

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 Mosque of the El Jebel Shrine

other names/site number Rocky Mountain Consistory; Scottish Rite Temple; 5DV2892

### 2. Location

street & number 1770 Sherman Street [N/A] not for publication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

### 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 September 11, 1997 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] Signature of the Keeper Date 10/24/97  
Edson H. Beall

Mosque of the El Jebel Shrine  
**Name of Property**

Denver, Colorado  
**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)

SOCIAL: meeting hall  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

RECREATION AND CULTURE: theater  
RECREATION AND CULTURE: auditorium  
RECREATION AND CULTURE: music facility  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Late 19th and 20th Century Revivals  
Other: Moorish Revival  
Other: Egyptian Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation SANDSTONE  
walls BRICK  
\_\_\_\_\_  
roof ASPHALT  
other TERRA COTTA  
\_\_\_\_\_

**Narrative Description**

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

Mosque of the El Jebel Shrine  
**Name of Property**

Denver, Colorado  
**County/State**

**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
- # \_\_\_\_\_

**Areas of Significance**  
(Enter categories from instructions)

Architecture  
Art

**Periods of Significance**

1907

**Significant Dates**

1907

**Significant Person(s)**

(Complete if Criterion B is marked above.)  
N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Baerresen, Viggio  
Baerresen, Harold

**Primary location of additional data:**

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

Name of repository:  
Colorado Historical Society

Mosque of the El Jebel Shrine  
Name of Property

Denver, Colorado  
County/State

## 10. Geographical Data

Acreeage of Property less than 1 acre

### UTM References

(Place additional UTM references on a continuation sheet.)

1. 13 501380 4399210  
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.)

### Boundary Justification

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

## 11. Form Prepared By

name/title Sarah O. McCarthy

organization Fairhill & Co. date May 22, 1997

street & number 374 S. Clarkson Street telephone (303) 733-4020

city or town Denver state CO zip code 80209

### 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 Eulipions, Inc.

street & number 1770 Sherman Street telephone (303) 863-0026

city or town Denver state CO zip code 80203

**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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Mosque of the El Jebel Shrine  
Denver County, Colorado

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**NARRATIVE DESCRIPTION**

The Mosque of the El Jebel Shrine of the Ancient Arabic Order of Nobles of the Mystic Shrine is a five-story, rectangular plan, red brick building occupying four lots on the southeast corner of 18th Avenue and Sherman Streets in Denver. The location is a transition between the commercial core of downtown to the west and the Capitol Hill residential neighborhoods to the east. The building's exterior is of Moorish-inspiration and includes such character defining features as onion domes and finials, corner minaret, Moorish arched window and door surrounds, and intricate terra cotta castings. The exterior pales in comparison to the artistically elaborate interior which includes a Moorish ballroom featuring elaborate carving and polychromatic decoration throughout; a large horseshoe-shaped theater/auditorium in an Egyptian motif; and a number of supporting rooms each exquisitely designed in a variety of styles including Moorish, Elizabethan, Arts and Crafts, and French Provincial. Alterations to the building are minimal. The El Jebel mosque is fully capable of conveying its magnificent architectural design, materials, and workmanship.

**EXTERIOR FEATURES**

The El Jebel mosque exterior exemplifies a Moorish-inspired design. This five-story, 53,000 square foot, red brick building is situated at the southeast corner of 18th and Sherman Streets. Originally, the building overlooked the Brown Palace Hotel from Brown's Bluff. Today a number of high-rise office buildings and parking garages block this historic view.

Three of the four corners in the generally rectangular plan, approximately 130 ft. x 100 ft., mosque are stepped out to form engaged towers. The high quality red face brick on the west and north elevations is laid in a Flemish pattern variation of three courses of running bond to one course of alternating stretchers and headers. The common brick used on the south and east elevations is laid in running bond. The basement walls are of quarry-faced sandstone and rise approximately four feet above grade. The lower portion of the wall is of hard Lyons-type sandstone while the upper courses are of softer orange Manitou sandstone. The top course forms a tooled water table.

The temples that Shriners built for their organization often utilized an Arabic or Oriental theme incorporating features commonly found on Middle Eastern shrines, temples and mosques. These features include onion domes, minarets (slender lofty turrets), spires, balconies, Moorish arch windows, and intricate carvings. This building includes a number of these features. There are two onion domes, one each on the northeast and northwest corners of the building, and small onion dome finials line the north elevation parapet wall. A small minaret with a spire accents the southwest corner. The roofs of the large northeast and northwest domes are of painted ribbed metal with stamped patterns. The minaret roof is also of metal but with a smooth finish. Between the spire and the northwest onion dome stands a rooftop terrace or balcony. The arches along this balcony mimic the Moorish arches found in the

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fenestration on the floors below. The elaborate west elevation main entrance, and the arcades and window surrounds on the north and west elevations utilize decorative terra cotta castings.

On the west or main facade, a two-story projecting entrance is defined by a series of five diminishing and recessed horseshoe or Moorish arches in terra cotta. Surrounding a truncated oculus, a string of engaged columns with delicate caps supports the arches as a group. These columns step outward from the marble entry stairs. The entrance has paired double-leafed glazed front doors with individual round topped transoms set into a dramatic terra cotta surround beneath a bracketed panel.

Above the arches, a terra cotta gallery is topped by a terra cotta frieze with a protruding terra cotta cornice. A blind arcade at the fifth story repeats the horseshoe arches in a terra cotta panel the width of the entry bay. The facade is made more exotic by the asymmetrical fenestration. Although the first floor windows are symmetrical, to the left of the entrance the first series of upper level windows employ straight arches while to the entrance's right there are a series of both straight and horseshoe arch windows. The majority of the windows are one-over-one wood frame double-hung sashes with terra cotta sills and lintels.

On the north elevation, bays of paired narrow one-over-one windows run along the first floor and are topped by double-blind Moorish arches with herringbone brickwork infill. This pattern is repeated on the top floor. The second and third stories contain bays of triple single-light windows. Terra cotta spandrels separate the fourth and fifth floors. Brick and glass block fill all the fourth and fifth floor window openings. Metal grills cover mid-level windows between the fourth and fifth stories. Tall narrow recessed bays on both the north and west elevations of the implied tower at the northwest corner of the building are edged in rounded terra cotta tile, culminating in blind Moorish arches. A second implied tower protrudes slightly at the east end and duplicates the architectural details from other areas of the building.

The south elevation fenestration is a simplified variation of the north. The engaged corner tower includes a series of one-over-one windows with terra cotta lintels and sills. The remainder of the elevation contains bricked-in window openings on the first, fourth and fifth floors, and triple window bays on the second and third floors with brick voussoirs and sandstone sills. A six-foot high brick wall capped with sandstone runs the length of the south elevation forming a narrow pedestrian passageway. A metal gate provides access from Sherman Street.

The east elevation facing the alley includes two engaged brick chimneys. The irregular fenestration consists primarily of one-over-one wood frame windows with one grade level door, two metal fire escape stair systems, and two metal covered coal chutes. At the fourth-story level a tall narrow metal door surmounted by a hoist provides direct access to the theater stage and facilitates the handling of stage backdrops and other set materials.

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The rooftop balcony or terrace extends southward from the northwest tower across the flat composite fifth-story roof. The terrace is covered by a flat roof and has bracketed roof soffits to suggest arches beneath bracketed cornices. A similar bracketed corner extends along the roof of the building itself to the same dimensions of the covered terrace. The building has a flat composite roof, is heated by steam, and possesses an elaborate hydraulic passenger elevator in the northwest stair tower.

**INTERIOR FEATURES**

**FIRST FLOOR**

**ENTRANCE/FOYER**

The main entry vestibule is paved with mosaic tile surrounded by a continuous green border. A green marble baseboard, green tiled band, and terra cotta colored tile with cream or bone colored patterns form a roundel. The mottled field is of very pale celedon green, grays and creams. The vestibule wainscoting is smooth and the dado rail contains an inset of Lincrusta, or a similar embossed paper, stopped by the architrave trim around the doors and windows, which continues the guilloche pattern of the Lincrusta. Arched transoms of leaded and frosted-glass in a crocus floral motif surmount the foyer doors and the north and south side staircase doors. The foyer contains a double silver-backed mirror of hand-beveled glass trimmed in scrolled plaster with a marble seat below painted to match the baseboard. The raised and painted crown molding around the mirror shows an Indian influence with its three dropped pendants dividing the two mirrors. Arabic script above the mirror proclaims, "There is only one God and that God is Allah."

**PARLOR**

A stained leaded-glass window announces your arrival at the "Parlor". The space functioned as a gathering room for ladies and is situated to one's right upon entering the building. The squarish room opens to the south into a small antechamber containing a toilet. The parlor is French Provincial in design with painted lath and plaster walls, ceiling, chair molding, and raised decorative panels. The panels are painted in aqua and mauve highlighted in a cream color. The east wall supports an arched mirror trimmed in painted acanthus leaves. An aqua and mauve plaster ceiling medallion accents the center of the ceiling.

**OFFICE**

Another stained leaded-glass window announces your arrival at the "Office". Situated to one's left upon entering the building, this room served as the Shriners' business office. This small square room displays the Arts and Crafts style with raised oak panel wainscoting and lath and plaster walls above. As with the ladies' parlor, the office opens on the north into an antechamber which itself opens

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into the north lobby. Tickets to Shriner events were sold from the antechamber through a key hole arched window connection to the lobby.

**ELEVATOR**

Originally an operator controlled open cage design, updated fire and safety codes forced the Shriners to enclose the elevator. One of only two of its type in the U.S., this elevator boasts bronze trim, perhaps from Chicago. The interior has stained glass panels above the wainscoting. The exterior transom above the first floor doors is wrought iron in a Moorish motif. The transom extends up into a bronze drop forming an ogee arch infilled with foliate tendrils and a very large geometric roundel. On each floor the elevator's exterior embellishments differ depending on the formality of the spaces. For example, the elevator trim is more elaborate on the ballroom level than on the ballroom balcony.

**ANTECHAMBER/RED ROOM**

Used originally as a reception room, this very heavily stylized Moorish room has two center polychromed columns that sit on wooden bases of bright blue, green and red. Square abacus blocks form the capitals. Plaster work ornaments the side of each ceiling beam and the soffits are stenciled. The cornice brackets are in the stepped-Moorish motif. The ceiling is Moorish with a band of red stenciling and a foliate Persian carpet-like motif extending into the field area. The walls above the wainscoting retain their original dark red color. The dado or wainscoting is a series of bright blue panels framed in wood in a Moorish onion dome motif. The top rail contains a Lincrusta inset which continues through the middle rail of the double doors from the vestibule and forms the center of the door surround. The lower door panels repeat the wainscoting pattern. The doors are three-panel with strapwork applied design and corner details. Originally this room was illuminated by six Tiffany gas lamps that are now held in storage by the Scottish Rite Masonic Order.

**DINING ROOMS**

This L-shaped dining area, partially divided into two separate spaces, is primarily of Elizabethan style. These were public dining rooms that served meals to the lodge members, their spouses and other guests. The space originally accommodated two distinct functions and was most likely separated by a wall. While the southern portion served as a dining room, the smaller northern room was originally called the crib or grill room and sported pool tables and shuffle board outlines on the floor (under the existing tile).

The center of the north room is dominated by four columns resting on stilted abacus blocks supported by wood paneled pedestals rising to match the three-quarter height wainscoting. The pedestal panels are infilled with beaded boards. The columns support wood ceiling beams with carved or molded brackets. The coffered ceiling consists of Elizabethan style strapwork molded plaster with stenciled roundel insets. Grained wood multi-paneled wainscoting rises three-quarters of the way up the walls and



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terminates in an entablature punctuated by narrow triglyphs. The graining over the natural fir or pine panels yields unique patterns of great visual interest. A painted frieze fills the space above the wainscot around the entire room. Painted stencils ornament the frieze in the original blues and terra cotta colors.

The larger rectangular dining room to the south varies the stylistic theme developed in the north room. The column pedestals and wainscoting closely resembles the north room but rise to only about half the room height. The columns above the pedestals are round and their squat appearance lends the room a Richardsonian Romanesque feel. The walls above the wainscoting are sand cast plaster. The door frames extend to form a visual linking with the narrow frieze which is paneled and infilled with stenciling. The doors themselves are of Arts & Crafts style with four glazed panels above a single large lower panel. The ceiling is trompe l'oeul with a strap work design. The windows have been infilled with glass block.

Two Arts and Crafts style cloak rooms open off the south end of the larger dining room. The kitchen is accessed by a number of doors on the east end of the dining areas.

#### KITCHEN/PANTRY

A large pantry and commercial scale kitchen occupies the eastern-most end of the building. Both spaces have their original cabinets and drawer pulls. The cabinets are now painted yellow. Between the two areas is a staircase leading up to the second floor service area for the ballroom.

#### CARETAKER'S APARTMENT

To the north of the pantry is a caretaker's apartment. The space includes a living room, two bedrooms and a bathroom.

### SECOND AND THIRD FLOORS

#### BALLROOM

The ballroom is almost square and is defined by rows of columns along the north, west and south walls. A one-step stylobate runs the full length of the north and south walls and matches the depth of the balcony above. The ballroom floor and the stylobate are both of narrow tongue and groove hardwood boards. The gilded columns with their heavily molded bases rest on octagonal plinths. The highly decorative polychromatic capitals are of alternating patterns and each terminates in a large enriched abacus. The abacus blocks are actually stilted arches characteristic of Moorish design. The decorative abacus panels exhibit a more conventional foliate plaster work form resembling French or English strapwork. The design may have come from a plaster maker's catalog.

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The columns support a ceiling composed of shallow barrel vaults designed to float as a canopy over the entire room mimicking the feel of a sheik's tent. The arch soffits are edged in a dropped scallop that begins as a quarter round, sweeps into a cyma recta form, and then proceeds as a series segmental arches. The pattern gives these arches a slight shallow bell cast form. A gilded architrave molding runs around the soffit in a Classical Revival style.

The barrel vaults are ribbed with strapwork bands and deeply cut bar relief panels embroidered with bullnosed moldings that are almost Art Nouveau. The panels in between are trompe l'oeul painted on a sand finish and bordered with a geometric form. The panels are infilled with blue scroll work of a very Arabic feel.

The two columns on the west end of the ballroom form a series of groin vaults over the main entrance. The groin vaults are ornamented in the same manner as the barrel vaults. The ceiling color subtly changes from green to beige thus altering the room's configuration and providing a greater feeling of depth.

The walls in the ballroom display the most elaborate painted stenciling found in the building. The wainscoting is painted almost trompe l'oeul in a geometric pattern. The upper walls contain stenciling in a floral strapwork pattern. The dado railing and the door and window trim contain red and gold Lincrusta inset similar to that found throughout the building.

The doors throughout the ballroom are elaborate and reflect through ornamentation the formality of the space. Doors into the ballroom, like all doors into the formal Shrine areas, have door knobs marked with the letters "EJ." The pair of doors from the elevator lobby are eight-panel, wood grain on the lobby side and ten-panel stenciled on the ballroom side. Each panel has a gilded frame molding outlined by a painted red border in a knot pattern on the stiles and rails. The doors themselves are painted a cream color and the base of the panel is mustard color with an aqua or teal blue stenciling, highlighted in red to match. The door hardware on the ballroom side is very Moorish in style with its escutcheon plate and door knob design. This is opposed to most of the more formal spaces where the escutcheon plates are topped with a sphinx and the "EJ" monogram.

A series of doors across the east end opens into the service area and provides access directly from the kitchen on the floor below. The service doors are ten-panel with double doors in the center. Side doors are single leaf. Each set of doors has leaded-glass inserts at eye level. The decorative panels over these doors contain simulated Arabic lettering proclaiming, "The Dream of the Architects" and "Baeresen [*sic*] Bros." Additional panels contain simulated Arabic lettering which does not appear to spell out specific words.

Even the doors out onto the fire escapes have painted panels with the knot borders. The glass in at least one of the doors looks newer, in frosted format rather than just textured.

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Electrical lights are incorporated into the architecture throughout the building, but most particularly in the ballroom. The lower portion of the balcony fascia contains five lights per bay and the soffits along the barrel vault junctions also contain evenly spaced incandescent bulbs.

#### BALLROOM BALCONY

Above the main ballroom is a fully surrounding balcony. Two of the staircases leading down from the balcony level have the original enclosed rails and the high newel posts with the Lincrusta insets. Where the stairways cross the windows they utilize open balustrades, of a typical period design, in order to allow maximum light penetration.

The balcony contains circular corner extensions that provide large stair landings and allow better open air access and promenading. An additional balcony extension occurs in the middle of the east wall.

The balcony repeats the wainscoting pattern of the main ballroom level. Some stenciling occurs above the wainscoting but the upper wall surface is sand plaster painted a cream color. The wainscoting is separated from the upper wall panels with Lincrusta inset chair rails, a pattern repeated in the door and window surrounds. The very high dado rail features a geometric pattern painted red and highlighted in gold. Above is paneled stencil work on a sand finish, which gives it a very dull, rough texture. The gold strap work design is much more foliate than below on a beige background infilled with red and blue stenciling. The ceiling bands are of simulated Arabic inscriptions. A small picture molding runs around the room.

A good example of the use of polychromed Lincrusta may be seen in the northwest stairwell. The infill paneled pieces on the railing are polychromed in a blue/red with a gold background and cream colored highlighting. The geometric shapes are an adaptation of the wainscoting in the room.

On the north side promenade, all the original windows were probably leaded-glass. Only the center one has survived. The outer ones were casement sash that were broken or damaged, although some have textured glass matching the leaded-glass. The windows are enframed in the same Lincrusta that runs in the chair rail.

The balcony railings are all done in blue and red background with strapwork highlighted in a cream color. Several panels are stenciled. The fascia that runs around and above that is molded, then there is a solid rail itself that is received on the actual handrail. There is a Lincrusta panel and, set above that around the entire room between each column and in the curved quadrant pieces, is a brass rail.

At the east end of the balcony some of the dropped arches have been shirred off. Fortunately, all the wainscoting stenciling survives. The door and window trim also remain intact, although the

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upper walls have lost their bands of wrap-around stenciling. The existing paint reflects the dull flat blue floor color.

The electrical cabinets in the back of the balcony (east end) retain their original equipment. The cabinet doors are eight-panel in the same motif as the rest of the room. There is also a dumb waiter here with plainly painted double dutch doors. The lower set repeats the red-knot pattern.

**LADIES' LOUNGE**

The ladies' lounge is a rectangular shaped room centered on the west end of the building with an adjoining cloakroom to the south. The walls are covered with large panels containing stylized bullnose or taurus design mounted onto the wall surface. Originally, the walls were covered in gunny sack cloth, but have since been painted. On the west wall are two alcoves. Each alcove is lighted with a sort of Chinese lantern with hanging pendants in the form of pineapples. A large round window centered in the west wall has been boarded in. The glass is probably in the possession of the Rocky Mountain Consistory who sold the building in 1995. The inside of the doors that open directly to the ballroom are five across panel doors. Two square panels contain leaded-glass panels that mimic the design of the leaded-glass in the transoms and the sliding glass partitions in the cloakroom.

Two spectacular French Art Nouveau light fixtures with beautiful glass shades hang from the ceiling. The wall sconces are of an Arts and Crafts style. The draperies at each end of the room probably date from 1940s. To the south of the lounge is a small room that may have been a hair parlor with early linoleum floor covering. It is situated directly below a room to the south of the men's smoking room that once served as a make-up room for the Shriners' and productions and ceremonies.

Within the cloakroom are two sliding stained leaded-glass partitions. The bases have horizontal panels that match the transoms. The partitions are overlaid with iris in green slag glass for stems in an Art Nouveau pattern. The blue flag iris are in two shades of blue--deep purple and royal blue. The leaded glass suggests the original Art Nouveau wall finish.

The ladies' powder room (rest room) has wooden partitions and hexagonal floor tile. The sinks have ceramic bases.

**MEN'S SMOKING ROOM**

This rectangular room occupies the third floor off the west end of the ballroom balcony. The room is illuminated by a series of west facing key-holed arched windows. The upper nearly round sash is glazed with bubble textured glass and the lower sash contains plain glass. The window shape is a stilted key hole variation with a wide horizontal mullion that separates the two panes. The room motif is Arts and Craft with typical light fixtures, a beamed ceiling, and door and window trim. The top of the door trim has a slight silhouette side cut out, to suggest a cove, and a very shallow capping cornice.

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Wainscoting consists of flat boards divided in panels with a flat board base and chair rail. The upper wall surface is covered in painted burlap or heavy canvas. This surface may have originally been glazed. The doors leading into the men's smoking room are of fumed oak in an Arts and Crafts style consisting of three small panels across the top, three long narrow middle panels, and three bottom panels.

The adjoining cloakroom is a plain space. The trim is stained and varnished fir or pine. A three panel partition of leaded-glass roses fills one wall and is very much in the Weinerburkschad style of Vienna or the Vienna secessionist movement, high style Arts and Craft. These stained glass partitions are among the best seen in Denver.

#### FOURTH AND FIFTH FLOORS

##### THEATER/AUDITORIUM

The theater is a large rectangular room configured into a horseshoe-shaped space with raked seating rising to an upper level promenade on three sides and a choir loft at the rear (west) end. There is a full theatrical stage with a proscenium arch in a lotus motif. The ceiling is a stilted segmentally-arched barrel vault. The ceiling originally was adorned with blinking incandescent lights to suggest "the twinkling of the heavens." One of the most significant building alterations occurred in this space when the Rameses II style wall stenciling on either side of the stage was painted over as a consequence of fire and water damage.

The mezzanine (upper) level columns are square, which is typical of Egyptian architecture. Painted papyrus bundles form the capitals. A cavetto distinguishing the beam at the base of the vault is very Egyptian in style and is echoed in the windows with their cobra-winged scarab and bullnose or taurus trim molding. The whole is a typical Egyptian style adaptation.

The choir loft area has electric lights inset directly into plasterwork. This space is typical of the Egyptian motif with side panels extending smoothly up into a cavetto cornice that stretches between the two columns. There is an applied metal light trough here as well as in the main cornice area. The dado typifies the Elizabethan style and is characteristic of Colonial Revival architecture.

A change in this space was the insertion of glass block in the windows along the promenade. The opaque quality may symbolize the secrecy so highly regarded by Masonic organizations. The glass block yields a compatible form and texture when viewed from the interior, but is an incongruous material when seen from the building exterior.

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ROOF TERRACE

The terrace contains a pressed metal ceiling. There is a strapwork quality to the palmetto design of the coved cornice that extends up into bands of almost egg and dart qualities level with the ceiling. The soffit is supported by what have been described as "most peculiar" columns with brackets that come down to rectangular abacus blocks with roundels. The columns themselves are square but tapered with cavetto capitals. A drop piece extends from the necking into the cavetto. The railing is Moorish in design with a key hole arch defined by a stilted impulse block. The abacus blocks are very unusual because they are rectangular. The column caps extend out beyond the abacus block front and back. These blocks extend 9-10 inches beyond the column length. Part of that design convention imitates or reflects the brackets themselves because they extend beyond the abacus blocks.

ALTERATIONS

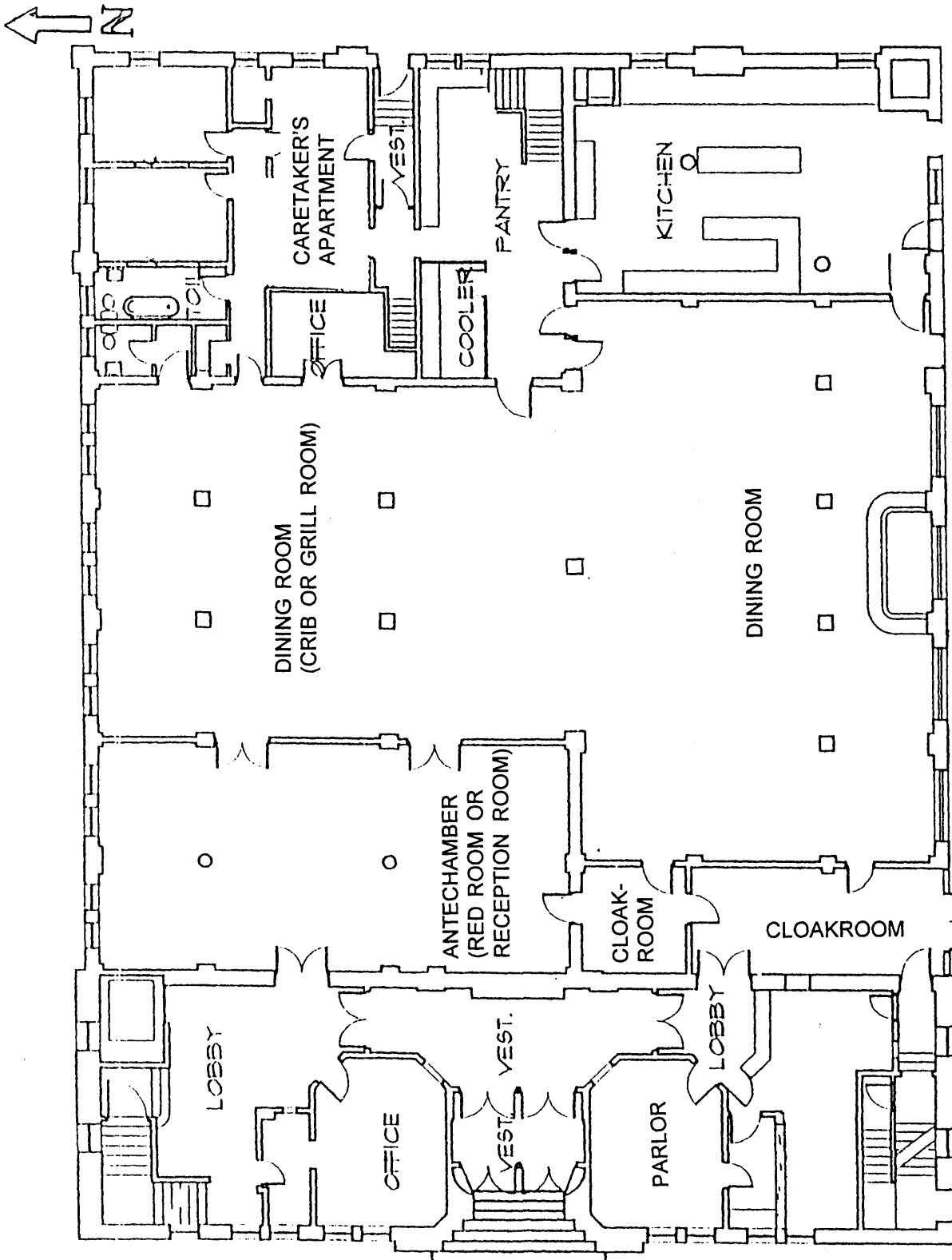
For a 90 year old building, there have been few significant changes to the structure. Many of the changes appear to be the result of a serious fire in 1924. The fire originated in the fourth floor theater area and burned into the fifth floor. Heavy smoke damage resulted to the rest of the building. El Jebel received a \$53,000 insurance settlement to cover the damages. In the theater, the proscenium lost much of its Egyptian styling as rebuilt. Much of the original Rameses II stenciling was also painted over. Water damage from a leaking roof lead to the plastering-over of the theater ceiling lights. The original leaded-glass windows were also replaced with glass block. The ballroom received some alterations as a consequence of the 1924 fire. A stairway in the northeast corner leading from the third floor ballroom balcony was shirred off and a dropped ceiling at the eastern end of the balcony was constructed. Increasingly strict fire and safety codes resulted in the enclosure of the main staircases on the northwest and southwest corners of the building.

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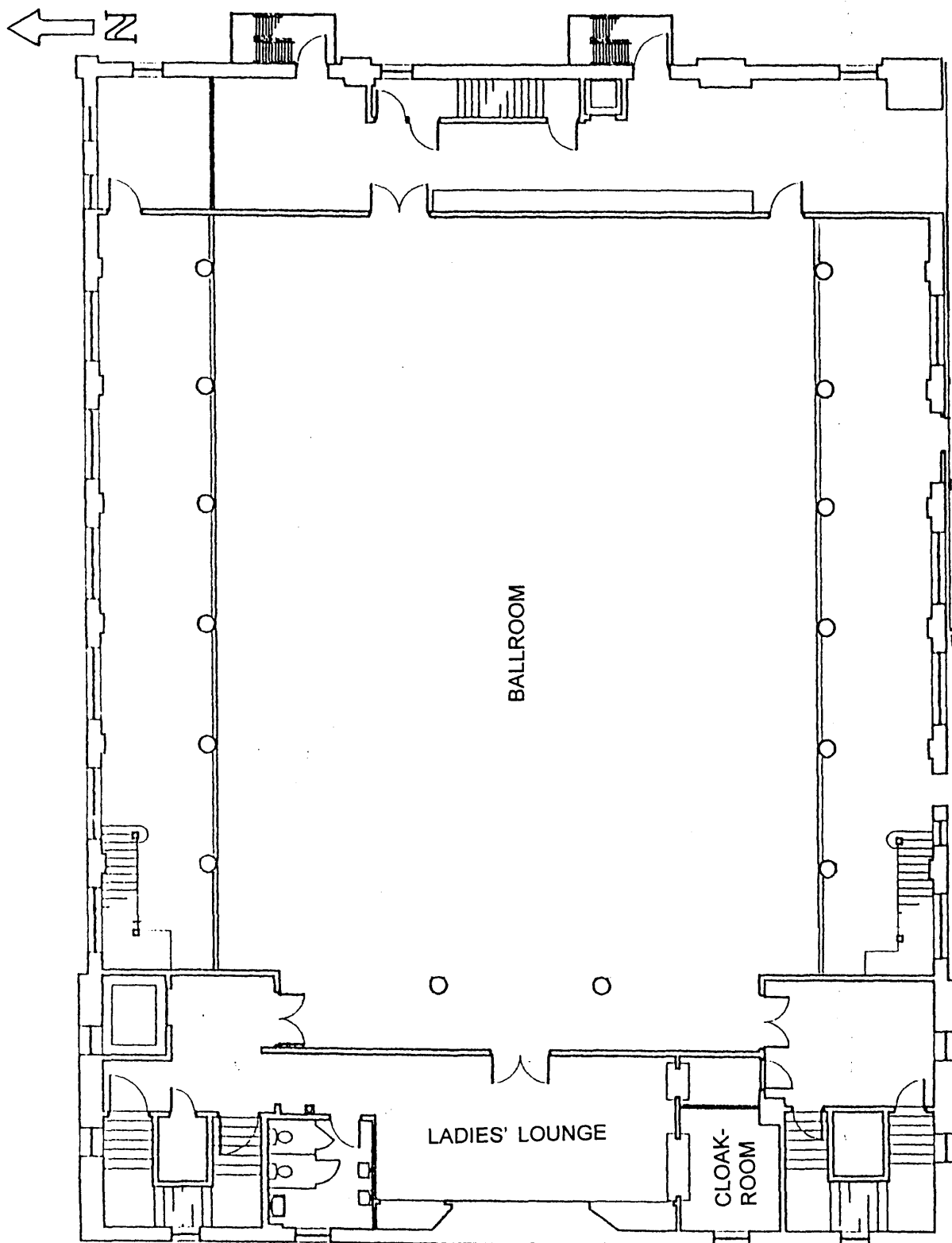
First Floor

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Second Floor

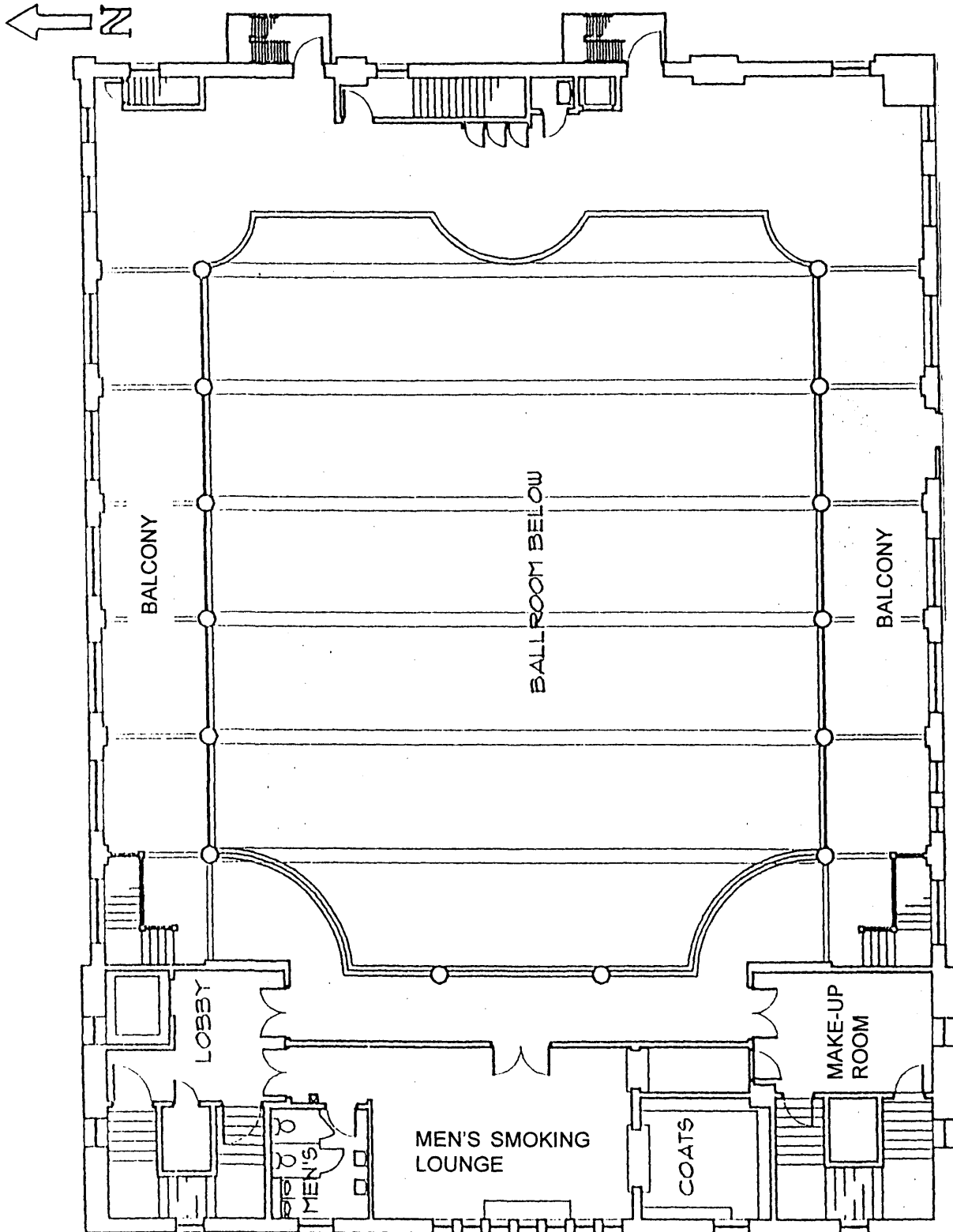


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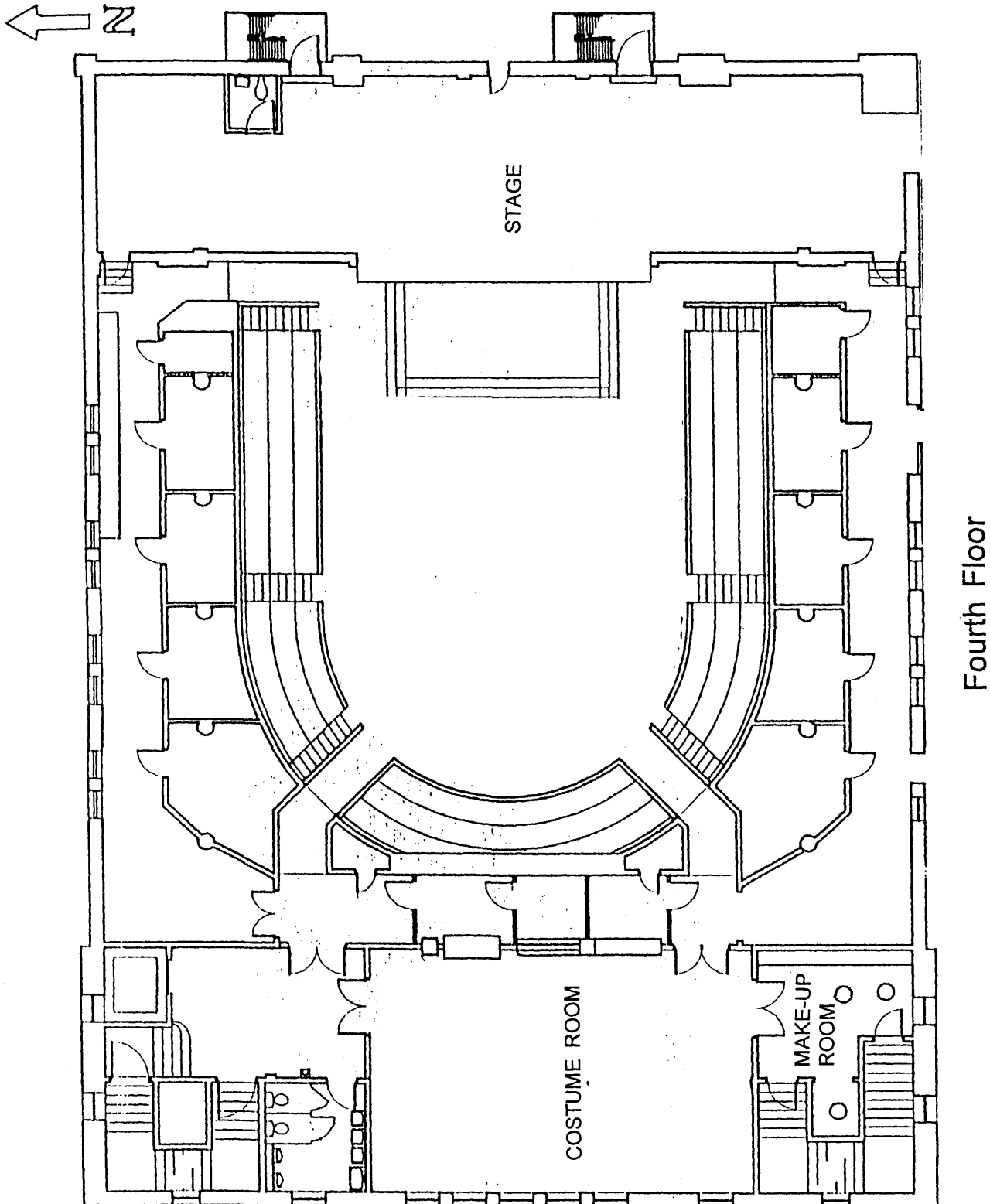
Third Floor

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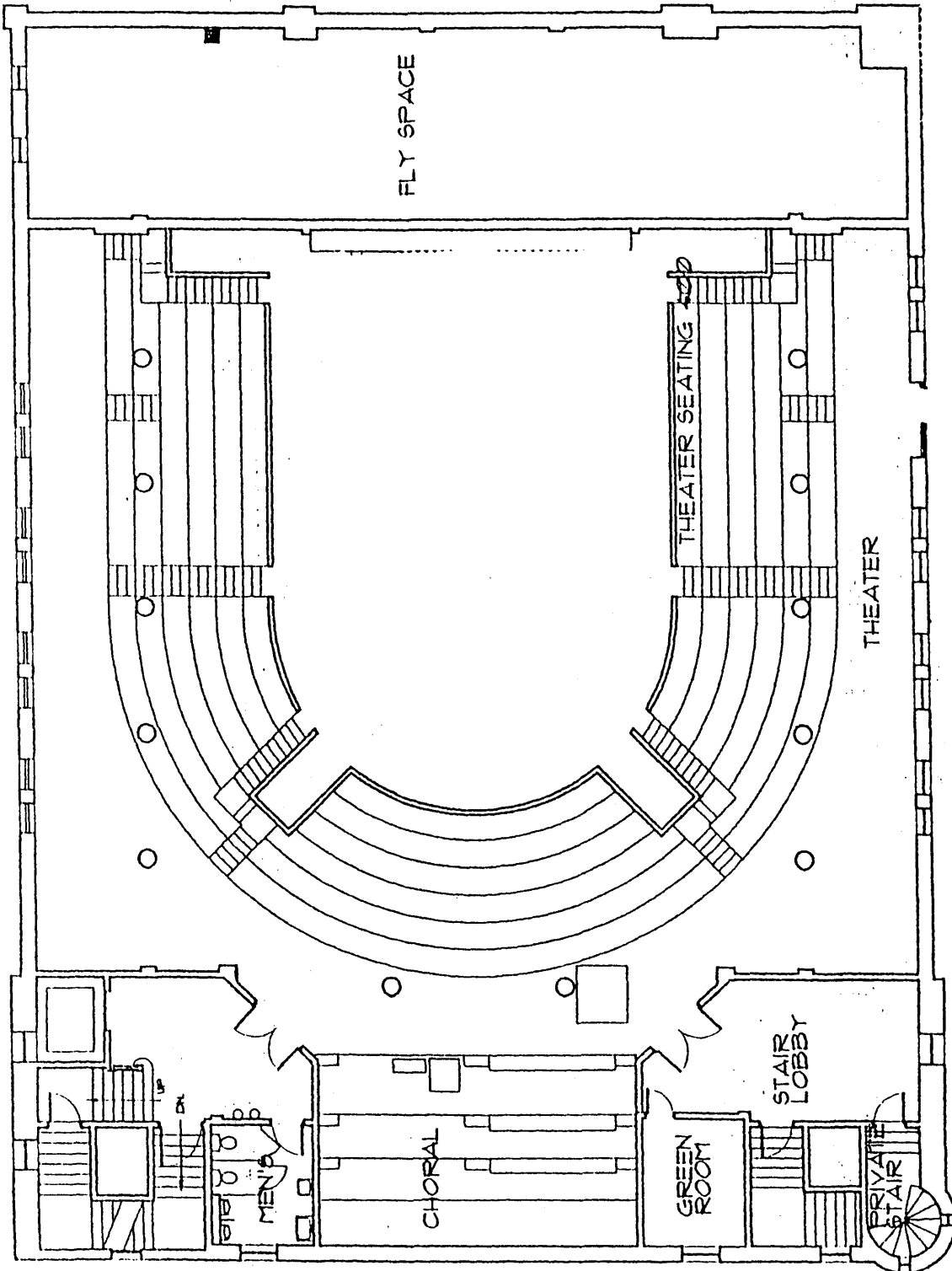
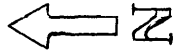


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Fifth Floor

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**STATEMENT OF SIGNIFICANCE**

The Mosque of the El Jebel Shrine of the Mystic Order is eligible for the National Register under Criterion C in the areas of architecture and art. The building utilizes Middle Eastern architectural styles to create ceremonial spaces in keeping with the spirit and rituals of the Ancient Order of Nobles of the Mystic Shrine. The exterior is one of the best examples of Moorish-inspired architecture in Colorado, but the greater significance of the building may be found in its interior. The interior is an incredible collection of architectural styles, ranging from Moorish and Egyptian to French Provincial, Elizabethan, and Arts and Crafts. No other interior space in the state surpasses the mosque for its high level of artistic detail and craftsmanship. The architects, the Baerresen Brothers, reached the pinnacle of their prolific practice with the design of the mosque.

**HISTORY OF THE SHRINERS**

Known formally as the Ancient Arabic Order of Nobles of the Mystic Shrine, a New York actor and a surgeon co-founded the Shriners as a social club in 1873 for members of the Masonic fraternity. While Masonic membership was a prerequisite for Shriner membership, and while local chapters often used existing Masonic lodge buildings for their activities, the Shriners were not formally connected to the Masonic organization. Local Shriner historian J. Harry Carson characterized the relationship by writing:

The Shrine was a play ground for Masons (not a play ground of Masonry, as usually expressed, for Masonry has no play ground)... Our particular object in getting together was to make merry, have a good time, even though it bordered somewhat on the slapstick angle of humor, and those not Shriners misunderstood our playfulness, with the usual exaggerated reports of wickedness and "unbridled carrying on."

The Shriners may best be understood in the context of the many men's clubs founded in the late-19th and early-20th century for the purposes of providing a cooperatively maintained facility for social and recreational activities. Dining and various kinds of entertainment, particularly that staged by club members themselves, was a major part of the agenda and club buildings most often included space for these activities. Lobbies, parlors and anterooms were commonly included for nonmember guests and spouses. Wives sometimes formed women's auxiliaries and through this semi-official membership gained access to more of the inner club rooms. Purely social functions such as dinner dances or musical presentations might be open to nonmembers and wives accompanied by male members.

Some men's clubs incorporated special rituals and uniforms to provide their organizations with identity, exclusivity, and a hint of mystery. A 1919 history report from the Shriner's Imperial Council acknowledged an internal dispute as to the basis for the Shriner emphasis on Middle Eastern decor, ways and manners. Some suggest that the rituals and ceremonies "grew out of a similar order of Oriental sway." Others contend that there are no "real facts" for such a deduction. The report also

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reports that the order is noted more for "histrionics rather than esoteric or historical purposes." J. Harry Carson, a Colorado member in 1929, stated that "the question of our Arabic (or Egyptian) origin is of no consequence. The oriental atmosphere suits our idea of an artistic background, and fits into the Order's scheme of procedure. In fact, the entire Ritual to our uncontentious mind ties up very definitely with Arabic and Moslem history, ways and manners."

The Denver chapter held its first meeting in 1887 above the fire house at City Hall. The national organization bestowed a charter in 1888 and early meetings continued to be held at City Hall. Subsequently, space was leased in the Masonic Temple at 16th and Welton Streets and the Shriners and Masons shared the space for 17 years. The Denver order assumed the name "El Jebel," Arabic for "The Mountain," on the suggestion of charter member Mortimer J. Lawrence. In 1902 a committee was appointed to investigate the feasibility of purchasing a site and building a Shrine mosque.

The Shriners refereed to their buildings as mosques in keeping with the Middle Eastern nature of their costumes, rituals, and organizational structure. While Islamic references are part of the Shriner culture, the Shriners are not practitioners of Islam. Though Shriner buildings often take on, at least externally, the form and style of a traditional mosque, the structures are not Islamic religious facilities.

The El Jebel Shrine elected to proceed with the construction of their own mosque. Denver architects Harold and Viggio Baerresen were hired to design the building. Both brothers were Masons and Harold was an El Jebel member. Oral histories indicate that the brothers may have traveled to the Middle East to research their design, however no confirming documentation has been found.

The mosque cornerstone was laid in 1906 at the corner of 18th and Sherman Streets and the Shriners dedicated the completed building on November 1, 1907. When built, the El Jebel structure was the largest Shriner mosque in the country and one of the first built as a separate home for the order. The total cost of the project came in at just under \$190,000. Of this amount \$15,000 went for land, \$156,000 paid for the actual construction, and another \$19,000 furnished the completed interior.

The building functioned well for the Shriners over a nearly two decade period. A serious fire in March, 1924, proved fortuitous for the chapter. El Jebel had outgrown its home and members were interested in building on a new site. The Shriners sold the fire damaged building to the Scottish Rite Masons in 1924 "for a considerable cash payment and the site of their foundation laid Cathedral at Sixteenth Avenue and Grant Street" and the Masons "became the owner of our Mosque, 'as is.'" The Shriners invested the sale proceeds plus the \$53,000 fire insurance settlement into the construction of a new mosque. El Jebel leased space at their former home for five years until the new mosque was completed at 50th Avenue and Vrain Street. The Scottish Rite renamed the building the "Rocky Mountain Consistory," repaired the fire damage, and used the building until its 1995 purchase by Eulipions, Inc.

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ARCHITECTURAL AND ARTISTIC SIGNIFICANCE

Identified as one of Denver's top five architecturally significant structures and cited in the City of Denver's Comprehensive Plan as a "priority building", the 1907 meeting hall built by and for the Shriners boasts Moorish-inspired architecture on its exterior with an eclectic mix of Moorish, Elizabethan, Arts and Crafts, French Provincial and other styles on the interior. Its Moorish-style exterior features minarets, carvings, arched windows and an open roof balcony. The interior is lavish and exotic with fresco work in Egyptian, English Gothic, Turkish, Japanese, and Louis XIV styles in its various rooms. This remarkable structure contains a mahogany panelled lounge on the first floor; two large dining rooms with coffered ceilings; a second floor dance hall (ballroom) with Moorish design, stenciled ceilings and walls and a mezzanine (balcony) that overlooks a maple dance floor; and an Egyptian inspired theater. It is one of four remaining early-20th century buildings along Sherman Street, just east of downtown Denver.

From its 1907 opening, reaction to the building with its lavish interior has been favorable. The *Denver Republican* of November 3, 1907, described the ballroom "as an exact reproduction of a room in the Moorish-Alhambra" in Spain, and "taken throughout, the building is one of bewildering surprises, and a close inspection shows that time and expense have been lavish... There is fresco work of the time of Rameses II, an English gothic room, a Turkish room, a Japanese room, and a ladies' reception room done in Louis XIV style... The floor above the ballroom is in the Egyptian style..." The rival *Rocky Mountain News* was equally lavish in its praise of the building. It reported that, "the ballroom and banquet hall is in Moorish style, and with its arches, capitals, geometrical ornamentation and color scheme calls to mind the Saracens, who emigrated to Granada, Spain, from the desert of Sahara..." and "...the well-known Alhambra, of which the details in the dining hall are fac simile."

Richard Brettell, in his historical analysis of Denver's early architecture, described the mosque as "the Baerresen's greatest eclectic achievement..." and a "marvelously tasteless temple." Focusing on the triumph of the interior eclecticism, Brettell stated:

Instead of mixing styles with the abandon of [William] Lang or [John J.] Huddart, the Baerresens attempted almost archaeological reconstructions of what they imagined to be the great exotic styles of the past and present. Represented are Egyptian, Alhambra, craftsman, Flemish, gothic, Japanese, French Salon, and Empire styles. Each room is separate from the others, and each great style of the past stands in isolated splendor.

The eclectic nature of the mosque is perhaps best understood and appreciated in the context of the lighthearted recreational nature of the Shriner mission, at least as first announced. While best known now for their philanthropic pursuits, particularly their numerous hospitals for the treatment of burned children, the Shriners built their mosques to facility "masculine jollity." One could argue that Shriners were just as interested in having a good time as they were in emanating good taste. The eclectic nature of the mosque interior may seem inappropriate from a purely architectural perspective,

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but the Shriners wanted a facility that both reflected the Middle Eastern theme of their organization and offered cheerful diversity. The Baerresens created a successful stylistic mix with Moorish and Egyptian themes predominating and other styles finding appropriate expression in smaller, functionally separate rooms.

The overall success of the El Jebel mosque may be characterized by the design excellence and superior craftsmanship found throughout. The observer is first struck by the grandeur of the building's two primary spaces, the ballroom and theater. The festive nature of the ballroom is enhanced by the rolling tent-like barrel-vaulted ceiling and the profusion of hand-painted decorations covering nearly every inch of the walls and ceiling. The architects recognized that the human occupants of the ballroom formed an important part of the decoration. The wide surrounding balcony allows those on the sidelines to gaze down on the colorfully costumed Shriners and their partners as they whirl around the dance floor, adding color and motion to the lavish surroundings.

The fourth floor theater provides space for 500 occupants in a steeply-raked horseshoe that offers good sight lines throughout. The Egyptian motif creates a theatrical space suggestive of the exotically-themed movie palaces of the 1920s and 1930s. The 1924 fire and later water damage lead to the loss of the original Egyptian inspired proscenium arch detailing, the star-scape ceiling lighting, and the painted hieroglyphics on the columns. Despite these losses, the soaring space continues to impress while working well as both a theater and an auditorium.

Beyond these two primary spaces, the dining rooms, antechambers, parlors, lounges, cloakrooms, lobbies and even stairways resonate with stylistic detailing, quality materials and superior craftsmanship. These exemplary design and construction elements provide the unifying theme for the interior. What might have been a mere hodgepodge of dissimilar styles in the hands of less skillful architects are successfully combined here into a joyous and mirthful amalgamation that never takes itself too seriously.

The quality and quantity of the interior architectural details elevates them beyond ornamentation to a level of artistic expression worthy in its own right. The stenciling and freehand painting is arguably some of the finest in Colorado. The stained leaded-glass found in the office and parlor are of distinguished quality.

The Baerresen Brothers turned to specialists for the execution of the interior finishes. J. Hilfers, a New York-based expert in artistic decoration and mural painting, took charge of the overall interior decorative work. Local craftsmen and firms also participated in the construction. The *Rocky Mountain News* reported in 1907 that "the entire institution is the perfection of construction and is built largely by local work." Denver Sewer Pipe and Clay Co. supplied the exterior brick. The Denver Mantel and Tile Co. laid the cut mosaic floor in the entry vestibule. Denver's Brandt Art Studio did the ornamental window work and the *Rocky Mountain News* claimed it to be "the only institution of its kind west of Chicago who can do figure glass painting."

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Baerresen Brothers was a leading architectural firm in Denver at the time of the mosque's construction. First coming to Denver in 1879, the brothers immigrated originally from Denmark and came from a family of shipbuilders. Harold arrived in Denver first and put his shipbuilding skills to work as a carpenter. He referred to himself as an architect and builder. Brothers Viggio, Albert T., and William J. joined Harold in the mid-1880s, and together they formed the architectural and building firm of "The Baerresen Brothers."

The Baerresen brothers were active citizens of Denver. Harold was a founding member of the Colorado Chapter of the American Institute of Architects (AIA). Being a member of AIA was originally a requirement for licensure as an architect in Colorado. Both Harold and Viggio served as Danish Vice-Consul for Colorado.

The high quality of their architectural and construction skills was well known in Denver and the number of homes and buildings they designed and/or erected is extensive. Their body of work includes homes, office buildings, warehouses, and numerous fraternal lodges. The Baerresen Brothers were noted for their study of hotel design and for bringing to Denver the latest in technology. For example, their Adams Hotel included telephones in every room. A partial list of structures designed by the Baerresen Brothers follows:

Commercial/Institutional Structures

- Romeo Block (1889), 2944 Zuni St., Denver (National Register)
- Mack Block (1890), Denver, Denver (demolished)
- Glen Park Cottage Wayside Inn (1890)
- Swedish Lutheran Church, (1890) Denver (demolished)
- Sheridan Building (1892 renovation), 1635 17th St., Denver (National Register)
- South Denver Masonic Temple (1893), 350 S. Broadway, Denver
- Tivoli Brewery Opera House and Tower addition (National Register)
- Engelbach Building, 1451-1455 California, Denver (demolished)
- Denver Omnibus & Cab Co., 15th & Cleveland, Denver (demolished)
- Adams Hotel, 18th and Welton, Denver (demolished)
- Berkeley Theater , Denver(demolished)
- Colorado Tent and Awning , Denver (demolished)
- Reo Hotel, 13th & Broadway, Denver (demolished)
- St. Joseph's Hospital (1916), Denver (demolished)
- All Saints Church of Eben Ezer (1916), Brush (National Register)



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Residential Structures

Baerresen-Lindblom House (1891), 841 Galapago St., Denver  
Harold W. Baerresen House (1903) 1718 Gaylord, Denver (National Register)  
Mrs. Adolph Coors House(1903), Golden  
Charles O. Johnson House (1906), Denver  
George P. Lingerfelter House, 300 Marion, Denver  
Ephenia Johnson House, Littleton  
Carrie Kinport House, 921 Acoma, Denver

Within National Register Historic Districts:

Gibson House (1892), 1647 Emerson St., Denver (Swallow Hill H. D.)  
2122 W. 28th St., Denver (Stoneman's Row H.D.)  
Schaeffer House (1903), 1131 Humboldt Street, Denver (Humboldt Street H.D.)  
Thompson-Henry House (1905), 1070 Humboldt Street, Denver (Humboldt Street H.D.)  
Schleter-Parks-Cobb House (1907), 1110 Humboldt Street, Denver (Humboldt Street H.D.)

Apartment Buildings

Flat Building (1890), 20th and California, Denver (demolished)  
The Melrose, Sherman Street, Denver  
Chapman Apartment Building, Denver  
Kingsford Apartment Building, Denver

The Baerresen Brothers also designed hotel buildings in Pueblo and Louviers; saloons for Adolph Coors in Boulder, Littleton, and Montrose; and a Missouri state office building in St. Louis.

The Baerresen Brothers employed many of the contemporary American styles of the late-19th and early-20th centuries. Examples of Queen Anne, Stick, Shingle, and Romanesque may be noted amongst their commissions. Brettell characterizes the Baerresens as "intelligent eclectics who molded their buildings after widely accepted types by other, usually local, architects. They did not attempt to forge a new style from a synthetic combination of past architecture."

The El Jebel mosque represents a major departure for the Baerresens. No models existed in Denver for the type of structure they envisioned. They employed a wide variety of stylistic types ranging well beyond anything found in Denver or generally accepted in other American cities. As the El Jebel mosque was one of the first specifically designed for a Shriner chapter, it is doubtful that the Baerresens looked to other Shrine mosques for inspiration. Whether they traveled to the Middle East or arrived at their design through reviewing secondary sources, Baerresen Brothers set the standard for exotic revival and eclecticism in Denver.

Brettell's assessment of the building as tasteless misses the architects' attempt to create a facility in keeping with the lighthearted club atmosphere. Individual Shriners included prominent Denver

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professionals who together put aside the formality of business and politics in the spirit of joyful camaraderie. In the same spirit, each individual room of the El Jebel mosque reflects serious stylistic expression, be it traditional or exotic, executed with high quality materials by skilled craftsmen. It is the eclectic mixture, the unexpected juxtaposition that yields such a joyous whole so in keeping with the club spirit. One cannot help feeling the combination of pride, mystery, and playfulness conveyed through the realization of the Baerresens' design. The continued growth of the El Jebel chapter from 1907 may at least in part be credited to the ability of the mosque to meet the Shriners' needs. The chapter's outgrowth of the building rather than its failure to meet its intended purpose lead to the Shriners' sale of the mosque in 1924.

The architectural significance of the El Jebel mosque is further supported by its designation, through prompting by Historic Denver, Inc., as an official Landmark by the Denver Landmark Preservation Commission and the Denver City Council in 1995.

The El Jebel mosque is the largest standing Moorish-inspired structure in Colorado. It is a testament to the architects, builders and craftsman who constructed this one-of-a-kind structure. Today it ends one century of service and while standing ready to begin another as an important architectural icon representing its Shriner heritage.

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"El Jebel Temple Credit to City and Order," *Rocky Mountain News*, November, 3, 1907, p.2.

"El Jebel Temple Hit by Fire That Causes \$75,000 Damage," *Denver Post*, March 14, 1924, p. 8.

"El Jebel Temple in its New Home," *The Denver Republican*, November 3, 1907.

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*Rocky Mountain News*, March 14, 1924.

"Shriners Greet Head of Their Order as He Arrives on Tour of Inspection," *Denver Post*,  
March 15, 1924.

"Temple Builders of All Ages and of All Times." *The Denver Republican*, November 10, 1907.

"YMCA and El Jebel Buildings Add to Denver's Beauty," *Rocky Mountain News*,  
November 10, 1907, Small Ad Section, P. 12.

**GEOGRAPHICAL DATA**

**Verbal Boundary Description**

Lots 1 through 7 inclusive and the North ½ of Lot 8, Block 68, H.C. Brown's Addition, City and  
County of Denver, Colorado.

**Boundary Justification**

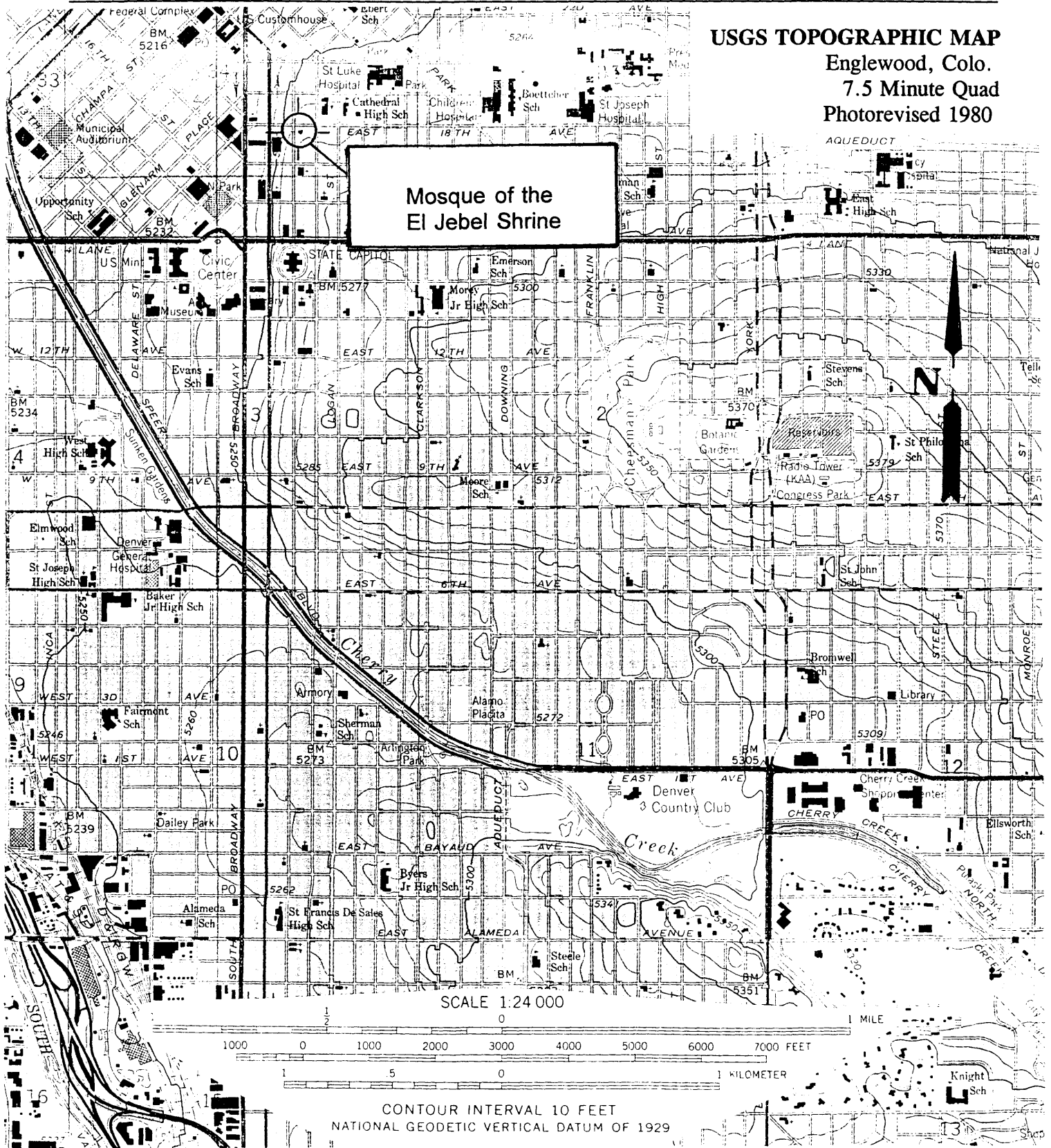
The nominated property includes the entire parcel historically associated with the El Jebel Shrine of  
the Mystic Shrine.

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**PHOTOGRAPH LOG**

The following information pertains to all photographs:

Name of Property: Mosque of the El Jebel Shrine  
Location: Denver, Colorado  
Photographer: Jerome T. McCarthy  
Date of Photographs: June 11, 1997  
Negatives: Eulipions, Inc., 1770 Sherman Street, Denver, Colorado.

<u>Photo No.</u>	<u>Information</u>
1	Main facade (west elevation) - depicts main entrance and front facade. Looking southeast.
2	North elevation - depicts the towers at either end and the various types of fenestration and the use of terra cotta trim. Looking southeast.
3	South elevation - depicts the tower on the west end, shows the fire escapes that were added after original construction and shows the plain brick course work as opposed to the north or west elevations.
4	Ballroom (2nd floor) - entrance from Ladies Lounge. Shows the semi-circular balcony over a double set of doors to service area. Looking east.
5	Ballroom (2nd floor) - shows barrel vaults and the canopy effect and use of electrical lights as architectural feature. Looking east.
6	Ballroom (2nd floor) - shows light from windows and north side balcony promenade. Looking northeast.
7	Ballroom (2nd floor) - depicts half-groin vaults on the west end of ballroom only. Also shows south west staircase to balcony level and semi-circular protrusion of balcony at the south west corner of the room.
8	Ballroom Balcony (3rd floor) - depicts north side promenade, detail of barrel vault ceiling and column cap stenciling. Looking east.

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<u>Photo No.</u>	<u>Information</u>
9	Ballroom southwest staircase to balcony - shows alteration to stenciling in area above wainscotting to the left of the staircase as opposed to what is believed to be original on the staircase' right side. Also photograph depicts open balusters to allow more light. Looking west.
10	Ballroom (2nd floor) - main entrance. Photograph shows detail of Lincrusta as door and chair rail trim. Details stenciling on walls and entry doors. Looking north.
11	Ladies Lounge (2nd floor) - shows cloakroom sliding leaded-glass doors in iris motif and one of the two small niches in this room.
12	Theater/Auditorium (5th floor) - view is looking down onto main stage floor and shows raked seating in the theater. Looking southeast.
13	Theater/Auditorium (5th floor) - view is looking down onto main floor at proscenium stage from choir loft. Looking east.
14	Theater/Auditorium (5th floor) - detail of proscenium stage. Looking east.
15	Theater/Auditorium (5th floor) - detail of raked seating and columns. Looking south.
16	Dining Rooms (1st floor) - shows Elizabethan strap work and painted ceiling medallions. Looking northeast.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY Mosque of the El Jebel Shrine  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: COLORADO, Denver

DATE RECEIVED: 7/01/02 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 8/15/02  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 97001235

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT \_\_\_\_\_ DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Accept

REVIEWER Edson Beall

DISCIPLINE History

TELEPHONE \_\_\_\_\_

DATE 7/30/02

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Mosque of the El Jebel Shrine  
Denver County, Colorado

Section number 10 Page 1

This additional documentation corrects an erroneous boundary description contained in the original nomination. The boundary justification remains unchanged.

**BOUNDARY DESCRIPTION**

Lots 1 through 4 inclusive, Block 35, H.C. Brown's Addition, City and County of Denver, Colorado.

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.)

Mark Wolfe Deputy State Historic Preservation Officer 6/24/02  
Signature of certifying official/Title Date

Office of Archaeology and Historic Preservation, 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