

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

historic name Treat Hall (Boundary Increase and Name Change: Colorado Woman's College)
other names/site number 5DV.159/Treat Hall, Colorado Woman's College, Temple Buell University, University of Denver Park Hill Campus, Johnson and Wales University

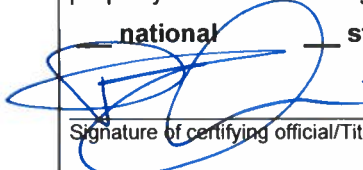
2. Location

street & number 7110, 7150, 7190, & 7196 Montview Blvd.; 1740, 1790, & 1800 Pontiac St. not for publication
city or town Denver vicinity
state CO County Denver zip code 80220

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

~~national~~ ~~statewide~~ X local

 Derrick A. Erdman
Signature of certifying official/Title

Deputy State Historic Preservation Officer

2/14/2023
Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	public – Local
<input type="checkbox"/>	public – State
<input type="checkbox"/>	public – Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	Site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
6	0	buildings
1	0	sites
0	0	structures
1	3	objects
8	3	Total

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

Number of contributing resources previously listed in the National Register

N/A

1

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

EDUCATION: College
EDUCATION: Education-Related

VACANT
EDUCATION: School

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN: Richardsonian Romanesque
LATE 19TH AND 20TH CENTURY REVIVALS: Collegiate Gothic
MODERN MOVEMENT

foundation: STONE, CONCRETE
walls: STONE, BRICK
roof: ASPHALT, SYNTHETICS: Rubber
other: GLASS

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7. Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Colorado Woman's College campus is located in Denver's South Park Hill neighborhood, a largely residential area just north of East Colfax Avenue (U.S. 40) and east of Denver's City Park. (The full address for the campus is 7110, 7150, 7190, and 7196 Montview Blvd. and 1740, 1790, and 1800 Pontiac St., Denver, Denver County, Colorado.) The neighborhood has a grid-like plan defined by a network of north-south and east-west asphalt-paved streets with concrete sidewalks along some of them. The surrounding residences are modest homes, many of which are one-story brick Ranch-type homes from the mid-twentieth century. The CWC campus consists of 6 contributing buildings, 1 contributing site, 1 contributing object, and 3 non-contributing objects. Contributing buildings include Foote Hall (1929), Porter Hall (1939), Curtis Hall (1956), Pulliam Hall (1947), Dunton Hall (1963), and Dunklee Hall (1964). The contributing object is a flagpole from the 1940s or 1950s, and the contributing site is the lawn area, which has been part of the CWC campus (in some iteration) since its founding.

The portion of the CWC campus within the district boundaries retains integrity of location, association, setting, feeling, design, materials, and workmanship. The portion of the CWC campus outside the boundaries does not retain integrity because several academic buildings were added to the campus plan after the period of significance. The contributing buildings on campus exhibit a variety of architectural styles, including Collegiate Gothic and the Modern Movement. The stone and brick dorm buildings vary in size and plan and face open grassy lawns with mature trees and plantings. Each contributing building is recognizable as the original design of its respective architect. Furthermore, each contributing building has experienced very few alterations.

This nomination is an expansion of the existing nomination for Treat Hall, added to the NRHP in 1978 (NRIS 78000855). Treat Hall was listed for its local significance in the areas of architecture and education. Although the nomination did not give a period of significance, important dates listed in the narrative include the completion of the building plans and execution of the contract for excavation work and walls in 1889, execution of the contract for the superstructure in 1890, completion of the original portion of the building in 1909, and completion of the addition in 1916. The previous nomination included only the 1909 building and its footprint and excluded other portions of the campus. After all, when Treat Hall was listed in 1978, the next-oldest building on campus, Foote Hall (1929) was not yet 50 years old.

This boundary expansion includes additional buildings and objects located in the eastern, residential portion of the CWC campus that are now old enough and retain enough integrity to be listed in the NRHP. The expanded boundary, which surrounds Treat Hall, encompasses a majority of the eastern half of campus that was traditionally used for dormitories and includes the main living areas of the campus. The western half of the campus, in contrast, includes a library, a chapel, and buildings used for classroom spaces and has historically had a different use than the eastern half; furthermore, several of these resources were constructed after the period of significance and lack historic integrity—see attached campus maps.

The following describes the setting, buildings, and objects located within the expanded boundary for the Colorado Woman's College.

Narrative Description

BOUNDARY

The historic portion of campus directly associated with CWC and students' living quarters, which is the area captured by this boundary increase, is irregular in shape but is generally two blocks long (north to south) and

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ranges from two to four blocks wide (east to west). The boundary totals 0.72 mile and encompasses approximately 12.2 acres. Generally, it extends from Treat Hall north to include the sidewalk along Montview Blvd., east to Quebec St. and just beyond the footprint of Treat Hall, south to include the sidewalk along E. 17th Ave., and west to the centerline of a north-south walkway (which extends north from Pontiac St.) that bisects the campus.

This boundary encompasses campus resources within the period of significance that retain historic integrity relative to the College Woman's College and that share a common association as living spaces. The boundary includes the resources on the east side of the campus (east of Pontiac St. and the sidewalk that extends north from it) that share a common use/association (living space) and that retain integrity. For instance, other resources located in the east end of campus that were omitted from the boundary include Hutchingson Hall (constructed 1957, major addition added 2000) because it lacks integrity, and the Student Health Center (1973) because it was constructed after the period of significance. Furthermore, resources west of Pontiac St. either have a different use/association (as religious or academic buildings, but not as living space), lack integrity, or were constructed after the period of significance. For example, Mason Hall (1947) lacks integrity, the Lowell Thomas Law Center (1984) is an academic building constructed after the period of significance, the Curtis Porter Library (1963) is an academic building that was not associated with living spaces, and Whatley Chapel (1962) is a religious building not associated with living spaces. The layout and overall arrangement of the western half of campus have been dramatically altered by the addition of the 1984 Law Center, which severed the visual "flow" and use patterns of campus. Finally, a resource on the north end of campus (the Houston Fine Arts Center north of Montview Blvd.) was constructed after the period of significance and was not associated with the living spaces of the Colorado Woman's College.

LANDSCAPE

The majority of the district's west half consists of open, grassy space with a number of mature deciduous and coniferous trees scattered throughout. The five oldest campus resources are oriented toward this area. Open grassy space is also present in front of Dunton and Dunklee Halls, and the area has a non-historic sand volleyball court. Rectilinear and curvilinear concrete sidewalks provide circulation primarily throughout the west half of the district, as well as between and behind buildings. The walkways direct pedestrians to each of the building's main entrances, side entrances, and provide access to service entrances. Vegetation around the buildings mainly consists of trimmed hedges, mature trees, and small flower beds. Parking is confined to the north and northeast sides of the district, with asphalt-paved lots occupying approximately 0.90 acre in those areas. A driveway bisects the parking lots and provides access between Pulliam and Dunton Halls to the rear of Foote Hall where red and gray concrete is stamped in a diamond pattern.

The present-day landscaping and campus layout within the district do not thoroughly resemble designs created by professionals associated with the campus. In 1927, prolific Denver-based landscape architect Saco DeBoer drew a development plan for CWC that divided the west half into three sections. The north and south ends consisted of open space outlined by trees, while the center section of the lawn was a U-shaped driveway that accessed Treat Hall and encompassed open space. The driveway was present but later removed. In an undated development map, campus architect S. Arthur Axtens depicted the open space as being transected by a series of walkways providing connectivity to buildings but in a different layout from today. The U-shaped driveway is present in his drawing, as well. In Stanley Morse's undated master plan drawing (likely from the early 1960s), the layout more closely resembles the way it appears today in terms of sidewalk orientation and existing buildings. The U-shaped driveway is no longer present but has been replaced with a walkway that includes a circular feature likely representing the flagpole. The placement of trees and plantings was purposeful, but many of those were already mature by the time Morse began his association with CWC.

OBJECTS and SITES

Contributing

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Flagpole, 1940s/1950s: A metal flagpole mounted on a raised octagonal concrete base with a projecting fluted center concrete support is located approximately 168' west of the main entrance to Treat Hall. The ground is slightly elevated, and concrete in the shape of an eight-pointed star immediately surrounds it. Trimmed hedges and flower beds encircle the star, and a circular concrete walkway encloses the entire feature. Based on historic photographs and aerial images, the flagpole and its concrete base and star were built sometime after 1939 and before 1956. The landscaping has been altered since the original design was complete, and a series of stone benches that once surrounded the feature were removed. It is recognizable as the original feature from the 1940s/1950s.

Lawn, 1909: The lawn is the grassy area to the southwest of Foote Hall, to the west of Treat Hall, and to the northwest of Porter Hall. Non-historic concrete sidewalks extend southwest diagonally from Foote Hall, west of Treat Hall, and northwest diagonally from Porter Hall to the west edge of the lawn, which is also the sidewalk that defines the west boundary of the district. The lawn includes several trees that are likely not from the historic plantings. Although the lawn does not retain integrity of setting, design, materials, or workmanship, it is still considered a contributing site because it retains integrity of location, feeling, and association. For instance, it has been used as a gathering and recreational space since the completion of Treat Hall and is associated with the beginning of student life at CWC.

Non-Contributing

Metal Fence with brick columns, 1950s and 2000s: A partial fence is located along the south and north district boundaries. On the south side, it consists of an approximately 6' high black metal fence with 6' high square tan brick columns every 75'. It is located north of the sidewalk and extends 234' parallel with the southern boundary, beginning approximately 42' east of the boundary's southwest corner and terminating approximately 53' beyond the boundary's southeast corner. The fence along the north boundary is shorter and nearly identical. The components are approximately 3' high, and it begins at a point approximately 105' feet from the boundary's northeast corner. It runs 265' before allowing a break for parking lot entry, then resumes on the west side of the driveway and runs another 202'. The brick columns appear older and resemble those used in the construction of Curtis Hall, which was built in 1956. The metal, however, is modern and comprises most of the material that constitutes the fence. It was likely installed as part of campus upgrades by Johnson and Wales University (JMU) in the early 2000s.

Johnson and Wales Signs, 2000s: The campus includes two large signs that are located at the northeast and southwest corners of the district. Each sign has a rectangular pink sandstone base with a larger rectangular concrete block on top. The concrete is engraved with "Johnson and Wales University," and the school's crest is etched in blue. The signs were added to the campus well after the period of significance when JMU purchased the property. They are presently covered by secured tarps that restrict photography.

Brick HVAC and Trash Enclosure, c.2000: An HVAC and trash enclosure is located immediately northeast of Pulliam Hall. It is constructed of light tan brick with an angled concrete cap and has a two-part rectangular footprint measuring approximately 24' x 28'. The western two-thirds is approximately 10' high and houses the HVAC mechanical system for Pulliam Hall. A pair of swinging metal doors is located on its north side. The eastern third is slightly shorter and holds trash and recycling dumpsters. It has a pair of swinging metal doors on its east side anchored by a central post. The enclosure was built sometime between 1999 and 2002 after JMU purchased the property, which is well after the period of significance.

BUILDINGS

Porter Hall, 1939, Contributing

Located near the south end of campus, this three-story tan brick building has a plan that most closely reflects an "M" and a steeply pitched side-gabled roof with asphalt shingles. It was constructed in 1939 in the Collegiate Gothic style. The building is divided into three balanced sections: a northwest-facing central portion,

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an east-west oriented wing on the north side, and a north-south oriented wing on the west side. A brick belt course runs along the base of the first story around the entire building.

Central Portion's Northwest Side

The focus of the primary (northwest) side is a one-story brick portico with five segmental-arched openings across its expanse and a flat roof. The main entrance is set back through the central arch, anchored by a square brick pilaster on either side. A rectangular terra cotta entablature above the arch contains a decorative design and the words "Laura W. Porter Memorial Hall." Modern letters attached to the brick above it reads "TRIANGOLO HALL." Above the two arches on either side, brick corbeling extends across in a large diamond pattern to the brick pilasters at either end of the portico. The main entrance consists of a pair of wood doors with six panels replaced with reflective glass. On either side of the entrance, a pair of large rectangular openings with segmental arches hold a pair of twelve-light windows with transoms.

On the second story, a tall rectangular opening holds a metal and glass door. A pair of narrow, vertical openings with a pair of 12-light windows are located on either side. On either side of those openings, two larger square openings with a pair of 12-light windows are evenly spaced. On the third story, a terra cotta balcony with a decorative railing is supported by six heavy brackets. A modern metal and glass entry door is centered above the balcony with a large, single-light window on either side. Two large square openings with a pair of 12-light windows that correspond to the openings below on the second and first stories are located on either side of the balcony. A steeply pitched gabled parapet is centered above the third story and a smaller, similarly pitched dormer is located above the outermost windows. In between these windows, the brickwork of the parapet steps down from the center and appears notched in some locations.

North Wing's West Side

A highly decorative two-story terracotta oriel window is centered on this side of the wing, the base of which extends down to the ground level. A small, rectangular opening with a six-light casement window is located on either side of the brickwork on the first story. A larger, square opening with a pair of 12-light windows is located closer to the north and south ends of the wing. The oriel window is three-sided, with the outer sides on the second and third stories holding narrow openings with windows that have crisscross glazing. The central openings of the second and third stories are large and also hold windows with crisscross glazing. On the second and third stories on either side, a large square opening with a pair of 12-light windows is located closer to the north and south ends of the wing. The steeply pitched gabled parapet above is lined with bricks.

West Wing's North Side

A large, decorative brick relief that gives the impression of a battlement is centered on this side of the wing and extends from the ground level to the third story. On the first story, paired small rectangular openings with a six-light casement window are centered within the brick element. A larger, square opening with a pair of 12-light windows is located closer to the east and west ends of the wing. An identical opening and window are located above these on the second and third stories. A small, rectangular opening with a six-light casement window is located near the point where the wing joins the central portion of the building on the second and third stories. Within the center brickwork on the second story, a large square opening holds a window and transom with crisscross glazing. A multi-colored band of bricks laid in a herringbone pattern is located beneath it, and a larger series of multi-colored bricks in a herringbone pattern are located above it. On the third story above the brick pattern, a large opening with a segmental arch holds a window and transom with crisscross glazing. The steeply pitched gabled parapet above is lined with bricks.

North Wing's North Side

A three-story battlement with a flat roof anchors the west end of this side. The corners at the second and third stories are chamfered and capped in terra cotta panels, giving the impression that it becomes more slender as it rises. A segmental-arched opening is centered on the first story with a pair of metal and glass entry doors and a five-light transom. The entrance is flanked by a low, curved brick wall that extends slightly beyond the step leading up to it. The center of the second and third stories is recessed, with a square opening holding a

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pair of 12-light windows at each level and a geometric patterned brick relief in between them. Around either side of the battlement, a slender recess holds a narrow six-light window on the second and third stories.

The east end of the side is anchored by a subtle square tower that extends around to the east side. Mature vegetation obscures the feature on the north side, but it holds a rectangular opening with a pair of 12-light windows on each of its three stories. The upper two openings are inset with brickwork in a herringbone pattern between the openings. The central portion of this side is defined by a pair of gabled parapets centered above a rectangular opening on each story that holds a pair of 12-light windows. To the east and west of these openings, a narrow six-light window is located on each story.

North Wing's East Side

The north and south sides of this wing are anchored by subtle square towers that extend around the corners. A central, three-story battlement with angled corners has an entrance on the first story that has a metal and glass entry door. A brick inset with horizontal details has an eight-light window on the second and third stories. Between the battlement and the towers, each story has a rectangular opening with a pair of eight-light windows.

North Wing's South Side

The tower anchoring the east end of this side has a rectangular, eight-light window centered on each story, with the upper two set within a checkerboard brick pattern, the parapet above, which is partially in a herringbone pattern. A narrow opening with a six-light window is found to the west of the tower on each story. A pair of gabled dormers are centered above a rectangular opening on each story that holds a pair of 12-light windows.

Central Portion's Southeast Side

A small section of this side's northeast and southwest ends angle to the east and south. The east-facing segment has a brick chimney with decorative horizontal brickwork on its upper quarter. A gabled dormer is located on either side. On the northeast side of the chimney, the dormer is centered above a rectangular opening on each story that holds a pair of 12-light windows. On the southwest side of the chimney, the dormer is centered over a pair of eight-light windows on the second and third stories. The central section is the least symmetrical of all the building's sides, which is consistent with its use for service entrances and basement access. At the northeast end, three large openings are grouped together in a slightly projecting brick surround, and each holds a pair of large 12-light windows and a six-over-six light transom. A set of concrete steps leading to the basement with a metal railing is located in front of and beneath these openings. A large gabled dormer is centered over a series of three tall rectangular openings on the second and third stories that each hold an eight-light window.

Between the brick surround and a tower farther to the southwest, a series of three small openings with three-light windows are spaced across the upper portion of the first story. On the second and third stories, a small opening with a six-light window and a larger opening with a pair of 12-light windows occupy this space. A gabled dormer is located above the 12-light windows. The tower has a brick inset beginning on the second story that extends to its roof. A narrow opening with a three-light window is on the second story, and a vent is located near the top. In between, the brickwork alternates between recessed and projecting horizontal bands. On the south-facing segment, a set of concrete steps with a metal railing provides basement access. The easternmost portion has a pair of small openings with three-light windows on the first story, a large square opening with a pair of 12-light windows centered above them on the second and third story, and a gabled dormer at the roofline. A small opening with a six-light window on each story is located to the west of these, with a large square opening with a pair of 12-light windows on each story farther to the west. A gabled dormer is located above these openings.

West Wing's East Side

This side is a mirror image of the south side of the north wing.

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West Wing's South Side

This side is identical to the east side of the north wing.

West Wing's West Side

This side is symmetrical with a large, central gabled parapet flanked by smaller gabled dormers and a tower at either end. A brick pilaster is centered on the first story of the side, and a large, rectangular opening with a pair of 12-light windows is located on either side. The windows of the second and third stories are set within decorative brickwork in a herringbone pattern between them. The sections with the smaller dormers have a small, rectangular opening on each story with a six-light window. Each tower has a rectangular opening with a pair of eight-light windows on each story. The upper two are set within a horizontal brick pattern that extends to the roofline.

Curtis Hall, 1956, Contributing

Located on the south end of campus, this three-story tan brick building has an M-shaped plan and a steeply pitched side-gabled roof with asphalt shingles. It was constructed in 1956 in the Collegiate Gothic style. The building is divided into three balanced sections: a northwest-facing central portion, a north-south oriented wing on the north side, and an east-west oriented wing on the west side. A brick belt course runs along the base of the first story around the entire building.

Northwest Side

Overall, the northwest side consists of the center portion, the west side of the north wing, and the north side of the west wing. The central portion is divided into three bays, with the central bay projecting out from the facade and anchoring the side with a prominent gabled parapet and angled sides with quoins. The first story of the projection has three evenly spaced rectangular openings defined by lighter brick, with the northeast and center opening identical and each having three multi-light windows with transoms. Each of the windows holds stained glass with a diamond and grid design. The southwestern opening holds the main entrance, which consists of a recessed pair of wood and glass doors with a transom. Centered above the openings is a terra cotta entablature that reads "Curtis Hall" in relief font. Modern letters attached to the brick directly above read "GAEBE HALL." A projecting brick course delineates the first and second stories. Centered on the second and third stories, a large brick recess outlined with lighter brick has a segmental arch and contains four windows on each level. The second-story openings are tall and rectangular, while the third-story openings are similarly sized but also arched. Each window has geometric glazing, and a brick inset with a herringbone pattern is located between the levels. Vertically, the windows are divided by bricks that project out and create a point. Above the arch, certain headers were omitted, and the result is a cross-like pattern. The outer bays are mirror images of one another. All three stories have a large, square opening with a pair of 12-light windows on the outer portions and a tall, narrow six-light window between. The outer portions are defined by a gabled dormer with a pitch that matches the central parapet.

The west side of the north wing is anchored by a three-story tower-like projection at its north end. At the basement level, the sides are chamfered, and three tall narrow openings are evenly spaced across its base and hold a large glass block. From the first story to the roofline, vertical brickwork alternates with five slender openings that hold glass blocks and give the tower a fluted appearance. The remainder of the wing's side has the same window and gabled dormer orientation as the central portion with a large, square opening holding a pair of twelve-light windows on the outer portions and a tall, narrow six-light window between. The outer portions are defined by a gabled dormer with a pitch that matches the central parapet. The north side of the west wing is a mirror image of the west side of the north wing.

North Wing's North Side

This side is defined by a prominent, steeply pitched gabled parapet. A metal and glass entry door is located at the northwest corner, and the opening is defined by a projecting brick surround. The remaining elements give the side a symmetrical appearance. At the basement level, four tall, narrow openings are evenly spaced in the

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center. The two centermost openings hold large glass blocks, while the outer openings hold a fixed light window. A small, rectangular six-light casement window is located on either side. As with the tower element on the west side of the wing, four slender openings are centered on the side and extend from the first to the third stories. The brickwork at the top of each opening is recessed in a herringbone pattern and capped by an upside-down "V" of lighter tan brick. The majority of the openings have glass blocks, with the exception of a pair of single-light casement windows at each level. On each story, a six-light casement window is located on either side of the central feature. Between each casement window, a series of short courses of three bricks of a lighter tan color adds a decorative element. These extend above the third story. Centrally located on the gable, certain headers were omitted with a resulting extended diamond pattern.

North Wing's East Side

This side is symmetrical and anchored by identical three-story tower-like projections at its north and south ends. The tower base is chamfered at the north corner. It features a pair of small, rectangular openings with six-light windows at the basement level, and a larger, square opening with a pair of 12-light windows on each of the three stories. The openings on the second and third stories are set within a herringbone brick pattern that carries through to the roofline. The center portion is defined by three gabled dormers that are each centered above a rectangular opening on each story that holds a pair of 12-light windows. Between the towers and these openings, a narrow six-light window is located on each story.

Central Portion's Southeast Side

A pair of larger gabled parapets are evenly spaced on this side, and the parapets are centered above a pair of rectangular openings on each story that hold a pair of 12-light windows. At the northeast end, a small porch with concrete steps and a shed roof provides access to the rear of the building. At the southwest end, a slender octagonal brick chimney extends from the ground level to well above the roofline. The primary feature of this side is a one-story addition with an extended octagonal plan that is original to the building. Five sides are visible from the campus grounds, and the side that lines up with the southeast side of the building has a brick chimney with stepped sides. The remaining four sides hold a large square opening with a central picture window flanked by eight-light casement windows and a 10-light transom above.

West Wing's South Side

This side is a mirror image of the east side of the north wing.

West Wing's West Side

This side is a mirror image of the north side of the north wing.

Foote Hall, 1929, Contributing

This 3-story brick building was constructed in 1929 in the Collegiate Gothic style; a later addition is more modern in appearance but still reflects the building's history. The building has an irregular footprint roughly composed of a central portion with a rectangular footprint (placed on a northwest-to-southeast diagonal) with L-shaped wings attached on the northwest and southeast edges.

In the 1929 portion of the building, all windows, exterior doors, and other major exterior features appear to be original. Additionally, all windows have brick sills. The building has a limestone foundation and a limestone belt course above the basement level. Limestone coping lines the edges of the cross-gable roof, covered with asphalt shingles.

Central Portion's Southwest Side

The primary side (the southwest side of the central portion of the building) contains the building's primary entrance. The major focus is the entry portico, described below. The entrance is located under the covered walkway created by the portico.

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The focus of the primary (southwest) side is a centrally placed entry portico. This structure has a central two-story square tower with a flat roof, flanked by one-story covered walkways with attached two-story three-sided towers.

The central tower features a limestone pointed arch on the first story, three single-light fixed windows with a diagonal glazing pattern on the second story, and a brick parapet. Square brick pilasters with brick corbelling and limestone caps anchor the southwest and northwest corners of the square central tower. The tower also features Gothic-like details such as the carved limestone panel over the pointed arched opening, limestone molding, limestone quoins, and limestone battlements.

Each side of the covered walkway is defined by two segmental arches, trimmed in limestone, that feature panels of patterned brickwork above the arches.

The corner towers feature a limestone belt course under the first-story 12-light windows, 12-light windows with round arch limestone lintels on the second story, limestone quoins, and patterned brickwork above each window opening.

In addition to the portico, other major features on this side include a mix of paired six-light casement windows, paired 12-light casement windows, and eight-light windows with segmental arched transoms. On the third floor, two small end-gable wall dormers flank a larger central cross-gable; all are trimmed with limestone. Also on the third floor, a door with multi-light sidelights, all trimmed with limestone, leads to the roof of the square tower on the entry portico.

Northwest Wing's South Side

The south side of the northwest wing is asymmetrical and is visually divided into two sections: the wall space under a cross gable on the west end and the previously described tower attached to the entry portico on the southwest side of the building's central portion.

Under the cross-gable, two six-light casements are located on the basement level, and five 12-light casements are evenly spaced across the first story. On the east end under the cross-gable, a two-story segmental-arch limestone panel with quoins spans the second and third stories and features paired 12-light casements on the second floor and paired nine-light casements with a six-light transom on the third floor; patterned brickwork appears between the windows.

At the west end under the cross-gable, a two-story rectangular limestone panel with quoins spaces the second and third stories and features tripled twelve-light casements on each floor; patterned brickwork appears between the windows.

Between these limestone panels and directly under the cross-gable, a nine-light window is located on the second story, and a six-light window with a segmental arch transom is located on the third story.

The east end of the side, however, is more visually connected to the southwest side of the central portion of the building. On the second and third stories, a six-light casement window is located just east of the previously described tower attached to the entry portico. And above the tower, paired 12-light casements are located under a wall dormer.

Northwest Wing's West Side

The west side of the northwest wing exhibits the transition between the original structure (to the south in tan brick with six bays) and a later addition (to the north in red brick with one bay).

To the north, the red brick addition has a two-light window in an aluminum frame on each story; panels of patterned brickwork appear above the windows on the first and second stories.

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To the south, the side of the original structure has a 12-light casement window on each story in the southernmost bay. In the next bay to the north, the major feature on the west side of the northwest wing is a two-story three-sided bay window on the second and third stories. The limestone feature has panels of stone between tall and narrow openings with crisscross glazing, limestone quoins, and limestone crenellations on the flat roof; two 12-light casements are located on the first story below the bay window. In the next bay to the north of the two-story limestone bay window, each side has paired 12-light casement windows centrally located below a wall dormer. This arrangement is repeated in the fifth bay from the south, with a six-light window located on each story in the space between these bays. And finally, the northernmost bay on the original structure has a 12-light casement on each story centrally located beneath roofline crenellations.

Southeast Wing's West Side

The west side of the southeast wing has six evenly-spaced eight-light windows on the basement level, six eight-light windows topped with a half-round detail of patterned brickwork on the first story, and two eight-light windows on either side of an oriel window on the second and third stories. The two-story limestone oriel window has a lion's head detail at the base, limestone quoins and molding, and tall and narrow fixed windows with a crisscross pattern on the glazing.

Southeast Wing's South Side

The junction between the 1929 original construction (to the west) and the later addition (to the east) is clearly visible on the south side of the southeast wing. The focus is the entrance at the west end of the side. On the first floor, this entry tower retains its original wood panel door with multi-light glazing and multi-light transoms filled with pointed glazing. On the second and third stories, a limestone panel has three windows on the second story and three more on the third story with segmental-arched transoms. Between the second and third stories, carved limestone panels feature Gothic designs. The tower also has limestone quoins, cresting above the entrance, and carved limestone details along the flat roofline.

Between the entrance tower to the west and the addition to the east, the central portion of the side is filled with windows. The first floor has four series of window groupings set within heavy limestone surrounds with limestone quoins. Each of these contain three windows with 12-lights and corresponding transoms with three lights. The second and third stories have paired 12-light casement windows and six-light fixed windows; the third-story windows are located under wall gables.

At the east end of the side, the addition is clearly visible because of the use of red brick, while the historic 1929 structure is of tan brick. On this side, the addition has paired and single-light casement windows on each story with panels of patterned brickwork below.

Southeast Wing's East Side

The east side of the southeast wing has a trio of three-story red brick panels at the south, middle, and north. Between these panels, the first story is clad with tan brick, while the second and third stories are clad in contemporary metal panels. Paired and single-light casement windows in metal frames are evenly spaced on the symmetrical side. Patterned brick is located above the second- and third-story windows within the red brick portions of the side.

Central Portion's Northeast Side

In the central portion of the building's footprint, the northeast side includes the one-story Sage Lounge, which projects onto a concrete patio. The three-sided lounge has large, tripled windows set in brick segmental arches. The leaded glazed windows feature Gothic designs. The brick walls have brick dentils and limestone coping.

Other major features on this side include a brick chimney with brick corbelling and wall dormers in addition to the typical 12-light casements found on the other sides.

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Pulliam Hall, 1947, Contributing

Located on the west side of campus, Pulliam Hall is a three-story Collegiate Gothic brick building with a cross-gable roof covered with asphalt shingles. The roughly U-shaped building has a central portion, oriented southeast-to-northwest, with south and west wings. Asphalt surface parking is located to the north of the building, Dunklee Hall is to the east, and grassy lawns transected by concrete paths are to the south and west. Original hexagonal metal lamps with Gothic details are located near entrances.

Pulliam Hall retains a high level of historic integrity. Little has changed in the overall massing of the building. All of the building's windows have wood frames and brick sills.

Central Portion's Entry Portico

The primary entrance is located on the ground level of the southwest side. A short flight of concrete steps leads to a limestone segmental arch that opens into a one-story enclosed brick portico. Two pointed limestone pilasters flank a decorative limestone plaque filled with a Gothic-style pattern of intersecting circles with floral centers; PULLAM MEMORIAL HALL appears in the center of the plaque. A limestone belt course extends under tall and narrow openings framed in limestone. On the portico's northwest and southeast sides, limestone segmental arches lead to open patios with brick balustrades capped with limestone. The portico exhibits many Collegiate Gothic details, including patterned brickwork and carved limestone molding, coping, rosettes, and quoins.

Southwest Side

On the first floor, two tall windows flank the entry portico; they are set in limestone frames and are covered with a Gothic-style limestone pattern. Horizontal limestone molding extends between the first and second stories.

On the second floor, five centrally located and evenly-spaced six-light wood casement windows have brick sills; three horizontal lines of brick corbelling appear over the windows. At either end of the second floor, paired six-light wood casement windows have brick sills.

On the third floor, three centrally located tall and narrow windows have four fixed lights and brick sills. This window grouping is flanked by paired six-light wood casement windows with brick sills. At either end of the third floor, paired six-light wood casement windows with brick sills appear in end-gable wall dormers that are capped with limestone molding.

Above the third story, a central cross gable is capped with carved limestone molding with a limestone pinnacle at the peak. Under the gable, a narrow vented opening has a brick sill.

The south side of the west wing and the west side of the south wing are roughly identical.

On the ground level, a walkway extends the full length of the sides and connects to the entrance portico; the brick balustrades are capped with limestone. All windows – including three-light, four-light, six-light, and paired six-light casements, have wood frames and brick sills.

At the far ends of the side, the placement of internal staircases is defined by external tower-like projections with flat roofs. Each tower features eight rows of one-over-one windows set in limestone frames. At the top of the towers, a large window with multiple glazing appears below a limestone segmental arch. The towers also feature limestone quoins and limestone rosettes, pinnacles, and pointed pilasters near the roofline.

The same pattern of three-light and paired six-light casement windows appear on the second and third story. However, on the third story, all windows are located within wall dormers, some with end-gables and some with flat roofs. All wood windows have brick sills.

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West Wing's North Side + South Wing's East Side

The north side of the west wing and the east side of the south wing are almost identical. On the basement level, five paired four-light casement windows, one six-light window, and one three-light window have brick sills. A limestone beltcourse extends between the basement level and the first story. The first through third stories have the same pattern of paired six-light casement windows, six-light fixed windows, and three-light fixed windows, all with brick sills. However, the third-story windows appear in wall dormers, some with end-gables and some with flat roofs.

At the ends, the towers that define the interior staircases feature brick corbelling and patterned brickwork.

Central Portion's Northeast Side

The focus of the northeast side is the one-story entry porch with chamfered square wood supports; the pent roof is covered with asphalt shingles. The porch sits on a poured concrete foundation and has a metal balustrade with a crisscross pattern. A wood entry door and a six-light fixed window with a brick sill are located under the porch.

On either side of the porch, two sets of paired four-light wood casement windows with brick sills are located on the basement level. Likewise, on the first floor, paired six-light casements and paired three-light fixed windows flank either side of the entry porch. A limestone belt course divides the basement level from the first floor.

Above the entry porch, a crenelated tower features brick corbelling, patterned brickwork, and limestone coping. On either side of this tower, the second and third stories have the same pattern of windows, which include fixed six-light windows, paired six-light casements, and paired three-light fixed windows. The outermost windows on the third story appear under end-gable wall dormers.

West Wing's West Side + South Wing's South Side

On the end sides, brick staircases with limestone coping extend up to entrances centrally located on the first story. A centrally located three-story brick panel defines the first-story entrance; glass blocks fill the panel on the second and third stories.

A six-light fixed window is located on the basement level. Limestone coping divides the basement level from the first story. The first through third stories each include one six-light fixed window. A cross-shaped vent in the brickwork is located under the end gable.

Dunton Hall, 1963, Contributing and Dunklee Hall, 1964, Contributing

Dunton Hall and Dunklee Hall are two Modern structures that visually anchor the northeast corner of campus. The primary side elevations of these chevron-shaped buildings face inward toward campus. A one-story covered walkway over a concrete path on the primary sides allows pedestrians to walk from one building to the other; the walkway has a flat rubber roof and is defined by square brick columns that support shallow segmental arches. Just south/southwest of the buildings, curvilinear concrete paths cross an open grassy lawn with mature trees and plantings.

The six-story brick buildings are almost identical and therefore will be described together. A subtle line of brick sailors delineates the ground floor from the second story. Moreover, the bricks that clad the ground floor are slightly darker in color than those on the 2nd-6th stories. Towers at the narrow ends of the buildings have steep end-gable roofs. However, these rooflines extend over the central portions of the buildings, giving the appearance of a gable roof sitting on top of a flat-roof structure. The flat portions of the roofs are covered in membrane roofing, while the cross-gable portions are covered with asphalt shingles. The exterior features retain a high level of integrity.

South Sides

On the ground level of Dunklee Hall, the main entrance is located in a one-story attached lobby with a conical-shaped roof, positioned near the west end of the south side. However, on the ground level of Dunton Hall, the

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main entrance is located under the covered walkway that connects Dunton Hall to Dunklee Hall. At both buildings, the exterior brick walls feature sets of tripled single-light fixed windows. Recessed openings set at shallow angles are filled with tall and narrow glass blocks. Contemporary aluminum entry doors with transoms and sidelights lead to the interior lobby spaces.

On the second through sixth stories, nine window openings are evenly spaced across the south sides; the central-most openings are positioned in the middle of the chevron-shaped footprint. Each opening has two chevron-shaped bay windows, each with paired single-light casement windows; a median strip of bricks is located between each pair.

Full-height towers with end-gable roofs are located at the ends of the chevron-shaped footprints. Just under the rooflines, decorative brick corbeling is located on each side between the tower and the main structure.

North Sides

The ground levels of these sides are largely blank with a few single-light flush metal doors leading to service areas. On the upper stories, the sides repeat the same arrangement of windows as the south and southwest sides.

East and West Sides (short sides)

The main focuses of the east and west sides are full-height brick towers with end-gable roofs with wide eaves. Stained glass windows set in aluminum frames conceal interior stairwells. The frames form patterns of squares, rectangles, and triangles filled with glass of varying textures and shades of blue, green, and burgundy. Aluminum louvers are located just under the end gables.

Alterations

All of the buildings have been re-roofed since their respective completion dates. The majority of windows on Porter, Curtis, and Presidents Hall have been replaced over time, while some were replaced on Foote Hall. None of the openings appear to have been altered to accommodate window replacements. Some doors, most of which are secondary or located on rear and side elevations, were replaced on the four older buildings with more modern units. Accessibility modifications were made to the main entrance of Curtis Hall. The main entrances of Dunton and Dunklee were replaced with modern glass and metal systems. With the exception of Foote Hall, none of the buildings' footprints have been altered. In 2015, a three-story brick addition was constructed on the north side of its northwest wing, and a larger, three-story brick addition was constructed on the east side of its southeast wing.

Integrity

Alterations to each of the buildings are minor in nature and were performed in keeping with the original materials, scale, and architects' design of the buildings. Cumulatively, the alterations have not impacted the architectural significance of the buildings as a district. The original design of the architects and the buildings' uses as dorms are easily conveyed, and the buildings display excellent integrity. The district, as a whole, retains the essential character-defining features necessary to convey its architectural and historical significance. Overall, the district retains integrity of location, setting, feeling, association, design, materials, and workmanship.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

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Areas of Significance

(Enter categories from instructions.)

EDUCATION

SOCIAL HISTORY – WOMEN'S HISTORY

ARCHITECTURE

Period of Significance

1889-1966

Significant Dates

1890; 1909; 1929; 1939; 1947; 1956; 1963; 1964

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Jackson and Betts

S. Arthur Axtens

Stanley Morse

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, areas of significance, justification for the period of significance, and any applicable criteria considerations.)

This nomination increases the boundaries of the original resource due to an expanded area survey. Treat Hall was the first CWC building listed in the NRHP for local significance in architecture and education. A period of significance was not defined in Treat Hall's NRHP nomination, but important dates given include 1889 (completion of the building plans and beginning of the contract for excavation work and construction of the walls), 1890 (beginning of the contract for the construction of the superstructure), 1909 (completion of the original structure), and 1916 (completion of an addition). Likewise, the Treat Hall nomination did not specify a period of significance for the area of education.

The revised boundaries encompass the entirety of the intact portion of the campus associated with residential use relative to the Colorado Woman's College. Therefore, the period of significance extends from 1889 to 1966. The beginning year of 1889 was chosen because the plans for the college's establishment were cemented in that year; likewise, the architectural plans for Treat Hall were also finalized in 1889. The closing year of 1966 reflects the last year that the resource was known as the Colorado Woman's College before the institution became Temple Buell College in 1967. Significant dates include 1909 (for the construction of Treat Hall and the establishment of the original lawn area) and 1929, 1939, 1947, 1963, and 1964 for the construction of additional dormitories. Furthermore, the resource's name used in this boundary expansion documentation more accurately reflects the property's history and association from 1889 to 1966: Colorado Woman's College.

Colorado Woman's College (CWC) is eligible at the local level under Criterion A for significance in Education and Social History - Women's History and Criterion C for significance in architecture. The campus was formally initiated and operated from 1889 through 1966 as one of the few private higher education institutions for women in Colorado. CWC's contributing buildings are excellent examples of Collegiate Gothic and Modern Movement architecture. Furthermore, each building was designed by a master architect; S. Arthur Axtens and Stanley Morse are the district's most prominent architects.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

CRITERION A

The Colorado Woman's College (CWC) is an example of an early institution in Colorado that was tailored specifically to the education of young women; CWC was the state's first women's college. Founded by Baptists and expanded during a time in America's history when there were great societal challenges, its student population and overall attitude were directly impacted by these influences and serve as an expression of them. CWC provided young women with many educational opportunities during a time period in which men had more access to higher education than women. As such, CWC represents a good example of a religious group striving to meet the educational needs of Colorado's female students.

The CWC District is significant under Criterion A for Education and Social History – Women's History at the local level.

Education

CWC is locally significant in the area of Education, because it typifies a women's college from the late-19th century and was the first women's college in Colorado. Furthermore, it seems that CWC may have been the first Baptist-affiliated institute of higher education in Colorado. While Colorado did have higher education institutions available to women at the time that CWC opened, the state had more educational opportunities available to men than women. Colorado lacked any colleges devoted entirely to women. In fact, early sources stated that "when completed, Colorado will have the only women's college west of the Allegheny mountains."¹

¹ "Colorado to have only women's college in West," *The Denver Post*, 2 March 1902, p. 6.

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From the founding of the United States until the implementation of Title IX in the 1970s, female students had different access to educational experiences than male students. Starting in the 1830s and 1840s, a national debate began to discuss the higher education of women. In essence, the debate revolved around the impact that education would have on traditional women's roles as wives, homemakers, and mothers. Conservative views asserted that education would destroy these roles. Comparatively liberal views, such as those held by CWC's founders, felt that education would enhance a woman's ability to fill these roles.²

As a result, between 1836 and 1875, about 50 women's colleges opened across the United States, mostly located on the East Coast and in the South.³ Several others opened in the late 19th and early 20th century, although the flurry of activity to establish women's colleges somewhat slowed in the late 19th century as more existing colleges transitioned to a co-educational model. Most of these colleges fell into one of three categories: Catholic colleges, private colleges (many associated with a religious group, as was the case with CWC), and public colleges. Therefore, CWC was a part of this movement to provide higher education opportunities particularly catered to young women and was the state's first women's college. As such, CWC is significant for its role in providing college-level educational opportunities for young women during the period of significance.

It should be noted that the 19th century perception of equal education for men and women was quite different from contemporary 21st century ideals. A source from a female author in 1893 illustrates the contemporary perceived goals of a women's college. That is, women's colleges aimed "to impart to women through liberal studies the discipline, the culture of the powers of observation, perception, reflection—the normal development of a sound mind and a good heart in a healthy and graceful body—in short, the education of the whole woman for the fullest accomplishment of the highest and best work in life."⁴ At the time of CWC's founding, the overwhelming national view was that women only needed an education to fill caregiver roles as teachers, administrative personnel, and nurses—not to pursue professional careers as doctors, scientists, lawyers, and community leaders, which were considered more appropriate pursuits for men. In other words, the goal of attending college was not necessarily job training, career advancement, or the attainment of advanced scholarly knowledge. Rather, the goal was personal betterment.⁵ The curriculum and campus life of CWC reflected these same views and, as late as 1959, the President's speech at graduation reminded the students that "women graduates of college should get used to the idea that they are essentially carriers, not users of education."⁶

Some scholarly sources mention another early Colorado educational institution for girls, Loretto Heights Academy, which was located on the south side of Denver (NRHP listed, NRIS 75000510, Amendment 100007513). However, Loretto Heights opened in 1891 as a Catholic boarding school and an "academy" with a curriculum similar to today's high schools. The institution did not transition to a college until 1926, well after CWC began its college courses. Furthermore, comments made by the CWC founders suggest that CWC might have been a local Baptist response to the establishment of a Catholic institution as an attempt to ensure that Denver's young Protestant women did not need to leave Colorado to receive an education.⁷

Social History - Women's History

² Patsy Parker, "The Historical Role of Women in Higher Education," *Administrative Issues Journal* 5, no. 1 (2015), 6.

³ Ibid.

⁴ Lida Rose McCabe, *The American Girl at College* (New York: Dodd, Mead, and Company, 1893), 4-5.

⁵ Jennifer C. Madigan, "The Education of Women and Girls in the United States: A historical perspective," *Advances in Gender and Education* (2009), 11.

⁶ Jack Gaskie, "Women Grads Told of Special Role," *Rocky Mountain News*, 26 May 1959.

⁷ Wallace B. Turner, *Colorado Woman's College: The first seventy-five years* (Boulder, CO: Johnson Publishing Company, 1962), 40-56.

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CWC is significant in the area of Social History - Women's History for its unique place in the history of women in Colorado. While the school was progressive in that it was one of the first schools specifically for women in the entire intermountain West, the school's administration was largely conservative in their ideas about the role their students should fulfill in society. Campus activities reflected the social and cultural movements of Denver and the country during the period of significance. CWC was a product of its time—a women's college at a time when rigorous academic institutions were reserved for male students. The school was for much of its early history something of a finishing school rather than a more traditional college. For example, in the mid-1930s, college president James Huchingson developed a program known as "Social Fundamentals." He expressed that "Physical appearance, posture, athletic grace, manners, conduct, attitudes, charm, beauty, dress, spiritual ideals all come from within as manifestations of genuine personality."⁸

Further, the student catalog argued it was a crucial course because "...success in life depends far more on the possession of a pleasant personality than upon the possession of technical knowledge."⁹ In the early 1940s, Social Fundamentals was still an intensive course during Freshman Week that involved lectures on conduct becoming to a CWC girl on the street, demonstrations on etiquette expected in the dining room, dermatologist demonstrations on proper hair shampooing methods, clothing consultations, and discussions on personal grooming with the school nurse. A personality clinic was held that included individual consultations on personality, complexion, and the betterment of posture and figures. Even into the 1960s, a preliminary accreditation examination report noted that students felt CWC had "more of a 'finishing school' concept than an academically centered college."¹⁰ While in later years the college would offer more technical education courses and would devote more campus space to science buildings, the early history of CWC was anchored to the finishing school model.

The culture and activities at CWC illustrated contemporaneous themes of standards of beauty for women. Early on, the students at CWC were expected to exhibit a certain level of attractiveness and take their personal appearance as seriously, or perhaps even more so, as their studies. Like the beginnings of the Miss America pageant in 1921, CWC had a "Beauty and Popularity Contest" for the first time in 1927, something the staff hoped would become a tradition. The student body and faculty voted on the 10 most beautiful girls at the school and sent their photographs to film director, producer, and actor, Cecil B. DeMille for his selection of the top three. Given the importance that CWC leadership put on its students' physical appearance during that time, it is not surprising that one of their own was crowned Miss America in 1956.¹¹

Finally, school life at CWC was not immune to the pervasive racism common in early- to mid-20th century America. CWC's yearbooks are especially useful to understand how the culture at CWC reflected American society as a whole. To illustrate this, issues of *The Skyline* yearbook from 1927 and 1939 speak directly to apparent instances of racism at CWC. Although no archival records suggest that CWC was ever formally exclusionary to people of color, the student population was mostly white. In the 1927 yearbook, pages covering "Carnival and Masquerade" depict photographs of two different students with painted blackface and tattered clothing.¹² The 1939 volume has a photograph of a pair of students wearing blackface masks, black shirts, and

⁸ Turner, *Colorado Women's College*, 129.

⁹ Ibid.

¹⁰ "North Central Association of Colleges and Secondary Schools Commission on Colleges and Universities; Report of A Preliminary Accrediting Examination of Colorado Woman's College, Denver, Colorado, May 11-12, 1961," Box 113, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

¹¹ Friends of Colorado Women's College Alumnae Association, "History of CWC," n.d., available from <http://www.colowoco.org/history-of-cwc>

¹² In the 1830s, blackface was first performed in New York by white performers with blackened faces, usually accomplished with burnt cork or shoe polish, and tattered clothing who imitated and mimicked enslaved Africans on Southern plantations. These performances characterized blacks as lazy, ignorant, superstitious, hypersexual, and prone to thievery and cowardice. They grew in popularity between the end of the Civil War and 1900, especially in Northern and Midwestern cities. See National Museum of African American

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black leggings performing on stage, with one holding a saxophone. A second photograph from the Christmas Kid Party depicts two students in painted blackface with the caption "Breedlove finds she likes the dark variety personified by Sachs and Biggs."¹³ The 1939 *Skyline* also had a page dedicated to the Kareful Klorie Klub, or "K.K.K." as it was referred to for short. Many of these young women were from predominantly white, middle- to upper-middle-class families. Given the prevalence of the Klan in the country, and especially in Denver, during the first half of the 1920s, it is unlikely the students had no knowledge that their club's acronym was the same.¹⁴

CWC also reflected the slow traction of the women's liberation movement, which began in the 19th century with campaigns for women's right to vote and continued into the 20th century as women strived for more equality in the home, workplace, and society. Despite new national models for womanhood, such as the Gibson Girl and the suffragist, the attitudes at CWC were slow to change. As illustrated by the curriculum and the on-campus clubs, CWC leadership continued to push female students toward traditional homemaker and caregiver roles after graduation. Students had few opportunities to pursue science, technology, engineering and math (STEM) careers, for example. Furthermore, all of the newsletters, administration correspondence, and other records from CWC reviewed for this nomination reflect a conservative view of women's education. That is, ideals of the "modern, independent women" are never reflected. In this way, CWC illustrates that the women's liberation movement did not gain traction equally in all sectors of American society, and was ironically slow to take hold in the administration of this college dedicated specifically to women's education.

CRITERION C

The CWC District is significant at the local level under Criterion C for its architecture and association with two master architects. Four buildings were designed in the Collegiate Gothic architectural style, a noteworthy concentration in Denver made all the rarer since they were designed by the same architect. The district is significant for two buildings designed in the Modern Movement style that, notably, are nearly identical to one another. It is also significant for its association with master architects S. Arthur Axtens and Stanley Morse.

Physically, the campuses of early women's colleges were similar and often modeled after seminaries instead of villages, with students living and studying in one building.¹⁵ Treat Hall, the original building on the CWC campus, was an example of this approach. When it was finished in 1909, the building had classrooms and living quarters for those of its 59 students who chose to live on campus. Rooms were furnished through the efforts of the Women's Auxiliary, churches, and societies of Denver. When enrollment quickly increased and

History and Culture, "Blackface: The Birth of An American Stereotype," n.d., available from <https://nmaahc.si.edu/explore/stories/blackface-birth-american-stereotype>.

¹³ *The Skyline*, 1939.

¹⁴ Women's auxiliaries of the Klan were prevalent, and some auxiliaries were created for the children with names such as Junior Ku Klux Klan, Tri-K Club, and Ku Klux Kiddies. In Denver and Colorado, the Klan was especially insidious. Although it reportedly had no presence in Colorado in 1920, by 1925 it had infiltrated both political parties with members and sponsored candidates controlling the State House and Senate, office of Secretary of State, a state Supreme Court judgeship, seven benches on Denver's District Court, and city councils in some towns. Governor Clarence Morley was a member, as was Denver's Mayor Ben Stapleton. In keeping with its mask of wholesome activities, the Klan held picnics, auto races, and a variety of social events in Denver. It also drove Blacks from white neighborhoods and discriminated against Italian and Mexican immigrants. At its peak, at least 11,000 women were members throughout the state and 30,000 men in Denver were members. See Denver Public Library, "When the KKK Ruled Colorado: Not So Long Ago," 2013, available from <https://history.denverlibrary.org/news/when-kkk-ruled-colorado-not-so-long-ago>; *The Denver Post*, "The KKK Ruled Denver a Century Ago," available from <https://www.denverpost.com/2021/06/06/denver-kkk-history/>; Joshua D. Rothman, "When Bigotry Paraded Through the Streets," *The Atlantic*, 4 December 2016, available from <https://www.theatlantic.com/politics/archive/2016/12/second-klan/509468/>.

¹⁵ Genevieve Carlton, Ph.D., "A History of Women in Higher Education," Best Colleges, n.d., available from <https://www.bestcolleges.com>.

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more accommodations were needed, rather than construct a separate dorm, the college opted to construct an addition to the building that was completed in 1916 (the central section).¹⁶

Architecture

Four of the contributing buildings to the Treat Hall boundary expansion express the Collegiate Gothic style. These include Foote, Porter, Pulliam, and Curtis Halls, which were completed between 1929 and 1956. The two remaining contributing buildings, Dunton and Dunklee Halls, are nearly identical examples of the Modern Movement and were built in 1963 and 1964.

Collegiate Gothic

The Gothic Revival style made its first appearance in the United States on the Harvard campus in 1838. As the 19th century progressed, the style became increasingly common on college and university campuses in the United States. Influenced by the architecture at Oxford and Cambridge, which were regarded as the models of the highest level of learning, Gothic Revival adapted into the style we know as Collegiate Gothic. In 1887, Walter Cope and John Stewardson designed a series of dorms in the Collegiate Gothic style for Bryn Mawr College outside of Philadelphia, Pennsylvania. The style was replicated on new campuses across the country, as supporters felt it lent a sense of antiquity to the learning environment. Prominent universities such as Boston College, Yale, Duke, and Princeton commissioned new buildings in the style, further solidifying its popularity.¹⁷

From the architect's viewpoint, the style expressed aspiration, growth, and development. While Gothic Revival architecture was massive in scope and intricately detailed, Collegiate Gothic was a pared-down version characterized by masonry construction (often brick or stone), steeply pitched roofs, pointed arches, recessed entryways, battlement towers, a tall central tower, abundant multi-light window openings, decorative panels, and asymmetry. A direct correlation regarding the style's appeal to educational institutions owned and operated by religious groups can be made to Gothic churches of medieval times. Not only was the style symbolic of an esteemed learning environment, but it was rooted in religion.¹⁸ In 1921, architect John J. Donovan published *School Architecture: Principles and Practices*, which was essentially an illustrated review of large public schools and their buildings constructed during the prior decade throughout the United States. A majority were built in the Collegiate Gothic style.

The Collegiate Gothic style is not prominent in Denver, as it is typically associated with college campuses and educational facilities. Other examples are present on the campus of the University of Denver, as well as Denver West High School, but CWC's campus holds a significant concentration of buildings designed in the style. Four contributing buildings in the district express the principles of Collegiate Gothic in different ways but are all excellent, intact examples that range from subtle to elaborate in ornamentation. They were built during the height of popularity for Collegiate Gothic when its use was just beginning to wane.

The buildings are similar to one another, but as the architect designed them over a period of 27 years he introduced subtle differences. Each has brick construction, a steeply pitched roof, and abundant multi-light window openings. Foote Hall also has a recessed main entrance framed by a pair of battlement towers, an oriel window, and decorative stone features. Porter Hall has a recessed main entrance protected by a prominent brick surround with arched openings. Pulliam Hall is characterized by a prominent main entrance

¹⁶ Hansen, "Treat Hall", 8-2.

¹⁷ Jonathan Coulson, Paul Roberts, and Isabelle Taylor, "University Planning and Architecture: The Search for Perfection," 2nd edition (London: Routledge, 2015), 29; Loyola University Department of History, "Loyola's Collegiate Gothic Architecture," n.d., available from <https://www.loyola.edu/academics/history/architecture/cga>.

¹⁸ Washington State Department of Archaeology and Historic Preservation, "Collegiate Gothic: 1910-1950," n.d., available from <https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/collegiate-gothic>.

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with a subtle archway and battlements at the ends of both wings. Curtis Hall features a large arched opening with multi-light windows above the main entrance and battlements at the ends of both wings.

Modern Movement

As with many other aspects of day-to-day life, the discourse of university architecture and planning was shaken by the advent of World War II. With the GI Bill resulting in an unexpected flood of students entering higher education, the nature of universities grew more complex, and elitism associated with traditional university education came to be rebuffed. "Modern architecture" was a term first used by architect Otto Wagner in an 1896 book of the same title. Wagner argued that steel framing and urban changes brought on by the expansion of the railroads required new architectural approaches.¹⁹ The Modern Movement in Europe occurred in the early years of the 20th century as a fusion of different avant-garde positions among architects and artists. As the movement slowly grew in the United States, it carried those roots with it and became a means of expressing an alternative to traditional architecture's expression of wealth and status.

On a practical level, the need to address a lack of teaching and living accommodations was pressing. In response, colleges across the country infilled previously open spaces with individual new additions that looked significantly different in terms of form and materials from the older buildings and layout.²⁰ The buildings were typically simple in form and economical to construct. Walter Gropius, architect of Harvard's Graduate Center in 1950, observed, "The student needs the real thing, not buildings in disguise. So long as we do not ask him to go about in period clothes, it seems absurd to build college buildings in pseudo-period design. How can we expect our students to become bold and fearless in thought and action if we encase them timidly in sentimental shrines feigning a culture which has long since disappeared?"²¹

Similar to Collegiate Gothic's impact on college environments in this country, Modern buildings were suddenly in vogue and the architects who could design buildings in the style were highly sought. The Baker House dormitory at MIT (Alvar Aalto, 1949), Yale Center for British Art (Louis Kahn, 1954), and Harvard's Carpenter Center for the Visual Arts (NRIS 78000435: Le Corbusier, 1962) were prominent examples from which other campuses took their lead.²²

Character-defining features of the style include an emphasis on the horizontal; broad roof overhangs; generous use of glass and windows to allow natural light into the interior; wood, brick, and stone building materials; asymmetrical designs; an overall feeling of simplicity; geometry; and a lack of ornamentation. Several examples of buildings designed in the Modern Movement are scattered throughout Denver and are represented in residences, churches, libraries, and commercial properties. Other educational facilities in the style are less prevalent and can be found immediately to the west on the other side of the CWC campus boundary, as well as on the University of Denver and Loretto Heights campuses.

The understated nature of Dunton and Dunklee Halls embraces the character-defining features of the Modern style. They employ brick construction, strong angles, and irregular geometry, and the use of colored windows at the gabled ends calls attention to otherwise simple structures. They were both built during the period when the style's popularity was at its height.

¹⁹ Eric Mumford, ed. *Modern Architecture in St. Louis: Washington University & Postwar American Architecture 1948-1973* (St. Louis: Washington University School of Architecture, 2004), 43.

²⁰ Coulson et al., *University Planning and Architecture*, 35 and 37.

²¹ *Ibid.*, 37.

²² *Ibid.*

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Architects

Stephen Arthur Axtens

S. Arthur Axtens designed four of the contributing buildings to the district in the Collegiate Gothic Style: Foote, Porter, Pulliam, and Curtis Halls. He was a registered architect and engineer who practiced in Denver from 1927 through at least 1957. Axtens was born on June 4, 1895 in Garden City, Kansas. He married Lucinda Farnsworth on August 30, 1919 in Golden, CO, and they had one son, Alfred A. In April 1976, Axtens passed away, and his remains were interred at Crown Hill Cemetery in Wheat Ridge, CO.²³

During World War II, Axtens was employed for two years as a structural consultant for the Denver District Office of the U.S. Army Corps of Engineers. In that role, he reviewed military designs for airplane hangars, mess halls, barracks, theaters, warehouses, and tanks. Axtens' designs were primarily revival and modern styles, and the majority of his commissions for CWC were interpretations of Collegiate Gothic. Campus historian Wallace Turner described Axtens as CWC's "college architect" due to his designing six of its buildings.²⁴ Axtens vocally opposed the mid-century design philosophy of Frank Lloyd Wright and stated that buildings of the 1950s must be resistant to powerful new forces of "airplanes, atomic and hydrogen bombs, guided missiles and other powerful destructive forces."²⁵

Aside from the campus of CWC, Axtens' extant designs in Denver illustrate his versatility across different architectural styles. Prominent examples include a Terrace Type with Italian Renaissance elements at 1900 E. 17th Ave. (The Marguerite, 1900), brick Foursquare at 1240 Detroit St. (Conway Residence, 1911), impressive Art Deco apartment building at 1001 Logan St. (Dorset House Apartments, 1937/1938), Gothic-inspired church at 100 Colorado Blvd. (Epiphany Episcopal Church, 1941), and an Art Deco school and its addition at 450 Albion St. (Steck Elementary School, 1930; Addition, 1942). Axtens also designed other residences, a hospital, and school additions in Denver.²⁶ None of Axtens' designs are yet listed on the National Register.

Stanley Eaton Morse

Stanley Morse designed two of the contributing buildings to the district in the Modern Movement style: Dunton and Dunklee Halls. He was born on July 14, 1906 in Mancos, Colorado to Wilton L. and Hattie B. Morse. He had two siblings, an older sister Helen and a younger brother Jared. Sometime between 1920 and 1930, the family moved to Denver. In May 1929, Morse earned his Bachelor of Science in Architecture from Kansas State Agricultural College. On January 18, 1945, Morse married Martha Patterson in Oregon, and they had a son, Stephen J. He received his Oregon architects license in 1946, as well as his license in the state of Washington. In 1947, he became a member of the American Institute of Architects and proceeded to get his licenses in New Mexico (1949) and Colorado (1955).²⁷

Some of what is known about Morse's professional experience before starting his own architecture practice in Denver is that he worked for the highly esteemed Denver firm of Fisher & Fisher. At some point, he served as project supervisor for Public Works Administration (PWA) Project #496, which involved the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) documentation of Cliff Palace and Far View House at Mesa Verde National Park. He also served in the Navy as an engineering contractor in Hawaii during World War II. Morse established his Denver-based firm in the mid-1950s and specialized in modern-style buildings. Morse's first commission for CWC was in 1961 when he was hired to design Whatley Chapel. (The chapel is located on the west half of the CWC campus outside of the district boundary for the east half of

²³ Various vital records and city directories available through Ancestry.com

²⁴ Turner, *Colorado Women's College*, 137.

²⁵ History Colorado, "Arthur S. Axtens."

²⁶ Ibid.; History Colorado Inventory Form, "Ashley Elementary School," June 30, 1983; History Colorado Inventory Form, "Steck Elementary School," June 30, 1983.

²⁷ Various vital records and city directories available through Ancestry.com

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the campus.) He went on to design the previously mentioned dorms, as well as Olinger Chapel and the Houston Fine Arts Center (both outside of the district boundary). On January 13, 1968, Morse passed away due to injuries sustained from slipping and falling while walking on the icy roof of the Fine Arts Center.²⁸

In addition to the Modern buildings on CWC's campus, Morse designed the Denver Bears Stadium (1948, later became the original Mile High Stadium)²⁹; improvements at Red Rocks Amphitheater; recreational buildings in Columbus, Globeville, Curtis, and Lincoln Parks in Denver; Beth Joseph Synagogue (1956, 830 Holly St.); Livermore School in Fort Collins (1953); and Julesburg Public Library (1937, State Register).³⁰

Developmental history/additional historic context information (if appropriate)

The following historic context expands on the information provided in the original nomination for Treat Hall.

Women's Education at CWC During the Period of Significance

Day-to-day education at CWC typifies 19th and 20th century education at a women's college. Documents show that CWC tried to keep up with education best practices for women, even though those methods might seem limited when viewed by 21st century scholars. An excerpt from the 1913 CWC yearbook, *The Odaroloc*, included the following statement describing CWC's intent regarding women's education:

The college aims to promote a well-rounded education and its aims appeal powerfully to all who investigate. The ideal is an education for the enrichment of the personal life and a broad outlook, which makes a woman meet her peculiar family and social duties with joyous understanding of their rich significance – a training not to give a superficial polish, but rather a training which raises the ideals of life and which fits those who receive it for the highest and noblest service.³¹

In other words, the goal of attending college was not necessarily job training, career advancement, or the attainment of advanced scholarly knowledge. Rather, the goal was personal betterment. For instance, in the early 1900s, course work included a four-year college course, a special two-year home economics course, courses in music (piano, voice, violin, and pipe organ), and a two-year course in physical education and expression. Classes included algebra, Latin, physiology, trigonometry, English, history, German, French, literature, psychology, logic, sociology, education, ethics, philosophy, classes on the Bible, and homemaking and child-rearing.³² All students were also encouraged to take the "Higher Home Arts" course, which "trains the girls to attain the ideal home life."³³ This curriculum was typical of women's colleges of the period and was thought to provide women with the educational background they needed to succeed in life.

Later, a 1933 publication that the college had updated its curriculum to include more pre-professional coursework: "Pioneering in the field of specialized education for women in the West, Colorado's Woman's College has consistently revised its curriculum to meet the rapidly changing demands of the present data. In line with this progressive and modern policy, four special new courses will be offered to students, beginning

²⁸ *The Daily Sentinel*, January 15, 1968, p.3.

²⁹ Roger, "Bears Stadium – Its Beginning and Evolution," August 23, 2016, available through the Denver Public Library Digital Collections.

³⁰ Deon Wolfenbarger, "Julesburg Public Library," Architectural Inventory Form (Colorado Office of Historic Preservation and Archaeology).

³¹ *The Odaroloc*, Vol. IV, 1913, n.p., miscellaneous items filed under Colorado Woman's College, Stephen H. Hart Research Center, History Colorado, Denver, Colorado.

³² Turner, Colorado Women's College, 41.

³³ Denver Municipal Facts, Vol. 1, No. 28 (August 1909), available from the Denver Public Library, Denver, Colorado.

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this fall: Pre-Nursing, Pre-Medical, Pre-Legal, and Interior Decorating.”³⁴ Just a few years later, a noteworthy club made its first appearance in the 1939 yearbook. Along with the usual organizations for drama, glee, choir, and home economics the “alchemists” were pictured and noted as being an honorary science club.³⁵

Athletics were important to the curriculum from the very start, as was common at women's colleges, and early on, students were encouraged to participate in tennis, basketball, gymnastics, and “tramping” – essentially hiking at a location along Sand Creek about four miles from campus. Physical fitness would continue to be a part of the young women's lives over the decades, and the offerings expanded to include field hockey, soccer, horseback riding, swimming, archery, fencing, softball, and ping pong.³⁶

Life at a Women's College During the Period of Significance

Everyday life at a 19th-century women's college was quite different from life on today's college campuses. That culture was reflected at CWC as well.

First of all, CWC's female students were very closely supervised. In fact, “in the late 19th century, respectable Victorian parents refused to send their daughters off to college if they were not certain the school would provide adequate supervision over female students.”³⁷ At CWC, the overt attitude regarding the need to supervise and mother the female students was evident in the strict curfews set for students. Jay Treat, the school's first president, and his wife, Ellen, were concerned with the students going on to become good wives and mothers, believing that the education of women had as its end goal an enlightened mother to the children of Baptist families. To this end, Treat established himself and Ellen as the moral compass of the school, with very strict rules about piety, punctuality, and visiting hours for young men. Due to the strict rules and the young age of many of the students, CWC acquired the reputation as a kind of finishing school rather than an academic institution.³⁸

Furthermore, the college's leadership repeatedly assured parents that their students would be safe at CWC in statements such as the following made by the CWC President in the 1930s:

If you will send us a normal girl of good parentage, we will put her under home-like, Christian influences keep her well and safe and busy and happy, and return her to you as fine as she came to us, beautified, strengthened, and educated in the best sense of the word. Under such influences and in such an environment, there need be no feat of the outcome of her education. When through, she will come back to her home and her church more appreciative of both, and ready for any tasks that they may present to her.³⁹

The dormitories were considered especially important to students' development, as they “provided a place where young women could be taught the social graces considered so important during the Victorian era.”⁴⁰ For instance, at the very beginning of CWC, the founding Committee's desire to foster “the culture that comes from

³⁴ “Bulletin of Colorado's Woman's College,” Vol 26, No. 3, July 1933, “History” folder, Box 334, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

³⁵ *The Skyline*, 1939, n.p., miscellaneous items filed under Colorado Woman's College, Stephen H. Hart Research Center, History Colorado, Denver, Colorado.

³⁶ See select issues of *The Odaroloc* and *The Skyline*, available from Stephen H. Hart Research Center, History Colorado, Denver, Colorado.

³⁷ Varnell and Loevy, “A History of Gender at Colorado College,” 238.

³⁸ Wallace B. Turner, *Colorado Woman's College: The first seventy-five years* (Boulder, CO: Johnson Publishing Company, 1962), 40-56.

³⁹ “Bulletin of Colorado Woman's College,” Vol. 21, No. 3, July (no year given, but probably 1930s), “History” folder, Box 334, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

⁴⁰ Varnell and Loevy, “A History of Gender at Colorado College,” 239.

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the many delicate touches of a refined home” is particularly interesting, as it reflects CWC’s dual goals to a.) educate females, but also to b.) prepare them for curating a proper Victorian home. Early historic photos from Treat Hall, for instance, show how much CWC’s dorm spaces replicated upper-middle and upper-class homes. Public dormitory spaces like lobbies and lounges were outfitted with residential-style carpets, rugs, drapes, paintings, wallpapers, potted plants, and sculptures. Likewise, dining rooms had residential-style tables and chairs, tablecloths, flower centerpieces, fine China and glassware, and silver tableware.

Moreover, women’s colleges stressed personality development as well as academic studies. In fact, in many publications at CWC, personal development was stressed *more than* academic studies. For instance, a 1938 *Bulletin of Colorado Woman’s College* stated:

Immediately upon entering Colorado’s Woman’s College, every girl enjoys instruction and participation in interest-gripping social and recreational activities; she unfolds and discloses her gracious manner and pleasing personality; she meets desirable and congenial young men from Denver’s best homes; she fits her niche in a thrilling program of living, learning, doing and rapturous experiences.⁴¹

Even into the 1950s, the college still focused on the personal development of its students. For instance, one of the stated goals of the Opportunity League, a student group in the 1950s, was to “build a better personality through attendance at college functions and worthwhile cultural and religious programs in Denver.”⁴² Additionally, in the 1954 *Skyline* yearbook, although academic clubs do receive some limited coverage, the various “queens” (like Senior Beauty Queen, May Queen, Valentine Queen, etc.) all received a full page of coverage.⁴³

Furthermore, the faculty and administration at early women’s colleges did not encourage female students to pursue leadership roles. In fact, “women educators were careful to divorce themselves from any association with those who urged that women be trained for leadership.”⁴⁴ Even a scan of yearbooks and lists of campus opportunities at CWC did not suggest an emphasis on leadership training.

History of Colorado Woman’s College

Beginnings of CWC

The NRHP nomination for Treat Hall gives the early history of CWC, which will briefly be recounted here. Reverend Robert Cameron, the Pastor at Denver’s First Baptist Church, was the first person to present the idea of a new women’s college in Colorado. Rev. Cameron was a missionary in the Rocky Mountains and saw a need to educate more female students. He received support from the Rocky Mountain Baptist Association in 1887 to pursue his idea of creating a “Vassar of the West.”⁴⁵ The stated objectives of the Colorado Women’s College Society, a Baptist group that formed in Denver, were clear:

Let there be an institution established which will accomplish for young women what our great colleges have been doing for young men; let it be complete in its appointment and thoroughly equipped with an efficient staff of professors in all departments, and then, instead of Colorado

⁴¹ “Bulletin of Colorado Woman’s College Denver,” Vol 31, No. 2, April 1938, “History” folder, Box 334, Colorado Woman’s College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

⁴² *The Skyline*, Vol. 45, 1954, n.p., miscellaneous items filed under Colorado Woman’s College, Stephen H. Hart Research Center, History Colorado, Denver, Colorado.

⁴³ Ibid.

⁴⁴ Boas, *Woman’s Education Begins*, 56.

⁴⁵ Turner, *Colorado Woman’s College*, 1.

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and the adjacent States and Territories sending to the east for instruction, the East would be sending its students...to the West for the same purpose...⁴⁶

Colorado's governor, Job A. Cooper, donated a plot of land in Montclair about 5 miles east of Denver. The chosen location, in a rural setting outside of the city, was typical and considered ideal for study because "the country was thought to furnish the quiet conducive to scholarly attainment."⁴⁷ Historic photos show that CWC had a prairie setting with the Rocky Mountains in the background of the campus view. In fact: "Walking the plank" was a favorite pastime of students who attended CWC in its earliest days. The narrow plank sidewalk led from the main building four blocks south to Colfax Avenue where the girls could catch the trolley car into Denver. The necessity for this walk becomes apparent when one realizes that the entire area east of Colorado Boulevard was open prairie and that the ground was covered with weeds, thistles, and was often ankle deep in mud after a heavy rain or snow.⁴⁸

Although CWC was recognized by some as being established in 1888, it was still only a concept in Reverend Cameron's mind until fundraising helped pay for architectural plans that were drawn up by Frank H. Jackson and Betts for Treat Hall and accepted in January 1889.⁴⁹ The cornerstone was laid in May 1890, but because of financial difficulties, construction halted after the exterior was completed. Consequently, the interior was not completed for another 18 years.

The trustees selected CWC's first president, Jay Porter Treat, in 1908. "His philosophy was simple. Home life was more important. The college should teach [women] how to be good housekeepers, wives and capable mothers. He emphasized the importance of womanhood, wifehood, and motherhood."⁵⁰ Treat Hall was finally finished in 1909, and CWC started classes with 59 initial students in both a preparatory division and a four-year degree program.⁵¹

1912-1927

An addition to Treat Hall was announced in 1912 via the *Rocky Mountain News* at a cost of \$50,000. The new addition was to be larger than the original footprint of Treat Hall, oriented to the west rather than to the south. Despite the seeming popularity and success of the school, limited funds prevented the completion of construction until 1916. A circular drive to the west of the building allowed students to enter via the new main entry.

Shortly, however, more students and greater academic variety in its offerings meant that the school was outgrowing the boundaries of Treat Hall, even with its 1916 addition. The early CWC had a preparatory department that taught girls of high school age, as well as a program for adult learners not seeking degrees. President James Asa White eliminated these programs in the early 1920s. Although this arrangement was common in the 1800s and early 1900s, White viewed these programs as threats to CWC's reputation and worried the younger students on campus would give the impression of a high school and not a serious academic institution.

⁴⁶ "Bulletin of Temple Buell College, 1970/71," March 1970, p. 27, available in Box 334, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

⁴⁷ Boas, *Woman's Education Begins*, 4.

⁴⁸ Turner, *Colorado Woman's College*, 47.

⁴⁹ The institution was originally named the Colorado Woman's College, which was later changed to Colorado Women's College in 1973.

⁵⁰ Lyle D. Hansen, "Treat Hall," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1977), p. 8-2.

⁵¹ "Bulletin of Temple Buell College, 1970/71," 27.

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In August 1927, landscape architect Saco Rienk DeBoer prepared a white-on-black sketch of his proposed treatment of the CWC grounds. DeBoer was best known for his major park projects around Denver as the city's chief landscape architect under Mayor Speer, including 6th Avenue Parkway, Cheesman Park Esplanade, Hungarian Freedom Park, and Alamo Placita Park. DeBoer's plan called for a symmetrical expansion to Treat Hall identical to the 1916 addition, returning the building to its pre-addition bilateral symmetry. The ambitious sketch further included arcades connecting the main hall to a series of buildings that had not yet been designed or constructed. The landscaping was to be lush and lined a series of thoroughfares through the campus, including a long U-shaped driveway in front of Treat Hall. The main entrance on Oneida St. would be framed with stone columns, likely similar to those used by DeBoer at the east entrance to Denver's City Park.⁵²

Despite, or perhaps because of, the grandiosity of DeBoer's suggestions, the CWC did not pursue his vision for the campus. CWC was not alone in struggling to pay for the manicured, but costly, suggestions DeBoer offered. Rival school Loretto Heights, located in South Denver, also commissioned him to propose a new layout for their campus. Like CWC, they found it difficult to implement due to the extensive scope. By 1922, CWC was still primarily surrounded by sparse Arbor Day-inspired tree plantings and alfalfa fields, although the student yearbook mentioned the presence of roses on campus. In 1924, President White announced the planting of 55 to 60 new trees along the campus driveway that led to Treat Hall. President White also recommended the development of a large semicircular plot in front of Treat Hall, which was covered in sod to provide the campus its first semblance of outdoor lawn space.

1927-1956

The early 20th century brought major changes for CWC and for women across the country. Once again, expansion of the campus grounds was on the minds of nearly every lead administrator throughout the early 20th century. Seeking a more affordable way to address the growing college, CWC started a fundraising drive in January of 1929 with a goal of \$100,000 to help develop a single residence hall. Some funds had been secured through a cash and pledge campaign in the late 1920s, although many of the pledges fell through immediately after the stock market crashed in October 1929. The new hall was to be named for Ira Foote, who in his lifetime had donated \$10,000 to help the college obtain two blocks of land north of Montview Blvd. and had, likewise, been integral in securing additional funds from business interests in Denver. Foote died in May 1928, and the college named its next building in his honor. Designed by registered architect and engineer S. Arthur Axtens, Foote Hall was heralded as "the finest and most modern college dormitory in the region" upon its completion in 1929.⁵³ The construction of the dormitory marked the start of a long and fruitful relationship between CWC and Axtens.

In 1932, the school received its accreditation from the Higher Learning Commission. The Great Depression years were survived by creative measures such as exchanging tuition, housing, and meals for farm produce or labor. The preparatory chapter of the school reopened to try to keep the school running.⁵⁴ Despite downturns in enrollment in the 1920s, enrollment continued to climb during the Depression, reaching 360 in the 1939-1940 academic year. As a result, CWC had once again outgrown the buildings on campus. To address the situation, CWC returned to Axtens, who designed a new Collegiate Gothic dormitory. Contractors Newstrom and Davis were hired to complete the construction of the building, which was named Porter Hall after wealthy benefactor William E. Porter's mother, Laura.

During World War II, CWC was accommodating of the nationwide war effort. Students and faculty alike bought war stamps and bonds to support loan drives, and student groups tirelessly collapsed the tin containers used in

⁵² Saco DeBoer, "Development Plan Colorado Woman's College," Box 4, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

⁵³ Turner, *Colorado Women's College*, 96.

⁵⁴ Phil Goodstein, *Park Hill Promise: The Quest for an Idyllic Denver Neighborhood* (Denver, CO: New Social Publications, 2012), 522.

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the college kitchen for scrap metal. Compared to co-educational institutions, the student body population at CWC had not seen a drastic shift; that changed somewhat following the end of the war. The post-World War II boom increased enrollment at thousands of institutions nationwide, as returning vets used their GI Bill benefits to secure an education in co-ed institutions, and college became a more expected part of the lives of young people. Up until the end of World War II, college attendance for young Americans was rare; after the war, it became increasingly expected, especially for male students. Nationwide attendance spiked and, at the federal and state levels, financial support for research and increased emphasis on science and technology meant more people were interested in acquiring those skills.

Although young women were less able to take advantage of GI benefits even if they had served during the war, the cultural push for higher education likewise increased women's enrollment. Colorado's population swelled as the war industry settled in the Rockies, and this led to Colorado's co-educational institutions being overwhelmed. At CWC specifically, many women were attracted to the school in part due to the crowding of the other local options.⁵⁵ The college also pioneered student recruitment at the end of the 1940s, with five staff members contacting high school seniors to encourage interest in attendance. Enrollment, which had been 397 in 1943, increased to 507 for the 1949-1950 year. By the end of the 1940s, the college began turning away students who applied due to a lack of capacity. CWC responded to these limitations by attempting to increase the campus facilities to meet demand. Once again, they turned to Axtens to design a new dormitory and hired Newstrom and Davis to complete construction.⁵⁶

Pulliam Hall was named in honor of Reverend David T. Pulliam, whose daughters, Obie Sue and Lula, were among the first students at CWC and attended classes in 1909 when the school consisted of just Treat Hall. Unfortunately, the building was plagued by construction issues since it was built immediately post-WWII when few firms had the labor and materials needed to accommodate construction. Supplies were still recovering and were in tremendous demand as Denver's housing market exploded. Costs rose rapidly, outpacing the general funds provided for the buildings, and labor issues caused work stoppages. The work dragged on for a year longer than the school had anticipated, and Pulliam Hall was \$45,000 over budget. The school had no choice but to take out additional loans to cover the overages.⁵⁷ At last, it was ready for students to move in by September of 1947.

1956-1966

The late 1950s and early 1960s saw several major donations to CWC, and the campus began to expand dramatically. By the fall of 1956, when the Axtens-designed Curtis Hall opened as a dormitory, enrollment was 531. Named in honor of William E. Porter's in-laws, the newest dormitory was one of the more expensive on campus, as its completion was bundled with campus landscaping and sidewalk improvements for a total cost of \$423,710.⁵⁸ The additional improvements brought the lawn closer to its modern design and configuration that consists of layered sets of hemispheres with a series of diagonally crossing sidewalks.

By the early 1960s, women nationwide were already seeing sweeping changes in their day-to-day lives. CWC, however, had never been at the forefront of social change, and the early 1960s were still a relatively conservative time for the school. In fact, there was a renewed sense of security for the institution, which had in 1956 agreed to join with Colorado College, Regis College, and Loretto Heights College as the Associate Colleges of Colorado. As a group, the association could approach corporations for financial aid and scholarships to be shared amongst the institutions on the basis of enrollment.⁵⁹ With strong financial backing

⁵⁵ Turner, *Colorado Women's College*, 190.

⁵⁶ History Colorado, "Arthur S. Axtens," Architects of Colorado Biographical Sketch, n.d., available from <http://www.historycolorado.org/oahp/architects-colorado-biographical-series>.

⁵⁷ Turner, *Colorado Women's College*, 138.

⁵⁸ *Ibid.*, 157.

⁵⁹ *Ibid.*, 158.

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from the Porter family and other local Denver patrons and in pursuit of full-scale accreditation as a four-year university, CWC announced a building campaign in March 1960 with the intent of covering the next several academic years. Donations continued to flow into the school, expanding the 1960 building campaign into a complete campus overhaul that covered the next decade.

As the campus developed rapidly in the 1950s and 1960s, the school did little to develop a master building plan. The closest the campus had to a plan had been DeBoer's design for a symmetrical campus, with a fully completed Treat Hall, arcades, and buildings to the north and south with unobstructed views of the Rocky Mountains to the west. Due to the fits and starts of finances at the school and the changing needs of institutions in the interwar and postwar periods, the school reacted rather than proacted. The north wing of Treat Hall never materialized. The two oldest dormitories, Foote Hall and Porter Hall, followed by Pullman and Curtis Halls in the 1940s and 1950s, established a crescent building pattern that curved student rooms towards the Rockies, but later campus buildings to the west (outside of the district boundary) blocked those views. The U-shaped drive that had brought students to the steps of Treat Hall had been grassed over in 1955 to create the current lawn.⁶⁰

By the end of 1961, the school was already on to the next project, an \$800,000 dormitory named in honor of Jane Dunton, whose parents, Mr. and Mrs. Verner J. Dunton, were major donors to the institution.⁶¹ Possibly to support this new expansion, in 1962, the school sold off 20 acres of land near the college grounds for \$26,000.⁶² Dunton Hall was designed by Stanley Morse, and once it was completed in 1963, it provided rooms for 180 students. Having built out most of the main campus "crescent," but with the possible intention of keeping all the residence halls in a general north-south alignment, the new dormitory was placed on the northeast edge of campus.

While Dunton Hall was being built, so many new students had joined the campus that the school took out a lease on an off-campus apartment house in Aurora on Paris Street. The building, nicknamed the "Paris Apartments," helped house some of the 831 students attending CWC in 1963, and a bus frequently ran between the building and campus.⁶³ Facing a continued increase in enrollment, CWC wasted no time in starting on Dunklee Hall, located immediately adjacent to and built at the same time as Dunton Hall. Dunklee Hall was completed in July 1964. Again, Stanley Morse was hired to design the building, and a \$794,000 loan was secured. The hall was named for attorney and former 13-time President of the United Nations Committee for Colorado, Edward V. Dunklee.⁶⁴ Dunklee had been a member of the Board of Trustees for CWC between 1917 and his death in 1963, but his interest in the school likely came from his wife, Obie Sue Pulliam Dunklee, an alumna and longtime advocate for women's education.⁶⁵

In addition to two new dormitories, the 1960s saw another important milestone for CWC: in 1967, enrollment at CWC reached an all-time high of 1,117 students. The school had doubled its student body in just over a decade; had a successful foreign exchange program in the 1960s sending students to Vienna, Madrid, and Geneva; and attracted full-time students from 17 countries.⁶⁶ But a major change in administration as well as changing national attitudes towards women's colleges would alter the trajectory of the school dramatically.

In 1966, the school approached CWC alumna Virginia Bennett and her husband, architect Temple Hoyne Buell, about a major donation to CWC that would dramatically alter the course of the institution's history. Buell

⁶⁰ Ibid., 211.

⁶¹ *Cervi's Rocky Mountain Journal*, 8 November 1961.

⁶² Turner, *Colorado Women's College*, 184-185.

⁶³ Ibid.

⁶⁴ *Rocky Mountain News*, 23 October 1935; *Rocky Mountain News*, 27 June 1952; *Denver Post*, 29 July 1964.

⁶⁵ Ibid.

⁶⁶ Turner, *Colorado Women's College*, 191.

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designed over 300 buildings in Colorado and founded an architectural firm that would become the largest in Denver. Buell and his wife promised a \$25,000,000 endowment to CWC, far exceeding the hopes of the school. This was not unique in terms of Buell's typical philanthropic interests, as he also donated money to his alma mater, the University of Illinois at Champaign-Urbana, and established a school of architecture at Columbia University.⁶⁷

Buell's donation to CWC was one of the largest ever pledged to the institution, and at the time, had the potential to bring in even more money as the established trust would provide funds for years to come. The donation, however, came with a caveat: although it was his wife that was the alumna, the architect wanted the school renamed "Temple Buell College." Eager to perhaps be rid of their financial troubles once and for all, CWC agreed. Buell even began drawing up plans for his own mausoleum to be erected in the center of campus upon his death. The *Denver Post* reported on November 4, 1966, that the school had accepted the original \$25 million donation from Buell and indeed would be changing its name, thus putting a capstone on the 77-year history of CWC.⁶⁸

1967-1973

The year 1967 was a turning point for CWC when the institution's name was changed to Temple Buell College. First of all, students were not satisfied with the name change because it was not reflective of the school's location or mission. In addition, some potential students felt the name "temple" implied "the school had a religious affiliation, specifically one that was possibly Jewish."⁶⁹ Furthermore, in the late 1960s, it was apparent that the culture on campus was indeed changing and more reflective of the topics broached by the Women's Liberation Movement. A 1968 draft report issued by the Long Range Planning Commission noted the following:

The old student culture of Colorado Woman's College [now Temple Buell College] is being challenged. Until now, the culture placed emphasis upon decorum, charm and social life. It was expected that college would prepare women for certain kinds of jobs, but the vocational emphasis was in second place. Finally, there was little reward within student culture for having ideas and intellectual interests. Whatever the value of the old culture, it has been eroded by changes on campus as well as by alterations in attitudes brought to college by students.⁷⁰

During the 1960s and early 1970s, students were increasingly vocal about their concerns and advocated for several quality-of-life changes for on-campus living. The 1960 student handbook expected students to dress for "comfort and neatness" wearing "Blouses, skirts, and sweaters with anklets or saddle oxfords of loafers...in the classroom, chapel, assembly, and in the library. Slacks, dungarees, shorts, pedal pushers, sweatshirts and pinned-up hair are not acceptable."⁷¹ Although not a sweeping change, students were successful in repealing the dress code over the course of the decade.

After it became Temple Buell College, the college continued to see more change with alcohol rules relaxed and Vietnam War protests on campus. During the institution's tenure as Temple Buell College, several improvements were made on campus (these improvements are located on the west side of campus and are

⁶⁷ History Colorado, "Temple Hoyne Buell," Architects of Colorado Biographical Sketch, n.d., available from

<http://www.historycolorado.org/oaHP/architects-colorado-biographical-series>.

⁶⁸ Much of the "History of Colorado Woman's College" was adapted from Pinyon Environmental's Historic Context Report that was prepared for the Colorado Woman's College. The preparers of this NRHP boundary expansion adapted and augmented the report's context as needed. See Pinyon Environmental, Inc., "Historic Context Report and Eligibility Recommendations: Colorado Woman's College/Johnson and Wales University Campus," report prepared for Community Development and Planning, City and County of Denver (December 31, 2020).

⁶⁹ Pinyon Environmental, Inc., "Historic Context Report and Eligibility Recommendations," 23.

⁷⁰ "Draft Report of the Long Range Planning Commission," Temple Buell College, Denver, Colorado; August 30, 1968, p.14,19, Box 113, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

⁷¹ Turner, Colorado Women's College, 207.

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outside of the boundaries of this nomination). These include the W. Dale and W. Ida Houston Fine Arts Building, which was constructed in c.1968 north of Montview Boulevard.⁷² Two years later, the Loa M. Stoddard Student Health Center and John N. Mead Hospital opened.⁷³

1973-1981

The 1970s proved to be a difficult time for Temple Buell College. First of all, several educational institutions opened across Colorado and drew students away from Temple Buell. Second, female students throughout the United States began to drift away from small women's colleges and toward larger institutions with bigger research grants, more STEM courses, and better prospects after graduation. Third, "women interested in pursuing education in a traditionally female dominated discipline likewise were no longer interested in the school, as Temple Buell College had long since delisted its courses in the secretarial, child-care, and culinary fields."⁷⁴

Finally, the college was in a financial crisis and the Buell donation of \$25 million never materialized. In an attempt to return to a familiar name that better reflected the college's mission, the board of trustees voted to change the school's name again in 1973 to *Colorado Women's College* (slightly different from the original 19th century name of *Colorado Woman's College*).

During this period, though, the school had its first and second female presidents. Dr. Marjorie Bell Chambers assumed the role in July 1976 and was succeeded by her vice-president, Dr. Sherry Manning. In her inaugural address on October 14, 1978, Dr. Manning expressed an awareness of the possibilities for CWC graduates when she stated:

Our purpose as a college remains centered on preparing women for life - for both careers and family responsibilities. We strive to give women of all ages the skills and personal competence to "make it" at home, in the community and on the job. We recognize that women need to prepare simultaneously for expanding professional opportunities and increasing financial and emotional responsibilities.⁷⁵

1981 - Present

By the end of 1980, CWC was financially unable to remain open. In addition, the North Central Association was threatening to withhold CWC's accreditation due to its financial difficulties. In 1981, the board decided to explore merging with the University of Denver (DU), which was found to be the most reasonable course of action. CWC and DU officially merged in 1982. Although DU "enrolled the students of CWC into their existing Women's College program...the women's college mission did not continue into the campus' new life under DU."⁷⁶ DU deferred maintenance on many of CWC's buildings and some on the east half of the campus were even boarded up. But on the west side of the campus, DU constructed the new Lowell Thomas Law Center, which was designed by Roderick Butler.

But by the beginning of the 21st century, the former CWC campus was changing hands again. This time, DU sold the campus to Johnson and Wales University (JWU), known for its courses in hospitality and culinary training. The existing dormitories were renamed to reflect JWU's ownership, the Houston Fine Arts Center was sold to the Denver Public Schools, Hutchingson Hall was converted into a culinary arts building, the Student

⁷² "Stanley Morse," Colorado's Mid-Century Modern Schools, The Center of Preservation Research, University of Colorado Denver, 26.

⁷³ Denver Post, November 4, 1970.

⁷⁴ Pinyon Environmental, Inc., "Historic Context Report and Eligibility Recommendations," 26.

⁷⁵ Miscellaneous papers, Box 197, Colorado Woman's College Collection, Special Collections and Archive, University of Denver, Denver, Colorado.

⁷⁶ Pinyon Environmental, Inc., "Historic Context Report and Eligibility Recommendations," 28.

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Health Center was repurposed for lab space, and the DU Law Center became an academic building. In fact, Whatley Chapel was the only building that kept its former name and purpose. JWU also restored the former Treat and Foote Halls.

JWU closed the Denver campus in June 2020. The former CWC campus now awaits new development.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): 5DV.159, 5DV.47626, 5DV.47627, 5DV.53708, 5DV.53709, 5DV.53710, 5DV.53711

10. Geographical Data

Acreage of Property 12.2
(Do not include previously listed resource acreage.)

Latitude/Longitude
Datum if other than WGS84: _____
(Insert additional points as needed.)

1	<u>39°44'37.90" N</u>	<u>104°54'20.71" W</u>	3	<u>39°44'47.29" N</u>	<u>104°54'15.45" W</u>
	Latitude	Longitude		Latitude	Longitude

2	<u>39°44'41.87" N</u>	<u>104°54'15.42" W</u>	4	<u>39°44'47.29" N</u>	<u>104°54'12.71" W</u>
	Latitude	Longitude		Latitude	Longitude

5 Latitude: 39°44'50.52" N, Longitude: 104°54'12.79" W

6 Latitude: 39°44'50.55" N, Longitude: 104°54'20.77" W

or

UTM References

Datum:
NAD 1927 _____ or **NAD 1983** _____
(Insert additional UTM references as needed.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____

4 _____

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Zone Easting Northing Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Beginning at a point 30' from the centerline of Montview Blvd. and 27' from the centerline of Quebec St., the boundary extends west for 620'; then turns south for 1,257'; then turns east for 224'; then turns north for 300'; then angles northeast for 148.5'; then turns east for 108'; then turns north for 305.5'; then turns west for 48'; then turns north for 246.5'; then turns east for 228'; then turns north for 320.5' and meets the point where it began.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the area of campus (the east portion) directly associated with living spaces for the Colorado Woman's College during the period of significance, 1889-1966. The western boundary of the district is the clear dividing line (both visually and programmatically) between the western half and eastern half of the campus. The western half, outside of the district boundary, includes non-dormitory buildings like the chapel, library, science building, and performing arts center. The layout and overall arrangement of the western half of campus has been dramatically altered by the addition of a large new academic building in the 1980s, severing the "flow" of campus from east to west. The east half, which the proposed boundary encompasses, includes dormitories and was the heart of the Colorado Woman's College.

The proposed boundary includes the landscape, buildings, objects, lawn area, parking lots, and walkways that are associated with the use of campus by Colorado Woman's College. In addition to Treat Hall, contributing buildings total six and include Foote Hall, Porter Hall, Pulliam Hall, Curtis Hall, Dunton Hall, and Dunklee Hall.

11. Form Prepared By

name/title Kristi H. Miniello/President and Susan M. Lankford/Architectural Historian
organization Miniello Consulting, LLC date November 17, 2022
street & number 1340 Rosemary Street telephone 303-531-1414/765-749-1053
city or town Denver state CO zip code 80220
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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) or **Google Earth** map indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

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City or Vicinity: Denver

County: Denver

State: CO

Photographer: Kristi H. Miniello and Susan M. Lankford (All original images are on file with Miniello Consulting, Denver, Colorado)

Date Photographed: July 19, 2022

Description of Photograph(s) and number:

- 0001 of 58: Northeast corner of campus, facing southwest – Photographer: Susan Lankford
- 0002 of 58: Seating just east of Dunklee Hall, facing southwest – Photographer: Susan Lankford
- 0003 of 58: Bike rack near southwest corner of Dunklee Hall, facing south – Photographer: Susan Lankford
- 0004 of 58: Looking south along west district boundary – Photographer: Kristi Miniello
- 0005 of 58: Looking south along west district boundary – Photographer: Kristi Miniello
- 0006 of 58: Looking south along west district boundary – Photographer: Susan Lankford
- 0007 of 58: Southwest corner boundary, looking north – Photographer: Kristi Miniello
- 0008 of 58: Fence (object) along south district boundary – Photographer: Kristi Miniello
- 0009 of 58: East district boundary, facing south – Photographer: Kristi Miniello
- 0010 of 58: East district boundary, facing north – Photographer: Kristi Miniello
- 0011 of 58: East district boundary, facing south – Photographer: Kristi Miniello
- 0012 of 58: East district boundary, facing north – Photographer: Kristi Miniello
- 0013 of 58: East district boundary south of Treat Hall, facing east – Photographer: Kristi Miniello
- 0014 of 58: East district boundary, facing north – Photographer: Kristi Miniello
- 0015 of 58: East district boundary, facing north – Photographer: Kristi Miniello
- 0016 of 58: Southeast corner boundary near Dunton Hall, facing northwest – Photographer: Susan Lankford
- 0017 of 58: Flagpole (object) near Treat Hall – Photographer: Kristi Miniello
- 0018 of 58: Curtis Hall, northwest side, facing southeast – Photographer: Kristi Miniello
- 0019 of 58: Curtis Hall, east side, facing west – Photographer: Kristi Miniello
- 0020 of 58: Curtis Hall, south side, facing north – Photographer: Kristi Miniello
- 0021 of 58: Porter Hall, northwest side, facing southeast – Photographer: Kristi Miniello
- 0022 of 58: Porter Hall, main entrance on the northwest side, facing southeast – Photographer: Kristi

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- 0023 of 58: Porter Hall, porch near main entrance on the northwest side, facing southeast – Photographer: Kristi Miniello
- 0024 of 58: Porter Hall, northeast-east side, facing southwest – Photographer: Kristi Miniello
- 0025 of 58: Porter Hall, west and south sides, facing northeast – Photographer: Kristi Miniello
- 0026 of 58: Porter Hall, southeast-east side, facing northwest – Photographer: Kristi Miniello
- 0027 of 58: Porter Hall, northwest-west sides, facing east – Photographer: Kristi Miniello
- 0028 of 58: Treat Hall, west and south sides, facing northeast – Photographer: Kristi Miniello
- 0029 of 58: Treat Hall, northeast corner, facing southwest – Photographer: Kristi Miniello
- 0030 of 58: Treat Hall, east side, facing west – Photographer: Kristi Miniello
- 0031 of 58: Foote Hall, north side, facing southeast – Photographer: Susan Lankford
- 0032 of 58: Foote Hall, north and east sides, facing southwest – Photographer: Susan Lankford
- 0033 of 58: Foote Hall, northwest corner, facing southeast – Photographer: Susan Lankford
- 0034 of 58: Foote Hall, southeast corner, facing north – Photographer: Susan Lankford
- 0035 of 58: Foote Hall, southeast corner, facing northwest – Photographer: Susan Lankford
- 0036 of 58: Foote Hall, south side, west entrance – Photographer: Susan Lankford
- 0037 of 58: Foote Hall, southwest side, facing northeast – Photographer: Susan Lankford
- 0038 of 58: Foote Hall, southwest side, porch, facing southeast – Photographer: Susan Lankford
- 0039 of 58: Foote Hall, west and southwest sides, facing east – Photographer: Susan Lankford
- 0040 of 58: Foote Hall, west side detail of face below window – Photographer: Susan Lankford
- 0041 of 58: Foote Hall, facing northwest along west side – Photographer: Kristi Miniello
- 0042 of 58: Dunklee Hall, north and northwest sides, facing south – Photographer: Susan Lankford
- 0043 of 58: Dunklee Hall, south sides, facing north – Photographer: Susan Lankford
- 0044 of 58: Dunklee Hall, east end of walkway on south side, facing west – Photographer: Susan Lankford
- 0045 of 58: Dunklee Hall, entrance at west end of south side, facing northeast – Photographer: Susan Lankford

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- 0046 of 58: Dunklee Hall, north and east sides – Photographer: Susan Lankford
- 0047 of 58: Dunklee Hall, northwest side window detail, facing northeast – Photographer: Susan Lankford
- 0048 of 58: Dunton Hall, east and south sides, facing northwest – Photographer: Susan Lankford
- 0049 of 58: Dunton Hall, northeast side, facing southwest – Photographer: Susan Lankford
- 0050 of 58: Dunton Hall, west and southwest sides, facing southeast – Photographer: Susan Lankford
- 0051 of 58: Dunton Hall, entrance on east side, windows detail – Photographer: Susan Lankford
- 0052 of 58: Dunton Hall, south stair tower detail – Photographer: Susan Lankford
- 0053 of 58: Pulliam Hall, east-northeast and north sides, facing southwest – Photographer: Susan Lankford
- 0054 of 58: Pulliam Hall, south and east sides, facing northwest – Photographer: Susan Lankford
- 0055 of 58: Pulliam Hall, south and southwest sides, facing north – Photographer: Susan Lankford
- 0056 of 58: Pulliam Hall, south and west sides, facing northeast – Photographer: Susan Lankford
- 0057 of 58: Pulliam Hall, west side, facing northeast – Photographer: Susan Lankford
- 0058 of 58: Pulliam Hall, west side, facing southeast – Photographer: Susan Lankford

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

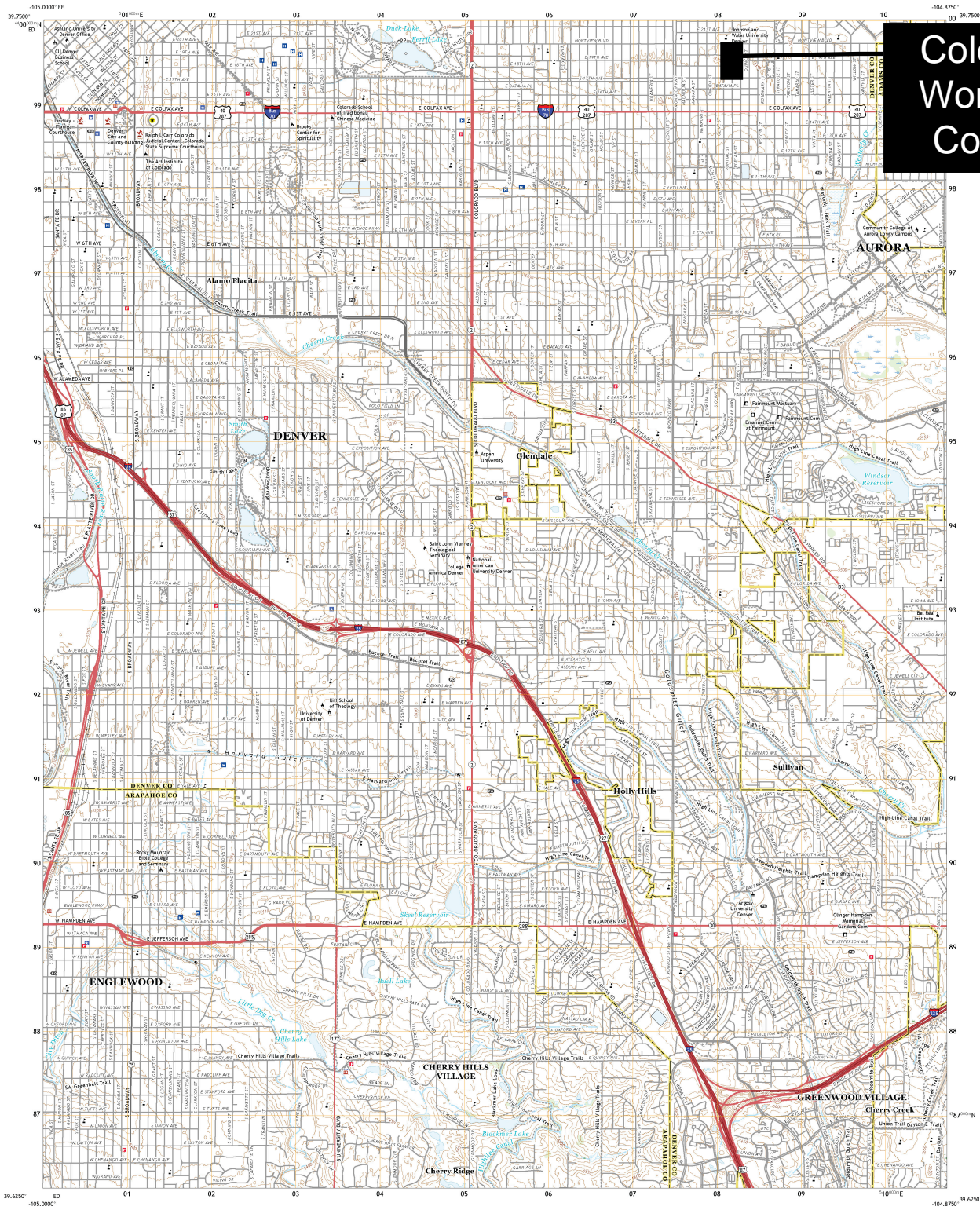
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY



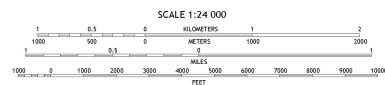
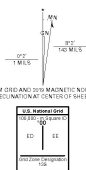
ENGLEWOOD QUADRANGLE
COLORADO
7.5-MINUTE SERIES



**Colorado
Woman's
College**

Produced by the United States Geological Survey
North American Datum of 1983 (NAD83)
World Geodetic System of 1984 (WGS84), Projection and
100-meter grid/Universal Transverse Mercator, Zone 13S
This map is not a legal document. Boundaries may be
generalized for this map scale. Private lands within government
reservations may look like open land. Obtain permission before
entering private lands.

Images:
Aerial: ANIP, September 2017 - October 2017
U.S. Census Bureau, 2016
2018
National Hydrography Dataset, 2003
2016
National Wetlands Inventory, 2001
2016
Public Land Survey System, 1816
2018
Wetlands: FIS, National Wetlands Inventory, 2010



QUADRANGLE LOCATION

1	2	3
4	5	6
7	8	9

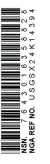
ADJOINING QUADRANGLES

ROAD CLASSIFICATION


Expressway	Local Connector
Secondary Hwy	Local Road
Byway	Trail
Interstate Route	US Route
	State Route


CONTOUR INTERVAL 10 FEET
NORTH AMERICAN DATUM OF 1983
This map was produced in conformance with the
National Geospatial Program US Topo Product Standards, 2011.
A metadata file associated with this product is available at
http://www.fgdl.gov


ENGLEWOOD, CO
2019

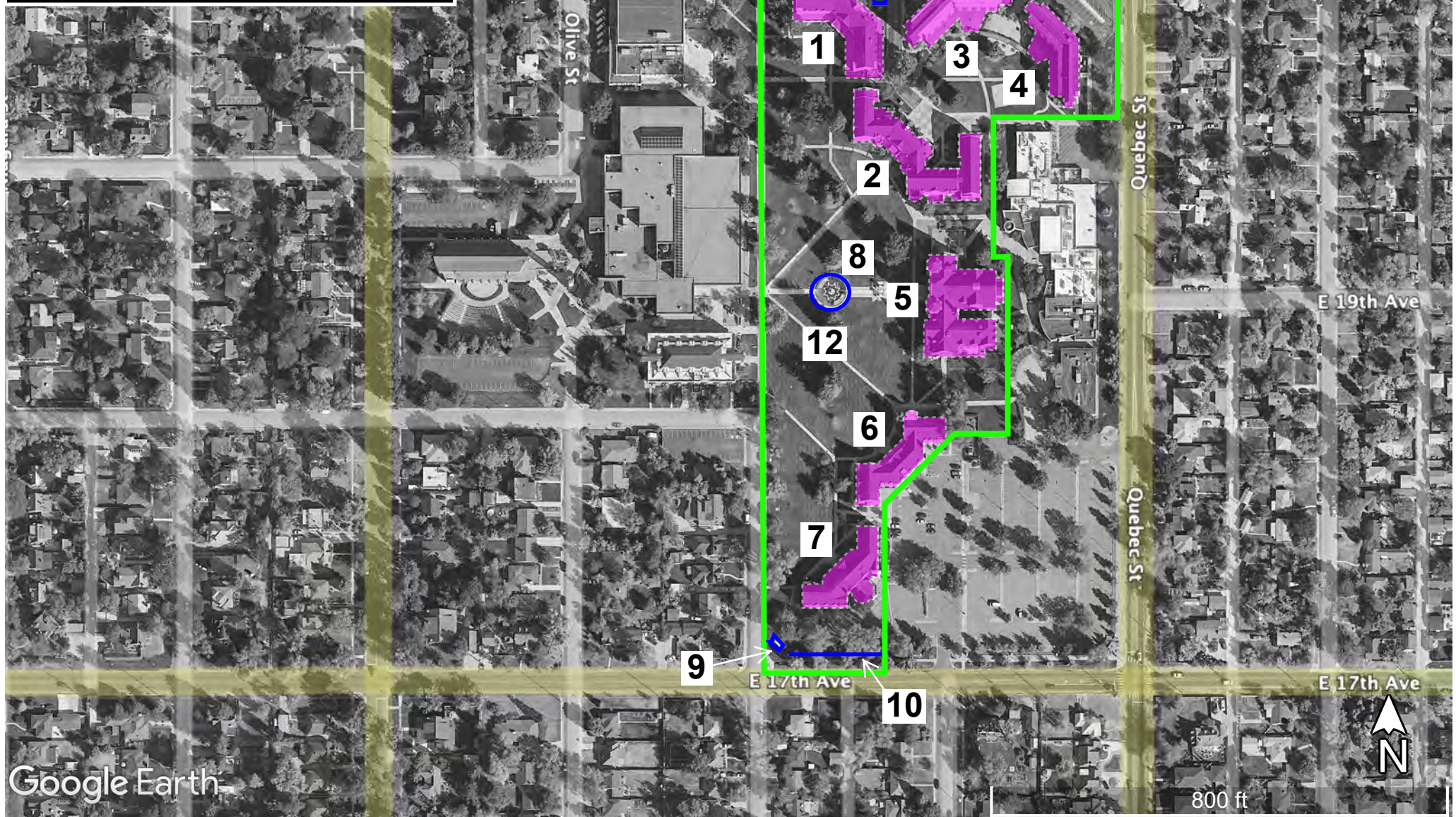


Colorado Woman's College Site Map


District Boundary 


Buildings 

Objects 



Colorado Woman's College

Campus Boundary 

Associated with campus 1968-1990s 

District 

Houston Fine Arts Center (1968)
Lacks integrity
Now Denver School of the Arts

Mason Hall (1947)
Lacks integrity

Whatley Chapel (1962)
Religious

Lowell Thomas Law Center (1984)
Academic

Permilia Curtis Porter Library (1963)
Academic

Hutchingson Hall (1957/2000)
Lacks integrity

Student Health Center (1973)
Lacks integrity



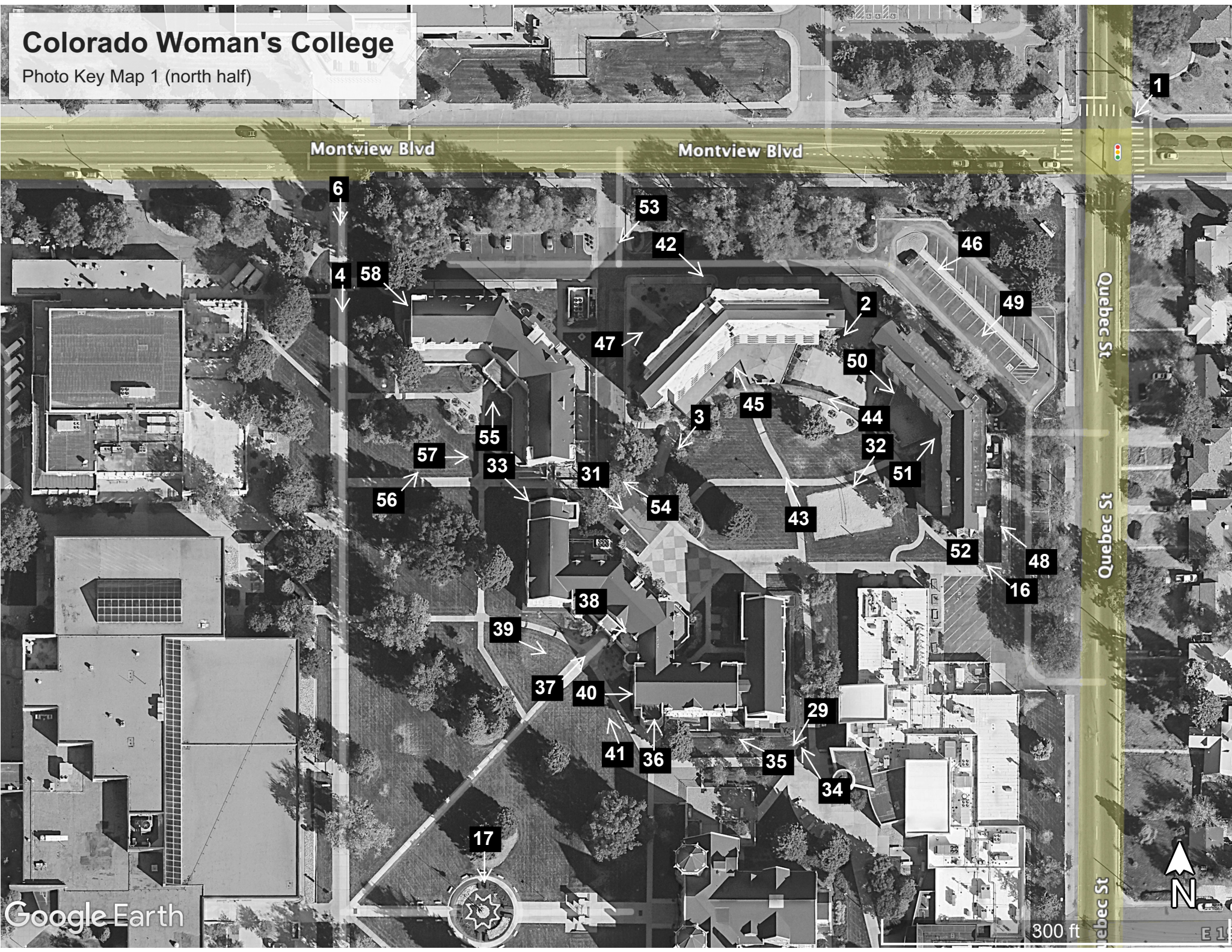
Google Earth

800 ft



Colorado Woman's College

Photo Key Map 1 (north half)



Montview Blvd

Montview Blvd

Quebec St

Quebec St

Quebec St

Google Earth

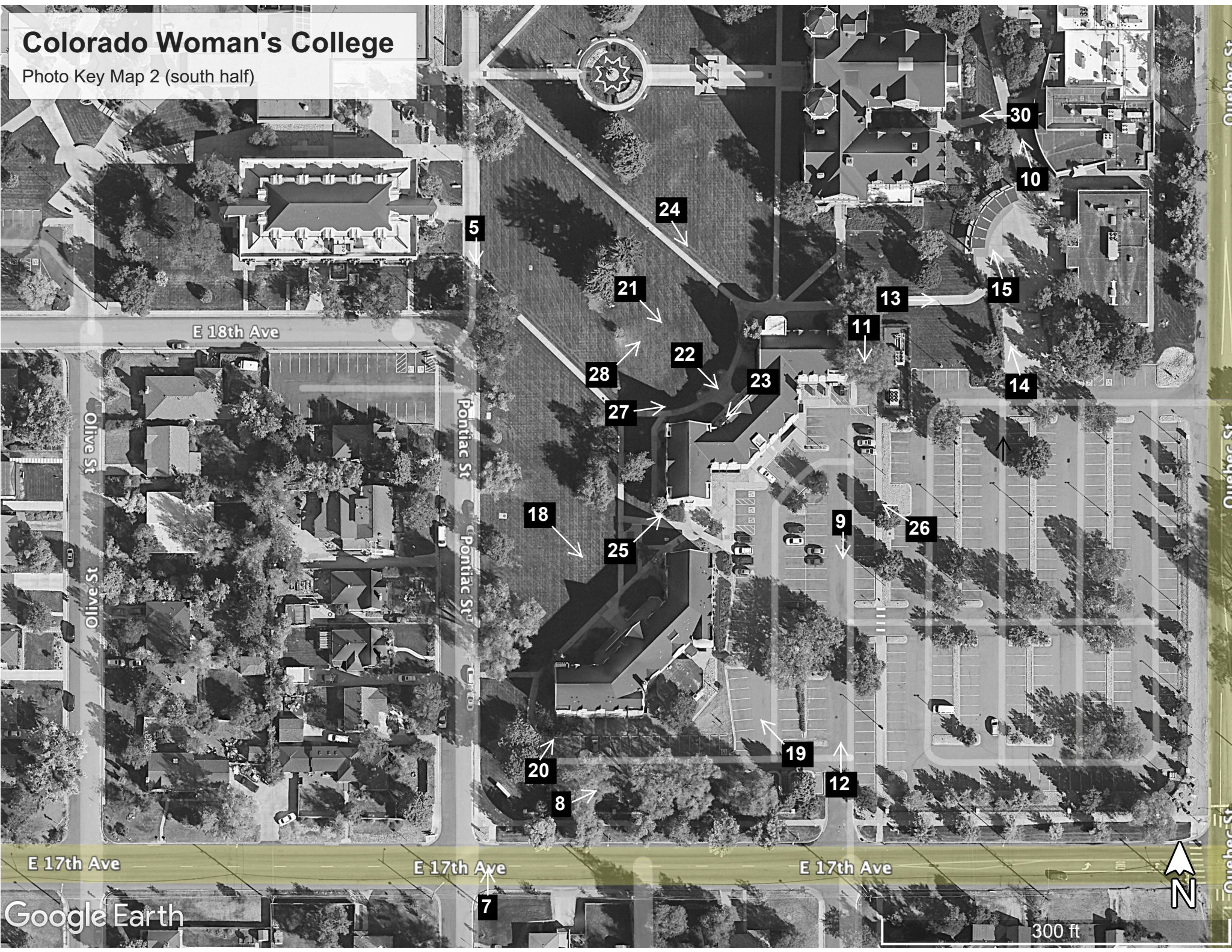
300 ft



E 10

Colorado Woman's College

Photo Key Map 2 (south half)



Google Earth

300 ft





CO_Denver_CWC_0001: Northeast corner of campus, facing southwest



CO_Denver_CWC_0002: Seating just east of Dunklee Hall, facing southwest



CO_Denver_CWC_0003: Bike rack near southwest corner of Dunklee Hall, facing south



CO_Denver_CWC_0004: Looking south along west district boundary



CO_Denver_CWC_0005: Looking south along west district boundary



CO_Denver_CWC_0006: Looking south along west district boundary



CO_Denver_CWC_0007: Southwest corner boundary, looking north



CO_Denver_CWC_0008: Fence (object) along south district boundary



CO_Denver_CWC_0009: East district boundary, facing south



CO_Denver_CWC_0010: East district boundary, facing north



CO_Denver_CWC_0011: East district boundary, facing south



CO_Denver_CWC_0012: East district boundary, facing north



CO_Denver_CWC_0013: East district boundary south of Treat Hall, facing east



CO_Denver_CWC_0014: East district boundary, facing north



CO_Denver_CWC_0015: East district boundary, facing north



CO_Denver_CWC_0016: Southeast corner boundary near Dunton Hall, facing northwest



CO_Denver_CWC_0017: Flagpole (object) near Treat Hall



CO_Denver_CWC_0018: Curtis Hall, northwest elevation, facing southeast



CO_Denver_CWC_0019: Curtis Hall, east elevation, facing west



CO_Denver_CWC_0020: Curtis Hall, south elevation, facing north



CO_Denver_CWC_0021: Porter Hall, northwest elevation, facing southeast



CO_Denver_CWC_0022: Porter Hall, main entrance on the northwest elevation, facing southeast



CO_Denver_CWC_0023: Porter Hall, porch near main entrance on the northwest elevation, facing southeast



CO_Denver_CWC_0024: Porter Hall, northeast-east elevation, facing southwest



CO_Denver_CWC_0025: Porter Hall, west and south elevations, facing northeast



CO_Denver_CWC_0026: Porter Hall, southeast-east elevation, facing northwest



CO_Denver_CWC_0027: Porter Hall, northwest-west elevations, facing east



CO_Denver_CWC_0028: Treat Hall, west and south elevations, facing northeast



CO_Denver_CWC_0029: Treat Hall, northeast corner, facing southwest



CO_Denver_CWC_0030: Treat Hall, east elevation, facing west



CO_Denver_CWC_0031: Foote Hall, north elevation, facing southeast



CO_Denver_CWC_0032: Foote Hall, north and east elevations, facing southwest



CO_Denver_CWC_0033: Foote Hall, northwest corner, facing southeast



CO_Denver_CWC_0034: Foote Hall, southeast corner, facing north



CO_Denver_CWC_0035: Foote Hall, southeast corner, facing northwest



CO_Denver_CWC_0036: Foote Hall, south elevation, west entrance



CO_Denver_CWC_0037: Foote Hall, southwest elevation, facing northeast



CO_Denver_CWC_0038: Foote Hall, southwest elevation, porch, facing southeast



CO_Denver_CWC_0039: Foote Hall, west and southwest elevations, facing east



CO_Denver_CWC_0040: Foote Hall, west elevation detail of face below window



CO_Denver_CWC_0041: Foote Hall, facing northwest along west elevation



CO_Denver_CWC_0042: Dunklee Hall, north and northwest elevations, facing south



CO_Denver_CWC_0043: Dunklee Hall, south elevations, facing north



CO_Denver_CWC_0044: Dunklee Hall, east end of walkway on south elevation, facing west



CO_Denver_CWC_0045: Dunklee Hall, entrance at west end of south elevation, facing northeast



CO_Denver_CWC_0046: Dunklee Hall, north and east elevations



CO_Denver_CWC_0047: Dunklee Hall, northwest elevation window detail, facing northeast



CO_Denver_CWC_0048: Dunton Hall, east and south elevations, facing northwest



CO_Denver_CWC_0049: Dunton Hall, northeast elevation, facing southwest



CO_Denver_CWC_0050: Dunton Hall, west and southwest elevations, facing southeast



CO_Denver_CWC_0051: Dunton Hall, entrance on east elevation, windows detail



CO_Denver_CWC_0052: Dunton Hall, south stair tower detail



CO_Denver_CWC_0053: Pulliam Hall, east-northeast and north elevations, facing southwest



CO_Denver_CWC_0054: Pulliam Hall, south and east elevations, facing northwest



CO_Denver_CWC_0055: Pulliam Hall, south and southwest elevations, facing north



CO_Denver_CWC_0056: Pulliam Hall, south and west elevations, facing northeast



CO_Denver_CWC_0057: Pulliam Hall, west elevation, facing northeast



CO_Denver_CWC_0058: Pulliam Hall, west elevation, facing southeast