

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 89001785

Date Listed: 11/3/89

Carlton House
Property Name

El Paso
County

CO
State

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Beth Boland
Signature of the Keeper

11/3/89
Date of Action

=====
Amended Items in Nomination:

Item #3: Category of Resource:

The appropriate category for the Carlton House complex is District.

Item #8: Period of Significance:

The period of significance is 1930--1937, the period of construction for the contributing buildings.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

1785

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

SEP 20 1989

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name The Carlton House

other names/site number N/A

2. Location

street & number Pine Valley, United States Air Force Academy

not for publication

city, town Colorado Springs

vicinity

state Colorado code CO

county El Paso

code 041

zip code 80840

3. Classification

Ownership of Property

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

Category of Property

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

Number of Resources within Property

Contributing	Noncontributing	
<u>4</u>	<u>5</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>1</u>	objects
<u>4</u>	<u>6</u>	Total

Name of related multiple property listing:

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

[Signature]
Signature of certifying official

Deputy Assistant Secretary of the Air Force for Environment, Safety and Occupational Health

State or Federal agency and bureau

Sep 26, 1989
Date

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

[Signature]
Signature of commenting or other official

State Historic Preservation Officer

State or Federal agency and bureau

9-15-89
Date

5. National Park Service Certification

I, hereby, certify that this 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:)

[Signature]

11/3/89

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic, single dwelling

Current Functions (enter categories from instructions)

Other: Government, single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Mission/Spanish Colonial Revival

Materials (enter categories from instructions)

foundation Concretewalls Stucco

roof Ceramic Tileother _____

Describe present and historic physical appearance.

THE BUILDINGS IN THE CARLTON HOUSE COMPLEX:

(See "Carlton House Boundary Description" attached)

Building #1: Main House, contributing
Building #2: Guest House #1, contributing
Building #3: Guest House #2, contributing
Building #4: Auxiliary Kitchen, non-contributing
Building #5: Tea House, contributing
Building #6: Pool House, non-contributing
Building #7: Bath House, non-contributing
Building #8: Stable, non-contributing
Building #9: Stable, non-contributing

Object #1: Swimming Pool, non-contributing

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SUMMARY OF EXISTING CONDITIONS AT THE CARLTON HOUSE

The Carlton House was built in the period between 1930 and 1937 on a tract of land in Pine Valley north of Colorado Springs. The architect was Richard S. Requa of San Diego, noted for his Southern California Style of Spanish Colonial Revival architecture. This was the most popular style in southern California at that time.

The property, as it exists today, is in excellent condition with all the original details and attributes of Spanish Colonial Revival architecture intact. Few alterations have occurred and those that have are within the context of the Spanish Colonial Style, do not detract from the significance of the original design intent and are minor in scope.

LOCATION AND SETTING

The Carlton House is located in Pine Valley, approximately 12 miles from downtown Colorado Springs. Today, the area is part of the United States Air Force Academy. The site is relatively flat with a slight slope to the south. The landscaping is mature with many large evergreen trees, shrubs, and vast lawns. West Monument Creek traverses the south edge of the site. Most of the trees were planted soon after the Carlton House was built. Many were brought in from other parts of the state including Cripple Creek where the Carltons owned mining property. This resulted in the variety of evergreen tree species located at the site. To the west there is an unobstructed and magnificent view of the Rampart Range from the second story veranda and bedrooms (Photo #1) as well as the Great Room and patio areas on the first floor. Tree lined and paved driveways provide vehicular access to the property and courtyard in front of the garage. A drive through is provided as an undercover drop off point for residents and visitors (Photo #2). Natural areas of the property are heavily forested with pine trees and scrub oak. The site contains 25.9 acres.

THE BUILDINGS

The Carlton House consists of nine buildings and one object (swimming pool). The main house was constructed in two phases, the one story portion first (in 1930) and the two story portion second (in 1935). There are approximately 10,846 square feet in the main house which contains the major living and support spaces for the resident as well as large formal rooms for gatherings and entertainment. The "Tea House" (a name given by the Academy) is a large formal house serving high level guests and dignitaries. This house relies on the main house for kitchen support (although there is a kitchenette). The Tea House contains 2,326 square feet. Guest House #1 is a small residence for visiting VIPs, is 1,584 square feet and was originally a servant's house. Guest house #2 contains 1,499 square feet and was also a servant's residence. The garage contains eight stalls within the same structure as well as some storage. The remaining five buildings are the Auxiliary Kitchen, Pool House, Stables (two buildings), and Bath House. We have no record of

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when the stables were built but the other three buildings were added during the early 1950s when the property was a country club. These five buildings are not contributing assets although they are located on the property. (See Site Plan for building relationships). The stables are now abandoned.

GENERAL CHARACTERISTICS

The Carlton House has all the architectural attributes that make it a significant part of the Southern California Style of Spanish Colonial Revival. The buildings are clustered to form outdoor spaces used for large gatherings or private family activities. Other areas are enclosed by solid masonry walls forming courtyards while two patios are covered by large awnings. As with many of Requa's projects (and typical to the style) the Carlton House rambles from one section to another.

All the buildings are one story in height above grade with the exception of the southernmost part of the main house which is two stories. Portions of the main house contain a partial basement as does Guest House #1 and #2.

The Carlton House is constructed of poured-in-place concrete foundations, structural clay tile bearing walls (the structural tile patented by Requa), wood rafters and trusses, and straight barrel mission roof tile. Interior walls are normally wood stud with a plaster finish. The courtyard walls are clay tile masonry with a stucco finish. Exterior walls of all the buildings are finished in stucco with a smooth trowelled finish. The roof forms are a combination of hip and gable with a variety of slopes. Between each course of roof tile is mortar to prevent the tile from rattling in the wind (as is the case with a wired down tile system) and presumably to keep birds from building nests in the tile. Use of this mortar and tile combination is rare in Colorado but common in San Diego on buildings from the 1920s and 1930s.

SPECIFIC EXTERIOR FEATURES AND DETAILS

The exterior of the Carlton House consists of spaces that encourage outdoor activity. The buildings undulate and ramble creating interesting, partially enclosed exterior areas and make the residence look less massive than it is. The Carlton House, in its exterior plan and detail, contains the attributes that make it part of the Spanish Colonial Revival movement.

A covered drop off (Photo #2) is located at the main driveway and is attached to the main house. This drop off is stucco with a tile roof and exposed timber rafters. Between the drop off and the main entrance is a covered portico (Photo #3), open on one side to the garden area and closed on the other side by a full height stucco wall. This stucco wall has one arched opening with a wood double leaf, lathe turned grille (Photo #4). Also located in this wall are openings with wood shutters and planter boxes (Photo #5). As the portico turns it runs along the western edge of

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the Dining Room. Here double glass doors with decorative screen doors serve as access to the interior. The screen doors are wood with wrought iron trim. The portico is supported on the open side by 8"x8" double timber columns (Photo #6). The ceiling has exposed timber beams with a stucco infill at one location and wood planks along the Dining Room. The walk is finished with brick pavers. Lathe turned window grilles cover Dining Room windows (Photo #7) and ornate light fixtures illuminate the walkway (Photo #8). Attached to the portico is a large canvas awning framed with ornate wrought iron. Adjacent to the portico is the patio area west of the two story portion of the main house (Photo #9). This patio is an extension of the brick walkway in the portico. As in the Dining Room, sets of double glass doors provide access to the Great Room. These entries have wooden storm doors and hinged wooden shutters that are operable but used only as decoration. Located off the patio in an alcove is a small seating area with benches surrounded by a wainscot of ceramic tile (Photo #10). From the patio a stairway ascends to the second floor veranda which extends the length of the upstairs bedrooms (Photo #11). Windows open onto the veranda from the bedrooms and baths. Double glass doors provide access to the veranda from two bedrooms. The railing at the veranda is decorative wrought iron infilled between double 8"x8" wood columns like those at the portico. The double columns bear on cantilevered beams with sculpted ends. Timber floor joists cantilever to support the exposed wood plank floor. The veranda ceiling is comprised of wood plank, roof deck on exposed rafters with sculpted ends. In this location windows have wrought iron grilles and the walkway has a decorative wrought iron gate and barrier (Photo #12). Built in flower pot holders are used to further decorate this portion of the property.

The patio extends around the main house and becomes a large gathering area on the east side. As with other locations the paving material here is brick although there are several level changes. The gathering area is covered by a large canvas awning which is removed in the winter. Double glass doors like those on the west patio also serve the Great Room while one with a very ornate wrought iron grille provides access to the Study.

Across the east patio is the "Tea House" (Photo #13) which is built in the same style and detail as the main house. The main access to the Tea House is off the east patio through double glass doors. The Tea House has many large windows along two sides and decorative wrought iron grilles over many of the windows (Photo #14). Soffits on the Tea House, like soffits throughout the property, consist of exposed roof planks with exposed rafter outriggers.

The garage (Photo #15) area is bounded by the one story portion of the main house, Guest House #1 and a stucco wall to form a large courtyard. The entrance is framed by a massive round pilaster on each side. Each pilaster has a large light fixture on top. The courtyard is paved with concrete pavers to simulate brick (a recent change--the surface was originally gravel). The garage has eight car stalls with wood panel garage doors separated by heavy wood columns. A short timber structure

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covered walkway connects the garage to the main house. The northernmost portion of the garage was added at the same time the two story portion of the main house was built prior to 1937.

Across the garage courtyard is Guest House #1 (Photo #16). Access is through a wall adjacent to the garage and into another courtyard. Guest house #1 is less detailed and ornate and was originally meant as servants' quarters. This house has two entrances with a small stoop and roof. At the opposite end of the house is another courtyard with a small brick patio. This courtyard is accessed from the Sun Room through an arched opening. Guest House #1 is of the same style as the other buildings.

Guest House #2 (Photo #17) is located close to (and east of) the main house. Like the other guest house it is less detailed than the main house and also has two courtyards. The gates to the courtyards are heavy wood panel and plank doors. The courtyards are simple, intended to be private places for the resident. The style of Guest House #2 is like that of the other buildings.

Several design elements are consistent for all of the contributing buildings. Gutters and downspouts are copper. Brick paving is a common material. Columns supporting roofs (Photo #6) are chamfered with reveals at the top and bottom. Column capitals are sculpted as are soffit outriggers. Exposed timber beams and rafters are common and varnished instead of painted. Iron work is used to decorate screen doors and windows as well as support awnings in several locations. At some locations stucco grillwork (Photo #18) is used to cover windows. Windows have wood frames and vary in their operation. Some are fixed pane, others are casement or sliders. Chimneys are stucco and simple in design with no ornament. And finally, and very important, the landscaping scheme is used to integrate the buildings with the surrounding environment. The building plan allows landscaping from the areas surrounding the house to flow into voids which become courtyards. Potted plants and shrubs highlight these areas.

SPECIFIC INTERIOR FEATURES AND DETAILS

The interior of the Carlton House was designed to provide space for entertaining large groups of people, amenities for overnight stays and also for quiet, private family life.

The main entrance is off the portico through double glass doors (although a vestibule was added in a recent renovation). The first room entered is the Foyer which provides access to the dining area, Great Room, Study, and stairway as well as guest bathrooms. The flooring is wood plank with a clear finish and the walls and ceiling are plaster. The stairway (Photo #19) has a sloped ceiling with exposed timber rafters. The stair is wood with a carpet runner and the railing is decorative wrought iron. In the foyer there is an alcove which is a focal point for

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a display item (i.e., a bench, plant, etc.)

The Study is a small room with plaster walls and the same exposed wood plank flooring as in the Foyer. The ceiling is plaster. The notable feature in this room is the curved brick fireplace (Photo #20).

The Great Room is located to the south end of the Foyer (Photo #21). It serves as the main entertainment area for formal gatherings. From this room the patio areas on the east and west sides of the house can be accessed. Large ornately carved double wooden doors (Photo #22) separate the Great Room from the Foyer. The design of these doors is typical of other decorative woodwork found in the formal areas of the Carlton House and are of Moorish influence. The ceiling is plaster with painted wood runners which conceal lighting fixtures. This lighting scheme provides an indirect source of illumination throughout the room. Two white chandeliers with glass beads are used for accent. These are the original lighting fixtures. They were removed from the house after Mrs Carlton sold the property. Recently, in an attempt to recover as much of the original furniture as possible, one original chandelier was found at the Broadmoor Hotel, refurbished and returned to the Carlton House. In a separate and coincidental event the other chandelier was sold at auction. The Academy then bought the fixture. It was also returned to its original location in the Great Room and both are now historic attributes to the Carlton House. Mrs Carlton donated the original furniture to the Broadmoor Hotel where it remains in use today. None of the original furniture was returned to the Academy, however, close reproductions were acquired based on early photographs and visits to the Broadmoor. The flooring in the Great Room is also a continuation of the wood planks in the Foyer. The walls are plaster. At one end of the room are book shelves and at the other the fireplace. The fireplace trim and hearth are white marble and a mirror is located above it. The mirror is built with varying layers of mirror sheets creating a faceted look.

At the other end of the Foyer is the entrance to the dining area. This entrance is marked by a wide opening clad in ornate wood paneling (Photo #23). The ceiling of this opening contains a star shaped light fixture that integrates into the wood design. This design is like that of the wood doors located nearby.

The first space in the dining area is a small room used as an Anteroom. This area contains a built in wood buffet and supports the main Dining Room. It has also been used as a small Dining Room. The Anteroom has access to a small landscaped area through sets of glass doors. The floor is exposed wood plank, the walls and ceiling are plaster.

The Dining Room is reached through a large opening with movable wood partitions. This room is very large, capable of seating many people for dinner. It is surrounded on two sides by glass doors, on one side by an accent wall with fireplace and on the fourth side with a mirror screenwall to conceal kitchen access (the

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screen wall was added by the Academy). The Dining Room is simple in design with plaster walls and ceiling and the exposed wood plank flooring.

Located adjacent to the Dining Room is a small guest bedroom (probably the main bedroom before the two story was built). It is notable due to its corner fireplace (Photo #24) and tiled bathroom with oversized bathtub. The doors to this room and several nearby storage closets are similar to other carved doors.

The upstairs contains two bedrooms, the Master Bedroom, baths and the Laundry Room. With the exception of the Laundry Room there is a single loaded hallway serving the entire upstairs. This is a common layout in Spanish Colonial Revival design. The Master Bedroom opens out onto the veranda and has impressive views of the mountains. Its notable features are a fireplace, large bathroom with two shower stalls, dressing and makeup room, and an immense wardrobe area. The ceiling slopes at the perimeter and is flat in the center of the room. As with the other upstairs rooms, the walls have wall covering and the floors are carpeted. One other upstairs bedroom opens out onto the veranda while another has a window looking into the veranda.

The Tea House interior contains a large Living Room surrounded by windows, a small kitchenette, two bathrooms, one bedroom and a master suite with reading room. The notable feature of the Living Room is the bar (Photo #25) which is located in an alcove near the front door. The Living Room also contains a fireplace (Photo #26). The doors in the Tea House are carved to look like wood planks and stained.

The two guest houses are basic in their interior design. They are not noteworthy because of an exclusive or elaborate detail but they are significant as part of the Carlton House complex.

ALTERATIONS AND CHANGES TO THE PROPERTY

The Carlton House was completed in 1937. Since then, very few changes have occurred that alter the significance of the architectural style. The following is a list of changes and additions:

a. During the 1950's, when the the property was a country club, the Auxiliary Kitchen (Photo #27), Swimming Pool (Photo #28), and Pool/Bath Houses (Photo #29 and #30) were added. A golf course (which does not exist today) and stables (Photo #31) were added in this period. These additions do not contribute to historic significance at this time but are part of the complex and do not detract from the original buildings.

b. When acquired by the Air Force, the driveway into the property was relocated to match with the Academy roadway system (late 1950's). This action did not realign the circulation inside of the site. It was at this time that the present roadway

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pilasters at the site boundary were added (not to be confused with the pilasters at the entrance to the garage courtyard which are original). The new access does not detract from the property.

c. In 1984 an early snow storm caused the large awning structure on the east side of the main house to collapse (the canvas had not been removed and a snow load had built up). The structure was replaced with one that was more substantial and could withstand another similar incident without collapse. The new structure is larger in perception due to its added strength but does not adversely impact the historic value of the architecture.

d. In 1986 the Air Force Academy was given funds to renovate the Carlton House. Until that time little money was available for maintenance and the building systems were very deteriorated. The Academy was facing the question of the future of the Carlton House. We either had to repair the house while it was still practical to do so or let deterioration continue and eventually have to tear it down. Realizing its potential, its historic significance, and its place in tradition at the Academy, the decision was to renovate. The intent was to return the property to its original condition in those areas that had been altered and to be authentic in any addition (a new entry vestibule was the only addition) or cosmetic change. The following items were addressed in the renovation of the main house:

1) The mechanical and electrical systems were replaced and brought up to code. This was all hidden work and had no impact on historic significance.

2) The kitchen was reconfigured (not relocated) to be more efficient and usable by the residents. Walls were relocated and new cabinets added. Each change, however, was carefully considered and done in a fashion to match the original construction (i.e. plaster work matches the original as do the arched openings etc). This work had no effect on any portion of the house except the kitchen.

3) An entry vestibule was added to the main entrance. Originally a visitor could walk under cover from the vehicle drop off to a point just short of the front door. It is best if the entire walk is covered and a vestibule was added to cover the entire walk. The vestibule is essentially an extension of the portico and matches the portico in every detail. The interior of the vestibule has plaster walls and ceiling, an alcove containing a coat rack (the alcove opening matches the alcove in the adjacent Foyer), and a brick floor. Two new interior doors were required into the Foyer and exact copies of the ornate double doors to the Great Room were produced. Hardware was matched to the new doors. This alteration, while being an addition to the house, was carefully thought out to match the original and does not affect its historic significance.

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4) Concrete paving blocks (to simulate brick) were added to pave the garage courtyard which was originally gravel. This alteration enhances the style of architecture rather than detracts.

5) As previously discussed, the original light fixtures in the Great Room were found and returned to their proper place. This is a very positive addition to the significance of the property.

6) Furniture was purchased to match the original furniture owned by Mrs Carlton. Although this new furniture is not historically related to the house it does support and emphasize its importance.

e. Shortly after the renovation of the main house, the Tea House was also renovated. This renovation mainly consisted of replacing worn finishes. The new finishes match the style of architecture. The notable change was the fireplace. At some point, probably when the property was a country club, the fireplace was changed to a flat painted brick unit, totally out of keeping with the style of the complex. The fireplace was rebuilt to match the rest of the complex. No exterior changes occurred except for replacement of the Living Room windows that were too deteriorated for repair back to working condition. They were replaced with wood windows of the same aesthetic design although the sills were lowered somewhat. The renovation returned the interior of the Tea House to a scheme that is in keeping with the Southern California Style. It enhanced the significance of the property.

f. In 1984 Guest House #1 received new finishes. Like the Tea House, the new finishes are in keeping with the architectural style. This renovation had no significant impact on historical significance.

CONCLUSION

The Carlton House is an excellent and intact example of Spanish Colonial Revival architecture. The few changes that have occurred have had no adverse effect on the property and a great deal of attention has been given to making the correct decisions which support the historic significance of the Carlton House.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1930

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Architect: REQUA, Richard S.
Builder: Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

United States Air Force Academy Civil Engineering (DEPC)

10. Geographical Data

Acreeage of property 26

UTM References

A	<u>1</u> <u>3</u>	<u>5</u> <u>1</u> <u>2</u> <u>9</u> <u>8</u> <u>0</u>	<u>4</u> <u>3</u> <u>1</u> <u>3</u> <u>0</u> <u>0</u> <u>0</u>
	Zone	Easting	Northing
C	<u>1</u> <u>3</u>	<u>5</u> <u>1</u> <u>3</u> <u>0</u> <u>6</u> <u>0</u>	<u>4</u> <u>3</u> <u>1</u> <u>2</u> <u>6</u> <u>9</u> <u>0</u>
E	1 3	5 1 2 8 1 0	4 3 1 2 8 4 0
F	1 3	5 1 2 8 6 0	4 3 1 2 9 4 0

B	<u>1</u> <u>3</u>	<u>5</u> <u>1</u> <u>3</u> <u>0</u> <u>8</u> <u>0</u>	<u>4</u> <u>3</u> <u>1</u> <u>2</u> <u>9</u> <u>4</u> <u>0</u>
	Zone	Easting	Northing
D	<u>1</u> <u>3</u>	<u>5</u> <u>1</u> <u>2</u> <u>8</u> <u>2</u> <u>0</u>	<u>4</u> <u>3</u> <u>1</u> <u>2</u> <u>6</u> <u>4</u> <u>0</u>

See continuation sheet

Verbal Boundary Description

See attached site boundary survey for sit dimensions, and layout and description.

See continuation sheet

Boundary Justification

The Air Force Academy has used as a basis for boundaries of the Carlton House property the fence line of the original Carlton Estate and land along West Monument Creek at the southern edge of the property.

See continuation sheet

11. Form Prepared By

name/title Duane A. Boyle/Historic Preservation Officer
 organization U.S. Air Force Academy date _____
 street & number HQ USAFA/DEPC telephone (719) 472-3460
 city or town Colorado Springs state Colorado zip code 80840

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SUMMARY

The Carlton House, built in the period between 1930 and 1937, is the work of historically prominent San Diego Architect Richard S. Requa. The Carlton House is also an excellent example of Spanish Colonial Revival architecture or more specifically a subgroup of Spanish Colonial Revival called "The Southern California Style." The house is in excellent condition and all the design elements critical to its architectural style (which make it an important example) are intact.

Specific Area of Significance: Architecture

Although there are good examples of Spanish Colonial Revival architecture in Colorado there are very few authentic and intact examples of the Southern California Style in the state. In addition, the Carlton House is the only project in Colorado designed by noted architect Richard S. Requa, and therefore the Carlton House is architecturally significant. The Carlton House is one of the best examples of Requa's work and Spanish Colonial Revival architecture.

HISTORIC CONTEXT

The Carlton House is located in Pine Valley at the south end of the Air Force Academy grounds. Pine Valley was originally homesteaded in the mid 1800s by David Edgerton and a few others. This property and surrounding area grew into the town of Edgerton. In addition to Edgerton, the Glenwood Ranch was established by William Lennox and his family. On this site they built a cabin and a frame house, which was later expanded into a large residence. Mr Lennox eventually gained substantial interests in Cripple Creek gold operations as well as control of a Colorado Springs bank.

In 1888, William A. Otis purchased much of Pine Valley, including the Lennox House. He again expanded the existing house into what is now the home of the Academy Commandant of Cadets (a Spanish Eclectic residence). Mr Otis had two objectives in purchasing this land. The first was to create a watershed through the valley to be stored and used by Colorado Springs. Another objective was to establish a ranch which conducted experiments with cattle. In addition to Mr Otis, Lieutenant Colonel Henry Leonard, a Marine Corps Officer, owned some Pine Valley land. The property was called the "Elkhorn Ranch" and was used for the care and breeding of quality horses. The U.S. Government bought the estate in 1956 for \$257,500. The remaining buildings serve as the Air Force Academy stables.

Mr Otis decided to sell some land to other investors. In 1928, the most important parcel went to Mr Albert E. Carlton (A. E. Carlton) who built the Carlton House for his wife, Ethel Frizzell-Carlton. Another parcel was sold to Mrs Louie Albee Matthews who built a home in Pine Valley. Mrs Matthews was interested in the Bahai faith and collected many artifacts related to that religion. The Bahais eventually

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obtained total control of the property. In 1958, the property was purchased for the Air Force Academy at a cost of \$52,500. All the buildings were razed. A third parcel sold to Mr Earl H. Schwab who operated the parcel as a ranch (Pine Valley Ranch Company Inc.). The ranch utilized many of the buildings from the Otis cattle operation. The Schwabs built a residence on the site which was sold to the government for \$332,000 in 1956. The residence is now the home of the Academy Dean of Faculty.

The Carlton House is one of the most significant residences in the Pikes Peak region and served as a focal point for social, political and private functions for three owners including the Air Force Academy.

Albert Carlton (1865-1931) worked as a clerk in a Colorado Springs dry goods store when the Cripple Creek gold boom started in 1891. To provide support for gold mining operations, Carlton and his brother, Leslie, started a freight hauling business named the Colorado Trading and Transfer Company. They eventually gained control of much of the freight business serving mining communities. The Carlton's initial wealth came from this company. The newfound money was used to purchase banks, mining property and major interest in local railroads. The mining operations were very profitable including the Cresson Mine, one of the most profitable in Cripple Creek. Albert Carlton became known as the "King of Cripple Creek." Carlton also became involved with and owned large coal mining interests in the Colorado Springs area as well as a large gold mill in Old Colorado City.

It was Albert Carlton who financed and supported his wife's interest in building a house in Pine Valley. Mrs Carlton traveled extensively in Southern California and felt that Spanish Colonial Revival architecture like that found in southern California would be attractive on the Pine Valley site. In 1929, she hired prominent architect Richard S. Requa (then the majority partner in the San Diego firm of Requa and Jackson) to design the house. Preliminary plans were drawn but not built. A subsequent scheme (in 1930) by Requa was built as designed. The style is Requa's own version of Spanish Colonial Revival that he called the "Southern California Style."

Due to the prominence and importance to Colorado of Mr Carlton and the hospitality of Mrs Carlton, their Pine Valley residence became a leading social center for the region. It was a welcome relief from city life while still providing those amenities necessary for a comfortable lifestyle.

Albert Carlton died in 1931 before the house was finished and never lived at the Pine Valley estate, preferring the Broadmoor Hotel. After Mr Carlton's death Mrs Carlton traveled to Europe buying furniture for the house. This furniture was donated to the Broadmoor Hotel, where of much it remains today. The Air Force Academy has replaced the furniture with furniture that matches the original as closely as possible as part of the recent renovation.

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After Mr Carlton's death, Mrs Carlton continued to live in Pine Valley until she could no longer manage the residence due to health reasons. She then sold the estate to Mr Jack Valentine of Florida in 1950 who developed the property into a private country club called the Pine Valley Club. At this time the Swimming Pool, Auxiliary Kitchen, Pool/Bath House and a small golf course were added. Further landscaping and garden work was done resulting in what is now large, dense lawns west of the main house. At some point (we have no record when) the stables were added south of the house. Despite the popularity of the Pine Valley Club, Mr Valentine sold it to the U.S. Government in 1955. The golf course no longer exists.

After the purchase the Air Force had difficulty deciding what should become of the property. As an interim solution the house was leased to School District 20 for use as a Junior-Senior High School until the new school buildings on a nearby parcel of land were completed. Upon completion of the new school the question of the future of the Carlton House remained. In the original Academy master plan, the residence for the Superintendent was to be located on a hill to the south-east of the cadet area. Due to funding considerations this plan was not used. The Carlton House, although large, provided ample opportunity for entertaining and private family life. It met the needs of the Academy Superintendent well and was thus designated his permanent residence.

The Carlton House has been home to several Academy Superintendents as well as many visiting dignitaries from the United States and abroad. It has been and remains the scene of many functions important to the Academy. In addition to many functions the property has served as chapel for many cadet weddings (in the time before completion of the Cadet Chapel). Today the Carlton House is an integral part of life and tradition at the Air Force Academy. It is recognized by the Air Force as special and must be preserved and protected as a significant historical asset.

ARCHITECTURAL STYLE

The style of the Carlton House is part of the Spanish Colonial Revival movement that had its roots in early 1900 southern California. It is a significant style and was the most prominent architectural style in 1920s and 1930s southern California. Spanish Colonial Revival is also an eclectic assimilation of details from other architectural styles which evolved into its own stylized subgroups and holds a significant position in American architectural history.

The history of Spanish Colonial Revival style can be traced back to early architecture and construction in California. Like much of the architectural design in America the basic characteristic was colonialism. Immigrants came to America and brought with them the architectural concepts that were familiar to them.

There were two basic architectural influences: the masonry construction of the Mediterranean area and the wood construction technology of Europe. In California

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the wood technology became associated with northern California while masonry styles manifested themselves in Southern California. Though these two styles became the dominant influences in California they did not do so until after extended colonialism in Mexico. Both styles eventually became significant influences of the Spanish Colonial Revival.

The wood construction technology was also prevalent on the east coast and influences there eventually had an impact in California. The use of wood building technology is known as the "Stick Style". The Stick Style is noted by its wood framing system, emphasis of structural elements, and projections such as bay windows (eventually becoming the San Francisco Bay Window venacular) all casting strong shadows. In addition ornamentation such as pediments were common. This style was most popular in 1870 and 1880 San Francisco. Soon afterward, with French influence, a more ornamented architectural expression - Queen Anne - developed as part of the Stick Style. Later with English cottage influence (introduced to America by the Centennial Exposition in 1876) the "Shingle Style" emerged. The Shingle Style is defined by visual contrast. Highly ornamented entrances and details are imposed on very simple forms usually clad with shingles. This style was to become an important component of the Spanish Colonial Revival.

The masonry tradition had its beginning in California through the efforts of Franciscan missionaries in the mid 1700s. It was a style with definite Mexican overtones but had its roots in countries around the Mediterranean. The style was noted by simple forms, courtyards, porticos, and arches built from local materials. The need to defend against attack was of primary importance. It should be noted that the Mediterranean has a similar environment to southern California (lack of trees and other products used for building). The Franciscan masonry design survived until 1835 and was overcome by the wood technology of the Stick Style. It was not until after the Civil War that masonry construction started to become popular as part of a new colonial revival movement; the "Mission Revival."

This new interest in masonry design started with the simple smooth stucco look of the earlier Franciscan missions. By 1900 expanded details from Spain, Northern Africa, and Italy were incorporated. The most notable details were Islamic, Gothic, Byzantine and Moorish in origin. Interestingly, this resulted in a very ornate design which the Franciscans (out of necessity) had earlier dismissed in favor of a simpler Neoclassical style. This was the start of the Spanish Colonial Revival. The key project that established the Spanish Colonial Revival as an important movement was Bertram Goodhue's 1915 San Diego Exposition. These buildings were designed in the "Churrigueresque" style marked by its highly ornate exterior walls and founded by the Churriguera family of Spain.

Because of its popularity, Spanish Colonial Revival became the dominant style in southern California. It even attracted Shingle Style architects; notably San Diego architect Irving Gill. There started to be a meld between the more simple Shingle

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Style and the highly ornamented style of the 1915 exposition. Irving Gill called this concept "Rationalism".

At this point the Spanish Colonial Revival evolved into several, albeit related, subgroups. Irving Gill, for example designed buildings that were simple, straightforward, almost an International Style, but marked by such Spanish Colonial Revival elements as arches and smooth stucco walls. Other architects were simplifying their styles to one more consistent with the common man; a style called "Spanish Provincial."

Popular architects who practiced in the realm of Spanish Colonial Revival were George Washington Smith, Francis Underhill, Myron Hunt and William Temple Johnson to name a few. Each designed similar style buildings. Richard Requa is arguably the architect that departed the most from the establishment to create his own version of the Spanish Colonial Revival.

Requa defined his concept of the Spanish Colonial Revival by the following (from Architectural Details: Spain and the Mediterranean by Richard Requa):

- Buildings simple in mass and pleasing in outline and proportion
- Walls built of rough masonry, finished on the exterior with stucco, whitewashed or tinted light pastel shades
- Roofs either flat or low pitched, covered with well rounded, burned clay tiles
- Ornament used with restraint, discrimination, with definite reason and purpose
- Exterior interest obtained by wrought iron, wood or stucco, window grilles, shutters, balconies or similar practical features
- Focal point of exterior usually the main entrance where the finest ornamental work is concentrated
- Courts, patios and gardens an indispensable feature of the architectural treatment

These characteristics describe Requa's "Southern California Style." It is a definite and important part of Spanish Colonial Revival. The Carlton House is an excellent example, in every respect, of this style.

THE ARCHITECT

Richard S. Requa was one of the key southern California architects to practice in, and expand the realm of, Spanish Colonial Revival architecture. He was also a civic

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leader and a politician. He presently has one property listed on the National Register of Historic Places - the A. H. Sweet residence in San Diego. Requa's career as a San Diego architect spanned 34 years.

Requa was born in Rock Island, Illinois on March 29, 1881. His family remained there until 1895 when they moved to Fremont, Nebraska. It was here that Requa attended public school and later Norfolk College where he studied Electrical Engineering. By 1900 he left school to move to San Diego with his family. Although the economy in San Diego in the 1900's was depressed, Requa found a job as an electrician with a contractor and by 1904 he opened his own business. With a slow economy the business did not do well and Requa returned to his previous job. That lasted for two years and he entered the real estate business in 1907. Also in 1907, Requa married Viola Hust of Carmi, Illinois. They lived in Pacific Beach.

Probably due to contacts made in the real estate business, Requa met Irving Gill. As discussed before, Gill was an important individual in combining the ornate version of Spanish Colonial Revival with the simpler Shingle Style. He became a prominent architect based on that architectural concept. Gill hired Requa in 1908 as a building superintendent. This was the step that exposed Requa to architecture and his future career.

Although Richard Requa had no formal architectural education, Irving Gill hired him. This was reasonable since Gill had no formal training himself and became licensed through the "grandfather clause". Requa would eventually do the same. Gill believed that it was better to learn by experience rather than academics.

While at Gill's office Requa was exposed to the growing popularity of the Spanish Colonial Revival movement and also the deviations within it, namely Gill's "Rationalism" (see section on architectural style) and the importance of simplicity.

In 1910 Requa left Gill's firm to start his own practice. His first design attempts were houses including one for himself and one for his parents which he used to market his talent. His practice started to grow as he received more commissions. Then in 1912 Frank Mead, a former associate in Gill's office, became a partner with Requa. The firm was known as Mead and Requa. Mead traveled extensively gaining knowledge that would help the firm on many of their projects. This was an inspiration to Requa and he too started to travel. During this period and through his travels, Requa became a recognized photographer; a talent that would benefit him later in several books.

Mead and Requa were successful in gaining many commissions to design projects. Important to Requa was a project to replan the town of Ojai in Ventura County (1916). This was the first urban design problem for Requa. In addition, the firm designed facilities at Rockwell Field, a military facility on North Island as well as many residences.

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It was during this period Requa developed a new type of structural hollow clay tile. Each unit was designed to interlock with the adjacent unit and was load bearing. An added benefit was that the tile significantly cut down on waste at doors and corners thus making the building process more efficient in time and cost. The tile was patented (25 May 1920) under Requa's name and distributed throughout the country.

In 1920 Mead left the firm and was replaced by Herbert Jackson. Jackson had also been employed by Irving Gill and subsequently worked for Mead and Requa. Requa became the senior partner in Requa and Jackson. It was during the Requa and Jackson period that the firm designed many residences predominantly in the Spanish Colonial Revival style but also some buildings in the Secessionist style. Interestingly Requa became exposed to Hopi Indian architecture through Frank Mead and used this style also; the best example being Torrey Pines Lodge. It was during his partnership with Jackson that the Carlton House was designed. Mrs Carlton hired the firm to design a main residence and guest house for her in Pine Valley. Plans were drawn but the project was not built. Soon after, another scheme, similar to the first, was done. That design was built and remains today an excellent example of Requa's work.

In all probability Mrs Carlton met Requa through the Irving Snyder family of Coronado. They also made a fortune in Colorado mining. Their house was originally designed by Mead and Requa and later additions were done by Requa and Jackson. Although the house today has been altered, early photographs show an obvious tie to the Carlton House; especially the west facade.

As previously discussed, one of Requa's trademarks was his ability to blend a building with its surrounding environment which Requa believed was essential to a successful project. This was similar to Frank Lloyd Wright's concept of "Organic Architecture". It was this interest in the environment that earned Requa his second major urban planning contract for Rancho Santa Fe north of San Diego (1922). The land was owned by the Santa Fe Railroad and was planned as an exclusive townsite. The plan was initiated with Requa and Jackson designing many of the buildings and residences.

The Requa and Jackson partnership was a period of style development for Requa. He continued his travels to Europe and especially enjoyed touring the small rural villages. His photography talent came in handy since he wrote several books in which he compiled his photographs into essays. Using these travels, in combination with the Colonial Revival style rapidly evolving in southern California, Requa developed what he called, and has become accepted as, the "Southern California Style". This style is well within the realm of Spanish Colonial Revival but more rural and simple in nature.

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The Requa and Jackson partnership (in 1923) eventually became a partnership of Requa, Jackson, and (Samual) Hamill. Hamill had been a junior partner and later became an important architect in the San Diego area on his own. Work continued to flow into the firm although the San Diego economy was slowing down. Requa started becoming involved in civic affairs. He was elected president of the San Diego Chapter of the American Institute of Architects and he was a member of the city's Chamber of Commerce, San Diego Arts Guild, the Archeological Institute of America and the San Diego Advertising Club. The most significant involvement of Requa's career came in 1933 when he was appointed to analyze the condition of the original buildings of the 1915 Exposition and later supervise its revitalization.

The 1915 Exposition in Balboa Park was a milestone in the Spanish Colonial Revival. It was however designed to be temporary. The ornate building exteriors were fake; plaster decoration added to a simple building frame. In a short time the buildings deteriorated to a point where they would have been torn down had it not been for a citizens group who wanted to save this part of American architectural history. Requa was appointed to determine if it was feasible to restore the buildings. He decided it was. Ultimately the city council voted to support the restoration in part due to San Diego's declining economy. The scheme was to restore and add to the Balboa Park site and host another exposition in 1935. Requa was appointed as the architect to supervise the reconstruction work which had a very tight schedule. That meant he could no longer devote time to his architectural practice and he left the firm. The new fair was named the California Pacific International Exposition. Work was completed on time, the exposition was a success and extended through 1936. Requa designed some of the Exposition buildings himself, namely the Spanish Village, in his Southern California Style. Also notable are the large garden areas, courtyards and landscaping elements that distinguish Requa's style. Today the Exposition buildings are maintained and are an important cultural asset to San Diego.

After his responsibilities to the Exposition were complete, Requa returned to private practice. Although the San Diego economy was still slow Requa remained prominent. He was chosen as one of four architects to design the new civic center. Among those architects was Samual Hamill, Requa's former partner. Today the civic center is the County Administration Building located on the waterfront of San Diego Bay. In 1939, Requa was also asked to plan a redevelopment of the Old Town area of San Diego. The hope was to preserve this historic location. Requa proposed a Mexican market atmosphere and zoning ordinances. His plan for a market area was not realized, however he did design a motel, the Casa de Pico, which was built in Old Town. Ironically the motel was transformed in 1971 into a Mexican marketplace called the Bazaar del Mundo.

Richard Requa died on June 10, 1941. His significance to the architectural profession and society is best summed up when the San Diego Chamber of Commerce declared a moment of silence due to the passing of "a friend and civic leader... a place won by playing the game unselfishly, fairly and conscientiously, in the best

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interests of a community which he served faithfully and well, and which will always revere him as a civic leader worthy of our highest esteem" (San Diego Union, 13 June, 1941).

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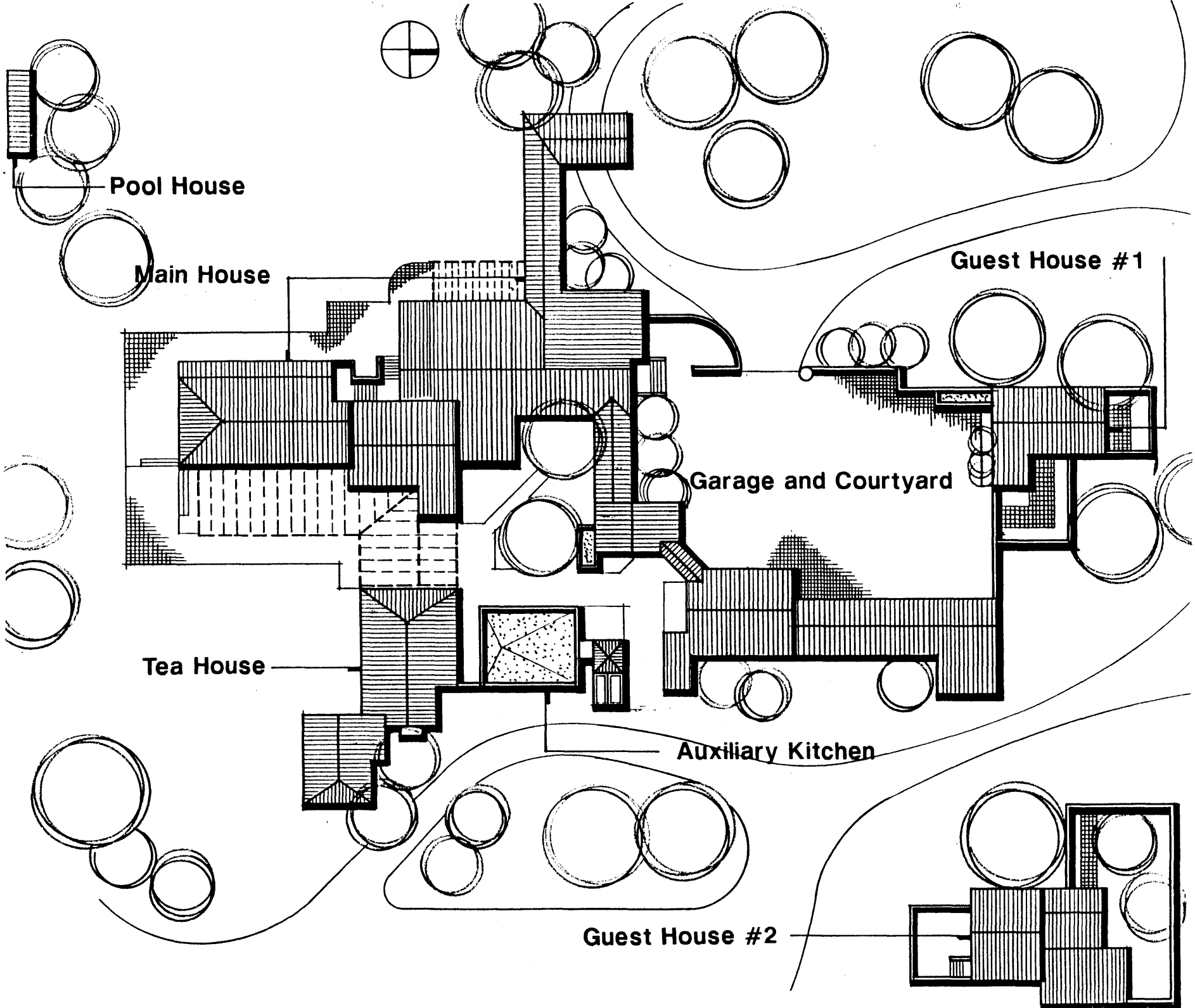
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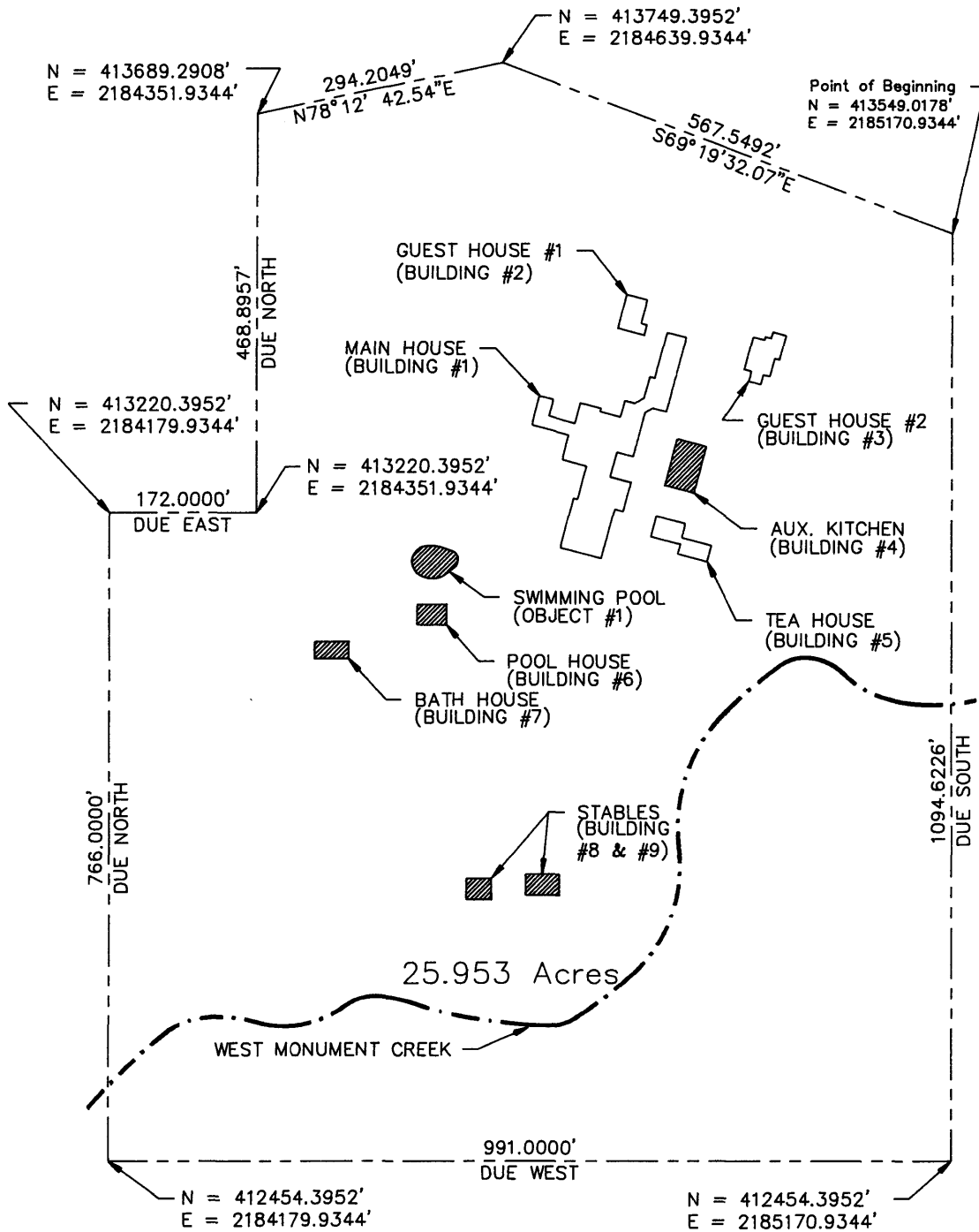
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Carlton House Site Plan





TWSP 12S RNG 67W SEC 35 NE 1/4 NE 1/4

SCALE 1" = 200'

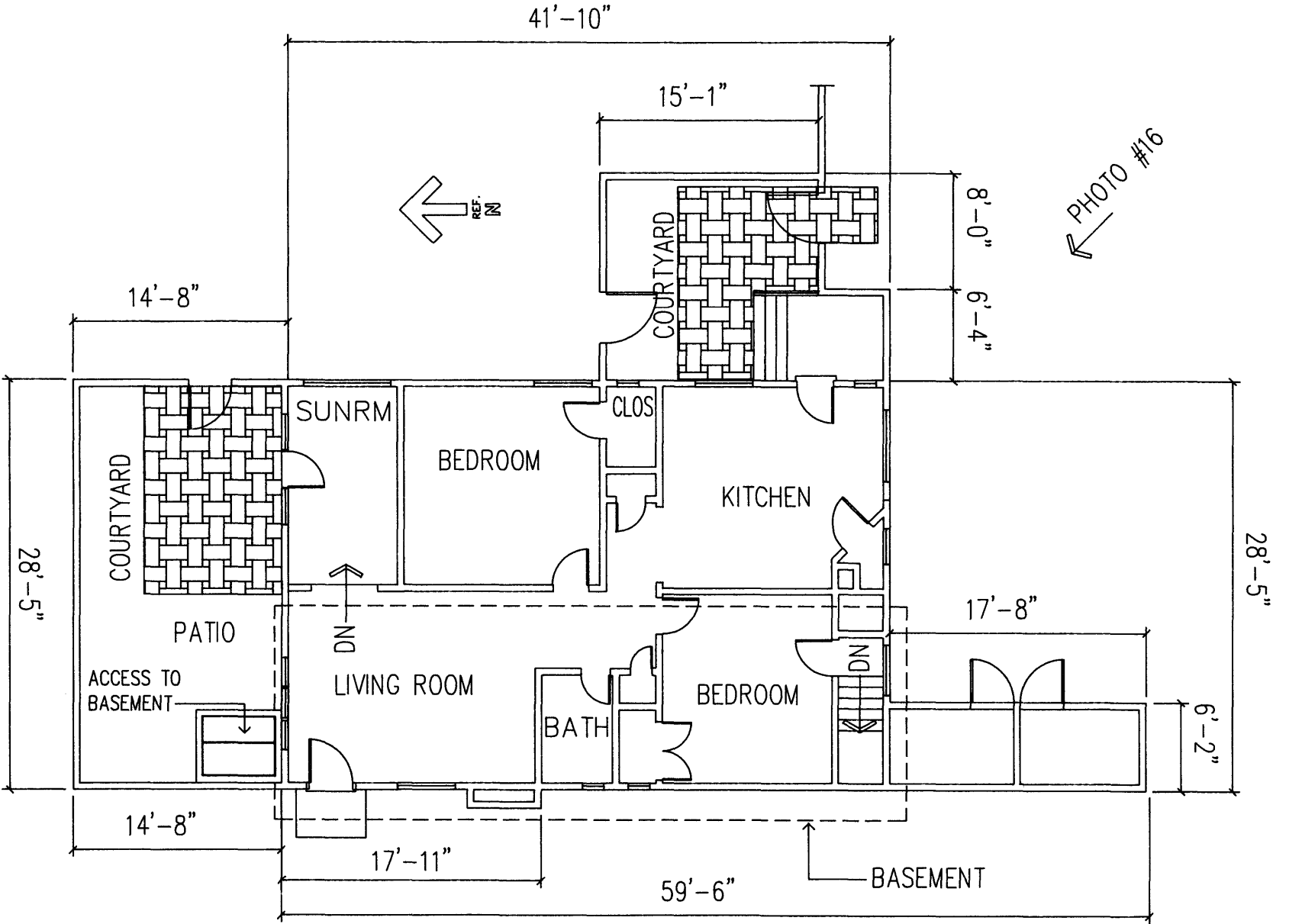
▨ = NON CONTRIBUTING BUILDING OR OBJECT

THE CARLTON HOUSE
 UNITED STATES AIR FORCE ACADEMY, EL PASO COUNTY, COLORADO
 30 SEPT 1989

Carlton House Boundary Description

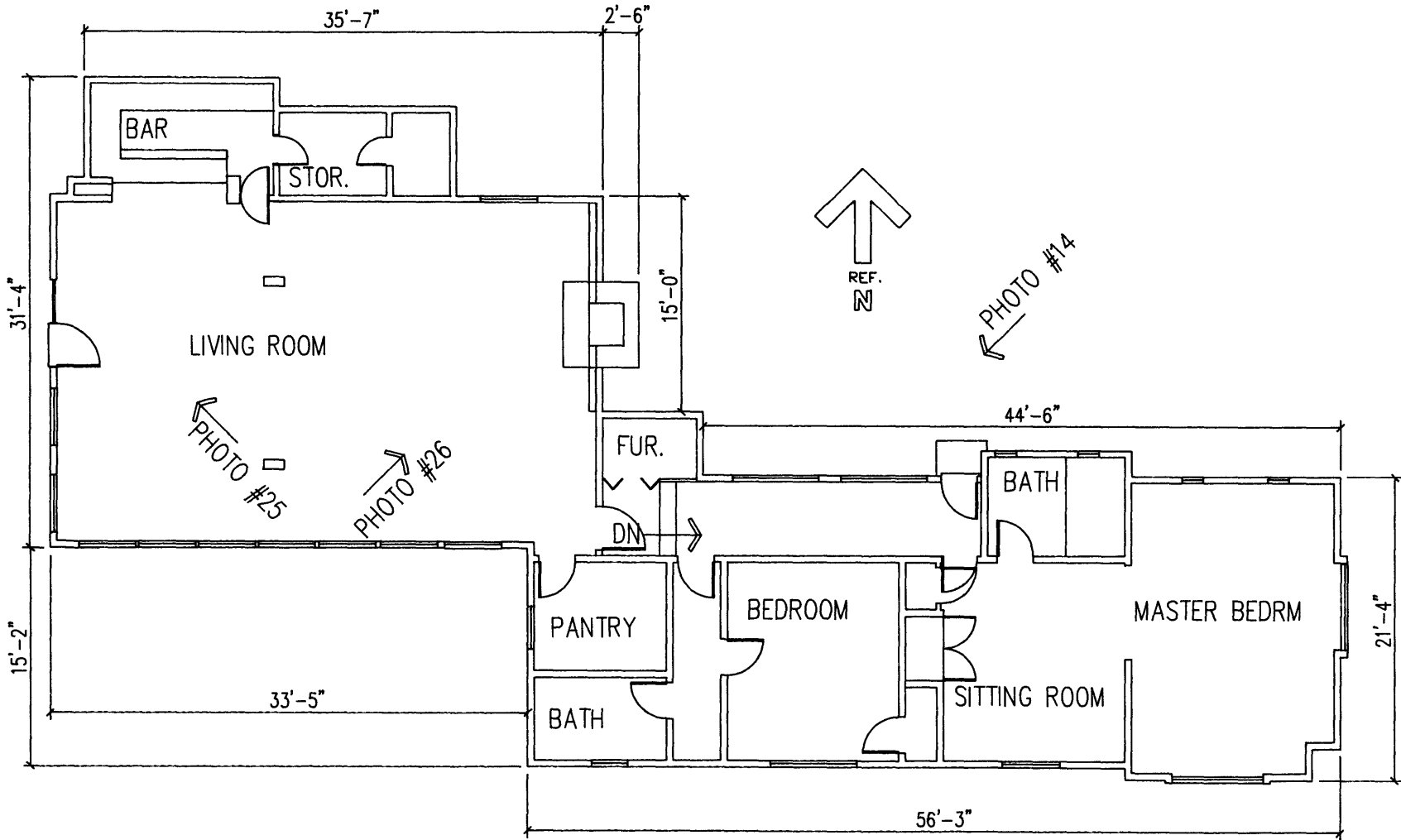
Guest House #1 - Floor Plan

THE CARLTON HOUSE
UNITED STATES AIR FORCE ACADEMY, EL PASO COUNTY, COLORADO
30 SEPT 1989



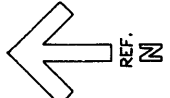
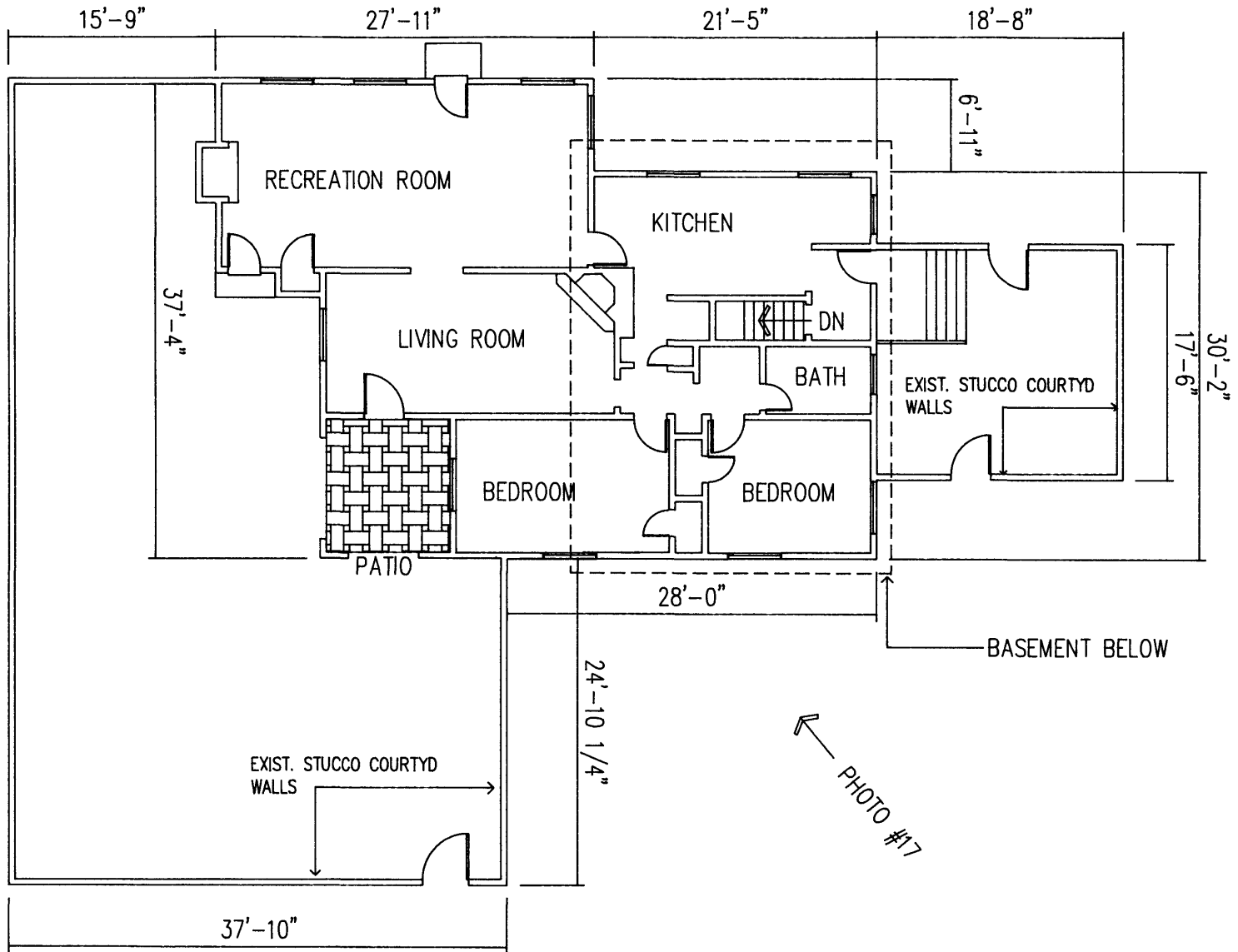
Tea House Floor Plan

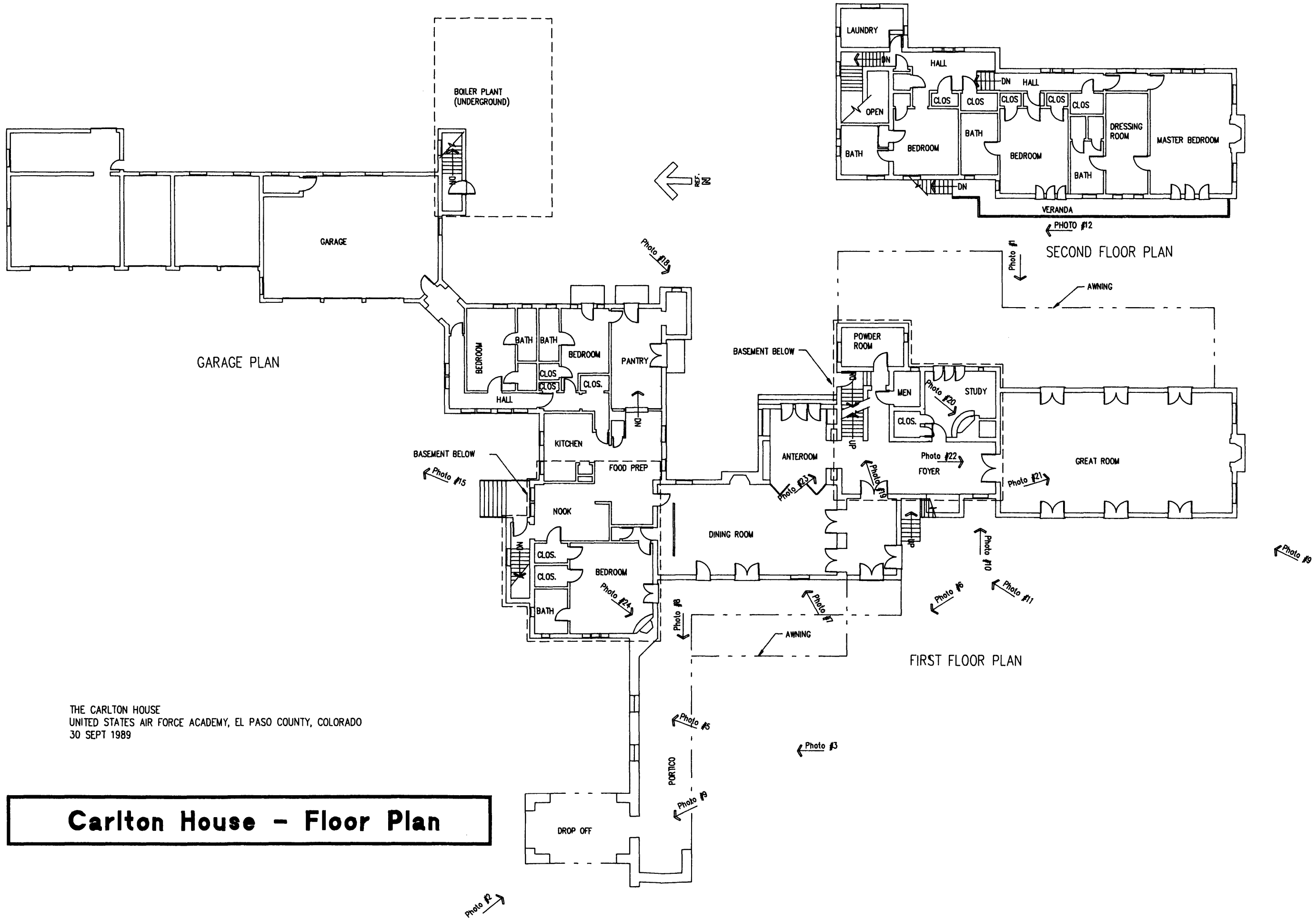
THE CARLTON HOUSE
UNITED STATES AIR FORCE ACADEMY, EL PASO COUNTY, COLORADO
30 SEPT 1989



Guest House #2 - Floor Plan

THE CARLTON HOUSE
UNITED STATES AIR FORCE ACADEMY, EL PASO COUNTY, COLORADO
30 SEPT 1989





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 30 SEPT 1989

Carlton House - Floor Plan