

# Appendix A

## Interpretation of Terms

These definitions apply to terms related to compliance in the preceding text.

**Appropriate.** In some cases, a stated action or design choice is defined as being “appropriate” in the text. In such cases, by choosing the design approach referred to as “appropriate,” the reader will be in compliance with the guideline. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed “appropriate.”

**Consider.** When the term “consider” is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

**Context.** In many cases, the reader is instructed to relate to the context of the project area. The “context” relates to those properties and structures adjacent to and within the same block as the proposed project.

**Contributing Property.** A building that is identified as having significance and contributing to the character of a designated historic district is considered a “contributor.” These typically appear on an official survey of historic resources, but in some cases, significance may be determined at the time that an application for approval is submitted. Preservation of key defining features is the goal.

**Historically Significant Feature.** A key defining feature of the building or site that, if removed or altered, would impact the character of the building or site, thus diminishing its historic significance.

**Inappropriate.** Inappropriate means impermissible. When the term “inappropriate” is used, the relevant design approach will not be allowed.

**Local Landmark.** A property that, on its own, has sufficient significance to be considered a historic resource may be designated an individual historic landmark. For these, preservation is an objective, and the guidelines for rehabilitation are to be applied rigorously. The design guidelines for all properties would also apply.

**Non-historic.** Recent buildings and those 50 years old or older which have lost their integrity are considered “non-historic.” These buildings do retain property value, but do not possess the significance and/or physical integrity necessary to be considered a historic resource.

**Non-contributing Property**

A building found within a designated historic district, but which does not contribute to the significance of the district. This may be a newer building that has not taken on significance, or it may be an older one that has been so substantially altered that it lacks integrity as a historic resource. The objective is to assure that, if altered or scraped, the result would be compatible with the historic context, but preservation of features on the building itself is not a consideration.

**Preferred.** In some cases, the reader is instructed that a certain design approach is “preferred.” In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

**Primary facade.** The primary facade is the principal elevation of a building, usually facing the street or other public way.

**Should.** If the term “should” appears in a design guideline, compliance is required. In cases where specific circumstances of a project make it impractical to do so, the town may determine that compliance is not required if the applicant demonstrates how the related policy statement still will be met.

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

# Appendix B

## Definitions

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

**Alignment.** The arrangement of objects along a straight line.

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

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

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

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

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

**Belt Course.** A horizontal board across or around a building; usually a flat wood member with a molding.

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

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

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

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

**Composition Shingles.** (See "asphalt shingles.")

**Consolidant.** A binding substance; a resin which has been dissolved in a solvent.

**Consolidation.** A process used to strengthen materials when repairing them.

**Contributing Property.** A building, site, structure, or object adding to the significance of a historic district.

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

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

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

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

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

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

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

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

**Frame.** A window component. (See also “window parts.”)

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

**Glazing.** Fitting glass into windows and doors.

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

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

**Jamb.** A vertical member at each side of a door frame, window frame, or door lining.

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

**Mass.** The physical size and bulk of a structure.

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

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

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

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

**Mullion.** A vertical member separating (and often supporting) windows, doors, or panels set in series.

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

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

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

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

**Patching.** Material used to cover or repair a defect or weak spot.

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

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

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

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

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

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

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

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

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

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

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

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

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

**Repointing.** The repair of the joints of bricks.

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

**Roof.** The top covering of a building.

**Sash.** See “window parts.”

**Serifs.** Any of the short lines stemming from and at an angle to the upper and lower ends of the strokes of a letter.

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

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

**Sign Band.** The area on a building facade, located above the transom or storefront windows and below any second floor windows, where it is appropriate to place a sign.

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

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

**Splashblock.** A plastic or concrete surface put under a downspout to direct water away from a building.

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

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

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

**Substrate.** The base or supporting materials to which additional layers or materials are applied.

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

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

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

**Window Hoods.** The top portion of the outer window trim. Hoods have a functional basis, enabling flashing to be put behind the window to keep water from going behind the frame into the wall.

# Appendix C

## Contributing Properties within the Historic District

Year Built	Contributing Property	PHYSICAL A	LEGAL DESC	LEGAL 2	LEGAL 3
1962		175 4TH ST	PS B 21 L 1	BLK 21 LOT 1; 13-35-2W	#98000986
1893/2000	X	408 LEWIS ST	PS B 19 L 1 S2/3 & 2	BLK 19 LOT 2 & 2/3 LOT 1	13-35-2W
1902	X	409 LEWIS ST	PS B 21 L 2	BLK 21 LOT 2; 13-35-2W	273/316
1950	X	415 LEWIS ST			
1902	X	421 LEWIS ST	PS B 21 L 4	BLK 21 S 26.5' OF LOT 4;	13-35-2W; #96005798
1994		427 LEWIS ST	PS B 21 L 5	BLK 21 LOT 5; 13-35-2W	#94009414
1968		430 LEWIS ST	PS B 19 L 3X	BLK 19 LOT 3X; 13-35-2W	(LOTS 3-4-5-6-7 NOW
1910	X	444 LEWIS ST	PS B 19 L 8	BLK 19 LOT 8; 13-35-2W	#95002185
1958		450 LEWIS ST	PS B 19 L 9	BLK 19 LOT 9; 13-35-2W	#20211631
1949	X	451 LEWIS ST	PS B 21 L 6-7-8-9	BLK 21 LOTS 6-7-8-9;	13-35-2W
1949	X	456 LEWIS ST	PS B 19 L 10	BLK 19 LOT 10; 13-35-2W	365/92
1955		457 LEWIS ST			
1992		459 LEWIS ST	PS B 21 L 11	BLK 21 LOT 11; 13-35-2W	IMPROVEMENTS ONLY
1894	X	462 LEWIS ST	PS B 19 L 11	BLK 19 LOT 11; 13-35-2W	#99011425
1918	X	468 LEWIS ST	PS B 19 L 12	BLK 19 LOT 12; 13-35-2W	#20305784
2003		474 LEWIS ST	PS B 19 L 13	BLK 19 LOT 13; 13-35-2W	#20305784
1893	X	480 LEWIS ST	PS B 19 L 14	BLK 19 LOT 14; 13-35-2W	362/54
1963		482 LEWIS ST	PS B 19 L 15B	BLK 19 LOT 15B; 13-35-2W	#20211033
1946	X	486 LEWIS ST	PS B 19 L 15A	BLK 19 LOT 15A; 13-35-2W	#98009196
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #20	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #10	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #10	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #22	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #21	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #21	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #10	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #10	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #10	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE LCE & GC	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #20	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #20	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #22	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #21	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #21	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #21	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #21	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #20	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 ADOBE UNIT #10	BLK 21 LOTS 12-15 & POR 16;	THE ABOBE CONDOMINIUMS
1902	X	X LEWIS ST	PS B 21 L 11	BLK 21 LOT 11; 13-35-2W	#94008942; #96001504;
1894	X	402 PAGOSA ST	PS B 21 L 30	BLK 21 LOT 30; 13-35-2W	#135741
1950	X	408 PAGOSA ST	PS B 21 L 29 N2	BLK 21 N2 LOT 29; 13-35-2W	#96007721
1895	X	414 PAGOSA ST	PS B 21 L 28 S2	BLK 21 S2 LOT 28; 13-35-2W	#20009050
1919	X	418 PAGOSA ST	PS B 21 L 26 N2 & 27	PAGOSA HOTEL MALL UNIT 2	(ON BLK 21 N2 LOT 26 & LOT
1919	X	422 PAGOSA ST	PS B 21 L 26 N2 & 27	PAGOSA HOTEL MALL UNIT 1	(ON BLK 21 N2 LOT 26 & LOT
1919	X	426 PAGOSA ST	PS B 21 L 26 S2	BLK 21 S2 LOT 26; 13-35-2W	#94007822
1919	X	432 PAGOSA ST	PS B 21 L 25 N2	BLK 21 N2 LOT 25 &	A SMALL PORTION OF LOT 26
1938	X	434 PAGOSA ST	PS B 21 L 25 S2	BLK 21 S2 OF LOT 25;	13-35-2W;
1958		438 PAGOSA ST	PS B 21 L 24	BLK 21 LOT 24; 13-35-2W	#98003558
1957		448 PAGOSA ST	PS B 21 L 23 N2	BLK 21 N2 LOT 23; 13-35-2W	#96004506
1898	X	452 PAGOSA ST	PS B 21 HERSCH GCL/LCE	HERSCH BLDG CONDO GCE/LCE	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 1B	HERSCH BLDG CONDO UNIT 1B	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 1A	HERSCH BLDG CONDO UNIT 1A	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 2D	HERSCH BLDG CONDO UNIT 2D	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 2B	HERSCH BLDG CONDO UNIT 2B	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 3	HERSCH BLDG CONDO UNIT 3	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 2C	HERSCH BLDG CONDO UNIT 2C	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 2A	HERSCH BLDG CONDO UNIT 2A	BLK 21 L 22 & S2 L 23
1898	X	452 PAGOSA ST	PS B 21 HERSCH U 4	HERSCH BLDG CONDO UNIT 4	BLK 21 L 22 & S2 L 23
1903	X	456 PAGOSA ST	PS B 21 L 21	BLK 21 LOT 21; 13-35-2W	#20102280
1896	X	460 PAGOSA ST	PS B 21 L 20 N2	BLK 21 N2 LOT 20; 13-35-2W	#20203878
1977		466 PAGOSA ST	PS B 21 L 19 N2-20 S2	BLK 21 N2 LOT 19& S2 LOT 20	13-35-2W;
1947	X	468 PAGOSA ST	PS B 21 L 18 N2-19 S2	BLK 21 N2 LOT 18; S2 LOT 19	13-35-2W
1910	X	474 PAGOSA ST	PS B 21 L 17-	BLK 21; 13-35-2W	E2 LOT 17 & E 2/3 S2 LOT 18
1937	X	480 SAN JUAN ST	PS B 21 L 17-	BLK 21 W 3/4 LOT 17 &	W 1/3 OF S 1/2 LOT 18;
2001		486 SAN JUAN ST	PS B 21 L 16-	BLK 21; PORTION LOT 16	TRIANGLE PARK

# Appendix D

## Allowable Exterior Color Considerations

Pagosa Springs has a unique melody of colors within our community that is associated with its diverse architectural style and heritage. A variety in color schemes and texture is desired to enhance the pedestrian experience and provide visual interest within the Historic District and for locally designed landmarks. The intent is to maintain the traditional range of building and sign materials and colors. Many colors are associated with individual building types and styles, while others reflect the tastes of distinct historical periods. While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to combine a building form with its context.

### Keep color schemes simple.

- Generally, the use of no more than 3 colors for the exterior of buildings, structures and signs is appropriate.
- Use of one base color for the building is preferred. Subtle natural colors are appropriate for the base color.
- Using only one or two accent colors is also encouraged, except where precedent exists for using more than two colors with specific architectural styles.

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

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

### Subtle natural colors are preferred for the background color of most buildings.

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

### Use of brighter colors for accents only.

- Reserve the use of stronger, brighter colors for accents, such as signs, ornamentation, and entrances.
- In most cases only one or two accent colors should be used in addition to the base color.
- Doors may be painted a brighter accent color, or they may be left a natural wood finish.
- Window sashes are also an excellent opportunity for accent color.

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