

PH0500577

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

FOR NPS USE ONLY
RECEIVED JUL 6 1977
DATE ENTERED DEC 2 1977

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES - COMPLETE APPLICABLE SECTIONS

NAME

HISTORIC

Kitredge Building

AND/OR COMMON

LOCATION

STREET & NUMBER

511 16th Street

CITY/TOWN

Denver

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

01

STATE

Colorado

CODE

08

COUNTY

Denver

CODE

031

CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

LEASE

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

NO

MILITARY

OTHER

OWNER

NAME

Joseph B. Gould

STREET & NUMBER

Kitredge Bldg. Rm. 625, 511 16th Street

CITY/TOWN

Denver

VICINITY OF

Colorado

AND OF LOCAL DESCRIPTION

COURTHOUSE,
INDUSTRY OR OFFICE, ETC.

Clerk & Prothonotary Offices

STREET & NUMBER

City and County Bldg., 15th & Bennett

CITY/TOWN

Denver

Colorado

REFERENCES TO EXISTING SURVEYS

FILE

PH0500577, Inventory of Historic Sites

DATE

1977

FEDERAL STATE COUNTY LOCAL

00577 DATA SHEET

TERIOR

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DATE ENTERED DEC 2 1977

IC PLACES
FORM

TO COMPLETE NATIONAL REGISTER FORMS
COMPLETE APPLICABLE SECTIONS

ilding

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT 01

VICINITY OF CODE 08 COUNTY Denver CODE 031

STATUS	PRESENT USE	
<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> YES RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
<input type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER

ld

Rm. 625, 511 16th St

VICINITY OF STATE Colorado

RIPTION

ders Office

Building 14th & Bannock

STATE Colo. 30

ING SURVEYS

ary of Colorado Inventory of Historic Sites

FEDERAL STATE COUNTY LOCAL

ety of Colorado 200 E. 14th Ave

STATE Colorado

DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Kittredge Building, constructed between 1889-1891, has remained an office building since its completion. Built as a commercial enterprise for Mr. Charles Marble Kittredge, the seven story granite and lava rock building stems stylistically from the Richardsonian Romanesque. The architect, A. Morris Stuckert, having lived and practiced in New York, was undoubtedly influenced by Richardson's achievements in Boston. The Kittredge Building itself is distinguished on the exterior by the heavily rusticated masonry, the heavy Romanesque arch which comprises the entrance, the arcing of the facade dividing it into seven vertical sections, the corbelled moldings, and the turrets located at the roof level of the structure.

Both street sides of the building have the same architectural appearance. It is divided horizontally into three sections by small cornice-like structures which protrude from the rest of the facade. This device is used as a demarcation between the second and third, third and fourth, and the sixth and seventh stories. A rhythmic horizontal articulation of the facade is thus produced which works as a compatible contrast to the general verticality of the building. This sense of height is achieved by the combination of pilasters and large arched windows which divide the facade into seven sections. In each section rectangular windows, by one double hung, are combined with arched windows. Starting with the first two stories, the rectangular store front window of the first level is capped by the arched window of the second. In like manner the rectangular windows of the third, fourth and fifth stories are complemented by the arched windows of the sixth. As with the horizontal string courses, the repetition of arches on the second and sixth levels adds to the rhythmic and even melodic quality of the facade.

The main entrance to the Kittredge Building, which faces 16th Street, is a one story Romanesque arch that seems to spring from small columns into the masonry on either side of the doorway. The columns do not extend to the ground, but are placed on blocks of approximately one quarter of the height of the columns. Shrouded in a composite order, these elegant and rather slender columns offer some relief to the otherwise massive, weighty entrance. The vaults are composed of very large cut stones which accentuate the semi-circular movement around the arch as well as its grandeur. The second and third stories directly above the entrance differ from the rest of the facade by the use of a corbelled window and mullion on the second level, and on the third by arched windows divided by colonnettes.

The seventh story is composed of a series of seven groups of rectangular one by one double hung windows extending horizontally across the 16th Street facade. The molding above this level, repeated also above the third and sixth floors, is particularly notable for its corbelled motif which extends in a horizontal band around the street sides. This decorative device offers a contrast to the diaper pattern used in the masonry below each window of the third to sixth stories. A turret was placed at each vertical division of the facade on the cornice level with one also at each corner. The area of the cornice, directly above the main entrance, is interrupted by a pitched area enclosing several feet above the roof level and flanked by turrets.

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ing Park Hill, Montclair, and the East
in Bear Creek took the name of its
came interred in yet another enterprise
He recognized the vast possibilities
the mountain area adjacent to Denver and
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Form No. 10-300
(Rev. 10-74)

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CONTINUATION SHEET

Description

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2

The original interior featured a large well in the center of the building with a balcony and railing encircling the space and offices opening up into it. The well was covered by a ventilated skylight, and ran down to the ceiling of the third floor. The interiors of the halls and offices were finished in quarter-sawn oak and Norway pine. The floors were all hardwood.

The building underwent only minor interior renovations until 1964. In that year National Investment Co. took over rental management and extensively remodeled the interior. At present none of the original interior remains. More offices have been created, the walls covered with paint, and the floors with carpeting.

Except for the addition of neon signs on the street level the exterior of the Kittredge Building remains virtually unchanged. While somewhat overpowered by the unwieldy height of neighboring skyscrapers, the Kittredge Building retains its stature as one of the visually most pleasing structures in the downtown area.

CHECK ONE
 DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE
 UNALTERED
 ALTERED

CHECK ONE
 ORIGINAL SITE
 MOVED DATE _____

THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Building, constructed between 1889-1891, has remained an office building since its completion. Built as a commercial enterprise for Mr. Charles Kittredge, the seven story granite and lava rock building stems stylistically from the Richardsonian Romanesque. The architect, A. Morris Stuckert, having worked in New York, was undoubtedly influenced by Richardson's work in Boston. The Kittredge Building itself is distinguished on the exterior by the heavily rusticated masonry, the heavy Romanesque arch which frames the entrance, the arcing of the facade dividing it into seven sections, the crenelated moldings, and the turrets located at the corners of the structure.

The sides of the building have the same architectural appearance. The facade is divided horizontally into three sections by small cornice-like structures. The device is used as a demarcation between the first, second, third, fourth, fifth, sixth, and seventh stories. The horizontal articulation of the facade is thus produced which works as a contrast to the general verticality of the building. This sense is emphasized by the combination of pilasters and large arched windows. The facade is divided into seven sections. In each section rectangular windows are combined with arched windows. Starting with the first level, the rectangular store front window of the first level is replaced by an arched window of the second. In like manner the rectangular windows of the third, fourth and fifth stories are complemented by the arched windows of the sixth. As with the horizontal string courses, the repetition of the arched windows on the second and sixth levels adds to the rhythmic and even melodic quality of the facade.

The entrance to the Kittredge Building, which faces 16th Street, is framed by a heavy Romanesque arch that seems to spring from small columns into the sky on either side of the doorway. The columns do not extend to the ground, but are in blocks of approximately one quarter of the height of the building. In a composite order, these elegant and rather slender columns give some relief to the otherwise massive, weighty entrance. The use of large cut stones which accentuate the semi-circular arch around the arch as well as its grandeur. The second and third stories above the entrance differ from the rest of the facade by the use of a double window and mullion on the second level, and on the third level by colonnettes.

The second story is composed of a series of seven groups of rectangular windows extending horizontally across the 16th Street facade. Above this level, repeated also above the third and fourth stories, is particularly notable for its crenelated motif which extends around the street sides. This decorative device offers a rhythmic pattern used in the masonry below each window of the second and third stories. A turret was placed at each vertical division of the facade above the cornice level with one also at each corner. The area of the facade above the main entrance, is interrupted by a pitched area 1.5 feet above the roof level and flanked by turrets.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE - CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1549	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES _____ BUILDER/ARCHITECT **A. Morris Stuckert**

STATEMENT OF SIGNIFICANCE

The Kittredge Building is one of the great commercial structures erected in Denver during the tremendous building boom of 1886-1892. The architect, A. Morris Stuckert, was relatively well known in the community and was responsible for constructing numerous residential dwellings. The Kittredge Building's significance lies first in its being a fine example of Richardsonian Romanesque style and, secondly, it was among the first major office buildings constructed in the 16th Street business district. The owner, Mr. C.M. Kittredge, was also a prominent businessman who proved to be instrumental in the development of Denver and its environs.

Born in Albany, New York, A. Morris Stuckert came to Colorado because of failing health in January, 1888, and established an architectural firm in Denver and Pueblo. His one commercial structure in Denver, the Kittredge Building, was architecturally a huge success. Regarded as an aesthetic asset to the city, Stuckert used the Richardsonian style in a manner comparable to Burnham & Root's Rookery in Chicago. Though his domestic architecture in the Denver area is of little consequence, his one major undertaking is an important feature of the downtown area.

C.M. Kittredge, the original owner of the building, moved to Denver in 1885 and opened a bank with R.H. McWann. In 1888 Kittredge opened his own bank and together with his father, Cornelius Van Ness Kittredge, amassed a small fortune in early day real estate transactions. The next year Kittredge was named to the board of directors of the Commercial National Bank.

In that same year both Kittredge and his father bought the four lot corner on 16th & Glenasmith Streets and began the construction for the seven story Kittredge Building. The erection of the "skyscraper" was hailed by many as an outstanding work of architecture which vastly improved the appearance of the city. However, before it was completed in 1891, the building, its owner, and its architect had been the object of scandal. The Rocky Mountain News (October 1889) charged that the columns supporting the building were not strong enough to support its seven stories. Incensed by such allegations, Stuckert and Kittredge submitted rebuttals to the other newspaper, and issued a statement from the building inspector verifying the strength and safety of the columns.

Upon completion of the building in 1891, the offices were occupied by their first tenants. Several physicians, architects, insurance companies, and even dress-makers were among them, as well as Mr. Kittredge himself. The elegant office building, though forcing Kittredge into heavy debt, was regarded by all as an extremely handsome counterpart to the adjacent Masonic Temple. Although all the masters of the community were not able to work in such prestigious surroundings, they were able to dine at the Casino Roof-top Casino atop the Kittredge Building. The garden was able to accommodate 300 people at one time and it soon gained recognition for its entertainment.

Form No. 10-800a
(Rev. 10-74)

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CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 2

Before the Kittredge Building forced its owner into debt, he had been involved in advancing many suburban developments, including Park Hill, Montclair, and the East Colfax Ave. district. The town of Kittredge in Bear Creek took the name of its founder. It was in 1919 that Mr. Kittredge became interested in yet another enterprise that has since become a major industry, tourism. He recognized the vast possibilities for the tourist trade in the development of the mountain area adjacent to Denver and sought to interest others. Unfortunately his idea did not meet a receptive ear until much later.

—RELIGION
—SCIENCE
—SCULPTURE
—SOCIAL/HUMANITARIAN
—THEATER
—TRANSPORTATION
—OTHER (SPECIFY)

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PLACES
MEM

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State. History of Colorado v. II. S.J. Clarke Publ. Co., 1918 page 911

Western Architect & Building News, March 1889, V. 1, p.5
February 1890 V. 1, p. 8

Rocky Mountain News, 12 October 1889 p.6

5 July 1958 p. 5

GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than one acre

UTM REFERENCES

A	13	50 08 65	4 39 51 E G	B				
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING	
C				D				

VERBAL BOUNDARY DESCRIPTION

Lot 17 to 20 incl. & Sely. 1.112 ft. of Lot 21 Block 174 E. Denver
Zone B5

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

FORM PREPARED BY

NAME/TITLE

Kathleen O'Brien

ORGANIZATION

Historic Denver

DATE

3/9/77

STREET & NUMBER

770 Pennsylvania St

TELEPHONE

837-1858

CITY OR TOWN

Denver

STATE

Colorado

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1963 (Public Law 88-666), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria & procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

[Signature]

TITLE

Col. S.W.P.O.

DATE

6/8/77

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER.

DATE

1/2/77

DATE

11/20/77

