

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Arapahoe Acres

other names/site number 5AH1434

2. Location

street & number Roughly bounded by E Bates & Dartmouth Aves. and S Marion & Franklin Sts. [N/A] not for publication

city or town Englewood [N/A] vicinity

state Colorado code CO county Arapahoe code 005 zip code 80110

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Storjann Cortezuela
Signature, certifying official/title

State Historic Preservation Officer

Aug 11, 1998
Date

State Historic Preservation Office, Colorado Historical Society
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of certifying official/title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
- See continuation sheet.
- determined eligible for the National Register
- See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other explain
- See continuation sheet.

Signature of the Keeper

Date of Action

11-3-1998

Arapahoe Acres

Arapahoe County, Colorado

Name of Property

County/State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not count previously listed resources)

Contributing

Noncontributing

122	2	buildings
1	0	sites
0	0	structures
0	0	objects
123	2	Total

Name of related multiple property listing.

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

(Enter categories from instructions)

Single Dwelling

Current Functions

(Enter categories from instructions)

Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT: International Style

MODERN MOVEMENT

Other: Unsonian Style

Materials

(Enter categories from instructions)

foundation CONCRETE

walls CONCRETE

BRICK

STONE

WOOD

roof ASPHALT

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Arapahoe Acres
Name of Property

Arapahoe County, Colorado
County/State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)

- Architecture
- Community Planning and Development
- Landscape Architecture
- Social History

Periods of Significance
1949-1957

Significant Dates
N/A

Significant Person(s)
(Complete if Criterion B is marked above).
N/A

Cultural Affiliation
N/A

Architect/Builder
Hawkins, Edward
Sternberg, Eugene
Dion, Joseph
Yoshimura, Stanley

9. Major Bibliographical References

Bibliography
(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:
Colorado Historical Society

Arapahoe Acres
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County/State

10. Geographical Data

Acreage of Property 30

UTM References
(Place additional UTM references on a continuation sheet.)

1. 13 502400 4390280
Zone Easting Northing

3. 13 502720 4389860
Zone Easting Northing

2. 13 502720 4390280
Zone Easting Northing

4. 13 502400 4389860
Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Diane Wray
organization _____ date February 28, 1998
street & number 3058 South Cornell Circle telephone 303-761-8979
city or town Englewood state CO zip code 80110

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determining eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 15.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127, and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

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Arapahoe Acres
Arapahoe County, Colorado

NARRATIVE DESCRIPTION

Arapahoe Acres was constructed over an eight year period (1949-1957) on a thirty acre parcel purchased by designer/builder Edward Hawkins in Englewood, Colorado, a community in Arapahoe County just south of the Denver city and county line. The historic boundaries of this parcel define the boundaries of the proposed historic district, encompassing the entire area between Bates Avenue to the north, Dartmouth Avenue to the south, Franklin Street to the east, and Marion Street to the west, excepting a single lot at the corner of Dartmouth and Marion.

In 1949 Hawkins hired architect Eugene Sternberg to serve as overall site planner and architect for an initial group of homes on the Marion Street frontage. The site planning of Sternberg was unconventional, standing in stark contrast to the surrounding neighborhoods. Instead of regrading and leveling the lots, common residential development practice, the natural grade, a forty foot slope from east to west, was retained. Some houses are sited on flat lots atop high points or low expanses below. Some step up or down to the front, rear or side of their sites. Houses are oriented on their lots for privacy, and to take the best advantage of southern and western exposures for solar heating and mountain views. Sternberg partially abandoned the surrounding street grid in Arapahoe Acres. Cornell Avenue bisects the neighborhood, though its curving course makes it difficult to see out of the neighborhood to the east and west simultaneously. Lafayette, running north to south, was severed, and Humboldt Street was eliminated.

The individual homes were set at twenty-three to forty-five degree angles to the street behind a twenty-five foot building line. Walks and driveways are situated to create broad lawns and provide areas for landscaping in a variety of proportions and dimensions. Lot sizes varied from 66 x 100 feet up to 80 x 150 feet.

The initial nine homes designed by architect Eugene Sternberg on the Marion Street frontage display a single basic plan varied by individual location on the lot and by the position and character of the carport and main entrance. Each home had a paved terrace to the rear. The primary exterior materials were red or yellow brick, plywood panels and glass. A variety of options were offered on the roof type, the fireplaces which were included in every house and the color and finish of exterior and interior walls. The homes were designed on a four-foot module with flowing living and work areas set off from the bedrooms for privacy. Sliding interior wall panels were based on the Japanese Shoji screen. Interior walls were often paneled in natural hardwood plywood. State-of-the-art kitchens offered new appliances and efficient workspaces. Floors were asphalt tile. Due to the sponsorship of Revere Copper and Brass, the model home featured copper in the mechanical construction and interior finishes.

The homes are characterized by many construction innovations of the period including insulated cavity brick walls and the area's first warm-air heating system combining radiant floor heat with

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forced air heat distributed under concrete slabs to floor registers along walls. Acoustical ceilings provide noise control.

Approximately twenty homes were built on architect Eugene Sternberg's plans, almost all on the Marion Street frontage. Stylistically, the homes designed by Eugene Sternberg are related to the International Style as seen in the work of Marcel Breuer.

In 1950, Edward Hawkins, designer/developer and architect Eugene Sternberg ended their collaborative relationship. After the departure of Sternberg, Hawkins began to design the individual homes himself, later aided by architect Joseph Dion. Virtually all of the work of Hawkins and Dion for Arapahoe Acres reflect the influence of the Usonian Style of Frank Lloyd Wright.

Hawkins homes were built within the original Sternberg site plan. But except for a series of small homes on South Cornell Circle, all variations on a single, simple plan, Hawkins designed unique and increasingly larger and more luxurious homes.

Exterior construction materials expanded to include natural stone, concrete block, a wide variety of brick, tongue and groove siding, board and batten siding and lapboard siding, roof and balcony fascia. Wood sunscreens, louvers and other details appeared. Glass became an important exterior design element. The paint colors of Arapahoe Acres were, and largely remain, earth tones, matching or complimenting the tones of adjacent natural materials.

Hawkins' interiors are related to the plans of Frank Lloyd Wright as expressed in his Usonian Style manifesto *The Natural House*. They featured dramatic, flowing living, dining and kitchen areas with bedrooms and bathrooms grouped for privacy and quiet.

There is a large range of custom millwork and cabinetry in the homes. Bedrooms include entire walls of closets with floor to ceiling sliding doors, built-in chests, and headboards; baths have wood cabinets, custom towel racks, and wall display details; dens have built-in desks and bookcases; custom couches and sideboards are built into living and dining areas. Kitchens are designed for maximum efficiency of food preparation, service and cleanup. Many feature pass-throughs to living areas, breakfast bars, and cabinets with wooden doors below and sliding doors of glass or masonite above.

Philippine mahogany, redwood, and grasscloth covers interior walls and ceilings. Ceiling beams are exposed as an architectural detail in many homes. In others, ceilings are finished in stained plywood panels. Masonry materials which appear on the exterior of homes move inside as prominent fireplace features, wall, and floor surfaces. Fireplaces serve as a focal point of living rooms in every home. Floors are commonly cork, hardwood, and asphalt and rubber tile. Entrance halls often feature flagstone. Recessed lighting is standard. Hawkins also designed decorative finish tile for some homes.

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Outside, homes are dramatically lit by indirect lighting emanating from flush panels integral to or concealed adjacent to their formal entrances. Custom outdoor planters, walls and fences are common, frequently integral to the houses themselves. In back yards, patios with built-in furniture and barbeque units offer outdoor living and entertaining during the summer months. Screened service yards conceal hanging laundry, and trash bins from view. Front and rear entrances incorporate built-in mail and milk boxes.

Custom street signs feature a typographic identity for Arapahoe Acres, the initial letters "A" formed by arrowheads reflecting the source of its name, the Arapahoe Indian tribe. House street numbers in modern typefaces are routed on organic forms or cut out and applied to exterior finish materials.

Automobiles are accommodated by a variety of one and two car carports and garages, often with built-in storage units. Concrete driveways and walks are frequently combined into a single surface to maximize space for landscaping. Narrow concrete sidewalks have simple, angled curbs.

The primary landscape planning of Arapahoe Acres is believed to have been the work of Hawkins. Along the streets, sweeping lawns are punctuated by specimen trees and shrubs, planted to retain vistas of the mountains. A small landscaped island appears at the foot of South Lafayette Drive. A number of remarkable Japanese Style gardens by Stanley K. Yoshimura and Hylam Shimoda also appear in the neighborhood.

REPRESENTATIVE HOUSES IN THE DISTRICT

The twenty-eight homes which follow have been selected to illustrate the design vocabulary of Arapahoe Acres. They were chosen for a number of reasons including visibility, condition and geographic distribution. Taken together, they display a wide range of materials, features and details which appear in the neighborhood.

The selected houses are some of the most visible in the neighborhood. Like many modern homes in which privacy was a primary focus of design, much of Arapahoe Acres hides behind screened forecourts, narrow entry halls, garages, deep carports, dark colors, and landscaping designed to make homes recede into their sites. The homes were also selected for their good, largely original condition. A few have sensitive additions. Finally, they were selected for their geographic distribution, representing every street in the neighborhood.

Their selection should not be construed to mean that they are the only important or significant homes in the neighborhood. Each home in Arapahoe Acres is different and makes its own unique contribution to the fabric of the neighborhood. Many different groups of houses could have been selected to display the same design vocabulary.

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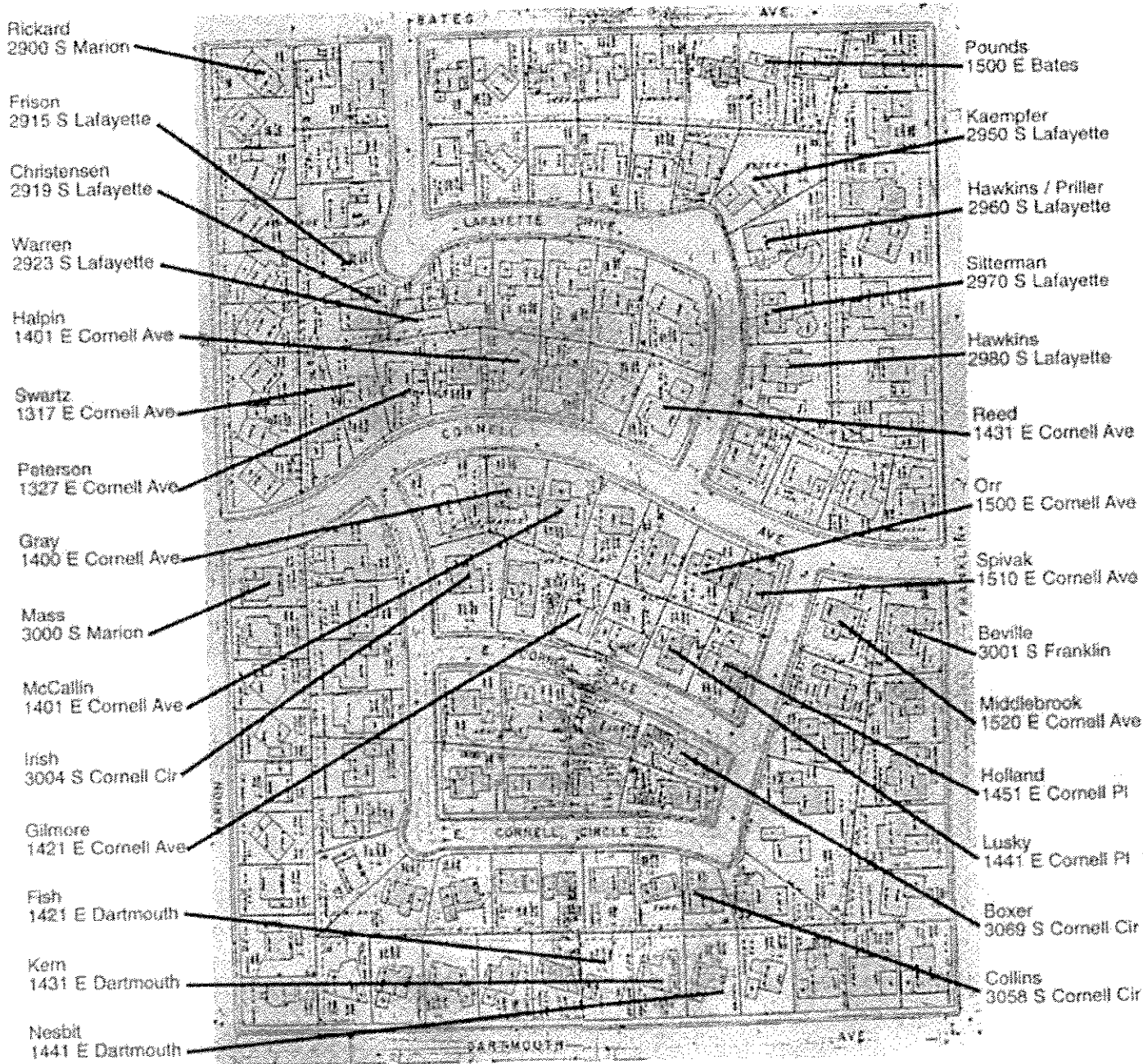
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Map 1

Arapahoe Acres, Englewood, Colorado
Location of Key Homes



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The homes which follow are shown by year of construction. The descriptions depict the houses to the extent that they are visible from the street, noting significant plantings and important landscape features. Dates of completion were taken from deeds or the Arapahoe County assessor's records. The names of original owners were taken from deeds or Englewood City Directories. The names of homes where the Hawkins family were the original residents are shown as "Hawkins/name of second owner."

Rickard House**2900 South Marion Street**

Construction date: 1950

Architect: Eugene Sternberg Designer/Builder: Edward Hawkins

Photograph No.: 1

The Rickard House is the original model home of the Arapahoe Acres subdivision. The house faces southwest on a level lot at the northwest corner of the neighborhood, set slightly above and back from the street at a forty-five degree angle. The landscape includes mature specimen trees and shrubs. A front gable roof shelters a simple one story form, angling outward beyond the house and the inset carport. The formal entrance lies at the end of a walk which crosses the yard at an angle and runs the length of the facade.

The house is constructed of red Roman brick masonry with panels of conventional brick and glass rising from the sill line to the eaves. Deep eaves with narrow unadorned fascia emphasize the horizontality of the house. A battered, Roman brick chimney rises from the roof. Clerestory windows appear beneath the eaves of the carport. The house trim is painted dark red brown.

Mass House**3000 South Marion Street**

Construction date: 1951

Architect: Eugene Sternberg Designer/Builder: Edward Hawkins

Photograph No.: 2

The Mass house faces west, sited squarely on a level corner lot slightly above street grade on the west perimeter of the neighborhood. A wall steps down perpendicular to the carport wall, visually connecting the wall to grade. Simple, decorative fences extend from the northeast and southwest corners of the house to fences on the adjoining lots. The house is a single story with an asymmetrical butterfly roof supported by a central masonry wall. The formal entrance is sheltered within the inset carport. The chimney wall is flush with the facade, the simple roof fascia extending across it to emphasize the horizontal roof form. This is one of only two butterfly roofs which appear in the neighborhood. They were intended to capture winter snow to insulate against heat loss.

The primary exterior material is a standard salmon-colored brick laid running bond. On the facade, a recessed bay of three panes of floor-to-ceiling glass extends from grade to the sloped eave. The panel next to the center wall of the house is divided horizontally into five panes, two operable.

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Behind the carport on the north elevation, ribbon windows run beneath the narrow eaves. The exterior trim is painted white.

Fish House

1421 East Dartmouth Avenue

Construction date: 1953

Designer/Builder: Edward Hawkins

Photograph No.: 3

At three different locations in Arapahoe Acres, landscape walls physically link houses into a horizontal composition. The Fish, Kern and Nesbit Houses form such a unified composition:

The Fish House faces south on a level lot on the south perimeter of the neighborhood. It is a single story with inset one car garage, the western-most house in a group of three joined by a concrete block wall. Like the wall, the house is constructed of running bond concrete block with raked horizontal joints. A broad chimney of standard salmon-colored brick rises on the east elevation, the only example of weeping mortar in the neighborhood. There is a flat roof with deep overhanging eaves which extend around the chimney for horizontal emphasis. The exposed beams are cut square and flush just behind the simple, narrow fascia of the eaves. The rafters are concealed by tongue and groove paneling.

The front door and three vertical floor to ceiling windows are recessed in the facade. There is an original screen door with strong vertical detailing. To the west, a bay formed by three vertical windows flanked by louvered panels rises to the exposed beam above. On the southeast corner, a flush, full height window and louvered panel appear. The garage wall, doors and adjacent fence are vertical tongue and groove siding. A concrete block wall projects from the northeast corner of the Fish House and extends across the lot line to form a key element of the facade of the adjacent Kern House to the east.

Kern House

1431 East Dartmouth Avenue

Construction date: 1951

Designer/Builder: Edward Hawkins

Photograph No.: 4

The Kern House is a one story house with an inset one car garage at the southeast corner. The roof, eaves and fascia are detailed in the same manner as the Fish House to the west. Above the sill line, two sets of four vertical windows flanked by louvered panels appear on either side of a pair of plywood panels. To the east, a short flush wall of standard salmon-colored brick laid running bond appears. The entrance, set perpendicular to the facade, is recessed behind this wall. Narrow vertical tongue and groove siding runs east from the recessed entrance to form the garage wall, originally with flush garage door. At the southeast corner of the house the concrete block wall reappears.

The joining concrete block wall extends across the west side of the south elevation. The wall, taller than it appears between the Fish and Kern houses, steps out to form a garden wall, then crosses the

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lot line and steps back to join the southwest corner of the Nesbit House garage to the east. Original gates appear in the wall at both houses.

Nesbit House

1441 East Dartmouth Avenue

Construction date: 1954

Designer/Builder: Edward Hawkins

Photograph No.: 5

The Nesbit house, the last of the three to be built, consists of a single story with a one-car garage projecting to the south. The Nesbit house is constructed primarily of concrete block. Standard red brick laid running bond appears on the east wall of the garage and a low planter box which runs around the northeast corner of the house to a brick chimney on the east elevation.

On the east and west elevations of the projecting garage, the roof is flush with the walls. On the north, the garage door of vertical tongue and groove siding is recessed beneath a projecting cave.

The entrance to the house is located in a concrete block wall at the end of a walk which extends from the driveway and runs the length of the garage. To the right of the wall is a corner window of three full height vertical panes which rise behind the brick planter. On the east elevation, a vertical panel of louvers appears between the corner window and chimney. The roof projects to form deep eaves on the south and east elevations of the house, finished in the same manner as the Fish and Kern houses.

Warren House

2923 South Lafayette Drive

Construction date: 1951

Designer/Builder: Edward Hawkins

Photograph No.: 6

A grouping of three houses united by a stack bond concrete block wall is located on adjacent lots surrounding the circle at the west end of Lafayette Drive. The site slopes slightly downward to the south and west.

To the east, the north-facing Warren House is composed of a two-story block with a one story wing to the west. Both elements have flat roofs. The main block is clad in gray vertical board and batten paneling. On the ground floor, a cantilever with canted, three-course lapboard fascia shelters the formal entrance. A pair of sidelights flank the door. The original garage was lost when the house was rebuilt after a fire.

The second story, set back behind the ground floor, has a window bay of five full height vertical panes, two divided by single, horizontal mullions. A row of ribbon windows appears under the deep eaves at the southwest corner. The beams and rafters are concealed by plywood panels.

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On the one story wing, a wall of stack bond standard red brick abuts a flush, stack bond concrete block wall which extends beyond the house to form a garden wall. A row of ribbon windows runs above the masonry wall beneath the flush three-course lapboard fascia.

Christensen House

2919 South Lafayette Drive

Construction date: 1951

Designer/Builder: Edward Hawkins

Photograph No.: 7

The north-facing Christensen House is composed of a single story form with a flat roof. The house is painted gray with a turquoise entrance door. A two-car carport extends to the north. The block wall from the adjacent Warren House extends to form the primary facade. Ribbon windows run above the wall beneath shallow eaves, a single row of Roman brick forming the sill. Deep eaves appear on the secondary elevations. The canted fascia, like the Warren House, is faced with three-course lapboard. A stack bond concrete block chimney rises from the center of the house.

Within the carport, the entrance door and sidelight are detailed with crossbars which accentuate the horizontality of the house. The flat roof of the carport projects perpendicular to and slightly below the roof of the house. Ribbon windows appear on north elevation of the house beneath the carport. Exposed beams run the length of the carport, extending out to engage the lower course of the fascia. The north side of the carport is defined by a concrete block wall with ribbon windows above. The unifying concrete block wall reemerges from the rear of the carport at the Christensen House and extends in front of the east-facing Frison House. It terminates at a garden gate perpendicular to the facade.

Frison House

2915 South Lafayette Drive

Construction date: 1952

Designer/Builder: Edward Hawkins

Photograph No.: 8

The Frison House is a two-story block with two story wing and two car carport which shelters the entrance. All three elements have flat roofs. It is constructed of stack bond concrete block painted a dark olive. The main block has simple flush fascia. A large two-story window bay is set deeply in the facade behind a built-in planter box at grade. A horizontal mullion level with the carport roof provides horizontal emphasis.

The wing to the northwest features ribbon windows over narrow vertical tongue and groove paneling. On the east elevation, a deep eave cantilevers over the main house. A concrete block wall supports the carport roof to the north, a row of ribbon windows at the roofline. Rafters and beams are exposed.

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Kaempfer House

2950 South Lafayette Drive

Construction date: 1952

Designer/Builder: Edward Hawkins

Photograph No.: 9

The Kaempfer House is situated near the highest point of South Lafayette Drive on a lot which slopes down from east to west. It is a two-story form with a low pitch, side gable roof. A small wing with gable roof projects perpendicular to the house at the second story level to the east. The house faces south, with its formal entrance on the west elevation at street grade.

The primary masonry is running bond salmon-colored Roman brick with raked horizontal joints. On the west elevation, a perpendicular, door-height stack bond wall extends to highlight the formal entrance to the house. A broad chimney of the same brick rises in the center of the house near the formal entrance. Toward the front, a narrow, floor-to-ceiling window with a horizontal line of recessed glass block below punctuates the masonry wall, forming a primary decorative feature. The rear of the house is sheathed in horizontal lapboard with ribbon windows below the deep eaves.

On the south elevation, set deeply beneath the exposed beams and rafters of the eaves, a window bay is formed by a wall of glass with panels of louvers below. Mullions define large rectangular panes and clerestory windows above. Below, a horizontal beam extends over the garage wall, which is paneled in vertical tongue and groove siding. The original garage doors were flush vertical tongue and groove panels.

The horizontal beam and brick masonry of the second story rest on a curving, red Lyons sandstone wall. Behind, a sandstone staircase leads up to an elevated garden on the east side of the house.

Hawkins/Priller House

2960 South Lafayette Drive

Construction date: 1952

Designer/Builder: Edward Hawkins

Photograph No.: 10

This house was the Hawkins family residence during the height of construction at Arapahoe Acres. It faces due west, enjoying mountain views from the highest point on South Lafayette Drive. The site slopes down from east to west. The house is a single, two-story block with flat roof, the formal entrance in the center of the west elevation at grade.

At the entrance, a concrete block wall with flush mortar joints rises behind a two-tiered red sandstone planter with ribbon windows above. The front door, with perpendicular floor to ceiling sidelight, is pierced by a grid of twenty-four window lights. A red Lyons sandstone fireplace wall dominates the southwest corner of the house.

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Deep, canted eaves with six-course lapboard fascia extend around three sides of the house. The north elevation is clad in narrow vertical tongue and groove siding. Broad, horizontal lapboard siding appears on the south elevation, including an angled bay window.

A wall of windows is set deeply behind a second story balcony with a canted, eight-course lapboard fascia. The balcony overlaps the sandstone fireplace wall to the south and terminates at the projecting brick wall to the north. Vertical window mullions correspond to the beams exposed beneath the deep eaves. Rafters are concealed by stained plywood panels. Plywood panels appear above and on either side of the windows. Below, the garage doors and walls are finished as a single flush surface of vertical tongue and groove siding. The house is painted in two shades of gray. Original street numbers remain.

The house features a Yoshimura garden including waterfall fountain, red sandstone masonry, natural rock, and character pines. In the back yard, a simple bronze plaque dated 1964 honors Stanley Yoshimura. A curving red sandstone wall extends across the lot line to form a major element of the landscape at 2970 South Lafayette Drive to the south.

Schwartz House

1317 East Cornell Avenue

Construction date: 1952

Designer/Builder: Edward Hawkins

Photograph No.: 11

The Schwartz House and the Peterson House are joined into a single, horizontal composition by a low garden fence. Their relationship is accentuated by their shared paint scheme, a medium olive with dark brown details. Both houses face south on lots which slope down from the south to the north. On both, the primary masonry material is concrete block laid running bond with raked horizontal joints.

The Schwartz House is composed of a two-story block to the rear of the lot and a one-story wing and one-car garage which project south, toward the street. The formal entrance appears on the south elevation of the one-story wing at the end of a walk which steps out from the driveway and runs the length of the projecting garage. On the concrete block garage, the roof is flush with the east and west walls. The front wall and door, originally flush vertical lapboard, are recessed beneath a deep cave. To the left of the door, a vertical sidelight formed by four horizontal panes rises above a wall of red sandstone masonry. The door is set within a panel of narrow vertical tongue and groove siding, a shallow eave with simple, two part fascia above. To the east, a deep set bay of four vertical windows with horizontal mullions appears above a red sandstone wall, sheltered by the projecting east wall of concrete block.

The two story block rises a half story above and behind the one story wing. The roof extends on all four sides to form deep, cantilevered eaves, with plywood concealing the beams and rafters. The

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south elevation is clad in vertical tongue and groove siding. The east and west elevations are concrete block. A broad concrete block chimney rises just behind the south elevation.

A low fence of horizontal lapboard with flush gate emerges from the east wall of the Schwartz House, crosses the lot line, then steps back to join a concrete block wall at the southwest corner of the adjacent Petersen House.

Petersen House

1327 East Cornell Avenue

Construction date: 1952

Designer/Builder: Edward Hawkins

Photograph No.: 12

The Petersen House consists of a two story block to the rear of the lot with a one story wing with inset one-car garage projecting to the south. As the walk steps back from the driveway, it forms a planting bed at the front of the house.

To the east of the door, recessed in a concrete block wall, a window bay with a large pane and narrow vertical sidelight rises above a wall of a long, narrow salmon-colored brick laid running bond. There is a simple, two part fascia on the projecting eaves.

To the east, a walk steps out from the driveway and back to the formal entrance. This portion of the wing sits back from the masonry wall, clad in vertical tongue and groove siding. Ribbon windows and a plywood panel run above, beneath the eaves. The garage door is flush vertical tongue and groove siding. The east wall of concrete block extends slightly to shelter the garage door. A ribbon window with brick sills appears on the east elevation.

The two story portion of the house rises a half story above and behind the front wing. A broad brick chimney rises behind a shallow eave on the south elevation. To the east and west, the roof extends to form deep cantilevered eaves. The south elevation is clad in horizontal lapboard.

Halpin House

1401 East Cornell Avenue

Construction date: 1952

Designer/Builder: Edward Hawkins

Photograph No.: 13

The Halpin House faces southwest on a level lot mid-block on East Cornell Avenue. The single-story house, set at an angle to the street, has a low pitch side gable roof with projecting carport to the west.

The masonry consists of alternating horizontal rows of Roman brick and concrete block with filled vertical joints, a unique appearance of this combination of materials in Arapahoe Acres. The top course of brick remains unpainted. The rest of the house is painted light gray. A door height wall projects perpendicular from the facade to form an enclosure for the front door, painted red. The

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original screen door picks up the horizontal detailing of the masonry. Original street numbers survive.

On both sides of the door, windows rise from two sill heights to the eaves. Mullions define horizontal panes below and clerestory windows above. The carport sits at an angle to the facade, the side and rear wall clad in vertical board and batten paneling. Three beams extend from the carport roof to shelter the walk to the entrance, partially enclosing a specimen tree.

Collins House

3058 South Cornell Circle

Construction date: 1953

Designer/Builder: Edward Hawkins

Photograph No.: 14

The Collins House faces north, angled on a small level lot at the southeast corner of South Cornell Circle. It is a one story flat roof house of standard red brick laid running bond. Custom gates and fencing with horizontal detailing appear on either side of the house.

The entrance appears on the east elevation, perpendicular to the facade at the garage. On the north elevation, floor-to-ceiling windows of four vertical panes appear with upper and lower rows of panes defined by horizontal mullions. Deep, overhanging eaves appear on three elevations. The fascia is finished in five course lapboard. Beneath, the beams and rafters are concealed by plywood panels. The garage wall and door are clad in wood paneling. The east elevation is horizontal lapboard with ribbon windows above.

The Collins House is one of a series of seven small houses which line the south side of South Cornell Circle. Each are varied by their orientation on site and the relationship of the house to the garage. Other versions of the plan are constructed in concrete block and Roman brick. Each is distinguished by the arrangement and composition of windows on the facade

Irish House

3004 South Cornell Circle

Construction date: 1953

Architect: Joseph Dion

Designer/Builder: Edward Hawkins

Photograph No.: 15

The Irish house faces west on a corner lot sloping down from east to west. The multilevel house is composed of a central two story block with a one-story wing to the south and one-car garage to the north. The formal entrance is located at grade in the center of the west elevation.

The primary construction material is a long narrow red brick laid running bond. On both stories of the main two-story wing, three vertical glass panels stack over wooden louvers. Between them, a prominent horizontal beam, an extension of the garage fascia, cantilevers over the first floor. A planter box between the windows and louvers on the ground floor echoes the horizontal beam above

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and terminates to punctuate the formal entrance. Deep eaves cantilever over the adjoining wings. A sidewalk runs across the facade from the driveway to the front door. The original screen door is a pierced grid which reveals a grid of twenty-four window lights in the door behind.

The one story wing rises above and to the south of the entry. Panels of glass, louvers and plywood alternate above low brick walls with header courses. At the southwest corner, the wall extends into the landscape. At the southeast corner it projects to form a low garden wall that divides the side from the rear yard. The roof of the one story wing extends beyond the house to shelter the rear patio.

A low garden wall of red brick with header course curves out from the front door at grade, creating a dramatic entrance. The landscape includes specimen shrubs, trees and a prominently sited character pine on the side lawn. A naturalistic waterfall fountain installed by the current owner reflects the tradition of Japanese style gardens in the Arapahoe Acres neighborhood.

Reed House

1431 East Cornell Avenue

Construction date: 1954

Architect: Joseph Dion

Designer/Builder: Edward Hawkins

Photograph No.: 16

The Reed House faces south on a prominent corner site which slopes down from north to south. It is composed of two perpendicular wings with low pitch, gabled roofs. A walk leads from the sidewalk to the formal entrance at street grade. It is one of a handful of houses where the garage does not appear on the facade.

The projecting wing is a full story with a half story exposed basement below. The main horizontal beam extends beyond the profile of the roof. The roof shelters a canted balcony faced with eight-course lapboard siding. The gables are finished with bargeboards angled to match the cant of the balcony. The main window wall has large panes with narrow clerestory windows above and operable windows and wood siding to the east. On the east elevation, ribbon windows and plywood panels alternate above a masonry wall of long, narrow salmon-colored brick. The wall features a simple, decorative geometric pattern formed by raised bricks.

A horizontal brick planter stretches across the front of the house. Above, vertical tongue and groove panels alternate with glass. Mullions cut the glass into three vertical panes. In the center, glass alternates with painted wooden panels of blue, coral and yellow. Level with the top of the planter, a transom bar extends above the door and sidelight, defining transom windows above. A wide brick chimney rises at the juncture of the two wings adjacent to the front door. The exterior paneling is stained wood. Bargeboards and plywood are painted a dark brown. Front and rear doors are painted coral.

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On the rear east elevation, the garage wall and doors are flush vertical tongue and groove paneling. The landscape features character pines, specimen trees and natural rock. The rear garden with waterfall and stream was designed and executed by Stanley K. Yoshimura.

McCallin House

1410 East Cornell Avenue

Construction date: 1954

Architect: Joseph Dion

Designer/Builder: Edward Hawkins

Photograph No.: 17

The McCallin House faces north mid-block on the south side of East Cornell Avenue. The lot slopes down from the south to the north and includes a number of mature specimen trees. The multi-level house consists of three, flat roof elements: a main, two story block, a wing which steps up to the west, and a garage which projects to the north.

On the main block, the second story is clad in narrow tongue and groove siding and cantilevers over a recessed bay formed by the front door, sidelight, and three full height windows. It rests on a short wall of running bond standard red brick which extends beyond the east elevation. A row of ribbon windows appear beneath the roof beam exposed beneath deep, cantilevered eaves with plain-narrow fascia.

On the ground floor horizontal mullions divide the two side windows and extend across the sidelight. Original, cutout street numbers rest in front of the glass on a second horizontal mullion. A broad chimney rises on the west at the juncture of the main, two story block and the west wing. Ribbon windows appear between the angled projecting beams.

The west wing is constructed of red brick. As on the main block, ribbon windows appear between the angled roof beams that support the deep eaves. Narrow, full height vertical windows appear on the west elevation.

The red brick garage extends north of the west wing. On the east and west, ribbon windows appear between the exposed, angled beams of the eaves. The southern-most beam extends onto the face of the main, two story block. A door appears in the east wall by the formal entrance to the house. The north garage wall and doors are flush vertical tongue and groove siding.

Middlebrook House

1520 East Cornell Avenue

Construction date: 1954

Designer/Builder: Edward Hawkins

Photograph No.: 18

The multi-level Middlebrook House is composed of a two-story block with carport to the south and one-story wing to the southeast. The house is situated on a corner lot that slopes down from east to west, the driveway at street grade. The masonry is painted gray; the wood details a dark, red

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brown. The landscape includes a number of mature specimen trees and shrubs including a large spiraling pine, the work of Hylam Shimoda.

The main block is constructed of stack bond concrete block with flush mortar joints. The formal entrance is sheltered beneath the carport. Multiple flat roofs with deep eaves emphasize the horizontality of the composition. Plywood panels conceal the beams and rafters. Asymmetrical compositions of glass with spandrel panels of broad vertical tongue and groove siding appear to the south. On the west elevation, beneath a second story window, is a balcony with canted lapboard fascia. Four-course lapboard details the canted fascia of the eaves. Ribbon windows and vertical tongue and groove siding are featured on the north elevation.

Simplified fascia appears on the carport and the one-story rear wing, surrounded by windows. A pergola extends from the roofline of the rear wing into the back yard above the carport. The ends of the exposed structural beams of the carport and pergola are angled, echoing the canted fascia of the eaves. The rear wall of the carport extends into the landscape, forming a garden wall which divides the front and back yards. A low, red Lyons sandstone planter emerges perpendicular to the wall, extending along the driveway and serving as the base for the structural columns of the carport. A second planter extends from the southwest corner of the house.

Gray House

1400 East Cornell Avenue

Construction date: 1954

Designer/Builder: Edward Hawkins

Photograph No.: 19

The Gray House faces north on a lot in mid-block which slopes down from the southeast to the northwest. A single specimen pine graces the front lawn and a small hedge emphasizes the length of the front walk. The multilevel house is composed of a central two-story block with one-story garage to the east and a story-and-a-half wing to the west.

The deep, cantilevered eaves of the garage roof extend across the face of the main two story block, sheltering a walk which runs from the driveway to the front door. The fascia is a plain, single panel. Beneath, a full height louver panel and three vertical windows flank the formal entrance. The original street numbers remain.

The north elevation of the second story is faced with narrow vertical tongue and groove siding set flush with two windows flanked by louvered panels. The roof forms shallow eaves to the north and east, supported by the exposed beams, notched to form simple brackets. On the east elevation, ribbon windows appear between the brackets at the roofline. Below, a simple, decorative element is created by staggered openings in the brickwork.

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To the west of the front entrance, a broad brick chimney wall emerges perpendicular to the house, separating the main two story block from the wing to the west. A brick planter extends in front of the chimney to further define the formal entrance to the house.

The wing is dominated by a story and a half brick wall of stack bond standard red brick. A header course forms the sill of a row of ribbon windows and louvered panels which runs above, beneath the narrow eaves. The wall extends beyond the west elevation, where the roof cantilevers out to shelter a patio in the back yard.

The east wall of the garage, detailed by a band of ribbon windows beneath a shallow cave, extends slightly beyond the facade. The garage wall and door are paneled flush with narrow vertical tongue and groove siding.

Gilmore House

1421 East Cornell Place

Construction date: 1954

Designer/Builder: Edward Hawkins

Photograph No.: 20

The Gilmore House faces south at mid-block on East Cornell Place. The house sits above street level on a largely level lot. To the north is a full story with a half story exposed basement below. To the east is a one-story wing with an adjoining carport which shelters the formal entrance to the house.

The two-story segment of the house is standard red brick laid in running bond. The roof cantilevers out to form deep eaves, the beams and rafters concealed with plywood panels. The fascia is flush three course siding. The major decorative element is an asymmetrical composition of glass panes and a vertical tongue and groove panel with louvered spandrel panel.

The one story wing to the east includes one of two round chimneys in the neighborhood. It rises from a projecting brick firebox up through the overhanging eaves. A row of ribbon windows runs behind the chimney, above the fireplace. To the right, a window appears above a panel of medium width tongue and groove siding. The windows rise to the exposed beam just below the roofline.

The roof of the wing extends out to form the roof of the carport. The rear of the carport is clad in narrow vertical tongue and groove siding. The original, cutout street numbers are applied to the siding by the entrance.

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Lusky House

1441 East Cornell Place

Construction date: 1954

Designer/Builder: Edward Hawkins

Photograph No.: 21

The Lusky House faces south on a lot at mid-block on East Cornell Place. It is a single story with a flat roof which extends to form a carport over the entrance. The house sits above street grade on a lot which slopes down slightly from south to north.

The exterior, painted a pale, grayish green, is clad with narrow vertical tongue and groove paneling. On the facade, the full height windows rise to the structural beam which extends to support the deep, cantilevered eaves with plain, narrow fascia. The ends of the exposed beams are cut at an angle. A built-in brick planter box runs beneath two sides of a large corner windows with two-part sidelights. The planter terminates at the brick chimney which rises within the carport at the formal entrance. The roof extends to form the carport roof, supported to the west by vertical wood columns. The rear of the carport is clad in tongue and groove siding.

A second full height window appears to the east. The paneling of the facade is flush with a matching fence which extends east to the property line. A low fence of the same material runs to the west lot line.

Sitterman House

2970 South Lafayette Drive

Construction date: 1955

Designer/Builder: Edward Hawkins

Photograph No.: 22

The Sitterman House faces west just below the highest point of South Lafayette Drive. The house is a single two-story block with a flat roof. The lot slopes down from east to west.

A framed second story with plain fascia cantilevers over the ground floor, the windows recessed back to the main wall. The cantilever is accentuated by the paint scheme, the interior a light gray, the exterior a dark gray. The rafters and beams are concealed by plywood panels. Glass alternates with plywood panels to form a primary decorative feature of the facade. The glass is divided into three segments, a large square with two stacked vertical sidelights. A row of transom windows runs above. The side elevations are eaveless, the roof flush with the walls. To the north, vertical board and batten siding is pierced by narrow vertical full height windows. On the south elevation, a composition of tall vertical and small square windows appears east of a broad, salmon-colored brick chimney. Below, a red sandstone wall adjoins the entrance with original screen door. Beside it are two stacked windows which form a floor to ceiling sidelight.

The wall beyond is clad in narrow vertical tongue and groove paneling and displays the original cut-out street numbers. Four vertical windows rise above a red sandstone planter box. Narrow vertical tongue and groove siding clad the garage wall and flush doors. On the first floor north, a

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row of ribbon windows appear in the garage wall. The ground floor is painted to match the sandstone details. The red sandstone planter box extends into the landscape to the south lot line, terracing the front yard into a upper and lower lawn. A large specimen pine appears to the south.

Beville House

3001 South Franklin Street

Construction date: 1955

Architect: Joseph Dion

Designer/Builder: Edward Hawkins

Photograph No.: 23

The Beville House faces east on a largely level corner lot on the east perimeter of the neighborhood. It is a single one-story form with a garage projecting perpendicular to the east. A flat roof extends to form deep eaves. The house is painted in two shades of pale pink, complimenting the pink of the stone.

A wall of random pink fieldstone masonry forms the primary element of the facade. Decorative geometric brackets rest over the masonry wall, supporting the deep, canted eaves. Between them are alternating bays of plywood and glass. The fascia board has a single smooth surface with the soffit exposed slightly to create a distinctive shadow line below. Beams and rafters are concealed by plywood.

Vertical board and batten paneling covers the garage wall and flush doors, continuing around to the formal entrance where the living wing and the garage join. The driveway steps out to form the sidewalk to the front door, sheltered by the cantilevered eave of the garage roof. On the north elevation, the stone is full height beneath a shallow cave. A wooden louvre screens the recessed north-facing window on the street.

The wall of random pink fieldstone on the facade extends beyond the house to the lot line, forming a garden wall which separates the front and rear yards. The end of the wall is battered in opposition to the angled fascia of the roofline. On the northwest corner of the house, the stone forms a low planter beneath a corner window.

Pounds House

1500 East Bates Avenue

Construction date: 1955

Architect: Joseph Dion

Designer/Builder: Edward Hawkins

Photograph No.: 24

The Pounds House faces north on the north perimeter of Arapahoe Acres. The site slopes down from the southeast to the northwest and includes a number of remarkable specimen trees. The house is a single two-story form with flat roof, set at an angle to the street.

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The second floor of the house cantilevers over the first floor, sheltering the formal entrance to the house and one car garage. Above, the house is clad in narrow vertical tongue and groove siding painted a dark gray. Three vertical floor to ceiling windows appear, two on the north elevation and one at the north corner of the west elevation. Shallow eaves reveal extended beams cut square and flush just behind the simple, narrow fascia. Ribbon windows appear between the beams. The east end of the facade and ground floor are constructed of stack bond concrete block painted a pale gray.

The masonry wall of the garage steps down to the driveway, forming a base for a single metal column. Ribbon windows run the length of the garage wall beneath the second story. The garage wall and door, perpendicular to the facade, are flush vertical tongue and groove paneling.

The entrance is set in a concrete block wall that emerges from the center of the house and extends to form a retaining wall for the rear garden. The wall angles forward, then steps down to the driveway, forming a series of planters. A broad concrete block chimney rises on the west elevation, the roof extending out around it to form a patio in the back yard at the second story level.

Orr House

1500 East Cornell Avenue

Construction date: 1955

Designer/Builder: Edward Hawkins

Photograph No.: 25

The Orr House faces north on a sloping lot mid-block on East Cornell Avenue. The house is dominated by a central two-story flat roof pavilion. A one-story living wing is set back to the east and a garage to the west. The flush vertical siding of the garage extends to the lot line, forming a garden fence. There is a notable pergola in the rear garden.

The central block features the neighborhood's only appearance of vertical stack bond concrete block with raked vertical joints. The eaves are narrow, with a plain fascia. Two windows separated by a plywood spandrel panel form full height vertical window bays on the north and east elevations. Roman brick planters line the concrete staircase as it steps up the hillside to the front door.

To the east, a flat roof wing is set back beneath deep eaves. It is sheathed in alternating wide and narrow vertical board and batten paneling recessed behind an open, ornamental screen. Ribbon windows form a transom window over the door and extend across the one story wing. A full height sidelight with transom appears to the right of the door. The house is painted in two shades of gray. Original cut-out street numbers are applied vertically to the door frame.

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Spivak House

1510 East Cornell Avenue

Construction date: 1955

Designer/Builder: Edward Hawkins

Photograph No.: 26

The Spivak House faces north on a level corner lot on East Cornell Avenue. The house is a single story with a low pitch roof gable with runs from the front to the back of the house. Specimen trees and shrubs surround the house.

The east elevation is dominated by a masonry wall of unpainted, half-height concrete block. Above the wall, clerestory windows and plywood panels appear beneath the four-course lapboard fascia of the angled, cantilevered eaves. The rafters are exposed and the beams extend slightly below the fascia. There is a one car garage to the south.

A low planter at the northeast corner of the house marks the entrance, recessed beneath the deep eaves. Two steps rise to the door beside a wall of broad tongue and groove siding with glass and plywood panels above. A second planter box appears beside the steps. Adjacent to the entrance, a specimen tree rises up through the deep eaves. Behind, three wood columns support the roof. On the north elevation, a horizontal band of glass and plywood panels appear above a masonry wall. A broad concrete block chimney rises at the center of the house.

Boxer House

3069 South Cornell Circle

Construction date: 1955

Architect: Joseph Dion

Designer/Builder: Edward Hawkins

Photograph No.: 27

The Boxer House is situated on a level corner lot. It is a long one-story house with flat roofs. The landscape includes character pines, crushed and natural stone, and a red Japanese maple.

The masonry is a long, narrow red brick laid running bond with raked horizontal mortar joints. On the facade, the masonry wall stops below door height. Ribbon windows and plywood panels appear above, beneath deep cantilevered eaves. Beams and rafters are concealed by board and batten panels. Sidelights appear on both sides of the flush panel door. The original street numbers remain. On the east elevation, narrow vertical windows detail the north and south corners.

The roof steps down over the service wing, the two course fascia narrowing to reflect the reduced scale. At the garage, three beams extend to form a decorative detail with glazing between. The wall and door of the garage are flush board and batten panels.

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Holland House

1451 East Cornell Place

Construction date: 1955

Designer/Builder: Edward Hawkins

Photograph No.: 28

The Holland House faces east on a level corner lot. The composition of three specimen trees on the south lawn is the work of Hylam Shimoda. The house is a single story with low pitch, side to side gable roof which extends to form a two car carport to the northeast.

The formal entrance is located within a front courtyard entered beneath the gable end of the low pitch roof. A simple fence and gate, flush with the east elevation, screen the courtyard for privacy. Outside the fence, a specimen tree grows through the deep overhanging eaves. Within, a portion of the roof and plywood paneled ceiling is opened to allow light to penetrate to the courtyard below, surrounded by floor to ceiling windows.

South of the entrance is a masonry wall of standard brick laid running bond, variegated in color from yellow to a dark purple brown. The fascia is composed of a single narrow course. Clerestory windows appear between the exposed beams, cut flush with the fascia. The underside of the eaves are clad in plywood. To the north, the east elevation is clad in full height panels of plywood with battens.

On the south elevation, a bay of floor to ceiling windows is recessed in the masonry wall. A vertical band of simple geometric ornament is worked in brick. A broad brick chimney rises at the center of the house.

To the north and west, the roof extends beyond the house to shelter the carport and service entrance. Broad vertical tongue and groove siding clad the north wall of the house, where a row of ribbon windows appear. The north wall of the carport is supported by an exposed grid of wood with plywood paneling.

Hawkins House

2980 South Lafayette Drive

Construction date: 1957

Designer/Builder: Edward Hawkins

Photograph No.: 29

The house at 2980 South Lafayette Drive was the final home constructed in Arapahoe Acres and the Hawkins family last residence in Colorado. It faces west near the highest point on South Lafayette Drive, sited on a lot which slopes down from the northeast to southwest. The original house was a single two-story block. Wings to the north and south are both later, sensitive additions. The house features the only appearance in the neighborhood of a Irimoya roof, modeled closely on a traditional Japanese form.

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The rafter tips are exposed to create a rhythm at the roofline. Electrically operated shoji screens can be drawn to cover the windows, recessed beneath the deep eaves and behind a balcony which runs on three sides of the house at the second story level. Above the windows, narrow vertical tongue and groove siding fills the clerestory. The balcony railing is adapted from a traditional Japanese balcony rail. Pronounced posts carry a double bay railing with half rails positioned to form narrow openings flanking two wide openings.

The roof is supported by columns set behind the balcony railing. The columns are connected by a crossbar beneath the roofline which defines a transom and echoes the balcony railing. Below, the ground floor is constructed of rubble stone masonry. The garage wall and flush doors are paneled with vertical boards with a strong, horizontal batten modeled on a traditional Japanese fence form.

The house is painted a deep brown. The front door, modeled on a shoji screen, is Chinese red. An unpeeled birch trunk with original street numbers supports the balcony which cantilevers over the formal entrance to the house. To the south is a concrete block poolhouse with simple, geometric masonry details. A separate stair, gate, and fence form a secondary entrance into the side yard where the in-ground pool is located. There is a remarkable collection of specimen trees and meticulously pruned shrubs. Numerous Japanese style landscape and paving features appear throughout the grounds.

RESOURCE SUMMARY

Since its inception, artists, designers, architects, academics, musicians and professionals were attracted by the quality of design in Arapahoe Acres. Because of this strong, shared interest in the aesthetics and quality of life in the neighborhood, many homeowners have committed themselves to maintaining the architectural integrity of their homes and the neighborhood as a whole. Though many interiors have suffered losses over the years, the original architecture and ambiance of Arapahoe Acres has survived surprisingly well. Some garages and porches have been converted to living space, and some carports have been converted into garages. Some reversible erosion, such as incompatible material, window and color changes, has occurred. Only a handful have suffered from the resurfacing or restructuring of a prominent exterior facade. Even these few maintain their original scale, roof form and relationship to their sites and neighboring homes. All houses except one are contributing buildings in the nominated historic district, the one exception being constructed after the period of significance.

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Contributing Resources

Sites 1

Suburban residential cultural landscape

Buildings 122

Dates of completion were taken from deeds or the Arapahoe County assessor's records. Original owners were taken from deeds or Englewood City Directories. The names of homes where the Hawkins were the original residents are shown as "Hawkins/name of second owner."

2901 S. Franklin St., Roller House (1954)
2911 S. Franklin St., Wells House (1956)
2921 S. Franklin St., Hawkins/Davis House (1955)
2931 S. Franklin St., Miles House (1955)
2941 S. Franklin St., Mueller House (1955)
2951 S. Franklin St., Becker House (1955)
2961 S. Franklin St., Nesbit House (1955)
3001 S. Franklin St., Beville House (1955)
3011 S. Franklin St., Subry House (1955)
3021 S. Franklin St., Hackstaff House (1955)
3031 S. Franklin St., Finch House (1955)
3041 S. Franklin St., McGuire House (1955)
3051 S. Franklin St., Young House (1957)

1321 E. Dartmouth Ave., Smith House (1953)
1331 E. Dartmouth Ave., Rosenfeldt House (1953)
1341 E. Dartmouth Ave., Lopez House (1952)
1401 E. Dartmouth Ave., Urmy House (1953)
1411 E. Dartmouth Ave., Walker House (1952)
1421 E. Dartmouth Ave., Fish House (1953)
1431 E. Dartmouth Ave., Kern House (1951)
1441 E. Dartmouth Ave., Nesbit House (1954)
1501 E. Dartmouth Ave., Wellinger House (1953)
1511 E. Dartmouth Ave., Spence House (1954)

2900 S. Marion St., Rickard House (1950)
2910 S. Marion St., Hawkins/Merry House (1950)
2020 S. Marion St., Loveless House (1950)

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-
- 2930 S. Marion St., Link House (1950)
 - 2940 S. Marion St., James House (1950)
 - 2950 S. Marion St., Fisher House (1950)
 - 2960 S. Marion St., Fisher House (1950)
 - 2970 S. Marion St., Swets House (1950)
 - 2980 S. Marion St., Ehret House (1950)
 - 3000 S. Marion St., Mass House (1950)
 - 3010 S. Marion St., Wood House (1950)
 - 3020 S. Marion St., Lloyd House (1950)
 - 3030 S. Marion St., Wilson House (1950)
 - 3040 S. Marion St., Dunbar House (1950)
 - 3050 S. Marion St., Flemming House (1950)
 - 3060 S. Marion St., Anderson House (1950)
 - 3070 S. Marion St., Dickey House (1951)

 - 1400 E. Bates Ave., Owen House (1951)
 - 1410 E. Bates Ave., Maholt House (1952)
 - 1420 E. Bates Ave., Hawkins/Orr House (1951)
 - 1430 E. Bates Ave., Welch House (1955)
 - 1440 E. Bates Ave., McLaurin House (1956)
 - 1450 E. Bates Ave., Thornburgh House (1956)
 - 1500 E. Bates Ave., Pounds House (1955)
 - 1510 E. Bates Ave., Moore/Chandler House (1955)

 - 2901 S. Lafayette Dr., Woodshop/Baylinson House (1950)
 - 2908 S. Lafayette Dr., Wall House (1951)
 - 2909 S. Lafayette Dr., Hawkins/Hansen House (1951)
 - 2910 S. Lafayette Dr., Martin House (1951)
 - 2911 S. Lafayette Dr., Anderson House (1950)
 - 2915 S. Lafayette Dr., Frison House (1952)
 - 2916 S. Lafayette Dr., Meter House (1951)
 - 2919 S. Lafayette Dr., Christensen House (1951)
 - 2920 S. Lafayette Dr., Shoene House (1952)
 - 2923 S. Lafayette Dr., Warren House (1951)
 - 2927 S. Lafayette Dr., Reddinger House (1951)
 - 2930 S. Lafayette Dr., Hagerty House (1953)
 - 2931 S. Lafayette Dr., Lazier House (1950)
 - 2935 S. Lafayette Dr., Hilger House (1951)
 - 2939 S. Lafayette Dr., West House (1955)
 - 2940 S. Lafayette Dr., Kentz House (1953)
 - 2949 S. Lafayette Dr., Christensen House (1954)
-

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- 2950 S. Lafayette Dr., Kaempfer House (1952)
2960 S. Lafayette Dr., Hawkins/Priller House (1952)
2970 S. Lafayette Dr., Sitterman House (1955)
2980 S. Lafayette Dr., Hawkins House (1957)
2990 S. Lafayette Dr., McCoy House (1955)
- 1310 E. Cornell Ave., Cantwell House (1952)
1313 E. Cornell Ave., Beville House (1952)
1317 E. Cornell Ave., Schwartz House (1952)
1327 E. Cornell Ave., Peterson House (1952)
1337 E. Cornell Ave., Noakes House (1952)
1400 E. Cornell Ave., Gray House (1954)
1401 E. Cornell Ave., Halpin House (1952)
1410 E. Cornell Ave., McCallin House (1954)
1411 E. Cornell Ave., Freed House (1952)
1420 E. Cornell Ave., Swets House (1954)
1421 E. Cornell Ave., Welch House (1954)
1430 E. Cornell Ave., Dunbar House (1955)
1431 E. Cornell Ave., Reed House (1954)
1500 E. Cornell Ave., Orr House (1955)
1510 E. Cornell Ave., Spivak House (1955)
1511 E. Cornell Ave., Lippitt House (1955)
1520 E. Cornell Ave., Middlebrook (1954)
1531 E. Cornell Ave., Shade House (1954)
1551 E. Cornell Ave., Merry House (1957)
- 3000 S. Cornell Cir., Tokle House (1953)
3004 S. Cornell Cir., Irish House (1953)
3005 S. Cornell Cir., Morrison House (1952)
3009 S. Cornell Cir., Nathanson House (1952)
3013 S. Cornell Cir., Belcher House (1952)
3017 S. Cornell Cir., Hoffman House (1953)
3021 S. Cornell Cir., Holland House (1952)
3025 S. Cornell Cir., Nelson House (1953)
3029 S. Cornell Cir., Reed House (1954)
3030 S. Cornell Cir., Deikman House (1953)
3034 S. Cornell Cir., Kohan House (1953)
3039 S. Cornell Cir., West House (1953)
3040 S. Cornell Cir., Harrison House (1953)
3044 S. Cornell Cir., Loyd House (1953)
3049 S. Cornell Cir., Taylor House (1954)

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- 3050 S. Cornell Cir., Panke House (1953)
- 3054 S. Cornell Cir., Shattuck House (1953)
- 3058 S. Cornell Cir., Collins House (1953)
- 3059 S. Cornell Cir., Dion House (1956)
- 3060 S. Cornell Cir., Hollardsworth House (1953)
- 3064 S. Cornell Cir., Perdue House (1953)
- 3069 S. Cornell Cir., Boxer House (1955)
- 3070 S. Cornell Cir., Curry House (1953)
- 3074 S. Cornell Cir., Stebbins House (1954)
- 3080 S. Cornell Cir., Roberts House (1954)

- 1400 E. Cornell Pl., Wagner House (1953)
- 1411 E. Cornell Pl., Looms House (1954)
- 1414 E. Cornell Pl., Zreitel House (1953)
- 1421 E. Cornell Pl., Gilmore House (1954)
- 1430 E. Cornell Pl., Pool House (1955)
- 1431 E. Cornell Pl., Suskauser House (1954)
- 1441 E. Cornell Pl., Lusky House (1954)
- 1451 E. Cornell Pl., Holland House (1955)

Total 123

Noncontributing Resources

Buildings 2

- 1312 E. Bates Ave., Stobel House (1959)
- 1521 E. Dartmouth Ave. (1963)

Total 2

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STATEMENT OF SIGNIFICANCE

Arapahoe Acres, built from 1949 to 1957, is a modernist residential community of 124 individually designed homes on a thirty acre site in Englewood, Colorado. Arapahoe Acres displays a number of social and architectural influences which emerged in residential development in the years immediately following the end of World War II. Arapahoe Acres is eligible for the National Register under Criterion A for its social history, displaying new patterns of residential development which emerged in response to the family housing needs of hundreds of thousands of military personnel resuming civilian life after the war. Arapahoe Acres has significance under Criterion C for its architectural distinction, embodying the characteristics of the International Style and Usonian Style of architecture in their application to post-war residential design; for its significance in community planning and development, displaying important modern concepts in residential site development and neighborhood planning; for the distinction of its landscape architecture, integrating the landscape and built environment to create a neighborhood of remarkable visual continuity; for its innovative construction techniques and materials which emerged from wartime technological advances; and for its association with designer/builder Edward Hawkins, a local pioneer in modern residential development and construction, Eugene Sternberg, a regional master of mid-20th century modern architecture, and Joseph Dion, a prominent local modernist architect.

Arapahoe Acres also satisfies Criteria Consideration G, achieving significance within the past fifty years due to its exceptional significance. This exceptional significance is defined by the extensive press coverage which it received throughout its design and construction; by comparison with other related local residential developments; and as documented by an ever-increasing body of scholarly evaluation on the historical importance of modern residential architecture and residential development patterns which developed during the post-war period.

HISTORY OF ARAPAHOE ACRES

Developer, builder and designer Edward B. Hawkins was born in 1902 in Denver, Colorado, son of Willard Hawkins, a native Coloradan and printer. Edward grew up in Denver, graduating from East High School, and went on to study civil engineering for two years at Colorado State Agricultural College, now Colorado State University, in Fort Collins.

In 1924, Hawkins moved to Chicago where he entered the construction trade. He was hired as a building superintendent by Home Builders of America, a firm involved in the construction of houses in LaGrange, Evanston, Wilmette, Winnetka and Skokie, Illinois. Charlotte, Hawkins future wife, worked at the same firm as a secretary. During this period, Hawkins began to undertake small general contracting projects. His increasing interest in residential design led him to study firsthand the Chicago area work of architect Frank Lloyd Wright. Wright had won international acclaim for his Prairie Style buildings in Oak Park, Illinois, where he lived and worked until 1909. By the 1920s, Wright had relocated to Los Angeles.

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When the Great Depression stalled home building, Hawkins joined the Civilian Conservation Corps (CCC), an employment program of President Franklin D. Roosevelt's New Deal. With the CCC, Hawkins built roads, fireplaces and picnic areas throughout the Chicago region. In 1942, now married, Edward and Charlotte returned to Denver. For the duration of World War II, Hawkins served in a civilian capacity at the Rocky Mountain Arsenal, a federal chemical weapons manufacturing plant.

Hawkins also began to establish himself as a home designer and builder in Denver. He constructed his first house at 14th and Niagara on a lot next to his family home and continued with homes in the 2500 to 3000 blocks of Race, Albion, Ash, Forest and Glencoe. Between 1942 and 1949, Hawkins built thirty-five individual modern homes in northeast Denver ranging in price from \$10,000 to \$23,000. He designed the houses himself, incorporating ideas about modern architecture and modern living from his work and studies in Chicago.

During this period Hawkins's firm, Construction Products Company, operated a shop at 14th and Harlan, Lakewood, in an old streetcar barn. Under the supervision of shop foreman Clyde Mannon, houses were prefabricated for on-site assembly. Custom aluminum-frame windows were also manufactured for use in Hawkins' own homes and for sale to local architects and home builders. In August of 1949, Hawkins conceived of developing an entire subdivision, signing an option to purchase a thirty acre parcel in Englewood, a small community in Arapahoe County just south of the Denver city and county line. In November of 1949, he completed the purchase of the property from M. Olive Hensley for \$5,250. The site was on the frontier between Denver and Englewood, surrounded by open, largely undeveloped land. It encompassed the entire area between Bates to the north, Dartmouth to the south, Franklin to the east, and Marion to the west, excepting a single lot at the corner of Dartmouth and Marion.

Englewood was originally homesteaded in 1864 and incorporated as a city in 1903. In 1949, like the entire nation, Englewood was undergoing a tremendous surge of growth as American GIs flooded home from the war. It was a city poised on the edge of a new era. The population was booming and record numbers of new building permits were issued. A massive switching system was under construction to bring dial telephones to the city, a new water purification plant was under discussion and the municipal tramway system was being converted to bus service.

The post-war construction industry raced to meet the housing demands of returning GIs. Wartime restrictions on the manufacture of consumer products and new construction were lifted. Raw material consumption and factory production, previously dedicated to the American war effort, now refocused on the domestic consumer market.

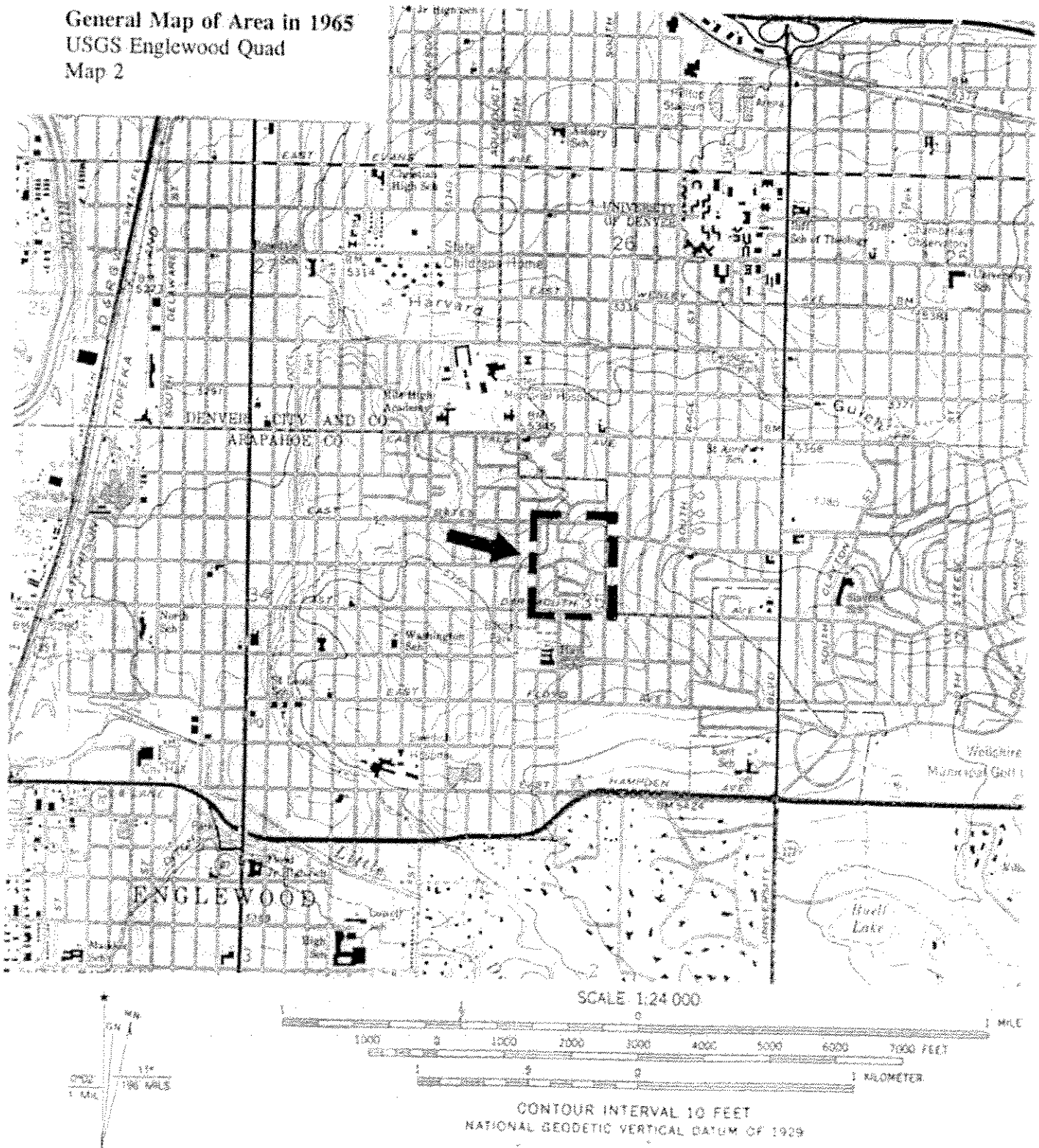
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General Map of Area in 1965
USGS Englewood Quad
Map 2



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It was a period of exciting new advances in residential construction. New and improved light metals and plastics came into common use. Synthetic resins revolutionized plywood building products. Traditional materials like wood, masonry and concrete, reengineered for more cost-effective wartime erection, found a new place in home building. Prefabrication and other wartime production efficiencies became integral to peacetime construction.

In order to promote their products in this booming new market, the Revere Copper and Brass Company joined with the Southwest Research Institute, part of the Housing Research Institute, to create a national program to advance "better architect-builder relations and the general improvement of the quality of speculatively built houses." The program solicited proposals featuring quality modern design, which Revere considered more cost effective and livable than traditional residential design. Participants juried into the program would build ten or more economical, single family homes designed by a professional architect. Local and national publicity would promote the homes, architects, home builders and Revere Copper and Brass products throughout the country.

Hawkins recognized that the Revere program could help him sell his new subdivision. Returning veterans were taking advantage of GI home loans guaranteed by the Federal Housing Administration (FHA). Under the plan, a veteran could borrow the full cost of a house with no downpayment, only a charge to cover fees and loan costs.

However, the program also included strict FHA housing design guidelines which shunned modern homes with flat roofs and plain, asymmetrical facades as a fad, refusing to consider them sound, long-term investments. While traditional homes in large developments were readily financed in whole, Hawkins had already discovered that the FHA was willing to loan only 80% of the purchase price for one of his modern houses. By associating his new subdivision with the Revere Quality House Program, Hawkins most likely hoped to garner more favorable financing terms from the FHA.

In order to participate, Hawkins set aside his own design ambitions and hired Eugene Sternberg, who had been recommended to him by the Revere Program. Sternberg, a board-certified architect and professor at the University of Denver School of Architecture and Planning, agreed to participate because of his interest in the creation of socially conscious modern housing combining quality architectural design and economical construction.

Eugene Sternberg was born in 1915 in Bratislava, Czechoslovakia. He earned an architectural engineering degree in Prague, Czechoslovakia, and was pursuing his graduate degree in architecture at Cambridge University in England when World War II broke out. He remained in London through the war teaching part-time at Cambridge, then joined the firm of Sir Patrick Abercrombie, where he was involved in the rebuilding of housing destroyed by the German bombing of London.

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In 1945, like many European architects displaced by the war, Sternberg emigrated to the United States. He had accepted a teaching invitation at Cornell University in Ithaca, New York, but quickly became dissatisfied with Cornell's restrictions on combining an architectural practice with teaching. At the urging of his friend Lewis Mumford, Sternberg accepted a teaching offer from Carl Feiss, Director of the School of Architecture and Planning at the University of Denver.

Feiss had come to Denver in 1942, hired by the city of Denver as Planning Director. He had previously served with distinction as head of the Planning & Housing Division of Columbia University's School of Architecture in New York City. After the war, Feiss was hired as Planning Director by the University of Denver, where the student population had leaped from 3,000 to 10,000 as young soldiers returned from the war to the classroom. Under Feiss' direction, prominent Denver architects including Fisher and Fisher, Burnham Hoyt, G. Meredith Musick, and Smith, Hegner and Moore updated and expanded the University Park and Civic Center Campuses.

In 1946, Feiss' interest in architectural education drew him to spearhead the creation of the new School of Architecture and Planning, of which he was appointed director. It was the first school of architecture in the Rocky Mountain region. In 1949, *Architectural Record* discussed his innovative program combining architecture and planning in their article "Architectural Education in the West". It was a model curriculum at a time when many architectural schools were being transformed from programs based on the traditional, Old World model of the Ecole des Beaux Arts, focused on classical and historical models, to a syllabus based on modern materials, techniques, styles, planning and social concerns.

Sternberg was the first faculty member to be hired for the University of Denver's new School of Architecture. He and his English-born wife Barbara settled into a faculty housing complex of prefabricated, military-surplus quonset huts and buildings on the University Park Campus, just one mile northeast of Arapahoe Acres. The east-west street names of Arapahoe Acres reflect its proximity to the University Park neighborhood around the University of Denver campus: Bates Avenue refers to Bates College in Lewiston, Maine; Cornell Avenue, Place and Circle refer to Cornell University in Ithaca, New York; and Dartmouth Avenue refers to Dartmouth University in Hanover, New Hampshire.

In 1949, Sternberg's site and construction plans were submitted to the Revere Quality House Program. Upon their acceptance into the program, William C. Atkin, a San Antonio based technical advisor to the Southwest Research Institute, visited Denver to lay the groundwork for the construction and display of the initial nine homes.

Charlotte Hawkins was to serve as business manager. Clyde Mannon, who had previously worked as Hawkins' shop foreman, joined the operation at Arapahoe Acres. He was to assist Hawkins with construction and to direct and supervise prefabrication at the new carpentry shop constructed at 2901 South Lafayette Drive to replace the Lakewood location. Mannon, a native of Golden, Colorado,

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became Hawkins' partner in General Investments Company and Hawkins Associates, both corporations formed to finance and build Arapahoe Acres.

On October 13, 1949, after a battle with Englewood over the ability of the fire department to locate individual houses in a neighborhood with such a radical street design, the full subdivision plan was approved and filed with Arapahoe County and the Englewood Planning and Zoning Commission. In November of 1949, Hawkins borrowed \$85,000 from Central Bank to finance the initial construction phase, mortgaging nine of the lots.

Sternberg's site planning was founded on his training with the firm of Sir Patrick Abercrombie, a key architect of the London's 1944 Green Belt plan. It was unconventional, standing in stark contrast to the surrounding neighborhoods. Instead of regrading and leveling the lots, common residential development practice, the natural grade, a forty foot slope from east to west, was retained. Some houses were sited on flat lots atop high points or low expanses below. Some stepped up or down to the front, rear or side of their sites. Houses were oriented on their lots for privacy, and to take the best advantage of southern and western exposures for solar heating and mountain views.

Within Arapahoe Acres, Sternberg partially abandoned the surrounding street grid. Cornell Avenue bisected the neighborhood, though its curving course made it difficult to see out of the neighborhood to the east and west simultaneously. Lafayette, running north to south, was severed, and Humboldt Street was eliminated. Sternberg's plan reduced traffic speed and discouraged through traffic, resulting in a safer, quieter neighborhood.

The homes were set at twenty-three to forty-five degree angles to the street behind a twenty-five foot building line. Walks and driveways were situated to create broad lawns and provide areas for landscaping in a variety of proportions and dimensions. Sternberg's original concept had included a private neighborhood park to be situated between Cornell Place (originally named Arapahoe Place) and Cornell Circle, but it was eliminated in the interests of economy by Hawkins.

Most residential development projects narrowly define lot size, floor space and home price. As a result, most are composed of a very homogeneous socio-economic group. For Arapahoe Acres, a more diverse community was envisioned for families of varying size and financial resources. Homes were grouped in price ranges from \$10,000 to over \$20,000. Lot sizes varied from 66 x 100 feet up to 80 x 150 feet. Each home is of individual design. Instead of regrading and leveling the lots, common residential development practice, the natural grade, a forty-foot slope from east to west, was retained.

Only one similar neighborhood is known to exist locally: the former Mile High Cooperative which was designed by Eugene Sternberg immediately following his involvement with Arapahoe Acres. Like Arapahoe Acres, it combines a cohesive site plan with modern architectural design. However,

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the individual homes do not display the variety and stylistic distinction of Arapahoe Acres and it has suffered from insensitive landscaping and architectural changes. Another later Sternberg development, Orchard Hills, displays remarkable site planning but the few modern homes date to Sternberg's brief association with the project. Though other groups of modern homes were built after Arapahoe Acres in the Denver metropolitan area, most notably a development north of Florida near Holly, the homes are conventionally sited on largely level grades with more traditional street plans.

The social and architectural history which distinguishes Arapahoe Acres is documented by an ever increasing body of scholarly evaluation on modern residential architecture and residential development patterns during the post-war period. Three key books which played an important role in the preparation of the history of Arapahoe Acres are: *World War II and the American Dream*, Donald Albrecht, editor; John Sergeant's *Frank Lloyd Wright's Usonian Houses; Designs for Moderate Cost One-Family Homes*; and Gwendolyn Wright's *Building the Dream: A Social History of Housing in America*. Other publications providing recent scholarly evaluation of the period include: David Ames's *Interpreting Post-World War II Suburban Landscapes as Historic Resources; Preserving the Recent Past*, Deborah Slaton and Rebecca A. Shiffer, editors; Kenneth T. Jackson's 1985 *Crabgrass Frontier*; John J. Palen's 1985 *The Suburbs*; Clifford Edward Clark's *The American Family Home, 1800-1960*; and Robert Fishman's 1987 *Bourgeois Utopias, the Rise and Fall of Suburbia*.

The initial nine homes designed by Sternberg were a single basic plan varied by individual location on the lot and by the position and character of the carport and main entrance. Each home had a paved terrace to the rear. The primary exterior materials were red or yellow brick, plywood panels and glass.

The homes were designed on a four-foot module with flowing living and work areas set off from the bedrooms for privacy. Sliding interior wall panels were based on the Japanese Shoji screen. A variety of options were offered on the roof type, the fireplaces which were included in every house and the color and finish of exterior and interior walls. Interior walls were often paneled in natural hardwood plywood. State-of-the-art kitchens offered new appliances and efficient workspaces. Floors were asphalt tile. Due to the sponsorship of Revere Copper and Brass, the model home featured copper in the mechanical construction and interior finishes.

The homes were characterized by many construction innovations which Sternberg had brought with him from his work in London. They included insulated cavity brick walls and the area's first warm-air heating system combining radiant floor heat with forced air heat distributed under concrete slabs to floor registers along walls. Acoustical ceilings provided noise control.

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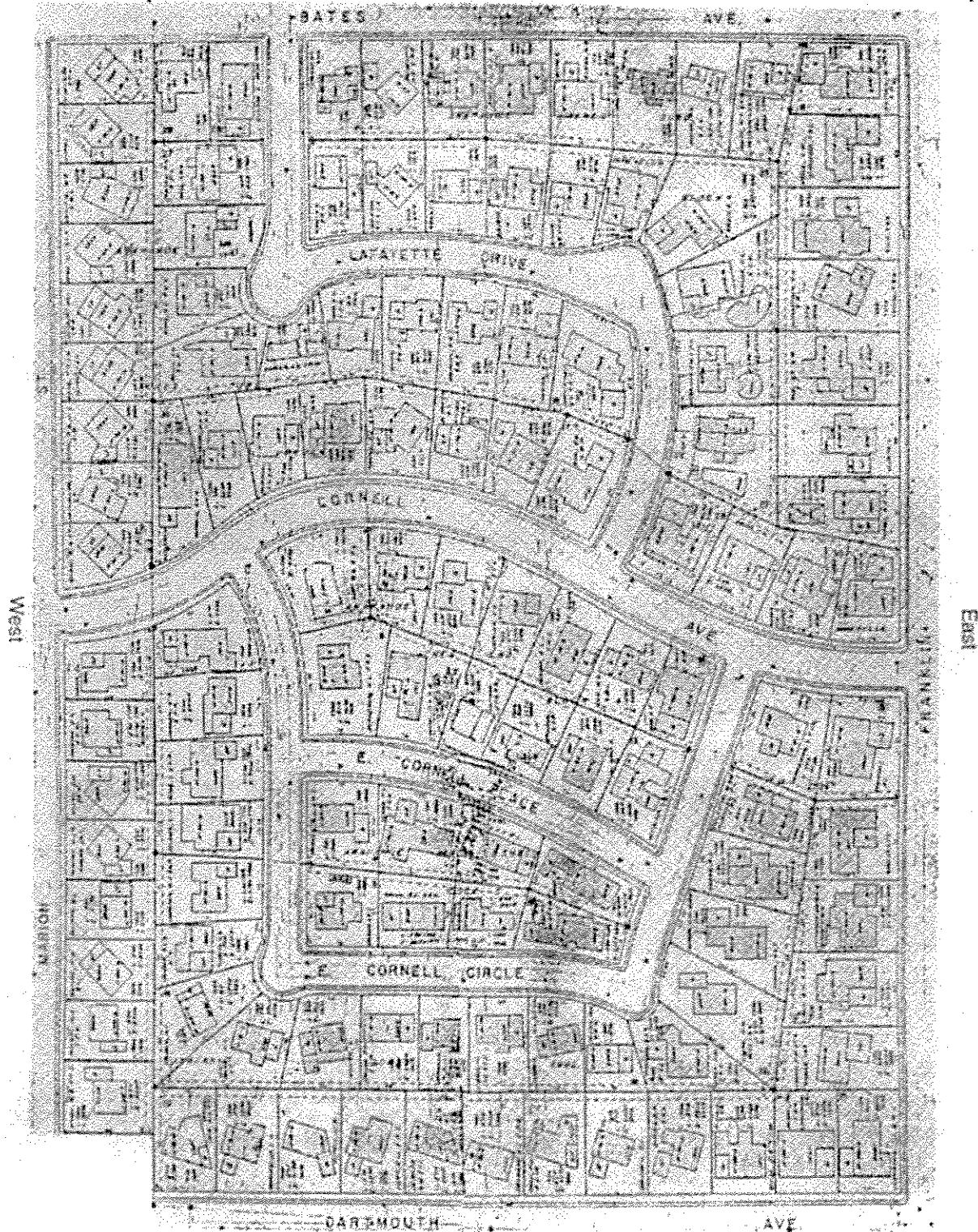
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District Site Map

North

Map 3



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Stylistically, Sternberg's work was related to the International Style as seen in the work of Marcel Breuer. Breuer was a first generation student who later taught at the Bauhaus in Germany, the pioneering school of modern design. He emigrated to the United States in 1937 where he taught and practiced architecture with Walter Gropius, the Bauhaus founder who had been appointed Director of the Architecture Department at Harvard.

By the time the Denver press announced the opening of the model home on Sunday, March 12, 1950, the first group of nine homes had already been sold. Despite an untimely snow storm, over 4,000 attended the opening at 2900 South Marion Street, drawn by headlines promising a modern model home with comforts normally reserved for more expensive houses. Model home admissions were donated to Laradon Hall, a Denver school for the education of disabled children. Visitors were asked to contribute to "scientific housing research" by filling out a four page survey on house design, siting, options and pricing.

Sternberg selected model home furnishings by Herman Miller, Knoll Associates and Artek and lent by the Cabaniss Furniture Store to promote the acceptance of modern furniture in moderately-priced homes. Cabaniss was the first furniture store in Denver to sell modern furniture.

With the announcement of the show home opening, Hawkins and his suppliers and subcontractors ran adjacent advertising in the *Denver Post*. The following firms advertised their contributions to the show home: Mile High Plumbing and Heating, the completely automatic Universal "Select-a-Range"; Artercraft Linoleum and Tile, "MA-TI-CO" asphalt tile floors; Insulation Specialty, "Insul-Cotton" and "Therm-O-Fluf" materials; Cabaniss, furnishings by Aalto, Herman Miller, Knoll Associates, Sealy Mattresses and Deltox Rugs; Colorado Dry Wall, dry wall, "a new replacement for ordinary plastering"; University Park Lumber Yard and Hast Lumber Company, millwork and lumber; Larson Distributing, the Bendix Economat Automatic Washing Machine; Western Tile Manufacturing, tile window sills; Angerman Sheet Metal Works, "Denver's First Warm Air Radiant Heating System"; Winslow and McMillon, excavating, sewer and water lines and street grading; Kilpatrick & McGannon Plumbing and Heating, Crane-O'Fallon plumbing fixtures; Revere Copper and Brass, water lines, plumbing fixtures, door fittings, weatherstripping, window flashing and decorative copper fireplace hood; George Mayer Hardware, a complete line of Revere Ware, "America's Finest Kitchenware"; Robinson Brick and Tile, brick; Denver Marble and Tile, tilework; Goorman Electric, electrical installation and fixtures; Alameda Nursery, landscape design; Art Malnati, Amana freezer-refrigerators; Metropolitan Painters, KWAL paints and painting services.

Colorado Metal Products, Hawkins own window manufacturing firm, advertised the "Columbine Tubular Aluminum Casement Windows" which were installed in the show home. Harry Groussman Ford of Englewood even offered test drives of the 1950 Ford to all visitors on opening day. Central Bank and Trust offered "Longterm FHA Loans."

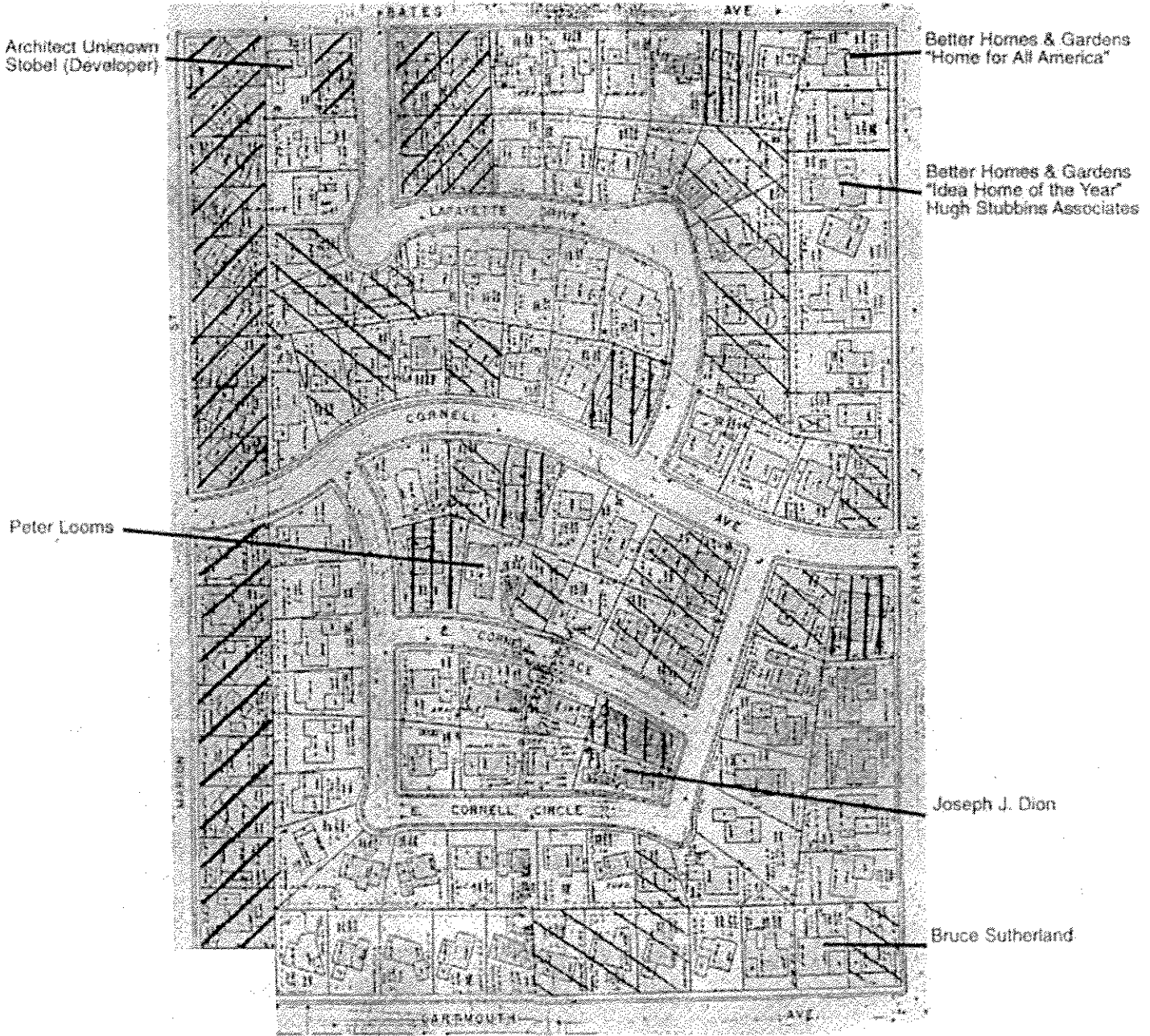
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Architect/Designer Identification Map
Map 4



Eugene Sternberg



Edward Hawkins and
Joseph J. Dion



Edward Hawkins

Unmarked Houses are the work of
Hawkins or Hawkins and Dion

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Through the Revere Quality Home Program's massive publicity campaign, Arapahoe Acres appeared nationally in the architectural and construction press. In 1950, *Life* magazine featured Arapahoe Acres in "Best Houses under \$15,000; Eight fine, mass-produced examples show buyers what they can get in low-priced homes."

A commendation from the Southwest Research Institute's division of housing and construction technology was noted in *Architectural Record*, where Arapahoe Acres was singled out for its "quality and character." In a 1950 *Progressive Architecture* article that questioned architects nationally about their designs for speculative builder homes, Arapahoe Acres was a featured project. The neighborhood was also mentioned as a noteworthy development in a 1951 *Progressive Architecture* "Case Study," and featured in the book *Quality Budget Houses* by Katherine Ford and Thomas Creighton.

In the construction press, the July 1951 *Practical Builder* ran a feature article entitled "A Sell-Out in Contemporary Architecture" and Revere Copper and Brass ran full page ads featuring Arapahoe Acres in national trade publications. *Better Homes and Gardens* offered a complete set of Arapahoe Acres house plans for \$25.00, for which Sternberg received a commission for each set sold.

During the initial success of Arapahoe Acres, it became evident that Hawkins did not share Sternberg's interest in low-cost, affordable homes. Much to Sternberg's dismay, Hawkins sold the model home for more than the \$11,500 which had originally been agreed upon. It created a rift between the two men and in 1950, Edward Hawkins and Eugene Sternberg ended their collaborative relationship. Approximately twenty homes were built on Sternberg's plans, almost all on the Marion Street frontage (see Map 4).

After the departure of Sternberg, Hawkins was free to fulfill his own ambitions as a designer. Virtually all of the work of Hawkins for Arapahoe Acres reflected his admiration for the Usonian Style which Frank Lloyd Wright had developed in the years following the Depression. After his return from Chicago, Hawkins had continued to observe Wright's work including a visit to Wright's Taliesin West in Scottsdale, Arizona.

Hawkins homes were built within the original Sternberg site plan. But to Hawkins, style took precedence over economy. Except for a series of small homes on South Cornell Circle, all variations on a single, simple plan, Hawkins designed unique and increasingly larger and more luxurious homes. Initially built and sold on speculation, Arapahoe Acres homes were more often designed and built by Hawkins under contract with individual home buyers.

Though early homes in Arapahoe Acres had been successfully financed by FHA/GI loans, the FHA balked as Hawkins began to build more extreme modern designs. After much discussion, his house at 2920 South Lafayette Drive was approved, but the valuation was low -- only \$12,800 on a house

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with a sales price of \$21,000. By 1954, however, conventional private mortgages had become the norm and with the success of the subdivision, Hawkins himself began to provide financing.

To Hawkins, residents were more than mere home buyers. They were partners in his vision of an all-encompassing community of "contemporary" homes. He was a charismatic individual who inspired great loyalty. To quote one original Arapahoe Acres owner, "Ed was a fatherly spirit who taught us a lot about design and sophisticated taste." Hawkins took his responsibilities as an educator seriously, and was not shy in correcting the ill-conceived design and color choices of homeowners.

Exterior construction materials expanded to include natural stone, concrete block, a wide variety of brick, tongue and groove siding, board and batten siding and lapboard siding, roof and balcony fascia. Wood sunscreens, louvers and other details appeared. Glass became an important exterior design element.

The paint colors of Arapahoe Acres were earthtones, matching or complimenting the tones of adjacent natural materials. Hawkins was particularly autocratic in the use of color in the neighborhood, personally supervising and selecting paint colors custom mixed by his painting contractor, Charles Buckley. Hawkins rule of thumb, "When in doubt, use putty," is still quoted by original owners. Coral and turquoise sometimes appeared, but only as accent colors on front doors or to emphasize architectural details.

Hawkins' interiors were related to the plans of Frank Lloyd Wright as expressed in his Usonian Style manifesto *The Natural House*. They featured dramatic, flowing living, dining and kitchen areas with bedrooms and bathrooms grouped for privacy and quiet.

The range of custom millwork and cabinetry prefabricated in the neighborhood's carpentry shop expanded. Bedrooms included entire walls of closets with floor to ceiling sliding doors, built-in chests, and headboards; baths had wood cabinets, custom towel racks, and wall display details; dens had built-in desks and bookcases; custom couches and sideboards were built into living and dining areas. Kitchens were designed for maximum efficiency of food preparation, service and cleanup. Many featured pass-throughs to living areas, breakfast bars, and cabinets with wooden doors below and sliding doors of glass or masonite above.

Philippine mahogany, redwood, and grasscloth covered interior walls and ceilings. Ceiling beams were exposed as an architectural detail in many homes. In others, ceilings were finished in stained plywood panels. Masonry materials which appeared on the exterior of homes moved inside as prominent fireplace features, wall, and floor surfaces. Fireplaces served as a focal point of living rooms in every home. Floors were commonly cork, hardwood, and asphalt and rubber tile. Entrance halls often featured flagstone. Recessed lighting was standard. Hawkins also designed decorative finish tile for some homes. Copper hoods on kitchen exhaust units and copper trim on the fireplaces continued to appear, a legacy of the relationship with the Revere Copper and Brass Company.

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Outside, homes were dramatically lit by indirect lighting emanating from flush panels integral to or concealed adjacent to their formal entrances. Custom outdoor planters, walls and fences were common, frequently integral to the houses themselves. In back yards, patios with built-in furniture and barbeque units offered outdoor living and entertaining during the summer months. Screened service yards concealed hanging laundry, incinerators and trash bins from view. Front and rear entrances incorporated built-in mail and milk boxes.

Custom street signs featured a typographic identity for Arapahoe Acres, the initial letters "A" formed by arrowheads reflecting the source of its name, the Arapahoe Indian tribe. House street numbers in modern typefaces were routed on organic forms or cut out and applied to exterior finish materials.

Automobiles, an increasingly important part the post-war world, were accommodated by a variety of one and two car carports and garages, often with built-in storage units. Concrete driveways and walks were frequently combined into a single surface to maximize space for landscaping. Narrow concrete sidewalks had simple, angled curbs.

Hawkins' life revolved around the design and construction of Arapahoe Acres. His total involvement with Arapahoe Acres was reflected by his long-term residency in the neighborhood, where he and Charlotte won the lifelong friendship of many home buyers. The Hawkins lived at 2910 South Marion Street, 2909 South Lafayette Drive, 1420 East Bates Avenue, 2921 South Franklin Street, and 2960 Lafayette, which served as their home, design studio and business office during the height of subdivision construction. Altogether, Hawkins was sole designer of approximately seventy homes in Arapahoe Acres. Clyde Mannon, formerly Hawkins' construction foreman, served as his contractor during this period, directing a loyal crew including carpenters, bricklayers, hod carriers and laborers. Cabinetmaker Bill Norlin, who had joined Hawkins as a journeyman carpenter in 1951, assumed Mannon's duties in the shop. The other trades were performed by a carefully selected and dedicated group of subcontractors.

In 1951, young architect Joseph J. (Jerry) Dion was hired by Hawkins to assist him in the evenings and on weekends. The two men had been introduced by Sternberg, with whom Dion had studied architecture at the University of Denver. Though Dion was employed full-time at the prestigious Denver architectural firm of Fisher and Fisher, he took the job with Hawkins in order to earn a down payment for his own home in Arapahoe Acres.

Dion, born in 1921 in Lowell, Massachusetts, had become familiar with the Denver area while training with the 87th Mountain Infantry Regiment at Camp Hale, Colorado. After completing World War II service with a Combat Engineers Battalion in the Philippines, he entered the University of Tulsa, Oklahoma, majoring in liberal arts. He transferred to the new University of Denver School of Architecture and Planning in 1947 and received his degree in 1951. Dion, like Hawkins, was heavily influenced by Wright's work. At the University of Denver, he had helped

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organize and served as a student host for Frank Lloyd Wright's 1948 visit to the school. Altogether, Dion was involved in the design of approximately thirty-five homes, including his own 1956 residence at 3059 South Cornell Circle.

Two houses in Arapahoe Acres were built by Hawkins from designs by national architects as Colorado display homes for *Better Homes and Gardens*. Both homes drew extensive local and national publicity to Hawkins and Arapahoe Acres. The first, "Home for All America," was constructed at 2901 South Franklin Street. It was furnished and decorated by Hal Lipstein for Davis & Shaw. Over 3,000 visited the model home on opening day, August 29, 1954.

The "Idea Home of the Year" was built at 2921 South Franklin. Opening day attendance on August 28, 1955, was 2,895 and total attendance was approximately 17,500. The house, designed by architects Hugh Stubbins Associates, Cambridge, Massachusetts, was built in over 100 locations in 37 states and Canada. Interior design and furnishings were provided by Daniels & Fisher. Lenny Baylinson, an Arapahoe Acres homeowner and organist at Denver's Brown Palace Hotel, offered live music to model home visitors on a Baldwin Organ.

The primary landscape planning of Arapahoe Acres is believed to have been the work of Hawkins. Along the streets, sweeping lawns were punctuated by specimen trees and shrubs, planted to retain vistas of the mountains. A small landscaped island appears at the foot of South Lafayette Drive. Local landscape contractor Roy Woodman is known to have worked with Hawkins on design, as well as supplying planting materials. Hawkins designed landscaping for individual homes as well, as evidenced by his drawings for plantings at 2949 South Lafayette Drive. Other homeowners contracted directly with independent landscape firms; drawings by designer Max Capron with Marshall Nurseries survive for 1421 East Cornell Avenue.

In the early 1960s, some individual original homeowners also commissioned remarkable Japanese gardens by Stanley K. Yoshimura. Yoshimura was born in Japan in 1904. He immigrated at the age of fifteen to California where he worked with his gardener father as a laborer, researching rock gardens in his spare time. His landscaping projects came to an abrupt end when the war with Japan broke out and he was incarcerated in a war relocation camp in Arizona. After his release, Yoshimura opened a restaurant in Denver. In 1960, he began to create gardens again, assisted by his son, Mich. The two formed SKY Landscaping. Yoshimura is known to have designed the gardens at 2960 South Lafayette Drive and 1431 East Cornell Avenue.

Hylam Shimoda, who still works in the neighborhood today, is also responsible for a number of remarkable landscape features.

As the neighborhood matured, Hawkins, a consummate promoter, continued to garner publicity and press for Arapahoe Acres. In a number of cases, his home plans were offered for sale. A Hawkins-designed house at 3064 South Cornell Circle was exhibited in the 1953 Denver "Parade of

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Homes." Hawkins' homes at 1431 East Cornell Place and 1500 East Cornell Avenue were featured in the *Denver Post's Empire Magazine*. A Hawkins designed home at 3080 South Cornell Circle was published in *Better Homes and Gardens Home Building Ideas of 1957*. The issue featured the work of 185 residential architects and designers nationwide, organized by region. The *McCalls Garden Book* of 1967 featured a Hawkins-designed paving of exposed pebble aggregate alongside the work of renown Denver landscape architect Saco Rienk DeBoer.

Construction in Arapahoe Acres was begun in 1949 and completed in 1957. In 1950, nineteen homes were completed, primarily along Marion Street and at the west end of Lafayette Drive. The next year building slowed, with only eleven homes completed in the lower west end of Lafayette Drive and a few on adjacent lots along Bates Avenue. Construction increased in 1952 with seventeen new homes along the north side of Cornell Avenue and the west side of Cornell Circle. A majority of development occurred between 1953 and 1955. Sixty-four homes, over half the houses in the neighborhood, were built. In this period, development first focused on Cornell Circle and Place, then moved to Dartmouth Avenue for the addition of five homes. The end of 1955 found the Cornell area basically complete as well as nine homes along Franklin Street. Infill of single lots and the completion of three homes along Franklin brought the development near completion in 1956. In 1957, Hawkins and Mannon completed their three final homes together in Arapahoe Acres.

As the subdivision neared completion, Hawkins decided to utilize the lot at 2980 South Lafayette Drive as a neighborhood park and playground, an idea that Sternberg had originally proposed for eight lots on South Cornell Circle. Neighboring homeowners objected, however, and in 1955 Hawkins began construction of a home on the site.

That same year Hawkins, undoubtedly inspired by his studies of the Japanese influence on Wright's work, traveled to Japan. Upon his return, he demolished the partially completed house on South Lafayette and began again. The final version, unabashedly Japanese in style, has many design, material and landscape features unique to the neighborhood. The house at 3051 South Franklin Street, also built during this period, includes many Japanese-style details.

The Japanese style house at 2980 South Lafayette Drive was the Hawkins' residence for ten years prior to retirement and their final home in Arapahoe Acres. In exchange for the loss of the playground, the Hawkins opened their swimming pool and adjoining pool house to neighborhood families on Saturday mornings during the summer months.

Three homes in the neighborhood were designed by other local architects. Peter Looms designed his own residence at 1411 East Cornell Place. Bruce Sutherland is thought to have designed 1521 East Dartmouth Avenue, constructed by Clyde Mannon. The last lot at 1312 East Bates Avenue, on the site of the carpentry shop's rear delivery and storage yard, was sold and developed by a Mr. Stobel in 1959.

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As Arapahoe Acres was nearing completion in 1955, Edward Hawkins purchased land near Bowles and Belleview for the development of a new project, Arapahoe Hills. Longtime business partner and contractor Clyde Mannon, now working under the name Mannon Associates, assumed the project after the completion of only three or four houses.

In 1967, Edward and Charlotte Hawkins retired to Vista, California, where Hawkins designed and built his final home in a Japanese style on the San Luis Rey golf course. For eight years, the two traveled around the world on tramp steamers. Edward B. Hawkins died in 1991 at the age of eighty-nine. His wife Charlotte died in 1995.

Concurrent with the development of Arapahoe Acres, Eugene Sternberg was developing "Mile High Cooperative" off Dahlia, just south of I-70. This was one of the first projects to take advantage of a new federal post-war housing program to provide low cost loans for cooperative single family housing. Sternberg designed and supervised the construction of all the homes in "Mile High." Its residents, including the Sternbergs, were largely University of Denver professors whose modest salaries restricted their access to quality housing. "Mile High" features a central neighborhood park like the one Sternberg originally envisioned for Arapahoe Acres.

With a number of partners, he also launched Orchard Hills in Arapahoe County south of Belleview between South Yosemite and South Dayton Streets. The one hundred and fifty acre site included a broad greenbelt with walking paths that adjoin each homesite and a neighboring lake. Sternberg designed seven of the original homes at Orchard Hills.

After the closure of the University of Denver School of Architecture and Planning in 1952, only six years after its inception, Sternberg was free to devote himself entirely to his architectural practice. It thrived, focusing on socially involved projects including schools, hospitals, medical facilities, and elderly and low income housing. He designed over four hundred buildings in Colorado, Nebraska, Wyoming, Pennsylvania, Rhode Island, British Columbia and the United Kingdom. Now retired, Eugene and Barbara Sternberg reside in Evergreen, Colorado, where he continues to write and speak on affordable housing issues.

Jerry Dion continued to work with Hawkins and Clyde Mannon, doing site planning for their Arapahoe Hills subdivision. After leaving Fisher and Fisher, Dion worked with the architectural firm of G. Meredith Musick, where he participated in the design of the Denver City and County Jail. He then joined the planning firm of Harmon, O'Donnell and Henninger. After becoming a registered architect in 1960, he formed the partnership of Morse, Dion and Champion, which designed the Houston Fine Arts Center and the Chapel at Colorado Women's College, now University of Denver, Park Hill Campus.

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After Morse's death in 1968, Dion returned to Massachusetts where he worked as an architect and municipal maintenance director. He and his wife Sally currently reside in Newburyport, Massachusetts.

Contractor Clyde Mannon lives in retirement in Golden, Colorado, and Hawaii. Bill Norlin went on to a career manufacturing architectural woodwork and still remains active as a consultant to the custom woodworking trade.

ARCHITECTURE OF ARAPAHOE ACRES

The homes of Arapahoe Acres reflect two distinct currents of 20th Century architecture -- the International Style (1925 to present) and the Usonian Style (1930 to present).

Historically, both styles are related to the work of Frank Lloyd Wright. The influence of Wright's Prairie Style (1900-1920) was a dominant force in the development of nearly all modern architecture after its inclusion in the widely influential Wasmuth Portfolio published in Germany in 1910. The Art Deco Style, the International Style and the Art Moderne Style all have influences which can be traced to Wright's early, Prairie Style work.

History of the International Style

The International Style in architecture first appeared in Germany and France in the 1920s. By the 1930s, it was firmly established in Europe and the United States.

When the Nazi government outlawed modern architecture in Germany and closed the famous Bauhaus school of design, many of the key figures instrumental in the development of the International Style emigrated to the United States. The arrival of many of the founders of the International Style movement became essential to the ultimate triumph of the style in the United States during the first decades after World War II.

The International Style is the ultimate expression of a set of principles applied to the theoretical underpinnings of the practice of architecture. This set of principles has been applied utilizing two distinct yet interrelated concepts: functionalism and reductionism. Functionalism is the tendency to generate the design of a building as a product of an analysis of functional criteria. Reductionism is the tendency to reduce the elements in a building's design to their most basic expression, resulting in an architecture of stark simplicity. Utilizing these guiding concepts, architects working in the International Style have produced a sizeable body of work, the best of which are important buildings of exceptional elegance.

Colorado's International Style In the 1930s, Denver was fortunate to witness the construction of a number of pioneering International Style houses. The 1935 Hegner House at 2323 East Dakota

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Street by Casper Hegner is the city's oldest International Style building. The residence at 300 East Exposition of 1936 by William Cabot and Edwin Francis followed as another early example of the style.

A rare example of a pre-war International Style building that was not a house was the internationally recognized 1939-1940 Boettcher School at 1900 Downing Street by Burnham Hoyt. Sadly, this great work of Denver architecture, listed on the National Register of Historic Places, was demolished by Children's Hospital.

In the post-war period, several distinguished houses exemplifying the most advanced currents of world architecture were designed by Joseph and Louise Marlow including the 1951 Joshel House at 220 South Dahlia, a Denver Landmark which is listed on the National Register of Historic Places, and the 1954 Sandler House at 220 South Birch Street. Two other important houses are architect Thomas Moore's at 3100 East Exposition Avenue, and his own house at 1 South Albion Street.

In the 1940s and 1950s, the International Style dominated. The first downtown, high status building designed in the International Style is the 1949 University of Denver Civic Center Classroom Building, now the City and County of Denver Annex I at 1445 Cleveland Place by Smith, Hegner and Moore with G. Meredith Musick. This structure is listed on the National Register of Historic Places.

Burnham Hoyt's 1955 Central Library (1995 addition by Michael Graves) at 1357 Broadway in Denver's Civic Center is another prominent example of the style. Hoyt was also the architect of the 1941 Red Rocks Amphitheater in Morrison, Colorado, internationally renown since its construction. The Library and Amphitheater are both listed on the National Register of Historic Places. Denver's 1941 Sullivan House at 545 Circle Drive is Hoyt's finest surviving commission in luxury residential design.

Many of downtown Denver's skyscrapers are International Style buildings. The most famous are two projects by the internationally known I. M. Pei, the 1956 Mile High Center at Broadway and 17th Street (losses and additions) and 1958-1960 Zeckendorf Plaza (lost through partial demolition and insensitive remodeling) at 16th Street between Court and Tremont Places. Another important downtown high-rise is the 1954 Denver Club at 518 17th Street by Raymond Harry Ervin and Robert Berne.

International Style buildings were popular with educators because the functionalist spirit appealed to their rational bent. In addition to Boettcher School, the finest International Style schools are: the Denver Landmark 1952 Grant Middle School at 1751 South Washington Street by Gordon White; the 1953 Carson Elementary School at 5420 East 1st Avenue by J. Roger Musick and Charles Gordon Lee; the 1953 Johnson Elementary School at 1850 South Irving Street by J. Roger Musick and Charles Gordon Lee; the 1953 Kepner Middle School at 911 South Hazel Court by Gordon

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White; the 1955 Bradley Elementary School at 3051 South Elm Street by Smith and Hegner; the 1956 Hill Middle School at 451 Clermont Street by Raymond Ervin; the 1957 Baker Middle School at 574 West 6th Avenue by Jamieson and Williams; and the 1960 George Washington High School at 655 South Monaco Parkway by Raymond Ervin. Another significant International Style School is Burnham Hoyt's 1940 Colorado Springs High School (now Palmer High) at the corner of East Platte and North Nevada Avenues.

Most prominent of the statewide examples of the International Style is the 1954-1965 United States Air Force Academy by Skidmore, Owings and Merrill, also in Colorado Springs. The USAF Academy Chapel by Walter Netsch won the prestigious AIA Twenty Five Year Award in 1996.

Langdon Morris also worked in the International Style in Colorado Springs. His 1961 Eisenhower Golf Club is located on the grounds of the United States Air Force Academy. Jan Ruhtenberg, former studio assistant to Mies van der Rohe and an international figure in his own right, emigrated to Colorado Springs in the 1940s. His work there includes the Broadmoor Pavilion (now El Pomar Carriage House) and a series of important houses including his own home.

Glen Huntington, an early modernist who worked in a number of modern styles, designed the Huntington Arms Apartment Building at 1010 12th Street, Boulder, in the 1940s. Boulder architect L. Gale Abel designed his own 1963 house at 3100 6th Street in the International Style.

James Hunter worked in the International Style in Boulder and Fort Collins. His work includes the Boulder Municipal Building of 1951 at 1777 Broadway; the former 1956 Joslin's Department Store, now Vectra Bank, at 1375 Walnut Street; and the core campus at Colorado State University in Fort Collins. Also in Boulder, Roger Easton produced a number of significant works in the style including his own office of 1964 at 1636 16th Street and the office building at 1909 26th Street from the same period.

In Aspen, the work of Herbert Bayer, prominent Bauhaus associate, includes a number of buildings on the grounds of the Aspen Conference Center, including houses and an auditorium, gymnasium and club building. Bayer's own house on Red Mountain was destroyed through insensitive remodeling. Bayer's brother-in-law, Aspen architect Fritz Benedict, also produced a number of important works in the mountain town. Unfortunately, perhaps his greatest work, the Waterfall House, was demolished in 1995.

In Grand Junction, Smith, Hegner and Moore's Grand Junction Stadium is an important example of the style, along with Thomas Moore's Grand Junction City Hall.

Though supplanted by other Modernist architectural styles including the Formalist Style and Post-Modern Style as early as the 1970s, the International Style has remained a continuous influence.

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in local architecture. The 1991 US Post Office at 20th and Curtis Streets by Ranko Ruzic for Hoover Berg Desmond is one of Denver's newest International Style buildings.

History of the Usonian Style

The Usonian Style is based on Frank Lloyd Wright's later work. It first appeared in Wright's work of the 1930s, engendering a wide following. His architectural practice diminished by the Depression, Wright turned to social philosophy and planning. He conceived of decentralizing an increasingly urban America in favor of low density communities governed by a social, political, and economic system which Wright referred to as "Usonian Democracy." His Usonian Style of architecture reflected his social ideals: the buildings were designed for economical construction and to be energy efficient within their specific climate zone.

The Usonian Style is based on Wright's concept of Naturalism. Each architectural project is seen as having a "natural" solution derived from its function and site. Naturalism is, in this sense, closely associated with functionalism. The influence of traditional Japanese architecture is also seen in the Usonian Style. They share open floor plans, flowing interiors with movable screen partitions, an abundance of natural light, overhanging eaves and shallow pitch roofs.

Colorado's Usonian Style: Frank Lloyd Wright's Influence in Colorado Widespread public opinion to the contrary, there are no Frank Lloyd Wright buildings in Colorado. Two major projects were proposed by Wright for sites in Colorado, but unfortunately, neither of these projects were realized.

Wright's first Colorado proposal was the Horseshoe Inn Project of 1908 for Estes Park. This design was meant to replace an older structure of the same name on the same site. The design for the Horseshoe Inn was world famous in its day.

Wright's second Colorado proposal was The House on the Mesa Project for Denver of 1931. Wright described this house as an "Eight-Car Usonian," the most luxurious and ambitious category of Wright's houses of the period. The House on The Mesa was also well known in its time; since plans, drawings and a model of the building were included in the historic International Style exhibit of 1932 at New York's Museum of Modern Art, organized by Philip Johnson and Henry Russell Hitchcock.

Though Wright's two Colorado projects went unrealized, there are a number of Colorado buildings that reveal Wright's influence. These buildings fall into two broad categories: early twentieth century buildings related to Wright's Prairie Style and mid-twentieth century buildings related to Wright's Usonian Style.

Influence of the Prairie Style The oldest building in the state to reveal an awareness of Wright's work is the Denver house by T. Robert Wieger of 1909 at 1617 Vine Street. Of particular interest

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here are the extensive Prairie Style art glass windows. Wieger was also responsible for the closely related Kirchof House of 1910 which stood at 1250 Franklin Street in Denver until it was demolished in the 1980s for a parking structure.

The best known Prairie Style Building in Denver is the 1916 Milton House by Glen W. Huntington at 3400 Federal Boulevard. The building has lost its original stucco facing. A nearly identical 1923 Denver house at 642 Clarkson Street is also the work of Huntington. More ambitious is the anonymously designed 1916 Prairie Style house at 750 Emerson Street in Denver.

Renewal of Wright's Influence in Colorado at Mid-Century More abundant than the rare Colorado examples of Prairie Style related buildings are those which relate to Wright's later work. Many of the finest mid-20th century buildings in Denver are Usonian Style designs. Usonian Style architecture was particularly influential in the design of luxury houses in the area. This is appropriate since Frank Lloyd Wright, the movement's founder, used the term "Usonian" typically, though not exclusively, to refer to houses.

The oldest Usonian Style building in the city is the 1941 house at 5435 Sixth Avenue Parkway by Earl Chester Morris. Morris, a pioneer of Modern architecture, worked locally in various styles from the 1930s to the 1950s.

Colorado Springs architect Elizabeth Wright Ingraham, Frank Lloyd Wright's granddaughter, has long worked in the tradition of Wright's Taliesin School. An excellent example of her early work, in collaboration with her former husband architect Gordon Ingraham, is the Usonian Dyer House of 1956 at 2757 North Chelton Road in Colorado Springs. A more recent example of her work is the Vista Grande Community Church of 1987 at 5440-60 North Union Boulevard, Colorado Springs.

Victor Hornbein was Denver's premier architect in the Usonian Style. Among his many commissions in luxury residential design are the 1948 Kohn House at 1 Eudora Street and the 1949 Lewin House at 259 Dexter Street. Hornbein was also responsible for one of the finest Usonian Style public buildings in Denver, the masterful 1952 Ross-Broadway Branch Library at 33 East Bayaud Street. Hornbein, with partner Ed White, Jr., designed the city's best known Usonian building, the Denver Landmark Listed 1965 Botanical Gardens (insensitive remodeling) at 1005 York Street.

Canon City's Fremont County Courthouse by Thomas Nixon and Lincoln Jones of 1961 at Sixth and Macon Streets, listed on the National Register of Historic Places, is probably the best Wright derived building in the state. Their First Christian Church of 1961 at 950 28th Street, Boulder, is another fine example of the firm's work.

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The Beaver Creek Visitor's Center Administrative Headquarters was designed by William Wesley Peters and Edmond Thomas Casey for Taliesin Associates in 1965. It is located in Beaver Meadows, Rocky Mountain National Park.

Boulder's Charles Haertling created a number of highly individual works within the Wright idiom. These include the Willard House of 1963 at 200 Belview Drive and the Volsky House of 1964 at 711 Willowbrook Road, both in Boulder.

Usonian's greatest popularity was in the design of churches and synagogues. Many congregations embraced the Usonian Style instead of the International Style, its only Modern alternative. This was perhaps because the materials associated with the Usonian Style such as stone, wood and stained glass were traditional to churches and synagogues whereas the International Style employed industrial materials such as concrete and steel, which were not. One of the finest and most ambitious Usonian Style religious buildings in the city is the 1954 Temple Emanuel at 51 Grape Street by Percival Goodman. Another excellent example of Usonian Style religious architecture at mid century is the 1954 Calvary Temple at 200 South University Boulevard by Ralph Peterson.

Because of the use of luxurious materials and elaborate details requiring special labor which increased costs, the Usonian Style was not typically used for the design of schools. The fact that some Denver Public schools were built in the Usonian Style well illustrates the profound commitment of that era's Board of Education to architectural excellence. These Usonian Style schools are among the largest and finest Denver buildings in the style: the 1952 Edward L. Brown Elementary School at 2550 Lowell Boulevard by Paul Atchinson and Carl A. Kloverstrom; the Denver Landmark Listed 1952 John J. Cory Elementary School at 1550 South Steele Street by Victor Hornbein; and the 1952 Stephen Knight Fundamental Academy at 3245 East Exposition Avenue by Temple Buell.

The largest concentration of Wright derived Usonian Style architecture in the state are the houses of Arapahoe Acres by designer/builder Edward B. Hawkins and architect Joseph Dion, built between 1949 and 1957 at the site bounded by Bates and Dartmouth Avenues, Franklin and Marion Streets in Englewood.

The International Style and the Usonian Style share many features. In Arapahoe Acres, the line between the styles becomes even more indistinct. The International Style, which most often utilized industrial materials, is softened, due to its residential setting, by the use of natural materials and earthtone colors more closely associated with the Usonian Style. The forms and decoration usually associated with the Usonian Style are often abstracted into a more austere aesthetic more closely associated with the International Style.

Each house in Arapahoe Acres can be regarded as a point on a stylistic continuum with the International Style at one end, and the Usonian Style at the other. The two houses which display

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community was designed so that the landscape is integral to individual homes, joins multiple homes with shared landscape features, and unifies the 123 individually designed homes into a visually cohesive, park-like whole.

Finally, Arapahoe Acres is important for its association with native Denver designer/builder Edward Hawkins, regarded as a local pioneer in modern residential development and construction; Czech emigre architect Eugene Sternberg, considered a modern master of mid-20th century regional architecture; and Massachusetts born architect Joseph Dion, a prominent local modernist.

Though a relatively new neighborhood, Arapahoe Acres has achieved significance within the past fifty years due to its exceptional importance as the first and most distinguished local example of a cohesive modern post-war residential community development. This exceptional significance is well documented by the extensive national and local publicity received by the development in architectural, construction, and general interest press and publications of the time.

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direct Japanese influences are anomalies which reflect Hawkins' personal exploration of historic Japanese architectural forms.

SUMMARY

Arapahoe Acres, originally associated with a national Revere Copper and Brass Company model housing program, was a pioneer in promoting quality modern design as an alternative to the traditional architectural styles and plans which dominated the post-war home buying market. Arapahoe Acres well illustrates the nationwide struggle to successfully achieve full FHA/GI Bill funding for homes designed in modern styles, revealing the influence of the Federal government in suppressing modern residential design in post-war America. The homes of Arapahoe Acres reflect a new post-war society in which the expanding middle class reached new levels of prosperity, offering modern homes with features usually reserved for more expensive homes -- quality interior finishes, fireplaces, new appliances, more efficient organization of interior spaces and accommodation for automobiles. Arapahoe Acres also reflects a new class egalitarianism which emerged in the post-war years, providing homes in a variety of sizes and purchase prices to produce a more diverse community for families of varying size and financial resources.

Arapahoe Acres displays architectural distinction and quality construction, embodying the characteristics of the International and Usonian Styles of architecture in their application to post-war American residential design. In the post-war years, American architecture was being transformed from historical revival models to new designs which focused on modern materials, techniques, styles, planning and social concerns. Arapahoe Acres represents the first local appearance of these modern architectural styles in a single, cohesive residential development.

The houses in Arapahoe Acres demonstrate the residential application of new construction techniques and materials originally developed as wartime technological advances. The post-war years were a period of new advances in residential construction as improved light metals and plastics came into common use, synthetic resins revolutionized plywood building products and traditional materials like wood, masonry and concrete, reengineered for more cost-effective wartime erection, found a new place in home building.

Arapahoe Acres manifests important advances in community planning and development. The site planning, designed by architect Eugene Sternberg, was based on his training with the firm of Sir Patrick Abercrombie, a key architect of the London's 1944 Green Belt plan. Instead of regrading and leveling the lots, common residential development practice, the natural grade, a forty-foot slope from east to west, was retained. Individual homes were sited on flat lots atop high points or low expanses below. Some step up or down to the front, rear or side of their sites. Houses were oriented on their lots for privacy, and to take the best advantage of southern and western exposures for solar heating and mountain views. The surrounding street grid was partially abandoned to reduce traffic speed and discourage through traffic. The natural grade of the landscape was retained and the

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Eugene Sternberg, Letter, May 15, 1996.

Bill Norlin, Letter, May 2, 1997.

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Interviews

All interviews conducted by Diane Wray in 1997

Joseph Dion
Ralph Ehret
Charlotte Hawkins
Clyde Mannon
Bill Norlin
Debby Pool
Eugene Sternberg

Drawings

The Merry House: Exterior and Interior Elevations, Plot Plan, Floor Plans, Edward Hawkins, circa 1956. (1551 E Cornell Ave)

The Ehret House: Exterior and Interior Elevations, Floor Plans, Heating Plan. Eugene Sternberg, circa 1949. (2980 S Marion St)

The Welch House: Exterior Elevations, Plot Plan, Footing / Foundation Plan, circa 1954. (1421 E Cornell Ave)

The Welch House: Landscape Plan, Edward Hawkins, circa 1954, and Landscape Plan, Max Capron with Marshall Nurseries, April 29, 1955. (1421 E Cornell Ave)

The Christensen House: Landscape Plan, Edward Hawkins, circa 1954. (2949 S Lafayette Dr)

Notes: Where sources, titles and page numbers are missing, articles were clipped with incomplete references.

Since Englewood is regarded as part of the Denver Metropolitan area, press coverage often refers to Arapahoe Acres as a "Denver" development. Thus the 1951 Post article "Englewood Claims Arapahoe Acres," in which an indignant Hal Cooley, Manager of the Englewood Chamber of Commerce, sets the record straight.

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GEOGRAPHICAL DATA

Verbal Boundary Description

Beginning at the intersection of East Bates Avenue and South Marion Street in Englewood, Colorado, precede east along the southern edge of East Bates to the intersection with South Franklin Street; then south along the west edge of South Franklin to the intersection of East Dartmouth Avenue; then west along the north edge of East Dartmouth to the intersection with South Marion Street; then north along the east edge of South Marion to the beginning point; except for the property at 3080 South Marion Street.

Boundary Justification

The nominated property includes the entire parcel historically associated with Arapahoe Acres as built by Edward Hawkins.

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PHOTOGRAPH LOG

The following information pertains to photographs numbers 1-34:

Name of Property: Arapahoe Acres
Location: Englewood, Arapahoe County, Colo.
Photographer: Diane Wray
Date of Photographs: 1997
Negatives: Possession of photographer

<u>Photo No.</u>	<u>Information</u>
1	Rickard House, 2900 South Marion Street, south and west elevations, view to the east.
2	Mass House, 3000 South Marion Street, west elevation, view to the east.
3	Fish House, 1421 East Dartmouth Avenue, southwest and southeast elevations, view to the northwest.
4	Kern House, 1431 East Dartmouth Avenue, southwest elevation, view to the north.
5	Nesbit House, 1441 East Dartmouth Avenue, east and south elevations, view to the northwest.
6	[photograph No. 6 not part of nomination]
7	Christensen House, 2919 South Lafayette Drive, north and east elevations, view to the southwest.
8	Frison House, 2915 South Lafayette Drive, east elevation, view to the southwest.
9	Kaempfer House, 2950 South Lafayette Drive, northwest and southwest elevations, view to the east.
10	The Hawkins/Priller House, 2960 South Lafayette Drive, west elevation, view to the northeast.
11	Schwartz House, 1317 East Cornell Avenue, south elevation, view to the north.
12	Petersen House, 1327 East Cornell Avenue, south elevation, view to the northwest.

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<u>Photo No.</u>	<u>Information</u>
13	Halpin House, 1401 East Cornell Avenue, south elevation, view to the northeast.
14	Collins House, 3058 South Cornell Circle, north elevation, view to the south.
15	Irish House, 3004 South Cornell Circle, west elevation, view to the east.
16	Reed House, 1431 East Cornell Avenue, southwest elevation, view to the northwest.
17	McCallin House, 1410 East Cornell Avenue, north and east elevations, view to the southwest.
18	Middlebrook House, 1520 East Cornell Avenue, west and south elevations, view to the northeast.
19	Gray House, 1400 East Cornell Avenue, north elevation, view to the southwest.
20	Gilmore House, 1421 East Cornell Place, southwest elevation, view to the northeast.
21	Lusky House, 1441 East Cornell Place, southwest elevation, view to the northeast.
22	Sitterman House, 2970 South Lafayette Drive, west elevation, view to the southeast.
23	Beville House, 3001 South Franklin Street, east elevation, view to the northwest.
24	Pounds House, 1500 East Bates Avenue, north elevation, view to the southeast.
25	Orr House, 1500 East Cornell Avenue, northeast elevation, view to the southwest.
26	Spivak House, 1510 East Cornell Avenue, east elevation, view to the southwest.
27	Boxer House, 3069 South Cornell Circle, northeast and southeast elevation, view to the west.
28	Holland House, 1451 East Cornell Place, southeast elevation, view to the northwest.
29	Hawkins House, 2980 South Lafayette Drive, west elevation, view to the northeast.
30	Lafayette Drive, looking south from E. Bates Avenue.

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<u>Photo No.</u>	<u>Information</u>
31	West side of 2900 block of Marion, looking north from E. Cornell Ave.
32	2900 block of Lafayette Drive, looking north from E. Cornell Ave.
33	Cornell Circle and Cornell Place, looking north.
34	E. Cornell Place, looking easterly from E. Cornell Circle.

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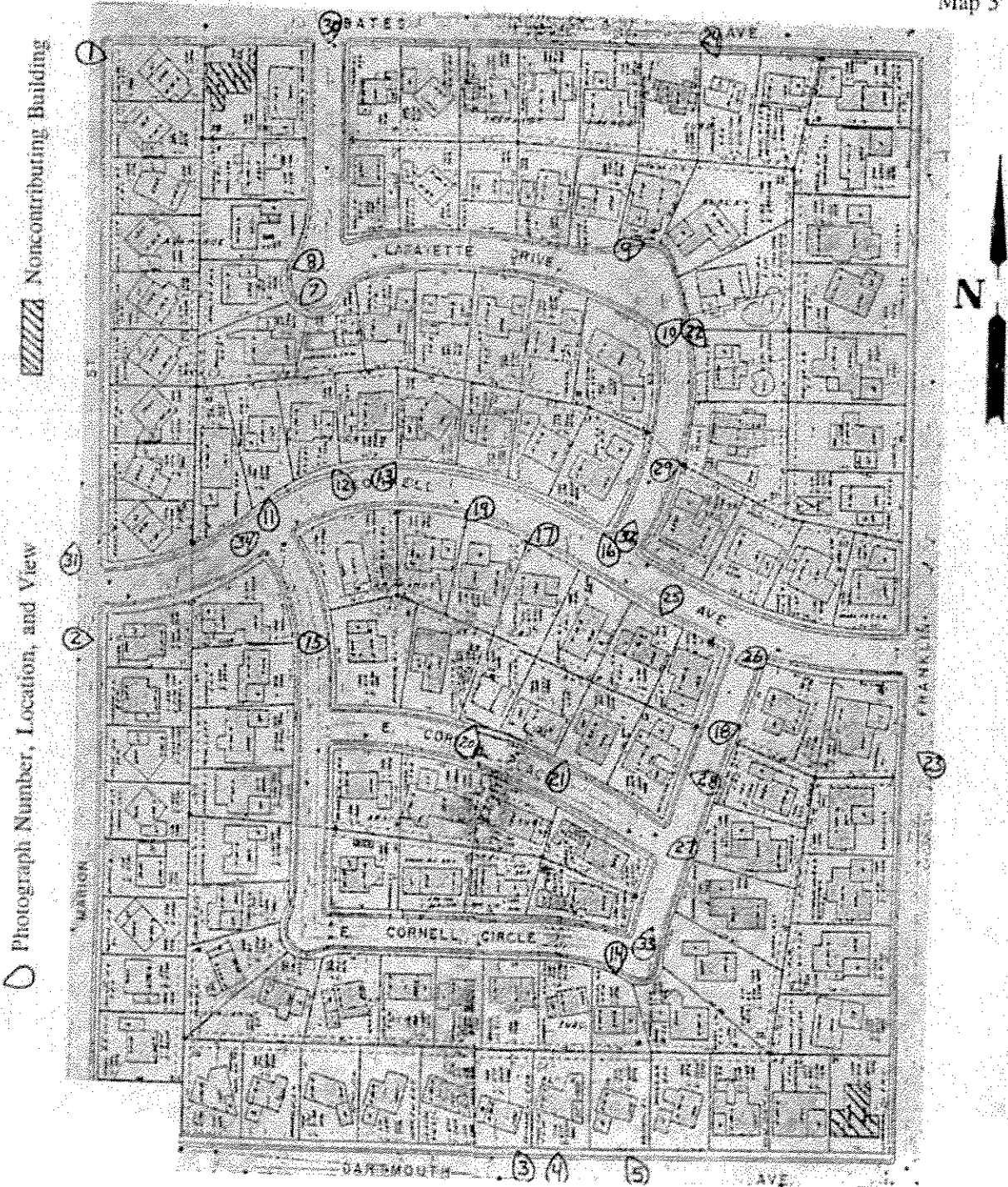
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DISTRICT SITE MAP

Map 5



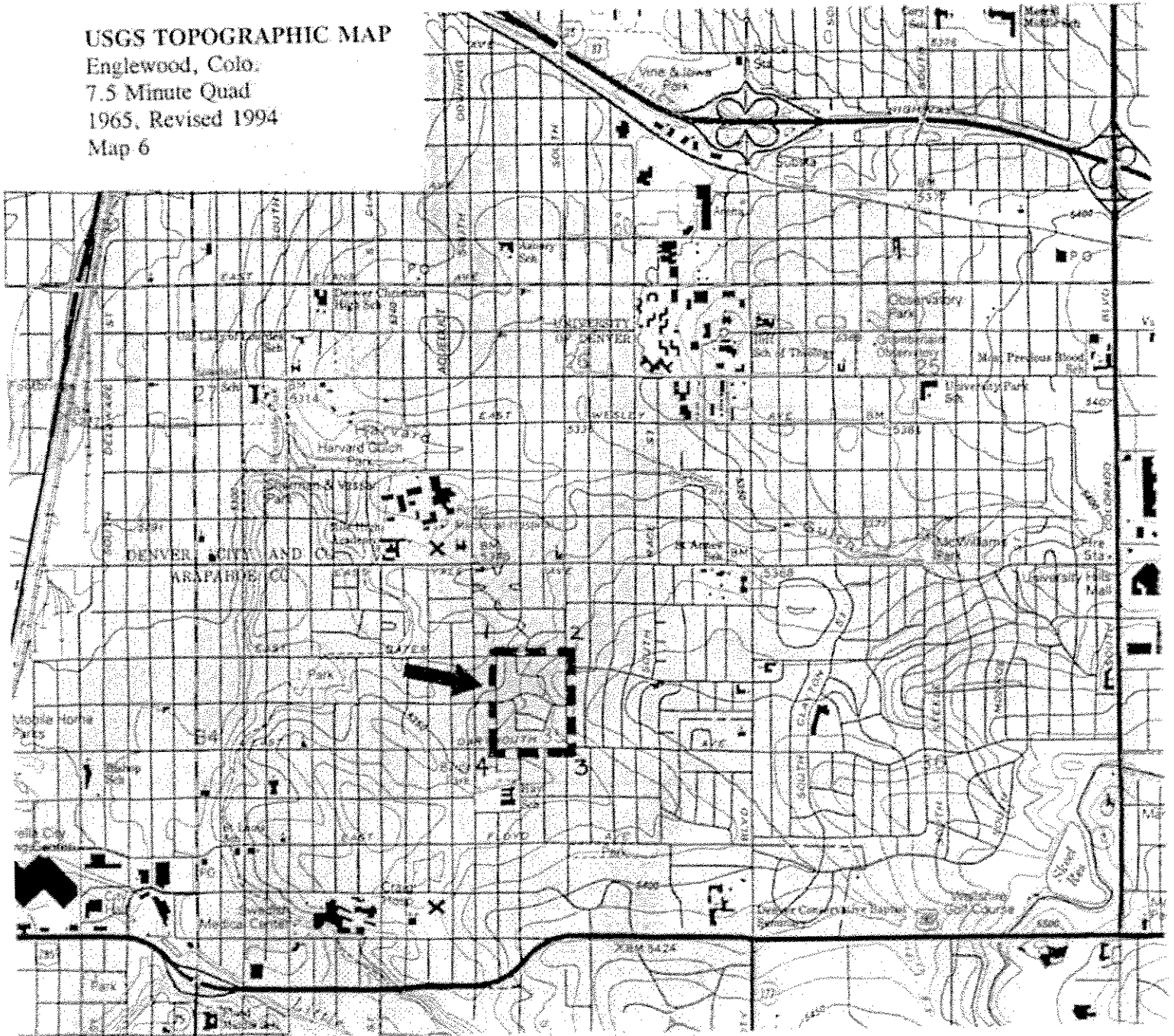
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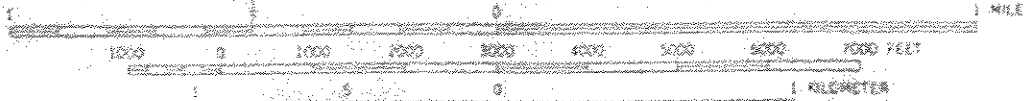
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USGS TOPOGRAPHIC MAP
Englewood, Colo.
7.5 Minute Quad
1965, Revised 1994
Map 6



SCALE 1:24,000



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929