DENVER LANDMARK PRESERVATION COMMISSION INDIVIDUAL STRUCTURE LANDMARK DESIGNATION APPLICATION

02.09.2021

This form is for use in nominating individual structures and districts in the City and County of Denver. If any item does not apply to the property being documented, enter "N/A" for "not applicable." Questions about the application or designation process can be directed to Denver Landmark Preservation staff at landmark@denvergov.org or (303) 865-2709.

Property Address: 4450 Tennyson Street

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

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

DENVER
THE MILE HIGH CITY

1. Property Information

Name of Property

Historic Name: Currie/Dryer Cottage

Other or Current Name: Salone Cottage, Little Tenny

Location

Address: 4450 Tennyson Street

Legal Description: FIRST ADD TO BERKELEY B8 PT OF L11 & 12, BEG SW COR L12 NLY19.15FT ELY 73.43FT NLY 4.65FT ELY 9.15FT NLY 2FT ELY 52.44FT SLY TO SE COR L12 WLY 135.02FT TO TPOB

Number of resources:

# Contributing	# Non-Contributing	
1	0	Primary Structures
0	0	Accessory Structures
0	0	Features

Contributing and Noncontributing Features or Resources

Describe below how contributing and non-contributing features were determined.
A resource is assessed as contributing if it was constructed during the period of significance and retains historic integrity.

General Property Data

Date of construction: 1909

Architect (if known): Unknown

Builder (if known): Andrew Wellington Currie

Original Use: Domestic/Single Dwelling

Current Use: Domestic/Single Dwelling

Source(s) of information for above: Ownership transactions from assessor lot index; deed records; city directory listings for Denver; Denver newspaper articles; Arthur Currie's listed occupation in various sources, including the US Census.

Previous documentation

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

Not previously surveyed or currently listed. Eligibility for State or National Register unknown.

2. Owner/Applicant Information

An application for designation may be submitted by:

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

Owner Information

Name: Casa Felices LLC

Address: 4427 Ivycrest Pt, Highlands Ranch, Colorado

Phone: 970-527-3075

Email: dsalone@lawandequityltd.com

Primary Applicant (if not owner)

Name:

Address:

Phone:

Email:

Prepared by

Name: R. Laurie Simmons, Thomas H. Simmons, and Chris Geddes, Historic Berkeley Regis (for the owner), 1 April 2024 (revised)

Address: 3635 W. 46th Ave., Denver, Colorado 80211

Phone: 303-477-7597

Email: historicberkeleyregis@gmail.com

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Owner Applicant:

I / We, the undersigned, acting as owner(s) of the property described in this application for landmark designation do, hereby, give my consent to the designation of this structure as a structure for preservation.

I understand that this designation transfers with the title of the property should the property be sold, or if legal or beneficial title is otherwise transferred.

Owner(s):_____ Date:_____
(please print)

Owner(s) Signature:_____

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

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3. Significance

Criteria for Significance

To qualify as a Landmark, a property must meet at least three significance criteria. Check the applicable criteria from the following list.

☒ A. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;

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

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

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

☐ E. It contains elements of design, engineering, materials, craftsmanship, or artistic merit which represent a significant innovation or technical achievement;

☐ F. It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics;

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

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

☐ I. It is a physical attribute of a neighborhood, community, or the city that is a source of pride or cultural understanding;

☐ J. It is associated with social movements, institutions, or patterns of growth or change that contributed significantly to the culture of the neighborhood, community, city, state, or nation.

Statement of Significance

Provide a summary paragraph for each applicable criterion.

A. It has a direct association with a significant historic event or with the historical development of the city, state, or nation.

The Currie/Dryer Cottage is associated with the early residential and commercial development of Tennyson Street and the surrounding Berkeley neighborhood following the local arrival of streetcars in 1888 and the area's 1902 annexation to Denver. The dwelling's design informs our understanding of the tastes and lifestyles of middle and working-class residents of this part of the city during the early twentieth century. It is notable as a rare early survivor of twentieth century housing stock during an era when single-family homes and small boarding houses were the predominant residential forms along Tennyson. The small alley houses present during the era provided extra income for property owners offering them for rent and additional options for those seeking affordable places to live. They also supported the growth, diversity, and

prosperity of the area and created greater population density in the city's historic close-in neighborhoods.

The 115-year-old Currie/Dryer Cottage provides a tangible link to the early twentieth century history and culture of the Berkeley neighborhood in northwest Denver and to its historic "Main Street," Tennyson Street. Tennyson emerged as a streetcar-influenced commercial, civic, entertainment, educational, and residential thoroughfare with roots in the late 1880s. The Denver & Berkeley Park Rapid Transit Company, created by real estate developers to bolster sales of residential properties, incorporated in 1888 and built a line up Tennyson between West 38th and West 41st avenues as part of its route, with operations beginning in December of that year.[1] Adding to the area's attraction, in 1901 the Denver Tramway laid streetcar tracks from Berkeley Lake Park east along West 46th Avenue and south along Tennyson Street to West 41st Avenue. This extension placed the location of the Currie/Dryer Cottage on the Berkeley Park streetcar line. The route linked northwest Denver to downtown and provided connections to more distant areas. As Kevin Pharris observes in *Riding Denver's Rails*, the linkage of Berkeley with other parts of Denver via rapid transit systems provided a way for people "of ordinary means to maintain a residence outside the expensive heart of the city while still having access for work and entertainment."[2] The presence of the streetcar, post office, school, nearby city parks and private amusement parks, and other amenities on or close to Tennyson Street encouraged residential and commercial development along this corridor. Construction of the cottage came during an extended period of growth in Berkeley that resulted in increased population and demand for single-family housing.[3]

An experienced carpenter, Arthur Wellington Currie, erected the Currie/Dryer Cottage in 1909. Currie acquired two residential lots along Tennyson with plans to complete a small frame dwelling toward the back of the southern part of the property and live in it with his family while constructing a larger brick residence sited toward the front of the northern part of the parcel. Upon completion of both houses, the cottage provided a steady source of income by becoming affordable rental housing, while the larger house served as the permanent Currie family home. The Curries followed this plan until the unfortunate death of Arthur's wife, Mary, in 1912. He briefly rented out both houses, noting in newspaper advertisements the cottage's location on the streetcar line and its easy access to both Elitch Gardens and White City (Lakeside) amusement parks. In January 1913 Joseph and Josephine Dryer purchased the property, moving their family into the larger brick dwelling and renting the cottage to others. During the Dryer family's 79-year ownership, the cottage continued to provide an affordable housing opportunity accessible to a variety of people, including immigrants, non-Protestants, widows, laborers, young families, seniors, and others, whose presence lent diversity to the Berkeley neighborhood.

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

The Currie/Dryer Cottage represents the alley house architectural type, generally defined in the Berkeley neighborhood as unpretentious, small, frame, one-story dwellings standing behind or

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[1] Don Robertson, Morris Cafky, and E.J. Haley, *Denver's Street Railways, Vol. I, 1871-1900* (Denver: Sundance Publications, Ltd., 1999), 132-133.
[2] *Kevin Pharris, Riding Denver's Rails: A Mile High Streetcar History* (Charleston: The History Press, 2013), 27.
[3] R. Laurie Simmons, Thomas H. Simmons, and Mary Therese Anstey, Context 4, The City Beautiful and Civic Pride, 1905-1929: "Theme 4.1, Small-Scale Single Family Housing" (Denver: Discover Denver, Historic Denver, Inc., 2016), 1.

adjacent to the owner's larger house and set farther back from the street. The houses typically had a gabled roof and a rectangular plan. One-and-a-half or two story examples were not common. As described in the Discover Denver Context in "Small-Scale Single-Family Housing": "House designers of the early twentieth century discarded Victorian-era styles in favor of simpler, more functional plans …. Working-class housing continued to be relatively small, with few decorative features."[4]

Located near an alley, varieties of this type of dwelling frequently were built in the second half of the nineteenth and the early twentieth centuries in the US to increase housing density in larger cities, such as Washington, D.C., Philadelphia, St. Louis, and Baltimore. The dwelling type was a form of less costly urban housing, often utilized by immigrants, African Americans, working class people, and young families. Alley houses, the forerunners of today's accessory dwelling units (ADUs), increased urban density near transportation routes, shops, and business areas.[5]

A search of the Colorado Historic Newspapers database found the first mention of an alley house in Denver appeared in a 1903 advertisement for rental of an unfurnished, five-room, modern alley house at 1921 East 16th Avenue.[6] The synonymous term "rear house" was also used in Denver rental advertisements. Although often deceptively simple in appearance, alley houses were challenging to design due to the need to maximize functionality of limited spaces, focus on cost and practicality, and take into account tight spaces and the presence of adjoining houses with varied heights and setbacks. Available light, window placement, and privacy were key design considerations. At the same time, an alley house's closeness to adjacent residences could foster a greater sense of community by providing opportunities for interactions with neighbors and greater understanding of other people's daily lives.

In the Berkeley neighborhood, most alley houses were utilized as rental properties or as homes for extended family members. Generally, the dwellings were vernacular in design, with little ornamentation, and they blended in harmoniously with the surrounding architecture of the community. The design and appearance of alley houses did not compete for attention with the owners' principal houses, while at the same time the setbacks of these house types, as with the Currie/Dryer Cottage, made them distinctive within the urban landscape. The cottage's landscape design is an integral component of its significance as an architectural type, notable for its deep setback from the street and closeness to the alley behind.

Soundly constructed, the Currie/Dryer Cottage reached 115 years of age in 2024, while continuously serving its originally intended purpose. The dwelling exhibits a few restrained decorative flourishes of a period-appropriate architectural style, perhaps due to Currie's personal experience as a carpenter. The interior of the cottage demonstrates that some alley houses were designed with elaborations, such as its doorway surrounds with ornamental moldings, as well as pragmatic spatial efficiency in their modest dimensions employed to provide a sense of privacy, beauty, and comfort. The parlor window with stained glass, bull's-eye window, and wood window surrounds with architrave lintel trim distinguished this house from more utilitarian alley house designs, as did the broad projecting porch with dentil molding on the frieze. As one neighbor recently noted, the Currie/Dryer Cottage's unassuming presence

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[4] *Rocky Mountain News*, 8 February 1903.
[5] Deanne Madsen, "The Hidden History of D.C.'s Alleyways," *DCIST Daily Newsletter*, 26 December 2018; Nathan Jackson, "Alley Houses: Urban Density in St. Louis," nextstl.com, 2 January 2021; Anne E. Mosher and Deryck W. Holdsworth, *Journal of Historical Geography*, April 1992, 174-189.
[6] *Rocky Mountain News*, 8 February 1903.

on Tennyson Street enhances the neighborhood's architectural fabric, illustrating that pleasing designs can be found in the most unanticipated places.

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

The Currie/Dryer Cottage promotes understanding and appreciation of the urban environment, as a rare example of an early twentieth century alley house. In the twentieth century, such small frame dwellings were found throughout the Berkeley neighborhood. Development pressures have eliminated many of these small houses. Council District 1 in the northwest corner of the city has recorded more demolitions in the past decade than any other district within Denver, with most razed dwellings replaced by substantially larger ones. The Currie/Dryer Cottage represents a rare surviving example of the alley type of dwelling, which provided an early affordable housing option that served people priced out of homeownership, as well as those who desired the convenience of renting a small house in the city without the costs and responsibilities for its maintenance, such as recent immigrants, unskilled workers, seniors, and widows.

In some parts of the country, demolition of alley houses occurred in the late twentieth and early twenty-first centuries due to concerns about perceived safety issues resulting from material and construction qualities, as well as new growth pressures. During the same time, many alley houses saw conversion into garages, studios or shops, while increasing numbers were removed for new construction. The loss of alley houses in the Berkeley neighborhood reflects this pattern.

Examination of Sanborn fire insurance maps covering an 18-square-block, 87-acre area between West 38th and West 46th avenues from Raleigh to Utica streets reveals that 25 examples of the alley house type existed in 1930. In 2024 only four examples are still present, based on a Google Earth analysis. The Currie/Dryer Cottage is the only one-story frame representative of the type remaining.[7] It is far smaller than the other three examples, which are one-and-a-half to two-story houses (two frame and one brick). This lends support to anecdotal evidence that redevelopment has targeted this type of property. *Westword* recently described the Currie/Dryer Cottage as "one of the lucky last relics of the historic [Tennyson] street's original character."[8]

The landscape of the property constitutes a rare remaining example of an early twentieth century design associated with an alley house featuring a long expanse of front lawn planted in grass and with two mature trees. Due to the substantial loss of single-family residences and extensive redevelopment along the historic Tennyson Street streetcar commercial and residential corridor, today there are few properties with setbacks from the public sidewalk, grass lawns or mature trees. Indeed, the landscaping of the Currie/Dryer Cottage now sometimes causes people to confuse the property for a small public park. As owner daphne salone observes, "It's the only green grass and the only big trees left on the block. It's this tiny stretch of lawn, and everyone's craving it."[9]

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[7] The other three examples are two, one-and-a-half-story, frame houses (4035 Stuart Street and 4227 Raleigh Street) and one two-story brick house (4035 Stuart).
[8] Bennito Kelty, "Daphne Salone Wants to Save Her Tennyson Street House as a Historic Reminder," *Westword*, 22 June 2023.
[9] daphne salone quoted in Kelty, "Daphne Salone Wants to Save Her Tennyson Street House as a Historic Reminder." Ms. salone prefers her name spelled as all lowercase.

Due to the extensive redevelopment of Tennyson Street, the Currie/Dryer Cottage is now also a rare example of the broader category of single-family residences along the street. While the early development of Tennyson featured both residential and commercial buildings, many of the historic single-family houses were demolished, expanded or heavily modified and converted to business uses during the twenty-first century. There are only three other remaining early twentieth century houses in residential use standing on Tennyson Street between West 44th and West 46th avenues.

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

The Currie/Dryer Cottage's history is representative of the early multicultural aspect of Tennyson Street and the larger Berkeley neighborhood. More than 10 percent of the neighborhood residents were immigrants from other countries when the dwelling was built.[10] As was common for the house type, the property was owned by and rented to people with a variety of cultural backgrounds in the twentieth century, including Canadian, Bohemian/Czech, German, Swedish, Russian, and Italian immigrants. The cottage's history tells the stories of the newcomers' struggles to build better lives in Denver by finding safe, conveniently located, and affordable homes from which to embark on their quest.

The cottage also represents the second property owners' (the Dryers) welcoming attitude toward human diversity, even during an era in Denver when nativists and the Ku Klux Klan actively opposed the acceptance of people with certain national origins, races, and religious beliefs. In this instance, the house's history illuminates that story of a patriotic Catholic family with Czechoslovakian roots renting the cottage to a Russian Jewish immigrant who ran for office as a Socialist at a time when nativists and the Ku Klux Klan waged campaigns of opposition, discrimination. and intimidation against immigrants, Catholics, Jews, and left-leaning political philosophies. The Dryer family continued to bolster neighborhood diversity throughout their 79 years of ownership.

Period of Significance

Period of Significance: 1909-1992

The period of significance under criteria A, C, G and H, begins with the date of construction and occupation of the house by Canadian immigrant Arthur Wellington Currie in 1909, and extends to the date it ceased to be owned by the extended family of Czechoslovakian immigrant Joseph Dryer and his wife, Josephine, in 1992. The owners maintained and utilized the dwelling in the originally intended manner, as an affordable rental property that produced additional family income. The house is especially significant under Criterion H during the years 1920 to 1930 for providing an understanding of how the site was used by past generations during an era when discriminatory housing practices rising from the growth of nativism and the Ku Klux Klan in Colorado limited options in the city for persons such as immigrants and non-Protestants. The house significantly tells the story of property owners, who were themselves experiencing discrimination due to their national origins and religion, bravely renting their property to others facing similar threats.

[10] Based on tabulation for country of birth contained in US Census for Berkeley Precinct, 1900.

4. Property Description

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

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

The small, one-story, front gabled roof, frame Currie/Dryer Cottage at 4450 Tennyson Street is located in the historic Berkeley neighborhood of northwest Denver. The alley dwelling sits near the rear of the property. Adjacent to the Currie/Dryer Cottage on a now separate parcel to the north is a larger Craftsman-influenced brick house constructed, owned, and occupied by the Curries and Dryers while they also possessed and rented out 4450 Tennyson. The larger brick dwelling is located toward the front of the lot, with a setback that matched most other historic houses on the street. Reflecting recent construction on the street, immediately south of the cottage is a large, three-story, flat-roofed brick and frame apartment building built without a setback from the public sidewalk. That building exhibits a contrasting size and style common among redeveloped properties along the thoroughfare today. South of the apartment building, at the northeast corner of the intersection of Tennyson and West 44th Avenue, stands a one-story 1927 brick commercial building (4400-4418 Tennyson) associated with construction of the National Register-listed Oriental Theater and containing several small shops. On the northwest corner is a 1923 brick former grocery store (4401 Tennyson) now housing a restaurant.

The public sidewalk in front of the cottage is flanked by a narrow tree lawn covered with grass and rocks on the west and a narrow space with gravel on the east. The long front yard of the cottage is elevated above the public sidewalk and bordered by a low concrete block retaining wall on the west that has an opening at the north end accessing a set of concrete stairs. These stairs lead to a narrow concrete walkway that skirts the southern edge of the adjacent brick house and provides access to the front porch of the cottage to the east. The cottage's long front yard is in grass and includes a lamppost in front of the porch. There are two mature trees and a small, raised garden bed farther west. A concrete retaining wall at the edge of the property separates it from the apartment building to the south.

At the rear, the house is a very short distance from the alley. A vertical board fence provides privacy for the dwelling and backyard. The small backyard includes a small paved area adjacent to the enclosed porch, and the general landscape embraces a mix of ground covers, brick pavers, artificial turf, and concrete. An on-ground air conditioner at the southeast corner of the house is contained in a vertical board enclosure. A vertical board gate is adjacent to the house at its southwest corner.

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

General Description. The one-story, rectangular, frame dwelling rests atop a brick foundation, now covered on the exterior with concrete. The walls are clad mostly with wood drop siding extending to the eaves and display plain frieze boards; the corners are finished with vertical boards. A variety of window types (described on each wall) are present, including several

original windows with wood surrounds. Frame porches project from the front and rear. The house's front gabled roof has overhanging eaves with exposed rafters and displays asphalt shingle roofing.

Front (West Wall). The west facade of the cottage features a center, projecting, nearly full-width open porch. Wood lattice covers the base of the porch. Wood steps with a wood railing access the porch. Square wood posts support the porch's hipped roof. The porch has a stick balustrade, and the center entrance is enclosed with a hinged gate having a similar design. Dentil molding ornaments the top of the porch frieze. The porch ceiling is clad with beadboard.

The façade displays a center entrance with a historic wood paneled door that is ornamented with a wood garland. Part of a historic metal twist doorbell is still attached to the door. A large rectangular light is in the upper half of the door. A nonhistoric metal security screen protects the wood door.

South of the door is a large sash and transom wood parlor window. This remarkable window has a transom displaying gradient colors of stained glass ranging from pale light amber transitioning to darker amber orange glass. The glass exhibits a wavy diamond pattern with curved lead cames. A narrow border of cut green glass enframes the composition. The window has a wood surround with architrave lintel trim.

Stained glass expert Jane Watkins of Englewood's Watkins Stained Glass Studio assessed photos of the window, calling it a "very unusual transom window," and pointing out "the curved cut glass and curved lead came is much more difficult to cut and fabricate." She notes that "we sometimes see a similar glass color transition, however, this is usually on vertical windows rather than horizontal windows." She finds, "This is just a wonderful window and looks to be in very good condition…. This window would certainly have been more expensive than that of a straight diamond or block and panel stained glass window." Ms. Watkins concludes: "The variation of color also would represent a more expensive window, as many colors of glass [are] required to create this design."[11]

North of the entrance is a tall one-over-one- light vinyl window with an original wood surround. The house's gable face above contains a central, six-light, wood window with a wood surround.

North Wall. The north wall is unfenestrated toward the front, and contains three windows farther east. The westernmost window is a fixed, divided-light, oval bull's-eye window with a wide wood surround of overlapping ovals. Just east of the oval window is a tall one-over-one-light vinyl window with a wood surround. Further toward the rear, the wall is slightly inset starting just above lintel level and extending to the foundation. The inset area is clad with lap siding; drop siding is in place above the inset area. The inset portion of the wall contains a short one-over-one-light vinyl window with a plain wood surround.

East Wall (Rear). The lower portion of the east wall, at the same height as the inset area of the north wall and extending to the foundation, is clad with lap siding (the lower east wall is not inset). The gable face above displays drop siding. At the north end, the east wall contains a short one-over-one-light vinyl window with a wood surround that is adjacent to an off-center, projecting, shed roof, enclosed porch.[12] The porch walls are clad with beadboard siding applied vertically. The north wall of the porch has a single-light vinyl window with plain wood surround.

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[11] Jane Watkins, Watkins Stained Glass Studio, Englewood, email to Thomas H. Simmons, 8 March 2024.

[12] The 1930 Sanborn map depicted the porch as open.

The east wall of the porch contains an entrance with a historic paneled wood door with a large rectangular light in the upper half. The wood door is protected by a metal security door. Adjacent to the entrance on the south is a (faux) four-over-four-light vinyl window. The entrance and window have plain wood surrounds. The interior entrance of the porch contains a historic paneled wood door with two-part, vertical. round arch lights in the upper half.

South of the porch, the east wall displays a tall window opening containing a short single-hung vinyl window above an area enclosed with paneled plywood. The window has a plain wood surround, and at the base is a projecting wood shelf used to hold a flower box. This window is located above a low, plywood bulkhead door accessing the partial basement and crawlspace.

South Wall. The east end of the south wall is inset, as it is on the north wall, and the inset has lap siding. The remainder of the wall displays drop siding. The south wall exhibits three tall, one-over-one-light vinyl windows with wood surrounds with architrave lintel trim. The lower part of the easternmost window is filled in with a wide board.

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

There have been no major non-historic alterations compromising the historic character of the dwelling. At the rear and not visible from Tennyson Street, the lower wall on the north, east, and south is clad with lap siding. This area appears to be a historic modification of the Dryer era of ownership that was designed to enclose an original rear under-eave porch and add interior space for a modern bathroom and kitchen. The 1930 and 1950 Sanborn fire insurance maps show the main portion of the house with the same footprint as today. The current small, enclosed, rear porch is also likely historic, displaying beadboard siding and a paneled wood door with a large rectangular light.

The present owner believes the replacement vinyl windows were added by a previous owner in an effort to “update” the property about 2004-06. The windows maintained historic fenestration and were placed in original wood frames. A full-width open porch appears on both the 1930 and 1950 Sanborn fire insurance maps. The current owner replaced deteriorated elements of the front porch using wood materials, including the square wood posts, wood balustrade, plywood decking, wood steps, and wood lattice along the base. The porch’s hipped roof, dentilled frieze, and beadboard ceiling are original. The owner also installed new asphalt shingle roofing after her purchase in 2006.

5. Integrity

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

The Currie/Dryer Cottage retains a significant degree of historic integrity for a small, frame, 115-year-old alley dwelling. It is a rare surviving example of the design and materials used for such houses in the Berkeley neighborhood.

The house displays excellent integrity of *location*, remaining exactly where it originally was constructed. The immediate *setting* of the cottage retains integrity: its site is still raised above the public sidewalk in front; it still has its historic retaining wall and concrete steps accessing the long front yard, which is still landscaped in grass; and it still includes the original sidewalk leading toward the front porch. Tennyson Street in front of the house is still a busy thoroughfare featuring a number of historic buildings housing businesses that attract heavy foot traffic. There

is still an alley along the rear of the property. The larger and closely associated Currie/Dryer Bungalow still stands adjacent to the nominated property on the north. The rarity of the cottage is emphasized by changes to the broader setting, including replacement of many small-scale dwellings with much larger multi-unit buildings along the street between West 41st and West 46th avenues.

The house's original simple, small-scale *design* retains integrity through preservation of the original height and massing, lack of any non-historic additions overwhelming the original design, retention of the original window and door fenestration, lack of gable face and roof alterations, and presence of an open front porch with a hipped roof. The dwelling's integrity of *materials* is reflected in retention of the majority of its original wood drop siding that extends to the eaves. A historic modification at the rear is clad with wood lap siding. The front porch displays its historic hipped roof and frieze with dentil molding. Historic doors are present at front and back entrances. Some wood windows remain in original openings with wood surrounds, including the artistically significant large sash and transom parlor window with its unusual stained glass, the gable face multi-light window, and the bull's-eye window on the north wall. The integrity of builder Arthur W. Currie's *workmanship* is exhibited in the still intact mass and height of the original cottage; wood drop siding and corner boards; a variety of windows (including a significant sash and transom window with stained glass), some with architrave lintel trim, and the front hipped roof porch with a dentilled frieze.

The dwelling, with its placement near the alley, deep front yard, sound construction with retention of historic materials and massing, relationship to the still standing adjacent primary/owner's house to the north, and proximity to the historic buildings remaining on Tennyson Street, conveys the *feeling* of the era of its original construction and subsequent use and strongly represents its intended purpose as a desirable and above-average affordable housing opportunity. The cottage continues to convey its historic *association* with the development of Tennyson Street as a commercial and residential area serviced by a streetcar during the first half of the twentieth century, when it was one of a mix of houses that included small and somewhat lower priced alternatives as well as more expensive larger residences, all located steps away from the variety of shops, services, transportation, and other amenities along the historic thoroughfare.

6. Historic Context

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

Berkeley Neighborhood and Tennyson Street Historical Background Summary [13]

In 1879 entrepreneur John Brisben Walker acquired more than 1,500 acres of land northwest of Denver that he designated as "Berkeley Farm," established for raising cattle and alfalfa. After

[13] The authors acknowledge that for thousands of years indigenous people inhabited and utilized the bountiful natural landscapes of the Berkeley neighborhood. After the arrival of the horse, the area became part of the traditional ancestral territory of Native American groups of the Plains, including Arapaho, Cheyenne, Apache, Kiowa, Comanche, Ute, and others.

almost a decade operating the farm, the multi-talented Walker left for New York to become editor of *Cosmopolitan Magazine*. He sold much of his farmland to a Kansas City real estate syndicate, which utilized its acquisition to profit from creating residential subdivisions. Arrival of streetcars in Berkeley at the same time as this development encouraged the growth of commercial and residential construction along and near the thoroughfare now known as Tennyson Street. In 1892 local residents founded the "Town of North Denver," with 450 inhabitants, on part of the former Berkeley Farm. The post office moved to West 41st and Tennyson in 1896, stimulating additional growth of small independent businesses and attracting new residents to the area. In 1898 the town was renamed "Berkeley" to avoid confusion with the larger region commonly known as "North Denver."[14]

Berkeley provided many opportunities for people from diverse backgrounds to own their own homes outside the city center. Residences in the area ranged from large and elaborate houses for wealthier homeowners to small brick and frame dwellings more affordably priced for purchase by the growing population of middle and working class people.[15] By 1900, more than 10 percent of Berkeley residents were immigrants.[16] Remarkably, the town also attracted a small group of Black residents during the first decade of the twentieth century.[17] Denver annexed Berkeley in 1902, expanding the area's economic stability and prospects for the future. When completed in 1909, the Currie/Dryer Cottage became part of a thriving community that included shops, services, a school, and homes extending along and near Tennyson Street, which remains the area's "Main Street" today.

Arthur Wellington Currie: Builder and First Owner of the Cottage, 1909-1913

Arthur Wellington Currie the builder, first owner, and also an original occupant of the Currie/Dryer Cottage, was an experienced carpenter (see Figure 1). Born in Saint John, New Brunswick, Canada, in 1865, Currie came from a large family of builders. The 1871 *Census of Canada* listed his father, George W. Currie, as a "master builder," and his older brothers also were identified as part of the construction trade. At age 16, Arthur also was documented as a "builder" in the 1881 census.[18] Journeying to the United States the following year, he traveled to Boston and joined some of his brothers.[19] He returned to Canada for a time, and in 1886 listed as a building joiner in St. John.[20]

One of Arthur's older brothers, George A. Currie (1858-1910), established himself in fledgling Grand Junction, Colorado, and was employed as a carpenter and builder in 1883.[21] He became

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[14] Ruth Eloise Wiberg, *Rediscovering Northwest Denver* (Denver: Northwest Denver Books), 1978; R. Laurie Simmons and Thomas H. Simmons, "The Instant City—The Gold Rush and Early Settlement, 1858-1892," Context 1, Mary Therese Anstey, R. Laurie Simmons, and Thomas H. Simmons, "The Rise and Fall of the Queen City of the Plains, 1893-1904," Context 3, and R. Laurie Simmons, Thomas H. Simmons, and Mary Therese Anstey, "The City Beautiful and Civic Pride, 1905-1929," Context 4, Theme 4.1: Residential Development, Small-Scale Single Family Housing (Denver: Discover Denver, Historic Denver, Inc., 2016).

[15] Simmons, Simmons, and Anstey, "The City Beautiful and Civic Pride, 1905-1929," 1.

[16] US Census, 1900, analysis of Berkeley Precinct by Historic Berkeley Regis.

[17] US Census, 1900 and 1910, analysis of Berkeley Precinct by Historic Berkeley Regis.

[18] Canadian Census, 1871 and 1881 and Arthur Wellington Currie, *Application for Naturalization*, 1890.

[19] US Census, 1930.

[20] Ancestry.com, *McAlipine, St. John and Portland City Directory*, 1885-1886. A joiner is a person who builds the wood components of a building, such as doors, door frames, stairs, and windows.

[21] The town was created as soon as Native Americans inhabiting the area were removed to Utah in 1881. *Daily Sentinel* (Grand Junction, Colorado), 1 May 1903 and 2 November 1910.

a highly successful businessman, civic leader, capitalist, and developer in the growing Western Slope town. Arthur moved to Grand Junction by 1890, working as a carpenter and declaring his intention to become an American citizen.[22] He also filed a homestead application in the area in 1891.[23] During this period, young Arthur was known for exhibiting his skill in fancy winter ice skating: "Mr. Currie, who was born in the colder climate of Northern Canada, is a past master of the 'blades.'" There seems to be no movement too intricate for him to perform…." wrote the *Grand Valley Star-Times*.[24] In this realm, he was cited for helping save the life of a boy who fell below the ice.[25] Several other Currie relatives relocated from Canada to Grand Junction, including family matriarch Rachel Scott Currie.[26] By 1895 Arthur Currie was drawn to work as a carpenter in the booming mining town of Cripple Creek.[27]

Arthur W. Currie resided on 13th Street in Denver in 1905, pursuing his career as a carpenter in the capital city.[28] He married Mary Etta Slaughter Hine Caris on 31 January 1906 in Golden.[29] Born in 1847 in Portage, Ohio, by 1880 she married John H. Hine, a farm laborer, and was mother of a three-year-old son, Charles Edward Hine.[30] A second marriage in 1883 ended in divorce.[31] In 1902 Mary and her son, Charles, were living in Denver, where she had gained employment as a dressmaker for Daniels & Fisher Company.[32]

On the same day that the Curries married, Arthur placed an option to purchase two lots on Tennyson, where he would eventually build the nominated alley house (Currie/Dryer Cottage) and the adjacent Craftsman-style house (Currie/Dryer Bungalow). [33] Until they acquired the two lots, Arthur and Mary Currie rented a house at 4440 Tennyson Street (demolished), just south of the nominated property.[34] At that time, Tennyson was a promising residential and commercial thoroughfare that boasted excellent streetcar transportation. Arthur continued working as a carpenter, and Mary contributed to the family income with her job as a dressmaker. Her adult son, Charles E. Hine, lived with the couple, earning money as a piano tuner.

The Curries lived a quiet life, receiving little attention in local newspapers.[35] Aside from paid work, she volunteered with the Women's Relief Corps (also known as the Veteran's Relief Corps), an auxiliary to the Grand Army of the Republic that became a national organization in 1883 in Denver and provided assistance to sick and disabled Union veterans and their families.

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[22] George A. Currie became an extremely wealthy capitalist and real estate developer in Grand Junction, erecting some of its landmark buildings. Arthur may have been employed on some of these projects. Arthur did not complete the requirements to become a citizen in Colorado at this time; he successfully reapplied in California in 1935. Arthur Wellington Currie, *Application for Naturalization*, 1890 and 1935.
[23] *Grand Valley Star* (Grand Junction, Colorado), 11 July 1891.
[24] *Grand Valley Star-Times* (Grand Junction, Colorado), 24 December 1892.
[25] *Grand Valley Star-Times* (Grand Junction, Colorado), 24 December 1892 and 14 January 1893.
[26] *Daily Sentinel*, (Grand Junction, Colorado),18 March 1909. Mrs. Rachel Currie died there in 1909.
[27] *Daily Sentinel* (Grand Junction, Colorado), 6 September 1895.
[28] Denver city directory, 1905.
[29] Ancestry.com, Colorado marriage records.
[30] US Census, 1880.
[31] Ancestry.com, "Mary Etta Caris" family tree.
[32] Denver city directory, 1902.
[33] In June 1906 a person named Conley sold lots 11 and 12 in Block 8 to Harry A. Ketcham for $1 and other considerations, subject to an option dated 31 January 1906 made to A.W. Currie. This indicates Currie's interest in the property he acquired three years later.
[34] Denver city directories, 1906-1909.
[35] For example, in 1908 Mary requested the return of her handbag, which she inadvertently left on the Berkeley streetcar. *Rocky Mountain News*, 15 March 1908.

Corps members vowed to commemorate the achievements of the veterans and those who provided services for them during the war, carrying out their mission through activities such as hosting entertainments, holding teas and dinners, and attending memorial services.[36]

In March 1909 the Curries exercised their option to purchase the two lots just north of their rented house for $850.[37] A dwelling and barn present on the lots (shown on the 1905 Baist atlas) were either already gone or demolished soon after their purchase.[38] The couple intended to erect a small frame dwelling situated toward the rear of the southern lot as their initial residence (4450 Tennyson). They planned to live in this small alley house while erecting a larger and more ornate brick dwelling on the adjacent site to the north (4454 Tennyson).[39] The larger house would have a setback corresponding to other principal dwellings on the block. Once the larger house was complete, the smaller house would be rented to others.

Arthur built the cottage soundly, including hardwood floors and "lovely woodwork," according to a relative of later owners.[40] His diligence elevated the quality of the small house, as is evident today in the front porch frieze with dentil molding; variety of windows, including a stained glass transom on the parlor window and a bull's-eye window on the north; and interior doorways elaborated with decorative moldings. The Curries acquired the land for 4450 Tennyson in 1909 and likely moved into the cottage in that year. In March 1910 Arthur filed a Deed of Trust to Lots 11 and 12, Block 8, as security for a $2,000 loan. The cost of building another house may have necessitated the funds. In April 1910, the US Census found the Currie family as occupants of the cottage, with Arthur identified as a "house carpenter." The couple shared the small house with Mary's son, Charles, age 33, who was then a pianist.[41]

By June 1910, Arthur Currie completed the couple's new brick house, which they referred to as the "Bungalow," lavishing the interior with rich woods, a tiled fireplace with an ornate mantel, and stained glass windows. The exterior reflected a totally different design idiom, employing some of the era's popular Craftsman-style elements and other elaborations created by Currie to enhance the bungalow form. These features included a gabled roof with overhanging eaves and decoratively shaped rafters. The gable face was clad with half-timbering and stucco embedded with multi-colored smooth stones and featured paired multi-over-single-light windows.[42] An open

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[36] *Denver Post*, 15 March 1908 and 14 June 1908; *Symposium of the Proceedings of the Department of Massachusetts Women's Relief Corps Auxiliary to the Grand Army of the Republic 1879-1889* (Boston: E.B. Skillings & Co., 1889).

[37] Warranty deed, Harry A. Ketcham to Arthur W. Currie for lots 11 and 12 in Block 8, First Addition to Berkeley, Denver, *Denver Post*, 17 March 1909. No accounts of the construction of the two new houses appeared in newspapers of the era.

[38] The 1905 *Baist Atlas* shows that a barn stood next to the alley on Lot 12, and an L-shaped frame house occupied a portion of the fronts of lots 11 and 12. These buildings do not appear to have been incorporated in the current houses on the lots, and it is not known if they were present in 1909.

[39] Barbara Dryer Miller, "Joseph Drije/Dryer," post on Ancestry.com, 23 March 2009.

[40] Barbara Dryer Miller, "Joseph Drije/Dryer," post on Ancestry.com, 23 March 2009.

[41] US Census, 1910.

[42] Retired National Park Service Architect Rodd Wheaton judges Currie's unusual stucco technique: "I think that it [the placement of stones] is a layman's idea to give it texture that is more commonly stucco decoration such as swirls or some other surface to contrast to the smooth wooden features by providing shadow lines. The stones achieve a reverse stipple and the smoothness would have contrasted to the flat, dull stucco…. It is an interesting technique that is decidedly vernacular, though there may probably be examples in medieval Northern Europe or revivals of stuccoed walling. It's a step or two beyond wattle and daub walls and more inventive than taking tree limb sections to stamp the stucco." The current

porch on the first story had brick piers and heavy iron chains in place of a balustrade. An above-ground rectangular oriel window on the south captured the sunlight. Also along the south side of the bungalow, a sidewalk led toward the rear, accessing the cottage (see Figure 2). A continuous concrete retaining wall along the front adjacent to the public sidewalk served both properties.

As planned, after completing their larger brick house next door, the Curries utilized the small frame dwelling they designated the "Cottage," as a rental property. In June 1910 the *Rocky Mountain News* contained an advertisement for 4450 Tennyson: "5-Room Cottage, gas and coal ranges, hot and cold water, electric light, bath, $15 month."[43] The Hager family, including painters Arthur C. and Emil L. Hager, Mrs. Nettie Hager, and John N. Hager, rented the cottage.[44]

In June 1910 the *Denver Post* contained a brief article about the "pretty wedding" of Arthur's niece, Violet Matilda Currie, performed in the bungalow.[45] After the Curries moved into their new house, Charles Hine resided with them for a time. However, in June 1911 an advertisement appeared in the *Rocky Mountain News* offering a furnished room renting for $2 in a "new modern bungalow on Berkeley car line … large porch, lawn, shade."[46] The 1911 Denver city directory recorded the couple at 4454 Tennyson Street, with Arthur working as a carpenter.[47]

Sadly, Mary Etta Currie enjoyed their beautiful new home for only a short period before her untimely death in June 1912.[48] In November, the *Rocky Mountain News* contained an advertisement for rent of 4454 Tennyson: "furnished 7-room pressed brick bungalow" for $25 per month.[49] In January 1913, Arthur Currie sold both of his Tennyson Street houses to Joseph and Josephine Dryer.[50] He then moved to Los Angeles, California, registering to vote there in 1914 and indicating he worked as a carpenter. The 1920 US Census documented him in Santa Barbara, where he described himself as a widower working as an engineer at a planing mill. Residing in a rented house with him were his sisters, Adelaide and Cecelia Currie, who had come to the US in 1917, as well as one lodger.[51]

Arthur Currie married Maude A. Rateil in June 1923 in Los Angeles, resulting in a 32-year relationship.[52] The couple likely knew each other in Denver, where Maude's former husband was a bricklayer, she owned a general store, and the Rateils lived in the Berkeley neighborhood.[53] By 1920 Maude was a widow living in California. The 1930 US Census found Arthur and Maude sharing their home with Arthur's sisters, Adelaide and Cecilia. He worked as

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owners of the bungalow painted the gable face purple. Rodd Wheaton, Englewood, Colorado, email to Thomas Simmons, 14 March 2024.

[43] *Rocky Mountain News*, 26 June 1910.

[44] Denver city directory, 1911.

[45] *Denver Post*, 12 June 1910.

[46] *Rocky Mountain News*, 18 June 1911.

[47] Ancestry.com, Denver city directory, 1911.

[48] *Rocky Mountain News*, 8 and 9 June 1912 and *Denver Post*, 9 June 1912.

[49] Occupants of the bungalow listed in the 1913 city directory were: Harry C. Frye, clerk at W.A. Hover & Co., a large regional drug supply business; his wife, Laura B. Frye; and George L. Crossan, a meat cutter.

[50] *Denver Post*, 24 January 1913. [50]

[51] Ancestry.com, Los Angles, California, Voter Registration, 1914 and US Census, 1920.

[52] Ancestry.com, California marriage records.

[53] US Census, 1910 and 1920.

a building carpenter, and the Curries owned their $4,500 house.[54] Arthur Currie again filed papers to become a citizen in 1930, and declared his intention to gain US citizenship in 1935. At that time, he stated he worked as a carpenter, was 5'4½" tall, and weighed 135 pounds. His application was approved in October 1937.[55] His wife, Maude, died in Los Angeles in 1955 at the age of 84. Arthur lived to old age in the Golden State, passing away on 19 February 1965 at 91 years of age.[56]

Joseph and Josephine Dryer Family Ownership, 1913-1992

Joseph and Josephine Dryer purchased the two Tennyson Street properties from Arthur W. Currie in 1913. Like the Curries, they intended to live in the bungalow and receive a steady income by renting the cottage to others. Like Arthur Currie, Joseph Dryer also was an immigrant to the United States. The Dryers arrived in Denver in 1906 and moved to the Berkeley neighborhood, finding it a desirable place to live, raise their children, practice their Catholic religion, and become part of the local community.[57] The presence of Holy Family Catholic Church and Sacred Heart (Regis) College in the neighborhood, as well as convenient streetcar service and nearby shops and businesses, bolstered their decision. With a close-knit family and hard work, members of the Dyer family continued to own both Tennyson Street properties for a remarkable 79 years.

Joseph John (Drije) Dryer and Josephine Nemec Dryer Establish Roots in Denver

Joseph John Drije was born on 11 March 1876, in Prague, Central Bohemia, Czechoslovakia (now the Czech Republic), to Vojtech Adalbert Drije and Rosa Fuchsova Drije.[58] In 1881 the Drije family boarded a ship in Bremen, Germany, bound for Baltimore with six children, ages 15, 9, 8, 5, 2, and 1.[59] Their final destination was Chicago, where three more children would be born (see Figure 3). The family settled in an enclave that contained a large population of people from Bohemia. Voltech Drije, a laborer, passed away at the age of 58 in 1898 and was buried in the Bohemian National Cemetery. The 1900 US Census found Rosa, who indicated she had given birth 14 times, living with two daughters.[60]

In 1895 Joseph John Drije, a naturalized citizen, married Illinois-born Josephine "Josie" Nemec, whose parents also came from Bohemia.[61] In Chicago, the couple became parents of two sons: George John (1896-1971) and Raymond Thomas (1898-1991); a third son was born in Denver. By 1900 Joseph established a career in the city as a printer, an occupation he very successfully pursued for the rest of his working life.[62] In 1904 he also played a civic role, assisting the

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[54] US Census, 1930.
[55] Ancestry.com, *Petition for Naturalization*, 1930; *Declaration of Intention*, 1935.
[56] Ancestry.com, *California Death Index.*
[57] By 1907 the Dryers' address in Berkeley was 4315 W. 46th (demolished). In 1913 they lived at 4672 Tennyson. Denver city directory, 1907 and *Denver Post*, 26 January 1913.
[58] Ancestry.com, "Joseph John Drije/Dryer" family trees, US Censuses 1900-1940, and *Denver Post*, 14 September 1959.
[59] The ages of the children, as listed in immigration records, did not match their birthdates, perhaps due to translation difficulties. The ages provided in this document are calculated from their birthdates. Ancestry.com, "Baltimore, Maryland, US Passenger Lists, 1820-1964 and Vojtech Adalbert Drije Family Tree.
[60] Ancestry.com, "Joseph John Drije/Dryer" family trees and US Census, 1900.
[61] Ancestry.com, "US Naturalization Record Indexes, 1791-1992." Joseph John Drije became a naturalized citizen on 26 March 1894 under his father's application.
[62] US Census, 1900.

Chicago Board of Election Commissioners in securing candidates to fill vacancies for election of judges and clerks.[63]

As his granddaughter, Grace Dryer Dionigi, later recounted: "Joseph was a shrewd business person who around 1900 opted to change his last name to Dryer (for business purposes), say goodbye to his brothers and sisters and mother in Chicago, and go to Denver where he opened a printing business…." She described Joseph as "a smart man when it came to financial decisions."[64] .Moving to Denver in 1906, the Dryers chose not to live in one of the city's own immigrant enclaves, but located in the Berkeley neighborhood, an up-and-coming area with people from a wide variety of places and backgrounds.[65] The 1907 and 1909 city directories indicate the Dryers lived in a dwelling at 4315 West 46th Avenue (demolished) near Tennyson Street, in a location north of what became their longtime residence. [66] A third son, Joseph Albert (1910-1989), was born after the family moved to Denver.

In October 1906 the enterprising Joseph Dryer formed a business partnership with Benjamin Miles and Frank Swanwick, establishing Swanwick, Miles & Dryer Printing Co. (by 1909 known as Miles & Dryer), with an initial capital stock of $6,000.[67] Joseph served first as the firm's secretary, and later as secretary-treasurer, vice president, and president. The printing concern specialized in commercial book and job printing. With wide-ranging commissions, they produced such publications as university reports, government documents, medical materials, industrial reports, and convention brochures. The flourishing company's office, initially located at 1744-46 Lawrence Street (demolished), moved to a larger building (demolished) in the same block in 1916.[68] In 1918 Myles & Dryer advertised: "Catholic Work a Specialty," indicating one of the bulwarks of its business.

Understanding the importance of connections, Joseph also joined organizations supporting the city's business sector, including the Denver Chamber of Commerce. In addition, he participated in groups focused on the printing industry and served on the executive committee of the Graphic Trades Club.[69] In the Berkeley neighborhood, he contributed his time to local issues, serving as vice president of the North Berkeley Improvement Club, which sought "better lights, street extensions, and other superior facilities."[70]

World War I impacted the Dryers personally, as their son George was called to serve in the military; they also expected Raymond to be drafted. Joseph and Josephine became actively involved in efforts to support the troops. One of the most publicized projects the Dryers undertook resulted from an idea conceived by Mrs. Dryer. Eight young men, including George, all from homes on one block of Tennyson Street between West 44th and West 45th avenues, "answered the military call." Josephine organized a ceremony to celebrate the volunteers that featured the mid-block raising of an "unusually large service flag with stars representing the

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[63] *The (Chicago) InterOcean* 26 March 1904.
[64] Grace Dryer Dionigi, quoted by Barbara Dryer Miller. Ancestry.com , millerjbjm, "Joseph Drije/Dryer," 23 May 2009.
[65] *Denver Post,* 14 September 1959.
[66] Denver city directories, 1907 and 1909.
[67] $6,000 in 1906 would have purchasing power of about $205,600 in 2024, according to "CPI Inflation Calculator." In the 1950s the firm was called Dryer & Astler, and later it became Dryer Printing Co.
[68] *Rocky Mountain News,* 7 October 1906.
[69] *Denver Post,* 15 May 1911 and 14 January 1915.
[70] *Denver Post*, 27 January 1921.

eight boys."[71] The *Denver Post* lauded this "example of patriotism," noting that "every house in the block displayed Old Glory and the day became a neighborhood holiday."[72] On behalf of Holy Family Church, Joseph also chaired a drive to raise money for providing comforts for the troops and he helped promote liberty bonds.[73]

The Dryers in the Ku Klux Klan Era

Although the Dryers moved westward in pursuit of their version of the American dream, they did not abandon every aspect of their previous lives. The family valued its cultural heritage, hosting the President of the National Council of Women of Czechoslovakia in 1925. The visit received attention in the *Denver Post* for the guest's discussion of that country's progress in obtaining women's rights.[74] The Dryers also continued to practice the tenets of their strong Catholic faith, becoming leaders of activities associated with the Holy Family Church, located at 4377 Utica Street, within a short walk from their house. The parish was founded at Sacred Heart (Regis) College in 1888. In 1905 it received donated lots and constructed a building that functioned as a church and school. During the early twentieth century, the Holy Family Parish included a large number of immigrant families.[75] The Dryers continued to adhere to their faith despite experiencing negative impacts to their personal and professional lives during the late 1910s and the 1920s, which arose from nativist sentiment and the growth of the Ku Klux Klan in the city.

In his book *Colorado Catholicism*, Thomas J. Noel explains: "The hooded nightmare for Colorado Catholics began in 1921 when William Joseph Simmons, imperial wizard of the Klan visited Denver …. Simmons and his followers were less concerned about blacks than about Catholics and Jews."[76] History Colorado agrees that "Colorado's Klan focused its divisive campaign on religious schisms to motivate its supporters," with the Catholics serving as "the main subject of the Colorado Klan's most virulent and concentrated discrimination."[77] By 1924 some 17,000 Denver citizens were members of the KKK and viewed the state's 126,000 Catholics as "public enemy number one," according to Noel. Their intimidation and threats of violence included burning crosses at Regis College and St. Dominic's Church in North Denver. The Klan condemned the types of popular social and fundraising activities the Dryer family led and participated in to support Holy Family's church and school as threats to America's way of life.[78]

The exact toll the Klan's policies took on the Dryers' business and personal lives is now unknown. During the 1920s, the KKK urged Denverites to boycott Catholic-owned companies, such as Miles & Dryer. At the same time, Catholics were urged to patronize businesses owned by adherents and supporters of their religion. In 1931 the Knights of Columbus of Holy Family Catholic Church commended Miles & Dryer for over 20 years of satisfactory service as the "oldest printing plant in Denver specializing in Catholic work**."**[79]

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[71] *Rocky Mountain News*, 12 September 1918 and *Denver Post*, 18 October 1918.
[72] *Denver Post*, 18 October 1918.
[73] *Rocky Mountain News*, 3 November 1918.
[74] *Denver Post*, 21 June 1925.
[75] Thomas J. Noel, *Colorado Catholicism and the Archdiocese of Denver, 1857-1989* (Niwot, Colo.: University Press of Colorado, 1989), 322-324.
[76] Noel, *Colorado Catholicism*, 97.
[77] History Colorado, "From the KKK to The Proud Boys," 19 April 2021, historycolorado.org/story.
[78] Noel, *Colorado Catholicism*, 99 and 102.
[79] *Denver Catholic Register*, 23 April 1931.

History Colorado's "Interactive Map and Data" showing where Ku Klux Klan members lived in 1924-26 reveals that the Dryers' own block contained four houses occupied by Klansmen, including one to the south, one directly across from the Dryer house, and two north of the their home.[80] Klan members lived on the block during the same time the Dryers rented their cottage to Nathan Arenburg, a Russian Jewish immigrant who became a Socialist Party candidate in Denver (discussed below).

The Dryers weathered the difficult years on Tennyson Street (see Figure 4). Joseph and Josephine received numerous mentions in the *Denver Post* during this period for organizing and attending Catholic-related benefit events, including Holy Family's annual picnics at Elitch Gardens, the Knights of Columbus New Year's dances at the Brown Palace Hotel, Sacred Heart Society card parties to aid the poor, and fundraisers for St. Vincent's Orphanage Aid Society (see Figure 5). In 1930 *The Denver Catholic Register* contained an article detailing the Dryers' tour of Europe and their audience with Pope Pius XI.[81]

In later years, Joseph Dryer continued to demonstrate his strong allegiance to the US. He and the printing firm devoted substantial time and funding to the "All American Pastime." As History Colorado observes, "Baseball is timeless in its ability to unify players, fans, and communities."[82] During the early twentieth century, many amateur and semiprofessional teams in Denver were funded and outfitted by local businesses and their games drew large crowds. For years beginning in 1928, Miles & Dryer sponsored semi-professional baseball teams. The *Denver Post* credited Joseph with being actively involved in ensuring the continued success of the sport in Denver.[83]

The Dryers celebrated their 60th wedding anniversary in 1955 with a reception at their home on Tennyson Street.[84] In his later years, Joseph was well known for his efforts on behalf of children. He served as the longtime chairman of the Knights of Columbus Christmas Party for Orphans, whose beneficiaries knew him as "Uncle Joe." He also was involved in the group's efforts to send orphans to camp and received a special award for his kindness in helping children attend baseball games.[85] Joseph became known as somewhat of an authority on childhood, and he offered advice on raising families. In 1958 he was chosen for the "Denver Post Gallery of Fame" for "his years of devotion to Denver Orphans."[86]

Joseph Dryer passed away on 13 September 1959 at the age of 83. As the sole owner of the cottage, Josephine Dryer continued to live in the bungalow and rent the cottage until her death in 1971. Both Dryers were buried in the Mt. Olivet Catholic Cemetery in Wheat Ridge, Colorado.

Later Dryer Family Owners

After Joseph Dryer's death, Raymond Thomas Dryer, took over as owner and operator of the family printing business, then known as Dryer Printing Company (see Figure 6). Raymond had worked in the business for much of his life. Following Josephine's death in 1971, Raymond also assumed ownership of the two Dryer dwellings. Born in Chicago in 1897, he moved to Denver

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[80] History Colorado, "Ku Klux Klan Interactive Map and Data," 1924-26, historycolorado.org.
[81] *The Denver Catholic Register*, 28 August 1930.
[82] History Colorado, "Left on the Field: Colorado's Semi-Pro and Amateur Baseball Teams," historycolorado.org.
[83] *Denver Post*, 14 September 1959.
[84] *Denver Post*, 13 June 1955.
[85] *Denver Post*, 20 January 1952 and 22 April 1958.
[86] *Denver Post*, 22 April 1958.

with his parents in 1906. Following his parents' example of community service, Raymond was a life member of Denver Elks Lodge 17 and chaired its annual Christmas party for orphans. He added his wife, Lucille M. Dryer, as co-owner of the property in 1977. When Raymond passed away in 1981, the *Denver Post* cited him as the oldest parishioner of Holy Family Parish.[87]

In 1983 Lucille M. Dryer added as co-owner Edward J. O'Dea, her son from a previous marriage. Following Edward's death in 1989, she included Therese C. Lowery, her daughter from a previous marriage, and Mary Ellen O'Dea as co-owners. After Lucille M. Dryer died in 1990, the remaining co-owners ended the family's 79-year ownership.[88] In 1992 Lowery and O'Dea sold the property to Daniel R. and Charline Roybal, the first owners not connected to the Dryer family.

In 1997 Benjamin and Asher Brill purchased the property, selling it in 1999 to Robert J. Koopmeiners and Brigitte A. Baehre. Jonathan Sandberg and Lara DePaulo became owners in 2004. During the Sandberg/DePaulo tenure the parcel was split, with the south part containing the cottage and the north portion holding the bungalow at 4454 Tennyson Street. Jonathan Sandberg undertook a few steps to update the cottage, including installation of some vinyl windows.[89]

Current Owner of the Cottage: daphne salone

In 2006 daphne salone acquired the cottage for use as her accounting office. In 2020 Ms. Salone transferred ownership of the cottage to her Casa Felices LLC. Daphne described the area around Tennyson Street as rather run down and with a reputation of being somewhat unsafe at the time she purchased the property. Much demolition and reconstruction along the street followed, with many of the historic dwellings and small shops replaced by large apartment buildings. The cottage is now a rare remaining example of the small, one-story, frame alley houses built as affordable rental dwellings along Tennyson and the surrounding area during the early twentieth century. Most of the one-story single-family homes have been demolished and replaced with three-story apartments and commercial buildings. daphne salone feels it is important to preserve the house as a representative of what the neighborhood was like in the past. She believes it conveys an important message to passersby about the history and architecture of Tennyson Street, and states: "My little house is going to be sitting there forever."[90]

The Currie/Dryer Cottage's Service as Early Affordable Housing in Berkeley: Renters of the Dwelling

Historically, the Currie/Dryer Cottage represented a desirable housing opportunity in the Berkeley neighborhood, as Tennyson Street continued to attract new residents drawn by its convenient transportation and growing mix of residential, commercial, and other buildings and amenities. The included table on the following page summarizes information on the occupants. As the Curries anticipated, the cottage proved to be an excellent home for those seeking to rent a small, well-built, and attractive property at an affordable price. Tenants drawn to these features included immigrants, small families, skilled and unskilled laborers, widows, and older

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[87] *Denver Post*, 25 February 1981.
[88] Denver County Clerk and Recorder records.
[89] daphne salone, email to Laurie Simmons, 16 February 2024.
[90] Denver County Clerk and Recorder records; Kelty, "Daphne Salone Wants to Save Her Tennyson Street House as a Historic Reminder;" daphne salone, email to Laurie Simmons, 16 February 2024.

people. The Dryers' early years of ownership spanned a period of unrest in the US, when the cottage became a place of sanctuary for people who might have been turned away by others.

The increasing tide of immigrants to America in the late nineteenth and early twentieth centuries stirred up nativist fears about the impact of newcomers in some Americans, who reacted negatively toward a wide variety of groups, including those from Southern and Eastern Europe,

Identified Inhabitants of 4450 Tennyson Street

Residence Years	Name	Characteristics
1909	Arthur W. and Mary E. Currie	Canadian-born. Carpenter
1910	L.D. Ross	Machinist.
1911	Arthur C. and Emil L. Hager, Mrs. Nettie Hager, and John N. Hager	German ethnicity. House painters.
1914-15	Ernest W. and Lydia C. Rahmann	German and Swedish immigrants. Driver and teamster.
1918-25	Nathan L. and Lena Arenburg	Jewish, Russian-born. Socialist candidate for Colorado state senate. Traveling salesman and collector.
1925	C.F. Presnehan	Unknown.
1928	Randall C. Coulter	Gasoline station attendant.
1928	Angelina Corrado	Italian ethnicity. Unknown.
1932-36	Antonio J. "Tony" Rocco and Mary Achierno	Italian-born. Weighman and sealer at Merchants Biscuit Company.
1937	Eugene J. Kennedy	No occupation listed.
1945	Mary E. (McKibbon) Weber	Nebraska-born. Widow.
1948-58	Kay E. Allen	Widow.
1959	Damon S. and Barbara Paulley	Employed British American Oil Company.
1960-61	Mrs. Laura Gutirrez	Latino. Icer with Bowman Biscuit and later a seamstress.
1965-69	Louis C. and Suzanne Byer	Employee of Baker Bowman Biscuit Company (later Keebler), 1965-68. Gas station attendant, 1969.
1970	Vacant	N/A
1979	Eugene G. and Janice M. Kennedy	Employed by City of Westminster.
1998-2000	Stacy, Kirk, and Indigo Linden	Unknown.

Occupations shown are for the male household member, unless otherwise noted.

such as Joseph Dryer. As historians Stephen J. Leonard and Thomas J. Noel observed in their history of Denver, such nativists "worried about both Jews and Roman Catholics, many of whom were foreign-born."[91] These feelings became widespread, leading to the national passage of measures limiting immigration and contributing to the rise of the Ku Klux Klan in Colorado.

[91] Stephen J. Leonard and Thomas J. Noel, *Denver: Mining Camp to Metropolis* (Niwot, Colo.: University Press of Colorado, 1990), 189.

Joseph Dryer had first-hand experience of coming to the United States as a child in a large family whose language and traditions were different from the place they chose to make their home. Following their purchase of the Currie property in 1913, the Dryers rented the alley house to others seeking a better life in America. In 1914 and 1915 Ernest W. Rahmann resided here with his young family. A German immigrant, Rahmann worked as a driver and teamster.[92] He and Swedish immigrant Lydia Caroline Bidstrup Rahmann, married in 1906 in New Jersey. Lydia took care of the couple's three small sons. The Rahmanns moved frequently, living in several different homes in the neighborhood.

The clearest example of Joseph Dryer's principle of nondiscrimination in renting the cottage came in 1918, when Nathan L. and Lena Arenburg, a Jewish couple, occupied the alley house. Nathan (1868-1953) was born in Russia with Yiddish as his first language; he immigrated to the US in about 1880. He married Lena Schirmer (1863-1955), born in Indiana in 1896. After living in Ohio for a time, the Arenburgs moved to the Denver area and operated a poultry farm in the vicinity of today's Edgewater during 1910-13. In the 1910 US Census Nathan indicated he was a naturalized American citizen.[93]

While renting the cottage on Tennyson Street, Nathan ran for the Colorado State Senate as a Socialist in 1918, receiving only 522 votes.[94] This was a bold stance because the Socialist Party opposed US participation in World War I. The party's leader, Eugene V. Debs, was imprisoned for sedition after urging resistance to the military draft. It is interesting to note that during the time the Dryers rented out the cottage to Nathan Arenburg, who presumably opposed the war, the couple's son was serving in the military, and they were active in organizations supporting the troops.

Despite any philosophical differences, the Dryers continued to rent the alley house to the Arenburgs through at least 1925, during the height of the Ku Klux Klan era in Denver. Nathan's occupation was listed in the 1918 and 1919 city directories as "commercial traveler," the popular term at that time for a traveling salesman. In 1922 the *Denver Jewish News* contained a New Year's greeting from the Arenburgs to their friends.[95] During the early 1920s, Nathan worked as a salesman; in 1925 he was listed as a collector. By 1930 the Arenburgs had moved from Denver and were living in Cincinnati, Ohio.[96]

In 1928 occupants of the cottage included Randall C. Coulter, an attendant at a Texas Company gasoline station, and Angelina Corrado, a young woman with no occupation listed. By 1932 Antonio J. "Tony" Rocco Achierno (1900-1977) lived here with his wife, Mary. Born in Poteviza, Italy, Tony came to this country with his parents in about 1904. The family lived in Denver by 1910, and the 1920 and 1930 censuses show Tony working as a baker in a cracker factory. He married Denver-born Mary Zito (1905-2001) in 1926. While living at this address, Tony worked for the Merchants Biscuit Company as a weighman (1933) and a sealer (1936).[97] Eugene J. Kennedy (no occupation listed) lived here in 1937.[98]

After World War II, Denver experienced a housing shortage as military personnel returned from abroad to the home front. Some were forced to live in basements, garages, and agricultural

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[92] Ancestry.com, US Census, 1910 and Denver city directories, 1914-1918.
[93] Ancestry.com, US Census, 1910 and 1930.
[94] *Rocky Mountain News*, 6 and 30 October 1918.
[95] *Denver Jewish News*, 20 September 1922.
[96] Ancestry.com, US Censuses 1910-1930 and Denver city directories, 1918-1925.
[97] US Census, 1910, 1920, and 1930 and Denver city directories, 1930s.
[98] Denver city directory, 1937.

outbuildings. The cottage represented the small alley dwellings that provided an affordable housing option in Berkeley neighborhood for people of limited means during this period. In 1945 Mary E. (McKibbon) Weber, a widow of an iron worker, lived here. Mrs. Weber (1872-1946) was born in Omaha, Nebraska, and her family moved to Colorado when she was a small child. Later tenants included another widow, Kay E. Allen, who had one of the longest postwar tenures in the house, residing here from about 1948-58. In 1960-61 Mrs. Laura Gutirrez [sic], an icer with Bowman Biscuit and later a seamstress, lived here.[99] Stacy, Kirk, and Indigo Linden lived here from 1998 to 2000 (see Figure 8). The house continues to serve its original purpose as a rental property during a new period of housing scarcity in Denver.

[99] Denver city directories, 1945-1961.

7. Additional Information

Historic Figures

Figure 1. Arthur Wellington Currie, a Canadian immigrant and experienced builder, constructed the cottage at 4450 Tennyson in 1909, as well as the larger bungalow next door at 4454 Tennyson Street to the north in 1910. SOURCE: Arthur Wellington Currie, US citizenship application, 1935, Ancestry.com.

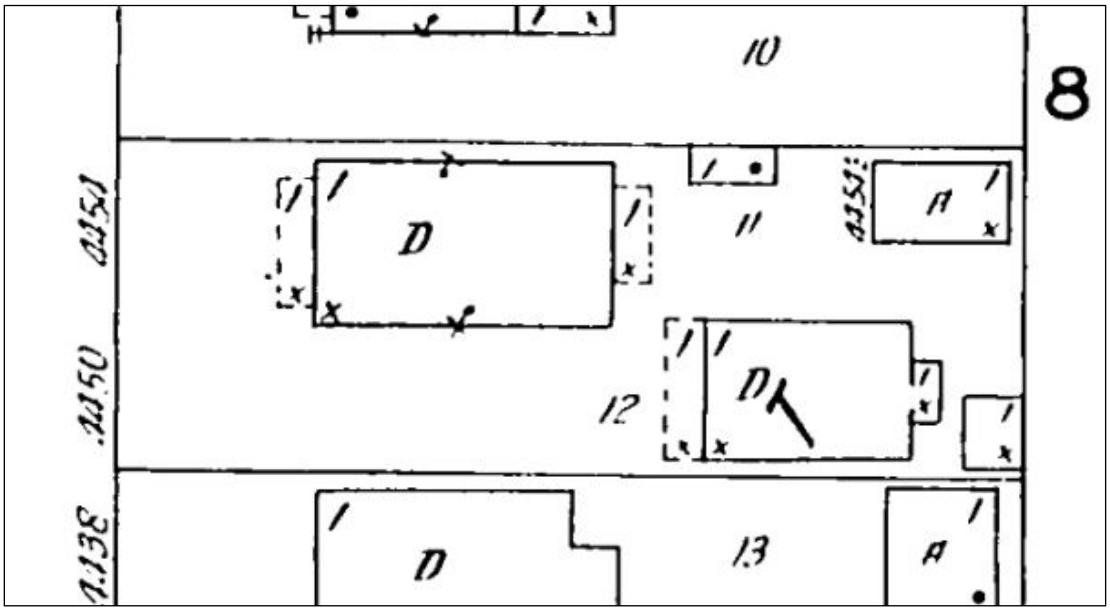

Figure 2. The 1930 Sanborn fire insurance map depicts the relationship between the two dwellings: the alley house (4450) and the owners' house (4454) on the same parcel. SOURCE: Sanborn Map Company, fire insurance map of Denver, vol. 7, sheet 725, 1930.

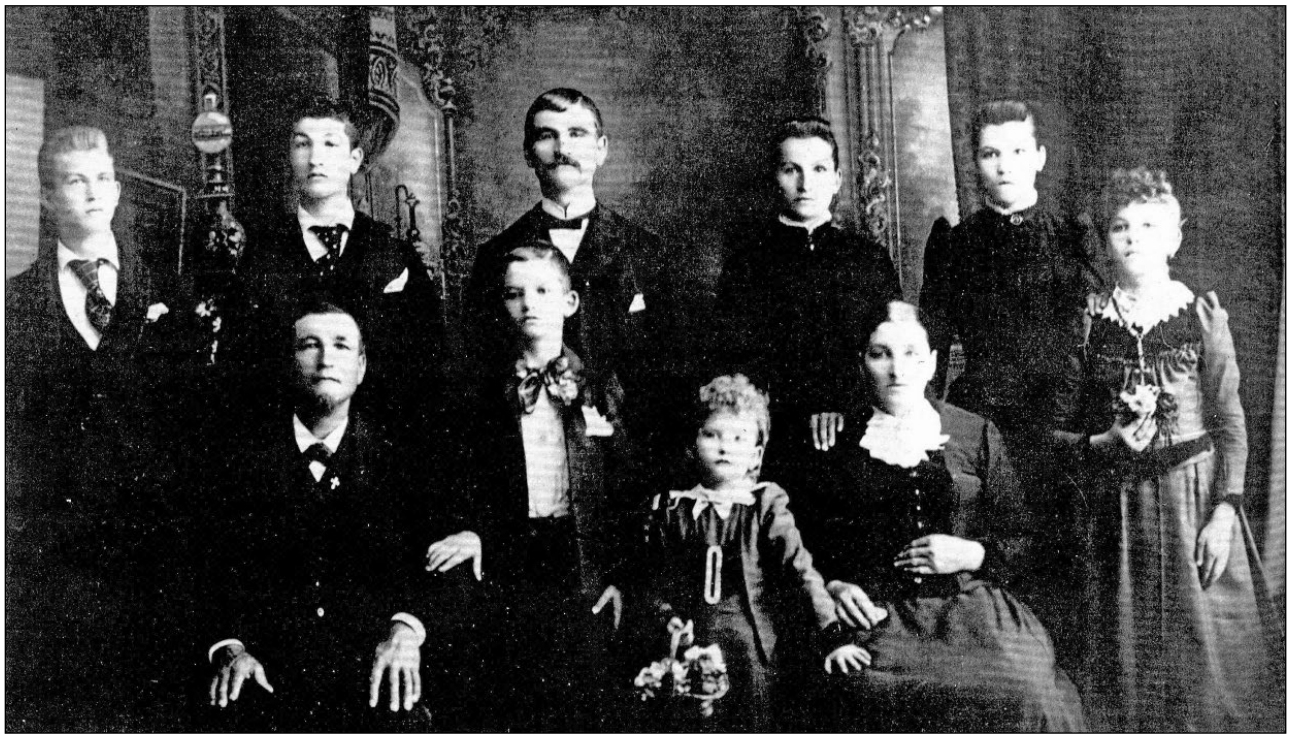

Figure 3. Joseph J. Dryer (standing, in the second row, second from left), the second owner of the two Currie houses, moved to America from Czechoslovakia as a child. Here, he is shown with his parents and siblings in the 1890s. SOURCE: Photo owned by Joseph Dryer's granddaughter, Grace Dryer-Dionigi, shared by "jbjm Miller" on Ancestry.com, September 2007.

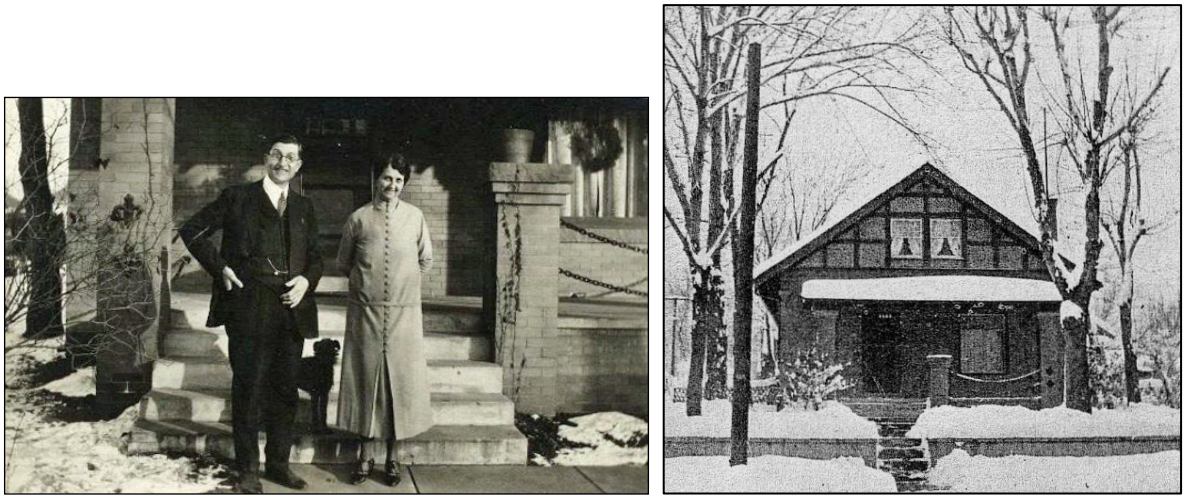

Figure 4. Joseph J. and Josephine Dryer stand in front of 4454 Tennyson Street ("the bungalow") circa 1925. They served as active members of nearby Holy Family Catholic Church, the neighborhood community, and the larger city. Joseph co-founded a very successful printing business in Denver. The full front of 4454 Tennyson Street is pictured (on the right) circa 1925, with part of the gabled roof of 4450 Tennyson Street visible to the right (when the photo is magnified). SOURCE Photos owned by the Dryers' granddaughter Grace Dryer-Dionigi, shared by "jbjm Miller" on Ancestry.com, September 2007.

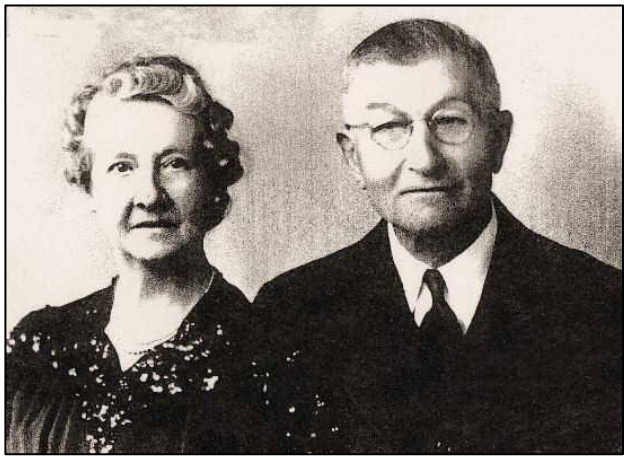

Figure 5. Joseph J. and Josephine Dryer acquired the frame cottage and Craftsman-style brick bungalow adjacent to the north in 1913. The Dryer family owned the two houses for 79 years, using them as originally intended, by renting out the cottage and living in the bungalow. The Dryers are shown on their wedding day in Chicago, 1895 (left) and in Denver in 1945 (right). SOURCE: Photos owned by the Dryers' granddaughter Grace Dryer-Dionigi, shared by "jbjm Miller" on Ancestry.com, September 2007.

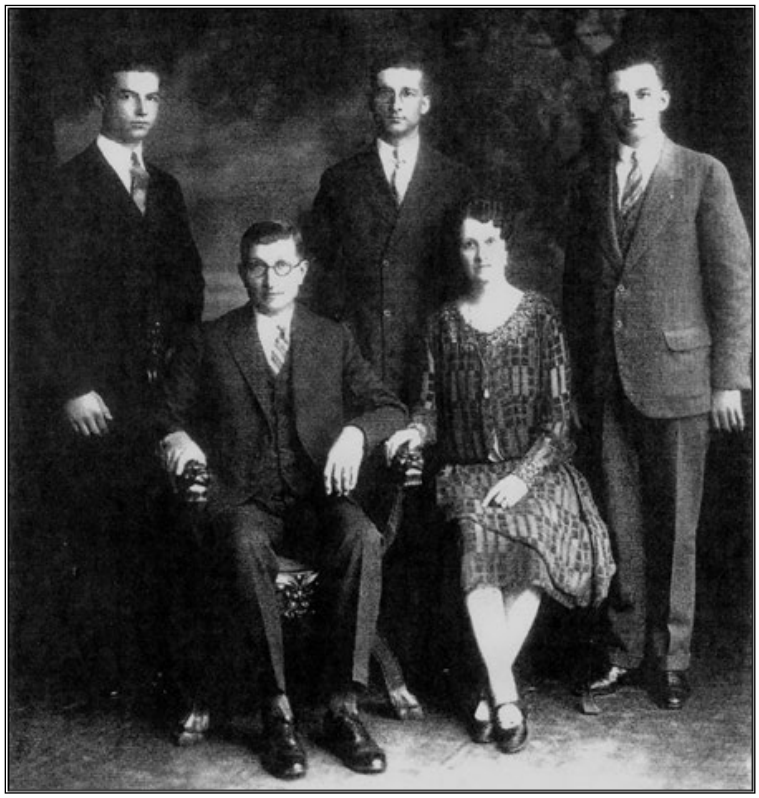

Figure 6. Joseph and Josephine Dryer (seated) lived on Tennyson Street with their three sons: Joseph Albert, Raymond Thomas, and George John. Raymond continued his father's printing business and lived at 4454 Tennyson Street following his parents' deaths. SOURCE: Photo shared by "jbjm Miller" on Ancestry.com, 8 November 2007.

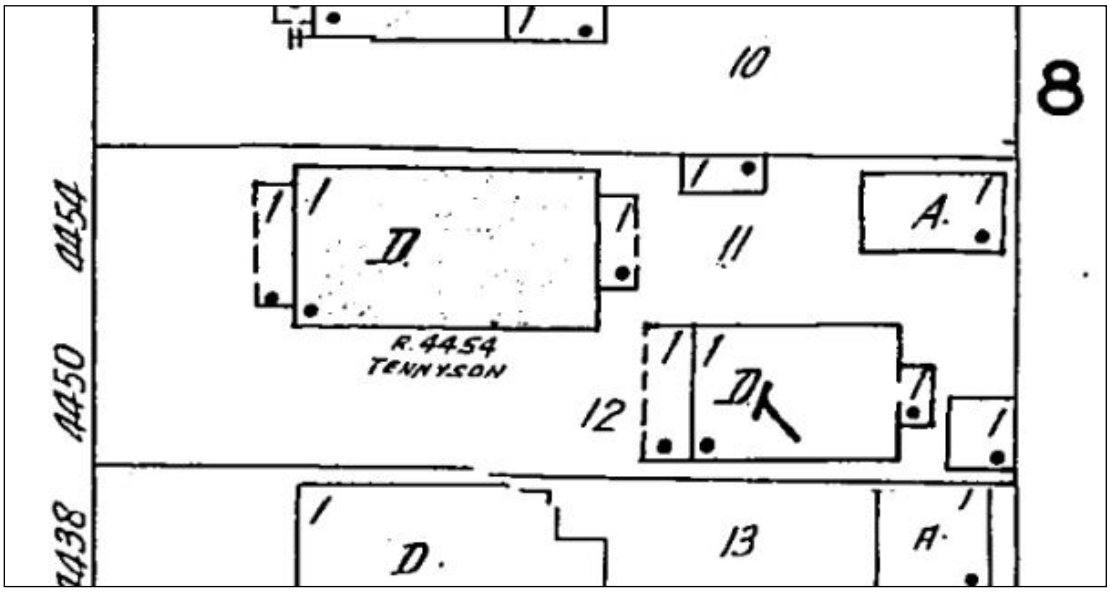

Figure 7. The 1950 Sanborn fire insurance map shows the same configuration as the 1930 edition. SOURCE: Sanborn Map Company, fire insurance map of Denver, vol. 7, sheet 725, 1950.

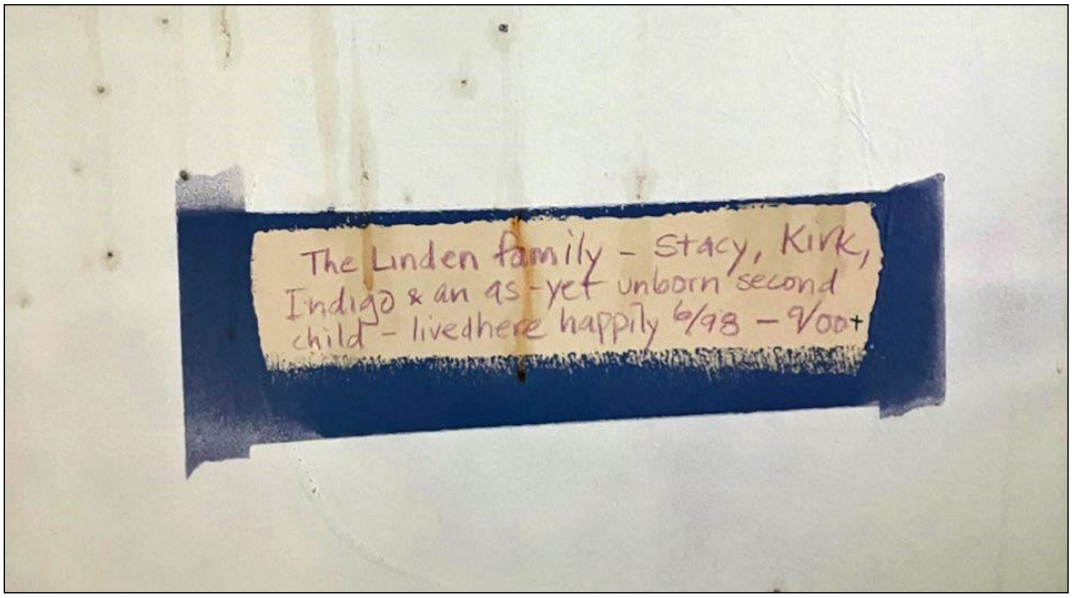

Figure 8. The Linden family lived here for a few years at the end of the twentieth century (1998-2000) and left this message behind a wall mirror in the bathroom. SOURCE: daphne salone, Denver, Colorado.

DENVER
THE MILE HIGH CITY

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DENVER
THE MILE HIGH CITY

Photographs

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

1. Front of the house and its setting photographed from the opposite side of Tennyson Street. Photographer: Thomas H. Simmons. Date: August 2023. View east-northeast.

2. Overview of the front yard and front of house from public sidewalk. 4454 Tennyson Street is to the left. Photographer: Thomas H. Simmons. Date: August 2023. View east.

3. Front of the house.
Photographer: Thomas H. Simmons. Date: August 2023. View east.

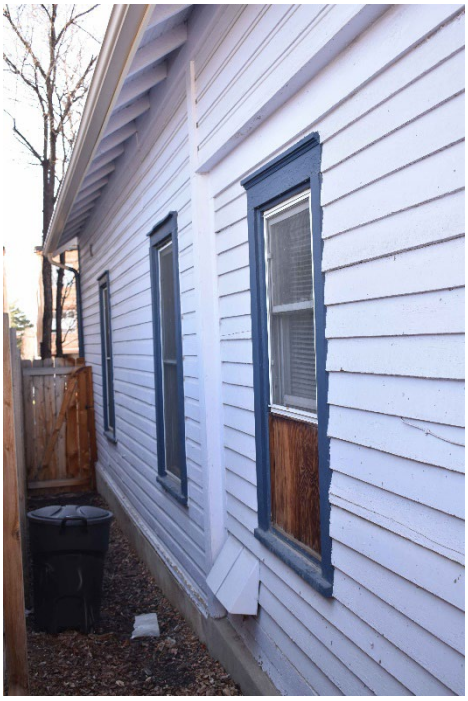
4. Stained glass transom on facade from interior.
Photographer: Thomas H. Simmons. Date: March 2024. View west.

5. Front door.
Photographer: Thomas H. Simmons. Date: March 2024. View northeast.

6. Oval bullseye window on the north wall.
Photographer: Thomas H. Simmons. Date: August 2023. View south.

7. Rear (east wall) and north wall from the alley.
Photographer: Thomas H. Simmons. Date: March 2024. View southwest.

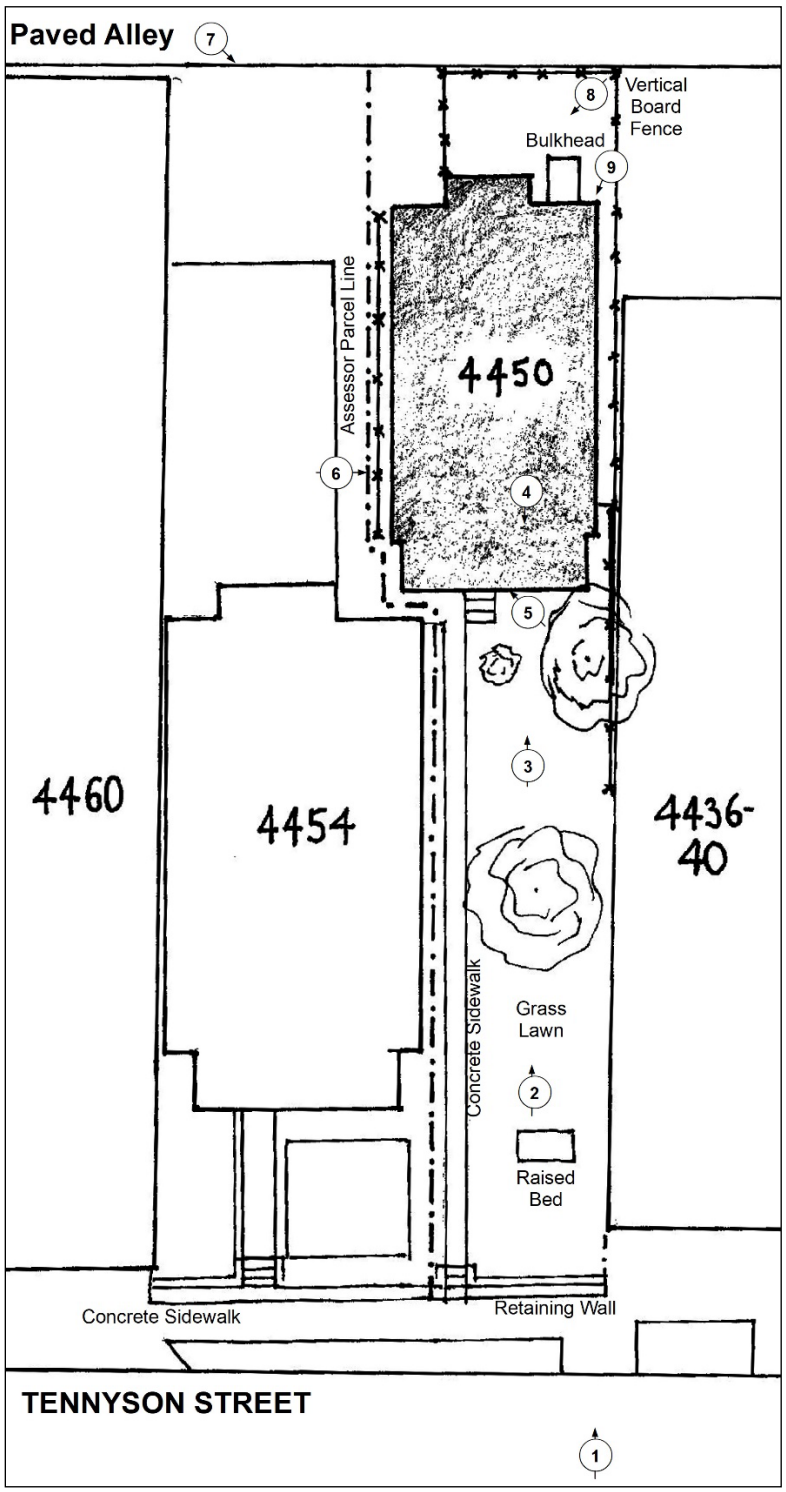
8. Rear from the backyard.
Photographer: Thomas H. Simmons. Date: March 2024. View northwest.



9. South wall from the backyard.
Photographer: Thomas H. Simmons. Date: March 2024. View west-northwest.

Boundary Map

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



Numbers in circles show photograph locations and camera directions.

DENVER
THE MILE HIGH CITY

Application Fee

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

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