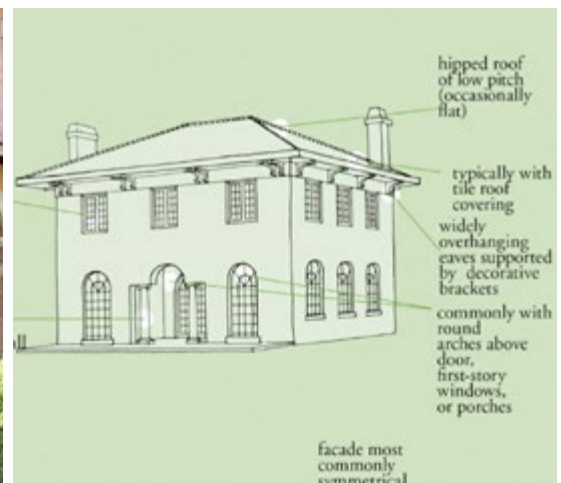
While the earlier Italianate style of homes was a rather loose interpretation of Italian architecture—often using sketches and pattern books by professionals with no firsthand knowledge of the country as a lens—the Italian Renaissance Revival style relied on true originals for source material and yielded a much purer result. In the later decades of the 1800s, many architects had studied in Europe, and far more clients had traveled there extensively as well. Also, printing techniques were much improved by this time, making illustrations of European architecture more reliable to study. As a result, Italian Renaissance Revival homes have quite a bit in common with the Renaissance residences they were based on. The Villard Houses in New York City, designed by McKim, Mead & White in 1883 was an extremely influential residential complex, and the style—with its classical proportions, balance, and quality building materials—caught on quickly for grand estates.

Common details include stucco and masonry, low-pitched hipped roofs, upper-story windows that are smaller and less ornamented than lower level windows, arches, quoins, columns, and Classical details. Because other popular styles of this era—such as Neoclassical and Colonial Revival styles in the Georgian and Adam tradition—are also based on Renaissance proportions and forms, there can be some resemblance and blending, but the arched entries, tiled roofs, stucco, and masonry set this style apart. It is best identified by the horizontal divisions, usually defined by belt or string courses, and the different treatment in each division. This is sometimes accomplished by using different materials for each story or section and by changing window surrounds, shapes, or sizes. Arcades and arched openings, quoins, projecting cornices with modillions and dentils, and engaged columns and piers also characterize this style.

Designed by architects Varian & Sterner, this Italian Renaissance Revival home was built in 1898 for mine attorney R.J. Preston and his wife, Elizabeth.

The arcaded loggia is a prominent feature of the home, with a similarly arcaded porch on the south side. The home includes smaller, less ornamented second story windows, though they still include pediments and balconettes. Quoins, columns, and other Renaissance details give this home a classical beauty and tranquility. The home features two wings at either end of the facade and a hipped, low-pitched roof covered in tile.

In 1902, Philip B. and Sarah F. Stewart purchased the home. Philip Stewart was an attorney in banking, mining, and utilities, as well as speaker of the house of the Colorado legislature. When then Vice President Teddy Roosevelt toured Colorado, Stewart hosted him at this home. Stewart was a trustee of Colorado College for over fifty years, and left the house to the college upon his death in 1957.



MILLENNIUM MANSION

After half a century dominated by low, broad, one-story houses with simple uncluttered roof lines and underplayed entries, a dramatic new form of house virtually exploded from the drawing boards of building designers and spread quickly across the country during the 1990s. Sporting a roof form seen only once before—on exuberant Queen Anne and Romanesque houses just before the turn of the 20th century—Millennium Mansion roofs added even more complexity, as if to celebrate the new millennium with still more drama.

Many Millennium Mansions have the high-pitched hipped roof with lower cross gables of the late 19th century (but with more gables per house), while others sport a roof rarely seen before—a hip-on-hip roof that sometimes expanded into cascading hips-on-hips-on-hips. Roof and wall dormers are both common and roof ridges are often discontinuous, adding more complexity to the roof line. These complicated roofs can be thought of as crowns, or, more satirically, as the Future Roofers of America Relief Act. The complex roof forms sometimes relate to bay windows, or other small extensions in the ground plan, that are expressed in the elevation of the house and continue into the roof form.

The style's vertical appearance is not only a result of the typical two-story height. It also reflects taller interior ceiling heights (ten feet is now standard, and higher heights can be used) and taller floor joists engineered to allow more room for mechanical systems between the floors. Millennium Mansions are frequently built out to the limits of the zoning envelope (meaning they contain as much square footage as is legally allowed on a lot).

The entry into many Millennium Mansions assumed a new dominance—generally one-and-a-half or two stories tall and arched—a feature introduced by Hollywood architect John Wolff in his dramatic Mansard and Regency designs. Often an arched window is placed above the front door. This one-and-a-half- or two-story entry was not simply an exterior feature; it generally signals the presence of a two-story interior entry foyer that often leads into a two-story great room—a pair of interior features that became popular beginning about 1985. Windows are typically of varied size and shape, and may not even be from the same design family. Traditional detailing—French, Mediterranean, and English in derivation—is generally present on the exterior, and details may be a mixture of historic styles.

- Virginia McAlester, *A Field Guide to American Houses*



1402 Culebra Place

MISSION & SPANISH REVIVAL

One scholar has noted that the Mission style “is the Californian counterpart” of the Georgian-inspired Colonial Revival that was then gaining popularity in the northeastern states. Rather than copy the East’s revival of its own colonial past, California turned to its Hispanic heritage for inspiration. Several California architects began to advocate the style in the late 1880s and early 1890s. This resulted in the large California Building at the 1893 World’s Columbian Exposition being built in a Mission-inspired style that gained attention and admiration.



206 W. Del Norte

PARAPETS OF ORIGINAL MISSIONS Most are restorations



TYPICAL REVIVAL DORMERS & PARAPETS



Mission Revival received further impetus when the Santa Fe and Southern Pacific railways adopted the style for stations and resort hotels throughout the West. Most commonly, typical Hispanic design elements (shaped parapets, arches, quatrefoil windows, etc.) were borrowed and freely adapted to adorn traditional shapes. It was not uncommon for a typical four-square shape, with massive square porch supports and double-hung windows, to have tile roofs and one or more shaped parapets added to create a simplified Mission house.

In a few landmark examples, however, the forms of the early missions, including twin bell towers and elaborate arcades, were faithfully followed in domestic designs. In still other examples, innovative architects designed Mission buildings with many features borrowed from the contemporary Craftsman and Prairie movements; some even anticipate the simplicity of the subsequent International style. The style quickly faded from favor after World War I as architectural fashion shifted from free, simplified adaptations of earlier prototypes to more precise, correct copies. From this concern grew the Spanish Revival style which drew inspiration from a broader spectrum of both Old and New World Spanish buildings.



1617 Alamo Avenue - Built in 1922, this Spanish Mission style house was the longtime residence of Miss Chastine Olson. The design features an arched wing wall, arched windows, and curvilinear parapet. The attached garage was a later addition.



1216 N. Cascade Avenue



SPANISH REVIVAL

Before about 1920, houses of Hispanic precedent were based on simple early Spanish missions. It was the Panama-California Exposition held in San Diego in 1915 that introduced the elaborate Spanish prototypes found in other countries. This exposition was designed by Bertram Grosvenor Goodhue (1869–1924), who emphasized the richness of Spanish Colonial precedents seen in the major buildings of other countries. The exhibition was widely publicized and well received. Soon other architects were inspired to look directly to Spain for source material.

World War I (1914–1918) caused architects wishing to study and sketch in Europe to concentrate on Spain. There they found a centuries-long and very rich sequence of architecture traditions that they could meld into the quite varied Spanish Revival. The range of decorative detail found in Spain was extraordinarily diverse. But of equal interest was the way buildings were composed and massed, a subject studied particularly in rural Andalusian houses. These vernacular dwellings resulted when homes were gradually expanded in a very informal, additive way. Facades generally had little decorative detail and instead emphasized their varied massing.

This approach was favored by some high-style Spanish Revival architects such as George Washington Smith (1876–1930) in southern California. In Florida, Spanish Revival was introduced by industrialist turned developer Henry Flagler to promote tourism. It developed its own Florida flavor, epitomized by the designs of Addison Mizner (1872–1933) and Maurice Fatio (1897–1943). The style reached its apex on both coasts during the 1920s and early 1930s and passed rapidly from favor during the 1940s.

- Virginia McAlester, *A Field Guide to American Houses*



126 W. Del Norte Street



1419 Alamo Avenue

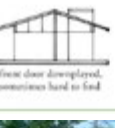
Earlier styles were generally defined by the types of decorative detail applied to their exteriors—on doors, windows, porch supports, wall surfaces, dormers, and roof-wall junctions. Modern and Contemporary styles reject this approach and are instead more concerned with the spaces inside the house and the way in which each space relates to the outdoors. Therefore, the design is created from the inside out, with the attention not on details visible as one approaches the house but rather on the functionality of the interior space and the integration of outdoor views.

House plans were no longer simply diagrams of room layouts; they now expanded to cover a large portion of the site (for small lots, the entire site) and included the various outdoor spaces—and views—associated with each room. This approach confers a very spacious quality to the house, particularly important because of the small size of houses in the 1940s and 1950s. The indoor-outdoor quality is achieved in two basic ways: by adding varied exterior living spaces or view gardens, and by using courtyards to bring the outside into the house. Enclosed and semi-enclosed interior courts had been used for millennia—mostly in the houses of ancient Greece and Rome. View gardens also had a long history, particularly in China and Japan, where for centuries small gardens had been planned specifically to create pleasing views for teahouses and interior spaces. Thousands of U.S. military personnel were exposed to this style during the occupation of Japan (1945–1952).

During 1954–1955, New York’s Museum of Modern Art built and displayed a carefully constructed Japanese house and garden that clearly demonstrated how Japanese gardens were designed from an interior perspective. The seamless integration of house and landscape was unlike the pristine white International house that often appeared more like a piece of sculpture distinct from the landscape. Entry facades typically reveal little of the house itself. A large area of uninterrupted wall surface is common and might

have a design or pattern within the finish. Screening fences protect private side and front gardens. Grilles, most commonly concrete screen block, in see-through designs forming an overall pattern, might be used for visual screening or as brises-soleil to create shade.

TRADITIONAL DESIGN V. MODERN DESIGN AS ANALYZED BY FRANK LLOYD WRIGHT

AS ANALYZED BY WRIGHT	FRONT ELEVATION	REAR ELEVATION	LIGHT INTO AND VIEW FROM LIVING ROOM
TRADITIONAL design consists of boxes with peaked holes for windows and doors ornament enhances windows and doors	 front door prominent and welcoming	 rear includes large service porch	 window placement relates to facade composition
MODERN design consists of continuous windows and broad uninterrupted walls to enclose spatial volumes ornament, if present, integrated into surfaces or structure	 front door downplayed, sometimes hard to find	 rear opens to private garden and/or view	 windows relate to views and light

The entrance is downplayed and sometimes deeply recessed. In modest houses it might be tucked deep inside a carport and in others approached through an entry garden or court. Entering the house in the mid-section creates space-saving floor plans by omitting a central hall for circulation. Frank Lloyd Wright advocated carports as a cost-saving device—and low broad masonry chimneys to service large open fireplaces in the heart of the house.

- Virginia McAlester, *A Field Guide to American Houses*



225 W. Caramillo Street

21ST CENTURY MODERN

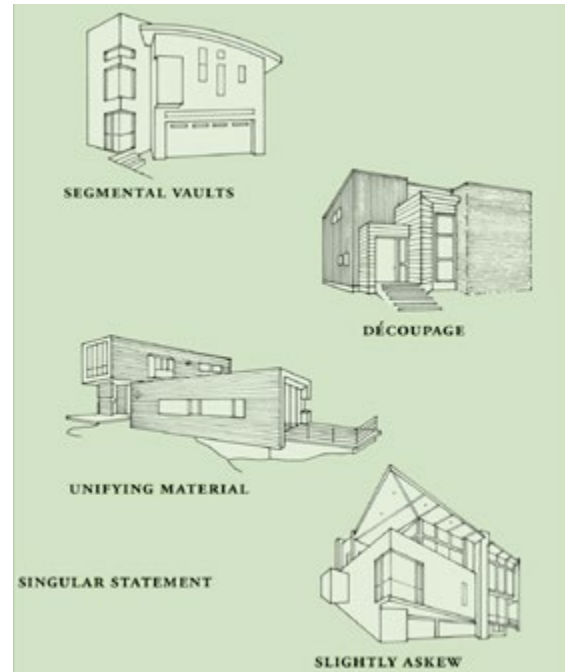
As the turn-of-the-millennium drew near, a multitude of books catalogued and examined the modern homes of the previous century, offering a compelling synthesis of the variety and depth of the modern movement. During the 1980s and 1990s the sophistication of CAD (computer-aided design) and CAM (computer-aided manufacturing) programs developed rapidly—giving architects an unprecedented ability to model complex designs, to display how they would look in three dimensions, and to easily make small changes. Thus a generation of young architects was now working on computers and inculcated with the rich possibilities offered by CAD.

By 1990, designing new iterations of smooth-surfaced white stucco homes no longer presented a sufficient challenge, and many different approaches to modern house design began to be explored. As a result of this growing interest a new shelter magazine, DWELL, launched in 2000, focused on modern home design and further spread this new wave of modernism.

The majority slightly relax the International in some manner. Some add segmental vaults; others utilize several materials in combination for a decoupage effect rather than a smooth united surface. Some take advantage of the many new materials now available to clad a house, wrapping the house in new ways. Others are only a little askew—slight deviations from the orthogonal, just enough to tease the eye and show off how easy this is to do today. Finally, there are the singular statements—one-of-a-kind architect-designed landmarks, rarely encountered in the field (unless one has a special invitation) but comprising a great many of today's design awards and included in books on new houses.

The construction method most often observed in neighborhood examples is balloon- or platform-framed wood. In contrast, many landmark examples and experimental small houses utilize a broad range of structural possibilities.

- Virginia McAlester, *A Field Guide to American Houses*



1704 Culebra Place

NEOCLASSICAL

Neoclassical was a dominant style for domestic building throughout the country during the first half of the 20th century. Never quite as abundant as its closely related Colonial Revival contemporary, it had two principal waves of popularity. The first, from about 1900 to 1920, emphasized hipped roofs and elaborate, correct columns. The later phase, from about 1925 to the 1950s, emphasized side-gabled roofs and simple, slender columns.

During the 1920s, the style was overshadowed by other Eclectic fashions.



This revival of interest in classical models dates from the World's Columbian Exposition, held in Chicago in 1893. The exposition's planners mandated a classical theme, and many of the best-known architects designed dramatic colonnaded buildings arranged around a central court. The exposition was widely photographed, and attended; soon these Neoclassical models became the latest fashion throughout the country.

The central buildings of the exposition were of monumental scale and inspired countless public and commercial buildings in the following decades. The designs of smaller pavilions representing each state of the Union were more nearly domestic in scale and in them can be seen the precedents for most Neoclassical houses. Those of Ohio, Utah, and South Dakota, for example, all had semi-circular, full-height entry porches. Nebraska and Kentucky were represented by more traditional full-height porches with triangular pediments. The Connecticut pavilion had a full-height entry porch with a lower full-width porch. All of these drew heavily on the country's previous interest in the Early Classical Revival and Greek Revival styles.

The Virginia pavilion was a copy of Mount Vernon, whose full-facade porch, among the first in the country, had been added in 1777 to an earlier Georgian house. The presence of this replica at the fair, and the original's wide familiarity as the nation's premier museum house, contributed to the incorrect impression that such porches were colonial or perhaps "Southern colonial." Thus did Georgian, Federal, Early Classical Revival, and Greek Revival traditions, which originally spanned a century and a half of the nation's history, become fused into the eclectic Neoclassical style.

- Virginia McAlester, *A Field Guide to American Houses*

1308 N. Cascade Avenue - Wilfrid and Clarissa Hager built this brick Neoclassical style house in 1905. The Hagers were both from prominent Philadelphia banking families. They came to Colorado Springs seeking a cure for Wilfrid Hager's tuberculosis. The home was later owned by J.P. Shearer of the Perkins-Shearer Company.

Designed by architects Douglas & Hetherington, the house has a side-gabled roof with wide eaves decorated with modillions. The facade is dominated by a full-height pedimented porch supported by massive classical columns.



NORMAN ROMANESQUE

SHOVE MEMORIAL CHAPEL, COLORADO COLLEGE

In the depths of the Great Depression, Colorado College built a long-awaited chapel that is considered one of the finest examples of Norman Romanesque architecture in the state. F. Edward Little, a member of the Class of 1935, recalled the importance of Shove Chapel to the community during those hard economic times: “[Shove] was an elegant and expensive embellishment at a time when plain and frugal were the order of the day. Everyone was cutting back, cutting down, and closing up. There was open criticism about spending that much money, for that purpose, at that time. Shove was just what was needed. It glowed as a jewel of hope when there were not many sparkling objects about. It promised something beautiful down the road.”

The college staged a national architectural competition to select a designer for the chapel. Fourteen architects were invited to compete, including some of the foremost firms in Colorado, as well as companies in Boston, New York, and Philadelphia. President Mierow, members of the board of trustees, Eugene P. Shove, and Denver architect Lester E. Varian served as jurors. The jury selected Pueblo architect John Gray to receive the commission for the chapel project. Gray devoted himself to the task, and Shove Memorial Chapel, the first major building he designed after establishing his own practice, is considered his finest work. Gray, born and educated in Scotland, had trained and worked in Chicago before moving to Colorado for his health.

Gray's plan for Shove Memorial Chapel was all-encompassing, ranging from the character of the door hinges to the creation of the print on the memorial tablets. President Mierow said, the building reflects “the skill and loving care of the architect who was not content with his vision of this beautiful college cathedral until he had realized its actualization in every detail.”

Designed in the Norman Romanesque style, the mass and proportions of Shove Memorial Chapel were inspired by Winchester Cathedral before its remodeling in the 15th century. The model was considered appropriate, as one of Eugene Shove's ancestors had been ordained in the cathedral in 1600 and John Gray had married there. The architect approached the design of Shove endeavoring “to recreate that elusive sense of mystery and the devotional atmosphere of the ancient cathedrals and to subordinate all other considerations for this purpose.”

The term Norman architecture is used to categorize styles of Romanesque architecture developed by the Normans in the various lands under their dominion in the 11th and 12th centuries. The Normans introduced large numbers of castles and fortifications including monasteries, abbeys, churches and cathedrals, in a style characterised by the usual Romanesque rounded arches (particularly over windows and doorways) and especially massive proportions compared to other regional variations of the style.

Construction of the chapel provided work for a number of craftsmen at a time when the country was experiencing widespread unemployment. Platt-Rogers, the contractor, hired only Colorado Springs workers to construct the chapel.

- www.coloradocollege.edu/basics/campus/tour/historic/

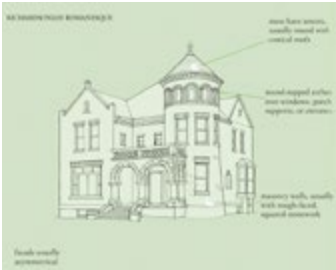


Shove Memorial Chapel, Colorado College. 1010 N. Nevada Avenue. Designed by John Gray, opened in 1931.

RICHARDSONIAN ROMANESQUE

In the middle decades of the 19th century, European Romanesque models were sometimes used for American public and commercial buildings (the Romanesque Revival style), but these precedents reached American houses only in a later 19th-century form shaped by the powerful personality and talent of Henry Hobson Richardson. Born in Louisiana, Richardson attended Harvard and then studied architecture at the prestigious École des Beaux-Arts in Paris (he was only the second American to do so). He returned to the United States after the Civil War and opened an office in New York, which he subsequently moved to Boston. During the 1870s he evolved his strongly personal style, which incorporated Romanesque forms and which, like its mid-century predecessor, was applied principally to large public buildings.

Unlike the earlier and more correct Romanesque revival, Richardson borrowed from many sources. He incorporated the polychromed walls seen in the contemporary late Gothic Revival. His arches are frequently not truly Romanesque but Syrian, an early Christian form which springs from ground level rather than from a supporting pedestal. Most importantly, he stressed unusual, sculpted shapes which give his buildings great individuality. His followers were usually less inventive; most houses in this style merely add Romanesque detailing to the typical hipped-with-cross-gables shape of the then dominant Queen Anne style. Richardson's Romanesque adaptations became very popular for large public buildings during the 1880s but he completed only a few more houses in the style before his premature death in 1886. Other architects, following Richardson's lead, also designed houses in the 1880s, but these were uncommon. In 1888, a sympathetic monograph on Richardson's life and work was published which greatly increased interest in the style. Most domestic examples are an outgrowth of this revival and were built in the 1890s.



PALMER HALL, COLORADO COLLEGE

The completion of Palmer Hall in 1904 marked the crowning achievement of President William F. Slocum's 1888-1917 construction-filled tenure and provided the campus with one of its best-loved landmarks. The nationally prominent Boston architectural firm of Andrews, Jacques, and Rantoul designed the Romanesque Revival style building utilizing beautiful peachblow sandstone from a quarry on the Frying Pan River in Pitkin County. The college utilized the highly-prized stone for several of its early buildings, of which only Palmer Hall remains today. College historian Robert D. Loevy judged that the construction of Palmer Hall "was a major symbolic event in the history of Colorado College ... and its great mass indicated that the builders of the College planned for their institution to be around for many years to come." Thousands of students have passed through the arches of the central entrance and been inspired by the carved inscription overhead: "Ye shall know the truth and the truth shall make you free."



Palmer Hall, Colorado College. 1025 N. Cascade Avenue. Designed by Andrews, Jacques, and Rantoul out of Boston in 1904.

ROMANTIC STYLES - GOTHIC & GREEK

During the Colonial era, a single architectural style tended to dominate in each colony for long periods of time. Georgian houses, for example, were the fashion in the English colonies through most of the 18th century. Likewise, the first popular Romantic style, Greek Revival, dominated the newly independent United States through much of the first half of the 19th century. Architectural models evocative of Greek democracy were thought to be especially appropriate in the new republic, as it rejected traditional ties to England in the decades following the War of 1812. By the 1840s, a new trend toward competition among several acceptable architectural fashions was taking shape.

The harbinger of this movement was the publication in 1842 of the first popular pattern book of house styles with full-facade drawings—Andrew Jackson Downing's *Cottage Residences*. Downing illustrated several new fashions he considered suitable alternatives to the prevailing Greek classicism. Medieval precedents were recommended in models that were to lead to the Gothic Revival style. Likewise, Italian Renaissance traditions were freely adapted in Downing's Italianate cottages. Now, for the first time, builders and home buyers had a choice. Soon, neighborhoods of alternately Greek, Gothic, and Italianate houses became commonplace. Still more exotic fashions, based on Egyptian and Oriental precedents and on Swiss Chalets or octagonal shapes, also came to be advocated by Downing and others, but these never achieved wide acceptance. The simultaneous popularity of several architectural styles with differing antecedents was to persist as a dominant theme throughout the later history of American housing. Architecture books were the primary means by which a carpenter increased his knowledge sufficiently to become a designer or architect.

The Gothic Revival began in England in 1749 when Sir Horace Walpole, a wealthy dilettante, began remodeling his country house in the Medieval style, complete with battlements and multiple pointed-arch windows. Over the next century, others followed his lead and such Picturesque country houses became common in England. Although a handful of earlier houses with Gothic detailing were built, the first documented, fully developed domestic example in America (Glen Ellen in Baltimore, Maryland) was designed by Alexander Jackson Davis in 1832. Davis was the first American architect to champion Gothic domestic buildings; his 1837 book, *Rural Residences*, was dominated by Gothic examples. This was also the first house plan book published in this country. Previous publications had shown details, parts, pieces, and occasional elevations of houses, but Davis's was the first to show three-dimensional views complete with floor plans. Davis's book had only a small circulation but his ideas were picked up by his friend Andrew Jackson Downing, who expanded them in pattern books. Gothic Revival was in declining favor for American domestic buildings after 1865, although a small rebirth of interest during the 1870s was stimulated by the writings of the English critic John Ruskin, who emphasized continental rather than English examples as models. This High Victorian Gothic phase was principally applied to public and religious buildings.

- Virginia McAlester, *A Field Guide to American Houses*



Montgomery Hall, 1030 N. Cascade



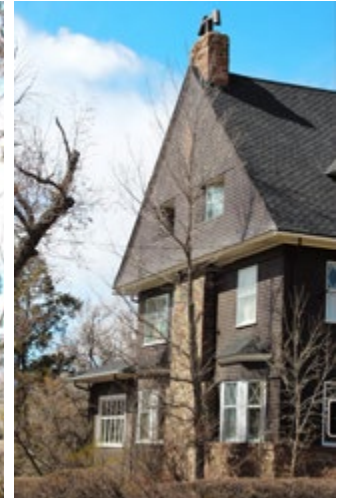
Cutler Hall, 912 N. Cascade Avenue

Cutler Hall was the first building erected on the Colorado College campus. Begun in 1877, the building is an expression of the High Victorian Gothic style, executed in stone. Cutler Hall, known as "The College" until 1889, housed the library, classrooms, auditorium, chapel, and a basement chemistry lab.

In seeking an architect for its first building, the college president, Edward P. Tenney (1876-84), looked to the East, where many founders and donors originated, and chose the nationally prominent Boston firm of Robert S. Peabody and John G. Stearns, Jr. Peabody specialized in the design work and Stearns supervised construction. The firm (1871-1917) has been cited as "one of the chief wellsprings of architectural inspiration in their time." General Palmer, impressed with their Colorado College work, hired them to remodel his private residence, Glen Eyrie (1881-82), and to design his first Antlers Hotel (1882-83).

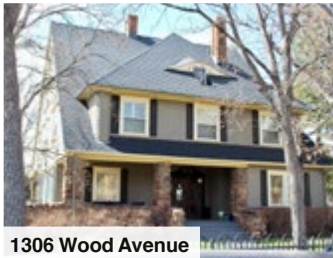
The Gothic Revival structure is built of rock-faced, coursed ashlar trachyte, a pinkish color volcanic rock quarried at Douglas Station near Castle Rock. It's backed with sandstone from a quarry near old Colorado City. The contrasting white trim is dressed Manitou limestone.

SHINGLE



1206 Wood Avenue - Designed in 1917 by Frederick J. Sterner for Sherwood Aldrich, one of seven millionaires created by the Elkton mine in Cripple Creek, and, along with Eugene Shove, a partner in financing Colorado Springs. Sterner was a British-born American architect who worked under Frank E. Edbrooke and Ernest Varian before starting his own firm in 1901.

The Shingle style is an American architectural style of the late 1800s that places an emphasis on horizontal lines and energy and on the exterior visual of a flat, shingled facade. The style draws inspiration from both English architecture—particularly the work of Richard Norman Shaw—and the renewed interest during this time in American Colonial architecture.



1306 Wood Avenue

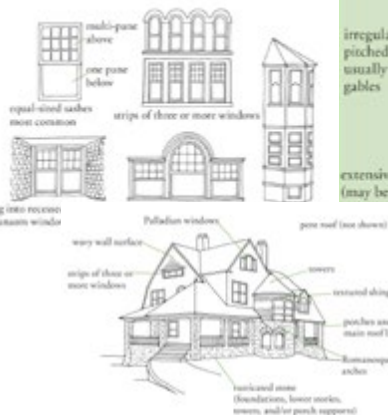


Shingle style shares many elements with the contemporaneous Richardson Romanesque style, named for architect Henry Hobson Richardson of Massachusetts, showing an affinity for Romanesque arches and irregular, sculpted shapes. It also borrows elements from the Queen Anne style, with wide porches, asymmetrical forms, and shingled surfaces.

Rather than the highly ornamented exteriors of Eastlake or Queen Anne styles, however, Shingle style aims to make its statement through tight simplicity and massing proportions, aspiring for the effect of a complex shape contained within a smooth envelope.

The style became especially popular in New England, where innovative architects and firms including William Ralph Emerson, McKim, Mead & White, and Peabody and Stearns designed massive “seaside cottages” for wealthy family summer homes in East Hampton and Long Island in New York, as well as in Newport, Rhode Island, Cape Cod, and coastal Maine.

Wood shingles are the primary surface material of this style, applied to the exterior to emphasize the flat planes and massing without interruption by corner boards. Some architects, in order to give new buildings a more weathered look, would dip cedar shakes in buttermilk before applying them, giving buildings a gray tint.



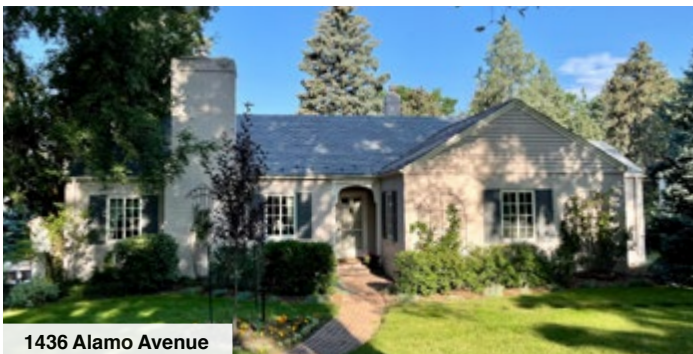
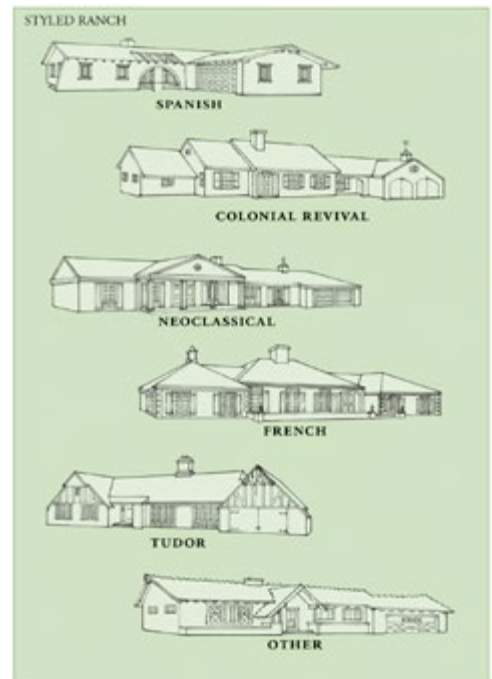
STYLED RANCH

Standard Ranch houses frequently incorporate one or more common historic elements—shutters, wrought iron, paneled doors—because lending institutions felt comfortable with the traditional feeling these details impart. What sets a Styled Ranch apart is the presence of a more complete and unified set of stylistic details that spell out a distinct style, such as Spanish. It is a matter of judgment where the Ranch ends and the Styled Ranch begins. If one still wonders, after careful scrutiny, whether one is looking at a Styled Ranch, the answer is probably not. Styled Ranch houses were built intermittently during the Ranch-house era (1935 to ca. 1975), but they became increasingly common during the 1970s and dominated new one-story homes in the 1980s. Five main styles are common: Spanish, French, Tudor, Colonial Revival, and Neoclassical. All of these styles have features similar to those found on the Eclectic versions of each style but were adapted to a wide, low, one-story form. There were also more exotic Character styles. Each of these could be found throughout the country, but some prevailed in a particular geographic location or time period.

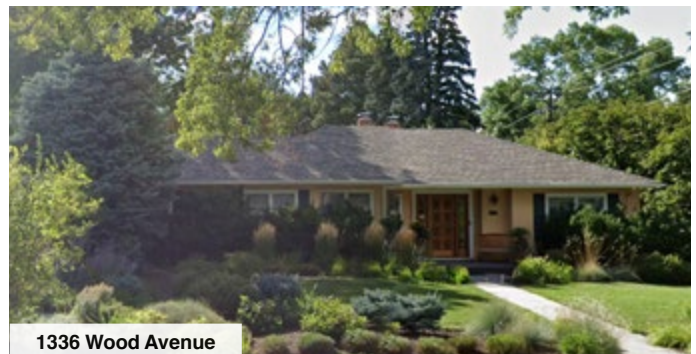
Although Styled Ranches can be found from 1935 onward, before 1970 they were only common where a specific local building tradition or developer promoted their use—for example, in a Spanish Ranch subdivision in Arizona or Colonial Revival Ranches in Massachusetts. By 1970, however, buyers had begun to tire of simple Ranch homes and sought a different look. The 1976 U.S. Bicentennial celebration and a growing nationwide preservation movement were both generating nostalgia for older styles. The easiest way to achieve a different look was to continue building the familiar one-story Ranch (the low height often required by deed restrictions) while adding strong stylistic details to the exterior. Styled Ranch designs were prevalent in house pattern books of the 1970s and 1980s. *The Book of Successful Home Plans* by Richard Pollman (Structures Publishing Company, 1976), for example, had multiple plans for five subtypes (Tudor, Spanish, Colonial Revival, Neoclassical, and French). Other home plan books were devoted to a single house style (such as *Colonial Home Plans*, a Bantam/Hudson Plan Book first published in 1977, and *Tudor Houses*, by Home Planner, Inc., in 1989). These pattern books also included the beginnings of the New Traditional House, along with designs for regular Ranch houses.

In general, Styled Ranch houses lack the broad overhanging eaves found on many Ranch houses and are more likely than the Ranch to have a dominant entry and traditional multi-paned windows, and omit short windows, corner windows, and often picture windows. Each Styled Ranch subtype has its own distinctive features. One-and-one-half-story forms had roofs with a higher pitch than the earlier Ranch houses, and the dormers that provided light for the upper half-story were perfectly adapted to Ranch houses styled in the Tudor, Colonial Revival, Neoclassical, and French styles. The extra half-story helped create larger homes (to house master bedroom suites, large bathrooms, and closets) all within the same lot size.

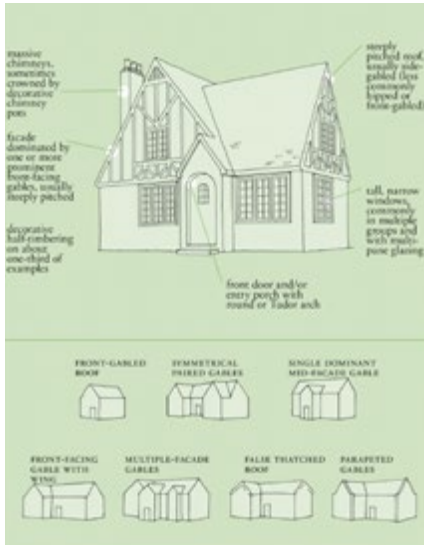
- Virginia McAlester, *A Field Guide to American Houses*



1436 Alamo Avenue



1336 Wood Avenue



1406 Alamo Avenue - This Tudor style house was built in 1936 by contractor L.D. Shotwell for William L. Hazlett and his wife Helen. Mr. Hazlett was vice president of the Colorado Savings Bank of Colorado Springs. The design includes multiple front gables with patterned brickwork and decorative vergeboards.

The popular name for the Tudor style is historically imprecise, since relatively few examples closely mimic the architectural characteristics of Tudor (16th-century) England. Instead, the style is loosely adapted from a variety of late Medieval and early Renaissance English prototypes, ranging from thatch-roofed folk cottages to grand manors. This broad variety provided the basis for a well-publicized English domestic architecture revival that began around 1850 and lasted until 1930.

British architects such as Phillip S. Webb (1831–1915), C. F. A. Voysey (1857–1941), M. H. Baillie Scott (1865–1945), and Sir Edwin Lutyens (1869–1944) produced homes that were imitated both in the U.S. and Great Britain. Beginning about 1880, the publisher B. T. Batsford of London advanced this revival by publishing numerous books containing photographs, measured drawings, and drawings of old English homes, which were distributed in the U.S. In 1911 they published *The Domestic Architecture of England During the Tudor Period* by Thomas Garner and Arthur Stratton, perhaps the style's best sourcebook.



Thus, many sources are freely combined in their American revivalist expressions but united by an emphasis on steeply pitched, front-facing gables that, although absent on many original English prototypes, are almost universally present as a dominant facade element in American Tudor houses. The earliest American houses in the style date from the late 19th century. These tended to be architect-designed landmarks that might closely copy English models. Many were patterned after late Medieval buildings with Renaissance detailing that were popular during the reigns of Elizabeth I (1558–1603) and James I (1603–1625), the Elizabethan and Jacobean eras of English history.

Architecture historians have proposed the contracted term “Jacobethan” for these early Tudor landmarks. Most fall into the parapeted-gable subtype described above.



The Tudor landmarks of the 1890s were joined in the decades from 1900 to 1920 by less pretentious Tudor houses, which superimposed half-timbering and other typical detailing upon symmetrical facades or simple gables-with-wing forms. Still relatively uncommon before World War I, the style exploded in popularity during the 1920s as masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes.

GABLE COMPOSITION

(individual gable elements are most often symmetrical)



They display endless variations in overall shape and roof forms. It is not uncommon for the character of Tudor-style homes to vary geographically. Wall materials greatly influence the appearance style, and nearby availability of a particular stone or brick can impart a distinct local character. Second, respected local architects and their preferred approach to Tudor design can affect the typical appearance of the style in a neighborhood or an entire town.

In addition to the variety in materials and detailing, the picturesque and asymmetrical Tudor offered architects great versatility in floor planning. The house plan could rule the design rather than its being dictated by symmetry. This freedom allowed rooms to be oriented in any direction and windows to be placed where needed; it allowed simple inclusion of wings only one room deep; rooms that were two stories high and wings placed at an angle; and it

allowed studios, service rooms, and, later, attached garages, to be effortlessly incorporated into the design. In addition to its early English roots, the style may incorporate details from America's contemporaneous Craftsman houses.

- Virginia McAlester, *A Field Guide to American Houses*



HALF-TIMBERING—Decorative (i.e., false) half-timbering, mimicking Medieval infilled timber framing, is found on about one-third of Tudor houses. It is generally a wood layer of two to three inches attached to the material below. Many different designs are found; most have stucco infilling between the timbers, but brick is also used, often laid in decorative patterns.



1238 Wood Avenue - Built for Frederick and Alice Taylor in 1905, designed by Charley K. Cummings.

Alice Bemis Taylor was one of the early philanthropists of Colorado Springs, providing the organ and endowing weekend concerts at Grace Episcopal Church, and providing the building and many of the exhibits at the Fine Arts Center.

Cummings, a Boston architect, was one of the organizers of the Boston Society of Architects, serving as president from 1896 to 1901.



1424 N. Cascade

USONIAN

Typically associated with modern architecture of the 1940s, 50s and 60s, Usonia as a concept actually goes back to the turn of the twentieth century. Conceived by Frank Lloyd Wright around 1900, Usonia was a design philosophy that evolved over many years, coming to fruition in the 1930s. As his commissions for large, grand houses dropped off with the onset of the Great Depression, Wright looked for a way to address the need for affordable middle-class housing while employing a simple design. The result was an architecture he termed "Usonian," which focused on the residents of a culturally reformed United States.

The Usonian houses were smaller than his sprawling Prairie style residences, contained little ornamentation and lacked basements or attics. These houses were set up into zones, typically with three areas: living space, small bedrooms, and a kitchen-dining area. Built-in components and furniture allowed homeowners to appreciate the simpler, integrated space Wright intended. The idea behind Usonia was about more than just designing smaller houses. It was about planning, nature, and simple design on a human scale. Wright's concept for Usonia came about due to his increasing focus on community, planning, and serving human needs.

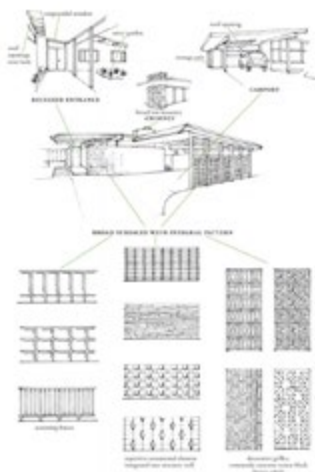
As Wright did with the Prairie style of his earlier fame, he also incorporated the smaller Usonian house with the site. Wright integrated the house with the landscape and nature in an attempt to get away from box-like structures. Walls extended beyond the interior to the outside, intermingling the two. Large windows brought the outside in. Natural materials blended the house with the site and warm colors on the interior further contributed to the feeling of bringing the outdoors inside. Usonian houses were quite unlike the boxy, stark International Style houses that appeared to be dropped onto, rather than a part of, their location.

Also called Wrightian, the Usonian style has been adopted and adapted by numerous architects across the country, including Wright's granddaughter, Elizabeth Wright Ingraham, who practiced in Colorado Springs for many years. She met her husband Gordon at Taliesin, the architectural school her grandfather founded, and the couple traveled 11,000 miles from Chicago to plant roots for their new life and practice in 1947. The pair settled in Colorado Springs, a town with promise and a lively art scene. "She felt freedom in the west that was very important to her," said Elaine Freed, historic preservationist and author of *Modern at Mid-Century: The Early Fifties Houses of Ingraham and Ingraham*. "She was very optimistic and forward looking."

Colorado Springs offered the Ingrahams plenty of opportunity and few competitors, A. Jan Ruhtenberg among them. "Between those two firms, they presented this community with two most important architectural movements that existed at that time," said Freed. "They were representing the top of the heap. Ruhtenberg was expressing what he learned under [Ludwig] Mies van der Rohe, and the Ingrahams were reflecting Frank Lloyd Wright in their work. They brought impact and results of those two major modernist movements."

CONTEMPORARY

ELABORATIONS COMMONLY VISIBLE FROM STREET



115 W. Columbia Street - Designed in 1961 by Elizabeth Wright Ingraham.

VICTORIAN

The long reign of Britain's Queen Victoria lasted from 1837 to 1901 and, in the most precise sense, this span of years makes up the Victorian era. In American architecture, however, it is those styles that were popular during the last decades of her reign—from about 1860 to 1900—that are generally referred to as "Victorian." During this period, rapid industrialization and the growth of the railroads led to dramatic changes in American house design and construction. The balloon frame, made up of light, two-inch boards held together by wire nails, was rapidly replacing heavy-timber framing as the standard building technique. This, in turn, freed houses from their traditional box-like shapes by greatly simplifying the construction of corners, wall extensions, overhangs, and irregular ground plans. In addition, growing industrialization permitted many complex house components—doors, windows, roofing, siding, and decorative detailing—to be mass-produced in large factories and shipped throughout the country at relatively low cost on the expanding railway network. Victorian styles clearly reflect these changes through their extravagant use of complex shapes and elaborate detailing, features previously restricted to expensive, landmark houses.

The way houses were designed underwent a similar transformation. Not only were there now many more pattern books published showing house facades, there was also a new kind of book that began to be published, showing large, easy-to-read drawings of smaller-scale architectural detail for craftsmen to follow. The number of new titles published increased from 88 during the 1850s to 192 during the 1880s. Further, there was a major expansion in design services available, as house plan books began to offer sets of plans for sale by mail. It was during this era that a formal education in architecture first became possible in the New World. The first architecture program was begun at the Massachusetts Institute of Technology in 1865, and others followed in rapid succession.

Most Victorian styles are loosely based on Medieval prototypes. Multi-textured or multicolored walls, strongly asymmetrical facades, and steeply pitched roofs are common features. Little attempt is made, however, at historically precise detailing. Instead, stylistic details are freely adapted from both Medieval and Classical precedents. These exuberant mixtures of detailing, superimposed on generally Medieval forms, mean that most Victorian styles tend to overlap one another without the clear-cut stylistic distinctions that separate the Greek, Gothic, and Italianate modes of the preceding Romantic era. This architectural experimentation continued beyond Victorian times and reached a climax in the early decades of the 20th century when the first truly modern styles—Craftsman and Prairie—rose to popularity. A second trend that was to end the Victorian era turned toward more precise copies of earlier styles, especially those of colonial America. This movement began with the Centennial celebration of 1876.

- Virginia McAlester, *A Field Guide to American Houses*

1130 N. Cascade Avenue - Designed in 1892 by William G. Fraser, the Morreale House is an excellent example of high style Queen Anne.

The house displays most of the common features of the Queen Anne style, including a vertical orientation, asymmetrical massing, a corner tower, bays, multiple projecting gables, contrasting materials, shaped shingles, and a prominent decorative porch. The design of the house is dominated by the three-story red sandstone and shingle corner circular tower with a conical (or "witch's hat") roof. Corner towers were popular elements frequently included in Queen Anne house designs of the mid-1880s to mid-1890s.



1206 N. Cascade Avenue - Reverend C.C. Dickey, a former Presbyterian minister and real estate investor, built this house in 1890. It was designed by architects Barber and Hastings and cost \$18,000 to construct. The home was listed in the *Colorado Springs Gazette* as one of the most expensive residences built in Colorado Springs that year.

Although the house has been altered considerably since construction, it once exhibited elements of both the Shingle and Elizabethan styles. The original home once had wood shingle siding on the second story and decorative half-timbering in the gables. The large two-story gabled portion on the west elevation is also a later addition.



APPLYING ARCHITECTURAL STYLES

We hope you've enjoyed studying how historic and contemporary styles have been applied here in Colorado Springs! As building designers, it's our duty and privilege to study how people love to live—both today and in the past—and apply that knowledge to the homes we create for our clients. Through studying design intention, historical context, and proportions that inherently work, we can create the homes that shape lives and neighborhoods for years to come.

TRADITIONAL HISTORIC NEIGHBORHOOD - OLD NORTH END



These four homes along the 1300 block of Cascade Avenue in Colorado Springs, all appear to use the same floor plan with a different style exterior.

These homes reference a variety of styles—Tudor, Traditional, Mission, and Craftsman—and fit the neighborhood character beautifully.



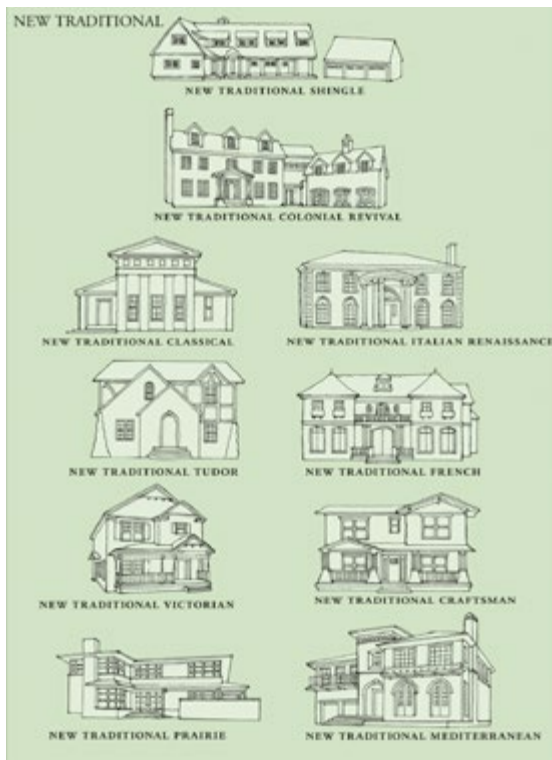
NEW URBANISM AND PLANNED COMMUNITIES

New neighborhoods and planned communities can adopt these lessons from the past. Starting with the more open, modern floor plans and amenities our clients crave, we can think creatively to bring dynamic curb appeal to new neighborhoods and infill developments. Studying and applying historical details and proportions can make all the difference between a home that endures and an eyesore.

Stapleton, a planned community in Denver, blends architectural styles to great effect. Below is a historic home along nearby 6th Avenue, and to it's right are examples of new homes that echo these historic details and proportions.



BIG OR SMALL, LET'S DO IT RIGHT.



There are many ways to blend and utilize architectural styles to enhance the beauty of our designs—sometimes in a straightforward, historically accurate manner, sometimes with a more playful approach.

Looking to historical precedents and scholars can help make sure we always get it right, and that our own designs will delight future generations as well.



THANK YOU

ACKNOWLEDGMENTS AND ADDITIONAL RESOURCES:

BERNIE KERN - Thank you Bernie for your assistance, expertise, and encouragement putting together this special tour for AIBD! We're proud and honored to have you as current president and founder of our AIBD Central Colorado Chapter.

LARRY GILLAND & LGA STUDIOS TEAM - A Colorado Springs native, Larry is passionate about local design and our city's past, present, and future. He's been working on creating a Colorado Springs pattern book. Thanks to Lacey Wells for her architectural knowledge as a docent, and the entire team at LGA Studios for their help on this tour and book!

TIM SCANLON - Tim's knowledge, dedication, and passion make him a tremendous asset and resource to our city, and we appreciate the time he takes to educate the public and all the work he's done for local historic preservation.

A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture, by Virginia Savage McAlester, revised and expanded in 2014. - This landmark field guide is the foundational source at the heart of this educational booklet, and nearly all sketches and style definitions included here come from this source. For a much more in-depth study of homes across the nation, along with additional styles and resources, please check out this invaluable resource.

Colorado College provides an excellent website page dedicated the historic buildings on their campus, including historic photos, quotes, and links to National Register of Historic Places forms: www.coloradocollege.edu/basics/campus/tour/historic/

Exploring The Old North End Neighborhood of Colorado Springs, by Jennifer Wendler Lovell and Robert D. Loevy, 2011. - A beautifully researched and photographed book about this historic neighborhood, complete with walking tours, historical information, and more.

Field Guide to Colorado's Historic Architecture & Engineering, by the State Historical Society of Colorado 1983, updated in 2008.

The Gazette, The Independent, SPRINGS Magazine, Pikes Peak Library District, Colorado Springs Pioneer Museum - All excellent sources for records and reporting.

Get Your House Right: Architectural Elements to Use & Avoid, by Marianne Cusato, 2011.

Modern at Midcentury: The Early Fifties Houses of Ingraham and Ingraham, by Elaine Freed, 2003. - Architectural writer Elaine Freed has been doing excellent and insightful work in our community, and her two books on Jan Ruhtenberg and Elizabeth Wright Ingraham provide exceptional context, research, and images. Freed is the Former Executive Director of the Frank Lloyd Wright Home and Studio in Oak Park, Illinois, and Vice President of the Frank Lloyd Wright Foundation.

Modern at Midcentury: Ruhtenberg Revisited, by Elaine Freed, 2017.

Trips on Twos: 15 Walking Tours of Colorado Springs, by Leslie and Kim Bergstrom, 1979.

COMING SOON:



Larry Gilland is currently developing a Colorado Springs Architectural Pattern Book—an expansion of this specially created tour booklet—complete with additional neighborhoods, sketches, and history.

If you'd like to be notified with future updates, you can sign up at:

www.lgastudios.com/patternbook



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