

Structure for Preservation Designation Application Information

(Jan 17, 2013)

Preparing and Filing Your Application:

Please complete each section of the application. Please type your application and use paper no larger than 11"X17" for supplemental information. Once complete, please submit to Landmark Preservation Commission, 201 West Colfax Avenue Department 205, Denver, Colorado 80204. If you have questions about the application or designation process, please contact Landmark Preservation staff at landmark@denvergov.org or 303.865.2709.

The designation process is outlined in Denver Revised Municipal Code; Chapter 30 which is based upon the criteria used by the National Register of Historic Places. National Register evaluation principles regarding criteria, categories, and integrity have been adapted for local applications.

This form is for structure designation only. Please review the Designation Types Policy or contact Landmark Preservation staff if you are unclear whether you should be applying for a district, or structure designation. A structure is defined as one or more of the following:

- A primary historic building and any closely associated accessory structures such as garages, sheds, barns, etc. The primary structure and accessory structures can be located on the same or separate legal parcel
- A series of attached structures or subcomponents joined by shared party walls or structural components, and which are unified in original design intent and construction
- Pavilions, grain elevators, canals and bridges, as well as objects such as fountains, monuments and statuary

Designation is a five-step process that takes approximately 120 days from the time an application is submitted to the Landmark Preservation Commission.

1. Set a preliminary application review with Landmark Preservation staff. This meeting will be a review of the draft designation application to advise what additional research may be needed. Additional information will be provided regarding the designation process and guidance to improve and strengthen the application.
2. Submit the completed final application along with required fees to Landmark Preservation.
3. Landmark Preservation staff will review the application to determine whether the application is complete and Denver landmark designation criteria are met.
4. Once Landmark Preservation staff determines that an application is complete and the designation criteria met, a public hearing before the Landmark Preservation Commission is set. All owners of record are notified by mail of the date, time, and place of the hearing. The Commission will hear public testimony at the hearing and determine if the property meets landmark designation criteria. If the Commission determines that a property meets landmark designation criteria, the application is then forwarded to City Council.
5. Upon recommendation of the Commission the designation application is forwarded to City Council. A committee of City Council will review the designation application and determine whether the case is ready to move forward to the full City Council meeting. The Denver City Council designates a landmark by considering the designation bill at two meetings or readings of City Council. The second and final reading before City Council is a public hearing. City Council provides final historic designation approval for a structure or historic district at the second reading. The designation goes into effect once the mayor signs the bill and second reading.



Landmark Preservation Commission Application for Landmark Designation

1. Name of property

Historic Name: Henderson House

Current Name: Henderson House

2. Location

Address: 2600 N. Milwaukee St., Denver, CO 80203

Legal Description: L 13 BLK 23 ASHLEYS ADD & L 1 BLK 7 STATE ADD

3. Owner Information

Name: John R. Henderson Jr./Lynn B. Henderson (John's son)

Address: 2600 N. Milwaukee St., Denver, CO 80203

Phone: 303-377-3770

Email: N/A

4. Applicant/Contact Person (If other than owner)

Name: Councilman Albus Brooks, District 9 (applicant)

Address: 2855 Tremont Pl. #201, Denver, CO

Phone: 720-337-7709

Email: albus.brooks@denvergov.org

Signature of Applicant: _____ Date: _____

Name: Shannon Stage (Historic Denver Inc., author on behalf of applicant)

Address: 1420 Ogden St., Suite 202

Phone: 303-534-5288, ext. 6

Email: sstage@historicdenver.org

Name: Lynn Henderson (owner)

Address: 2600 N. Milwaukee St., Denver, Co 80203

Phone: 303-377-3770

Email: N/A



5. General Property Data:

Date of construction and major additions/alterations: 1962-63 and 1971

Source of Information: Owner, Mr. John Henderson

Number, type, and date of construction of outbuildings: Detached one-story, two-car garage; 1971.

Source of Information: Owner, Mr. John Henderson

Approximate lot size and acreage: 10,600

Source of Information: Denver Assessor Records,

<https://www.denvergov.org/property/realproperty/summary/160793167>

Architect: John R. Henderson Jr.

Source of Information: Owner, Mr. John Henderson

Builder: George Robinson, Contractor

Source of Information: Owner, Mr. John Henderson

Original Use: Single-family residence

Source of Information: Owner & Property Records

Present Use: Single-family residence

Source of Information: Owner & Property Records

Previous field documentation (date and surveyor): None

National Register Status and date (listed, eligible, study list): None



6. Statement of Significance

Explain how the structure meets at least one criterion in at least two of the categories.

To qualify as a Landmark, a property must meet at least one criterion in at least two of the three categories: history, architecture, geography. The specific criterion must be identified and a statement provided as to how the property meets each selected criterion. The explanation should summarize why the property meets the criterion, and therefore has the exceptional, unusual or outstanding characteristics that make it qualify as a Denver Landmark. As part of the designation criteria, a structure must have historic and physical integrity.

Category 1: History

To have historical importance, the structure shall be more than 30 years old, or have extraordinary importance to the architectural or historical development of Denver, and shall:

Criteria:

- a. Have direct association with the historical development of the city, state, or nation; or
- b. Be the site of a significant historic event; or
- c. Have direct and substantial association with a person or group of persons who had influence on society.

Mr. John R. Henderson Jr. is the first African-American licensed architect in the state of Colorado, registered on October 7, 1959. His arrival, and both his licensure and subsequent work in Denver and Colorado, represent a key moment in local history. Mr. Henderson first became a licensed architect in the state of Ohio, prior to moving to Colorado. Once in Colorado, while he was still interviewing for jobs, he submitted his licensure paperwork, taking the first step towards the integration of African-American professionals into Denver's growing architecture community.

Shortly after Mr. Henderson received his license in October 1959, another African-American architect, Bertram A. Bruton, received his license in 1960.¹ Some sources have recognized Bertram A. Bruton as the first African-American architect in Colorado. This may be because Mr. Bruton first received his license in Colorado, whereas Mr. Henderson first received his license in Ohio a few years earlier, and then reapplied in Colorado where his license was transferred in 1959. Both men were trailblazers; John Henderson's licensure and the contributions he made to the development of the city through his work with prominent architecture firms and his own designs directly influenced Denver's culture and built environment.

In August 1959, Mr. Henderson was just "passing through" Denver to visit a college friend on his way to meet his wife, Gloria, in California to visit her family. He decided to call a few architecture firms to see what opportunities existed in Denver. The direction of his life would change with an interview at the Fisher & Davis architecture firm the next day. After talking to Gloria, he accepted the position and he, his wife, and their son, Lynn, made Denver their home. Mr. Henderson's first project with Fisher & Davis was on the drawings for the Denver Federal Building and Courthouse (now known as Byron Rogers Federal Office Building), which is listed on the National Register of Historic Places (5DV.1775). Mr. Henderson worked on the drawings for this building in 1960. Although he did not stay with the Fisher & Davis firm because the project was delayed due to the General Services Administration

¹ "Architect License for John R. Henderson," Colorado Department of Regulatory Agencies. Accessed July 19, 2018. <https://apps.colorado.gov/dora/licensing/Lookup/LicenseLookup.aspx>.

(GSA) approval process, this work launched Mr. Henderson’s architectural career in Denver. He worked for various other significant firms throughout the years, including Earl C. Morris; Wheeler and Louis architectural firm; James Sudler Associates; Victor Hornbein; and Edward White’s firm, Hornbein and White. Finally, he worked for the federal government in the Federal Bureau of Indian Affairs.

Henderson retired in 1981, but he continued as a consultant through the 1980s, creating drawings for a friend, Al Culbertson, who was a partner in Kobey-Culbertson Homes. During this time, Mr. Henderson designed many individual private residences, including the home of one of the Little Rock Nine, Carlotta Walls LaNier, in Cherry Hills Village in 1986.



Figure 1) Mr. John Henderson opening up the drawings of the LaNier house. Image by Shannon Schaefer Stage, May 2018.

Mr. Henderson’s architectural career in Denver spanned from 1959 through the 1990s. He designed federal buildings, institutional buildings such as schools and healthcare facilities, renovation projects, and private residences for prominent architectural firms. Among these diverse projects, Mr. Henderson was most proud of the design he created for his family home at 2600 N. Milwaukee St. in Denver, completed in 1963. This home was inspired by the architect he admired the most, Ludwig Mies Van der Rhoe, whose influence is visible in the Mid-Century Modern architectural style and elements of the home.

The Henderson House sits in the Skyland neighborhood north of 26th Avenue, also called City Park North, which was part of the 1938 Residential Security Maps (also known as Redlining Maps) creating segregated neighborhoods.

In east Denver, 26th Avenue marked the boundary between white neighborhoods to the south and black neighborhoods to the north. This makes the location of the Henderson home all the more significant, as it stands directly on the line of de facto segregation, and sends a message of achievement as the design of the first African-American licensed architect in Colorado. Henderson continued to live in the home until his death on June 29, 2018. His home embodies a significant portion of Denver history in terms of the African-American population, the architectural development of Denver, and the way the city has grown and changed over time, as well as Mr. Henderson’s life, accomplishments and impact on Denver history.

Category 2: Architecture

To have architectural importance, the structure of districts shall have design quality and integrity, and shall:

Criteria:

- a. Embody distinguishing characteristics of an architectural style or type; or,
- b. Be a significant example of the work of a recognized architect or master builder, or,
- c. Contain elements of architectural design, engineering, materials, craftsmanship, or artistic merit which represent a significant or influential innovation; or,

- d. Portray the environment of a group of people or physical development of an area in an era of history characterized by a distinctive architectural style.

- a. Embody distinguishing characteristics of an architectural style or type

The home at 2600 N. Milwaukee St. was designed by architect and owner Mr. John R. Henderson Jr. in a Mid-Century Modern architectural style, with noticeable International Style elements. He was inspired by Ludwig Mies van der Rohe (commonly referred to as “Mies”) throughout his education and career. Mies was one of the foremost architects of the 20th century, along with Walter Gropius and Frank Lloyd Wright, leading the way for modern architectural design. He was from Germany, and taught at the Bauhaus, which was a huge influencer of modern art, architecture, interior design, industrial design and graphic design. Mies fled to America during the height of Nazi-occupied Germany, and began teaching at the Illinois Institute of Technology, as well as starting his own firm. During this time he developed his quintessential architectural style, driven by his motto “less is more.” His designs incorporated modern materials such as industrial steel and plate glass. Use of glass walls to allow for clarity and simplicity of design is a significant characteristic of Mies’ buildings.

When Mr. Henderson and his wife, Gloria, decided to buy the plot of empty land at 2600 N. Milwaukee St., he chose to honor his architectural role model through his design. He wanted his family’s home to reflect Mies’ modernism and the “less is more” philosophy, as well as highly simplified Japanese architecture philosophies. Beginning in 1962, he designed the home in sections, starting with the southern portion that parallels 26th Avenue facing the northern edge of City Park Golf Course. This one-story portion of the home contains a wall of glass on the southern façade looking out to the golf course and City Park, prompting the neighbors to nickname it the “Glass House.” In a February 2018 interview, Mr. Henderson told Historic Denver’s Executive Director Annie Levinsky and Preservation Coordinator Shannon Schaefer Stage that he admired Mies’ modern style, especially his work on the Farnsworth House in Plano, Ill., completed in 1951. The glass walls seen throughout Mr. Henderson’s home are a testament to the inspiring Farnsworth House design. After paying off the first phase, Mr. Henderson designed an almost identical northern addition and a new entry that connected the north and south side, and he added a detached garage in 1971. Each of these elements gracefully connect to the original structure and reflect the modern style with a one-story configuration, simple lines and large plate glass windows throughout.



Figure 2) Image by Paul Brokering of the Southern Wing, 2018.



Figure 3) Southern Wing's western end. Image by Shannon Schaefer Stage, March 2018.

b. Be a significant example of the work of a recognized architect or master builder;

Mr. Henderson became the first licensed African-American architect in Colorado on October 7, 1959. His architectural career started in Ohio after he graduated from Kansas State University's architecture school in 1952, and he began working as a junior city planner in Youngstown, Ohio. After a few years, he and his wife grew tired of Ohio's climate and needed a change. Mr. Henderson was interested in studying under Mies, who at the time was teaching at the Illinois Institute of Technology, so he applied and was accepted to the institute's College of Architecture. Unfortunately, before he began he found out Mies left his teaching position to focus on his private architectural practice in 1957/58. With this change in plans, Mr. Henderson decided to head West and seek new opportunities. While en route to California to visit family, he stopped in Denver to visit a friend. This short stop changed the course of his life; he quickly accepted a position at the Fisher & Davis firm in 1959.

Mr. Henderson, his wife, and their son settled into the northeast neighborhood of Denver. Once they realized they would be staying in Denver for good, they began looking for a home to buy. They could not find a house in Denver's northeast neighborhoods (which were largely African-American) due to unfair and discriminatory real estate practices, including redlining. Since they could not find the home of their dreams and had more limited options due to racial discrimination, Mr. Henderson decided he would design their dream home and bought the plot of land at 2600 N. Milwaukee St. While he was designing his modern home, he was working for the well-known Denver modern architect, James Sudler, which may have inspired his own design. Later, in the 1960s/early 1970s, Henderson went to work with Victor Hornbein and Edward White, other notable Modernists recognized for their mastery whom he admired.

Mr. Henderson's formal career was spent mostly as a draftsman on larger institutional projects, and ultimately for the federal government. He worked on teams for notable projects including the National Register-listed Federal Building and Courthouse (now known as Byron Rogers Federal Office Building). However, the home at 2600 N. Milwaukee St. was a design all his own, fashioned after Mies' modern style. Mr. Henderson has lived in and cared for this home for 55 years, and is very proud of this architectural piece and his role as the first licensed African-American architect in Colorado. He made a significant contribution to the architectural field in Denver, and the home at 2600 N. Milwaukee represents his career and his important story. The mid-century modern Henderson House retains its original integrity, and is a testament to the first licensed African-American architect in Colorado,

as well as the modern architectural design.

Category 3: Geography

To have geographical importance, the structure shall:

Criteria:

- a. Have a prominent location or be an established, familiar and orientating visual feature of the contemporary city.
- b. Promote understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity; or
- c. Make a special contribution to Denver’s distinctive character.

7. Architectural Description

Please provide a statement for each of the following:

- a. Concisely describe the structure and its surrounds. Include building size, shape, # of stories, materials, style and site terrain.

The property at 2600 N. Milwaukee St. sits on a corner lot along 26th Avenue and North Milwaukee, directly across from City Park Golf Course, which was present at the time of the home’s construction. The City Park Golf Course was created in 1913, 50 years before the Henderson House was built across the street. At the time the house was built, the golf course was well-established and most of the neighborhood was already developed. The lot is 81 feet by 131 feet, which is about a quarter acre, and exists on the crest of the long hill that descends from Colorado Boulevard west to York Street.

The single family residence contains three bedrooms, three bathrooms and a basement. It is a one-story house that has an “H” shape floor plan (viewing from east to west), consisting of a central western-facing entry hall connecting the longer northern and southern wings. The north and south wings run east to west, and parallel 26th Avenue. West of the home sits a detached, single-story, two-car garage in a similar architectural style to the main house. The home displays noticeable mid-century modern elements throughout.



Figure 4) Aerial view of 2600 N. Milwaukee St. Notice the "H" shape floor plan that can be seen in this view.

Mr. Henderson constructed the home with a dark red brick, a popular building material in Denver, along with large plate glass windows, mainly on the southern façade and in the entryway. This element reflects the mid-century modern design philosophy of allowing light into the home and providing sweeping views of the outside. The home originally had a flat asphalt roof, and as can be common, this led to continued challenges with water infiltration and damage. As a result, Mr. Henderson redesigned and replaced the roof in 1971 with a slightly pitched, asphalt shingle roof and wood-gabled trim.



Figure 5) South facade and southern wing of 2600 N. Milwaukee, along 26th Ave. Image by Shannon Schaefer Stage, March 2018.

When viewing the home from the 26th Avenue side, one notices the large plate glass windows on the southern façade with small brick panels between, a slightly pitched gabled roof, and vegetation in front of the house. Turning the corner onto Milwaukee Street, the view of the house consists of the single-story, two-car detached garage with the address number attached to the brick in a modern font. Walking up the sidewalk along the southern side of the garage, the plate glass windows come into view again, and the inside of the mid-century modern home and the open spaces within become visible. The sidewalk leads into a courtyard that consists of the western-facing entry hall that joins the southern and northern wings, with floor-to-ceiling plate glass windows to emphasize the transparency of the structure and form. Once inside the home, these modern architectural details continue, with a strong inside/outside dynamic theme, accentuated by the open layout and modern furnishings.



Figure 6) View of the southern wing's western end. Garage wall on the left portion of the image. Image by Paul Brokering, 2018.

- b. Architectural description including mention of major features, uncommon or unique design features, ancillary structures, and important landscape or site features. Also describe interior spaces with extraordinary design features (if any).

The Henderson House, 2600 N. Milwaukee St., reflects the architectural styling of the highly respected modern architect, Ludwig Mies van der Rohe. John Henderson was very intentional in his nod to modernism, and specifically included a wall of large, plate glass windows on the southern façade – both to look out over the City Park Golf Course and to create a sense of horizontality that is so distinctively mid-century modern. In 1971, Mr. Henderson and his family, having paid off the original cost of construction, decided to build an identical wing to the north with a new adjoining entry. At this time, he constructed an ancillary structure: a detached, single-story two-car garage just west of the main structure. These additions remain in the mid-century modern architectural style with large, plate glass window expanses on the entry and northern wing, continuing the horizontal sensibility seen throughout the structure.



Figure 7) Image on the left of the detached garage on the west side of the property. Image by Shannon Schaefer Stage, March 2018.

Figure 8) Image on the right of southern wing western entry and corner windows. Image by Shannon Schaefer Stage, March 2018.

The large plate glass windows are a key exterior feature to the home, but also relate to the interior space, allowing light into the house and connecting the inside to the outside neighborhood and surrounding sites – one of the driving concepts of mid-century modern home design. The interior of each wing includes large wood structural beams spanning the ceiling to create open rooms and simplified spaces, which was an important defining characteristic of Mies van der Rohe’s “less is more” philosophy. The interior walls and ceiling are painted white to continue this simplified design throughout the home. The floors are made of a pale oak wood that brings a lightness to the house. Each room flows into the next, with no doors to shut off one space from the other. Wall divisions and openings on either one or both sides of the dividing wall separate the rooms, yet allow for movement between spaces. Mr. Henderson designed the living room space with a floor-to-ceiling fireplace on the western wall, the top portion of which overhangs the hearth, constructed out of dark red brick that matches the brick used on the exterior of the house. This fireplace sits in the center of the western wall between two corner floor-to-ceiling plate glass windows (see Figure 8 & 11).



Figure 9) John Henderson sitting in the southern wing living room. Western wall fireplace clearly visible here. Image by Paul Brokering, 2016.

The use of art is also a distinctive feature of the home. The western entryway contains floor-to-ceiling plate glass windows, revealing modern art on the entry walls. Mr. Henderson hung sash weights, creating a fixed art piece on the exterior ceiling of the entry porch overhang, which constructs simplified vertical lines on the northern portion of the porch. The interior spaces also contain modern-inspired furniture, including Harry Bertoia chairs made of wire and upholstery, and other modern-design couches, as well as tables that mirror the mid-century modern architectural character. These pieces have been in the home for many years. Many of the art pieces that grace the built-in shelves came from John and Gloria's travels all over the world.



Figure 10) Western entry, artwork seen through the windows, and sash weight installation. Image by Shannon Schaefer Stage, February 2018.



- c. Describe the character defining features, identify the key visual aspects that make up the character of the building.

2600 N. Milwaukee St. is a mid-century modern home with International Style elements. The character-defining features of this architectural style, especially the International Style, can be seen in the use of large plate glass windows along the southern façade that faces the City Park Golf Course, on the northern wing, the corners of each wing, and on the western entry porch. The home also consists of many horizontal modern-inspired elements, observed in the long spans of windows and, originally, the flat roof that was transformed to a low-pitched roof to deal with continued water damage. The horizontality is also seen through the open interior spaces where rooms continuously flow into each other.

The large-scale windows are interspersed with smaller panels of dark red brick to reinforce the structure. In 1971, more of these brick panels were added between the plate glass panes on the southern façade, due to golf balls from the City Park Golf Course hitting and breaking the large expanse of windows. Despite this alteration during the period of significance, the large floor-to-ceiling plate glass windows still dominate the façade, providing extensive light to the inside and ample exterior views.

The period of significance for the house spans from its original construction in 1962 to 1971, when Mr. Henderson expanded the home to its current layout. It became the home he envisioned for his family, and he maintained it over the years to retain its mid-century modern character through the present day. The home retains its historic and structural integrity from the period of significance.

- d. Describe location and setting including physical context and relationship to neighborhood and other historic structures.

Among the most notable features of 2600 N. Milwaukee St. is its location directly across from the northern edge of City Park Golf Course. Like its neighbors along 26th Avenue, it is primarily oriented to 26th to capture the expansive views of the golf course and City Park beyond, and to create a sense of grandeur for what was considered a fashionable address at the time of its construction. John Henderson and his wife, Gloria, found one of the last vacant plots of land along 26th Avenue across from the golf course in 1962. At the time, Denver native Charlie Cousins owned the parcel, and it was available for \$5,000. This empty land, according to the Hendersons, was being used by Cousins as a garbage dump for the area. While much of the neighborhood was built-out, the Henderson family home was the last puzzle piece to fill in this area.

The Skyland neighborhood is north of City Park, and there are no Landmark designated properties or historic districts in this neighborhood. The individual historic designations surrounding City Park on the east, south and west include Fire Station No. 18 (designated in 1996), Dr. Margaret Long House (designated in 2013), East High School (designated in 1991), Baerresen/Freeman House (designated in 1981), Smith House (designated in 1971), Ghost/Rose House (designated in 2016), and Graham-Bible House (designated in 1994). The historic districts to the east, south and west of City Park include Montview Parkway (designated in 1997), 17th Avenue Parkway (designated in 1997), City Park Pavilion Historic District (designated in 1990), City Park Esplanade (designated in 1997), and East Park Place (designated in 1993). By designating the Henderson House at 2600 N. Milwaukee St. as an individual Landmark, it will add another layer of history to Denver Landmarks, with a story about diversity over time in the area that has not yet been told. The designation will also preserve the home and its important story, in perpetuity. This history includes the development of City Park North, as well as the story of integration in the architecture profession in Denver, and the social history of the Skyland/City Park North Neighborhood.



- e. Describe major alterations to the exterior of the structure and dates of major alterations if known. Describe any plans to alter the exterior.

As previously noted, the home evolved over the course of its first decade and during its period of significance, as funds became available. Mr. Henderson built the southern portion of the house closer to 26th Avenue to accommodate the later additions. He largely completed his modern vision by 1971 with the construction of the north wing, the western entry/connector, and the one-story detached garage, which faces Milwaukee Street. This modern design remains intact.

The home originally had a flat asphalt roof, which suffered water damage very soon after construction. The flat roof contained skylights, which were also damaged by golf balls from Hole #2 at the City Park Golf Course. Due to never-ending maintenance from continued damage, Mr. Henderson replaced the roof with a slightly pitched asphalt shingle roof and wood gabled trim when he completed the construction in 1971. This roof profile is still intact today.

Another major character-defining element of the home is the plate glass windows along each façade, which are original to the home and exist to this day. The south façade also contains smaller panels of dark red brick to reinforce the structure. Mr. Henderson added these panels between the glass fixed panes in 1971 because golf balls from the City Park Golf Course were hitting and breaking the large expanse of windows. This alteration occurred within the home's period of significance, and represents a unique story about the home's relationship to the golf course. No other alterations occurred to the house over the years and the family does not plan to alter it in the future.

- f. Include a statement describing how the building currently conveys its historic integrity. For example, does it retain its original design, materials, location, workmanship, setting, historic associations and feeling?

The period of significance for the house begins with its original construction in 1962, and extends to 1971 when Mr. Henderson completed the additions and his final design for the mid-century modern home. The house is highly intact and retains integrity, still exhibiting Mr. Henderson's original vision and desire to honor the stylings of Mies van der Rohe. The Denver Revised Municipal Code, Chapter 30, requires that a Denver Landmark retains integrity of location, setting, design, materials, workmanship, feeling and association, all of which the Henderson House meets. The materials, including the brick exterior with extensive windows, remain and continue to emphasize the home's relationship to its location on 26th Avenue, and its setting adjacent to City Park Golf Course. The horizontal emphasis of the house design is still evident in the long expanse of plate glass windows. The low-pitched roof added during the period of significance is still present, as well as the detached one-story garage. The view from inside the house that emphasizes the mid-century modern qualities still exists, including the open space and open views through the windows. The only difference is the views now show construction and changes happening across the street at the City Park Golf Course.

John Henderson and his family have continued to own, live in and care for the home since its construction. Its historical associations are strong, and with significant stability in the homes surrounding the Henderson House in the Skyland neighborhood, the home and neighborhood have much the same feeling as they did during the period of significance. This contributes to a strong sense of continuity and integrity of this property. Not only the



setting of the Henderson House is still evident today, but also the original design, materials and workmanship that contribute to the integrity of the house. Mr. Henderson designed the home as a modern landmark in 1962 and finished his vision in 1971; his dream is apparent when you view the home today. The benefit of continued integrity of the Henderson House comes from the fact that Mr. Henderson lived in and cared for the home for the remainder of his life, up until June of this year (2018). Not only does the house retain its architectural and material integrity, but also the historical association of its connection to the first licensed African-American architect in Colorado. The all-around integrity of the Henderson House is completely intact and contributes to the qualification of this property becoming a Denver Landmark.

8. History of the Structure and Its Associations

Please provide a statement for each of the following:

- a. Describe the history of the structure and its associations with important individuals, groups, events, or historical trends.

John R. Henderson Jr. was born in Wichita, Kan., on June 15, 1921. As Mr. Henderson puts it, he came from an underprivileged family, with his mother earning one dollar a day doing laundry for white families. As a child, Mr. Henderson was playing one day while living in Wichita, and a nail flew into his eye causing permanent blindness in that eye. This disability was a constant challenge he would have to overcome throughout his life. Despite an early life filled with obstacles, his parents encouraged education as an important goal in life. He spent most of his formative years in Wichita, but moved to Baton Rouge, La., with his parents in 1939, where he attended a small African-American university called Grambling State University. Mr. Henderson was unsure of his future and education, so like many men at that time he saw an opportunity to serve his country in the United States Army. Due to his blindness in one eye, he memorized the eye chart so he could pass the eye exam and be allowed to serve in the Army – he was that dedicated to his country. After he was accepted, he was stationed in New Jersey from 1943-1946. Black soldiers in WWII were mainly stationed at bases located in the United States, as laborers. Mr. Henderson was a supervisor of black soldiers who were putting items on the naval ships in New Jersey to go overseas. After being honorably discharged from the Army, he moved back to Wichita and, taking advantage of the GI Bill, he finished his teaching degree at the Quaker school Friends University. At Friends, Mr. Henderson helped establish a Wichita chapter civil rights movement of the Congress of Racial Equality (CORE), which fought against segregation. He graduated with a Bachelor of Arts degree in English in 1948. This same year, he married a woman he met and fell in love with in Louisiana a few years before when he was on leave from the Army in the mid-1940s. Her name was Gloria E. Henderson (née Thomas) from New Orleans. Gloria and John then had their only son, Lynn B. Henderson, in 1949.

Upon searching for a teaching job, Mr. Henderson realized teaching was not for him. Being inspired by his Friends University graduation commencement speaker, he decided to pursue his dream career of being an architect. He applied to the University of California in Los Angeles (UCLA), as well as Kansas State University (KSU) architecture programs. He eventually enrolled at KSU. His love of architecture may have been inspired by his grandparents. His grandmother in Kansas built small houses out of scrap lumber and rented them out to railroad workers. Also, his grandparents in Louisiana lived in a log cabin that John had good memories of. After he graduated from KSU's architecture school in 1952, he began looking for jobs in the growing city planning field. One of the first jobs he applied to was with the City of Toledo's planning department. In that era, most job applications were made by mail, and Mr. Henderson corresponded with city representatives back and forth. He was getting close to being



hired as a junior city planner when his contact requested that he submit a current photograph by mail. As Mr. Henderson wryly noted more than 60 years later, “I am still waiting to hear back from someone in Toledo.” At the time, Henderson was also corresponding with the City of Youngstown, Ohio, where he was finally offered a position as a junior city planner. He spent three years in Youngstown, but neither he nor his wife enjoyed the Ohio climate, and they began looking West.

As Mr. Henderson was looking for a change in location, he traveled West to meet Gloria, who was visiting her family in California. On his train ride to California, he stopped in Denver to visit one of his friends. Stepping off the train at Union Station, he looked around and liked what he saw and, since he was looking for a new job, he decided to call a few local architects to see if there were opportunities. He opened the phone book and started from the back, and the bottom of the alphabet, with James Sudler Associates. Sudler’s firm told him they did not have work for him, but their partner firm across the hall, Fisher & Davis, might. Fisher & Davis was the successor firm to the notable firm Fisher & Fisher, and the precursor to the Davis Partnership, a firm still active in Denver today. Fisher & Davis invited Mr. Henderson to come in for an interview the next day, where he was asked to begin immediately. After talking to Gloria, he accepted the position and he, his wife, and their son, Lynn, made Denver their home. He soon registered for his architecture license to be transferred from Ohio, and thus became the first licensed African-American architect in Colorado, registered on October 7, 1959.

Mr. Henderson’s first project with Fisher & Davis was the drawings for the Denver Federal Building and Courthouse (now known as Byron Rogers Federal Office Building), on which James Sudler Associates also worked. The drawings were completed in 1960, and submitted to the General Services Administration (GSA) in Washington, D.C., for approval. The GSA approvals moved slowly, and as there was no other work at the firm, Mr. Henderson began looking for other jobs. He then worked for Earl C. Morris’s firm doing larger institutional buildings, mainly healthcare facilities. A few years in, the firm lost a large project and began letting the newer employees go, including Mr. Henderson. He then went to work for Wheeler and Louis architectural firm, focusing on designing schools across the metro area. He did not work there long, feeling that there was not much creativity in the work. Instead, he took a position with James Sudler Associates, the very firm he called when he first arrived in Denver. He found a professional home with Sudler, and felt both comfortable and at his most creative. During this time, he worked on the renovation drawings for the Denver United Bank building at 17th Avenue and Broadway (the old Mile High Center, and the current-day Wells Fargo Building at 1700 Broadway). It was a retail building prior to United Bank’s acquisition; Sudler’s firm created drawings for the adaptive reuse of the building. Prior to the renovations with which Mr. Henderson was involved, it was designed by I.M. Pei & Associates, completed in 1954. Mr. Henderson also worked on a student housing project for the Colorado School of Mines (not extant). After working with Sudler for a few years, Mr. Henderson worked with Victor Hornbein and Edward White’s firm, Hornbein and White. Next, he moved on to work for the federal government in the Federal Bureau of Indian Affairs, working on drawings for various projects across the country throughout the 1970s.



Figure 11) Left Image: Denver Federal Building and Courthouse (now known as Byron Rogers Federal Office Building). Photo taken in 1967.



Figure 12) Right Image: Former Denver United Bank, part of the current-day Wells Fargo building at 1700 Broadway. Photo taken in 1959. This was before the renovations by Sudler Associates.

Source for both images: Denver Public Library

Early on in Mr. Henderson’s career, he and Gloria settled right in to Denver and began looking for a place to call home with their son. While he worked at various architectural firms, Gloria was a nursing attendant at Saint Joseph’s Hospital in town, earning \$1.39/hour. Due to discriminatory lending practices and entrenched “color lines,” the Hendersons had much more limited housing options than young white families. They looked for a house in northeast Denver, which had long been the heart of Denver’s African-American community. When they could not find anything to buy, they decided Mr. Henderson would design a home, so they looked for empty land. In 1962, they found and bought empty land at 2600 N. Milwaukee St., which was owned by Denver native and African-American, Charlie Cousins.

John Henderson’s achievements, both as the first licensed African-American architect in Denver, and the construction of his mid-century modern home, are particularly noteworthy because African-American architects in the early 20th century were regularly overlooked and marginalized as a result of discrimination. Mr. Henderson followed the career of an inspiring up-and-coming architect, Paul Revere Williams, who motivated him to persevere. Williams worked in Southern California designing homes for Hollywood stars, and even designed the pink and green Beverly Hills Hotel extension – but he was not allowed to visit it after it opened because of his skin color.² Williams used to say in interviews that he knew his career path would be fraught as an African-American, but it just gave him strength to work even harder. While Mr. Henderson never met or personally knew Williams, as an up-and-coming architect, Mr. Henderson followed Williams’ career and was inspired by his achievements and perseverance to follow his own dreams of becoming an architect.

Another architect with a journey similar to Henderson who lived around the same era, was Wendell Jerome Campbell. He studied under Mr. Henderson’s favorite modern architect, Mies van der Rohe, at the Illinois Institute of Technology, graduating in 1956. Like Henderson, Campbell also served in World War II, which allowed him to pursue an architecture degree on the GI Bill after serving in the war. Upon receiving his architecture degree, he had trouble securing a permanent position, similar to Henderson. He finally found work with the

² “11 Pioneering Architects of Color Who Made Their Mark,” by Patrick Sisson. Curbed. February 22, 2017. Accessed April 25, 2018. <https://www.curbed.com/2017/2/22/14677250/historic-minority-architects-paul-revere-williams-takeo-shiota>.



Purdue-Calumet Development Foundation where he became an expert in urban renewal and affordable housing developments. Henderson never new Campbell, but it shows there were many African-American architects in the country at this time that had parallel journeys, and while they may never have met, they each were dedicated to their dream of being an established architect.

Whether or not he personally knew them, Mr. Henderson joins the ranks of marginalized African-American architects across the country. Despite the tough road he followed, like many others before him, he persevered and continued to find work in his dream profession. John R. Henderson Jr. made history for Colorado, and for the architecture profession, as the first African-American licensed architect in the state. The Henderson House represents not only his career, but also the development of northeast Denver.

- b. Describe significant historical associations including why this structure has direct association with the individual, group, event, or historical trend.

In 1962-63, while Mr. Henderson was designing his own modern home at 2600 N. Milwaukee St., he worked for James Sudler's architectural firm. Mr. Henderson also worked for a number of other prominent architectural firms in Denver throughout the years – mainly as a draftsman on a wide variety of buildings, many of which remain landmarks in the city. The firms he joined include Fisher & Davis, which was the first firm Mr. Henderson worked for when he moved to Denver. The Fisher & Davis architectural firm (1959-1967) consisted of Allan B. Fisher, who was the youngest of the Fisher family of architects in Denver, and Rodney S. Davis, who joined the Fisher & Fisher firm in 1947.³ In 1957, the firm was renamed Fisher & Davis; during this partnership, the firm completed important works in Denver such as renovations to the Brown Palace, Denver National Bank and the former Broker Restaurant in the basement of that building, and the Denver Country Club. He also prepared new drawings for the Byron G. Rodgers Federal Building and the United States Court House. (The last project mentioned was Mr. Henderson's first project with this firm.)

The next architectural firm he worked for was Earl Chester Morris, where he worked on many institutional buildings, such as hospitals around the state. However, the Morris architectural firm lost some projects, which caused Mr. Henderson to look for work elsewhere. He landed a draftsman job at the architectural firm Wheeler & Lewis. Carol B. Lewis and Shelby M. Wheeler worked together from 1950-1981, designing more than 300 Colorado schools, school additions and remodeling projects. This firm incorporated modern architectural styles into the designs of schools across the state, combining function, economy and beauty.⁴ Mr. Henderson began working with this firm in the early 1960s, personally relating to these modern philosophies, but he still sought more creativity in his work. So he began working for James Sudler Associates, where he felt the most at home professionally. Mr. Henderson worked well with Sudler, after collaborating with him during his time at the Fisher & Davis firm that partnered with Sudler for the Byron G. Rodgers Federal Building and the United States Court House. During his time at Sudler's firm, Mr. Henderson also worked on the adaptive reuse of the Denver United Bank building at 17th Avenue and Broadway (the old Mile High Center and the current-day Wells Fargo Building at

³Allan B. Fisher & Rodney S. Davis. Architects of Colorado Biographical Sketch. Office of Archeology and Historic Preservation, Colorado Historical Society. Accessed June 20, 2018.

https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_fisher.pdf &
https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_fisher.pdf

⁴Wheeler and Lewis, Architects. Architects of Colorado Biographical Sketch. Office of Archeology and Historic Preservation, Colorado Historical Society. Accessed June 20, 2018.

https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_Wheeler_and_Lewis.pdf



1700 Broadway). Sudler Associates was also well known for its work with Gio Ponti on the Denver Art Museum north building in 1971.

Another architecture firm that Mr. Henderson eventually worked for was Hornbein and White, who was well known for designing the 1964 Denver Botanic Gardens conservatory. This building became an iconic modern structure throughout the Denver architecture world and city.⁵ Although Mr. Henderson was not working for their firm while they completed the Gardens' conservatory, he was inspired by their work and eventually joined them in the 1970s. Denver modern architects constantly inspired Mr. Henderson, whether he was currently working for their firm or observing their work through the years, which most likely influenced his own house design.

In addition to Mr. Henderson's architectural achievements with prominent architecture firms throughout the city's mid-century history, the Henderson family and their home was part of another history within the city – that of segregated neighborhoods and redlining. In the early 1900s, many immigrant and minority families, including African-Americans, lived in northeast Denver so they could be close to railroad jobs. In 1938, the Residential Security Maps (also known as Redlining Maps) were created by the Federal Housing Authority and influenced who could or could not get a home mortgage, thus entrenching segregated neighborhoods. The end of World War II brought a rush of workers to these urban locations in search of jobs and economic prosperity. In the decade from 1950-60, the African-American population in Denver nearly doubled from 15,200 to 30,000.⁶ The Henderson family was searching for a home in the early 1960s, but their options were limited for a young African-American family in Denver. They found an empty plot of land along 26th Avenue in the Skyland neighborhood across from the City Park Golf course, right on the edge of the redlining. So the Hendersons decided to buy it and Mr. Henderson designed their family home. His modern home at 2600 N. Milwaukee St. was a design all his own, fashioned after Mies Van der Rohe's mid-century modern style, specifically the Farnsworth House. It was fortuitous that a vacant plot still existed in 1962 across from City Park Golf Course along 26th Avenue, which was almost all developed, making the Henderson House one of the last homes to be added to the 26th Avenue strip. Mr. Henderson lived in and cared for this home for 55 years, and was very proud of the home as it represented his achievements as the first licensed African-American architect in Colorado.

In addition to his architectural work, Mr. Henderson had a passion for travel and African art. He and his wife owned and operated the African and American Trading Co. Ltd, located at 2217 E 21st Ave., in a building that still sits on the corner of 21st & York Street, just across the western edge of City Park. They focused on this venture after his retirement in the early 1980s, and the shop was known as "Importers of Only Quality Merchandise" of African-American art, furnishings and more. Mr. Henderson personally collected African-American art and decorations, and modern art in his home, some of which is still on display today. However, in 2017, Mr. Henderson and his son, Lynn, drove down to Xavier University of Louisiana to donate most of the store collection, including 129 pieces. Along with his influence in the Skyland neighborhood through his home at 2600 N. Milwaukee St. and the family's African and American Trading Co., Mr. Henderson also was heavily involved at St. Ignatius Loyola Church (2301 York St.) as a head usher into his late 80s and early 90s. He attended mass every Sunday until he passed away in June 2018. Many people in the church's congregation knew and respected Mr.

⁵ Victor Hornbein. Architects of Colorado Biographical Sketch. Office of Archeology and Historic Preservation, Colorado Historical Society. Accessed June 20, 2018.

https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_Hornbein.pdf

⁶ "Peoples Presbyterian Church," Colorado Encyclopedia, December 28, 2017. Accessed July 2, 2018.

<https://coloradoencyclopedia.org/article/peoples-presbyterian-church>.

Henderson, and his funeral service at St. Ignatius was well attended by congregation members, neighbors and those he inspired through his 97 years of life.



Figure 13) 1960 Aerial image of City Park and City Park Golf Course, as well as the homes to the north, including 2600 N. Milwaukee St. The red arrow points to the empty plot of land two years before the Hendersons bought it. Source: Denver Public Library, Western History and Genealogy Department.

- c. Describe other structures that have similar associations and the relationship/comparison of this of this structure to other structures.

If approved, the Henderson House will be the first landmark in the City Park North/Skyland neighborhood, and one of the few individual Landmarks highlighting African-American contributions to Denver’s development. The home will also be one of the few mid-century modern homes listed as a Denver Landmark.

Because the Henderson House represents so many “firsts,” there are only a few structures with similar associations. One such individual Denver Historic Landmark is the La Paz 10 Pool Hall/Douglas Undertaking Building, located at 2745 Welton St. This structure was first commissioned in 1891 as a simple cottage, and then converted in 1916 for the Douglas Undertaking Company – redesigned by Merrill H. Hoyt and Burnham Hoyt, the famous architect brothers from north Denver.⁷ The Douglas Undertaking Company was owned by an African-American businessman, Jonathan R. Contee, and it was run as this business until the mid-1950s. The structure is located within the Five Points Historic Cultural District, which is significant as a predominantly African-American

⁷ “La Paz 10 Pool,” by Kathleen Barlow and Tom Noel. Archivegrid, Denver Public Library. Accessed May 14, 2018. <https://beta.worldcat.org/archivegrid/collection/data/704401966>



neighborhood that represents African-American culture and history in Denver.

Another significant property associated with an important African-American in Denver is the Justina Ford House. It is in the Curtis Park Historic District, but is not individually designated as a local Landmark. Justina Ford was well known as a pioneer in the medical field, as the first female African-American doctor in Denver. Because of her race, she was denied her doctor's license until 1950. Until that time she provided medical services in her home to African-Americans, females and non-English speaking immigrants, all of whom were denied medical treatment in hospitals. Ford's house was originally located at 2335 Arapahoe St., and was going to be demolished in 1982, but with the help of Historic Denver and other preservation organizations, it was moved to its current location at 3091 California St. in today's Curtis Park Historic District. It is now the Black American West Museum.

The Shorter Community AME (African Methodist Episcopal Church), now known as Cleo Parker Robinson Dance at 119 Park Avenue West in Five Points, is another significant individual Denver Landmark associated with the African-American community. Historically, this building was the site of the first African-American church in Denver and in Colorado, founded in the late 1880s. In 1925, the church building burned down, but was rebuilt and still stands today. Cleo Parker Robinson Dance moved in after the church congregation moved away, and her work has carried on the building's legacy as she has "provided cross-cultural dance art experiences rooted in African-American traditions" for more than 45 years.⁸ This Denver Landmark continues to be an anchor in the neighborhood.

Not only does Denver's Landmarks program have fewer sites honoring African-American history, but also fewer sites honoring mid-century modern architecture. One of the few is the Joshel House at 220 S. Dahlia St. in Denver's Hilltop Neighborhood, which is on the National Register of Historic Places and listed as a Denver Landmark. Lloyd M. Joshel commissioned this home in 1951, and is one of the first International Style Modern residences constructed in Denver. Another modern Denver Landmark is the Art Moderne glazed terra cotta building at 2100 N. Downing St. This building was commissioned in 1946 by the American Woodmen's fraternal society as a new headquarters, designed by Gordon White, and designated a Denver Landmark in 2009. Denver has a few neighborhoods with a concentration of mid-century modern homes, including Harvey Park and Virginia Village. There have been architectural surveys of these neighborhoods but, to date, no historic districts or local Landmark designations have been created. Mid-century modern was not a prevalent style for residential properties in Denver, so identification and preservation of significant mid-century homes such as the Henderson house is important.

John Henderson's house at 2600 N. Milwaukee St. is an incredible testament to the development of Denver's Skyland/City Park North neighborhood and the development of Denver's mid-century modern residences, as well as a homage to the first licensed African-American architect in Colorado, who designed this home himself and lived in his own home until the last day of his life on June 29, 2018. Mr. Henderson faced much adversity throughout his life and career, not only because of his race but also the blindness in his eye – but nothing kept him down or stopped him from fulfilling his dreams.

Sitting in his dining room during an interview in May 2018, Mr. Henderson said it is important to designate his home "because it was designed by the first African-American, licensed-to-practice architect in the state of Colorado, which is me. I don't want to close my eyes for the last time and before I close them think that all of this

⁸ "Denver Landmark Application for Landmark Designation of 119 Park Avenue West, Denver." Ordinance 224. City and County of Denver. April 14, 1997.



and all the time [was a waste]. They are putting slot houses every place you can imagine. I can imagine a developer would come in with a crew and all of this would be gone, and three or four of those slot houses would end up on this site. It's been a long, long road for me to home...I feel that I have contributed something to [Denver] that should be restored and preserved." Unfortunately, Mr. John Henderson did close his eyes for the last time before his mid-century modern home was designated a Landmark, but Historic Denver is working closely with his son, Lynn, to fulfill his father's wish to see his home as the next designated Denver Landmark.



9. Owner Consent to Designation:

I / We, the undersigned, acting as owner(s) of, the property described in this application for landmark designation do, hereby, give my consent to the designation of this structure as a Structure for Preservation.

I understand that this designation transfers with the title of the property should the property be sold, or if legal or beneficial title is otherwise transferred.

Owner(s): _____ Date: _____ (please print)

Owner(s): _____ (signature)

If the owner does not consent to designation, please describe the reasons for recommending designation:

It is strongly suggested that if the owner does not consent to designation the applicant should meet and discuss application with owner prior to filing an application. Provide a statement describing efforts that have been made to contact the owner to talk about designation and possible alternatives if owner does not consent to designation.

NOTE: Applicants have certain responsibilities and obligations under the designation process. Citizens, in addition to the required applicants, may want to support the designation, but not assume applicant responsibilities. The Landmark Preservation Commission recommends that these citizens show support through signing a petition, rather than signing on as an applicant.

Applicant(s): _____ Date: _____ (please print)

Applicant: _____ (signature)

Applicant Address: _____

Applicant(s): _____ Date: _____ (please print)

Applicant: _____ (signature)

Applicant Address: _____

Applicant(s): _____ Date: _____ (please print)

Applicant: _____ (signature)

Applicant Address: _____

Three applicants are required if the designation does not have owner consent. All three applicants will need to be either a Denver resident, property owner in the City and County of Denver or representative of a Denver based organization or business.



10. Resources

Provide a list of research sources used in compiling this application.

- “11 Pioneering Architects of Color Who Made Their Mark,” by Patrick Sisson. Curbed. February 22, 2017. Accessed April 25, 2018. <https://www.curbed.com/2017/2/22/14677250/historic-minority-architects-paul-revere-williams-takeo-shiota>.
- “1960 Aerial Image of City Park and City Park Golf Course, including 2600 N. Milwaukee St.” Denver Public Library, Western History and Genealogy Department. Accessed May 1, 2018.
- “Alan B. Fisher & Rodney S. Davis.” Architects of Colorado Biographical Sketch. Office of Archeology and Historic Preservation, Colorado Historical Society. Accessed June 20, 2018. https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_davis.pdf & https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_fisher.pdf.
- “Architect License for John R. Henderson.” Colorado Department of Regulatory Agencies. Accessed July 19, 2018. <https://apps.colorado.gov/dora/licensing/Lookup/LicenseLookup.aspx>.
- “Denver Landmark Application for Landmark Designation of 119 Park Avenue West, Denver.” Ordinance 224. City and County of Denver. April 14, 1997.
- “John R. Henderson.” Interviews by Shannon Schaefer, author. March 7, 2018; March 12, 2018; and May 14, 2018.
- “La Paz 10 Pool,” by Kathleen Barlow and Tom Noel. Archivegrid, Denver Public Library. Accessed May 14, 2018. <https://beta.worldcat.org/archivegrid/collection/data/704401966>
- “Lynn B. Henderson (son of John Henderson).” Interview by Shannon Schaefer, author. July 16, 2018.
- “Modern Drama: Less is a whole lot more in a standout home.” Home Front: Rocky Mountain News. Page 1E and 3E. Saturday, July 3, 2004.
- “Peoples Presbyterian Church.” Colorado Encyclopedia. December 28, 2017. Accessed July 2, 2018. <https://coloradoencyclopedia.org/article/peoples-presbyterian-church>.
- “Victor Hornbein.” Architects of Colorado Biographical Sketch. Office of Archeology and Historic Preservation, Colorado Historical Society. Accessed June 20, 2018. https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_Hornbein.pdf.
- “Wheeler and Lewis, Architects.” Architects of Colorado Biographical Sketch. Office of Archeology and Historic Preservation, Colorado Historical Society. Accessed June 20, 2018. https://www.historycolorado.org/sites/default/files/media/document/2017/Architects_Wheeler_and_Lewis.pdf
- Whepley, Brian. “Discovering His Life’s Work: John Henderson, ‘48, Denver’s first licensed African-American architect,” Whittier News, Focus: Fall 2016, p. 6.

11. Photographs

Attach at least four (4) 5x7 or larger color photographs showing the views of the property from the public right of way(s) and any important features or details. If available, attach copies of historic photographs of the structure.

SEE PAGE 25.

12. Site map

An overall site plan should be included graphically depicting the building, the location of other significant site features and the boundaries of the designation.

(North is toward the top of the site map below.)



13. Staff Visit

Site visit by LPC staff.

Yes. Kara Hahn and Jenny Buddenborg completed a pre-application meeting on 3/7/2018, at 2600 N. Milwaukee St.

14. Application Fee

There is a non-refundable application fee of \$250 for an individual structure with owner consent or \$875 for an individual structure without owner consent. (Make check payable to Denver Manager of Revenue).

This fee is waived because Councilman Albus Brooks is submitting this application on John Henderson's behalf.

The designation process is outlined in Denver Revised Municipal Code; Chapter 30 which is based upon the criteria used by the National Register of Historic Places. National Register evaluation principles regarding criteria, categories, and integrity have been adapted for local applications. More information may be found at www.denvergov.org/preservation.