



**DENVER LANDMARK PRESERVATION COMMISSION
INDIVIDUAL STRUCTURE LANDMARK DESIGNATION
APPLICATION**

07.30.2024

This form is for use in nominating individual structures and districts in the City and County of Denver. To qualify as a Landmark, a property must be at least 30 years old, retain its historic integrity and meet at least three significance criteria. If any item does not apply to the property being documented, enter "N/A" for "not applicable." When filling out this application, please refer to the Customer Guide for Individual Landmark Applications, available at www.denvergov.org/landmark. Questions about the application or designation process can be directed to Denver Landmark Preservation staff at landmark@denvergov.org or (303) 865-2709.

Property Address: **510 South Garfield Street, Denver, Colorado 80209**

The following are required for the application to be considered complete:

- ☒ Property Information
- ☒ Applicant Information and Signatures
- ☒ Criteria for Significance
- ☒ Statement of Significance
- ☒ Period of Significance
- ☒ Property Description
- ☒ Statement of Integrity
- ☒ Historic Context
- ☒ Bibliography
- ☒ Boundary Map
- ☒ Photographs
- ☒ Application Fee



1. Property Information

Name of Property

Historic Name: 510 South Garfield Street

Proposed Name: McCallin - Kulish House

Location

Address: 510 South Garfield Street, Denver, Colorado 80209

Legal Description: THE NORTH 55 FEET OF LOT 11 AND THE SOUTH 20 FEET OF LOT 10, BLOCK 1, STOKES PLACE ADDITION, CITY AND COUNTY OF DENVER

Resources:

For an individual property designation, please list the number contributing or non-contributing primary and accessory structures.

Primary Structures

# Contributing	<u>1</u>
# Non-contributing	<u> </u>

Accessory Structures

# Contributing	<u> </u>
# Non-contributing	<u> </u>

Contributing and Non-contributing Resources

Describe how the property's contributing and non-contributing resources were determined.

The house (constructed 1956) is the only contributing resource. There have never been any additions to the house. There are no accessory structures.

General Property Data

Date of construction: 1956

Architect (if known): Joseph G. (Gerry) Dion

Builder (if known): Christian (Chris) Zoetewey

Original Use: Single family home

Current Use: Single family home



2. Owner/Applicant Information

An application for designation may be submitted by:

- ☒ Owner(s) of the property or properties, or
- ☐ Member(s) of City Council, or
- ☐ Manager of Community Planning and Development, or
- ☐ Three residents of Denver, if they are not owners of the property or properties

Owner Information

Name: The Estate of Betty T. Kulish (Thomas M. Kulish, Personal Representative)

Address: 4750 E. Cherry Creek South Dr., Apt. G-90, Denver CO 80246

Phone: (202) 210-1639

Email: kulishm@hotmail.com

Primary Applicant (if not owner)

Name: _____

Address: _____

Phone: _____

Email: _____

Prepared by

Name: Thomas M. Kulish

Address: 4750 E. Cherry Creek South Dr., Apt. G-90, Denver CO 80246

Phone: (202) 210-1639

Email: kulishm@hotmail.com



Owner Applicant:

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.

The Estate of Betty T. Kulish, by
Owner(s): Thomas M. Kulish, Personal Representative Date: _____
(please print)

Owner(s) Signature: _____

For individual designations, if the owner does not support the designation, the applicants must conduct outreach to the owner. Describe below the efforts to contact the owner to discuss designation and other possible preservation alternatives. Please provide dates and details of any communications or meetings with the property owner, or the property owner's representatives below.

3. Significance

Criteria for Significance

To qualify as a Landmark, a property must be at least 30 years old, retain its historic integrity and meet at least three significance criteria. Check the applicable criteria from the following list.

- ☐ A. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;
- ☐ B. It has direct and substantial association with a recognized person or group of persons who had influence on society;
- ☒ C. It embodies the distinctive visible characteristics of an architectural style or type;
- ☒ D. It is a significant example of the work of a recognized architect or master builder;
- ☐ E. It contains elements of design, engineering, materials, craftsmanship, or artistic merit which represent a significant innovation or technical achievement;
- ☐ F. It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics;
- ☐ G. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity;
- ☒ H. It represents an era of culture or heritage that allows an understanding of how the site was used by past generations;
- ☐ I. It is a physical attribute of a neighborhood, community, or the city that is a source of pride or cultural understanding;
- ☐ J. It is associated with social movements, institutions, or patterns of growth or change that contributed significantly to the culture of the neighborhood, community, city, state, or nation.

Statement of Significance

Provide a summary paragraph for each applicable criterion.

C. It embodies the distinctive visible characteristics of an architectural style or type.

The McCallin-Kulish House is significant under Criterion C as an excellent example of the Usonian style. Developed by Frank Lloyd Wright beginning in the 1930s, the Usonian style was designed to be democratic and accessible to the middle class. It reflected Wright's interest in simplicity, connection to the land, and efficiency. Wright specified three requirements for his modern Usonian house:

- a transparent wall of glass to connect the living area with a small, enclosed garden, blending the indoors with the outdoors and making a small home feel more spacious
- a compact central kitchen work area at the core, replacing the central hearth which was the focal element in Frank Lloyd Wright's earlier Prairie style

- a carport, an acknowledgment of the increasing importance of the automobile in modern suburban life

Wright aimed to provide a middle-class clientele with single-level homes combining both simplicity and refinement. Seeking to place residents in closer contact with each other and the outdoors, he discarded traditional decorative embellishment and functional separation of rooms in favor of simple but inspiring spatial design, and open, flowing floor plans. He eliminated barriers between kitchens, family rooms, dining rooms and living rooms, while offsetting modestly sized bedrooms from this central living space. In the central open areas, floor to ceiling windows opened onto patios, garden spaces and yards, and clerestory windows admitted ample natural light. Wright used natural materials (masonry, wood, and stone), favoring warm, earth-tone colors. To reduce costs and improve energy efficiency, homes were single-story on concrete slab foundations without basements, with under-the-floor radiant heat systems, limited storage space, and carports. Most often, he opted for low-pitched or flat roofs with cantilevered overhangs. However, some of his Usonian homes featured gabled roofs with corresponding vaulted ceilings. Wright also sought to place this entire domestic space in a zone of privacy, designing the front elevation of the Usonian home with minimal windows, while featuring large expanses of glass onto private side or rear yards.

The McCallin-Kulish House embodies the Usonian Style. Built in 1956, it is a single-story home of modest size (2,000 square feet) with no basement, built on a concrete slab foundation, and featuring a radiant heating system. The only street-facing windows are floor-to-ceiling windows on either side of the front door. To their right, as one faces the house, runs a solid masonry wall, which extends beyond the house to become a divider between the front and side yards. The house has a two-car garage to the left of the front door, an evolution of Wright's carport. Behind the home's private street-frontage, two lateral wings enclose two south-side patios bordered with garden and shrubbery areas. Floor-to-ceiling windows and glass doors open to these enclosed outdoor areas from a flowing common space consisting of a kitchen area, a family room with a daily dining area, and a living/dining room. The opposite (north-facing) side of the house also has several floor-to-ceiling windows, and the living/dining room features south-facing clerestory windows, so that the main body of the house benefits from ample natural light. The common, open flowing floor plan area of the house (everything except the four bedrooms), features Philippine mahogany paneling, including on the vaulted ceilings. The walls of the house consist almost entirely of double-layered brick masonry, except for the front and right side of the garage, which feature vertical redwood siding. The house, with its main body and two wings, has a cross-gabled roof with deep overhangs, and corresponding interior vaulted ceilings throughout.

D. It is a significant example of the work of a recognized architect or master builder.

The McCallin-Kulish House is significant under criterion D as an outstanding example of the work of Joseph G. (Gerald/Gerry) Dion. Born May 21, 1921, in Lowell, Massachusetts, Dion graduated high school in 1939 at the beginning of World War II. He joined the military, serving in the 10th Mountain Division and the Army Corps of Engineers. After the war, Dion came to Denver to study at the new University of Denver School of Architecture and Planning under noted local architect Eugene Sternberg. As a student, Dion studied Frank Lloyd Wright's work and had an opportunity to meet him in 1948 when Wright visited the school. After graduating in

1951, Dion went to work for Edward Hawkins, the developer of Arapahoe Acres in Englewood. Sternberg had originally worked with Hawkins on the development (which began in 1949) but after he fell out with Hawkins over the price of the homes, Hawkins brought in Sternberg's student Dion to assist. Dion worked on Arapahoe Acres from 1951 to 1957, when it was completed. Dion, under Hawkins' employ, designed approximately 35 (or about one quarter) of the homes in Arapahoe Acres, while Hawkins himself designed about 70 of the homes. The homes Hawkins and Dion designed followed Frank Lloyd Wright's Usonian style. In 1998, Arapahoe Acres became the first post-World War II residential district to be listed in the National Register of Historic Places.

In 1955-56, as Arapahoe Acres construction was nearing a close, Paul and Irene McCallin, residents of Arapahoe Acres, purchased a lot in the Stokes Place division of Denver just south of Cherry Creek. The McCallins hired Dion (who was also an Arapahoe Acres resident) to design a home for them at 510 South Garfield Street. In designing the home, Dion was free to design for a larger lot than typical in Arapahoe Acres. He introduced into the Usonian mix a gabled roof and vaulted ceiling design generally not used in his and Hawkins' Usonian homes in Arapahoe Acres, but sometimes used by Wright himself in his Usonian designs, and he included a redwood-paneled two-car garage. Dion otherwise adhered to Usonian orthodoxy, creating a unique, aesthetically pleasing, nature-blending home which distinctly contrasted, but did not clash, with the more conventional Ranch style homes then typical of the Stokes Place neighborhood. The McCallin-Kulish House (1956) is the only known, intact residence by Dion in Denver.

Dion's residential career in Denver was relatively short since he focused on educational and institutional designs after forming a partnership with Stanley Morse and William Champion (also an alumnus of the University of Denver School of Architecture and Planning) in 1963. Dion's principal works during the 1960s included Everitt Jr. High School in Wheatridge, Goddard Middle School in Littleton, Dunston Jr. High School in Lakewood, the Houston Fine Arts Center for the University of Denver, and the Sixth Church of Christ, Scientist in Denver. After Morse tragically died falling off a roof during an inspection, the firm dissolved. In 1969, Dion moved back to his native Massachusetts, where he joined the firm of Perley F. Gilbert Assocs. Inc. in Lowell which also specialized in educational designs. Dion later served as the architect for the Town of Andover.

H. It represents an era of culture or heritage that allows an understanding of how the site was used by past generations.

The McCallin-Kulish House is significant under Criterion H for the changing domestic ideals and lifestyles represented in its Usonian design. The Usonian Style, as conceived and practiced by Frank Lloyd Wright from the mid-1930s to the late 1950s, constituted not only a style of residential design but also, and integrally, an invitation to a particular way of residential living. Said Wright, "The architect should strive continually to simplify; the ensemble of the rooms should then be carefully considered that comfort and utility may go hand in hand with beauty." The Zimmermans, who hired Wright to design a house for them in New Hampshire in the late 1940s described their house as "an integrated expression of our personal way of life rather than a coldly efficient building." A Usonian residence meant living on a single floor, always open to natural surroundings, with an open plan living area, amidst simple and unembellished spaces,

and with limited storage space to encourage and inspire the home's inhabitants to lead simpler, more creative lives. Post World War II modernist developers, most notably Joseph Eichler in California's Bay Area and, in Colorado, the Wolff family in Denver's Krisana Park neighborhood, took up this Usonian creed and sought to mass produce it. They met with some success, as middle-class homebuyers enjoying heightened prosperity in the 1950s became more discriminating about the types of places they wanted to make home. Eichler helped develop a desire for a new type of domestic environment through his didactic and evangelistic marketing (which the Wolffs would imitate in Denver). Eichler advertised his homes as offering "a new way of life" with "more usable living space, inside and out, than is offered in any other home" offering "rooms and patios as one living space" and nothing "spent for frills and gimmicks." Eichler, with the help of the homebuyer's and homemaker's press, made Usonian modesty and simplicity in design, and openness to natural surroundings, a popular virtue. Wright, as he approached the end of his life, had also struck a tone of evangelism about the Usonian home as a path to a better and more fulfilled life, but he of course remained an architect designing for individual clients rather than mass production.

The Arapahoe Acres development also strongly promoted Wright's vision of a Usonian lifestyle. Advertisements for Arapahoe Acres endorsed its "low-maintenance living" featuring all the comforts of a larger home in a more compact, affordable home; quality materials; radiant heating; and garden views. In 1951, Arapahoe Acres was recognized by the Southwest Research Institute as outstanding for "its good site plan, with consideration for orientation, privacy, and variety; general architectural character, particularly the dramatic use of interior space; and for its excellent value."

The McCallin family, for whom Dion designed 510 South Garfield, and the Kulish family, who purchased the home in 1960, were both early residents of Hawkins' and Dion's Usonian Style homes in Arapahoe Acres. Thus, the task of Eichler-style Usonian marketing, for them, was already done, and all that remained was for them to "live the creative dream" with growing families in a Usonian home somewhat larger than the Arapahoe Acres norm, with a still greater feeling of spaciousness afforded by its vaulted ceilings and somewhat larger lot. The McCallins, hiring Dion to custom design the home, directly participated in its design to afford them outlets for creativity, such as the inclusion of a photo darkroom. The Kulish family likewise used the home as a vehicle to pursue creative interests. Betty Kulish converted the photo darkroom into a sewing room to pursue her lifelong avocation as an expert seamstress. She decorated the windows and vaulted ceiling with her stained-glass ornaments and homemade stained-glass lamp, and the walls with her antiqued decoupage creations. Jim Kulish embellished the outside with brickwork replacing the original beds of volcanic rock, including a small brick and rock waterfall pond at the edge of one of the patios.

The era of culture the home represents was nevertheless fleeting. By the mid-1970s, homebuyers began to sour on the Usonian creed of personal creativity amidst modest yet refined design, and the cachet of traditional, large multi-story homes with segregated rooms, often even more luxurious and ostentatious than in the pre-1930s era, found a resurgence. To some extent, this change is evident in the current evolution of the Stokes Place neighborhood itself, making the Usonian home at 510 South Garfield, unique among its neighbors, that much more worthy of preservation.

Period of Significance

Period of Significance: 1956-1970

Provide a paragraph explaining the period of significance.

The period of significance for Criterion C and D corresponds with the date of construction of the McCallin-Kulish house in 1956, expressing both the significant associations with the Usonian style and the career of Joseph G. Dion. The period of significance under Criterion H extends from the construction of the house to 1970, the period in which the midcentury modern lifestyle promoted by Usonian style houses, and the Contemporary style houses which adapted Wright's design for the masses, was at its height of popularity.

The house was designed by Joseph G. (Gerry) Dion in 1956¹ and constructed by Christian (Chris) Zoetewey, also in 1956,² specifically for its first owners, Dr. Paul F. McCallin and Irene M. McCallin. Dion designed the house contemporaneously with his and Edward Hawkins' completion of the designs, and the final construction, of the many Usonian-style homes in Arapahoe Acres in northern Englewood, Colorado. Frank Lloyd Wright had conceived the Usonian Style of residential design in the mid-1930s and pursued it until his death in 1959. In all, the Arapahoe Acres project ran from 1949 to 1957. At the time the McCallins retained Dion to design the 510 South Garfield house in the Stokes Place neighborhood of Denver, the McCallins resided in one of those Usonian Style homes in Arapahoe Acres, as did the subsequent owners (from 1961) of the 510 South Garfield house, James and Betty Kulish.

After the McCallins rejected a more conventional, non-Usonian design, Dion seized the opportunity. He exploited the depth of the Stokes Place lot, a lot substantially larger than those in the Arapahoe Acres site plan, to design a fully Usonian house, but one (like a number of early and late Frank Lloyd Wright Usonian homes) with a cross-gabled roof and corresponding vaulted ceilings. The two growing families, in succession, lived not merely in the home, but through the home, raising their children there and using the home to pursue creative and cultural interests. They, like other homebuyers in the 1950s, were predisposed, or at least open, to the cultural appeal of living in the sort of environment Wright, Dion as one of Wright's followers, set out to offer: a modest sized home, open to the outside and naturally lit but affording privacy from the front, with (exclusive of set-apart bedrooms) an open, flowing floor plan for common family living. On a non-customized and more mass scale, developers such as Joseph Eichler in California's Bay Area and the Wolff family in Krisana Park in southeast Denver began making the same sort of cultural appeal as they developed Usonian Style housing areas from the mid-1950s onward.

¹ Joseph G. (Gerry) Dion, Architectural Fee Invoice (final) for 510 South Garfield Street, Denver, Colorado, presented to Dr. Paul McCallin, September 25, 1956 (in possession of applicant); *see* Photograph # 36.

² Christian (Chris) Zoetewey, Construction Bid Proposal presented to Joseph G. Dion, March 31, 1956 (in possession of applicant); *see* Photograph # 37.

4. Property Description

Briefly describe the property's setting, architectural and character-defining features. Provide a list of any site features or major alterations and their estimated date of construction.

Setting

510 South Garfield is set in the Stokes Place – Green Bowers neighborhood (see paragraph 5., “Integrity,” below), an area first developed in the early to mid-1950s³ with many ranch-style homes on open, wide streets⁴ and structures generally set back by ample front yards. The original restrictive covenants for the Stokes Place addition (1952) required that structures be placed at least 30 feet from the front lot line, and that there be no front fencing.⁵ Those covenants expired in 1990, but for the most part, homes in the area still comply with them. A few newer homes, however, have fencing at the front property line, and many newer homes are multi-story. Virtually all original homes were single story, though there appears to have been no single-story restriction in the original covenants. The neighborhood is tucked away from nearby major thoroughfares in central southeast Denver (Cherry Creek Drive South, Colorado Boulevard) by the City of Brest Park. The 510 South Garfield lot is almost entirely flat, measuring 75 feet across and 150 feet deep.

Architectural and character-defining features

- **Front-facing elevation**

Following Frank Lloyd Wright’s Usonian Style, the front of the home is relatively closed.⁶ Next to the front door is a vertical built-in mail slot, a feature also appearing in Usonian homes in Arapahoe Acres.⁷ The only front windows are three floor-to-ceiling windows on either side of the front door, one of which, nearest the garage, is a cross-reed architectural window which would otherwise provide a view of the main hallway which extends all the way to the back room of the house. The cross-reed window provides natural light to the house’s main hallway while also concealing it from view.⁸ From the other two windows adjacent to the other (south, or right) side of the front door to the right (south) edge of the property extends an unbroken, unwindowed red masonry wall, the furthest portion of which, extending south from the front living/dining room, is a free-standing (approximately 13 foot) barrier between the front and back yards.

³ “Hidden in the Heart of Denver – Stokes Place / Green Bowers,” *PerryAndCo.com Real Estate Blog*, Denver, Colorado, June 11, 2009, <https://perryandco.wordpress.com/2009/06/11/denver-colorado-real-estate-stokes-place-green-bowers-history/> (accessed January 12, 2025).

⁴ Photographs #s 5 – 6.

⁵ Restrictive Covenants, Stokes Place Addition, Denver, Colorado, recorded September 11, 1952 in Book 7178 at Page 27, expired January 1, 1990 (copy in possession of applicant).

⁶ See Gerry Dion, diagram of front elevation, Photograph # 7.

⁷ Diane Wray, *National Register of Historic Places Registration Form: Arapahoe Acres*, Englewood, Colorado, 1998, Section 7, p. 3, available for download at <https://www.historycolorado.org/location/arapahoe-acres> (accessed January 12, 2025).

⁸ Photograph # 8.

- **Floor plan**

The basic floor plan of the house⁹ can be described as an upside down and inverted “F” shape. The two lateral wings (the frontmost of which, as noted above, extends into a free-standing brick wall) enclose two south-side patios bordered with garden and shrubbery areas, to which floor-to-ceiling windows and glass doors open.¹⁰



- **Front living/dining room**

The front living/dining room features floor-to-ceiling windows and sliding glass doors opening on to the two porch areas and to the vista of the back yard, as well as two south-facing triangular clerestory windows separated by two smaller, trapezoidal interior hinged windows.¹¹ The front living/dining room features, as well, a fireplace beneath a broad chimney. Above the fireplace is a panel of copper finishing extending from the just above the fireplace to the ceiling, with vertical dividers and a bottom horizontal narrow shelf.¹² The use of copper finishing above fireplace hearths was common to many Arapahoe Acres homes, and owed in part to Revere Copper and Brass's sponsorship of the Arapahoe Acres project.¹³ The red brick masonry constituting, along with glass, the outer walls of the front living/dining room is double layered and also constitutes the room's inner walls. An L-shaped red brick natural seating area (or hearth seat) extends along the fireplace wall and an adjacent wall.¹⁴ As was common in many Arapahoe Acres Usonian Style homes, “[m]asonry materials which appeared on the exterior of homes moved inside as prominent fireplace features, wall and floor surfaces.”¹⁵

⁹ Gerry Dion, Floor Plan, Photograph # 4.

¹⁰ See Photographs #s 47 - 48, and see Photographs #s 30 & 58.

¹¹ See Photograph # 35.

¹² Photograph # 9.

¹³ Wray, *supra* note 7, Section 8, p. 38.

¹⁴ Photograph # 10 and Gerry Dion, Elevation of Fireplace, Photograph #11.

¹⁵ Wray, *supra* note 7, Section 8, p. 38.

The wall opposite (the front wall of the room and house) features a long built-in single-shelf book or display shelf, finished with Philippine mahogany, situated near the top of the brick wall. Above the built-in shelf is a thicker shelf, also finished with Philippine mahogany, hiding fluorescent tubes which illuminate the vaulted ceiling.¹⁶

Directly opposite the front door, Dion meticulously designed a Philippine mahogany-paneled storage island (or “storage wall,” as he termed it), anchored on a partially exposed vertical beam extending up to the vaulted ceiling.¹⁷ Consistent with the Usonian emphasis on front-facing privacy, the storage island directly faces the front door and the two clear (as distinct from cross-reeded) windows next to the front door, while the cross-reeded window on the other side of the front door nearest the garage faces the house’s main hallway. The storage island, on the side facing the front door, combines a guest closet with sliding doors and a display alcove directly above a storage cabinet.

On the opposite side, which faces the space for a main dining table and looks out on one of the enclosed patios, the storage island features a china cabinet with reeded-glass sliding doors, another storage cabinet, and cabinet spaces for a hi-fi stereo and speakers. The cabinet intended for hi-fi speakers also opens outward into the main entertaining area of the front living room by way of a vertical wooden grill, lined inside with dark, rigid, patterned, semi-transparent speaker cover fabric. Dion’s plan indicates this inner lining of the speaker cabinet was to be supplied by his clients, the McCallins, showing that the McCallins were indeed quite involved in the design of the house.

Between the front door and the storage island, and in the first portion of the main hallway of the house, the original tiling specified by Dion, 9-inch square green Vermont slate tiles, remains in place.

- ***Main kitchen and family room area***

In the main area of the house, the kitchen flows directly into a family room with a daily dining area.¹⁸ The kitchen is separated from the family room and open hallway only by a paneled partition structure. The partition, paneled in Philippine mahogany, has shelf space on the kitchen side with sliding hollow Philippine mahogany doors, sliding Philippine mahogany doors to shut off the partition temporarily during cooking projects, as well as a sliding partition above an island kitchen counter, opening directly onto the daily dining area to facilitate the serving of meals.

The kitchen, consonant with the kitchens in the Hawkins- and Dion-designed homes in Arapahoe Acres, is designed “for maximum efficiency of food preparation, service, and clean-up.”¹⁹ There are two opposing counters within easy reach of the food preparer. One counter is part and parcel of the kitchen partition from the family room, with a 12-drawer cabinet beneath. The other counter, furthest from the family room, features a double sink and standard

¹⁶ Photograph # 12.

¹⁷ Photographs #s 13 – 15 and Gerry Dion, Entry Storage Wall Details, Photograph # 16.

¹⁸ Photographs #s 17 - 18.

¹⁹ Wray, *supra* note 7, Section 8, p. 38.

appliances (oven, cooktop, dishwasher). Above that counter are dish cabinets with the original Masonite sliding doors, and beneath it are cabinets with hinged wooden doors, finished with, of course, Philippine mahogany²⁰ – all features in common with kitchens in the Usonian Style homes of Arapahoe Acres.²¹ The kitchen features a skylight as well as recessed lighting in the vaulted ceiling.

The family room into which the kitchen flows, features, like the front living/dining room, a thick shelf finished with Philippine mahogany, hiding fluorescent tubes which provide accent lighting, as in the front living/dining room, to the vaulted, Philippine mahogany-paneled ceiling. The north-facing (left) side of the house, like the south (right) side, has several floor-to-ceiling windows and a glass sliding door, so that the main living area of the house (kitchen and family room combined), along with the main bedroom accessible via the hallway, all benefit from ample natural light.²²

- **Hallway and bedrooms, baths**

The main hallway begins from the cross-reed frosted window adjacent to the front door, forms part of the front dining room and main living room area, then flows all the way to the back of the house (a length of approximately 60 feet). Thus, anyone not already familiar with the house, having seen only its Usonian closed front, is immediately impressed by its unobstructed depth on entering the hallway. Recessed flood lighting, a feature common to Arapahoe Acres homes²³ and Usonian Style homes generally, is placed along the hallway ceiling, from the front foyer of the house to the back. Because the hallway runs under the intersections of the main gabled roof and the two gabled wings, the hallway's corresponding vaulted ceiling features complex and dramatic undulations.²⁴

Dion included, in the area of the main hallway near the exit from the front living/dining room, a hidden closet which blends with the Philippine mahogany paneling. Adjoining the main hall, after one is past the main living room area, are a bath and four bedrooms (the largest of which, the main bedroom, also has its own bath), as well as a linen closet with a louvered door. Both baths have skylights.

In keeping with the Usonian Style (i.e., “dramatic, flowing living, dining, and kitchen areas with bedrooms and bathrooms grouped for privacy and quiet”²⁵), the bedrooms are offset from and subordinate to the main living area of the house. However, even though two of the bedrooms are relatively small (120 square feet each), all of the bedrooms, like the entire house, are lent a feeling of spaciousness by the vaulted ceilings with exposed beams.²⁶ Exposed ceiling beams

²⁰ Photographs #s 19 - 20.

²¹ Wray, *supra* note 7, Section 7, p. 2.

²² Photograph # 21.

²³ Wray, *supra* note 7, Section 8, p. 38.

²⁴ Photographs #s 22 – 24.

²⁵ Wray, *supra* note 7, Section 8, p. 38.

²⁶ Photograph # 25.

were a common feature in the Usonian Style homes in Arapahoe Acres,²⁷ though their aesthetic value is enhanced in this home by the fact that they buttress a medium-pitch vaulted ceiling.

The bedrooms feature built-in dressers underneath 4 x 2 ft. windows in aluminum casements, opened with hand cranks,²⁸ situated next to wide closets with sliding hollow Philippine mahogany doors.²⁹ Wall-sized closets with sliding doors and built-in dressers were likewise common features in the bedrooms of Usonian homes designed by Hawkins and Dion in Arapahoe Acres: "Bedrooms include entire walls of closets with floor to ceiling sliding doors [and] built-in chests" ³⁰

The effect of the cross-gabled roof, carefully duplicated in the interior finished vaulted ceiling with exposed beams, is particularly dramatic in the skylit common bathroom off the main hallway.³¹

- **Roofing and interior ceilings**

The house, with its main body and two wings, has a cross-gabled roof (with a substantial 4/12 to 5/12 pitch), with cedar shake shingles, and closely corresponding interior vaulted ceilings throughout the entire home, including, as noted above, in the bedrooms and baths. While this departs from the flat roofing of Frank Lloyd Wright's Usonian Style, as strictly defined, Wright's transitional 1934 Willey House, described below (see paragraph 6, "Historical Context / Historical Narrative"), did have a gabled roof and vaulted ceilings, as did a number of the other homes Wright designed later in his Usonian period.³² A few Arapahoe Acres Usonian Style homes also had gabled roofs, albeit low-pitched, and at least one, the Reed House at 1431 East Cornell Avenue, features a low-pitched cross-gabled roof.³³

The roofing nevertheless comports with the Usonian Style (strictly defined), in that the roofs of the two lateral wings, on their southern rakes, have deep overhangs, including just outside the south-facing clerestory windows in the front living/dining room.³⁴ There are likewise deep overhangs from the roof of the main body of the house (1) at the northeast corner of the main

²⁷ Wray, *supra* note 7, Section 7, p. 2.

²⁸ Aluminum casement windows were also a common feature in the Hawkins-Dion designed Arapahoe Acres homes. Wray, *supra* note 7, Section 8, p. 35.

²⁹ Photograph # 26.

³⁰ Wray, *supra* note 7, Section 7, p. 2.

³¹ Photographs #s 27 - 28.

³² A number of homes designed by Frank Lloyd Wright in his mature Usonian phase featured, like the 1934 Willey House, a gabled roof, such as the 1951 Charles F. Glore residence in Lake Forest, Illinois. Mary Jo Bowling, "Frank Lloyd Wright Usonian House Becomes Architect's Home in Lake Forest," *Curbed Chicago*, Chicago, Illinois, June 5, 2017, <https://chicago.curbed.com/2017/6/5/15721186/frank-lloyd-wright-sonian-home-tour-megan-beidler> (accessed January 12, 2025).

³³ Diane Wray, *The Arapahoe Acres Historic District*, Denver, Colorado, Historic Denver Guides: Historic Denver, Inc., 2004, p. 58.

³⁴ Photographs #s 30 – 32.

bedroom, where the adjacent, smaller rear bedroom is set inward and a window looks out onto a yard and garden area;³⁵ and (2) over the small porch adjacent to the front door of the house.³⁶

The cross-gabled roof segments interlock to create four roof valleys. Inside the house, where the corresponding vaulted ceilings in the main body and two wings of the house interact with each other just as the gabled roofs do, creating, for example, the aforementioned dramatic and complex vaulted ceiling in the main hallway extending through the house, as it runs under the intersection of the main gabled body of the house with the two gabled wings running perpendicular to the hallway. The vaulted ceilings conform to the interlocking gabled roofs in such detail that even the ceiling of the bathroom off the main hallway, a vaulted ceiling with a skylight, has a small, indented corner corresponding with the roof valley above.³⁷

In the front living/dining room in particular, the vaulted, Philippine mahogany-paneled ceiling creates a “secular cathedral” effect, which nevertheless is unadorned and uncluttered, exhibiting the Usonian principle of “speak-for-itself” simplicity.³⁸

- ***Foundation, heating system, garage***

The garage adjacent to the small front porch is a full two-car garage, rather than a modest one-car garage or car port. This constitutes another departure from the Usonian Style, strictly defined. The garage, like some Arapahoe Acres homes, features a milk box built into the masonry wall,³⁹ as well as a very modest attic storage area⁴⁰ situated above what was originally designated as a darkroom (as well as a gas furnace and water heater room) and a pantry. This small space is the only attic space in the home. The house, like other Usonian homes, is single-story, with a concrete slab foundation and no basement, with a modest living space (exclusive of the garage) of about 2,000 square feet. Again, consistent with the Usonian Style, the house features a radiant heat system (heated water piped under the flooring).

- ***Construction materials***

The body of the house is constructed mainly of double-layered modular-size red brick masonry, with raked horizontal joints and flush concave vertical joints. Where not enclosed with glass or double-layered red brick, the exterior features vertical tongue-and-groove redwood siding (mainly, on the front of the garage, the side of the garage adjacent to the front door, and a south wall of the rear bedroom). In the front dining/living room and main living area, Philippine mahogany paneling covers all the ceilings, the front room storage island, the kitchen partition, and interior walls. Doors to the bedrooms and bathrooms, the kitchen partition sliding doors, and the sliding closet doors in the bedrooms are likewise made of hollow Philippine mahogany.

³⁵ Photograph # 33.

³⁶ Photograph # 34.

³⁷ See Photograph # 29.

³⁸ Photograph # 35.

³⁹ Wray, *supra* note 7, Section 7, p. 3.

⁴⁰ Wray, *supra* note 7, Section 8, p. 39.

Alterations

James and Betty Kulish made some modest interior improvements in 1969, in their eighth year of residing in the house. They had 6" square kobicha-colored (a shade of brown that is a traditional Japanese color) quarry tile installed in the central common areas and hallway of the house. They had new low-pile carpeting installed in the bedrooms and front living/dining room. They had mahogany cornice boards for traverse draperies and over-draperies installed in the central common areas and front living room/dining room. And in both bathrooms, they had new cabinetry installed around and under the sinks, as well as new tiling.

As noted below (see paragraph 6, "Historical Context / Historical Narrative'), James Kulish, in 1970 and after, installed red modular-size brick in three areas outside the house, creating a small pond with a fountain and rock waterfall in one of the enclosed patios, a flat brick area with a brick barbecue pit in the other (southernmost) enclosed patio, and replacing a long bed of volcanic rock in the front of the house, extending from the front porch to the sidewalk.

In 1990, the James and Betty Kulish had the outer front door, a simple wooden door half an inch thick with a large screen, replaced with a glass, iron and steel security door, with an oriental lattice design. The inner front door was left unaltered.

Gerry Dion specified that the house was to have a cedar shake shingle roof.⁴¹ The roof was replaced at least twice due to hail damage, the last time in 1998. In February 2025, the 27-year-old shake shingle roof, due to its age, condition, and to maintain homeowner's insurability under currently evolving underwriting standards, was replaced with artificial (composite) shake shingle roofing.⁴² The roof retains its originally intended appearance.⁴³

There have been no other significant alterations to the house.⁴⁴

5. Integrity

Describe the structure's integrity, using the seven qualities that define integrity: location, setting, design, materials, workmanship, feeling and association.

The McCallin-Kulish House retains an exceptionally high degree of integrity in all areas, with remarkably few alterations made to the house since its construction in 1956. 510 South Garfield is **located** in the Stokes Place – Green Bowers neighborhood, an area developed in the 1950s with many

⁴¹ Joseph G. (Gerry) Dion, Outline Specifications for McCallin Residence, 510 South Garfield Street, Denver, Colorado, 1956 (in possession of applicant).

⁴² The applicant will not claim any tax credit for the re-roofing if this application is approved. The re-roofing was completed while a draft of this application was pending review by Landmark Preservation Commission staff, but prior to the time this application will be considered by the Commission.

⁴³ See Photograph #2.

⁴⁴ Other minor conveniences, with no structural or design significance, were installed by the Kulish family over time, such as: automatic garage door openers for the two garage doors; replacement of the oven and range top in the kitchen, with the new appliances fitting into the existing kitchen fixtures without alteration; etc.

ranch-style homes. The neighborhood is noted for its **setting** nearby the City of Brest Park, which tucks the neighborhood away from nearby major thoroughfares (Cherry Creek Drive South, Colorado Boulevard), with open, wide streets and homes generally set back by ample front yards.

The **design** of the residence comports with the original scheme of the neighborhood: single-family, one level homes with horizontally expansive structures, but the design is unique among them for its mid-century modern, modified Usonian style (see paragraph 4, “Property Description,” above).

The home is **constructed** largely of double layered brick masonry, with ample floor to ceiling windows throughout. The quality of **workmanship** is evident in the superb quality of the masonry work, as well as, inside the home, vaulted ceilings throughout, with the original Philippine mahogany finish on the ceilings in the main living areas, original Philippine mahogany paneling on the interior walls, and hollow Philippine mahogany interior room doors and closet doors.

The brick and the interior paneling and doors (as well as the kobicha-colored quarry tile installed in the main common living area of the home in 1969) create, inside the home, a **feeling** of being in a natural setting, a feeling amplified by the presence of the enclosed backyard always visible through the floor-to-ceiling windows. One present in the home is placed in **association** with a mid-twentieth century culture of living close to ground, in a space which is highly civilized, but in an unaffected way, and naturally extends into natural surroundings.

6. Historic Context / Historical Narrative

Describe the history of the structure, including events, activities and associations that relate the structure to its historic, architectural, geographic, or cultural significance.

NOTE: This section expands upon, and provides authorities and references for, the briefer discussion of the **criteria of significance** above (see paragraph 3, “Significance” / “Statement of Significance”), and **is organized and subdivided accordingly**.

Frank Lloyd Wright’s Usonian Style

From the mid-1930s into the 1950s, in the final phase of his career, Frank Lloyd Wright designed a series of homes, in Minnesota, Wisconsin, New York, and elsewhere, in a style he called “Usonian.” These homes departed from the “Prairie Style” which dominated Wright’s work earlier in the 20th century. Usonian homes were smaller in scale, less symmetrical, less ornamental, and more affordable for middle-class Americans. While less expensive and less sprawling than exemplars of the Prairie Style, Usonian homes were nevertheless grounded in a profound design philosophy⁴⁵ and (as it is now called) a “mid-century modern” aesthetic.

⁴⁵ “Now came clear an entirely new sense of architecture, a higher conception of architecture...space enclosed...this interior conception took architecture away from sculpture, away from painting and entirely away from architecture as it had been known in the antique. *The building now became a creation of interior space in light. And as this sense of the interior space, as the reality of the building began to work, walls as walls fell away.*” Frank Lloyd Wright, *An American Architecture*, 1955, quoted in “The House That Changed Everything,” The Malcolm Willey House, Minneapolis, Minnesota, <https://www.thewilleyhouse.com> (accessed January 12, 2025; emphasis added).

Recognized now as the structure where Wright began to transition into the Usonian Style which dominated the final phase of his career,⁴⁶ the Malcolm and Nancy Willey House, named “Garden Wall” by Wright,⁴⁷ was built in 1934. Wright designed it for clients on a strict budget who had purchased a vacant city lot and contacted him “out of the blue” through his book publisher. The clients, the Willeys, rejected his first design as too expensive, sending him back to the drawing board and inspiring him to forge something quite new.⁴⁸ “The Willey House is where Frank Lloyd Wright learned to design for the needs of the middle class,” and was Wright’s first commission during the Great Depression.⁴⁹

The main materials used in the Willey House were red brick and cypress. The house was a single-floor structure, with no basement. From the front elevation, the house appeared closed and somewhat unremarkable. Only a small one-car garage and adjacent front entry door at the top of a brick staircase and long narrow patio were immediately visible. But the house extended far back into the rear lot, with ample floor-to-ceiling windows and glass doors facing the main yard area to the side, and triangular clerestory windows in the living room. Its roof was gabled, and its ceilings vaulted.⁵⁰ A major internal innovation in Wright’s floor plan was making the kitchen open to the living room and dining area. “This was an important step away from the historic precedent of compartmentalizing the functions of the house into separate rooms.”⁵¹ “A major departure from all that preceded it, is the startling way that the kitchen is fully exposed to the living space, for the first time ever in a Wright house, or any architect[-]designed home.”⁵²

Further developed with the design of the Jacobs House in Madison, Wisconsin, in 1936, and dozens of other Wright-designed structures in several other states to follow, the mature Usonian Style emerged with the following characteristics⁵³:

⁴⁶ “The House That Changed Everything,” *The Malcolm Willey House*, Minneapolis, Minnesota, <https://www.thewilleyhouse.com> (accessed January 12, 2025).

⁴⁷ “Malcolm Willey House,” *Wikipedia, The Free Encyclopedia*, last modified November 15, 2023, https://en.wikipedia.org/wiki/Malcolm_Willey_House (accessed January 12, 2025).

⁴⁸ “History: Great Architecture Requires a Particular Chemistry Between Architect and Client,” *The Malcolm Willey House*, Minneapolis, Minnesota, <https://www.thewilleyhouse.com/househistory> (accessed January 12, 2025).

⁴⁹ “Malcolm and Nancy Willey House,” *Frank Lloyd Wright Foundation*, Scottsdale, Arizona, <https://franklloydwright.org/site/malcolm-nancy-willey-house> (accessed January 12, 2025).

⁵⁰ See, e.g., photographs at “The House That Changed Everything,” *The Malcolm Willey House*, *supra* note 46; see also Wright’s floor plan and overall presentation sketch, with accompanying text, at Steve Sikora, “Willey House Stories Part 4 – A Bridge Too Far,” in “The Whirling Arrow,” *Frank Lloyd Wright Foundation*, Scottsdale, Arizona, March 15, 2018, <https://franklloydwright.org/willey-house-stories-part-4-a-bridge-too-far/> (accessed January 12, 2025); and see “Malcom Willey House,” *Wikipedia*, *supra* note 47.

⁵¹ “Malcom Willey House,” *Wikipedia*, *supra* note 47.

⁵² “Significance,” *The Malcolm Willey House*, Minneapolis, Minnesota, <https://www.thewilleyhouse.com/about> (accessed January 12, 2025).

⁵³ See, e.g., “Usonian Style House: Characteristics of Usonian-Style Homes,” *Mansion Global: The Library*, New York, New York, <https://www.mansionglobal.com/library/architectural-styles/usonian-style-house> (accessed

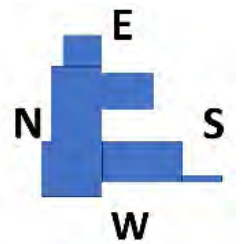
- Modest size.
- A design dominated by horizontal lines.
- Usually, but not always, low-pitched or flat roofs with cantilevered overhangs.
- Single story.
- No basements; concrete slab foundations.
- Radiant heat systems (which Wright called “gravity heat”) embedded in the flooring.
- A private, even somewhat non-descript front side, with minimal (and sometimes no) windows, usually featuring a carport rather than an enclosed garage.
- An often L-shaped overall floor plan, articulated in the back yard, often wrapped around a garden terrace or patio, usually situated to the south. The interior was intended to flow into the natural outdoor area.
- In the sides of the house other than the front, many windows, including floor to ceiling windows (or glass doors opening onto patios, lawns, or garden terraces), as well as clerestory windows, affording ample natural light.
- Open floor plans, usually with a kitchen flowing into a central living space and dining area, offset from several small bedrooms “grouped for privacy and quiet.”
- Interiors that were straightforward (or “spoke for themselves”) without ornamentation, but with built-in furnishings and fireplaces.
- Construction with native materials (brick, wood, and stone), in warm, earth-tone colors.

510 South Garfield: An Embodiment of the Usonian Style

The 510 South Garfield house proposed to be designated as the “McCallin - Kulish House” embodies Wright’s Usonian style.

- The house is a **single-story** home with **no basement**, built on a concrete slab foundation; the **modest living space** of the house (exclusive of the garage) is about 2,000 square feet.
- It features a **radiant heat system** (heated water piped under the flooring).
- **Front side as a privacy “shield”**: The front side of the house features a two-car garage with tongue-and-groove redwood siding, adjacent to a small raised front porch leading to a front door. The only front windows are floor-to-ceiling windows on either side of the front door, one of which, that nearest the garage, is a cross-reed architectural window, providing natural light to the house’s main hallway while also concealing it from view. From the windows adjacent to the other side of the front door to the right (south) edge of the property extends an unbroken, unwindowed red masonry wall, the furthest portion of which, extending from the front living/dining room, is a free-standing (approximately 13 foot) barrier between the front and back yards.

- Behind the front side, a structure that melds with the natural surroundings of the back yard, via south-side porches:** The basic floor plan of the house can be described as an upside down and inverted “F” shape, rather than an “L” shape. Regardless, the two lateral wings (the frontmost of which, as noted above, extends into a free-standing brick wall) enclose two south-side patios bordered with garden and shrubbery areas, to which floor-to ceiling windows and glass doors open.
- Ample glass, natural lighting:** The opposite (north-facing) side of the house also has several floor-to-ceiling windows, so that the main body of the house overall benefits from ample natural light. The lighting of the front living/dining room benefits, in addition, from south facing clerestory windows.
- Fireplace and built-in furnishings:** The front living/dining room features a fireplace beneath a broad chimney, as well as a built-in bookshelf situated along the top of the opposite front wall, and a paneled storage island. The outer red brick masonry is double layered and also constitutes the inner walls of the front room. Red brick natural seating areas extend along the fireplace wall and an adjacent wall.
- Flowing floor plan dominated by a main living area:** In the main area of the house, the kitchen flows directly into a family room with a daily dining area. The kitchen is separated from the family room only by a paneled partition. The partition has sliding doors as well as a sliding partition above an island kitchen counter. The main hallway starts from the cross-reed frosted window adjacent to the front door, forms part of the front dining room and main living room area, then flows all the way to the back of the house. Adjoining the main hall, after one is past the main living room area, are a bath and four bedrooms (the largest of which, the main bedroom, also has its own bath).
- Natural materials** – The body of the house was constructed mainly of double-layered modular-size red brick masonry. Where not enclosed with glass or double-layered red brick, the exterior features vertical tongue-and-groove redwood siding (mainly, the front of the garage, the side of the garage adjacent to the front door, and the south wall of the rear bedroom). Inside the house, the living room and main living area feature Philippine mahogany paneling on the interior walls, ceiling, front room storage island, and kitchen partition. Doors to the bedrooms and bathrooms, the kitchen partition sliding doors, and the sliding closet doors in the bedrooms are likewise hollow Philippine mahogany.



The 510 South Garfield house departs from the majority, but not all, of the homes embodying Frank Lloyd Wright’s mature Usonian style, as strictly defined, in a few respects.

- The house, with its main body and two wings, has a **cross-gabled roof** (with a substantial 4/12 to 5/12 pitch) **and corresponding interior vaulted ceilings**. However, Frank Lloyd Wright’s transitional 1934 Willey House, described above, did have a gabled roof and vaulted ceilings, as did a number of the other homes he designed later in his Usonian period.
- On the other hand, the roofing comports with the Usonian style in that the roofs of the two wings, on their southern rakes, have **deep overhangs**. There are likewise deep overhangs from the roof of the main body of the house (1) at the northeast corner of the main bedroom, where the adjacent, smaller rear bedroom is set inward, and a window looks out onto a yard and garden area; and (2) over the porch adjacent to the front door of the house.

- The garage is a **full two-car garage**, rather than a modest one-car garage or car port.

Joseph G. Dion's Architectural Career

Joseph G. (Gerry) Dion, after his military service in the Pacific Theater during the Second World War, studied architecture at the University of Denver's newly established School of Architecture and Planning, "the first school of architecture in the Rocky Mountain region," graduating in 1951.⁵⁴ At D.U., Dion studied under Professor Eugene Sternberg. Sternberg, a wartime émigré from Czechoslovakia, had established himself as an architectural academic at Cornell University, where he befriended the philosopher, sociologist and scholar of urban architecture, Lewis Mumford.⁵⁵

Gerry Dion as a student was "heavily influenced by Frank Lloyd Wright's work," and when Frank Lloyd Wright visited Denver and the D.U. architectural school, Dion served as one of Wright's student escorts.⁵⁶ Even while a student, Dion and one of his fellow students distinguished themselves by winning National Jewish Hospital's award for best design of its proposed "Tower of Health."⁵⁷

Edward Hawkins, a home builder native to Colorado but based in Illinois during the interwar period, became an accomplished self-taught home designer, and was deeply interested in Frank Lloyd Wright's work. During World War II, Hawkins returned to Denver and continued his home design and construction work. In 1949, Hawkins acquired a large parcel of land south of the University of Denver campus at the northern edge of Englewood, Colorado.⁵⁸ While Gerry Dion was earning his degree at D.U. under Sternberg's tutelage, Hawkins and Eugene Sternberg entered into a partnership to develop a community of modern architectural design homes on the Englewood site.⁵⁹ This community would later be known as Arapahoe Acres, and then, after 1998, the Arapahoe Acres Historic District.

Sternberg created the overall site plan for the neighborhood⁶⁰ and designed approximately 20 of the homes.⁶¹ Sternberg's partnership with Hawkins ended in 1950, a year before Dion graduated. Sternberg was more an adherent of the "International Style" rather than Frank Lloyd

⁵⁴ Wray, *supra* note 7, Section 8, p. 31 & p. 39.

⁵⁵ Wray, *supra* note 33, p. 8.

⁵⁶ Wray, *supra* note 33, p. 36 with photograph of Dion and Wright, p. 37; see also Photograph # 38.

⁵⁷ "D.U. Students Win Prizes for Designs," *The Denver Post*, January 9, 1949, p. 15.

⁵⁸ Wray, *supra* note 33, pp. 5-6.

⁵⁹ Wray, *supra* note 33, p. 7.

⁶⁰ Wray, *supra* note 7, Section 8, pp. 31-32.

⁶¹ Wray, *supra* note 7, Section 7, p. 2.

Wright's Usonian Style.⁶² At the same time, Sternberg was more committed than was Hawkins to the ideal of affordable housing which had been the original driver of Frank Lloyd Wright's shift from the Prairie Style to the Usonian Style of residential design. He and Hawkins therefore had a serious falling-out over the pricing of the homes.⁶³

Hawkins went on to design a further 70 homes.⁶⁴ Hawkins enlisted Dion, after Dion's graduation in 1951, to work with him on an after-hours basis. (Dion had also begun working for the architectural firm of Fisher & Fisher.⁶⁵)

Gerry Dion designed (or collaborated with Hawkins in designing) a further 35 Arapahoe Acres homes,⁶⁶ including his own home, built in 1955, and now known as the Dion House (3059 South Cornell Circle).⁶⁷ According to architectural historian Diane Wray, "Virtually all of the work of Hawkins and Dion for Arapahoe Acres reflect the influence of the Usonian Style of Frank Lloyd Wright."⁶⁸

Through the efforts of Arapahoe Acres resident Diane Wray, Arapahoe Acres was the first post-World War II residential subdivision listed in the National Register of Historic Places (1998).⁶⁹

Dion's elaboration of the Usonian style at 510 South Garfield, 1956

Dr. Paul McCallin and his wife, Irene, were the original residents of one of the Arapahoe Acres homes Dion designed (1410 East Cornell Avenue), built in 1954.⁷⁰ Perhaps seeing a need for somewhat more room for their growing family of four (and soon, five) children,⁷¹ the McCallins

⁶² Wray, *supra* note 33, p. 11.

⁶³ Wray, *supra* note 7, Section 8, p. 37.

⁶⁴ Wray, *supra* note 33, p. 9.

⁶⁵ Wray, *supra* note 7, Section 8, p. 39.

⁶⁶ Wray, *supra* note 33, p. 9.

⁶⁷ Wray, *supra* note 33, p. 36.

⁶⁸ Wray, *supra* note 7, Section 7, p. 2.

⁶⁹ Wray, *supra* note 33, p. 10.

⁷⁰ Wray, *supra* note 33, p. 54.

⁷¹ The McCallins had four children (Lucia, Gratia, Paula, and Timothy), with ages ranging from less than 1 year to 4 years, when they moved into their new home at 510 South Garfield in the autumn of 1956. Their fifth and last child, Tina McCallin, was born in December 1957. See Irene Marie McCallin Obituary, *Legacy.com*, *Legacy Remembers*, Chicago, Illinois, February 14, 2010, <https://www.legacy.com/us/obituaries/legacyremembers/irene-mccallin-obituary?id=21964184> (accessed January 12, 2025); see also Timothy F. McCallin death notice, *Honolulu Star-Advertiser*, Honolulu, Hawaii, February 11, 1993, p. 35, available at <https://www.newspapers.com/article/honolulu-star-advertiser/31991955/> (accessed January 12, 2025); ages of the three surviving McCallin daughters, and date of death of one of them (Lucia), verified by name searches on *TruePeopleSearch.com*.

acquired a rectangular 75' by 150' lot in the Stokes Place division of Denver, just south of Cherry Creek, across the creek from what is now known as Cherry Creek North. The McCallins retained Gerry Dion to custom design a house for the lot.⁷² The house, at 510 South Garfield, was completed in the autumn of 1956,⁷³ contemporaneously with the completion of the Arapahoe Acres homes in Englewood, which extended into 1957.⁷⁴

Although Dion designed Usonian-style homes in Arapahoe Acres as Edward Hawkins' collaborator and employee, the house at 510 South Garfield was entirely Dion's own independent design, with the desires of the McCallins in mind. Documentation of one other independent Dion residence in Denver has been found, a two-level contemporary residence of masonry and redwood for Dr. Leroy Sides at 2550 S. Fairfax St, but this residence is no longer extant.⁷⁵ Virtually all the structures in the design of which Dion participated when he later partnered in the firm of Morse, Dion, & Champion were for public and higher educational institutions.⁷⁶

The first design Dion proposed to the McCallins was a non-Usonian design, with a kitchen area open via windows to the front yard adjacent to the front door, and the master bedroom adjacent to the front of the house.⁷⁷ The floor plan was not open, but instead featured a kitchen separated from the family room by a hallway, at one end of which was a comparatively small living-dining room, and at the other end of which was yet another hallway connecting the front master bedroom to smaller bedrooms and a study toward the back of the house. With a living space of 1680 square feet and with the floor plan featuring crossing hallways and closed off rooms, the design was relatively confined compared to Dion's final, revised plan, and made much less use of the depth of the 150' depth of the lot.

Judging by the evolution from the first (rejected) design to the second (final) one, and by the lot they had purchased, the McCallins desired a house with somewhat more interior space for a growing family (including four bedrooms rather than the three bedrooms at their Arapahoe Acres home), on a larger lot (11,250 rather than 8,450 square feet). Annotations on the rejected floor plan show that Dr. McCallin was interested in having a separate room designated as a photo

⁷² Joseph G. (Gerry) Dion, Architectural Fee Invoice (final) for 510 South Garfield Street, Denver, Colorado, presented to Dr. Paul McCallin, September 25, 1956 (in possession of applicant); see Photograph #36.

⁷³ *Ibid.*

⁷⁴ Wray, *supra* note 33, p. 9.

⁷⁵ "MD Builds Home" in *Cervi's Rocky Mountain Journal*, Volume 9, Number 29, April 16, 1958

⁷⁶ Quinn Strommer, Office of Archaeology and Historic Preservation, *Architects of Colorado, Biographical Sketch, Stanley Y. Morse*, History Colorado, Denver, Colorado, 2022, pp. 2-3, available for download at <https://www.historycolorado.org/sites/default/files/media/document/2023/Morse%20Stanley.pdf> (accessed January 12, 2025).

⁷⁷ Joseph G. (Gerry) Dion, initial (rejected) floor plan for residence for Dr. and Mrs. Paul McCallin, 510 South Garfield Street, 1956 (in possession of applicant); see Photograph #39.

darkroom and a larger living space, in the range of 2,000 square feet.⁷⁸ Dion accommodated both of these wishes in his final design but was inspired to come up with still more.

Dion, literally, went back to the drawing board; his initial tracing paper sketch of the revised design of the house still exists.⁷⁹ The influence of client desires on architectural design and its evolution again came to the fore. In 1934, Frank Lloyd Wright, was compelled to re-think residential design, and thus to begin his transition to the Usonian Style, by the demands of Malcolm and Nancy Willey (who also rejected Wright's initial design) to keep the cost and scale of their bespoke home in Minneapolis low. The McCallins' rejection of Dion's first design not only caused Dion to design a living space substantially larger by sheer area, but also inspired and liberated Dion to create a Usonian house exploiting a larger canvas (that is, a larger lot) than the layout of Arapahoe Acres tended to allow, with certain modifications on the Usonian Style as strictly defined.

What Dion conceived for the McCallins was a house with cross-gabled roofs and corresponding vaulted ceilings throughout, and a full two-car garage, but still a house which had the Usonian virtues: front-facing privacy, uncluttered but dramatic flowing design within, use of natural materials within and without, and integration with the outdoors by way of ample floor-to-ceiling windows and sliding glass doors leading to the enclosed patios and garden areas, and to the rest of the expansive lot behind.

What resulted was a Usonian home that nevertheless did not clash with the many, and more conventional, postwar Ranch Style homes that were then springing up in the lots and blocks around it in the Stokes Place-Green Bowers neighborhood south of Cherry Creek.⁸⁰

While 510 South Garfield's cross-gabled (rather than flat) roof, with deep overhangs, and corresponding internal vaulted ceilings rising over the flowing floor plan, could be viewed as a concession to the burgeoning Ranch Style, they could also be seen as a tribute to Frank Lloyd Wright's "first stab" at the Usonian style in the 1934 Minneapolis Willey House, which also had a gabled roof and vaulted ceilings, as did some of Wright's later Usonian homes.⁸¹ In any case, Dion still adhered to other elements of the Usonian style that were generally not in line with the Ranch Style trend, such as radiant heating, a concrete slab foundation, no basement, no attic, and a fairly closed front elevation emphasizing privacy.

The remainder of Dion's career, 1957-2008

As Arapahoe Acres drew to completion, Dion continued to work for the firm of Fisher & Fisher. He then worked for the architect G. Meredith Musick, and for the architect Stanley E. Morse.⁸² By the late 1950s, Stanley Morse had designed numerous homes and structures in the Pacific

⁷⁸ See Photograph #40.

⁷⁹ Joseph G. (Gerry) Dion, initial tracing paper sketch, revised design, house at 510 South Garfield (in possession of applicant); see Photograph #41.

⁸⁰ See "Hidden in the Heart of Denver – Stokes Place / Green Bowers," *supra* note 3.

⁸¹ A number of homes designed by Frank Lloyd Wright in his mature Usonian phase also featured a gabled roof. See *supra* note 32 and accompanying text.

⁸² Wray, *supra* note 7, Section 8, p. 42.

Northwest, New Mexico, and Colorado. In Colorado, Morse designed a number of residences, as well as the Ship Tavern and Casanova Room at the Brown Palace Hotel, and the old Mile High Stadium in Denver. Morse had also performed the initial surveys and created initial work drawings for the Red Rocks Theater.⁸³

In 1963, in a distinct compliment to Gerry Dion's prowess and stature as an architect, Morse invited Dion and William Champion (also an alumnus of the University of Denver School of Architecture and Planning) to enter into a partnership, forming the Denver firm of Morse, Dion & Champion.⁸⁴ Among the firm's products were a number of Colorado public schools and school additions, the University of Denver's Houston Fine Arts Center, and several key buildings at Colorado Women's College.⁸⁵

After Morse's death in 1968, in 1969 Dion and his family moved back to Massachusetts, near the town of his birth. There, Dion continued architectural work with the firm of Pearly F. Gilbert and served as an architect for the Town of Andover. Dion retired in 1986 but continued to design homes and other projects for friends and members of his family. Dion died in 2008.⁸⁶

The cultural characteristics of the Usonian home

Frank Lloyd Wright intended Usonian Style homes for the middle-class 20th century American family. There was controversy over whether the homes could be truly affordable for the middle-class writ large, as was reflected in the early development (1949-50) of Arapahoe Acres in Englewood, when, as noted above, Eugene Sternberg, for whom keeping costs low was important, fell out with Edward Hawkins.⁸⁷ Hawkins, adhering to the Usonian Style in his designs, regarded limiting cost as a secondary, though still important, consideration. Gerry Dion, the designer of 510 South Garfield Street, had studied architecture under Sternberg's tutelage, but then, as Hawkins' protégé, designed nearly three dozen Arapahoe Acres homes in the Usonian Style.

Certainly, Usonian Style homes catered to a less affluent clientele than Wright's earlier Prairie Style homes. The style catered to those middle-class families who could afford to, or were willing to, dispense with the practicalities of ample basement and attic storage; who preferred to live in flowing spaces dramatic in themselves without the need for elaborate decorative fixtures; who were comfortable with bedrooms of modest size distinctly offset from and secondary to the flowing common living and kitchen space; and who preferred that patios, garden spaces and the natural backyard, instead of being a separate and shut-out exterior, feel always integrated into the main interior of the home through floor-to-ceiling windows.

⁸³ Strommer, *supra* note 76, p. 1.

⁸⁴ Strommer, *supra* note 76, p. 2.

⁸⁵ Strommer, *supra* note 76, pp. 2-3.

⁸⁶ Joseph G. (Gerry) Dion Obituary, *Andover Townsman*, Andover, Massachusetts, November 13, 2008, <https://obituaries.andovertownsman.com/obituary/joseph-dion-772634251> (accessed January 12, 2025).

⁸⁷ See *supra* note 63 and accompanying text.

Interviewed by *The Rocky Mountain News* about the Arapahoe Acres Historic District five years after it was listed in the National Register of Historic Places, and five years before his death, Gerry Dion discussed his view of the mission of residential architecture. “See the beauty, hear the music, live the joy. That’s what I think a house and its expression should do for whoever lives there.”⁸⁸ Dion echoed what motivated Frank Lloyd Wright and his clients Malcolm and Nancy Willey in 1934: “a desire for simplicity, the demise of rigid, societal formalities, new ideas about casual living, leisure time, within the beauty and efficiency of a servant-less home”⁸⁹ Dion’s remarks also touched on the intangible effect of the design on the home’s inhabitants and visitors, described more expansively by someone raised in a Usonian Style home, as follows: “Growing up in a Usonian house created a series of encounters that always seemed somehow connected, as if the architecture flavored everything that flowed through it or came near it, an aroma and taste experienced by nearly every passerby, to visitors, and among our family. It is a quality to which . . . the materials and the craft of their journey and finish, the extraordinary range of spaces—open and closed, dark and light, high and low, rough and smooth—all contribute.”⁹⁰

The postwar California residential developer (or “merchant builder,” as he was sometimes characterized) Joseph Eichler was also deeply influenced by the experience of living in a Usonian Style home, the Bazett House near San Francisco, as a renter during World War II: “[I]ts beautiful, simple, and captivating spatial qualities were typified by an all-glass living room wall that faced the garden and several technical features, including radiant floor heating – all of which would become typical of the Eichler homes.”⁹¹ Eichler was “intrigued by the Bazett House and delighted in its spatial complexities, recalling later that ‘each day offered new living experiences that were a revelation to me.’”⁹² Eichler “learned by [the] experience [of living in the Bazett House] what others have since concluded – that Frank Lloyd Wright’s genius for design often achieved its most profound effect in his smallest residences, where his singular attention to function and detail were so complete and so deftly handled as to transform everyday life into art.”⁹³

Eichler, to put it simply, set about to mass-produce the Usonian Style home, mostly in California’s Bay Area. As his son Ned Eichler said, Joseph Eichler “took his personal taste and

⁸⁸ Betsy Lehdorff, “Back to the Boom: Cutting Edge Still Sharp in ‘50s Suburban Classic,” *The Rocky Mountain News*, Denver, Colorado, January 18, 2003, p. 1E.

⁸⁹ Steve Sikora, “Willey House Stories Part 5 – The Best of Clients,” in “The Whirling Arrow,” *Frank Lloyd Wright Foundation*, Scottsdale, Arizona, May 4, 2018, <https://franklloydwright.org/willey-house-stories-part-5-the-best-of-clients/> (accessed January 12, 2025).

⁹⁰ Alvin Rosenbaum, quoted in Stuart Barrie, “The Utopian Dream of Frank Lloyd Wright’s Usonian Homes,” *Academy Travel*, August 28, 2024, <https://academytravel.com.au/blog/the-utopian-dream-of-frank-lloyd-wrights-sonian-homes> (accessed January 12, 2025).

⁹¹ Paul Adamson and Marty Arbunich, *Eichler: Modernism Rebuilds the American Dream*, Salt Lake City, Utah, Gibbs Smith, Publisher, 2002, p. 28.

⁹² Adamson and Arbunich, *supra* note 91, p. 46.

⁹³ *Ibid.*

made a business out of it.”⁹⁴ H.B. and Brad Wolff, the developers of the Krisana Park neighborhood in southeast Denver, expressly sought to follow Eichler’s example.⁹⁵ However, in spite of the great influence of Wright’s Usonian Style on Eichler and other merchant builders like the Wolff’s, “in truth, the Usonian homes were too customized to serve as specific models for duplication.”⁹⁶

The house Gerry Dion designed for the McCallins at 510 South Garfield in 1956, by contrast, was quintessentially customized: that is, designed for one client couple, following a more conventional design that couple rejected. Thus, much more so than an Eichler or Krisana Park home, the 510 South Garfield house exemplified a “well-proportioned space tailored to the owner’s particular needs” while eschewing, like an Eichler or Krisana Park home, “decorative embellishment.” As homebuyers became more discriminating in the 1950s, “something of the intrinsic morality of modernism came to be understood in the mainstream of American culture,” and “[m]odesty in design became a virtue,”⁹⁷ that is, modesty as compared to the earlier 20th century ideal of a large, traditionally decorated, internally subdivided home projecting a sense of luxury.

The Usonian home represents an era of culture, now passed

In the immediate aftermath of World War II, the United States government “sponsored millions of home purchases with loan guarantees and low-interest mortgages for veterans.”⁹⁸ The Federal Housing Authority (FHA), established as part of the New Deal in the decade leading up to the war, guaranteed low-interest mortgages of up to 80 percent of the value of an approved home, but the FHA’s programs did not fuel a housing boom until after the economic effects of the war had truly ended the shortage of capital which had stricken the economy in the 1930s.⁹⁹ As the war ended, the FHA also administered the Veterans’ Mortgage Guarantee Program, which “enabled veterans to borrow the entire appraised value of an approved house without a down-payment.”¹⁰⁰

⁹⁴ Adamson and Arbunich, *supra* note 91, p. 106.

⁹⁵ The Center of Preservation Research at the University of Colorado, Denver, in partnership with Historic Denver, Inc., *Krisana Park Pattern Book: Ideas for a Mid-Century Modern Neighborhood, Denver, Colorado*, Denver, Colorado, 2017, available for download at <https://historicdenver.org/wp-content/uploads/2017/05/Pattern-book-draft-FINAL-reduced.pdf> (accessed April 4, 2025), p. 14.

⁹⁶ Adamson and Arbunich, *supra* note 91, p. 28.

⁹⁷ Adamson and Arbunich, *supra* note 91, p. 30.

⁹⁸ Adamson and Arbunich, *supra* note 91, p. 39.

⁹⁹ Avi Friedman, “The Evolution of Design Characteristics during the Post-Second World War Housing Boom: The U.S. Experience,” *Journal of Design History*, Vol. 8, No. 2 (1995), pp. 131-146, at p. 131.

¹⁰⁰ *Ibid.*

The FHA “insist[ed] upon uniformly dependable patterns for residential construction.”¹⁰¹ Thus, in the immediate postwar years, “expedient, repetitive, cheek-by-jowl, commercially driven planning became the dominant method of suburban expansion.”¹⁰² The philosopher Lewis Mumford (a friend, as noted above,¹⁰³ of Arapahoe Acres co-founder Eugene Sternberg, who in turn was a mentor of Gerry Dion, the architect of 510 South Garfield) decried the consequences: “a multitude of uniform, unidentifiable houses, lined up inflexibly, at uniform distances, on uniform roads, in a treeless, communal waste”¹⁰⁴ However, by the mid-1950s, “buyers began to want more than the basic starter home,” and architects, builders, and community developers began to offer them that “something more.”¹⁰⁵

Offering the “something more,” however, involved more than responding to a demand; it also involved cultivating a demand by making a cultural appeal to an increasingly discriminating universe of middle class buyers. Marketers and promoters of Usonian style homes appealed to the “better angels” of the population of potential buyers: they should live in a home that would make them better human beings, who would be encouraged by their residential environment, as Frank Lloyd Wright evangelized, to “eat better, dress better, listen to better music, and be better people.”¹⁰⁶ Wright’s goal, for the Usonian home, was “a warm, open-planned, small home, designed for convenience, economy, and comfort,” but also a home “with a sense of moral purpose.”¹⁰⁷

This was a cultural goal: to cultivate a demand for “functionalism, minimalism, access to nature, . . . and the informality engendered by the open plan”¹⁰⁸ Living in such a home would stimulate its inhabitants to make it a place of cultural enrichment.¹⁰⁹ Simplicity and spaces left, by design, without decorative embellishment would call upon, and enable, homeowners to creatively assert themselves.¹¹⁰ Central, flowing common areas (or, in homes built in warmer climates, outdoor or central open-sky atria) would serve as places “where family members could

¹⁰¹ Adamson and Arbunich, *supra* note 91, p. 39.

¹⁰² *Ibid.*

¹⁰³ See *supra* note 55 and accompanying text.

¹⁰⁴ Lewis Mumford, *The City in History: Its Origins, Its Transformations, and Its Prospects*, New York, 1961, p. 486, quoted in Friedman, *supra* note 99, p. 134.

¹⁰⁵ Adamson and Arbunich, *supra* note 91, p. 39.

¹⁰⁶ “Episode 343: Usonia,” *99% Invisible*, San Francisco, California, <https://99percentinvisible.org/episode/usonia/> (accessed March 30, 2025).

¹⁰⁷ Adamson and Arbunich, *supra* note 91, p. 50.

¹⁰⁸ Adamson and Arbunich, *supra* note 91, p. 163.

¹⁰⁹ Adamson and Arbunich, *supra* note 91, p. 173.

¹¹⁰ Adamson and Arbunich, *supra* note 91, pp. 155-56.

gather informally, cultivate their hobbies, indulge their artistic urges, and even create fantastic interior landscapes.”¹¹¹

This enterprise of encouraging interest in Usonian style homes was, in part, didactic and paternalistic, since it challenged traditional, prevalent consumer tastes for traditional, conventional homes.¹¹² To some extent, the buyer of such a home of modern but also modest design had to be predisposed to accept the message that the home was suited to creativity and the personal betterment.¹¹³

A home embodying such an era of culture, above all a home entirely customized in its design like 510 South Garfield Street, is worthy of preservation, in part because that era of culture has passed. From the mid-1970s onward, “homebuyers had begun to turn away from the inherent modesty of modern design and to look again for traditional imagery and a sense of luxury.”¹¹⁴ Ensuing decades have been marked by a “profusion of so-called ‘McMansions’ . . . that push ostentation and exclusivity to new heights . . .”¹¹⁵ Lewis Mumford, if alive today, might equally decry this phenomenon, just as he decried the uniformity of suburbia in its most extreme manifestations at the end of the 1950s, not as “a multitude of uniform, unidentifiable houses, lined up inflexibly, at uniform distances, on uniform roads, in a treeless, communal waste,” but rather as a jumble of aesthetically incoherent, fortress-like structures whose inhabitants are predisposed by their home environment to want more -- more space per person, more extravagant and elaborate ways to divert their fleeting attention – while shunning the simpler, unadorned yet refined environment that, in the view of custom designers like Wright and Dion or merchant builders like Eichler, would enable and encourage them to be creative, rather than materially preoccupied, human beings.

How the residents of 510 South Garfield exemplified that culture

Paul and Irene McCallin, as well as two of their five children, are now deceased, and none of the surviving three children were older than six years of age when the McCallins moved to Hawaii in 1960.¹¹⁶ It is therefore difficult to reconstruct what their lives were like during the three years they lived at 510 South Garfield (1957-60). However, one clue to at least their expectations for the home, is that the McCallins had Dion design and designate one room of the home as a photo darkroom.¹¹⁷ Another is their insistence that rigid, dark, gold line-patterned speaker cover fabric, provided by them, be installed inside the face of the wooden vertical grill of the storage island (or “storage wall” as Gerry Dion termed it), covering the south face of the cabinet intended for hi-fi

¹¹¹ Adamson and Arbunich, *supra* note 91, p. 78.

¹¹² Adamson and Arbunich, *supra* note 91, p. 22.

¹¹³ Adamson and Arbunich, *supra* note 91, p. 194.

¹¹⁴ Adamson and Arbunich, *supra* note 91, p. 22.

¹¹⁵ Adamson and Arbunich, *supra* note 91, p. 23.

¹¹⁶ *See supra* note 71.

¹¹⁷ Floorplan, Photograph # 4; *see also supra* note 78 and accompanying text.

speakers facing the main entertaining area of the front living/dining room.¹¹⁸ The fabric remains intact and in place today.

The McCallins and their five children moved to the new state of Hawaii in 1960. In April 1961, the McCallins sold the house to James W. and Betty T. Kulish.

The Kulish couple themselves had been early residents of Arapahoe Acres, living at 3050 South Cornell Circle (the Panke House of Arapahoe Acres¹¹⁹) from approximately 1956-57 until 1959. Interestingly, they lived during those years almost directly across the street from Gerry Dion, who had designed his own home at 3059 South Cornell Circle, completed in 1956¹²⁰ (the same year as the design and construction of the McCallin's 510 South Garfield house). The Kulish's first child, a son, was born in 1957, and their second, a daughter, in 1958. Their Arapahoe Acres house was quite small (978 square feet), with just two bedrooms and one bath. In 1959, anticipating the arrival of a third child, the Kulish couple moved to another home, presumably as renters, in the University Hills area of southeast Denver, while seeking a larger permanent residence. The departure of the McCallins for Hawaii in 1960, just as the Kulish's third child arrived, and the marketing of the McCallin's four-bedroom home in the Stokes Place neighborhood, custom-designed by Gerry Dion, must have seemed, to Jim and Betty Kulish, a stroke of serendipity.

Settling into the home, Betty Kulish soon converted what was originally intended as a photo darkroom into a sewing room,¹²¹ where she continued to pursue her lifelong avocation as an expert seamstress, well into the next century.

In their early years, the Kulish children (aged 3, 2, and 9 months in early 1961) and their friends and cousins took full advantage of the always visible and accessible back yard for play and exercise.¹²² In warm seasons, the family ate and cooked meals on the two enclosed patios, and entertained guests in the front living/dining room and the patios directly accessible to that front room via sliding glass doors.¹²³

Betty Kulish adorned many of the floor-to-ceiling and clerestory windows with stained glass decorations, including stained glass creations of her own, while carefully drawing attention to the natural features outside.¹²⁴ As her skill in stained glass progressed, in the late 1960s she designed and crafted a 20-inch diameter, eleven-sided stained-glass lampshade to hang in the

¹¹⁸ See Photograph #15 and Gerry Dion's notation on his plan for the storage wall, Entry Storage Wall Details, Photograph #16, and see *supra* note 17 and following text.

¹¹⁹ Wray, *supra* note 7, Section 7, p. 26.

¹²⁰ Wray, *supra* note 33, p. 36.

¹²¹ Photograph # 42.

¹²² Photographs #s 43 - 46.

¹²³ See Photographs #s 47 - 48, and see Photographs #s 30 & 58.

¹²⁴ Photographs #s 49 - 51.

main family room adjoining the kitchen. The lamp provided ample, color-coordinated illumination to the room, including the vaulted, Philippine mahogany-paneled ceiling.¹²⁵ Betty Kulish was also skilled in decoupage, and remaining in the house is her decoupage contribution to the original sliding panel between the kitchen area and the living room eating area: a large kitchen-themed poster print of a 17th century work entitled *La Paticiere*.¹²⁶ Her decorations complemented and enhanced, rather than distracting from, the effects of the vaulted flowing open living area and its many windows.

Her husband Jim Kulish was a self-published author of books on commodities trading, and later, on neighborhood business revitalization, drawing on his experiences in managing neighborhood revitalization projects on South Broadway in Denver and in the area of the Fox Theater on Colfax in Aurora (including the conversion of the Fox Theater itself into a community arts center). After he and Betty became empty nesters, he used one of the children's bedrooms closest to, and fully in view of, the main family room-kitchen area as his workspace.¹²⁷

Jim Kulish, like Betty, took pains to complement and enhance the design of the house, though by exterior rather than interior work. Using red brick and natural rocks, he created a rock fountain pond in a part of the garden space of the enclosed south porch nearest the main family room.¹²⁸ In the farther south porch (enclosed by the free-standing portion of the extended front brick wall of the home), he replaced a bed of volcanic gravel with a red brick patio space, with a red brick stand for a small coal barbecue.¹²⁹ He replaced a similar bed of volcanic gravel running from the front porch to the sidewalk with red brick.¹³⁰

In these ways, the Kulish family and the McCallins before them exemplified what the custom designer of the house (Dion, following the lead of Frank Lloyd Wright), and what the merchant builders of Usonian Style homes (Eichler in California, the Wolffs in Denver) envisioned: the home as a place encouraging cultural enrichment,¹³¹ where unembellished, cleanly designed open space suggested "the presence of possibilities,"¹³² calling on individuals to assert their creativity.¹³³

¹²⁵ Photographs #s 52 – 54.

¹²⁶ Photograph # 55.

¹²⁷ Photograph # 56.

¹²⁸ Photograph # 57.

¹²⁹ Photograph # 58.

¹³⁰ See Photograph # 1.

¹³¹ Adamson and Arbunich, *supra* note 91, p. 173.

¹³² Adamson and Arbunich, *supra* note 91, p. 175.

¹³³ *Ibid.*

7. Additional Information

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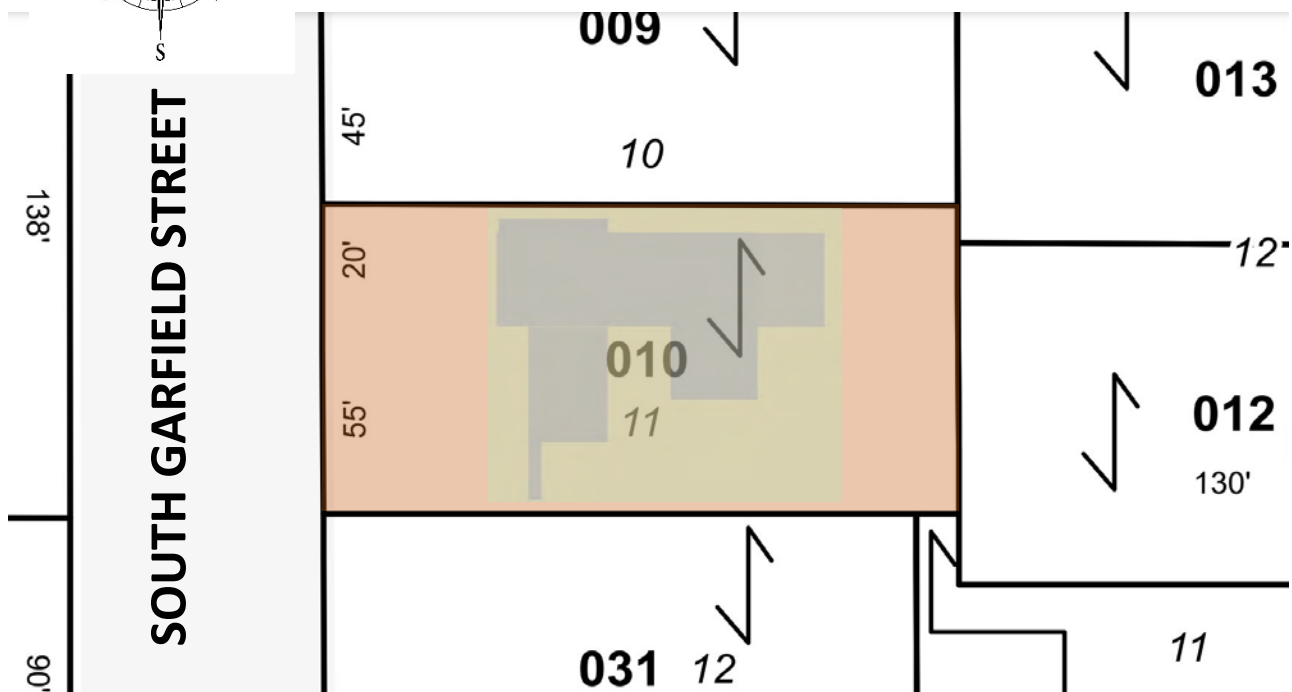
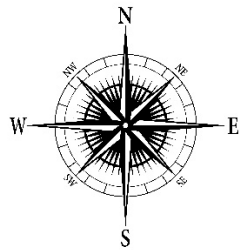
Designation Boundary

Include an aerial image showing the proposed boundary of the designation



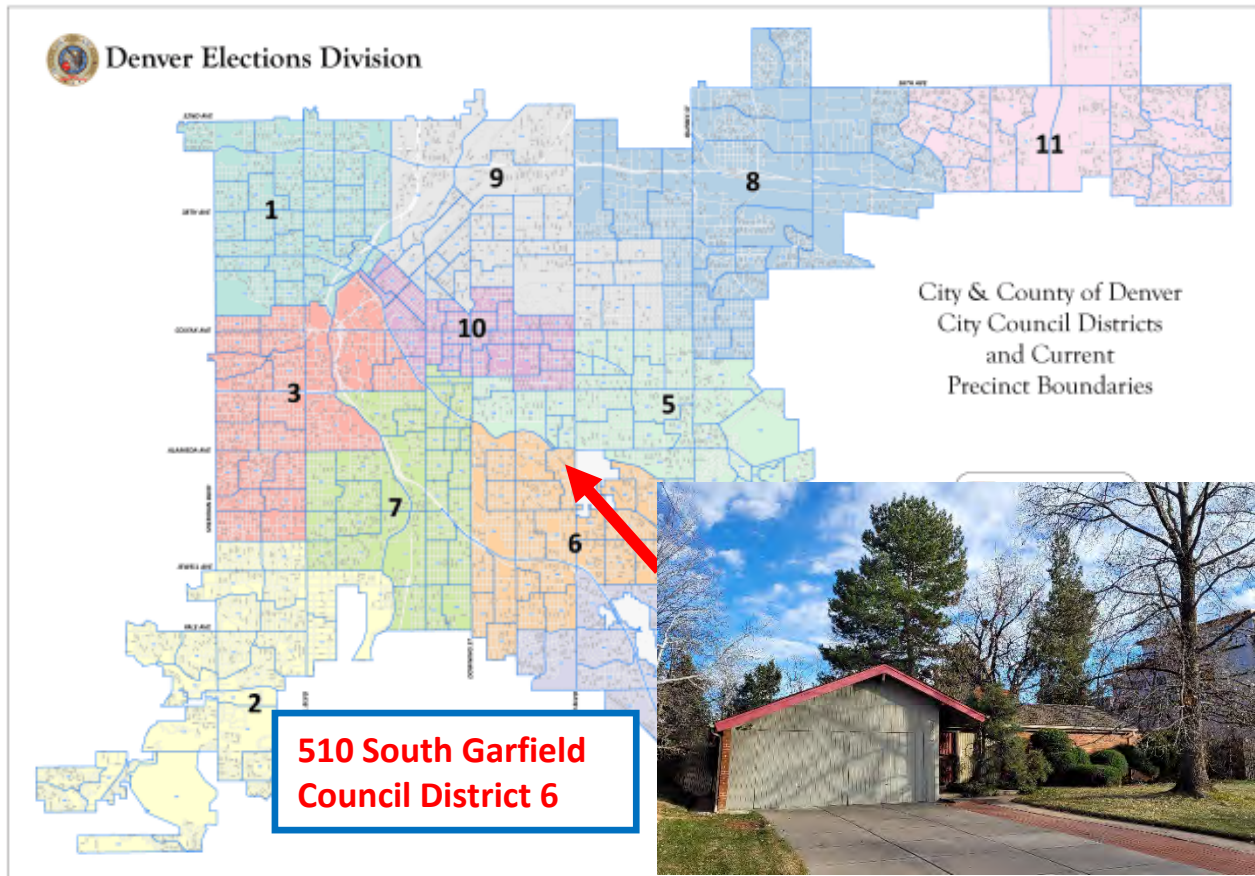
LEGAL DESCRIPTION:

THE NORTH 55 FEET OF LOT 11 AND THE SOUTH 20 FEET OF LOT 10, BLOCK 1, STOKES PLACE ADDITION, DENVER





DENVER
THE MILE HIGH CITY



Photographs

Attach at least four digital photographs showing the views of the property from the public right of way and any important features or details. If available, include historic photographs of the structure.

1



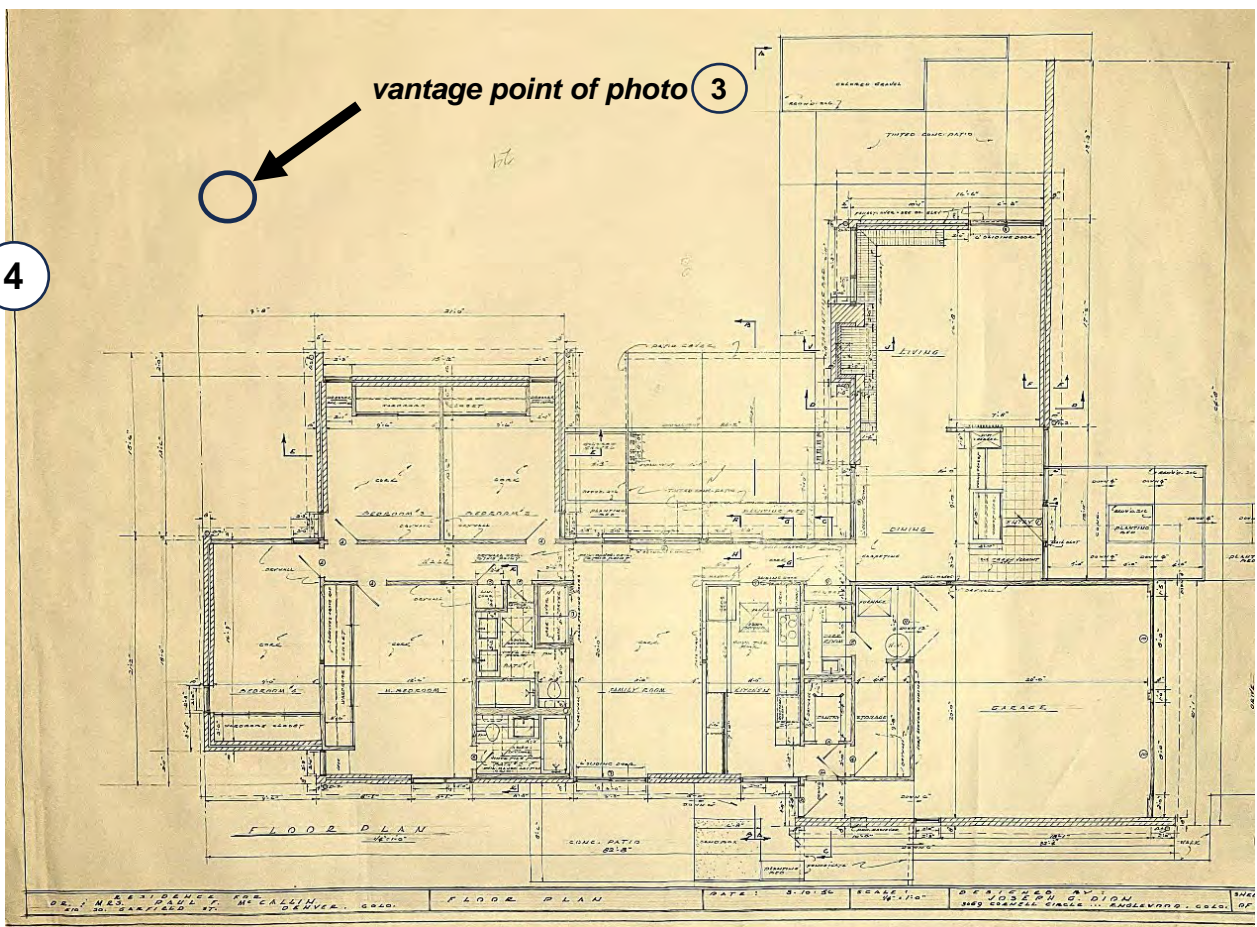
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Gerry Dion's floor plan, McCallin residence, 510 South Garfield Street, 1956

SETTING, ARCHITECTURAL AND CHARACTER-DEFINING FEATURES

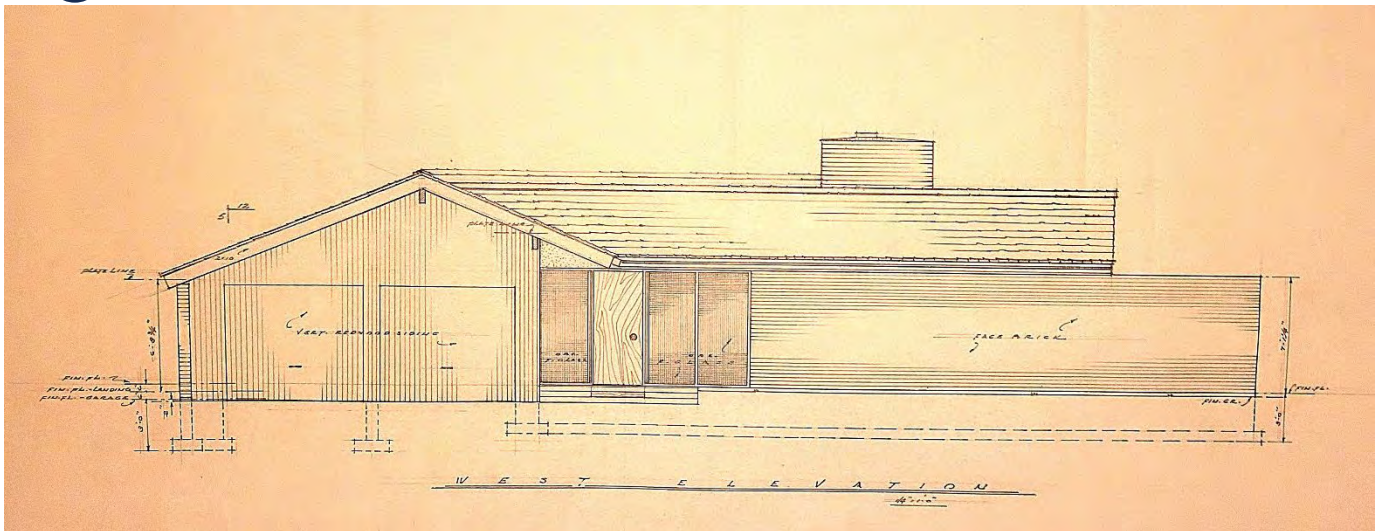
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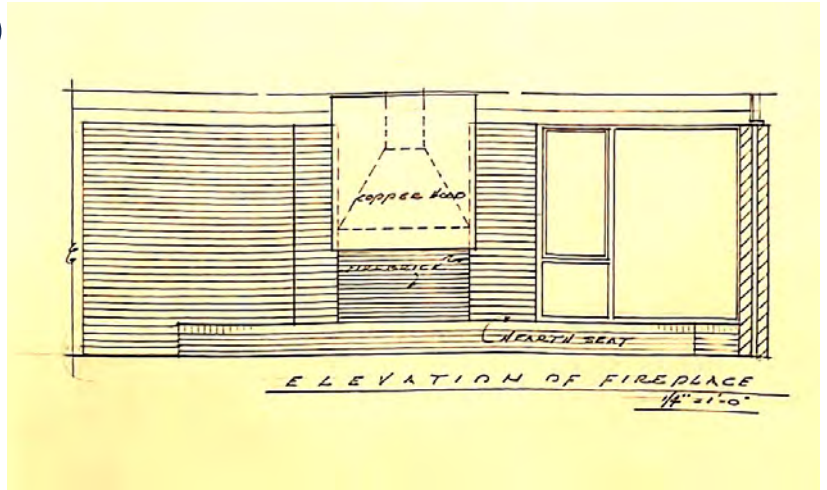
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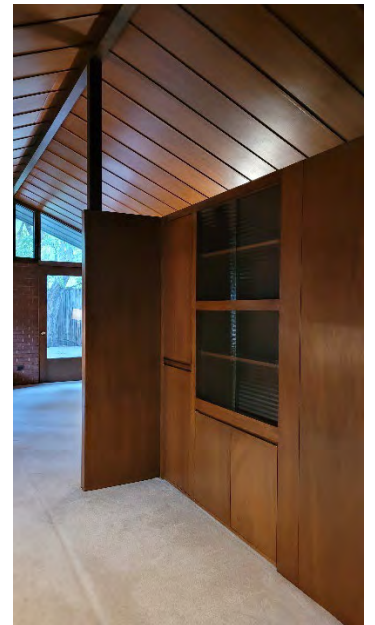
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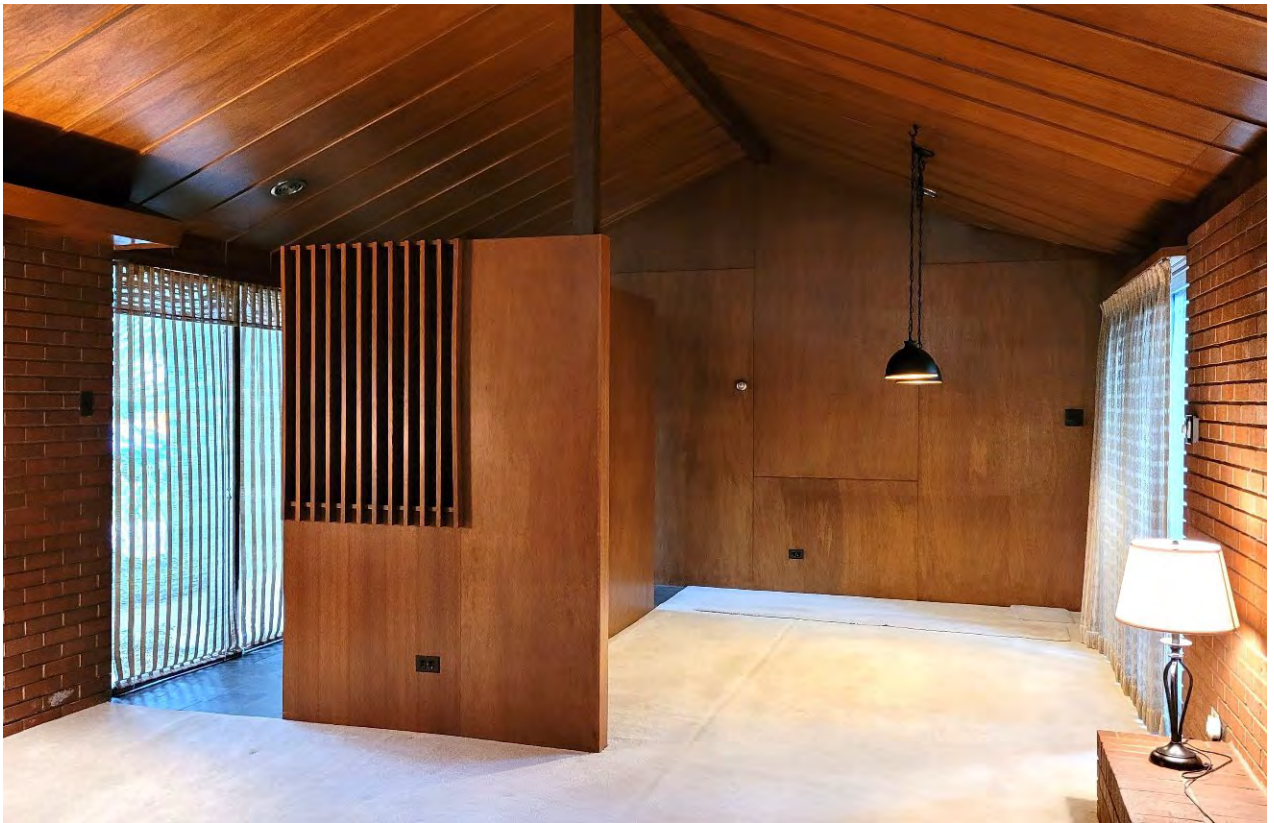


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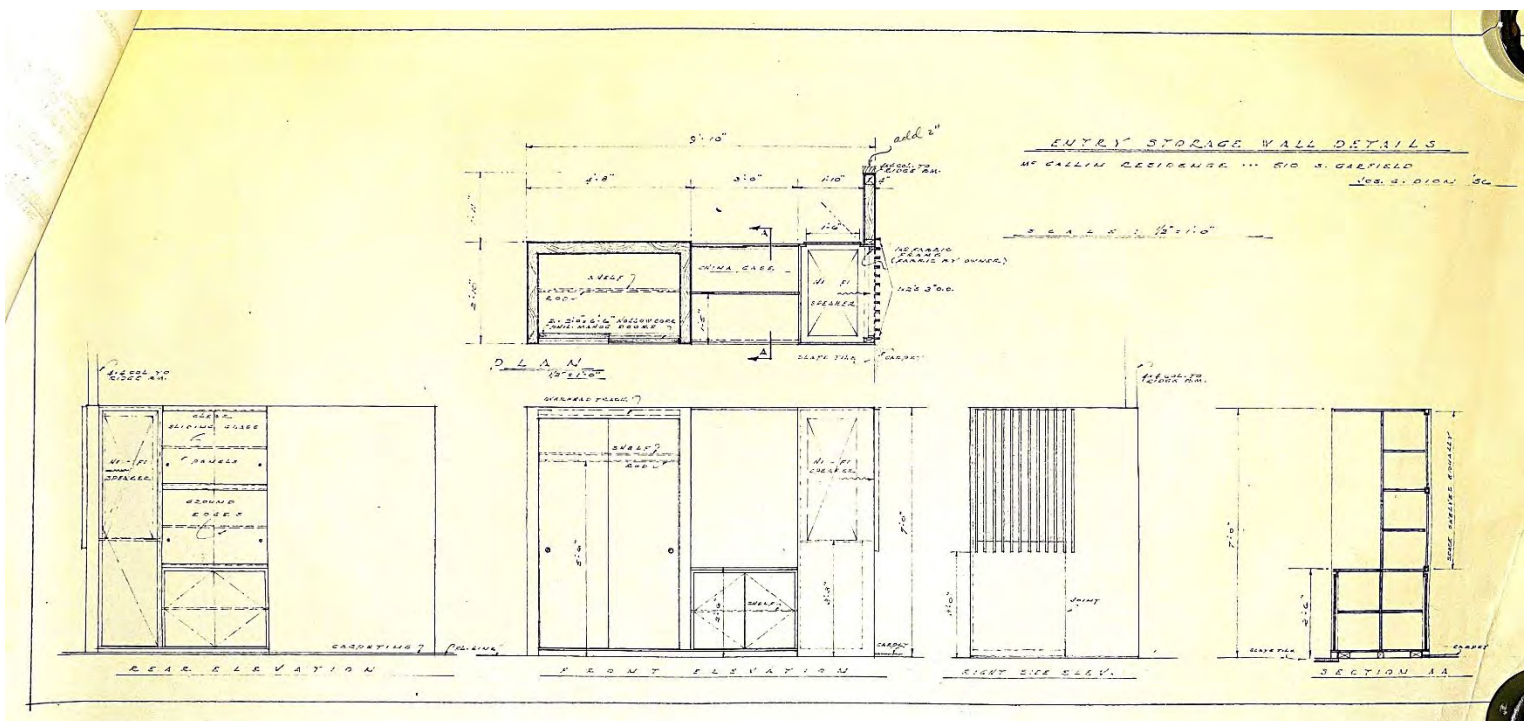


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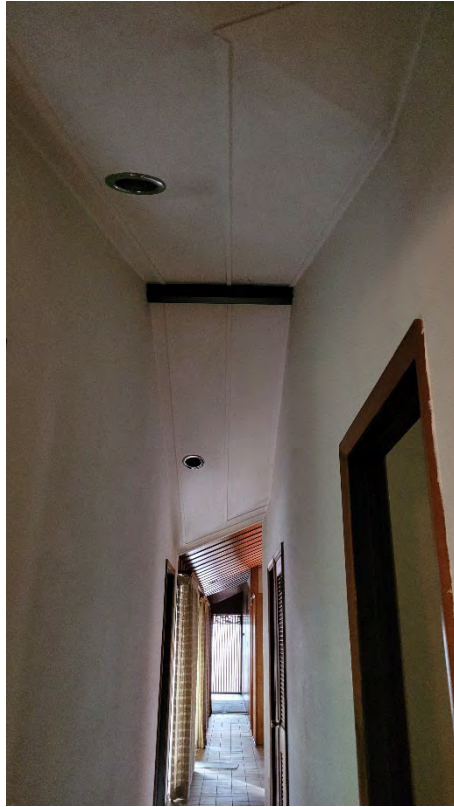
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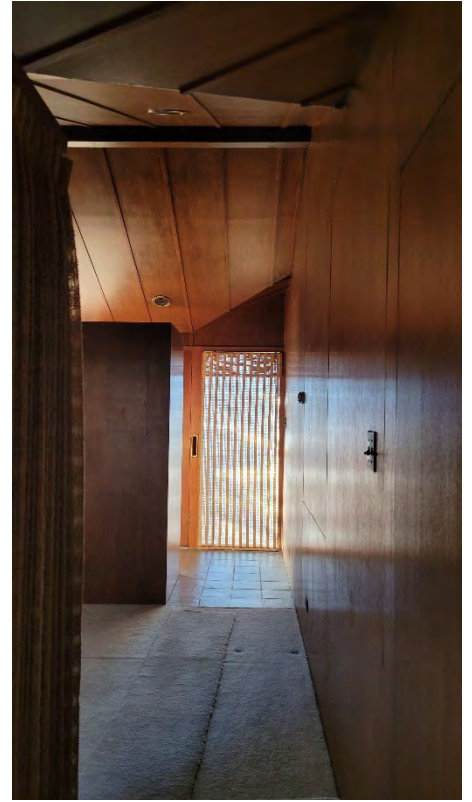
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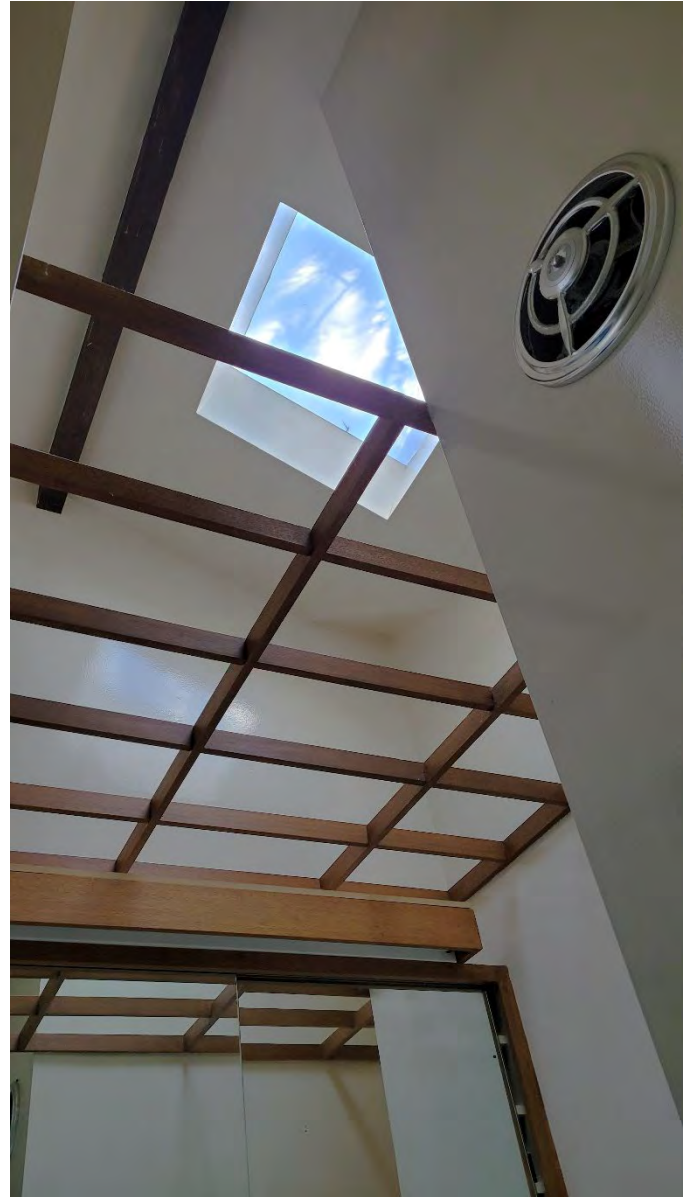
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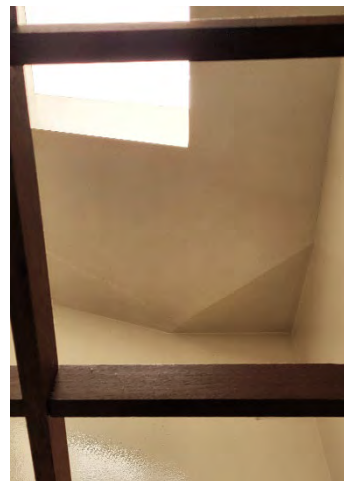
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Joseph J. Dion
3059 Cornell Circle Englewood, Colo.

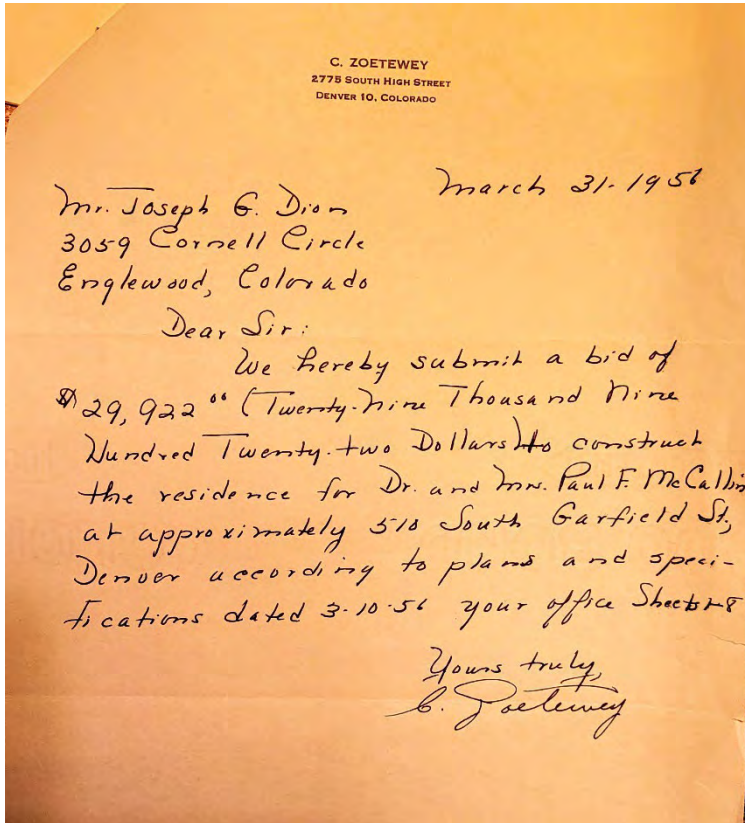
To *Dr. Paul McCallin*
510 So. Garfield
Denver, Colo.

Sept. 25 1956

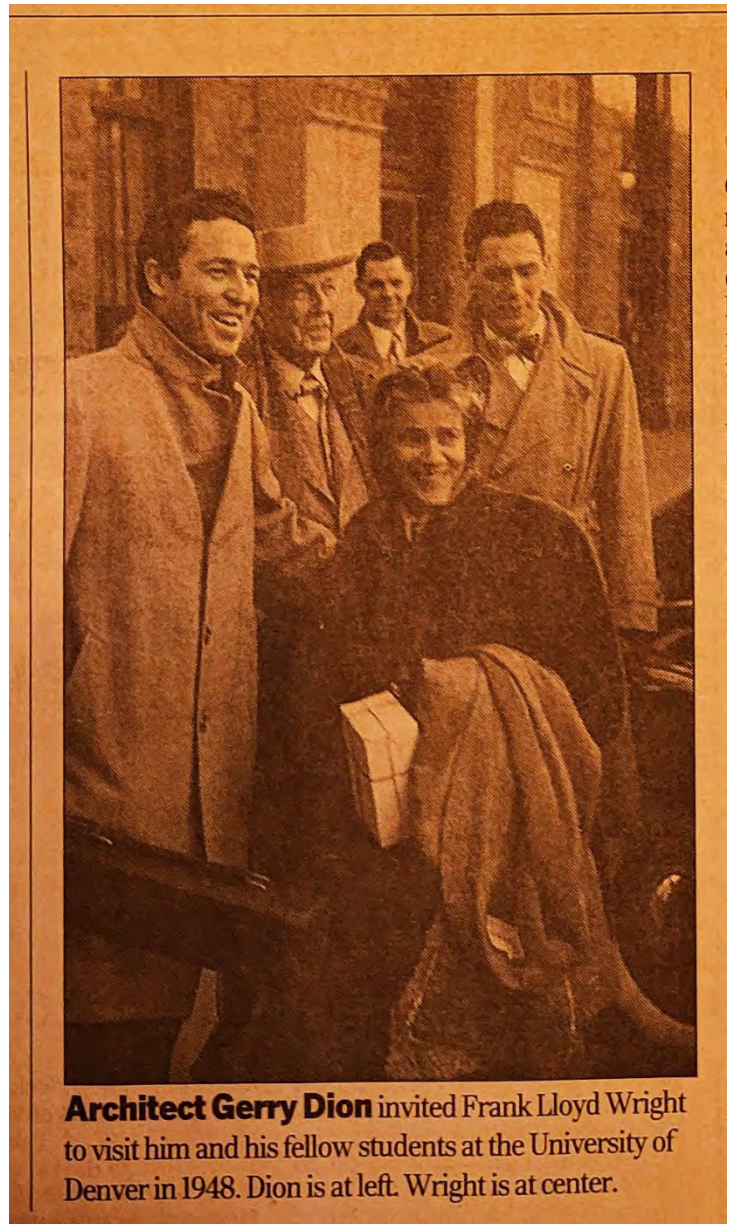
NO. 1252 EFFICIENCY LINE

		TERMS:	
Architectural Fee	\$ 1148 50		
Previous Payments	1075 00		
Balance of Fee	73 50		
Electrical Fixtures (Design Center)	62 42		
	\$ 135 92		
Balance due		\$ 135 92	

37



38

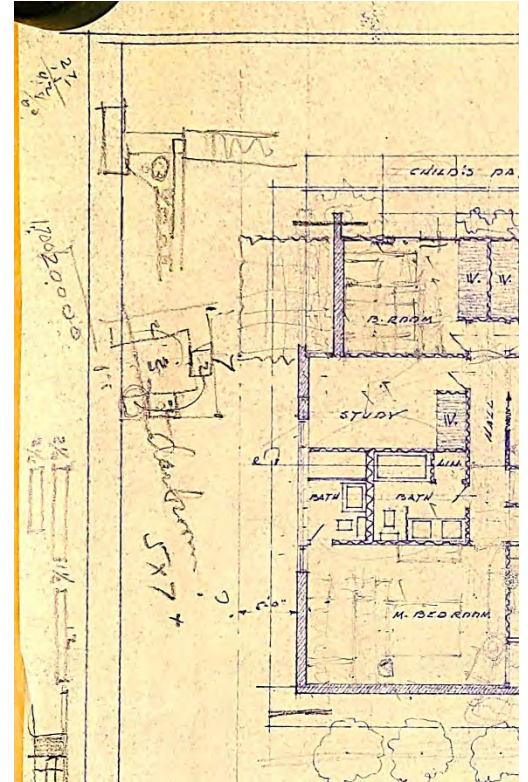
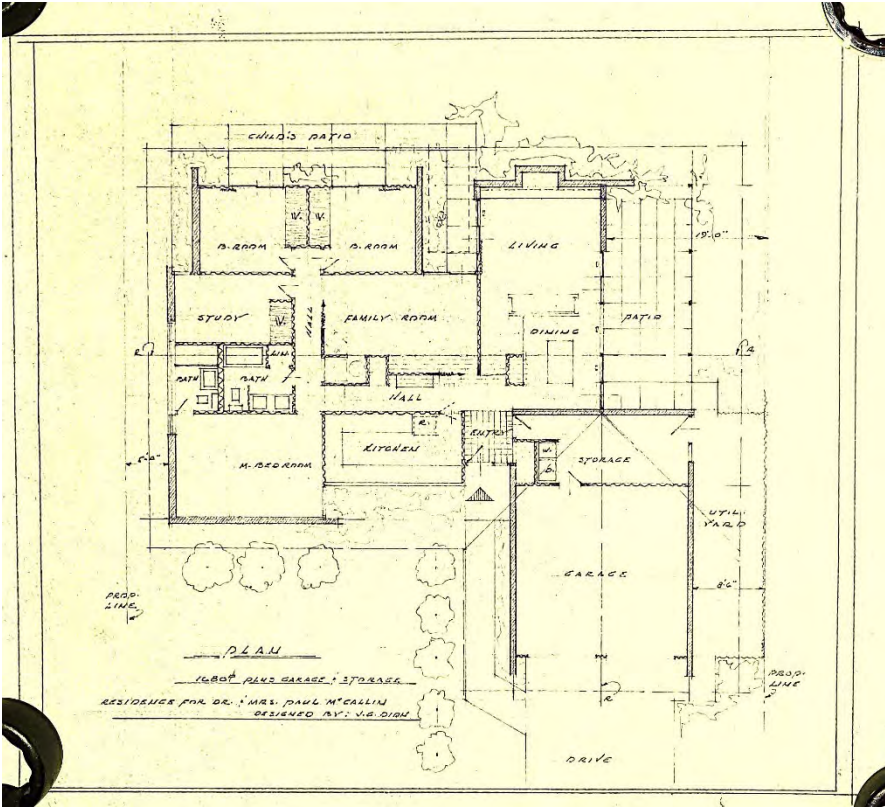


Source: Betsy Lehndorff, "Back to the Boom: Cutting Edge Still Sharp in '50s Suburban Classic," *The Rocky Mountain News*, Denver, Colorado, January 18, 2003, p. 1E, at p. 4E.

DION's INITIAL DESIGN, REJECTED BY McCALLINS

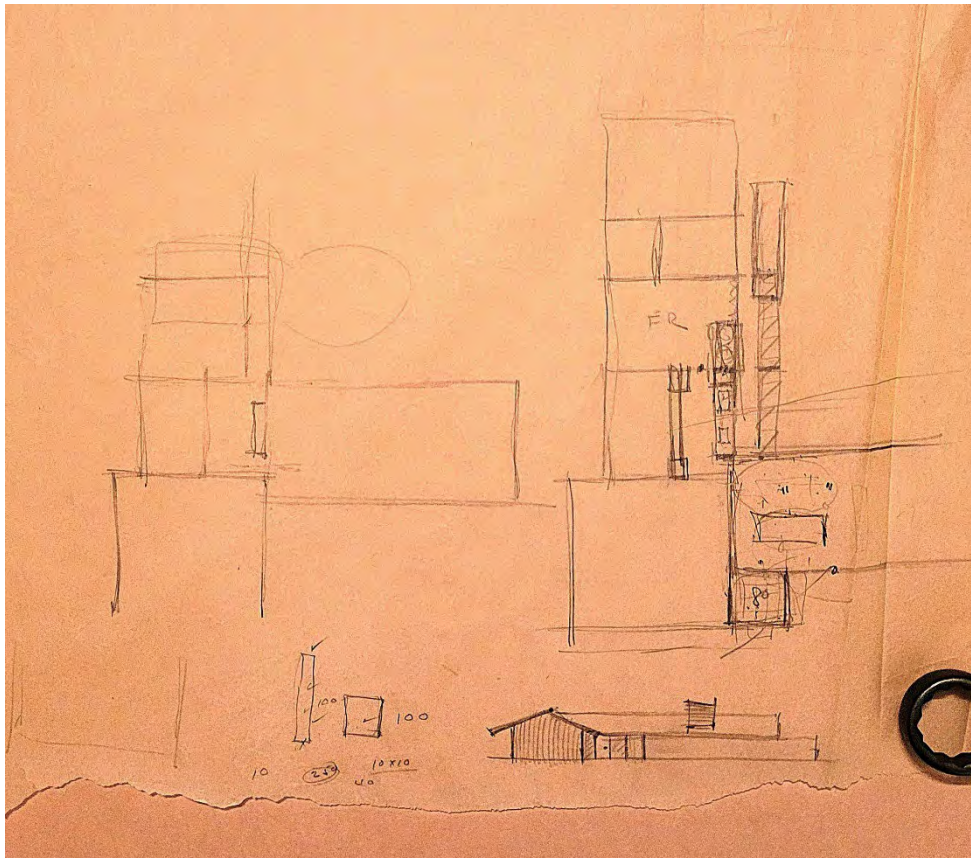
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DION'S FIRST SKETCH OF FINAL DESIGN

41



USE OF THE SITE BY PAST GENERATIONS

42



Betty Kulish's sewing room, formerly Dr. Paul McCallin's photo darkroom.

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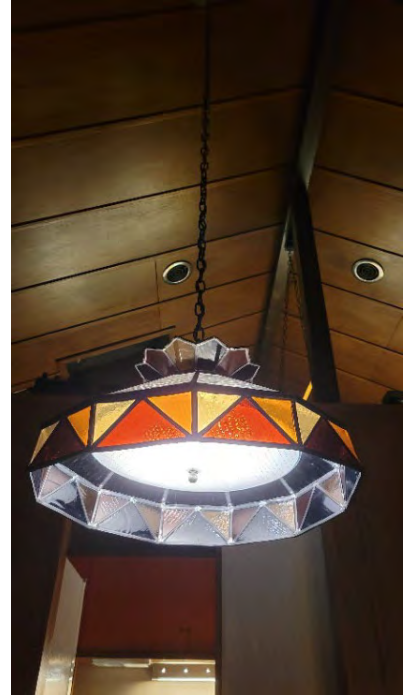
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Source:
<https://uk.pinterest.com/pin/420171840238648637/>

56



View into main family room – kitchen area from room Jim Kulish used as an office.

57



58



59



510 South Garfield back yard as it appeared in 2024



Application Fee

Find the correct fee from the below table. (Make check payable to Denver Manager of Finance).

- Application for designation of a structure for preservation (owner applicant) – \$250
- Application for designation of a structure for preservation (non-owner applicant) – \$875