

United States Department of the Interior  
National Park Service

3

# National Register of Historic Places Registration Form

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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 Midland Savings Building

other names/site number Midland Federal Savings Building; Midland Lofts; 5DV1733

### 2. Location

street & number 444 17<sup>th</sup> Street [N/A] not for publication

city or town Denver [N/A] vicinity

state Colorado code CO county Denver code 031 zip code 80111

### 3. State/Federal Agency Certification

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

*Genevieve Cortright*  
Signature of certifying official/Title

State Historic Preservation Officer

12/12/00  
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.

*Edson H. Beal*  
Signature of the Keeper

Date of Action

2/2/01

Midland Savings Building  
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	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	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)

Financial Institution

Business

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

Financial Institution

Multiple Dwelling

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

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

Italian Renaissance

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Concrete

walls Brick

\_\_\_\_\_

roof Asphalt

other Terra Cotta

\_\_\_\_\_

**Narrative Description**

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

Midland Savings Building  
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 Bibliographical 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  
Commerce  
\_\_\_\_\_  
\_\_\_\_\_

**Periods of Significance**

1926-1950  
\_\_\_\_\_

**Significant Dates**

N/A  
\_\_\_\_\_

**Significant Person(s)**

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

**Cultural Affiliation**

N/A  
\_\_\_\_\_

**Architect/Builder**

Fisher, William E.  
Fisher, Arthur A.  
Garrison Robert  
Bergner, Paul T.

**Primary location of additional data:**

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

Name of repository:  
Colorado History Museum  
\_\_\_\_\_  
\_\_\_\_\_

Midland Savings Building

Denver, Colorado

Name of Property

County/State

10. Geographical Data

Acreage of Property less than one

UTM References

(Place additional UTM references on a continuation sheet.)

1. 13 500980 4399180
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 Diane Wray

organization date 05/10/99

street & number 1742 Champa St., #100 telephone (303) 299-0201 x11

city or town Denver state CO zip code 80202

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 Corum Real Estate Group

street & number One DTC, 5251 DTC Pkwy., #200 telephone (303) 796-2000

city or town Englewood state CO zip code 80202

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.)

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**DESCRIPTION**

Sited at the southeast corner of Glenarm and 17th Streets, the 1924 Midland Savings Building is a ten-story structure with a roof penthouse for mechanical systems. The first and second floor levels are rectangular in plan; stories three through ten are an L-plan providing a setback for a lightwell at the two, secondary rear elevations. The structure is built to the property lines along the longer northeast 17th Street and the shorter northwest Glenarm Street facades and along the southeast alley way, which extends between 17th and 16th Streets. At the southwest elevation, there is surface parking on the adjacent building lot. A modern brick veneered exterior stairway tower projects into the parking area and provides access to each floor and the flat roof with its one-story, hipped roof penthouse, which is set back from the two street elevations. At the street elevations, the sidewalks are concrete paved and edged with curbing.

The Midland Savings Building combines the early twentieth century commercial style and Early Italian Renaissance Revival Style with Venetian Gothic detailing. The shaft of the structure, above the remodeled base, has projecting corner pavilions at each street facade. The pavilions are two bays wide and at 17th Street flank ten bays of window openings. At the Glenarm Street elevation the pavilions flank six bays of window openings. Constructed of brick masonry, the shaft is ornamented with light-colored, smooth terra cotta detailing in contrast to textured tapestry brick.

The projecting corner pavilions, like the body of the two street facades, are constructed of brown brick with contrasting light beige, smooth-face brick courses set every fourth course. This contrast in brick forms horizontal striping that extends around both facades and onto the secondary pavilion elevations. The spandrels between the floors, except at the top floor, are infilled with panels of stack bond headers employing various shades of brown to beige brick interspersed with glazed brick. The tenth floor spandrels at the pavilions are terra cotta panels set with oval rosettes. At the tenth floor of the recessed facade walling, the spandrels are terra cotta panels with a bas-relief of geometric patterning.

Each of the three projecting pavilions have spiral twisted colonnettes at their outside corners. The spiral colonnettes are topped with a slightly projecting quarter capital volute that is set within a terra cotta impost band of the double arches above the tenth floor. This double arch form is carried on an engaged round column that extends the height of the pavilions. Each column extends to the height of the impost band and terminates with a voluted capital of Romanesque origin. The impost band has a projecting crown moulding; the arches have a single rowlock course of alternating dark and light brick forming voussoirs which clearly define the introdos from the street level. The recessed window bays of each pavilion, set back within the elongated arcades, have panels of brick headers in the tympanums, or lunettes, of the arcades and in the spandrels. The horizontal banded brickwork extends above the double arcades to the terra cotta parapet cap, which is raised on the pavilions.

Above the tenth floor windows of the facade wall planes are pairs of corbelled arches, each impost carried on a terra cotta bracket set on a terra cotta window head. The tympanums, or lunettes, are infilled with stack bond headers. The corbelled arches carry several courses of plain brickwork and support panels of stack bond brickwork that extend to the parapet cap of moulded terra cotta. The cap has a projecting crown moulding above a terra cotta band. Between the fenestration, the wall piers, constructed of horizontally banded brickwork, extend to the height of the pavilion impost bands which extends onto the piers as simple capitals. Above, the piers extend to the terra cotta parapet cap.

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Typically, the windows have wooden frames set into the masonry openings recessed into the brick masonry. The sills are unprofiled terra cotta; the heads are the spandrel panel soffits. Recently, inappropriate 1964 replacement windows were themselves replaced with new units which closely resemble the original double hung window sash with two-over-two-lights.

The alley elevation of the east pavilion mirrors that of the facade pavilions. The west pavilion, turning into the common property line, is simplified. Though partially masked by the stairway tower; the horizontal banding extends to the south corner above the second floor. Below is modern brick veneer that extends to the stairway tower. The other secondary elevations, within the angle of the L-plan, are typified by bays of fenestration.

The southeast has six bays; the southwest has nine bays, irregularly spaced. The window sash is similar to the facades. An exterior metal fire escape tiers down the southeast alley elevation where the horizontal banding extends only through the corner pavilion. At the first and second floors of the secondary elevations, there is minimal fenestration. Much of the southwest elevation abutting the common property line is stuccoed; the alley elevation is exposed brick.

Of particular significance is the rectangular penthouse structure set on the roof and paralleling the 17th Street facade. The free-standing six-bay by three-bay structure has a hipped roof which is covered with red Spanish tiles of mottled coloration. Two roof vents pierce the ridge. The eave of the roof is carried on a large terra cotta quarter-round-section crown moulding above an entablature consisting of an all-header, stack bond frieze over a fascia and soffit supported on modillion-like brackets. The ornament of the entablature is dominated by the use of widely projecting faux rain spouts that suggest gargoyles. Each is located above a plinthbased pilaster which form the bays of each elevation. The diagonally set corner gargoyles are winged calves; in between, lambs and winged fish alternate, each supported on a quarter-round terra cotta bracket or pilaster capital. The brickwork is horizontally banded on the pilasters, which are double stepped and enframe panels. The panels, with jambs and heads of banded brickwork, are infilled with stack bond brickwork. The remaining northeast window sash is two-over-two-light within openings set into the brick panels; the stack bond brickwork extends from sill to base.

In 1964, the first two floor levels were reclad in exposed aggregate concrete triangular-section columns with flared capitals that form raked window heads at the second floor or mezzanine level. The 17th Street facade has seven bays; the Glenarm facade has five bays. This material was recently demolished and the first two floors were reclad in custom cast concrete, designed on the basis of the original architectural drawings to recreate the original appearance, including the window openings and a two-story central archway that provided access to the tower. The 17th Street facade's east two bays form storefronts. The intermediate cornice was also restored to approximate its original historic design above the second floor/mezzanine level.

The interior of the Midland Savings Building was nearly totally altered at the same time that first and second floors were reclad and the window sash was replaced. All that remains is the general configuration of the L-plan corridors, the first floor elevator doors which are etched bronze with Romanesque motifs, and the marble wainscoting of the interior stairway between the first and second floors.

In 1999-2000 the building was converted to apartment lofts above the second floor. The previously altered first floor and mezzanine level exterior was returned to an appearance close to its original design based on historical photographs. The single-light windows above the second-story were returned to the original one-over-one configuration. The rehabilitation was carried out as a federal investment tax credit project and the interior and

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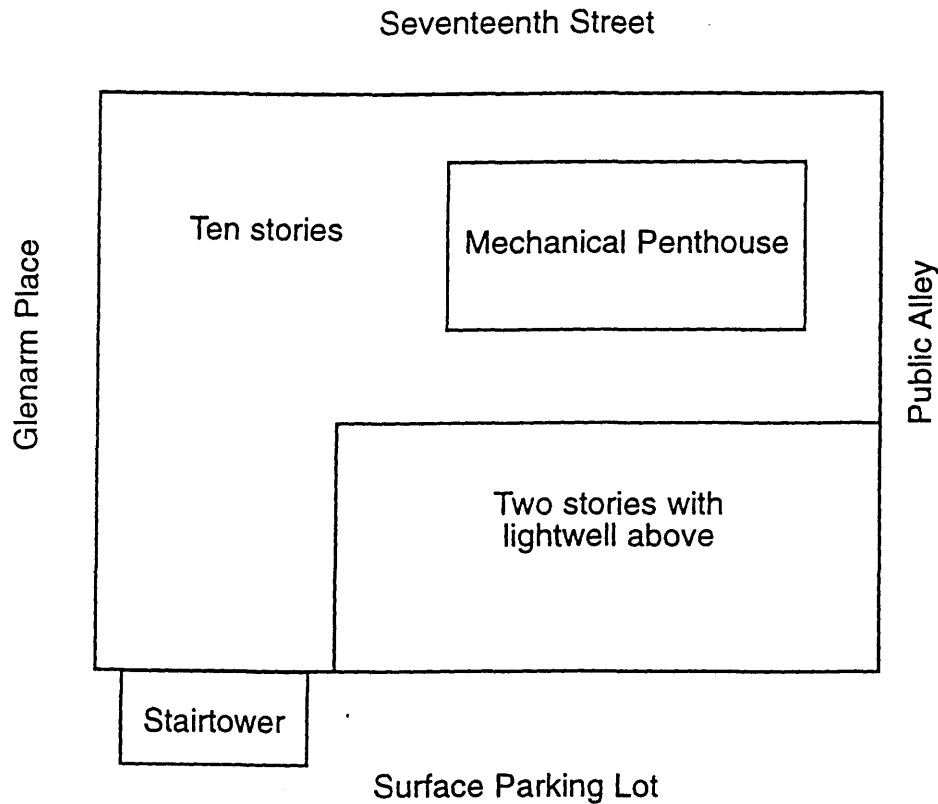
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Denver, Colorado

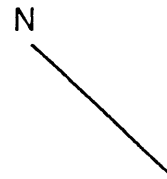
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exterior work was approved by the National Park Service as meeting the Secretary of Interior's Standards for Rehabilitation. Paul T. Bergner, AIA, provided the architectural services for the rehabilitation project.

SKETCH MAP



Midland Savings Building  
Rough Sketch Map (Not to Scale)



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**SIGNIFICANCE**

The Midland Savings Building is eligible for the National Register under Criterion A in the area of commerce for its role as the headquarters building for the locally important Midland Savings and Loan. The building was constructed in 1925-26 for the Midland Savings and Loan Company as their primary banking and administrative center. During the early to mid 20th century, Midland Savings and Loan Company was one of the city's most important financial institutions. Founded in 1891, the company is among the earliest major financial institutions in the city. By the 1920s, when the Midland Savings Building was constructed on a prominent site on 17th Street, Denver's "Wall Street of the West," the institution was the largest savings and loan in Colorado and one of the 45 largest in the nation. In 1937 the Midland Savings and Loan Company was granted an early federal charter as a lending institution and became, at that time, the Midland Savings and Loan Association.

The Midland Building is also eligible for the National Register under Criterion C in the area of architecture by virtue of its being the city's best example of a combination of early twentieth-century commercial style and Early Italian Renaissance Revival Style design with details derived from the Venetian Gothic. The Midland Savings Building is a fine example of early 20th century high-rise commercial architecture in downtown Denver. *Denver, the City Beautiful*, describes the Midland Savings Building as "one of the city's extraordinary edifices."<sup>1</sup>

The Midland Savings Building is also eligible under Criterion C for its having been designed by the Denver architectural firm of William E. Fisher and Arthur A. Fisher, acknowledged masters of early 20th century architecture in Colorado. The Midland Savings Building is the best local example of the firm's use of the Early Italian Renaissance Revival Style in a high-rise commercial building.

Finally, the building is eligible under Criterion C for its association with Denver sculptor Robert Garrison. Garrison created the eighteen cream colored architectural terra cotta gargoyles adorning the penthouse eaves. Garrison's work is found on a number of other Denver buildings and monuments, but this is the only example of his use of gargoyles as an architectural detail.

**COMMERCIAL HISTORY**

The Midland Savings Building served as the headquarters building for the Midland Savings and Loan Company. The Midland Savings and Loan Company was significant as one of the city's leading lending institutions and in that way made a major contribution to the commercial development of Denver.

The Midland Savings and Loan Company opened for business with \$25,000 in assets on August 24, 1891 in a rented half-office in the Albany Hotel at 725 17th Street (demolished). Nathan Q. Tanquary, a pioneer businessman, served as the first chief executive officer. The Midland Savings and Loan Company was established by a group of Denver businessmen to provide "a general savings, loan, building and investment business on a mutual plan." (*Denver Post*, August 26, 1951, page 13A.) For more than the next 90 years, the Midland Savings and Loan Company, later the Midland Federal Savings and Loan Association, was dedicated almost exclusively to providing loans to the public for home construction and purchase.

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<sup>1</sup> Thomas Noel and Barbara Norgren, *Denver the City Beautiful*, p 122.



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The next year, 1892, the Midland Savings and Loan Company moved to offices in the People's Bank Building at 16th and Lawrence Streets (demolished). In 1911, the Midland Savings and Loan Company moved to a luxury suite in the prestigious Foster Building (now the University Building) at 16th and Champa Streets. That same year, the Midland Savings and Loan Company surpassed the \$1 million mark in assets. The continuing success of the Midland Savings and Loan Company led to an expansion in 1916 that necessitated a move to the Nevada Building at 17th and California Streets (demolished).

In May of 1920, the Midland Savings and Loan Company purchased lots 1, 2, 3, and 1/2 of 4 of block 195 of the East Denver addition at 17th Street and Glenarm Place on which they constructed their headquarters, the Midland Building. Ground was broken for the Midland Building in July of 1925 and the building was completed in October of 1926. The building cost \$338,870 to construct. Midland Savings and Loan moved into the building in January of 1927.

The Midland Building has a reinforced concrete frame built by the contractor, Alex Simpson, Jr., Company. The structural steel was supplied by Midwest Steel and Iron with reinforcing steel from Colorado Builder's Supply. Wood for framing was supplied by D.E. Hyman Lumber and Machinery. Interior plastering was done by John Slover Company. The plumbing was installed by Cullyford Plumbing and Heating. The furnace with a stoker-boiler made by the Daly Company was built by Hendrie and Bolthoff Manufacturing Company. The heating and venting system was built by the Johnson and Davis Plumbing and Heating Company. The electrical wiring was the work of William A. J. Guscott, Company. Both freight and passenger elevators were manufactured and installed by the Otis Elevator Company. Interior doors were made by the American Sash and Door Company of Kansas City, Missouri. The painting contractor was George Wright.

On October 19, 1937, Midland Savings and Loan Company was granted a federal charter, part of the first generation of financial institutions in the nation to be so designated, and at that time became known as the Midland Federal Savings and Loan Association.

The Midland Federal Savings and Loan Association expanded greatly after the Second World War. By 1950, following the passage of the GI Bill of Rights in the 1940s, the institution had lent out more than \$17.5 million to World War II veterans for home mortgages. Continued growth through the 1950s and '60s led the association to "modernize" their 1920s headquarters building with a \$1 million remodeling of the first floor and the mezzanine (the second floor), completed in 1964. This remodeling was designed by the Denver firm of Pillsbury and Pillsbury. At this time, the exterior of the first floor and the mezzanine (the second floor) were re-clad in exposed aggregate concrete. This material was recently demolished and the first two floors were re-clad in custom cast concrete, designed on the basis of the original architectural drawings to recreate the original historic appearance, including the window openings and a two-story central archway that provided access to the tower. Though new windows were installed throughout the building in 1964, the exterior walls of the third through tenth floors and the eleventh floor mechanical penthouse were left in original condition. New double-hung windows have been recently installed which closely resemble the original, lost windows.

With deregulation of the savings and loan industry in the 1980s, along with the crash in the value of real estate in Denver at the same time, Midland Savings and Loan Association, in serious financial trouble, was absorbed by Bank Western. Later, the Cherry Creek National Bank briefly occupied the Midland Building in the early 1990s. The Midland Building currently has a single tenant, a bank which occupies a portion of the ground floor.

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**ARCHITECTURAL HISTORY**

The Midland Savings Building has architectural significance as a fine local example of a high-rise commercial building in Denver from the early 20th century period. The style of the building is the Early Italian Renaissance Revival Style which enjoyed popularity nationally during the 1920s especially for the design of large and important buildings. The style combines the basic tenets of the commercial style with architectural details inspired by the Early Renaissance in Italy. It is not, however, a continuation of the earlier Richardsonian Romanesque Style, and is clearly distinct from it.

For most architects working in the United States during the 1910s and '20s, modern architecture meant modern structural techniques and floor-plans but did not necessarily mean modern architectural style. Until the rise of Art Deco Style in the later 1920s, only a few American architects employed modern architectural style for the design of their buildings. Instead, using the functionalist design concepts of the commercial style, architects decorated their structures with ornament derived from one or another of a number of traditional styles. And architects freely combined the sources of their ornamentation, resulting in highly imaginative and unexpected interpretations of historical precedents. Early Italian Renaissance Revival Style buildings are, in general, much larger than the historic buildings to which they refer and are therefore not truly revival style buildings.

This tendency to dress-up a functional building in the trappings of traditional architecture is clearly seen in three other high-rise buildings built in downtown Denver at approximately the same time as the Midland Building. These are: the Security Building of 1927 at 17th and California Streets (demolished) ; the 1927 Republic Building at 16th Street and Tremont Place (demolished) ; and the Cosmopolitan Hotel addition of 1927 at Broadway and 18th Avenue (demolished). All four buildings, including the Midland Building, were remarkably similar despite the fact that a variety of different historical styles were used as taking-off points.

As previously described, the Midland Building is done in an Early Italian Renaissance Revival Style. In the case of the Security Building, which like the Midland Building, was the work of the architectural firm of William E. Fisher and Arthur A. Fisher, the style is the Neo-Gothic Style. For the Republic Building, architect G. Meredith Musick, likewise employed the Neo-Gothic Style. Architect William Norman Bowman looked to the Neo-Colonial Style for the Cosmopolitan. But despite the wide variety of historical sources, each building features the same conceptual plan. In each, the structure is clearly delineated into different parts. Each has a prominently expressed base, above which is a vertical shaft that terminates in a flat parapet with a minimal cornice at the principal sky-line. The orientation of each is predominantly vertical with spandrels linking the windows. And each employs simplified historical ornament used sparingly.

Despite the 1960s remodeling of the Midland Building, many of its Early Italian Renaissance Revival details survive. The expertly done polychrome brickwork with its horizontal banding and incorporating cream colored architectural tile and panels is noteworthy. The brick was laid in its elaborate patterns by the general contractor, Alex Simpson, Jr., Company.

Projecting corner pavilions bracket both the 17th Street and Glenarm Place facades. These pavilions are decorated with cream-colored architectural terra cotta columns, both twisted spiral and round, that run from the third to the tenth floors. These monumental columns, which were made in segments, were manufactured by the Denver Terra Cotta Company.

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Also noteworthy is the ornamented mechanical penthouse on the eleventh floor. The penthouse has a hipped roof covered in red terra cotta roof tiles made by the Heinz Roofing Tile Company of Denver. At the eave-line are eighteen gargoyles made of cream-colored architectural terra cotta. At the four corners the gargoyles take the form of calves. Arranged in between are eight lambs and six fish.

**Robert Garrison**

The gargoyles were made by the Denver Terra Cotta Company and were modeled by renowned Denver sculptor Robert Garrison (1895-1943) who received a fee of \$600 for creating the plaster models. Robert Garrison was "...Denver's first important twentieth century sculptor."<sup>2</sup> Garrison was born in 1895 in Fort Dodge, Iowa. He attended the Pennsylvania Academy and studied at the Salon Borgium, with Gutzon Borglum.

In 1919, he moved to Denver. In 1920, he became the director of the Denver Academy of Applied Art. In 1922, Garrison acquired his first important public commission, the bronze mountain lions adorning the steps of the Colorado Department of Education at the corner of Sherman Street and Colfax Avenue across from the state capitol building. Another important public commission that came Garrison's way the same year, 1922, was for the fountain figures, a pair of children riding sea lions, in the reflecting pool at the Voorhies Memorial.

With the Voorhies Memorial commission, Garrison entered into a nearly decade-long relationship with the Denver architectural firm of William E. Fisher and Arthur A. Fisher that included, in addition to their collaboration on the Midland Building, work done for the Ideal Cement Building remodeling, the Security Building (demolished), South High School and the B'nai B'rith Building of National Jewish Hospital.

In 1930, Garrison moved to New York City where he did decorative sculptural work for the Sixth Avenue entrance to Rockefeller Center and at Manhattan's Riverside Church. With the bombing of Pearl Harbor in 1941, Garrison enlisted in the US Army despite the fact that he was a World War I veteran. While teaching camouflage painting in the Army in New York he was killed in an accident in 1943.

**William E. Fisher and Arthur A. Fisher**

The Midland Building also has significance owing to the fact that it was designed by acknowledged masters of early to mid 20th century Denver architecture, the firm of William E. Fisher and Arthur A. Fisher, a partnership of William Elsworth Fisher (1871-1937) and his younger brother, Arthur Addison Fisher (1878-1965).

William Elsworth Fisher was born in Canada in 1871 and came with his parents to Denver while still a teenager in 1885. In 1890, he was employed as a draftsman in the Denver architectural firm of Balcombe and Rice. In 1892, Fisher opened his own office and entered a solo practice, specializing in residential design, which lasted until 1901. At that time, Fisher entered a partnership with Daniel Riggs Huntington who had been a fellow draftsman at Balcombe and Rice, forming the firm of Fisher and Huntington. The newly created firm found ready success with many commissions for luxury residences from the city's social elite.

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<sup>2</sup> Elizabeth Schlosser , *Modern Sculpture in Denver*, p 15.)

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Two years after Huntington left the firm and moved to Seattle in 1905, Fisher was joined by his younger brother, Arthur Addison Fisher in 1907. Arthur Addison Fisher was born in Canada in 1878, coming to Denver with his family as a child in 1885. Before joining his brother in practice, the younger Fisher had studied at New York's Beaux-arts Atelier Barber and, in 1905, had worked as an apprentice in the New York offices of Don Barber and Benjamin Morris. Three years after joining William's firm, in 1910, the elder brother granted the younger one a full partnership, and only then was the firm's name changed to William E. Fisher and Arthur A. Fisher.

William E. Fisher and Arthur A. Fisher prospered during the next decade with more and larger commissions coming the firm's way. "By 1920 the firm [William E. Fisher and Arthur A. Fisher] had established itself as one of the largest and most influential architectural firms in the Rocky Mountain region."<sup>3</sup>The firm ceased to exist when William committed suicide in 1937. At that time, the firm of William E. Fisher and Arthur A. Fisher was succeeded by the firm of Fisher and Fisher, a partnership of Arthur A. Fisher and William's son, Alan Berney Fisher (1905-1978). Arthur A. Fisher died in 1965.

The 1926 Midland Building is an excellent example of the firm's signature Mediterranean style which reflected Arthur A. Fisher's scholarly interest in Italian architecture. Fisher frequently traveled to Italy, making sketches that would later inspire his architectural designs, such the Early Italian Renaissance Revival Style with Venetian Gothic details as seen on the Midland Building.

#### BIBLIOGRAPHY

*Midland Building*, Architectural Inventory Form, Front Range Research Associates, Inc., February 1993, unpublished document, Office of Archaeology and Historic Preservation, Colorado Historical Society.

Midland Building file, Fisher archives, Western History Collection, Denver Public Library.

Midland Building file, Historic Denver, Inc.

Midland Federal CO-98-00015, Federal Investment Tax Credit project file, Office of Archaeology and Historic Preservation, Colorado Historical Society.

Midland Savings Building photographs, Photograph Collection, Western History Department, Denver Public Library.

Noel, Thomas and Barbara Norgren; *Denver: The City Beautiful*; Denver: Historic Denver, Inc., 1987.

Schlosser, Elizabeth; *Modern Sculpture in Denver*; Denver: Ocean View Books, 1995.

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<sup>3</sup> Thomas J. Noel and Barbara Norgren, *Denver the City Beautiful*, p 199.

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**GEOGRAPHICAL DATA**

**VERBAL BOUNDARY DESCRIPTION**

Lots 1, 2, 3, and the adjacent 1/2 of Lot 4, Block 195, East Denver Addition, City and County of Denver, Colorado.

**BOUNDARY JUSTIFICATION**

The nomination includes all the land historically associated with the building during its period of significance.

**PHOTOGRAPH LOG**

The following information pertains to photograph numbers 1-9 except as noted:

Name of Property: Midland Savings Building  
Location: Denver, Colorado  
Photographer: Diane Wray  
Date of Photographs: 10/8/2000  
Negatives: Office of Archaeology and Historic Preservation, Colorado Historical Society  
1300 Broadway, Denver, Colorado 80203

<u>Photo No.</u>	<u>Photographic Information</u>
1	17 <sup>th</sup> Street facade (northeast elevation); view to the west.
2	17 <sup>th</sup> Street facade and Glenarm Place (northwest) elevation; view to the south.
3	Glenarm Place elevation and southwest elevation; view to the east.
4	Entry detail, 17 <sup>th</sup> Street facade; view to the south.
5	Storefront detail, 17 <sup>th</sup> Street facade, view to the northwest.
6	Hanging light above entry, 17 <sup>th</sup> Street facade, view to the south.
7	Penthouse, northwest and south west elevations, view to the east (1998).
8	Penthouse detail, northeast elevations, view to the south (1998).
9	Entrance lobby off 17 <sup>th</sup> Street.

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USGS TOPOGRAPHIC MAP  
Englewood Quadrangle, Colorado  
7.5 Minute Series, 1965, Revised 1994

