NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

1 NAME

HISTORIC
Country Club Historic District
Country Club Place and Park Club Place

AND/OR COMMON
Country Club

2 LOCATION

ROUGHLY BOUNDED BY 1ST AND 4TH AVE., RACE AND
Decinning Sts.

3 CLASSIFICATION

CATEGORY
DISTRICT
BUILDING(S)
STRUCTURE
SITE
OBJECT

OWNERSHIP
PUBLIC
PRIVATE
BOTH
PUBLIC ACQUISITION
IN PROCESS
BEING CONSIDERED

STATUS
OCCUPIED
UNOCCUPIED
WORK IN PROGRESS
ACCESSIBLE
YES: RESTRICTED
YES: UNRESTRICTED
NO

PRESENT USE
AGRICULTURE
MUSEUM
COMMERCIAL
PARK
EDUCATIONAL
PRIVATE RESIDENCE
ENTERTAINMENT
RELIGIOUS
GOVERNMENT
SCIENTIFIC
INDUSTRIAL
TRANSPORTATION
MILITARY
OTHER:

4 OWNER OF PROPERTY

NAME
See Continuation Sheets

STREET & NUMBER

CITY. TOWN ___ VICINITY OF STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC
Office of the Clerk and Recorder, City and County of Denver

STREET & NUMBER

CITY. TOWN ___ VICINITY OF STATE

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Colorado Inventory of Historic Sites (16/04/0000/12)

DATE
Ongoing

DEPOSITORY FOR SURVEY RECORDS
Colorado Historical Society, 1300 Broadway

CITY, TOWN Denver

STATE Colorado 80203
The Country Club Historic District includes two large subdivisions—Country Club Place and Park Club Place—which were developed about the same time in the early twentieth century. Entirely residential, the District includes 167 homes that contribute to the historic integrity and another 17 modern homes whose cost and elegance make them compatible with the contributing structures. The District has no intrusions.

The boundaries are well-defined. To the north of the District beyond the gates along Fourth Avenue lie smaller, less elaborate homes. To the west both along and across Downing Street lie smaller, less elaborate structures. To the south lie Speer Boulevard and First Avenue (the name changing as the street bends), Cherry Creek, and the Denver Country Club. To the east lie blocks of large, elaborate structures compatible with those in the District, but built in the 1930s and after, although they are regarded as part of Country Club.

As in most parts of Denver the area is flat. The streets are laid out in grid pattern, although the blocks are longer and the streets wider than in most parts of the city. Country Club has several parkways planted with a wide assortment of trees and shrubs. Along Fourth Avenue, gates mark the entrance to the District's streets—small gates at Park Club Place, large ones at Country Club Place. The density of the District varies, ranging from twenty-one houses situated along the 300 block of Marion Street to only eight along the 100 block of Humboldt.

As the first area of luxury homes built in Denver after the close of the Victorian era, the homes of Country Club reflect a return to a more classical style of architecture. Better educated and more widely traveled than their predecessors, the architects designed homes which show a better knowledge of classical styles, although the houses are rendered in a free, imaginative way. What is notable is that these architects were interested in finding a style especially suited to the Mile High City. The style they "chose" was Spanish or Mediterranean. To some extent this reflected a certain perception that the climate and topography had some relation to that of Spain and that parts of Colorado had once been included in New Spain. Older newspaper accounts refer to Country Club as Denver's "Spanish suburb." The District does have a Mediterraneanesque feeling about it largely because so many homes have Spanish tiles.

Yet Country Club developed over a period of thirty years, and no matter what the theories of architects or the desire to create a local style, the homes reflect the wishes of the original owners and the interests of the original architects. The homes in the District vary from French Chateau to Indian Pueblo, from Georgian to Tudor, from Southern Mansion to Swiss Chalet. Included also are numerous examples of a simple, sensible, if unexciting style known locally as a "Denver Square," a structure characterized by a rectangular shape, a hipped roof with dormers, a square facade with a porch across the front, and large windows.

Overall, the houses are large, two-stories, well-proportioned, and airy, but they
are neither the multi-roomed, romantic Victorian mansions of the preceding era, nor
the sprawling, suburban mansions that would be built to the south in future years.
The building material used throughout is brick, left in its natural color in many homes,
painted in others, or stuccoed as in most Mediterranean style homes. The houses have
much detailing, but it is applied in a refined way, not with the flamboyance of the
Victorian era. Special attention has been paid to the windows and entrances. The
District abounds in examples of excellent carving in wood and stone, and fine wrought
iron and woodwork. The interiors often include fine wood panelling, moldings, and
parquet floors.

Buildings Contributing to the Character of the District:

1. Rothgerber House (1201 E. 1st Ave.): 1923, two stories, red brick, English
influence, arches over 1st floor door and windows, summer house.

2. Green House (140 Downing): 1922, two stories, stucco, Mediterranean influence with
wrought iron balconies.

3. Frewen House (144 Downing): architect—Frank Frewen, 1933, two stories, red brick,
Georgian influence, dentilled cornice.

Fisher, 1915, two stories, stucco, red tile roof, Italian influence, side entrance
with canopy to north, pergola and side yard to south.


6. Hammond House (112 Marion): 1923, two stories, red brick, cottage, simplified pedi-
mented portico.

7. Barkalow House (121 Marion): 1922, two stories, stucco, square facade, fanlight
over front entry.

8. Dodge House (124 Marion): 1921, two stories, painted stucco and brick, Tudor
influence, corbelled oriel window at corner, simulated thatch roof.

9. Morris House (132 Marion): architects—Ernest Varian and Lester Varian, 1929, two
stories, red brick with weeping mortar, Tudor influence, projecting brick design on
front facade and chimney, bay window at second story, entry at side under lean-to roof.


15. Sweeney House (170 Marion): 1935, one and one-half stories, red brick, Tudor influence, L-shape with gable roof, diamond pane windows.


17. Walton House (180 Marion): 1908, two stories, painted brick, variant Denver Square with side entrance.

18. Lingenfelter House (300 Marion): c.1909, three stories, blond brick, large Denver Square with enclosed porch.


22. Powers House (330 Marion): c.1922, two stories, red brick, square facade with
23. Stack House (333 Marion): c.1905, two stories, painted brick, Denver Square without porch, Greek Revival door surround.

24. Blum House (336 Marion): architect—Frederick Harnois, 1914, one and one-half stories, red brick, English influence, half timbering, belled gable, truncated gable.


27. Sandberg House (350 Marion): c.1922, one story, red brick bungalow.


29. Biegel House (356 Marion): c.1923, one story, brick bungalow, simulated thatch roof.

30. Pfeiffer House (359 Marion): c.1910, two stories, painted brick Denver Square without porch, broken pediment on front door surround.

31. Rogers House (360 Marion): c.1905, two stories, painted brick, classic Denver Square, with bandsaw brackets under eaves of porch and roof.

32. Shontz House (365 Marion): c.1906, two stories, painted brick, Dutch influenced with stepped gable roof.

33. Tallmadge House (373 Marion): c.1920, two stories, stucco, variant Denver Square.

34. Foley House (377 Marion): 1926, one story, red brick bungalow.

35. Quereau House (379 Marion): attributed to Frederick J. Sterner and George H. Williamson, c.1905, two stories, painted brick, Dutch Colonial style with gambrel roof, gambrel projection over center front, roof dormers, front porch with columns,
angular bay to north side.

36. Hamilton House (380 Marion): 1928, two stories, red brick, Georgian style with pedimented portico.

37. Davis House (101 Lafayette): c.1922, two stories, red brick, facing 1st Ave.

38. Egleston House (121 Lafayette): architect—Maurice Biscoe, 1913, two stories, stucco, Renaissance Revival style, with open porch, urns at entrance of porch, three arches with carved wreath—two with French doors, and the third with a hanging fountain.


40. Quentin House (135 Lafayette): 1922, one story, red brick bungalow with side entrance.

41. Henry Van Schaack House (145 Lafayette): architect—George Bettcher, 1911, two stories, painted brick, with deep gable also covering a front porch, and with dormer.

42. Clark House (155 Lafayette): 1922, two stories, stucco, Mediterranean feeling.

43. McGowan House (160 Lafayette): 1909, three stories, brick, chalet-like, with elongated roof dormers, bandsaw brackets, decorative wood trim.

44. Cordingly House (163 Lafayette): architects—Frederick Montjoy and Park M. French, 1912, two stories, red brick, square with side entrance, decorative pressed tin band in Greek motif around eaves.

45. Harnois House (164 Lafayette): architect Frederick Harnois, 1907, two stories, painted brick, square house with side entrance, decorative brick window surrounds, bandsaw brackets.


47. Rettig House (170 Lafayette): architect—Frederick Harnois, 1907, two stories, painted brick, square house with side entry, hipped roof with cross gable in
center, wrought iron balustrade topping a front porch.


49. Hugh Alexander House (199 Lafayette): architect—Henry Harwood Hewitt, 1912, two and one-half stories, stucco, Italian influence, truncated hipped roof of red tile, a small third story also with hipped roof, entry under a stick-on-stick pergola, two story garage with chauffeur's quarters.


52. Brooks House (317 Lafayette): 1910, two stories, stucco, chalet-style with half timbering, hooded windows, gabled hood over front door, asymmetrical gables, fancy brick work around small stained glass windows, side porch with pergola.


56. Robertson House (345 Lafayette): c. 1910, two stories, painted brick, Denver Square with additional wing, side yard, wrought iron fence.


58. Robert Cassell House (351 Lafayette): c.1914, two and one-half stories, Denver
59. Whiteside House (356 Lafayette): 1909, two stories, gray blocks, variant Denver Square, square bay to north side.

60. Arthur House (357 Lafayette): c. 1907, two stories, checkered brick, center hall with shutters at doors and windows.

61. Dupree House (361 Lafayette): c. 1905, two stories, painted brick, curvilinear false front, arched 1st story window, oval window in front door, oval leaded glass window to side under entrance portico, 2nd story windows with curved balconets under, leaded glass upper sashes under bracketed hoods.


63. McFarland House (375 Lafayette): c.1907, two stories, 1st brick, 2nd stucco and half timbering, square facade, modernized windows, walkway.

64. Shears House (378 Lafayette): c.1908, two stories, painted brick, arched pedimented portico, fan, sidelights.


67. Wellington House (100 Humboldt): architects--Biscoe and Hewitt, 1910, two stories, stucco, Mediterranean influence, L-shape with conical roofed tower at corner, windows with decorative sill supports, wrought iron fence, (The house was designed around a large cottonwood which has not survived.)

68. Huff House (120 Humboldt): architect--Jacques B. Benedict, 1912, three stories, red brick, Jacobethan style with half-timbered third story and cross gabled roof, two-story angular bay windows at front and at side entrance, leaded glass windows.

69. Liva Kountze Brown House (135 Humboldt): architects--Fisher and Fisher, 1908, two
stories, stucco, Mediterranean style, arched windows, colonnaded entrance, park-like setting.

70. Bethuel Webster House (140 Humboldt): architects—Fisher & Fisher, 1912, two stories, red brick, Greek Revival style, dentilled eaves, columned portico with balcony over entrance, side yard, high wrought iron fence.

71. Auslender House (155 Humboldt): 1926, one story, Mediterranean style bungalow hidden behind bushes.

72. Kalmus House (177 Humboldt): architect—Harry Manning, 1929, three stories, brick, romantic Jacobethan mansion with rich decorative detail; half timbering, bay windows, carved wooden bargeboards and stone faces, a huge side yard, wrought iron and brick pillar fence.

73. A.D. Lewis House (180 Humboldt): c.1908, three stories, red brick, eccentric Greek Revival, with two story angular bay at the left front facade, and a colossal front entrance portico with columns at the right, front door with fan light, sidelights, pediment and pilasters.

74. Mayor Robert W. Speer House (300 Humboldt): architects—Marean and Norton, 1912, two stories, brick, square house with porch across front and side, entrances at both, bandsaw brackets under a hipped roof with eyebrow windows, timbering.

75. Augustus Fisher House (301 Humboldt): architects—Sterner and Williamson, 1908, three stories, red brick, large Denver Square, contrasting brick trim at windows, quoin and on roof dormers, a deep front porch which continues around to the side where it is enclosed, two story bay window to side with parapet like gable, carriage house at back.

76. Claude Irish House (310 Humboldt): 1911, two stories, stucco, square facade broken by timbering and symmetrical fenestration, triple windows.

77. William D. Tidewell House (315 Humboldt): architects—Gates Brothers, 1909, two stories, 1st of brick, 2nd of stucco and half timbering, English cottage style, classical door surround, wrought iron fence.

78. Biscoe House (320 Humboldt): architect—Maurice Biscoe, 1908, two stories, stucco, Mediterranean style, L-shaped to the rear, stucco retaining wall and tall bushes.
79. William D. Tidwell House (321 Humboldt): architect—Raymond H. Ervin, 1925, two stories, red brick, Georgian influenced, with exaggerated console brackets under a cornice, with balustrade above and over 1 story wing, segmental arch on smooth Doric columns at front entrance, fanlight.


81. Prey House (335 Humboldt): architects—Writer Brothers, 1936, two stories, painted brick, center hall, symmetrical facade, two bay windows. (Side yard was once the site of a house now demolished).

82. Bridaham House (350 Humboldt): architects—Sterner and Williamson, 1905, three stories, red brick, Greek Revival style with colossal front entrance portico and columns, a front door with fanlights and sidelights. Set back on its site with concrete ball-topped brick piers joined by an iron fence.

83. Savage House (351 Humboldt): 1922, two stories, red brick with cross gable, recessed front entryway, two bay windows.

84. Hinman House (354 Humboldt): 1909, two stories, stucco, Mission style with curvilinear detail, arched windows, compound arch door surround.

85. Wyatt House (355 Humboldt): 1924, two stories, red brick, cottage style with shutters.

86. Wright House (360 Humboldt): 1909, two stories, painted brick, cross gable with dormers to south side, small bay windows.


89. Merryweather House (375 Humboldt): architects—Merrill Hoyt and Burnham Hoyt, 1922, two stories, stucco, Italian style, blue trim, red tile roof, recessed corner porch over entry, round arched window with small iron balcony above.

90. Lester House (390 Humboldt): 1937, two stories, red brick, Georgian influenced,
quoins, shutters, pedimented entry.

91. West House (100 Franklin): architects—Fisher and Fisher, 1906, two stories, rock-faced coarsed ashlar brick and stucco, truncated gable roof pierced by dormers, porch to side with shed roof, entry vestibule, brick repeated in piers of fence.


93. James M. Hollister House (109 Franklin): architect—Harlan Thomas, 1906, two stories, stucco, symmetrical facade with wings to both sides, entry with balcony and French doors above, four sets of triple windows, diamond design in screen door repeated in upper sash of windows.

94. William E. Fisher House (110 Franklin): architect—William E. Fisher, 1910, two stories, stucco, Italian style with red tile roof, decorative eave brackets, sited sideways on lot with pillared and pilastered entry off driveway; the street side has a one story porch supported by columns and topped with a balustrade; masonry and wrought iron fence around property.

95. Parker House (120 Franklin): architects—Fisher and Fisher, 1909, two stories, painted brick, side to street, bay windows with decorated wooden balustrade above, hipped roof bracketed at corners, 1 story entry bay to side, large side yard, wrought iron and evergreen fence.


97. Ware House (145 Franklin): 1925, two stories, stucco, Spanish Colonial Revival, tile roof, 1st floor windows with recessed arches above, front door with recessed arch and with a balcony, French doors, archivolt trim and curvilinear gable above; decorated gable, two windows with 2-cusp arches.

98. Burkhardt House (150 Franklin): 1934, two stories, red brick, English influence, intersecting gable, half timbering above front door, walk-through at side of house.

99. Scholtz House (160 Franklin): c.1906, two stories, painted brick, large bungalow,
elongated gable covers front porch, large dormer with truncated gable, brackets, half timbering, porte-cochere, carriage house at back.

100. Claude Sachs House (165 Franklin): architects—Marean and Norton, 1911, two stories, painted brick, tile truncated gable roof, symmetrical facade, entry with sidelights, French windows; 2nd story has triple windows in a projecting dormer on brackets and piercing the roofline.

101. Claude Sachs House (171 Franklin): c.1907, two stories, brick 1st floor, shingled 2nd flared where it meets the brick with small brackets, hipped roof with dormers, small arched hood over off-center door.

102. Andrews-Edward Wilson House (180 Franklin): 1910, three stories, stucco, symmetrical facade plus wing, symmetrical fenestration and two chimneys on front facade, entry under vestibule decorated with marble, wrought iron balustrade above, arched window with carved decoration.

103. Sargeant House (181 Franklin): c.1907, two stories, painted brick, large Denver Square, front porch extending to make porte-cochere (driveway has been removed).

104. Endner House (305 Franklin): 1909, two stories, blond brick, Denver Square, corner porch enclosed, brackets under eaves of dormers, porch and roof.

105. Barton-Cassius Fisher House (314 Franklin): architect—Glen W. Huntington, 1913, two stories, red brick, English influence, end gable roof, front entrance decorated with light colored stone work, decorated arch. Wing to north sits on the site of an earlier house which was demolished to expand this house.


108. Shelton House (330 Franklin): 1924, two stories, painted stucco, center hall with French Regency influence, hipped roof with eyebrows over 2nd story windows, triangular iron canopy on brackets at entry.

109. Brown House (345 Franklin): 1924, three stories, red brick, authentically
detailed Georgian-pedimented dormers, Palladian window, shutters, fanlight and sidelights around front entry, flat pedimented entry with dentils under cornice, Corinthian columns.

110. Guldman House (350 Franklin): c.1915, one story, stucco, California-type bungalow, unusual for area, large side yard with masonry piers and wrought iron fence, summer house.

111. Works House (351 Franklin): 1926, two stories, red brick, Mediterranean influence, decorative brick work, stone arched door surround, arched window surround with stone keystone, tile decoration under arches.

112. Trekell House (355 Franklin): c.1910, two stories, painted brick, variant Denver Square, gable, half timbering, bandsaw brackets and bargeboard, recessed entry, stained glass lights around front door.

113. Hicks House (360 Franklin): 1919, one and one-half stories, bungalow, gable roof, decorative brick window surrounds, masonry and wrought iron fence.

114. Jones House (381 Franklin): 1922, two stories, stucco, Spanish Colonial Revival, arched window openings, iron canopy over side entrance, double lot.

115. Von Hummel House (390 Franklin): 1927, two stories, red brick, Italian Renaissance influenced, tile roof, stone arched doorway surround under pediment, open porch, urns at stairs, arched French doors onto porch, wrought iron balconets at 2nd story windows, brick piers and wrought iron fence.


117. Benwell House (110 Gilpin): c.1926, two stories, stucco, red tile hipped roof, symmetrical facade, arch with keystone on door surround, triple window with flattened recessed arch.

118. Brooks–James B. Grant House (111 Gilpin): architects--Marean and Norton, 1913, two stories, green stucco with green tile truncated hipped roof with brackets, symmetrical facade, French Regency feel to arched canopy over front entry.

stucco with red brick quoins and trim, English cottage style with intersecting gables, half timbering, off-center entry with gable and carved ornament.

120. Herman Gates House (140 Gilpin): architect—Frederick Harnoys, 1912, two and one-half stories, red brick with side to street, side entry with stick-on-stick pergola, window boxes, side yard.

121. Quereau House (141 Gilpin): architects—Sterner and Williamson, 1912, two stories, stucco, truncated gable roof, central wing projected out, variety of fenestration, circular walkway.


123. Rice House (155 Gilpin): 1919, two and one-half stories, red brick, Georgian style, segmental arched pediment, fanlight, sidelights, dormers at attic, dentils under eaves.

124. Woods-Bishop Irving Johnson House (165 Gilpin): architects—Sterner & Williamson, 1910, two and one-half stories, red brick variant Denver Square, decorative brick work above windows, quoins, string course, bandsaw brackets under eaves of roof and porch, cut out balustrade above porch.


127. Frederick Ross House (300 Gilpin): architect—Manning, 1910, two stories, stucco, tile roof, Mission style, arched windows with grills, canopy over entry, wide banded chimney pierced by a small window.

128. Hallack-Taussig House (323 Gilpin): architects—Aaron Gove, Jr. & Thomas Walsh, 1912, two stories, red brick, symmetrical facade with central projecting bay open to entry, porches to each side of bay with stylized columns, iron balustrade above porch, decorative woodwork around roofline.

130. Wright House (345 Gilpin): architects—Fisher & Fisher, 1911, two stories, red brick, Georgian Revival, heavily dentilled roofline, eyebrow window in gable roof, swan's neck pediment supported by pilasters on overdoor of entry, two bay windows.


132. Arthur House (355 Gilpin): architect—J. B. Benedict, 1932, two stories, Arte Moderne in style with Art Deco elements, windows and the compound door surround of travertine marble as well as a string course between 1st and 2nd story, two oriel windows which come to a point at the bottom at the 2nd story with a five part window outlined in decorative tile between the oriel.

133. Charles H. Hannington House (360 Gilpin): attributed to Merrill Hoyt, c. 1923, two stories, stucco, hipped roof, rectangular facade plus wing, vine covered facade, double front door with stone lunette, post-and-lintel design around windows.

134. Birney House (375 Gilpin): architect—Montana S. Fallis, 1919, three stories, red brick Georgian Revival with red tile gabled roof, intersecting front gable with Palladian window, exaggerated dentils under the eaves, porch has columns and pilasters and a pediment, fanlight over door, front windows are mullion topped with a segmental arch.

135. Sewell Thomas House (380 Gilpin): architects—Hoyt & Hoyt, 1925, two stories, brick with weeping mortar, French Chateau style, T-shaped with porte cochere through one wing and a conical roofed tower at the cross, contrasting trim around windows.

136. Davis House (385 Gilpin): architect—Burnham Hoyt, 1925, one and one-half stories, stucco, Mission style, red tile hipped roof over central portion of house, gabled over one story wing and entry, arched window, recessed curvilinear arch over entry, French doors and balcony and cut out window at 2nd story, stucco fence with wrought iron gate enclosing patio at entry.
137. Harold Writer House (100 High): 1937, two stories, red brick, square house with Greek Revival trim, shallow hipped roof, off-center entry with portico with Doric columns and a flat pediment, dentils at cornice of portico and at eaves of roof.


139. Wight House (124 High): architect—Groves, 1918, one and one-half stories, stucco, Pueblo style with flat roof, projecting rafters, terracing, water spouts, red tile gable roof over porch entry.

140. V.A. Miller House (137 High): 1920, two and one-half stories, stucco, tiled hipped roof, symmetrical facade with bays at each side of center entry, fanlight, sidelights around entry, triple window with fanlight center 2nd story, large side yard, wall topped with wrought iron enclosing entire yard, arch at driveway.

141. Quine House (140 High): architect—Maurice Biscoe, c.1914, two stories, stucco, Mediterranean country villa style, expansive west entry with a high-relief sculpture of a garland of fruit on the overdoor, narrow bank of stained glass and lanterns. The house originally had a horseback riding ring in back.

142. Tyson Dines, Jr. House (149 High): architect—Frederick Harnois, 1912, two stories, stucco, Mission style, red tile hipped roof, arched front door off-center with arched hood on consoles, triple window under arch, sun porch, lattice work fence to both sides.

143. Sowle House (155 High): 1926, two stories, red brick Georgian influenced, rectangular facade with regular fenestration, off-center door with arch on pediment, brick-work arches over windows, eyebrow window in gabled roof.

144. Blount House (165 High): architect—Manning, 1923, three stories, stucco, French Renaissance Revival, steep pitched dornered roof with dentilled cornice, formal facade of stone framed windows and massive entrance which is part of a square two story bay with off-center stone carved door surround, semi-circular niche, three-leafed center window of leaded panes above.

145. Cohen House (181 High): architect—George Bettcher, 1923, two stories, stucco,
L-shaped Mediterranean influenced with entryway in Spanish tradition—double doors arched on the ground level and rectangular with balconies on the 2nd.

146. Sinsheimer-Frank Kistler House (190 High): architect—Maurice Biscoe, 1917, two stories, stucco, Spanish Colonial Revival of irregular plan, with red tile hipped roof with projecting eaves and exposed rafters, entrance with stone balustraded balcony above, flat arcaded windows with console keystone at 1st floor, large round bay and patio at back, summer house.

147. Tyson Dines-Mary Converse House (195 High): architect—Frederick Harnois, 1912, two stories, stucco, Spanish-inspired, entry under arched porchway with cast ram's head and fruit festoon decoration, semi-circular bay flanked by ornamental cast cartouches, side porch with molded columns supporting timber pergola beams.


149. Colonel William E. Hughes-Gerald Hughes House (320 High): architects—Fisher & Fisher, 1914, two stories, stucco, gable roof; built around the same time as 300 High by the grandfather of Mrs. Lafayette Hughes, the house has much the same feeling but the parts are arranged differently.

150. John Wellington Finch-Arthur Bosworth House (301 High): architects—Marean and Norton, 1914, two and one-half stories, stucco, Mission style, H-plan, 1st floor windows round-arched with keystones, entry with wreath and arch above, five-part window above with balcony, arcade to garage at rear.


152. McClanahan House (335 High): 1925, two story, red brick Georgian Revival, entry with fanlight, arched brick work and over-scale arch on columns.

153. Fels House (355 High): architect—Temple Buell, 1925, two stories, painted brick, Dutch Colonial inspired with gambrel roof, large dormer with shed roof, entry with segmental arched hood which extends into roof line and rests on brackets, fanlights and sidelights.

155. Ingrahara House (363 High): 1924, two stories, stucco, Spanish Colonial Revival, arched windows 1st floor and arched front door, portico with stone columns, dentilled cornice, wrought iron balustrade, French doors above.


157. Loughridge House (399 High): 1924, three stories, red brick Georgian Revival, gable roof with 3 pedimented dormers, portico with Corinthian columns, balustrade and urns above, front door with fan and sidelights, additional wings, large side yard.

158. Henry F. Evans House (1200 E. 3rd Ave.): c.1926, two stories, red brick, weeping mortar, tile roof, some Mediterranean style trim.


160. Sharpley House (1333 E. 3rd Ave.): 1909, two stories, stucco, after a Frank Lloyd Wright Prairie School design, horizontal lines broken by fenestration, walled patio to side, large copper beech tree in front (very unusual in Denver; tree brought from Ohio).

161. Cordingly House (1601 E. 3rd Ave.): architects—Marean & Norton, two stories, painted brick, English influence, red tile gable roof with dormers and half-timbering, gabled entry, enclosed porch at side with Tudor arched windows; upper sash of windows have unusual narrow vertical panes.

162. Taussig House (1625 E. 3rd Ave.): architects—Fisher & Fisher, 1926, two stories, brick 1st story, half timbering at 2nd story, English Tudor style, gabled roof with wall dormers with truncated gable roofs, small front porch with shed roof, iron fence around yard.

164. Ellis House (1700 E. 3rd Ave.): architect—J.B. Benedict, 1912, two stories, red brick, Georgian influence, belled hip roof with 2 eyebrow windows, off-center entry in enclosed bay with arch and volute over outer door, recessed arch with lunette and volute above 1st story windows.


167. George Thomas House (1428 E. 4th Ave.): 1922, two stories, flashed brick, Georgian influence, dentils under cornice, arched entry with consoles, brick wall around raised yard.

Modern Buildings Compatible with the Character of the District:

168. House (100 Marion): 1951

169. House (101 Marion): 1948

170. House (115 Marion): 1941

171. Sidwell House (325 Marion): 1965

172. Sweeney House (390 Marion): 1941


175. House (120 Lafayette): 1960s, one story, cinderblock with contrasting brick
trim and quoins, dentils under corner of hipped roof; William Falkenberg, architect.

176. House (100 Lafayette): 1960s, two stories, 1st of brick, 2nd frame; William Falkenberg, architect.


180. Lindsey House (395 Franklin): 1925, two stories, stucco, renovated so extensively in 1977 that older architectural character has been irreversibly altered.


Intrusions Detracting From the Integrity of the District:

None
An unchanged island in the midst of a changing city, the homes of Country Club represent a gracious and elegant period in Denver's history. Within the gates and columns which mark the northern boundary are found houses designed by the city's most noted architects, residences of the city's elite, and structures which individually and collectively represent the pinnacle of architectural achievement in that era of the city's evolution.

The land which later became Country Club was originally owned by John J. Reithmann, who in 1858 arrived in what was then known as Arapahoe County, Kansas Territory. Reithmann went on to make a fortune, not from the gold rush which began in 1859, but from the service industries—first as a bakery owner, then as a wholesale druggist, and later as a founder of the German National Bank. But when he died in 1901, he was financially "embarrassed"—as they once said—and the courts ordered his extensive real estate holdings sold in order to satisfy a long list of creditors.

About this time a group of wealthy men in Denver, who had organized the Overland Park Club, changed the name to the Denver Country Club. Looking for a new club site, these people decided to buy 120 acres of land, situated along Cherry Creek, from the Reithmann estate. The deal was consummated on August 4, 1902. On the same day, the same coterie of wealthy Denverites, all members of the Country Club, incorporated the Fourth Avenue Realty Company and bought an adjoining tract of land. Later in the year another new enterprise known as the Park Club Place was organized.

Both enterprises had ambitious plans for their subdivisions. The Fourth Avenue company chose William E. Fisher, one of Denver's leading architects, as its principal designer. Strongly influenced by his conversations with Frederick Law Olmstead, an advocate of landscaped streets, Fisher was primarily responsible for creating the majestic parkways that run through Country Club today. He also designed the Mediterraneanesque gates at the entrance and the generous setbacks for the homes. The Park Club firm had less ambitious plans than its neighbor. The company built pillars along Fourth Avenue—though less opulent than those at Country Club—provided smaller lots, and made no effort to provide parkways except for a small strip of land along Downing Street. The first homes, however, were built in Park Club Place in 1905, and in Country Club in 1909. Construction continued at a relatively slow pace, and it was not until the 1920s that the last wheat fields disappeared with the building of new houses.

Country Club was a showcase for Denver's architects. Among the most notable—to mention
MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet

GEORGICAL DATA

ACREAGE OF NOMINATED PROPERTY _______64 1/2 Acres

QUADRANGLE NAME Englewood

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VERBAL BOUNDARY DESCRIPTION

See paragraph #2 of Item #7 and both the sketch and U.S.G.S. quadrangle maps that accompany the nomination.

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

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FORM PREPARED BY

NAME / TITLE
Sharon Elfenbein / Researcher

ORGANIZATION
Historic Denver, Inc.

STREET & NUMBER
170 Lafayette

CITY OR TOWN
Denver

STATE
Colorado

DATE May, 1978

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE √ LOCAL ___

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE State Historic Preservation Officer

DATE May 2, 1979

FOR NPS USE ONLY

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

KEEPER OF THE NATIONAL REGISTER

DATE 7/10/79

CHIEF OF REGISTRATION

DATE 7/6/79
only a few—were Jacques B. Benedict, renowned for his use of travertine marble; Maurice Biscoe, a designer of the University of Colorado Medical Center and later an associate of Andrews, Jacques, and Rantoul of Boston, Massachusetts; Aaron Gove and Thomas F. Walsh, architects of Union Station and the Cathedral of the Immaculate Conception, both listed in the Register; William E. and Arthur A. Fisher, designers of innumerable public buildings in metropolitan Denver; and Ernest P. Varian and Frederick Sterner, architects of the Daniels and Fisher Tower, the Pearce-McAllister Cottage, and other buildings now listed in the Register. Not only did these men design for people who planned to live in the area, but some architects also chose to build their own homes there. William E. Fisher lived at 110 Franklin, his brother, Arthur, at 128 Gilpin. Maurice Biscoe built a home at 320 Humboldt, Frank Frewan at 144 Downing. Frederick Harnois lived at 164 Lafayette, his sister-in-law in a twin house at 170 Lafayette. James Sudler designed his house at 180 High.

Country Club served as one of the principal residential areas for Denver's social, economic, and political elite. The chief figures in banking, manufacturing, ranching, investment banking, minerals engineering, and the professions tended to live here. Many residents, though important in their own right, were the children or grandchildren of those who had made fortunes in the late nineteenth century. Still others had earned their own wealth in Denver or elsewhere, but built homes here reflecting their success. Still others, coming later on, purchased homes in the District.

Banking and investment banking were well represented. Reithmann, of course, was a founder of the German National Bank, now known as the American National Bank. The daughters and sons-in-law of Charles B. and Luther Kountz, founders of the Colorado National Bank, lived on Lafayette Street, and the grandsons, also prominent in the Bank, lived in the District. If one end of Lafayette Street represented the Colorado National Bank, then the other represented the First National Bank of Denver through the persons of Hugh Alexander, his son, and grandsons. Arthur Bosworth of 301 High Street made a considerable fortune in investment banking, while another investment banker, Barry Morey Sullivan of 301 High, married Bosworth's daughter.

Important politicians have always been associated with Country Club. Robert W. Speer, a founder of Park Club Place Company, became one of Denver's most important mayors. Gerald Hughes, son of a founder of the Fourth Avenue firm, built the house at 300 High Street and was later a United States Senator. William V. Hodges was Treasurer of the National Republican Party during the 1920s. John A. Love, still a resident of the District, is a former Governor of Colorado.

People associated with the minerals industry have also been prominent in the District.
John Wellington Finch, an internationally known explorer, educator, and geologist, was a consulting engineer for many enterprises including the Guggenheim Exploration Company, and was one of the first investigators of the Tomb of King Tutankhamen. Cassius Fisher headed the Navy Fuel Expedition to Alaska in 1912 and was a pioneer geologist in the opening of the Salt Creek Oil Field in Wyoming. Frank E. Kistler was also associated with oil and natural gas development in Wyoming. Edward Wilson was president of the Continental Oil Company. Tyson Dines established one of the nation's leading law firms dealing in the mining industry.

The list of the prominent and influential runs across the whole spectrum of Colorado's life. Sidney W. Sinsheimer was an organizer of the Holly Sugar Company; Henry C. Van Schaack the founder of the state's most important real estate firm; Robert L. Stearns the president of the University of Colorado; Lawrence C. Phipps Vice-President and Treasurer of the Carnegie Steel Company, U.S. Senator from Colorado, and scion of one of the state's most prominent families; Brian Priestman, Director of the Denver Symphony Orchestra; Mary Converse the only woman in the United States ever licensed to command a craft on the high seas; William E. Hughes founder of the City National Bank of Dallas and a leading western cattleman.

Country Club is still the home of many of Colorado's most prominent citizens, but the District's influence is less today than in the early years of the century. This is not so much because the residents are less luminous than in former times, but because the metropolitan area has grown so much larger and so much more diverse than in the early years of the century when the homes were planned and built.


*The Social Record*

*The Who's Who of Denver*

*Who's Who in the Rockies*

*Denver's Householder's Directory*

Denver record of building permits.

Denver Tax Assessors office - transfers of property.

Newspaper files and microfilms, Denver Public Library:

  - The Denver Post
  - The Rocky Mountain News
  - Denver Times
Denver Republican

Denver Public Library Files of obituaries, pamphlets, publications, etc.
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**National Register of Historic Places**

**Inventory -- Nomination Form**

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351 Franklin Street
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355 Franklin Street
Denver, Colorado 80218

John W. and Harriet S. Irving
360 Franklin Street
Denver, Colorado 80218

Field C. and Barbara J. Benton
381 Franklin Street
Denver, Colorado 80218

Bjorn K. and Katherine Borgen
390 Franklin Street
Denver, Colorado 80218

John F. and Breda P. Conway, Jr.
102 Gilpin Street
Denver, Colorado 80218

Barbara M. Simons
110 Gilpin Street
Denver, Colorado 80218

Anthony P. and Merrilyn M. Leuthold
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John C. Warren
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Harry C. Dowson
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165 Gilpin Street  
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| 125. Birney House | Georgina R. Sweet  
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| 126. Owen House | Fred G. and Ruth S. McMullen  
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| 127. Frederick Ross House | Dorritt S. Chalmers  
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| 128. Hallack-Taussig House | Josephine Cowperthwaite  
323 Gilpin Street  
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| 129. Snyder-Clayton Dorsey House | Gerald P. and Mary E. Ivancie  
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| 130. Wright House | Benjamin A. Oxnard  
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| 145.        | Cohen House        | William E. Murane  
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| 146.        | Sinsheimer-Frank Kistler House  
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| 147.        | Tyson Dines-Mary Converse House  
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| 148.        | Lafayette Hughes-William V. Hodges House  
              | Carl and Marjorie B. Groos, Jr.  
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| 149.        | Colonel William E. Hughes-Gerald Hughes House  
              | Ferris F. and Mary Ann Hamilton  
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| 150.        | John Wellington Finch-Arthur Bosworth House  
              | Carroll Rice  
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| 151.        | H. C. Van Schaack House  
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| 152.        | McClanahan House   | Gary L. and Helen Christy  
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<td>176.</td>
<td>House</td>
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<tr>
<td>177.</td>
<td>Plummer House</td>
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<tr>
<td>178.</td>
<td>House</td>
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<tr>
<td>179.</td>
<td>Atchison House</td>
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<tr>
<td>180.</td>
<td>Lindsey House</td>
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<tr>
<td>181.</td>
<td>House</td>
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<tr>
<td>182.</td>
<td>Arndt House</td>
</tr>
<tr>
<td>183.</td>
<td>Sudler House</td>
</tr>
<tr>
<td>184.</td>
<td>Rea House</td>
</tr>
</tbody>
</table>
The Denver Country Club

Legal Description of Property Leased from
The Walter S. Cheesman Realty Co. (The John Evans Property)

**PROPERTY ADDRESS:** 2200 E. Cedar Avenue

PT OF SE/4 11-4-68 BEG 632.81 FT N & 50FT W SE COR SD SEC S 68DEG
37MIN W131.15FT S 86DEG 33MIN W 95.31FT N68DEG 32MIN W 55.52 FT
N54DEG 18MIN W215.54FT N68DEG 16MIN W 117.43FT N78 DEG 58MIN W144.5FT
W101.58 FT TH S245.25FT TH SELY TO PT 391.62FT N & 470FT W OF SE COR
OF SD SEC TH E 420 FT TH N 241.19 FT TO POB

**PROPERTY ADDRESS:** 301 S. University Blvd.

PT SE1/4 SE1/4 11 4 68 BEG PT W LI UNIV BLVD 50FT W & 191.62FT N OF
SE COR SD SEC TH N 200FT TH W PARA WI S LI SD SEC 420FT TH S 68DEG
53MIN E 306FT TH S 56 DEG 10MIN E 162FT M/L TO POB

**PROPERTY ADDRESS:** 2101 E. Cedar Avenue

PARCEL NO 7 PT SE1/4 11 4 68 BEG 792.79FT N & 845.5FT W SE COR SD SEC
TH S 5FT TO POB TH S 86DEG 11 MIN W 47FT TH S 72DEG W 43.8 FT TH S
66DEG 10 MIN W 27.58 FT TH W 286.16FT TH S 71DEG 23MIN E 183.67FT TH
S 33DEG 47MIN E 29FT TH ON CVE TO RT 44.79FT TH S 52DEG 32MIN E 211.45FT
TH N 240.25FT TO POB

THE DENVER COUNTRY CLUB

E. 1ST AVE.

CLUBHOUSE

Country Club Historic District
Denver, Colorado
Cheesman Sketch Map
(Leased Land Map)
Scale: not known
Map 3 of 5
CLUB LAYOUT IN 1918

Country Club Historic District
Denver, Colorado

Golf Course Map 1918
No scale

Map 4A of 5
Golf Course Map 1918
Denver, Colorado
County Club Historic District

Get the general idea. Compare it with today's layout, and note how greatly the holes have changed.

In 1918 it was in its heyday, then in his tender teens, sketched this Club layout as it was. Bull wants to recount at the age of 74, but you'll

19th Hole
18th Hole
17th Hole
16th Hole
15th Hole
14th Hole
13th Hole
12th Hole
11th Hole
10th Hole
9th Hole
8th Hole
7th Hole
6th Hole
5th Hole
4th Hole
3rd Hole
2nd Hole
1st Hole

Polo Field
Polo Barns
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THE DENVER COUNTRY CLUB GOLF COURSE

Photos—shown by numbered arrows.

Contributing Building
Non-Contributing Building
Non-Contributing Structures

Scale: 1 inch = 300 yards
Map 5 of 5
Buildings are labeled c. 1905
Name ____________________________
State ____________________________

Nomination/Type of Review

Additional Information
Received 3/26/86

Date/Signature 5/1/86

Keeper ____________________________
Attest ____________________________
Keeper ____________________________
Attest ____________________________
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Keeper ____________________________
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ADDENDUM

#8 continued

The Country Club golf course was first designed by James Foulis, Jr. Over the years, alterations have occurred, leaving only four original greens (the 9th, 15th, 16th, and 17th) as they were originally designed and constructed.

James Foulis, Jr. was born in St. Andrews, Scotland in 1870 where his father was foreman of Old Tom Morris's golf shop for some thirty-five years. James and his four brothers thus grew up in a heritage of golf on the links of St. Andrews. Old Tom, the preeminent British golfer of the time, taught the game to each of the boys and the three eldest, including James, helped him in construction courses throughout the British Isles. James proved an excellent golfer, eventually winning the Second U. S. Open Championship at Shinnecock Hills Golf Club on Long Island in 1896.

Foulis emigrated to the United States in 1895 to serve as the first professional at Charles Blair MacDonald's Chicago Golf Club, one of the five founding clubs of the USGA when it was organized in 1894. He remained at Chicago as club maker and professional while also designing a number of midwestern courses, including the Denver Country Club in 1902.

The course was first redesigned in the early twenties by William Flynn, the designer of Cherry Hills Golf Course in Denver. In 1957 major revisions were made to the course by William Diddell when the widening of 1st Avenue resulted in the condemnation of portions of the golf course.

Barbara Sudler
State Historic Preservation Officer

1All information, including the quote, is from a pamphlet, "Curtis Cup Match," Denver Country Club, 1982.