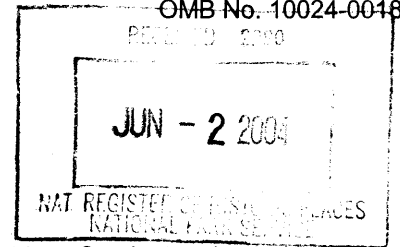


United States Department of the Interior National Park Service National Register of Historic Places Registration Form



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 Clatworthy Place

other names/site number Wigwam on Prospect Trail / 5LR.10748

2. Location

street & number 225 Cyteworth Road [N/A] not for publication

city or town Estes Park [N/A] vicinity

state Colorado code CO county Larimer code 069 zip code 80517

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] 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 [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [X] statewide [] locally. ([] See continuation sheet for additional comments.)

Sergina C. Cateley State Historic Preservation Officer May 10, 2004
Signature of certifying official/Title Date

Office of Archaeology and Historic Preservation, 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.

Edson H. Beall Signature of the Keeper 7/14/04 Date of Action

Clatworthy Place
Name of Property

Larimer County, Colorado
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

<u>5</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>5</u>	<u>0</u>	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)

Domestic: single dwelling

Current Functions

(Enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th And Early 20th Century American
Movements
Other: Rustic

Materials

(Enter categories from instructions)

foundation Stone; Concrete
walls Wood: shingle / weatherboard / log

roof Wood: shingle
other

Narrative Description

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

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 1

DESCRIPTION

Clatworthy Place is an approximately half-acre site situated on the west slope of Prospect Mountain in the town of Estes Park at an elevation of about 7580 feet. Photographer Fred Payne Clatworthy chose this site in 1904 as his future residence. At that time, it was on Prospect Trail, a horse path along the side of Prospect Mountain which Estes Park has since surrounded. The area became Riverside, a residential subdivision that follows the Big Thompson River and winds up the west side of Prospect Mountain. Narrow meandering paved and dirt roads with extremely steep ascents characterize the montane surroundings. Constructed between 1912 and 1924 using log, wood shingle and stone, the collection of Rustic style buildings includes a house, studio, rental cabin, playhouse and maid's cabin. These buildings are set below and above a craggy rock outcropping that offers an excellent view of the snow-capped Front Range. Ponderosa pines, Rocky Mountain junipers, silver maples, and willows surround the buildings and line the paths connecting the buildings. Two large square pillars of uncoursed, uncut stone flank the driveway into the property and once served as gate posts. While the house has grown with a series of historic additions, the other buildings have remain basically unchanged. The house is in excellent condition and the studio is in good condition with only a few minor roof leaks. The other small cabins are in fair condition. Overall, the property maintains all the aspects of integrity. The interior of the house, which the family has kept as a memorial to Clatworthy, is especially well preserved.

House (1912 with subsequent additions)

The one-story, wood frame house faces south on a moderately steep slope, creating a walk-out basement on the south end with the north end built into the hillside. Square cut wood shingles stained a dark brown cover the walls, while the raised foundation is faced with uncoursed, uncut stone. A series of historic additions have created a highly irregular plan. The complex roofline consists of a large, low-pitched front gable with smaller hipped roof extensions off the east and a small gabled roof addition off the north end (rear) of the building. Wood shingles cover the roof with its overhanging eaves and exposed rafters. A brick chimney with an arched opening pierces the east slope; a concrete stuccoed chimney with two metal stovepipes projects from the polygon roof of the east addition. All the windows are wood frame; many have multi-light sashes. The main level windows have simple wood molded surrounds, while the rock-faced lower level windows have stone sills and lintels. With the exception of the two lower level doors on the south end, the exterior doors are glazed and paneled; all the doors are covered with wood framed screen doors.

A paved walk on the south side leads to the rock-faced lower level and two side-by-side, wood paneled doors. Three small windows with stone sills and lintels punctuate the stone walls and flank the two doors—two 6-light windows are east of the door, while a 4-light is west towards the corner. The shingled wall expanse of the upper level is broken by two large, three-part windows. A series of three, tall 12-light windows sharing a simple molded surround occupies one portion of the wall, while a large single pane fixed sash flanked by two casements occupies the other half of the wall. A small vertical window is positioned in the apex of the gable.

On the west side, a set of wooden steps leads to a main level side entrance via a landing with a built in wooden bench. The door has three vertical lights surmounted by three small square lights. A very large 28-light window is just to the south of the door; its height and simple molded surround matches the three-part window around the corner. Two single light fixed sash windows are to the north of the entry with a smaller fixed sash window toward the rear. Under the log-supported landing, a door punctuates

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 2

the stone wall and leads to a dirt-floored basement. At the southwest corner is another small fixed sash, four-light window with a stone sill and lintel. Of special interest is an oval slab of reddish-brown petrified wood set in the southwest corner of the house. Fred Clatworthy obtained the piece from the Petrified Forest area before it became a National Monument in 1906.

Cyteworth Road runs at a diagonal along the east side of the house, creating an irregular polygonal footprint. Before the rock-faced basement wall disappears into the hillside, it is pierced by an east-facing, six-light window near the southwest corner and a south-facing boarded-up opening. Above these two basement openings are a three sash slider and a large plate glass picture window. A series of stone steps lead to a stone entry stoop, with two double sash slider windows flanking the door. Another three sash slider is positioned near the northeast corner. All the sashes contain six lights.

The north end of the house was built into the hillside, so it completely disappears into bedrock at the northwest corner of the roof. There are two six-light slider windows on the north elevation and a three-sided board shelter for storage of kindling and firewood. Two six-light slider windows are just east of the kitchen entrance. Three steps lead down to the recessed kitchen door. Two six-light slider windows flank the door. In the gable end of the cave room exterior is a single fixed sash window.

Interior

The interior of the house remains much as it was finished historically with the textured wall and ceiling panels, wood floor and trim, doors, fireplaces and heaters intact. The daughters and son wished to leave the house as a memorial to their father, and therefore most of the furnishings—chairs, tables, rugs, photographs, alabaster ornaments, desks and other furniture—remain. Of special note in the sunroom is a hanging lamp with scenic lithographs featured in the glass panels. The most unusual feature of the house is the cave room which has walls of novelty (slab) log and granite with built-in stone benches. The room has a granite floor, log purlins and beams, and a novelty log ceiling. Adjacent to the corner fireplace is a Puebloan-inspired log ladder. A whimsical hanging lamp constructed of a cast iron Dutch oven and pot lids still adorns the middle of the room. Along the south wall a Murphy bed remains installed behind the novelty log double doors with their original metal strap hinges.

Alterations

Fred Clatworthy left a photographic record documenting the evolution of the property beginning with the two walled tent houses that pre-date the house which were used during the summer months from 1905 to 1911. A photograph taken in the winter of 1912-1913 shows the house—a small, gabled front, rectangular plan bungalow—under construction. A 1913 photograph shows the original configuration of the house with an offset, partial-width inset porch accessed by a central flight of wooden steps and board and batten siding covering the raised concrete foundation walls. According to family members, the cave room addition on the northwest corner of the house was finished in 1918. The cave room is an unusual and famous feature of the house, reprinted on postcards sold in Estes Park for many years. Using a small amount of dynamite, workers blasted a portion of the granite cliff at the rear. A stone rubble wall built up against the rock and a stone floor set in concrete are features of this addition. The cliff still meets the northwest corner of the house just below the roof.

A photograph dated October 1920 shows the completed east addition, which provided two new bedrooms, a kitchen and bath. The central front entry stairs remains, although the inset porch is

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 3

enclosed with a band of windows and a door, and an additional south-facing entrance accessed by a series of steps is located near the southeast corner. (Not visible in the photograph is another entry off the kitchen at the rear.)

The southern façade extension that created the sunroom was added between 1920 and 1930. A photograph taken in 1930 or 1932 shows the sunroom addition with a new entry on the west side. The relocated entrance is accessed by a series of wooden steps running parallel to the building. This photograph also shows the improvements that created the basement with two small bedrooms and a bath. The south-facing raised foundation walls are now punctuated with windows and two doors that access each bedroom. A large basement room was also created under the north end of the house for storage space. A photograph taken in 1940 shows the house looking little changed from its appearance ten years earlier.

A photograph believed to be dated December 1941 documents the last changes to the house. The raised foundation/basement walls are faced with stone; the west side entry stairs are reconfigured to run perpendicular to the building; and there is a small addition at the southeast corner punctuated by a large plate glass window. The appearance of the house in this image reflects the current appearance of the building.

Studio (ca. 1924)

Southwest of the house is the studio, an elongated wood frame building with an irregular plan. Comprised of two side-by-side gabled roof sections creating a sawtooth roof pattern, the wood shingled roof has overhanging eaves and exposed rafters. Like the house, the studio was also built into the hillside. Battered stone walls of native uncut, uncoursed granite form the raised foundation walls that rise up on the south and west sides; the north end and east side are at grade. The south and west walls are sheathed in wood shingle, while the north and east walls have board and batten siding. All the wood siding is stained a dark brown. Two boards, each painted with "Clatworthy Studios" in white old English lettering, are affixed at the south and west corners above the rock walls.

The west side, best seen from Riverside Drive, is marked by the double gabled ends. Two large, single pane, fixed sash windows punctuate the wall of the south gabled section. Centered above these two windows in the gabled end, is a 16-light windows. These three windows allow ample light into the office area. The north gabled section has a pair of offset, six-light windows, that allows less light into the drying room. The south end of the studio with its predominating battered stone foundation wall faces Riverside Drive. There is a small double hung window with a 1/1light near the west corner. On the east side of the building, asphalt roofing material with battens fills the double gable ends. The south gabled portion of the east elevation contains the entry, a paneled door with wood screen. A gabled hood supported by knee braces marks the entry. The north gabled portion of the east elevation has swing out garage doors constructed of heavy boards and battens. There is a double hung 1/1 window in the northwest corner.

A narrow stone staircase leads from the street to the east side of the building. The hooded entry leads to the office, a large open room with fiberboard walls and ceiling panels, and pine window and door trim. (Historically, framed photographs covered the office walls.) A large safe, which stored glass photographic slides, still occupies a prominent place in the office room. A short hall leads to a panel door, which opens to the drying room (the north gabled section). Built-in wood cabinets line the room. They allowed photographs to dry flat, and could hold hundreds of large photographs. Linoleum covers

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 4

the floor of both rooms. Fiberboard panels cover the walls and ceiling in the drying room. A wood staircase leads to the dark room and bath in the basement. Wood panel doors lead to these two rooms at either end of a very short hall. The walls are of painted concrete block (CMUs). Clatworthy made a studio from the battered stone foundation building and a garage around 1924. When he retired in 1948, he had the darkroom and bathroom installed in the basement.

Rental Cabin (ca. 1923)

Perched on the edge of a cliff behind the house, the rental cabin is a wood frame rectangular plan building sheathed in a variety of siding materials. There is novelty log (slab log) siding on the east wall, wood shingles on the south end, and board and batten covering the north (rear) and west sides. There is no foundation; the rear of the cabin rests on stone piers, while logs support the front of the building as it projects out over the rocks. The low-pitched, wood shingled, front gabled roof has overhanging eaves and exposed rafter tails. A five-foot deep porch is created from the extension of the gabled roof. Logs support the roof and form a railing with intermittent balusters that encircles the porch. An offset wood paneled door under the roof extension provides access into the one-room sleeping area. Above the shingled walls on the south end, a fiberboard material fills the gabled end. The novelty log wall on the east contains a 16-light, wood frame window positioned horizontally. Historic photographs indicate that the porch roof had a truss that is no longer present.

Playhouse (ca. 1917)

North and west of the house is the playhouse, used occasionally as a rental unit but mostly as a place for the young children to play with dolls and other toys. The small, one-room, wood frame cabin has a stone pier foundation, walls sheathed in vertical boards, and a wood shingle roof. The low-pitched, front-gabled roof with its exposed rafter tails and metal ridge cap projects out to form a three-foot wide porch. Log posts support a log railing at the front of the porch. The overhanging porch roof shelters an offset wood paneled door and an adjacent four-light, fixed pane window. Horizontal boards cover a window opening on the (rear) north end.

Maid's Cabin (ca. 1918)

The maid's cabin is situated close to the rear of the house along Cyteworth Road. The side-gabled building with a rear shed-roofed extension is located about ten feet from the northeast corner of the house. Stone piers support the small building that is sheathed in board and batten siding. Wood shingles and a metal ridge cap cover the gabled roof section; asphalt roofing material covers the shed roof extension. The south (front) of the cabin has a centrally positioned wood paneled door flanked by two small four-light windows.

Gate

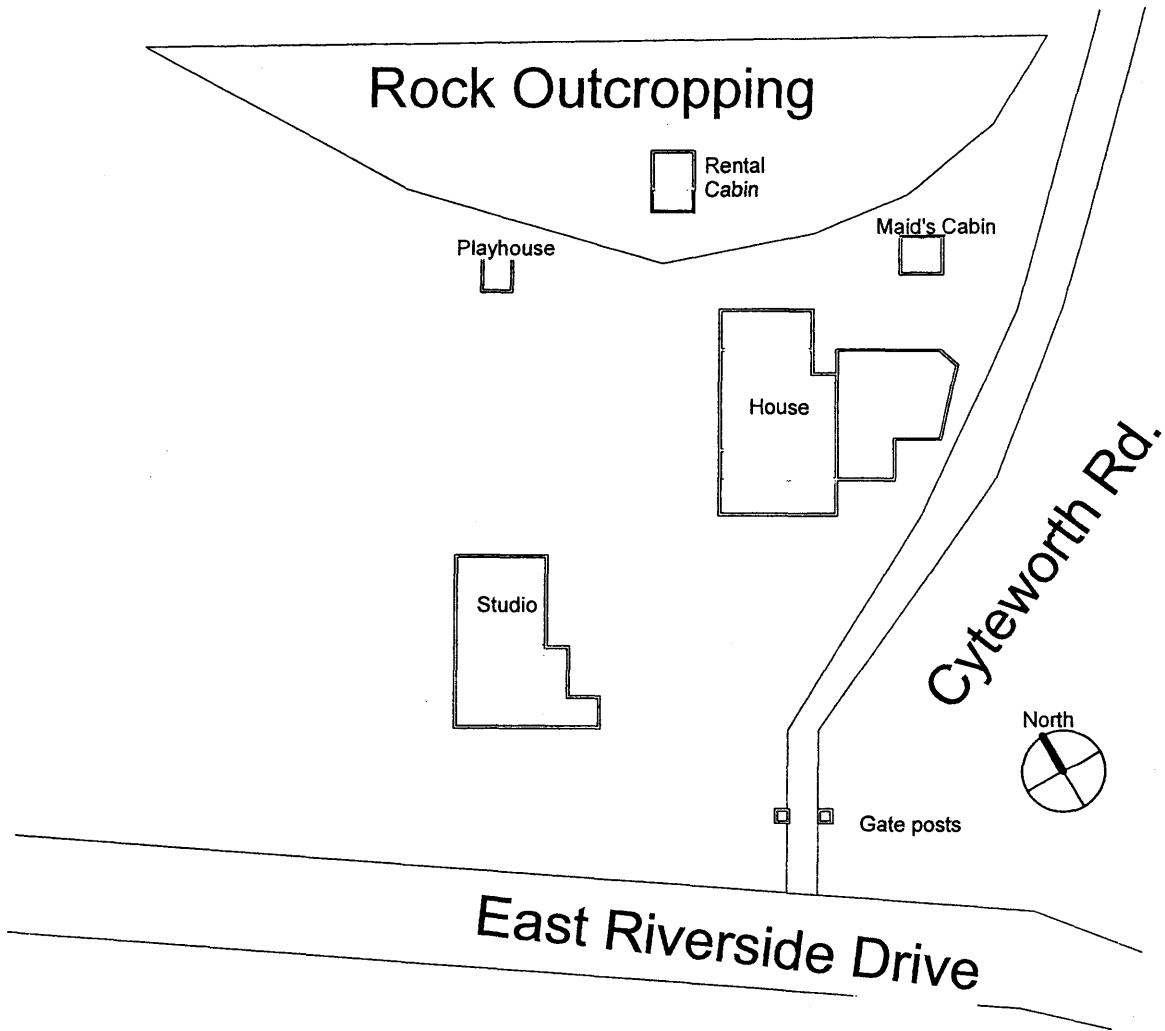
Currently all that remains of the gate are the two square piers of uncut, uncoursed stone. However, historic photographs show the original configuration of the gate. Centered on top of each stone pier was a vertically positioned log "post" that supported a horizontally placed log "beam" that spanned the road. Hanging from the log beam was a plank of wood with the word "Clatworthy" on it.

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 5

Site Plan



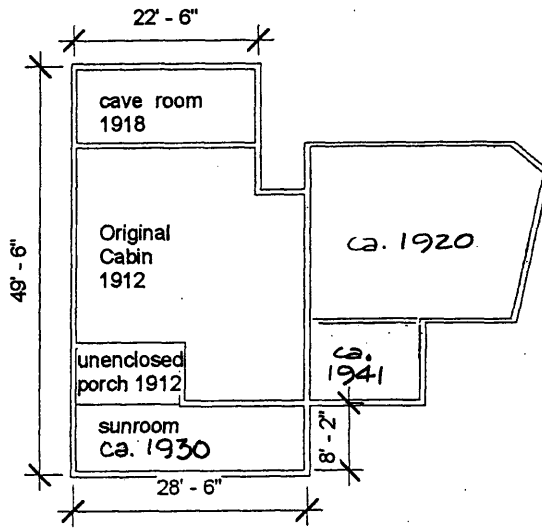
① Site
1" = 40'-0"

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 6

House



North



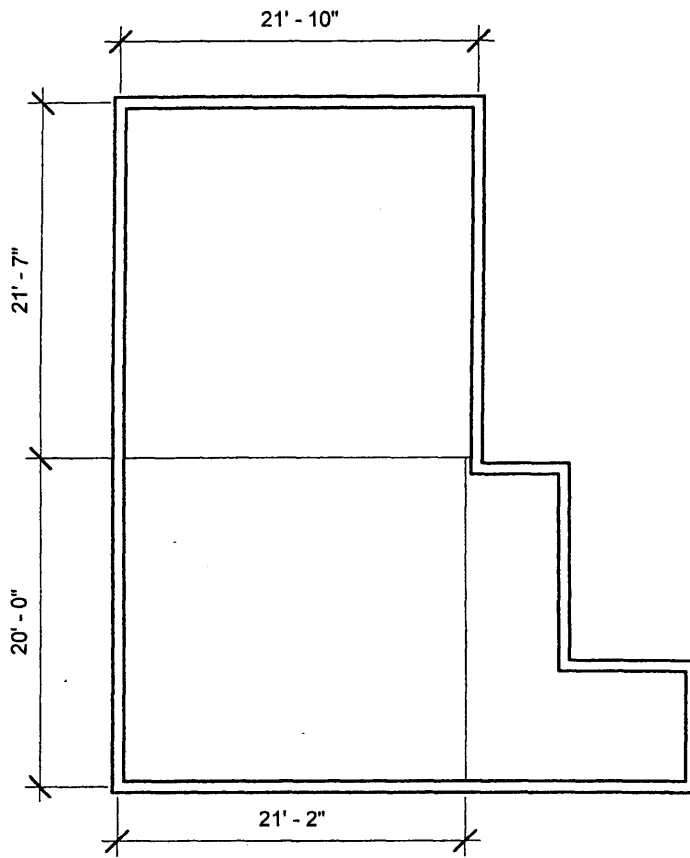
① Site
1" = 20'-0"

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 7

Studio



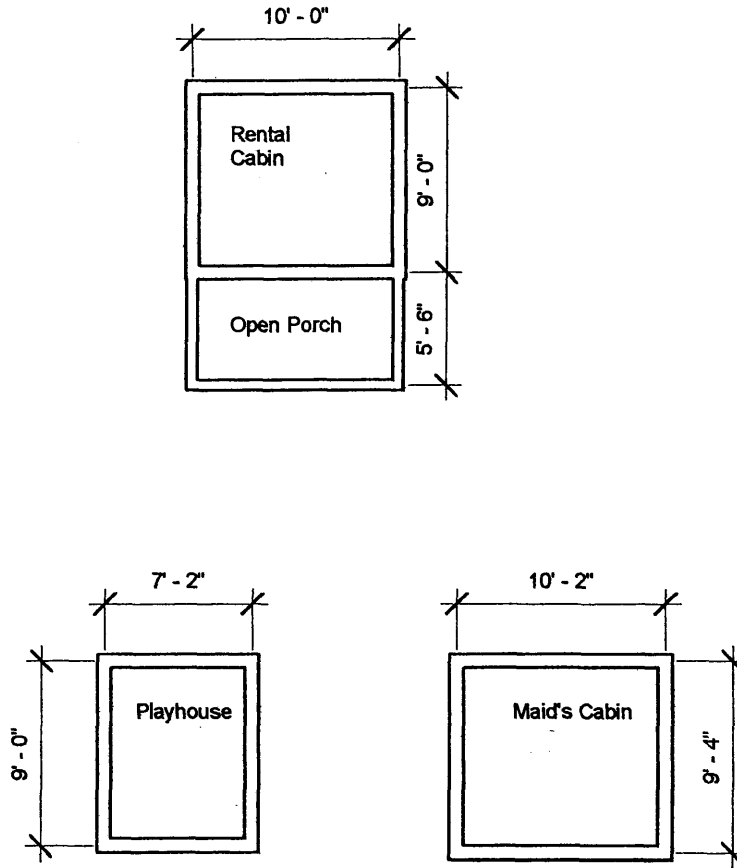
① Plan View
1" = 10'-0"

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 7 Page 8

Rental Cabin, Maid's Cabin, and Playhouse



North



① Level 1
1/8" = 1'-0"

Clatworthy Place
Name of Property

Larimer 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.)

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
- # _____

Areas of Significance

(Enter categories from instructions)

Art

Entertainment/Recreation

Architecture

Periods of Significance

1912-1953

Significant Dates

1912

1924

Significant Person(s)

(Complete if Criterion B is marked above).

Clatworthy, Fred Payne

Cultural Affiliation

N/A

Architect/Builder

unknown

Primary location of additional data:

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

Name of repository:
Colorado Historical Society

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 8 Page 9

SIGNIFICANCE

Statement of Significance

Clatworthy Place is eligible to the National Register under criterion B in the areas of Art and Entertainment/Recreation. The property is associated with Fred Payne Clatworthy (1875-1953), a highly successful commercial photographer and promoter of the landscapes of the American West, especially Colorado's Rocky Mountains. One of the early pioneers in color photography, Clatworthy was among the first photographers in Colorado to experiment with a new French process called Autochrome, and he was also one of the most successful. He is best known for his collection of Autochrome glass plates, which included dramatic mountain landscapes, wildflowers, and exotic peoples. Clatworthy used the Autochrome glass plates to illustrate his lecture series on national parks, such as Rocky Mountain, Grand Canyon, Yellowstone and Glacier. Clatworthy was part of *National Geographic's* stable of American Autochrome photographers and between 1929-34, six issues of *National Geographic* featured his images in photo essays. His yearly lecture circuits to major American cities, the many illustrations in railroad booklets, and the *National Geographic* articles introduced millions of potential tourists to the dramatic colors and grandeur of the West. Clatworthy was one of the three leading commercial landscape photographers in Colorado during the first decades of the twentieth century (along with Otto Roach of Denver and H. L. Stanley of Colorado Springs). The greatest significance of his work was how it contributed to the promotion and early development of Rocky Mountain National Park, Estes Park, and Front Range tourist attractions. For Clatworthy's important contributions to Colorado tourism through his photography, this property, which includes his home and studio, is nominated at the state level of significance.

The Clatworthy Place is also eligible under criterion C for Architecture as a good local example of the Rustic style. Characterized by its natural setting and the use of log and stone as primary building materials, Rustic architecture is designed to blend in with the natural environment. Usually vacation homes, dude ranches, hunting lodges or tourist-related facilities, Rustic buildings are primarily of log construction with stone foundations, battered walls, overhanging eaves, and small paned windows. Rustic principals influenced the design of Clatworthy Place. The property is located on the side of a mountain with natural landscaping of pine trees, junipers, and wildflowers. A rock outcrop providing a panorama view of the Front Range dominates the inclined parcel with the buildings positioned around it. The house and studio have dark wood walls above buttressed stone foundations, multi-paned windows, and low-pitched wood-shingle roofs. The rental cabin with its log walls is perched on the outcrop. The period of significance begins with the initial construction of the house in 1912 and ends with Clatworthy's death in 1953.

Historical Background

Fred Payne Clatworthy was born on August 30, 1875 near Dayton, Ohio. He developed an interest in photography early in his life, which his father tried to discourage. In a letter to his 15-year old son, Frederick Clatworthy admonishes "don't fall so in love with photography as to want to follow it by and by. It is all right for recreation and for getting a little pin money while a boy, but I am full of ambitions for you." Perhaps in deference to his father, he obtained his bachelor's degree, studied medicine briefly, and then entered law school. After graduating from the Chicago College of Law in 1898, Clatworthy climbed on his bicycle and rode west with a friend.

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 8 Page 10

Clatworthy left Chicago with only 20 pounds of gear, including a money belt containing \$125, a cook kit and sleeping bag, a few items of clothing, and his (by then indispensable) camera, tripod, and plates. He arrived home a year later with \$125, a large accumulation of photographs, and a very different outlook: he had fallen in love with the West and with the traveling life, and when he had run out of money, he found that it was easy to sell pictures to make ends meet. (Paddock 1987:9)

Clatworthy bicycled through much of Colorado, ostensibly in search of good farmland where he could settle down. In 1904, he became part owner of a farm near Loveland, and purchased property on the west slope of Prospect Mountain near Estes Park. The following year, he opened "Ye Lyttel Shop" on Elkhorn Avenue, Estes Park's main street. Clatworthy stocked his 14-by-20 foot shop with fresh eggs, fruit and vegetables, cameras and film, curios, leather goods, and candy. In 1906, Ye Lyttel Shop became one of Colorado's first Eastman Kodak agencies.

In 1907, Fred compiled and sold the town's first large covered photo albums complete with images of Big Thompson Canyon, Elkhorn Lodge, Longs Peak Inn, and the Estes Park town site. Fred expanded his operation on Elkhorn Avenue in 1909, adding an art gallery and studio. While traveling in Yosemite in May, he encountered John Muir and John Burroughs and took the now famous black and white photograph of the two naturalist. Despite his success in color Autochrome, one of his best black and white photographs is "The Two Johnnies." Posing the two naturalists, both in their seventies, on the roots of a large tree, he quickly snapped the photograph, which is extensively reproduced in literature on Yosemite National Park and on the American conservation movement.

Fred married Mabel Leonard in Denver in 1911, and the following year the couple moved to their new home, calling it the "Wigwam on Prospect Trail," where they raised their three children (Fred Jr., Helen, and Barbara). Additional cabins were built near their home for rental properties.

An October 1914 issue of *Art and Progress* magazine (Vol. V, No. 12:426) extolled Clatworthy's artistic abilities in black and white landscape photography, and the decidedly masculine "open-air lifestyle" he led photographing the Longs Peak region. "Clatworthy seeks the ideal composition in his landscapes, perfecting the picture through careful selection of subject, viewpoint and lighting." The article continues with a listing of some of Clatworthy's clients, including the Santa Fe Railroad's commission of a series of Grand Canyon photographs, *The Century Magazine*, *World's Work*, *Country Life*, and *The Outlook*, as well as photographs for the Buffalo and San Francisco-Panama expositions.

However, very shortly after the *Art and Progress* review of his black and white work, Clatworthy learned to use Autochrome color photography. During the previous summer, Fred met amateur photographer Clark Blickensderfer of Denver, who developed his photographs at his summer residence in Estes Park. Blickensderfer introduced Clatworthy to the Autochrome process. Fred's early employment of the Autochrome process was an important development in his success.

Autochrome, the first photographic process to successfully produce color images directly from nature without hand-coloring was introduced in the United States in 1907. Invented by August and Louis Lumière of Lyons, France during the years 1904 to 1907, the process used potato starch grains dyed green, orange and purple to form an irregular color filter on a glass plate. "Light passed from the camera lens to a light-sensitive layer through this filter, recording the proper color of the subject. A green ray, for example, would pass through the green starch grains and be absorbed by the other colors. Colors other than green, orange, and purple were produced by a combination of two or three of

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 8 Page 11

the colored starch grains" (*Colorado Heritage* 1987, 3:18). Because the Autochrome process was based on fine color grains, randomly mixed together, they "produced by accident that very effect the Impressionists sought to achieve, a shimmering world of suggestions, of haze and nuance, a world of juxtaposed colors blended and mixed by the eye itself... Its colors are unlike the colors one sees in any other kind of photograph, and so it has a strange charm. It is like some lovely hybrid thing – part photograph and part painting" (Wood 1997:24).

Fred P. Clatworthy held audiences enthralled when he gave lectures on national parks. With his Autochrome slides, audiences could see, *often for the first time*, the true colors of these spectacular parks and not a hand-tinted version of it. In the 1920s and early 1930s, his Autochrome slides of the West offered the first depictions of true-to-life colors, gripping audiences that overflowed the auditoriums at Washington, D.C., Chicago's Field Museum, and New York's Cosmos Club, among many others (*Estes Park Trail* 26 October 1939:6).

In 1917, one of Clatworthy's lectures directly benefited "Colorado's National Playgrounds," a phrase then used to describe Rocky Mountain National Park and the surrounding area. (The park was established in 1915 and Clatworthy's photographs documented the opening.) In January of that year the U.S. senate public lands committee decided to support Senator Shafroth's bill to increase the acreage of Rocky Mountain National Park, and strike out a clause limiting funds for Park development to \$10,000 a year. Referring to Clatworthy's lecture before six hundred distinguished men of political office at the Smithsonian Institution the *Denver Post* (9 January 1917:7) reported that the "audience went away enraptured, and the next day the senate committee took the action that has been postponed for more than a year."

A few months later, the *Denver Post* again praised Fred P. Clatworthy for his tireless promotion of the newly designated Rocky Mountain National Park and the Estes Park region. "Free Lectures on Estes Park Interest East," and "Many Who See Pictures and Hear Talks Plan Visits," were the headlines of the article which detailed the positive effect that Clatworthy's first extensive excursion was having on the next season's reservations (*Denver Post*, 18 March 1917, section 3, page 3). Enos A. Mills, R.W. Byerly, and Joe Mills were also touring the East Coast of the United States drumming up publicity for the region, but only Clatworthy had a long list of exclusive clubs inviting him to exhibit and lecture on his Autochrome pictures. These invitations came in part because his was not a promotion financed by railroad or other transportation interests, and in part due to the quality of the color Autochrome images and the informed lectures. Clatworthy addressed the City Club of Chicago, the Evanston Club of Evanston Illinois, the New York Yacht Club, and lectured at the American Natural History Museum of New York. The famous Wanamaker department store of New York City exhibited some of Clatworthy's photographic enlargements for ten days.

In the 1920s and 1930s, Clatworthy expanded his artistry and his fame as he perfected his photographic technique in Autochrome. Photographic historian John Wood believes Clatworthy perfected his work because he founded his photographic esthetic on two fundamentals: "The world is beautiful and it is in color" (1997:22). Clatworthy perfected his art with countless experimentation, making thousands of Autochromes.

Dismissing old categories of photographic artists as irrelevant (major and minor artists, professional, amateur and commercial photographers), Wood suggested that the last category of American Autochrome photographers, those who took pictures for a living, possessed the greatest artistry. "The greatest masters of the American Autochrome were those photographers, like Genthe, Clatworthy,

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 8 Page 12

Murdoch, Knott, Martin, Paul Guillumette, George Holt, Clifton Adams, Maynard Williams, and others who, with the exception of Genthe, are not remembered within the pages of books on the history of photography but within the pages of the *National Geographic*" (1997:25-26).

Some of Clatworthy's finest work appeared in *National Geographic* and he became part of a stable of American Autochrome photographers used by the magazine. The *National Geographic* color photographers were generally free lancers drawn from the ranks of well-heeled artists and hobbyists, and included Helen Messinger Murdoch, Franklin Price Knott, and several in Europe, namely "Gervais Courtellemont in France, Hans Hildenbrand and Wilhelm Tobien in Germany, Gustav Heurlin in Sweden, and Luigi Pellerano in Italy (Bryan 1997:169). During the 1920s, the illustrations staff at the National Geographic Society experimented with every possible color photography technique then available. "Beginning in September 1927, color was included in every issue of the magazine—all of it was Lumière Autochrome and all of it often required extraordinary effort to make" (Bryan 1997:173).

From 1923 to 1934, six issues of *National Geographic* featured Clatworthy's color Autochrome images in photo essay articles. [The *National Geographic* articles were: "Western Views in the Land of the Best" (April 1923); "Photographing the Marvels of the West in Colors" (June 1928); "Scenic Glories of Western United States: Autochromes" (August 1929); "Adventures in Color in Mexico's West Coast" (July 1930); "Colorado: Among the Peaks and Parks of the Rockies" (July 1932); "Sunshine Land of Fruits, Flowers and Sport" (November 1934).] All of the Autochrome photography was difficult to obtain and produce, especially under the field conditions that Clatworthy endured—carrying the bulky camera and fragile plates to high rocky reaches, and keeping them free of dust. While photographing flowers in Death Valley, Clatworthy almost lost his life in a sandstorm; a man traveling behind him suffocated and died in the storm (Bryan 1997:173).

Despite the rigors of frequent photographic expeditions and lecture circuits, Clatworthy and his wife Mabel were able to maintain a stable and cheerful home life. Fred Clatworthy, Jr. (the oldest of the three children) recalled growing up in a household in which their father was away lecturing in the winter, and the whole household helped during the summer tourist season. Mabel acted as secretary, typing all the correspondence that resulted in two illustrated lecture tours each year across the country. Fred Jr. noted that summers were a frantic time at their Estes Park home in the 1930s and 40s. Eighteen rental cottages and cabins had been built on the property. Mabel was in charge of the rentals, while Fred supervised the retail studio and commercial photo business in town. Sister Barbara was in charge of the retail studio and Fred Jr. handled the commercial photographic section.

Clatworthy's contributions also extended to the local development of Estes Park. Inaugurating an important chapter in the social history of the town, he opened the first soda fountain, called the Rustic Soda Fountain next to his Ye Lyttel Shop of photographic supplies and sundries on Elkhorn Avenue. He was an officer of the local Business and Hotel Men's Association and in 1918, was elected the second mayor. The town had just incorporated the year before and Clatworthy had the thankless task of enforcing brand new building ordinances. He worked diligently to get increased power output from the hydroelectric plant to cover peak seasons and hours, as did others for many years to follow. Finally, his panoramic and still photographs of the town as it expanded are an invaluable record of its development for over four decades.

By the late 1940s, Fred Clatworthy, Jr. was working with his father, developing additional markets for their photography, including an expanded list of magazines with their illustrations and calendar art. His reproductions appeared in *Life*, *Holiday*, *Coronet* and *Liberty* magazines. Fred Payne Clatworthy retired

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 8 Page 13

in 1948, closing his retail outlet on Elkhorn Avenue, and added a dark room under the studio at the Clatworthy Place. At the age of 74, Fred traveled to Europe with his daughter (Barbara Clatworthy Gish), a 17,000 mile trip with his photographic gear in tow, and photographed the Matterhorn in Switzerland. Active in his profession until a stroke two weeks before his death, Fred Payne Clatworthy died quietly at his home in July 1953.

There have been four exhibitions of Clatworthy's work. The first was a memorial exhibit the year he died. The YMCA development at Estes Park exhibited fifty photographs in black and white and color. This showing highlighted works from his sixty-five-year career as a professional photographer. The second was at the California Museum of Photography, University of California at Riverside in 1984. This exhibit was entitled *Fred Payne Clatworthy 1875-1953: Early Color Photography of the West*. The third exhibit, called *Adventurer with a Camera: Fred Payne Clatworthy*, was at the Colorado History Museum in 1987. The most recent exhibit was at the Estes Park Area Historical Museum from May to November 2000, entitled *Fred Payne Clatworthy: An Exhibit Featuring His Life and Work*.

Although Estes Park and Rocky Mountain National Park probably owe the greatest debt of gratitude to Fred Payne Clatworthy for his work in promoting the area, Colorado and the American West also benefited from his work. The *Estes Park Trail* (25 May 1928:1) estimated that over ten million readers of *National Geographic* saw his Autochrome reproductions of Rocky Mountain National Park, Grand Canyon of Arizona, California wild flowers, Zion National Park, and Bryce Canyon in the June 1928 edition alone. Over a period of at least three decades railroad companies like the Denver and Rio Grande Western, Santa Fe and Burlington all sought his images to illustrate their promotional pamphlets. "The Clatworthy Studio grew to be synonymous with highest quality photographs, and 'Clatworthy's' were sought after by townspeople and tourists alike" (Paddock 1987:9).

Clatworthy Place is the property that best represents Fred Payne Clatworthy's contributions to Colorado photography and tourism. Although he purchased a winter home in Palm Springs, California in 1921, it was in Estes Park that Clatworthy developed his early boyhood fascination with photography into a thriving career as a professional photographer, raised his family, and prepared his lecture circuit campaigns each year. Clatworthy's Elkhorn Avenue studio in Estes Park (formerly Ye Lyttel Shop) has lost its integrity, suffering numerous alterations over the years. Although the original landholdings included numerous summer rental cabins built for and operated by the family, these cabins have been sold off and altered over the years.

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 8 Page 14



Upper photograph of house taken in 1912 or 1913 and lower photograph in 1920 after east addition.
(Source: Clatworthy family photograph album. Fred P. Clatworthy, photographer.)



United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 9 Page 15

Upper photograph taken in 1930 or 1932 showing the addition of the sunroom and the basement bedrooms. Lower photograph taken in 1940. (Source: Clatworthy family photograph album. Fred P. Clatworthy, photographer.)



United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 9 Page 16

Photograph taken December 1941. Note small addition at southeast corner. (Source: Fred P. Clatworthy collection, Stephen Hart Library, Colorado Historical Society)



United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 9 Page 17

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United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 9 Page 18

"Scenes from the Heights: The Rocky Mountain Photographs of Fred Payne Clatworthy," *Colorado Heritage* (1987, Issue 3), 18.

"Ten Million People of World Will See Park Artist's Pictures in June," *Estes Park Trail*. 25 May 1928, 1.

Woods, John. *The Art of the Autochrome: The Birth of Color Photography*. Iowa City: University of Iowa Press, 1993.

_____. *The Photographic Arts*. Iowa City: University of Iowa Press, 1997.

Clatworthy Place
Name of Property

Larimer County, Colorado
County/State

10. Geographical Data

Acreage of Property less than one

UTM References

(Place additional UTM references on a continuation sheet.)

1. 13 455737 4469018 NAD27
Zone Easting Northing

2. Zone Easting Northing

3. Zone Easting Northing

4. 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 Susan Quinnell (edited by OAHP staff)

organization _____ date 9 October 2003

street & number 1740 South St. Vrain Avenue telephone 970-586-4688

city or town Estes Park state Colorado zip code 80517

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 Ms. Barbara Clatworthy Gish

street & number 1901 Ptarmigan Trail telephone 970-586-3981

city or town Estes Park state Colorado zip code 80517

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine 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 18.1 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 Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number 10 Page 19

GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The nominated property is inclusive of the .42-acre tract identified as parcel number 35251-21-037 (a portion of Lot 21 in the Riverside Subdivision of Estes Park).

BOUNDARY JUSTIFICATION

The boundaries encompass the full extent of the significant resources (both manmade and natural topographic features) associated with Fred Clatworthy's home and studio. It excludes the other rental cabins once owned by the family because they lack integrity due to numerous alterations by subsequent owners.

United States Department of the Interior
 National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number ___ Page 20

PHOTOGRAPH LOG

The following information pertains to all photograph numbers:

Name of Property: Clatworthy Place
 Location: Estes Park, Larimer County, Colorado
 Photographer: Susan Quinnell
 Date of Photographs: 20 August 2003
 Negatives: Estes Park Museum

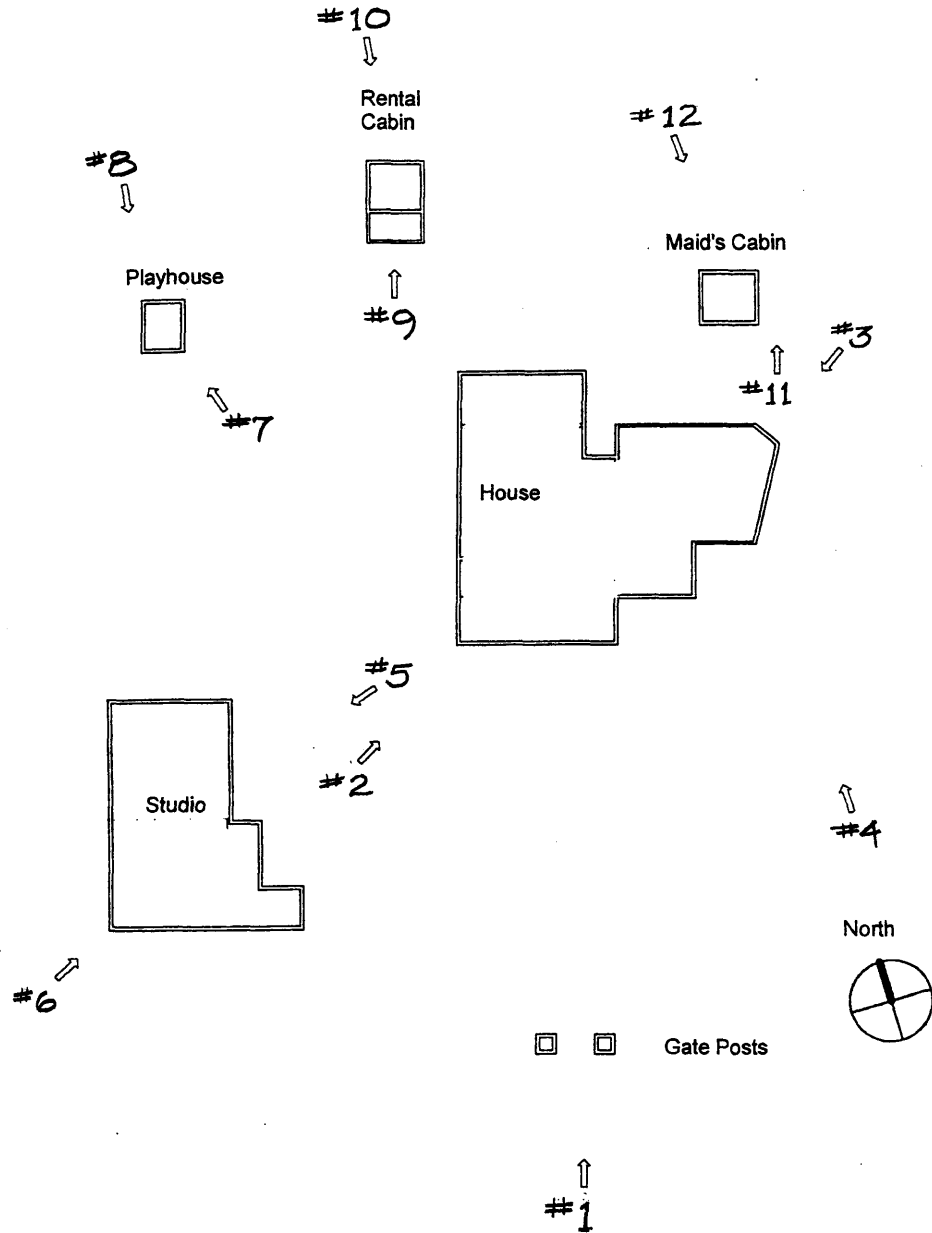
Photo No.	Photographic Information
1	Gate and home's south façade; facing N-NE
2	Home - west and south sides; facing NE
3	Home - rear & east sides; facing SW
4	Home - south & east sides; facing N
5	Studio - east side; facing SW
6	Studio - west & south sides, street view; facing NE
7	Playhouse - front and east sides; facing NW
8	Playhouse - rear; facing S
9	Rental Cabin – south facade; facing N-NE
10	Rental Cabin – north (rear) & west sides; facing S
11	Maid's Quarters – south façade & east side; facing N-NE
12	Maid's Quarters – rear (in left foreground with Clatworthy house at right; house in background is across the street and not part of nomination); facing S

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number ___ Page 21

Site Plan with Photo Location



Not to scale. House about 50 feet from Studio,
Playhouse about 40 feet from Studio and 52 feet from house,
Maids house about 10 feet from house. Rental Cabin about 30 feet above house.

① Level 1
1" = 30'-0"

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Clatworthy Place, Larimer County, CO

Section number ___ Page 22

USGS TOPOGRAPHIC MAP - Longs Peak Quadrangle, Colorado

