

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

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Arapaho Hills
other names/site number 5AH.3316 (district site number)

2. Location

street & number Bounded by Arrowhead (N) and West Berry Roads (S), and South Lowell Boulevard (E) and South Manitou Road (W). [N/A] not for publication
city or town Littleton [N/A] vicinity
state Colorado code CO county Arapahoe code 005 zip code 80123

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Deputy State Historic Preservation Officer Date _____
Office of Archaeology and Historic Preservation, Colorado Historical Society
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> other, explain <input type="checkbox"/> See continuation sheet.	_____	_____

Arapaho Hills
Name of Property

Arapahoe County, Colorado
County/State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not count previously listed resources.)

Contributing	Noncontributing	
<u>55</u>	<u>16</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>2</u>	<u>1</u>	objects
<u>57</u>	<u>17</u>	Total

Name of related multiple property listing.
(Enter "N/A" if property is not part of a multiple property listing.)

Historic Residential Subdivisions of Metropolitan Denver 1940-1965

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

(Enter categories from instructions)

- Domestic / Single Dwelling
- Industry / Manufacturing Facility
- Commerce / Business
-
-
-
-

Current Functions

(Enter categories from instructions)

- Domestic / Single Dwelling
- Education / School
-
-
-
-

7. Description

Architectural Classification

(Enter categories from instructions)

- Modern Movement: International Style
- Modern Movement: Other: Usonian Style
-
-
-

Materials

(Enter categories from instructions)

- foundation Concrete
- walls Concrete, Brick, Stone, Wood
- roof Asphalt
- other
-

Narrative Description

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

Arapaho Hills
Name of Property

Arapahoe County, Colorado
County/State

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

Architecture

Community Planning and Development

Social History

Periods of Significance

1955-1964

Significant Dates

N/A

Significant Person(s)

(Complete if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hawkins, Edward

Mannon, Clyde

Sutherland, Bruce R.

Dion, Joseph G.

Primary location of additional data:

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

Name of repository:

History Colorado

Arapaho Hills
Name of Property

Arapahoe County, Colorado
County/State

10. Geographical Data

Acreage of Property 21.87

UTM References

(Place additional UTM references on a continuation sheet.)

1. (NAD27)

Zone Easting Northing

2. Zone Easting Northing

3. Zone Easting Northing

4. Zone Easting Northing

[X] See continuation sheet

The UTM reference point was derived from heads up digitization on Digital Raster Graphic (DRG) maps provided to OAHP by the U.S. Bureau of Land Management.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Diane Wray Tomasso

organization on behalf of the City of Littleton, CO date 10-7-2011

street & number 2905 S Elati Street telephone 303-552-8254

city or town Englewood state CO zip code 80110

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Multiple Owners (See Continuation Sheet)

street & number _____ telephone _____

city or town Littleton state CO zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

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SITE DESCRIPTION

Edward Hawkins and Clyde Mannon originally envisioned a neighborhood of 360 modern homes for a 160-acre site that was purchased by Hawkins in 1954. This original lot and street plan was pictured in an early promotional brochure for the neighborhood (see *Historic Image 47.*) The 1955 Arapaho Hills subdivision plat filing, however, included only 37 acres of the site and the number of lots was reduced to eighty-three (see *Map 2*).

The highest elevation in Arapaho Hills is 5,444 feet, running along the rear lot lines of the houses on the west side of Manitou from Arrowhead at the north to Berry at the south. The topography slopes downward to 5,382 feet at the northeastern corner of the neighborhood (Lowell and Arrowhead), and to 5,379 feet at the southeastern corner of the neighborhood (Lowell and Berry).

Architect and planner Joseph G. Dion designed the subdivision's street plan and lot division. Under the direction of Hawkins, water and sewer service and streets, curbs and sidewalks were put in place. Though the grid was not abandoned in Arapaho Hills, the streets are gently curved and give the visual impression of a private, enclosed enclave.

Instead of re-grading and leveling the lots, a common residential development practice of the time, Dion retained the natural grade of the site, a sixty-five foot drop from west to east. Although some of the houses, largely on Lowell, are sited on level lots, the majority of the houses accommodate the natural slope of the site. Houses often include multiple levels that step up or down to the front, rear or side. Houses are oriented on their lots for privacy and to take the best advantage of southern and western exposures for solar heating and views of the plains to the east. Lot size varies from .283 to .262 acres.

The individual homes are set back from the street behind a building line of approximately twenty-five feet. Walks and driveways are positioned and grouped to provide broad lawns and diverse planting beds in a variety of proportions and dimensions. Custom outdoor planters, walls and fences are common, frequently integral to the houses themselves. There was no single cohesive landscape plan. Complete landscaping was only undertaken on the *Better Homes and Gardens* Idea Homes. Only lawns were provided for the other homes. Still, the generous building setbacks, curving streets and mature shrubs and trees now create park-like views throughout the neighborhood.

Two neighborhood signs feature an inverted triangle logo and the legend "ARAPAHO HILLS" in a Modern typeface.

SETTING

The houses of Arapaho Hills are horizontal in orientation, formed by the asymmetrical massing of primary and secondary volumes of varying heights and dimensions. Ranging from 2,000 to

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3,000 square feet, their size is often concealed or magnified by their position and massing on their sloping lots. On most lots, the house and garage or carport form a continuous footprint. The planes that form the basic volumes of the houses also provide visual variety, often projecting beyond the house into the landscape. Flat and low-pitched shed or gable roofs reinforce the horizontality of the homes. The occasional appearance of folded-plate roofs enlivens the neighborhood.

The positioning of the entrances is varied, often concealed in carports or at the juncture of the house and the garage. Window compositions play a major role in the design and detailing of wall planes – clerestory windows, ribbon windows, corner windows, full-height, partial-height and punched windows provide or restrict views, light and air circulation. They range from expansive walls of glass to isolated openings that punctuate walls to form a decorative element of the exterior. The detailing of the fascia, soffits and beams and rafters of the roofline create another level of visual detail.

Exterior materials include masonry of native stone, aggregate panels, and brick and block in a variety of colors and dimensions. The masonry bond and joint details also forms a major decorative element of the houses. Wood siding also appears in a number of forms.

This variety of form, detail and material is united by the horizontality of the houses and their placement on the natural topography of the site. As a result, even though each of the houses is unique, Arapaho Hills provides a remarkably cohesive visual impression.

ARCHITECTURAL DESCRIPTIONS
CONTRIBUTING HOUSES AND SIGNAGE

The following describes the fifty-five buildings and two signs determined to be contributing to the proposed Arapaho Hills Historic District. The residence names provided are the historic names, rather than the names of current owners. Bruce Sutherland is the architect of all the homes except where Edward Hawkins, Thomas E. Kristopeit or "*Better Homes and Gardens* Idea Home" are indicated. The signage, due to its early construction and association with the two buildings designed by Edward Hawkins, is credited to Hawkins.

KEPFORD HOUSE (LYLE L.)
3655 Chimayo (Block 1, Lot 2), 1957, 5AH.3069

This lot is located on the north side of Chimayo; the grade slopes downward to the east. Concrete paving provides access to the two-car garage, where an exposed-aggregate sidewalk branches off, leading across the house and back to the main entrance. The single-level house is composed of two perpendicular rectangular volumes set at a slight angle to the street. The garage appears at the west end of the house. The house is dominated by a massive, asymmetrically placed chimney wall. The west volume has an asymmetrical side-to-

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side low-pitch gable roof. The east volume has a front-to-back low-pitch gable roof. The fascia is of medium height with a flat face; it abuts the chimney to the west and overlaps it from the east. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry forms the chimney and some walls. The masonry slab at the southwest corner of the house has an attached planter box/retaining wall that extends south beside a portion of the driveway. There is also vertical tongue-and-groove wood siding. The main entrance faces south at the juncture of the west volume. East of the chimney are three adjacent windows with stepped sills that rise to the roofline. East of the front entrance is a window composition that rises to the roofline above a mid-height sill. There is a single sectional garage door. Immediately adjacent is a flush service door.

DOWNEY HOUSE (RICHARD S. AND AGNES M.)

3685 Chimayo (Block 1, Lot 3), 1957, 5AH.3070 (Photo # 15)

This lot is located on the north side of Chimayo; the grade slopes downward to the east. Concrete paving begins at the east end of the lot and curves west into the two-car carport. A curving masonry retaining wall steps up the west side of the drive, forming the south foundation wall of the carport and a raised planter box bordering the lawn. The single-level house is composed of two parallel rectangular volumes set at an angle to the street. The south volume includes the carport. Living areas are located at the west end of the south volume, set back from the carport, and the north volume. The house is dominated by a large rectangular masonry chimney at the juncture of the two volumes and by two prominent masonry piers that carry the south wall of the carport. The two volumes have opposing front-to-back low-pitch shed roofs surfaced with crushed red stone. The lower south roof abuts the chimney. The higher north roof overlaps onto its face. The roof fascia is of medium height with a faceted face. The soffit is open, with exposed beams and rafters extending partially below the fascia. Random-range ashlar masonry of native red sandstone forms the chimney wall and masonry piers that carry the carport roof. A low retaining wall, planter and portions of the south elevation are narrow horizontal concrete-block masonry with filled vertical and raked horizontal joints. Vertical tongue-and-groove wood siding also appears. The front entrance, a flush door and narrow full-height sidelight of patterned glass, faces south within the carport. North of the fireplace wall is a composition of tall windows and a secondary door. Above the roofline of the south volume, a row of clerestory windows runs the length of the north volume.

CARLSON HOUSE (GLENN E. AND DOROTHY J.)

3705 Chimayo (Block 1, Lot 4), 1957, 5AH.3071

This lot is located on the north side of Chimayo; the grade slopes downward to the east. A separate concrete driveway and sidewalk are set perpendicular to the street. A masonry retaining wall rises on the west side of the driveway. At the two-car garage, the wall is broken by a short run of steps rising to the front entrance. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. The west volume is one-story in height. The two-story volume projects outward toward the street; the lower level is partially

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below grade, housing the garage. Both volumes have flat roofs. The narrow fascia has a flat face. The soffit is finished with plywood. Running-bond red brick masonry is the primary material with an end course at the west window-sill. A prominent brick planter box extends across the face of the house beyond the west elevation. There is also narrow vertical tongue-and-groove wood siding. The main entrance faces south at the juncture of the east volume. It includes a door of five horizontal glass panels and a sidelight of patterned glass. To the west, a window composition appears above the planter box. Floor-to-ceiling windows appear at the second story of the two-level volume. There is a pair of flat, pivoting garage doors finished with wall siding.

DAY HOUSE (ROBERT E. AND BARBARA K.)

3775 Chimayo (Block 1, Lot 5), 1961, 5AH.3072 (Photo # 16, Historic Image # 53)

This lot is located on the north side of Chimayo; the grade slopes downward to the east. Asphalt paving, set perpendicular to the street, leads into a two-car carport. Steps of wood-framed exposed-aggregate paving and two asymmetrically stacked masonry planter boxes negotiate the grade change between the driveway and the front door. The multi-level house is composed of two parallel rectangular volumes, set largely parallel to the street. The south volume is partially recessed below grade to the west; the carport is inset at its southeast corner. The north volume is set behind it to the east. The house is dominated by the grouping of the planters and chimney, and a prominent balcony with angled fascia that extends around the southeast corner of the house at the second story. The volumes have opposing front-to-back low-pitch shed roofs. The soffit is open, with exposed rafters and beams visible just below a narrow fascia with flat face. Pink rhyolite rubble masonry forms the chimney and planter boxes. A window composition and the balcony fascia display vertical board-and-batten wood siding. There are multiple forms of vertical tongue-and-groove siding. Metal poles divide the carport bays, supporting the cantilevered balcony above. The main entrance is located asymmetrically on the facade, facing south just west of the chimney. It includes a flush door with a wide patterned-glass sidelight and transom windows that extend to the roofline. To the west is a full-height window composition; it includes rows of windows at the roofline and grade with board-and batten spandrel panels. A second window composition wraps around the southeast corner of the house behind the balcony. A row of clerestory windows appears between the exposed rafter tails of the north volume, visible above the roof of the south volume. A secondary entrance appears within the carport.

MEYER HOUSE (ARTHUR H. AND OPAL)

3805 Chimayo (Block 1, Lot 6), 1957, 5AH.3073

This lot is located on the north side of Chimayo; the grade slopes downward to the east. Concrete paving enters at the east end of the lot and curves west to the two-car garage, which appears to be an infilled carport. The single-level house is composed of two parallel rectangular volumes, set at an angle to the street. Secondary volumes appear behind to the north and west. A firebox of stone masonry dominates the front of the house. The volumes

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have opposing front-to-back low-pitch shed roofs. The soffit is open, with the ends of the exposed rafters concealed behind a fascia of medium height with a flat face. Exposed beams are visible below the fascia. Walls of pink rhyolite rubble masonry and vertical wood siding appear. A cylindrical concrete chimney rises through the roof above the masonry firebox, set behind the fascia. A front entrance door with small glass panels faces southeast between the chimney and a single sectional garage door. Rows of clerestory windows appear on multiple volumes. A window composition appears above and behind the firebox, extending to the roofline.

MEYER HOUSE (JOHN C. AND VIRGINIA)

3865 Chimayo (Block 1, Lot 7), 1958, 5AH.3074 (Photo # 17)

This lot is located on the north side of Chimayo; the grade slopes downward to the east. A separate driveway and sidewalk are set perpendicular to the street. The driveway is concrete and the sidewalk is laid in more recent cast masonry units. A series of masonry retaining walls negotiate the grade change between the driveway and the raised lawn to the west. The west wall of the east volume extends to form a planter box at the second story level, adjacent to the main entrance. The multi-level house is composed of two perpendicular rectangular volumes set largely parallel to the street. The east, two-story volume projects outward to the south, dominated by a large balcony with angled fascia that wraps around the southeast corner of the house at the second story. A large concrete-block chimney is set behind the fascia at the end of the west volume. There are perpendicular, symmetrical low-pitch gabled roofs. The west volume has a front-to-back gable and the east volume has a side-to-side gable. There is a wide fascia with a flat face. The soffit is finished, the rafters concealed by plywood edged with a row of circular ventilation openings. Exposed beams are visible below the fascia. Random-range ashlar masonry of native red sandstone appears on exterior walls, planter boxes and retaining walls. Horizontal board-and-batten wood siding appears on the balcony fascia and the lower wall of the west volume. There is also vertical board-and-batten wood siding. The main entrance is located on the west volume, facing south at the juncture of the east volume. It includes a flush door and partial-height sidelight of patterned glass. To the west, a window composition rises to the roofline above a mid-height sill. Above the east side of the balcony, a composition of windows is recessed just behind the adjacent wall. There is a pair of flat pivoting garage doors finished continuous with the wall siding.

KIRCHER HOUSE (KURT F. AND MARGARET S.)

3895 Chimayo (Block 1, Lot 8), 1957, 5AH.3075

This lot is located at the northeast corner of Chimayo and Manitou; the grade slopes downward to the east. A concrete driveway provides access to the two-car garage at the rear of the house along Manitou. A red brick sidewalk runs perpendicular from Manitou to the main entrance. A low brick wall sits parallel to the house at the entrance. The multi-level house is composed of a single rectangular volume set parallel to the street. On the west side of the lot, the house is one story in height. As the grade drops to the east, the house increases to two

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stories in height and projects outward toward the street. An addition with two-story section was recently added to the rear. Its visual impact is minimized by its setback behind the chimney and mature trees. The house has an asymmetrical side-to-side low-pitch gable roof, set back just west of the main entrance door. There is a fascia of medium height with a flat face. The soffit is finished, the rafters concealed by plywood edged with a row of circular ventilation openings. Exposed beams are visible below the fascia. Running-bond red brick masonry is the primary material, including a slab chimney that rises behind the roof fascia on the west elevation and a low wall at the front entrance, capped with end-bond brick. Board-and-batten panels, some with decorative relief patterns, appear. The front entrance appears at the juncture of the one and two-story sections of the house, sheltered by the extended roof. It includes a flush door with a vertical row of angled glass panes, sidelight and transom. To the west, a window composition rises to the roofline from grade. To the east, a large window composition two stories in height extends from grade to the roofline. It includes trios of windows, plain and decorative panels and a projecting fascia. There is a pair of sectional garage doors facing Manitou.

KRISTOPEIT HOUSE (BEN F. AND ELIZABETH R.)
3890 Arrowhead (Block 1, Lot 9), 1962, 5AH.3076 (Photo # 11)
Architect: Thomas E. Kristopeit

This lot is located at the southeast corner of Arrowhead and Manitou; the grade slopes downward to the east. Concrete paving provides access to the two-car garage/carport at the south end of the house on Manitou. A sidewalk branches off the driveway across the west face of the house to a flush service door, also accessible by a brick sidewalk perpendicular to Manitou. A concrete sidewalk runs perpendicular from Arrowhead to the main entrance. The multi-level house is composed of two perpendicular rectangular volumes that join near the northwest corner of the lot. The west volume runs parallel to Manitou. The east volume, parallel to Arrowhead, terminates at an open balcony. The west volume has a flat roof that cantilevers over the recessed front entrance. The east volume has a low pitch, front-to-back shed roof that rises to the east, projecting over the open balcony. The fascia is of medium height with a flat face. Over the balcony, the soffit is open. In other areas, it is closed. Running-bond buff brick masonry dominates the exterior. A cast-in-place concrete foundation wall is revealed as the site grade drops to the east. A low railing and side screens of full-height vertical wood uprights appear at the edge of the balcony. A single metal column supports the cantilevered roof at the entrance. The front entrance is recessed behind the open northwest corner of the west volume, facing north. It has a plain flush door with full-height sidelight of patterned glass. On the adjoining wall is a full-height window composition with a window above and spandrel panel below. The north and west elevations are punctuated only by a narrow full-height vertical window, a trio of partial height windows and two high ribbon windows of three panes each. The east-facing balcony wall is entirely composed of tall vertical windows. Service doors and a sectional one-car garage door appear on the west elevation.

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MANNON ASSOCIATES SALES OFFICE / CARPENTRY SHOP

5301 Lowell (Block 1, Lots 15, 16 and 17), 1957, 5AH.3077 (Photo # 18)

Designer: Edward Hawkins

This lot is located at the southwest corner of Lowell and Arrowhead; the grade is largely level. Surface parking areas appear on the north side of the building and an un-built lot to the west on Arrowhead. A series of three staggered masonry planter boxes appear at the base of the east elevation. The three tiny pine trees dating to the inception of Arapaho Hills are now fully grown. The single-level building is composed of two perpendicular rectangular volumes set largely parallel to the street. They join at the northeast corner of the lot. A secondary volume is visible behind the south volume. There are perpendicular, symmetrical low-pitch gabled roofs. The south volume has a front-to-back gable and the north volume has a side-to-side gable. The fascia is of medium height with a flat face. The soffit is finished with plywood. Exposed beams are visible below the fascia. Narrow concrete-block masonry with filled vertical and raked horizontal mortar joints is the predominant material. The planter boxes are pink rhyolite rubble masonry. There is also vertical tongue-and-groove wood siding. The current main entrance, possibly the location of the original carpentry shop door, faces north on Arrowhead at Lowell. The original sales entrance on Lowell was sensitively converted to windows, which rise above a low wall that matches the original adjoining masonry. The current entrance has a flush door. On the east elevation, a clerestory window composition rises above the wall to the roofline. The north elevation has a long high ribbon window. A secondary volume displays a row of east-facing clerestory windows above the roof of the south volume.

The sales office/carpentry shop originally occupied only Lot 17. In 1966, after Mannon Associates had ceased operations, the building was purchased for use as a kindergarten. In 1971, a second kindergarten purchased the building along with adjacent Lots 16 and 15. On Lot 16, the original carpentry shop was extended using the same design and materials as the original structure. The addition is virtually indistinguishable from the original shop building. Lot 15 serves as a surface parking lot.

WALLACE HOUSE (R.H. AND HARRIET L.)

3650 Chimayo (Block 2, Lot 1), 1957, 5AH.3078 (Photo # 14)

Designer: Edward Hawkins

This lot is located at the southwest corner of Chimayo and Lowell; the grade slopes downward to the east. A separate concrete driveway and entrance sidewalk are set perpendicular to the street. A three-tiered wood-frame retaining bed steps up from the driveway to the west. The multi-level house consists of two parallel rectangular volumes, slightly offset, set largely parallel to the street. The primary elevation is dominated by a massive chimney wall, positioned asymmetrically adjacent to the main entrance and rising in front of the roof line. A two-car garage appears at the east end of the house. Two opposing side-to-side low-pitch shed roofs align with the east end of the fireplace wall. The fascia is of medium height with a

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flat face. The soffit is finished with plywood. Pink rhyolite rubble masonry forms the fireplace wall and the east and west elevations. There is vertical board-and-batten wood siding, the battens extending from the foundation to roof line. The main entrance is located just west of the chimney. It has a flush door, a sidelight of three stacked vertical windows, and a transom light that extends to the roofline. A clerestory window composition appears above a high sill on the east volume, the individual panes defined by the vertical siding battens. Vertically stacked two and three-window compositions appear perpendicular to the front wall just behind the fireplace wall. A row of windows appears above a mid-height sill on the west volume, each window defined by the vertical siding battens. The east elevation is blank. There is a pair of flat, pivoting garage doors finished continuous with the wall siding.

HURTT HOUSE (CALEB B. AND MARYAN F.)
5355 Lowell (Block 2, Lot 2), 1957, 5AH.3079

This lot is located on the west side of Lowell; the grade slopes downward to the east and south. Concrete paving, set perpendicular to the street, leads into a two-car carport. A retaining wall rises north of the paving, extending west to form the lower wall of the south elevation of the house. A small stepped retaining wall supports columns that carry the south carport wall. The multi-level house is composed of two parallel rectangular volumes set largely parallel to the street. The south volume houses the open carport. A symmetrical side-to-side low-pitch gable roof shelters the house. The flat carport roof abuts the house at the middle of the south elevation. The fascia is of medium height with a flat face. The soffit is open. Exposed rafters are set above and behind the fascia. Exposed beams extend partially below the fascia. Brick masonry was added to the east elevation, covering the original concrete-block masonry, which survives beneath. The south wall displays plain wood siding. Wood columns carry the carport roof and define the walkway to the entrance. The retaining wall is stuccoed concrete block. The main entrance is located near the middle of the south wall, accessed by an outdoor staircase between the retaining wall and carport. A pair of vertical windows punctuates the east elevation. On the south wall of the house, a clerestory window composition appears above the carport roofline.

CREWS HOUSE (JESSIE R.)
5375 Lowell (Block 2, Lot 3), 1958, 5AH.3080

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. Asphalt paving enters from the south end of the lot and curves north in front of the house to the one-car garage. The single-level house is composed of two perpendicular rectangular volumes set largely parallel to the street. At the north end of the house, the garage volume projects outward toward the street. The house has a front-to-back low-pitch gable roof; the garage has a front-to-back shed roof of the same pitch, continuous with the house roof. The shed roof is open where it extends beyond the south elevation of the garage wall. The fascia is of medium height with a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Running-bond buff norman brick forms the east

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elevations of both volumes. Vertical tongue-and-groove siding with horizontal battens also appears. The main entrance is located on the west volume, facing east at the juncture of the east volume. It includes a single flush door and sidelight. There are no windows visible from the street. There is a single sectional garage door.

KAYSER HOUSE (HAROLD L. AND CYNTHIA M.)
5395 Lowell (Block 2, Lot 4), 1958, 5AH.3081

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. Gravel paving leads to a two-car carport, where a wood-framed exposed-aggregate sidewalk branches over and back to the main entrance. The single-level house is composed of two perpendicular rectangular volumes set at an angle to the street. At the south end of the house, the carport volume projects outward to the east. The house has a side-to-side low-pitch gable roof; the carport has a side-to-side shed roof of the same pitch, continuous with the house roof. The fascia is of medium height with a flat face. The soffit is finished with plywood. Exposed beams extend partially below the fascia. The carport ceiling is open; exposed rafters are set above and behind the fascia. Pink rhyolite rubble masonry appears as a slab column supporting the northeast corner of the carport; a partial-height wall runs across the face of the house, extending beyond the north elevation to form a garden wall. Vertical tongue-and-groove wood siding appears above. Vertical tongue-and-groove and board-and-batten wood siding appear within the carport. A series of full-height vertical wood uprights attached in front of a plain flush wall form a decorative feature wall adjacent to the front door. The main entrance faces east at the juncture of the carport volume. It includes a single door with sidelight and transoms of pegboard and plywood. There are no windows visible from the street.

FERRY HOUSE (PETER L. AND CATHERINE G.)
5405 Lowell (Block 2, Lot 5), 1959, 5AH.3082 (Photo # 19)

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. Asphalt paving enters from the street at the north end of the lot and curves south in front of the house to the two-car garage. The single-level house is composed of two perpendicular rectangular volumes set at an angle to the street. At the south end of the house, the garage volume projects outward to the east. Both volumes have flat roofs. The house roof overlaps the lower garage roof at the entrance, sheltering the front door. The angled fascia is of medium height with two horizontal facets. The soffit is finished with tongue-and-groove wood; there are no exposed rafters or beams. Narrow, stack-bond concrete-block masonry appears on the east elevation of the house, extending beyond the north elevation to form a garden wall. Raked horizontal and vertical mortar joints create a strong grid pattern. A small concrete block wall also appears at the south lot line. The east elevation of the garage is pink rhyolite rubble masonry. Horizontal wood lapboard and some board-and-batten wood siding also appear. The main entrance is a single door above two steps of pink rhyolite masonry. It is located on the west volume, facing east at the juncture of the east volume. To the north, a pair of clerestory windows appears above the masonry wall. There is a pair of sectional garage doors.

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STADLER HOUSE (JAMES S. AND HARRIETT M.)

5425 Lowell (Block 2, Lot 6), 1959, 5AH.3083 (Photo # 20 and Historic Image # 49)

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. Asphalt paving is set perpendicular to the street. A concrete sidewalk branches off from the driveway at the two-car garage, leading back to the front entrance. A planting bed appears between the sidewalk and garage wall. The single-level house is composed of two perpendicular rectangular volumes set at an angle to the street. At the south end of the house, the garage volume projects outward to the east. The house has a side-to-side low-pitch gable roof; the garage has a side-to-side shed roof of the same pitch, continuous with the house roof. There is a tall angled fascia with two horizontal facets. An intermediate fascia of the same design projects over the lower wall, sheltering the front entrance sidewalk and door. The roof soffit is open; exposed rafters and beams are set above and behind the fascia. The intermediate soffit is closed. Running-bond dark gray norman brick or block with a decorative pattern of perpendicular projecting units appears on the north garage and east house elevations. Adjacent to the entrance is a feature wall of stack-bond concrete block with a decorative pattern of angled projecting blocks. Both have raked horizontal joints. Flush vertical tongue-and-groove wood siding appears on the garage wall and doors. A garden wall of stack-bond concrete block with raked horizontal and vertical joints separates the public and private areas of the yard to the north. To the south is a similar wall with raked horizontal joints. The main entrance is located on the west volume, facing east at the juncture of the east volume. It includes two single flush doors with transom windows above the intermediate fascia. To the north, a dramatic composition of windows and board-and-batten wood panels rises above the masonry to the roof-line. There is a pair of flat, pivoting garage doors set flush with the adjacent wall and clad in the same wood siding.

HURTT HOUSE (WALTER A.)

5445 Lowell (Block 2, Lot 7), 1959, 5AH.3084 (Photo # 21 and Historic Image # 49)

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. A concrete driveway, set perpendicular to the street, leads to the two-car carport. An adjacent sidewalk of exposed aggregate branches off at the face of a planter box and leads back the front door, just south of the carport. The single-level house is composed of two perpendicular rectangular volumes set at an angle to the street. At the north end of the house, the carport volume projects outward to the east. The house has a side-to-side low-pitch gable roof; the garage has a side-to-side shed roof of the same pitch, continuous with the house roof. There is a tall fascia with a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. The primary material of the east elevation is square concrete block masonry with raked horizontal and vertical joints. The masonry extends beyond the south elevation to form a garden wall. Two rows of glass block are set within the masonry to form a decorative geometric element on the house; on the garden wall, a few vertical rows of pierced block appear. Random-course ashlar masonry of native red

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sandstone appears at the northeast corner of the house. It also forms a planter box with rusticated column that carries the southeast corner of the carport. A second column appears to the west. The front entrance faces north within a small open courtyard just south of and continuous with the carport. It includes a plain flush door with sidelight and transom window. A long clerestory window composition appears above the high masonry sill, extending across the face of the house.

ROSCOE HOUSE (JOHN F. AND MARILYN J.)

5455 Lowell (Block 2, Lot 8), 1960, 5AH.3085 (Historic Image # 49)

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. Perpendicular to the street is a parallel driveway of loose stone and sidewalk of exposed aggregate, separated by a planting bed at grade. The single-level house is composed of two parallel rectangular volumes set at an angle to the street. The north volume projects toward the street. The volumes have opposing side-to-side low-pitch shed roofs. Adjacent to the entrance, the roof that extends beyond the south wall of the north volume is open. The fascia is of medium height with a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Concrete-block masonry in running-bond with filled vertical and raked horizontal joints is the primary material. To the south, the house wall extends into the landscape to form a garden wall that divides the public and private areas of the yard. The east elevation of the north volume features full-height vertical cast aggregate panels with vertical battens. Vertical tongue-and-groove wood siding appears. A garden wall of square concrete block with raked horizontal and vertical joints extends to the north lot line. The main entrance is located on the north volume, facing south at the juncture of the south volume. It includes a plain flush door, sidelight and transom. Above the high masonry sill to the south and the wood siding to the east, clerestory window compositions appear. North of the cast panels, the east elevation of the north volume features a full-height vertical window composition.

PIRTLE HOUSE (ALLWYN W. AND SUZANNE G.)

5465 Lowell (Block 2, Lot 9), 1960, 5AH.3086

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. A driveway of loose stone and an adjacent concrete sidewalk, both perpendicular to the street, lead into a two-car carport. The single-level house is composed of two perpendicular rectangular volumes, set at an angle to the street. At the south end of the house, the carport volume projects outward to the east. Both volumes have flat roofs, the house roof projecting over the lower carport roof. There is a deep angled fascia with three horizontal facets. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry forms massive walls that extend beyond the body of the house into the landscape. The interior of the carport displays concrete-block masonry with raked horizontal joints and vertical tongue-and-groove wood siding. Wood columns carry the north side of the carport, defining a walkway to the front entrance. The main

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entrance is set above concrete steps within the carport. It is a single flush panel door with sidelights. There are no visible windows.

LIPSEY HOUSE (RONALD N. AND SUZANNE H.)

5475 Lowell (Block 2, Lot 10), 1961, 5AH.3087

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. An asphalt driveway and an adjacent exposed-aggregate sidewalk, both set perpendicular to the street, lead into a two-car carport. The multi-level house is composed of three parallel rectangular volumes set at an angle to the street. The south volume includes the carport; the north and west volumes house the living areas. The two south volumes and the north volume have opposing side-to-side low-pitch shed roofs. The lower carport roof overlaps onto the east elevation of the house. The roof fascia is of medium height with a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Narrow stack-bond concrete-block masonry with raked horizontal and vertical joints carries the southeast corner of the carport. The back wall of the carport is constructed of the same masonry; it extends beyond the body of the house to the south lot line. Wood columns carry the north side of the carport roof, defining a walkway to the recessed front entrance. Vertical tongue-and-groove wood siding and full-size concrete-block masonry with raked horizontal joints also appear. The main entrance faces south above two concrete steps at the rear of the carport. It has a single flush door with sidelight and transom. To the east, a window composition appear just beneath the carport roof on the face of the house. A clerestory window composition appears above the high masonry sill on the east elevation of the house.

FISHER HOUSE (MYRLE P. AND JEAN Z.)

5485 Lowell (Block 2, Lot 11), 1961, 5AH.3088

This lot is located on the west side of Lowell; the grade slopes slightly downward to the east. An asphalt driveway and an adjacent concrete sidewalk enter at the south end of the lot and curve north in front of the entrance into a two-car carport. The single-level house is composed of two parallel rectangular volumes set at an angle to the street. The carport volume projects to the east. The west house volume has a front-to-back low-pitch gable roof. The east carport volume has a flat roof that overlaps the house just below the gable roof. The tall fascia has an angled face. The soffit is finished with plywood. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry forms the lower east wall of the carport, supporting short wood columns that carry the roof. Full-height wood columns carry the west side of the carport. Narrow concrete-block masonry with raked horizontal and vertical joints appears. Vertical tongue-and-groove wood siding forms a long garden fence that extends to the south lot line. The main entrance has a single flush panel door set within the carport. A row of clerestory windows appears above a high sill on the east carport elevation. A composition of clerestory windows appears on the south elevation of the house, just visible from the street over the garden fence.

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JOHNSTON HOUSE (ELLIS F. AND LUCILLE)

3605 Berry (Block 2, Lot 12), 1960, 5AH.3089

1960 *Better Homes and Gardens* Idea Home (Photo # 12)

This lot is located at the southeast corner of Berry and Mohawk; the grade slopes slightly downward to the east and south. Concrete paving, perpendicular to the street, leads to a two-car carport, where an exposed-aggregate sidewalk branches over and back to a front entrance courtyard, recessed behind a mid-height privacy wall of wood and lath. The single-level house is composed of a single rectangular volume set largely parallel to the street. The house is dominated by a long angled planter box that extends from the recessed entry courtyard across the south and east elevations. The house has a front-to-back low-pitch gable roof with a crushed stone surface; the roof over the recessed entrance courtyard is open to permit light and air circulation. The tall fascia has a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. The house is largely vertical tongue-and-groove wood siding. Cast aggregate panels with battens appear at the carport and the main entrance. The front entrance is located in a recessed courtyard placed asymmetrically to the body of the house. The front door is adjacent to a wall of full-height vertical windows. To the east, a composition of clerestory windows runs the length of the house over a high sill line above the planter box. A similar window composition appears on the east elevation.

WALKER HOUSE (GLEN H. AND JACQUELINE N.)

5490 Mohawk (Block 2, Lot 13), 1959, 5AH.3090

1959 *Better Homes and Gardens* Idea Home

This lot is located at the southeast corner Mohawk and Berry; the grade slopes downward to the east. Concrete paving is set perpendicular to the street, leading to a garage/carport. The driveway features a decorative colored design worked in the concrete. The multi-level house is composed of three rectangular volumes set largely parallel to the street. The west volume projects outward, perpendicular to the street. It includes an enclosed garage and an open bay that functions as a carport or open entrance court (garage/carport). Behind it, a massive masonry chimney is positioned at the juncture of the two perpendicular volumes that form the living area of the house. A prominent balcony abuts the chimney, wrapping around the southeast corner of the house. All three volumes have symmetrical low-pitch gable roofs. The garage roof is set just beneath the roof of the parallel house volume behind, both side-by-side low-pitch gable roofs. A portion of the garage roof closest to the house is open to permit light and air circulation. The third, perpendicular volume has a front-to-back low-pitch gable roof. The fascia is of medium height with a flat face extending onto two sides of the chimney. The soffit is closed, concealing the rafters. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry dominates the house, appearing on the west and south garage/carport elevations and forming the massive chimney volume. Concrete-block masonry with raked horizontal joints also appears. There is vertical board-and-batten wood siding on the walls and horizontal lapboard on the balcony fascia. The front entrance is located on the west wall of the

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house within a courtyard continuous with the open carport. It includes a pair of plain flush doors and a decorative full-height window composition to the north. Clerestory windows rise above the west wall of the garage and appear on multiple elevations of the house. There is a single flat, pivoting garage door finished with wall siding.

KREIDLE HOUSE (JAMES D. AND ZANA)
5480 Mohawk (Block 2, Lot 14), 1959, 5AH.3091

This lot is located on the east side of Mohawk; the lot slopes downward to the east. Concrete paving is set perpendicular to the street. A sidewalk branches off from the driveway at the two-car garage, leading back to the front entrance. The single-level house features two perpendicular rectangular volumes set at an angle to the street. At the south end of the house, the garage volume projects outward to the west. The house has a side-to-side low-pitch gable roof; the garage has a side-to-side shed roof of the same pitch and height. The fascia is of medium height with an angled vertical face. The soffit is finished; exposed beams are visible below the fascia. The primary materials are a narrow stack-bond concrete block with raked horizontal and vertical joints and vertical tongue-and-groove wood siding. The main entrance faces south at the juncture of the garage. There is a single door and narrow patterned-glass sidelight. A row of clerestory windows rises above the front wall to the roofline. There is a single sectional garage door.

BLOOM HOUSE (RONALD J. AND HELEN L.)
5470 Mohawk (Block 2, Lot 15), 1960, 5AH.3092

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Concrete paving is set perpendicular to the street. A sidewalk branches off from the driveway at the two-car garage, leading back to the recessed front entrance. This garage is the result of a renovation within the last decade that enclosed and reversed the pitch of the open carport. The single-level house is composed of two perpendicular rectangular volumes, set largely parallel to the street. At the north end of the house, the garage volume projects outward to the west. The south volume has a side-to-side low-pitch shed roof. The north volume has an asymmetrical side-to-side low-pitch butterfly roof. The fascia is of medium height with a flat face. It overlaps the south end of a central feature wall. The soffit is open with exposed rafters set above and behind the fascia. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry and stack-bond concrete block with raked horizontal and vertical joints are the primary materials. The stone masonry extends beyond the body of the house to form a garden wall that divides the public and private areas of the yard. Vertical tongue-and-groove and board-and-batten wood siding appear. The main entrance faces west within a recessed behind the garage. A pair of clerestory windows appears above the garage door. A tall vertical window separates the two masonry materials on the facade; a clerestory window extends over the stone wall to the south. There is a single sectional garage door.

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GREATHOUSE HOUSE (JOHN C. AND SUSAN M.)

5460 Mohawk (Block 2, Lot 16), 1960, 5AH.3093

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Concrete paving is set perpendicular to the street. A sidewalk branches off from the driveway at the two-car garage, leading back to the front entrance. The single-level house is composed of two perpendicular rectangular volumes set largely parallel to the street. At the south end of the house, the garage volume projects outward to the west. The north volume has a symmetrical side-to-side low-pitch gable roof. The garage has a side-to-side shed roof of the same pitch and height. The tall fascia has an angled face. The fascia of the garage extends onto the face of the adjoining house volume, sheltering the front entrance. The soffit is open with exposed rafters set above and behind the fascia. Exposed beams are visible below the fascia. The primary masonry is running-bond buff norman brick or block. Horizontal lapboard siding also appears. The single front door faces west at the juncture of the garage. To the north, a full-height composition of vertical windows appears. A clerestory window composition runs across the face of the house above the masonry wall. There is a single sectional garage door.

COTTLE HOUSE (ELWOOD M. AND MARY L.)

5450 Mohawk (Block 2, Lot 17), 1960, 5AH.3094

This lot is located on the east side of Mohawk; the grade slopes downward to the east. A concrete driveway and an adjacent exposed-aggregate sidewalk are set perpendicular to the street. The driveway leads to a one-car garage. The sidewalk leads into a recessed entrance courtyard. The single-level house is composed of two rectangular volumes set at an angle to the street. To the north is a one-car garage and recessed entrance courtyard. Just south of the entrance, a massive chimney wall projects beyond the west elevation. Opposing side-to-side low-pitch shed roofs are set behind the projecting chimney; the south roof projecting over and above the north. The roof is open over the entrance courtyard to allow light and air circulation. The fascia is of medium height with two horizontal facets. It abuts the chimney to the south and overlaps it from the north. The soffit is finished with tongue-and-groove siding. Exposed beams are visible below the fascia. The primary material is running-bond orange brick or block. The masonry of the west elevation extends beyond the south wall of the house to form a partial garden wall. Vertical tongue-and-groove siding appears within the entrance courtyard. A single door with sidelight faces north within the recessed entry courtyard adjacent to the garage. South of the chimney, a narrow full-height window appears with clerestory windows above. There is a single sectional garage door.

HENRICKSON HOUSE (WILLIAM E. AND ALICE L.)

5430 Mohawk (Block 2, Lot 18), 1960, 5AH.3095

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Concrete paving enters from the street and curves south in front of the house into the two-car carport. The single-level house is composed of two perpendicular rectangular volumes set at

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an angle to the street. At the south end of the house, the carport volume projects outward to the west. There is a low-pitch, side-to-side gable roof on the house. Just below the roofline is the front-to-back low-pitch shed roof of the garage. There is a tall fascia with a flat face. Exposed beams are visible below the fascia. The house soffit is finished with tongue-and-groove siding. The masonry is a dark blue-gray standard brick laid running bond. Wide vertical tongue-and-groove wood siding also appears, including the west elevation of the carport. Wood columns carry the east side of the carport beside a raised sidewalk. At the entrance to the carport, the front wall of the house steps back behind a raised sidewalk that rises one step above grade. The front door faces south on the narrow perpendicular wall. Clerestory windows appear across the face of the house above the high masonry wall.

VAN DALEBOR HOUSE (HENRY J. H. AND FERGUSON, JEANNE M.)
5420 Mohawk (Block 2, Lot 19), 1961, 5AH.3096

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Paving of loose stone begins at the north side of the lot and ends to the south, forming a semi-circular drive. It curves in front of the house into the two-car carport. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. At the south end of the house, the carport volume projects outward to the west. There is a symmetrical low-pitch, front-to-back gable roof on the house. The north and south elevations and the roof above form prow-like projections. The carport has a front-to-back shed roof that aligns with the pitch of the house roof. The tall fascia has a flat face. The soffit is finished. The notched ends of the exposed beams project below and beyond the face of the fascia. Two different heights of horizontal wood lapboard siding are the dominant materials. The foundation level is standard concrete-block masonry with raked horizontal joints. Vertical tongue-and-groove wood siding also appears, including the west elevation of the carport. At the center and west end of the carport, wood columns carry notched beams that project below and beyond the fascia. The front door faces southwest at the juncture of the carport above a platform with two converging sets of wood-framed exposed-aggregate steps. Above the door is a transom; to the north is a series of full-height windows with transoms. The original door and the northernmost window appear to have been replaced with decorative modern collages of wood. A composition of windows on the prow-like north elevation extends above a partial-height sill to the roofline.

PHILLIPS HOUSE (JAMES R. AND JACQUELYN K.)
5400 Mohawk (Block 2, Lot 20), 1961, 5AH.3097 (Photo # 29)

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Concrete paving begins at the south side of the lot and ends to the north, forming a semi-circular drive. It curves in front of the house to a garage/carport. The multi-level house is composed of three rectangular volumes set largely parallel to the street. The west garage/carport volume projects toward the street. Behind it are a parallel, then perpendicular volume, the latter with a prominent balcony feature with angled fascia that cantilevers over the back yard. All three volumes have symmetrical low-pitch gabled roofs. The garage/carport roof

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is set just beneath the roof of the house, both parallel, side-by-side low-pitch gabled roofs. The south volume has a front-to-back low-pitch gabled roof. The tall fascia has two horizontal facets. The soffit is finished. Exposed beams are visible below the fascia. Masonry of random slabs of red sandstone laid parallel to the wall is the dominant material. It forms primary elevations of the garage and house, extending beyond the wall of the house to form a low garden wall to the south lot line. Vertical tongue-and-groove siding also appears. The front entrance is located on the west wall of the house within a courtyard continuous with the open carport. It includes a pair of doors and a decorative full-height window composition to the north. Clerestory windows rise above the west wall of the garage and appear on multiple elevations of the house. There is a single garage door.

PRATER HOUSE (RAYMOND A. AND VERA F.)

5390 Mohawk (Block 2, Lot 21), 1960, 5AH.3098 (Photo # 27, Historic Image # 50)

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Concrete paving is set perpendicular to the street. A sidewalk branches off from the driveway at the two-car garage, leading across a surface planting bed and back to the front entrance. The single-level house is composed of three perpendicular rectangular volumes set largely parallel to the street. The north garage and the south house volume extend outward toward the street, creating a shallow entrance courtyard in front of the recessed central volume. A passageway across the back of the garage provides access to the rear yard. All three volumes have flat roofs that overlap or extend onto the face of the adjoining volume. The roof of the north volume is opened to allow light to the surface planting bed adjacent to the south elevation. The fascia is of medium height with two horizontal facets. The soffit is open with exposed rafters set behind the fascia. Exposed beams are visible below the fascia. Running-bond red standard brick masonry is the primary material. End courses appear at the sill line. A decorative grid of projecting bricks appears just south of the main entrance. The vertical tongue-and-groove wood siding also appears as a fencing material. A single front door faces west at the juncture of the center and south volumes; clerestory window compositions appear above the masonry walls. A grouping of full-height windows appears on the central volume adjacent to the rear of the garage. There is a pair of flat, pivoting garage doors finished with wall siding. A service door appears at the southeast corner of the garage.

BRAUCHT HOUSE (GEORGE W. AND ALICE M.)

5370 Mohawk (Block 2, Lot 22), 1959, 5AH.3099

This lot is located on the east side of Mohawk; the grade slopes downward to the east. Concrete paving is set perpendicular to the street. A concrete sidewalk branches off from the driveway at the two-car garage, leading across the face of a low red sandstone planter and back to the front entrance. The single-level house is composed of two perpendicular rectangular volumes set largely parallel to the street. At the south end of the house, the garage volume projects outward to the west. A passageway across the back of the garage provides

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access to the rear yard. The north volume has a symmetrical back-to-front low-pitch gable roof, set back at the garage wall to allow light to a raised planting bed below. The south garage volume has a flat roof. The fascia is of medium height with an angled face. The soffit is finished with plywood. Running-bond brown standard brick masonry forms the garage walls and a partial height wall that extends across the face of the house into the landscape to the north. Vertical tongue-and-groove wood siding also appears. The front door is positioned asymmetrically on the house, facing west. To the north, a window composition rises above the masonry wall to the roofline. There is a pair of flat, pivoting garage doors finished with wall siding.

ANGLE HOUSE (WILLIAM M. AND RUTH)
3790 Chimayo (Block 2, Lot 23), 1956, 5AH.3100
1956 *Better Homes and Gardens* Idea Home

This lot is located at the southeast corner of Chimayo at Mohawk; the grade slopes downward to the east. Concrete paving, set perpendicular to Chimayo, leads past the main entrance to a garage/carport and an adjacent outdoor parking pad. The multi-level house is composed of two primary rectangular volumes set at an angle to the street. The volume to the west is a garage/carport. The other volume, set perpendicular to the garage, forms the house. A secondary volume projects at the northwest corner of the house. The primary and secondary house volumes have perpendicular low-pitch gable roofs, one side-by-side, the other front-to-back. The garage/carport roof, set just below the roofline of the house, is flat. The angled fascia is of medium height. The soffit is finished. Exposed beams are visible below the fascia. Dark gray running-bond Norman brick or block masonry appears on the north elevation, extending beyond the body of the house to form a small private courtyard facing east. The balance of the exterior material is largely vertical tongue-and-groove wood siding with details in horizontal lapboard. As the lot drops to the east, the foundation of cast-in-place concrete is visible. The main entrance faces west at the juncture of the garage/carport, sheltered by the edge of its roof. It includes a single flush door with a sidelight of two stacked vertical panels of patterned glass. Clerestory windows appear above the top of the walls to the roofline. Various single and multiple window compositions appear within the carport and on the north and east elevations. There is a single flat, pivoting garage door finished with wall siding.

EDDS HOUSE (GLENN C. AND JOYE R.)
5355 Mohawk (Block 3, Lot 1), 1961, 5AH.3101 (Photo # 26, Historic Image # 51)

This lot is located at the southwest corner of Mohawk and Chimayo; the grade slopes downward to the east. A concrete driveway provides access to the two-car garage at the rear of the house facing Chimayo. A concrete sidewalk runs perpendicular from Mohawk to the main entrance. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. The north volume parallels Chimayo, projecting out toward Mohawk. It is dominated by a massive balcony with angled fascia. There are symmetrical

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perpendicular low-pitch gable roofs with gravel surfaces. The north volume has a side-to-side gable; the south volume a front-to-back gable. The deep angled fascia has two horizontal facets. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry forms the face of the south volume, extending into the landscape south of the house to form a angled garden wall. In front of the wall, at grade, is a low angled planter box of horizontal wood lapboard. A slab chimney of rhyolite appears on the north volume adjacent to the front door. Horizontal wood lapboard siding forms the balcony fascia. Horizontal board-and-batten siding also appears. Masonry in two sizes of concrete block dominates the north elevation of the house, both with raked horizontal joints. The front entrance door with sidelight and transoms faces east at the juncture of the north volume. To the south, a window composition runs across the face of the house above the masonry wall. A full-height window composition rises to the roofline above the balcony; a row of windows appears below the balcony at grade. Clerestory windows run the length of the north elevation. There is a pair of flat, pivoting garage doors clad in horizontal tongue-and groove-wood siding. Just east of the garage is an adjacent service entrance.

McCULLOUGH HOUSE (W. B. AND MARY E.)
5375 Mohawk (Block 3, Lot 2), 1962, 5AH.3102

This lot is located on the west side of Mohawk; the grade slopes downward to the east. Concrete paving enters from the street at the north end of the lot and curves south in front of the main entrance to a two-car garage. The multi-level house is composed of two perpendicular rectangular volumes set largely parallel to the street. At the south end of the house, the lower garage volume projects outward to the east. The house volume has an asymmetrical side-to-side low-pitch gable roof. The peak of the roof appears near the juncture of the two volumes. The garage roof is flat. A shallow, projecting low-pitch gable shelters the front entrance. Over the windows, the soffit is finished, all the beams and rafters concealed. Above, vertical siding forms a deep triangular panel that extends to the roofline where a plain narrow fascia appears. Vertical tongue-and-groove wood siding is the primary material. Pink rhyolite rubble masonry forms the east elevation of the garage and a low feature wall at the front entrance. Vertical wood uprights rise from this wall to the soffit, forming an important visual feature of the house. The main entrance door is located a few steps above grade at the juncture of the garage, facing east. It has a single flush door with sidelight. An elaborate composition of windows dominates the east elevation, including a band of clerestory windows that spans the width of the house to the intermediate soffit. The garage has a single sectional door and, immediately adjacent to the west, a plain flush service door.

RATHBUN HOUSE (HAROLD C. AND MABEL P.)
5395 Mohawk (Block 3, Lot 3), 1957, 5AH.3103 (Photo # 28 and Historic Image # 46)
1957 *Better Homes and Gardens* Idea Home

This lot is located on the west side of Mohawk; the grade slopes downward to the east. A concrete driveway and adjacent wood-framed exposed aggregate sidewalk are set

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perpendicular to the street. At the two-car garage, a series of concrete steps lead up and back to the recessed front entrance. The single-level house is set at an angle to the street. It is composed of three perpendicular volumes surrounding a recessed central courtyard. At the southeast corner of the house, the garage volume projects outward to the east. The two house volumes have symmetrical low-pitch gabled roofs. The north volume has a side-to-side gable. The west volume has a front-to-back gable projecting over the flat roof of the south garage volume. There is a narrow fascia with a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Vertical tongue-and-groove wood siding is the dominant material. Pink rhyolite rubble masonry forms the north wall of the garage and two planter boxes that define the courtyard. One planter box begins at the sidewalk and extends north to the center of the house's east elevation. Behind it, a taller rectangular planter abuts the north wall of the garage and extends back to the front wall of the west volume. It carries two wood columns that support the extended roof of the north volume, sheltering the sidewalk to the front door. The cast-in-place concrete foundation extends beyond the north wall of the house, forming a retaining wall that divides the front and side yards. Concrete-block masonry with raked horizontal joints forms the south wall of the garage. The front door and sidelight are situated above a series of steps at the rear of the entrance courtyard, facing east. On the north end of the house, a large window composition rises just above grade to the roofline. There is a pair of sectional garage doors.

SCHAEFLE HOUSE (ALAN L. AND E.)
5405 Mohawk (Block 3, Lot 4), 1957, 5AH.3104

This lot is located on the west side of Mohawk; the grade slopes downward to the east. Perpendicular to the street, an asphalt driveway and adjacent wood-framed exposed-aggregate sidewalk lead into a two-car carport. The single-level house is composed of a single rectangular volume set at an angle to the street. A massive projecting chimney wall is positioned asymmetrically on the facade. The house has an asymmetrical side-to-side low-pitch gable roof. The fascia, of medium height with a flat face, overlaps the chimney. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Running-bond dark gray norman brick forms the south elevation, projecting chimney, and a masonry slab that carries the southeast corner of the carport. Vertical tongue-and-groove wood siding appears in the carport. Wood columns carry the north side of the carport and define a walkway to the entrance. Within the carport, the main entrance with door and sidelight faces south above two low steps. A series of windows on the north carport wall rise above a partial-height sill to the roofline. Clerestory windows appear above the wall just south of the chimney.

WRAY HOUSE (JOHN L. AND JUDITH E.)
5425 Mohawk (Block 3, Lot 5), 1959, 5AH.3105

This lot is located on the west side of Mohawk; the grade slopes downward to the east. Recent paving of cast masonry units, perpendicular to the street, leads into a two-car carport. The

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single-level house is composed of a single rectangular volume set largely parallel to the street. The north side of the east elevation steps out at the fireplace. The house has a flat roof. The angled fascia is of medium height. The soffit is open. Exposed rafters extend partially below the fascia at the carport. Exposed beams extend completely or partially below the fascia. Pink rhyolite rubble masonry forms the east elevation and a low planter box at the southeast corner of the carport. The wall steps out north of the carport, marking the location of the fireplace where a cylindrical concrete chimney rises behind the roofline. A series of wood columns support the beam carrying the south end of the carport roof. Board-and-batten wood siding appears on the north wall of the carport. The main entrance with door and sidelight faces east from the rear of the carport. Windows appear on the north carport wall above a partial-height sill. Clerestory windows appear above the masonry wall across the face of the house. A narrow, vertical full-height window appears where the wall steps out, punctuating the location of the fireplace.

WYGANT HOUSE (N. DUANE)

5435 Mohawk (Block 3, Lot 6), 1962, 5AH.3106

This lot is located on the west side of Mohawk; the grade slopes downward to the east. An asphalt driveway, perpendicular to the street, leads into a two-car carport. A more recent sidewalk of cast masonry units curves through the front yard. The single-level house is composed of a single rectangular volume set largely parallel to the street. The house is dominated by a massive chimney-wall positioned asymmetrically on the facade. The house has an asymmetrical side-to-side low-pitch gable roof, the peak centered on the chimney. The angled fascia of medium height overlaps the chimney wall. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. The ceiling of the carport also displays exposed beams and rafters. Masonry of narrow concrete-block with raked horizontal joints appears south of the chimney and on the lower south wall of the carport. Vertical panels of cast crushed white marble with battens form the chimney wall and a garden wall that runs from the carport to the north end of the lot. Vertical tongue-and-groove siding also appears. The main entrance including a flush door and sidelight faces east within the carport. A row of windows appears on the south carport wall above a partial-height sill. Full-height vertical windows appear on either side of the chimney. Clerestory windows appear above the wall just south of the chimney.

CLARK HOUSE (HOWARD G. AND MILDRED R.)

5455 Mohawk (Block 3, Lot 8), 1959, 5AH.3108

This lot is located on the west side of Mohawk; the grade slopes downward to the east. A concrete driveway and adjoining sidewalk of wood-framed exposed-aggregate, set perpendicular to the street, lead to a two-car garage. The single-level house is composed of a single rectangular volume set at an angle to the street. The house is dominated by a massive chimney-wall, positioned asymmetrically on the facade. The house has an asymmetrical side-to-side low-pitch gable roof. The fascia is of medium height with a flat face. The fascia abuts

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the chimney to the south and overlaps the chimney from the north. The soffit is finished, the rafters concealed by plywood edged with a row of circular ventilation openings. Exposed beams are visible below the fascia. Pink rhyolite rubble masonry forms the massive chimney wall. There is also board-and-batten wood siding. The entrance to the house appears within a recessed courtyard just south of the garage; it is screened from the street by wall of vertical panels and a door with clerestory openings above. South of the chimney, a window composition extends from grade to the roofline. There is a pair of sectional garage doors.

NYMAN HOUSE (DONALD A. AND ANABEL)
5475 Mohawk (Block 3, Lot 9), 1961, 5AH.3109

This lot is located on the west side of Mohawk; the grade slopes downward to the east. Concrete paving is set perpendicular to the street. The sidewalk branches off at the two-car garage, leading back to the recessed front entrance. The single-level structure is composed of three angled volumes set at an angle to the street. To the west, two angled volumes form the body of the house. At the north end of the house, a third angled volume projects to the east, housing the garage. The angled house volumes both have symmetrical front-to-back low-pitch gabled roofs that project like prows beyond the face of the north and south walls. Near the front entrance, the roof structure is partially exposed, allowing sunlight to the plantings below. The garage volume has a flat roof. The fascia is of medium height with a flat face. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Board-and-batten wood siding is the dominant material. On some elevations it is horizontal; on others, it angles upwards from both ends of the wall to a center line. Stack-bond concrete-block masonry with raked horizontal joints appears south of the entrance. The main entrance is recessed near the juncture of the two angled house volumes. It includes a door of three horizontal glass panes and a transom window. South of the entrance, a ribbon window appears above a high sill. On the north and south elevations of the house, clerestory windows appear above the wall. Two small square windows punctuate the north garage wall.

TEN BROCKE HOUSE (KLAAS E. AND TINE E.)
3895 Berry (Block 3, Lot 11), 1958, 5AH.3111 (Historic Images # 42 and 43)

This lot is located at the northeast corner of Berry at Manitou; the grade slopes downward to the east. Loose stone paving forms a semi-circular driveway in front of a one-car garage facing Manitou. At the garage, a sidewalk with pavers of wood-framed exposed-aggregate and wood decking branches and leads across the front of the house to the entrance. The multi-level house is composed of a single rectangular volume set largely parallel to the street. The south elevation is inset west of the two-story section of the house. The house has an asymmetrical side-to-side low-pitch gabled roof. The roof is inset west of the main entrance. The fascia is of medium height with a flat face. The soffit is finished with plywood. The exposed beams ends are set behind the fascia. The garage has a front-to-back shed roof. Vertical tongue-and-groove wood siding dominates the house. A feature wall of random-course ashlar masonry of native red sandstone appears on the lower wall at the west end of the house, beside the

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walkway to the entrance. Panels of wide horizontal lapboard appear. A wood deck appears at the second story level at the southeast corner of the house. The main entrance faces south, inset just west of the two-level segment of the house. The door has a vertical glass panel and a wide sidelight of vertical corrugated glass. Ribbon windows appear above the partial-height masonry wall to the west and at the top and bottom of the two-story section of the house to the east. This house was a 1958 *Better Homes and Garden* Idea Home.

DEEDS HOUSE (JAMES H. AND BARBARA J.)

5480 Manitou (Block 3, Lot 12), 1961, 5AH.3112

This lot is located on the east side of Manitou; the grade slopes downward to the east. A concrete driveway leads into the two-car carport and a separate concrete sidewalk leads to the main entrance; both are set perpendicular to the street. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. At the south end of the house, the carport volume projects outward to the west. The carport volume has a flat roof. The house volume has a symmetrical front-to-back low-pitch gable roof. Both have gravel surfaces. There is a tall, angled fascia. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. A prominent slab of pink rhyolite rubble masonry supports the north carport wall and serves as a privacy wall for the entrance courtyard behind. Concrete block with raked horizontal joints forms the balance of the masonry, including the rear wall and the south wall of the carport, which extends out into the garden. Concrete-block masonry also forms the west and north elevations of the house. The entrance to the house appears within a recessed courtyard just north of the carport, screened from the street by the stone masonry wall. To the north, a window composition runs across the face of the house above the masonry wall.

SCHEER HOUSE (GORDON H. AND SHIRLEY M.)

5470 Manitou (Block 3, Lot 13), 1959, 5AH.3113

This lot is located on the east side of Manitou; the lot slopes downward to the east. Concrete paving is set perpendicular to the street. The sidewalk branches off at the two-car carport, leading across and back to the front entrance. The single-level house is composed of two perpendicular rectangular volumes set largely parallel to the street. At the south end of the house, the carport volume projects outward to the west. The house volume has a front-to-back low-pitch gable roof with a gravel surface. The carport volume has a flat roof. The fascia is of medium height and display two variations of horizontal facets. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Masonry of dark gray running-bond brick or block predominates. It displays vertical butt joints and raked horizontal joints; a decorative pattern of staggered projecting bricks appears across the face of the masonry. Standard concrete block with raked horizontal joints also appears. Wood posts carry the south side of the carport. Vertical tongue-and-groove wood siding also appears. The front entrance door of the house faces west at the juncture of garage. It has a

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single door with sidelight and transom. To the north, a window composition rises above the masonry wall to the roofline across the face of the house.

WITHROW HOUSE (GORDON A. AND GERTRUDE A.)
5460 Manitou (Block 3, Lot 14), 1959, 5AH.3114 (Photo # 25)

This lot is located on the east side of Manitou; the grade slopes downward to the east. Concrete paving is set perpendicular to the street. A sidewalk of sandstone pavers branches off at the two-car garage, leading across the face of the house to the front entrance. The single-level house is composed of a single rectangular volume set largely parallel to the street. The house is dominated by a massive chimney-wall, positioned asymmetrically on the facade. The house has a symmetrical side-to-side low-pitch gable roof; over a recessed entrance courtyard, the roof is open for light and air circulation. The angled fascia is of medium height. It abuts the chimney to the north and overlaps onto its face from the south. The soffit is finished with a wide lapboard. Exposed beams ends are angled and visible below the fascia. Pink rhyolite rubble masonry forms the massive chimney wall. Board-and-batten siding appears. A wall of wood-framed white translucent plastic or fiberglass allows light to the interior entrance courtyard. The same material forms a fence to the north lot line. The entrance to the house appears within a recessed courtyard just north of the garage. It is screened from the street by wall of translucent vertical panels and a door with clerestory openings above. South of the chimney, a window composition extends from grade to the roofline. There is a pair of sectional garage doors.

BARTLETT HOUSE (FRED S. AND GERTRUDE M.)
5440 Manitou (Block 3, Lot 15), 1959, 5AH.3115

This lot is located on the east side of Manitou; the grade slopes downward to the east. Concrete paving, set perpendicular to the street, leads into the two-car carport. The single-level house is composed of a two parallel rectangular volumes set largely parallel to the street. The chimney is positioned asymmetrically on the facade. The south house volume has a symmetrical side-to-side low-pitch gable roof with a gravel surface. The north carport volume has a flat roof that aligns with the north end of the gable roof. The angled fascia is of medium height. The soffit is finished with plywood. Exposed beams ends are angled, visible below the fascia. Random course ashlar masonry of native red sandstone appears on the west elevation, including the chimney wall. A wood column defines a walkway within the body of the carport. Vertical tongue-and-groove wood siding appears. There are vertical panels of horizontal wood louvers on the face of the house; they also form a garden fence to the south lot line. The single front door faces west within the carport. North of the chimney, a window composition appears above a series of louvered panels to the roofline. South of the chimney, a window composition and louvers appears above a stone planter.

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SUTHERLAND HOUSE (BRUCE R. AND JO ANN)

5420 Manitou (Block 3, Lot 16), 1959, 5AH.3116 (Photo # 22)

This lot is located on the east side of Manitou; the grade slopes downward to the east. Concrete paving, set perpendicular to the street, leads into the two-car carport. The single-level house is composed of a two parallel rectangular volumes set largely parallel to the street. At the south end of the house, the carport volume projects slightly outward to the west. The house has two opposing side-by-side low-pitch shed roofs. The upper house roof extends above the lower roof of the carport. The carport roof extends onto the face of the house, sheltering the walkway to the front entrance. The angled fascia is of medium height. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. Running-bond standard red brick masonry appears on the west elevation of the house and forms a slab column that carries the southwest corner of the carport; end courses appear at the sill line. Decorative wood posts define a walkway to a gated entrance courtyard in the northeast corner of the carport. The courtyard is defined by an enclosure of vertical board-and-batten wood siding, which also appears as a wall finish. The main entrance faces west within a gated front entrance court recessed within the carport, the front door part of a larger composition of windows that rise to the roofline. To the north, clerestory windows appear across the house above the masonry wall.

BRUSSE HOUSE (MARTIN AND BARBARA C.)

5400 Manitou (Block 3, Lot 17), 1958, 5AH.3117

This lot is located on the east side of Manitou; the lot slopes downward to the east. A driveway of cast pavers and an adjacent concrete sidewalk, both perpendicular to the street, lead into the two-car carport. The single-level house is composed of a single rectangular volume set at an angle to the street. The house has an asymmetrical side-to-side low-pitch gable roof. The fascia is of medium height with a flat face. A modest, asymmetrically placed chimney of standard concrete block with filled joints rises behind the fascia. The soffit is finished with plywood. Within the carport, the ceiling rafters are exposed. Exposed beams are visible below the fascia. Dark gray running-bond norman brick or block with vertical butt joints and raked horizontal joints is the primary exterior material. Wood posts carry the south carport wall and define a walkway within the body of the carport. Vertical tongue-and-groove and horizontal board-and-batten wood siding also appear. The main entrance is located on the south wall of the carport; to the west, windows appear above a partial height wall. Clerestory windows appear above the masonry wall on the north end of the west elevation.

WINTER HOUSE (RALPH O. AND VIRGINIA)

5380 Manitou (Block 3, Lot 18), 1957, 5AH.3118

This lot is located on the east side of Manitou; the grade slopes downward to the east. Concrete paving, set perpendicular to the street, leads into the two-car carport. Within the carport, the sidewalk is raised a step above the driveway. The multi-level house is composed of a two parallel rectangular volumes set at an angle to the street. The east volume rises just

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above and behind the roofline of the west volume, which includes the two-car carport. Both volumes have asymmetrical side-to-side low-pitch gable roofs. The angled fascia is of medium height. The soffit is finished with plywood. Exposed beams are visible below the fascia. Vertical tongue-and-groove wood siding predominates. Masonry of running-bond buff norman brick carries the northwest corner of the carport and the south wall of the house, extending into the landscape to the south lot line. A massive chimney wall of the same material rises on the south elevation. Wood posts appear just north of the north carport wall, defining a distinct walkway within the body of the carport. At the rear of the carport is standard concrete-block masonry with raked horizontal joints. The main entrance, a single door and sidelight, faces north within the carport; beside it, to the west, a row of windows appears above a partial-height sill. The west elevation is punctuated by a single floor-to-ceiling window that rises to a row of clerestory windows that run across the face of the house. Clerestory windows also appear across the face the rear volume above the roof of the lower portion of the house.

ASBORNO HOUSE (ARMAND AND PAULINE)
5370 Manitou (Block 3, Lot 19), 1960, 5AH.3119

This lot is located on the east side of Manitou; the grade slopes downward to the east. Concrete paving, set perpendicular to the street, leads to a two-car garage and the front entrance. The multi-level house is composed of three rectangular volumes set at an angle to the street. The west garage volume projects toward the street. Behind it are a parallel, then perpendicular volume that form the house. The house is dominated by a massive chimney-wall, positioned at the southwest corner where the two perpendicular house volumes meet. All three volumes have symmetrical low-pitch gabled roofs. The garage roof is set just beneath the roof of the house, both parallel, side-by-side low-pitch gabled roofs. The south volume has a front-to-back low-pitch gabled roof. The fascia is of medium height with a flat face that extends from the north onto the face of the chimney. The soffit is finished with plywood. Exposed beams are cut perpendicular to, and set behind the fascia. Running-bond standard concrete-block masonry appears at the foundation line. Pink rhyolite rubble masonry appears on the west and south elevations of the garage and a massive chimney wall at the southwest corner of the house. Vertical tongue-and-groove wood siding appears. Horizontal lapboard appears on the fascia of an angled balcony form behind on the chimney on the south elevation. The main entrance, a pair of doors with transom, are located at the end of the driveway just north of chimney. Clerestory windows rise above the masonry wall on the west elevation of the garage, on the west wall of the house behind the garage, and on the south house wall above the balcony. There is a pair of sectional garage doors.

BEBELL HOUSE (CLIFFORD F. AND MILDRED H.)
3890 Chimayo (Block 3, Lot 20), 1960, 5AH.3120

This lot is located at the southeast corner of Chimayo at Manitou; the grade slopes downward to the east. A concrete driveway curves in from the street to two two-car garages in the lower level of the east elevation. A separate concrete sidewalk runs perpendicular from the street to

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the main entrance. This multi-level house is composed of a single rectangular volume set at an angle to the street. The facade is inset west of the two-story and one-and-a-half story sections of the house. A two-car garage appears on the lower east elevation with a roof deck above; beside it, just to the south, is a secondary volume with another two-car garage. The house has an asymmetrical side-to-side low-pitch gabled roof. The roof is inset west of the main entrance. The fascia is of medium height with a flat face. The soffit is finished with plywood. Exposed beams ends are angled and extend below and beyond the fascia. The north garage has a flat roof that serves as a balcony. The south garage has a shed roof the same direction and pitch as the main roof. Pink rhyolite rubble masonry appears at the base of the two-story section on the east end of the house, as a feature wall just west of the main entrance door, and as a massive chimney that rises through the roof at the rear of the house. Vertical tongue-and-groove wood siding appears, along with panels of board-and-batten wood siding. The main entrance faces north, set back just west of the two-story segment of the house. It rises from grade to the roofline, including a plain flush door with sidelight and transom windows. To the east, narrow vertical windows appear at the first- and second-story level. To the west, two window compositions appear, one rising above an asymmetrical composition of board-and-batten siding. A row of windows also appears on the west elevation.

SCHAEFLE HOUSE (ALAN L. AND ELEANOR)

5435 Manitou (Block 4, Lot 9), 1964, 5AH.3121 (Photo # 23, Historic Image #52)

This lot is located on the west side of Manitou; the grade slopes downward to the east. Concrete paving enters from the street at the south end of the lot, curving north in front of the main entrance into a two-car carport. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. The west house volume sits a story above the east carport volume on the sharply sloping lot. At the north end of the house, the carport volume projects outward to the east. A massive stone chimney wall dominates the facade. The house has a flat roof. The tall fascia has two horizontal facets. It abuts the north side and overlaps the north side of the chimney wall. The soffit is finished with plywood. Exposed beam-ends are cut at an angle and extend below and beyond the fascia. The garage has a folded plate roof with a plain narrow fascia. The chimney wall and the east elevation of the garage are pink rhyolite rubble masonry, which dominates the east elevation of the house. Vertical tongue-and-groove wood siding predominates elsewhere. The main entrance appears at the juncture of the house and carport, above a flight of steps just north of the chimney. It is sheltered by the south carport roof and includes a single door and transom windows. Beside the chimney, floor-to-ceiling windows wrap the southeast corner of the house, appearing above and below a projecting arbor. A band of windows appear on the north end of the facade above the garage roof.

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BAILEY HOUSE (ROBERT V. AND RUTH N.)

5445 Manitou (Block 4, Lot 10), 1963, 5AH.3122 (Photo # 24)

This lot is located on the west side of Manitou; the grade slopes downward to the east. Concrete paving, perpendicular to the street, leads to a two-car garage. At the garage, a concrete sidewalk leads from the garage to the front entrance. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. The west volume sits a story above the east volume on the sharply sloping lot. At the south end of the house, the garage volume projects outward to the east. The facade is dominated by a massive chimney-wall over two stories in height and a prominent balcony fascia at the garage roof. The house has an asymmetrical side-to-side, low-pitch gable roof. The tall, angled fascia has two horizontal facets. It abuts the chimney to the north and overlaps the chimney from the south. The soffit is finished with plywood. Exposed beams appear below and just behind the fascia. The garage has a flat roof. A tall fascia of two horizontal facets is surmounted by an angled balcony feature faced with five courses of lapboard. The balcony fascia steps out and back along the north garage wall, extending onto the chimney face. Masonry of orange running-bond brick forms the north wall of the garage and the massive chimney wall. The east elevation of the house features vertical tongue-and-groove siding. The main entrance is located on the east elevation, set back just north of the chimney wall at the top of two flights of steps. It includes a single door and sidelight with spandrel panels and transoms above. To the north, a band of clerestory windows appears at the top of the wall and a horizontal window composition appears just above grade. A large window composition rises above the roof of the garage to the roofline.

DUPY HOUSE (DON AND PATSY L.)

5455 Manitou (Block 4, Lot 11), 1964, 5AH.3123

This lot is located on the west side of Manitou; the grade slopes downward to the east. Asphalt paving enters at the north end of the lot, curving south in front of the main entrance to a two-car garage. A masonry retaining wall with capstone negotiates the grade change between the house and the driveway. The multi-level house is composed of two perpendicular rectangular volumes set at an angle to the street. The west volume sits a story above the east volume on the sharply sloping lot. At the south end of the house, the garage volume projects outward to the east. A massive chimney wall dominates the east elevation of the house. Both volumes have flat roofs. The tall angled fascia has three courses of lapboard. It abuts the south side and overlaps the north side of the chimney wall. The soffit is open; exposed rafters are set above and behind the fascia. Exposed beams are visible below the fascia. The primary and secondary chimney on the north elevation are pink rhyolite rubble masonry; a continuous wall of the same material forms the east elevation of the garages at 5455 and 5475 Manitou and a shared garden wall between the two lots. Vertical tongue-and-groove wood siding appears, along with panels of board-and-batten wood siding. Some concrete-block masonry is also visible. The main entrance appears above a flight of steps at the juncture of the garage, just south of the chimney. It includes a single door with sidelights and transom windows. Beyond

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the chimney, floor-to-ceiling windows appear, wrapping the northeast corner of the house. South of the entrance, a horizontal composition of windows appears above a mid-height sill over the roof of the garage. Bands of clerestory windows appear above the garage walls on the east and north elevations. There is a single sectional garage door.

PAPP HOUSE (JOSEPH B. AND BARBARA ANN)
5475 Manitou (Block 4, Lot 12), 1964, 5AH.3124

This lot is located on the west side of Manitou; the grade slopes downward to the east. Concrete paving enters at the south end of the lot, curving north in front of the main entrance to a two-car garage. This multi-level house is composed of three rectangular volumes, set at an angle to the street. The two parallel volumes to the west form the house. The garage, a half-story below, projects from the north end of the house outward to the east. The two upper volumes have parallel front-to-back low-pitch gable roofs, the north roof overlapping the south. The lower garage volume has a front-to-back shed roof of the same pitch that aligns with the adjacent gable roof. The fascia is of medium height with a flat face. The soffit is finished with plywood. The exposed beam-ends have triangular notches and project below and beyond the fascia. Pink rhyolite rubble masonry appears at the base of the house and the east elevation of the garage, extending to form a garden wall and the east garage elevation at 5455 Manitou to the north. The masonry extends outward, at an angle, just beyond the south wall of the garage. A tall concrete-block masonry wall with flush joints rises at the juncture of the three volumes, set behind the fascia of the lower house roof and partially engaging the fascia of the upper house roof. It conceals a chimney that rises at the south wall of the taller house volume. There is vertical tongue-and-groove wood siding. The main entrance is recessed above a short flight of steps just behind the garage at the juncture of the two house volumes. Vertical floor-to-ceiling windows wrap the southeast corner of the house. Above the lower roofs, rows of clerestory windows are visible on the south and east elevations of the north section of the house. Two punched windows appear above the masonry wall of the east garage elevation. There is a single sectional garage door.

ALBERT HOUSE (MARLYS IRENE)
3905 Berry (Block 4, Lot 13), 1961, 5AH.3125 (Photo # 13)

This lot is located at the northwest corner of Berry and Manitou; the grade slopes downward to the east and south. A concrete driveway, set perpendicular to the street, leads to a two-car garage. At the face of the garage, four concrete steps rise to a sidewalk that leads to the front entrance. A later sidewalk of cast pavers curves in from the street to the front entrance. This multi-level house is composed of a single rectangular volume set parallel to the street. The garage is set slightly behind the house to the east. The house has a side-to-side low-pitch gabled roof projecting slightly in front of the central entrance. There is a narrow fascia with a flat face. The soffit is finished with plywood. Dark gray running-bond norman brick or block masonry appears east and west of the entrance and the east elevation. Vertical board-and-batten wood siding also appears. Pairs of tall wood uprights form columns that support the

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extended roofline at the main entrance. The front entrance is asymmetrically positioned on the facade, sheltered by an extended section of roof. The door, with vertical glass panel and sidelight, is centered in a large window composition that extends from grade to the roofline. To the east and west are groups of windows with wood panels above and below. There is a pair of sectional garage doors. This house was a 1961 Better Homes and Garden Idea Home.

Arapaho Hills neighborhood signage

**Southeast corner of lot at 3650 Chimayo, facing north and south on Lowell, ca. 1958
(Photo # 30)**

Designer: Edward Hawkins

This sign was installed concurrent with the inception of Arapaho Hills. The base is constructed of pink rhyolite rubble masonry and carries two cast concrete signboards, one facing south and one facing north. The signboards read "Arapaho Hills." They display recessed typography and a neighborhood logo designed by Edward Hawkins, probably executed integral to the casting, and in-filled with paint.

Arapaho Hills neighborhood signage

**East elevation, Mannon Associates Sales Office/Carpentry Shop, 5301 Lowell, 1957
(Photo # 31 and Historic Image # 40)**

Designer: Edward Hawkins

This signage was installed concurrent with the inception of Arapaho Hills. The base is a raised, wood-framed cast concrete pad. The inverted triangle that forms the neighborhood logo and individual letters that spell out "ARAPAHO HILLS" are free-standing forms of cast concrete, carried by vertical lengths of rebar that project from the top of the masonry wall. For stability, a continuous metal pipe is bolted about 6" below the top of the back of each letter. This signage was recently revealed again by the removal of overgrown shrubbery.

NONCONTRIBUTING RESOURCES

The following is a list of twelve residences that relate stylistically to the district, and may ultimately be considered potentially contributing to the proposed Arapaho Hills Historic District when they reach fifty years of age and a supplemental historic context is developed that demonstrates the merits of their inclusion. They remain, however, noncontributing for the purposes of this nomination due to the dates of their construction after the established period of significance.

- 3840 Arrowhead, 1976 (Photo # 32) (5AH.3317)
- 3750 Arrowhead, 1976 (5AH.3318)
- 3700 Arrowhead, 1976 (5AH.3319)
- 3625 Chimayo, 1974 (Photo # 33) (5AH.3322)
- 5409 Manitou, 1979 (5AH.3323)
- 5413 Manitou, 1979 (5AH.3324)
- 5415 Manitou, 1969 (Photo # 34) (5AH.3325)

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5421 Manitou, 1974 (Photo # 35) (5AH.3326)

5427 Manitou, 1982 (5AH.3327)

5431 Manitou, 1975 (Photo # 36) (5AH.3328)

5445 Mohawk (5AH.3107)

5485 Mohawk (5AH.3110)

Arapaho Hills neighborhood signage, southeast corner of the lot at 3895 Berry, facing east and west on Berry at Manitou, ca. 2000

The following additional resource list includes four buildings determined noncontributing to the proposed Arapaho Hills Historic District due to their lack of relationship stylistically to the architectural or community planning and development significance established for the district:

3850 Arrowhead, 1978 (Photo #38) (5AH.3320)

3800 Arrowhead, 2002 (Photo # 37) (5AH.3321)

5405 Manitou, 1974 (5AH.3329)

5411 Manitou, 1985 (Photo # 39) (5AH.3330)

SUMMARY OF INTEGRITY

Since its inception, homebuyers in Arapaho Hills were attracted by its modern design. Because of this strong, shared interest in the aesthetics of the neighborhood, most homeowners committed themselves to maintaining the architectural integrity of their homes and the neighborhood as a whole. Though some garages and porches have been converted to living space, and some carports converted into garages, the original architecture and ambiance of Arapaho Hills has survived. Some reversible erosion, such as incompatible material, window and door changes has occurred but ultimately extraordinarily few changes have been made. A few have suffered from the resurfacing or restructuring of a prominent exterior elevation. Yet even these largely maintain their original scale, roof form and relationship to their sites and neighboring homes.

As a result, Arapaho Hills retains all seven characteristics of integrity as defined by the National Park Service. The fifty-six houses, sales office/carpentry shop and neighborhood signage remain in their original locations. The design of the buildings is largely intact and displays the same form, plan, space, structure and style that it did in 1964, the end date established for the subdivision's period of significance. The neighborhood's suburban setting remains intact. The materials and workmanship survive intact. The feeling evoked by the neighborhood, that of a mid-20th century suburban enclave of Modern residences, remains. The survival of all six of these characteristics combine to retain the historic association for which the property is significant – the history of residential development between the mid-1950s through mid-60s, and an expression of Modern architectural forms in a suburban residential setting.

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SIGNIFICANCE

Statement of Significance Summary Paragraph

Arapaho Hills is eligible for listing as a National Register Historic District for its local significance during the period 1955 to 1964 (dates of construction) under *Criterion A* in the area of Social History, reflecting new patterns in the post-World War II period and their influence on the development of new forms of suburban residential subdivisions. It is further locally significant under *Criterion C* in the areas of Architecture and Community Planning and Development for its association with a group of local Modernists in design, architecture and construction and for its demonstration of the distinctive characteristics of a unique type and period –Modernism in suburban residential development in the post-World War II period. This nomination falls within the historic contexts and registration requirements outlined in both the nationwide *Historic Residential Suburbs MPDF* and the *Historic Residential Subdivisions of Metropolitan Denver 1940-1965 MPDF*. Arapaho Hills can be considered a domestic subdivision among the subtypes developed in the latter.

Narrative Statement of Significance

Overview

Arapaho Hills, built from 1955 to 1964, is a Modernist residential community of fifty-six houses built by Mannon Associates, Inc., on a 37-acre site in what is now Littleton, Colorado. The proposed historic district also includes a former sales office/carpentry shop, now in use as a school, and neighborhood signage. Arapaho Hills is the successor subdivision to Arapahoe Acres (National Register Historic District, designated 11/3/1998, 5AH.1434, NRIS 98001249), located approximately 6.5 miles to the northeast in Englewood, Colorado. The same group of individuals responsible for the creation of Arapahoe Acres undertook the development, site planning, construction and architectural design of Arapaho Hills.

Criterion A: Social History

Arapaho Hills is eligible for the National Register in the area of Social History, reflecting the broad social trends that emerged during the post-World War II period. Due to the nature of industrial development after the war, Littleton was transformed from a largely agricultural and blue-collar community to a burgeoning suburb of highly educated white-collar professionals.

Criterion C: Community Planning and Development

Arapaho Hills is eligible for the National Register under Criterion C for its local significance in the area of Community Planning and Development, reflecting new forms and features of suburban residential subdivisions that were created to house Littleton's rapidly expanding and mobile population in the post-World War II period.

Criterion C: Architecture

Arapaho Hills is eligible for the National Register under Criterion C for its local significance in the area of Architecture, demonstrating the distinctive characteristics of a unique type and

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period, the Usonian and International styles as they appeared in suburban residential subdivision design in post-World War II Littleton.

Arapaho Hills is further eligible under Criterion C for its association with designer Edward Hawkins, a local pioneer in Modern residential development, design, and construction who acted as developer and architect for the two initial buildings on the site; Joseph G. Dion, a prominent local Modern architect and planner who designed the site and lot plan; Bruce Sutherland, a prominent Colorado Modernist architect and planner who was the primary architect; and Clyde Mannon, an established and recognized local builder who specialized in the construction of Modern residential design. This same group was responsible for the creation of the nearby Arapahoe Acres subdivision, built between 1949 and 1957.

Historic Context

Criterion A: Social History

The impetus for the design and development of Arapaho Hills is reflected in the *MDPF Historic Residential Subdivisions of Metropolitan Denver, 1940-1965 Multiple Property Documentation Form* (cover documentation accepted 4/08/11). During this period, the five counties that comprise the metropolitan Denver area, including Arapahoe County, had a 146 percent population increase. Federal funds were provided to ease the housing shortage, made available to returning veterans through the GI Bill and federally subsidized mortgages. The mobility provided by new roadways funded under the federal Interstate Highway Act made suburban locations in formerly rural areas easily and economically accessible. New types of industrial and residential development on formerly agricultural land drew homebuyers to new suburban areas at the periphery of Denver's urban core. The *MDPF Historic Residential Subdivisions of Metropolitan Denver 1940-1965* specifically identifies Arapaho Hills as a historic residential subdivision of note in the metropolitan area.

Founded in 1872, Littleton, Colorado, was largely characterized by its rural, agricultural roots. Its pre-World War II population, commerce, and town life were centered within the original 767.3 acre town originally platted by pioneer landowner Richard Little. In 1945, at the end of World War II, the population of Littleton was just over 3,000. In the immediate postwar years, change was slow and the town's growth remained limited by active war rationing. A 1948 article in the *Littleton Independent* reporting on the city's previous ten-year "building boom" noted only forty-four houses by the firm of Western Builders and a few dozen other new, individually-built homes.

As wartime restrictions began to ease, however, growth loomed on the horizon. Colorado GIs returned home, their numbers swelled by new residents whose military service had attracted them to the state. The resulting population boom began to affect virtually every aspect of life in small town Littleton.

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A huge wartime influx of military and civilian workers to the Denver metropolitan area, along with an inadequate supply of even temporary housing, had made the region's shortage "among the most critical, if not the most critical" in the country, according to Denver Mayor Benjamin E. Stapleton.¹ Many a returning soldier, ended up in substandard housing, crowded into family homes, or living in trailer parks or temporary Quonset hut communities. To deal with this acute crisis, the housing programs of the Federal Housing Administration (FHA) and the Veteran's Administration were incorporated into the "Servicemen's Readjustment Act of 1944," better known as the "GI Bill of Rights." During the post-World War II period, home ownership increased due to FHA programs. In 1948, only 40 percent of American families lived in their own homes. Ten years later, that figure had risen to almost 58 percent. Under the influence of powerful private interests and national social and cultural models, the increase resulted largely from a surge in the construction of single-family homes in racially and economically homogenous suburban neighborhoods.

A few prosperous industrial firms employed some Littleton residents in largely blue-collar jobs before and during World War II. In the post-war years, however, a completely new category of industry began to locate in Littleton and the surrounding area. These firms, which combined non-polluting production with scientific research and development facilities, began to dominate the area, purchasing large tracts of land and developing corporate campuses. Such facilities were compatible with nearby residential developments, where homebuyers sought to escape the industrial air and water pollution common in older, highly urbanized and industrialized areas. These new industries employed a nationally mobile class of highly educated scientists, mathematicians, engineers, and other white-collar professionals. Some of these firms were located within the Littleton city limits. Others were located in unincorporated Arapahoe and Jefferson Counties, and Littleton served as the closest "bedroom" community and retail shopping area.

Littleton's first firm in this new industrial category was the Ohio Oil Company. The location of its new research and development laboratory was announced early in 1955. The firm's expansion in the post-war years and its appearance in Arapahoe County reflected the rapid growth of gasoline sales that accompanied the expansion of the interstate and regional road systems. Later that same year it was announced that the Glenn L. Martin Company of Baltimore, Maryland, planned to locate a new production and research division in neighboring Jefferson County. The Jefferson County location was initially chosen to win an Air Force contract to develop a new inter-continental ballistic missile system far from any location where it might be vulnerable to missile-firing enemy submarines. Other companies involved in Cold War military technology, including computer development, began to congregate in the area, most notably the Ramo-Wooldridge Corporation (later TRW) and the Minneapolis-Honeywell Regulator Company. The C.A. Norgren Company was also a successful and well-known

¹ "The Veteran's Problem Is A Federal Problem," *Littleton Independent*, 10 January, 1947, 4.

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research and manufacturing facility of the period. It was founded in Littleton in 1925 by Carl Norgren, prominent in Colorado politics and a close personal friend of the Eisenhowers, who were frequent guests in his home.

The location of these firms in the Littleton area was the work of local and regional industrial consultants, banking institutions, and the Chamber of Commerce. The real estate professionals who helped identify and assemble the required parcels of land were often involved in residential development as well. Prominent local homebuilder T. W. Anderson helped Ramo-Wooldridge acquire the land for their corporate campus, then optioned 160 acres adjacent to the site for residential development.

Littleton's population grew from 3,367 to 13,760 between 1950² and 1960³, and by 1970, it had reached 26,466.⁴ This tremendous growth was fueled by an increase in building within the city and the annexation of newly developed residential subdivisions in surrounding unincorporated Arapahoe County. The business of residential development and construction not only defined the way Littleton citizens lived during the post-war era, it also defined and drove a myriad of broader city development issues.

The sale of land to developers and builders was a major source of newfound wealth for local landowners, transforming agricultural areas into sprawling residential subdivisions. The construction of new homes and the associated infrastructure became a major local industry, revolutionized by new technology and materials developed for wartime construction. The sale of new homes, subsidized by the federal government through the GI Bill, brought the rapid expansion of local residential developers, contractors, real estate agents, and real estate promoters. The location of new residential developments dictated the site of adjacent retail and consumer services, convenient in location and form to new Littleton residents and their automobiles, which quickly became the dominant form of transportation. Issues surrounding rapid residential development dominated civic life, including inter-city competition for the annexation of unincorporated county land, city and county taxation policy, land planning, transportation, sewer and water policy, and the construction of new schools, parks, and recreational facilities. New residential development was both a response to and additional impetus for the expansion of the regional road system, which, along with the new Interstate Highway Act, transformed personal and public transportation.

² "Littleton Census Shows 3,367, Gain Of 50% Since 1940," *Littleton Independent*, 23 June 1950, 1.

³ "How Our Cities Grew," *Littleton Independent*, 7 July 1961, 6a.

⁴ Pat Massengill and Phyllis Larison, *Chronology of Littleton History*, <http://www.littletongov.org/history/chronology.asp>. (12 Nov. 2007).

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Detached single-family homes within larger, subdivided developments dominated Littleton's residential growth of the period. Many of these homes were distinguished more by the ingenuity and industry of their development and construction than by the quality of their design. Some developers were local businessmen while others were regional or national firms, like the Phoenix-based Del Webb. Some controlled all design and construction. Others sold lots or groups of lots to builders, spawning "architectural control committees" to insure that homes would maintain consistent design standards and neighborhood property values.

Criterion C: Community Planning and Development
The Arapahoe Acres Residential Subdivision (1949-1957)

In 1949, after designing and building Modern homes throughout the north Denver area, developer-designer Edward Hawkins and contractor Clyde Mannon undertook the development of a 124-home Modernist residential subdivision on a 30-acre site in Englewood, Colorado, just south of the Denver city line. To facilitate the project, Hawkins and Mannon organized two firms: General Investments Company, to finance the project, and Hawkins Associates, Inc., to build the homes. Each were stockholders and officers in both companies.

To garner publicity and more favorable financing terms from the FHA, through which most returning GIs were financing their homes, Hawkins applied to participate in the Revere Quality House Program.⁵ The program was created by the Revere Copper and Brass Company and the Southwest Research Institute, part of the Housing Research Institute, to advance "better architect-builder relations and the general improvement of the quality of speculatively built houses."⁶ Revere sought proposals featuring quality Modern design, which it considered more cost effective and livable than traditional residential design. Participants juried into the program would build ten or more economical, single-family homes designed by a professional architect. Local and national publicity would promote the homes, architects, homebuilders, and Revere Copper and Brass products throughout the country.

In order to participate, Hawkins set aside his own design ambitions and hired architect Eugene Sternberg, who had been recommended to him by the Revere Program. By the time the Denver press announced the opening of the model home on Sunday, March 12, 1950, the first group of nine homes had already been sold. Despite an untimely snow storm, over 4,000 attended the opening at 2900 South Marion Street, drawn by headlines promising a Modern model home with comforts normally reserved for more expensive houses.

⁵ Eugene Sternberg, Personal interview, August 1997.

⁶ "Instructions for Submitting Application For Revere Quality House Approval," Southwest Research Institute, c1949.

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Sternberg played a key role in the development of Arapahoe Acres, designing the site plan, lot plan and approximately twenty of the initial homes. His site plan was influenced by the post-war British New Town movement, in which he had participated as a student at Cambridge and as a staff member of the firm of Sir Patrick Abercrombie. Sternberg's architectural design was further influenced by his studies at the Technion, just outside of Prague, which followed the design philosophies of the German Bauhaus.

After the initial success of Arapahoe Acres it became evident that Hawkins did not share Sternberg's interest in low-cost, affordable homes. Much to Sternberg's dismay, Hawkins sold the model home for more than the \$11,500 that had originally been agreed upon. It created a rift between the men and in 1950, Hawkins and Sternberg ended their collaborative relationship. Approximately twenty homes were built on Sternberg's plans, almost all on the Marion Street frontage. After the departure of Sternberg, Hawkins was free to fulfill his own ambitions as a designer. Virtually all of the work of Hawkins at Arapahoe Acres reflected his admiration for the Usonian Style, which Frank Lloyd Wright had developed in the years following the Depression. To Hawkins, style took precedence over economy. Except for a series of small homes on South Cornell Circle, all variations on a single, simple plan, Hawkins designed unique and increasingly larger and more luxurious homes. A former student of Sternberg's at the University of Denver (DU) Department of Architecture and Planning, Joseph G. Dion, assisted with design and construction supervision.

Initially built and sold on speculation, later Arapahoe Acres homes were more often designed and built by Hawkins under contract with individual homebuyers. Though early homes had been financed by GI loans, the FHA balked at more extreme Modern designs. By 1954, however, conventional private mortgages became the norm and with the success of the subdivision, Hawkins himself began to provide financing.

Two houses in Arapahoe Acres were built from designs by national architects for *Better Homes and Gardens* magazine. Both drew extensive local and national publicity to Arapahoe Acres. The first, "Home for All America," was designed by Cleveland architect Robert Little and constructed at 2901 Franklin. Over 3,000 visited the model home on opening day, August 29, 1954. The "Idea Home of the Year" was designed by Hugh Stubbins Associates and built at 2921 Franklin. Opening day attendance on August 28, 1955, was 2,895 and total attendance was approximately 17,500. The house was built in over one hundred locations in thirty-seven states and Canada. As the neighborhood matured, Hawkins, a consummate promoter, continued to garner publicity and press for Arapahoe Acres. In a number of cases, his home plans were offered for sale. A Hawkins-designed house at 3064 South Cornell Circle was exhibited in the 1953 Denver "Parade of Homes."⁷ Hawkins' homes at 1431 Cornell Place⁸

⁷ "Arapahoe Acres, Denver, Colorado," *National Association of Home Builders (NAHB) Correlator*, Feb. 1954, 180.

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and 1500 Cornell Avenue were featured in the *Denver Post Empire Magazine*.⁹ A Hawkins home at 3080 Cornell Circle appeared in *Better Homes and Gardens Home Building Ideas of 1957*,¹⁰ which featured the work of 185 architects and designers nationwide.

In 1955, as Arapahoe Acres began to near completion, Hawkins turned to other projects and Clyde Mannon formed Mannon Associates, Inc. to complete the development. Mannon hired a young architect named Bruce R. Sutherland to design the final home in Arapahoe Acres at 1521 Dartmouth Avenue. The two men had been introduced by Sutherland's father, who met Mannon at an open house in a new residential development that Mannon had begun with Edward Hawkins, Arapaho Hills. Sutherland, like Dion, had been a student of Eugene Sternberg's at the University of Colorado School of Architecture and Planning.

The Arapaho Hills Residential Subdivision (1955-1964)

Prior to the completion of Arapahoe Acres, Hawkins and Mannon had both begun looking for land for a second development project. Mannon, working with a broker, discovered the property that became Arapaho Hills. It was located in an area of unincorporated Arapahoe County adjacent to the city of Littleton. Hawkins was excited when Mannon first showed him the 160-acre property, and in 1954, he purchased the land. The site was located just east of the prestigious new Bow-Mar subdivision. The sale was the first land transfer transaction recorded by Arapahoe County in 1955, on January 3rd. Hawkins purchased land, a land option, and an option for first right of refusal on land from R.M. and Priscilla S. Buchanan. In addition, he received an easement grant from the Buchanans. Hawkins purchased adjacent land from Robert W. and Mary S. Roller.

The main access to the new subdivision site was from U.S. 85 or South Santa Fe Drive, a federal highway dating to the 1920s that served as Littleton's primary north-south roadway. The road originally ran from El Paso, Texas, to Cheyenne, Wyoming. The federal government completely paved the length of the road by 1938. In 1947, it rechanneled portions of the Platte River and widened Santa Fe to a four-lane highway between Littleton and Denver. Prospective homebuyers reached Arapaho Hills by driving west from Santa Fe Drive on Belleview Avenue, across a bridge over the South Platte River.

⁸ Joanne Ditmer, "Ideas for Interiors; The Outdoor Living Room," *Denver Post*, 17 July 1966.

⁹ Unknown Title, *Denver Post*, 12 May 1956.

¹⁰ "Home Building Ideas; Open Your Home to Natural Light," *Better Homes & Gardens Homebuilding Ideas 1957*, 1957, 54.

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The Arapaho Hills subdivision plat, filed in May of 1955, included 37 acres of the site and eighty-three lots. However, the *Littleton Independent* announced the men's larger vision in April of 1956. Their intent was to build a total of 360 contemporary homes between 1956 and 1961. Home prices were to range from \$18,000 to \$50,000, on sites from 10,000 square feet to three-quarters of an acre.¹¹ To assist in promoting the new development to young families with children, Hawkins donated part of the land for the construction of the adjacent Goddard School, just south of Arapaho Hills across West Berry Avenue.

The Arapaho Hills boundaries encompassed the area between the west side of South Lowell Boulevard and the east side of South Camargo Road between the north side of West Berry Avenue and the south side of West Arrowhead Road. The site rose from its lowest elevation on Lowell at 5,364 feet, to Camargo, located on a ridgeline reaching 5,436 feet to the west.¹²

Joseph G. Dion, who had assisted Hawkins with house design in Arapahoe Acres, designed the subdivision's street plan and lot division. His work followed the general principles that Sternberg had established in Arapahoe Acres – curving streets within a larger, more formal street grid that left the natural topography of the site intact. Under the direction of Hawkins, water and sewer service were put in place. Unlike larger builders, who had the capital to build streets, curbs and sidewalks in advance of home sales, Hawkins and Mannon planned to incrementally install these as the houses on each block sold.

Mannon first built the Hawkins-designed 5301 South Lowell, now the Willows-Arapaho Hills Child Learning Center. The interior was left unfinished, without partition walls, to facilitate its use as the Arapaho Hills woodshop. The building also served as the offices of Mannon Associates, staffed by a full-time secretary/bookkeeper. Construction then began on a Hawkins-designed house at 3650 Chimayo.

At this time, Hawkins informed Mannon that he had decided not to continue in any active role in Arapaho Hills. His only function in the balance of the subdivision's development was the incremental sale of lots to Mannon, working as Mannon Associates, Inc. Though a skilled contractor, Arapaho Hills was Mannon's first experience managing sales and construction for an entire residential subdivision.

Mannon hired Bruce Sutherland to assume Hawkins' design duties. Like Hawkins, Sutherland's architectural design reflected the influence of Frank Lloyd Wright. During and after completing

¹¹ "Clyde E. Mannon to Build 360 Homes near Bow-Mar," *Littleton Independent*, 13 Apr. 1956, 1.

¹² Arapaho Hills Elevation Map, Fred W. Bromberger, Littleton Department of Community Planning and Development, 11 May 2010.

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his architectural studies in Denver and Salt Lake City, he worked for Denver architects Joseph Lort and Charles Gordon Lee. Lort was an admirer and follower of Wright's work. Lee actually worked with Wright as a Taliesin Fellow from 1940-41 at Taliesin East and from 1947-48 at Taliesin West.

Sutherland was assisted by one of his University of Denver classmates, John Eatwell (1932-2005). After the closure of the DU School of Architecture and Planning, Eatwell had continued his architectural education at the University of Utah and later at the University of Colorado, though he never earned a degree. He was awarded his architecture license on the basis of ten years work in the field. Architectural drawings donated to the Arapaho Hills neighborhood by Eatwell's family¹³ document Sutherland's designs for approximately thirty-six individual houses. Each drawing set is composed of one to four sheets, largely floor plans and primary elevations. The only other architect known to have designed a home in Arapaho Hills is Thomas E. Kristopeit, the son of the original owners of the Kristopeit House at 3890 Arrowhead.

A brochure and series of display ads in local newspapers were used to promote Arapaho Hills. A copy of the brochure included the following descriptive text:

The idea for this perfectly planned country community grew from the tremendous response people everywhere paid to the recently completed Arapahoe Acres. This contemporary group of homes located in Englewood, was selected by LIFE magazine as one of the eight best buys in the nation and won the coveted 1955 Achievement Award with a home placed in the National Association of Home Builder's Hall of Fame.

Arapaho Hills is located ½ mile West of Littleton, adjoining Bow Mar, and occupies 160 acres of beautifully rolling terrain. Each section of the tract has its own particular charm. To the West, there is a sweeping view of the Rockies, while to the east there is a view unique in the Denver area – overlooking the city lights to the north and down the tree studded Platte River Valley to the South with the rugged points of Daniel's Park and Pikes Peak in the distance. Building plots vary from ¼ to ¾ acres in size with Denver water and gas and Englewood sewer furnished.

The streets of Arapaho Hills have been carefully laid out to establish a pleasing winding pattern, give an unobstructed view and to slow traffic for the safety of children at play. The concrete curbs and gutters with black top streets as well as the tree and shrubbery planted by the builder, keynote the community's modern conveniences in a pleasant rural setting.

Most important of all, an architectural control committee will approve all plans to assure that every home is of uniform quality and good basic design that complements its neighbors. As a result, property values will rise and not be endangered by a

¹³ Tom Perry, Personal interview, 17 Sept. 2008.

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conglomeration of designs so common in many developments.

There is only one way to build a home which will meet all the needs of your family... custom design. As part of our building service, our architectural staff will carefully study your family's preferences and needs in a home... how much closet space, where you want the kitchen and how it should be arranged, and all the little things that will make it your home. We will then design the house to fit the site of your choice, taking full advantage of the existing slope, sun, prevailing breezes and the view. A quality, custom built home in Arapaho Hills offers you the best investment in building today and can be built from \$18,000 including fireplace, patio and all major appliances.¹⁴

Mannon continued the program that Hawkins had employed in the development of Arapahoe Acres. Though custom, pre-sold houses predominated, some houses were also built on speculation, largely for show and promotion purposes. This approach contrasted with that of most other new residential communities of the time, which established a set group of model homes and features from which buyers could choose.

A Mannon advertisement from the *Denver Post* highlighted the difference between Arapaho Hills and more conventional residential subdivisions of the period:

YOU DON'T HAVE TO TAKE IT!
You don't have to take only "what-you-can-get" in a new home.
You don't have to put up with "what-the-builder-thinks-he-can-sell."
BELIEVE IT OR NOT – This time you can get what you want!
IN ARAPAHO HILLS -- Mannon Assoc.'s are building homes in answer to your requests.¹⁵

Unlike Arapahoe Acres, where FHA loans were a major factor in the earlier post-war years before Hawkins began to offer his own financing, FHA loans did not play a role in Arapaho Hills. Private loans with financial institutions were the norm, both for homebuyers and Mannon, as he purchased individual lots from Hawkins.

Better Homes and Gardens "Idea Homes"

Despite the largely custom nature of Arapaho Hills, Mannon had observed the promotional success of building national show homes in Arapahoe Acres. He actively continued the

¹⁴ *Arapaho Hills; designed and built by Mannon associates, inc., (Mannon Associates, Inc., c1959.)*

¹⁵ "You Don't Have to Take It!" (advertisement), *Denver Post*, 17 June 1957, unknown page.

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practice in Arapaho Hills. Six of *Better Homes & Gardens* magazine's annual "Idea Homes" were built in Arapaho Hills for the years 1956 through 1961. These include, in chronological order, 3790 Chimayo, 5395 Mohawk, 3895 Berry, 5490 Mohawk, 3605 Berry and 3905 Berry. *Better Homes & Gardens* commissioned architects nationally to design the homes, which were then tailored by local architects such as Sutherland to meet existing site and climate conditions and incorporate local materials.

In their September 1956 "Idea Home" issue, *Better Homes & Gardens* gave a history of its development:

What's the idea behind the "Idea Home? You might say it's the fast-growing offspring of our Five Star Plan service. Five Star Homes are medium priced, two- to four-bedroom houses we sift from an array of architectural achievement and present (along with plans you can buy) each issue.

Your reaction to these homes has given us an amazing insight into the most representative home-hunting audience in existence. Knowledge of your likes and dislikes give birth to our Idea Home. Now, each year, *Better Homes & Gardens*, working with an outstanding residential architect, designs one special home.¹⁶

In 1956, the "Idea Home" was built in 97 cities across the country and millions were expected to flock to these locally built versions. The magazine's promotion text included: "We invite you into the Better Homes & Garden's Idea Home of the Year, both through the following pages and a living model of the house itself. Look for the Idea Home of the Year in your area. It is being built in scores of cities around the country."¹⁷

In 1956 and 1957 a single "Idea Home" was featured, designed by architect Ralph A. Fournier of Kirkwood, MO,¹⁸ and Wurster, Bernardi and Emmons, A.I.A., of San Francisco,¹⁹ respectively. Both homes were Modern in design. In later years, the number of "Idea Homes" increased. In 1958, there were six "Idea Homes," five by architects (Mithun & Nesland, Bellevue, WA; Compton-Pierce, A.I.A., Cambridge, MA; George Hay, Media, PA; Edward J. Seibert, A.I.A., Sarasota, FL; and Jones and Emmons, A.I.A., Los Angeles, CA) and one by a designer (Fred Sturm, Birmingham, MI).²⁰ In 1959, four variations on a single "Idea Home" by

¹⁶ John Normile, AIA, "The Idea Home of the Year," *Better Homes & Gardens*, Sept. 1956, 63.

¹⁷ *Ibid.*, 63.

¹⁸ *Ibid.*, 64.

¹⁹ The Editors of Better Homes and Gardens, "Idea Home of the Year," *Better Homes & Gardens*, Sept. 1957, 67.

²⁰ "Six Idea Homes of the Year," *Better Homes & Gardens*, Sept. 1958, 45-59.

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architect Donald H. Honn of Tulsa, OK, were presented.²¹ There were four separate homes in 1960 (Morehouse & Chesley, A.I.A., Lexington, MA; Mithun and Nesland, A.I.A., Bellevue, WA; Joseph Cyr and Associates, A.I.A., Livonia, MI; and Northland Builders, Cincinnati, OH)²² and 1961 (two homes by John Normile, A.I.A., who had previously written the yearly "Idea Homes" articles; and two homes by Schmidt & Stuart, A.I.A., no location given).²³ As the number of yearly "Idea Homes" increased, more conservative and traditional architectural styles began to appear beside the Modern homes. By 1961, the builders began to gain more prominence in relation to the architect through the listing of their local NAHB (National Association of Home Builders) chapter. In one case, in 1961, no architect or designer was listed at all and sole credit was given to the builder. These changes seem to reflect the increasing dominance of the builder over the architect in the design of suburban residential subdivisions. Due to the local customization of the homes, additional research will be necessary to determine exactly which version of the "Idea Home" was built for each year in Arapaho Hills.

In 1956, *Better Homes & Gardens* sold over 4,250,000 magazines monthly. The promotional power that accompanied this circulation made these "Idea Homes" important marketing tools for post-war homebuilders across the country. The address of each locally constructed "Idea Home," along with the contractor who built it, were listed by state in the September issue of the magazine, which presented an extended feature on the home. In 1956, the "Idea Home" color feature was twenty pages long and included photographs of a completed home, an interior model showing the placement of furnishings, dimensioned floor plans and an extensive narrative detailing the features and advantages of the home.²⁴ Locally built "Idea Homes" like those in Arapaho Hills were widely publicized by local and regional newspapers. National trade publications including *American Builder*²⁵ offered their own feature stories on the annual "Idea Homes."

In addition to promoting new home construction, the "Idea Home" was also intended for the owners of existing homes: "There are many sides to this year's Idea Home of the Year — all

²¹ John Normile, AIA and John Bloodgood, "Idea Home Four Ways," *Better Homes & Gardens*, Sept. 1959, 45-61.

²² "Four Quality Idea Homes of the Year," *Better Homes & Gardens*, Sept. 1960, 43-59.

²³ "We Don't Know Everything About People, but We Try... [Idea Homes]," *Better Homes & Gardens*, Sept. 1961, 43-61.

²⁴ John Normile, AIA, "The Idea Home of the Year," *Better Homes & Gardens*, Sept. 1956, 63-83.

²⁵ "Selected Western House of the Month; How he cashed in on a magazine's 'Idea House,'" *American Builder*, May 1959, 36W – 37W.

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yours to study, to use, to adapt in remodeling, building, decorating, landscaping..."²⁶
Manufacturing firms that supplied fixtures, furnishings and other kinds of home products for the "Idea Homes" also promoted the homes in their own advertising.

Promotional information regarding the *Better Homes & Gardens* 1959 "Idea Home" was integrated into an Arapaho Hills marketing brochure. Entitled "An Adventure in Space... Better Homes 1959 Idea Home," the floor plans highlighted a major difference between the homes in Arapahoe Acres and Arapaho Hills: size. The home, with interior design and furnishings by the Denver-area department store May-D&F, was almost 3,000 square feet, exceeding the largest and most luxurious Arapahoe Acres house by 15% and the smallest by over 250%. This trend continued, with Arapaho Hills' houses continuing to increase in size through the years.

The brochure described the 1959 "Idea Home," highlighting design features that, to one extent or another, largely characterized the Modern floor plans and details that appeared in Arapaho Hills' homes as a whole:

Everyday freedom is a matter of space – unconfined – space that adapts itself to your desires. Here in the IDEA home you see not just space within walls but convenient inviting outdoor space that gives a lighthearted freedom that carries on through the house to the serenity of secluded space found in the master bedroom with its private bath and courtyard.

The central core, composed of entry, kitchen, and family room is the center of activity. It separates the living area from the bedrooms in the sleeping wing. From the entry, one can go to the lower level, the living-dining area, the family room and kitchen, or to the bedrooms without walking through other parts of the house.

The family room, which has become so important in today's homes, serves many functions. It is literally an all-purpose room. Because it is ideal for informal entertaining it can take the wear and tear off the more formal living room. The large spacious balcony, with access to both family and living rooms, opens both areas up to the out-of-doors and gives the house a heavy horizontal line so essential to good design.

The open stairway leading to the lower level has stone steps which tie into the stone floor of the entry and combine with the vaulted ceilings to give a feeling of unlimited space. Board on board Redwood is used on both the inside and outside in a manner which creates the feeling that there is not division between the two areas. The large expanse of stone on both inside and out combine with the warmth of Redwood siding

²⁶ John Normile, AIA, "The Idea Home of the Year," *Better Homes & Gardens*, Sept. 1956, 6.

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to give the house a seasoned feeling of comfort.

The General Electric kitchen with its island sink and serving center is ideally located for either formal or informal serving. Note the convenient location of cooking controls in the face of the ventilating hood.

The master bedroom has its private walled garden making an excellent area for sunbathing and relaxation. Between the master bedroom and second bedroom is a sectionalized bath. Each bedroom has its own lavatory and these are separate by the tub-shower room.

The garden level is almost another house in itself, consisting of two bedrooms, a bath accessible from both bedrooms, a recreation room and a large storage and work room. The recreation room opens up with glass sliding doors onto the lower patio and garden area.

One of the most common questions asked us, as contemporary builders, is whether contemporary furniture must be used in this type home. Our furnishings attempt to demonstrate that this is not necessarily so and point out the flexibility of contemporary homes.²⁷

The subsequent listing of finishes, features and fittings in the house included everyone from national manufacturers down to the local housepainter, Charles Buckley, who had also painted all the homes in Arapahoe Acres. Many of the products listed were innovative new construction materials that had emerged in the post-war years. The firm of Woodman Brothers did complete landscaping with lawns for the six Better Homes & Gardens "Idea Homes." The show home also received a "Live Better Electrically" Medallion Award, a recognition program devised by the Colorado Central Power Company that served to whet the interest of homebuyers in new applications for the use of electricity in the post-war era.

Arapaho Hills received extensive local and national press coverage. *The Denver Post*²⁸ and *Rocky Mountain News*²⁹ featured each of the *Better Homes & Gardens* "Idea Homes" in major articles. Other individual articles featured Sutherland-designed houses including the Van

²⁷ "An adventure in space / Spacious indoor outdoor living / Built by Mannon associates / Better Homes 1959 Idea Home" (Mannon Associates promotional brochure), 1959.

²⁸ "The 1956 Idea Home Features Formal and Informal Indoor-Outdoor Living," *Denver Post*, unknown date, unknown page (Clyde Mannon clipping collection).

²⁹ "Home Is Designed for Modern Living," *Rocky Mountain News*, Aug. 21, 1957, page 48.

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Dalebor House at 5024 Mohawk and the Wray house at 5425 Mohawk. Mannon was a close friend of Bill Rodd, of *American Builder* magazine, and toured Modern homes with him in California during yearly trips to the West Coast. Multiple articles appeared on Arapaho Hills in *American Builder*, including the "Idea Homes."³⁰ One article, on the 1958 "Idea Home," featured a series of sketches by Bruce Sutherland showing variations adapting the design to "a wide variety of markets."³¹

The neighborhood was extensively advertised by Mannon and also appeared in cooperative advertising with suppliers. Mannon was featured with other builders nationally in a two-page spread entitled "The Hotpoint Builder Advisory Council," stating: "Their practical advice has helped make the Hotpoint line the Builder line!"³² The text reads: "The men who best know the builder business are operating builders. That's why Hotpoint – to better serve the industry – chose this advisory panel of successful and progressive building men. Based on their practical and realistic background, they tell us what builders want in the way of product features – dimensions – installation methods – billings and bookkeeping procedures, etc. As a result of their recommendations, Hotpoint products are specifically designed for the builder – and Hotpoint operational procedures are geared to fit into the building business."³³

The 1958 Denver Home Show and "High Country Home" Show Home

One *American Builder* article entitled "Most Builders look at a house like this and say 'No,'" included an interview with Mannon:

The idea of building this house would scare most builders to death. The legend of the high cost and unsalability of contemporary design is seldom questioned, and every builder has his own pet story about "the modern down the block that was built two years ago and isn't sold yet."

Clyde Mannon, president of Mannon Associates of Littleton, Colo., doesn't think much of this legend. His reason is simple: he has just finished a 125-house project of contemporaries, is starting one of 200 more. He plans about 30 for this year.

"Granted, the market for contemporary design is limited," says Mannon. "But it's there,

³⁰ Bill Rodd, Professional letter on *American Builder* letterhead, Mar. 2, 1959.

³¹ "Each of these houses is an adaptation of the July Blueprint House," *American Builder*, June 1959, pages 118-119.

³² "The Hotpoint Builder Advisory Council" (advertisement), *American Builder*, Apr. 1958.

³³ Ibid.

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and it's a good market if you know how to handle it."

One answer has been to specialize. "We build nothing but contemporary," he says, "and we've reached the point where, when someone in the area wants a modern house, they come to us.

"Here's another important point. We build largely on a custom basis, and never build two houses alike. Generally we have three or four spec jobs going, and we use them as models. But the bulk of our work is done on contract."

This month's blueprint house should also dispel the notion, held by many builders, that contemporary design has to be expensive. It sold for \$23,500 (the land was another \$3,500) including a full set of appliances – oven, range, washer and dryer, dishwasher, garbage disposer, and refrigerator-freezer – as well as the superb landscaping job shown in the picture above.

Prospective buyers, says Clyde Mannon, are either wildly enthusiastic about contemporary design or want nothing to do with it. There's no middle way.

"For those who really like it," he says, "it's often the livability that makes the difference. People love the open planning, and the spacious feeling it gives."³⁴

The article pictured the "High Country Home," a "House of the Future" built as the centerpiece of the twelfth annual 1958 Denver Home Show. The 1,479 Square Foot house was designed by Sutherland and built by Mannon at 1940 S. York Street. In addition to the "Idea Homes" built within the neighborhood, promotion of the "High Country Home" helped draw an audience for "contemporary" or Modern homes to Arapaho Hills.

Home shows such as this, often including show homes, became a common annual event in the post-war years. The National Building Museum's exhibit *Designing Tomorrow; America's World's Fairs of the 1930s*, discusses such show homes in the context of the pre-war period:

The Great Depression forced many to put new home construction projects on hold. To promote their industries, home builders, producers of construction materials, and furniture manufacturers showcased a new generation of residential design at the fairs. Visitors to the fairs' demonstration homes saw a mix of both modern and period-revival styles. But even homes with traditional exteriors showcased innovation — open floor plans, new building materials,

³⁴ "Most builders look at a house like this and say 'No,'" *American Builder*, July 1959, 110-111.

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stylish furnishings, and state-of-the-art technology. The model houses at the fairs presented fairgoers with examples of modern living and prepared the public to embrace technological advances in building once the Depression had ended.

Visitors were well aware that much of what was presented at the fairs was economically out of reach. But they were also given tangible evidence that soon enough, American ingenuity in science and technology would change the nature of daily life... In the future, fairgoers were assured, they would work less, relax more, and live better.³⁵

With the onset of World War II, the realization of these visionary demonstration homes was deferred still further, into the post-war years, when new homebuilding materials and consumer goods began to flood the market. Events like the Denver Show Home, with demonstration or show homes like those at the Fairs, became a commonplace event in communities all across the country after the war. Though Cervi's *Rocky Mountain Journal* referred to Bruce Sutherland's "High Country" Home Show house as a "House of the Future," the house and all its contents were readily accessible and available for purchase in 1958.³⁶

It was an honor to be chosen to design the Home Show house. In 1953, William C. Muchow had designed the show home for the event, chosen by a selection committee that included notable local architects Casper F. Hegner, Henry B. Baum, Norton Polivnick, Charles S. Sink and Joseph Marlow.

Bethune & Moore, a local furniture store and interior design firm specializing in Modern furniture did the interior decorating, including both traditional furniture alongside Modern pieces by Eero Saarinen for Knoll Associates, American-made walnut furniture designed by Jens Risom, and work by George Nelson for Herman Miller. Gerald F. Kessler designed the landscape. The house was designed for sell for \$21,000. It was frame and stone with three bedrooms, two baths, a family room and enclosed courtyard with barbeque grill.

The 1958 Home Show was held at the adjacent University of Denver field house and featured over 200 booths "with services and ideas for the modern homemaker, all designed to make

³⁵ *Designing Tomorrow: America's World's Fairs of the 1930s* (brochure from an exhibit of the same name at the National Building Museum, Oct. 2, 2010 through July 10, 2011).

³⁶ "'House of the Future' Being Built for Display at Denver Home Show," *Cervi's Rocky Mountain Journal*, 5 Feb. 1958, page 10.

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living easier and more fun.”³⁷ At the time, it was the largest and most elaborate home show ever staged in the Denver metropolitan area.

The Home Builders’ Association of Metropolitan Denver, affiliated with the National Association of Homebuilders (NAHB), organized the show. Twelve members originally founded the group as the Denver Residential Builders around 1938. It was renamed the Denver Association of Home Builders and, by 1958, again renamed, included 125 builders, 250 supplier members and 15 financial members from throughout the Denver metropolitan area. The growth of the organization reflected the volume and economic importance of residential home development in region during the post-World War II period. The main goal of the group was “to discuss and explain the rules and regulations of governmental or civic bodies which have control over home building or lay down specifications for such construction.”³⁸ Both Sutherland and Mannon were closely associated with the group.

An article in the *Rocky Mountain News* detailed the design and features of the home:

Season’s Home Show House Exemplifies Gracious Living

From the landscaped court surrounding the entrance to the massive stone fireplace in the living room, the 1958 Home Show House has an atmosphere of hospitality and gracious living.

Yet this unusual home, now on display at 1940 S York st., is as functional as a home can be, for architect Bruce Sutherland has included every modern convenience any housewife would want, plus spacious, easy-to-clean living areas and a flexible floor plan.

Garden Court

A pleasant surprise for visitors is the landscaped garden court in front of the home. In spite of its location, this relaxing spot is completely private for it is between the home and the garage and has plastic panels to enclose the short end facing the street. Roof openings with exposed joists cast interesting shadow effects and, from the standpoint of convenience, the gate into the court is electrically operated from inside the house. After this cheerful walk, visitors pass into the entry way, which is emphasized from the court by a wood planting box and wall which carry from the court through the glass and

³⁷ Marjorie Barrett, “Annual Home Show Opens Sunday,” *Rocky Mountain News*, 13 Apr.1958, 1 (Home Show Section).

³⁸ “Assn. Aids Public, Industry,” *Rocky Mountain News*, 13 Apr. 1958, 3-A.

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into the entry. Three doorways from the entry lead into the bedroom wing on the right and the kitchen and living room to the left.

Folding Divider

The spacious living room 13'6" x 23' can be easily combined with the 13'6" x 15' family room by opening a folding divider. This divider is designed so that it can close the kitchen area or close off a small formal area in the living room, which increases the size of the family room. The entertainment possibilities of this arrangement are unlimited. While Mrs. Homemaker is serving tea to her guests in the formal area, her daughter could be dancing with friends in the family room and junior and his pals can roast hot dogs in the courtyard! Or the whole family could give an open house for all their friends with plenty of room for circulation and fun. Wood paneled walls and acoustic plaster ceiling accent the design feature of the living area – the massive stone fireplace with a large metal hood.

Raised Hearth

Leading up to it is a raised hearth which continues across the entire end wall of the family room.

A newly developed particle board impregnated with a sealed finish protects the kitchen and family room floors, while indirect lighting above the draperies and kitchen cabinets adds its subtle attractions to the area. Large sliding glass doors give easy access to the garden court and make outdoor meals as much fun for Mrs. Homemaker as for her family and friends. General Electric metal cabinets and texalite counter tops plus the power-operated dishwasher and disposal take the drudgery out of kitchen chores. The kitchen is also equipped with a refrigerator, freezer and over and cooking tops with overhead hood and ventilating fan. The list of surprises and conveniences grows even longer in the bedroom wing. For instance, the bathrooms are naturally lighted by plastic skydomes. The washer and dryer are located in the hallway bathroom behind folding wood doors, allowing easy access to linen storage areas and dirty clothes. The two 10' x 12' bedrooms and the 11'6" x 12'6" master bedroom feature large wardrobe closets with sliding doors and sliding aluminum windows. Walls and ceilings are painted plaster while floors are resilient tile. Highlighting the master bedroom is a 10' x 12' glass wall opening onto a terrace outside. Not so obvious as the striking design features but just as important to family comfort is a new, worry-free warm air heating system by Lennox. Mannon Associates, Inc., the builder, has solved wiring problems by installing electric plug mold throughout with outlets at every four feet, while copper plumbing and waste system should conquest difficulties along that line. Even cleaning

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will be easier in this house with the central vacuum cleaning system located in the utility area with outlets in various parts of the house and garage.³⁹

The Home Show reflected the full-blown emergence of the new post-war consumer society. Industry had effectively refocused from military production to the domestic market, and the rapidly growing new home-building industry was central to their plans. Suppliers promoted newly available products like automatic sprinkler systems, integral home intercom and radio systems, fully-automated clothes washers and dryers, Modern home decor and outdoor garden and patio furnishings and equipment. Utility companies and manufacturers worked together to co-promote their products and services. "Wall Switch Replaced by Control Device" trumpeted the new dimmer switch.⁴⁰ Mountain States Telephone ran an ad entitled "See the Home of Tomorrow with Telephone Convenience you can enjoy today."⁴¹ In the "High Country Home," the master bedroom phone featured a light that was activated when the receiver was picked up and could be switched on as a nightlight. A hands-free speakerphone appeared in the den. The kitchen phone featured decorator colors. Another phone appeared in the garage. A door-answering service enabled the homeowner to answer the front door from any telephone. Telephone representatives manned the home to demonstrate all the features and answer questions from home show visitors.

Mrs. George E. Hubbard, "Mrs. Homemaker of 1957," served as hostess for the show. Those attending the show selected a new Mrs. Homemaker for 1958. Special displays also appealed to children, including a playhouse giveaway, and their fathers, such as special tool and woodworking displays with "lots of pretty models."⁴² There was a new \$4,500 kitchen giveaway including an O-Keefe and Merritt built-in range, oven and a large-capacity built-in Sub-Zero refrigerator-freezer. The rotisserie oven was large enough for four chickens or a 25-pound turkey and a power "grilleator" prepared steaks to order. The long list of other conveniences included a garbage disposal and dishwasher.

The Colorado Chapter of the American Institute of Architects, under President Carl A. Kloverstrom, created a "Consultation Booth" for the show to promote their own services. Prominent Denver architects manning the booth included Joseph Marlow, Peter Looms

³⁹ "Season's Home Show House Exemplifies Gracious Living," *Rocky Mountain News*, 13 Apr. 1958, A-8.

⁴⁰ "Wall Switch Replaced by Control Device," *Rocky Mountain News*, 13 Apr. 1958, A-12.

⁴¹ "See The Home of Tomorrow with Telephone Convenience you can enjoy today," (Mountain States Telephone advertisement), *Rocky Mountain News*, 14 Apr. 1958, 28.

⁴² "Home Show Planning Started in September," *The Denver Post*, 13 Apr. 1958, 3.

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(designed his own home in Arapahoe Acres), Henry Baume, Eugene Sternberg (designed Arapahoe Acres site plan and homes), Langdon Morris (designed Arapahoe Acres addition), Robert Berne, Max Saul, John Anderson, Thomas Nixon, Jerome Nagel, Harold Carver and Ralph Peterson. A number of these architects were responsible for the design of important Modernism in post-war Littleton and the region. The Rocky Mountain Association of Landscape Architects also offered free consultations to the expected 100,000 visitors.

Over 20,000 guests from throughout Colorado crowded opening day and record crowds attended the eight-day event. Both the *Rocky Mountain News* and the *Denver Post* ran special sections including articles and home show advertisements almost daily. A large display advertisement featured a rendering of the "High Country Home" with a large caption reading "Built by Mannon Associates."⁴³ It listed Bruce Sutherland as architect and all the sub-contractors and suppliers. The address given for the firm was 5301 South Lowell Boulevard in Arapaho Hills.

Work proceeded well at Arapaho Hills with two or three speculative or custom houses under construction at any point in time, from twelve to fifteen per year, though this was half the thirty houses per year that Mannon had projected in the press. Mannon's brother-in-law Roy Claar continued to serve as his carpentry superintendent. Bill Norlin, assisted by Jack Kepford in the shop, handled the design and production of interior cabinetry and pre-fabricated other elements and installed them in the field. Other long-time Mannon employees included masonry superintendent Robert Monson, masonry assistant (hod carrier) Franklin Burns, and carpentry foremen Edward Koldenhoven, Ralph Lemon and Wayne Scott. Since foundation problems connected with bentonite clay had occurred in neighboring Bow-Mar, Mannon increased his excavations to 2-½' below grade, filled the area with gravel and installed utilities and water, then poured the slabs. Standard landscaping, outside of the show homes, was restricted to the planting of trees.

Unfortunately, Hawkins insisted on selling the most appealing lots – those on the higher elevations to the west where the views were most dramatic – only after the lower lots were sold. This meant that the first houses were constructed on Lowell Boulevard, which carried the highest traffic volume of traffic. Mannon felt that this adversely affected his marketing of the subdivision. This is illustrated by a complimentary thank-you letter to Mannon and Claar from Dr. W.E. Henrickson, who purchased 5430 Mohawk: "We are looking forward to living here a long time, so we will see each of you from time to time. Then when Clyde opens up on the

⁴³ "The Home Show High Country Home / Completely furnished and landscaped / built by Mannon Associates" (advertisement), *The Denver Post*, 13 Apr. 1958, 2.

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“Hill” a little higher [i.e.: when Hawkins agreed to sell the more desirable lots] – then we can build a new one...”⁴⁴

Like Dr. Henrickson, the original homebuyers in Arapaho Hills were doctors, pilots, bankers, financiers, managers, professionals and business owners. A number of them were attracted by the high-technology post-war business development that characterized the Littleton area. Homebuyers included engineers and managers at some of the area’s most prominent firms – Martin Company, Mountain States Telegraph and Telephone, Ramo-Wooldrige, Minneapolis Honeywell, and Ohio Oil.

As Arapaho Hills entered the mid-1960s, home sales began to slow. A recession and the disastrous flood of the South Platte River in 1965 affected sales still further. Littleton businesses on Santa Fe and to the west were most impacted by the flood, which perversely occurred during an overall period of severe drought. Though minor floods occurred in the area with some regularity, in 1965 the town had just four hours to brace for the biggest flood in a century.⁴⁵ Water supplies were contaminated and west of the river, over 2,000 phones were out of order. The nearest shopping center to Arapaho Hills sustained heavy damage.

Mannon began to reconsider plans to develop the remainder of the project. After struggling to sell two completed speculative homes at 5475 and 5455 Manitou, he decided to abandon work in Arapaho Hills. He began to focus on commercial building and then left construction entirely. Mannon sold his remaining unbuilt lots to others, including the developer/builder John Chapin. The sales included four to five lots on the north side of the subdivision.

From 1964 to 1965, Mannon allowed Bill Norlin to independently operate the woodshop, which allowed Norlin and his partner Kerwin Van Wyhe (“Kerly”) to establish their own successful woodworking business. They prospered, providing high-quality cabinetry to architects and builders throughout the region. In 1965, Mannon sold the sales office/carpentry shop, originally intended for eventual conversion to a house, to a private school. Norlin, originally from Lindsborg, Kansas, became nationally known as a commercial woodworker, presenting seminars, writing and providing in-plant consulting. He now lives in retirement in north Denver.

After Mannon’s departure, Hawkins continued to sell the remaining lots within the Arapaho Hills subdivision and the larger 160-acre site to other developers and contractors.

⁴⁴ Dr. W.E. Henrickson, Personal Letter, 8 Sept. 1960.

⁴⁵ “Flood Sweeps L River bottoms; town has 4 hours to brace for biggest water destruction in over a century; homes, house trailers and cars floated by torrent,” *Littleton Independent*, 18 June 1965, 1.

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Though the subdivision never expanded to cover the entire development parcel originally delineated by Hawkins and Mannon, Arapaho Hills presents a cohesive community of unique Modern, architect-designed homes. This is due to two primary factors. First, since Hawkins insisted on selling Mannon groups of adjacent lots from South Lowell Boulevard to the west, the portion of Arapaho Hills that was realized is a tightly consolidated group of homes, clearly reflecting the Modern architectural and site design of the larger development plan. Second, the majority of the post-Arapaho Hills homes on the eight lots on the west side of South Manitou Road and the five lots west of the Sales Office/Carpentry Shop facing West Arrowhead Road display Modern architectural design that is compatible with the homes of Arapaho Hills. The other eleven homes built within original Arapaho Hills Subdivision Plat, on South Camargo Road, sit on a high ridge above the rest of the neighborhood, and have no visual or geographic association with the portion of the Arapaho Hills site developed by Mannon.

Criterion C:

Modern Architecture in Arapaho Hills

Littleton, Colorado, was a regional center for important post-World War II Modern architectural design. The following material is quoted from the *Historic Context of Littleton Colorado 1949-1967*, prepared for the Littleton Office of Community Development by Diane Wray Tomasso in 2008:

The vast majority of non-residential buildings in Littleton between 1949 and 1967 were designed in Modern architectural styles. A large group of talented regional architects were drawn to the Littleton area by the sophisticated and appreciative audience for Modernism formed by the highly educated employees of Ohio Oil, Martin, Ramo-Wooldridge, and Honeywell. Littleton is remarkably fortunate to have this wealth of important buildings designed in the most advanced architectural currents of the period.

Modern architecture was part of a much larger movement that revolutionized all the visual arts in Europe and the United States beginning at the end of the nineteenth century. Prior to World War II, Modernism was one of several competing approaches to architectural design, but historical revival styles remained more popular. After World War II, Modernism came to dominance in America.

One impetus for this transformation was the war itself. The forward-looking rationalism of Modernism was the antithesis of the brutality and carnage of the war years. The Nazis despised Modernism in music and the visual arts, and particularly Modern architecture. They favored a romantic revivalist style based on Neo-Classicism, backward-looking to match their reactionary politics. Modern architects were forbidden to practice, and many who weren't sent to concentration camps joined a mass migration of scientists, scholars, artists, and architects to the U.S.

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Eugene D. Sternberg, one of these cultural refugees, is the single most important architect in post-World War II Littleton. Sternberg, along with Joseph and Louise Marlow and Earl C. Morris, are considered regional masters of architecture. In addition, they not only produced important bodies of work in Littleton, but also were actively and directly involved in creating a sophisticated environment for architecture, planning, and culture within the community. Littleton is also distinguished by important and early examples of a wide group of other fine regional Modernists.

Modernism is a style particularly associated with the post-World War II period in Littleton, and clearly represents a built environment unique to the people of Littleton during the period. Modernism was not just a renunciation of the travails of the war years. It embraced the promise of the future, emphasized the guiding principles of democracy, and appealed to the rational and intellectual mind. These attributes made Modernism particularly appealing to educators, academics, scientists, and other professionals and intelligentsia who relied on reason and pragmatism to carry out their work -- exactly the kind of people that were flooding into Littleton to build missiles and computers, and to educate the city's exploding student population.

The individual architect-designed homes of the period, and the elite developments like Rangeview and Bow-Mar, both featured Modern architecture. Suburbanites of more modest means may have lived in more traditional-style spec houses deemed acceptable by strict FHA guidelines against Modernism. But the thin veneer of shutters, gables, and clapboard siding did not disguise the fact that these were Modern homes in every other sense of the word, and so were the families that lived in them. Inside were new materials, appliances, fabrics, patterns, colors, clothes, food, entertainment, and ideas. And when they walked out the door and drove away, every place else in their world -- the roadways, schools, workplaces, shopping centers, stores, and new civic buildings -- all of them were Modern. For these reasons, Modernism *exemplifies the cultural, political, economic, and social heritage* of the Littleton community during the period.

One primary influence in the development of Modernism in Littleton was the Bauhaus-influenced International Style of architects including Sternberg, Joseph and Louise Marlow, Earl C. Morris, Arthur H. Bush, Jr. The Usonian Style, based on the later work of Wright, was reflected in the work of others including Thomas Nixon, Charles Haertling, Joseph Dion, Hawkins, and Sutherland.

Though Modernism dominated Littleton's civic and commercial architecture, it appeared more rarely in residential form. Modern, architect-designed residences were largely restricted to homes for the wealthy and culturally sophisticated, such as Joseph and Louise Marlow's 1949

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Lord House (partially demolished and remodeled as the Littleton Historical Museum); part of wealthy enclaves, such as Sternberg's 1963 Miller House in Rangeview and Joe Lort's 1956 Cummings House in Bow-Mar; or scattered homes for assertive Modernist aficionados in more middle-class subdivisions where homeowners had the freedom to select or commission their own design and construction, such as Aberdeen Village. This comparative rarity of residential Modernism was at least partly due to the fact that the FHA, upon which many middle class families depended for home financing, regarded Modern design as a passing fad without enduring value in the real estate market. As a result, homebuyers who wanted Modern homes had to produce larger down payments or secure private financing.

Modern architectural design of the period does appear in a few commercial metropolitan area subdivisions, most prominently, Lynwood, Krisana Park, and a portion of Harvey Park. However, these subdivisions were not custom designed.

H.B. Wolff and his son Brad were the developers of Lynwood and Krisana Park. According to Melissa Baldrige, in her 2004 paper *Mile-High Mid-Century Modern, High Design vs. Place*: "[Brad] Wolff unashamedly confesses that the company essentially aped the designs of Joseph Eichler, and he spent a week in California studying Eichler Homes' operations inside and out. 'We read about Eichler in trade magazines. We went out and studied his whole setup out there, literally copied his houses,' recalls Wolff."⁴⁶

In Harvey Park, the approximately six blocks of Modern homes were even less rooted in the local architectural community: they were physically imported from California in five-foot modules. Designed by California architects Cliff May and Chris Choate, the pre-fabricated homes were shipped nationally. In Harvey Park, the homes were assembled and finished by Burns Realty.⁴⁷

In contrast, Arapahoe Acres and Arapaho Hills were both designed and built by local professionals with a high level of training, knowledge and expertise in Modern residential design. The homes reflect two distinct currents of twentieth-century architecture — the International Style (1925 to present) and Usonian Style (1930 to present). Historically, both styles are related to the work of Frank Lloyd Wright. The influence of Wright's Prairie Style (1900–1920) was a dominant force in the development of nearly all Modern architecture after its inclusion in the widely influential Wasmuth Portfolio published in Germany in 1910. The Art Deco Style, the International Style and the Art Moderne Style all have influences that can be

⁴⁶ Baldrige, Melissa, "Mile High, etc. Mile-High Mid-Century Modern, High Design vs. Place; A Paper Submitted in Requirement for Regionalism-ARCH 6290, University of Colorado, Denver," 15 Dec. 2004, 9.

⁴⁷ Ibid., 11.

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traced to Wright's early, Prairie Style work.

The following stylistic definitions are drawn from the *Arapahoe Acres Design Guidelines*, prepared in 2004 by Diane Wray. Much of that text was drawn from work originally prepared for the *Modern Architecture Preservation League* by Michael Paglia and Diane Wray:

The International Style

The International Style in architecture first appeared in Germany and France in the 1920s. By the 1930s, it was firmly established in Europe and the United States. When the Nazi government outlawed Modern architecture in Germany and closed the famous Bauhaus school of design, many of the key figures instrumental in the development of the International Style emigrated to the United States. The arrival of many of the founders of the International Style movement became essential to the ultimate triumph of the style in the United States during the first decades after World War II. The International Style is the expression of two interrelated concepts: functionalism and reductionism. Functionalism is the tendency to generate the design of a building as a product of an analysis of functional criteria. Reductionism is the tendency to reduce the elements in a building's design to their most basic expression, resulting in an architecture of stark simplicity. Utilizing these guiding concepts, architects working in the International Style have produced a sizeable body of work, the best of which are important buildings of exceptional elegance.

The Usonian Style

The Usonian Style is based on Frank Lloyd Wright's later work. It first appeared in Wright's work of the 1930s, engendering a wide following. His architectural practice diminished by the Depression, Wright turned to social philosophy and planning. He conceived of decentralizing an increasingly urban America in favor of low density communities governed by a social, political, and economic system which Wright referred to as "Usonian Democracy." His Usonian Style of architecture reflected his social ideals: the buildings were designed for economical construction and to be energy efficient within their specific climate zone. The Usonian Style is based on Wright's concept of Naturalism. Each architectural project is seen as having a "natural" solution derived from its function and site. Naturalism is, in this sense, closely associated with functionalism. The influence of traditional Japanese architecture is also seen in the Usonian Style. They share open floor plans, flowing interiors with movable screen partitions, an abundance of natural light, overhanging eaves and shallow pitch roofs.

The influence of Wright's Usonian Style appeared in the work of Edwards Hawkins, a developer and self-trained residential designer who had observed Wright's work firsthand in Illinois and Chicago. Architect Gerald Dion studied Wright as a student at the University of Denver (DU) School of Architecture and Planning and had worked with Hawkins designing and

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building homes in Arapahoe Acres. Architect Bruce Sutherland, also a student at DU, worked for prominent Denver architects working in the Usonian Style including Charles Gordon Lee, who had been a student at Wright's Taliesin.

The influence of the International Style appeared in the work of Eugene Sternberg through his studies at the Bauhaus-influenced Technion in Czechoslovakia. In turn, Sternberg's influence can be seen on Hawkins, through his site design and architectural design during the inception of Arapahoe Acres. As a professor at the DU School of architecture and planning, it is likely that he also influenced the development of architects Dion and Sutherland.

Criterion C: Architecture

Arapaho Hills is eligible under Criterion C for its local significance in the area of Architecture for its association with an important local designer, builder and multiple architects who undertook its Modern design and construction. These included designer/developer Edward Hawkins, a local pioneer in Modern residential development, design and construction who acted as developer and architect for the two initial buildings on the site; Clyde Mannon, an established and recognized local builder who specialized in the construction of Modern residential design; Joseph G. Dion, a prominent local Modernist architect and planner who designed the site and lot plan; and Bruce Sutherland, a prominent Colorado Modernist architect and planner who was the primary architect.

Edward B. Hawkins, Designer (1902-1991)

Developer, builder, and designer Edward B. Hawkins is a recognized for his design and construction of Modern homes throughout Denver during the immediate post-war years and his development, design and construction work in Arapahoe Acres and Arapaho Hills.

Hawkins was born in 1902 in Denver, son of Willard Hawkins, a native Coloradan and printer. Edward grew up in Denver, graduating from East High School, and went on to study civil engineering for two years at Colorado State Agricultural College, now Colorado State University in Fort Collins.

In 1924, Hawkins moved to Chicago where he entered the construction trade. He was hired as a building superintendent by Home Builders of America, a firm involved in the construction of houses in LaGrange, Evanston, Wilmette, Winnetka and Skokie, Illinois. His increasing interest in residential design led him to study first hand the Chicago area work of architect Frank Lloyd Wright. When the Depression stalled home building, Hawkins joined the Civilian Conservation Corps (CCC), building roads, fireplaces and picnic areas throughout the Chicago region.

In December of 1941, after the Japanese attack on Pearl Harbor, the United States entered World War II. In 1942, now married, Hawkins returned to Denver. For the duration of the war, Hawkins served in a civilian capacity at the Rocky Mountain Arsenal, a federal chemical

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weapons plant. Hawkins also began to establish himself as a home designer and builder in Denver. He constructed his first house at 14th and Niagara next to his family home, continuing with homes in the 2500 to 3000 blocks of Race, Albion, Ash, Forest and Glencoe. Between 1942 and 1949, Hawkins built thirty- five Modern homes in northeast Denver ranging in price from \$10,000 to \$23,000. He designed them himself, incorporating ideas about modern living and Modern design from his work and studies in Chicago. Many elements of the homes were prefabricated for on-site assembly and installation by his shop foreman, Clyde Mannon, working at a shop at 14th and Harlan in Lakewood.

In August of 1949, Hawkins conceived of developing an entire subdivision, signing an option to purchase a thirty-acre parcel in Englewood, a small community in Arapahoe County just south of the Denver city and county line. A shop was built at the site and Clyde Mannon, now a partner, supervised the shop and construction. In order to gain entry into a competitive Revere Brass and Copper program for the design of economical Modern single-family homes, Hawkins hired licensed architect Eugene Sternberg (1915-2005), a Czech émigré educated at the Bauhaus-influenced Technion outside of Prague and at Cambridge University in England. He had immigrated to the United States to teach at Cornell and the University of Denver School of Architecture and Planning. Sternberg designed Arapahoe Acres' innovative site and lot plan and approximately twenty initial homes. After the two men parted over an argument regarding house pricing, Hawkins assumed the design of the remaining houses, assisted by architect Joseph Gerald Dion.

Virtually all of Hawkins' work at Arapahoe Acres reflected his admiration for the Usonian Style that Frank Lloyd Wright had developed in the years following the Depression. After his return from Chicago, Hawkins had continued to follow Wright's work including a visit to Wright's Taliesin West in Arizona. Hawkins' homes were built within the original Sternberg site plan. But to Hawkins, style took precedence over economy. Except for a series of small homes on South Cornell Circle, all variations on a single, simple plan, Hawkins designed unique and increasingly larger and more luxurious homes. Initially built and sold on speculation, Arapahoe Acres homes were more often designed and built by Hawkins under contract with individual homebuyers. As the subdivision neared completion, Hawkins turned the final work over to Clyde Mannon, who hired architect Bruce Sutherland to design a house for the last remaining lot in the Arapahoe Acres subdivision.⁴⁸

In January of 1955, Hawkins purchased land for the development of a second community of Modern homes, Arapaho Hills. His only architectural designs for Arapaho Hills were the sales office /woodshop at 5301 Lowell Boulevard and a single house at 3650 Chimayo Road. He then went into semi-retirement, undertaking other individual residential design projects.

⁴⁸ Clyde Mannon, Personal interview, 11 Jan. 2011.

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Ongoing research indicates that he designed at least four homes in Southern Hills, one mile east of Arapahoe Acres, between 1957 and 1961.

In 1967 Hawkins and his wife Charlotte retired to Vista, California, where Hawkins designed and built a final home, in the Japanese style, on the San Luis Rey golf course. Hawkins died in 1991 at the age of 89.

Joseph G. Dion, Architect and Planner (1921 – 2008)

Joseph Gerald Dion, born in 1921 in Lowell, Massachusetts, became familiar with the Denver area while training with the 87th Mountain Infantry Regiment at Camp Hale, Colorado. After completing World War II service with a Combat Engineers Battalion in the Philippines, he entered the University of Tulsa, Oklahoma, majoring in liberal arts. He transferred to the new University of Denver School of Architecture and Planning in 1947 and received his degree in 1951.

That same year, Dion was hired by Hawkins to assist him with the design of homes in Arapahoe Acres. Sternberg, with whom Dion had studied architecture at the University of Denver, introduced the two men. Though Dion was employed full-time at the prestigious Denver architectural firm of Fisher and Fisher, he took the job with Hawkins in order to earn a down payment for his own home in Arapahoe Acres. Dion, like Hawkins, was heavily influenced by Wright's work. At the University of Denver, Dion had helped organize and served as a student host for Wright's 1948 visit to the school. Altogether, Dion was involved in the design of approximately thirty-five Arapahoe Acres homes, including his own 1956 residence at 3059 Cornell Circle.

After the completion of Arapahoe Acres, Dion worked with Hawkins' partner Mannon doing site and lot planning and design for Arapaho Hills. When he left Fisher and Fisher, Dion worked for the architectural firm of G. Meredith Musick, where he participated in the design of the Denver City and County Jail. He then joined the firm of Harman, O'Donnell and Henninger, which was actively involved in post-World War II planning throughout the region, including Littleton.

After becoming a registered architect in 1960, Dion formed the partnership of Morse, Dion & Champion, architects, which designed the Houston Fine Arts Center and the Chapel at Colorado Women's College, now University of Denver, Park Hill Campus. In Littleton, the firm designed the 1968 Goddard Middle School.

After Morse's death in 1968, Dion returned to Massachusetts where he worked as an architect and municipal maintenance director until his retirement.⁴⁹

⁴⁹ Diane Wray, *Arapahoe Acres 1949-1957*, 2004, 19.

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Bruce R. Sutherland, Architect and Planner (1931–1993)

Bruce R. Sutherland was born on October 20, 1931, in Denver. He attended three years at South High School, graduating with a degree in 1949. Little is known of his family except that his father is said to have worked with the Home Builders' Association of Metropolitan Denver.⁵⁰

Like Dion, Sutherland studied at the University of Denver (DU) School of Architecture and Planning. DU records show him listed as a first year student in the winter quarter of 1949-50. When the school closed after the spring semester of 1952, Sutherland had completed only three years of studies toward his degree. Along with a number of other students who had partially completed the program, he moved to Salt Lake City where he completed his education at the University of Utah, receiving a B.F.A. in 1953 and a B.A. in 1954. He became a registered Colorado architect in 1956, at that time the youngest architect ever licensed in the state.

As he worked toward his degrees and after graduation, Sutherland accumulated twelve years of experience working as a draftsman on residential, school, church, institutional and commercial building design projects. From June 1948 to August 1952 he worked for architect Joe Lort, Jr., in Denver. After moving to Salt Lake City to complete his degree he worked from August 1952 to July 1953 for the prominent architectural firm of Ashton, Evans & Brazier and from August 1953 to July of 1954 for Underwood & Ehlers. Upon Sutherland's return to Denver he worked in the office of Charles Gordon Lee from July of 1954 to March of 1961.

Both Lort and Lee were important Modernist architects in Denver. Lort was a follower of Wright who designed a number of noteworthy residences in the Hilltop neighborhood, a local center for Modernism, and Bow Mar, adjacent to Arapaho Hills, before leaving Denver. Charles Gordon Lee apprenticed under Wright. He earned his architectural degree from the University of Pennsylvania in 1940, was a Taliesin Fellow from 1940-41 at Taliesin East and from 1947-48 at Taliesin West. Though he died at the age of 48, he is credited with a number of important Modern buildings in Colorado, including his own home at 1133 S. Windemere in Littleton and, in Denver, St. Paul's Episcopal Church, Knapp Elementary School, Denison Elementary School, Capitol Mortuary Office Building and several chapels for the Mortuary. He served as the Taliesin supervisor for the Rocky Mountain National Park Administration Building, an important National Register-listed Mission 66 project.

In 1956, through an introduction provided by his father, Sutherland met builder Clyde Mannon. Mannon hired him to design a home for the last remaining lot in the Arapahoe Acres subdivision and to begin designing homes in Arapaho Hills. Sutherland's blueprints for

⁵⁰ Clyde Mannon, Personal interview, 11 Jan. 2011.

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approximately thirty-six Arapaho Hills' houses survive, the first dated February 26, 1956. These drawings are held in a neighborhood archive supervised by homeowner Tom Perry. Arapahoe County records show that Hawkins Associates, Inc, sold Block 3 / Lot 16 or 5420 Manitou directly to Bruce Sutherland and his first wife Jo Ann in October of 1957. The house was completed in 1959, and then sold in March of 1961, possibly due to their divorce.

In 1957-58, concurrent with his work at Arapaho Hills and his tenure with Lee, Sutherland designed the "High Country Home," a "House of the Future" built as the centerpiece of the 1958 Denver Home Show. The show was held at the University of Denver field house and the home constructed by Mannon Associates, Inc. at 1940 S. York Street. Andrew Sutherland, believed to be Bruce's father, was show director for the sponsor, the Home Builders Association of Metropolitan Denver.

In 1961, still concurrent with his work in Arapaho Hills, Sutherland opened his own firm. He was quickly hired to design the Bergenhof, an Alpine-style restaurant and warming hut at the foot of the new main chair lift area in Breckenridge, Colorado. As real estate development surged in the Denver Metropolitan area due to the massive population growth following World War II, so did new ski resorts in the Rocky Mountains. The development of these new commercial ski areas was spurred by the efforts of former members of the 10th Mountain Division of the U.S. Army, which had trained during the war at Camp Hale near Leadville, Colorado.

In 1963, the success of the Bergenhof project led Sutherland to relocate his offices to a small Modern office building at 1129 Cherokee Street in Denver. That same year, Sutherland's work at Arapaho Hills ended as home sales slowed and Mannon ended construction in the subdivision. The last of the surviving Sutherland plans for Arapaho Hills is dated February 14, 1963.

By 1965, the *Denver Post* reported that Sutherland had \$5 million in contracts for ski and summer resort construction already completed or on the drawing boards. The article stated: "...Sutherland and his staff have 'gone national' as designers of lodges, condominium apartment complexes and highway hotels with a resort-area flair," and "Sutherland's high country designs are set for construction in many of the major ski and summer resort areas of America."⁵¹

Sutherland established relationships with some of the major national hotel chains. A new 84-unit Ramada Inn was designed for construction near Frisco in the "Dillon-Breckenridge-Frisco ski, water sports and summer resort area, which is growing beside Dillon Reservoir, Colorado's

⁵¹ "Designer of Ski Lodge Finds National Mart for His Talents," *The Denver Post*, 19 Dec.1965, 2G.

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newest and largest lake.”⁵² The project was intended to serve as a model for dozens of special resort-area Ramada Inns. A \$1.2 million 89-unit Sutherland-designed Holiday Inn was under construction at the foot of Winter Park’s major slope, “...the first venture of the nationwide Holiday Inn group into the resort country.”⁵³

Other Frisco-Dillon projects included a 24-unit condominium and an expansion of his original 66-unit Dillon Pines Lodge. For Idaho Springs he designed a 24-unit apartment house. Also on the drawing board was a 20-unit condominium at Mount Werner, “...the famed Steamboat Springs ski area where the sport had its beginning in Colorado and where learning to ski is part of the curriculum in the town’s school.”⁵⁴ The *Denver Post* article also revealed: “He’s working – or has completed – numerous mountain-area residences, major remodeling at Alpine Haus at Lake Eldora near Boulder and is working out a master plan for a 7,000-acres hunting fishing and skiing resort near Missoula, Mont.”⁵⁵

On the same day that the *Denver Post* featured Sutherland’s ski country work, an article entitled “\$65,000 Sought; Study Planned to Chart Skiing’s Uphill Course” appeared, highlighting the financial and planning implications of the ski industry for the state of Colorado. The article demonstrated the exponential growth that was fueling Sutherland’s architectural practice:

Based on current estimates, the average ski visitor to Colorado spends two to three times more than the average summer visitor and stays longer. The state’s slopes had more than 1.2 million skier visits last season, and ski spending was estimated for the year at \$65.8 million.

The number of skier visits was up 37 per cent over the previous year and up 448 per cent over 10 years ago. Capital investment in lifts and ski operator facilities in the state is over \$30 million, and \$17 million worth of new lodges, ski area apartments, restaurants, etc., was built last summer.

Last year, Hertz ski car rentals increased 650 per cent. United Air Lines general ski

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

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travel was up 100 per cent, and ski plans charters were up 190 per cent. Continental Trailways ski bus travel climbed 100 per cent.⁵⁶

The *Denver Post* quoted successful ski industry architect Bruce R. Sutherland: "The ski boom has just begun."

In 1967, Sutherland's success and reputation led Frederic "Fritz" Benedict to invite him to join his firm, Fredric A. Benedict & Associates, Architects and Planners, in Aspen.

In the 1950s and 60s, the work of the Aspen Skiing Corporation placed Aspen at the center of the developing Colorado ski industry. Aspen was also unique in its development, under the auspices of Walter Paepcke of the Container Corporation of America and his wife Elizabeth, into an internationally recognized cultural center that included the Aspen Institute, the International Design Conference in Aspen and the Aspen Music Festival and School.

Architect and planner Benedict and designer and architect Herbert Bayer were central to the transformation of Aspen from a sleepy mining ghost town into a prominent ski and cultural resort. Margaret Supplee Smith's September 2010 *Aspen's Twentieth-Century Architecture: Modernism 1945-1975* provides an excellent overview of the subject. She relates that Frederic "Fritz" Benedict (FAIA, 1914-1995), a native of Wisconsin, earned a Bachelor's and Master's Degree in Landscape Architecture, at the University of Wisconsin, Madison. In 1938, he then joined Wright's Taliesin in Spring Green, Wisconsin, serving as head gardener. During the course of the next three years he moved between Taliesin and Taliesin West in Scottsdale, Arizona. During his travels, Benedict, an avid skier, discovered Aspen, Colorado. After service with the 10th Mountain Division, which trained outside of Leadville at Camp Hale, Benedict returned to live in Aspen. He purchased a 600-acre ranch on Red Mountain and began to design houses that reflected the influence of Wright.

In 1946, Herbert Bayer and his wife Joella moved to Aspen at the urging of Walter and Elizabeth Paepcke to help them realize an international arts and cultural community in Aspen. Bayer was a world-renown member of the Weimar Bauhaus and had earned his reputation as an innovative type designer, typographer, photographer and graphic and exhibition design in Germany. Paepcke, head of the Container Corporation of America, admired Bayer's work and the firm became one of Bayer's primary clients after his move from Germany to New York City. Bayer, like Benedict, was also an avid skier.

⁵⁶ "\$65,000 Sought; Study Planned to Chart Skiing's Uphill Course," *The Denver Post*, 19 Dec.1965, 2G.

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Benedict became Bayer's brother-in-law, marrying the sister of Bayer's wife Joella. Benedict's work was based on the organic Usonian architecture of Wright, and Bayer's reflected the International Style of the Bauhaus. The distinct stylistic concerns of the two men paralleled those of Edward Hawkins and Eugene Sternberg in Arapahoe Acres.

Benedict and Bayer both received Colorado architectural licenses on the basis of experience rather than examination. They successfully collaborated on numerous Modern projects, especially at the Aspen Design Center and the Music Association of Aspen. Under their influence, Aspen became a center for architectural Modernism in the post-World War II years in Colorado.

From the 1940s to the 1980s, Benedict's firm cultivated the architects that dominated Aspen architecture for decades, including Ellie Brickham, Jack Walls, Robin Molny, Ellen Harland, Theodore Mularz, George Heneghan, Dan Gale, John Rosolack, Robert Sterling, Janver Derrington, Dick Fallin, Dierter Zenker, Tom Duesterberg, Bruce Sutherland, Arthur Yuenger, and Harry Teague, among others. He also acted as an important mentor to a changing group of Taliesin associates, including Charles Gordon Lee, with whom Bruce Sutherland had been employed in Denver.

Joining the Benedict firm, Sutherland found himself in a congenial environment not only for ski industry master planning and design, but for architectural Modernism as well. Though Scandinavian, Nordic and other historic European architectural forms heavily influenced much of Colorado's ski industry development, Sutherland, like Benedict and Bayer, was a Modernist at heart.

From 1967 to 1975, Sutherland was the architect in charge of the design and construction of the Snowmass Village Mall, the original Snowmass condominiums and lodges, and Breckenridge Ski Village. He was involved in the design and construction of facilities for the Music Association of Aspen (MAA) and the Aspen Institute. Condominium projects included Aspen Square, Aspen Alps and the Gant. Other commercial work included, among others, The Tippler, a legendary Aspen bar, and the Bank of Snowmass. Sutherland and Benedict were also responsible for much of the master planning for many of the ski areas in Colorado, including Vail and Winter Park/Mary Jane. The work of the firm not only changed the face of Aspen, it served as a model for the design of many other Colorado and national ski resorts.

In 1976, as the local economy slowed, Sutherland relocated to Oakland, California, to work for Tom Wilson, developer of the Aspen Square condominiums. In 1982 he returned to Aspen. On an application form submitted to transfer his membership from the East Bay California AIA Chapter back to the Colorado West Chapter, he listed his position as Vice President of Benedict Associates, Inc., and indicated that he was licensed to practice architecture in Colorado, California, Utah, New Mexico, Texas and Florida.

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After Sutherland's return to Aspen in 1982, the firm was renamed Benedict, Sutherland and Duesterberg Ltd., and continued to design important projects in Aspen and throughout ski country. Partner Thomas J. Duesterberg was a licensed professional engineer. The firm also included Janver C. Derrington, AIA. By 1987, Benedict had moved into semi-retirement and the firm was renamed Sutherland Fallin, Inc. Richard Fallin was a talented interior designer.

Sutherland died at the age of 62 on June 8, 1993, within a year after undergoing heart transplant surgery. His memorial service was held in Paepcke Park in Aspen on June 20, 1993. At the time of his death, he was living in Basalt with his second wife, Elaine. Benedict died on July 8, 1995, while undergoing medical treatment in California. Richard Fallin formed a partnership with licensed architect John Baker after Sutherland's death. Fallin now lives in retirement abroad.

Clyde Mannon, Builder (1918 -)

A key component of Modern architecture is reductivism, in which the traditional vocabulary of historic European architecture such as columns with capitals, cornices, and other classical decorative ornaments are simplified, adapted from non-European sources, or eliminated. In their place, the emphasis is on simplicity of expression, the massing of exterior forms reflecting the functionality of the interior spaces, and the honest use of new and traditional construction materials. The quality of the materials, and the skill with which they are combined and joined, is essential to the construction of quality Modernist buildings. During the course of his career, Clyde Mannon became a recognized and respected builder of Modern, architect-designed homes throughout the Denver Metropolitan area.

Builder Clyde Mannon was descended from Bavarian emigrants who prospered selling supplies to miners in Breckenridge for cash or stakes in mining operations. The family first purchased land adjoining what is now Red Rocks Park and later moved to a 160-acre ranch in Golden. When the Coors family began buying up the valley to secure water rights for their brewery operation, the Mannons sold their water rights to the city of Golden.

The son of James and Gertrude Mannon, Clyde Mannon was born on May 18, 1918, on the family farm east of Golden, now Rolling Hills Country Club. He attended the rural, one room Maple Grove School, later demolished for the Applewood Shopping Center. He was a 1935 graduate of Golden High School. He had hoped for a career in aeronautical engineering, but the money was not available. His grandmother had promised to fund his attendance at Colorado A & M, now Colorado State at Fort Collins, but she died before Clyde completed high school.

Instead, Clyde took a position at the Coors Porcelain Plant. Two weeks later, when organizers attempted to unionize the plant, Coors closed the company. Mannon then joined a laborers

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union and began to work on the construction of Ralston Dam, about five miles north of Golden on State Highway 93 to Boulder. He worked as a carpenter's helper or running pumps or jackhammers. After the completion of the dam, he worked at Coors Brewery from 1939 to 1944 as an inspector and machine maintenance man. From 1944 to 1945 he enlisted in Army Air Corps and attended pilot training in Texas and California. At the end of the war, Mannon was given the choice of discharge or continuing with the program. He chose to return to Golden, and, briefly, to Coors.

Through his involvement as a charter member of the Golden Lions Club, Clyde became acquainted with fellow member Verne Lacer, who had started a pre-fabricated housing business, Construction Products Company, in partnership with Edward Hawkins. Clyde, who had continued to pursue carpentry largely as a hobby after his work at Ralston Dam, took a vacation from Coors to work at the firm, which he then joined as shop superintendent in 1945. The shop was located at 14th and Harlan in Lakewood. When the erection of the firm's first pre-fabricated home was shut down by the construction union, Hawkins and Lacer ended their partnership.

Hawkins then acquired the site for a new residential subdivision, Arapahoe Acres. He organized General Investments Company to finance the project and Hawkins Associates, Inc. to build the homes. Hawkins and Mannon were both stockholders and officers in both companies. As Arapahoe Acres neared completion in 1957, Hawkins turned the project over to Mannon and his firm Mannon Associates, Inc., who hired Sutherland to design the final home in the neighborhood at 1521 Dartmouth Street. Mannon brought his brother-in-law, Roy Claar, into Mannon Associates as a partner. Claar became superintendent of all the carpentry crews, while Mannon supervised all other aspects of home construction and sales.

Concurrent with the last years of construction at Arapahoe Acres, Mannon had located a property to the south in unincorporated Arapahoe County and Hawkins purchased it in early 1955 for a second residential subdivision project – Arapaho Hills. When Hawkins resigned as project designer after the construction of only the sales office / woodshop and a single home, Mannon continued construction on the project working with Sutherland. Mannon was a licensed real estate broker and handled all the home sales in Arapaho Hills. When sales slowed in 1964-65, Mannon ended project construction and sold his remaining lots to another builder.

At the same time that Mannon was building Arapaho Hills, he bought 400 acres for a new housing development in Deer Creek Canyon, across the road from Ken Caryl Ranch. Despite the assurances of a consulting water engineer, a 957-foot well produced little result. Unable to secure an alternative water supply for the project, Mannon sold the land piece by piece, never building a single house. Ultimately, Johns Manville built their headquarters across the road from the property, bringing their own water to the location.

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Also concurrent with Arapaho Hills, a neighborhood homeowner who worked for an international construction firm approached Mannon to build a large tract of low-cost housing in Venezuela. Mannon flew to New York to sell the project, but plans were quickly aborted when Castro came to power in Cuba in 1959.

While Mannon was ending operations in Arapaho Hills, he began to focus on commercial building and then left construction entirely, purchasing a successful Dairy Delite restaurant franchise adjacent to the Colorado School of Mines in Golden. Mannon devoted himself to the restaurant, and then purchased adjacent properties for rental. After nine years of operation, he sold the restaurant and property, and retired. He emerged from retirement at the request of the widow of a long-time friend who owned a real estate office in Golden. Mannon agreed to join the firm, which then operated under his real estate license. He subsequently bought the company in partnership with a fellow salesperson, renaming the firm Renamed Foothills of Golden. After seven years, the two men sold the firm and Mannon retired for the second and last time.

Throughout the course of his career as a builder, Clyde Mannon also built single homes for developers and Modern architects throughout the Denver metropolitan area including some Sternberg-designed homes in the Orchard Hills development, in which Sternberg was a partner; some for Hawkins and Sutherland, who were designing individual homes in Denver's Southern Hills; and five houses for prominent Denver Modernist architect Carl Groos. Mannon also built a number of homes that were featured in the Denver Parade of Homes over the years. Altogether, Mannon built approximately 100 individual custom-designed homes in the Denver area.

Mannon was a member of the Home Builders Association of Metropolitan Denver, which was a local affiliate of the National Association of Home Builders (NAHB). He was very active in the Small Builders Subcommittee, which met regularly, mostly at the Denver Press Club. He served in a number of positions and was elected Director of the organization in 1964. Mannon was a charter member and one-time president, vice-president, and director of the Golden Lions Club. He was a charter member and one-time secretary of the Wheat Ridge Lions. He lives in retirement in Golden, Colorado.

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GEOGRAPHICAL DATA

Verbal Boundary Description

Beginning at the intersection of South Lowell Boulevard and Arrowhead Road in Littleton, Colorado, precede west along the southern edge of Arrowhead to the rear lot line west of South Manitou Road; then south to the intersection of West Berry Avenue; then east along the north edge of West Berry; and then north along the west edge of South Lowell to the beginning point.

UTMs (NAD 27)

13;496739mE 4385369mN
13;497022mE 4385416mN
13;496980mE 4385040mN
13;496723mE 4385040mN
13;496769mE 4385216mN

Boundary Justification

The proposed historic district boundary encompasses the original Arapaho Hills subdivision excepting eleven houses on the east side of South Camargo Road. These eleven houses were excluded from the boundary as none were built during the period of significance and only the platting relates to the original Arapaho Hills subdivision concept. The proposed historic district boundary encompasses fifty-five buildings and two signs originally constructed by Clyde Mannon as Arapaho Hills. It includes two lots that were legally joined to an original building lot. On one of these lots, the original sales office / carpentry shop was extended. The second lot is in use as a surface parking lot. The proposed boundaries also include twelve houses that relate stylistically to the district, and are potentially contributing to the Proposed Arapaho Hills National Register Historic District when they reach fifty years of age and a supplemental historic context is developed that demonstrate the merits of their inclusion (noncontributing for the purposes of this nomination). Four houses and one object (signage) within the boundaries are considered noncontributing.

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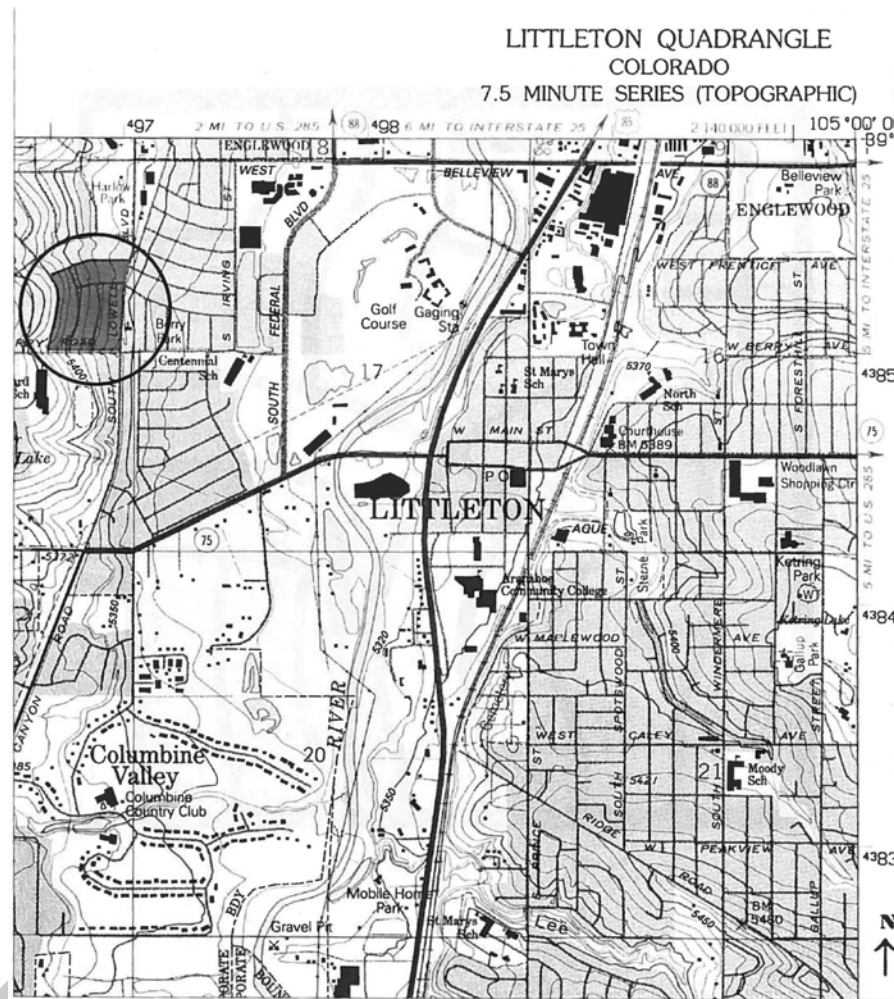
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MAP 1 USGS Section Including Arapaho Hills

UTMs (NAD 27)

13;496739mE	4385369mN	13;497022mE	4385416mN
13;496980mE	4385040mN	13;496723mE	4385040mN
13;496769mE	4385216mN		

PM. 6th Township 5S Range 68W Section 18 SE NE
Elevation 5360-5400 ft Acres 21.87



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MAP 2 Arapaho Hills Original Subdivision Plat



Draft

NOTE:
DIMENSIONS ON CORNER LOTS ARE
SHOWN TO POINT OF INTERSECTION
ALL CORNERS HAVE 100 FT. RADIUS

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MAP 3 Arapaho Hills Proposed National Register Historic District Boundary and Contributing, Potentially Contributing and Non-Contributing Buildings



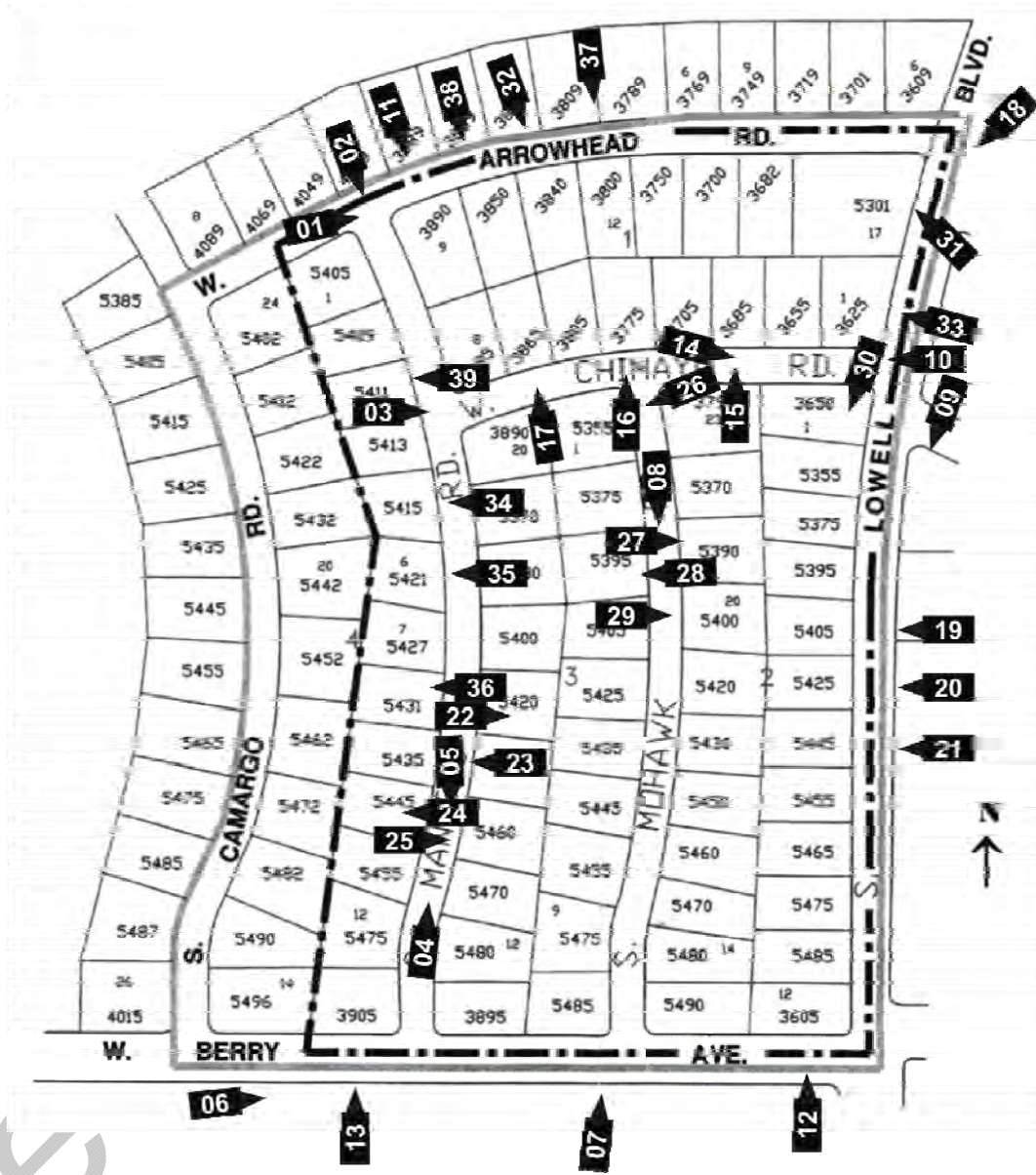
- Gray** Fifty-five buildings determined contributing to the proposed Arapaho Hills Historic District.
- White** Twelve buildings that relate stylistically to the district, potentially contributing to the proposed Arapaho Hills Historic District when they reach fifty years of age and a supplemental historic context is developed that demonstrates the merits of their inclusion (noncontributing to this nomination)
- Black** Four buildings determined non-contributing to the proposed Arapaho Hills Historic District.

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MAP 4 Arapaho Hills Photo Key Map



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PHOTOGRAPHIC LOG

The following information pertains to all photograph numbers:

Name of Property	Arapaho Hills Residential Historic District (names of individual homes listed below)
City	Littleton
County	Arapahoe County
State	CO
Name of Photographer	Diane Wray Tomasso
Date of Photographs	Streetscapes and sales office signage, February 2012 Buildings, January 2009 (a visual survey was completed confirming that no substantive changes were made since that date).
Location of Original Digital Files	Office of Diane Wray Tomasso

**Photo
No.**

Photographic Information

01

Streetscape

CO_Arapahoe County_Arapaho Hills Residential Historic District_0001.tif
Corner of W Arrowhead Rd (left) and S Manitou Rd (right). Camera facing
southeast.

02

Streetscape

CO_Arapahoe County_Arapaho Hills Residential Historic District_0002.tif
Corner of W Arrowhead Rd (foreground) and S Manitou Rd (center). Camera
facing south.

03

Streetscape

CO_Arapahoe County_Arapaho Hills Residential Historic District_0003.tif
Corner of W Chimayo Rd (center) and S Manitou Rd (behind photographer).
Camera facing southeast.

04

Streetscape

CO_Arapahoe County_Arapaho Hills Residential Historic District_0004.tif
S Manitou Rd (center) and W Chimayo Rd (to rear, at streetsign). Camera facing
northeast.

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- 05 Streetscape**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0005.tif
S Manitou Rd (center) and W Berry Ave (in distance, at stop sign). Camera facing south.
- 06 Streetscape**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0006.tif
W Berry Ave (foreground) and S Manitou Rd (at left of contemporary non-contributing street sign). Camera facing northeast.
- 07 Streetscape**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0007.tif
S Mohawk Rd (center) and W Berry Ave (in foreground). Camera facing northeast.
- 08 Streetscape**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0008.tif
S Mohawk Rd (foreground) at S Chimayo Rd (behind photographer). Camera facing southeast.
- 09 Streetscape**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0009.tif
S Lowell Blvd (foreground) and W Berry Ave (at street light to rear). Camera facing southwest.
- 10 Streetscape**
CO_Arapahoe County_Arapaho Hills Residential Historic District_10.tif
S Lowell Blvd (foreground) at S Chimayo Rd (center). Camera facing west.
- 11 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0011.tif
3890 Arrowhead, Kristopeit House, 1962.
North elevation (left) and west elevation (right), camera facing southeast.
- 12 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0012.tif
3605 W Berry Ave, Johnston House, 1960.

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South elevation (right) and west elevation (left), camera facing northeast.

- 13** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0013.tif
3905 W Berry Ave, Albert House, 1961.
South elevation, camera facing north.
- 14** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0014.tif
3650 W Chimayo Road, Wallace House, 1957.
South elevation (left) and west elevation (right), camera facing southeast.
- 15** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0015.tif
3685 W Chimayo Road, Downey House, 1957.
South elevation, camera facing north.
- 16** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0016.tif
3775 W Chimayo Road, Day House, 1961.
South elevation, camera facing north.
- 17** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0017.tif
3865 W Chimayo Road, Meyer House, 1958.
South elevation, camera facing north.
- 18** **Contributing Building (Sales Office / Carpentry Shop)**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0018.tif
5301 S Lowell Blvd, Sales Office/Carpentry Shop, 1957.
East elevation (left) and elevation (right), camera facing southwest.
- 19** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0019.tif
5405 S Lowell Blvd, Ferry House, 1959.
North (left), east (center), and north elevation (right), camera facing southwest.
- 20** **Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0020.tif
5425 S Lowell Blvd, Stadler House, 1959.
East elevation, camera facing west.

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- 21 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0021.tif
5445 S Lowell Blvd, Hurtt House, 1959.
East elevation, camera facing west.
- 22 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0022.tif
5420 S Manitou Rd, Sutherland House, 1959.
West elevation, camera facing east.
- 23 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0023.tif
5435 S Manitou Rd, Schaeffle House, 1964.
South elevation (left) and east elevation (center, camera facing northwest.
- 24 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0024.tif
5445 S Manitou Rd, Bailey House, 1963.
East elevation, camera facing west.
- 25 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0025.tif
5460 S Manitou Rd, Withrow House, 1959.
West elevation, camera facing east.
- 26 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0026.tif
5355 S Mohawk Rd, Edds House, 1961.
East elevation (left) and north elevation (right), camera facing southwest.
- 27 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0027.tif
5390 S Mohawk Rd, Prater House, 1960.
West elevation (left) and south elevation (right), camera facing northeast.
- 28 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0028.tif
5395 S Mohawk Rd, Rathbun House, 1961.
South elevation (left) and east elevation (right), camera facing northwest.

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- 29 Contributing House**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0029.tif
5400 S Mohawk Rd, Phillips House, 1961.
South elevation (right) and west elevation (center), camera facing northeast.
- 30 Contributing Signage**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0030.tif
3650 W Chimayo Rd (on S Lowell Blvd frontage), Signage, 1957.
North side of sign, camera facing south.
- 31 Contributing Signage**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0031.tif
5301 S Lowell Blvd, Signage, 1957.
East elevation, camera facing northwest.
- 32 Representative Potentially Contributing (Future Possible Addendum to Nomination)**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0032.tif
3840 W Arrowhead Rd, 1976.
North elevation (left) and west elevation (right), camera facing southeast.
- 33 Representative Potentially Contributing (Future Possible Addendum to Nomination)**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0033.tif
3625 W Chimayo Rd, 1974.
South elevation (left) and east elevation (right), camera facing northwest.
- 34 Representative Potentially Contributing (Future Possible Addendum to Nomination)**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0034.tif
5415 S Manitou Rd, 1969.
East elevation, camera facing northwest.
- 35 Representative Potentially Contributing (Future Possible Addendum to Nomination)**
CO_Arapahoe County_Arapaho Hills Residential Historic District_0035.tif
5421 S Manitou Rd, 1974.
East elevation, camera facing northwest.
- 36 Representative Potentially Contributing (Future Possible Addendum to Nomination)**

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CO_Arapahoe County_Arapaho Hills Residential Historic District_0036.tif
5431 S Manitou Rd, 1975.
South elevation (left) and east elevation (center), camera facing northwest.

37

Representative Non-Contributing

CO_Arapahoe County_Arapaho Hills Residential Historic District_0037.tif
3800 W Arrowhead Rd, 2002.
North elevation (left) and west elevation (right), camera facing southeast.

38

Representative Non-Contributing

CO_Arapahoe County_Arapaho Hills Residential Historic District_0038.tif
3850 S Arrowhead Rd, 1978.
North elevation (center) and west elevation (right), camera facing southeast.

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Representative Non-Contributing

CO_Arapahoe County_Arapaho Hills Residential Historic District_0039.tif
5411 S Manitou Rd, 1985.
South elevation (left) and east elevation (right), camera facing northwest.

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IMAGE SOURCES

Images 40 – 48 Archives of Clyde Mannon, 1910 Mt Zion Dr, Golden, CO 80401
Images 49 – 53 Archives of Arapaho Hills neighborhood, held by Tom Perry, owner,
5440 Manitou, Littleton, CO 80123

Image No.	Image Information
40	East elevation of the Sales Office / Carpentry Shop at 5301 S Lowell Blvd, displaying neighborhood logo and signage. Camera faces northwest.
41	East elevation of the Sales Office at 5301 S Lowell Blvd, with Builder / Developer Clyde Mannon. Camera faces northwest.
42	West (left) and South (right) elevations of 3895 W Berry Ave, the 1958 <i>Better Homes and Gardens</i> Idea Home. Beneath the sign, from left to right are Clyde Mannon, wife Barbara Haak Mannon, Barbara's sister Eileen Haak Claar and her husband Roy Claar, who served as Mannon's carpentry superintendent. Camera faces northeast.
43	<i>Denver Post</i> advertisement for the 1958 Idea Home, from August 31, 1958.
44	Aerial photograph showing the inception of Arapaho Hills ca1957. Just below center, South Lowell Blvd runs north to south, with S Mohawk and Manitou Rds above, to the west. At right is W Arrowhead Rd; at left, W Chimayo Rd. The sales office / carpentry shop at 5301 Lowell is the white-roofed building at the southwest corner of Lowell and Arrowhead. The Wallace House at 3650 Chimayo, the sole house built from Edward Hawkins plans, is at the southwest corner of Lowell and Chimayo. To the west is the Angle House, the 1956 Better Homes & Gardens show home at 3790 Chimayo. To the south is the Nyman House at 5355 Lowell. On the north side of Chimayo, from east to west, are the Kepford House at 3655, the Downey House at 3685; the Carlson House at 3705; and the Kircher House at 3895. Camera faces west.
45	Aerial photograph showing the development of Arapaho Hills c 1960 after completion of the neighborhood paving. Just below center is Lowell with Mohawk and Manitou above, toward the west. At left is Berry and at right is Chimayo. Arapaho Hills is clearly distinguishable from the subdivision to the east by the positioning of the houses and driveways on their lots, and by the variations in

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massing and roof form. Camera faces west.

- 46** Historic photo of 5395 S Mohawk Rd, the 1957 Better Homes & Gardens Idea Home. Photo # 37 shows the current appearance of the house. Camera faces southwest.
- 47** Page 2 of the original Arapaho Hills promotional brochure c1956-57. The map shows the lot division plan for the entire site purchased by Hawkins. The blank area at the lower right hand corner of the map shows Arapaho Hills as defined by the original subdivision plat (see Map 2).
- 48** Promotional brochure cover for the Prater House, the *Better Homes & Gardens* 1959 Idea Home at 5490 S Mohawk Rd.
- 49** Detail of representative multi-home lot plan by Bruce Sutherland for 5455, 5445 and 5425 S Lowell Blvd.
- 50** Elevations by Bruce Sutherland for 5390 S Mohawk Rd.
- 51** Elevations by Bruce Sutherland for 5355 S Mohawk Rd.
- 52** Elevations by Bruce Sutherland for 5435 S Manitou Rd.
- 53** Elevations by Bruce Sutherland for 3775 W Chimayo Rd.