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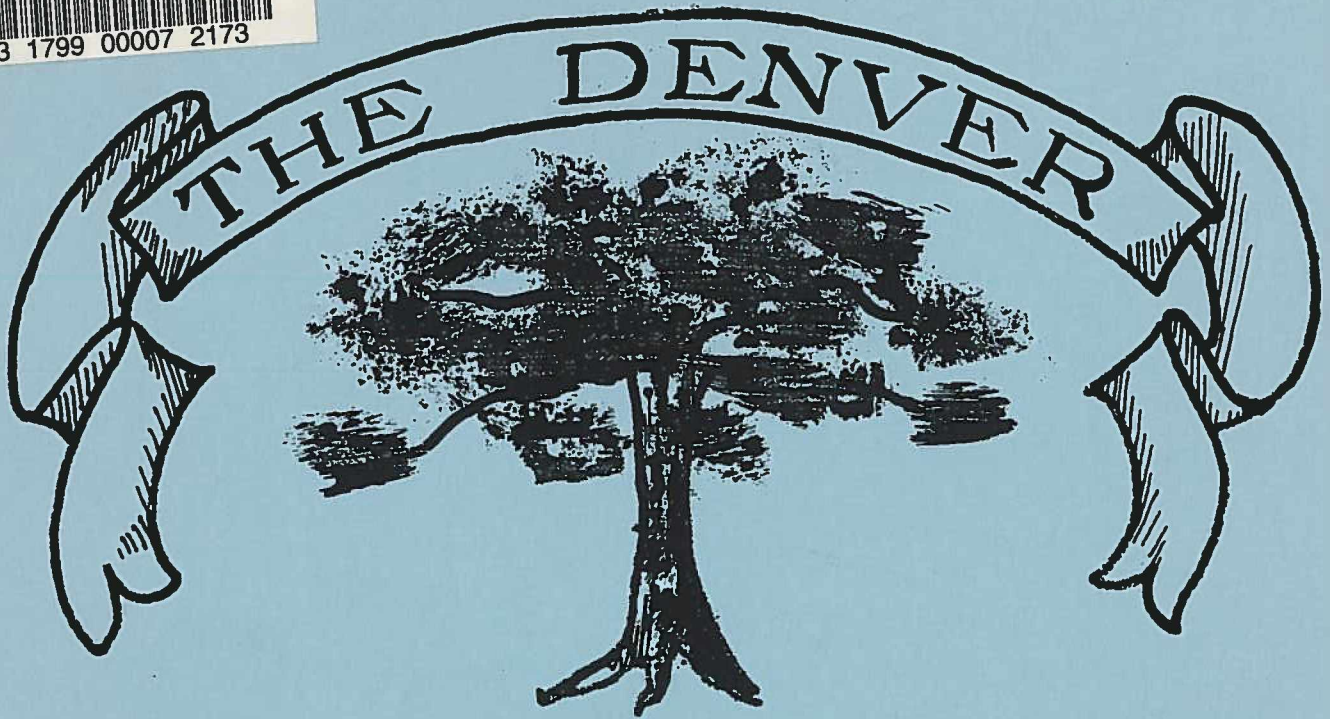
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DON ETTER

THE DENVER PARK AND PARKWAY SYSTEM

DON D. ETTER

Don D. Etter

NATIONAL REGISTER THEME NOMINATION

Prepared for the
COLORADO HISTORICAL SOCIETY

August 1986

PREFACE

The enclosed text is excerpted from the National Register Nomination Form for the Denver Park and Parkway System. Technical data, such as the length of the nominated elements of the System, has been excluded in this report.

The Colorado Historical Society owes a great debt to the team responsible for the nomination. Foremost, we would like to thank DON ETTER, who wrote the report and served as the project director for the nomination. Mr. Etter's background well qualifies him to explain and describe the complexity of the system and to place it in a planning as well as landscape architecture context. He is the author of four books on the history of Denver architecture and lectures widely on local urban design subjects. He holds a B.A. in American history (including the history of architecture) from Yale and has studied land use planning at Harvard Law School.

Completing the research for the nomination were SALLY PEARCE, staff historian for the Office of Archaeology and Historic Preservation at the Colorado Historical Society; JULIE WOODS, a community planner, currently studying landscape architecture at the University of Colorado at Denver; JEFF WOODS, landscape architect and a student in the master's program in architecture at the University of Colorado at Denver; and BARBARA NORGRÉN, preservation consultant and member of the Denver Landmark Commission and coauthor of a history of Denver architecture and urban development. GLORIA MILLS, National Register program coordinator for the Office of Archaeology and Historic Preservation at the Colorado Historical Society, was responsible for compiling and reviewing the nomination form.



Barbara Sudler
State Historic Preservation Officer

DESCRIPTION -- ITEM NUMBER 7

1. THE DENVER PARKS AND PARKWAYS: A DESCRIPTIVE OVERVIEW

The Denver park and parkway system consists of over four thousand acres of parks within the city limits, over thirty miles of developed urban parkways, and an aggregation of over fourteen thousand acres of mountain parks. This National Register nomination includes the urban parkways and associated parks which together constitute the historic foundation of the Denver park and parkway system and, thus, a key part of the historic urban design legacy of the city.

Specifically, this nomination includes sixteen parkways and fifteen parks, all within the Denver city limits. The parkways and associated parks included in this nomination are of a sufficient expanse to be representative of the entire system; they are representative of the wide variety of design and use which characterizes the entire system; they are representative of the history of the development of the entire system; and they are representative of the way in which the entire system accounts for and relates to the basic design structure of the city.

All of Denver's parks and parkways share a common ecological background: they are part of a green oasis located at the edge of the High Plains, a place of little water, of limited natural vegetation, of a short growing season, and of a harsh summer sun and cold winter winds. They also share a common relationship to and integration with the other layers of the city's basic urban design structure: the landforms, the transit ways, and the grid system. And they are all part of a common legacy: the will, the effort, and the imagination of the first generations of Denver citizens, of energetic civic leaders, and of creative designers.

Denver's basic urban design structure consists of four layers. The first layer is made up of natural features, in particular the natural waterways (the South Platte River, Cherry Creek, and various gulches and ponds scattered throughout the area) and the mountain and piedmont landforms (the edge of the High Plains, the river bluffs, the mesas, the east slope foothills of the Rocky Mountains, and, of course, the extraordinary mountain backdrop, including snow-capped peaks over 14,000 feet in height which are visible from Denver).

The second layer of Denver's basic urban design structure includes the transit corridors---the early trails, roads, and railways, evidence that Denver was both a hub and a jumping off place, and the ditches and canals, built to bring water from the mountains and plains and to distribute that water throughout the city. The third layer is the American grid system---of streets, blocks, and lots---which, in anticipation of the development to come, was laid out over the entire area within a few short years after the 1858 founding of the city. The grid system symbolizes and indeed promotes accessibility, which in turn is an essential ingredient of

the American way of life.

The fourth structural layer is what has been called Denver's "garden system", consisting of street trees, private lawns and gardens, parks and parkways, and other public open spaces (including school yards, the grounds of public buildings, and green belts). This is the layer which ties the other layers together and makes coherent the overall design structure of the city. Denver's parks and parkways are only one part of this garden system, but they are a large, much used, public, highly visible, extremely important, and (perhaps most critical) symbolic portion of the garden system.

In a complex and sophisticated way, Denver's parks and parkways take into account and relate to these layers of Denver's basic design structure. Denver's parks and parkways have been designed to take advantage of splendid views of the Rocky Mountains, thus acknowledging the special relationship of the city to the great landforms of the West. Denver's parks and parkways celebrate the availability, the use, and the symbolic value of water in an arid climate, thereby acknowledging that water is essential to both the reality and the image of the city. Denver's parks and parkways constitute landmarks which make the grid system comprehensible, which both reinforce the rationality and soften the harshness of the grid system, and which thereby fulfill a key part of the promise of urban planning in a democratic society.

In addition, Denver's parks and parkways reflect various styles of landscape design. They are the work of great masters of landscape architecture and city planning....Reinhard Schuetze, S.R. DeBoer, Olmsted Bros., Charles Mulford Robinson, George E. Kessler, and others. They are planted with a great variety of horticultural specimens (which is particularly impressive in a dry climate supportive of only a limited number of native trees and shrubs). They provide for both active and passive use, for sandpiles and flower gardens. Some parkways function as transit ways for heavy commuter traffic, while others are modest enhancements of residential neighborhoods. Some parks are tiny triangles of grass, embellished with a single tree, while others are counted, like Central Park in New York, among the huge "people's parks" of America. They enhance the urban environment by the reduction of noise and pollution and by the cooling of the city in the summer.

Further, Denver's parks and parkways are located throughout the city and have played a central role in the life of the entire city. They are accessible to young and old, to rich and poor, and to all segments of Denver citizenry. They are the site of innumerable useful, beautiful, and memorable structures, including pavilions, gateways, statuary, fountains, and comfort stations and they accommodate walkers and joggers, botanists and bird watchers, rugby fans and concert goers. They form a sylvan backdrop to a dusty boom town and an amelioration for the pressures incident to urban crowding. And, perhaps most important, they

are the foundation of the historic image of the city and of the quality of life which Denver citizens have enjoyed for over a hundred years.

2. SURVEY METHODOLOGY

Initiation and General Guidelines. This nomination was initiated by the Colorado State Historic Preservation Officer (SHPO) and the preparation of this form, as well as completion of the underlying survey on which it is based, was sponsored by the Colorado Historical Society. At the outset, the SHPO consulted with a group of historians, design professionals, and academicians. They concurred with the SHPO that a survey of the historic fabric of Denver's park and parkway system, for the purpose of determining which segments of that system might properly be the subject of a National Register nomination, was appropriate. In addition, they outlined the initial criteria which they thought appropriate to apply in determining which segments of that system to study. It was their initial view that the system as planned and constructed during the period 1906-1929 should be targeted for study. In addition, they identified the segments of the system which, in their opinion, met that criterion. The SHPO then determined that the survey should proceed in accordance with these general guidelines. In this regard, it should be noted that both the overall criteria and the list of parks and parkways to be included were refined and revised during the course of the survey.

Project Team. The Colorado Historical Society engaged a project team to undertake a comprehensive, interdisciplinary survey as well as the preparation of this nomination form. This team consisted of Don Etter (who served as Project Director), Sally Pearce and Gloria Mills (SHPO staff), Barbara Norgren (preservation consultant), Jeff Woods (landscape architect), and Julie Woods (community planner).

Work Program. The Project Director, in consultation with the project team, developed a detailed and comprehensive work program designed to facilitate completion of the survey and this nomination form. The work program covered the necessary on site review, including a comprehensive inventory, description, and analysis of each park and parkway under study; historical research and analysis of the development of the system, the individual parks and parkways, and the various features identified in the inventory; the gathering of historic and contemporary plans, photographs, and other graphic material; and the development of appropriate supplemental data. In addition, a series of field and research forms were developed to facilitate obtaining, evaluating, and using the extensive data called for by the work program. During the course of the survey, the project team met weekly to review the status of the survey, to address questions of significance and integrity, to exchange information, and to assure that the project was proceeding without either duplication or gaps.

Design Professional Review Committee. At the outset of the project, a volunteer committee of design professionals was established to act as a resource for the project team. The committee consisted of Dick Farley, a practicing architect and former chairman of the Urban Design Committee of the Denver Chapter of the American Institute of Architects; Paul Foster, a practicing architect, also a former chairman of the AIA Urban

Design Committee, and current Chairman of the Denver Landmark Commission; Jane Silverstein Ries, Fellow, American Society Landscape Architects, a practicing landscape architect, and Chair of the Historic Preservation Committee of the Colorado Chapter of the American Society of Landscape Architects; and Bill Wenk, a practicing landscape architect (with special expertise in the development of historic landscapes) and a member of the Preservation Committee of the Colorado Chapter of the American Society of Landscape Architects. The members of this committee met with the project team to share their knowledge and perspectives; they were available throughout the project for consultation; and they reviewed this nomination form before it was finalized.

Theme, Criteria, and Listing of Parks and Parkways Included in this Nomination. The Denver parks and parkways are, by any standard, an incomparable resource. But it is the fabric, the network of the system as a whole which embodies and constitutes a key part of the basic urban design structure of the city. This system was first envisioned and initiated during the last four decades of the 19th century and was fully planned and carried to fruition during the first three decades of the 20th century. The result is the conceptual and physical foundation of Denver's park and parkway system, the city's historic urban design legacy. It is this legacy---a legacy from the first generations of Denver citizens, from Denver's civic leaders, and from both local and national designers---which is the theme of this nomination.

Based on this theme, the following criteria were established for the inclusion of parks and parkways in this nomination:

Criteria: the parkways and boulevards:

a. The 1907 Map. That the parkway or boulevard is shown as such on the 1907 Map of the System of Parks and Parkways for the City and County of Denver, Colorado, prepared by George E. Kessler and published by the Denver Park Commission. Kessler's 1907 Map was to a substantial extent based on the brief 1906 Report prepared by Charles Mulford Robinson for the Denver Art Commission. Robinson's Report and Kessler's Map are together the first comprehensive design for the entire city to be articulated, rationalized, and, in most important respects, implemented. The Robinson-Kessler plan thus served as guide for the construction and development of Denver's park and parkway system. It also provided the foundation for future city planning (for example, the landmark 1929 Denver Plan prepared by S.R. DeBoer and published by the Denver Planning Commission built on and greatly expanded both the concept and the construct of the Robinson-Kessler plan). And the Robinson-Kessler plan constitutes today the foundation for the city's urban design quality.

b. Ordinance Designation. That the parkway or boulevard is presently designated as a "parkway and boulevard" by ordinance of the City and County of Denver (Revised Municipal Code, Chapter 620). As early as 1912, Denver commenced the practice of designating certain transit-ways

as "parkways and boulevards". Such designations have provided official recognition of a public perception that these transit-ways have a special value in both the design and the function of the city. Among other things, such designation has generally included restrictions which protect designated parkways and boulevards from unfavorable use and encroachment. It has also resulted in care and attention appropriate to important public facilities.

c. Integrity. That the parkway or boulevard retains the basic characteristics of design, construction, development, and use as were envisioned and realized for the parkway or boulevard prior to 1929, and that the parkway or boulevard embodies and conveys today the essential historic quality of the parkway or boulevard. It is appropriate to note that no effort has been made to fix a specific year or even a decade prior to 1929 to which to tie the determination of integrity. While this nomination is based on the Robinson-Kessler plan, and particularly the 1907 Map, the included parkways and boulevards were designed by different hands and developed over more than two decades. This diversity enhances the integrity of the resource since, among other things, it illustrates the ongoing dedication of the community both to the vision and the reality of the resource. In addition, parkways and boulevards (as well as parks) are subject to change by the passage of time (trees die) and by the acts of those in charge (gravel street surfaces are replaced by asphalt). However, change can be accomplished in such a way as to maintain and enhance the historic quality of such a resource.

Criteria: the parks:

a. The 1907 Map. That the park is both shown on the 1907 Map and adjoins one of the parkways or boulevards included in this nomination (which is the case as to twelve of the fifteen included parks); or, in the case of Highland Park, is an important terminus of a parkway segment which is not included in this nomination; or, in the case of Arlington Park (now Alamo Placita Park and Hungarian Freedom Park), and the Speer Boulevard Triangles, although not shown on the 1907 Map, adjoin and are a part of a key parkway segment which is included in this nomination.

b. Integrity. That the park retains the basic characteristics of design, construction, development, and use as were envisioned and realized for the park prior to 1929, and that the park embodies and conveys today the essential historic quality of the park. As in the case of the parkways and boulevards, no effort has been made to fix a specific year or a decade prior to 1929 to which to tie the determination of integrity. The parks, like the parkways and boulevards, were designed by different hands and developed at different times. In the case of the parks, that period stretches out over nearly five decades (1880-1929).

As a result of the application of the above criteria, and in light of the stated theme, the following segments of the Denver park and parkway system have been included in this nomination:

THE 1907 SYSTEM

The parkways, boulevards and parks listed in the following schedule.

THE PARKWAYS AND BOULEVARDS

City Park Esplanade (East Colfax Avenue to East 17th Avenue)

Clermont Street Parkway (East 3rd Avenue to East 6th Avenue)

Downing Street Parkway (East 3rd Avenue to East Bayaud Avenue)

Forest Street Parkway (East 17th Avenue to Montview Boulevard)

South Marion Street Parkway (East Bayaud Avenue at Downing to Marion Street, thence south to East Virginia Avenue)

Monaco Street Parkway (East 1st Avenue to Montview Boulevard)

Montview Boulevard (Colorado Boulevard to Monaco Street Parkway)

Richthofen Place Parkway (Monaco Street Parkway to Oneida Street)

Speer Boulevard (South, including the former Forest Drive, and North, Colfax Avenue to Downing Street; and including the Speer Boulevard Triangles, (at Lincoln, Cherokee Delaware, Elati, Fox, Galapago, and Inca.

University Boulevard (East Iowa Avenue to East Alameda Avenue)

Williams Street (East 8th Avenue to East 4th Avenue)

East 4th Avenue (Williams Street to Gilpin Street)

East 6th Avenue Parkway (Colorado Boulevard to Quebec Street)

East 7th Avenue Parkway (Williams Street to Colorado Boulevard)

East 17th Avenue Parkway (Colorado Boulevard to Monaco Street Parkway)

West 46th Avenue (Grove Street to Stuart Street)

THE PARKS

Alamo Placita Park (formerly part of Arlington Park)

Berkeley Lake Park

Cheesman Park (formerly Congress Park)

Cheesman Park Esplanade

City Park

City Park Golf

Cranmer Park (formerly Mountain View Park)

Highland Park

Hungarian Freedom Park (formerly part of Arlington Park)

Inspiration Point

Montclair Park

Richthofen Monument

Rocky Mountain Lake Park

Sunken Gardens

Washington Park

Exclusions. Segments of the Denver park and parkway system already listed in the National Register have been excluded, namely the Civic Center (including the Capitol grounds, the Pioneer Monument, and West 14th Avenue Parkway) 5DV16; the Country Club Islands (including Franklin, Gilpin and High Streets) and East 3rd Avenue, Country Club Place and Park Club Place 5DV167; and East 1st Avenue (Downing Street to University Boulevard), Country Club Extension 5DV167. The Civic Center is, of course, both the physical and the symbolic hub, or center as it is named, of the

entire system, although it has never been properly connected to the system; the Country Club Islands represent an application of parkway planning principles to a small neighborhood space, while East 3rd Avenue is a spacious neighborhood connector; and East 1st Avenue represents a critical link between the easternmost terminus of the great Speer Boulevard diagonal and the Denver neighborhoods, parks, and parkways to the south and east. Further, this nomination does not include any part of Denver's unique and invaluable Mountain Park system, a resource which deserves consideration as a separate corollary thematic group.

Liaison With Other Agencies: During the course of the survey, the SHPO and representatives of the SHPO were in liaison with the the Mayor of the City and County of Denver and his staff; with various city agencies, including the Denver Department of Parks and Recreation and the Denver Planning Office; with the consultants who are in the process of developing a master plan for the Parks and Recreation Department; with the Denver Landmark Commission; and with various interested professional and citizen groups. The results of the survey will be made available to all interested parties for use in any future analysis and any future planning efforts.

3. SCOPE OF THE NOMINATION

The segments of the Denver park and parkway system being described are not simply a series of elaborately embellished or cleverly connected open spaces. Rather, they are a network, the combination of which not only commands the Denver urban setting, but provides a structural framework, a design framework, a functional framework, and an aesthetic framework for the city.

The Denver park and parkway system had its origins in the 19th century. Each of the plans for the three "cities" (Auraria, Denver City, and Highland) laid out in 1858 and 1859 at the confluence of the South Platte River and Cherry Creek made provision for various city blocks to be set aside for public parks. These particular blocks were in fact never set aside. However, the first parks acquired by Denver did consist of individual city blocks. For example, Denver acquired its first park in 1868 when local real estate promoters Francis Case and Frederick Ebert donated the one block Curtis Park to the city. The promoters undoubtedly expected to profit from a greensward in the midst of their residential subdivision.

The street tree and parkway tradition is nearly as old in Denver. As early as 1867, Denver citizens began planting street trees, imported from the East by wagon and irrigated with water from the then newly completed City Ditch. In 1869, the city itself first bought water for Denver street trees. By 1874, Denver had acquired its first parkway land, the Park Avenue Triangles, a series of isolated tracts resulting from the diagonal extension of Park Avenue across the blocks of the north-south grid. By the late 1880s, maps, photographs, and other depictions of Denver show street trees, well planted boulevards, and elaborately laid out parks.

In the late 1870s and early 1880s, there was discussion, led by the farsighted Denver Mayor Richard Sopris, Colorado legislator Henry Lee, and Denver civic leader Jacob Downing, of the creation of two great parks in Denver, one on the East Side and one on the North Side, to be connected by a magnificent tree-lined boulevard (for which survey work actually appears to have been done). The Sopris-Lee-Downing "hour glass" plan was consistent with the national interest in large urban parks and was founded on the simple Baroque principle of the ceremonial connection of great public spaces. Their plan, however, was only implemented to the extent of the acquisition of City Park.

In 1894, following the 1893 Chicago Columbian Exposition, John Evans (a former Territorial Governor of Colorado who was then near the end of his life) and his son William Grey Evans took a strong public stand in favor of a plan for a comprehensive Denver park and parkway system. That plan, which had been put forth by the city and was supported by the Chamber of Commerce, was attacked and ultimately defeated on the ground that it was overly ambitious. An undated map, prepared ca. 1894 by Edward Rollandet, a renowned local map maker who had immigrated to Denver from Holland

and who was then soon to be Chief Draughtsman for the Denver Department of Public Works, shows a plan for the Park and Boulevard System of Denver which is undoubtedly the plan which the Evanses supported.

The plan drawn by Rollandet has an appearance of simplicity, but it was in reality quite sophisticated. The plan called for a series of parks scattered throughout the city. These parks were to be connected by parkways built along the existing grid of streets. The outer ring of parks were to be large water parks, which, with the connecting parkways, would provide a greenbelt around the city. The lakes themselves would celebrate the importance of water. Across the surface of these lakes there would be uninterrupted mountain views. Although the plan drawn by Rollandet utilized and emphasized the existing grid, it also made provision for motor ways along Denver's two natural water courses, Cherry Creek and the South Platte River.

Rollandet's wonderfully ambitious plan for a "greenbelt grid" may have been defeated, but the park and parkway movement in Denver had not, as the Evanses had feared, been killed. During the next decade, Denver continued to build on the street tree, parkway, and park traditions which had been part of the life of the city in the four decades since the gold rush.

At the turn of the century, then, both the idea of a system and the actual physical beginnings of a system were in place. However, the network, or fabric, which ultimately resulted, and which is the subject of this nomination, was not fully articulated, rationalized, or designed until the time of Charles Mulford Robinson's brief 1906 Report to the Denver Art Commission and George E. Kessler's subsequent 1907 Map. (Robinson was an early 20th century city planner of note and Kessler had a national reputation as a designer of parkways and boulevards.) Within two decades, the system proposed by Robinson and designed by Kessler was, for the most part, implemented, thereby providing Denver with an urban design foundation sufficiently strong that it still remains viable as the 20th century comes to a close.

The Robinson-Kessler plan was simple, beautiful, and functional. It acknowledged and utilized the existing grid system as a foundation. The exceptions were the same exceptions which Rollandet made. It is appropriate to note that the grid was not necessarily a design constraint for Robinson and Kessler. Their plan covered the entire city, as did the grid, but at that time much of the land over which the grid extended had yet to be developed. Their plan also recognized the significance of water and of Denver's mountain backdrop. Water features and mountain view points thus became critical elements in the development of their plan. The key to their plan, however, was the fact that they carried the design beyond the regular, overall pattern which would have resulted from the Rollandet greenbelt grid. Thus, they designed three circulatory parkway systems, which were to reach into East Denver, South Denver, and North Denver like arms of a windmill, connecting and incorporating the parks

like wind paddles. Those three arms were in turn connected with each other by the Cherry Creek corridor.

It is the Robinson-Kessler "windmill" plan, then, which provides the theme for this nomination.

The major design and structural features of each park or parkway (whether of the period covered, or later, and whether contributory or not) are discussed briefly in this nomination form and are identified separately (with a notation as to the category into which each falls) in attachments to this nomination form. Subsidiary features are not separately discussed. However, many of the subsidiary features are listed in a schedule of facilities prepared by the Denver Planning Office, a copy of which is attached to this nomination form. Many of these subsidiary features are consistent with the historic quality of the parks and parkways regardless of when introduced. For example, modern playground equipment would not necessarily detract from the integrity of the resource.

With respect to horticultural features, there is a wide and interesting selection of plant material in the Denver parks and parkways. Indeed, the system is an extraordinary High Plains arboretum. For purposes of this nomination, however, no effort has been made to inventory or list all of the varieties of plant material in any particular location. Instead, dominant or representative varieties, or specimens of particular importance to the design or the environment, are noted (by common name only). The dominant plant material in all of the included parks and parkways is mature, having largely been planted during the last decade of the 19th century and the first three decades of the 20th century. Accordingly, except where noted to the contrary, the dominant plant material under discussion in this nomination form dates from the period of significance, or in limited cases represents appropriate replacement stock. Determinations of age were confirmed by historic photographs, by written records, and, where possible, by tree ring count.

A brief word is appropriate here as to the late 19th and early 20th century concepts and attitudes which underly the theme of this nomination. These concepts and attitudes would certainly include the idea that a city can, and should, be planned and that the "good society" can be achieved in a properly laid out city. They would also include the idea that beauty is of value and "pays better than any other commodity", that recreation, both active and passive, is a matter of governmental concern, and that parks and parkways naturalize the city. They would include the idea that men and women are in charge of their environment and that they can make deserts bloom and forests shrivel, that the "tyranny of the gridiron" can, and should, be mastered, and that parks and gardens can make a city livable. The idea that nature cultivated, experienced, and absorbed is both instructive and elevating, that our Arcadian past (if indeed it ever existed) is relevant both to our present and to our future, and that good urban design (particularly if parks and parkways are included) is in the best

interest of all citizens would also be included. That parks and parkways can unify a city and can strengthen community feeling, that turf and trees promote tranquility and mental health, that public facilities should be accessible to all citizens, and that all citizens should have access to the entire city would also be central ideas. Finally, the collection of concepts and attitudes would include the idea that the aspirations and expectations of a nation should be embodied in urban public spaces, preferably with magnificence, and that the ills, and indeed evils, of a city, however those may be defined at a particular point in time, can be largely ameliorated, if not fully solved, by a greensward or two.

4. PHYSICAL DESCRIPTION AND HISTORICAL BACKGROUND:

Early planners, Denver boosters, tourists, and residents alike viewed and used the Denver parks and parkways as a circulatory system, both for pleasure and for convenience. In his 1906 Report, Robinson stressed that the system should be designed so that one could ride from park to park, taking one route after another throughout the city without ever backtracking. Robinson also emphasized the development of parkways within the confines of the existing grid, the only exceptions being the Speer Boulevard and Park Avenue diagonals, and a short parkway segment along the South Platte River. Kessler's 1907 Map implemented those objectives.

The park and parkway system which is the subject of this nomination can best be visualized and understood if it is described in a "circulatory" manner, that is as if the reader were taking the kind of tour through the parks and parkways that Robinson suggested, that Kessler's design provided for, and which thousands of Denver residents and tourists alike have enjoyed. Thus, the following description proceeds in the order in which an afternoon ride through the parks and parkways might have proceeded in, say, 1924.

The tour is taken along routes which correspond to the three arms of the Robinson-Kessler windmill and along the Cherry Creek corridor which connects the three arms. The first arm extends through the old East Denver and Montclair Park districts (the East Denver circuit). From there, the tour proceeds through the old South Denver Park District (the South Denver circuit). Then, after traversing the Cherry Creek corridor, the tour concludes in the Highlands Park District (the North Denver Circuit).

THE EAST DENVER CIRCUIT: The East Denver circuit consists of seven parks and eleven parkways. A tour of the East Denver circuit begins at the south entrance to the City Park Esplanade on East Colfax Avenue between Columbine and Elizabeth streets. East Colfax Avenue is a busy commuter and commercial corridor. Looking west from this point, one can see the gold dome of the Colorado State Capitol. This is a view shared by generations of tourists and immigrants for whom East Colfax Avenue was the main highway into Denver from the East. Spreading to the south from this point are residential neighborhoods. To the north is the City Park Esplanade, frontispiece for East Denver High School and a grand and ceremonial entranceway to City Park.

City Park Esplanade and City Park together embody the main historical themes of Western landscape design. The esplanade incorporates the basic elements of classic French landscape design as first practiced by Le Notre at Vaux-le-Vicomte, near Paris, in the 1650s: an entry sharply framed and punctuated by a basin and a fountain (here the Sullivan Gateway and the Dolphin Fountain); a turf terrace flanked with walkways which extend to a perspective point (here motorways are substituted for some of the

walkways and the Thatcher Memorial Fountain is substituted for the Hercules); lines of trees (rows of architectonic cockspur hawthorn and elm in this case) walling the terrace and providing a curtain between the terrace and adjoining spaces (including, here, the grounds of East Denver High School to the east); a hidden cross axis (two in this case, East 17th Avenue and, opposite the main entrance of East Denver High School, East 16th Avenue); and an etoile extending into the forest at the perspective point (here the Thatcher Memorial Fountain is framed by a formal planting of upright and spreading junipers and is backed by three receding rows of crabapple, juniper, and elm and the etoile extends into City Park).

In contrast, City Park, which is directly to the north of the esplanade, reflects the English landscape design traditions descended from Lancelot Brown, the American park planning heritage of Frederick Law Olmsted, and the 20th century response to demands for space for activities: serpentine walks and drives; glades of trees planted to give the image of a natural landscape; little glens, hills, fountains, lakes, and lily ponds; great lawns and vistas, playing fields, a zoo, pavilions, benches, and rustic bridges; memorial gardens and statuary; and even a small temple (the Museum of Natural History, now overwhelmed and enclosed by a new structure) situated, like the temple at Stourhead, on a hill across the Big Lake.

CITY PARK ESPLANADE: The two block long City Park Esplanade was designed in 1905-1906, first planted in 1907, and fully embellished by 1918. Although some details have been changed and some features added or lost from time to time, the key elements of this grand promenade are still in place, particularly the basic design, the scale, and the layering of plant material. Missing are seventy original street lamps, the visually important waters of the Dolphin Fountain (as well as some details of the fountain itself), benches around the fountain (those which are not missing are crumbling), and many of the elms, including most of those which extended as street trees into the exedra of the Sullivan Gateway (although part of a double row along East Colfax Avenue remains). Some recent plant material has been selected and placed in the esplanade without proper regard to the original plan, paving and bike racks have replaced part of the lawn in front of East Denver High School, and a barricade interrupts the physical and visual entry of the ceremonial motorway from the esplanade to the Thatcher Memorial Fountain.

The 1917 Sullivan Memorial Gateway (a gift to the city from John Clarke Mitchell) provides a grand entry to the City Park Esplanade. This composition reflects familiar Renaissance conventions used for the creation of imposing and inviting entryways for palaces and gardens (such as the entry to the Villa Trissino-Da Porto at Trissino). Roadways entering from East Colfax Avenue curve inward to the main north-south axis of the esplanade, creating a half circle island. In the center of the island is the Dolphin Fountain set in a basin in the form of a scallop shell. The fountain, with its shell motif and dolphin volutes, is reminiscent of the Neptune Fountain similarly located in the center of the south exedra at

Villa Maser. The fountain is no longer functional and a flower garden has been put in the basin, but it would be possible to restore these important water features.

Edward Herbert Bennett (the Chicago architect who designed the classical Grant Park in Chicago and who contributed to the design of Denver's Civic Center) designed the gateway and the setting. The gateway consists of two free standing piers, one on either side of the motor way. Each pier consists of three freestanding Doric columns and a fourth square pillar. Large figures sculpted in New York by Leo Lentelli are mounted on the entablature of the piers. The figures on the right side are of two miners; and on the left side the figures are of two pioneer women. One of the women in this latter group holds a sickle, the symbol which, only a few years earlier, was eliminated from the design of the Pioneer Monument (a rifle being substituted as the weapon of choice for the pioneer mother in that monument). These tall piers are flanked with pedestrian ^{entryways} the larger of which are arched with wrought iron, and low capped walls (backed with a linear planting of spruce) which follow the curve of the roadways toward East Colfax Avenue and then turn to face East Colfax Avenue for a few yards. A lion head sculpture is mounted on each wall facing East Colfax Avenue and, if the plumbing were working, the lion would spout water into a series of basins at the foot of the wall. The material of the gateway (including the entryways and the walls) is terra cotta and was supplied by the Denver Terra Cotta Tile Co.

CITY PARK: City Park, was called the "people's park" by Robinson in his 1906 Report. Twenty-six years earlier, in 1880, the City of Denver took possession of much of the prairie land which was to become City Park. Formal arrangements for the acquisition were completed by 1882. The first design for the park was prepared by Henry F. Meryweather, a civil engineer on the city's staff. His design, in the Olmsted tradition, provided for a romantic arrangement of elaborately looping roadways, for several lakes and water courses, and for an unending variety of vistas. By 1884, Denver school children were planting trees in the west section of the park (to be watered by the City Ditch). By 1886, 80 acres of the park had been planted with plains cottonwood trees. By 1890, when Richard Sopris (who had been ^{mavor} of Denver when the park was acquired) became the Park Commissionner, over 600 shade trees had been planted in the park.

Ultimately, the north section of the 317.1 acre park was dedicated to active uses and the south section to a passive landscape. The north section has thus been marked by change, and expansion, whereas the south section has matured largely as was intended. Around the turn of the century, Reinhard Schuetze was engaged to redesign the park. Then, in the early years of the 20th century, the hands of Kessler, S.R. DeBoer (whose role in the development of the Denver park and parkway system is discussed later), the architect J.B. Benedict, and, perhaps, Olmsted Bros. impacted various sections of the park. Yet, today, Meryweather's basic concept remains a dominant factor in the park.

City Park is roughly rectangular in shape and is bounded on the east by the Park Hill residential neighborhood; on the south by private residences and apartment houses, as well as by the grounds of Mercy Hospital and East Denver High School; on the west by large residences, some of which have been converted to business uses; and on the north by the City Park Municipal Golf Course. The land is gently rolling and rises slightly to the east. A natural drainage course cuts across the full length of the park, southeast to northwest.

There are several entrances to the park: the City Park Esplanade (which enters the park at the Thatcher Memorial Fountain); monumental gateways on the west, south, and east sides of the park; and various other roadway and pedestrian entrances from perimeter streets.

The 1918 Thatcher Memorial Fountain, a gift of Joseph Addison Thatcher (a pioneer banker) to the people of Denver, is an imposing composition of granite, bronze, and water. The sculptor was Lorado Taft of Chicago. The central bronze figure, 18 feet in height, is of a woman holding a sword and shield and representing "The State." The State stands on an hexagonal granite plinth which is set in a pool. From the pool, vertical jets of water flank the figure. At the edges of the pool are three great granite blocks. Bronze figures are set into and extend above these blocks, representing "Love," "Learning," and "Loyalty." Each of these figures is flanked by smaller compositions. Water cascades between the granite blocks from the upper pool into lower basins which in turn spill into a large round pool at ground level. The plinth and the granite cubes are embellished with decorative bronze bands reminiscent of the design work of Louis Sullivan.

The Sopris Gateway, near the Thatcher Memorial Fountain on East 17th Avenue, is a red sandstone pedestrian (and trolley) gateway installed in 1911-1912 as a memorial to Richard Sopris (in particular for his dedication to the development of the municipal park and parkway system). The design by Frank E. Edbrooke (the architect of the now demolished Tabor buildings, the Brown Palace Hotel, and other Denver landmarks) was chosen, over thirty others, in a competition. All of the work was accomplished by local contractors: the refined stonework was provided by the Colorado Red Sandstone Co.; the iron lamp standards (still in place but missing globes) by Verdeckberg & Burkhardt; and the electrical connections by Silver State Electric Co. The entire gateway, built on a low granite base, is 80' wide and encompasses a single 30' passageway which frames a pathway to the center of the park. Elegant square piers, slightly narrowed at the top and articulated with a simple entablature and matching mouldings, rise on either side of the passageway. Each pier is surmounted by an iron lamp standard which holds four globes. To either side of the piers is a low curving bench which faces south toward the Avenue and ends in a short stone pier. Each end pier is surmounted by a slender, fluted iron Corinthian column which supports a single lamp globe. The entire composition is framed with a mass planting of ponderosa and

Austrian pine. Crabapple and catalpa terminate the middle ground view as you look through the gateway into the park.

The 1903 McLellan Gateway was first located on the west side of the park at the East 18th Avenue entrance to the park. It was moved to the East 21st Avenue entrance in 1957 when traffic patterns in the park were redirected. That redirection resulted, among other things, in the elimination of the ceremonial entrance to the Thatcher Memorial Fountain from East 18th Avenue. Other road redirections have resulted in the loss of the southwest corner of the park to a traffic island and the injection of awkward barricade plantings. The grey granite gateway was the gift of William McLellan, a blacksmith by trade and a member of the Denver City Council. McLellan is considered by some to be the father of City Park and is reported to have given half of his life savings for the construction of the gateway. Edwin H. Moorman was the architect of this basic Renaissance composition. The gateway consists of solid square piers on either side of the vehicle entrance. Each pier has a simple base, entablature, mouldings, and an outward facing Florentine lamp. Pedestrian entryways are set in straight-lined wings extending outward from the central piers and ending in smaller matching piers which, on the outward entry side, are buttressed by simple volutes.

South of the McLellan Gateway is the park superintendent's residence and carriage house (or barn), constructed 1892-1893 and first occupied by Alexander J. Graham. The image of this modest two-story cross gable house, and the matching gable end carriage house, relates both to H.H. Richardson's Sherman House in Newport and to later transitional Shingle Style houses. It is an ensemble unique in Denver and little altered since its construction. The entire residence, and the upper story of the carriage house, are clad in square, fish scale, and sawtooth shingles. The first story of the carriage house is brick (painted white at the present time, as is all of the woodwork). The windows include small multi-paned windows, ribbons of windows, and double hung windows with large panes of glass bounded by smaller panes. Open cut vergeboards embellish the end and dormer gables of both the house and the carriage house. And a low turreted north entry porch wraps around the residence and joins a summer porch on the east.

The west portions of the park are dominated by an informal forest of plains cottonwood, elm, Kentucky coffeetree, spruce, juniper, cedar cherry, and hackberry, through which open meadows (presently being infilled with random tree plantings) were designed to meander parallel to York Street. At the new location of the McLellan Gateway, the old plantings are of elm and plains cottonwood, now backed by a second layer of spruce and juniper. The elm lined roadway east from the McLellan Gateway (which turns to enter the rond point (or roundabout) of the Thatcher Memorial Fountain on a formal east-west axis) traverses the southwest section of the park which is planted with a forest of bur oak, plains cottonwood, blue spruce, douglas fir, maple, honey locust, catalpa,

elm, ash, red dogwood, and viburnum. An island of red cedar surrounded by an elm canopy provides a focal point near the main east-west roadway and evergreen masses and lilac hedges screen the southwest corner of the park from the traffic at the intersection of York Street and East 17th and 18th Avenues.

From both the McLellan Gateway and the Thatcher Memorial Fountain, serpentine drives (once gravelled, but now paved with asphalt) lead the visitor toward the center of the park and a view of the ivory stucco walls and red tiled roof of the 1929 City Park pavilion. The first pavilion in the park was built on the shores of the nearby Duck Lake; that pavilion was replaced with an 1896 pavilion at the site of, and in much the shape of, the present pavilion; the present pavilion is the design of William E. Fisher and John J. Humphreys. These pavilions served as open gathering places in the summer and warming shelters in the winter.

The materials of the present pavilion immediately suggest "Spanish", but the composition is in fact that of a simple, rural Italian Renaissance villa (see, for example, Plate XXX of *The Second Book of Andrea Palladio's Architecture*): in the center is a large front gabled cube, with an arcade on the first level and three windows on the second level; this cube is flanked by two narrow, square towers standing on the east facade, but visible as well from the west; to either side are low one-story wings at cross axis with the main cube; loggias extend the full length of the wings (the openings are arched on the east and rectangular on the west); and the wings terminate in front gable cubes slightly higher than the loggias. Decoration of the pavilion is limited to simple colored tiles set, for example, around some of the windows and in courses around the bases of the towers, iron cresting over the eave of the loggia on the east facade, and an iron fence separating the terrace of the west facade from the gardens below. The first level windows and portals have been blocked up.

To the west of the pavilion, steps carry the visitor down two terraces into formal flower beds. In the center of this garden is the 1925 memorial to Elizabeth Ellen Sopris (Richard Sopris' spouse). This memorial consists of a central granite block surmounted by a bronze statue of a child, low wings to either side which provide benches, blocks terminating the wings (missing the original bronze drinking fountains), and a small pool at the foot of the composition now filled with asphalt. Further to the west of the pavilion is the 1906 Colonial Dames Sundial (a short marble column once surmounted by a bronze sundial) and the 1906 Sons of Colorado Flagpole. Further yet to the west, in the center of a rond point is the 1976 bronze statue of Martin Luther King, Jr. and Emmett Till.

To the northwest of the pavilion is a bronze statue of Robert Burns erected in 1904 by the Caledonian Club. Set on a polished red and grey granite plinth, the bronze, which was the work of Grant W. Stevens of Edinburgh, commands the center of a small formal garden which, in turn, is encircled, today as it was in 1904, with a ring of evergreen and deciduous

trees. This garden has traditionally been laid out in the French broderie manner. Schuetze's planting plan for the 1896 garden shows settees surrounding the garden in front of the tree ring. DeBoer's 1917 planting plan, which included floral flags of the United States' World War I Allies, called for bedding out over 32,000 plants. The Burns garden is flanked by three cannons (a 13 inch sea coast mortar, a 41 inch Columbia, and a Parrott 100 pounder) put in place and dedicated on July 4, 1897 by the Grand Army of the Republic.

Southeast of the pavilion across the main east-west roadway, and in contrast to the formality of the Burns and Sopris gardens, is a large, open meadow. The pastoral intent of this design is altered only by goal posts and a fitness trail.

To the east of the pavilion, between the pavilion and the Big Lake, is a large plaza, used over the years for band concert seating and ceremonial gatherings. At one time, it was traditional for the entire population of the city to be invited to gather in the park for special occasions, including annual 4th of July band concerts, fountain displays, and fireworks. A 1984 band stand, constructed along the lines of the 1924 band stand which it replaced, is set on stone piers in the Big Lake. The simple, neoclassical lines of the structure are appealing: a hipped roof with triangular ends; simple eaves and an undecorated frieze; ten freestanding fluted columns supporting the roof; a plain panelled base; and a cross buck balustrade between the columns. There is a shingled service building on the piers behind the band stand; along the shore of the Big Lake flanking the band stand are twenty sections of original iron fence with elaborate posts; and a few yards to the south along the lake shore is a hipped roof boat house and concession stand. Rowboats, canoes, paddleboats, "swanboats," an electric launch (from the 1893 Columbian Exposition), and a gasoline powered launch have at various times departed from the adjoining dock since the Big Lake was constructed in 1897.

To the north of the pavilion and plaza, a long flight of wide concrete steps descends the hill to a roadway. The Duck Lake, constructed in 1887, is on the other side of the roadway. For nearly 100 years, Duck Lake has been a favorite place for children, and adults, to "feed the ducks." The north portion of Duck Lake is fenced off with a chain link fence which is inconsistent with the natural habitat of the lake. There is an island in the lake which serves as a breeding ground for both common and rare species of birds. The Denver Zoological Gardens adjoin Duck Lake to the north.

In the middle of the Big Lake are the works of the Electric Fountain, encased in two concrete structures which appear just above the surface of the lake, one like the top of a medieval Italian castle tower and the other like the foundation of a marble pantheon. Dedicated on Memorial Day 1908, this "prismatic" fountain has delighted generations of Denver citizens and visitors. It is one of only three originals which remain in operation. Designed by F.W. Darlington, an electrical engineer for the Denver &

Interurban Railroad Co., the original specifications called for 4400 gallons of water per minute to be pumped through 2100 jets to make 125 different water formations. At night, the magical waters were illuminated in 9 colors. Although not in use for many years, the fountain was restored to operation in 1983.

North of the fountain installation, and across the roadway which separates the Big Lake and Duck Lake, is the 1906-1908 Pumping Plant, designed by park superintendent Joel Gray Barri and set in a backdrop of pine and spruce. The building was originally used as a pumping station for park irrigation as well as for the Electric Fountain. It is of red brick with a steel truss roof. Originally, the building housed boilers, pumps, engines, and the other paraphernalia necessary for a pumping plant, and featured an eighty foot smokestack. Except for the absence of the smokestack and an addition to the rear (north) side, the one-story building retains its original symmetrical neoclassical form: a slightly projecting central bay is flanked by two wings of equal height; the entry is set off by a portico supported by brick pillars; radiating voussoires cap the arched windows on either side of the entry and in each wing; a dropped cornice belts the entire building; brickwork decoration includes a dentil like design below the dropped cornice and a panelled parapet above the cornice.

Beyond the Big Lake to the east, the land rises. In 1901, a contract was let for the construction, on the highest point, of a neoclassical building to house what is now the Denver Museum of Natural History. This superb facility has served the community well over the years. Of particular note from the large collection are the North American wildlife dioramas, themselves objects deserving preservation. As indicated previously, the vista resulting from the construction of the Museum evoked the beginnings of modern English landscape design. But by virtue of recent additions to the Museum building (which now also houses an IMAX theater), the original neoclassical temple has been completely encased. As a result, not only has the historic vista itself been eliminated, but the scale of the environment, particularly the terraces to the west of the Museum, has been diminished. Indeed, the bulk and design of the present facility, together with the adjoining asphalt parking lots and maintenance dependency, are intrusive to the point of presenting a serious threat to the integrity of the northeast sector of the park.

Further along the south shore of the Big Lake, almost directly south of the island in the lake which is heavily planted with willow, pine, and spruce, is the Children's Fountain. At the time of installation, this fountain was also called the Dusseldorf Fountain in recognition of the fact that it is a copy of a fountain which enchanted Denver Mayor Robert W. Speer during a visit to Dusseldorf. It was Speer who, according to some, single handedly brought the City Beautiful movement to Denver during his terms as mayor (1904-1912 and 1916-1918). Initially installed at another location in 1912, the fountain was moved to its present site in 1917. The fountain is a white Italian marble composition which features three children, playfully

dangling their legs above a small basin. The sculptor of the original was Henry C. Charpeot and the sculptor of Denver's copy, now in need of restoration, was Max Blondet of Paris. The entire composition is flanked by a planting of spruce and small flowering trees.

To the south of the Big Lake is the lily pond, first developed in 1917 as one of several romantic lily ponds in the Denver parks. A rustic stone bridge covers the water conduit between the two bodies of water. The forest to the southeast and southwest of the lily pond includes blue spruce, oak, birch, alder, silver maple, green ash, catalpa, Kentucky coffeetree, and other specimen plantings.

The lily pond, the Big Lake, and Duck Lake were the central feature of Meryweather's original plan for the park. They were constructed along the southeast-northwest line of the natural drainage of the park and extended nearly the full diagonal length of the park. These lakes were designed to serve distinctly different purposes and to convey distinctly different images. Duck Lake was a "natural" bird refuge. The Big Lake was a great open mirror of water designed to provide wide vistas in the park as well as entertainment. The lily pond was a man made work of art reminiscent of Monet's late 19th century composition of still water, weeping willows, and lily pads at Giverny.

The City Ditch followed a southeast-northwest course across the park parallel to the natural drainage course and the line of the three lakes, thus providing a second southeast-northwest structural axis for the park. Each axis was emphasized by Meryweather in his roadway design, but the pattern is no longer as strong as it once was, in part because the City Ditch has since been piped underground. In connection with the development of a goldfish pond to the northeast of the 1917 lily pond, DeBoer developed a wetland course which connected the two systems, starting with a waterfall in a miniature, forested box canyon and ending in a serpentine marsh which ultimately found its way to the lily pond. Only the outlines of this water course are visible today.

Other elements missing from the park include statues (the Indian and the Cowboy from the 1893 Columbian Exposition, the 1916 Cupid & Psyche, and the 1920 Peppard Fountain are long since gone, but the Haida Tribe totem poles have been moved inside the Museum of Natural History); and outdated entertainment and recreation facilities (the 1892 race track managed by the Gentlemen's Driving & Riding Club was removed in 1950, and horseshoe courts, in place since the first decade of the 20th century, were more recently removed).

Meryweather's plan for City Park shows what appears to be a vista point where the Museum of Natural History now stands. That site was developed between 1907 and 1909 pursuant to Kessler's plans as a plaza both for pedestrians and for motorists. Fifty to sixty varieties of trees were carefully planted in the vicinity so as not to interrupt the panoramic vista

of the Rocky Mountains. Early photographs and postcards of the site show people driving and walking across the plaza to enjoy the mountain view. The plaza is presently accessible only to pedestrians. The mountain view is now protected by municipal ordinance. Once interrupted only by the dome of the Capitol Building and the spires of the Immaculate Conception Basilica, the view now features high rise apartment buildings and the towers of the Downtown Denver skyline.

In 1930, a bronze statue of a Grizzly Bear and her two cubs, entitled Grizzly's Last Stand, was installed on a concrete base in the center of the plaza on the west side of the Museum. The statue was the gift of John McGuire; it was designed by Louis Paul Jonas; and it was cast at the Roman Bronze Works, New York. Jonas was a nationally known sculptor of animals who, after immigrating to Denver from Budapest, was part of the pioneer Jonas Bros. taxidermy firm. The bronze has since been moved to the northwest corner of the plaza.

To the west of the Museum (toward the Big Lake and the mountains), the land falls off sufficiently to provide fine sledding hills for children. Kessler's 1909 plan for this area called for stairs (leading down the hill from a viewing plaza in front of the Museum) and a formal Italian garden on the terrace below (reminiscent of The Terrace in Central Park). In 1911, J.B. Benedict, an outstanding Denver architect, submitted a further design to the city for terracing the hill, for an 80 foot wide flight of stairs to descend the hill from the Museum plaza, for a central octagonal pool (116' across) on the next lower level, and for an open, tree walled esplanade extending to the Big Lake. The central pool was to be flanked by two round pools (34' in diameter). All three pools were to be set in a gardened ellipse. The basic elements of Benedict's plan were built and, for many years, the central pool was used by Denver children for wading. The terraces, albeit overpowered by the Museum, are still there, but the grand stairs are gone. A formal rose garden surrounds a single contemporary round pool (set in an octagonal frame and featuring a low central morning glory spray fountain), but signs command that the pool is neither for wading nor for swimming. The esplanade was never fully developed, but the wide lawn between the Museum and the Big Lake is framed by elm, pine, masses of lilac and crabapple, and specimen horse chestnut trees.

To the south of the Museum is a mature juniper botanical garden, laid out like a hilly labyrinth and designed to demonstrate the large variety of horizontal and upright specimens which can be grown in the Denver climate.

A few yards to the east of the Museum of Natural History, at the corner of Montview and Colorado boulevards is the east entryway to City Park, the Monti Gateway. This gateway was a 1917 gift to Denver from Joshua Monti, a prominent miner. Richard Phillips was the architect of the pink Platte Canyon granite structure. The design draws on the conventions expected of gateways. A simple pier, articulated with a base and a capital

and surmounted with a granite sphere, flanks each side of the ^{motorway}. The lighting standards are missing. From each pier a bench of the same material curves outward, terminating with pedestrian entry ways. The pedestrian entryways have horizontal lintels and echo the same shapes as the main piers (save for the spheres). From the Monti Gateway, there is a fine view to the east along the full length of Montview Boulevard.

The north section of City Park has historically been devoted to "activities," including a Denver fire station, just inside the park at East 22nd Avenue and Colorado Boulevard; ball fields served by steel bleachers and a "moderne" toilet facility and framed with evergreen islands (all on the site of the 1892 race track); parking lots for the Museum of Natural History, the IMAX theater, and the Denver Zoological Gardens; the zoo itself (encircled with an intrusive chain link fence and with the backs of zoo buildings in sight); maintenance and nursery facilities (largely fenced off from the general public); and a general recreation area, including tennis courts (at the location of the original tennis courts in the park), handball courts, playground equipment, and another "moderne" comfort station.

E. H Moorman's "Bungalow Fire Station" as proposed for the City Park location was substantially more elaborate, sophisticated, and dramatic than the relatively simple 1912 facility ultimately put in place. But some of the basic features of the original plan were preserved, and one could still describe the result as a bungalow fire station. The dark Harvard brick of the facade contrasts with the columned pergola across the front and the Palladian window in the front facing roof dormer contrasts with the Craftsman bracketing of the eaves.

The zoo, started in 1896 with an eagle and a bear, has been expanded greatly in recent decades. The additional facilities are consistent with the use of the area for zoo purposes and thus are not, as uses, intrusive to the point of compromising the integrity of the park. Notwithstanding this expansion, the traditional family character, confined scale, and intimate ambiance of the zoo has generally been maintained. However, serious community concern has been expressed as to whether the further expansion of the zoo and related parking areas will result in the loss of the historic character of the zoo and in an overbalance of activities as compared to landscape in the park as a whole.

There is one outstanding historic feature within the zoo which itself would merit separate nomination to the National Register, namely Victor H. Borchardt's 1918 Bear Mountain. Borchardt was ^{superintendent} of the zoo at that time and his project, part of the "habitat zoo" movement, gained national recognition.

Bear Mountain is in the form of a rock promontory, much like the promontories featured in romantic paintings of the Hudson River School. It was built of structural steel and concrete cast from plaster molds made

from outcropping in the Hogback formation of the Rocky Mountain foothills west of Denver. The surface of the concrete was treated so as to appear as rock. The top of the promontory as well as various crevices on the sides of the promontory are planted with native vegetation. At the lower reaches of the promontory are two great terraced pits, enclosed on three sides by the rock-like walls and vegetation of the promontory, and on the fourth, public viewing side, by a moat and an open iron fence. These are the natural habitat bear pits. At one time, a visitor could view these pits from a passing automobile. The end of the Bear Mountain promontory consists of an overhang, like the prow of a ship, which shelters California Sea Lions which swim in a surrounding moat, separated from the visitors only by a short open iron fence. Beneath the overhang is an abstract block sculpture said to be based on "ancient Aztec ruins," but more likely influenced by the abstract lava stone sculptures designed by Frank Lloyd Wright for his 1916 Tokyo Imperial Hotel.

The zoo also contains the 1936 Monkey House (fitted onto the side of a relic dairy barn) and Monkey Island, once well planted with plains cottonwood trees, but now nearly barren; a small train in the children's zoo, reminiscent of the first train imported to the park from the 1893 Columbian Exposition; a serpentine waterway, generally along the course of the natural draw which once traversed the park; the structural metal frame of the 1927 Conservatory (the Palm House), originally built near the superintendent's house and moved to the zoo location in 1940; and numerous other zoo related structures and facilities constructed after World War II.

To the north and northwest of the zoo, with entrances off East 23rd Avenue, are the park nurseries and City Park Shops. The nurseries consist largely of greenhouses (the first greenhouse having been erected in City Park in 1895), a grey rock warehouse with stepped end gables (of 1930s WPA construction), and a red brick octagonal smoke stack. None are particularly distinguished (although the WPA building is of some interest), but all are relatively secluded from the main areas of the park.

The park nurseries (and their personnel) have been of critical importance to the development and maintenance of the park and parkway system. Much of the plant material for the system has been grown in the park nurseries. In 1909, an inventory of the nursery stock included, among others, lilac, snowball, Japanese quince, Norway maple, sycamore, horse chestnut, and innumerable evergreens. By 1918, the park nurseries contained 59,239 trees, 23,045 hardy perennials, and 23,024 cuttings and seedlings. The plants bedded out in the parks and parkways each spring for nearly 100 years have been grown in the nursery greenhouses. In 1918, for example, 110,000 plants were bedded out in the parks and along the parkways, many in beds of the same location and design as are still planted each spring. The park florist regularly publicized which plants were best for bedding out in Denver, and which were best in various combinations and for various settings, and used the city's flower beds as an example to Denver

residents of the potential possible for private gardens.

The City Park Shops complex is also of interest. It consists of three red brick barns (one of which adjoins the zoo directly and was converted into the Monkey House in 1936), a red brick stable, and a wagon barn, all built between 1898 and 1904 (except for the dairy barn which is reported to date from the 1880s) around a barnyard. In the center of the yard is another grey rock, stepped gable WPA warehouse. The barns are rectangular; the gable ends of the gambrel roofs, as well as the hay loft dormers, are shingled (the original wood shingles being intact for the most part); the brick of the facade includes eight belt courses banding each structure as well as elaborate radiating voussoirs over the windows. The single story stable is of similar materials, but features two shaped parapeted gables (in brick) facing into the barnyard. The final building in the complex is a one story wagon barn, with a hipped roof and slightly flared and bracketed, eaves. The wagon doors open onto the barn yard. The north facade features two shuttered windows and the east facade is decorated with two Oeil-de-Boeuf nicely executed in wood.

CITY PARK GOLF: The 136.3 acre park is rectangular (with the exception of a small parcel at the northwest corner); it is directly to the north of City Park across East 23rd Avenue and it extends the full length of City Park from York Street to Colorado Boulevard; and it is bounded on the north by East 26th Avenue. Although the acquisition (or leasing) of the entire site by the city was not completed until 1959, the first golf course on the site was formally dedicated September 6, 1913.

The "Pueblo Revival" Golf House at the northwest corner of the course was built in 1918 and enlarged in 1923. It features colonnaded pergolas on either side of a central portico (with projecting vigas). The main block of the building rises one story in height behind the pergolas and two stories in height behind the central portico. The flat roofed building is of stucco, with red tile on the second story window hoods. Other structures on the course include a small starting house (stucco with a red tile roof); a small gable end toilet facility and a snack bar and shelter, both mid-course; and, on the south side across East 23rd Avenue from the City Park Shops, a maintenance and storage yard.

The natural topography of the land permits an unequalled view of the mountains and the Denver skyline. From the high point near Colorado Boulevard, the terrain drops to the west. In a natural swale there are giant plains cottonwoods (which also are the street trees along the west perimeter) and willows. Looking back to the east, the rise in the course becomes the horizon, providing an illusion of vast space.

The layout of the course itself is conventional, consisting of wide and straight fairways. The fairways are, for the most part, planted only with grass. As if for counterpoint, however, the greens and tees are surrounded by islands of evergreens (ponderosa and white pine, spruce,

Douglas fir, cedar, and juniper), all of which appear to have been planted subsequent to 1935. These islands are an expert mixture of forms, colors, and textures and they are both a sculptural contrast and measuring scale against the horizon and the sky.

From City Park, both East 17th Avenue Parkway and Montview Boulevard extend in parallel straight to the east (beginning at Colorado Boulevard) through Park Hill, an extensive neighborhood of solid brick homes and tree-lined streets. This neighborhood was first opened to development in the 1880s and saw periods of building activity from then until the 1950s. Twelve blocks to the east, these parallel parkways are joined by the short north-south Forest Street Parkway. Each of the major East Denver residential transit ways is lined with fine brick houses which (for the most part) face the parkways and are uniformly set back on well manicured lawns. Each is an example of the City Beautiful idea which was pursued by citizens, civic leaders, and planners during the first decades of the 20th century.

By way of definition, the terms parkway and boulevard are often used interchangeably, although the term parkway is more often reserved for a roadway divided by a landscaped median or for a roadway through a park. For purposes of this nomination form, the landscaped strip which separates two roadways will be referred to as a median, or median strip. The outer edges of the right-of-way which flank the outer edges of the roadway (usually planted with street trees and the location of a sidewalk) will be referred to as the parking, or parking strip.

EAST 17TH AVENUE PARKWAY: East 17th Avenue Parkway, for its entire one and one half mile length, appears today as it was designed to appear during the first three decades of the 20th century. It is a well maintained parkway which has experienced little change (except maturation) over the years. It is an exciting environment and is the finest of the early 20th century parkways in Denver.

The stages of development of this parkway are representative of the pattern followed in Denver. The right-of-way (ranging from 206 to 225 feet in width) was acquired in 1909. The funds were made available pursuant to park district bonds supported, after a vote, by assessment of property owners in the district. After appropriate surveys and design work, the land was graded in 1910. Concrete curbs and gutters were installed during the following year. The planting of rows of street trees was accomplished contemporaneously with the installation of the curbs and gutters. In this regard, the planting of street trees was a common practice in Denver (as it was elsewhere) at the time. Street trees were thus an expected element of a parkway planting (regardless of the other design elements) and provided a strong and agreeable design structure for the roadway. Finally, a water delivery system was essential to the survival of the trees in the Denver climate and thus had to be in place when the trees were planted.

A typical cross section of East 17th Avenue Parkway, as thus planned, provided for a 115' median strip flanked on both sides by roadways (35' in width) the outer edge of which are in turn flanked by parking strips (20' in width). A wide sidewalk runs the length of each parking strip. In some cases, shrubs were planted in the median strip at the same time as the street trees were planted, but more often the full design and planting of the median was accomplished after the planting of street trees.

The planting of the "Western Portion" of the East 17th Avenue Parkway median, from Colorado Boulevard to Dahlia Street (a distance of eight residential blocks), followed the April 1913 plan prepared by America's then premier landscape design firm, Olmsted Brothers of Brookline, Massachusetts. This planting plan, which was initialed by Frederick Law Olmsted (Jr.), is one of the few Olmsted plans actually implemented in Denver. Although original planting plans have not been found for the balance of the median, from Dahlia Street to Monaco Street Parkway, that portion of the parkway was planted in a manner which clearly reflects the strong hand of S.R. DeBoer. DeBoer was the brilliant and influential landscape architect who, having immigrated to the United States from Holland in 1908, served Denver as its Landscape Architect (1910-1931), as an independent consultant to the city (1932-1958) and as the dean of his profession (until his death in 1974). The vast impact of Olmsted and DeBoer on Denver is thus represented by East 17th Avenue Parkway.

The Olmsted segment of the parkway is axially symmetrical (i.e. the planting is balanced on either side of a line drawn down the middle of the median), with elms on the side of each roadway. The median features a typical Olmsted concentration of evergreens in mid block which tapers to shrubs and flowering trees at the intersections. Over time, the loss of original plant material and the random introduction of new plant material can have a negative impact on a planting design. In this case, however, the integrity of the original planting remains intact even though some of the original elms are missing. Olmsted's hallmark palette for this parkway included 59 species of plant material (in addition to the elms and the lawn). Olmsted's evergreen palette consisted of blue spruce, red cedar, mugo pine, and bull (ponderosa) pine. His ornamentals and shrubs included hawthorn, Russian olive, euonymus, several species each of honeysuckle, lilac, spirea, mockorange, and viburnum, and both chokecherry and wild plum.

The Olmsted plan notes the placement of lighting standards on both sides of the parkway at 100' intervals. The design of the standards was similar to the standards then installed in Lincoln Park in Chicago. The material for the 10' standards was an aggregate of Portland cement and Tennessee marble. The light was a 75 watt tungsten bulb. Those standards have long since been removed and have not been replaced.

While both Olmsted and DeBoer attempted, in the late 19th and early 20th

century fashion, to create Arcadian environments in urban settings, the DeBoer median plantings present a setting which is more like a winding country lane. Indeed, although the plantings are beautiful when seen from an automobile, the full impact, and an understanding of the subtle similarities and differences between the DeBoer plantings and the Olmsted plantings, can only be realized on foot. DeBoer's spaces are certainly complimentary to the more formal and symmetrical spaces designed by Olmsted. DeBoer screened the roadway with plantings, first on one side and then on the other, and thereby created a romantic path from one open space to the next. The open spaces thus read as a series of meadows. DeBoer's landscape comes alive with color in the spring and early summer as one moves from space to space. DeBoer includes many of the same species used by Olmsted, but DeBoer, while generally using fewer species in this planting, added some not called for by Olmsted, particularly crabapple and larch.

FOREST STREET PARKWAY: The simple elegance of the original design of this parkway is still evident today. Although the original planting plans have not been located, the design is sufficiently similar to the lower portion of East 17th Avenue Parkway to suggest either that it was designed by Olmsted or was copied from Olmsted's 1913 design for that parkway.

Forest Street Parkway exhibits the same axial symmetry as is evident in Olmsted's plan for East 17th Avenue Parkway, with central plantings of evergreens and horizontal flowering trees and shrubs tapering to the verges. Although only two blocks long, this parkway includes a range of plant material similar to that of East 17th Avenue Parkway. Elms line both sides of the roadways. Some recently removed examples show an age of 73 years by tree ring count. Other species of note include spruce, crabapple (added by DeBoer), hawthorn, euonymus (in a tree form), and lilac, all of which provide spring color in the mature planting. The intersections of both East 17th Avenue Parkway and Montview Boulevard with Forest Street Parkway are celebrated with formal flower beds added to the design by DeBoer.

MONTVIEW BOULEVARD: The history of the development of the one and a half mile Montview Boulevard is good evidence that Denver parkways were a 19th century vision and did not await Speer's mayoralty. As early as 1889, promoters of residential lot sales in Park Hill were touting the "coming boulevard" as an amenity worthy of note. The boulevard was laid out as a street in 1892. The 120' right of way which was ultimately developed is shown on the Rollandet map (ca. 1894). In 1902, the Montview Improvement District was formed to provide for the improvement of the right-of-way (a 48' roadway and very wide 36' parking strips). This was the first such district of its kind in Denver after the turn of the century. In 1903, sidewalks (to extend down the parking) were provided for by a second improvement district. Between 1906 and 1911 trees were planted along the parking, a water line was installed to water

the trees, grass was planted in the parking, and the roadway was paved with amasite.

Frederick W. Ameter, who at the time was a draftsman for the Denver Board of Park Commissioners, prepared a display plan and water system for the district in 1907 and it is probable that he was the landscape designer for the boulevard. Ameter's document shows the planting of elms alternating with poplars along the parking. Such a mix was a common practice in Denver. The fast growing poplars acted as "nurse" trees and were typically cut down after the more long-lived shade trees (in this case elms) were established. The initial irrigation system for Montview Boulevard included only surface pipes to deliver water to the trees. However, the parking between the curb and the sidewalk was at the outset planted with dry land grasses so as to keep down the expense of watering. This was the first dry land grass planting experiment in Denver.

Montview Boulevard today presents a very simple streetscape design with a single row of elms on each side of the roadway. The original planting is quite well intact, although some of the elms are missing near Colorado Boulevard. Ameter's surface water system has long since been replaced (first by a municipal sprinkler system and more recently by the watering systems of each adjoining resident). Once the elms had matured to the point where they provided some shade, lawn grasses were planted to replace the dry land grasses. The wide sidewalks were built from Colorado Boulevard only to Kearney Street, rather than all the way to Monaco Street Parkway as originally planned.

Twenty six blocks to the east of City Park, Montview Boulevard and East 17th Avenue Parkway intersect Monaco Street Parkway, a north-south residential transit way. The included segment of Monaco Street Parkway extends for approximately 25 blocks from East 26th Avenue to East 1st Avenue.

MONACO STREET PARKWAY: One can see the vast difference between mid-20th century parkway planning and late 19th and early 20th century parkway planning by looking at the nominated segment of Monaco Street Parkway (from Montview Boulevard south to East 1st Avenue) as compared to the segments to the north or south of the nominated segment. For example, the segment to the north, between Martin Luther King, Jr. Boulevard and Montview Boulevard, has the same basic dimensions as the nominated segment. But that segment has Hollywood curbs, which welcome automobiles rather than pedestrians. An absence of street trees in that segment creates an open, unprotected environment. The expanse of lawn and dense clusters of plant material along the median of that segment suggest that the landscape is to be seen (from a fast moving automobile) rather than used (say, by pedestrians).

As one approaches Montview Boulevard from the north, and continues from there on south, one can both see and feel the difference. Traditional curbs

(used here and elsewhere throughout the nominated segments) suggest a clear distinction between the space allotted to pedestrians and the space allotted to automobiles; the roadway is walled and canopied by street trees, providing not only a ceremonial feeling, but superb shade from Colorado's merciless summer sun. And, the median plantings are such as to invite walkers and joggers to enjoy the "countryside." Walking and jogging paths have been worn into the lawns south, but not north, of Montview Boulevard.

The median planting of the Monaco Street Parkway (between Montview Boulevard and East 6th Avenue Parkway) is a delightful, and complex, tapestry, an effect quite different than that of any other Denver parkway. The four rows of elm provide symmetry, order, unity, and containment for these median plantings. In turn, the median plantings represent a captivating, and even puzzling, diversity of mini-landscapes.

Some planting was underway along this median as early as 1907. Construction of the parkway was complete by 1911. If the pattern for the other parkways in the district was followed, the rows of elm on either side of each 26' roadway were planted at that time. Most of those elms remain today. The general planting of the median certainly followed shortly and was under the direction of DeBoer who was the city's Landscape Architect at the time. It is possible that, after the confines of the plans for East 17th Avenue Parkway, DeBoer and his colleagues decided to experiment with the median plantings here. If so, his experiment was an outstanding success. There are no sidewalks and few curb cuts through this section of the parkway. There is a recent white concrete path in the median at East 12th Avenue and one of the median islands at Richthofen Place Parkway has been filled with concrete (the adjoining island is grassed).

The design of the parkway changes abruptly at East 6th Avenue Parkway where the right of way narrows to 90'. There is no median here, but there are double rows of honey locust on each parking. This planting provides a strong sense of the continuity of the parkway notwithstanding the change in design. It is also a dramatic illustration of how a parkway can be developed within a narrow right-of-way and without a median. The honey locusts appear to have been planted within a decade of the elms. Here, as before, there are no sidewalks or curb cuts, but several parking bays have been cut into the parking, thus disturbing the rhythm of the original design.

The differences among the various median blocks (in the segment north of East 6th Avenue Parkway) could be analyzed and interpreted, and the sophistication of the design illustrated, in a number of ways. Attention to the linear profile or design elevation of the plantings (a special interest of DeBoer) reveals some interesting rhythms. Thus, reading on the west side of the parkway, two of the median blocks (11th to 10th and 9th to 8th) have a linear profile that is flat. The medians in these blocks are

simply open lawns (with the exception of the introduction of an occasional deciduous specimen). One block (13th to 12th) has a consistent low profile. It is likewise grassed with no trees, but islands of shrubs and horizontal ornamentals are planted along the perimeter just inside the row of street trees. Another block (8th to Severn) has a consistently high profile, as if to counterbalance the block with the consistently low profile. That block is planted with an evergreen forest from one end to the other.

Three blocks (10th to 9th, 14th to 13th, and 17th to 16th) feature a low-high-low profile with tall stands of evergreens mid-block which taper to the verges with shrubs and ornamentals. Again, as if for contrast, three blocks (Colfax to 14th, 12th to Richthofen, and 7th to 6th) are designed with an opposite, high-low-high, profile, with tall evergreens at the end of each block and shrubs and ornamentals in the middle. Two blocks (Severn to 7th and 16th to Colfax) are planted with a low-high-low-high-low profile, with tall evergreens at each end and in the middle, the intervening sun spots being filled with shrubs and horizontal ornamentals.

Finally, the two blocks between Montview Boulevard and East 17th Avenue Parkway, when read together, present a high-low-high-low-high-low-high pattern (which is a mirror of the last two sets, extended by one high link at each end). The four groupings of tall evergreens are evenly spaced along the long axis of the median with only low plantings in the intervening open meadows.

Some of the finest blue spruce specimens in the system are planted along this median. Of the many other species used, examples include Douglas and white fir, Rocky Mountain juniper, ponderosa pine, hawthorn, sumac, red dogwood, weeping birch, and buckthorn.

Between East 11th Avenue and East 12th Avenue, Richthofen Place Parkway extends outward to the east. Like an arm, it reaches to Montclair Park in the heart of the historic Montclair neighborhood (part of which is a Denver Landmark District). One purpose of the park and parkway system was to permit, for example, residents of Montclair to travel to and from Downtown Denver by using the parkways, traversing on the way the parks which were linked by the parkways. The existence of this system, and indeed even the expectation of the system, was used from the late 1880s on to promote the sale of lots in residential neighborhoods adjoining the parkways. It was said at the time that an evening homeward bound trip along parkways and through parks would relieve a businessman of the tensions of the day.

RICHTHOFEN PLACE PARKWAY: This relatively narrow parkway, a quarter of a mile in length, is both an entry way into and a part of the Montclair neighborhood. This sense of neighborhood is strengthened by the fact that the parkway terminates at Montclair Park. The right of way is 130'; the

median is only 38'; the roadways are 26' each; and the parking strips are 20' each.

The median is planted almost entirely with blue spruce, ponderosa pine, and Douglas fir, making this one of Denver's fine evergreen parkways. There are some rectangular flower beds planted parallel to the roadways between the evergreens. These flower beds are part of the Flower Trail designed and implemented by DeBoer beginning in the 1920s throughout the park and parkway system. DeBoer's Flower Trail includes not only flower beds, as here, but flowering trees and shrubs planted in drifts through the parks and along the parkways and arranged to provide a long and varied season of color. There is no sidewalk on the parking, but there is a canopy of honey locust planted, at 30' intervals, in a single row on each parking.

Ameter laid out general plans for this and other parkways (particularly including East 6th Avenue Parkway to the east of Monaco Street Parkway, and Monaco Street Parkway from East 6th Avenue Parkway to East 1st Avenue) in 1911 and 1912 and he may well have been the landscape designer of those parkway segments (under the direction of DeBoer). Richthofen Place Parkway remains in excellent condition. The spruce trees are presently overgrowing the median and reaching toward the roadway, but their natural form, an integral part of the initial design, has not been restricted by pruning.

RICHTHOFEN MONUMENT: This small (.1 acre) triangular park is directly to the south of the east terminus of Richthofen Place Parkway. It is flanked by streets on two sides and is dominated by the pink granite, bronze, and wrought iron Richthofen fountains which were dedicated in 1900 both as a memorial to Baron Walter Von Richthofen and as a "play ground for the people." The park is a fitting reminder of the grand beginnings of Montclair. The fountains, designed by the Montclair architect Harlan Thomas (without charge), are Palladian in form, with a central granite block surmounted with a bronze urn, curved granite arms which embrace a horse trough at street level, and granite side blocks which support simple tall iron lanterns. Steps to the right and left behind the side blocks ascend to the park itself, a small green lawn (no more than 80' in depth) surrounded by a low sandstone retaining wall and planted with elm and white fir. Simple inscriptions and decorative swags on the granite blocks complete the ensemble. In 1934, the ashes of the Baroness were installed in a niche behind the fountains. The fountains, which are in view of Montclair Park, are not presently functional.

MONTCLAIR PARK: Montclair Park is evidence that a small space can be magical and that active and passive uses of park land can be sensitively blended.

The original one-acre segment of this 3.1 acre park was donated to the Montclair community in 1887 by Baron Walter Von Richthofen, shortly after he platted the surrounding flat prairie and commenced promotion of

the resulting Montclair suburb. The park now covers an entire city block and is flanked by the residential streets laid out by Richthofen. At the north end of the park is Richthofen's Molkerie, a tubercular health spa constructed ca. 1898 and thereafter converted to an asylum (1902) and then acquired by Denver (1908) a few years after annexation of the Town of Montclair.

A characteristic common to most older Denver parks, including Montclair Park, and which distinguishes those parks as a group from newer parks in Denver and elsewhere, is a very strongly defined edge or perimeter. In most cases, this perimeter is marked by rows of trees, a practice in part arising out of Denver's strong street tree tradition. These perimeter trees contribute to the design quality of the park which they surround by providing a clear identification of the park space. They also provide an important visual linkage to the surrounding blocks of residences which likewise feature perimeter street trees.

The perimeter, or outside wall, of Montclair Park thus is part of a "city landscape," with typical lines of elm and honey locust. The double row of elm which flanks a sandstone walk on the east perimeter is particularly strong. On the other hand, the interior of the park maintains the quality of a romantic, rural English landscape. An evergreen gateway and elm canopy provide a welcome at the East 12th Avenue entrance to the Molkerie. A garden path leads through the evergreens to the east around the building to a sunken lawn. From the south verandah of the Molkerie there is a view of the open park meadow which is on a formal axis with the Molkerie. Evergreens (including spruce, white and Douglas fir, cedar, and ponderosa pine) surround the meadow in meandering lines, providing a backdrop for the autumn color of mass plantings of shrubs (including viburnum and tree form euonymus), creating spots of sun and shade, providing picnic glens, and screening the tennis courts from view. The mix, the layout, and the layers all seem informal, but they are well calculated to create the illusion of a natural meadow. The meadow, reminiscent of Robinson's lawn garden, has been broken up to some extent by the installation of playground equipment and the random planting of shrubs.

The Molkerie was dedicated in 1910 as the Denver's first community center and is now known as the Montclair Civic Building. The center was cited at the dedication as concrete evidence of a shift in the philosophy of park use from that of landscaped open space to that of recreational gathering place, yet this shift was, for the most part, so well handled here that it did not take away from the magic of the passive landscape. It was at that time that the park was regraded and playground equipment first added to the site. Today, Montclair Park retains both traditions. The park includes tennis courts, drinking fountains, a series of original horseshoe courts, picnic tables, and other accoutrements of a neighborhood park, and it is a beautiful landscape.

The Molkerie itself, a designated Denver Landmark, is a symmetrical three-

level residential structure. The first two floors on the east, south and west are surrounded by a French Colonial verandah, with stairs to the second level; brick pillars support the second level and wooden columns support the roof of the verandah, although the second level of the verandah has been enclosed and the original railings removed. The original cupola at the center of the hipped roof has also been removed. The bracketing and surface woodwork of the north facade of the Molkerie is reminiscent of a Swiss chalet. Stone walls on the first level, buff brick on the second level, and clapboarding on the third level complete the ensemble.

A brief note is appropriate here with respect to the development of playground and other recreational facilities in the Denver parks. There were no public playgrounds in Denver in 1904, the year Speer became mayor, and park lawns were then to be seen rather than walked upon. But there were citizens who objected that "passive" parks were not consistent with 20th century urban needs. As a result, by 1912 there were 12 well equipped playgrounds in Denver. In addition, a wide ranging recreation program had been adopted in the city, providing swimming pools and beaches for summer fun and ice skating in the winter. By 1929, DeBoer noted in his Denver Plan (which included an extensive inventory of recreational facilities and needs) that the physical, moral, and economic benefits of recreation were well recognized and that recreational needs could be met by the parks without damaging their character.

EAST 6TH AVENUE PARKWAY: Eleven blocks south of East 17th Avenue Parkway, Monaco Street Parkway intersects with East 6th Avenue Parkway. East 6th Avenue Parkway extends through attractive residential neighborhoods for eight blocks to the east and for twenty five blocks to the west. The Robinson-Kessler plan called for various parkways to reach destinations where especially good mountain views would be available. The east terminus of East 6th Avenue at Quebec Street was one such destination, the elevation there being 238' above the 5170' elevation of the South Platte River at 15th Street (near Downtown Denver). A park was planned, but never developed, at that location.

As early as 1885, Baron Walter Von Richthofen was urging the development of tree-lined parkways from Denver to serve his Montclair suburb. East 6th Avenue Parkway was developed (largely between 1909 and 1912) as a part of the 1909 Montclair Parkway Suburban Improvement District No. 1. Nearly two miles in length, this is the longest east-west parkway in Denver. It has served a major role in shaping Denver's urban fabric, by defining the city's eastern limits, by encouraging the development of fine adjacent residential neighborhoods (which in turn were landscaped following the planting patterns found in the parkway), and by providing an emphasis on mountain views both from the parkway and from the destination.

This parkway is slightly more confined than East 17th Avenue Parkway. The typical right of way is 200', with an 88' median, two 26' roadways,

and 30' parkings. However, the design has the same axial symmetry as the Olmsted segment of East 17th Avenue Parkway. In addition, the plant palette is quite similar to that used by Olmsted. Thus, like Forest Street Parkway, it is probable that the East 6th Avenue Parkway planting plan either was an Olmsted plan, or was based on the Olmsted plan for East 17th Avenue Parkway.

Each roadway is elm lined on both sides, the planting being 16 trees to the block in each row between Colorado Boulevard and Monaco Street Parkway. The median contains blue spruce and ponderosa pine used as specimen plantings, with mass plantings of shrubs at the edges of grassed open spaces. These open spaces form an axis and provide views to the mountains. The shrubs include dogwood, sumac, buckthorn, tree form euonymus, and assorted horizontal evergreens. Specimen evergreen trees include Rocky Mountain juniper, ponderosa, pinon, and Scotch pine, white and Douglas fir, and blue spruce. The elms are mostly intact in the parking rows. The canopy of street trees appears less mature, and the planting less precise, in the segment east from Monaco Street Parkway.

There are no sidewalks along the parking and, between Colorado Boulevard and Monaco Street Parkway, a number of residential fences intrude on the parking, thereby disturbing the linear quality of the setting. The median, however, provides a delightful walking environment. Recently, the median curbs have been cut and ramped in some locations and the cuts connected, across the median, with both straight and meandering white concrete sidewalks, some of which detract from the design of the plantings. It should be noted that the east terminus of the last median segment (at the destination) is curved in accordance with the original plan. At most other terminus segments, the interjection of traffic turn lanes has disrupted the carefully curved endings.

At Clermont Street, the short Clermont Street Parkway extends southward through the Hilltop neighborhood to Cranmer Park, another destination, thereby linking the Hilltop neighborhood and Cranmer Park with the system.

CLERMONT STREET PARKWAY: The original design of this short (approximately a third of a mile) parkway dates from 1911, although the landscaping is less mature than that which is found on East 6th Avenue Parkway. In addition, the landscaping here illustrates a definite trend, which began in the 1920s and 1930s, toward open lawns, offset with limited formal plantings, and an emphasis on color contrast (for example, the planting of spring blooming crabapple against a horizontal juniper background). The mass plantings in this parkway are, for the most part, limited to horizontal junipers near the intersections. The open lawns of the median (which are a transitional harbinger of the spacious Cranmer Park) feature some bur oak and crabapple in sparse, relatively formal plantings. The parkway jogs slightly as it nears Cranmer Park where flower beds mark the entry, act as an exclamation point between the

intersecting elements of the system, and contribute to DeBoer's Flower Trail.

While the original plans for Clermont Street Parkway may have been prepared by Ameter, the ultimate result strongly reflects the hand of DeBoer. In addition, the result illustrates the fact that a more open, less dense, and generally more informal planting, can provide a fine parkway environment, particularly when combined with rows of street trees. The contrast of this fine parkway with the Hollywood curb segment of Monaco Street Parkway, for example, is informative. In this latter regard, the original Clermont Street Parkway elm canopy (the trees were planted on 30' centers) is largely intact, except for the school site between East 4th and East 5th avenues where the elms have been removed. Honey locusts have been planted to replace the elms, but, unfortunately the honey locusts are set back further from the roadway than were the elms, thus detracting from the original intent of the avenue and canopy design.

MOUNTAIN VIEW PARK (now known as CRANMER PARK): The Meso-American ambiance of Cranmer Park is unlike that of any other Denver park. The 24.3 acre park was called Mountain View Park when it was acquired by Denver in 1908. Set high within the Hilltop residential neighborhood, this unique park takes full advantage of a panoramic view (protected by municipal ordinance) of the Rocky Mountains. The rectangle of the park abuts the front yards of private residences to the east and is surrounded by residential streets on all other sides.

Cranmer Park was initially designed and planted in 1919. Although the park is not large in size, the sense of spaciousness which the design conveys is an element often missing from urban parks. The designer obviously understood scale. The contrast of short views within the park and long views to the mountains is particularly dramatic. The simple, and for the most part uninterrupted, landscape of grass is framed at the corners and along the west perimeter with dense stands of evergreens, planted so as not to block the mountain view (and so as to permit views into the park from the adjoining residences). As a result, both the sky and the mountains become the dominant elements of the design. Varieties of trees within the park include crabapple, white, ponderosa, and bristlecone pine, linden, blue spruce, red and bur oak, and cedar.

A sweeping, 1940s red sandstone viewing platform, designed with a sense of the prairie setting, has been melded into the crest of the park hillside. The long oval platform, approximately 240' in length from north to south, is set on a rectangular base (with a bay to the east). The walls of the platform and the base are built of rough cut sandstone, laid in narrow courses. The platform is paved in flagstone and includes an extensive, multicolored terrazzo mosaic, set into the floor, which identifies (with various inscriptions) those mountains which can be viewed from the park. Although this platform was constructed after 1935, it nevertheless is entirely consistent with and promotes the historic purpose of the park,

namely to serve as a view point and to bring the sky and the mountains into the park. The low profile of the platform accentuates the crest of the hill and it is easily reached by short flights of steps from the small car stop to the east. Wide steps descend from the platform to the open lawns which fall gently away from the platform to the south, west, and north. The mountain view can also be enjoyed from the north-south drive, called Belo Horizonte Parkway, which bisects the park.

In the center of the platform is a large sandstone winter-summer sundial (with instructive inscriptions), a reminder that the sun, like the sky and the mountains, is as well a part of this spacious park. The sundial was originally installed in 1941; it was subsequently destroyed by vandals; but it was later duplicated as a "testament" to a "belief in the beauty" of Denver. At the south end of the platform is the handsome contemporary Daniel Louis Touff memorial drinking fountain designed by James Sudler.

EAST 7TH AVENUE PARKWAY: East 6th Avenue Parkway is connected to East 7th Avenue Parkway by a short segment of Colorado Boulevard (once a beautiful tree lined roadway). East 7th Avenue Parkway extends straight to the west from Colorado Boulevard for approximately twenty-two blocks through a series of attractive residential neighborhoods. East 7th Avenue Parkway ends at Williams Street.

Land acquisition for this parkway was paid for through the 1912 7th Avenue Parkway Improvement District. The Colorado Boulevard linkage from this parkway to East 6th Avenue Parkway was also included in that district, but that one block link does not retain sufficient integrity for inclusion in this nomination. In the case of East 7th Avenue Parkway, as in other cases, residential lots adjoining the street as originally platted were required to expand the right of way beyond the street so as to create the parkway. The result of that acquisition in this case is a 155' right of way along the 1.36 mile length of the parkway, with a narrow 45' median, wide 30' roadways, and 25' parking strips.

In 1914, Denver allocated substantial funds for planting East 7th Avenue Parkway. DeBoer prepared plans for the lower parkway (generally Milwaukee Street to Williams Street) in that year and for the upper parkway (generally Milwaukee Street to Colorado Boulevard) in 1927. The impact of his hand, and of his design principles, is very evident in the mature parkway, although the differences between the lower parkway and the upper parkway suggest that earlier Olmsted plans may have been used as a basis for some features of DeBoer's plan for the lower parkway.

In order to create a strong canopy, elms were to be planted in rows, eight on each side of each roadway per block. The formal grid of trees thus created was emphasized by the fact that the median in this parkway, unlike East 17th or 6th Avenue parkways, is intersected by each residential cross street. Today, there are but few elms along the median,

and in some blocks it is possible that they were never planted. Those that remain along the parking are unusually close to the curb (suggesting that the roadways were intended to be somewhat narrower at the time the elms were first planted). The linear quality of the parkway is emphasized by sidewalks which extend along the parking for the full length of the parkway.

The plantings in the parkway median evidence a strong evergreen character, strong enough to offset the loss of elms. In the upper parkway, tall silver cedar, yellow, ponderosa and white pine, and blue spruce are included in arrangements which are very carefully contrived to seem informal and forest-like, to show off each specimen tree, to provide contrast in color, shape, height, and texture, to provide open views to the mountains, and to assure solar access to open sections of the median. The contrast between the uniform pine forest (between Milwaukee and Steele streets), the mixed stands of pine and juniper (between Steele and Adams streets), and the juniper composition (between Adams and Cook streets) is striking. These features are characteristic of DeBoer's work elsewhere.

Another of DeBoer's planting objectives was to bring the mountains to the city in his choice and placement of evergreen plant material. This is particularly evident in his mature planting along the upper parkway when, in the winter after a snow, it is possible to see the parkway as a picture postcard mountain scene.

In addition, DeBoer was anxious that the parks and parkways serve as an example to the residents of the city in the quality of design, in the choice of plant material, and in maintenance. Thus, he often chose to include, in his planting plans for the parks and parkways, species which he believed could and should be more widely included in private gardens. It is possible to see today the impact of these "educational" efforts in private gardens throughout the city. Among DeBoer's favorites for this purpose were crabapple, hawthorn, and larch. Of the latter, he drifted several near the east terminus of East 7th Avenue Parkway. The gold color of the larch needles in the autumn provide a glorious entry to the parkway.

DeBoer's objective to provide contrast in color, in light and shadow, in density, and in the height of plant material, all of which is evident today in the mature planting of this parkway, is handled somewhat differently in the more formal lower parkway. Thus, for example, in the lower parkway, various specimen trees, or groupings of trees, are generally set at either end of open sections of the median. These specimens include blue spruce, weeping birch, and weeping catalpa. The open sections, or "sun spots," are ideal show places and are appropriately filled with colorful flower beds in the summer. The perennial beds at Detroit Street are only one example. These sun spot gardens are the hallmark of the lower parkway, just as DeBoer's forest plantings are the hallmark of the upper parkway.

The Cheesman Park Esplanade is directly to the north of the east terminus

of East 7th Avenue Parkway.

CHEESMAN PARK ESPLANADE: The one block long (3.7 acres) Cheesman Park Esplanade (initially called an "outlot" belonging to the park) provides a stunning entryway to Cheesman Park. The rectangular esplanade is small, less than a city block in size, and is bounded by East 8th Avenue, High Street, East 7th Avenue Parkway, and Williams Street.

The design for the esplanade is unique in Denver. The simple elements of the design are blended into a remarkably sophisticated composition: terraces which serve as formal platforms for the picturesque landscape design elements; a formal north-south double row or allee of cockspur hawthorn; an informal open meadow on axis with the allee; bold evergreen screens on cross axis to the allee at the north and south perimeters; and the refined use of a very limited number of plant species.

Two linear plantings of blue spruce and Douglas fir mark the north perimeter of the esplanade, with an opening where the terrace rises from the hawthorn allee. The opening frames a splendid view of the pavilion in Cheesman Park. A similar, almost mirror image of this composition is repeated at the south perimeter of the esplanade. The north and south terraces act as anchors to the terrace of the hawthorn allee. Although replacement members of the hawthorn allee have not been correctly aligned, the result is still a grand axis to Cheesman Park with the Cheesman pavilion serving as a focal point. Rows of elm define the High and Williams street perimeters (with a second row of more recent planting along High Street). A mass planting of shrubs, including forsythia and viburnum, parallel to East 7th Avenue Parkway and just north of the south terrace, helps define the open mid-block meadow (which is suitable for croquet as well as for more active games).

Little has changed in this esplanade since it was first planted shortly after 1912 except the maturation of the design as it was intended. Olmsted was engaged to do design work for the district in which the esplanade is located, but there is no documentation to verify that he had a hand in the design of the esplanade. Further, the style and the selection and use of plant material suggests strongly that the esplanade is the work of DeBoer who was the city's Landscape Architect when the first planting was done. If this is the case, then the work of Denver's two masters can be seen in close juxtaposition and complementary harmony, DeBoer's work in the design of the Cheesman Park Esplanade and Scheutze's work in the design of Cheesman Park.

CONGRESS PARK now known as **CHEESMAN PARK** : Cheesman Park has been described by Vincent Scully, the Yale University art historian, as one of the finest urban spaces in America. Certainly, the park would meet Calvert Vaux's standard for a work of art.

The turn of the century design and plantings of Reinhard Schuetze (a

landscape architect and civil engineer from Holstein, Germany who was engaged to lay out this park) were so powerful that it is his hand which remains the dominant force in the park today. Schuetze completed his plan in 1898 and work on the park began almost immediately. Schuetze died in 1910 and thus did not see the park develop to maturity.

The 80.7 acre rectangle of Cheesman Park is set in a high density residential area. A number of high rise apartment houses border the park on the east and the north; one such high rise borders on the west. Like the new Downtown Denver skyline, some of these high rise apartment houses interrupt an otherwise panoramic view of the Rocky Mountains. The perimeter of the park directly adjoins the grounds of apartment houses and yards of private residences on all sides except the south (where East 8th Avenue marks the border) and part of the east boundary which adjoins the Denver Botanic Gardens.

The park consists of a magnificent expanse of lawn, generally in an hourglass shape, which nearly fills the entire rectangle of the park on a north-south axis. The lawn is surrounded by thick plantings on the periphery. At the highest point in the park, on the east side of the rectangle, is a neoclassical pavilion which provides a platform for superb views of the Rocky Mountains. Over the years, the pavilion (which was projected in Schuetze's plan) has served as a center for picnics, as a view point, as a sunset gathering place for neighbors, for square dancing, for opera performances (the Denver Post's summer opera was performed there from 1934 to 1972), and as a shelter house for victims of recurrent flooding of nearby Cherry Creek. Gardens surround the pavilion on all four sides. From the gardens, the single open lawn laid out by Schuetze falls gently from the pavilion in all directions, to the north, to the south, and to the west.

Schuetze's main roadway within the park ringed the lawn and generally marked the interior edge of the thickly planted perimeter forest. Short connector roads linked the ring to many of the adjoining streets on the grid. A crossover road intersected the lawn at the east-west crest of a topographical divide. Near the west perimeter, Franklin Street extended from the grid straight across the park. Inspired by Berlin's Unter den Linden boulevard, Schuetze planted that roadway with four rows of linden street trees.

The roadways, and walkways, in the park today are generally in the configuration designed by Schuetze. However, some motor routes have been blocked or discontinued from time to time as a traffic control device. For example, in 1909, ornamental iron posts and chains were installed at the park entrances to exclude traffic in times of heavy snow or rains. Also, by 1912, traffic was so heavy along Franklin Street that the street was closed, grassed, and converted into a pedestrian mall, leaving the four rows of linden trees planted by Schuetze as the only reminder of that roadway. In the 1970s, the north-south link of the ring roadway to the

east of the pavilion was closed (so as to eliminate motor access to the pavilion). Traffic was diverted to the secondary loop to the west of the pavilion. More recently, the crossover roadway was closed, grassed, and barricaded with an awkward row of trees in a effort further to limit automobile traffic through the park. It has been argued that the closing of the crossover roadway eliminated a significant feature of Schuetze's design as well as some of the major vistas which the route afforded to motorists. On the other hand, it has also been argued that this action freed the crest of the hill of all visual encumbrance, thus improving the perspectives across the lawn.

Schuetze's use of topography and edge in the romantic tradition to define spaces and to create perspectives is masterful. The obvious precedents are the hand of Paxton at Birkenhead Park and the hand of Olmsted at The Green in Prospect Park. From the pavilion, the lawn unfolds in all directions, gently enclosed by Schuetze's forest. The vistas are stunning.

The panorama of the Rocky Mountains is spectacular from the platform of the pavilion and from the east verge of the lawn. From the west verge of the lawn, the view, confined within the park, is of the lawn, of the pavilion, and of the forest edge. From the lawn, surrounded as it is by Schuetze's forest, the sense is of finite space and there would be no sense of the city were it not for the recent apartment houses and the Downtown Denver skyline which rise above the tree line. From the south lawn, the long view north is uninterrupted until it reaches the horizon created by the east-west divide. The resulting sense of infinite space would be assured were it not for new buildings which now break the line of the horizon. Looking south from the east-west divide, the uninterrupted lawn falls away to the planted perimeter of the park, a distance extended by illusion, and then the eye lifts above the tree line to the front range of the Rocky Mountains.

The pavilion provides an ever changing focus from within the park, both by day and by night when it is illuminated. It seems close and large or small and distant; it is partly hidden by carefully placed plantings and open to full view; it is both romantic and classical; all depending on the point of view and the quality of the light.

Cheesman Park was the location of the first city cemetery, the site (then outside the city limits) having been selected in 1858-1859 by General William Larimer. This use was confirmed by Congressional action in 1872. However, the use was changed, by further Congressional action, from cemetery to park in 1892 (after which the land was called Congress Park). This was accomplished at the urging of local real estate promoters who thought, rightly, that residential lot sales in the surrounding subdivisions would be easier if the land were developed as a park rather than as a paupers' field. A single bur oak located at the western edge of the lawn surely predates the park and is most likely a planting which dates from the cemetery.

The first planting in the park was accomplished under Schuetze's direction in 1902. The park (renamed Cheesman Park in 1907 after the pioneer real estate and water baron, Walter S. Cheesman) was fully grassed shortly after Schuetze's death in 1910. The work of completing and refining the park was carried by on Schuetze's successor, DeBoer. Their use of oak, linden, silver maple, green ash, hackberry, Douglas fir, Kentucky coffeetree, mugho pine, blue spruce, and understory trees such as crabapple and hawthorn, along with vast shrub plantings, has provided Denver with a forest wall of year-round color, texture, and form.

The pavilion, once described as "somewhat on the lines of the Parthenon," was a gift to the city from Gladys Cheesman Evans and her mother Mrs. Walter S. Cheesman, in memory of Mrs. Cheesman's late husband. Designed by the Denver firm of Marean & Norton, the pavilion was "dedicated to the use of the people of Denver." The pavilion was under construction in 1909 at the site previously chosen by Schuetze. The material is Colorado Yule marble, some sections of which are deteriorating; the dimensions are 48' x 120'; the shape is rectangular with slightly projecting pavilions at each end; the plan is peripteral, although an open floor, raised a few steps from ground level, has been substituted for the usual chamber; square pillars support the corners of the pavilion and the Tuscan columns of the peristyle are paired in the Beaux Arts fashion; decoration is minimal, limited to dentils and guttae, triglyphs on the Doric frieze, and a roofline balustrade (surrounding a flat roof) above the projecting cornice.

Schuetze's plan called for the pavilion to be set on a platform and for gardens to surround the pavilion. The platform was to be accessible by motor car from the east to a central court punctuated by a fountain. Formal gardens were to mark the north approach. Wide steps were to descend from the platform to the lawn. The basics of Schuetze's plan, influenced and changed in later days by Kessler, DeBoer, and others, remain in place today. The auto court was enlarged so that it was possible to drive directly to the pavilion and thus enjoy the mountain view without leaving the car. Concrete balustrades were built around the platform and next to the steps which descended to the north, south, and west. Round basins and fountains were installed on the west platform. A formal rose garden was installed at the north approach (beautifully commemorated by the 1920s Jerome water colors in the collection of the Colorado Historical Society). A retaining wall for the platform was installed (seen from the central lawn, the wall was in the image of an Italian Renaissance palazzo, with ashlar stonework, arched entries, and wrought iron lighting standards). An Italian water garden (the central feature of which consisted of three basins used for many years as wading pools) was created at the foot of the west steps. Most of this work was in place by 1910, or shortly thereafter, and, for the most part, remained in place until the 1970s. At that time the crumbling concrete of the original platform, steps, and balustrades was removed (rather than restored); auto access to the east of the pavilion was cut off; the former platform was terraced

and grassed and wide concrete steps to the lawns were installed (the terraces are in four levels on the north and south of the pavilion); formal rectangular beds of annuals replaced the auto court; a rose garden, with walks and benches and appropriate peripheral plantings, was installed to the north of the pavilion and repeated on the south approach; and the wading pools were refurbished and a single jet d'eau (not in the original plan) was installed in the central pool. The image of the pavilion, notwithstanding the removal of the platform and balustrades, remains as strong and central to the image of the park as ever.

In contrast to the pavilion, a rustic, open "Japanese Tea House," designed by Schuetze and provided for in his original plan, still graces the north lawn. Peeled log posts support the bracketed umbrella roof and provide a framework for the circular bench which encloses the space under the roof. This is one of the few remaining structures of the period in Denver which reflects the rustic and romantic country manner popularized in the great camps of the Adirondack Mountains. The spatial relationship of this shelter and the pavilion creates a perspective which makes the north lawn seem even longer than it is. One further reminder of Schuetze's original plan are the hills and dales of the children's playground (to the south of the East 12th Avenue entry to the park), remnants of the excavation for a lily pond included in Schuetze's original plan.

More mundane improvements include a well-styled Mission tool house and garage (with stucco walls and a tile roof), nicely hidden in the trees to the southeast of the pavilion, two freestanding contemporary toilet facilities (which replaced the basement facilities in the pavilion), and minimal pavement for the parking of automobiles. To the east of the pavilion is a small memorial wall which identifies the many species of trees planted in the park and which commemorates, reminiscent of Mayor Speer's memorial wall in the Civic Center, recent gifts to the improvement of the parks. To the west of the pavilion is a 1976 mountain view marker. This marker replaces the marker installed by the Colorado Mountain Club in 1913, but subsequently vandalized. The original marker was designed by James Grafton Rogers and Ellsworth Bethel and was engraved by the Denver jeweler, Paul Weiss.

The basic design and space of Cheesman Park have remained largely unchanged for nearly 85 years, a clear testimony to the strength and purity of Schuetze's composition and to the responsibility of DeBoer's stewardship. Cheesman Park was, and is, a classic work of art. Although some recent tree planting (in place and variety) is inconsistent with the design of the park, the space remains unencumbered by equipment and "improvements." Yet, the park is well used, as it always has been, for walking, picnics, people watching, field games, and, in the early day Denver tradition, watching the sunset from the pavilion.

WILLIAMS STREET: From Cheesman Park, Williams Street extends to the south for four blocks, ending in a "Y" island at East 4th Avenue.

Distinctive houses face onto the street. Gateways near the island signal the beginning of the Country Club neighborhood.

Williams Street, East 4th Avenue, and Downing Street Parkway (as well as the Gilpin Street and East 3rd Avenue connecting links) were included in the 1912 Williams Street Parkway Improvement District. They were designed, as they should be considered, as a linkage between Cheesman Park and the Speer Boulevard/Cherry Creek corridor.

Olmsted Bros. were engaged in 1913 to design these parkways. To date, final plans have not been found for all of these segments. However, an undated Olmsted Bros. plan for the layout of Downing Street Parkway and part of East 4th Avenue is extant. Further, the selection of plant material, particularly on Downing Street Parkway, and the use of shrub plantings on Williams Street, is strongly suggestive of the Olmsted hand. Olmsted's connection with Denver for the most part ended here, however, when his plan to extend Williams Street directly through the Country Club neighborhood was blocked by local real estate promoters.

Specific planning for these parkways began in 1909. Land acquisition was completed and construction began between 1910 and 1912. The configuration of these parkways, as well as the planting schemes used in their development, vary substantially. Thus, the Williams Street right of way is 120'; that of East 4th Avenue is 128'; and that of Downing Street Parkway varies from 155' to 192'. The Williams Street and Downing Street Parkway roadways are 40' wide, whereas the East 4th Avenue roadway is 65' wide; and the parkings vary from 7' at one point on Downing Street Parkway to 51' on the north side of East 4th Avenue. Substantial funds were allocated to the planting of these parkways in 1914 and the most mature of the plantings in these parkways date from that time.

There is a double row planting of elms on both sides of Williams Street between East 4th and 7th avenues. Between East 7th and 8th avenues, the row is double on the west side, but single in the east side Cheesman Park Esplanade. The sidewalk is located outside this double row, thus creating a very wide parking lawn. The elms in each double row are planted along alternate centers, so as to create a thick, double canopy. Most of the elms are still intact. The result is an elegant tree-lined vista much like the vista which once existed along Hillhouse Avenue in New Haven, Connecticut (called the most beautiful street in America before the elm canopy was lost to Dutch Elm Disease). There are shrub remnants in the parking of an age which suggests that they were part of the original planting plan.

EAST 4TH AVENUE: East 4th Avenue extends for one block to the west from the south terminus of Williams Street. The development of this parkway is limited to the 51' parking to the north and the small island in the "Y" at the end of Williams Street. Along the north edge of the parking is a formal row

of elm. Between the elms and the roadway, however, is a dense planting of ponderosa pine which screens the view to the north from Gilpin Street in the Country Club neighborhood. The planting in the "Y" island, though sparse, reflects the species of the screen planting in the north parking.

East 4th Avenue is connected to Downing Street Parkway by Gilpin Street and East 3rd Avenue, both of which are within the Country Club Historic District and included in the nomination for that district.

DOWNING STREET PARKWAY (north from Cherry Creek): The parking of this one block parkway presents a formal edge of street trees (for the most part elms). The main Downing Street roadway is to the west of the median until the intersection with East 3rd Avenue where it intersects the median and forms a small island which divides traffic. The "Park Club Place" entry piers at the intersections are within the Country Club Historic District. The street to the east of the main median provides local access only for the homes which front onto the parkway. This is an interesting, and in Denver unique, use of a parkway median not to separate traffic, but rather to provide a screen between adjoining neighborhoods. It should be noted that the homes to the west face directly onto the roadway, without any such screen. The median has informal plantings of mature evergreen, mostly white pine, but with some Scotch pine, Douglas and white fir, bristlecone pine, and ponderosa pine mixed in. At the Speer Boulevard terminus of the median, flowering hawthorn were planted in front of two huge red cedars. The eastern species included in this median, and the similarity of the palette to that of the Olmsted segment of East 17th Avenue Parkway, lend credence to the suggestion that Olmsted had a hand in the design of the planting.

This one block segment of the Downing Street Parkway ends in the Cherry Creek corridor at the east terminus of Speer Boulevard.

THE SOUTH DENVER CIRCUIT: Only four segments of the South Denver arm of the Robinson-Kessler windmill meet the criteria for inclusion in this nomination: University Boulevard, Washington Park, South Marion Street Parkway, and the segment of the Downing Street Parkway which is south of Cherry Creek.

UNIVERSITY BOULEVARD: The segment of University Boulevard which is included in this nomination begins at East Alameda Avenue, seven blocks to the south of the intersection of University Boulevard with East 1st Avenue (the easterly extension of Speer Boulevard). East 1st Avenue is within the Country Club Historic District and is included in the nomination for that district. To the east of University Boulevard, after turning south from East 1st Avenue, is the Cherry Creek Shopping Center (the first post-World War II shopping center in Denver, built like the Sunken Gardens on the site of an old city dump). The segment of University Boulevard which is included in this nomination extends for fifteen blocks to the south of East Alameda Avenue and provides access to the park and parkway

system from the Polo Club, Bonnie Brae, Belcaro, Washington Park, and other residential neighborhoods.

University Boulevard was selected as a north-south route, in part at Robinson's suggestion, because it follows high ground from which good views of the mountains are to be had. In addition, University Boulevard was designed to connect the park and parkway system to the suburban campus of the University of Denver, which in turn was connected, by the well planted Warren Avenue, to Observatory Park and the 1886 University Park neighborhood.

Substantial street widening, poor maintenance, and an absence of tree replacement have resulted in the deterioration of the first few blocks of University Boulevard to the south of East 1st Avenue. The elimination of street trees and the replacement of the grassed parking with concrete in the one block segment between East Exposition and East Ohio avenues is an intrusion on the integrity of the nominated segment of University Boulevard. Nevertheless, and notwithstanding recent widening of the entire roadway (thereby reducing the width of the parking), the integrity of the original street tree planting along the nominated segment of the boulevard remains intact. This result is reinforced by the rows of modest houses which face the roadway for most of the length of the boulevard and the limited number of driveway curb cuts. To the south of East Iowa Avenue, the continuity and integrity of the boulevard was destroyed by the construction of Interstate Highway 25.

The strong presence of street trees is immediately apparent traveling south on University Boulevard past East Alameda Avenue where rock elms are planted in single rows on each side of the roadway. After the interruption of the Bonnie Brae neighborhood business district between East Exposition and East Ohio avenues, the street tree planting is of equally spaced honey locust. A few maples set back evenly behind the honey locusts suggest that there may once have been a double row of street trees in some of these blocks. Near East Arizona Avenue the street trees are elms, first planted in 1908. Near East Florida Avenue the street trees are ash, first planted in 1916.

There is no link included in this nomination from University Boulevard to Washington Park. However, East Louisiana Avenue, taken to the west from University Boulevard, extends through the Washington Park neighborhood, past South Denver High School (to the south), and then to Washington Park (to the north). Parenthetically, it should be noted that each of the arms of the Robinson-Kessler windmill, as well as the Cherry Creek corridor, is the setting for one of Denver's public high schools.

WASHINGTON PARK: The prairie site of Washington Park was platted for residential development in the 1880s. That development was, however, not promptly realized and by the end of the 19th century the site was

neither prairie nor residential. With Grasmere Lake and Smith's Lake as a structural framework, the two lakes being connected by a Great Meadow and the City Ditch, the area was developed as a scenic park in the grand Victorian manner. Russian golden willows are reflected in the surface of Grasmere Lake and across the lake there is a fine view of Mt. Evans. The Great Meadow provides an image of London's Hampstead Heath while the City Ditch as it meanders through groves of plains cottonwood is a constant reminder of DeBoer's dictum that "without water our gardens are doomed to die." A pavilion is mirrored on the surface of Smith's Lake by day and, through the magic of electric lights, at night. Formal gardens bloom all summer and birds abound.

The 160.8 acre park was designed by Schuetze in 1899 shortly after the north section of the park was acquired. The development of the park was sufficiently advanced that, in 1906, Robinson described it as a "scenic" park. The entire park, rectangular in shape except for a dog-leg at the southeast corner, was fully developed between 1902 and 1923. The land is gently undulating. The layout and grading were expertly done, as would have been expected of Schuetze, to provide variety in terrain and view and isolation from perimeter traffic. The dense plantings are interrupted only by the two lakes, the Great Meadow, formal gardens, and a lily pond. The tree-lined perimeter of the park is marked by streets and residential neighborhoods, except at the southeast corner of the park which adjoins the grounds of South Denver High School.

The circulation in Washington Park is by curvilinear roadways which enframe Smith's Lake and the Great Meadow in an hour glass figure and which completely encircle Grasmere Lake. The roadways loop outward from these figures to connect to the perimeter of the park at numerous junctions, thereby providing good access from the surrounding neighborhoods. The configuration of these roadways has been changed little over the years, although the surfaces have been widened to accommodate automobiles, entryways from the southeast and southwest corners have been closed off to reduce through traffic, and a crossover roadway immediately to the south of Smith's Lake has been eliminated. In addition, construction barriers have been installed to block traffic on some of the roadway circuits. The surface of the roadways, like the surface of the footways (which circle each lake and wander through the verges of the Great Meadow), was originally gravel, but it is now asphalt.

It has been suggested that Olmsted designed the carriageways for Washington Park. There is no documentary evidence for this in hand and the early development of the park, as compared to the time Olmsted was engaged by Denver, as well as the stylistic similarities of the Washington Park circulation to Schuetze's other work, suggest that Olmsted's direct impact on this park, if any, would have been in refinements, rather than in the basic system. In any event, the initial design of the park is securely attributed to Schuetze. DeBoer's subsequent influence is also seen and felt in virtually every corner of the park.

To follow the City Ditch through Washington Park is to see both the past and the present of the park. The ditch (which is listed on the National Register, 5DV181) appears from an underground conduit at the southeast corner of the park. During its meander through the park it is crossed by eight concrete bridges for motor and pedestrian traffic and five wood and iron bridges for pedestrian traffic. The concrete bridges, constructed 1909-1912, are simple structures of varying design with low walls and virtually no decorative elements other than indented panels and curving end buttresses. Two representative examples are the pedestrian bridge at East Tennessee Avenue and South Downing Street and the nearby Philip A. Ryan motor bridge, donated in Ryan's memory, at the East Kentucky Avenue entry to the park.

The ditch feeds Grasmere Lake, built in 1906. The lake has a pier; some segments of the shore line are natural, while other segments have been stabilized with sandstone walls; there is a fine view of the mountains over the lake. The west verges of the lake shore are treated with "islands" of evergreens (ponderosa pine, spruce, and Douglas and white fir) and the lake is surrounded by Russian golden willow. A mixture of hardwood trees creates forests along the southerly verges of the lake shore, including maple, oak, linden, honey locust, and elm. The lake contains an island, likewise planted with willow, which serves as a foreground focal point to the background focal point of the South Denver High School clock tower.

South of Grasmere Lake are tennis courts, first installed in 1922, and a contemporary toilet facility. This part of the park includes a grove of oak and mass plantings of crabapple and golden raintree. Linear masses of shrubs provide a screen from the traffic along East Louisiana Avenue. At the southeast corner of the park there is a planting of crabapple. On the east side of the lake, a knoll rises to a grassy platform from which there is a fine view of the mountains across the lake. This grassy knoll is sheltered by a forest edge of silver maple, elm, and several bur oak. Recent plantings have been scattered across the knoll contrary to the original design intent.

Near the north shore of the lake, and to the north of the ditch, are the Martha Washington or Mount Vernon Gardens. Set into the hillside which rises from the lake, the gardens are elliptical, with the north side of the ellipse being a sandstone retaining wall, terraced with steps to the roadway above. The gardens were first laid out in 1926, as attested by a bronze marker on a boulder set in the center. The gardens were designed by DeBoer to follow the pattern of the gardens at Mount Vernon, with privet hedge in lieu of boxwood for the borders. A beautiful old specimen hawthorn is sited to the west of the gardens and three Rocky Mountain juniper stand in the center court of the gardens. Nearby are the lawn bowling green and club office of the Washington Park Lawn Bowling Club, punctuated by a large specimen honey locust and masses of white fir. The club office (ca. 1925) is a small, simple, one-story, octagonal wooden

structure with vertical tongue and groove siding and a Craftsman stoop.

As the ditch runs toward the west perimeter of the park, it passes another series of tennis courts, first put in place in 1908, and adjoining horseshoe courts. As the ditch runs along the west perimeter of the park it is parallel to and skirts the Great Meadow. The Great Meadow is encircled by forest edges. To the south there is a grove in which evergreens dominate. To the east and west, there are deciduous forests of linden, silver maple, spruce, fir, Kentucky coffeetree, and oak. An arc of elm and honey locust along the north side is reminiscent of English Romance gardens. The elms "pinch" down to frame a small meadow to the north of the Great Meadow. At the north end of this small meadow is the remnant of the Wynken, Blynken and Nod fountain and pond banked by an evergreen planting used to screen the full view of Smith Lake and thereby create a sense of anticipation.

At the edges of the Great Meadow are various emplacements including, on the west side, a 1973 shelter with an oriental ambiance, billed as The Pavilion Ecology Built, the material being recycled glass; a flagpole installed by the D.A.R.; a 1924 fireplace and grill installed, in a picnic grove, by the Denver Camp Fire Girls and painted (as are a number of other park structures) green, obscuring both the material (concrete and cobblestone) and design features; a small iron cerquita originally surrounding a tree grown from a cutting of the Cambridge, Massachusetts, Washington Elm, now gone but inexplicably replaced in 1983 by a small oak tree; a fitness trail in response to the fitness fad of the 1970s; and a contemporary brick toilet facility with a shallow gable roof projecting to one side so as to provide a sheltered platform.

On the east side of the Great Meadow is a small, twelve sided shelter house built in 1912 and shaded by a grove of catalpa, locust, silver maple, green ash, and a superb old linden. The umbrella roof is surmounted by a short flagpole; the ceiling is beadboard; there is a frieze, or skirt, of rough cut sapling shingles. The roof now is supported by 6 iron posts which also support wooden benches which encircle the shelter, facing outward. The original supports and benches were of peeled logs, much in the manner of the Japanese Tea House in Cheesman Park.

Also on the east side of the Great Meadow is a bucolic, rural caretaker complex, the main elements of which were built prior to 1899 when the park land was acquired. All of the buildings are painted green and have not been well maintained. The west facing house (two stories in height except for the back portion) is a simple, brick, front gable Queen Anne house of a pattern common and familiar in Denver. The front porch gable is missing, but the other two gables feature saw cut verge boards and decorative shingles. To the north, facing the house, is a symmetrical, end gable, rectangular barn of the same material and basic style and with two original ventilating cupolas along the ridge pole. To the northeast is a handsome barn, likewise of the same materials and basic style. It is

square in plan, with an unusually high hipped roof, large dormer windows (and doors for lifting hay into the loft), and a wooden ventilating cupola at the peak of the high roof. A one-story wing of 6 bays extends to the south from this barn, making a courtyard with the other barn and the house.

The ditch then runs back across the center of the park toward Smith's Lake, which was first used in 1867 on completion of the ditch. In this reach, the ditch passes the largest of the formal annual flower beds in the Denver parks. It is laid out today in the same configuration which DeBoer directed. This flower bed is good evidence that the "city functional" movement has not entirely eclipsed the City Beautiful movement, at least in Denver. The Wynken, Blynken and Nod statue (a rendition in marble of the three children of Eugene Fields's poem of that title sculpted by Mabel Landrum Torrey and first installed in 1919) has been moved from its original fountain and pool setting and placed on a foundation (without water) in the center of a lawn next to the Eugene Field House. The Eugene Field House is listed on the National Register (5DV173). It is a vernacular frame cottage originally sited at 307 West Colfax Avenue and was the home of Eugene Field when he lived in Denver (1881-1883). The house was moved to the park location (near the East Exposition Avenue entrance to the park in a grove of Douglas fir and silver maple) in 1930 and has since been used first as a branch library and then as headquarters for The Park People. Finally, the ditch passes a substantial new recreation center built in what has been called the "shed style."

Along the shores of Smith's Lake are two buildings of substantial importance, the Boat House on the south shore and the Bath House, now the office of the Denver Forester, on the north shore.

The Bath House, built 1911-1912 on the north shore of the lake, is covered with a coat of green paint (the same shade used to cover the Camp Fire Girls' fireplace and the caretaker's complex). This treatment obscures the Prairie and Craftsman lineage of this otherwise straightforward stucco and wood building. The north facade is a symmetrical composition of three bays. The main entry is reached up a short flight of stairs in the center of the slightly recessed central bay. The entry is in direct axis with South Marion Street Parkway, but the space between, designed to be open so as to afford a perspective view in both directions, has been cluttered with recent plantings.

The windows of the Bath House, although vertical in shape, are arranged in bands to either side of the main entry, thus emphasizing (as does the low pitched roof, the wide overhanging eaves, and a surrounding lintel course) the horizontal quality of the building. The side bay roofs are hipped and the central connecting roof has a low, wide dormer centered over the main entry. The Bath House was built to accommodate a plunge pool, lockers and dressing rooms (the men's locker-dressing room was said to be convertible into an assembly room for up to 300 people), and a gathering room, with a fireplace, used as a warming shelter for winter skaters.

Outside of the Bath House, to the south, the shore of the lake remains in its original configuration, although the beach, installed in 1913, and the diving tower and piers, the first of which was installed in 1914, are now long gone. A few of the plains cottonwood trees first planted along the lake remain, but most are subsequent replacements of the narrowleaf variety; the lake still provides recreation for boaters and fishermen; and, except along that part of the shore stabilized by gabions, it still is a haven for water fowl. To the west of the lake, the dominant plantings are of honey locust, elm, hackberry, horse chestnut, and hawthorn. To the east of the lake, the plantings include sycamore, silver poplar, willow, and silver maple. An original castiron drinking fountain, although not in working order, is still in place to the southwest of the Bath House. To the west of the Bath House are terraced and landscaped parking lots.

The 1913 Boat House is sited on the south shore of the lake and is set into a sloping hill. The surface of this structure contains decorative and stylistic elements taken, and presented in a pleasant mix, from the then popular Italianate (for example, the bracketed roof and console supports for the lintels), Prairie (for example, the low pitched hipped roof), and Arts and Crafts (for example, the geometric tile decoration of the frieze) styles. But the clearest prototype for the essence of the structure can be found in buildings like the 17th century pavilion of Kara Mustafa Pasa at the Topkapi Palace, Istanbul. Both appear to be cages with wide overhanging eaves under a shallow hipped roof. Both feature a symmetrical arrangement of bays, with the pillars rising the full height of the two stories of construction. Both feature interstitial openings uninterrupted by walls, so that the floors extend to the edge of the cage and, in the case of the first level, carry on to the outside. Indeed, the first level of the Boat House extends directly to a boat dock at lake side and then to the surface of the water itself which acts as a reflecting pool for the building. Electric lights were placed at regular intervals on the facade and under the eaves of the Boat House so as to provide night time illumination and reflection. The overall composition is clear, gentle, and luminous.

The first level of the Boat House has served as ticket office, storage space, concession stand and, in the winter, warming house. The upper level, which has traditionally served as an informal gathering spot and picnic shelter, and from which there is a fine view of Long's Peak, is reached by a short flight of steps (now blocked by iron gates) from the hillside to the south. The north and south facades consist of seven bays while the east and west facades consist of three. The steps to the upper pavilion enter at the central bay. The lower level openings are filled with removable glass and metal windows and doors, while the upper level openings are interrupted only by iron railings.

There is a small stucco pump house, with a red tile roof, on the lake shore to the west of the Boat House. This structure is framed with plantings of

spruce and cedar. There are small parking lots to the west and east of the Boat House.

Beginning in 1905, various sections of the City Ditch were "piped" to the north from Smith's Lake. For a time, the open ditch was the central feature of the median of the South Marion Street Parkway. An occasional plains cottonwood marks the old meander of the once open ditch. The ditch also fed a lily pond, designed by DeBoer and constructed at the northeast corner of the park in 1917. A rock garden designed by DeBoer was installed at the east edge of the lily pond. The lily pond, albeit without aquatic plant material, remains today. However, the rock garden was recently rearranged and now bears little resemblance to DeBoer's design. The evergreen backdrop for the rock garden remains in place. To the north of the lily pond is a recently constructed fire house which, except for a concrete parking pad, blends nicely, as did the predecessor facility, into the corner of the park. To the north of the lily pond is a picnic grove and a brick fireplace of recent construction.

On a rise to the south of the lily pond is Evergreen Hill, a forested hill of spruce, ponderosa, Scotch, Austrian, and white pine, Douglas fir, and juniper. The grading for a hill in this sector of the park was planned by Olmsted Bros. The planting of the hill was designed by DeBoer. Set on the hillside, and visible from the road, is a bronze cast of a Colorado miner by George Carlson, a 1980 memorial gift from the Samuel D. Nicholson Trust. The north, and main, entryway into Washington Park is immediately to the west of Evergreen Hill.

SOUTH MARION STREET PARKWAY; AND DOWNING STREET PARKWAY

(segment north of Cherry Creek): South Marion Street Parkway extends for four blocks to the north of Washington Park. The Park Lane Condominiums, the grounds of a Denver Public School, and private residences adjoin the parkway on the east. At East Bayaud Avenue, the parkway curves to the west to intersect with Downing Street. At that intersection there is a small shelter house originally installed as a public transit waiting station. The parkway, now as Downing Street Parkway, extends north for another two blocks to an intersection with Speer Boulevard and the Cherry Creek corridor. The Denver Country Club adjoins this parkway on the east and apartment houses, including the fashionable Norman (listed on the National Register) and the very successful Country Club Gardens apartment complex, face onto the parkway from the west. The width of the median, the roadways, and the parkings vary. Of particular note is the unusually wide west parking along the South Marion Street segment of the parkway.

The land for these parkways was acquired by 1909. By 1912 the parkways had been graded and "parked." By 1913, it was reported that they had been completed. The original design, attributed to Kessler, accommodated the City Ditch, which was open, but walled with concrete, as it ran down the

median for part of the length of the parkway. In addition, Kessler's design included the placement of well scaled lighting standards along both sides of the median. The median was then sparsely planted with shrubs and vines which hung gracefully over the walls into the water of the ditch. The ditch has now been covered and planted over and the street lights removed. This loss of detail has diminished the human scale and interest of these parkways. Further, to "hide" rather than celebrate the open ditch is to ignore one of the key structural and historic features of the park and parkway system.

The mature plantings on these parkways are attributable to DeBoer. Street trees extend on each parking for the the full length of the parkways, including sycamore (planted 1912-1913) which, for the first two blocks, provide a strong "proceSSIONal" exit from and entry to Washington Park; hackberry (planted 1913) for the next block; then honey locust and red oak for a block; and elm (many of which have been lost) in the last two blocks before Speer Boulevard. There is an occasional plains cottonwood in or near the parking, good evidence of the old line of the City Ditch.

The relatively sparse plantings in the median, particularly where the open ditch once ran, are of more recent vintage than the street trees. A few hawthorn appear to be an exception. The crabapple, hawthorn, and golden raintrees along this median, contrasted with evergreen plantings as in the Clermont Street Parkway, were an important part of DeBoer's Flower Trail. Some more recent, random plantings of individual trees would appear to be inappropriate to DeBoer's design.

The wide parking to the west of South Marion Street segment of this parkway is planted in a forest of ponderosa pine, spruce, and Douglas fir, with the additon of some lilac for spring color. These plantings screen the adjoining alley and the backs of the residences, and commercial establishments, which face west onto South Downing Street.

THE CHERRY CREEK CORRIDOR: The Cherry Creek corridor includes four parks and a single parkway, Speer Boulevard, which is the great diagonal parkway intended to connect the three arms of the Robinson-Kessler windmill. From its east terminus, Speer Boulevard follows the line of the channel of Cherry Creek, a line which was also followed by some of the early trails leading from the High Plains to the confluence of Cherry Creek and the South Platte River. This parkway (named after Denver Mayor Robert W. Speer) was projected on Rollandet's map as Cherry Creek Drive, a companion drive to similar parkways then projected along the South Platte River. On the verges of Speer Boulevard, as it extends northwesterly toward Downtown Denver, are three fine parks (Alamo Placita Park and Hungarian Freedom Park, together formerly Arlington Park, and the Sunken Gardens), the campus of West Denver High School, and seven small landscaped triangular sites, resulting from the diagonal cut of Speer Boulevard across the grid and known as the Speer Boulevard

Triangles. The integrity of those portions of Speer Boulevard which extend to the northwest from Currigan Convention Center and the new Denver Center for the Performing Arts has been so seriously compromised as to leave only the open space as a reminder of the great diagonal parkway. Those portions are, accordingly, not included in this nomination.

SPEER BOULEVARD (including the SPEER BOULEVARD TRIANGLES): Kessler's initial concept and design for Speer Boulevard was simple, direct, and strong. Yet the mature result which remains in place today is exceedingly fragile.

A typical cross section of Speer Boulevard would read as follows. The right of way through the included segments ranges from 240' to 260', which includes an 80' right of way for the channel of Cherry Creek. In the median is the bed of Cherry Creek from which most native plant material (and the associated bird habitat) has been recently removed. At Emerson Street, for example, the creek bed is 12' to 15' below street level; the concrete retaining walls which contain the channeled creek bed are 7' to 8' in height; and the terrain of the parking slopes 3' to 4' down from the roadway to the top of the wall. Vines planted on the parking once trailed down over many sections of the walls. Low dams or spillways (sixteen of them between Downing Street Parkway and Colfax Avenue) were originally set across the creek bed so as to support the walls and to provide the sight and sound of small waterfalls in the summer and skating ponds in the winter. The walls have recently been breached in a number of locations with ramps and stairs (flanked with railroad tie planter boxes) to carry pedestrians and cyclists to a pathway constructed in the creek bed. The section of the creek included in this nomination as part of the median of Speer Boulevard is spanned by fourteen vehicular bridges which in themselves would provide an interesting study. These City Beautiful bridges, all of which originally dated to the early twentieth century, have been replaced or encased by modern counterparts. Some of the early concrete bridges featured small shelters and lighting standards.

The balance of the median on each side, between the walls and the roadways, was initially planted with street trees. In some sections a double row of street trees flanked a wide sidewalk. Well-scaled lamp standards selected by the Denver Art Commission were installed at regular intervals along Speer Boulevard, with the cable buried. They are now gone. In this regard, it should be noted that the character of all of the parkways and boulevards was substantially enhanced by the burial of electric cables, telephone lines, and other such distractions. A few sections of iron fence (at Broadway and at 8th Avenue) still survive. The grassed and treed median itself has been encroached upon by street widening projects and, on the north side of the median, a bicycle lane.

The widened roadways of Speer Boulevard carry heavy commuter and cross town traffic. Currently the roadway on the north is one-way to the

northwest and the roadway on the south is one-way in the opposite direction. The parking, thirteen to fifteen feet in width and originally grassed and treed, has suffered even more encroachment than the median, with little attention being paid to the replanting of street trees, with replanting often being inappropriate to the original design, with curb cuts, with concrete and asphalt replacing lawn, and with building right up to the edge of the right of way. Yet Speer Boulevard remains a grand boulevard for the blocks included in this nomination.

The entirety of the nominated segment of Speer Boulevard was completed in five stages between 1906 and 1918: The north side between Colfax Avenue and Broadway was first. That segment was then extended southeast to Downing Street Parkway in 1907 and northwest to Blake Street in 1910 (past the end of the segment included in this nomination). The south side of the boulevard between Colfax Avenue and Broadway (once known as Cherry Creek Drive) dates from 1911. The final section, known as Forest Drive, on the south side between Broadway and Downing Street Parkway, dates from 1917-1918. Although the basic design was Kessler's, DeBoer's strong hand was involved in much of the planting design, particularly the segments on the south side where he created Forest Drive and, it would seem, the formal backdrop across from Sunken Gardens.

The best way to provide an overview of the planting of Speer Boulevard is to follow the roadway northwest from Downing Street Parkway to Colfax Avenue, then to cross Cherry Creek, and then to return to the southeast all the way to the Downing Street Parkway point of beginning.

Between Downing Street Parkway and Broadway, the remaining elms from the original planting are sufficiently strong, even with many members missing (particularly along the parking from Washington Street to Lincoln Street) to provide a good sense of the original canopy. There are limited plantings of shrubs and ornamental trees along the median and some misplaced replacements for missing elms. Most of the bridge abutments are softened with plantings of horizontal juniper.

At Broadway there is a fine view of the Rocky Mountains. Early photographs taken from this intersection illustrate the classic parkway which Speer Boulevard was intended to be. Rows of alternating elms and poplars were planted between Broadway and Colfax Avenue as street trees in 1910. The elms that remain are sporadic. The median here is more fully planted with horizontal juniper and crabapple. At 12th Avenue there is a tall blue spruce on either side of the creek bed.

There is much more variety in the median plantings on the south side of Cherry Creek. Between Colfax Avenue and Broadway, the general planting scheme calls for juniper at the bridge abutments, a horizontal layer of shrubs and ornamental trees near the wall, and an overstory canopy of elm, now in the last section replaced entirely by mature bur oak. Between Colfax Avenue and 11th Avenue, crabapples are planted near masses of red

dogwood, spirea, golden willow, and buckthorn. Between 11th Avenue and 8th Avenue, there is a unique symmetrical median planting which serves as a stage set backdrop for the view across the pool in the adjoining Sunken Gardens. This planting features a central focus of spreading juniper flanked by tall evergreens. From 8th Avenue to Broadway, a wider variety of plant material is introduced in generally informal plantings, including golden willow, cottonwood, crabapple, spruce, hawthorn, Russian olive, birch, maple, red oak, black oak, and hackberry. Concrete walks and suburban plantings encroach on the parking along this section, the verge of Sunken Gardens being the only consistent exception.

The section between Broadway and Downing Street Parkway, was the last to be planted. The plantings were designed by DeBoer both to provide a screen and to create a forested drive (hence the name Forest Drive). From Broadway to Logan Street, DeBoer planted a thicket of deciduous trees (including plains cottonwood, hackberry, silver maple, bur oak, and Russian olive) and evergreens in the median, and a row of red oak (planted in 1918). From Logan Street to Downing Street Parkway, the forest becomes an evergreen wall (except where DeBoer opened up the view between Hungarian Freedom Park and Alamo Placita Park across Cherry Creek). In one section there is a double row, opposite planting 12' on center, of spruce, fir, and ponderosa pine. This planting gives way to a single row of ponderosa and Scotch pines. Crabapples are interspersed with the evergreens in these sections in such a way that the evergreens screen the crabapples from the wind. Further toward Downing Street Parkway, and opposite Hungarian Freedom Park, the mix is limited to scattered crabapples, spruces, and a few shrubs. The parking through this stretch is noncontributing except for the triangles at Lincoln Street and East 5th Avenue and the last few yards before Clarkson Street (at Hungarian Freedom Park).

The strong design and mature plantings of Speer Boulevard clearly evoke the image intended for this great diagonal parkway notwithstanding the noted intrusions.

The first triangles acquired by Denver as a result of a diagonal boulevard cutting across the grid, leaving triangular segments of rectangular blocks, were the Park Avenue squares, acquired in 1874. It was natural that, more than a quarter of a century later (in 1912), it was thought to embellish the Speer Boulevard diagonal with similar small "beauty spots." Of these Speer Boulevard Triangles, only seven retain sufficient integrity to be included in this nomination, but they provide good evidence, even with heavy traffic, of a type of very effective transit way embellishment. As their name implies, each is a triangle, surrounded on all three sides by streets; each is curbed in concrete; each is grassed and some have sidewalks intersecting the turf; and each was initially planted with trees. The largest triangle, at Lincoln Street, includes several concrete picnic benches, some fine perimeter elms, a drift of crabapple, a specimen white pine, and a 1968 bronze by Susan Pogzeba.

ARLINGTON PARK (the portion north of Cherry Creek now being known as ALAMO PLACITA PARK): Large triangular parks facing each other along each side of Speer Boulevard (then referred to as Cherry Creek Drive) were called for in Rollandet's map. Alamo Placita Park and Hungarian Freedom Park, once together called Arlington Park, and the Sunken Gardens, built on the site of a city dump, are reminders of that aspect of early plans for Speer Boulevard.

Alamo Placita Park is divided in two sections by East Third Avenue. The trapezoidal section along Speer Boulevard (acquired in 1912) was separated from Arlington Park and laid out in 1927. The rectangular section of the park, across East 3rd Avenue to the north, is less than a full city block in size. The Speer Boulevard section of the park is devoted to a formal garden, while the north section is primarily a recreation park. The two sections are visually connected by the design of the park verges along East 3rd Avenue. The site was the location of the former Chutes Park, a private recreational venture in which Mayor Speer had a hand. Chutes Park featured boats which plunged down a high chute into a lake, the dry bed of which is now the site of the main Alamo Placita flower garden.

Since the 1920s, the gardens of the trapezoidal park have been laid out with flower beds. The brightly planted garden features a variety of bulbs in the spring and annuals during the summer. The proximity of this garden to Speer Boulevard means that it is highly visible, but since the garden is below the grade of Speer Boulevard, it is somewhat insulated from the traffic. The intention of the design was, and is, to afford a quick impression of beauty to the passing motorist and to provide a serene setting for the visitor on foot.

Although the park is trapezoidal, the planting scheme is carefully symmetrical in design. The sophisticated sensibility of the design is Italian. The gardens themselves are centripetal in form, punctuated in the center with a mass of low juniper and accented by four Rocky Mountain juniper in the corners. The symmetry is reinforced through the formal massing of Rocky Mountain juniper, blue spruce, and ponderosa pine at the corners of the park and by short flights of sandstone steps which ascend to the street level on the west, north, and east. Crabapples on either side of an evergreen planting mid-block along Speer Boulevard provide a focus of color and direct attention to the interior of the park.

The north half of the park is reached from the formal garden by climbing the steps and crossing the street. The formal theme of the trapezoid is reflected in flower beds on the south verge of the rectangle, in the symmetrical planting of four (although one is a small replacement) Rocky Mountain juniper which enframe the beds, in a vine covered fence (once rose covered) which serves to screen the active section of the park to the north, and in the center path which connects the garden and the playground. The processional quality of these spaces is interrupted only by a

misplaced telephone pole on East 3rd Avenue.

The rectangular park is ringed with street trees. A semi-formal planting of shrubs around the edges of the park define and screen the space and provide visual and physical openings into the park. Plantings include lilac, dogwood, euonymus, and hawthorn. In the center is a large open meadow, the park's "sun spot." At the south edge of the sun spot is a playground and a basketball court, placed where once there were separate playgrounds for boys and girls. The sun spot is enclosed on the north by a semi-circle of plains cottonwood trees (from which the park received its name). The setting is reminiscent of parks in small prairie towns. This part of the park also features a small brick tool house with a hip roof, and a "moderne" toilet facility in disrepair. The north edge of the park is marked by a forest of Douglas fir, spruce, pine, and Rocky Mountain maple.

The strong street tree planting, the careful massing of evergreens, the symmetrical flower beds, the separation of passive and active uses, the processional entry to the north half of the park, and the open meadow surrounded by carefully placed plant stock....all were among the typical landscape design characteristics which were taken into account by DeBoer in his plan for the park. In maturity, this park entirely fulfills the promise of what DeBoer had envisioned.

ARLINGTON PARK (the portion to the south of Cherry Creek now being known as HUNGARIAN FREEDOM PARK): Although acquired in 1912, this park was first planted in 1925 when DeBoer was the city's Landscape Architect. The three-acre triangular park, with its hypotenuse along Speer Boulevard, is intersected by Emerson Street. To the south and west are residential neighborhoods. The land slopes gently toward Speer Boulevard, and hence Cherry Creek. A grove of ponderosa and limber pine, Douglas fir, and blue spruce, part of the forest planted by DeBoer along the south side of Cherry Creek, shelters a concrete picnic table near the east end of the park and provides a backdrop for a monument to the Hungarian uprising of 1956 (after which the park was renamed). The East 1st Avenue perimeter of the park is lined with honey locust and a mass of hawthorn (planted on the high point of the park). This planting creates a sense of enclosure and provides a contrast in shape and color; it emphasizes the distinction between the open and closed spaces in the park; it screens the apartment houses to the south; and it focuses attention on Speer Boulevard, Cherry Creek, and the color of Alamo Placita Park. To the west is a small open meadow which is highly visible from Speer Boulevard. The Benedict Fountain, a gift of the architect J.B. Benedict, provides a somewhat incongruent focal point for the meadow. This Baroque fountain was dedicated in 1932 at another location and was more recently removed to this site.

SUNKEN GARDENS: Construction of this 12.6 acre park began in 1909, shortly after it was acquired. The park, as originally planned by Kessler,

consists of two triangles along Speer Boulevard on the south side of Cherry Creek. It serves as a park for the neighborhoods to the south, as an embellishment to Speer Boulevard on the northeast, and as the front yard both for West Denver High School on the west and Denver General Hospital on the south.

The key feature of the West triangle was the Sunken Gardens, completed in 1911 and called a "beauty spot of rare merit." The gardens consisted of terraced lawns which dropped ten feet below the grade of Speer Boulevard (a unique feature in the Denver parks); a reflecting pool with concrete walls (which provided for skating in the winter and the play of fountains in the summer); a pavilion set next to and reflected in the pool (a wooden pergola was first installed, but it was replaced in 1911 by a concrete "Florentine" pavilion); elegant steps from the pavilion and from the terraces to street level; a nighttime illumination system for both the reflecting pool and the pavilion; and elaborate formal gardens first planted by DeBoer and modeled, it was said, on gardens then recently laid out at the St. Louis and Portland expositions. The gardens faced onto Elati Street, but could be easily seen from Speer Boulevard. They were also easily accessible to non-motorists by virtue of a nearby trolley line.

Many details of this elaborate City Beautiful embellishment are now gone, but the basic elements are still reflected on the site. The depression is there; the lawns are there; the walls of the reflecting pool (a large rectangle with a bay projecting to the east opposite the site of the pavilion) still extend above grade; and the concrete steps from the pavilion platform, and from the terraces, to the street level are there.

West Denver High School is located across Elati Street from the west triangle of Sunken Gardens and the two relate, in the English tradition of landscape design, as manor house and garden. Selective plantings of evergreens (including red cedar, ponderosa pine, and blue spruce) frame views of West Denver High School (as well as the dome of the Colorado Capitol and the towers of Downtown Denver) and flank the steps which descend from the street level into the park. In the parking along Speer Boulevard, the edge of the park is well defined by a double row of elm which flanks the sidewalk. The planting of mature street trees is not as strong on the West 8th Avenue side of the park where the parking has deteriorated as a result of changes in traffic patterns.

The east triangle presents an informal image as compared to the west triangle. The undulating terrain and evergreen groves suggest a forest glen, amidst which are scattered picnic tables and a rustic shelter. The shelter, constructed ca. 1910 at the east end of the triangle, has a single rough stone pillar support, with a small circular bench at the base of the pillar, and rustic log brackets for the umbrella roof.

A walk along the path which extends from this shelter to the west end of the park is a delight today as it has been for over seventy years. The

surface of the footpath is now asphalt, rather than gravel; some of the details of the landscape have been lost; and the traffic along Speer Boulevard and West 8th Avenue can be distracting. However, the original intent of the design can still be experienced. West of the shelter, on a detour which the path takes to the south edge of the park, are the remnant rocks of the first rock garden planted in a Denver park (by DeBoer in 1916). To the northwest of this rock garden, two vales cross, one graded along an east-west axis from the shelter and one graded along a north-south axis from the rock garden. These vales are the only reminder of the artificial stream (the water being pumped from Cherry Creek) which once flowed through the cottonwood grove (which now shelters picnic tables) to an open meadow through which the path still runs. At the verges of the meadow, ponderosa pine and blue spruce have been planted in an attempt to hide a stucco and tile garage and a fenced storage space. Little screening is provided for a nearby red brick toilet facility. There is a wide range of mature specimen trees in the park which date from the early plantings, including English oak, elm, honey locust, ash, and catalpa.

Continuing along the path, one becomes aware of the transition from the "garden dressed" to the formal gardens as views emerge of the open lawns and terraces, of the remnants of the reflecting pool, and of West Denver High School. The juxtaposition of the informal spaces of the east triangle with the more formal spaces of the west triangle mirror the same principles applied by DeBoer nearly two decades later in the design of Alamo Placita Park. Yet the impact is quite different. Perhaps more important, however, is the progression of open and closed spaces and short and long views which is experienced in walking through the park. The basic suburban villa garden design principles laid out by Loudon in the early 19th century are an obvious precedent for this treatment.

THE NORTH DENVER CIRCUIT: The North Denver circuit of the system, which was originally designed to traverse the old Highland Park District, consists of four parks and one short parkway segment. A brief word is in order here as to what has been described as the relative imbalance in the development of the park and parkway system in North Denver as compared to South Denver and East Denver. Since the 1890s it has been repeatedly suggested that the North Denver parks and parkways have received less attention than those in South and East Denver. It has been suggested that this was because North Denver had less political clout than other parts of town. It has also been suggested that this was because North Denver was less affluent than other parts of town and thus was less able to sustain the property tax assessments which were the traditional way in which land was acquired for the park and parkway system.

From the Cherry Creek corridor, the nearest park on the North Denver circuit (Highland Park) is reached by traveling northwest along Speer Boulevard past the high rise buildings of Downtown Denver, the site of Denver's Old City Hall, and the Auraria Higher Education Center campus (site of the 9th Street Historic Park National Register District). Speer

Boulevard then continues, via the 14th Street Viaduct, over the railroad tracks and the South Platte River (site of the historic confluence of Cherry Creek and the South Platte River and the Platte River Greenway, a recent addition to the Denver park and parkway system). Once over the viaduct, North Speer Boulevard extends past North Denver High School and the new Viking Park to Federal Boulevard. One block north on Federal Boulevard is Highland Park, which, although offset from Speer Boulevard, is considered to be the North Side terminus of Speer Boulevard.

HIGHLAND PARK: The name "Highland Park" is a reminder of the first settlement platted in North Denver. This seven-acre park, which is shaped like a thumb, is flanked by residential streets to the south, west, and north and by Federal Boulevard to the east. The terrain gradually slopes downhill from the west to Federal Boulevard. The site was "reserved" for park use prior to 1893, and was part of the original plan for the Highland Park residential development, but it was not acquired by Denver until 1899.

The park lawns were installed in 1907 and by 1910 the park was fully improved with serpentine walkways, flowerbeds along the walkways, and a ring of trees around the perimeter. One of the finest elements of this park is the meticulous use of tree edges to create a clear setting for the park, to integrate the park into the adjoining neighborhood, and to match the design of the then tree lined Federal Boulevard. The experience is both of enclosure within the park and of extension to the outside, and a blend of country and city in a single design. The tree edge is still strong today even with substantial losses in perimeter trees. A number of the stately plains cottonwoods originally planted on the perimeter remain as a reminder of how well adapted that tree is to the High Plains climate.

The selection of plant material for this park did not stop with the plains cottonwood. A wide, and for the time sophisticated, range of plant material was selected for the site, including sycamore, catalpa, hackberry, honey locust, Kentucky coffeetree, horse chestnut, white and bur oak, Rocky Mountain juniper, cornelian cherry, and larch. The planting of shrubs was, and remains, quite limited. One footpath still extends through the park from southeast to northwest (on an axis parallel to the meadow). The entry of this footpath is flanked by flowering crabapple, but there are none of the footpath flower beds which marked the original design of the park.

The grading and layout of this park was as carefully handled as the selection of plant material. The topography falls gently from northwest to southeast as one is led through the course of a meadow, interrupted only by tennis courts first installed in 1911 (as well as a playground and basketball court). The tree planted verges of the meadow are undulating, first confining and then expanding the meadow in the manner so successfully employed by Olmsted and his English predecessors. The result is an illusion of space well beyond the actual acreage of the park.

In 1913, the Roger W. Woodbury branch of the Denver Public Library was constructed in Highland Park (facing Federal Boulevard). This library is a significant reminder of the early desire to have the park and parkway system serve as both a setting for other public facilities and a link with surrounding neighborhoods. Built with Carnegie money and designed by J.B. Benedict, the building, with a not unsympathetic addition to the west, continues to serve as a branch library. Described at the time as Florentine in style, the symmetrical facade is divided into three bays, separated by terra cotta pilasters. Each of the side bays features two arched and glazed openings, while the central bay features three (all have terra cotta surrounds). The fabric is straw colored brick and the hipped roof is covered with red tile. Classical and Renaissance motifs are cast in the terra cotta (with the nice exception of the cartouche over the main entry which carries, instead of the three gold balls of the Medici, the three initials "CCD" for the City and County of Denver). In front of the entrance was an elegant balustrade (now replaced by a brick wall) which supported urns and lighting standards.

From Highland Park, the next segment of the North Denver circuit is reached by traveling north on Federal Boulevard, once beautifully tree lined and an important part of the system, to West 46th Avenue. The included portion of West 46th Avenue begins one block to the west at Grove Street in the Berkeley Park neighborhood.

WEST 46TH AVENUE PARKWAY: The included portion of West 46th Avenue Parkway extends along the southerly boundary of Rocky Mountain Lake Park to Stuart Street, one block short of the southeast corner of Berkeley Lake Park. West 46th Avenue Parkway, Rocky Mountain Lake Park, and Berkeley Lake Park, all of which are adjacent or close to the present Denver city limits, are a graphic reminder of the series of water parks and connecting parkways projected on Rollandet's map as a greenbelt for the entire city. The connection now in place is less elaborate than that suggested in the Robinson-Kessler plan.

The West 46th Avenue Parkway right-of-way ranges from 65' to 100'; the roadway from 40' to 44'; and the parking from 12' to 28'. There is no median. The parkway is, for the most part, residential, except where it forms the boundary of Rocky Mountain Lake Park.

Starting at Grove Street, the parking includes a double row of honey locust (65 years of age by ring count) on both sides of the roadway. However, many trees are missing from the second (furthest) row along the south (residential) side. Within Rocky Mountain Lake Park, the double row changes to a single row of cottonwoods; then, at Julian Street, maples appear as a single row; then, from the driveway near the ball field, the double honey locust row extends to Lowell Boulevard. The honey locusts are maintained throughout on the south side, although from Lowell Boulevard to Stuart Street (the end of the nominated segment of West 46th

Avenue Parkway), the honey locusts appear in a single row until, at Tennyson Street, they disappear entirely.

ROCKY MOUNTAIN LAKE PARK: Forty-nine acres of water are the dominant feature of this 60.5 acre park. The park, generally rectangular in shape, is bounded on the east, south, and west by residential neighborhoods, by a motel and apartment development at the northeast corner, and by Interstate Highway 70 on the north. The Interstate Highway, a recent intrusion, shaved nearly 7 acres off the park and is not screened from the park. The absence of screening and the noise of traffic intrude on what were once recognized as the "wild and romantic features" of the park and on the original intent that this would be a "natural" park. There is an uninterrupted view of the Rocky Mountains across the lake, but even this view is now framed by the Interstate Highway.

Rocky Mountain Lake is just to the south of a ridge over which a trail was built to serve the mining districts to the west. Later, this trail was a part of the Overland Trail cutoff through Virginia Dale to Wyoming. The lake was a watering hole along this trail. As settlement of the Denver area accelerated, the watering hole was enlarged into a reservoir. The result, Rocky Mountain Lake, together with Berkeley Lake, Lake Rhoda (in Lakeside Amusement Park), and Sloan Lake, was an integral part of the Rocky Mountain Ditch water system. This water system was as critical to the greening of North Denver as the City Ditch was to South Denver and East Denver. After the lake was built, the site was developed as a private recreational spot: there was a dance pavilion on the south side of the lake and rowboats and steamers plied the lake.

Development of Rocky Mountain Park as a public recreational facility began shortly after the first part of the site was acquired in 1906. Improvement of the south shore of the lake (which is what is left after the Interstate Highway was built) was essentially completed in 1910. The key features of the park were, and are, the lake, the graceful line of the south lake shore, a promenade on the south shore, and landscaping on the park perimeter. The central architectural feature of the park is a pair of well designed stone Craftsman comfort stations built ca. 1910 with waste rock from the Geyer mine in Custer County, Colorado. These rustic shelters are set in a grove of pine and spruce planted to give a mountain-like effect. The character of the park is established by the lakeside strolling ground. Indeed, the south side of the park is reminiscent of the pleasure walkways which enchanted urban dwellers in the early part of this century. For a brief period (1918-1919), the park was used as the municipal auto tourist camp.

Along East 46th Avenue, to the east of the comfort stations, there are formal row plantings of cottonwoods, then lindens, then a walkway, another row of lindens, and then another row of cottonwoods. Near the south edge of the lake, a semi-circle of cottonwoods serves as an amphitheatre to the naturalized edge of the lake. The comfort stations

serve as focal points for the promenade. The small scale of these structures actually make the promenade seem longer than it is. Along the west perimeter of the park there is further evidence of DeBoer's hand in a distinct planting of ponderosa pine and crabapple which lines the street from West 46th Avenue to the Interstate Highway.

Other improvements in Rocky Mountain Lake Park are minimal. There is a small, well sited office and garage facility in the southwest corner of the park, tennis courts, ball fields, bleachers, parking lots for visitors, a lawn bowling court, horseshoe courts, a playground which features a large concrete frog to climb upon, a half circle entry at Irving Street (curbed with pink sandstone), and scattered concrete picnic tables.

BERKELEY LAKE PARK: Piecemeal acquisition of Berkeley Lake Park began in 1906 after the Town of Berkeley was annexed to Denver. The park is roughly in the shape of a rectangle, presently 82.9 acres in size. Forty two percent of that surface is water. There are superb views of the Rocky Mountains across Berkeley Lake as there are across Rocky Mountain Lake. The park is surrounded by residential neighborhoods to the south and east, by Interstate Highway 70 to the north, where the land rises to the same ridge which is to the north of Rocky Mountain Lake, and by Lakeside Amusement Park to the west. The Interstate Highway is as intrusive in the case of Berkeley Lake Park as it is in the case of Rocky Mountain Lake Park.

The great entrepreneur, John Brisben Walker, first acquired the park site in 1879 and named it Berkeley Farm. He built a residence on the south edge of the property, developed the then swampy lake as a reservoir, and started to grow a then relatively new crop, alfalfa. By 1885, a one-mile race track circled the lake. Subsequently, a private family resort and dance hall were built on the south edge of the lake.

By 1910, two-thirds of the park, primarily the south side of the site, was improved with lawns, plantings, and roadways. These roadways passed through the park and included a direct route to Inspiration Point, one of Kessler's destinations. The system also included a cul-de-sac, marking the northerly terminus of the proposed Wolff-Tennyson parkway to Sloan Lake Park, and a grand rond point at the north entry to the park. The north side of the lake was landscaped in the 1920s pursuant to plans prepared by Irvin J. McCrary, a prominent Denver landscape architect with whom DeBoer was associated as a consultant and whose impact on the park and parkway system has yet to be fully evaluated. Two lily ponds, new flower beds, and a redesigned road system (largely to eliminate through commuter traffic) were installed in 1927. The only reminder of the lily ponds is the fact that lilies are still grown on the surface of Berkeley Lake.

Certainly, various features of the early park are now missing and much design detail has been lost, but the historic character of the park and the

historic emphasis in use of the park remain today. The park was and is primarily a family pleasure ground. Thus, in 1907 a boat dock and pavilion were installed on the shore of the lake; in 1910, the city's first golf course in a public park was installed here; by 1912 there was a small warming house for skaters at the lake; the first bathhouse (in a Moorish style) and beach were installed on the south shore of the lake in 1913, the same year a small ski jump was installed in the park. None of these improvements remain except the bathhouse (remodeled into the trendy International Style when the Moorish went out of fashion) and the Willis Case golf course (reset and now located to the north of the Interstate Highway). Improvements which remain include two cobblestone comfort stations of Craftsman design ca. 1911 and, on the west shore of the lake, a small scale Italianate pumphouse (reminiscent of the buildings of the Philadelphia Water Works). The pumphouse provides a forced perspective across the lake making the distance seem longer than it is. In 1974, a large recreation center and pool were built in the southwest corner of the park, a reminder of the traditional emphasis on recreation and swimming at the park. Other current recreational facilities include tennis courts, basketball courts, playgrounds, ballfield backstops, and soccer goals.

The character of the park as a place for family recreation is well accommodated by the design and planting of the park and although the north side of the park is gone, much of the south side is intact. The main entryway to the park is now from Tennyson Street. The entrance roadway branches to a library at the southeast corner of the park and to a well designed stair step parking lot lined with plains cottonwood trees. The south perimeter of the park is lined with a single row of elms which attracts attention to the park and ties it to the adjoining neighborhoods. Within the perimeter of the park at Wolff Street, there is a small cul-de-sac which invites entry into the park (as well as marking the north rond point of the proposed Wolff Street parkway).

There are a series of open meadows to the south of the bathhouse, near the corner of Sheridan Boulevard and West 46th Avenue Parkway, and on the west edge of the lake near the pumphouse. These meadows are separated by heavily planted deciduous woods which provide the shade necessary for family picnics. The fine views of the lake and of the mountains, particularly Long's Peak from these meadows are accentuated by the grading of the terrain to the lake. The major drainages in the park extend to the lake parallel to Tennyson Street and in the woods between Wolff and Xavier streets extended. Shade is also provided by plains cottonwood which were planted in the early years to flank the footpath along the south lakeshore. A few of the three hundred silver cedar planted in 1918 can still be found in the park. Other plantings include Rocky Mountain birch, mugho pine, crabapple, bur oak, and golden raintree.

The William H. Smiley Branch of the Denver Public Library system occupies the southeast corner of the park. This small library, designed by Park

French (of Mount Joy, French and Frewen) was built in 1918 in an English suburban style (frequently called a "cottage style"). It is a picturesque composition of red brick, white mortar, stucco, a green tile bracketed roof, clerestory windows, dormer gables with a hint of the neocolonial above the brick line, an entry stoop, a Romanesque entry arch, and buttresses to the sides of the entry. The landscaping around the library is negligible, a detraction from the otherwise charming composition.

INSPIRATION POINT: Inspiration Point is at the far northwest corner of the city and was once directly accessible from Berkeley Lake Park, the west perimeter of which abuts Sheridan Boulevard. The 25.5 acre park is roughly in the shape of a finger pointing west from Sheridan Boulevard. It was at one time expected to be one of the most novel parks in the country and the climax of Denver's great boulevard system. Even today the view from the point is nothing short of spectacular, extending as it does along nearly 200 miles of the front range of the Rocky Mountains. The view also includes the Clear Creek Valley (now filled with residential, commercial, and industrial development), the foothills of the Rocky Mountains, and, to the east, the entire city of Denver and beyond to the High Plains.

From Sheridan Boulevard, a winding one-way road (divided into east and west bound traffic) leads west uphill into the park and onto a bluff which juts into the Clear Creek Valley nearly 200 feet below. The roadway ascends through a grassed hillside set with formal flower beds. At the crest of the bluff, there is a stone walled picnic court from which there is a superb view of Denver and the High Plains. Nearby are plantings of linden, silver maple, hackberry, and honey locust. The top of the bluff drops off gradually to the south, where the terrain is grassed. The dropoff to the north and west is steep and planted with native grasses and other drought resistant plant material, a reminder of the prairie setting which was once commanded by Inspiration Point. The top of the bluff is flat and planted with a linear forest of ponderosa pine which extends from the east picnic court to the west promenade and which shelters a meandering footpath. At the west end and highest point of the bluff, there is a walled cul-de-sac and promenade.

The summit of Inspiration Point was graded, the roadway completed, and the concrete retaining wall built in 1910, all at the direction of Kessler and Henry C. Wright, a local civil engineer. The simple concrete wall, 700 feet long and from 6 to 18 feet in height, was installed to support the road bed and promenade, to provide a visual edge to the site (without interfering with the view), and to protect both motor cars and visitors from slipping off the top of the bluff. Pointers to indicate which mountains were in sight and other points of interest were designed by Ameter and installed in 1913. They have long since been removed. At the northeast end of the retaining wall is a marker which commemorates the early history of nearby Ralston Creek.

THE GREAT HIGHWAY: Perhaps appropriately, Inspiration Point is the last segment of the system to be described in this nomination form. But it is possible to return to the starting point, the City Park Esplanade, along a historic route which illustrates the promise of a vision unfulfilled. Leaving Berkeley Lake at the Wolff Street cul-de-sac, the circuit continues south on a route originally intended to connect Berkeley Lake Park with Sloan Lake Park, first along Wolff Street to West 38th Avenue and then (jogging around the famous Elitch Gardens) along Tennyson Street to the north entry to Sloan Lake Park. This park is adjacent to the school land site proposed to the 1878 Third General Assembly of the State of Colorado for the great North Denver park which was to be part of the Sopris-Lee-Downing hourglass plan for a Denver park and parkway system. Although Sloan Lake Park was ultimately acquired by the city, and although it is an important resource, the potential for the park envisioned by Sopris, Lee, and Downing has not yet been realized. The same holds true for the "great highway" which was to connect this park with City Park to the east. This great highway, West Colfax Avenue, is two blocks to the south of Sloan Lake Park. It is a roadway which extends west into the mountains and east, ultimately passing the City Park Esplanade, onto the prairie. But it is not a parkway.

SIGNIFICANCE -- ITEM NUMBER 8

The Denver park and parkway system is an extraordinary resource interwoven with the history, the architecture, and the culture of Denver. Further, it is a unique resource. There is no other urban park and parkway system of comparable scope or quality in the Rocky Mountain region. On a national scale there is no other major park and parkway system in a setting like that of Denver -- in the semi-arid climate of the High Plains with a 200 mile backdrop of snow-capped mountains.

Landscape architecture and community planning are the areas of significance for which the historic foundation of Denver's park and parkway system is nominated. The historic system is illustrative of the great themes of Western European landscape design. The historic system embodies the distinctive late 19th and early 20th century characteristics of American landscape design traditions. The historic system is representative of the late 19th and early 20th century emphasis on large scale city planning. The historic system represents an outstanding local design interpretation which is harmoniously responsive to local conditions. And the historic system was designed and implemented so as to constitute a key part of the city's historic urban design legacy.

Park and parkway systems were a key component of the American Renaissance and the City Beautiful Movement, those interesting responses to America's emergence as a world power and her corresponding cultural inferiority complex. In addition, the use of urban planning as a tool to bring the country to the city or, put another way, to assure escape from the evils of the city, was an important facet of the Progressive Movement. And parks and parkways were the public spaces where the American society responded to the "play ground movement," the "habitat zoo movement," and the "city functional movement." Most important, however, park and parkway systems were responsive to the needs of democracy: parks were to be open to all and parkways were to provide access to all. Thus, parks and parkways were, and are, symbolic of the basic American social vision.

The Denver park and parkway system was the creation of skilled, creative, and dedicated masters of landscape architecture, local and national--Reinhard Schuetze, S.R. DeBoer, Olmsted Bros., Charles Mulford Robinson, George E. Kessler, and others. It was the product of 19th century civic leaders who set the process in motion--Richard Sopris, William McLellan, and John Evans--and 20th century civic leaders, including Robert Speer, who implemented the dream. It was the product also of generations of Denver citizens who planted street trees before parks were a reality, who supported leaders who called for a park and parkway system, and who paid for the system, recognizing the value of beauty. It was a product of benefactors who gave in response to community needs and of those who were commemorated by such gifts. Finally, the park and parkway system was the product of the collective and individual heritage of Denver's

citizens. The parks and parkways have been, and are, places of public ceremony and of private memory.

[Note that the development of the historic foundation of the Denver park and parkway system, which is the subject of this nomination, is discussed in Item number 7.]

In addition, the historic foundation of the Denver park and parkway system has a consequence beyond the areas of significance cited in this nomination form. Thus, the entire process of planning, developing, and utilizing the park and parkway system is a fascinating lesson in the workings of democracy, in the reconciliation of competing ideas and needs, in leadership, and in resource management. The immense importance of the result was summarized by the Denver Planning Board in its 1984 draft of a proposed Mission Statement for Denver:

Denver's parks, parkways and tree lined streets, Denver's waterways and fountains, Denver's mountain views and urban vistas, and Denver's public spaces and private lawns and gardens, together constitute a unique "garden system". In many parts of the city, this garden system provides a comprehensive and coherent linkage between neighborhoods, between public activity centers and the citizens served, between the city and its environment, between businesses and residents, and, most importantly, between people. This garden system is, and for decades has been recognized as, a beautiful and agreeable design structure for the physical development of the city. Equally important, this garden system is a flexible resource which can be used in old ways, which can be molded to meet new needs, and which can be expanded to serve the entire city.

In addition, some of the individual features incorporated in the park and parkway system have a specific importance not encompassed by the cited areas of significance. Mabel Landrum Torraey's Wynken, Blynken and Nod, the monumental bronze figures of the Thatcher Memorial Fountain, and the contemporary bronze by Susan Pogzeba are illustrative of the range of sculpture in the parks. The Washington Park Boat House, the superintendent's house in City Park, and the comfort stations in Rocky Mountain Lake Park are illustrative of the range of architecture in the parks.

Further, the role of the parks and parkways in the development of 20th century urban transportation is illustrated by the design of park circulation systems and the construction of parkway linkages. The Duck Lake wild bird refuge, Victor Borchardt's Bear Mountain, and the juniper labyrinth, all in City Park, are illustrative of the role of conservation in the system. Ditches, lakes, ponds, numphouses, and fountains are

illustrative of the importance of water engineering in a semi-arid climate.

And, finally, the park and parkway system and the individual parks and parkways included in this nomination are themselves individual works of art.

By way of conclusion, it should be noted that the park and parkway system, as well as the individual parks and parkways included in this nomination, are growing resources. The key elements of the 1906-1907 Robinson-Kessler windmill plan, which is the thematic basis of this nomination, were in place by 1920. Yet by that time, Denver civic leaders were already looking toward more ambitious plans. By 1929, the Denver Planning Commission, relying on S.R. DeBoer as a consultant, issued a major new master Plan for Parks and Boulevards. The 1929 Plan was farsighted and ambitious. And, like the Robinson-Kessler plan, the 1929 Plan was both simple and beautiful.

But the 1929 plan was not just DeBoer's dream. It was hard-edged. It attempted to integrate the past into the present. It attempted to assure the preservation and reinforcement of the system which by then was the key to the image and the quality of life of the city. It attempted to deal with what were then seen as the major issues facing the system, namely the dependence of people on the automobile for transportation and the growth of Denver into the core of a metropolitan area. It attempted to respond to the need to make parks more available to people of all ages, of all groups, and of all needs. And the 1929 Plan attempted to address the issue of public participation in the planning process.

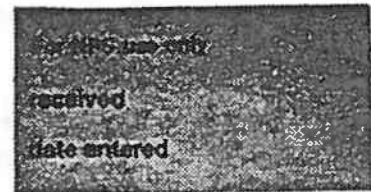
DeBoer's 1929 Plan accepted the grid system and the Robinson-Kessler windmill plan, but DeBoer's elaboration resulted in a plan which looks like a wagon wheel laid on top of a grid. The hub of the wheel was a boulevard which would encircle Downtown Denver. The rim of the wheel was a ring of parks and parkways which would encircle the outer perimeter of the city. The spokes of the wheel included the parkways developed within the city pursuant to prior plans, but the spokes were extended by DeBoer beyond the rim ring and into the suburbs.

In addition, DeBoer urged new parks and parkways along undeveloped (and to some inauspicious) waterways. He urged the full development of boulevards along the city's historic transit corridors. He urged the extension of the great historic diagonals, including Speer Boulevard. He urged a continuing emphasis on the grid, planted with street trees in the Denver tradition. And, perhaps most important, he urged that all of this be done in a way which would maintain and enhance the historic foundation of the Denver park and parkway system.



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Nominated Parks/Parkways

PARKWAYS

CITY PARK ESPLANADE

East Colfax Avenue to East 17th Avenue

CLERMONT STREET PARKWAY

East 3rd Avenue to East 6th Avenue

DOWNING STREET PARKWAY

East Bayaud Avenue to East 3rd Avenue

FOREST STREET PARKWAY

East 17th Avenue to Montview Boulevard

SOUTH MARION STREET PARKWAY

East Virginia Avenue to East Bayaud Avenue at Downing Street

MONACO STREET PARKWAY

East 1st Avenue to Montview Boulevard

MONTVIEW BOULEVARD

Colorado Boulevard to Monaco Street Parkway

RICHTHOFEN PLACE PARKWAY

Monaco Street Parkway to Oneida Street

SPEER BOULEVARD

South, including the former Forest Drive, and North, West
Colfax to Downing Street; and including the Speer Boulevard Triangles:

- Cherokee - North side of Speer Boulevard at Cherokee Street
- Delaware - North side of Speer Boulevard at Delaware Street
- Elati - North side of Speer Boulevard at Elati Street
- Fox - North side of Speer Boulevard at Fox Street
- Galapago - North side of Speer Boulevard at Galapago Street
- Lincoln - North side of Speer Boulevard at Lincoln Street
- Inca - North side of Speer Boulevard at Inca Street

UNIVERSITY BOULEVARD

East Iowa Avenue to East Alameda Avenue

WILLIAMS STREET PARKWAY

East 4th Avenue to East 8th Avenue

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Continuation sheet Denver Park & Parkway System Item number 1 & 2

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Nominated Parks/Parkways, continued

EAST 4TH AVENUE PARKWAY
Gilpin Street to Williams Street

EAST 6TH AVENUE PARKWAY
Colorado Boulevard to Quebec Street

EAST 7TH AVENUE PARKWAY
Williams Street to Colorado Boulevard

EAST 17TH AVENUE PARKWAY
Colorado Boulevard to Monaco Street Parkway

WEST 46TH AVENUE PARKWAY
Stuart Street to Grove Street

PARKS

ALAMO PLACITA PARK (formerly part of Arlington Park)
Roughly Emerson Street to Ogden Street; Speer Boulevard
to East 4th Avenue

BERKELEY LAKE PARK
Roughly bounded by Sheridan Boulevard to Tennyson Street
and West 46th Avenue to I-70

CHEESMAN PARK
Roughly bounded by Franklin Street to High Street; East
8th Avenue to East 12th Avenue

CHEESMAN PARK ESPLANADE
Roughly bounded by Williams Street to High Street; East
7th Avenue to East 8th Avenue

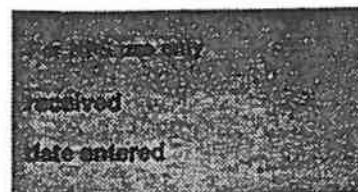
CITY PARK
Roughly bounded by York Street to Colorado Boulevard; East
17th Avenue to East 23rd Avenue

CITY PARK GOLF
Roughly bounded by York Street to Colorado Boulevard; East
23rd Avenue to East 26th Avenue

CRANMER PARK
Roughly bounded by Bellaire Street to Cherry Street; East
1st Avenue to East 3rd Avenue

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Continuation sheet Denver Park & Parkway System Item number 1 & 2

Page

Nominated Parks/Parkways, continued

HIGHLAND PARK

Roughly bounded by Hazel Street to Federal Boulevard; West 32nd Avenue to Highland Park Place

HUNGARIAN FREEDOM PARK (formerly part of Arlington Park)

Roughly bounded by Clarkson Street to Corona Street; East 1st Avenue to Speer Boulevard

INSPIRATION POINT

Roughly bounded by Fenton Street to Sheridan Boulevard; West 49th Avenue to West 50th Avenue

MONTCLAIR PARK

Newport Street to Oneida Street; Richthofen Parkway to East 12th Avenue

RICHTHOFEN MONUMENT

Richthofen Parkway at Oneida Street

ROCKY MOUNTAIN LAKE PARK

Lowell Boulevard to Federal Boulevard; West 46th Avenue to I-70.

SUNKEN GARDENS

Elati Street to Speer Boulevard; West 8th Avenue to West 11th Avenue

WASHINGTON PARK

South Downing Street to South Franklin Street; East Louisiana Avenue to East Virginia Avenue

