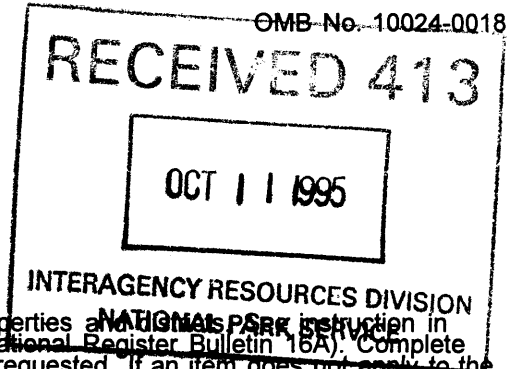


1328

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 ~~NATIONAL PSRR 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 El Pomar Estate

other names/site number El Pomar; 5EP377

2. Location

street & number 1661 Mesa Avenue [n/a] not for publication

city or town Colorado Springs [n/a] vicinity

state Colorado code CO county El Paso code 041 zip code 80906

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 [].)

[Signature] State Historic Preservation Officer October 6, 1995
Signature of certifying official/Title 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]
Signature of the Keeper Date
Edson H. Ball 11/22/95

El Pomar Estate
Name of Property

El Paso County, Colorado
County/State

5. Classification

Ownership of Property 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

(Do not count previously listed resources.)

Contributing	Noncontributing	
6	1	buildings
1		sites
		structures
		objects
7	1	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)

SOCIAL

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS:
Mission Revival

Materials

(Enter categories from instructions)

foundation Limestone
walls Limestone
Stucco
roof Ceramic Tile
other Brick
Cast Iron

Narrative Description

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

El Pomar Estate
Name of Property

El Paso County
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.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

ENTERTAINMENT/RECREATION

SOCIAL HISTORY

LANDSCAPE ARCHITECTURE

Periods of Significance

1910

1916 - 1939

Significant Dates

1910

1916

1925

1931

1939

Significant Person(s)

(Complete if Criterion B is marked above).

Penrose, Spencer

Cultural Affiliation

N/A

Architect/Builder

Trumbauer, Horace

See continuation sheet

Narrative Statement of Significance

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

9. Major Bibliographic 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:

El Pomar Foundation archives

El Pomar Estate
Name of Property

El Paso County
County/State

10. Geographical Data

Acreege of Property 18.4 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1. Zone 13 Easting 512120 Northing 4293170

3. Zone 13 Easting 512520 Northing 4293000

2. Zone 13 Easting 512490 Northing 4293270

4. Zone 13 Easting 512260 Northing 4292910

[] 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 Nancy R. Lyons, owner

organization Preservation Partnership date August 12, 1994

street & number 1540 Cook Street telephone (303) 399-4550

city or town Denver state CO zip code 80206

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 El Pomar Foundation

street & number 10 Lake Circle date August 12, 1994

city or town Colorado Springs state Colorado zip code 80906

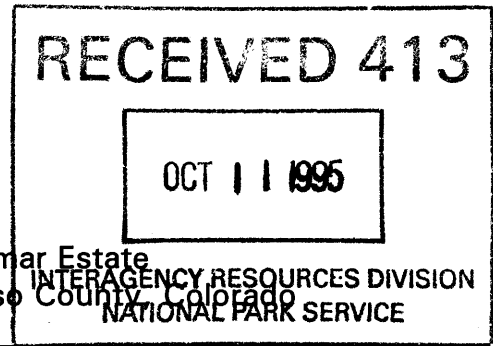
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.

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ARCHITECTURAL DESCRIPTION

SUMMARY

The El Pomar house is a large, primarily single-story, U-shaped structure with low-pitched, red-tiled, gable roofs and white, stucco walls. A large, prominent porte cochère with balustrade extends out from the main entry at the center of the front facade. The west-most bay above the library is three-story with roof, openings, and walls similar to the first story construction. A service drive at the opposite end separates the main structure from the two-story Carriage House constructed of similar materials and with shaped, curvilinear parapets. The Main House surrounds a central courtyard on the opposite facade which is enclosed on three sides by covered arcades adjoining the main circulation corridors of the house. This central courtyard with "beaux arts" fountain also anchors a large, formally landscaped area extending south with terraces and fountain culminating in a small, classical revival pavilion. Three small cottages built as caretakers' residences are a vernacular of the main house. These cottages with red, tiled roofs and stucco walls are dispersed across the less formally landscaped areas of the site.

The main house interior is best characterized as "beaux-arts". The very large, symmetrical formal spaces are detailed with elaborate decorative plaster cornices at the ceiling, festooned wood architraves at doors, Italian carved marble mantelpieces, and silver-plated lighting fixtures... all with baroque motifs and exquisite workmanship.

There are several significant alterations and additions to the original 1910 construction which were completed for Spencer Penrose during his residence 1916-1939. These changes extended and elaborated upon the original mission revival and beaux-arts design and have become significant features in their own right. The integrity of the original property as well as these modifications were carefully preserved in the major 1992 rehabilitation by the El Pomar Foundation to accommodate semi-public conference center functions.

CONTRIBUTING RESOURCES

Included as contributing resources are: the Main House, Carriage House, Teahouse, Chauffeur's Cottage, Gardener's Cottage, the Gate Lodge, and the associated designed landscape. The other building on the site is the garage, a recent, utilitarian structure which is considered non-contributing.

SITE

Bounded on the north by a six-foot high stucco wall along Mesa Avenue (formerly Dixon Avenue), the 18-acre site is generally gently sloped to the north and rises more steeply on the south half of the property. The main house sits approximately at the center of the site, accessed from Mesa Avenue by a large, circular drive which encloses a regularly landscaped area with lawn, fruit trees, and a small fountain. A secondary service drive enters the site at the Gate Lodge structure and leads to the outbuildings and to a parking area. The sloped area between the Main House and the south property line is terraced with natural stone walls and stone steps around a flat, formal, "sunken" garden with central fountain, cast stone balustrade, stucco retaining walls, and carved sandstone ornament. Climbing

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the steps along the sunken garden, the Teahouse building at the top terrace level is the final destination for looking down at the whole site and the classical symmetry and composition of the broad landscape plan which includes the Main House central courtyard, the sunken garden, and the Teahouse.

The area around the Main House is landscaped with courtyards relating to the house plan. The central courtyard is formal with a large central fountain and is closely tied to the house interior. The west garden forms a landscaped enclosure which completes the negative space of the house west wing and has a raised niche in the retaining wall which separates the house from the informally landscaped area to the west. The court garden at the northwest corner of the house is defined by cast stone balustrade and other detail similar to the sunken garden and serves as a secondary entry to the house. The service courtyard is landscaped with a covered walkway, lawn, and seating which connect the Main House to the Carriage House. The breakfast room terrace at the northeast corner of the building focuses on a colorful, broken-tile, wall fountain.

The three cottages, the Chauffeur's Cottage, the Gardener's Cottage, and the Gate Lodge are sited per their original use (east of the Carriage House and at the site entrance) within the informally landscaped areas of site comprised of spruce, scrub oak, and fruit trees.

Development of site

The evolution of the existing site provides further appreciation of the magnificent design. The Olmsted Brothers of Massachusetts, who were retained by Spencer Penrose, are credited with the majority of the landscape design which is seen today: the central courtyard, the Teahouse, the main courtyard layout designed in 1916¹, the terraces with stone retaining walls and steps, and the concrete walls which defined the vegetable and flower gardens constructed in 1917², and the court garden in 1925³. While no construction documents have been located for the sunken garden, it very likely that this feature also was designed by the Olmsted Brothers (1912-16) for Mrs. Grace Goodyear Depew.⁴ The extensive system of south terraces originally defined distinct planting areas as well as a croquet lawn. While the plantings and croquet are no longer present, the native stone walls and steps are in excellent condition and provide permanence to the design. The Olmsted plans of 1916 also included the design of the system of low concrete walls near the present Gardener's cottage which defined vegetable gardens. The

¹ Original construction documents by Olmsted Brothers.

² Handwritten reports of work completed at El Pomar for Spencer Penrose by A.E. Hoffman, May 31, 1917. Penrose Papers.

³ Construction documents by Olmsted show the walls and planters as they presently exist; the original paving has been replaced and a central marble table design was either not constructed or has been removed.

⁴ Job # 03607 for Mrs. Grace Goodyear Depew of "Broadmoor" as recorded in the Fredrick Law Olmsted National Historic Site index (prior to 1915).

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breakfast terrace and significant changes to the main courtyard as they currently exist were designed by George Mayer of San Diego in 1931 for Penrose.

Recent changes

The main vegetable garden has become a parking lot but the low concrete walls are generally intact. An additional parking lot was constructed in 1992 west of the Main House to accommodate the building's use as a conference center. A greenhouse built in 1917-18 by Penrose replaced a previous greenhouse on the site. Only a small portion of this structure remains (see Gardener's Cottage). The main drive was enlarged and reconfigured recently, replacing the original single-lane drive. The entrance gates designed by MacLaren & Thomas in 1916 have been replaced. The small fountain in the front lawn was constructed 1992.

MAIN HOUSE-EXTERIOR

Form and Style

The long, low "Mission" house with red tiled, hipped roof is essentially a single-story, U-shaped structure with the base of the U form facing the street entrance. A prominent porte cochère with balustrade extends out from the central main entrance across the drive. A portion of the west wing is three-story. The walls are smooth stucco and the window openings are adorned only with wood shutters. The form and character of the house is a unique, skillful hybrid of the two pervasive trends in residential architecture of the period and may be best described as a "Mission style bungalow". While the term "bungalow" generally evokes a structure of more modest scale, the form is clearly owing to the California bungalow and invites comparison with the Bandini home, designed by Greene and Greene, 1908. The one-story U-form wraps a single width of rooms around the central courtyard with a pergola completing the fourth side of the courtyard. The main public rooms are located at the base of the U-form with bedrooms and other private areas along the wings. The internal circulation adjoins the outdoor main courtyard on the south.

The original construction drawings for the El Pomar house by Horace Trumbauer titled, "Bungalow For Mrs. Grace Depew", indicate use of the east wing for kitchen and servants quarters with the west wing designated as master bedroom and guest bedrooms. The form strongly emphasizes the indoor-outdoor relationship and may well have been chosen for its suggestion of the "country home" in the "wilds" of Colorado far removed from the formality of the well-established East Coast settings. The materials and details of the building exterior are consistent with the Mission Revival style, the California counterpart of East Coast Colonial Revival: red-tiled hipped roofs and deep eaves with exposed rafters and smooth stucco walls. A pair of secondary roofs facing the courtyard and those of the carriage house terminate with a shaped gable parapet with coping, also a common feature of the Mission Revival.

Changes to the original construction

The porte cochère with balustrade, round top openings, and decorative ironwork which extends the original central portico of the main entry was designed by Gordon Mayer of California for

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Spencer Penrose in 1931. This feature provides a gracious shelter for arriving autos which was probably the reason for the addition. It is interesting to note that Penrose added a similar feature to the main entrance of the Broadmoor Hotel.

The second story and third story additions over the library bay were completed by the Penrose family in four separate phases in the years 1916 to 1939, in response to changing needs for additional private master bedroom/study spaces. Detail and materials of these additions make them very compatible with the original construction and significant in their own right. The second floor addition was designed by Horace Trumbauer, the original architect. The third floor addition was designed in 1936 and 1939 by Charles Thomas. Perhaps the only feature which distinguishes this construction from the original are the larger "picture" windows which were so designed to take full advantage of the magnificent views from the third story.

North Elevation

The main center entrance is deeply recessed and defined with two wood doric columns. This entry porch is detailed with six square pilasters, two side alcoves with semi-circular tops, neoclassic door casing, ceiling cornice, and cast iron center pendant light fixture and wall sconces. The double entry door is glazed with a main and a transom height panel typical of all door/window openings on the first floor. The porte cochère continues the classic styling of the main entry porch with simple, square columns on tall masonry bases, ceiling cove moldings, wood balustrade at the roof parapet, and round-top side walkway openings. Two rectangular side "window" openings have decorative hammered wrought iron work.

The secondary entry to the east is slightly recessed with two columns and wood cornice similar to the main entry.

Other openings on this front facade are double two-panel glazed doors identical to the main entry doors and are generally symmetrical about the main entry.

West Elevation

Two single-story, hip-roofed wings extend out from the main face of the east elevation and partially define the two garden courtyards on this side of the house. The two-panel glazed doors typical of the north elevation continue around this side through the northernmost wing, beyond which the windows are one-over-one double hung accented with a half-circle reveal in the stucco finish above.

Changes to the original construction

A new cast iron fire escape from the third story section is obviously newer but minimally effects the character of the 1930's construction.

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South Elevation

The primary feature on the south is the central courtyard which is defined by a wood pergola supported on square stucco columns, and by the arcade walkways adjoining the house which are covered with red-tiled, shed roofs. The regularly spaced openings from the house onto these walkways are glazed doors identical to the north elevation. The center entrance is highlighted with a gable dormer with "faux" openings in the stucco finish. The main east and west wings terminate into the courtyard at the pergola with tall, shaped parapet walls. Windows outside the courtyard are double-hung identical to those on the east.

Changes to the original construction

East and west courtyard "parapet" walls were designed in 1925 by Olmsted Brothers in connection with the courtyard landscape design.⁵ In 1931, architect George Mayer designed further modifications to partially enclose the side walkways with full height walls, round top openings and roof above. Mayer also designed the present tiled wall fountain which is similar to the fountain in the "breakfast terrace" and the center shed roof with wood columns and decorative brackets. These details by Mayer are a stylistic return to the "bungalow" character. The original paving tile from Van Briggie Pottery is no longer present.

The east and west covered walkways were enclosed as interior rooms in the 1960's to provide office space for the Sisters of Charity who owned the home at that time. This had a disastrous effect on the original architecture, effectively closing off the corridor from the courtyard. The 1992 renovation removed the majority of this construction and reinstated the Penrose era configuration. The only exceptions to this were small areas in each interior corner of the courtyard which were left enclosed for reception space on the east and for an elevator on the west.

East Elevation

The main east entry is recessed and detailed in a manner similar to the main north entrance with side alcoves and wood cornice. A red-tiled roof supported on simple round wood columns covers a brick paved walkway between this entry and the main Carriage House entry across the service courtyard. All windows on this elevation are the same double-hung as elsewhere.

Changes to the original construction

The door assembly of the original Servants Porch is a replacement with wood paneled doors and sidelights sympathetic to the original character. A small, single-story addition in the service courtyard is clearly non-original but minimally obtrusive because of its size, simplicity, and location.

⁵ The west wall was 21" high and the east wall, 60" high.

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MAIN HOUSE - INTERIOR

Primary Rooms-north

The rich Classic Revival character of the interior of the home is a marked departure from the simplicity of the Mission Revival exterior that builds expectations of a woody Craftsman interior. The Entry Hall is a large, fourteen-foot high room extending the full depth of the house to the central courtyard on the south. A large, decorative plaster cornice, polished marble floor, baroque motifs in the pedimented architraves at the doors - let us know we are not in California any more. This is the essence of l'Ecole des Beaux Arts and the early 20th century return to classic French and Italian precedents...a style that evokes the tastes of American industrial barons of the time and with which the architect was very much at home. Yet the designer has checked himself, in part by the constant presence of the outdoor courtyard, and the neoclassic details do not overwhelm but rather are absorbed in the grandly-scaled spaces, producing a general impression of "understated elegance".

The original features of Entry Hall, as in the other primary "public" spaces are all intact and in excellent condition. The ornate, silver-plated lighting fixtures are typical of more than twenty-five such fixtures in these rooms. The floor of Belgian black and Vermont Corona marble was specified by architect Trumbauer for Penrose in 1916 to match the floor of the Dining Room. The Aeolian organ was installed by the Penrose family in 1917 along with the ornamental plaster ceiling grilles which accommodate more than 2800 organ pipes located in the attic space above.

Dining Room/Drawing Room (Salon)

The cornice and millwork detail is similar in the Dining Room and Drawing Room which are symmetrical about the Entry Hall. Massive, Italian carved marble mantelpieces and crystal chandeliers anchor the volume of each of these spaces. The massive chandelier with more than sixty candles in the dining room was a gift of Mr. Penrose to his wife on the occasion of their anniversary; the Drawing Room chandelier is smaller version of the same which had been moved to the Hotel and electrified but was restored in its original location in the recent renovation. It deserves note that the Drawing Room mantle was also recovered in the course of the renovation, in poor condition and fifty separate pieces, and was restored to its original appearance.

Library

The Library millwork, designed by Horace Trumbauer in 1916 for Spencer Penrose, is a masterwork of carved wood detail and craftsmanship.⁶ Full height oak paneling and built-in shelves with glazed doors surround the room which opens to a west-facing courtyard. The section of bookcase at the north alcove is hinged and conceals a staircase leading to the basement wine cellar. The massive oak mantelpiece is hand carved with classical bas relief figures. The Penrose family also installed new silver light fixtures and ceiling medallion in this room shortly after taking residence in the home. With

⁶ Letter from Westing, Evans, & Egmore of Philadelphia to Spencer Penrose, April 8, 1916. Penrose Papers.

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the exception of the central pendant, which is a replacement similar to the original, these fixtures are all intact and in excellent restored condition.

Loggia

Loggia corridors along the courtyard are unadorned with detail and work visually as transition areas to the outdoor space. Floors are red, glazed, quarry tile trimmed with limestone and ceilings are fully covered in smooth plaster.

West Wing

In the west wing rooms originally bedrooms, the pattern of detail with paneled doors, cornice, wood fireplace mantles, and walls paneled with applied wood moldings produces a "Georgian" character. In the same style are the brass light fixtures with small shades shielding the individual lamps. All of these elements were introduced by the Penroses in their 1916 renovation.⁷ The marble mantle in what was the master bedroom probably dates to the original 1910 construction.

Recent alterations in three of the small bedrooms changed their size but not their character. All original mantelpieces and millwork in these spaces were retained; new moldings were milled to match the original. In the new bathrooms, existing ceramic tile was salvaged as possible and the original double pedestal sink was used near its original location in the master bathroom. All elements of the original master bedroom and sitting rooms are intact. Light fixtures were restored and missing shades were faithfully reproduced based on originals.

Second and Third Floors

The second and third floor additions over the northwest corner of the home are accessed by a newer elevator and stairwell adjoining the Loggia. These two floors are similar in plan with a central circulation core and two large rooms off this core to the north and south. The second floor has wood trim and mantelpieces similar in character to that of the first floor west wing. The third floor has a 1930's character with natural millwork stained with a green hue and clean, radiused lines in the detail of coved ceilings, mantelpieces, radiator enclosures, and trim. Large picture windows on both of these floors frame views of the site and of Cheyenne Mountain.

The addition of the second and third floors occurred during four phases of work during the Penrose residence. First, a new second floor design by Horace Trumbauer was added which was accessed by a stair leading from the original master bedroom. This second level was then expanded over the library for a new bedroom and bathroom for Julie Penrose. This bathroom which remains intact has a full wainscot of highly colored, hand-painted Italian tiles selected by Julie. Not to be outdone, Mr. Penrose commissioned Charles Thomas to design the third floor addition in 1936 for his master bedroom and bath. Thomas designed an extension, the "North Room", for Penrose two years later which included provisions for gym rings and was perhaps intended as an exercise room. Recent alterations to the

⁷ Letter from Westing, Evans & Egmore of Philadelphia to Spencer Penrose, April 7, 1916.

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second and third floor levels were confined to the bathroom and vertical circulation areas in the center of the floors. The four primary rooms are intact as originally constructed and are used as conference rooms.

East Wing

The east wing is more utilitarian in use and character. The main corridor with a tall, beadboard wainscot leads to the east entry, the restrooms, and to a secondary wing with small offices. The trim and doors in the office wing are natural poplar.

The east wing housed kitchen and servants quarters in the original design. The original poplar casing, base and doors are intact in the bedroom area which is now the office wing. The 48" high original beadboard wainscot of the corridor was replaced to match the small remaining portion of the wainscot which remained in 1990. Alterations to the original spaces consist of enlargement of the kitchen to include the original pantry area, changes to the servants entry and bathroom to accommodate new code-compliant accessible bathrooms, and a small addition which extends into the service courtyard.

Breakfast Room (Small Dining Room)

This room at the northeast corner of the first floor has a distinctive 1930's character: simple, stepped and radiused lines of the fireplace, ceiling cove, door and window casings, central pendant light fixture, and prominent round, trimless over mantle mirror.

This was the "veranda" of the original plan. A 1916 design indicates remodeling as an "Adam Breakfast Room". If this work was completed it was superseded by the 1936 renovation by interior designer Florence Bates Hayward for the Penroses. It is this 1936 version that we see today.

Furnishings

The existing furnishings and finishes of the main house maintain the character of the Penrose home. The 24-foot long mahogany table and matching console table were the setting for Penrose guests in the elegant Dining Room. Seventeenth century Belgian tapestries in the Drawing Room are also original to the Penrose home. The ambiance is additionally supported by the placement through the house of artifacts collected by Spencer and Julie Penrose in their travels around the world: a 19th century Chinese incense burner with a tripod censor and Fu dog finial, an English Chinoiserie cabinet dating from the King Charles II period, and a sand-cast bronze Japanese incense burner from the late Meiji period. The fine art collection on permanent display in the house represents Colorado artists from 1890 through the present day, with particular emphasis on artists of the Broadmoor Academy with which the Penroses were closely involved.

CARRIAGE HOUSE

This structure located across the service courtyard from the main house is comprised of three sections: a two story carriage house, a single story garage space, and a two-story caretaker's residence. The building exterior with red-tile roofs, shaped parapet and smooth stucco walls appears identical to the

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main house construction. The interior of the residence section is identical to that of the main house east wing "bedrooms", with natural poplar trim.

Changes to the original construction

The Carriage House was constructed for the first owner of the estate and most probably designed by Horace Trumbauer, the original architect. This structure is largely intact as originally constructed except for an addition at the rear of the garage area. The garage interior has been altered with contemporary finishes for meeting room functions and the addition of two bathrooms in the addition at the rear, but the volume of the main space which extends up to the underside of the pitched roof has been retained. The carriage house section has been adapted for use as a meeting room inside; the only exterior alteration is the enlargement of the entry door.

TEAHOUSE

At the highest elevation point on the site, this small, neoclassic pavilion forms the terminus of the long, terraced formally landscaped area with extends south from the central courtyard of the main house. The structure is a 20th century version of a Greek temple, set up from grade level by a short rise of continuous steps and defined by regularly placed doric columns which support a flat roof with capped parapet. The interior is finished with a marble floor and smooth plaster walls. The multi-paned full glass windows and doors infill between the columns with the effect that the interior space feels quite open to the site. This structure was designed by the Olmsted Brothers in 1917 along with a small swimming pool which is now demolished. Penrose initiated many changes in the design before its construction. The enclosed bathhouse on the west side, for example, was changed to an open loggia, "...from which," the landscape architect wrote Penrose, "you will be able to enjoy the panoramic view to good advantage".⁸

CHAUFFEUR'S COTTAGE

This small, single-story residence located east of the Carriage House appears as a vernacular version of the mission revival Main House. It is today much as it was originally designed in 1916 by MacLaren and Thomas with red-tiled hipped roof and white stucco walls. This cottage was designed as a very comfortable residence for caretakers: a brick structure with basement utilities, fireplace, sleeping porches, and picture mold trim in the living rooms.

GARDENER'S COTTAGE

This structure, designed by MacLaren & Hetherington as an addition to the powerhouse in 1918, is similar in scale and materials to the Chauffeur's Cottage. A unique aspect of the design is the arched openings at major doors and windows. Attached to this structure is a small portion of the 1916 greenhouse, the 1918 powerhouse, the 1917 vegetable house (now a workroom), and the newer garage addition.

⁸ Letter from Olmsted Brothers to Spencer Penrose, May 26, 1917. Penrose Papers.

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GATE LODGE

This structure is similar in character and materials to the Main House. The north wall of this cottage is contiguous with the line stucco wall along the street perimeter of the site. Judging from the details of the design and its appearance on early site plans, the Gate Lodge was very likely designed by MacLaren & Hetherington in 1916 for Penrose.

GARAGE

The modern garage was constructed ca. 1965. The stuccoed and hipped roofed building contains a pair of two-car, sectional metal roll-up doors and a pair of one-car sectional metal roll-up doors on the west elevation. A solid wood pedestrian door provides access on the north elevation. The garage is considered noncontributing due to its construction outside the period of significance.

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ARCHITECT/BUILDER (continued)

Thomas, Charles E.
MacLaren, Thomas
Olmsted Brothers
Mayer, George E.
Hetherington, Thomas D.

STATEMENT OF SIGNIFICANCE

SUMMARY

The El Pomar Estate is eligible for the National Register under Criterion B for its association with Spencer Penrose, socially prominent member of the Colorado Springs community and a moving force in the development of major recreation and entertainment facilities in the community. In addition to the renowned Broadmoor Hotel, Penrose provided the organizational and financial catalyst for the creation of the Pike's Peak Auto Road, the Cheyenne Zoo, the Shrine of the Sun, and the Cheyenne Mountain Highway. Penrose's enthusiasm for the automobile in its formative years figured significantly in his work. At a time when Colorado residents were very dubious about the use of the automobile for any lasting purpose, Penrose envisioned the state ribboned with auto roads and set about to make his vision a reality.

Architecturally, the El Pomar Estate is significant as the work of several renowned architects. Those involved with either the original design or subsequent enlargements include Philadelphia architect Horace Trumbauer, Colorado Springs architects Charles E. Thomas, Thomas MacLaren and T.D. Hetherington, and landscape architects from the Olmsted Brothers firm.

The El Pomar Estate, purchased by Spencer Penrose and his wife, Julie, in 1916, was an expansive, elegant home and carriage house designed by Philadelphia architect Horace Trumbauer six years earlier on a picturesque parcel of land in the prestigious Broadmoor area near Colorado Springs. In 1916 at age 51, Spencer Penrose had completed his adventures in mining in Cripple Creek and in Utah, was embarking on plans for a landmark "world-class" hotel across the fields from this new home, and was on his way to becoming the most celebrated entrepreneur and philanthropist of the Pikes Peak region. At the same time Penrose was working on these numerous high-profile projects, he was continuously, quietly, making changes to his private residence, away from the public eye, with all the energy and exactitude which he demonstrated in his other projects.

Two years before his death in 1939, Spencer Penrose put into motion a philanthropic organization which would continue after his death to protect and build upon all that he had created in the state of Colorado. Since that time, the El Pomar Foundation has endowed numerous Colorado institutions and charitable

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organizations. The El Pomar Estate is currently maintained by the Foundation as a conference center available without cost to non-profit organizations in Colorado.

ARCHITECTURE/LANDSCAPE ARCHITECTURE

The El Pomar home was originally designed in 1909 by Horace Trumbauer as a "Bungalow For Mrs. Grace Depew". It was a sixteen-thousand square foot bungalow *sans pareil* that combined the relaxed atmosphere of a California-born architectural form with the scale and neoclassic detail of early 20th century Revival styles. Horace Trumbauer (1868-1938) lived in Philadelphia throughout his life, establishing his own architectural office in 1890 designing large-scale country residences, notably "Gray Towers" for William Welsh Harrison in Glenside, Pennsylvania, and "The Elms" for Edward J. Berwind in Newport, Rhode Island. In contrast to the rest of the 20th century "Philadelphia School" which stressed Arts and Crafts principals, Trumbauer's work emphasized primarily French 17th and 18th-century styles and he was also at home with Georgian and Tudor Revival placing his work more in the camp with earlier New York firms the most notable of which was McKim, Mead and White. El Pomar is the only residence known to be designed by Trumbauer outside the East Coast region.¹

The El Pomar Estate as seen today provides an unparalleled record of the interwoven work of several renowned architects. In 1915, Spencer Penrose described to one of his architects his decision to purchase El Pomar: "Mrs. Penrose has always been very taken with this place, and it can be fixed up with practically no alterations whatsoever".² The five year old home certainly did not require rehabilitation, but the Penroses were to embark on extensive and grand designs which would forever leave their mark on the property.

Following the initial construction in 1910, Trumbauer was retained by Penrose to design the Library and Entry Hall interior and the second floor addition in 1916-17. During the same period, the following structures were designed: The Chauffeur's Cottage (MacLaren & Thomas, 1916), The Gardener's Cottage and the Gate Lodge (MacLaren & Hetherington, 1917), The Teahouse (Olmsted Brothers, 1917), the Main House porte cochère, courtyard arcades, and breakfast terrace (Mayer, 1925).³

¹ Tatman, Sandra L. and Moss, Roger W. *Biographical Dictionary of Philadelphia Architects: 1700-1930*. G.K. Hall & Co.; Boston, Massachusetts, 1985.

² Letter from Spencer Penrose to Trowbridge & Ackerman, New York City, November 6, 1915, regarding stopping work at the Dale Street residence. Penrose Papers.

³ Design credit for the Main House interior, the Chauffeur's Cottage, the Gardener's Cottage, and the Teahouse is based on construction drawings/specifications and Penrose correspondence (Penrose Papers). The Gate Lodge is attributed to MacLaren & Hetherington based on its similarity to an additional cottage (now demolished) by same. Based on its character and its representation on 1916 site plans, it is most likely that Trumbauer also designed the Carriage House prior to the Penrose purchase of the property.

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These architects were also providing Penrose design for structures outside El Pomar: The Pauline Chapel (MacLaren & Hetherington, 1918), The Broadmoor Hotel landscape (Olmsted Brothers, 1918), and the Shrine of the Sun (Thomas, 1934, National Register listed).

Charles E. Thomas was born in Columbus Ohio, March 3, 1876. His father was a British born expert in stone masonry. In 1881 the Thomas family moved to Denver where the father had been put in charge of construction of St. John's Cathedral (later destroyed by fire) at 19th and Welton. There young Thomas received his basic education and in 1893 he began his architectural training in the office of Dick Phillips. In 1894, he became associated with the architect and author, Frank E. Kidder. Thomas was responsible for many of the drawings for Kidder's book on construction. Thomas was sent by Kidder to work for Robert Roeschlaub, who later sent him to Colorado Springs to work for Thomas MacLaren.

Thomas worked under MacLaren until 1904, when he took a year of study in Boston and New York. Returning to Colorado Springs in 1906 for health reasons, Thomas joined MacLaren in a partnership which lasted until 1917. MacLaren and Thomas designed numerous homes for prominent members of the Colorado Springs community, including the Turkey Creek Ranch for Spencer Penrose, and Claremont, an adaptation of the La Grande Trianon. During his partnership with MacLaren, Thomas spent most of 1909 in Europe studying classical architecture.

Thomas served as mayor of Colorado Springs beginning 1917 and continued a private architectural practice though the wartime years. Spencer Penrose retained Charles Thomas to design the Shrine of the Sun (Will Rogers Shrine) on Cheyenne Mountain beginning in 1934. In 1936 Thomas was preparing drawings for alterations to the Penrose residence, El Pomar. His plans led to the construction of a third floor addition to the house. In 1946, Thomas joined Gordan Sweet in the partnership of Thomas & Sweet.

Thomas was a long time member of the Colorado Board of Architect Examiners having first been appointed in 1914 and serving continuously from 1926 until 1949, six years as president. He also served a term as vice president of the Colorado Chapter of the American Institute of Architects

Asked to enumerate some of his most outstanding buildings, Thomas named the Baldwin House in Broadmoor (Claremont/Trianon, National Register listed), Penrose Stadium in Broadmoor, the Shrine of the Sun (National Register listed) on Cheyenne Mountain, the Shepard's Citation building in Colorado Springs, and the Holy Rosary Chapel in Cascade. Charles Thomas died at the age of 81 and is buried in Colorado Springs.

Thomas MacLaren was born in Middleton, Thornhill, Perthshire, Scotland, on February 19, 1863. He received his education at the Royal Academy of London and South Kensington School of Art at Edinburgh. For health reasons, MacLaren moved to Colorado Springs in 1894. His architectural work spanned 34 years during which he worked on his own as well as with several associates. These

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included Charles E. Thomas, T.P. Barber, and Thomas D. Hetherington. He died on December 4, 1928 after an operation for stomach ulcers.

MacLaren designed many residences and public buildings, particularly in the Colorado Springs and Manitou Springs area. He designed the Carnegie libraries for the cities of Salida and Manitou Springs, (with Charles Thomas), and the Boulder Carnegie Library. He designed churches in La Junta, Boulder, and Colorado Springs, as well as the Christ Episcopal Church in Cañon City (National Register listed). MacLaren also was the architect with Charles Thomas in the design of Claremont (National Register listed) in Colorado Springs. This spacious residence is a scaled-down version of the Grand Trianon at Versailles. MacLaren was a classically trained architect who was a master at traditional European forms, designing buildings in the Classical, Gothic, or Italian Renaissance mode. He was also influenced by the Mission architecture of California.

The majority of the landscape design was the work of the Olmsted Brothers of Brookline, Massachusetts, the landscape architecture firm founded by Fredrick Law Olmsted and after his death in 1903 directed by his son and stepson. The Olmsted firm's nationally known body of work includes most of Denver's city parks and the Glen Eyrie property in Colorado Springs.

SOCIAL HISTORY

The name "El Pomar" is associated with the property as early as 1915 and is assumed to be a reference to the site of this magnificent home which included John Dixon's apple orchard, nestled at the foot of Cheyenne Mountain.

The original owner of the home, Mrs. Grace (Goodyear) Depew (1872-1914) was born to wealthy family in Buffalo. She was a strikingly beautiful woman with red hair who married Ganson Depew in 1894. After contracting tuberculosis, she spent 1902-1907 in St. Moritz, Switzerland with her husband. Problems described by a family member as "straying off the matrimonial reservation" initiated their return to Buffalo. Shortly after her divorce in 1909, Grace moved to Colorado Springs and built the house known as El Pomar. She married Captain Howard Ashton Potter, a nephew of Bishop Potter of New York City in April, 1910, and they took up residence at the estate. The couple took to fighting and eventually separated, he to live in a smaller house on the estate. Ashton Potter died in 1913, followed by his wife, Grace, the following year.

Spencer Penrose purchased the property along with all the furnishings in the house and the contents of the Potter wine cellar from the estate of Mrs. Grace Goodyear Potter in 1916 at a price of \$75,000. The same year he purchased a much larger site not far from El Pomar, Count Portales's failed Broadmoor Casino and the adjoining artificial lake which had given the Count great trouble in keeping full. The site's proximity to the Broadmoor figured well into Penrose's plan and in the years to come he would enjoy making the short ride on horseback across the field from his home to monitor the construction of his hotel. The year 1916 was a busy one for a very constantly busy man. He was working on selecting an architect for the Broadmoor Hotel, acquiring additional property from the

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Stratton Estate, and working with MacLaren to move the Casino building (originally designed by MacLaren) to the south end of the lake for a "golf club building". Spencer Penrose, who was well known at the time as a millionaire mining magnate, was in the midst of a new phase of real estate development ventures that would put Colorado Springs on the map.

Penrose first came to Colorado Springs in 1892, at age 27, joining the growing excitement about gold in the Cripple Creek area. The region had already established a reputation for its "restorative" climate and Colorado Springs, much in keeping with William Jackson Palmer's founding concept, was referred to by many as "Little London". Among this genteel set lived Penrose's boyhood friend, Charlie Tutt. Spec (as he was known to friends) was met by Charlie upon his arrival and soon after joined his real estate operations in Cripple Creek. Together Tutt and Penrose secured claim to what eventually became the C.O.D. (Cash-On-Delivery) mine, one of the earliest productive properties, where Spencer Penrose made the foundation of his fortune. Spec's bother, Richard (Dick) Penrose, also developed an interest in the area at this time. A noted geologist, Dick Penrose prepared a study of Cripple Creek for the USGS which was published in the Annual Report 1898, *The Mining Geology of the Cripple Creek district, Colorado*.

Tutt and Penrose diversified their mining interests, focusing on the secondary but more stable related development of ore processing, in partnership with Charles M. MacNeil, a young mill operator in Cripple Creek. Penrose raised the capital back home in Pennsylvania, and the partners built the Colorado-Philadelphia Reduction Plant at Colorado City, expanding to Canon City and other cities soon after with the establishment of the United States Reduction and Refining Company. But the pinnacle of the Penrose mining fortune was to come from copper in Utah.

The partners took up an interest in a new treatment for milling low grade copper ore invented by Daniel C. Jackling, a mining engineer and superintendent in one of the Canon City mills. All Jackling needed to prove his ideas was capital. Capital to build the processing facilities and to exercise his option to purchase an extensive source of such low grade ore in Bingham, Utah. It was a risk which Penrose accepted, and along with Tutt and MacNeil he organized the Utah Copper Company. Tutt later sold his share of the company to Penrose who went on to parley his modest fortune into a truly sizable one which enabled the next phase of his career.

In 1906, Spencer Penrose married Mrs. Julie Lewis McMillan who had settled in Colorado Springs from Detroit in 1900 with her husband and two children. When her husband with tuberculosis died a short time later, followed by the death of her son of appendicitis, Julie McMillan was left a wealthy young widow with one daughter, Gladys, in their home at 30 West Dale Street. Julie's character and interests were shown to be different and complimentary to those of Spencer. She followed a course of patronage of the arts and philanthropy in tandem with her husband's projects. They traveled extensively together and in later years collected artifacts from around the world to adorn the Broadmoor Hotel. After Spencer and Julie took residence at El Pomar, Julie donated the home on West Dale Street to the new Broadmoor Art Academy.

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Colorado had been good to Spencer Penrose and he considered it his true home. He left his fortune in the hands of the El Pomar Foundation which he set up in 1937 as a non-profit organization devoted to "encourage and promote the general well being of the inhabitants of Colorado.

ENTERTAINMENT/RECREATION

Spencer Penrose was very taken with the automobile in its early stages of development, and what started as a hobby soon became a driving force in his work. He made improvements at El Pomar to accommodate new auto-related needs including extensive service facilities in the Carriage House/Garage. In 1912, he maintained three automobiles in his garage: a six cylinder touring Lozier, a six cylinder Laundalet Stevens-Duryea, and one Detroit Electric coupe.

Penrose believed that the automobile would revolutionize life in the U.S., and particularly Colorado, beribboned as it was with mining roads. To counter the mining slump, he had backed the formation of the Colorado Good Roads Association in 1905, the Rocky Mountain Highway Association in 1908, and the State Highway Commission 1909. In 1913 the Colorado Highway Department with the Forest Service built the first road in the Rockies to cross the Continental Divide, the 42-mile Wolf Creek Pass.

Penrose brought considerable national attention to the Colorado Springs area with the new highway and with his subsequent scheme, the Pike's Peak Auto Race. Following the first successful run to the summit of Pike's Peak by H.H. Brown in his 20-horsepower Buick "Bear Cat" in 1913, Penrose began an interest in improving the old Pike's Peak wagon road on Pike's Peak. In 1915, Penrose formed the Pike's Peak Auto Company in cooperation with E.A. Sunderlin and completed the construction of the "highest road on earth" - a climb of 6,746 feet in 17 miles at a cost of \$250,000. Following a grand opening of the highway with a parade including 80 Studebaker cars, Penrose organized the first Pike's Peak Hill Climb with the provision of a handsome trophy cup and \$2,000 award to the first place winner. A major promotional campaign advertised the unique event as well as the spectacular scenery, and the race drew crowds. The Pike's Peak Race has continued as an annual event to this day. In the years that followed, Spencer Penrose purchased and made improvements to the Pike's Peak Cog Railroad and constructed the Cheyenne Mountain Highway.

Additional developments by Penrose include the Turkey Creek Ranch, Will Rogers Shrine of the Sun and the Cheyenne Mountain Summit Lodge.

The Lodge was first the meeting place of the Cooking Club which was patterned after the famous Rabbit Club of Philadelphia. The Cooking Club, a men only organization of leading citizens, was organized by Penrose and continues today.

His largest undertaking was the Broadmoor Hotel into which Penrose poured millions. The hotel never turned a profit, but it was a success in Spencer's view; he had succeeded in creating a world class resort with polo grounds, golf course, and stadium in the spectacular Colorado setting.

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A non-conformist with a flair for showmanship, Spencer Penrose staunchly followed his belief in individualism throughout his active life. His drive was not centered on money in its own right, although he acquired considerable acumen in leveraging capital, diversifying investments, and sidestepping taxation. Nor was he driven by a desire for publicity which he shunned in his private life despite his knack for promotion. It is more likely that the force behind Penrose was a drive to effect change, to be on the forefront of new directions and make real and tangible his ideas.

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El Pomar Estate
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El Pomar Estate
El Paso County, Colorado

VERBAL BOUNDARY DESCRIPTION

A PARCEL OF LAND IN THE SOUTHWEST ONE-QUARTER OF THE NORTHEAST ONE-QUARTER, THE NORTHWEST ONE-QUARTER OF THE SOUTHWEST ONE-QUARTER, THE SOUTHWEST ONE-QUARTER OF THE NORTHWEST ONE-QUARTER AND THE NORTHEAST ONE-QUARTER OF THE SOUTHWEST ONE-QUARTER OF SECTION 35, TOWNSHIP 14 SOUTH, RANGE 67 WEST OF THE SIXTH PRINCIPAL MERIDIAN, EL PASO COUNTY, COLORADO, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT ON THE NORTHEAST LINE OF PENROSE BOULEVARD, WHICH POINT IS THE WEST CORNER OF EL POMAR SUBDIVISION NO.2, ACCORDING TO THE PLAT RECORDED IN PLAT BOOK D-4 AT PAGE 123 OF THE RECORDS OF EL PASO COUNTY; THENCE ALONG THE BOUNDARY OF THAT TRACT DESCRIBED IN BOOK 1061 AT PAGE 408 FOR THE FOLLOWING EIGHT (8) COURSES, THE FIRST THREE (3) OF WHICH ARE ALONG THE NORTHEAST LINE OF PENROSE BOULEVARD, AS DEDICATED IN THE PLAT BROADMOOR HEIGHTS, ENT RESUBDIVISION, ACCORDING TO THE PLAT RECORDED IN PLAT BOOK S AT PAGES 70 AND 71; (1) THENCE ON A CURVE TO THE RIGHT HAVING A CENTRAL ANGLE OF 10°31'00", A RADIUS OF 1494.98 FEET, AND A LENGTH OF 274.40 FEET; (2) THENCE N39°14'04"W, 230.00 FEET; (3) THENCE ON A CURVE TO THE LEFT HAVING A CENTRAL ANGLE OF 05°23'44", A RADIUS OF 945.10 FEET, AND A LENGTH OF 89.00 FEET; (4) THENCE N43°12'45"E, 298.85 FEET; (5) THENCE N02°17'56", 74.08 FEET; (6) THENCE N02°23'04"W, 89.00 FEET; (7) THENCE N24°32'07"W, 108.84 FEET TO THE SOUTHERLY LINE OF MESA AVENUE; (8) THENCE CONTINUING ALONG THE SOUTHERLY LINE OF MESA AVENUE N73°32'46"E 984.62 FEET; THENCE ALONG THE WEST BOUNDARY OF THAT TRACT DESCRIBED ON BOOK 1459 AT PAGE 621 S11°08'31"E, 339.84 FEET; THENCE ALONG THE WEST BOUNDARY OF THAT TRACT DESCRIBED IN BOOK 1459 AT PAGE 621 S11°08'31"E, 339.84 FEET; THENCE ALONG THE WEST BOUNDARY OF THE TRACT DESCRIBED ON BOOK 1456 AT PAGE 365 S02°05'30"E, 305.51 FEET; THENCE ALONG THE BOUNDARY OF EL POMAR SUBDIVISION NO.1, ACCORDING TO THE PLAT RECORDED IN PLAT BOOK N-3 AT PAGE 60 FOR THE FOLLOWING FIVE (5) COURSES; (1) THENCE S89°12'57"W, 156.33 FEET; (2) THENCE S76°38'07"W, 78.78 FEET; (3) THENCE S70°32'25"W 83.91 FEET; (4) THENCE S07°26'02"E, 89.83 FEET; (5) THENCE S02°41'32"E, 99.37 FEET THENCE ALONG THE BOUNDARY OF EL POMAR SUBDIVISION NO. 2 THE FOLLOWING THREE (3) COURSES; (1) THENCE N75°01'02"W 23.34 FEET; (2) THENCE S63°37'21"W 329.23 FEET; (3) THENCE S42°40'26"W 248.63 FEET TO THE POINT OF BEGINNING, CONTAINING 18.401 ACRES MORE OR LESS.

BOUNDARY JUSTIFICATION

The site as designated is consistent with the residential property as owned by Spencer Penrose 1916-1939, except for a small section in the northeast corner of the site which has been deleted from the historic site because it contains new structures unrelated to the El Pomar Estate.

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PHOTOGRAPH LOG

The following information applies to all the photographs bellow:

Name of property: El Pomar Estate
 Location: Colorado Springs, El Paso County, Colorado
 Date of photographs: August, 1994
 Photographer: Nancy Lyons
 Negatives on file: Preservation Partnership

Ref.	Description
MAIN HOUSE EXTERIOR	
#1	View of Main House, north elevation
#2	Porte cochère at main entry
#3	Detail-main entry
#4	Breakfast room at northeast corner, Main House
#5	View of three story section at northeast corner, Main House
#6	View of sitting room at west end of pergola, main courtyard
#7	View of central courtyard from south entry, Main House
#8	Detail of fountain, main courtyard
#9	View of sunken garden and Main House from terraces
OUTBUILDINGS AND SITE	
#10	NOT USED
#11	Carriage House from the service courtyard
#12	Carriage House and garage section from the service courtyard
#13	Carriage House, north elevation
#14	Carriage House, east elevation
#15	Stone terrace wall and steps (typical)
#16	Chauffeur's Cottage, northwest elevation

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Ref.	Description
#17	Chauffeur's Cottage, southeast elevation
#18	Teahouse, north elevation
#19	Teahouse, interior view
#20	Gardener's Cottage, northwest elevation
#21	Gardener's Cottage, north elevation
#22	NOT USED
#23	Gardener's Cottage, south elevation
#24	Powerhouse and remaining greenhouse, south elevation
#25	Garage (non-contributing)
#26	Gate Lodge, north elevation
#27	Gate Lodge, southeast elevation
MAIN HOUSE INTERIOR	
#28	Entry hall
#29	NOT USED
#30	Drawing Room
#31	Detail of Drawing Room mantelpiece
#32	Detail of Drawing Room door (typical)
#33	Library
#34	Detail of library mantelpiece
#35	West Loggia
#36	West hall
#37	Mantle, Cripple Creek Room (west wing)

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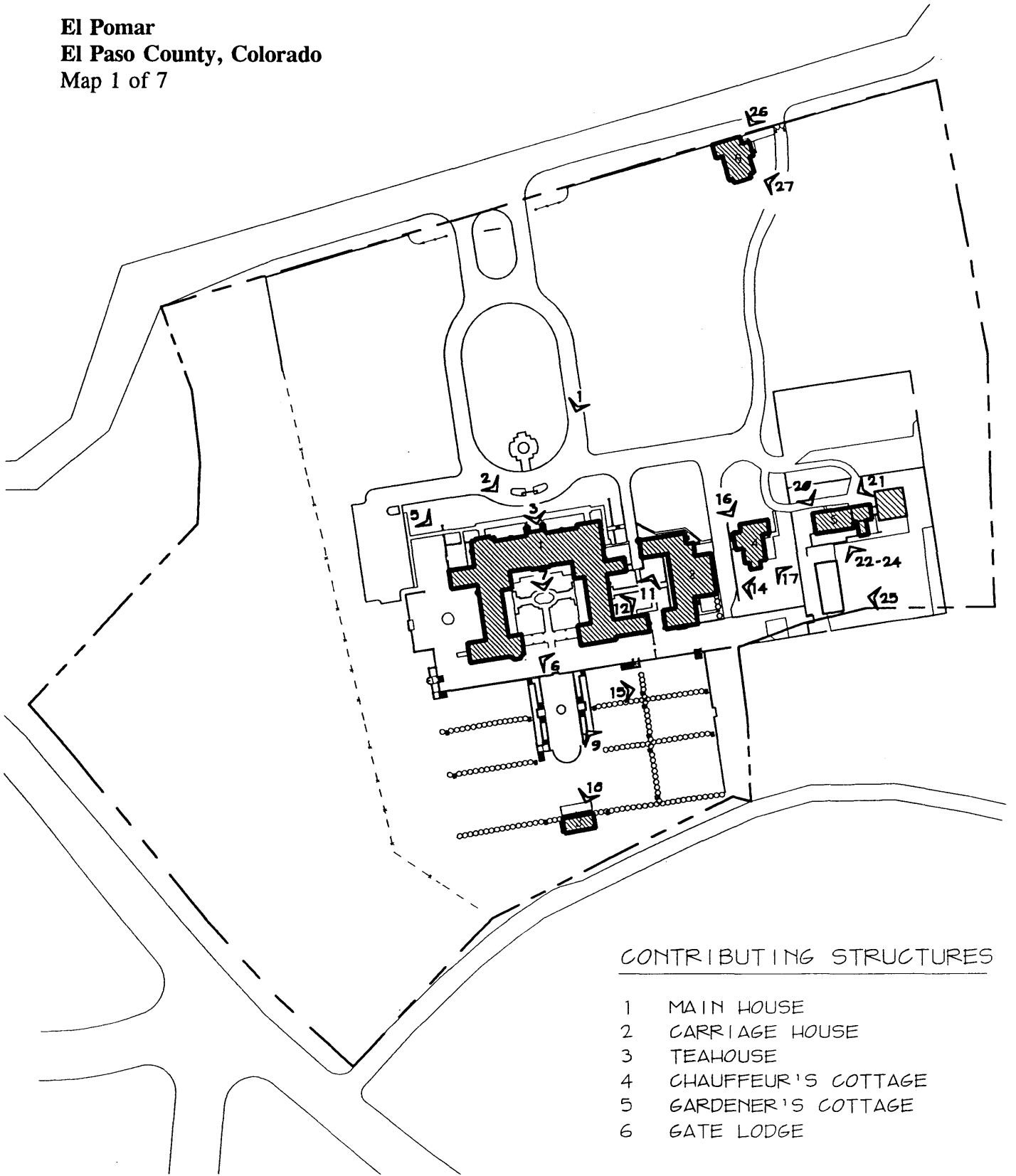
The following information applies to all the photographs below:

Name of property: El Pomar Estate

Location: Colorado Springs, El Paso County, Colorado

Ref.	Photographer	Date	Negative With	Description
#38	unknown	c.1912	Pike's Peak Library District	Carriage House from service court
#39	unknown	c.1915	El Pomar Foundation	Spencer Penrose at El Pomar Pike's Peak Hill Climb trophy
#40	unknown	c.1920	Pike's Peak Library District	View of sunken garden and pergola
#41	unknown	c.1930	Broadmoor Hotel	Haying the fields at El Pomar
#42	unknown	c.1940	Preservation Partnership, Denver	View of sunken garden and Teahouse
#43	Lloyd Knudsen	c.1948	Preservation Partnership, Denver	Main Hall
#44	Lloyd Knudsen	c.1948	Preservation Partnership, Denver	Dining Room
#45	Lloyd Knudsen	c.1945	Preservation Partnership, Denver	Drawing Room
#46	unknown	c.1920	El Pomar Foundation	Drawing Room
#47	unknown	c.1920	El Pomar Foundation	Drawing Room
#48	Lloyd Knudsen	c.1948	Preservation Partnership, Denver	Drawing Room
#49	Lloyd Knudsen	c.1948	Preservation Partnership, Denver	Detail Drawing Room mantle
#50	Lloyd Knudsen	c.1950	Preservation Partnership, Denver	Library

El Pomar
 El Paso County, Colorado
 Map 1 of 7



CONTRIBUTING STRUCTURES

- 1 MAIN HOUSE
- 2 CARRIAGE HOUSE
- 3 TEAHOUSE
- 4 CHAUFFEUR'S COTTAGE
- 5 GARDENER'S COTTAGE
- 6 GATE LODGE

Preservation
 Partnership

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 Denver, Colorado
 (303) 399-4550

EL POMAR ESTATE

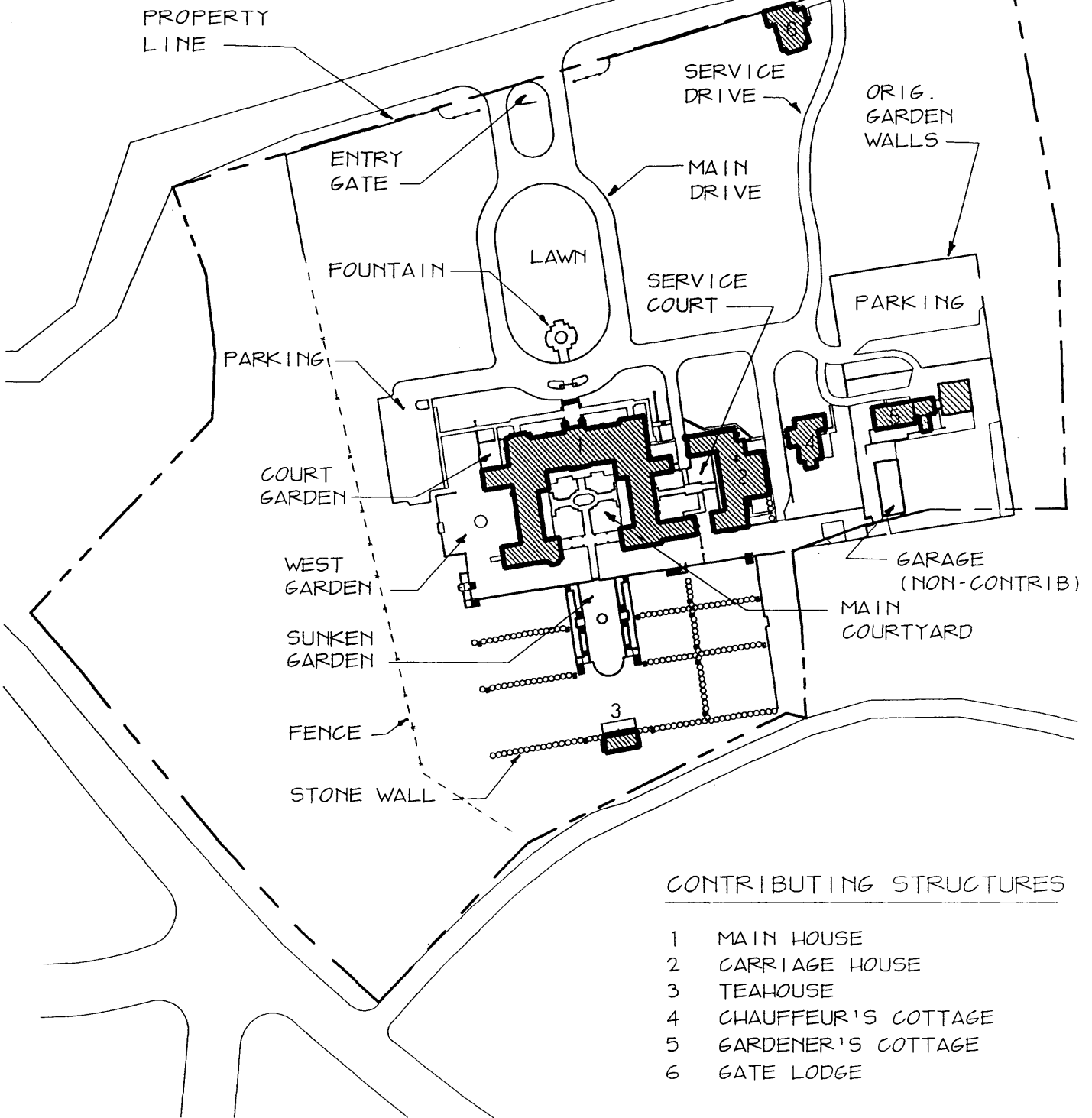
1661 MESA AVENUE
 COLORADO SPRINGS



PHOTO KEY

1:2000

El Pomar
El Paso County, Colorado
 Map 2 of 7



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 (303) 399-4550

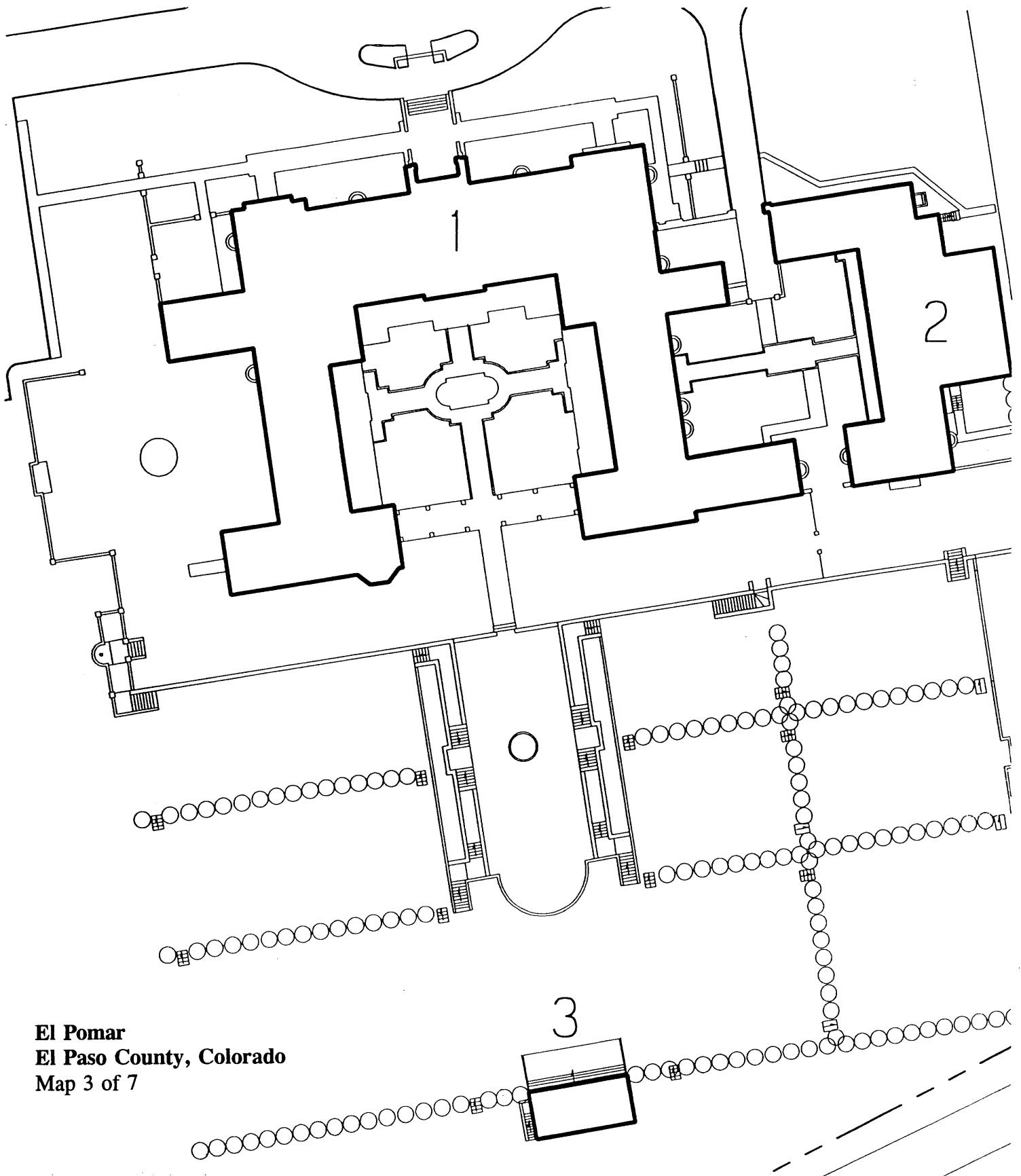
EL POMAR ESTATE

1661 MESA AVENUE
 COLORADO SPRINGS




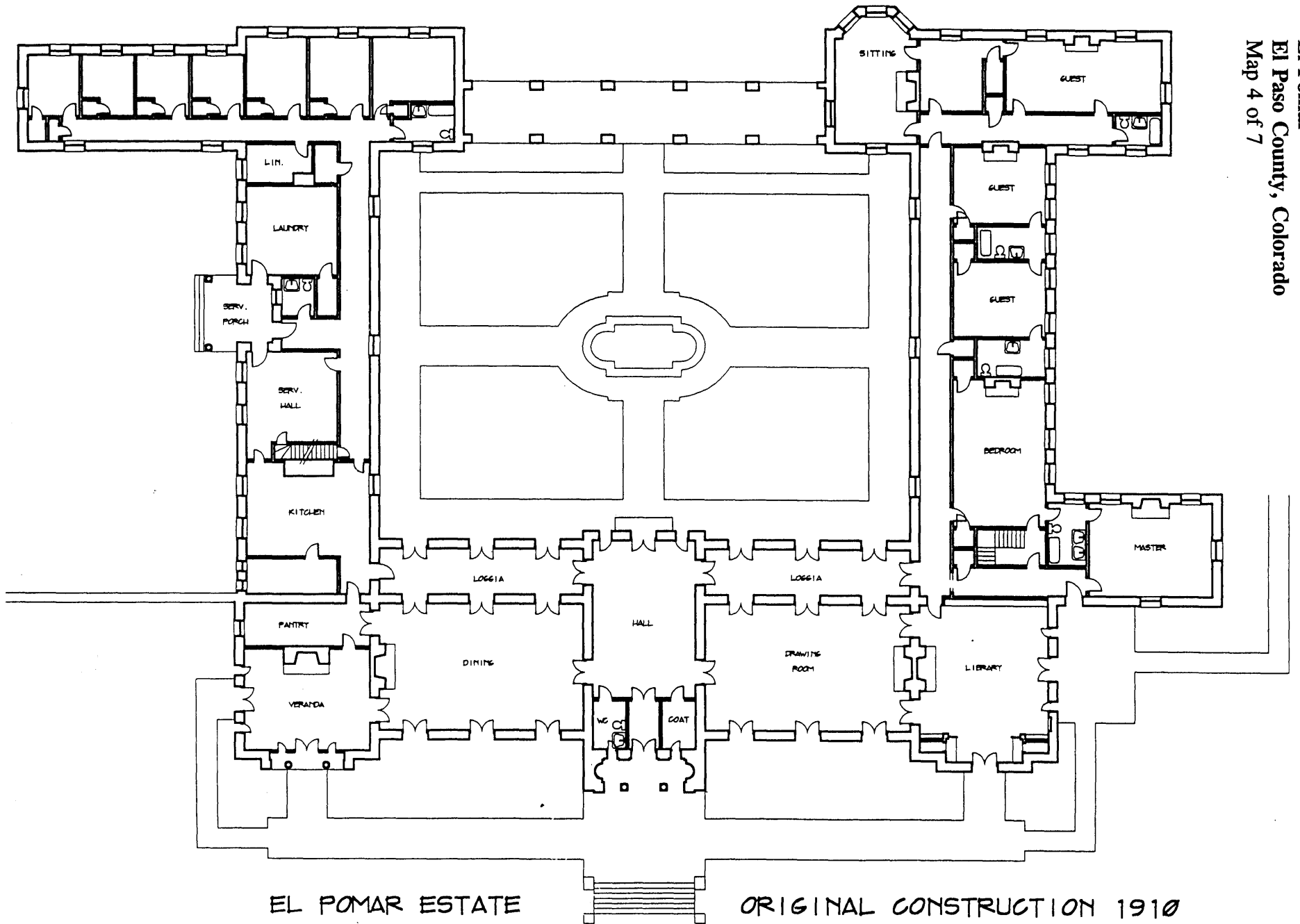
SITE PLAN

1:2000

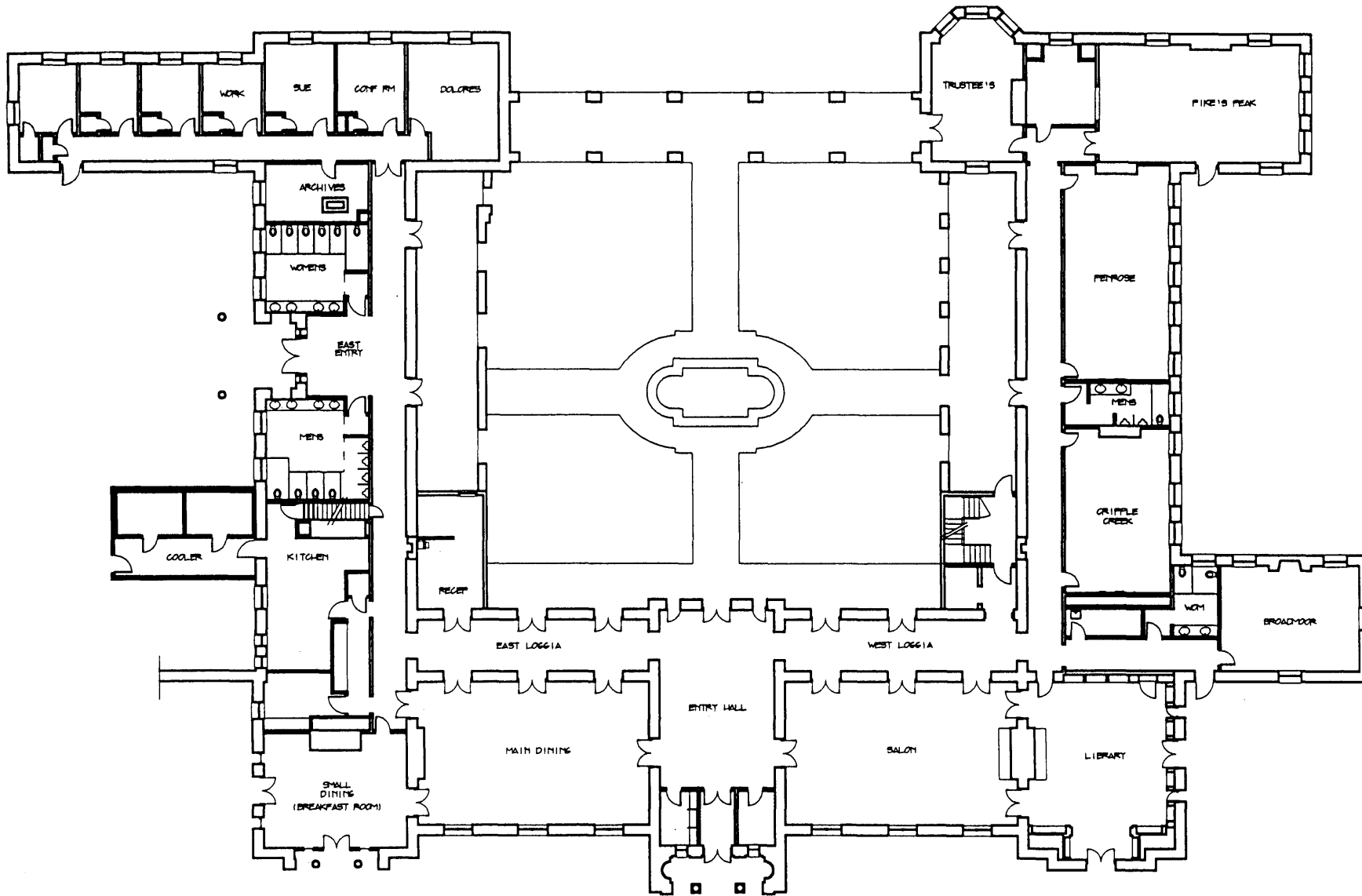



El Pomar
El Paso County, Colorado
 Map 3 of 7

<p><i>Preservation Partnership</i></p> <p>Nancy R. Lyons Denver, Colorado (303) 399-4550</p>	<p>EL POMAR ESTATE</p> <p>1661 MESA AVENUE COLORADO SPRINGS</p>	 <p>DETAIL-SITE</p> <p>1" = 50'</p>
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El Pomar
 El Paso County, Colorado
 Map 5 of 7



 FIRST FLOOR
 1/8" = 1'-0"

EXISTING CONDITIONS - 1994

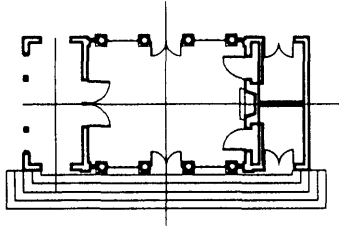
EL POMAR CENTER
 COLORADO SPRINGS, COLORADO


Preservation Partnership
 1420 MARKET STREET
 DENVER, COLORADO 80202
 NANCY R. LYONS
 (303) 895-8873

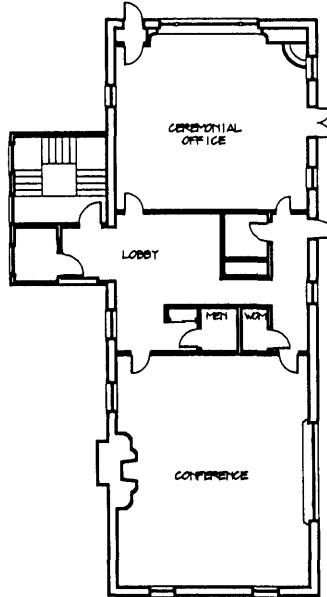
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 JFL


P-PL-1-WF
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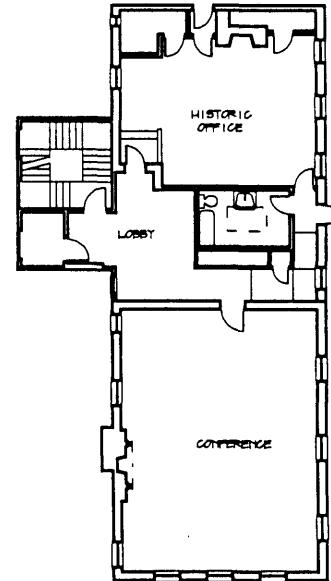
El Pomar
 El Paso County, Colorado
 Map 6 of 7




 TEAHOUSE
 1/8" = 1'-0"



 THIRD FLOOR
 1/8" = 1'-0"



 SECOND FLOOR
 1/8" = 1'-0"

EXISTING CONDITIONS - 1994

EL POMAR CENTER
 COLORADO SPRINGS, COLORADO

Preservation Partnership

MARCY B. LYONS
 (303) 895-5873

1029 MARKET STREET
 DENVER, COLORADO 80202

DATE:
 5-15-93
 DRAWN BY:
 JF

P-PL-23
 PCH.LTR

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 11 Page 30

El Pomar Estate
El Paso County, Colorado

Map 7 of 7

El Pomar
El Paso County,
Colorado

- UTM References:
1. 13/512120/4293170
 2. 13/512490/4293270
 3. 13/512520/4293000
 4. 13/512260/4292910

