



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

02.09.2021

This form is for use in nominating individual structures and districts in the City and County of Denver. If any item does not apply to the property being documented, enter "N/A" for "not applicable." 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: 2323 East Dakota Avenue

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
- ☐ Photographs
- ☐ Boundary Map
- ☐ Application Fee

1. Property Information

Name of Property

Historic Name: Hegner/Lorie House

Other or Current Name: Carol B. and Thomas J. Amy House



Location

Address: 2323 East Dakota Avenue, Denver, Colorado 80209

Legal Description: Broadway Heights, Second Filing, Block 1, Lots 25 to 28 (inclusive)

Number of resources:

<u># Contributing</u>	<u># Non-Contributing</u>	<u>Primary Structures</u>
<u>1</u>	<u>0</u>	<u>Accessory Structures</u>
<u>0</u>	<u>0</u>	<u>Features</u>
<u>1</u>	<u>0</u>	

Contributing and Noncontributing Features or Resources

Describe below how contributing and non-contributing features were determined.

A resource is assessed as contributing if it was constructed during the period of significance and retains historic integrity. The contributing feature is the 1935 retaining wall bordering the public sidewalks to the south and east and the driveway to the west. This includes the stairs that are part of the south retaining wall.

General Property Data

Date of construction: 1935-36

Architect (if known): Casper Forman Hegner

Builder (if known): Unknown

Original Use: Domestic/Single Dwelling

Current Use: Domestic/Single Dwelling

Source(s) of information for above:

City and County of Denver, Building Department, 2323 East Dakota Avenue, building permit number 2249. August 8, 1935, on file Western History and Genealogy Department, Denver Public Library, Denver, Colorado.

Previous documentation

List previous historic survey and/or if property is listed or eligible for listing in the State or National Register of Historic Places.

The Hegner House was surveyed in September 1997 under state identification number 5DV6021 and evaluated as representing a type, period, or method construction. The property was listed in the National Register of Historic Places on June 30, 2023, under Criterion C at the state level of significance.

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: Thomas J. and Carol B. Amy

Address: 2323 East Dakota Avenue, Denver Colorado 80209

Phone: 303-722-0079

Email: carolbeattieamy@yahoo.com

Primary Applicant (if not owner)

Name: Paul Kashmann, Councilman

Address: City and County Building, 1437 Bannock St., #451, Denver, CO 80202

Phone: 720-337-6666

Email: paul.kashmann@denvergov.org

Prepared by

Name: Thomas H. Simmons and R. Laurie Simmons, Historians, Front Range Research Associates, Inc.

Address: 3635 West 46th Avenue, Denver, Colorado 80211

Phone: 303-477-7597

Email: frraden@msn.com, www.frhistory.com

Date: October 5, 2023 (revised January 29, 2024)

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.

Owner(s): Thomas J. Amy and Carol B. Amy 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.



This application was prepared for the owners.

Other Applicant(s):

Applicant Name: Paul Kashmann, Councilman Date: _____
(please print)

Applicant Signature: _____

Applicant Address: City and County Building, 1437 Bannock St., #451, Denver, CO 80202

Applicant Name: _____ Date: _____
(please print)

Applicant Signature: _____

Applicant Address: _____

Applicant Name: _____ Date: _____
(please print)

Applicant Signature: _____

Applicant Address: _____

3. Significance

Criteria for Significance

To qualify as a Landmark, a property must 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 Significance¹

Provide a summary paragraph for each applicable criterion.

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

The Casper and Nancy Lee Hegner House is significant under Criterion C in the area of Architecture as the earliest, exceptionally well-preserved example of International-style design applied to a single-family residence in Denver and possibly in the state of Colorado. Designed by architect Casper Forman Hegner for his family home, the house is a pure expression of the International style, erected by the architect to showcase his skill in the idiom and to serve as a means of attracting commissions. The characteristics of the style are reflected in the dwelling's horizontality, asymmetry, ribbon windows, cubist conception of building volumes, rectilinear forms, parapets, lack of ornamentation, and flat roof. The style sought to produce functional buildings and reduce design elements to their most basic expressions. Don D. Etter, author of *Denver Going Modern*, argued that the aesthetic success of the Hegner House "lies in the interplay between the bold composition of the brick cubes and the more brittle clarity of the main ribbon window and adjoining stucco façade."² Denver architect Steven Chucovich noted in 2001 that "this house

¹ This Landmark application draws heavily on the 2023 National Register of Historic Places nomination prepared by Thomas H. Simmons and R. Laurie Simmons, with contributions and edits by Rodd L. Wheaton (see Bibliography).

² Don D. Etter, *Denver Going Modern* (Denver: Graphic Impressions, Inc., 1977), 52.

was done at a time when modern architecture had not taken hold in this country. This is a real mature example sitting in the middle of Denver. ... It is very simply done, very restrained at a time when Jacques Benedict was running around doing Italianate villas. There was a lot of pressure then like there is today to do historical kinds of fantasies.”³ Other International-style houses built in Denver in the late 1930s often exhibit some elements of the Streamline Moderne style with circular volumes and curving corners, but Hegner eschewed such decorative elements.⁴

Local and national publications took note of the Hegner House. The *Rocky Mountain News* in September 1936 included photographs of the exterior and interior of the house, described as “A Very Modern and Charming Denver Residence.”⁵ The April 1937 issue of *Architectural Form* published drawings and photographs of the Hegner House, featuring it as one of “Fifty New Houses”, from around the country. It was the only design included from Colorado or surrounding Rocky Mountain states, with most designs located on the East and West Coasts. Architectural critic Douglas Haskell noted the house in a May 1937 *Architectural Record* article on his 1937 road trip across the United States.⁶

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

The Hegner residence meets Criterion D as a work of Denver architect Casper Forman Hegner. It is both Hegner’s earliest Denver work and the most intact example of his early International-style dwellings. Hegner (1909-1991) was born in Ohio and came with his parents to Denver in 1913. He attended Princeton University, receiving a BA (1930) and a MFAA in (1933), as well as a BFA from Yale (1932). In 1931 he traveled to Europe and studied at the summer program of the American School of Fine Arts (Fontainebleau, France). He also visited family in Germany and likely gained exposure to recent trends in design, later adapting features he saw there to his Denver home and other designs.

Following service in World War II, Hegner returned to practice architecture in Denver in association with Dudley T. Smith and Thomas Moore (Smith, Hegner, and Moore and, later, Smith and Hegner). Hegner was a strong proponent of the International style, as reflected in the 1949 University of Denver Classroom Building (later City and County of Denver Annex I), designed in collaboration with other architects, and several Denver Public Schools buildings, representing the Smith and Hegner partnership. Casper and Nancy Hegner lived in the house from 1936 to 1962, when they moved to Washington, DC, where Casper served in the Office of Construction for the Veterans Administration (1962-65); Commissioner of the Public Buildings Service of the US General Services Administration (1965-66); and as director of architectural services in the Office of Construction of the Veterans Administration (1966-80). Following his retirement in 1980, Hegner returned to Colorado, where he died in Westcliffe in 1991.

G. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity.

The Hegner House satisfies Criterion G as a rare, early example of the International style in Denver and Colorado. There are few examples of early International-style residences in the state, as revealed by a History Colorado (HC) architectural database file search. Two other 1930s Denver International-style examples have modifications: the Chapman and Mary H. Young, Jr. House (1937) by Hegner and the Alexander and Sadie Stoddard House (1936) by Lester C. Jones.⁷ Since the HC database is not comprehensive, the application preparers contacted History Colorado staff, historic preservation consultants, and municipal planning staff around the state seeking examples of pre-World War II

³ Betsy Lehndorff, “Exploring Colorado’s Five Best Digs,” *Rocky Mountain News*, April 7, 2001. The *News* asked local architects for examples of the most thoughtfully designed houses in Colorado.

⁴ See Michael Paglia and Diane Wray Tomasso, *The Mid-Century Modern House in Denver* (Denver: Historic Denver, Inc., 2007), 12-14.

⁵ *Rocky Mountain News*, September 6, 1936.

⁶ Douglas Haskell, “Architecture on Routes U.S. 40 and 66.” *Architectural Record* 81 (May 1937): 22.

⁷ The Young House at 720 South Milwaukee Street exhibits expansion of the second story, window alterations, and a southeast addition. The Stoddard House at 450 Race Street received an addition, sunshades, and a pergola in 1952, designed by architect Victor Hornbein.

International-style houses. Only four resources were suggested: the Heister House in the small mountain town of Salida (a ca. 1943-54 Art Moderne example, NRIS 08000965) and three properties in Boulder: a 1939 apartment house (1100 12th Street; not a single-family example); a 1937 house with a shallow hipped roof (855 13th Street); and a large 1941 residence with a circular entrance bay (770 Circle Drive). The only International-style residence presently listed in the National Register in Colorado is the post-World War II Lloyd M. Joshel House (NRIS.95001456) in Denver, completed in 1951.

B. It has direct and substantial association with a recognized person or group of persons who had influence on society.

The Hegner House further meets Criterion B, for its association with actor, producer, and public relations man Barry Lorie who lived here from 1965-1985. Lorie was born in 1927 in Denver, where he attended the Denver Hebrew School and East High School and was a member of the Beth HaMedrosh Hagodol (B.M.H.) Synagogue, an Orthodox Jewish congregation.⁸ As a youth, Lorie displayed an interest in dramatic readings and narration, and by 1950 he was making arrangements for the appearances of performing arts groups, as well as performing himself. In association with Robert F. Lotito, Lorie established a Denver public relations firm active from the 1950s to mid-1970s. *Boxoffice* reported in 1976 that the "company specialized in servicing such accounts as motion picture companies, theatrical productions, financial firms and a variety of leisure-time enterprises."⁹

After handling special events nationally for Columbia Pictures in the 1960s-early 1970s, Lorie became a significant player in the Hollywood film production industry, serving in senior executive-level publicity and marketing positions for such major film studios as Columbia, Fox, Universal, MGM, and Disney. Lorie orchestrated film premieres, traveled to attend premieres, and frequently served as a spokesman for studios. Lorie's observations on how films were faring appeared in a variety of newspapers across the nation. He was a member of the Academy of Motion Picture Arts and Sciences. Lorie and his wife, Elinor T. "Bubbles" Lorie, owned the house and lived here from 1965 through 1985. Online city directories show listings for Lorie in Venice, California, starting in 1987, but not before that date. He retired from film production in 1993 and died in 2012. Reporting his death, the *Hollywood Reporter* observed that Lorie was responsible for "shepherding more than 200 films during his career, including *Funny Lady*, *Close Encounters of the Third Kind*, *Thelma & Louise*, *The Russia House*, *A Fish Called Wanda*, *Willow*, and *Rocky V*."¹⁰

Period of Significance

Period of Significance: 1936-85

Provide justification for the period of significance. The period of significance includes the original construction of the house (1935-36) and its 1949 addition (also designed by Hegner), as well as its ownership and occupation by Barry Lorie (1965-85). Hegner and his wife, Nancy Lee, lived here from 1936 to 1962.

4. Property Description

Describe the current physical appearance of the property, providing a statement for each of the following:

- a. Summary Paragraph** - Briefly describe the general characteristics of the property, such as its location, type, style, materials, setting, size, and significant features.

The Casper Forman Hegner and Nancy Lee Hegner House is an excellent example of the International style, and its earliest residential example completed within the City and County of Denver. The residence, designed in 1935 and completed in 1936, is located in the Washington Park neighborhood of east-central Denver, Colorado, at the northwest corner of South University Boulevard and East Dakota Avenue. The

⁸ *Intermountain Jewish News* (Denver), July 12, 1935.

⁹ *Boxoffice*, June 7, 1976, 9.

¹⁰ "Barry Lorie, Veteran Hollywood Marketing Executive, Dies," *Hollywood Reporter*, July 16, 2012.

one- and two-story, flat roof, stucco and painted brick dwelling faces south and is set back from adjoining streets (Photographs 1 and 2). The house retains excellent historic integrity. The included Sketch Map shows the nominated area and photograph locations with camera directions.

- b. Architectural Description** – Describe the architectural features of the structure(s) (i.e. building) in a logical sequence, from the ground up or façade by façade. Identify the key visual aspects or character-defining features of the structure.

Grounds

The Hegner House is situated on a 0.29-acre landscaped parcel elevated from the level of the public sidewalk by a stuccoed poured concrete retaining wall. Figure 1 is an oblique aerial view of the property, showing the arrangement of the house components and its setting. Concrete public sidewalks extend along both South University Boulevard and East Dakota Avenue, and the grass parking lawn contains widely spaced Linden trees (Photograph 2). The level of the house podium is accessed from the East Dakota Avenue sidewalk by a recessed entrance; a small lighted box (original) on the north wall of the recess displays the house number (Photograph 3). Two flights of concrete stairs with an intermediate landing turn 90 degrees to rise to the level of the front lawn; the stuccoed, poured concrete sidewalls of the stairs feature built-in planters.

The current landscaping very broadly reflects the 1936 planting plan prepared by Denver landscape architect Irvin J. McCrary. In some cases new species replaced earlier ones and some new elements were added. The house is positioned in the north part of the parcel, slightly west of its center and facing south toward East Dakota Avenue. A concrete sidewalk, which extends from the entrance steps to the front stoop of the house, is flanked by level areas of grass (Photographs 4 and 5). Planting beds adjacent to the retaining wall on the west and south have curving borders and hold shrubs, flowers, and trees. A substantial smokebush shrub is located southeast of the stoop, and a massive Ponderosa pine tree towers near the southeast corner of the front lawn. A narrow strip filled with rounded stones borders the front of the house east of the entrance. Adjacent to the house on the east is a rectangular terrace paved with red flagstone pavers (Photograph 6). It is accessed from the front lawn by brick steps flanked by painted brick walls with built-in planters. The terrace is terminated on the north by a painted brick wall surmounted by a wood lattice screen. East of the terrace is a flat area in grass; the land then drops toward the retaining wall and holds small trees and shrubs on the slope (Photograph 7). A path composed of square red flagstone paver stepping stones extends from the east side of the terrace north to a metal sculpture on a sandstone base (the path and sculpture date to the 2000s).

The north boundary of the property is marked by a wood fence (installed circa 2002) clad with horizontal wood panels. The area between the fence and the house contains a level grass area near the house and a planting area with a curved border adjacent to the fence (Photograph 8). The planting area holds lilac and other shrubs and flowers.

A path of square red sandstone stepping stones passes along the north side of the 1949 addition to a small yard area at the northwest corner of the property. The wood fence encloses the yard, extending along the west side of the property and the north edge of a sidewalk north of the garage. The yard holds a large catalpa tree, a purple robe robinia (a deciduous flowering tree), raised wood planters next to the west wall of the house (nonhistoric), and a concrete and red flagstone stoop at the west entrance to the house. A concrete paved alley borders the property on the west. A concrete driveway provides access to the garage from the alley. A metal pole, which once held the remote control for the overhead electric garage door, still stands next to the retaining wall south of the driveway.

House

The Hegner House is a one- and two-story, 2,741-square-foot, single-family house with an attached garage (Photographs 1 and 2 and Figures 2 and 3). The foundation is concrete, with a partial basement and crawl space under the 1936 portion of the house, and at-grade concrete slab foundations under the garage and 1949 addition. Walls are solid brick and are covered with smooth white stucco, except for sections of white-painted face brick on the front, east, and north walls of the original construction and the

first story below lintel level of the 1949 addition (see Figure 4). All windows and doors are flat-headed, and most windows are steel casements. The house has a flat roof with parapets, except for the 1949 portion, which has widely overhanging eaves. The parapets above the roof surfaces have metal coping.

Architect Casper Hegner's original 1935 design imposes an L-shaped cubic form on the second story over the long east-west axis of the first story, producing a roof terrace over the southeast section of the house. The two-story 1949 addition projects to the north (extending the short leg of the original second-story L), resulting in an irregular footprint, approximately 67' east-west x 55' north-south (see Sketch Map for labeled components of the house showing construction years). Historic architect Rodd L. Wheaton suggests that Hegner's use of smooth white stucco, juxtaposed stories, and an inset entrance may have been inspired by the Master's House at the Bauhaus among other sources.¹¹

Front. The front (south) faces East Dakota Avenue. The one-story garage to the west is lower than the living area to the east. The smooth stucco south wall of the garage holds a long, narrow ribbon wood window with three, three-light sashes with a narrow, slightly projecting typical ceramic tile sill set on an angle (Photograph 9). To the east the half bath adjacent to the entry hall has a vertical four-light wood window with obscure glass and a similar narrow tile sill.¹² The inset entrance immediately east has painted face brick walls and contains a wide wood door with six horizontal lights (Photograph 11). The door opens onto a painted brick stoop with brick steps to the south and west. The area above the entrance to the top of the second story is unfenestrated.

The first story wall steps out about 10' with its west elevation containing a steel window unit with a fixed four-light sash center, flanked by four-light casements. The wall is painted face brick veneer below the sill level and smooth stucco above. A projecting painted rowlock brick sillcourse starts at the edge of the window and wraps onto the south wall. The south wall also features painted face brick below sill level and smooth stucco above. A short west section of the south wall is unfenestrated, followed by a long ribbon corner window with the typical thin ceramic tile sill (Photographs 12 and 15). The window contains three sets of fixed eight-light steel windows alternating with three sets of paired steel four-light casement windows. The thicker window mullions serve a structural purpose, as does the square, steel corner post, to support the structural lintel, a steel L-beam (not visible, see Figure 5). The southeast corner of the roof terrace masonry parapet is supported on the steel beam with a long vertical south section and a shorter east section over the steel casement and fixed sash of the corner window unit. This portion of the house contains the living room. Above, at the parapet level, steel bar corner reinforcement straps were installed to repair damage to the southwest and southeast corners caused by a circa 1960s-early 1970s metal awning. The awning sheltered the roof terrace but collapsed under heavy snow sometime between 1977-88. The painted face brick veneer below the corner window is carried beyond the east wall plane to form a podium planter at the southwest corner of the terrace (Photograph 15). A similar L-shaped painted brick podium planter is at the southeast corner of the east terrace. The podia flank the brick steps up to the terrace.

Directly above the one-story living room on the second story is the roof terrace, which is clad with Duro-Last plastic membrane roofing (Photographs 12 and 13). The membrane is carried up inside the capped parapet walls and to sill height of the second-story windows; above, the walls are finished in smooth stucco. The L-shaped second story abutting the roof terrace has a short, west section enclosing a bedroom with a corner steel window unit with a narrow ceramic tile sill. On the south wall the window has paired steel three-light casements flanked by fixed three-light sash, while on the east the window consists of a three-light steel casement and a three-light fixed sash.

The south elevation section of the roof terrace has a three-light wood window near its west end. The window, which lights the interior staircase, has two glass shelves on its interior aligned with the horizontal window muntins. East of the window the wall steps out slightly and is unfenestrated. This section extends

¹¹ Rodd Wheaton, Englewood, Colorado, email to Thomas H. Simmons, August 31, 2022.

¹² The juxtaposition of horizontal and vertical window is similar to the motif employed by Edward Durell Stone on the 1934-36 Kowalski House in Mt. Kisco, New York.

above the second floor parapet and defines the location of the now filled-in roof terrace fireplace. Farther east is a wood jalousie glazed door, with horizontal muntins, that provides access to the terrace. At the end of the south wall is another corner window extending onto the east elevation. On the south the window features paired steel three-light casements flanked by fixed three-light sash, while on the east is a single steel three-light casement window and a three-light fixed sash.

East Wall. The first-story corner window wraps onto the east wall of the house (adjacent to University Boulevard) (Photograph 15). The window holds an eight-light fixed steel sash with paired four-light casement windows to the north. Below a slightly projecting rowlock brick lintel course, the east wall is composed of painted tapestry face brick. The upper portion of the first story and all of the second story are smooth stucco. Toward the north end of the first story a pair of wood doors with six horizontal lights accesses the dining room from the east terrace; there also are nonhistoric metal security doors on the exterior (Photograph 16).

Rear (North) Wall. Adjacent to the north wall of the 1936 section of the house is a concrete window well accessed by four concrete steps from its east end (Photograph 9). There is a steel manhole in the floor of the window well. The exposed basement wall is stuccoed and has three three-light steel windows with exterior security bars. The first story is composed of painted face brick below a slightly projecting rowlock brick lintel course; the wall above is smooth stucco (Photographs 18 and 19). The windows of this section all have narrow slightly projecting tile sills and are the same for both stories: a center steel casement window and fixed three-light sash, flanked to the east and west by a window holding a center fixed three-light sash with three-light casement windows to each side.

The 1949 addition projects to the north. It is slightly lower in total height than the 1936 construction and has widely overhanging eaves. Its east, north, and west walls all have the same design and materials: the first story is composed of painted face brick below a slightly projecting rowlock brick lintel course; the wall above is smooth stucco. The east wall of the addition contains a center window on each story, composed of a center wide fixed light flanked by single-light casements; the window of the upper story is taller than that of the first story (Photograph 19). The north wall of the addition contains a flush door on the first story at the east side that provides access to mechanical equipment. Both stories of the north wall contain the same type of window at its center: a three-light casement and a three-light fixed sash (Photograph 20).

West Wall. The west wall of the 1949 wing contains a relatively short paired single-light casement window on the first story (Photograph 21). On the second story is a taller and wider window with a wide, fixed center light flanked by single-light casements. At the south end of the first story is a rear entrance with a wood door with a large rectangular light and a metal security door on the exterior (Photograph 22). South of the door the entrance contains a large rectangular sidelight with a flush wood panel below. Above, the entrance holds a narrow two-light transom. The addition connects to the 1936 part of the house, intersecting the north wall of the garage, which projects to the west. The north wall of the garage is clad with smooth stucco and contains a narrow, horizontal, wood ribbon window with three, three-light sashes matching the south elevation of the garage. The west wall of the two-car garage holds a single overhead wood sectional garage door. The door is original, composed of either teak or mahogany (Photograph 23). There is a wide expanse of smooth stucco above the door, forming a parapet of the roof of the garage. The west wall of the second story of the house (visible above and east of the garage roof) contains a center steel window with a fixed three-light center sash flanked by three-light casements.

Interior. Figure 6 shows the floorplan as completed in 1936 prior to the 1949 addition. Construction of the addition occasioned some changes to the west end of the first story of the original house. The front entrance opens into an entry hall, with a half bathroom to the west and the living room to the east. The hall proceeds north, passing a single run stairway at the east to the second story over a basement stairway, and a north entrance into the kitchen. The hall continues into the 1949 addition, which contains the former maid's room (now a den/entertainment room) and a full bathroom at the north end. The house has a partial basement in the north part of the 1936 section, where the furnace, hot water heater, and other mechanical systems are located.

The living room, the largest room in the residence, occupies the entire southeast corner of the first story (see Figure 7 and Photograph 24). The long corner window floods the room with light. On the north wall of the living room is a flush fireplace (no mantel) (see Figure 8 and Photograph 25). Flanking the fireplace are vertical bands of small square tiles. The wall flanking the fireplace is clad with wood veneer; narrow horizontal metal bands divide the veneer into three sections. In front of the fireplace is a tile hearth. The design of the fireplace wall is a re-creation of the original design based on historic photographs. The rest of the flooring is strip oak. The west end of the living room contains an alcove with a full-height bookshelf on its north wall; this area originally held a built-in window seat below the west window.

The two ceiling fixtures at the ends of the living room are composed of flat rectangular sheets of opaque “Plexiglas” (or an early equivalent), directly attached to the ceiling over the recess holding the light bulbs. Similar recessed ceiling fixtures are installed in the foyer, upstairs stair hall, and both original upstairs bedrooms. Son Casper Frank Hegner recalled that his father made the light fixtures in the garage, as they were not available for purchase at that time.¹³

The dining room, the dwelling’s second largest room, opens directly off the living room and takes up the northeast corner of the house (Photograph 26). The northeast and northwest corners of the dining room feature angled wood cabinets, each with a tall wood door containing a single rectangular light. The cabinets define a faux “rounded” end for the dining room, imitating many earlier International-style houses. The dining room is illuminated by a hanging light fixture consisting of a long rectangular metal trough.¹⁴ A swinging door on the west wall leads to the kitchen. A pair of doors in the east wall (each displaying six horizontal lights) provide access from the dining room to the east terrace.

The single run of the wooden stairway extends from the entry hall to a second story landing that provides access to the bedrooms and the second floor roof terrace (Photograph 27). The fluid stainless steel handrail curves to become a railing for the half-wall of the stairwell hall. The handrail is a re-creation of the original lost in an earlier remodeling. Originally, the stairway was illuminated by a recessed light fixture set into the sill of the south window opening overlooking the roof terrace (no longer extant). The second story contains three bedrooms, to the east, west, and north, accessed off the stair hall. A full bathroom lies off the stair hall to the north.

c. Major Alterations - Describe changes or alterations to the exterior of the structure and dates of major alterations, if known.

The house exhibits few changes since its 1936 original construction and completion of the 1949 addition (also designed by Hegner). The exposed brick on the south and east walls were originally unpainted. When the 1949 addition was constructed by the Hegners, the exposed brick with similar texture as the original house was painted white.¹⁵ Security doors were added circa 1990s. The roof terrace no longer features a wood deck. The roof was replaced in 1991 and the outdoor fireplace on the second story (which caused leaks into the first story) was filled in and stuccoed. The current membrane roof was installed in 2010; the membrane was extended up the walls of the roof terrace to the sill level of the windows. At an unknown date (likely 1960s-early 1970s), the roof terrace received a metal awning supported by tubular posts attached to the parapet. Heavy snow caused the posts to break off, damaging the parapet in the 1977-88 period.¹⁶ The L-shaped metal pieces now present at southwest and southeast corners of the front parapet are not original architectural “speedlines” but are part of the repair. The built-in window seat at the west end of the living room is now gone. The original one-piece stainless steel stair

¹³ Carol Amy, Denver, Colorado, email to Thomas H. Simmons, June 13, 2022. Plexiglas was first marketed in the United States in 1933.

¹⁴ The dining room originally had a recessed light that a previous owner replaced with a chandelier. The current hanging light, probably installed in the late 1980s, is age appropriate to the house.

¹⁵ Wheaton, email, August 31, 2022. Wheaton indicates Hegner painted the brick because he could not obtain brick for the 1949 addition that matched the tapestry brick of the original house.

¹⁶ Carol Amy, Denver, Colorado, email to Thomas H. Simmons, March 8, 2023. This happened before the Amys purchased the property.

railing to the second story was removed and the living room fireplace altered. The current owners have replaced both based on historic photographs.

Changes to the grounds include the addition of the sculpture and flagstone stepping stones northeast of the house, a slight widening of the east flagstone paver terrace, addition of a wood fence on the north and west boundaries (circa 2002), addition of red flagstone paver stepping stones north and west of the house, and replacement of trees and shrubs where needed. Southeast of the front entrance, for example, a plum was replaced with a smokebush.¹⁷

5. Integrity

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

The Hegner House possesses excellent historic integrity. The dwelling's *location* is unchanged since its construction. The *setting* of the residential Washington Park neighborhood remains intact, although some recent infill redevelopment has occurred. South University Boulevard to the east is now four lanes and carries considerably more traffic than it did at the time of the house's erection. The current landscaping supports the house design and broadly retains elements of the 1936 landscape plan developed by Irvin J. McCrary. The dwelling's *design* displays a high level of integrity, reflecting the character defining features of the early International style: lack of ornamentation, horizontality, flat roof, bands of windows, asymmetrical composition, and cubist composition. The original footprint is modified only by a 1949 rear addition by the same architect. An outdoor fireplace on the rooftop terrace was filled and stuccoed over in 1991.

The restored stucco and brick *material* composing the walls are intact; the brick was originally unpainted, but Casper Hegner painted all of the brick at the time of the 1949 addition because he was unable to match the color of the new brick with the original brick. The original roofing behind the roof parapets and wood deck have been replaced with a membrane roof, most recently in 2010. The integrity of *workmanship* is evidenced principally in the smooth stucco walls, custom light fixtures, careful brickwork, and bands of steel casement windows. As befits an International-style house, there is little ornamentation. The house continues its *association* as a single family residence. The Hegners lived here until 1962, and the current owners have resided here more than three decades. The Hegner House retains a very high level of integrity of *feeling*, standing on a large, landscaped corner lot, set back from adjoining streets, with a view of the Rocky Mountains available from its rooftop terrace.

6. Historic Context

Describe the history of the structure, including events, activities and associations that relate the structure to its historic, architectural, geographic, or cultural significance. Examine how patterns, themes, or trends in history affected the property and how it relates to the surrounding community, neighborhood, city, and/or nation.

Architect Casper Forman Hegner: Early Life and Education

Early Life. Casper Forman Hegner, the son of Casper Frank and Rose (Forman) Hegner, was born in Cincinnati, Ohio, in 1909. His father, also a Cincinnati native, was a graduate of the Ohio Medical College and the University of Cincinnati.¹⁸ Following graduation, Dr. Hegner worked as a physician and surgeon at Cincinnati General Hospital, while his son attended city public schools. In 1913, the family moved to Denver, Colorado, for Dr. Hegner's health and the quality of its public schools. Son Casper described his

¹⁷ Carol Amy, Denver, Colorado, email to Thomas H. Simmons, January 18, 2023. Carol Amy explained: "The plum was beyond its lifespan. Good master gardening dictates that another species be used to prevent any carry over re diseases. So, we chose a similar color and size [shrub]."

¹⁸ Casper Forman Hegner's paternal grandfather was a brewer. All of his grandparents were natives of Germany.

father as a “lunger” suffering from tuberculosis.¹⁹ The elder Hegner (1879-1960) pursued his medical career in Denver as chief surgeon at Colorado General Hospital. He also practiced at various other local hospitals and served as president of the Colorado Medical Society in 1947.²⁰ Casper Forman Hegner continued his education in the Denver public schools and graduated from East High School in 1926.

Higher Education. In 1927-28 Hegner attended the University of Colorado at Boulder. In March 1928 he received a War Memorial scholarship to attend Princeton University that fall.²¹ At Princeton he studied with Jean Labatut (1899-1986), a French-born architect educated in Toulouse and at the Ecole Nationale Supérieure des Beaux-Arts in Paris. Labatut practiced architecture in France, Cuba, and Spain between 1924 and 1931. Noting that Labatut became associated with the summer programs of the American School of Fine Arts at Fontainebleau in 1927, art historian Sandra L. Tatman observed “it was a short step for him in 1928 to move to the United States to become a professor of architecture at Princeton University.”²² Labatut started as the “critic in architectural design” at Princeton in January 1928 and continued to teach there until his retirement in 1967.²³ In 1930 Hegner received a Bachelor of Arts degree from Princeton.²⁴

During 1931, Hegner traveled to Europe, arriving in Plymouth, England, from New York City on June 11 and departing Le Havre, France, on September 25. He came to attend the summer program of the American School of Fine Arts at Fontainebleau, France. The school provided study in architecture, painting, fresco, and sculpture in the traditions of the Ecole des Beaux-Arts. The Fontainebleau summer program was tuition based, provided instruction in English, and lasted three months, from the end of June to the end of September. From its establishment in 1923 to its temporary closure in 1939, eight hundred Americans attended, including three hundred architects.²⁵ Labatut’s association with the Fontainebleau school may have influenced Hegner’s decision to participate. At the conclusion of the summer program, Hegner received a diploma; all attendees did not receive this recognition.²⁶ Arriving in early June, Hegner had a short time available before classes started for travel in Europe. Hegner descendants state he visited family in Germany, and he may have traveled elsewhere, gaining exposure to diverse examples of Modern architecture, including the International style.²⁷

On his return to the US Hegner studied architecture at Yale under Otto Faelten (sometimes shown as Faelton). Born in Germany, Faelten (1884-1945) received his training at the Massachusetts Institute of

¹⁹ Dr. C.F. Hegner obituary, *Denver Post*, July 14, 1960; Casper Forman Hegner, Denver, Colorado, interview by Michael Paglia and Tamsen K. Kiehnhoff, April 10, 1990, interview notes on file Carol and Tom Amy, Denver, Colorado (hereafter Hegner interview, 1990).

²⁰ US Census of Population, manuscript census returns, Cincinnati, Hamilton County, Ohio, 1900-1910, Ohio Marriage Records, and World War I Draft Registration Card; Colorado Press Association, *Who’s Who in Colorado* (Boulder, Colorado: Colorado Press Association, 1938), 281; *Denver Post*, September 20, 1947.

²¹ *Denver Post*, March 12, 1928.

²² Sandra L. Tatman, “Jean Labatut,” American Architects and Buildings, website, www.americanbuildings.org (accessed December 13, 2022).

²³ Matthew F. Clarke, “Jean Labatut and Éducation à pied d’oeuvre: The Princeton Architectural Laboratory,” *Princeton University Library Chronicle* 74 (Winter 2013): 183 and 188.

²⁴ Smith & Hegner (Dudley T. Smith and Casper F. Hegner), Architects’ Roster Questionnaire, February 2, 1953, The Architects’ Roster, 1946-53, on file American Institute of Architects, aiahistoricaldirectory.atlassian.net. This source was used for biographical background on Hegner and to identify early works of the Smith and Hegner partnership.

²⁵ Isabelle Gournay, “Architecture at the Fontainebleau School of Fine Arts 1923-1939,” *Journal of the Society of Architectural Historians* 45 (September 1986): 271-72. Hegner’s 1931 session had seventy-nine architects enrolled, the highest number for the summer school.

²⁶ Isabelle J. Gournay, University of Maryland, College Park, Maryland, email to Thomas H. Simmons, January 18, 2023.

²⁷ No letters or journals documenting Hegner’s travels could be located.

Technology and the Ecole des Beaux Arts in Paris.²⁸ During Hegner's time at Yale, the Department of Architecture was within the School of Fine Arts. Carroll L.V. Meeks, who taught at Yale from 1930 to 1966, recalled: "We knew about Hitchcock's book [Hitchcock and Johnson, *The International Style* (1932)], and we knew about Le Corbusier, but this did not appear in the work in the drafting room. Our chief critic was Otto Faelton, who had been the chief designer for James Gambel [sic] Rogers."²⁹ Hegner received a Bachelor of Fine Arts degree from Yale in 1932, and then pursued graduate studies at Princeton, obtaining a Master of Fine Arts in Architecture degree in 1933.

Early Employment. Completing his college studies in the middle of the Great Depression was an inopportune time for Hegner to begin an architectural practice. Unsuccessful in gaining architectural employment in New York City, he took a sales position with Proctor and Gamble in the Midwest.³⁰ In May 1934 Hegner lived in Detroit.³¹ At the time of his engagement in December 1934, he and his bride-to-be planned to reside in Elkhart, Indiana, but this move did not occur.

Marriage. Archibald A. and Florence Lee announced the engagement of their daughter, Nancy Lee, to Casper Hegner in December 1934. *Denver Post* writer Helen Eastom wrote that the news "will cause a flurry of excitement in younger society." She described Lee as "one of the most popular young women in Denver society" and "one of its most attractive and vivacious figures."³² Hegner recalled that he met his longtime sweetheart and future wife at a skating party.³³ Lee, a member of the Junior League, was born in Denver in 1910 and graduated from Mount Vernon Seminary, a private women's high school and junior college in Washington, DC. Her father was a prominent Denver attorney and member of the prestigious Denver Club, with a residence in the Country Club neighborhood of Denver. The marriage ceremony took place at the Episcopal Church of the Ascension in June 1935, forging a union of two wealthy Denver families.³⁴

Design and Construction of the House

To provide the newlyweds with a place to live, as well as showcasing their son's talents and securing him design work in Denver, Hegner's parents financed purchase of a site and construction costs of a house. In June and July 1935, four lots in Broadway Heights, Second Filing subdivision were purchased by Casper F. Hegner at a cost of more than \$1,000.³⁵ The lots formed a 0.29-acre parcel 125' east-west and 100' north-south at the northwest corner of East Dakota Avenue and South University Boulevard. The site was in an established residential area in the East Washington Park neighborhood of east-central Denver. Surrounding blocks to the south and west contain many examples of English/Norman Cottage and Bungalow style houses built in the 1920s through 1940s. The 1938 Home Owner's Loan Corporation assessment of Denver's housing stock described this as a second grade residential area: "a brick

²⁸ *New York Times*, April 25, 1945 (Faelton obituary).

²⁹ Carroll L.V. Meeks, "Yale and the Ivy League Tradition," *Journal of the Society of Architectural Historians* 24 (March 1965): 65.

³⁰ Hegner interview, 1990; "Memorial: Casper Forman Hegner," *Princeton Alumni Weekly*, paw.princeton.edu (accessed April 26, 2022). The memorial noted he "sold soap for Proctor & Gamble" during the Depression.

³¹ *Denver Post*, May 12, 1934.

³² Helen Eastom, "Miss Nancy Lee to Marry Casper Hegner," *Denver Post*, December 25, 1934; Colorado Press Association, *Who's Who in Colorado* (Boulder, Colorado: Colorado Press Association, 1938), 309.

³³ Hegner interview, 1990.

³⁴ *Denver Post*, June 25, 1935. The church is in Denver's Capitol Hill neighborhood.

³⁵ Broadway Heights, Second Filing, plat map, January 23, 1889, on file City and County of Denver, Denver Maps, Denver, Colorado. Two of the lots were acquired for \$1,000; it is likely the other two cost about the same, but this could not be documented from the deed. The Hegners also owned two lots farther north; these were not associated with the grounds of the house and were later sold to help pay for the sons' college tuition. The two lots now comprise a separate parcel holding a 1952 house.

bungalow area with some cottages in the southeast portion. Washington Park and South High School, as well as nearby Denver University, are distinctly favorable influences.”³⁶

Hegner’s uncompromising International-style plans for the house were a distillation of his educational preparation and exposure to current trends in house design as informed by his travels in the Northeast and Europe. The design indicates he was well-versed in the principles of the style and familiar with notable recently completed examples. Hegner’s subsequent career employing the International style suggests that it resonated deeply with his design aesthetic. He doubtless was familiar with Henry-Russell Hitchcock and Philip Johnson’s 1932 book, *The International Style*.³⁷ The authors studied German and French designs of the 1920s and argued that a practitioner of the International style seeks to “display the true character of his construction and to express clearly his provision for function. He prefers such an organization of his general composition, such use of available surface materials, and such a handling of detail as will increase rather than contradict the prime effect of surface of volume.”³⁸ Characteristics of the approach included an emphasis on volumes, unbroken wall surfaces (including the use of smooth stucco), asymmetry to heighten compositional interest, and the avoidance of applied decoration.

The plan for the Hegner House included details exhibited by recent US and European International-style buildings. The southeast corner window appears inspired by a design employed by Karl Schneider in the 1929-30 Werner House in Hamburg, Germany.³⁹ The narrow vertical window and long horizontal window on the façade may have echoed some elements present in Edward Durell Stone’s Kowalski House in Mt. Kisco, New York (1934-36).⁴⁰ The flowing stainless steel stair rail mirrors those used by Walter Gropius in the Master’s House at Dessau, which may also be the inspiration for the south inset entrance. The Hegner House squarely fits within contemporary conceptions of Modernism as described by George Nelson and Henry Wright in 1945: “Back in the early Thirties when modern architecture first began to be used in this country, the belief was general that a building couldn’t really be modern unless it had white stucco walls and at least one corner window. This fashion—known to architects as the International Style—is what most people think of when they hear the word Modern, or ‘modernistic.’”⁴¹

In a 1990 interview Hegner stated he disliked the term “International style,” preferring to say his design approach reflected an idealistic belief that used traditional materials and made them look manufactured.⁴² In an April 1937 *Architectural Forum* profile of the house, Hegner provided his account of the challenges and other factors that influenced the design:

The site is a hill top, located at the intersection of two main avenues. The traffic, combined with building restrictions, dictated the placing of the house far back on the lot. Brick and timber were selected as the cheapest and most suitable local materials. The plan developed naturally from the site requirements and the budget; the largest and fewest rooms possible were designed to reduce both upkeep and housekeeping.

Our family is small and will require at the most one servant, but provision is made for adding an additional bedroom and bath over the garage. We felt that the plan should be

³⁶ Home Owners’ Loan Corporation, “Realty Map of Denver, Colorado,” circa 1938, Mapping Inequality: Redlining in New Deal America website, dsl.richmond.edu (accessed January 10, 2023). The HOLC maps graded neighborhoods into four categories. The racially discriminatory practice of “redlining” derives from the fact that the areas deemed least desirable were colored red on the HOLC maps.

³⁷ Henry-Russell Hitchcock, Jr. and Philip Johnson, *The International Style: Architecture Since 1922* (New York: W.W. Norton and Company, 1932).

³⁸ Hitchcock and Johnson, *The International Style*, 59.

³⁹ The Werner House at Kirschenstieg 10, Hamburg, still stood in 2010, but the windows had been replaced, based on Google Street View images.

⁴⁰ Mary Anne Hunting, *Edward Durell Stone: Modernism’s Populist Architect* (New York: W.W. Norton and Company, 2013), 30-31.

⁴¹ George Nelson and Henry Wright, *Tomorrow’s House: How to Plan Your Post-War Home Now* (New York: Simon and Schuster, 1945), 184.

⁴² Hegner interview, 1990.

kept long and narrow to ensure cross ventilation and maximum sunlight. The best exposure is southeast and corner windows were a natural result. Because of traffic dangers, as much ground area as possible was preserved by the erection of a retaining wall, thus eliminating useless slopes. More privacy and safety were secured by a deck on the second floor. It commands a view of the Rockies, and because of its desirability as an outdoor living room in this dry climate, the deck was made accessible to the hall, no private room being a thoroughfare to it.

The laundry was placed on the main floor adjacent to the kitchen, accessible to both drying yard and to the garage, which can be used in rainy weather. The overhead garage door is mechanically operated by remote control and has proven a great convenience. Dressing rooms throughout are heated for use separate from bedrooms.⁴³

A building permit for the house was issued on August 8, 1935.⁴⁴ By mid-October 1935 the *Denver Post* reported that "the walls are already up and the roof will be added presently."⁴⁵ The property's retaining wall was completed in December. Hegner documented the construction with photographs taken throughout the process (see Figures 4 and 5). In a 1937 *Architectural Forum* article, Hegner reported a total construction cost of \$13,000 for the house. The Hegners moved into the finished dwelling in early February 1936.⁴⁶ After its completion, the couple staged an open house for Denver architects to unveil what Hegner had produced. At the event J.J.B. Benedict, an older Academy of Beaux Arts-trained architect, pretended to struggle climbing the stairs, asking "Where's the landing?" Hegner replied: "At the top."⁴⁷

The design of the residence represented a stark break from traditional houses of the 1920s and early 1930s (see Figures 2 and 3). The flat roof, one- and two-story design imposed an L-shaped second story on the longer east-west axis of the first story. The house contained a partial basement and crawl space, while the garage was built on grade. The solid brick walls, with tapestry (wire cut) brick veneer, rested on a 12" concrete foundation. Most of the walls received three coats of white stucco, but brick sections below the front window and below lintel level on the east wall were left exposed. Nearly all windows were steel casements with sturdy mullions. The house featured a long ribbon corner window on the front that wrapped onto the east wall; a similar smaller window was placed at the southeast corner of the second story.

The interior featured an L-shaped, open plan living room and dining room, with the living room extending from the entry hall eastward; the large southeast corner window flooded the room with natural light (see Figure 6). A flush fireplace without a mantel was placed on the north wall of the living room (see Figures 7 and 8). The dining room extended north along the east wall of the house and contained corner storage cabinets at its northwest and northeast corners. The principal rooms featured rectangular, flush, translucent light fixtures. The single flight of stairs to the upper story incorporated a fluid stainless steel stair railing that curved to continue along the top of the stair landing (see Figure 9). The house was equipped with a gas, forced-air furnace and electric kitchen appliances.

The L-shaped second story was placed perpendicular to the east-west axis of the first story. A jalousie door opened onto the rooftop terrace, which originally featured an outdoor fireplace and a cypress board deck. The terrace afforded a view of the Front Range of the Rocky Mountains to the west. The one-story, two-car attached garage on the west was equipped with an overhead wood sectional door raised and

⁴³ "House in Denver." *Architectural Forum* 66 (April 1937): 295.

⁴⁴ City and County of Denver, Building Department, 2323 East Dakota Avenue, building permit number 2249, August 8, 1935, on file Western History and Genealogy Department, Denver Public Library, Denver, Colorado; Denver Board of Water Commissioners, 395 South University between Alameda and Dakota, water tap application, permit number 70626, August 13, 1935, Denver Colorado. The building permit included the house and retaining wall.

⁴⁵ Etter, *Denver Going Modern*, 50; *Denver Post*, October 15, 1935.

⁴⁶ *Denver Post*, February 6, 1936.

⁴⁷ Hegner interview, 1990.

lowered by an electric motor operated from a post-mounted remote control on the driveway. This was a novel innovation for the time period.⁴⁸

The Hegners resided in the house from 1936 until 1962 (except for an absence just before and during World War II).⁴⁹ In July 1936 the couple's first child, Casper Frank Hegner, was born. Son Archibald A.L. Hegner followed in 1939.

The house quickly drew notice in local and national publications. In September 1936 the *Rocky Mountain News* published photographs of Mrs. Hegner, as well as exterior and interior photographs of the house, with an accompanying headline: "A Very Modern and Charming Denver Residence" (see Figure 10).⁵⁰ In April 1937 *Architectural Form* included drawings and photographs of the Hegner House, featuring it as one of "Fifty New Houses" from around the country. It was the only design included from Colorado or surrounding Rocky Mountain states; most designs were located on the East and West Coasts. Architectural critic Douglas Haskell took note of Hegner on his 1937 road trip across the United States: "On our way we met hard-working architects raising their heads above the dust cloud of eclecticism. In Denver, ... Casper Hegner had just risked himself a modern house."⁵¹ Truscon Steel of Youngstown, Ohio, the manufacturer of the steel casement windows used by Hegner, featured a photograph of the house in its September 1937 advertisement in *Pencil Points*.⁵²

Landscaping. In 1936 the Hegners engaged landscape architect Irvin J. McCrary of Denver to prepare a planting plan for the property (see Figure 11). Denver-born McCrary (1885-1971) graduated from Princeton University in 1907 and received a master's degree in landscape architecture from Harvard University in 1913. In 1923 he formed a partnership with Frank H. Culley and Arthur Carhart, which expanded its emphasis from individual landscape plans to city and subdivision planning and design.⁵³

While a typical Denver landscape plan might have featured a sweeping front lawn providing an unobscured view of the house, McCrary took a different approach here, as described by architectural historian Don Etter:

McCrary's departure from the tradition of landscape planting was almost complete in the Hegner House. Shade trees were installed along the street and specimen pines were planted near the house. However, the heaviest plantings were around the periphery of the lot just above a retaining wall, including a low privet hedge backed by a higher hawthorn thicket. As a result, much of the house is today obscured from the street, even in winter, and the yard is a scene for the householders to enjoy from within rather than just a setting in which a passerby sees the house.⁵⁴

Hegner's Other Designs and Work in the 1930s and Early 1940s

Casper Hegner designed one other early International-style house in Denver: the Chapman and Mary H. Young, Jr. House (1937), 720 South Milwaukee Street (now substantially altered). The Young House was

⁴⁸ Brian Santo, "The Consumer Electronics Hall of Fame: LiftMaster Garage Door Opener," October 17, 2019, IEEE Spectrum, Institute of Electrical and Electronics Engineers website, spectrum.ieee.org. C.G. Johnson of Hartford City, Indiana, invented the electric garage door opener in 1926, but they did not become common in residential use until the 1970s.

⁴⁹ *Denver Post*, February 6, 1936.

⁵⁰ *Rocky Mountain News*, September 6, 1936.

⁵¹ Douglas Haskell, "Architecture on Routes U.S. 40 and 66." *Architectural Record* 81 (May 1937): 22.

⁵² Truscon Steel casement window advertisement, *Pencil Points*, September 1937.

⁵³ McCrary, Culley & Carhart Architectural Records, finding aid, manuscript collection WH504, 1982, on file Western History and Genealogy Department, Denver Public Library, Denver, Colorado.

⁵⁴ Etter, *Denver Going Modern*, 57.

featured in *Architectural Record* in November 1937 and in *The Modern House in America* (1940).⁵⁵ Hegner provided notes on the design: “Effort at making contemporary methods and materials express fresh contemporary attitude incorporating modern living techniques. Emphasis on space, economies and color, texture and richness proportionate to budget.”⁵⁶

Despite completing two notable local designs, it does not appear that Hegner’s solo practice alone produced sufficient income for the family, perhaps an impact of the continuing economic downturn. Hegner worked in 1935-37 as a junior engineer for the US Bureau of Reclamation. In 1937-40 he was employed as a draftsman for T.H. Buell and Company, a prominent Denver architectural firm headed by Temple Hoyne Buell. Architectural critic Sandra Dallas provided another rationale for the lack of commissions for International-style houses: “The roofs were a problem in the West, and the angular bushes and trees required to complement the homes rarely gave shade from the Colorado sun. More important, Denverites really didn’t take to the starkness and simplicity of modern architecture.”⁵⁷

As military preparedness accelerated, in 1940-41 Hegner worked on plans for the Wingate Ordnance Depot (Wingate Arsenal) near Gallup, New Mexico. In 1941 he took a position with LaRoche and Dahl in Dallas, Texas, and remained there until 1942. The Hegners rented their Denver house out just prior to and during the war; by September 1941 Arthur and Mae Bosworth and their infant daughter occupied the house.⁵⁸ The Hegners attempted to sell the house in February 1942. A classified advertisement explained: “Owner transferred, says must sell modern house built by architect for own home; beautiful landscaping, gorgeous mtn. view.”⁵⁹ The couple either could not find a buyer or changed their minds.

Military Service. Casper Hegner entered the US Marine Corps as a 1st Lieutenant in 1942. During the war, he was stationed at Quantico, Virginia; Miramar Air Depot, San Diego; Washington, DC; Boston; and San Francisco. Hegner served in Marine Corps aviation during wartime, saw combat in the Okinawa campaign, and was released with the rank of Major. Afterward, he continued to serve in the Marine Corps Reserve. During the Korean Conflict, he held the rank of Lieutenant Colonel and was stationed in Korea in 1951.⁶⁰ Hegner did not retire as a reserve officer until 1964.

The Postwar Era and Construction of the 1949 Addition

Architectural Partnership. At the conclusion of the war, the Hegners resumed their residence in the house. Casper briefly engaged in private practice in 1945-46 and then formed an architectural partnership with Dudley T. Smith and Thomas J. Moore in 1946. The Smith, Hegner, and Moore firm lasted until 1950. The University of Denver Classroom Building (which later housed City and County of Denver offices as Annex I) is the partnership’s most notable design. Completed in 1949, the two-story building has been called Denver’s “best example of International style architecture.”⁶¹ They also designed the International-

⁵⁵ “Colorado House Employs Staggered Floor Levels,” *Architectural Record* 81 (November 1937): 35; James Ford and Katherine Morrow Ford, *The Modern House in America* (New York: Architectural Book Publishing Co., 1940), 56.

⁵⁶ Ford and Ford, *The Modern House in America*, 125. The house now has an addition to the southeast, changes to the second story, and window replacements.

⁵⁷ Sandra Dallas, “International-Style Home Heyday Recalled in ‘Denver Goes Modern,’” *Denver Post*, June 6, 1977.

⁵⁸ *Denver Post*, September 14, 1941.

⁵⁹ *Denver Post*, February 8, 1942.

⁶⁰ *Denver Post*, December 6, 1951; John F. Gane, ed., *American Architects Directory* (New York: R.R. Bowker for the American Institute of Architects, 1970), 392. Hegner remained in the Marine Corps Reserve until 1964.

⁶¹ Thomas J. Noel and Barbara S. Norgren, *Denver: The City Beautiful and Its Architects, 1893-1941* (Denver: Historic Denver, Inc., 1987), 180. G. Meredith Musick also was associated with the project. In a 1990 interview Hegner credited Moore as being primarily responsible for the building’s design.

style Gilpin Elementary School (1951) in Denver and a cost-saving “two-faced” baseball and football stadium (1952) in Grand Junction, Colorado.⁶²

The 1949 Addition to House. A third son, Christopher, had joined the family in 1943. In 1949 the Hegners, then with three sons ranging in age from seven to thirteen, added a two-story north addition to their house.⁶³ In 1936 Hegner had viewed placing additional space over the garage to the west. The architect designed the expansion in the International idiom, with the same materials and a flat roof, but with widely overhanging eaves. Built on grade, the lower part of the addition’s first story exterior walls were veneered brick, with the remainder stuccoed. At this time all exposed brick on the house was painted white. The new space included a maid’s room and bathroom on the first story and a third bedroom on the second story with a provision for a bathroom space. The floor plan of the west end of the original house was altered slightly to provide access to the north wing’s first and second floors.

Smith and Hegner. Following Moore’s departure from the partnership in 1950, the firm continued as Smith and Hegner until 1962. The two partners held leadership positions with the Colorado Chapter of the American Institute of Architects, Smith serving as president in 1952 and Hegner as secretary from 1950-53 and president 1954-55. The firm prepared plans for the Ross-Barnum Denver Public Library (1954) in West Denver.⁶⁴ Denver Public Schools embraced the International style for its postwar expansion of educational facilities and selected Smith and Hegner to design Bradley Elementary School (1955) and Thomas Jefferson High School (1960), as well as a large addition to University Park Elementary School (1951). The circa 1958-59 Henry H.R. Coe Residence in Cody, Wyoming, a Modern but not International-style dwelling, comprised the largest private residence designed by the firm.⁶⁵

Later Career. The 1961 Denver city directory showed Nancy Lee Hegner employed as an office worker for United Airlines. Perhaps anticipating a move, the Hegners offered their house for sale in April 1961 (see Figure 12). In May 1962 Casper Hegner accepted a position in Washington, DC, as manager of operations in the Veterans Administration’s Office of Construction. The newly created position supervised fifty employees and oversaw an annual budget of \$10 to \$15 million for VA hospital construction and renovation.⁶⁶ In 1965-66 Hegner served as Commissioner of the Public Building Service of the US General Services Administration in Washington and as a member of the National Capital Planning Commission.⁶⁷ In 1966 he took a position in the construction office of the Veterans Administration, remaining until his retirement in 1980.⁶⁸ The Hegners then returned to Denver, where Nancy died in 1981. Casper Hegner moved to Westcliffe in south-central Colorado in 1982. He married Velda L. (Menzel) McIntosh (1931-2004) in 1990.⁶⁹ The couple lived in Westcliffe at the time of Hegner’s death in February 1991.⁷⁰

Later Residents

Gregory (1962-1965). Upon their move to Washington in 1962, the Hegners sold this property to Charlotte (Petriken) Gregory. In 1965 Mrs. Gregory, described as a “prominent Denver society figure,” married Aksel Nielson, the chairman of Title Guaranty Company. The *Denver Post* characterized Nielsen

⁶² “Two-Faced Stadium,” *Architectural Forum* 97 (December 1952): 142-43. The design is credited to Smith, Hegner, and Moore, although it was completed after the partnership dissolved.

⁶³ City and County of Denver, Building Department, 2323 East Dakota Avenue, building permit number 10711, September 24, 1948, on file Western History and Genealogy Department, Denver Public Library, Denver, Colorado. The general contractor was Jones and Hazler.

⁶⁴ *Denver Post*, January 31, 1952.

⁶⁵ Paul Fees, Cody, Wyoming, email to Thomas H. Simmons, January 13, 2023. The Coe house is located at 1400 11th Street in Cody.

⁶⁶ *Denver Post*, May 10, 1962.

⁶⁷ *AIA Journal* 44 (December 1965): 13.

⁶⁸ *AIA Journal* 46 (September 1966): 17.

⁶⁹ Hegner interview, 1990.

⁷⁰ Casper F. Hegner obituary, *Rocky Mountain News*, February 1, and February 3, 1991.

as a “Denver financier and fishing companion of former President Dwight D. Eisenhower.” Mrs. Gregory then sold this house since the couple planned to live at 324 Ash Street in Denver.⁷¹

Lorie (1965-1985). Barry and Elinor T. Lorie purchased the property in 1965 and owned it for two decades. Mr. Lorie (1927-2012), the property’s most notable resident, was a figure in the Denver and national entertainment, advertising, and public relations industry (see Figure 13). Born in Colorado in 1927, Lorie attended the Denver Hebrew School and East High School. He was a member of the Beth HaMedrosh Hagodol (B.M.H.) Synagogue, an Orthodox Jewish congregation.⁷² Growing up, Lorie displayed an interest in dramatic readings and narration. After service in the Navy in World War II, Lorie returned to Denver, where he married Elinor Tracy in 1952. Lorie engaged in making arrangements for the appearances of performing arts groups in Denver and elsewhere in Colorado. The 1958 Denver city directory listed his occupation as actor, but by 1966 he was vice president of Lorie-Lotito Public Relations. A 1976 article in *Boxoffice* reported Lorie had operated an advertising and publicity firm in Denver for twenty years, specializing in such clients as “motion picture companies, theatrical production, financial firms and a variety of leisure-time enterprises.”⁷³

For fifteen years in the 1960s and early 1970s, Lorie worked from Denver as the National Director of Special Events for Columbia Pictures. In 1974 Columbia named Lorie its National Director of Publicity and Promotion, a role he filled until 1978.⁷⁴ Lorie’s long career included senior-level positions with other major Hollywood film studios: Grade-Delfont Associated Film Distribution (1979-81, Vice President of Advertising and Publicity); 20th Century-Fox (1981, Senior Vice President of Publicity and Promotion); Walt Disney Pictures (1984-86, Vice President of Marketing); MGM (Senior Vice President of Publicity and Promotion); Universal Pictures (1986, Senior Vice President of Marketing); and MGM/UA (1987, Senior Vice President of Publicity and Promotion, and 1990 Executive Vice President of Marketing).⁷⁵ In 1990 Lorie bemoaned what he described as the “no-win” position of studio marketing departments: “If a movie is a big success, people often say it’s because the film was good and it was booked into the right theaters. But if a movie fails, the marketing department gets the blame because people say the ads were lousy.”⁷⁶

Elinor T. “Bubbles” Lorie (1929-1984) worked outside the home in the 1970s at Public Service Company (1971-72) and at the diagnostic teaching center of Denver Public Schools (1976-79). After Elinor died in 1984, Barry Lorie sold this property the following year and remarried in 1986.⁷⁷ He retired from the film industry in 1993 and relocated to Sarasota, Florida. There, he continued his lifelong interest in entertainment by serving as the president of the Players of Sarasota (in addition to acting in some of the group’s plays), heading the Sarasota French Film Festival public relations committee, and teaching film marketing at Florida State University.⁷⁸ The *Hollywood Reporter* paid tribute to Lorie when he died in 2012, noting that he was responsible for “shepherding more than 200 films during his career, including *Funny Lady*, *Close Encounters of the Third Kind*, *Thelma & Louise*, *The Russia House*, *A Fish Called Wanda*, *Willow*, and *Rocky V*.”⁷⁹

Interim Owners (1985-1991). The house saw a number of owners from the mid-1980s to 1990. Thomas J. and Tawnya K. Bender acquired the property in 1985. Daniel R. Gauvin became the owner in 1988. By

⁷¹ *Denver Post*, October 10, 1965 (Gregory marriage).

⁷² *Intermountain Jewish News* (Denver), July 12, 1935.

⁷³ *Boxoffice*, June 7, 1976, 9.

⁷⁴ Online Denver city directories (available through 1979) list Lorie at this address, and he and his wife owned it until 1985. Lorie may have had another residence in the Los Angeles area.

⁷⁵ Barry Lorie, core biographical clippings, on file Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Beverly Hills, California. The numerous clippings include articles from *Hollywood Reporter*, *Variety*, *Boxoffice*, the *Los Angeles Times*, and the *Los Angeles Herald-Examiner*.

⁷⁶ *Los Angeles Times*, January 16, 1990, 62.

⁷⁷ *Hollywood Reporter*, August 15, 1986 (Lorie remarriage).

⁷⁸ *Sarasota Herald-Tribune*, September 3, 1993, 169.

⁷⁹ “Barry Lorie, Veteran Hollywood Marketing Executive, Dies,” *Hollywood Reporter*, July 16, 2012.



quitclaim deed he transferred the property to his life partner Curtis Rusek in 1989. His mother, Opal A. Rusek inherited the house in early 1990, and she sold the house in June of 1991.

Amy (1991-present). The new owners, Thomas J. and Carol B. Amy, had been alerted to the house's availability by architectural writer Michael Paglia and mobile sculptor and antique dealer Robert Delaney. The Amy's were perhaps drawn to the house due to their strong orientation toward preservation. Carol's education and employment provided an extensive background in not only history but in curation and collections management. Tom's education included training in liberal arts and the law. The Amys have worked since the 1990s with retired National Park Service historical architect Rodd L. Wheaton to address maintenance and preservation of the Hegner House.⁸⁰

⁸⁰ Carol B. Amy, Denver, Colorado, email to Thomas H. Simmons, January 5, 2023.

7. Additional Information

Historic Figures



Figure 1. This oblique aerial photograph (view north-northeast) provides an overview of the parcel and the Hegner House plan. East Dakota Avenue is at the bottom, South University Boulevard is to the right, and the public alley is to the left. SOURCE: Bing Maps birds-eye-view photograph, undated, Denver, Colorado.



Figure 2. The front (south wall) of the completed house is shown in this circa 1936-37 photograph (view north). SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.



Figure 3. The front and east wall of the completed house is shown in this circa 1936-37 photograph (view northwest). SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.



Figure 4. This 1935 construction photograph (view northwest) shows the completed brick walls and the installed steel casement windows. SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.

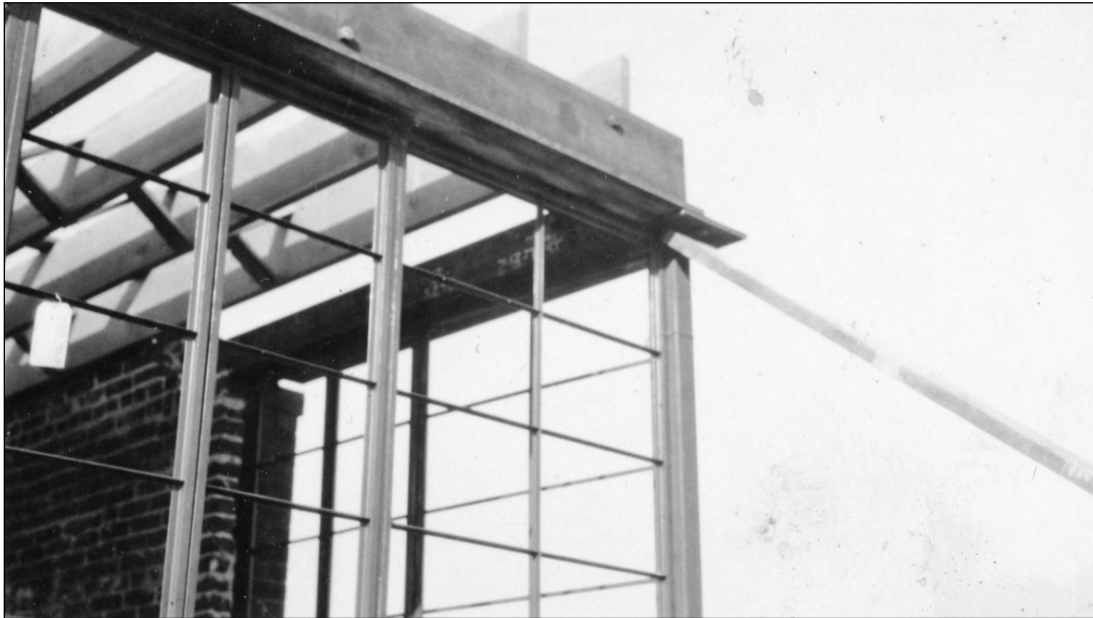


Figure 5. This 1935 construction photograph (view northeast) shows the detail of the southeast first story corner window. The steel casement windows were manufactured by Truscon Steel, Youngstown, Ohio. The mullions played a role in supporting the steel beam above. SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.

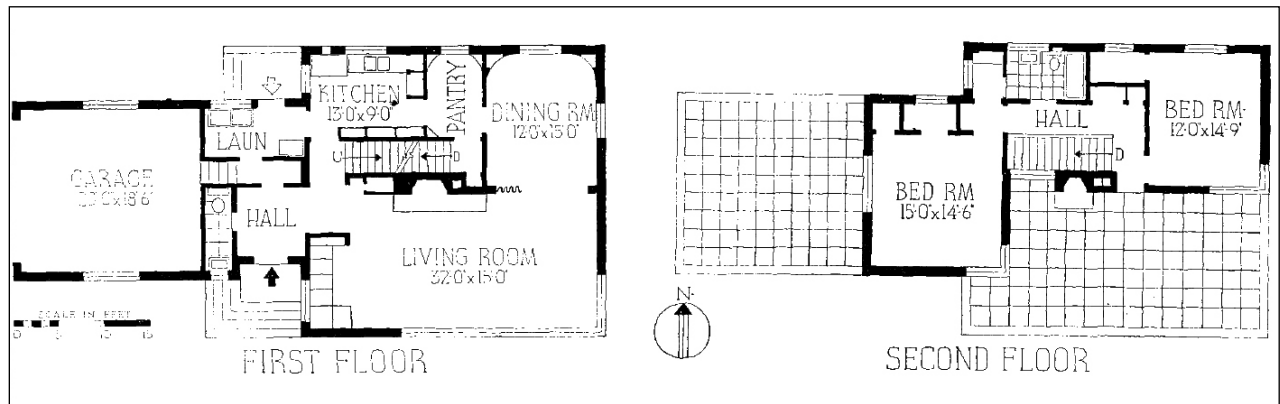


Figure 6. The floorplans for the first and second stories of the Hegner House appeared in *Architectural Forum* in 1937. A door at the top of the stairs on the second story accessed the roof of the first story, which had a tar and gravel roof with a cypress board deck. SOURCE: *Architectural Forum*, April 1937, 295.



Figure 7. This ca. 1937 photograph (view east-southeast) shows the east end of the living room with the long corner window on the right and a flat panel lighting fixture on the ceiling (upper right). SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.



Figure 8. This ca. 1937 photograph (view northwest) shows the west end of the living room with the fireplace on the north wall. Note the flat panel lighting fixture on the ceiling. This view appeared in *Architectural Forum* in April 1937. SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.



Figure 9. This ca. 1937 photograph (view west-northwest) shows the stairs to the second story with their stainless steel rail. This view appeared in *Architectural Forum* in April 1937. SOURCE: Frank Hegner photograph collection, on file Carol and Tom Amy, Denver, Colorado.



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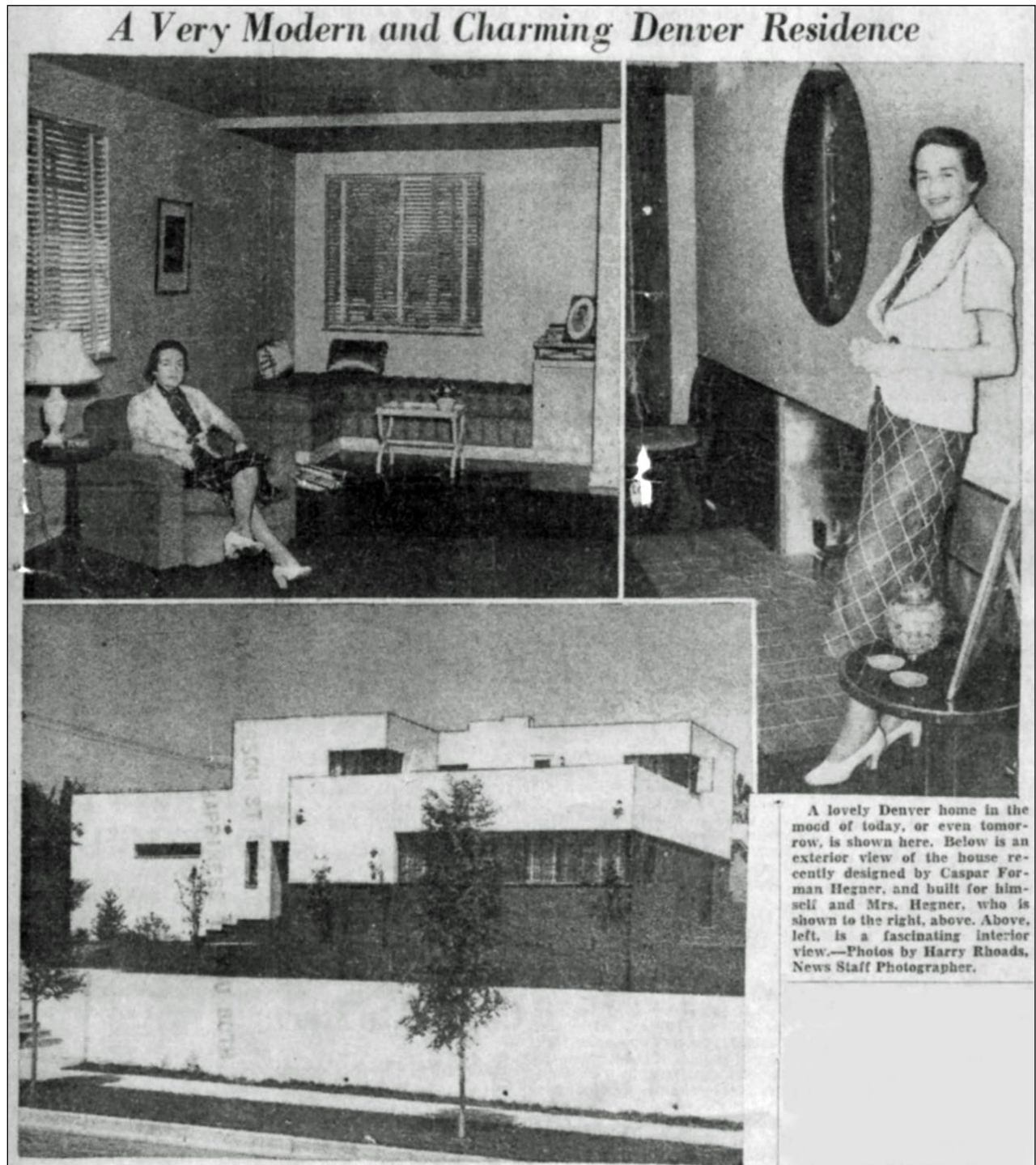


Figure 10. The *Rocky Mountain News* featured photographs of Mrs. Hegner seated in the alcove at the west end of the living room and standing in front of the fireplace in the north wall of the living room, as well an exterior view of the house (view north-northwest). SOURCE: *Rocky Mountain News*, September 6, 1936.

Figure 11. Landscape architect Irvin J. McCrary prepared a planting plan for the Hegners in 1936. North is to the left, with South University Boulevard at the top and East Dakota Avenue to the right. SOURCE: Mr. Casper F. Hegner, Denver, Colorado, Planting Plan, April 1936, on file Western History and Genealogy Department, Denver Public Library, Denver, Colorado.



Figure 12. Nancy and Casper Hegner (left) are shown with Mr. and Mrs. Rodney Davis in this 1960 photograph taken at an exhibition preview at the Denver Art Museum. SOURCE: *Denver Post* photographic archives, November 1960, Getty images.



Figure 13. In January 1990 Barry Lorie was named executive vice president of marketing at MGM/UA. SOURCE: *Variety*, January 15, 1990.

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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. Front of the house from East Dakota Avenue.
Photographer: Thomas H. Simmons. Date: December 2022. View north.



2. Overview of the property from the intersection of S. University Blvd. and E. Dakota Ave.
Photographer: Thomas H. Simmons. Date: December 2022. View northwest.



3. Stairs from the public sidewalk with the house beyond.
Photographer: Thomas H. Simmons. Date: July 2022. View northwest.



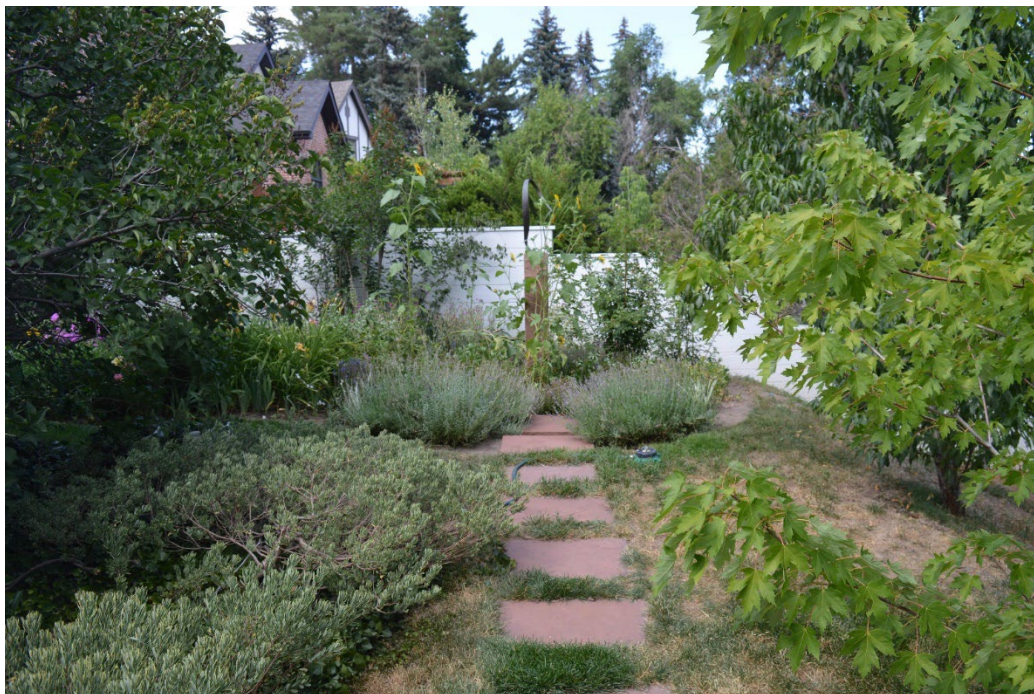
4. Front yard, sidewalk, and house (to left).
Photographer: Thomas H. Simmons. Date: July 2022. View east.



5. Front yard from south of the Ponderosa pine tree.
Photographer: Thomas H. Simmons. Date: July 2022. View west-northwest.



6. East flagstone terrace. Photographer: Thomas H. Simmons. Date: July 2022. View north.



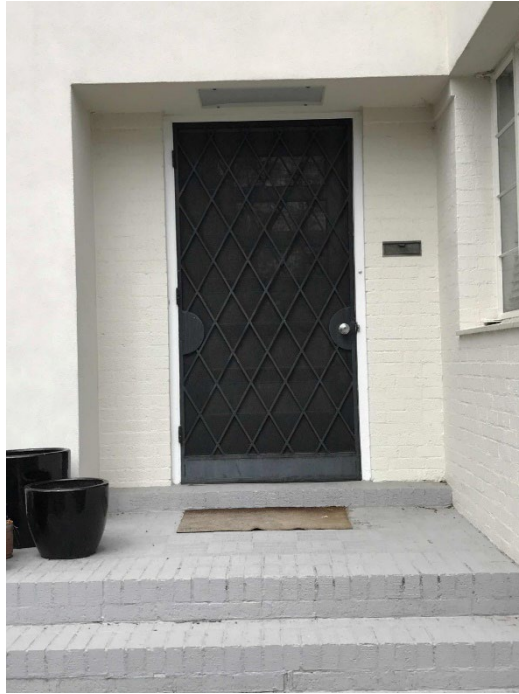
7. Flagstone path form terrace to sculpture.
Photographer: Thomas H. Simmons. Date: July 2022. View north.



8. Lawn and planting areas north of house.
Photographer: Thomas H. Simmons. Date: July 2022. View east.



9. Front of house with attached garage to left.
Photographer: Thomas H. Simmons. Date: July 2022. View northeast.



10. Inset front entrance. Photographer: Linda McVey. Date: April 2019. View north.



11. Front of house, east section. Photographer: Linda McVey. Date: April 2019. View northwest.



12. Long ribbon window on front and east walls of house.
Photographer: Linda McVey. Date: April 2019. View northwest.



13. Second story and roof terrace from southeast corner of the terrace.
Photographer: Thomas H. Simmons. Date: July 2022. View west-northwest.



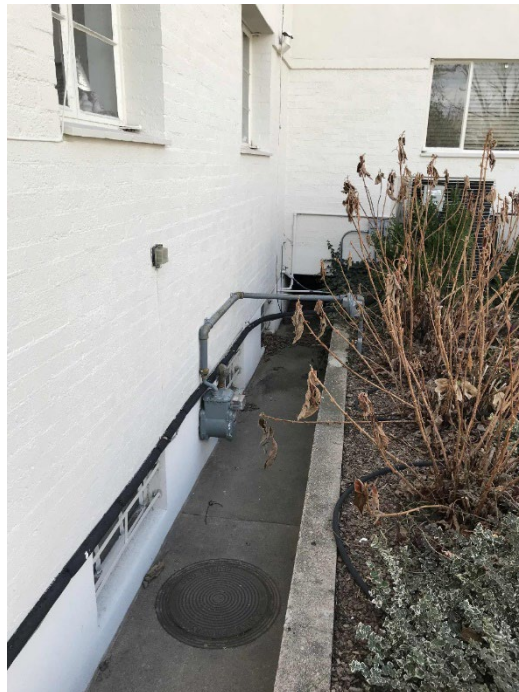
14. Second story and roof terrace from southwest corner of the terrace.
Photographer: Thomas H. Simmons. Date: July 2022. View east-northeast.



15. East wall of the house and the east terrace.
Photographer: Thomas H. Simmons. Date: July 2022. View northwest.



16. East wall of the house. Photographer: Thomas H. Simmons. Date: July 2022. View west-southwest.



17. Window well on the north wall of the house.
Photographer: Linda McVey. Date: April 2019. View west.



18. North wall of the house east of the 1949 addition.
Photographer: Linda McVey. Date: April 2019. View southeast.



19. North wall of the 1936 section of house and east wall of the 1949 addition.
Photographer: Thomas H. Simmons. Date: July 2022. View southwest.



20. North wall of the 1949 addition.
Photographer: Thomas H. Simmons. Date: August 2022. View east-southeast.



21. West wall of the 1949 addition. Photographer: Linda McVey. Date: April 2019. View east.



22. West of the 1949 addition and north wall of the garage.
Photographer: Thomas H. Simmons. Date: July 2022. View southeast.



23. West and south walls of the attached garage.
Photographer: Thomas H. Simmons. Date: July 2022. View east-northeast.



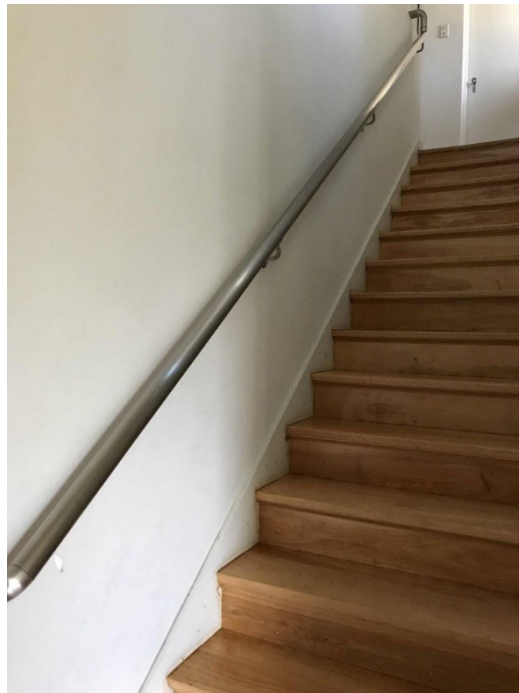
24. Interior, first story, living room, looking toward ribbon window.
Photographer: Thomas H. Simmons. Date: July 2022. View east-southeast.



25. Interior, first story, living room, fireplace.
Photographer: Linda McVey. Date: April 2019. View northwest.



26. Interior, first story, dining room from living room.
Photographer: Linda McVey. Date: April 2019. View north-northeast.



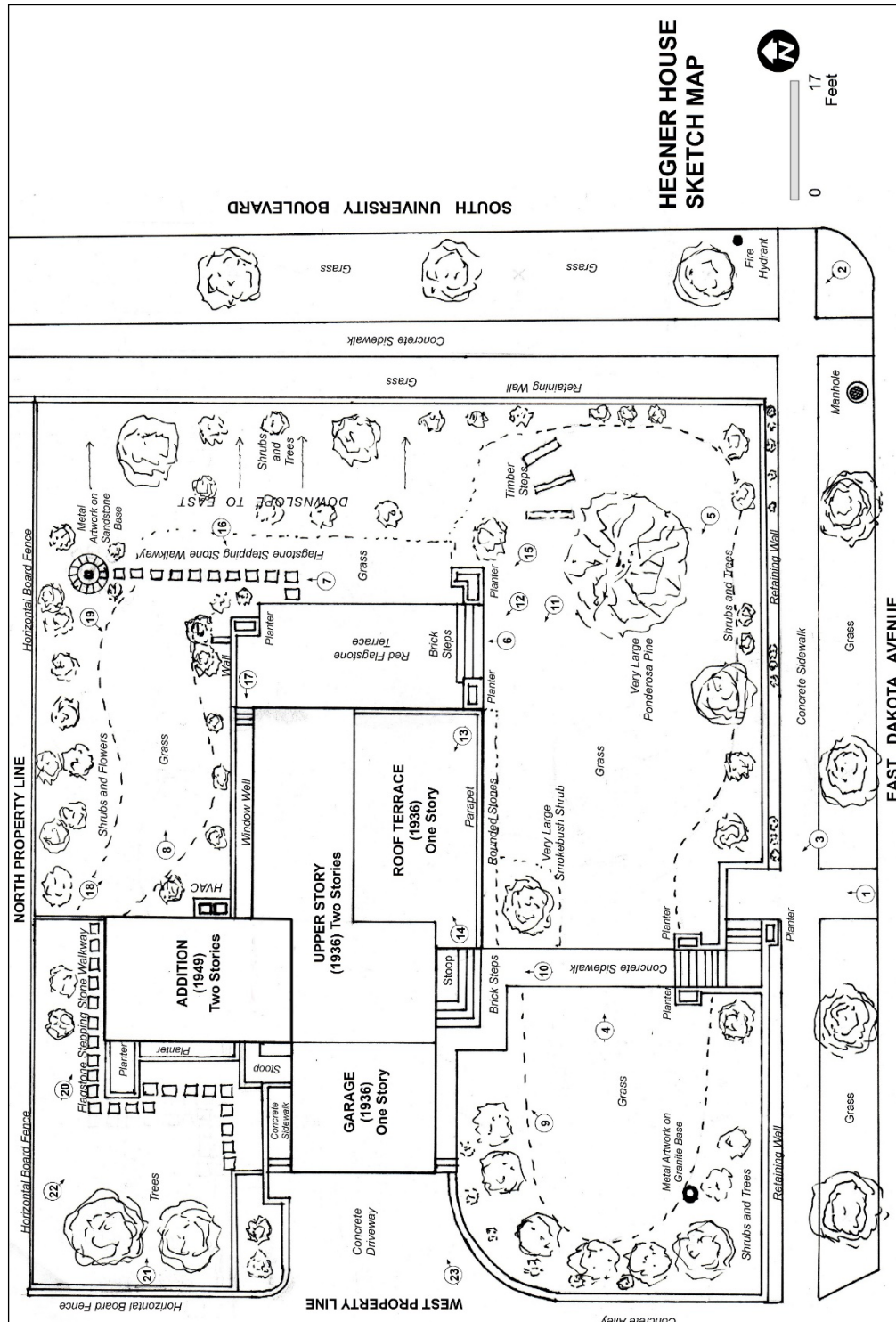
27. Interior, first story, stairs to second story.
Photographer: Linda McVey. Date: April 2019. View northeast.



28. Interior, second story, stairs and second story stair hall, showing fluid railing detail.
Photographer: Thomas H. Simmons. Date: July 2022. View west.

Boundary Map

Attach a map that graphically depicts the structure, the location of other significant features, and the boundaries of the designation.



Numbers in circles show photograph locations and camera directions.



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