

97-554

Resub

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Capitol Life Insurance Building

other names/site number The Colorado Trust Building and Tower Addition, 5DV2686

2. Location

street & number 1600 Sherman Street [N/A] not for publication

city or town Denver [N/A] vicinity

state Colorado code CO county Denver code 031 zip code 80203-1604

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally.
(See continuation sheet for additional comments [])

[Signature] State Historic Preservation Officer October 8, 1997
Signature of certifying official/Title Date

State Historic Preservation Office, Colorado Historical Society
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [])

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register
See continuation sheet []

determined eligible for the
National Register
See continuation sheet []

determined not eligible for the
National Register.

removed from the
National Register

other, explain
See continuation sheet []

Signature of the Keeper

Date

[Signature] 12/1/97

Capitol Life Insurance Building
Name of Property

Denver/CO
County/State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not count previously listed resources.)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Name of related multiple property listing.

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

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

(Enter categories from instructions)

COMMERCE/business

Current Functions

(Enter categories from instructions)

SOCIAL/civic
COMMERCE/business

7. Description

Architectural Classification

(Enter categories from instructions)

Neo-Classical Revival
Modern Movement

Materials

(Enter categories from instructions)

foundation STONE: granite
walls STONE: marble

roof ASPHALT
other METAL: bronze, aluminum; TERRA COTTA; CONCRETE (exposed aggregate)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Capitol Life Insurance Building

Name of Property

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Denver/CO

County/State

Areas of Significance

(Enter categories from instructions)

Architecture

Periods of Significance

1924

Significant Dates

1924

Significant Person(s)

(Complete if Criterion B is marked above).

N/A

Cultural Affiliation

N/A

Architect/Builder

Manning, Harry J.

(1963 addition - Francis, Edwin A.)

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other:

Name of repository:

The Colorado Trust

1600 Sherman Street

Denver, Colorado 80203-1604

Capitol Life Insurance Building
Name of Property

Denver/CO
County/State

10. Geographical Data

Acreage of Property 1.7

UTM References

(Place additional UTM references on a continuation sheet.)

1. 13 501380 4398920
Zone Easting Northing

3. Zone Easting Northing

2. Zone Easting Northing

4. Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Attachment D

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Attachment D

11. Form Prepared By

name/title Diane Wray, President (Edited by S. Doggett)

organization Wraycroft, Inc. date November 29, 1996

street & number 3058 South Cornell Circle telephone 303-761-8979

city or town Englewood state CO zip code 80110

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Sherman Street Properties, Inc., a wholly owned subsidiary of The Colorado Trust

street & number 1600 Sherman Street telephone 303-837-1200

city or town Denver state CO zip code 80203-1604

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

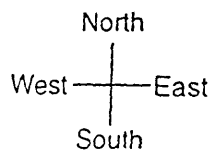
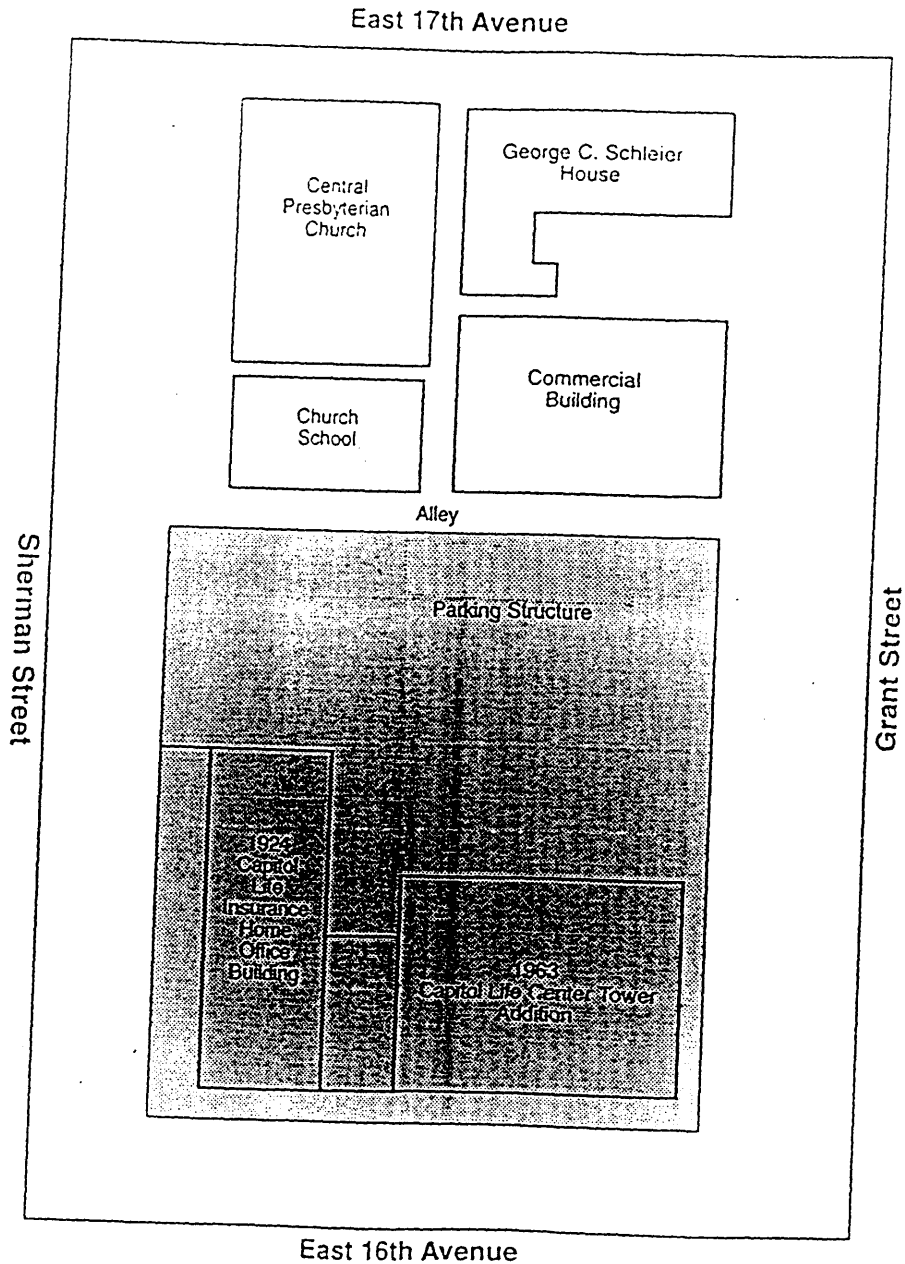
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CAPITOL LIFE INSURANCE BUILDING
Denver, Colorado

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SITE PLAN



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CAPITOL LIFE INSURANCE BUILDING
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The parking strip is set with street trees which are planted around all three primary sides of the property, within a grass parking strip at the south and within concrete paving at the east. Street light standards extend down the west front; classically detailed posts support glass finial globes. Ornamental crab apple trees are set on the terrace adjacent to the 1924 structure; modern planting areas are located around the main entrances to both structures. A new two-sided sign reading, "THE COLORADO TRUST BUILDING," is located at the southwest corner of the terrace.

The 1924 Capitol Life Insurance Building, a two-story, flat-roofed, elongated rectangular-plan steel-framed structure with a classically detailed facade, is constructed on the raised terrace facing west onto Sherman Street. It has an English basement level defined at grade by a pink granite foundation course which supports the lightly grained white marble veneer walling laid in regular ashlar blocks. The symmetrical facade of the 1924 structure has a two-story central entrance feature within an eleven-bay facade. Each end bay projects slightly to form pavilions. At the north and south elevations, the three bays of each have a projecting central pavilion. Originally the composition of the east, rear elevation was designed with projecting white marble clad end pavilions which flanked a central section constructed in pale yellow-green glazed brick with nine bays of openings. Four bays on this secondary elevation have been obscured by the 1963 construction of the two-story connecting wing which provides access to the eleven-story tower from the southeast corner of the 1924 structure. Where exposed, the brick masonry extends to the height of the parapet, above the main entablature of the building, where it is defined by a terra cotta cap. A white marble clad chimney, square in section and with a plain cap course, projects from the east elevation near the north corner of the north pavilion.

On the primary marble-clad elevations, the pink granite foundation course, forming a continuous plinth, or stylobate course, is transitioned to the marble walling by a continuous Ionic style pedestal base, moulded in white marble. The basement level pedestal, two white marble veneer courses high, extends to the heads of the basement window openings where it is capped by a continuous moulded marble watertable course that forms the basement window opening lintels and the first floor window opening sills. Suggesting a pedestal cap at the top of the basement walling, the watertable is profiled with a cavetto top moulding that is contiguous with the marble veneer of the upper walling, a flat fascia with raised panels having end returns, and a stepped architrave undercut, all generally in the Ionic style.

The marble veneer of the first floor walling extends to a beltcourse that extends around the marble clad elevations above the first floor window openings. The beltcourse, interrupted only by the central entrance feature, is set flush with the walling. It is differentiated from the walling by marble borders, which enclose butted terra cotta panels, each a four-fret design in a Greek key motif. The second floor window opening sills are carried on the beltcourse; two courses of marble veneer incorporate the second floor window heads and form a band into which is carved, in Roman style graphics, "THE CAPITOL LIFE INSURANCE COMPANY." The inscription is centered over the entrance feature. This marble coursing receives the terra cotta entablature which extends around the marble clad elevations of the building.

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The Doric style entablature consists of a lower architrave band with a running ornamentation of Vitruvian scrolls; the upper architrave step is defined by the taenia band, with guttae, corresponding to the triglyphs in the frieze which are spaced with metope roundels bracketed by anthemion foliation. The frieze supports the cornice which consists of a projecting fascia with flattened mouldings forming the crown. This corona supports a narrow parapet ornamented with a roundel above each triglyph and spaced with rinceau panels that extend with anthemions above the parapet cap rabbet to form a continuous antefix motif. The soffit of the corona is ornamented with evenly spaced mutules having guttae; the outside corners are variously ornamented with rosettes and palmettes relating to inside and outside corners. The classical ornamentation of the terra cotta entablature is relieved over the window bays by panels of rinceau work with a central roundel panel. When viewed as a classical column, the building entablature provides an enriched and animated column capital above the two-floor column shaft set on a pedestal base; the prominent Greek fretwork beltcourse provides a rusticated band on the shaft.

The facade is dominated by the central two-story aedicula entrance feature moulded and carved in ungrained white marble. Pilaster jambs, the bases of which correspond to the pedestal base moulding which is stepped out, are enriched with arabesque bas relief carvings of vases sprouting tiered palmettes. The raised arabesque panels are set within fretwork borders and panel mouldings. Extending from the pink granite stylobate course to the beltcourse, the pilasters support a frieze, the height of the beltcourse, which has rosetted palmette cornerblocks flanking a head panel with a central cartouche seal within rinceau ornament. The bas relief cartouche roundel encloses a depiction of a capitol dome on a starred shield and is carved with "THE CAPITOL LIFE INSURANCE CO." on the circumference. The frieze supports a band of simple fretwork and a course of dentils which form the bed moulding of the lintel cap. The lintel fascia is ornamented with fretwork below the crown moulding. The corona soffit is plain. A shallow parapet is carried on the corona and is ornamented with anthemion bas relief carvings and has raised scroll corners forming acroterium. At the center a shell motif extends above the parapet as a visual base for a flag pole. The jamb and head reveals are ornamented with a band of fret work set near the outside edges.

The aedicula surround encloses a pair of bronze grille doors with sidelights which are set below a transom bar above which is a bronze hypaethrum transom grille. The doors and sidelights are divided with narrow paneled mullions set on bases; half a mullion forms the jambs. The mullions extend to the transom bar frieze set with roundels and palmette scrolls. The frieze extends to a plain corona which has a shallow parapet ornamented with scrolls and palmettes which extend above the top of the transom bar as antefix. The pair of bronze doors and sidelights have Renaissance style bronze grillwork which divides the sidelights into nine vertical lights and the doors into twenty-seven lights. Each light is characterized by having fleur de lis bronze castings integrated into quatrefoils. Above the transom bar, the hypaethrum grille is set into an unglazed enframing of fleur de lis/quatrefoil borders set within paneled mullions. The grille over the glazing is framed with bands of quatrefoils with crossed fleur de lis corner blocks. Slender cast bronze balusters extend across the width of the opening within the quatrefoil enframing.

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Flanking the central entrance are low podia which extend perpendicularly from the stylobate. The granite podia each have a moulded white marble cap which is an extension of the pedestal base moulding and are surmounted by a bronze, branched six-light torchere with a fluted column shaft on foliate base. The podia enclose a granite step upon which a curved step leads up to the curved threshold step of the doorway set within the pilaster jambs. These steps provide access from a granite paved landing raised above the terrace grade and reached from the public sidewalk by a flight of granite steps set within flanking four-step granite podia. The stepped podia have very shallow raked cap blocks and form a base pedestal that receives the stuccoed stone wall retaining the terrace level.

At the pedestal level of the primary marble-clad elevations, the basement windows extend from the stylobate course, which forms the sills, through the pedestal base moulding course to the pedestal cap or watertable. Each pair of openings, with the pedestal walling forming a center mullion, are hung with pairs of steel framed, casement sash, each with one light. Directly above the watertable course, the first floor window reveals, unlike the pavilion window openings, rise to the beltcourse. The jambs and head of each window are detailed with an architrave step cut into the marble walling and the continuous lintel course. At the facade pavilions and the north and south elevation pavilions, the window reveals are articulated with a full architrave enframingent that projects from the face of the pavilions. The marble architrave frames extend from the stylobate course which, like the base pedestal moulding, is stepped out to receive the frame which typically interrupts the pedestal cap/watertable course. Between the basement windows and the first floor window reveal of each pavilion opening, the spandrel, a visual extension of the watertable, is ornamented with a terra cotta Greek fret band. At the head of each architrave enframingent, a Tuscan entablature lintel, with a bead moulding and a corona, overlaps the lower marble band of the beltcourse.

Within the marble reveals of the primary first floor window openings are pairs of window units within terra cotta window frames with terra cotta spandrel panels below each. The outside frames and central mullion extend from the watertable to the reveal head and are enriched with an interlocking stylized palmette running ornamentation. The wider mullion palmette motif is edged in a fish scale motif also as running ornamentation. Rosettes infill the corner blocks of the terra cotta frame. The terra cotta spandrels are set with panels with fluted frames. Each panel has a central roundel bracketed by sections of fret banding. Each roundel has four palmettes forming hearts, their base points touching at the center; anthemion sections infill around the forty-five degree axes of the palmettes. Flanking the roundel of each panel are pairs of palmettes fanned from their top helical curves. Within each window opening of the terra cotta enframingent is a steel framed, two-vertical-light casement window sash extending to a transom of clathrate glazing consisting of a double tier of Roman style grating.

Flanking the central entrance feature at the first and second floor, and the flanking pavilion windows of the north and south elevations, are narrow embrasure style windows which are elongated at the first floor level. Each has a single architrave step enframingent cut into the marble walling at the jambs,

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head, and sill. Within each reveal is a steel framed single casement sash with one light and integral clathrate glazing at the head.

At the second floor, the windows of the marble clad walls have a double stepped architrave enframing cut into the walling which includes a sill block carried on the beltcourse and lintel block at the head of each opening with a narrow marble center mullion. Each window opening contains a steel framed, two-light casement sash set below a fixed clathrate transom, a single tier of Roman style grating. Above the central entrance feature are a similar pair of window openings with a wider central mullion; the sill extends below the parapeted corona.

The windows of the rear east elevation marble clad pavilions are similar to the openings of the typical basement, first, and second floor windows. At the brick masonry center section, the utilitarian rear elevation originally had nine bays with a widely spaced center bay; five bays remain exposed. Each bay consists of a pair of basement window openings, foreshortened first floor tripartite windows above a recessed reveal panel and with a fixed clathrate transom having one tier of Roman style grating, and similar second floor window openings with a center mullion. The north end bays are dropped to accommodate the stairway construction of the interior; the south four bays of windows are masked by the 1963 two-story connecting wing to the tower addition. Typically, the basement and first floor openings have brick jambs; first floor sills are terra cotta. The second floor openings have marble quoined jambs and marble lintels, sills and mullions. Each second floor opening, with the two north and two south end bays being elongated, has steel framed, two-light casement sash with clathrate transoms; the steel framed first floor windows generally have a large fixed center light with one-light casement sidelights below a clathrate transom. A doorway with double doors opens to the basement below the dropped northern bay. The remaining central bays at the basement level have their sills extended into a concrete areaway; the openings have steel framed, one-light casement sash set below fixed one-light transoms.

On the interior, the first floor of the rectangular plan 1924 Capitol Life Insurance Building has a foyer, at the half level, containing a stairway that provides access to the central, two-story lobby which has an eastern exposure. At the west side of the lobby, access is provided to north and south stairways through vestibule spaces. Offices occupy the south, west, and north spaces with a Board Room being located in the northwest corner. A two-story vault is located at the north end of the lobby. At the second floor level the stairways provide access to a U-shaped hallway system that wraps around the west side of the two-story lobby and north and south mezzanine spaces; offices are located around the periphery. The basement contains a large assembly room beneath the lobby space, periphery offices, the mechanical room, and the lower level of the vault which contains a steel circular stairway.

Three interior spaces, the foyer, the two-story lobby and adjacent circulation areas, and the Board Room are notable, as they exhibit most of their original architectural character as the result of a 1994/95 restoration project. The west entrance bronze doors, detailed on the interior to match the exterior, open

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into the foyer containing a white marble stairway leading up to the two-story lobby. The foyer plan is T-shaped with the narrow west section forming vestibule area which is black marble paved. At the landings of the stairway, black and white marble tile is used as pavers in a harlequin pattern. A paneled wainscot of white marble extends from the lobby floor level height through the lower foyer and into the vestibule area. The wainscot incorporates the wall stringer for the stairway and recesses for radiators. White marble panels with borders having corner accents of red marble tiles fill the wall spaces of the vestibule area. A tier of two marble panels and a large single panel is on each of the foyer side walls which are stepped back from the wainscot by a marble capped ledger and delineated by a black marble base. The large marble panels are booked and each has a center medallion of red and black marble tiles. A moulded plaster cornice extends around the room which has a plaster ceiling in the foyer area and a marble panel above the vestibule area. A flat white marble archway opens into the lobby and is trimmed in terra cotta. Iron side handrails with cast balusters, mounted directly on every other step and carrying a moulded bronze cap, extend down the sides of the stairway.

The two-story lobby has rusticated terra cotta veneered walling, alternating in wide and narrow courses, at the first floor level. An open arcade wraps three sides of the second floor level; a iron balcony fronts the east window openings. The floor is carpeted and has a black marble base. The ceiling is coffered and tripaneled. The style of the space suggests the Spanish Renaissance through the use of polychromed terra cotta detailing in the arcades and wrought and cast iron.

Three flat archways, with typical wide terra cotta stepped architrave trim detailed with rosettes and a stylized egg and dart relief in the backband, provide access to the south first floor spaces. In 1994-95, the center bay was infilled with a modern elevator system faced, at the first floor, with walnut millwork patterned after the west entry doors. The piers between the openings support an intermediate entablature with the frieze having a running ornamentation of Greek fret panels and a composite corona with a cavetto cornice. The corona supports a terra cotta parapet upon which are set extensions of the first floor wall piers and semicircular double-arched arcades corresponding to the first floor doorways. Each pair of arches have polychromed terra cotta archivolts with running palmette ornamentation and fret bands that spring from impost capitals set on pilasters and on a colonettes ornamented similarly to the archivolts. Spanning between the arches are filler sections each with a small roundel between the first voussoir of each arch. The center bays of each elevation of arcades each have a spiral twisted center column. Typically, the pilasters and columns have Tuscan detailed capitals and are octagonal in section. The second floor wall piers above the parapet form wide, paneled pilasters that rise from the torus moulded parapet cap to a Tuscan adaptation entablature which has continuous corona. The soffit of the corona is ornamented with a guilloche band that enframes the ceiling and transitions to a double row of octagonal coffers. Each ceiling coffer has a simple Tuscan profile with a fret detailed frieze with modillions and is ornamented with a rosette set on a similarly moulded drop. The band of coffers enframes the recessed field of the ceiling. The coffer moulding profiles the ceiling panel mould which extends to an enframement of a wide Greek fret set with roundels. Within the fret band, the ceiling surface is divided into three panels. The ceiling surface around the coffer band is unornamented.

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The west wall of the lobby, consisting of five bays, is similar in detailing with the exception that at the first floor level, two single doorways flank the central flat archway from the entrance foyer. The doorways have terra cotta architrave trim and the single doorways are hung with two-panel walnut doors within walnut frames having a paneled transom. Above are five arcade bays. The first floor level of the north wall is only pierced by the vault doorway and the terra cotta trimmed flat archway opening into the north vestibule; above are three bays of arcades. The east wall consists of two levels of window openings in five bays; the south bay openings are blind. The first floor openings have terra cotta architrave trim above a modern walnut wainscot radiator enclosure. The second floor openings, within the wide paneled pilasters and all on a plaster wainscot, are untrimmed. Fronting the second floor openings is a narrow balcony supported on Roman style consoles, evenly spaced in relationship to the window openings, and forming modillions at the intermediate entablature frieze. The terra cotta balcony platform is moulded to match the intermediate entablature corona of the room. At the north and south ends of the balcony, the floor platform curves in quarter circles to doorways cut into each east archway parapet. The balcony is set with a wrought and cast iron balustrade having cast newels, and wrought balusters carried on a wrought bottom rail which scrolls onto the balcony posts. The metal handrail is moulded.

On the first floor, the west circulation from the lobby opens into a vestibule space at each corner. These spaces provide access to the north and south stairhalls where each stairway has a long run to a landing, three steps to a second landing, and a short run to the second floor hallway system. At the south, the stairwell contains the two-run basement stairway which also provides access to an exterior doorway at the landing. Within the stairhall vestibules opening from the lobby, the walls are clad in terra cotta and have plaster cornices at the plaster ceilings. Terra cotta architrave trimmed flat archway openings provide access to the stairhalls which have plaster walls and terra cotta architrave trimmed openings; plaster cornices extend around the spaces at the plaster ceilings. The stairways have marble treads set on rectangular step consoles of multicolored ceramic tiles. The stepped wall stringers are also tiled in a Spanish Renaissance style. The landings are paved in beige tesserae laid in a herringbone pattern. The balustrading is wrought and cast iron similar to the lobby balcony with the balusters supporting a brass handrail and carried on a stretcher with quatrefoil cutouts set above the tread. The newel posts are cast iron in the form of a candelabrum shaft with ribbon bindings. The continuous balustrades, supported by wrought iron brackets at the landings, form balconies at the second floor level, where the top handrails have been raised to meet code requirements.

Each stairway rises, in plaster wall stairwells with plaster cornices, to second floor stairhalls which form hallways behind the lobby mezzanine rooms that overlook the lobby. Flat archways and office doorways are trimmed in terra cotta architraves. Each north and south mezzanine space has plaster walls and cornices. That of the south contains the elevator shaft set behind the center arcade bay. Vestibule spaces, corresponding to the first floor north and south vestibules transition the stairhalls to the west corridor which has a dropped ceiling and modern wall surfaces and doorway trim behind the west arcade.

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In the northwest corner of the first floor is the Board Room which also originally was the company president's office. The fully walnut paneled rectangular room, in a Louis XIII style, has an alcove in the north end set apart from the space with a flat archway stilted on consoles and containing storage cabinets in the reveals. Centered on the long east wall is a fireplace with flanking doorways into adjacent office space and the north stairhall. The fireplace surround has carved limestone arabesque jamb panels which extend to brackets which support a widely projecting mantle shelf; the fascia is also carved in bas relief below a moulded cornice. The firebox has scored stone facias. The overmantel has lozenge panelling which extends to the main entablature of the room which has a Tuscan profile. Above the cornice, the wall surfaces are paneled; rails and styles are set with corner crossettes. A shallow cornice receives the ceiling beams that form a uniform coffer grid over the space. The coffers have flat interior panels. The walls are wainscotted to the window sill height and are clad to the main entablature with vertical panels. Panels are located above the doorways having architrave backband trim and two-panel doors. The ceiling of the north recess is paneled with the reveal jambs forming pilasters set on pedestals at the wainscot level. The floor is carpeted.

Typically, the windows at the first floor openings have full terra cotta frames matching the detailing of the exterior. The second floor window frames have marble matching the exterior. The offices have been adaptively restored to original proportions with modern materials incorporating remnants of original detailing as appropriate.

At the southeast corner of the 1924 building's lobby, the eastern-most flat arched opening provides access to the two-story connecting wing between the 1924 Neo-Classical Revival structure and the 1963 New Formalism Style tower addition. The basement of the connector may be entered from the lower level of the parking structure. The connector is fronted with a one-story loggia that extends from the east end of the 1924 structure's central pavilion and around the first floor level of the tower at the south and east elevations. The loggia forms a pavilion projection at the main south entrance into the tower which rises above in ten floors to the cantilevered overhang of the roof structure. The tower has twenty bays at the north and south elevations and fifteen bays at the east and west elevations. Above the first floor level the four elevations are similarly designed. A two-story penthouse rises above the main roof cantilever.

A distinguishing feature of the steel-framed tower is the integration of the architectural detailing with the 1924 structure. The terra cotta Greek fret beltcourse of the earlier structure is repeated as a continuous extension onto the exposed white aggregate fascia of the loggia pavilion and steps back onto the main tower structure as lintel ornamentation above the south and east loggias and onto the secondary elevations above the first floor plate glass windows.

The loggia base of the tower is set on a raised platform to conform to the first floor level of the 1924 structure. The platform is clad in white panels of exposed aggregate capped with a double stepped fascia approximating the pedestal cap/watertable of the 1924 structure. The platform, open in its middle three

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bays, supports square section columns which correspond to the structural system of the tower. At the south elevation, the columns form three bays from the southeast corner to the loggia's projecting entrance pavilion structure, which has five equal bays that extend onto the south elevation of the 1924 structure. Each column, of exposed white aggregate, has a stepped corner edge detail and extends to the fret-decorated fascia of the roof. An expansion joint near the top of each column suggests necking and visually references a classical column. At the main south entrance, the four eastern columns of the loggia pavilion are doubled to the depth of the tower columns and are connected at the top with a segmentally arched spandrel. The structural beam of the tower's second floor extends behind the face columns and is supported by the back columns, extensions of the tower's vertical structural system. The loggia pavilion ceiling is stepped up to the depth of the Greek fret fascia, reducing the scale of the roof as it crosses the 1924 structure. At the tower, the fret is applied across the lowest concave wall panels which extend beyond to the ceiling height. The eastern-most bay of the pavilion loggia is infilled with the main exterior stairway to the tower's entrance which is infilled with aluminum framed doorways and plate glass windows. A 1994/95 accessibility ramp structure partially obscures the stairway and passes in front of the adjacent west bay. The railings are metal tubing.

The loggia pavilion platform forms a planter at the south elevation of the 1924 structure and is fronted with a grassy terrace, an extension of the original terrace level. The floor of the loggia extends to the height of the top of the 1924 watertable level where, at the 1924 east elevation's south pavilion, the window opening faces into and is centered on the loggia. East of the tower's projecting entrance lobby, the wall is stepped back further behind the structural system and is clad in exposed red sandstone aggregate panels which extend to aluminum framed retail space windows around the southeast corner. A secondary east entrance way and additional retail space windows under the loggia wrap around the flush north elevation where the windows infill the columns. Typically, the windows extend from a short sill to the soffit of the loggia ceiling. Double doors are glazed with a single light and are set below glazed transom panels. East access to the loggia platform is by a centered stairway within podia rising above the loggia floor level similar in detail to the west tower entrance which fronts the two-story connecting structure. This structure, one-story on the south and two-story on the north, is clad on the north elevation with exposed white aggregate panels having horizontal expansion joints corresponding to the belt coursing heights of the 1924 structure and the fascia ornamentation of the tower; the panels enclose two asymmetrical bays of glazing.

Above the first floor loggia level, the tower is characterized by the slightly concave vertical exposed white aggregate piers that extend from the loggia ceiling level behind the fascia ornamentation and continue to the cantilevered roof structure. The piers are spaced by the bays of single-light windows within narrow aluminum frames; the floor levels are demarcated behind flat spandrel panels of exposed white aggregate. The vertical concave piers have expansion joints above the heads of the window openings. At the top eleventh floor, the concave vertical piers are each set with a narrow elongated semi-octagonal bracket and drop motif that visually supports the cantilever of the roof, the soffit of which is ornamented with panels extending from the walling to the fascia. Thus, the tower, like the

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1924 structure, suggests a column with a cantilevered roof capital deepened by bracketing, a fluted shaft, and a substantial base defined by the height and setback of the first floor loggia level carried on a plinth foundation.

A one-story, flat roofed service structure, clad in exposed white aggregate, extends from the north elevation at the eastern corner and provides for shipping and receiving from the loggia floor level at the Grant Street loading dock. Above the main cantilevered roof structure is a two-story penthouse clad in exposed white aggregate panels. At the north, a cantilevered canopy projects between floors. the lower level of the penthouse is glazed; the upper level has louvered openings for mechanical systems. The penthouse structure is only visible from a significant distance due to its setback.

The 1963 tower addition's interior has a lobby area at the south entrance which provides access to a central elevator and mechanical core and the first floor retail spaces. Offices wrap around the central core from the second to the eleventh floor.

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SIGNIFICANCE

The property is eligible for listing in the National Register of Historic Places for its significance under Criterion C in the area of Architecture. The 1924 Capitol Life Insurance Building is a well-executed example of the Neo-Classical Revival Style designed by master Denver architect, Harry James Manning. Completed in 1963, prior to the development of a body of guidelines for the design of sympathetic additions to historic buildings, the New Formalism Style tower addition complements but does not overshadow or overwhelm the original 1924 Neo-Classical Revival two-story building. The property is an outstanding local example of a Modernist building conceived in response to an earlier, architecturally important building. In addition, the 1963 low-profile connector and parking structure are sensitively designed so as to contribute to the successful use of the entire available site.

1924 Capitol Life Insurance Building

The building is one of the finest examples of the early 20th century Neo-Classical Revival Style in Denver. The building embodies the distinctive characteristics of the style as laid out in Marcus Whiffen's American Architecture Since 1780: A Guide to the Styles. It is simple "in effect" and features "broad expanses of plain wall surface" with "linteled rather than arched" windows and doorways which reflects stylistic sources for the Neo-Classical Revival Style in "Greek...rather than Roman" architecture.

The standard of the granite and marble work, with their finely done mortar joints is notable. Also made to a high standard are the custom-designed terra cotta details used around the windows, at the cornice, and as a decorative frieze in the form of a belt-course between the first and second floors. The terra cotta around the windows and under the cornice has been glazed white against a dark verdigris. On the decorative frieze, white is against pink. The finely executed over-sized bronze doors which mark the main entrance on Sherman Street, the work of an unknown Denver maker, are also note-worthy.

The architect, Harry James Manning, was an acknowledged master of early 20th century Denver architecture. He was a prolific and highly respected architect of the period, responsible for some of the city's most significant historical revival buildings, including residences for Denver's most prominent social figures and many significant school, college, and university buildings.

Architect - Harry James Manning (1877-1933)

Harry James Manning, architect of the 1924 Capitol Life Insurance Building, enjoyed an illustrious career as an important early 20th century Denver architect. Like many architects of his generation, Manning was comfortable working in a wide variety of historical revival styles, equally at home with the details of Spanish Colonial Revival, Tudor Revival, or, as in the case of the Capitol Life Insurance

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Building, Neo-Classical Revival. The building is a rare example of a commercial design by Manning, and it is one of his greatest accomplishments.

Manning was born in Peoria, Illinois in 1877. As was the habit of the day, he received his architectural training on the job. He worked as a draftsman for the Peoria-based architectural firm of Reeves and Bailey. Manning moved to Denver in 1904 and formed a partnership with the architect F. C. Wagner, creating the firm of Manning and Wagner.

Manning and Wagner specialized in sanitarium design for the sufferers of tuberculosis. At the time, the front range of the Rocky Mountains in Colorado was a center for the treatment of tuberculosis sufferers. The firm received the Roosevelt Medal of the International Congress of Tuberculosis in 1908 for an innovative sanitarium design that featured a pavilion with open air rooms connected by moveable partitions to heated indoor rooms. Also in 1908, the firm designed St. Thomas Episcopal Church, a Denver Landmark, at 2201 Dexter Street. The firm was dissolved in 1912 when Wagner died. Manning continued to design sanitariums, including the 1920s Bethesda Sanitarium in Denver and several buildings for the Jewish Consumptive Relief Society in Lakewood, also built in the 1920s.

Manning was also a specialist in the design of school, college, and university buildings. Some of Denver's finest examples of the Neo-Gothic Style (sometimes called "Collegiate Gothic") are Manning's school buildings. They include a group for Regis College in the 1920s, on the campus at West 50th Avenue and Lowell Boulevard, a commission he received by winning a competition. He also designed the 1922 Byers Middle School at 150 South Pearl Street and the 1924 Fairmont Elementary School at 520 West 3rd Avenue. In the 1930s, Manning designed the Mary Reed Library, a masterpiece of local Neo-Gothic architecture, and its companion building, Margery Reed Hall, both on the University of Denver campus, southwest of Evans Avenue and University Boulevard.

The Margery Reed Mayo Day Nursery at 1128 28th Avenue was conceived by Manning in the Tudor Revival Style. The commissions for the Margery Reed Library and the day nursery reflected Manning's position in Denver society, in particular his close intimate relationship with Denver's "Lady Bountiful", Mrs. Verner Z. Reed. Manning designed Mrs. Reed's mansion at 537 Circle Drive in 1931. Noel and Norgren, in Denver: The City Beautiful describe it as "Denver's finest example of Tudor Revival." Noel and Norgren are also generous in their appraisal of Manning's 1921 Oscar Malo Mansion at 500 East 8th Avenue which is a Denver Landmark and is listed in the National Register of Historic Places. They describe it as "Denver's best Spanish Colonial specimen."

Manning was responsible for many other of the city's finest early 20th century mansions. Sadly, several of these have been demolished, including the David H. Moffat Mansion and the Charles Boettcher Mansion. He was also a member of the Allied Architects Association, designers of the 1932 Denver City and County Building. In 1933, Manning died at the age of 56.

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1963 Capitol Life Tower Addition

The tower is an excellent example of New Formalism Style architecture in Denver dating from the mid-20th century. New Formalism Style buildings are a relatively rare resource in Denver. Using the criteria developed by the Modern Architecture Preservation League (MAPL) and the discussion by Marcus Whiffen in American Architecture Since 1780: a Guide to the Styles, the tower embodies many of the distinctive characteristics of the style. It is "vertically oriented", with "spandrels vertically linking windows", which are "recessed". There is a "simplified formal arrangement of the building's volumes". There are "vertical piers". There is a "differentiation of base from shaft". There are "flat roofs" with the "mechanical systems in a boxed-in setback penthouse". The tower has "strictly symmetrical elevations." There is a "level" skyline" with a "heavy projecting roof slab". Columnar supports are thick and "fully modeled".

The building is a steel-frame structure which is clad in finely done and intelligently conceived white exposed aggregate which has been cast in distinctive and unusual custom-designed forms. Also well made is the decorative band, in the same white exposed aggregate, at the top of the first floor level which is a continuation of the terra cotta detail used on the 1924 building to which the 1963 tower is joined by a two-story connecting wing. This connector, as well as the design and color of the aggregate, closely link the 1963 tower to the 1924 building. When they were built, it was rare for an addition to be sensitively designed in response to an existing historic building.

The architect was Edwin A. Francis an acknowledged master of mid 20th century Denver architecture. Francis was a local pioneer in the development of Modern architecture and was responsible for a number of significant residences and commercial projects in Denver and the state.

Architect - Edwin A. Francis (1905-1966)

Denver architect Edwin Francis was born in La Junta, Colorado, in 1905, and came to Denver with his family in 1908. He graduated from Denver's South High School and received his architectural training at M.I.T. In the late 1920s and early 1930s, Francis worked in the offices of two of the best known Denver architects of the period, first with J.J.B. Benedict and later with Harry James Manning. While employed by Manning, Francis specialized in the design of ornamental details.

Francis eventually left Manning and opened his own firm in 1932. Though at this time Francis, like his mentors Benedict and Manning, was a traditional architectural designer, by the mid-1930s, Francis was an early proponent of the International Style in Denver. In partnership with William Cabot, Francis designed an early Denver example of the International Style, the 1936 residence at 300 East Exposition Avenue. Francis, working alone, is responsible for the 1937 International Style residence at 660 Fairfax Street. He also designed one of the finest pre-war Modern buildings in the city, the 1938 terra cotta International Style residence at 940 Bonnie Brae Boulevard.

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Francis' design for the Mt. Evans Crest House, a lodge and observation station constructed in 1940-41 at an altitude of 14,260 feet, incorporated engineering techniques that enabled the building to withstand the extreme weather conditions found at that altitude. The building used natural materials from the site and reflected elements of the futuristic and Art Moderne. Unfortunately, it was partially destroyed by a 1979 explosion and fire.

Stationed in England during World War II, Francis served in the Army Corps of Engineers. In solo practice after the war, he designed the fine Modernist Style 1951 Van Hummell Insurance Company Building, later First Trust, now the Red Cross Building, at 444 Sherman Street. In 1958, he designed the expressionistic Johnson-McFarland Residence Halls at 1901 East Iliff Avenue on the University of Denver Campus which feature folded-plate roofs.

In partnership with Carlisle Guy, Francis designed the 1961 Broadmoor International Center (now hidden by an insensitive facade), the 1962 Broadmoor South, and other projects during the 1950s and 1960s at the world-famous hotel and resort south of Colorado Springs where Francis and Guy were essentially resident architects. The Broadmoor South and the 1963 Capitol Life tower are the only high-rise designs by Francis.

Francis continued his architectural practice until his death in 1966 at the age of 61.

Historic Background

The site of the Capitol Life Insurance Building is redolent with Denver history. The land was originally a part of Henry C. Brown's 1860s homestead. Brown is remembered today for having laid out the streets of historic Capitol Hill, for donating the land for the Colorado State Capitol Building, and for the construction of the 1890-1892 Brown Palace Hotel by Frank E. Edbrooke. By the 1880s, the land had become the site of the garden of the Charles B. Kountze Mansion, a stone 40 room Queen Anne Style structure by an unknown architect which stood at the corner of 16th Avenue and Grant Street. Kountze, with his brother Luther, had founded the Colorado National Bank in 1866. Three generations of Kountze's lived in the house.

In 1923 the Kountze Mansion was sold to Clarence Daly for \$200,000 with the condition it be torn down. Daly had purchased the property with the intention of using the site for his proposed Capitol Life Insurance Building. Daly's father Thomas, who died in 1921, had founded the Colorado-based life insurance company in 1905. For reasons unknown, the younger Daly decided to spare the Kountze Mansion and build the 1924 Capitol Life Insurance Building in the mansion's garden.

Daly held an architectural competition to choose a design. In addition to Daly, the jury included: Colorado Governor, William E. Sweet; Denver Mayor, Dewey C. Dailey; the president of the Denver Art Commission, Lucius F. Hallett; and the president of the local chapter of the American Institute of

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Architects, Thomas Kimball. Fourteen Denver architects submitted proposals, and the jury chose the design by Harry James Manning.

The completion of the building was accompanied by much local fanfare. The Rocky Mountain News devoted two full pages to photos on November 23, 1924 in anticipation of the dedication held on November 26. The building was also included in the special 1928 Art and Architecture issue of the Denver Public Library's Lookout magazine (volume I, #2, page 15).

In the dedication literature produced by the Capitol Life Insurance Company, the company's pride in the new building is clearly expressed when it is described as "plain, and somewhat severe, (but) there is sufficient ornamentation to give the building the necessary warmth...with no unnecessary or superfluous decoration or extravagant effect...found in the building." "Every effort was made to provide the best material and highest class of workmanship." The company never revealed to the press the cost of the building, and the records of the Capitol Life Insurance Company were not found, but it is assumed to have cost between \$200,000 and \$300,000.

Daly, as president of the Denver-based Capitol Life Insurance Company, determined that Colorado materials would be used in the construction of the building. The base is covered by solid blocks of Colorado pink granite above which the walls are clad in large sheets of dazzling white Yule marble, quarried in Marble, Colorado. Yule marble was also used in the construction of the Lincoln Memorial in Washington, D.C. and the Tomb of the Unknown Soldier, in Arlington National Cemetery in Virginia. The terra cotta and bronze details were also locally made. Though records do not survive, it is believed that the architectural terra cotta is the work of the Denver Terra Cotta Company, a regional supplier beginning in 1912. The general contractor and the various sub-contractors for the Capitol Life Insurance Building are unknown, but in view of Daly's commitment to the use of Colorado materials, it is likely that all were Denver concerns.

The Capitol Life Insurance Company prospered through the 1950s. In 1957, through a stock transfer, the company became a wholly-owned subsidiary of Associates Investment Company of South Bend, Indiana. In 1958, an expansion was announced in the form of a \$4 million dollar addition of an eleven-story tower with a two-story connecting wing, parking facilities and the remodeling of the Capitol Life Insurance Building. The new building was to be called the Capitol Life Center. It would be "architecturally blended to form a complex with the present 2-story white marble Capitol Life home office." At this time, the Kountze mansion was demolished to make way for the addition.

The company launched the new building with a series of events to mark its dedication, including an exhibition of historic photos of the region from the collection of Clarence Daly. There was a party with an Alaska-theme. At the party, caribou, moose, and bear joined more expected northern treats such as king crab and shrimp. Twenty-thousand year old glacial ice was used for cocktails.

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The general contractor for the Capitol Life Tower Addition was N. G. Petry Construction Company. The structural engineers were A. J. Ryan and Associates. The electrical and mechanical engineers were Swanson-Rink and Associates, Inc.

Soon after, Capitol Life Insurance suffered financial set-backs and was sold in 1968 to Gulf and Western Industries. In 1984, under Gulf and Western, Capitol Life was forced to sharply curtail its underwriting and to sell off much of its real estate. Nearly insolvent as a result of fraud, Capitol Life was sold again in 1986, this time to Integrated Resources Life Insurance Companies of Leonia, New Jersey. Shortly after, the Capitol Life Insurance Company vacated the Capitol Life Insurance Building and the Capitol Life Tower Addition. The company still maintains a Colorado office, in Golden.

In 1988, the Greater Denver Chamber of Commerce occupied the Capitol Life Insurance Building in a lease arrangement. The building was for sale, but the chamber was unable to meet the asking price and moved out in 1990.

In 1991, The Colorado Trust leased the building and, in 1993, purchased the entire complex. The Colorado Trust, which was founded in 1985, was created by an endowment from the sale of Presbyterian/St. Lukes Medical Center. Its stated mission is "to promote and enhance the health and well-being of the people of Colorado." In 1995, The Colorado Trust completed a restoration project that was primarily focused on the 1924 building. The providing of ADA access was included as part of the project.

Historic Context - Neo Classical Revival Style - 1924 Capitol Life Insurance Building

The Capitol Life Insurance Building has architectural significance as a fine example of the Neo-Classical Revival Style in Denver from the early 20th century period. The Neo-Classical Revival Style is the historic context to which the building is related.

The Neo-Classical Revival Style is a uniquely American variant of the European Ecole des Beaux Arts tradition. Buildings in the Neo-Classical Revival Style are seen to be more closely associated with the early 19th century Greek Revival Style buildings of the Eastern United States than to either the buildings of the roughly contemporaneous, if slightly earlier Beaux-Arts Neo-Classical Style, or to the buildings of Classical Antiquity in Greece and Italy.

The widespread popularity of the Neo-Classical Revival Style is typically seen by architectural historians to be rooted in its introduction to a wide public by the buildings and site planning seen at Chicago's Columbian Exposition of 1893. Because the huge structures of the exposition had been constructed essentially of lathe and plaster, none survive. However, Charles B. Atwood's Fine Arts Building was reconstructed in permanent materials as Chicago's Museum of Science and Industry.

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The style of choice for the design of public buildings in America in the late 19th and early 20th century was one or another of the classical revival styles then in vogue including the Neo-Classical Revival Style, Beaux-Arts Neo-Classical Style, and the Second Renaissance Revival Style.

This same interest in using one of the classical revival styles for the design of important public buildings is seen here in Denver from early-on in the city's history with the construction of two major public buildings. The first is the circa 1890 Beaux-Arts Neo-Classical Style Arapahoe County Courthouse (demolished in the 1930s) designed by David W. Dryden which stood on Court House Square, Cleveland to Court Places, 15th to 16th Streets. The second, a few blocks away is the Neo-Classical Style Colorado State Capitol Building, occupying the blocks bounded by Lincoln to Grant Streets, East 14th to East Colfax Avenues. The capitol was begun in 1886 with a design by Elijah E. Myers of Detroit. In 1894, Denver architect Frank E. Edbrooke took over, completing the building with his modifications in 1904.

That same year, 1904, Mayor Robert W. Speer took office. Speer, a former real estate developer, was interested in the "City Beautiful" movement that, according to Noel and Norgren in Denver: The City Beautiful, "became the most important architectural theme" of the first half of the 20th century. Speer's embrace of the "City Beautiful" movement led the three-term mayor to greatly expand the city's park and parkway system, establish the mountain park system, and create the Civic Center which was originally meant—though it never would—to link the Colorado State Capitol Building to the Arapahoe County Courthouse. The Civic Center became the city's hub for classical revival approaches to building-design and planning in the construction and placement of important civic structures. The Civic Center grew mostly after Speer left office. His last term, which was not continuous with his previous two terms, ended in 1920.

The Civic Center and State Capitol comprise a National Register-listed Historic District. Other significant classical style buildings in the Civic Center complex include: the 1909 Carnegie Library, now the City and County Annex III, at 144 West Colfax Avenue by New York architect Albert R. Ross; the 1915 Colorado State Museum, now the Legislative Services Building, at 200 East 14th Avenue by Denver's Frank E. Edbrooke; the 1919 Voorhies Memorial in the Civic Center Park at West Colfax Avenue and Cleveland Place by the local firm of Fisher and Fisher; the 1919 Greek Theater and Colonnade of Civic Benefactors in the Civic Center Park at Acoma Street and West 14th Avenue Parkway by the Denver firm of Marean and Norton; the 1921 State Office Building, now the Colorado Department of Education, at 201 East Colfax Avenue by William Norman Bowman; and finally, the 1932 City and County of Denver Building at 1437 Bannock Street by Denver's Allied Architects Association, Robert K. Fuller, President.

The Capitol Life Insurance Building is sited at Sherman Street and 16th Avenue which is only a block from the Civic Center and Colorado State Capitol complex and its complement of classical style buildings. The Colorado Department of Education is even closer just south down Sherman Street—and

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only three years older than the Capitol Life Insurance Building. It is the proximity of the Department of Education and the other public buildings which most likely led to the selection of the Neo-Classical Revival Style for the design of the 1920s Capitol Life Insurance Building instead of other popular styles of the time such as the Spanish Colonial Revival, Tudor Revival or Neo-Gothic.

Historic Context - New Formalism Style - 1963 Capitol Life Tower Addition

The Capitol Life tower addition is one of Denver's finest example of the New Formalism Style dating from the period. The New Formalism Style is the historic context to which the Capitol Life tower is related.

Antecedents for the New Formalism Style in American architecture can be found in France and Italy in the 1930s and 1940s. The New Formalism Style, sometimes called "Formalist" first appeared in the United States in the 1950s. Through the 1970s, the New Formalism Style became a dominant trend in American architecture. In the 1980s, it was supplanted by the Late Modern Style and the Post-Modern Style. The New Formalism Style, an immediate predecessor to Post-Modernism, was a response to the International Style. New Formalism put forward a critique of the functionalist ethos of the International Style. To the Formalists, form was not dictated by function but rather was developed in response to it. The style was almost always used in the design of large buildings. Consequently, many government buildings and high-rise buildings from the period are in the New Formalism Style.

Nationally, the three architects who were most important to the establishment of the New Formalism Style in the United States were Edward Durell Stone, Philip Johnson and Minoru Yamasaki. The Capitol Life tower, though much smaller, is related stylistically to Stone's 1962-1964 National Geographic Headquarters in Washington, D.C.

The interest of scholars in New Formalism is demonstrated by Whiffen and MAPL since both have established standard features by which to identify New Formalism Style buildings. Across the country, in the 1950s and 1960s, the New Formalism Style gained wide acceptance for the design of important public and commercial buildings. The Capitol Life property is on the east edge of the central downtown business district. In Denver, a number of the city's important high-rises from the period are nearby in downtown and are New Formalism Style buildings.

The Capitol Life tower compares favorably to the 1956-1957 Petroleum Club Building at 110 16th Street by Charles D. Strong and the 1960-1962 former Western Federal Savings, later Bank Western Building, at 700 17th Street by Raymond Harry Ervin. Another example is the two-building federal complex comprised of the 1965 Byron G. Rodgers Federal Building at 1961 Stout Street and the adjacent 1965 United States Court House at 1929 Stout Street. This complex was designed by James Sudler and Fisher and Davis (Alan Fisher and Rodney Davis). The 1961 Public Service Building at 550 15th Street by Baume and Polivnick and the 1975 Colorado National Bank Office Tower at 950 17th Street, by

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world renowned architect Minoru Yamasaki, are both national class examples of the New Formalism Style.

The close proximity of the Civic Center and Colorado State Capitol Complex perhaps encouraged the selection of the New Formalism Style as the style of choice for the 1963 Capitol Life tower, as it may have the Neo-Classical Revival Style for the 1924 Capitol Life Insurance Building.

The tower is highly visible from the Civic Center and is visually connected to the 1960 State Service Building by Temple Buell (character of main entrance altered) at 1525 Sherman Street, the 1986 State Social Services Building by Curt Fentress (the 1954 National Farmer's Union Building totally stripped of its original exterior) at 1575 Sherman Street and the 1921 Colorado Department of Education to create a "wall" which becomes a visual stop to the view on the north-east side of the Civic Center.

Beginning in the 1930s, the classical revival styles were supplanted by the modern styles on the Civic Center as evidenced by the 1939 Art Deco Style National Register-listed State Capitol Annex and Power Plant at 1375 Sherman Street by Associated Architects, G. Meredith Musick, President. The State Capitol Annex is the oldest Modernist building in the Civic Center and State Capitol complex. Another nearby Modernist public building is Temple Buell's 1960 State Services Building which is only a block away.

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GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary includes Lots 9-32, Block No. 36, of H. C. Brown's Addition, Denver City and County, Colorado.

Boundary Justification

The boundary includes the land historically associated with the nominated property.

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PHOTOGRAPH LOG

Photographer: Diane Wray

Date: November 1996

Location of Negatives: Wraycroft, Inc., 3058 South Cornell Circle, Englewood, CO 80110

1. View southeast, overview of property
2. View east, entry, 1924 building
3. View east, entry detail, 1924 building
4. View east, basement and first floor windows
5. View east, terra cotta detail, first floor windows
6. View north, close-up, 1963 pavilion connecting with south elevation of 1924 building
7. View north, south elevation 1924 building
8. View northwest, 1963 pavilion
9. View west, from 1963 pavilion
10. View north, showing concave, vertical piers of 1963 tower extending above pavilion roof
11. View south, north elevation of 1963 tower
12. View southwest, 1963 tower, connector, and deck of parking structure, with east and north elevations of 1924 building
13. Interior, view south, from second floor arcade of 1924 building, lobby below
14. Interior, view southwest, from second floor arcade of 1924 building, offices in background

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

CAPITOL LIFE INSURANCE BUILDING
Denver, Colorado

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USGS TOPOGRAPHICAL MAP
Englewood, CO

