



STAFF REPORT

This document is the staff's comparison of the Secretary of the Interiors Standards for Rehabilitation, Design Guidelines for Denver Landmark Structures and Districts, the Landmark Preservation Ordinance (Chapter 30, Revised Municipal Code) and other applicable adopted area guidelines as applied to the proposed application. It is intended to provide guidance during the commission's deliberation of the proposed application. Guidelines are available at www.denvergov.org/preservation

Project:	#2025-COA-025	LPC Meeting:	February 4, 2025
Address:	2101 E. 4 th Avenue	Staff:	Jessi White
Historic District:	Country Club		
Year structure built:	1952 (Period of Significance: 1902-1945)		
Council District:	#5 - Amanda Sawyer		
Applicant:	Carlos Alvarez, Alvarez Morris Architectural Studio John Kechriotis, owner		

Project Scope Under Review:

New Construction, Phase I: Mass, Form, and Context

Footprint: 72'-8" x 96'-8"

Height: 37'-0"

Staff Summary:

2101 E. 4th Avenue, constructed in 1952, is a non-contributing building to the Country Club historic district. The applicant is proposing to demolish the non-contributing building and construct a new 2-story residential structure with attached garage and a one-story detached pool house.

The new structure will have an irregular footprint with an overall footprint size of 72'-8" x 96'-8", fitting in with the range of building footprint sizes in the immediate block context. The building will have a setback of 44'-2", fitting in with the range of setbacks in the immediate block context. The new building will be 2-stories and 35'-0" in height, fitting in with the range of building stories and heights in the immediate block and district context.

The building's design draws from Tudor Revival style houses in the historic district and features an asymmetrical form with a central entrance. The home has a combination of gable and hip roof forms typical of Tudor Revival style houses. While irregular footprints, asymmetrical facades, and combinations of roof forms are common to the Tudor Revival style, staff do have concerns over the prominence of the southwest one-story gable bump-out and patio as it is forward of the main entrance approximately 4'-10" and features patio doors and stairs. Staff feel that the southwest bump-out should be set back, the roof better integrated into the main roof, and/or the openings altered so that it does not detract from the primary entrance.

The building features tall, narrow window openings at the first and second floor and a central entry door with a Tudor arch. Staff feel that the window proportions and rhythms at the second floor and the entry door draw from the Tudor Revival context, but have concerns over the large wall of windows and doors on the first floor front elevation. Staff feel that the openings at the first floor do not fit the historic context, draw focus away from the central entryway, and create large void spaces on the facade. Staff are particularly concerned with doors, stairs, and patio area on the southwest one-story gable bump-out as it creates a second entrance that is forward of the primary entrance and draws focus away from the central primary entrance. Staff feel that the solid to void ratio, proportions, and rhythms of openings at the first floor should be restudied so that they better fit the context.

The home features an attached garage on the southeast side of the home. Attached garages are common to the Country Club historic district and can be found on several Tudor Revival style structures in the district. The applicants

have set the attached garage back from the front wall of the home approximately 6'-10", allowing the garage to be a subordinate feature that does not detract from the main structure.

The applicant is proposing to construct a one-story gable roof pool house structure on the northeast corner of the lot. The structure will be 16'-5" x 23'-0" and will be 16'-9" in height. The structure will be open, functioning more as a covered patio area. The pool house will not be visible from public vantage points.

Staff agree with the RNO recommendation that the driveway be scaled down so that it better fits with other driveway layouts found in the district, however, this item should be addressed during Phase II review of the project.

Phase II: Design Details will be reviewed following Phase I: Mass, Form, and Context approval.

Registered Neighborhood Organization (RNO) comments:

The Country Club Historic District Architecture Review Committee met with the applicant on November 11, 2024. The RNO feel that the proposed design aligns with the Denver Country Club Design Guidelines but recommended that the applicant minimize the size of the parking pad in the front setback. A copy of the RNO comments on in the application materials for the Commissioners' review.

Excerpted from Design Guidelines for Country Club Historic District, May 1995

Guidelines	Meets Guidelines?	Comments
<p>D1. A new building should appear similar in mass to contributing structures in the district.</p> <p>a. Historically, most buildings ranged from 1.5 to 2 stories with 20 to 30 percent lot coverage. A new building should fit within this range.</p> <p>b. The primary ridge line of a structure rarely exceeds 40 feet.</p> <p>c. A single plane in the front facade rarely exceeds 50 feet in width. In many cases, the broad side of a house faces the street.</p>	<p>Yes/No</p>	<p>The home will be 2 stories in height and does not exceed the 40' height limit. The front façade is broken up so no single plane on the front façade exceeds 50'.</p> <p>Staff have concerns with the southwest bump-out being forward of the primary entrance. In some cases, Tudor Revival style structures in this district do have bump-outs that are forward of the main entrance, however, those bump-outs typically feature windows and roof lines that are better integrated into the main roof.</p>
<p>D2. A new building should appear similar in scale to those seen historically in the neighborhood.</p> <p>a. Front facades should appear similar in height to those seen historically in the block.</p> <p>b. Taller portions should be set back farther on the lot.</p> <p>c. Story heights should appear similar to those seen historically.</p> <p>d. Architectural details should be used to give a sense of scale.</p>	<p>Yes</p>	<p>The building's scale fits in with the surrounding historic context.</p>

<p>D3. A new building should have a simple rectangular form as its basic shape.</p> <p>a. In most cases, the primary form for the house was a single rectangular volume. In some styles, smaller, subordinate masses were then attached to this primary form.</p> <p>b. Exotic building forms are inappropriate. Domed or A-frame structures, for example, would be out of character.</p>	<p>Yes/No</p>	<p>The building's massing is broken up in to simple rectangular forms that draw from the surrounding Tudor Revival historic context.</p> <p>Staff feel that the southwest corner massing should be better integrated into the main roof massing and that the applicant should restudy the opening scale so that it does not detract from the main entrance.</p>
<p>D4. A new roof should appear similar in form to those of typical historic houses.</p> <p>a. Pitched roofs, either hip or gable, are preferred.</p> <p>b. Slopes should be within the range of those used historically, about 6/12.</p>	<p>Yes/No</p>	<p>The main roof features a combination of gables and hips, common to the Tudor Revival historic context.</p> <p>Staff feel that the southwest corner roof massing should be better integrated into the main roof massing, so that it better fits the historic context.</p>
<p>D5. A new roof should appear similar in scale to those of typical houses seen historically in the block.</p> <p>a. In general, a ridge line should not exceed 40 feet.</p> <p>b. Roof planes should be broken up with dormers and chimneys.</p>	<p>Yes</p>	<p>The roof scale fits in with the range of roof scales in the surrounding historic context.</p>
<p>F1. Clearly define the primary entrance to the house.</p> <p>a. Use a porch, stoop, portico or similar one-story feature to indicate the entry.</p> <p>b. Orienting the entry to the street is preferred.</p>	<p>Yes/No</p>	<p>The primary entrance is clearly defined, however, the southwest bump-out doors draw focus away from the primary entrance. Staff feel that the primary entrance should be more clearly expressed and the opening on the southwest bump-out restudied so that it better fits the historic context.</p>
<p>F2. The use of a primary entry door that is similar in scale to those seen historically is preferred. Avoid "grand" two-story entries with larger areas of glass.</p>	<p>Yes</p>	<p>The primary entry door is appropriately scaled for the building.</p>
<p>F3. Windows should appear similar in basic character to those seen traditionally.</p> <p>a. Windows that appear "punched" into the wall surface are appropriate.</p> <p>b. Window frames and sashes should have substantial depth.</p> <p>c. Windows that are vertically proportioned are preferred.</p>	<p>Yes/No</p>	<p>The windows at the second floor feature rhythms and proportions that fit the character of the Tudor Revival context. Openings at the first and second floor appear to be punched openings. The openings at the first floor are large and do not draw from proportions and rhythms commonly found on the Tudor Revival context. The applicant should restudy the opening sizes at the first floor so that they better fit the context.</p>

d. To achieve larger areas of glass, group standard windows together.		
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Excerpted from Design Guidelines for Denver Landmark Structures & Districts, November 2022

Guidelines	Meets Guidelines?	Comments
<p>4.1 Respect established building location, lot coverage and open space patterns when locating a new building.</p> <p>a. Design the site footprint of a new building to be compatible with the existing historic lot coverage pattern on the surrounding context/block.</p> <p>b. Provide a general pattern of open space that is compatible with the existing historic pattern on the surrounding context/block.</p> <p>c. Locate a garage or secondary structure to be consistent with the location of secondary structures in the surrounding context.</p> <p>d. Locate communications, utility and mechanical equipment to minimize visibility from the street and sidewalk.</p>	Yes	The building is sited so that it respects established building locations, lot coverage, and open space patterns.
<p>4.2 Locate a new building to respect the alignment of historic building façades and entrances in the surrounding context/block.</p> <p>a. Locate a new building to reflect established setback patterns of the surrounding context/block.</p> <p>b. If existing historic buildings are positioned at the sidewalk edge, creating a uniform street wall, then locate a new building to conform to this alignment.</p> <p>c. Where front yard setbacks are uniform, place a new structure in alignment with its neighbors.</p> <p>d. Orient a building's entrance to be consistent with the established historic pattern of the surrounding context/block. Typically, the primary entrance faces the street.</p>	Yes	The building fits in with the range of setbacks found in the surrounding block context.

<p>4.3 Design a building to include the typical features and rhythms of historic buildings in the surrounding context/block, using similar proportions and dimensions. Features to reference include:</p> <p>a. Foundation heights</p> <p>b. Floor-to-floor heights and overall building height</p> <p>c. Window locations, proportions, and recess in the wall</p> <p>d. Entry and porch location, size and proportions.</p> <p>e. Scaling elements and articulation, such as belt courses, dormers, balconies, decorative roof cornices, etc.</p>	<p>Yes/No</p>	<p>The building features typical foundation heights, floor-to-floor heights and entry locations and sizes. The second floor windows feature window rhythms and proportions commonly found on Tudor Revival style structures. The openings on the first floor, particularly at the southwest and southeast gables, do not fit in with rhythms and proportions found of Tudor Revival style structures in the context and should be restudied.</p>
<p>4.4 Design the height, mass and form of a new building to be compatible with the historic context.</p> <p>a. Design a new building to be within the typical range of building forms, heights and sizes in the surrounding context/block.</p> <p>b. Construct a new building at the same grade as historic buildings on adjacent lots.</p> <p>c. Use floor-to-floor heights that are similar to those in the surrounding historic context.</p> <p>d. Design the façade to reflect typical historic proportions of height to width in the surrounding context/block.</p> <p>e. Use vertical and horizontal articulation design techniques, such as shifts in wall planes, and differentiating materials on first and second floors, consistent with those on adjacent historic structures, to reduce the apparent scale of a larger building mass.</p>	<p>Yes/No</p>	<p>The building footprint and height fits within the range of building footprints and heights in the immediate block context. The overall building form, proportions, and massing fit with other single family residential buildings in this district.</p> <p>The applicant should better integrate the southwest bump-out into the overall building and roof massing.</p>
<p>4.5 Design a new building to be recognized as current construction, while respecting key features of the</p>	<p>Yes/No</p>	<p>The building is recognizable as modern infill, but steps should be taken to better integrate the southwest bump-out into the main roof massing and a restudy is needed for the openings at the first floor</p>

<p>historic district as well as the surrounding historic context/block.</p> <p>a. Use a simplified interpretation of historic designs found in the historic district, or use a contemporary design that is compatible with historic siting, massing, and forms found in the historic district. At a minimum, an acceptable design should be neutral and not detract from the district's historic character.</p> <p>b. Include features that relate to the surrounding historic context/block, such as front porches in a residential setting, or a defined roof cornice on a commercial structure.</p> <p>c. Use contemporary details, such as window moldings and door surrounds, to create interest and convey the period in which the structure was built.</p>		<p>so that they better relate to the surrounding historic context.</p>
<p>4.6 Use a roof form that is compatible with the historic context.</p> <p>a. Use a roof form that is consistent with typical roof forms of existing structures in the district in terms of pitch, orientation, and complexity.</p> <p>b. Avoid using a flat roof unless it is a typical feature of the surrounding historic context.</p>	<p>Yes/No</p>	<p>The roof form features a combination of hips and gables common to Tudor Revival style homes. Steps should be taken to better integrate the southwest bump-out roof massing into the main roof massing.</p>
<p>4.8 Design windows, doors and other features to be compatible with the historic contributing primary structures and the historic context.</p> <p>a. Incorporate windows, doors and other openings at a ratio similar to those found on nearby historic structures. Incorporate doors and windows with similar proportions to those in the surrounding historic context for new construction.</p> <p>b. When using contemporary window patterns and designs, ensure they are compatible with the character and proportions of windows in the surrounding historic context.</p> <p>c. Maintain the typical historic placement of window headers and sills relative to cornices and belt courses.</p>	<p>Yes/No</p>	<p>The windows at the second floor and the entry door at the first floor feature rhythms and proportions that fit the character of the Tudor Revival context. The openings at the first floor, particularly at the southwest and southeast gables, are large and do not draw from proportions and rhythms commonly found on the Tudor Revival context. The applicant should restudy the opening sizes at the first floor so that they better fit the context.</p>

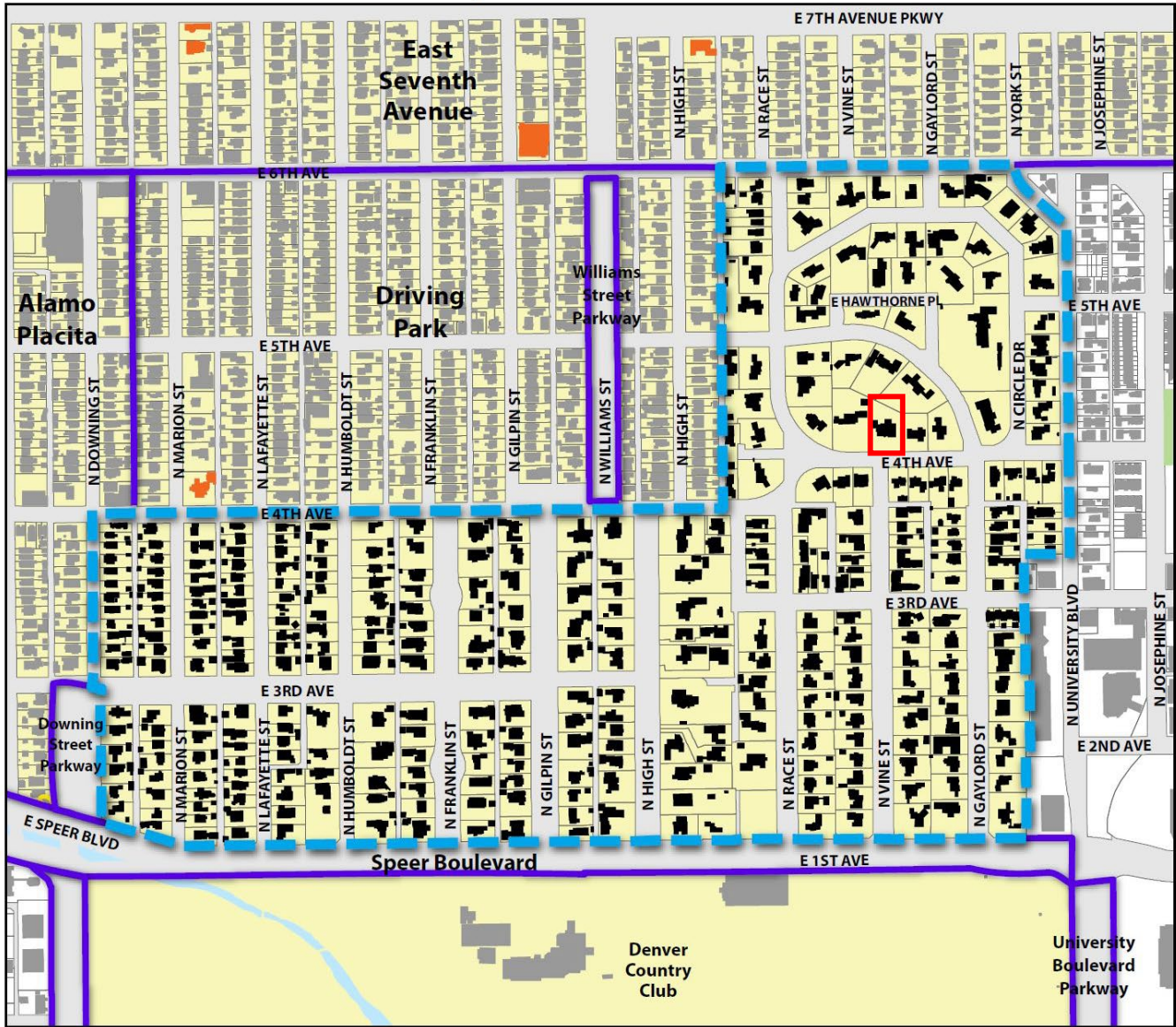
<p>d. Use window and door widths and heights that are similar to windows and doors on historic buildings in the surrounding historic context.</p>		
<p>4.18 Locate a new garage or accessory structure to reinforce surrounding historic development patterns.</p> <p>a. Locate a new garage or accessory structure within the typical range of locations for garages and secondary structures in the surrounding historic context.</p> <p>b. Where most accessory structures in the surrounding historic context are located along an alley, locate a new garage or accessory structure along the alley and reinforce historical patterns by using the alley for garage access.</p> <p>c. Where most accessory structures in the surrounding historic context are located along an alley and are oriented toward the alley, orient a new garage or accessory structure similarly. If historically garage doors faced the alley, design new garage with doors to also face the alley.</p> <p>d. On a corner lot, set back a new garage or accessory structure from the side street to minimize impacts on the historic streetscape.</p>	<p>Yes</p>	<p>The home has an attached garage on the southeast side of the home. Attached garages are common in Country Club, so the proposed garage fits the surrounding historic context.</p> <p>The pool house is located at the back of the lot and is not readily visible from public vantage points</p>
<p>4.19 Design a new garage or accessory structure to be compatible with, and subordinate to, the primary structure and surrounding historic context.</p> <p>a. Design the mass, form and roof shape of a new garage or accessory structure to be compatible with the primary structure and other historic accessory structures in the surrounding historic context.</p> <p>b. Design the height of a new garage or accessory structure to be within the range seen in the surrounding historic context.</p> <p>c. Use simplified versions of building components and details found in the surrounding historic context. If historically each garage bay has a separate door,</p>	<p>Yes</p>	<p>The garage is set back from the front wall of the home so that it is subordinate and does not detract from the character of the main structure.</p> <p>The pool house is subordinate in scale and massing and will not be visible from the street.</p>

design a new garage to also have garage doors for each garage bay.		
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Basis: The building footprint and placement on the site fits with in with the immediate block patterns (guidelines D2, 4.1, and 4.2). The building form, massing, height, and features mostly fit in with the range of building forms, massing, heights, and features found on the block and in the district, but steps should be taken to better integrate the southwest bump-out into the overall form (guidelines D1, D3, 4.4, and 4.5). The roof features a combination of hips and gables, commonly found on Tudor Revival style buildings, however, the roof on the southwest bump-out should be better integrated in to the main roof form (guidelines D4, D5, and 4.6). The building is recognizable as modern infill but the applicant should work on better integrating the southwest bump-out and restudy the first floor windows on the southwest and southeast gable ends so that new structure better fits with the surrounding historic context (guideline 4.5). The home's entry is clearly defined and the windows at the second floor feature rhythms and proportions typical of Tudor Revival style buildings. The openings at the first floor, particularly the on the southwest and southeast gable ends do not feature rhythms and proportions that fit the context. Additionally, the use of patio doors on the southwest bump-out draw focus away from the primary entrance (guidelines F1-F3, 4.3, and 4.8). The attached garage is set back and subordinate to the primary structure and the pool house is located at the back of the lot, will not be visible from public vantage points, and is subordinate to the primary structure (guidelines 4.18 and 4.19).

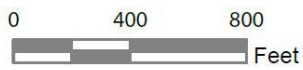
Suggested Motion: I move to DENY application #2025-COA-025 for the Phase I: Mass, Form, and Context at 2101 E. 4th Avenue, as per design guidelines D1-D5, F1-F3, 4.1-4.6, 4.8, 4.18-4.19, character-defining features for the Country Club historic district, presented testimony, submitted documentation and information provided in the staff

Country Club District Map with 2101 E. 4th Avenue outlined in red



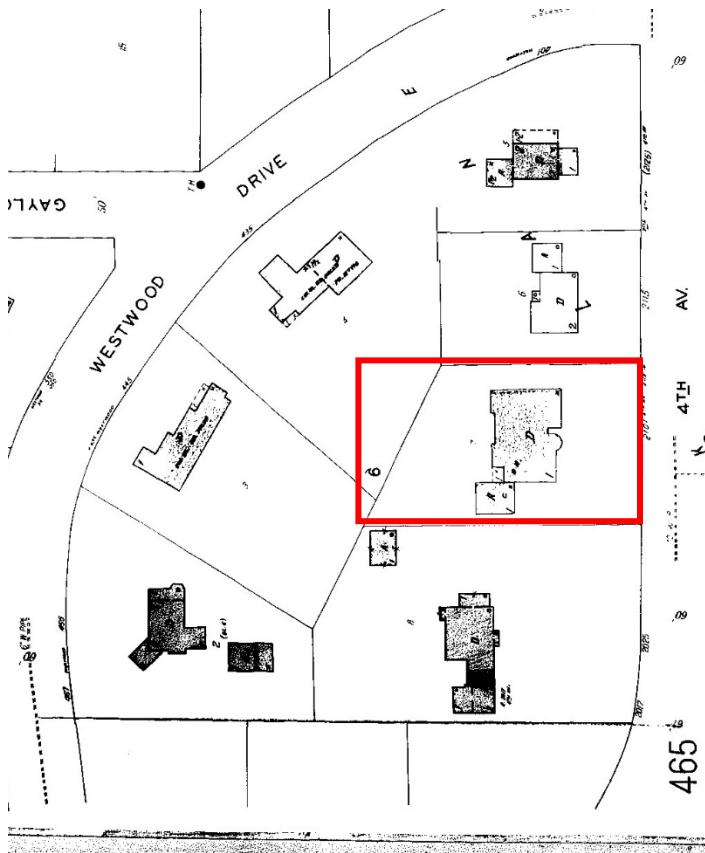
Date: March 2023

- District Boundary
- Other Historic District
- Property Subject to Design Review
- Individual Landmark Building
- Building within Historic District



All individual landmarks and properties within historic district boundaries are subject to design review.

1929 corrected to 1951 Sanborn Map with 2101 E. 4th Avenue outlined in red



END