NPS Form 10-900

OMB No. 1024-0018

723

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 determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any 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.

1. Name of Property

Historic name: U.S. Courthouse and Federal Office Building
Other names/site number: Byron G. Rogers Federal Building and U.S. Courthouse/5DV.1775
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 1929-1961 Stout Street
City or town: Denver State: Colorado County: Denver
Not For Publication: ☐ Vicinity: ☐

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 at the following level(s) of significance:

___national ___statewide X local
Applicable National Register Criteria:

X A ___B X C ___D

Savage 8/30/2016
Signature of certifying official/Title: **Date**
Federal Preservation Officer, U.S. General Services Administration
State or Federal agency/bureau or Tribal Government

In my opinion, the property X meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**
Holly K. Norton 8/8/16
Title : SHPO **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Edson K. Beall 10.17.16

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☐
Public – State	☐
Public – Federal	x

Category of Property

(Check only **one** box.)

Building(s)	x
District	☐
Site	☐
Structure	☐
Object	☐

U.S. Courthouse and Federal Office Building | Denver, CO
Name of Property | County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	0	buildings
1	0	sites
0	0	structures
1	1	objects
4	1	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT/courthouse
GOVERNMENT/government office
LANDSCAPE/plaza

Current Functions

(Enter categories from instructions.)

GOVERNMENT/courthouse
GOVERNMENT/government office
LANDSCAPE/plaza

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT: New Formalism

Materials: (enter categories from instructions.)
Principal exterior materials of the property: CONCRETE; STONE; GLASS

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Located at the northern edge of Denver, Colorado's Central Business District, the Byron G. Rogers Federal Building and U.S. Courthouse (hereafter referred to as the Rogers FB&USCT, a designation inclusive of the Federal Building, U.S. Courthouse, and plaza that comprise the property) is part of the Denver Federal District, which includes the Rogers FB&USCT, the Byron R. White U.S. Courthouse (1916) (5DV.201), U.S. Custom House (1931/1937) (5DV.153), and the Alfred A. Arraj U.S. Courthouse (2002). Constructed between 1962 and 1966, the Rogers FB&USCT occupies an approximately 2.45-acre site at the core of the Denver Federal District, fronting Stout Street to the southeast; 19th, 20th, and Champa Streets bound the property to the southwest, northeast, and northwest, respectively. The three-part ensemble includes a broad, five-story courthouse set perpendicular to an 18-story office tower, both of which frame an open plaza at the southeastern corner of the property. The total of the complex was a collaboration of noted Denver architects Fisher & Davis and James Sudler Associates, and embraces the classical undertones of New Formalism in its inclusion of carefully proportioned building forms, symmetrical elevations, and high-quality materials on the interior and exterior, including, for example, precast aggregate panels, marble, bronze, and terrazzo. Artwork was an integral component of the original design contract, and the property includes an original 1965

bronze sculptural column in the plaza, an original 1965 bronze sculpture of the Great Seal of the United States on the exterior of the U.S. Courthouse, and original 1966 mahogany carvings on the interior. Concurrent with modernization efforts at the complex, additional art installations were introduced in 2006 and 2014 as part of the General Service Administration's (GSA) continuing commitment to the Art in Architecture program. The property includes two contributing buildings (the U.S. Courthouse and the Federal Building), one contributing site (plaza), one contributing object (1965 *Federal Services* sculpture), and one noncontributing object (2014 *Public Jewel* sculpture). The property has undergone several renovations during the last two decades, including during the 1996-1997 trial of Timothy McVeigh; between 1999 and 2001 as part of the First Impressions program, a nationwide effort by the GSA to refresh public spaces of aging federal buildings; the 2002-2006 modernization program at the U.S. Courthouse; and the 2010-2014 modernization program at the Federal Building. Such renovations have primarily been directed at improving security, functional building systems, and private office space, leaving building exteriors and public and quasi-public interior spaces largely intact in terms of finishes and configuration.[1] While building tenants have changed over time, the property maintains its original function as a U.S. Courthouse and federal office building, contributing to one's understanding of the property's design and use over time. The property retains a high degree of integrity of location, setting, materials, design, workmanship, feeling, and association.

Narrative Description

Site and Setting

The Rogers FB&USCT is located at 1961 Stout Street, spanning an entire city block encompassed by Stout, Champa, 19th, and 20th Streets; it occupies Block 126 of the East Denver (Boyd's) Addition, located within the City of Denver's zoned Central Business District (see Figure H16). The complex is oriented to the southeast, facing Stout Street. The street grid surrounding the site is regular, with rectangular lots fronting streets extending northeast-southwest from the north-south-oriented Broadway, which bisects the core of downtown Denver. Stout Street features three traffic lanes and a parking lane along the southeast edge; Champa Street features two traffic lanes and a dedicated bicycle lane; 19th Street has four traffic lanes; and 20th Street has three traffic lanes and a parking lane along the northeast edge.

Occupying a lot totaling 106,685 square feet (approximately 2.45 acres), the Rogers FB&USCT is at the center of the Denver Federal District, which serves as the anchor at the northern end of downtown; it is the counterpart to the Civic Center and Denver Cultural Center, also located just west of Broadway, which anchors the southern end of downtown. The Rogers FB&USCT serves as a visual landmark, signifying the transition into downtown Denver along its northern axis with its collection of high-rise buildings. This is particularly true of the Federal Building, with its dominating 18-story form, which stands in stark contrast to the low-rise commercial buildings

[1] A complete set of original drawings for the complex, drawn in August 1961, by Fisher & Davis and James Sudler Associates and a complete set of construction drawings for the 2010-2014 renovations are on file with the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region, and provide a thorough framework for evaluating current integrity of the complex. Drawings are not available for publication.

and parking lots north-northeast of 20th Street. To the southwest of the Rogers FB&USCT, across 19th Street, is the Byron R. White U.S. Courthouse (5DV.201), a fine Neoclassical edifice completed in 1916 as the U.S. Post Office and Courthouse. The U.S. Custom House (5DV.153), a Renaissance Revival structure completed in 1931 (with a 1937 addition), is located to the southeast, across Stout Street. The newest component of the Denver Federal District, the Alfred A. Arraj U.S. Courthouse, was completed in 2002, and is located to the northwest, across Champa Street.

The Federal Building and U.S. Courthouse are constructed to the lot lines on Champa and 20th Streets, as well as at the northeastern end of Stout Street. The landscaped plaza fronts the southern three-quarters of Stout Street and eastern quarter of 19th Street (see Photos 1 and 2; Figures H16 and H17). The northeastern edge of the property (20th Street side) is defined by rectangular areaways enframed by planting beds with low-maintenance vegetative surface cover and a granite curb, which abuts the wide-set sidewalk (see Photo 5). Trapezoidal concrete bollards span the sidewalk, with a parking strip beyond separating the sidewalk from the road. Identical concrete bollards are located along the southwest elevation (19th Street side) of the U.S. Courthouse (see Photo 10). The northwestern edge (Champa Street side) of the property features a loading dock and provides access to the underground parking garage via a drive near the northwestern corner of the U.S. Courthouse.

The Champa Street frontage also features a terraced concrete planter, installed as part of the 1999-2001 First Impressions project. The lower planter is exposed, tooled concrete and spans the length of the U.S. Courthouse's rear (northwest) elevation; the upper, inset planter exhibits black marble edging and flanks a central dynamic light art installation by Jim Campbell, installed in 2006. Entitled *Broken Wall*, the installation infilled an obsolete doorway with a grid of glass blocks; light-emitting diodes (LEDs) within the glass blocks illuminate to form various patterns representing silhouettes of pedestrians walking in downtown Denver.[2] Accompanying the LED grid, Campbell installed a series of glass-block columns within the concrete planter along the length of the U.S. Courthouse; these columns illuminate in sequence with the LED grid at the center (see Photos 11 and 12).

General Description

The Rogers FB&USCT is a three-part ensemble comprised of distinct elements: the five-story U.S. Courthouse, the 18-story Federal Building, and a landscaped plaza, which spans the southeastern portion of the property (see Photo 1; Figures H16 and H17). The Federal Building and U.S. Courthouse are set perpendicular to one another, forming an ell along the northeastern and northwestern edges of the property. The two buildings are connected by an original two-story hyphen at the rear (northwest) of the property, adjoining the U.S. Courthouse's northeast elevation and the Federal Building's southwest elevation. The hyphen frames the loading dock and parking ramp and originally housed the cafeteria within the second-story aluminum curtain wall. A glass entry pavilion now fronts this hyphen on the façade (Stout Street side), further

[2] U.S. General Services Administration, *GSA Art in Architecture: Selected Artworks, 1997-2008* (Washington, D.C.: General Services Administration, Public Buildings Service, 2008), 113.

connecting the two buildings (see Photo 2). The pavilion was constructed as part of the GSA's 1999-2001 First Impressions program.

The character of the property is informed both by the individual features of each of the three components and by the interrelatedness of the individual components, which form a cohesive whole (see Figures H16 and H17). The U.S. Courthouse is rigidly rectangular in plan, while the Federal Building employs a lenticular form, with the building tapering outward from the center toward each end (northwest and southeast) elevation. The broad, low profile of the U.S. Courthouse is juxtaposed against the towering 18-story monolithic office tower, resulting in dynamic plays of light and shadow across the U.S. Courthouse, as well as the landscaped plaza, which is enframed by the two buildings. While the two buildings vary substantially in size, proportions are carefully balanced between the two perpendicular structures, as is the ratio of occupied space to open space comprising the site; indeed, the buildings are nearly identical in length, with the U.S. Courthouse at 256' in length and the Federal Building at 250' in length. The open plaza, spanning the full length of the U.S. Courthouse, is likewise approximately 250' in length. The buildings embrace the stylized classicism of New Formalism in design, materials, and finishes. The two self-contained buildings feature a rigid symmetry in each elevation, flat-roof forms, and high-quality materials on the interior and exterior, such as precast stone, marble, bronze, aluminum, glass, and terrazzo. The U.S. Courthouse, in particular, reflects the structured interpretation of classical motifs, its white precast concrete horizontal and vertical banding interpreted as an abstracted colonnade set on a podium and supporting a cornice (see Photo 8; Figures H16 and H17). The U.S. Courthouse also features decorative features, such as the four-story sunscreen at its façade (see Photos 7 and 8; Figure H17), a characteristic indicative of New Formalism as espoused by master architect Edward Durell Stone in his designs for complexes such as the Stuart Building (1958) in Los Angeles, California, the U.S. Embassy (1959) in New Delhi, India, and the Stanford Medical Center (1959) in Palo Alto, California.[3]

The plaza is an integral component of the property, linking the two buildings in a singular public space. Integration between and among the buildings and plaza is carried through by a broad "L"-shaped canopy (see Photos 1–3; Figure H17). The canopy coordinates access to the property, connecting the buildings to 19th and Champa Streets and directing users to the Stout Street entrances, where new entries were constructed as part of the 1999-2001 First Impressions project to improve security and enhance the user experience. The new entry to the U.S. Courthouse was constructed under the original canopy, preceding the original entry (see Photo 8); the project at the Federal Building was approached with the desire to make the entry more prominent for public users and resulted in the aforementioned two-story glass entry pavilion at the building's juncture with the U.S. Courthouse (see Photo 2).

Plaza and Canopy

The plaza (***contributing site***) occupies a rectangular section of the property at its southeastern end, framed by the Federal Building, U.S. Courthouse, 19th Street, and Stout Street. The plaza

[3] For a discussion of Stone and his design philosophy, see Edward Durell Stone, *The Evolution of an Architect* (New York: Horizon Press, 1962)

has been reconfigured since its original construction, although it retains the original key components: hardscape features, landscaping, and artwork. Reconfigurations date to the Timothy McVeigh trial in 1996-1997, when the original fountains were paved over and concrete planters were installed as bollards at the edge of the property, and the 1999-2001 First Impressions project, which sought to recreate an inviting public space following the installation of security measures during the McVeigh trial. The plaza was further refreshed as part of the 2010-2014 modernization at the Federal Building, although work at this time was primarily directed at minor improvements and repairs, retaining the overall 1999-2001 design.

The plaza, as originally designed (see Figures H1, H16, H17), embraced a simple aesthetic that emphasized openness and approachability, welcoming the public to be active users of the space; although, in contemporary times the original design has been referred to as "an expanse of sprawling concrete with not much going on."[4] Based on the original 1961 construction documents, it appears that the plaza was primarily designed by the architects – Fisher & Davis and James Sudler Associates – as a component of the overall complex, but with assistance from landscape architect Chris G. Moritz.[5] At its core, the plaza featured a broad, broom-finished concrete surface; the hardscape was carefully balanced by natural elements, with landscaped lawn panels and water features softening the plaza along its edges and at public entries. Lawn panels were situated in relation to the integrated canopy – which connects all three components of the property – providing pedestrian-scaled features that offset the monumentality of the flanking buildings. The largest of the lawn panels, measuring approximately 127'-0¾" x 29'-4", integrated tree plantings and extended along the Stout Street edge of the property, set perpendicular to the canopy section extending southeasterly from the Federal Building's entrance. Two additional lawn panels, each approximately 12'-5" wide, were set abutting and parallel to the canopy section spanning the U.S. Courthouse façade, extending the full length of the plaza; the southern panel opened into an approximately 40' wide rectangular inset that stretched southeasterly into the foreground of the plaza. Each lawn panel was set within an etched cast granite curb. Planting beds also were located to either side of the U.S. Courthouse's entry, extending its full length and concealing areaways. The southeastern corner of the plaza was originally dominated by three roughly 16' square cast granite fountains, and a bronze flagpole was located near the 19th Street edge of the property (see Figures H1 and H17). Additional fountains were located adjacent to the Federal Building entrance, set within the recess housing the circular canopy that originally preceded the entrance; this is the area now occupied by the glass entry pavilion. Promoting active use and interaction with the plaza, rectilinear granite benches were placed along the length of the canopy for the benefit of the public and building occupants.

In 1996, the plaza's inviting character was substantially reduced as a result of security measures undertaken in response to the 1995 Alfred P. Murrah Federal Building bombing in Oklahoma City, Oklahoma, and, specifically, in conjunction with the resultant relocation of the Timothy

[4] GSA Public Buildings Service, "Denver's Federal District: Placemaking in Progress," electronic resource, http://www.gsa.gov/graphics/pbs/denver_case_study.pdf (accessed April 7, 2016).

[5] The plaza plan, as originally conceived in 1961, was completed under GSA direction and leadership; by the time the landscaping plan (dated August 8, 1961 and revised November 17 and 30, 1964) was finalized, Chris G. Moritz was noted as the landscape architect for the project.

McVeigh trial to the U.S. Courthouse at Denver (see "The Denver Federal District, 1966-Present" for a detailed discussion of the effects of the Murrah Federal Building bombing on subsequent design at the Rogers FB&USCT). As was later noted, the plaza became "a sterile and inefficient locale" at this time, devoid of its original intent as a welcoming space for the public and building users.[6] While the lawn panels remained in the plaza, the fountains framing the southeastern corner of the property were filled in and covered in a patchwork of concrete, contrasting with the patina of the plaza's original finish (see Figure H31).[7] Large concrete planters also were installed along the full perimeter of the plaza, establishing a barricade to prevent unwanted access to the plaza. While these planters provided necessary security, they also served as an imposing element of the plaza, overwhelmingly dominating the street edge, altering perception of the space, and distancing the buildings from their users.

The plaza's current design is largely derived from the 1999-2001 First Impressions project, part of a nationwide effort by the GSA to revitalize public spaces of aging federal buildings. The project – designed by Civitas, Inc. and Gensler in partnership with the GSA's Center for Urban Redevelopment and its consultant, Project for Public Spaces – included the reconstruction of the plaza, which was undertaken in consultation with the State Historic Preservation Office and other interested parties that recognized the importance of the property's New Formalist design. At the core, the First Impressions project sought to undo the effects of the 1996 changes, improving public perception of the space and reincorporating it into the total design of the complex as an integral component that sets the tone for the federal government's interaction with the public; the project also was designed to correct the inefficiencies of the hastily undertaken security measures installed in 1996 in preparation for the McVeigh trial. Notably, the project retained the original lawn panels and planting beds that survived the 1996 changes; reintroduced original ratios of open and occupied space by returning the area originally occupied by the three fountain features to a primarily aesthetic feature; and, while improving security at the site, softened the effect of security equipment such as bollards, which were redesigned to be compatible with the property in both scale and materials. As part of the 2010-2014 modernization of the Federal Building, the plaza was refreshed with new plantings and resurfaced concrete, but it retained the characteristics of the 1999-20001 reconstruction.

Resulting from this reconstruction, the plaza presently features a roughly trapezoidal hardscape accentuated by alternating shades of concrete running parallel to the Federal Building; the design, which narrows as it approaches the Federal Building, is intended to direct users to the glass entry pavilion (see Photos 1–3; Figures H2 and H32).[8] At the plaza's center, a wide-set section of tinted concrete forms an abstracted walkway leading to the U.S. Courthouse's primary

[6] Robin Lester, Project for Public Spaces, "GSA Improves Federal Plazas in Syracuse and Denver," electronic resource, http://www.pps.org/blog/gsa-improves-federal-plazas-in-syracuse-and-denver/ (accessed April 7, 2016)

[7] Plans dating to the 1996 changes to the plaza undertaken in response to the McVeigh trial are not known to exist. It is likely that formal plans were not developed given the immediacy of security needs.

[8] Existing plans of the plaza date from the 2010-2014 modernization of the Federal Building. As that project resulted only in a refreshing of the landscape – not a substantial reconstruction – and largely retained the 1999-2001 design of the plaza, they are appropriate for illustrating and comparing the post-1999 plaza design to the original 1961 plaza design.

entrance (see Photo 8). The plaza's trapezoidal shape was created by gently sculpting the rectilinear form of the original lawn panel located along the Stout Street edge of the property and adding a series of inset planters to establish a shallow curvature; this was balanced by a roughly triangular lawn panel to the southwest, on the site of the original fountains, which continues the arc's sweep, terminating at the corner of Stout and 19th Streets (see Photo 1; Figure H2). Here, a tooled concrete barrier – identical to that of the terraced planter on the Champa Street elevation – frames the corner; it is engraved with the words "Byron G. Rogers Federal Building and Courthouse." While this latter section of lawn panel is not original to the design, it returned the fountain area that had been stripped of its character during the 1996 changes to a decorative feature, which is more consistent with the original design intent and use of space in the plaza. The "L"-shaped and rectilinear lawn panels abutting the canopy along the U.S. Courthouse façade retain their original configuration, as do the planting beds located to either side of the primary entry (see Photos 1, 8, and 9). The flagpole remains in its original location. Original granite benches have been removed. In their place, the plaza now features removable metal street furniture (see Photo 3).

Presently, the centerpiece of the plaza is the bronze bas-relief sculpture by Denver-based sculptor Edgar Britton (***contributing object***) (see Photo 8). Completed in 1965, as part of the original construction program, the column was originally integrated into the circular canopy at the entrance of the Federal Building (see Figures H1 and H12). When the plaza was reconstructed and the glass entry pavilion was built as part of the First Impressions program, the statue was relocated within the plaza to near its Stout Street edge, centered on the façade of the U.S. Courthouse (see Photo 8; Figure H2). The cylindrical sculpture – entitled *Federal Services* – recalls a totem pole in its form and motifs. The sculptured column weighs 2,400 pounds, with four 600-pound sections interlocked around a concrete pillar.[9] Each section is adorned with stylized panels depicting symbols such as eagles, cornhusks, a ship, and the scales of justice, each representing one of the agencies originally housed in the complex. A second sculpture, *Public Jewel*, was commissioned for the plaza from Liz Larner in 2014 (***noncontributing object***) (see Photo 7).

A key component of the plaza, the "L"-shaped canopy facilitates the transition between interior and exterior space, extending between both public entrances and connecting them to the rights-of-way at 19th and Stout Streets (see Photos 1–3 and 7–9; Figures H16 and H17). The canopy provides a unifying pedestrian-scaled feature to the property. It is supported by paired columns, spaced evenly along the length of the walkways; the effect is a modernistic interpretation of a colonnade, giving the impression of a ground-level loggia. Structurally, the columns are steel W-shaped flanges with metal lath and plaster; they are finished with aluminum and white precast concrete facings with exposed marble aggregate. The columns exhibit a vertical reveal at the top and bottom where the aluminum is exposed; the aluminum also is exposed on the faces perpendicular to the canopy – the inward and outward faces – where the precast concrete surrounds meet. The canopy features a steel roof deck filled with concrete and finished with built-up gravel ballast; the underside is finished with cementitious plaster and features recessed canister lights. The canopy's edges are finished with precast concrete panels and a thin

[9] William Marvel, "Touch of Beauty for U.S. Building," *Rocky Mountain News*, July 8, 1965, 26.

aluminum band, which serves as a gravel stop. As part of the First Impressions project, concrete bollards with aluminum casings and white precast concrete panels matching the columns of the canopy were placed along the edges of the plaza, replacing the unsympathetic, temporary bollards that had been installed in 1996 in preparation for the McVeigh trial (see Photos 1 and 9).

In total, the 1999-2001 First Impressions project and subsequent 2010-2014 refreshing of the plaza undid the harsh effects of the 1996 changes to the plaza while simultaneously allowing for security to be strengthened at the complex. As a result of these initiatives by the GSA, the plaza has retained the majority of its significant original components and, through consultation with the State Historic Preservation Office and other entities, alterations have been undertaken in a manner sympathetic to the original design concept in accordance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (hereafter referred to as the *Standards*). Specifically, the plaza retains the three key components of the original design – hardscaping, landscaping, and artwork – and features the following elements that are integral to understanding the original design of the space:

- A unified hardscape: The foundation of the plaza is the cohesive hardscape element that serves as the transition from the public realm to that of the federal government. Like the monumental stairs of preceding years that provided a symbolic (and dramatic) rite of passage from the public space to the courts and offices, the hardscaped plaza provides for that symbolic statement of transition as one traverses the plaza, approaching the grand buildings shrouded in a refined modernistic classicism.

- Lawn panels: The reconstructed plaza retains the original location and general configuration of all lawn panels originally planned by Fisher & Davis and James Sudler Associates. These elements provide continuity to the landscape and, for 50 years, have carefully balanced the manmade elements of the plaza with the natural, providing visual relief and comfort. While the shape of the lawn panel nearest Stout Street has been sculpted to establish a gentle arc, it largely retains the original size of the panel and replicates the character of the original, with the manicured lawn dotted by a tree canopy. The other two lawn panels retain their original locations and configurations.

- Areaway planting beds: Marking the transition from the plaza to the buildings and working in concert with the "L"-shaped canopy that spans the plaza, foundation planting beds along the length of the U.S. Courthouse and Federal Building have been constant elements of the plaza design, providing pedestrian-scaled features against the backdrop of the buildings.

- Public seating: While the original granite benches located along the length of the canopy have been replaced with removable metal street furniture, the inclusion of public seating in the plaza has been a constant element that promotes the idea of openness and accessibility and specifically calls for interaction with and use of the plaza.

- Artwork: As noted, the original plaza design integrated the 1965 *Federal Services* sculpture into the circular canopy (now replaced by the glass entry pavilion) at the primary entrance to the Federal Building. As part of the First Impressions program, the sculpture was relocated to the plaza's forecourt near Stout Street, centered on the façade of the U.S. Courthouse. While moved, this relocation appropriately maintained the sculpture in a place of prominence, sympathetic to the original design intent. Indeed, originally designed to welcome visitors and building occupants to the Federal Building, the sculpture now welcomes visitors and tenants to the whole of the property, serving as a visual marker of the heritage and function of the property as one transitions from the public domain of Stout Street to the federal realm.

- Canopy: The "L"-shaped canopy that spans the plaza and connects the buildings to the rights-of-way has been a persistent fixture of the landscape. While the First Impressions program resulted in the construction of new primary entrances at both the U.S. Courthouse and Federal Building, the canopy was seamlessly integrated into the design, retaining its original configuration and character. As such, the canopy continues to orient users to the complex, tying together the broad hardscape and providing a pedestrian-scaled feature cast in a classicism that complements the design of the whole. Importantly, bollards installed as a part of security measures along the perimeter of the plaza take their cue from the materials and proportions of the canopy's columns, establishing a sympathetic and unified aesthetic.

- Ratio/use of space: The changes undertaken in the plaza in 1996 in preparation for the McVeigh trial altered use of the plaza, particularly at its southeastern end where the fountains were removed. Here, the fountain basins were paved over with concrete, squaring off the plaza into an unoccupied space flanked by bollards that enhanced the site's security. The First Impressions project effectively undid this change, returning this corner to a decorative feature that subtly integrates a security barricade through the inclusion of the planter wall and site signage. As a result, security needs were met and the proportion of occupied to unoccupied space in the plaza was returned to a ratio more consistent with the original design intent.

U.S. Courthouse

The U.S. Courthouse (***contributing building***) is a steel-framed, five-story building measuring approximately 256' in length, 139' in depth, and 142' in height; each floor has a height of 12'-5". The building has a total occupiable floor space of 247,000 square feet and includes a two-level basement parking garage and unfinished penthouse that provides space for mechanical equipment. The building's low, rectangular form stands in stark contrast to its counterpart, the 18-story Federal Building (see Photo 1; Figures H16 and H17). Cast in the abstracted classicism of New Formalism, the design of the U.S. Courthouse draws inspiration from the formality and monumentality of the adjacent 1916 Neoclassical Byron R. White Courthouse (5DV.201) and the 1931 Renaissance Revival U.S. Custom House (5DV.153), located across 19th Street and Stout Street, respectively. Restrained in form and scale, the building employs a strict symmetry in the rhythmic spacing of window openings. Architectural distinction is found in the building's

refinements, including the delicate façade sunscreen, which softens the weightiness of the mass; the careful articulation of the building carried through in the banding of white precast concrete panels with marble aggregate, which form an abstracted podium at the foundation, wide-set cornice, and thin pilasters along vertical window bands; and playfulness in the inclusion of a variety of finishes, including the honed aggregate panels, flat on the façade (southeast) and side (northeast and southwest) elevations and concave on the rear (northwest) elevation.

The primary entry at the U.S. Courthouse was reconstructed as part of the 1999-2001 First Impressions project, providing space for additional security equipment (see Photos 7 and 8). A substantial renovation from 2002 to 2006 resulted in the refurbishment of original finishes in public spaces such as the first-floor lobby and public corridors on upper floors. The courtrooms also underwent renovation at this time in order to accommodate new mechanical systems and upgraded technology; however, reconfigured elements – such as the ceilings – replicate the original design. Other original features such as intricate woodwork and marble panels remain in place. Private spaces such as offices, judge's chambers, and jury rooms largely retain their original configuration but were refinished with contemporary materials. Original window glazing was replaced in 2012, but the new blast glazing replicates the finish of the original glazing; frames retain their original design and profile. The building exterior and the interior – and particularly the public spaces – through their inclusion of original features and materials retain a high degree of architectural integrity.

Exterior

The U.S. Courthouse is predominantly clad in tan precast exposed aggregate panels, which feature a honed finish. Panels are set flush on each elevation except on the Champa Street side (northwest elevation), where abutting panels are set at an angle, projecting outward at their juncture in reference to the tapered form of the adjacent Federal Building (see Photo 11). Elevations are articulated with white precast concrete banding along the cornice and foundation and alongside the banded aluminum windows, which are inset in evenly-spaced paired vertical slats that run continuously from the first floor to the fifth floor on the southwest, southeast, and northwest elevations (see Photos 1, 2, and 8–10; Figure H17). First floor windows on the southeast (façade) and southwest (19th Street side) elevations have heights of 6'-3", while all other windows on the elevations are 5'-8"; windows on the northwest (rear, Champa Street) elevation are of various sizes. The tinted insulated glass window units are complemented by opaque spandrel glass that matches the finish and reflectivity of the units. All glazing was replaced to meet blast requirements in 2012, concurrent with the interior renovation of the Federal Building. The replacement glazing replicates the tinting and profile of the original. Original frames remain in place, their protection a specific concern noted in the construction drawings. An etched cast granite curb laid flush with grade runs adjacent to the building on the 19th, Stout, and Champa Street elevations. Original brass drain spouts protrude from the wall plane near grade.

The façade (southeast elevation) faces Stout Street and features a central pedestrian entry sheltered beneath a rectilinear canopy – clad in white precast concrete panels – that extends over the "L"-shaped canopy that traverses the plaza (see Photos 1, 2, 7, and 8). The primary entry was

modified in 1999-2001 to provide room for additional security equipment, improving on the security enhancements first incorporated in 1996 in preparation for the McVeigh trial. As part of the 1999-2001 project, the entry was reconfigured to include a steel and glass curtain wall assembly with two full-lite single-leaf doors, one on either side of a pair of central revolving doors. A single-leaf pedestrian entry with flush steel door – painted white – was opened at the northeastern corner of the façade at an unknown date, resulting in the removal of a section of precast panels.

The defining feature of the façade is the four-story cast bronze sunscreen, which is centered over the main entrance and extends to the precast cornice band, which is inscribed with the words "United States Court House." Comprised of hundreds of thin vertical fins of varying lengths, the sunscreen lends a delicacy to the façade and fronts a bank of nine full-lite glass panels on each level that allows filtered light into the interior on the upper floors; interior glazing is translucent, resulting in a dappled pattern (see Photos 7 and 8; Figure H17). Other embellishments on the façade include metal castings of the obverse and reverse sides of the Great Seal of the United States, which flank the primary entry to either side. A marble cornerstone at the northeastern end of the façade reads (Figure H24):

United States of America
Lyndon B. Johnson
President
General Services Administration
Bernard L. Boutin
Administrator
1964

The southwest elevation (19th Street side) exhibits two bays of vertically-banded windows and two single-leaf pedestrian entries that exit from the interior stairwells at grade; the flush steel doors are painted white to minimize their appearance against the adjacent precast concrete panels. The elevation is dominated by an oversized sculptural Great Seal of the United States, which features a tooled bronze eagle insignia clutching an olive branch and arrows; it is mounted on a grid of marble panels near the southeastern corner of the building (see Photo 10). A plaque below, at the pedestrian level, reads:

William F. Joseph
(Untitled)
The Great Seal
1965
Commissioned Under The
Art-In-Architecture Program
General Services Administration
United States of America

The northwest (Champa Street side) elevation is characterized by the rhythmic arrangement of evenly-spaced windows that punctuate the wall surface (see Photo 11; Figure H9). Across the

elevation, windows are set in an alternating grid of paired full-height vertical bands and paired first-story windows, the latter set below the aggregate panels that extend to the cornice band. The arrangement establishes a repeating motif of advancing and retreating planes set off by the juxtaposition of recessed windows against the projecting aggregate panels, providing dimensional variation.

The U.S. Courthouse, with its setback mechanical penthouse, has a tiered roof (see Photos 1 and 2; Figures H6 and H16). Access to the lower roof is via a hollow metal door exiting from the penthouse. Both roofs are built-up bituminous materials with a silvered coating. Heat and smoke vents, various antennae, and a lightning rod system are located along the roof. It also houses an extensive solar array.

Interior

The interior of the U.S. Courthouse features two distinct types of spaces: the public spaces and the private spaces. The former include the main lobby, elevator corridors and adjoining hallways, and courtrooms, while the latter include office spaces, judge chambers, and jury rooms. Between 2002 and 2006, the building underwent a significant interior remodeling, which resulted in the installation of modest contemporary finishes – drop ceilings, drywall, and carpet tile, vinyl, and tile floors – in most private spaces. Most public spaces, on the other hand, retain a high degree of integrity, with original materials and finishes still present. The following discussions are conditioned by the availability of access to interior spaces during documentation, which was largely concerned with accessing public spaces and other select spaces with character-defining features.

First Floor

The primary entry opens into a steel and glass curtain wall vestibule created as part of the 1999-2001 reconfiguration under the First Impressions project; the vestibule precedes the location of the original entry doors, providing space for necessary security equipment. The vestibule features white terrazzo floors, blending with the original floors in the building (see Photo 13). Just inside the revolving doors, "1929 Stout Street" is inset in black terrazzo. The vestibule extends northwesterly into the original lobby, which retains its character-defining features (see Photo 14; Figures H19 and H20). Poured concrete floors over steel pans are finished with terrazzo flooring set in white and gray bands with brass dividers. A terrazzo wall base extends onto the marble wall panels, which run floor to ceiling over the gypsum plaster wall base and exhibit an exposure at all corners. A dynamic light art installation on the northeastern wall is a companion piece to Jim Campbell's *Broken Wall* installation on the Champa Street elevation. The interior installation, entitled *The Colorado*, also was installed in 2006, and features three LED panels that depict the flowing whitewater rapids of the Colorado River.[10] An original 1966 800-pound mahogany sculpture, entitled, *Justice, Freedom and the Release from Bondage*, is mounted on the northwestern wall.[11] The three original elevator bays with refurbished stainless steel and

[10] U.S. General Services Administration, *GSA Art in Architecture: Selected Artworks, 1997-2008* (Washington, D.C.: General Services Administration, Public Buildings Service, 2008), 113.
[11] "Symbolism in Mahogany," *Rocky Mountain News*, January 12, 1966, 8.

bronze finishes occupy the southwestern wall. The plaster ceiling is accentuated by an original but reconstructed inset suspended ceiling, which features recessed canister lights and fluorescent up-lighting at its edges, casting soft light into the space.

Moving northwest from the lobby, the adjoining corridor has been remodeled but features sympathetic finishes similar to the original materials (see Photo 15). The northwestern wall originally opened into a stairwell, but it was closed with a single-leaf passage leading to the rear hall. The corridor retains the original terrazzo flooring and wall base, and walls feature new marble panels with corner reveals replicating the original panels; however, the panels feature an unpolished finish. The southwestern wall originally featured a telephone alcove toward the northern end; this recess has been retained, but it has been converted into a seating area. The original brass mailbox, surrounded by a grid of original polished marble panels, remains at the southern end of the southwestern wall. It is flanked to either side by a single-leaf passage leading to a restroom, each of which is characterized by contemporary finishes including drywall, black tile floors, ceramic tile wainscoting, and contemporary fixtures.

Beyond the lobby and adjoining corridor, other circulation corridors on the first floor have been relocated, reconfigured, and remodeled. As was originally designed, private office spaces still span the perimeter of the building, but their shapes and sizes have been modified as building needs changed. Contemporary finishes are present throughout, including suspended grid ceilings with acoustical panels, gypsum board soffits, drywall, flush wood doors, carpet tile and vinyl composition tile flooring, rubber wall bases, and, in some spaces, vinyl wainscoting.

Upper Floors

Public spaces on upper floors are primarily limited to elevator lobbies and adjacent corridors, the latter extending perpendicularly from the elevator lobbies around the perimeter of the building adjacent to the courtrooms (see Photos 16 and 17). Poured concrete floors over steel pans are finished throughout with terrazzo set in white and gray bands with brass dividers and a terrazzo wall base. Gypsum plaster walls are also located throughout. Lower walls, except on the fifth floor, are finished with evenly-spaced 36” x 24” grey marble panels, which are suspended from the wall and above the floor (see Figure H13). The panels are absent only at the center of the southeastern (façade) wall, where they break for a bank of nine glass panels set behind the façade sunscreen, filtering light into the corridors, and at the vertical slats of windows at either end of the corridors. Elevator lobbies feature suspended grid ceilings with inset lighting. Adjacent corridors feature suspended ceiling sections with wide plaster soffits along the perimeter walls and crossing soffits at column bays, both of which are original to the design and feature recessed cove lighting. Slatted aluminum screens conceal the radiators along the wall, and a perforated metal screen along the wall-ceiling juncture fronts supply and return ducts; both screen concepts are original to the design of the building. Other features on each floor include wall-mounted fluorescent light fixtures and a wall-mounted building directory in the elevator lobbies.

Artwork is located in the public corridors on two floors. Two murals by artist Frank Mechau are located on the second floor. *Wild Horse Race*, completed in 1936, depicts a rodeo competition; *Corral*, completed in 1937, depicts ranchers putting horses into a corral. Both pieces were

originally commissioned by the Treasury Relief Art Project and located in U.S. Post Offices; *Wild Horse Race* was installed at the postal facility at Carbondale, Colorado, and *Corral* was installed at the Colorado Springs facility. *Wild Horse Race* was relocated from the U.S. Post Office at Carbondale in 2002, and reinstalled at the U.S. Courthouse in 2005, following a complete conservation. *Corral* was first relocated to the U.S. Post Office in Lakewood, Colorado, in 1967, and then the Denver Federal Center. In 2007, it was installed at its current location in the U.S. Courthouse. An installation by Robert Russin is located on the fourth floor (see Photo 16). Originally commissioned for the entrance lobby of the Federal Building in 1966 as part of the Art in Architecture program, the nine pieces comprising the installation are carved from African mahogany. Entitled *Colorado Landforms*, the series of wooden sculptures evoke the topography of Colorado's Rocky Mountains.

Corridors on the back side (northwest) of the U.S. Courthouse are private space, intended for use by judges and juries. While these spaces retain their original locations and, largely, their configurations, they have been remodeled and are characterized by contemporary finishes. These finishes include carpet tile and vinyl composition tile, gypsum board, and suspended grid ceilings. Judge's chambers located off the corridors likewise retain their original locations but feature contemporary finishes. Floors in the judge's chambers are carpet; floors are black tile in the adjacent bathrooms. Suspended grid ceilings are present in offices, and drywall ceilings are in bathrooms. Walls are gypsum board, the only accentuating features being wood baseboards, wainscoting, chair rails, and picture rails; built-in bookcases are also located in each office (see Figure H22).

Jury spaces are located adjacent to the courtrooms off the main corridor and include the meeting room with kitchenette, two restrooms, one coat closet, and a side corridor connecting them to the courtroom. Meeting rooms have floors covered with carpet tile, gypsum board walls, suspended grid ceilings and light fixtures, and flush maple doors. Window and radiator surrounds have been reconstructed to match the room finishes (see Photo 22). Room features include built-in bookcases and cabinetry, counters, and sinks at the kitchenette. Bathrooms have black tile floors, contemporary fixtures, oak cabinetry, ceramic tile wainscoting, and wall-mounted mirrors.

Beyond the courtrooms (discussed below), the only other specialized space on the upper floors is the library on the fourth floor. The library, expanded to occupy the entire northeastern half of the floor, is accessed via a glass and metal assembly located opposite the elevator bank. Offices are partitioned off the reading room with drywall enclosures; a conference room enframed by an aluminum and glass wall is located near the entrance. The original marble reception desk and select shelving units remain as isolated components of the original construction (see Photo 18). All other finishes are contemporary. The library exhibits a combination of gypsum board ceilings with recessed canister lights, suspended grid ceilings, and suspended laminate ceiling sections with suspended lighting. Floors were originally cork; carpeting is now located throughout.

District Courtrooms

Five, two-story-high courtrooms – spanning the second and third floors – were included in the original design, as were two one-story courtrooms on the southwestern end of the fourth floor.

The northeastern end of the fifth floor was originally designed as office space but allocated for expansion of courtroom space. The seven original courtrooms are all rectangular, although each is of a slightly different size. Two variants originally existed in the district courtrooms. Courtroom ceilings on the second floor were arched plaster ceilings with suspended acoustical panels conforming to the curve of the arched ceiling (see Figure H11), and those on the fourth and fifth floors featured a suspended ceiling with an inset oval at its center, which was screened by an aluminum louvered grille (see Figure H21). The courtrooms with the inset oval ceiling featured an arched front wall behind the judge's bench, while those with the arched ceiling featured a flat front wall. Both variants of courtrooms were renovated as part of the 2002-2006 modernization of the building and include some contemporary finishes and minor alterations necessary to accommodate functional components and advancing technologies; however, significant character-defining features remain, reflecting the original design of the spaces. Specifically, the following character-defining features and materials, which are further described below, are evident in the one fifth-floor courtroom and one fourth-floor courtroom observed as part of this documentation:

- The original locations of the judge's bench, jury box, and public benches;
- Original public benches;
- Reconstructed jury box and judge's bench sympathetic to the original design;
- Original cork floors in public seating areas;
- Original acoustical screens comprised of wooden battens;
- Bookmatched panel side walls with ventilation grilles, up-lighting, and concealed entries;
- Curved front walls with wooden grillework flanked by marble panel-clad end walls; and
- Ceilings (reconstructed) with oval insets and up-lighting replicating the original design.

Each observed courtroom has a double-leaf entry off the flanking public corridor extending from the elevator lobby; doors are replacement solid-core wood with a full-length six-inch-wide viewing lite. Single-leaf doors for the judge, defendant, and jury are located along the front and side walls, respectively. Doors are of similar materials to adjacent wall finishes to minimize their appearance. At the public entrance and seating area, the courtrooms retain their original cork floors. Original, built-in wooden benches for public seating remain (see Photo 19). Moving toward the center of the room, a raised platform has been installed to conceal wires and infrastructure associated with modern information technology. This area and extending toward the front of the courtroom has carpet tile with rubber edging (see Photo 20). Rear walls – those abutting the public corridor – feature an acoustical screen comprised of one-by-three-inch wooden battens, forming a floor-to-ceiling, full-width sound attenuation grille, broken only at the center for the public entrance (see Photo 19; Figure H21). Original battens are walnut on the fourth floor and oak on the fifth floor.

Flanking side walls are set in a regular grid of half-inch-thick panels – walnut on the fourth floor and oak on the fifth floor – spaced one inch apart with black powder-coated metal dividers. The panels feature a bookmatched diamond pattern on the fourth floor and a bookmatched running pattern on the fifth floor (see Photos 19 and 20). Ventilation grilles – a combination of original grilles and replacement grilles – are evenly-spaced along their length, and fluorescent up-lighting

runs the perimeter in a horizontal band. In both observed spaces, the front wall behind the judge's bench is concave, curving outward from center (see Photo 21). The curved portion of the wall features grillework identical to that on the back wall; flanking side walls are clad in marble panels. Jury boxes and the judge's bench are in the original locations but have been reconstructed with contemporary materials, and jury boxes have been made accessible. The ceilings in both observed courtrooms have been reconstructed to conceal modern mechanical systems and replaced with a modern grid system with recessed canister lights; however, the reconfigured ceilings retain an oval inset with up-lighting, reinterpreting the original design found in some courtrooms (see Photo 20; Figure H21).

Original courtrooms were not observed on the second floor due to limited access. However, details can be observed from 2008 photography by the GSA (see Figures H33 and H34). The original arched plaster ceilings with suspended panels have been reconstructed and reinterpreted with contemporary finishes and suspended acrylic lighting panels that replicate the original configuration. Front walls behind the original judge's bench retain marble panel finishes at center, flanked by wood panels with a bookmatched diamond pattern. Single-leaf passages at either side are clad in matching veneer. Side walls feature the same panels and, like their upstairs counterparts, are characterized by evenly-spaced ventilation grilles and horizontal up-lighting. The rear wall abutting the public corridor retains the original sound attenuation screen with wooden grillework. Public seating benches and jury boxes remain in their original locations, although they feature contemporary finishes. Cork flooring has been replaced in the public seating area; carpet extends from the center of the room to the front wall.

Vertical Core (Stairs and Elevators)

The original three-bank elevator core remains intact, providing vertical access through the center of the building; the central stair, located to the southwest of the elevator core, also remains in its original location (see Figure H20). Stairwells off either end (northeast and southwest) of the public corridor spanning the southeastern perimeter wall also remain in place, as do the stairwells off the private corridor at the rear (northwest) of the building. Elevator finishes are stainless steel and formica wall panels (see Photo 17). Stairwells have gypsum plaster walls and gypsum plaster soffits at each flight of stairs. Steel stringers and risers are finished with concrete treads; landings are poured concrete over steel pans. All stairs feature a steel railing comprised of square balusters and a square handrail.

Federal Building

The Federal Building (***contributing building***) is a steel-framed, 18-story building measuring approximately 250' in length and 310' in height; each story has a height of 12'-5". It has a total occupiable floor space of 434,000 square feet and includes a two-level basement that houses mechanical equipment and an unfinished penthouse that also provides space for mechanical equipment (see Photos 1 and 4; Figure H16). The building has a lenticular form that tapers from the 103'-0" wide center to the 80'-0" wide ends; the lenticular form was referred to as "boat-

shaped" in 1965 (see Photos 1, 4, and 6; Figures H7 and H16–H18).[12] Elegant in its inclusion, the tapering effect is sculptural yet subtle and softens the massing of the monolithic form. The imposing tower is further softened by the 18-story vertical bands of windows. Contrasting with the heavy aggregate and concrete panels that clad the structure, the extensive window banks lend a transparency to the otherwise weighty building, allowing one to interpret the underlying structure and interior use of space (see Figures H16 and H17).

The building underwent an initial renovation between 1999 and 2001 as part of the First Impressions project, which resulted in the installation of new finishes throughout public spaces and the construction of the glass entry pavilion. Between 2010 and 2014, as part of the American Recovery and Reinvestment Act (ARRA), the building underwent a major renovation, which was directed at providing modern, high-quality office space and improving energy efficiency in the building. Exterior glazing on all windows was replaced; insulation was added; exterior entries were reconstructed; interior partitions and finishes were updated (replacing many of the 1999-2001 changes from the First Impressions project); the heating and ventilation system was replaced; and electrical distribution systems and lighting systems were replaced. Despite the extensive work completed on the building, though, a concerted effort was made to respect and retain the character-defining features of the building. As such, the building exterior and the interior – and particularly the public spaces – retain a high degree of integrity.

Exterior

The Federal Building is complementary to the U.S. Courthouse in its material finishes. The entire first floor, the edges of the northeast and southwest elevations, and the unfenestrated end (southeast and northwest) elevations are clad in the same white precast concrete panels with marble aggregate that accentuate the U.S. Courthouse (see Photos 4 and 5; Figures H16–H18). On the first floor, the panels alternate with tall, narrow aluminum frame windows. The effect of the white precast concrete panels is particularly dramatic on the end elevations, which ascend skyward as if monumental 18-story marble columns. The upper seventeen stories of the northeast and southwest elevations are clad in tan precast exposed aggregate panels (see Photos 1, 4, and 6; Figures H17 and H18). Panels are found in three varieties: in the narrow vertical space between windows, panels are flat and square; the vertical bays in between windows feature bands of alternating square and tall, narrow panels, both of which are concave, recalling the overall lenticular form of the building and establishing a gentle, rhythmic articulation across the façade (see Photo 6).

Upper floors are characteristically dominated by the rhythmic placement of the 9'-0" x 2'-8" windows units that project from the plane of the building. Set on 5'-4" in centers, the window units feature double-paned glass, which is tinted on the exterior and clear on the interior. Regularly-placed window washing platform guide tracks extend vertically down the building. The rigid arrangement of window openings and precast panels results in a rhythmic horizontal

[12] [Untitled article], *Denver Post*, April 15, 1965, 68. Located in the clippings files of the Western History/Genealogy Department, Denver Public Library, Denver, Colorado.

and vertical grid banding that stretches from end to end and top to bottom on the 18-story form, drawing the onlooker's eye across the face of the building.

The original entrance was located at the center of the southwest elevation. As part of the 1999-2001 First Impressions project, the main entrance was redesigned to improve security and make the entry more visible to the public; at this time, a two-story glass entry pavilion was constructed adjacent to the original entrance, connecting the Federal Building to the U.S. Courthouse. This pavilion was reconstructed as part of the 2010-2014 modernization of the Federal Building. At this time, the exterior curtain wall was reconstructed with a triple-pane and tube steel assembly and doors were replaced; however, the 1999-2001 entry configuration was retained. It features two central revolving doors with an accessible single-leaf hinged door to either side. The roof of the pavilion is clad in a rubber membrane and features a central 18-sided pyramidal skylight with bronzed glazing (see Photos 2 and 23; Figure H2).

Secondary pedestrian entries are centered on the southeast, northeast, and northwest elevations; the entrances on the southeast and northwest are recessed from the face of the building, resulting in a shallow exterior vestibule (see Figure H18). The entry on the northeast elevation is flanked by two bronze castings displaying the obverse and reverse side of the Great Seal. The double-leaf entry assemblies were reconstructed as part of the 2010-2014 modernization. They feature aluminum framing and full-lite doors; aluminum mullions frame full-width transoms and sidelights. While the assemblies are contemporary, they retain the design, configuration, and materials of the original entries. Six-inch metal letters are affixed on the southeast and northwest elevations above each entry, displaying the words "Federal Building." The entrance on the northeast elevation is sheltered beneath a projecting, rectangular concrete canopy (see Photo 5). The canopy features a geometric configuration, with two interior voids extending from the canopy's juncture with the wall plane to near its terminus, allowing natural light to pass through to grade. Recessed canister lights are integrated within the solid portion of the plaster soffit. The fascia is clad in the same precast concrete panels as the building's exterior, and the roof is of built-up materials.

The roof of the 18-story office tower is on two levels, with a mechanical penthouse setback from the wall plane (see Photo 1; Figure H16); a hollow metal door in the penthouse provides access to the lower roof. The roof is built-up bituminous roofing and features an applied silvered coating. A lightning rod system and various ventilators, antennae, and other such equipment are located along the roof.

Interior

The Federal Building, like the U.S. Courthouse, features a variety of finishes, with higher-quality materials and finishes such as terrazzo and marble reserved for public and highly visible areas. Private office spaces were originally designed so as to allow for flexible use of space and periodic remodeling as tenants and needs changed. Such has remained true to present day, with private office spaces featuring contemporary materials such as carpet tile and vinyl flooring, suspended grid ceilings, unadorned drywall, and other such finishes that can be modified based on tenant need. However, while metal partitions in these private spaces were originally

modifiable in placement and configuration, recent changes have resulted in more permanent solutions; specifically, metal and folding partitions have largely been replaced with drywall.

The basement functions as mechanical space and includes a number of rooms of various sizes. Exposed concrete masonry unit (CMU) walls are visible on exterior walls of the basement. Basement corridors and some rooms, such as personnel spaces, have gypsum board walls. Suspended grid ceilings are present in some rooms, while others have open ceilings with exposed structural members. Floors are polished concrete throughout the corridors and most rooms, although a few rooms have vinyl composition tile.

The following discussions are conditioned by the availability of access to interior spaces during documentation, which was largely concerned with accessing public spaces and other select spaces with character-defining features.

First Floor

The entry pavilion opens into a large, two-story-tall lobby, which precedes the location of the building's original entry doors (see Photo 23). The lobby features white terrazzo floors with brass dividers set in a circular motif, the arrangement of which mirrors the shape of the skylight above. Recessed canister lights in the drywall ceiling illuminate the space, which also receives ample natural light through the exterior curtain wall assembly that forms the southeast wall. The southwest wall is clad in marble panels, and the northwest wall is a curtain wall (originally an exterior wall) framing the original grand staircase leading to the second floor. An "L"-shaped pool of water is integrated into the space, stretching along the southwest and northwest walls, with built-in wooden seating framing the basin; this pool largely replicates the original but exterior plaza pool located in this location. Arising from the center of the pool and situated on a terrazzo base is a glass pane frosted with the Great Seal.

The northeastern end of the pavilion's lobby opens into the original northwest-southeast-oriented lobby or gallery. Original black terrazzo flooring with brass dividers, forming a grid pattern throughout, remains in place; a terrazzo wall base extends onto the walls. Walls are gypsum plaster and gypsum board with applied full-height marble panels, which stop just below the ceiling, exposing the finish beneath. The lobby retains its original configuration, opening into private tenant space to the southeast, additional tenant space and support areas to northwest, and the elevator lobby to the northeast (see Figure H25); tenant spaces have been enlarged from their original size, encompassing smaller rooms that were originally partitioned from the larger space (see Photo 24). Continuing northeast past the elevator lobby, the corridor extends into the entry vestibule off the northeast elevation and its accompanying stairwell, which are separated from the main corridor by an aluminum and insulated glass triple-pane curtain wall assembly featuring a double-leaf entry, transom, sidelights, and bronze threshold. Structural columns in the lobby retain original or refurbished stone claddings. The lobby originally featured a plaster ceiling with suspended inset and wide cove with up-lighting (see Figures H25 and H26). While the ceiling has been reconstructed to accommodate mechanical and updated lighting systems, a suspended plastic laminate system retains the original configuration, including the wide cove with inset lighting that runs the perimeter of the lobby and northeasterly corridor leading to the elevator

lobby. Gypsum board ceilings are located in private corridors, vestibules, and offices, and a suspended acoustic ceiling system is found in the corridor and elevator lobby; a suspended rectangular grid system with aspen wood veneer accentuates the elevator lobby at its center.

The grand staircase is accessed via a pair of single-leaf passages with original bronze door assemblies along the southwest wall of the original lobby at its northeastern juncture with the entry pavilion (see Photo 25). The southeastern framing wall of the stair is the original exterior curtain wall, featuring a two-story-tall bank of plate glass windows set in aluminum channel mullions. The southwest wall is clad in original marble panels. The northwest wall is clad in marble panels at the first story and features a butt-glazed system of floor-to-ceiling windows set in aluminum channels at the second story, where the stair opens into the space originally housing the cafeteria. The stair's steel stringers are faced with precast white terrazzo treads with inset abrasive strips at nosings; gypsum board soffits are located beneath the stair. As part of the 2010-2014 modernization, the handrail system was reconstructed to comply with code. At this time, aluminum brackets and rods were welded to accommodate a raised handrail extension, with the new wood handrail matching the original. Original aluminum balusters remain in place; the tempered glass rail between the balusters was replaced with new glass but retains the original configuration and perception of space. Retrofitted, wall-mounted cylindrical lamps are placed along the marble panels on the northwest wall. The space is further illuminated by canister lights inset in the ceiling. A single-leaf passage with hollow metal door on the southwest wall leads to the U.S Courthouse.

Second Floor

Accessible from the elevators and the grand staircase off the main lobby, the second floor is largely quasi-public space for the benefit of building tenants and includes amenities such as the cafeteria and fitness center, as well as a conference room and classroom (see Photos 26 and 27). Use of spaces revolves around the central vertical core and end stairwells, with rectilinear restrooms flanking the central core to either side. The cafeteria originally opened off the grand staircase, which is separated from the second floor by the aforementioned butt-glazed curtain wall (see Figure H29). Presently, the staircase opens to a rectangular seating area and small conference room. To the northeast, the seating area opens to a northwest-southeast-oriented hallway spanning the second floor. At the northwestern end is a large classroom (see Photo 27); abutting to the southeast and northeast, extending along the exterior wall, is the cafeteria (see Photo 26). To the southeast is the elevator lobby and fitness center. Finishes throughout the second floor are contemporary and include gypsum board and acoustic panel ceiling systems in halls, vestibules, and individual rooms; suspended acoustic ceiling systems in the elevator lobby with a suspended grid system with wood veneer at center; carpet tile flooring in halls, offices, and the cafeteria; tile flooring in the fitness center; and simple wood finishes. Terrazzo flooring and refurbished marble panels characterize the elevator lobby, which was originally a simple space with modest finishes such as unadorned plaster walls and acoustical tile ceilings (see Figure H27).

The second floor is also graced by a series of installations entitled *Field Pattern*, by Ethiopian-born Tsehai Johnson, which were commissioned in 2014 as part of the GSA's Art in Architecture

program (see Photo 26). Located in the seating area off the grand staircase and the hall flanking the cafeteria, these installations are comprised of colorful bursts of repeating motifs set in slipcast porcelain, introducing a variety of colors, textures, and depths to this space used daily by building occupants.

Upper Floors

Upper floors are defined by the central elevator core and the private office space. Originally, a quasi-public corridor that allowed tenants to move throughout the floor, accessing stairways and restrooms located at the ends of the building, encircled the central elevator lobby and private office space. The office space was open, with flexible partitions separating private space from the corridor (see Figures H14, H15, and H28). These partitions could be rearranged as needed to meet occupant needs. In recent years, however, this configuration has been altered. Left to the desires of the tenants, the private office spaces have been substantially remodeled over time, including as part of the 2010-2014 modernization. While employing simple, functional finishes – as was the case originally – changes have also resulted in many private office areas that are closed off to either side of the elevator lobby with permanent gypsum board walls, limiting access to these private spaces and providing additional security (see Photo 30). While the private building tenant corridors (see Figure H14) may remain on the backside of the tenant spaces, they are no longer accessible from the elevator lobby. Contemporary finishes are located throughout, including gypsum board walls, suspended grid ceilings with acoustical tiles, carpet tile or vinyl composition tile, flush wood doors, rubber and vinyl wall bases, and coffers with inset lighting.

Vertical Core (Stairs and Elevators)

A central elevator core accessible from the main lobby provides vertical access throughout the building. There are eight elevators set in two groups of four, located to either side (northwest and southeast) of the elevator lobby. Certain floors are only accessible from one bank of elevators or the other. A service elevator and interior stairwell abut the main elevator lobby to the southwest, the total of which comprises the central vertical core for the building. All elevators have been updated with contemporary finishes. The 1999-2001 First Impressions project brought the first round of remodeling to the elevator lobbies, which were then finished with veneered plywood panels, vinyl wall coverings, false columns, double-coved ceilings, and carpeting (see Figure H35). As part of the 2010-2014 modernization, the elevator lobbies were again remodeled (see Photo 29). At this time, refurbished marble panels were installed and terrazzo floors were set. The veneered plywood panels on the end walls of the elevator lobbies were removed. In their place, new decorative casework was installed, featuring a frosted mirror set on cement board. In designing this casework, the architects protected and encased the original marble wall panels and the original mail chutes behind the installation so that they could be reintroduced at a later date if so desired. Original wall-mounted signage remains in the elevator lobbies (see Photo 30).

Stairwells remain in their original locations at either end of the building and at the center of the northeast elevation. The northeastern entry vestibule retains its original marble panel-clad walls, steel handrail, and terrazzo stair treads. End stairwells are simpler in character. Walls, ceilings, and soffits are gypsum board above grade; at basement levels, walls are exposed CMUs. Steel

stringers are finished with terrazzo treads, except in the basement. Here, steps are finished with concrete. Original steel handrails and balusters remain in place. Photo luminescent strips have been adhered to stair treads at their nosings (see Photo 28).

Integrity

The GSA has continued its stewardship of the Rogers FB&USCT complex by retaining its character-defining features and restricting recent alterations to, primarily, functional upgrades that respect the original design concept. The property retains a high degree of exterior integrity as alterations have been sensitive to the original design and materials of the complex. For example, while all glazing has been replaced, replacement blast glazing maintains the character of the original glazing in its tinting, and such changes have not altered fenestration patterns; the original frames are intact, with the construction drawings for the 2010-2014 modernization specifically noting that they were to "remain in place" and contractors were to "protect frames" during construction. Furthermore, endeavors such as the window replacement project at the U.S. Courthouse underwent Section 106 consultation with the State Historic Preservation Office to ensure that changes were compatible with the original design intent and completed in accordance with the *Standards*. The interiors likewise retain a high degree of integrity in highly visible areas, including lobbies and public corridors in both buildings and the courtrooms in the U.S. Courthouse. While interior finishes in private office space and functional areas such as restrooms, mailrooms, and meeting rooms have been altered in order to keep up with the changing needs of tenants, these changes have occurred within spaces that were originally simple in character and designed to accommodate change over time as the needs of the building's occupants evolved. In addition, closing off of corridors has been limited to private building tenant corridors on upper floors; original public corridors and spatial layouts of elevator lobbies remain in place. Other renovations have protected original features such as mail chutes, encapsulating them behind current materials so that they can be reintroduced in the future, if so desired, without harm to the building or its character-defining features. As such, renovations have been sympathetic to the original conceptual plan and design of the property and carried out in accordance with the *Standards*. The result of the 1999-2001 First Impressions project and 2010-2014 modernization under the ARRA being completed in accordance with the *Standards* is that building-wide projects have respected the character-defining features of the property, maintaining original spatial relationships in public spaces, retaining high-quality original materials that lend an exquisiteness to the design, and reinforcing the concept of the complex as a fine federal property that reinterprets, not replicates, the symbolism of government classicism. Thus, the property retains integrity of location, setting, design, materials, workmanship, feeling, and association.

- *Location*. The property is in its original location.

- *Setting*. The property retains its original setting, defined by the Rogers FB&USCT as a component of the Denver Federal District, alongside the 1916 U.S. Post Office and Courthouse (5DV.201), across 19th Street, and the 1931 U.S. Custom House (5DV.153), across Stout Street. The completion of the Alfred A. Arraj Courthouse in 2002, across Champa Street, completed the Denver Federal District. Beyond the limits of the district,

the area continues to be characterized by parking lots and commercial buildings that comprise the northern section of Denver's Central Business District.

- *Design*, *Materials*, and *Workmanship*. The Rogers FB&USCT retains a high degree of integrity of design, materials, and workmanship, three inherently interrelated concepts. The complex retains the overall relationship between and among its constituent parts. While the open plaza has been reconfigured over the past two decades, modifications have been sensitive to the original design. As such, the plaza retains the original core elements of the design: patterned hardscapes, lawn panels, planting beds, seating, and artwork. Most importantly, the original "L"-shaped canopy remains intact, linking the three components of the ensemble. Changes to the individual buildings have been minimal on the exterior. Original claddings remain in place, and replaced blast glazing replicates the tinting of the original; original frames remain in place, thus maintaining original fenestration profiles. Exterior changes undertaken as part of the 1999-2001 First Impressions project include the construction of new entries at each building. While these pavilions introduced new materials and features to the complex, they are sympathetic to the whole in proportion, scale, and design, so as not to draw unnecessary attention to them. Employing curtain wall construction, they maintain a sense of transparency, minimizing changes to one's perception of the whole. Reconstructed entries on the secondary elevations replicate the original design. Despite modernizations as part of the First Impressions program and 2010-2014 ARRA project, public areas on the interior of the buildings remain largely intact, with marble panels, terrazzo, and bronze features intact throughout and original woodwork in the courtrooms of the U.S. Courthouse. These spaces also retain their original configurations, allowing the original use and flow of space to remain evident. Where changes to public spaces have been undertaken, they have been completed in a sensitive manner that protects and is complementary to the original design. For example, where new casework was installed in the elevator lobbies of the Federal Building, it encompassed original marble panels and mail chutes so that they could be restored without damage in the future if it was desired to reverse the changes. Because of the private nature of the remainder of the interior spaces – including private offices and corridors – the historic integrity critical to understanding the property is largely, if not exclusively, limited to these public areas where architectural features and materials remain intact. Moreover, while private spaces feature new materials – including, for example, carpet tile, suspended ceilings, and drywall – these spaces were intended to be altered over time as tenant needs changed. As such, their alteration over time is in keeping with the original design intent of these flexible spaces. In total, then, the effect of recent changes to the property through the First Impressions and ARRA projects is a design program that has championed the original design of the complex, ensuring that changes are sympathetic to the original concept and complement – not compete with – the design of Fisher & Davis and James Sudler Associates; incorporated necessary security upgrades without disruption to the refined aesthetic of the property; and continued to position the property as a viable, showcase space for the federal government in Denver.

- *Feeling*. With the original materials, design, and configuration intact, particularly on the exterior and in public spaces, the property continues to be an expression of its period, reflecting not only the architectural maturation of downtown Denver but also the federal government's commitment to the growth and evolution of the Denver Federal District.

- *Association*. Since its construction, the property has continuously been used for courtrooms of the federal government and office space for federal agencies. This continued use supports one's understanding of the buildings' design and use over time.

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.)

- [X] 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.
- [X] 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.)

- [ ] 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 old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
POLITICS/GOVERNMENT
COMMUNITY PLANNING AND DEVELOPMENT
ARCHITECTURE

Period of Significance
1962-1966

Significant Dates
1966

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

Cultural Affiliation
N/A

Architect/Builder
Fisher & Davis and James Sudler Associates/architects
Arthur Venneri Company/contractor
Chris G. Moritz/landscape architect

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Rogers FB&USCT is locally significant under Criterion A in the Areas of Government/Politics and Community Planning and Development. At a time when Denver – and particularly downtown Denver – was going through a distinct transition as it grappled with its changing role in the post-World War II era, the planning, design, and eventual construction of the Rogers FB&USCT represented two complementary initiatives: the City of Denver's decades-long effort to maintain the city as the "Second Capital" of the United States, with the highest concentration of federal agencies outside of Washington, D.C., as an integral component of the city's growth and development; and the government's ongoing commitment to maintaining a strong federal presence in Denver in the post-World War II era, continuing the federal lineage in downtown Denver that began in the late-nineteenth century. The Rogers FB&USCT is also significant under Criterion C in the Area of Architecture as an excellent example of New Formalism and as a notable execution of local Modern architecture by the collaboration of prominent Denver modernists Fisher & Davis and James Sudler Associates. The period of significance for the Rogers FB&USCT begins in 1962, with the first stages of the complex's construction and ends in 1966, with the completion of construction, installation of artwork, and occupancy by federal employees.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Government/Politics and Community Planning and Development

The Rogers FB&USCT is locally significant under Criterion A in the Areas of Government/Politics and Community Planning and Development, reflecting the interrelated desires of the City of Denver and the federal government to maintain a prominent local presence. Beginning in the late-nineteenth century and continuing into the first decades of the twentieth century, the federal government extended its presence in Denver as the center of the burgeoning Rocky Mountain West district. The original U.S. Custom House (now demolished) was constructed in 1893, and was followed by the U.S. Post Office and Courthouse (5DV.201) in 1916. Set diagonally across Stout Street from the latter, the first stage of a new U.S. Custom House (5DV.153) was completed in 1931. The growth rate of the federal presence in Denver was such that by 1930, over 2,000 persons were employed by various federal agencies in the city.[13] The federal government's importance to the stature of Denver was acutely apparent to city leaders, who undertook a "Second Capital of the United States" campaign to expand the federal government as a boon to growth and development. Plans emerged in 1937, for, among other things, the build-out of a downtown Federal District, with a new federal building adjacent to the

[13] Lyle W. Dorsett, *The Queen City: A History of Denver* (Boulder, Colorado: Pruett Publishing Company, 1977), 220. Hereafter cited as *The Queen City*.

U.S. Post Office and Courthouse (5DV.201) and U.S. Custom House (5DV.153).[14] While this was not completed at this time, the end of World War II did prompt the expansion of the federal government in Denver, reflected in the establishment of the Denver Federal Center (5JF.1048) on the outskirts of Denver in the vacated Remington Arms plant.

Like many cities, Denver faced numerous challenges during the post-World War II era as exploding populations resulted in the dispersal of community, commercial, and civic goods to the suburbs, where ample land provided for more growth opportunity. Confronted with the impacts, Denver fought to retain the relevance of downtown, repealing decades-old limitations on new construction and initiating several broad-level planning studies designed to set a path forward for the future of downtown. While these initiatives covered all facets of development, one element remained particularly critical to the growth and success of downtown and, more broadly, Denver – the continued build-up of federal facilities, continuing the lineage of Denver as the "Second Capital," with its record number of federal offices outside of Washington, D.C. The Rogers FB&USCT – propelled by local boosters and proponents such as U.S. Representative Byron G. Rogers – became a key component of this, anchoring the northern end of a reinvigorated central business district. More importantly, the Rogers FB&USCT, alongside the 2002 Alfred A. Arraj U.S. Courthouse, would fulfill the intent of the downtown Denver Federal District, as had been conceived in 1937.

The construction of the property, in turn, also reflects the continual commitment of the federal government in maintaining its presence in Denver. Indeed, the GSA, in commenting on the construction of the Rogers FB&USCT, proclaimed the building program as the hallmark of the GSA's commitment to Denver:

> "The General Services Administration is vitally interested in downtown Denver. GSA has worked closely with the city planners and downtown improvement groups in the selection of a site for the new federal building…
>
> Denver is an important regional center of federal activities. Therefore, as a major space user in downtown Denver, this agency is concerned with many of the same problems which motivate private interests to undertake programs to improve the core area…
>
> With the new federal building and major modernization of existing structures GSA is making a contribution to maintaining Denver as the heart of the community, just as the city is the heart of a vast western region."[15]

[14] Denver Planning Commission, *The Denver Plan, Volume 5: Regional Center for Federal Activities* (Denver, CO: Denver Planning Commission, 1937), 15. Hereafter cited as *The Denver Plan: Volume 5*.

[15] Downtown Denver Master Plan Committee, *Development Guide for Downtown Denver* (Denver, Colorado: Downtown Denver Master Plan Committee, 1963), 47. Hereafter cited as *Development Guide*.

Criterion C: Architecture

The Rogers FB&USCT is locally significant under Criterion C as an outstanding local example of New Formalism and as a local Modern architectural icon representing the collaboration of notable modernists Fisher & Davis and James Sudler Associates. Designed in 1959 and completed in 1966, the Rogers FB&USCT is a beautifully-executed interpretation and illustrative example of the philosophy of New Formalism, which came to prominence as a contextualized approach to modernistic classicism: "In an affluent society it lent itself to the use of expensive materials (as well as materials that only look expensive); in a society that aspired to culture it flattered the spectator with references to the past; in a conservative society it suggested that old forms need only be restyled to fit them for new needs."[16] While the Rogers FB&USCT reflects the economy of federal building design in its inclusion of materials such as precast concrete panels rather than the marble originally called for in the designs, it revels in the tenets of New Formalism, employing proportionately-balanced forms with strictly symmetrical elevations; accentuating white precast banding at the U.S. Courthouse that emulates abstracted columnar supports set on a pedestal at ground level and supporting a heavy cornice; an integral canopy connecting the built components across the open plaza, forming a unifying colonnade; and high-quality materials on the interior and exterior, including bronze, precast stone, marble, aluminum, terrazzo, and glass. The U.S. Courthouse also integrates a prominent, decorative sunscreen – a hallmark of New Formalism – that softens the massing of the structure. Drawn as a counterpart to the 1916 U.S. Post Office and Courthouse (5DV.201) across the street, the open plaza and restrained simplicity of the exteriors at the Rogers FB&USCT – while executed in finely-articulated details – also reflect the government's changing means of interacting with the public, from the idealized policy represented by the Neoclassical 1916 building to the approachable democracy espoused in the design of the 1966 Rogers FB&USCT.

The complex is also a notable property representing the collaboration of locally significant firms Fisher & Davis and James Sudler Associates. The adeptness of the partnering firms is acutely on display, from the graceful lenticular form of the Federal Building and the subtle curvature of aggregate panels on the Federal Building and rear elevation of the U.S. Courthouse, harkening this lenticular form; to the staged depth of building planes established by the advancing and retreating forms of the cladding panels and vertical window bays; to the keen eye toward building a relationship with the surrounding context. Indeed, achieving a successful resolution for a modern federal building that was sensitive not only to the government's needs but also established architectural precedents was particularly important. As was noted by Rodney Davis of James Sudler Associates, "We regard the white marble Denver Postoffice [sic] Building of Greek design as a gem. We wanted to design something that would add to the area but would not detract from that building."[17] In executing this desire, the firms engaged simple, restrained forms that maintained the monumentality and austereness of government architecture, with the architectural significance and distinction found in the refinements that pay homage to the

[16] Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, Massachusetts: MIT Press), 261.

[17] [Untitled article], *Denver Post*, April 15, 1965, 68. Located in the clippings files of the Western History/Genealogy Department, Denver Public Library, Denver, Colorado.

richness in texture, architectural variety, classical motifs, and clean, orderly lines of the Denver Federal District's preceding architecture.

Post-World War II Planning in Downtown Denver and the Place of the Federal Government, 1945–1966[18]

Denver's modern beginnings date to 1902, when a state constitutional amendment established the City and County of Denver, consolidating small communities and unincorporated areas under a cohesive government structure. By 1910, Denver had a population of 213,381 persons, an increase of nearly 80,000 persons over 1900; and, by 1920, Denver had a population of 256,491 persons, reflecting the growing stature of the city as a regional economic, commercial, and institutional center.[19] Indeed, what had been considered "rough prairie city" with "little to distinguish it in terms of park lands, cultural facilities, public spaces, outstanding structures or the other assets which transform a city from a conglomeration of basic urban activities into an advanced and refined expression of human civilization" underwent a rapid metamorphosis during the first decades of the twentieth century as the city became "noted for its broad and beautiful parkways, one of America's most handsome civic centers, a useful and attractive flood control project along a creek which bisects the community, a vast mountain park reserve, a well-developed city park system, excellent educational and cultural facilities, and other hallmarks of emerging greatness."[20] Further reflecting the city's emerging prominence as a regional center was the initiation of work on a new U.S. Post Office and Courthouse (5DV.201) (now the Byron White U.S. Courthouse), with designs drawn by the New York-based firm of Tracy, Swartwout and Litchfield in 1909. Construction began in 1910, and the finely-detailed Neoclassical building – completed at a cost of $1,900,000 – opened in January 1916.[21] The monumental government construction was matched by private ventures such as the Neoclassical Colorado National Bank, designed by Fisher and Fisher and completed in 1915 on 17th Street (5DV.524).[22]

Growth of the period was contributable, in part, to the foresight of local leaders such as Mayors Robert W. Speer and Benjamin F. Stapleton, who embraced the City Beautiful movement in the creation of parks and parkways and new civic buildings, pushed for the opening of the military's Fitzsimons Hospital (5AM.123), and fostered development of the Denver Municipal Airport (5DV.711).[23] Credit also belonged to Denver's planners, who established a path forward for the emerging metropolis with the passing of the city's first zoning ordinance in 1925. Most notable

[18] The evolution of downtown Denver during the course of the twentieth century has been comprehensively addressed in recent documentation (see Thomas H. Simmons and R. Laurie Simmons, "Historic Resources of Downtown Denver," National Register of Historic Places Multiple Property Documentation Form, 2004). The intent here is not to duplicate this history but rather to provide a brief framework for understanding how the federal government fit into larger patterns of development during the era.

[19] United States Census Bureau, Census of Population and Housing, electronic resource, http://www.census.gov/prod/www/decennial.html (accessed November 15, 2015).

[20] James D. Braman, Jr., "Mile-High Course for the Mile-High City," *AIA Journal* 45, no. 6 (June 1966):107.

[21] Susan A. Nieminen, "U.S. Post Office and Federal Building," National Register of Historic Places Nomination Form, 1972.

[22] The Colorado National Bank Building was listed in the National Register in April 2010.

[23] William H. Wilson, *The City Beautiful Movement* (Baltimore, Maryland: The Johns Hopkins University Press, 1989), 176-189.

among these was landscape architect Saco Rienk DeBoer, who served as Denver's first city planner and set out on the city's earliest efforts at long-range planning with the *Denver Plan*, published in 1929 through the Denver Planning Commission.[24] However, as was the case in many cities of the era, the combined effects of the Depression would stall the development of Denver and curtail movement on long-range planning efforts as a period of rapid expansion and population surges evolved into one of modest growth. To be certain, "little dwelling construction occurred during the economic downturn, exacerbating a shortage of adequate housing in the city" that had resulted from rapidly expanding populations.[25]

Yet, despite the economic outfall, one thing remained constant: a focus on the importance of the federal government to Denver's future. The build-up of the federal government had begun in earnest during the early-twentieth century as the size of agency infrastructure increased dramatically, particularly under Presidents Theodore Roosevelt and Woodrow Wilson, and, subsequently, under Herbert Hoover and Franklin D. Roosevelt. With this – and alongside a period of domestic growth – regionalization of functions centralized in Washington, D.C. had become an increasingly common trend:

> "The Federal departments and bureaus have very generally organized their operations to be carried out upon a regional basis. Indeed, the very size of this country makes any other method of administration impractical and the various branches of the Government which are centered in Washington have established hundreds of field offices over the country. It is said that more than 80 percent of the persons in government employment are stationed outside the city of Washington. Not only the size of the country, but the variation in the problems to be met in different sections made this necessary in carrying on the functions of government under our Federal system. The heads of regional offices often have considerable independence of action in planning and policy making within their own territories. This decentralization of authority appears to be increasing."[26]

Cities such as New York, Chicago, and San Francisco were beneficiaries of this decentralization and the accompanying establishment of regional offices for the various departments, bureaus, and agencies of the federal government. So too was Denver. By 1921, it was estimated by the Denver Chamber of Commerce that local offices of the federal government were purchasing local supplies in excess of $3,500,000 annually.[27] By 1930, over 2,000 persons were employed by various federal agencies in Denver, supporting operations in the Rocky Mountain region. This included 400 persons in the Department of Agriculture, with 300 of those persons supporting the United States Forest Service. The Bureau of Reclamation also employed 300 persons in Denver,

[24] Historical Insights, Inc., "S.R. DeBoer Historic District Application for Landmark Designation," prepared for the DeBoer Neighborhood Preservation Committee (2006), 14; Thomas H. Simmons and R. Laurie Simmons, "Historic Residential Subdivisions of Metropolitan Denver, 1940-1965," National Register of Historic Places Multiple Property Documentation Form, 2010, E100-101.
[25] Thomas H. Simmons and R. Laurie Simmons, "Historic Residential Subdivisions of Metropolitan Denver, 1940-1965," National Register of Historic Places Multiple Property Documentation Form, 2010, E21.
[26] *The Denver Plan: Volume 5*, 5.
[27] *The Queen City*, 221.

and 200 persons were located at the General Land Office. Over 1,000 persons were employed at Fitzsimons Hospital, and others were located at Fort Logan and Lowry Aviation Field and in the Departments of Commerce, Justice, Navy, and Treasury.[28] By 1935, Denver would have forty-four regional offices for various federal agencies, exceeded only by Boston, Chicago, New York, and San Francisco.[29] Brought on by agency expansion and the increase of New Deal entities, more than 4,000 persons would be employed by the federal government in 1935, doubling since 1930.[30]

The importance of the federal government to the continued growth and economic development of Denver did not go unnoticed, particularly as the city emerged from the Depression. Evidencing this were the actions of the Chamber of Commerce, which engaged two major campaigns during the 1930s. The first was geared toward promoting Denver as a tourist destination. The other initiative engaged by the Chamber of Commerce was the "Little Capital of the United States" or "Second Capital" campaign, a dedicated program of lobbying for the expansion of the federal government in Denver. Supported by local boosters and the city's decision-makers, the campaign sought to embrace the presence of the government, which provided an alternative to industrial build-up – and the problems associated with it – as an economic mechanism. Particularly vocal was prominent businessman George Cranmer, who went on to lead Ben Stapleton's successful bid for mayor in 1935, and became Manager of Parks and Improvements under Stapleton. Placing his belief in the positive qualities of the federal government, Cranmer noted, "National agencies grow and pay their bills. And they don't leave you."[31] Throughout the decade, community leaders trekked to Washington, D.C., meeting alongside senators and congressmen and pushing for the locating of new federal agencies in Denver.

Among the most noteworthy outcomes of the "Little Capital" movement was the publication of the fifth volume of the *Denver Plan*. This volume, published in 1937, and aptly titled "Regional Center for Federal Activities," posited Denver as one of the most significant and favorable locations in the West for regional offices of the federal government:

> "Denver is one of the important regional centers for Federal activities because of the great number of Federal agencies represented here and the extensive territory in which many of these operate from their headquarters in this city. Denver has more Federal regional offices than any inland city, with the single exception of Chicago, and it has more than any other city of its size."[32]

Filled with maps, charts, and graphs detailing Denver's favorable position along rail lines and the breadth and diversity of the metropolitan area, the volume outlined the multitude of reasons the federal government had chosen – and would continue to choose – Denver for its western center of operations. The volume also boasted of Denver's federal presence, which, by August 1937,

[28] Ibid., 220.
[29] *The Denver Plan: Volume 5*, 5.
[30] "Denver the Second Capital," *The Pueblo Indicator*, September 28, 1935, 4.
[31] *The Queen City*, 221.
[32] *The Denver Plan: Volume 5*, 5.

included 116 distinct offices, 78 of which were under federal departments and 38 of which were independent establishments, the latter including, for example, the Veterans Administration, Federal Housing Administration, Federal Power Commission, and Federal Communications Commission.[33] The report went on:

> "In October, 1936, a survey of federal employees and agencies in Colorado was made by Mr. Thomas A. Duke, State Director of the National Emergency Council. Based in part on that survey, and later information where available, it is estimated that there were at that time in Denver and vicinity not less than 6,000 persons who were full-time employees of the Federal government, and a few hundred part-time employees. This number includes the military population at Fort Logan and Fitzsimons Hospital, but does not include W.P.A. relief employees or C.C.C. enrollees. About one person in every 20 gainfully employed in this city was a Federal employee. The estimated monthly payroll as of that date is more than $700,000 or about $8,500,000 annually, exclusive of the Army payroll. The largest employers of civilians were the Denver Post Office and the Reclamation Service, each with nearly 800 persons in full-time employ, the Works Progress Administration with more than 600 in the state and zone offices and supervisors of projects, and Fitzsimons General Hospital with over 400 civilians. The Forest Service, Resettlement Administration, and Mint are estimated to have had more than 200 employees, and the Public Works Administration, Bureau of Public Roads, and Railway Mail Service had more than 100 each."[34]

The locations of these agencies were diverse, with many located on the fringes of the city proper. Those downtown included the U.S. Mint (5DV.164), 1893 Custom House (Old Custom House), Federal Reserve Bank, U.S. Post Office and Courthouse, and 1931 Custom House (New Custom House). Of particular importance was the site of the U.S. Post Office and Courthouse (5DV.201) and New Custom House (5DV.153) at 19th and Stout Streets, which "accommodate a large proportion of the Government agencies."[35] Yet, space was still at a premium, and, in 1937, "some 20 Federal agencies" were still located in leased spaces throughout the city."[36]

As Denver moved increasingly beyond the Depression and into the World War II era, the reality of change set in as a new generation of problems were manifested, which were tasked to Mayor J. Quigg Newton, Jr., and his successor, Will Faust Nicholson. Among the most significant of problems were surging populations, which required infrastructure upgrades, such as the bringing in of additional water from the Blue River so that Denver could accommodate the large numbers of residents and industries it hoped to attract.[37] As was desired, the populace came. Between 1950 and 1960, the population of the County of Denver grew from 415,786 persons to 493,887 persons, a nearly 50% increase over the 322,412 person population of 1940; by 1960, the Denver

[33] Ibid., 11.
[34] Ibid.
[35] Ibid., 15.
[36] Ibid., 19.
[37] *The Queen City*, 251.

Metropolitan Area, which included Adams, Arapahoe, Boulder, Denver, and Jefferson Counties had reached 929,383 persons, a 51.8 percent increase over 1950 populations, and was one of 53 urban centers with a population over 500,000 persons.[38]

Increasing populations – particularly in newly-developing suburban areas in the Denver metropolitan area – prompted new questions regarding downtown and its place in the future of Denver. Indeed, downtown Denver had stagnated during the last two decades as other priorities took precedent; some went so far as to call Denver the "reluctant capital" of the Rocky Mountain West.[39] The result was that downtown had not kept pace with advancements elsewhere. The prevailing attitude of the era was aptly captured in the 1963 *Development Guide for Downtown Denver*:

> "Downtown Denver, 1953. A pleasant city. Hardly a building over 12 stories high. No major new buildings in the last 25 years. Nobody worried much. Just getting along. So we thought. This had been the situation for more than a generation when the Urban Land Institute was asked to study downtown Denver. It was at this point that Denver leaders said, 'We have come to the conclusion that we cannot stand still. We are going one way or another. Some of us feel that we are at the point of change, perhaps at the point of destiny.'"[40]

Changes came with the repealing of a decades-old height ordinance that limited advancement in the downtown and the first efforts to resolve parking issues arising from increased reliance on the automobile in the post-World War II era (see "Modernism in Downtown Denver and the Rise of New Formalism, 1945–1965"). The latter included the approval of bonds for three municipal parking structures and three surface lots.[41] In quick succession, new development proliferated in downtown Denver, reinvigorating it with an apartment boom along Capitol Hill, residential development along the fringes, and skyscrapers along the length of 17th Street, the historical banking center of Denver, as well as along 15th Street. The Mile High Center (5DV.1874), the city's first true skyscraper, came in 1953, and the Columbine Building was constructed in 1954. These were followed by the Farmers Union Building (5DV.1872) in 1955, the Petroleum Club Building (5DV.1880) in 1956, the First National Bank Building (5DV.1885) in 1957, the PBMI Building and May D-F Department Store (5DV.1877) in 1958, the State of Colorado Services Building (5DV.1870) in 1959, the Mountain State Telephone and Telegraph (5DV.11258) addition in 1960, the Hilton Hotel and Office complex (5DV.1854) in 1960, and the Public Service Building (5DV.1905) in 1962. The total effect was that between 1951 and 1962, 2,600,000 square feet of new office space was constructed in downtown Denver, which accounted for three quarters of all new office space in the city.[42]

[38] *Development Guide*, 1.
[39] Charles A. Graham and Robert Perkin, "Denver: Reluctant Capital," in Ray B. West, ed., *Rocky Mountain Cities*, (New York: Norton, 1949).
[40] *Development Guide*, 9.
[41] Ibid.
[42] Downtown Denver Master Plan Committee, *Economic Survey and Market Analysis of Downtown Denver* (Chicago, IL: Real Estate Research Corporation, 1962), 67. Hereafter cited as *Economic Survey*; *Development*

While the growth of the 1950s was rampant and brought a much needed revolution to downtown, build-out had occurred somewhat haphazardly. To steer Denver's continued growth in a much more responsible way, several groups were formed during the late 1950s and early 1960s, each seeking to help coordinate appropriate growth during the late-twentieth century. Such groups included the Denver Urban Renewal Authority, evolving from an advisory group established in the City Department of Public Works in 1956, and the Forward Metro Denver committee of the Chamber of Commerce, established in 1964 to encourage residential and industrial expansion. Such groups complemented predecessors such as the Downtown Improvement Association and Denver Planning Board, both of which remained active into the era.[43] Among the most significant of all the groups established was the Downtown Denver Master Plan Committee (DDMPC), established by an ordinance of the Denver City Council in March 1961, to "prepare plans for the future development of the downtown or central business area of the municipality" "with all convenient speed."[44] The quasi-private group was comprised of twenty of Denver's leading businessmen, and had a budget of $160,000 its first year.[45]

The desire for a master plan had evolved out of a 1950s citizens advisory committee, to which 95 persons were appointed by the Downtown Denver Improvement Association, Denver Board of Realtors, and the Chamber of Commerce to provide feedback on a study undertaken by the city to examine land uses in the central core. By December 1961, contracts were executed for economic and market studies, as well as construction of a model of downtown Denver, which were completed by July 1962. In November of that year, a transportation infrastructure study was initiated, and, in January 1963, the Colorado Chapter of the American Institute of Architects (AIA) began studying design considerations for future downtown construction. By July, all of the studies were compiled into the Downtown Denver Master Plan, which was presented for acceptance by the Mayor, City Council, and Denver Planning Board in August 1963.[46] The recommendations were to be self-manifesting with the plan proclaiming that "the potential of Downtown Denver is very high." Indeed, founded on its studies, the plan boasted that Denver would "solve problems of accessibility and parking, vehicular and pedestrian circulation, structural obsolescence, poor appearance, and declining convention attendance and make it possible for Downtown to achieve it's [sic] maximum potential. Downtown in 1974 will contain expanded private and governmental office space, new and expanded institutions, a new convention-cultural center, additional motor hotels and new apartment buildings and will continue as the largest concentration of retail stores, consumer and business services, and cultural and entertainment activities not only in the Denver Metropolitan Area but in a wide geographic region."[47]

Guide, xi and 32; American Institute of Architects, Colorado Chapter, *Architecture/Colorado* (Denver, Colorado: American Institute of Architects, Colorado Chapter, 1966) 20.

[43] *Development Guide*, 12.

[44] Ibid., viii-ix.

[45] Ibid., 12.

[46] Ibid., viii-ix.

[47] Ibid., 1.

While sustaining the commercial and civic life of downtown Denver was paramount to the success of plans implemented in the 1960s, so too was sustaining the presence of the federal government in modern Denver. Indeed, when the *Development Guide for Downtown Denver* was published in 1963, the functional concentrations "driving the development of Denver from 1962 to 1974" were identified as "retail, financial, transportation, communication and utilities district, and the government complexes on the north and south. The Federal complex of three blocks to the north. And a complex along Colfax Avenue to the south, including the Federal Mint, City and County Building, State Capitol, State Office buildings, Main Library, State and City museums and the Civic Center; medical offices; hotel; public assembly."[48]

The 1960s focus on the federal government as a key tenant of downtown had evolved out of the initiatives of the 1920s and 1930s, including the "Second Capital" campaign, which had set the stage for Denver as a federal center for the Rocky Mountain West. In the aftermath of the Depression and World War II, the City maintained its emphasis on retaining federal offices. As was later noted, "The Chamber of Commerce went after federal agencies with the same resolution that it recruited oil companies." By the first years of the 1940s, "all of the cabinet departments except the State Department operated bureaus or agencies in the Denver vicinity," and the federal government was the largest payroll provider in the state, with $2,000,000 in wages given in 1940.[49] The number of federal offices grew during this period, from 134 in 1938, to 185 in 1942, a nearly 40 percent increase in four years. While 10,000 civilian employees were employed by the federal government in the metropolitan area in 1948, by 1951, 14,000 civilians were employed. Ten years later, in 1961, the total reached 23,000 persons.[50] The presence of the federal government was such that it continued to "indicate the recognition in Washington of Denver as the principal administrative center for the western half of the United States."[51]

A boon to this effort was the Denver Ordnance Plant (5JF.1048). Constructed on the west side of Denver, beyond the city limits in what is now Lakewood, in 1941, the plant was a product of the War Department, which contracted the Remington Arms Company to construct and operate the facility. Funded at more than $122,000,000 for construction, acquisition, and manufacture, the project was the largest contract for construction and operation of a plant in Colorado.[52] When dedicated in October 1941, the facility was comprised of 265 buildings set in four production units; buildings were intended to be permanent. Following the war, the plant was converted into the Denver Federal Center, with agency after agency opening offices. The importance of this facility to the economy of Denver continued into the 1960s as planners engaged long-range planning activities: "While Denver has for many years been an important regional distributive center, within recent years great impetus has been given to the economy through the expenditure directly or indirectly of federal funds. One manifestation of this is the enormous Denver Federal

[48] Ibid., 14-16.
[49] *The Queen City*, 260.
[50] Ibid.
[51] Tolbert R. Ingram, comp., *Year Book of the State of Colorado, 1941-1942* (Denver, Colorado: State Planning Commission, 1942), 444.
[52] Ibid., 491-492.

Center established on the west side of Denver to house a large array of regional offices of federal agencies and departments."[53]

While the build-out of the Denver Federal Center (5JF.1048) was a step in the right direction in the post-World War II era, it did not, however, satisfy the government's need – and equally important, its commitment – to provide for modern federal space in downtown. Indeed, into the period, the GSA remained focused on the accommodation of space in downtown, paralleling the City of Denver's desire to retain the federal government as a core tenant of downtown. Later speaking to the GSA's commitment to downtown Denver, it was noted, "The General Services Administration is vitally interested in downtown Denver… GSA is responsible to provide accommodations for the civilian agencies of the federal government. Denver is an important regional center of federal activities. Therefore, as a major space user in downtown Denver, this agency is concerned with many of the same problems which motivate private interests to undertake programs to improve the core area."[54] Continuing, George McNamara, GSA Regional Administrator, noted, "It is clear that the federal government as a space user is committed to the revitalization of downtown Denver. With the new federal building and major modernization of existing structures GSA is making a contribution to maintaining downtown Denver as the heart of the community, just as the city is the heart of a vast western region."[55]

The building program undertaken during the period included renovations at the 1916 U.S. Post Office and Courthouse (5DV.201), where new sidewalks were placed on three sides of the building, two sets of steps were replaced, and plans were made for refurbishment of interior office space.[56] An annex for the U.S. Post Office was also constructed. The original 1893 U.S. Custom House was disposed of by the GSA during the period, making way for the construction of a new building for the Denver Branch of the Kansas City Federal Reserve Bank (5DV.1914); this building would be completed in 1968. At the 1931 U.S. Custom House at 19th and Stout Streets, the GSA made plans to "remodel, air condition, relight and practically refloor" the space "in anticipation of new tenants." The GSA also made plans for the complete renovation and expansion of the Federal Mint (5DV.164) building at Colfax Avenue and Cherokee Street, to be "redesigned from top to bottom."[57] The total investment of completed and projected projects was estimated at $55,800,000, according to Otto Klein, Regional Administrator for the GSA.[58] The keystone accomplishment of the era was, however, the design and construction of the new U.S. Courthouse and Federal Building, which represented a decades-long initiative and partnership of the federal government and the City of Denver to establish modern government space at the heart of the downtown (see "Planning and Construction of the U.S. Courthouse and Federal Building, 1959-1966"). Situated at the northern end of downtown, between the Columbine Freeway and the Skyline Freeway (and abutting Skyline Urban Renewal area), the completion of the project was the manifestation of a tireless campaign; it was not just a complex of buildings, it, alongside

[53] *Economic Survey*, 21.
[54] *Development Guide*, 47.
[55] Ibid., 48.
[56] Ibid., 47; Frances Melrose, "Delivering Details About Post Office," *Rocky Mountain News*, June 28, 1998.
[57] *Development Guide*, 47.
[58] *The Queen City*, 260.

the then-proposed cultural center to the south, was an "anchor to the future of downtown Denver."[59]

The result of the 1950s and 1960s build-out of federal infrastructure in downtown Denver, including the then-under construction Rogers FB&USCT, was that by 1963, local planners were proclaiming that "Denver contains one of the largest complexes of federal offices, outside Washington, in the United States. The region served by the federal agencies therein is much more than local and, in many instances, the central office for the United States is in Denver.[60] Going further, Denver's proponents repeatedly claimed that the number of federal employees and agencies in the city was only "expected to increase."[61] Indeed, by 1963's planning efforts, the federal government surpassed both the state and city governments in Denver in office area and number of persons employed. The federal government had 624,400 sq ft of usable space and 2,398 employees in the downtown core, while the state government had offices totaling 349,000 sq ft of space and 2,041 employees; the city government employed 1,377 persons and had a total occupiable space of 349,000 sq ft.[62] Growth was also rampant in the larger metropolitan area, where, by 1975, 31,500 non-military personnel would work for the federal government.[63] While "substantial expansion and replacement of Federal facilities" in downtown Denver was already planned extending into 1974, calls were also made that additional office space would still be needed "if the expected increase in downtown Federal employment materializes."[64] Remaining committed to the development of the Denver Federal District, the GSA put forth recommendations that the space "should be located on a block adjoining the present complex [the Rogers FB&USCT]" and that "expansion of Federal office space in the Core Center should be encouraged and supported, including the provision of additional parking capacity at locations close to the present complex."[65] This build-out would come nearly four decades later with the Alfred A. Arraj Courthouse in 2002 (see "The Denver Federal District, 1966-Present").

The U.S. General Services Administration and the Post-World War II Federal Building Program, 1945-1960

While not constructed until the 1960s, the Rogers FB&USCT was an outgrowth of planning stemming from 1930s and 1940s initiatives and proposals by both the City of Denver and the federal government (see "Planning and Construction of the U.S. Courthouse and Federal Building, 1959-1966"). At this time, federal construction fell under the oversight of the U.S. Treasury Department, which, following the Public Buildings Act of 1926, provided a centralized model for the planning and construction of federal architecture with the use of outside architects and engineers through a congressional authorization and appropriation process.[66] During the

[59] *Development Guide*, xiii.
[60] *Economic Survey*, 30.
[61] *Development Guide*, 3.
[62] *Economic Survey*, 86.
[63] *The Queen City*, 260.
[64] *Development Guide*, 47.
[65] Ibid.
[66] Stephanie Smith, "General Services Administration Prospectus Thresholds for Owned and Leased Federal Facilities," Congressional Research Service Report for Congress, (October 3, 2005), electronic resource, http://digital.library.unt.edu/govdocs/crs/permalink/meta-crs-7678:1 (accessed November 15, 2015).

Depression, the Public Buildings program of the U.S. Treasury Department was placed under the authority of the Public Works Administration (PWA), which, under President Franklin D. Roosevelt, attempted to reinvigorate the economy through construction programs. In less than 15 years, the federal government's portfolio of buildings nearly doubled, with nearly 1,300 buildings constructed in communities across the country.[67]

In the aftermath of the Depression and World War II, the federal government faced new challenges in administering the country, including a rapidly ballooning federal infrastructure that now totaled over 2,000,000 persons and 1,800 bureaus and units.[68] Congressional leadership pushed for the consolidation of the government to streamline essential functions and reduce inflating costs. Under President Truman, the Commission on Organization of the Executive Branch of the Government – also known as the Hoover Commission, so-named for its chairman, Herbert Hoover – was established to identify a means by which federal infrastructure could be reorganized to improve efficiencies and reduce redundancies.[69] Out of this reorganization would come the U.S. General Services Administration.

Specifically, the Commission put forth that "liquidating functions of the War Assets Administration, the expanding functions of the Bureau of Federal Supply of the Treasuring Department, and the continuing functions of the Public Buildings Administration" be consolidated with one entity.[70] This entity, the GSA, was officially organized under the Federal Property and Administrative Services Act of 1949, centralizing the administrative functions originally spread across multiple agencies to "provide the resources needed by U.S. agencies to accomplish their missions," thereby avoiding "senseless duplication, excess cost, and confusion in handling supplies, and providing space."[71] Among other things, this management wing of the Executive Branch was to be responsible for records management, property procurement and disposal, and federal public buildings, the latter extending from the functions of the Public Buildings Administration.

To service the needs of federal building infrastructure, the Public Buildings Service (PBS) was established within the GSA, responsible for all real property issues: "Serving as the property management arm of the federal government, the PBS was responsible for the design, construction, maintenance, repair, remodeling, and enlargement of federal buildings, and

[67] Judith H. Robinson and Stephanie Foell, *Growth, Efficiency, and Modernism: G.S.A. Buildings of the 1950s, 60s, and 70s* (Washington, D.C.: U.S. General Services Administration, Office of the Chief Architect, Center for Historic Buildings, 2003) 23-24. Hereafter cited as *Growth, Efficiency, and Modernism.*

[68] Ibid., 28.

[69] U.S. Commission on the Organization of the Executive Branch of the Government, General Management of the Executive Branch, A Report to the Congress (Washington, D.C.: Government Printing Office, February 1949); *Growth, Efficiency, and Modernism*, 28.

[70] Office of Management, U.S. General Services Administration, "The Establishment of the General Services Administration: July 1, 1949-February 15, 1950," vol. 1 (Washington, D.C.: Government Printing Office, 1950), 3.

[71] U.S. General Services Administration Strategic Plan, Fiscal Year 2014-2018, electronic resource, http://www.gsa.gov/portal/mediaId/187599/fileName/GSA_FY14-18_GSA_Strategic_Plan.action (accessed November 15, 2015); United States, Cong. House, The Federal Property and Administrative Services Act of 1949, U.S. Statutes at Large 63 (1949), 377.

overseeing office, warehouse, and other space as required by federal agencies. The transfer of excess property among agencies was administered by the PBS, as were leases and deeds."[72] In total, the PBS assumed responsibility for all buildings previously constructed under the Public Building Administration and its various iterations and those under lease to the federal government. It also became responsible for managing the government's existing backlog of approved projects under the Public Buildings Act of 1949. In approaching the latter, PBS quickly set about to put new provisions in place for meeting the needs of the government, noting that "Federal buildings will set the pace for, rather than pursue, modern architectural patterns," a statement which would set the tone for all future construction activities:[73]

> "The design of future Federal buildings will be greatly simplified to achieve economy and maintenance costs. New materials and techniques developed during the war and new uses for older conventional types will find expression in the Federal buildings of the future. Simplicity, economy of construction and upkeep and full consideration for safety will keynote the building designs. Standard details have been developed for all types of fixtures and equipment. Special attention has been given to providing proper lighting for every class of work. The best arrangement for efficient, economical operation of the numerous activities of the agency which occupy the building will be analyzed and incorporated into the plan. Economy in initial cost will be sustained by economy in maintenance, through adequacy of facilities."[74]

This new policy statement was significant for two reasons. Not only did it represent the federal government's commitment to be a leader in architectural innovation, but it also marked the acceptance of Modernism as part of that commitment. Indeed, the government's cautious approach of modernistic tendencies of years prior would give way to the full approval of Modernism, brought on, in part, by a government emphasis on efficiency and economy that lent itself to modern construction.

For the GSA, the Public Buildings Act of 1949, which authorized $40,000,000 for the planning of 575 projects throughout the country, became the benchmark for the federal construction program. Not only authorizing the initiating of projects, it also affirmed the government's approach to integrating private sector professionals into the federal construction program, allowing "the services of established architectural or other professional or technical corporations, firms, or individuals, to such extent as he may require for any public building project which the Public Buildings Administration is authorized by Congress to construct."[75] Coupled with the progressivism of professional architectural practice during the era, this embracing of private architects would only further commit the federal government to Modern architecture: "For the

[72] *Growth, Efficiency, and Modernism*, 28-29.
[73] Office of Management, U.S. General Services Administration, "The Establishment of the General Services Administration: July 1, 1949-February 15, 1950," vol. 1 (Washington, D.C.: Government Printing Office, 1950), 24.
[74] Ibid.
[75] United States, Cong. House, Public Buildings Act of 1949, 81st Congress, 1st Session, H.R. 3662 and 3019 (Washington: Government Printing Office, 1949), 2.

new era of building design at GSA, sleek, glass, curtain-wall towers and mono-lithic office blocks became more commonplace, imitating private office building design and often making it difficult to distinguish private buildings from public ones."[76] Yet, the program failed to address the federal government's desperate need for office space in the modern era, with many buildings determined functionally obsolete yet to be replaced or updated.

To offset the limitations of the current federal building program – namely, that the Public Buildings Act of 1949 authorized site acquisition and planning but not construction – GSA proposed a public-private framework by which federal buildings could be constructed, thus eliminating the administrative delay experienced in trying to secure an appropriation for a specific building project. This proposal was formalized in the Public Buildings Purchase Contract Act of 1954 (commonly referred to as the Lease-Purchase Act of 1954) – effectively an amendment to the Public Buildings Act of 1949 – authorizing the GSA to construct buildings through lease-purchase agreements. Under this mechanism, the building would be constructed by a private developer with private financing, and the government would make installment payments for a set period of time, after which the government would take ownership of the building. When publicized in the 1950s, the Rogers FB&USCT was originally proposed for construction under a lease-purchase agreement; however, the authority for lease-purchase contracts expired in 1959.[77]

In place of the Public Buildings Act of 1949 and the Public Buildings Purchase Contract Act of 1954, came the Public Buildings Act of 1959, designed to address lingering inefficiencies in the federal government's design, construction, and financing process that had continued to stall construction programs throughout the country. Simplifying the process and placing more power and decision-making authority in the GSA, this act would become the mechanism by which federal construction throughout the country would finally be jumpstarted:

> "Designed to meet the 'need for authority for the orderly planning and construction of public buildings,' the Act responded to the lack of an 'orderly or systematic approach to the provision of the general-purpose public buildings' by Congress. The 1959 Act increased and refined PBS' ability to manage the public buildings program. In addition to these basic changes, new buildings for federal agencies were to be constructed from appropriations made directly to GSA, and new procedures for determining the need for buildings and requesting space throughout the country were established. Appropriations previously directed to the Architect of the Treasury, which managed the central program for Federal construction, were directed to GSA. GSA then was to submit proposals for specific construction projects based on needs determined by surveys. After review by the Office of Management and Budget, prospectuses were forwarded to the House and Senate Public Works Committees for their approval, paving the way for legislation appropriating funds for construction."[78]

[76] *Growth, Efficiency, and Modernism*, 37.
[77] Bill Jones, "Budget Bureau Gets Plans for New Courthouse," *Rocky Mountain News*, May 10, 1956; *Growth, Efficiency, and Modernism*, 38.
[78] *Growth, Efficiency, and Modernism*, 38, 41.

The Act ushered in an unprecedented wave of federal construction. In 1961 and 1962 alone, over 7,700,000 million square feet of federal space was added to the government's portfolio.[79] With construction commencing on Denver's new U.S. Courthouse and Federal Building following passage of the 1959 Act and appropriations made for construction in the fiscal year (FY) 1962 budget, it too would soon be added to the federal government's growing list of fine federal architecture.[80]

Planning and Construction of the U.S. Courthouse and Federal Building, 1959-1966

In 1937, 25 years prior to construction of the Rogers FB&USCT, the groundwork was laid for its development. In boasting of the federal presence in Denver, the Denver Planning Commission's fifth volume of the *Denver Plan*, "Regional Center for Federal Activities" (see "Post-World War II Planning in Downtown Denver and the Place of the Federal Government, 1945-1966"), placed particular emphasis on a pair of buildings near the heart of the city, where the Rogers FB&USCT would come to be:

> "When we come to the Post Office and new Customhouse a different situation is found. Those two buildings faced with Colorado marble are imposing. Each occupies a block of ground. Together they accommodate a large proportion of the Government agencies. Above the first floor of the Post Office are the Federal Courts and various offices. Though but a step or two away from the heart of the business district, they are at the near side of a sadly blighted area, and in their immediate surroundings no improvements of consequence have been made for years."[81]

In seeking to mitigate this blighted area, a formal plan for the future development of a "Federal Center" was put forth by the Denver Planning Commission, which recognized that "some new building for housing Government offices must be considered in the near future."[82]

> "We are fortunate in having in Denver a Post Office Building which from the standpoint of architecture ranks among the two or three finest in the United States. This is particularly true of the Stout Street or main façade of the building. It is only reasonable, therefore, that a building of such importance should be provided,

[79] Ibid., 41.

[80] It is important to note that significant developments in establishing formal policy and guidelines for the construction and design of federal architecture would occur in the 1960s, particularly following President Kennedy's establishment of the Ad Hoc Committee on Federal Office Space in August 1961, and the subsequent submission of the Committee's report in 1962 (see *Growth, Efficiency, and Modernism*, 42-45). However, these policies and initiatives were put in place after the design work for the Rogers FB&USCT was completed; construction drawings for the complex are dated August 8, 1961, and were approved on November 28, 1961. While such policies may have had some impact on the ultimate construction of the facility, completed between 1962 and 1965, the design of the property was well complete by this time. As such, these guidelines are not discussed within the context of this documentation.

[81] *The Denver Plan: Volume 5*, 15.

[82] Ibid., 19.

> if possible, with a better setting such as suggested in Plan A [see Figure H37] where the entire city square in front of the Post Office would become an open park. This would also provide a similar setting for the main façade of the new Customhouse to the northeast. Future Federal buildings occupying the property along Eighteenth Street between Stout and California Streets would develop a complete background for the proposed open square or plaza. In addition to this, the mall extending from this plaza to Broadway, would not only provide a vista to the Post Office from Broadway, but would also provide at least two additional building sites for more Federal buildings which may be required in the future. This furnishes a scheme of great beauty, as well as a plan that will probably take care of all future needs for Federal offices."[83]

A Plan B (see Figure H38) also called for the creation of a central plaza centered on the U.S. Post Office (5DV.201) and U.S. Custom House (5DV.153), but provided potential space for two large federal office buildings to the east and north. Both plans also recommended the construction of an underground parking garage for employee vehicles.[84]

While the plan, as outlined by the Denver Planning Commission, did not reflect the eventual build-out of the Denver Federal District during the 1960s, it reflected an important and concerted effort to both improve the character of the area and provide for the future of the federal government in downtown Denver. The emphasis on the idea of a clustered federal complex was of utmost importance and undoubtedly influenced the eventual siting and construction of the Rogers FB&USCT – with its open plaza – alongside the U.S. Post Office and Courthouse (5DV.201) and U.S. Custom House (5DV.153) as part of a cohesive federal landscape:

> "There are decided advantages in grouping public buildings, both for greater convenience in the conduct of public business, and for architectural effect. Perhaps this need not be emphasized in a city which for 30 years has been at work planning and developing its Civic Center. However, in the past when the location of a new Federal building was under advisement there has been a strong tendency to overlook these considerations. It should be possible for the Government now to settle upon a general plan for future buildings, particularly since Denver's position as a center for Federal activities is well recognized in Washington."[85]

Despite the planning efforts engaged as part of the 1937 plan for a new building as part of a "Federal Center" and despite it "for some time" having "unanimous approval of agencies concerned," the Depression and World War II stalled movement on this proposal for nearly a decade, until the mid-1940s.[86] By this time, the presence of the federal government – and particularly the U.S. District Court and the U.S. Circuit Court of Appeals – had expanded beyond the space allowance of the old U.S. Post Office and Courthouse (5DV.201), reinvigorating

[83] Ibid., 15-16.
[84] Ibid.
[85] *The Denver Plan: Volume 5*, 19.
[86] Edward Lehman, II, "New U.S. Court House Proposed Here: Block is Picked out for Immense Project," *Rocky Mountain News*, November 10, 1946, 16.

planning efforts designed to find additional room for a growing number of federal employees. In 1944, local newspapers broke news of plans for an "ultra-modern," "multi-million-dollar" courthouse, which had "moved well past the 'talk' stage."[87] At this time, representatives from the Public Buildings Division of the U.S. Treasury Department traveled from Washington, D.C. to Denver, surveying the entire downtown in search of a suitable site for a potential federal office building. Two years later, in 1946, the selected site – the property bounded by Stout, Champa, 19th, and 20th Streets that had been proposed by the Denver Planning Commission in 1937 – was announced, as were plans for the facility, which would include "placing of the office of the U.S. attorney, the Federal Bureau of Investigation, the Secret Service, the U.S. Narcotics Bureau and the U.S. marshal's office," as well as a "federal jail which would make it no longer necessary to transport prisoners to and from the El Paso County Jail." The proposed plan would "square out" the existing federal campus, comprised of the U.S. Post Office and Courthouse (5DV.201) and U.S. Custom House (5DV.153), as originally proposed in 1937.[88]

While no construction date was provided in the 1946 announcement of the selected building site, officials noted that acquisition of the land – which at this time was occupied by multiple surface parking lots, garages, a filling station, the Carpenter's Union Lodge Hall, six apartment units, automobile repair shops, and a few private dwellings – could be completed in just a few weeks.[89] Yet, despite the announcement, no progress was made for nearly another decade, when the "GSA reached the point where the rental bill [on federal office space in downtown Denver] was of such magnitude that it appeared possible to amortize a federal building in a reasonable number of years."[90] Indeed, the construction of a new federal building would ultimately allow the GSA to vacate eighteen leased spaces totaling over 200,000 square feet and save on a monthly rental bill on downtown space totaling approximately $40,000.[91]

From mid-1956 to 1957, a series of announcements were made regarding the proposed new U.S. Courthouse and accompanying office space. In May 1956, following on Congress' approval of a $5,500,000 annex for the U.S. Post Office, came the first notable indication of the federal project, with the GSA having submitted a plan to the U.S. Bureau of the Budget for a new $4,500,000 federal courthouse, which would include a 100,000 sq ft building housing the U.S. District Court and U.S Circuit Court of Appeals.[92] Under the proposal, the courthouse would be constructed under the Lease-Purchase Act of 1954; that is, the building would be privately financed, and the government would lease the building from the private venture, eventually buying out ownership of the building. As a condition of the proposal to the Bureau of the Budget, it was recommended that the old U.S. Custom House at 16th and Arapahoe Streets be sold out of federal ownership.[93] In August, the plan for the building was reaffirmed, with U.S. Representative Byron G. Rogers confirming the GSA's proposal for constructing a new

[87] Ibid.
[88] Ibid.
[89] Ibid.; Sanborn Map Company, "Denver, Colorado," 1951 (New York: Sanborn Map Company, 1951).
[90] *Development Guide*, 47.
[91] Ibid.; Richard Wilbur, "U.S. Employes [Sic] Will Begin Move to New Building," *Rocky Mountain News*, March 15, 1965, 42.
[92] Bill Jones, "Budget Bureau Gets Plans for New Courthouse," *Rocky Mountain News*, May 10, 1956.
[93] Ibid.

courthouse through a lease-purchase agreement. Additional details of the project were also released, with the building envisioned as including six federal courtrooms, as well as offices for the Federal Bureau of Investigations, U.S. attorney, and marshal's office.[94]

One month later, in September, the U.S. Bureau of the Budget announced preliminary approval for the courthouse project, now anticipated to total approximately $6,420,000.[95] While the Bureau of the Budget had preliminarily approved the project cost, however, no further action was taken, drawing criticism. In January 1957, U.S. Representative Robert E. Jones, Jr. of Alabama, chairman of the public works subcommittee, criticized the federal government for its inaction, stating, "Plans for Denver's $6 million Federal Courthouse are moving like the hare in his unseccessful [sic] race with the tortoise."[96] Denver's courthouse being representative of a pattern of inaction rather than an exception, Jones, Jr. initiated hearings to have representatives from the U.S. Post Office, GSA, and Bureau of the Budget explain why little progress had been made on federal projects approved by committee under the Lease-Purchase Act. To be certain, only one of the 140 projects approved by the committee had started construction by January 1957.[97]

Progress on Denver's U.S. Courthouse would eventually come in 1958. In November of that year, the official announcement of the government's intent to build a now-projected $19,600,000 courthouse was publicized in the *Rocky Mountain News* and *Denver Post*, following announcement by U.S. Senators John Carroll and Gordon Allott and U.S. Representative Byron Rogers.[98] Estimates on acquiring the 106,000 square foot property were placed at $700,000 of this total; site acquisition ultimately cost $831,372.[99] While no detailed plans had yet been developed and no architect had been selected, Otto G. Klein, Regional Commissioner for the GSA, provided additional information: "The architect, when selected, will be told that we need some 694,500 square feet of space. Then it's up to the architect to design the building with this space."[100] Within this space, GSA intended to house federal courts; the Agriculture Department; Health, Education, and Welfare Department; Interstate Commerce Commission; State Department; Securities and Exchange Commission; National Labor Relations Board; Federal Communications Commission; and Federal Mediation Service. With the updated proposal for a larger facility, it was determined that the project would be financed directly by the federal government rather than under a lease-purchase agreement with a private owner; a direct appropriation would save the government money in the long run as it would negate the interest payments that would be required on payments under a lease-purchase approach, even though the loss of nearly $100,000 in annual property taxes was bemoaned locally.[101]

[94] "U.S. Plans Now Near $15 Million," *Denver Post*, September 24, 1956.
[95] Ibid.
[96] Gene Wortsman, "Bureaucracy Stymies New Courthouse Plan," *Rocky Mountain News*, January 25, 1957.
[97] Ibid.
[98] "$19.6 Million Courthouse Set," *Denver Post*, November 11, 1958, 1.
[99] Bill Jones, "U.S. to Build $19.5 Million Courthouse on Stout Street," *Rocky Mountain News*, November 11, 1958, 5; Dedication Program for the U.S. Courthouse and Federal Building, unpublished document, located in the files of the Western History/Genealogy Department, Denver Public Library, Denver, Colorado.
[100] Bill Jones, "U.S. to Build $19.5 Million Courthouse on Stout Street," *Rocky Mountain News*, November 11, 1958, 5.
[101] Bill Jones, "Tax Loss of $92,000 on New Government Courthouse Site," *Rocky Mountain News*, November 12, 1958, 48.

Shortly after the November 1958 announcement, in 1959, work began. Condemnation proceedings were initiated for the thirty-two lots comprising the block, following survey of the entire block on January 9, 1959, by Prouty Bros. Engineering Company.[102] Congress appropriated $2,000,000 for acquisition of land and architects' fees, the latter amounting to approximately $550,000; construction fees, however, were not appropriated at this time. The project's design was awarded to the Denver firms of Fisher and Davis and James Sudler Associates, and progress was quickly made on site acquisition, with U.S. District Judge Lee Knous granting the government a motion of "delivery of possession," making the federal government the legal landlord of the block.[103] GSA began lease negotiations and set up rents with owners and tenants who wanted to stay until construction got underway, and began purchasing other properties outright where available, with the first lots purchased in mid-May 1959.[104]

As the architects got to work on the design, additional details were released. Announcement was made in October 1959, that "tentative plans have been prepared for an 18-story federal office building and adjoining federal courthouse in Denver, with space for more than 5,000 government employes [sic]."[105] Compared to the United Nations complex in New York City, plans were described as follows: "The office building will be 250 feet long, 105 feet wide in the center and 80 feet wide at either end. The long axis of the structure will run parallel with 19th and 20th Sts. The five-story courthouse will be located southwest of the office building. The two buildings will be connected by a covered walkway."[106] Plans called for eight federal district courtrooms and two courtrooms for the 10th Circuit Court of Appeals, as well as offices for the "more than 1,000 [federal] employees [currently] in rented office space."[107] The plans also called for the exterior to be clad in white marble; although, precast concrete was ultimately chosen as a matter of cost efficiency.[108] While it was later noted that the GSA "would like to have placed the building on two square blocks with some landscaping and open space," Congress would not allow for acquisition of property beyond the physical footprint of the building site.[109] With plans approved by the GSA, renderings for the proposed complex first appeared in local newspapers in December 1960, and the request was sent to the House Appropriations Committee in Washington D.C. for the proposed project.[110]

Into 1961, plans moved with fervor. Speaking at a meeting of the Downtown Denver Improvement Association in February of that year, GSA Regional Commissioner Otto Klein announced, "We'll be able to advertise for construction bids in May or June if we get the funds

[102] Architectural drawings, U.S. Courthouse and Federal Building, Denver, Colorado, Fisher & Davis & James Sudler Associates, November 28, 1961. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.
[103] "U.S. Takes Over Denver Site for New Courthouse," *Denver Post*, May 2, 1959, 7.
[104] "U.S. Pays $142,500 for 6 Building Lots," *Denver Post*, May 14, 1959, 48.
[105] "U.S. Plans 18-Story Building in Denver," *Denver Post*, October 27, 1959, 1.
[106] Ibid.
[107] Ibid.
[108] "$20 Million Federal Office Building Due," *Denver Post*, February 5, 1961, 22.
[109] *Development Guide*, 47.
[110] "Proposed Denver Federal Bldg.," *Rocky Mountain News*, December 1, 1960, 22.

from Congress soon. Construction could start as early as September."[111] To Klein's point, the much-delayed congressional authorization of construction funds finally came in 1961, as part of the FY 1962 budget, following on the enactment of the 1959 Public Buildings Act.[112] With approval of funds – finalized at $18,000,000 – came the completion of specifications, which were released in June 1961: "Specifications for the federal complex are contained in two volumes as thick as a mail order catalog, with about as many items." Accompanying the specifications were more than 300 sheets of blueprints.[113] Newspapers grasped onto details of the project – even the seemingly inconsequential – with features such as the power-driven window-cleaning equipment and exhibit cases with facsimiles of the Declaration of Independence and Constitution commanding type space. "For restless jurors, jury boxes will have 'scuff plates' of sheet aluminum, and, "for patient judges," the newspaper noted, "there will be foot rests with carpet pads."[114]

Bid notifications were released for the project in late 1961, with bids due by February 8, 1962. Basic bids were to include allowances for marble exterior claddings and aluminum metalwork, while alternatives were asked for using precast concrete instead of marble and bronze alloy or stainless steel instead of aluminum.[115] Twenty offers were submitted to the GSA by contractors throughout the United States. Bids included those by Denver-based Mead & Mount Construction Company, which submitted a bid of $15,600,000, and a joint venture of Denver-based Olson Construction Company, Morrison-Knudsen Company of South Gate, California, and Johnson, Drake & Piper, Inc., of Houston, Texas, for $15,300,000. The low – and winning – bid belonged to the Arthur Venneri Company of Westfield, New Jersey, at $14,100,000, nearly $4,000,000 less than the approximately $18,000,000 budget ultimately authorized by Congress.[116]

With contracts awarded, demolition and clearing of the block began, and land was excavated to set the footings. The contractor was to have two years to complete the project, with an estimated completion of September 1964. Construction began in earnest in early 1963. By the end of March, the steel framework had been completed on the U.S. Courthouse, and work had started on pouring of concrete floors. Three floors of steel framing had been completed on the Federal Building. According to Gerald E. McNamara, Regional Commissioner of the GSA, the building was nearly 20 percent complete, with 200 men working on the job.[117] Into summer 1963, "brown siding [presumed to be the aggregate panels] and windows" began "inching up the huge structure."[118] With work progressing rapidly, construction superintendent Bill Wiemer boasted that work remained on schedule into 1964, with the project now slated to house 1,730 employees, 915 of which were presently in leased office space in downtown and 815 of which

[111] "$20 Million Federal Office Building Due," *Denver Post*, February 5, 1961, 22.
[112] "Federal Bldg. Way Cleared," *Denver Post*, August 1, 1961.
[113] Richard Wilbur, "U.S. Complex Will Alter Denver Skyline," *Rocky Mountain News*, June 15, 1961, 23.
[114] Ibid.
[115] Richard Wilbur, "$14 Million Low Bid on New Courthouse," *Rocky Mountain News*, February 9, 1962, 5.
[116] Ibid.
[117] "Steel Skeleton Rising Fast On Federal Office Complex," *Denver Post*, March 27, 1963, 52.
[118] David Rose, "Federal Skyscraper Begins Filling Out," *Rocky Mountain News*, January 6, 1964, 57.

were currently in leased space in Lakewood and at the Denver Federal Center and U.S. Custom House.[119]

Despite claims that work remained on schedule, however, the project was not completed by its original September 1964 deadline. It was also not completed by the extended deadline of December 31, 1964. Indeed, the project ended up seven months behind schedule – as well as $500,000 over budget – with the first sections of the buildings not ready for occupancy until April 1965.[120] Complications in meeting the schedule were attributed to early foundation work, when excavators ran into larger than expected subsurface rock, impeding the setting of footings. Delays were further compounded by administrative headaches resulting from the forty-six change orders issued between 1959 and 1963, to meet the changing needs of the agencies occupying the building. Rumors spread that delays also resulted from structural deficiencies, including "claims that from the 10th floor on up, the Government building was nearly 9 inches out of line, that the elevators had to be changed from original specifications in an attempt to get them to work, and that trouble occurred in getting plumbing, wiring, and air conduits to line up."[121] However, Carl Jurew, project manager for construction contractor Arthur Venneri Company, Inc., and Douglas Johansen, construction engineer for Fisher & Davis and James Sudler Associates, refuted such claims.

April 15, 1965, was set as the day that employees would start moving into the building, which would be completed over a period of several months as interior finishes were finalized. In total, approximately 1,750 federal employees would move into the complex, leaving 5,500 persons at the Denver Federal Center in Lakewood and a few hundred at the U.S. Post Office and U.S. Custom House.[122] Charles W. Oster was appointed as GSA's first building manager.[123] Final touches, such as the installation of artwork, would begin in mid-1965. In June, the bronze rendering of the Great Seal of the United States was installed on the southwest elevation of the U.S. Courthouse. In July, the sculptured bronze column by Edgar Britton was installed at the entrance of the Federal Building; it was cast by the Aluminum Company of Denver and assembled by William G. Zimmerman Architectural Metals, Inc.[124] These were followed in January 1966, by the wood carving in the lobby of the U.S. Courthouse, entitled *Justice, Freedom and the Release from Bondage*, and the series of nine wood carvings entitled *Colorado Mountains*, which was originally located in the lobby of the Federal Building but later relocated to the U.S. Courthouse.[125] With the final touches came dedication of the building in January 1966. Although, certain problems remained to be addressed. For example, hairline cracks that had developed in the precast stone panels had to be sealed with liquid fiber glass in September 1966, the masking tape-covered patches becoming a spectacle for locals.[126]

[119] Ibid.
[120] Richard Wilbur, "U.S. Employes [Sic] Will Begin Move to New Building," *Rocky Mountain News*, March 26, 1965, 42.
[121] Ibid.
[122] Dedication Program for the U.S. Courthouse and Federal Building, unpublished document, located in the files of the Western History/Genealogy Department, Denver Public Library, Denver, Colorado.
[123] Ibid.
[124] William Marvel, "Touch of Beauty for U.S. Building," *Rocky Mountain News*, July 8, 1965, 26.
[125] "Symbolism in Mahogany," *Rocky Mountain News*, January 12, 1966, 8.
[126] "Masking Tape Fixes New Office Building," *Denver Post*, September 15, 1966, 70.

An "expensive structure" that "provides better-than-average office space," as noted by GSA Regional Administrator George McNamara, the complex was described as so in the dedication program:

> "Your new Federal Building provides approximately 380,000 square feet of agency office space for 35 tenant agencies and approximately 80,000 square feet of space of the United States Courts…
>
> Two buildings joined by a common cafeteria make up this structure. One building housing principally the U.S. Courts is five stories high with a sub-basement, basement, and penthouse. The other building is an 18-story office building housing the majority of the tenant agencies. It also includes a sub-basement, basement, and penthouse.
>
> The exterior of the building is pre-cast concrete stone of a dark cork color accented with white. All exterior metal is anodized aluminum colored dark brown. All of the windows are tinted. The first floor lobbies and lobbies surrounding the court rooms on the 2nd and 4th floors have marble walls and terrazzo floors. The courtroom floors are cork except for the tax court located on the 5th floor. This courtroom is carpeted. Vinyl asbestos tile is used for floor covering throughout the remainder of the building.
>
> Moveable metal partitions are used to subdivide the office area."[127]

Among the amenities provided were a conference room, snack bar, mail service, telephone lobbies, a health unit, copy service, self-service supply store, and motor pool dispatch service. In total, the new complex provided ample room for the U.S. Court of Appeals and U.S. District Court, as well as office space for congressional members Gordon Allott, Peter Dominick, and Byron G. Rogers, all of them having been influential in getting congressional authorization for the building program. The complex also consolidated the office spaces of federal agencies formerly located throughout Denver, providing a central location for functions of the federal government, as had been originally called for as part of the 1937 plan. The completed building housed the Justice Department; Treasury Department; Department of Agriculture; Department of the Army; Commerce Department; Federal Home Loan Bank Board; Federal Mediation and Conciliation Service; Federal Trade Commission; General Accounting Office; U.S. General Services Administration; Department of Health, Education, and Welfare; Department of the Interior; Interstate Commerce Commission; Post Office Department; Securities Exchange Commission; Small Business Administration; State Department Security; and the Treasury Department.[128]

[127] Dedication Program for the U.S. Courthouse and Federal Building, unpublished document, located in the files of the Western History/Genealogy Department, Denver Public Library, Denver, Colorado.

[128] Adapted from, Dedication Program for the U.S. Courthouse and Federal Building, unpublished document, located in the files of the Western History/Genealogy Department, Denver Public Library, Denver, Colorado.

The Denver Federal District, 1966-Present

While the completion of the Rogers FB&USCT represented a monumental accomplishment for the GSA – and more broadly, the federal government – in addressing decades-old shortages of modern federal office space and courtrooms in Denver, the completion of construction did not mark the end of the government's work at the Denver Federal District, which has remained a focus into the twenty-first century.

In 1984, the 18-year old U.S. Courthouse and Federal Building was rededicated in honor of Byron G. Rogers, who fought rigorously for congressional approval of the funding needed for the U.S. Courthouse and Federal Building. Born in 1900, in Greenville, Texas, Rogers grew up in Oklahoma. Serving as a private in the U.S. Army during World War I, Rogers sought higher education following the war, attending the University of Arkansas in 1918, the University of Oklahoma from 1919 to 1922, and the University of Colorado in 1923 and 1924. He would earn his LL.B. at Sturm College of Law, University of Denver, in 1925. Rogers began his legal career in Las Animas, Colorado, serving as the city attorney from 1929 to 1933. His reputation growing, Rogers served in the Colorado House of Representatives from 1932 to 1935, and was speaker in 1933. He also served on the legal staff of the Agricultural Adjustment Administration and National Recovery Administration in Washington, D.C.; served as assistant U.S. Attorney of Colorado from 1934 to 1936; and served as Attorney General from 1936 to 1941. From 1951 to 1971, Rogers was elected to ten consecutive Congresses as a Democratic member of the U.S. House of Representatives. Rogers passed away on December 31, 1983.[129]

Beginning in the 1990s, the government refocused its effort on the Denver Federal District, reflecting its continuing commitment to the core of Denver. In 1991, the 1916 U.S. Post Office and Courthouse (5DV.201) closed for extensive renovations. Completed by Michael Barber Architecture, the renovation was designed to undo much of the interior muddling that the building had enduring during the mid-to-late-twentieth century as spaces were carved up for various uses. The building was rededicated in August 1994, as the Byron White U.S. Courthouse, so-named for Byron R. White, who, among other things, served as U.S. Deputy Attorney General and as a Justice of the United States Supreme Court.[130] The renovation of the building received a Presidential Award for Design Excellence, presented by the National Endowment for the Arts, in 1997. Commenting on the award, GSA Administrator David J. Barram remarked, "This courthouse illustrates our belief that America's federal buildings are public buildings, and we strive to make them part of the fabric of our communities while preserving our Nation's heritage."[131]

In 1994, design contracts were awarded for a new courthouse, to be completed adjacent to the Rogers FB&USCT, across Champa Street. The facility was designed by HOK of St. Louis and

[129] "Rogers, Byron Giles, (1900-1983)," *Biographical Directory of the United States Congress*, http://bioguide.congress.gov/scripts/biodisplay.pl?index=R000389 (accessed November 15, 2015).
[130] Steven Rosen, "Courthouse Art," *Denver Post*, August 18, 1994, 8E; Linda Greenhouse, "Byron R. White, Longtime Justice and a Football Legend, Dies at 84," *The New York Times*, April 16, 2002.
[131] "GSA's Byron White Courthouse Wins Presidential Design Award," press release, electronic resource, http://www.gsa.gov/portal/content/100400 (accessed November 15, 2015).

Anderson Mason Dale of Denver. Originally conceived of as an annex, the project stands on its own merits, introducing the final component of the Denver Federal District upon its completion in 2002. The complex, which features pavilion and tower buildings, added ten district courtrooms and four magistrate courtrooms to the total of federal space in the Denver Federal District.[132] The courthouse was named in honor of prominent local judge Alfred A. Arraj as a "lasting tribute to this gentle servant of the law who was prized locally and praised everywhere."[133]

The Rogers FB&USCT, then 30 years old, also underwent its first significant renovations during this period. Specifically, changes came to the property – as they did to nearly all federal buildings – in the aftermath of the April 19, 1995 bombing of the Alfred P. Murrah Federal Building in Oklahoma City, Oklahoma. Indeed, the Murrah bombing drew attention to the need for securing of all federal structures. The day after the bombing, President Clinton directed the Department of Justice to conduct an assessment of all federal buildings, identifying vulnerabilities to attack. The resulting report, *Vulnerability Assessment of Federal Facilities*, was commonly referred to as the Marshal's Report, a reference to the fact that the U.S. Marshals Service took the lead in developing the report. Published on June 28, 1995, the report set out its purpose to provide new security standards for federal structures, which were developed through the assistance of two working groups, the Standards Committee and the Profile Committee. [134] The report outlined a tiered approach to categorizing buildings, based on size and activities, and corresponding standards. Of the defined categories, the Rogers FB&USCT, as a large multi-tenant, multi-story building received a high rating. [135]

The report outlined 52 physical and operational security criteria that could be utilized to improve security at federal facilities; such criteria and later iterations would ultimately influence many of the site enhancement and security changes at the Rogers FB&USCT that would eventually be undertaken as part of the 1999-2001 First Impressions project and the 2011 ARRA project. The criteria were concerned with four primary measures: establishing perimeter security and "standoff" zones distancing persons/vehicles from the facilities; "entry security for access of people, packages, and mail into a building; interior security for prevention of criminal or terrorist activities inside the facility; and security planning."[136] Measures such as video monitoring, controlling/limiting adjacent parking, and integrating shatter-resistant exterior glass were recommended. For new buildings, it was determined that construction would be set back from the street, providing a clear "standoff" zone, blast-resistant glazing would be used, and buildings

[132] Mike McPhee, "Courts Building Going Up," *Denver Post*, May 20, 2000, 3B.
[133] "Alfred A. Arraj," The United States District Court, District of Colorado, electronic resource, http://www.cod.USCTourts.gov/AbouttheDistrict/AboutAlfredAArraj.aspx (accessed November 15, 2015).
[134] U.S. Department of Justice, *Vulnerability Assessment of Federal Facilities* (Washington, D.C.: Government Printing Office, June 1995).
[135] Ibid.
[136] "Statement of Robert A. Peck, Commissioner, Public Buildings Service, General Services Administration, Before the Subcommittee on Public Buildings and Economic Development, Committee on Transportation and Infrastructure, United States House of Representatives," June 4, 1998, electronic document, http://www.gsa.gov/portal/content/100974 (accessed April 8, 2016).

would be further engineered to minimize or prevent the collapsing of floors.[137] Existing buildings proved a different problem and largely became a practice in extending the physical perimeter around a building to expand the "standoff" zone to the extent practical. In nearly all instances, the immediate solution to this problem was the installation of concrete and/or steel bollards (including, for example, cement flower planters), jersey walls, and other barrier devices that physically and symbolically walled off government facilities from the people they were established to serve. Such was the case at the Rogers FB&USCT, where bollards were installed along the length of the plaza.

In October 1995, President Clinton issued Executive Order 12977 to implement the report's recommendations, establishing the Interagency Security Committee (ISC), headed by the Administrator of the U.S. General Services Administration, to formalize design and construction standards integrating appropriate security measures for federal facilities. Specifically, the ISC was asked to: "(1) establish policies for security in and protection of Federal facilities; (2) develop and evaluate security standards for Federal facilities, develop a strategy for ensuring compliance with such standards, and oversee the implementation of appropriate security measures in Federal facilities; and (3) take such actions as may be necessary to enhance the quality and effectiveness of security and protection of Federal facilities."[138] Progress on implementation would be made quickly. Speaking to the United States House of Representatives in 1998 on the progress of security measures, Robert A. Peck, Commissioner for the GSA's Public Buildings Service, noted:

> "We also established more than 6,500 Building Security Committees (BSCS) – made up of tenant agency representatives, building employees, and union representatives – and conducted building-by-building reviews of Federal facilities under our control. The building surveys looked at many items, including occupancy, construction, location of child care centers, public access, on-site parking, and security screening at entrances.
>
> Based on their interviews, the BSCs recommended and GSA approved some 8,000 security upgrades. These recommendations included hiring more contract security guards, limiting access to entry points in facilities, restricting parking, installing closed-circuit television cameras and monitors, installing x-ray machines and magnetometers, and instituting closer scrutiny of employee and visitor identification."[139]

[137] U.S. Department of Justice, *Vulnerability Assessment of Federal Facilities* (Washington, D.C.: Government Printing Office, June 1995).

[138] "Executive Order 12977 of October 19, 1995," Presidential Documents, Federal Register, Vol. 60, no. 205 (Washington, D.C.: Government Printing Office, February 1995).

[139] "Statement of Robert A. Peck, Commissioner, Public Buildings Service, General Services Administration, Before the Subcommittee on Public Buildings and Economic Development, Committee on Transportation and Infrastructure, United States House of Representatives," June 4, 1998, electronic document, http://www.gsa.gov/portal/content/100974 (accessed April 8, 2016).

Peck also noted the GSA's progress in establishing specific design criteria for all new federal facilities constructed in the aftermath of the Murrah bombing, specifically noting that while security was the priority, the facilities must also be "accessible for Federal employees and public visitors," a task easier to discuss than execute:

> "Following the issuance of the DOJ report, GSA convened a Construction Standards Working Group of the Interagency Security Committee to develop a strategy for implementing the design and construction aspects of physical security in construction and renovation programs. This working group began its discussions, and its subsequent meeting with experts, with the premise that Federal buildings are facilities that must be both secure and accessible for Federal employees and public visitors. The primary goal of the ISC/GSA security design criteria is to prevent death and injury and, secondarily, to protect assets. In the event of a major terrorist or criminal act, our structural, mechanical, electrical, and life-safety criteria are aimed at facilitating safe evacuation and rescue.
>
> GSA has adopted the working group's security design and construction criteria for its own new construction projects and major renovation projects. We conduct a security risk assessment at the earliest stages of project programming. We have also used the security design criteria to make design changes in our construction projects where possible."[140]

While security improvements were determined necessary throughout the federal government's portfolio of properties, they were of a more immediate concern in Denver. In February 1996, a federal judge ordered that the trial of Timothy McVeigh and Terry L. Nichols, the indicted perpetrators of the Murrah bombing, be relocated to the U.S. Courthouse in Denver, citing the inability of the men to receive a fair trial in the state of Oklahoma; Judge Mastch, Chief Judge of the Federal District Court in Colorado, was assigned to the trial. Given that the trial was of international interest, the City of Denver prepped itself for significant publicity and scrutiny, as well as disruptions to daily life in downtown Denver. Recognizing the coming attention, Mayor Wellington Webb of Denver assembled a news conference, affirming the city's ability to handle the demands of the trial; at the same time, Webb arranged for a task force to go to Oklahoma City to gather insight on how best to handle the publicity associated with the trial.[141]

Physical security enhancements also were a component of preparations for the trial.[142] Interior security and monitoring was strengthened, with a security checkpoint installed inside the entrance to the Federal Building; however, the checkpoint was only a temporary, short-term solution, which would be further corrected with the 1999-2001 First Impressions project.[143] The most dramatic changes were on the exterior, where the existing site was retrofitted to accommodate new security needs as espoused by the 1995 Marshal's Report and as reflected in

[140] Ibid.
[141] Jo Thomas, "Oklahoma Bombing Case to be Moved to Colorado," *New York Times*, February 21, 1996.
[142] GSA Public Buildings Service, "Denver's Federal District: Placemaking in Progress," electronic resource, http://www.gsa.gov/graphics/pbs/denver_case_study.pdf (accessed April 7, 2016).
[143] Ibid.

the immediate needs of the trial. The primary agenda was the establishment of a "standoff" zone, closing off the plaza to the activity for which it was designed. Specifically, the three square fountains originally near the intersection of 19th and Stout Streets were infilled, "perimeter security barriers [temporary concrete planters] were added in response to the presence of the media, parking was banned on adjacent streets."[144] The effect was that the property became "a fortress," a direct departure from the inviting, open concept of democracy espoused by Fisher & Davis and James Sudler Associates in the original design.[145]

The McVeigh trial-era changes left the property – and particularly the plaza – altered for a brief but highly publicized period of the property's history. However, officials quickly acknowledged that the changes made were not the best long-term solution and began considering other options. Indeed, the 1996-era changes represented what would later be called the "issue of the decade," the "debate over security versus openness and aesthetics," as described by U.S. Commission of Fine Arts Secretary Thomas Luebke in 2015.[146] The GSA responded to this dilemma at the Rogers FB&USCT between 1999 and 2001, initiating improvements designed to enhance long-term security and soften barriers so that they were not intrusive to the design, reinvigorating the complex, promoting openness, and enhancing the public experience. At this time, the GSA's Center for Urban Development and its consultant, Project for Public Spaces, worked with Civitas, a Denver-based landscape architecture and planning firm, and Gensler, an international architecture and urban design firm with local offices, to develop a master plan for the property. The result of the planning, among other things, was the design for the reconstruction of the plaza, which was to be undertaken as part of the First Impressions program, a nationwide initiative by the GSA to reinvigorate public spaces at aging federal facilities.[147] However, while the $1,650,000 renovation was designed to provide much-needed security enhancements and make the space more welcoming for visitors and building occupants, it was stopped short of execution so that the GSA could discuss the property's historical and architectural significance with local stakeholders. [148]

Indeed, the Rogers FB&USCT, while just over 35 years old, had become a subject of local interest to architects, historians, and historic preservation professionals. Such is reflected in the property's inclusion in *Denver: The Modern City*, a 1999 publication sponsored by Historic

[144] Maureen Orsborn, "Improve Your Building's Public Spaces," Buildings, April 1, 2008, electronic document, http://www.buildings.com/article-details/articleid/5852/title/improve-your-building-s-public-spaces.aspx (accessed April 8, 2016).

[145] Robin Lester, Project for Public Spaces, "GSA Improves Federal Plazas in Syracuse and Denver," electronic resource, http://www.pps.org/blog/gsa-improves-federal-plazas-in-syracuse-and-denver/ (accessed April 7, 2016); GSA Public Buildings Service, "Denver's Federal District: Placemaking in Progress," electronic resource, http://www.gsa.gov/graphics/pbs/denver_case_study.pdf (accessed April 7, 2016).

[146] Brian Naylor, "Oklahoma City Bombing A 'Wake-Up Call' for Government Security," All Things Considered, National Public Radio, April 17, 2015, electronic document, http://www.npr.org/sections/itsallpolitics/2015/04/17/400362277/oklahoma-city-bombing-a-wake-up-call-for-government-security (accessed April 7, 2016).

[147] "Denver's Federal District: Placemaking in Progress," electronic resource, http://www.gsa.gov/graphics/pbs/denver_case_study.pdf (accessed April 7, 2016).

[148] Robinson & Associates, "GSA Case Study: Byron G. Rogers Federal Office Building and Courthouse," prepared for the Historic Buildings Program, U.S. General Services Administration (2001), electronic resource, http://www.gsa.gov/graphics/pbs/ByronRogersCaseStudy.doc (accessed November 2, 2015).

Denver, Inc. and funded by Colorado's State Historic Fund. Authored by historians Michael Paglia, Rodd L. Wheaton, and Diane Wray, the publication described the Rogers FB&USCT as "downtown's most overlooked modern landmark" and "one of the greatest masterpieces of Formalism in the region."[149] Recognition of the building's importance in the context of Modern architecture in downtown Denver by local practitioners and the State Historic Preservation Office prompted discussion regarding the proposed designs in order to arrive at the best possible long-term solutions. Of particular discussion were proposed plans to construct a new glass entry, remove the integral "L"-shaped canopy linking the components of the property, and remove features such as the bronze art column in the plaza. Ultimately, the GSA, in diligently working with the State Historic Preservation Office and local constituents, was able to come to a resolution to protect the character-defining features and preserve integrity of the property, ensuring its future National Register of Historic Places eligibility. Specifically, the glass entry pavilion was redesigned to not only improve security and access to the Federal Building – enhancing the property's compliance with the recommendations of the 1995 Marshal's Report – but also to minimize its appearance against the original construction; the bronze *Federal Services* art column was relocated to the plaza in front of the U.S. Courthouse; the canopy was retained as a distinctive design feature; and the plaza was designed to retain original lawn panels, even if in a slightly different configuration, and related amenities.[150]

Following completion of the First Impressions project, from 2002 to 2006, a renovation was initiated at the U.S. Courthouse. The $45,800,000 renovation designed by Bennett Wagner & Grody Architects resulted in the upgrading of courtrooms, asbestos abatement, refurbishment of exterior claddings, reconfigured office space, and upgraded heating, ventilation, and mechanical systems. When completed, the U.S. Courthouse became the first GSA building to receive Gold Leadership in Energy and Environmental Design (LEED) Existing Buildings (EB) Certification. The project also received a Design Honor Award and Sustainability Award from the Colorado chapter of the AIA and a Gold Hat Award for Outstanding Sustainable Design from Colorado Construction.[151]

In the last seven years, additional work has been completed at the property. In 2010, in advance of additional renovations, a Building Preservation Plan was prepared by Andrews and Anderson Architects of Golden, Colorado, providing a baseline for understanding the property's character-defining features as part of future planning and renovation programs.[152] Such activity came in

[149] Michael Paglia, Rodd L. Wheaton, Diane Wray Tomasso, and Jeff Padrick, *Denver: The Modern City* (Denver, Colorado: Historic Denver, Inc., 1999), 52.

[150] *Growth, Efficiency, and Modernism*, 34.

[151] U.S. General Services Administration, "Byron G. Rogers U.S. Courthouse (Denver, CO), LEED-EB Pilot Gold," electronic resource, http://www.gsa.gov/portal/content/102376 (accessed November 2, 2015); "Byron G. Rogers Courthouse Renovation," High Performance Federal Buildings, electronic resource, http://femp.buildinggreen.com/overview.cfm?projectid=787 (accessed November 2, 2015); Mary Morissette, AIA, "GSA Building Modernization: Design Excellence and LEED Gold Certification," AIArchitect Projects of Note (2007), electronic resource, http://info.aia.org/aiarchitect/thisweek07/0202/0202d_gsa.htm (accessed November 2, 2015).

[152] Andrews and Anderson Architects, *Building Preservation Plan: Byron G. Rogers Federal Building and U.S. Courthouse* (Golden, Colorado: Andrews and Anderson Architects, 2010). Located in the files of History Colorado, Denver, Colorado.

2011, when work began on the approximately $160,000,000 renovation of the Federal Building, with $137,000,000 of the total funded by the ARRA. Conceived as a design-build project to "deliver a high-performing building that costs less to operate and maintain, uses less energy, will lead to greater occupant satisfaction and upholds the building's historic significance while complying with federal mandates," the project was aimed at showcasing "architectural preservation and demonstration of energy-efficient retrofit capabilities."[153] While energy-efficient improvements were at the forefront of the project, modernization was also included to meet current codes, seismic requirements, and improve acoustic privacy and security. Under the direction of Mortenson Construction, the design-build contractor, and project architects Bennett Wagner & Grody Architects and HOK, the project was designed to include the replacement of all mechanical, electrical, lighting, fire protection, and plumbing systems; the installation of insulation behind the precast exterior panels; complete renovation of all tenant spaces; and rehabilitation of public spaces. In addition, a solar array was installed on the roof to offset energy use of domestic hot water, and all glazing on both the Federal Building and U.S. Courthouse was replaced with double-pane, low-E, gas-filled high-efficiency units with blast glazing, not only improving efficiency but also placing the buildings in better alignment with the security measures first called for in the 1995 Marshal's Report (see Section 7 for the physical description). Utilizing continuous whole-building modeling to compare various means of achieving efficiency requirements and select the most appropriate path forward, the project has become a benchmark for other retrofits of mid-century federal buildings. Remarking on the program, the Rocky Mountain Institute, the building performance consultant for the project, commented, "The Byron R. Rogers is on track to become one of the most energy-efficient office buildings in the U.S."[154] Its LEED Gold Certification is in process.

Viewed against the backdrop of the Rogers FB&USCT's total history, the 1999-2001 First Impressions project and the 2010-2014 ARRA project have served important functions. They have, at the core, fostered the continued use of the property as a viable federal facility that builds upon the complex's lineage, sustaining its original use. Indeed, the combined modernization programs have, among other things, provided much needed security enhancements, bringing the property into compliance with federal standards, and marked the property as an icon of energy efficiency in federal modernization programs. Equally important, these goals have been met without disrupting the property's ability to convey its original design, allowing onlookers and building users to appropriately interpret the property's history and place within the context of Modern design in Denver. The modernization programs returned the unifying plaza to an inviting space that welcomes public interaction, encouraging and facilitating a dynamic relationship between the public and federal government. In carrying out modernizations of the buildings, the 1999-2001 and 2010-2014 building programs took their cues from the original design and

[153] U.S. General Services Administration, "The Byron G. Rogers Federal Building and U.S. Courthouse," electronic resource, http://www.gsa.gov/portal/mediaId/198859/fileName/RogersVisitorsGuide_508.action (accessed November 2, 2015); "Colorado's Historic Byron Rogers Federal Building Modernization Nears Completion, Features Wausau's Blast-Hazard Mitigating Windows," press release, electronic resource, http://www.wausauwindow.com/resources/pressReleases/Wausau_CO_Fed-Crths4.pdf (accessed November 2, 2015).

[154] Rocky Mountain Institute, "Byron G. Rogers Federal Office Building," Project Work, electronic resource, http://www.rmi.org/retrofit_consulting_project_experience##bgr (accessed November 15, 2015).

distinction between public and private spaces, allowing the property to revel in the refined classicism originally conceived by Fisher & Davis and James Sudler Associates. Building exteriors – while incorporating new materials such as blast-resistant glazing – are virtually unchanged; even the new exterior entries, added to accommodate security equipment, respect the original configuration of the complex and were designed in such a manner to prioritize transparency so that the entries recede into the background as a secondary element of the property, allowing the original design to remain the showcase. On the interior, retention of character-defining features and materials remained a priority in public spaces, which continue to embrace finely-detailed exquisite design. This is particularly critical in public lobbies, corridors, and spaces such as the courtrooms in the U.S. Courthouse, which are highly visible areas. More substantial changes were appropriately left to private tenant spaces that were originally designed to be modified over time based on the changing needs of building occupants and spaces such as jury rooms, which were originally undistinguished spaces finished with modest materials. As such, changes in these areas are in keeping with the original design intent. The total of the 1999-2001 First Impressions project and the 2010-2014 ARRA project, then, have successfully ensured the property's continued use as a modern federal facility, while respecting the original design of the complex, which stands as a hallmark of the era, balancing its reverence to the preceding architecture of the Federal District with the efficient Modernism of the federal government in the 1960s.

Modernism in Downtown Denver and the Rise of New Formalism, 1945–1965[155]

As Denver matured during the first decades of the twentieth century, so too did its architecture. During the period, several distinct districts emerged. For example, 16th Street evolved into an area known as the "city promenade," the shopping thoroughfare lined by buildings designed by prominent architects such as William and Arthur Fisher and Frederick G. Sterner. Prominent New York-based architects Joseph and Richard Howland Hunt introduced the first Chicago Style building – the eight-story, steel-framed Symes Building (5DV.493) – to the district in 1906.[156] However, with advancement came concern. Recognizing the increasing potential for Denver to become a city characterized by skyscrapers as demands for office space perpetuated, calls were made for the enactment of an ordinance limiting the height of buildings in downtown. Propositions were put forth for such in 1902; however, it was not until 1908, when a formal ordinance was enacted amidst calls for protecting views of the surrounding mountains. Originally conceived with a nine-story limit, the final ordinance passed with a twelve-story allowance.[157] This ordinance would set the threshold for downtown construction for the next forty-three years.

[155] The evolution of downtown Denver architecture, including aspects of Modernism, has been addressed in recent documentation (see Thomas H. Simmons and R. Laurie Simmons, "Historic Resources of Downtown Denver," National Register of Historic Places Multiple Property Documentation Form, 2004, and Michael Paglia, Rodd L. Wheaton, Diane Wray Tomasso, and Jeff Padrick, *Denver: The Modern City* (Denver, Colorado: Historic Denver, Inc., 1999). The intent here is not to duplicate this history but rather to provide a brief framework for understanding how the Rogers FB&USCT fit into larger patterns of development during the era.

[156] Front Range Research Associates, "B-5 Zone Historic Buildings Survey, Denver, Colorado," prepared for the Denver Landmark Preservation Commission (1993), 31. Located in the files of History Colorado, Denver, Colorado.

[157] Ibid.

Architecture into the 1910s continued to embrace classical tendencies, still basking in the acclaimed 1893 Columbian Exposition. Harry Edbrooke designed the twelve-story First National Bank (5DV.1727) and ten-story Gas and Electric Building (5DV.137) in 1909, and Fisher and Fisher designed the twelve-story A.C. Foster Building (5DV.142) on 16th Street.[158] Fisher and Fisher's work was also reflected in the substantial Colorado National Bank (5DV.524) at 17th and Champa Streets, a monumental Neoclassical structure. The keystone building of the period, however, was the $2,500,000 U.S. Post Office and Courthouse (5DV.201), which was completed in 1916, and stands opposite the Rogers FB&USCT.

Architectural advancement propelled into the 1920s as populations increased during the period, with Denver exceeding 250,000 persons in 1920, an increase of more than 40,000 over the 1910 population.[159] Indeed, during the 1920s, new construction topped $85,000,000.[160] Architecture of the period included the 1921 U.S. National Bank (5DV.5300) and Fisher & Fisher's 1926 Midland Savings Building (5DV.1733), both on 17th Street. While traditional motifs remained prominent, evolutions were also evident in downtown's architectural vocabulary. Specifically, the period brought structures such as Montana Fallis' 1929 Art Deco Buerger Brothers Building (5DV.528), William Bowman's 1929 Art-Deco, fifteen-story Telephone Company Building (5DV.522), and Fisher and Fisher's Moderne Railway Exchange Building (5DV.525/5DV.526) in 1937.[161]

As with other aspects of life, the Depression and World War II severely limited the injection of new architecture into downtown Denver. However, two significant buildings emerged during the period, reflecting divergent directions in architecture that would be manifested in the post-war era. The first of these was the U.S. Custom House (5DV.153), completed in 1931. Situated diagonally from the 1916 U.S. Post Office and Courthouse (5DV.201), the U.S. Custom House reveled in the formal classicism of the era, its Colorado Yule marble-clad exterior and Renaissance Revival detailing a sympathetic complement to its federal counterpart in the U.S. Post Office and Courthouse; an addition six years later would double the size of the building.[162] In stark contrast to the U.S. Custom House was the Denver Police Administration Building (5DV.1767). Designed by Musick, Pillsbury, and Morris and funded by a Public Works Administration (PWA) grant, the four-story building employed an unapologetic exterior that – while Moderne in its inclusion of rounded-corner wall junctures – evidenced the transition to the emerging International Style and its austere simplicity of form and materials.

Emerging from World War II, architectural advancement was initially limited. To be certain, there were some significant commissions, such as the 1949 University of Denver Civic Center (5DV.1855) (now a municipal office building), which represented the manifested transition from

[158] Ibid., 33.
[159] United States Census Bureau, Census of Population and Housing, electronic resource, http://www.census.gov/prod/www/decennial.html (accessed November 15, 2015).
[160] Front Range Research Associates, "B-5 Zone Historic Buildings Survey, Denver, Colorado," prepared for the Denver Landmark Preservation Commission (1993), 38. On file at History Colorado, Denver, Colorado.
[161] Ibid.
[162] Ibid., 45.

pre-war modernistic structures such as the Denver Police Administration Building (5DV.1767). Described as "Denver's best example of International Style architecture," the building was, however, an exception to the period's trends.[163] Indeed, local financiers remained conservative as the country entered recovery mode, and the city was handicapped by its decades-old height ordinance, which handicapped the maximum use of limited urban space. The answer would come in the initiative of an outsider – New York developer William Zeckendorf. Viewing downtown Denver with tremendous potential as the city continued to grow in stature as the regional center of the Rocky Mountain West, Zeckendorf pushed the city and Mayor J. Quigg Newton on its height ordinance, noting that it would hamper the city's ability to construct much-needed office space in the post-war era.[164] In 1952, Zeckendorf succeeded, and the city council repealed the height ordinance, making way for Zeckendorf's proposed 23-story Mile High Center (5DV.1874), a building program that would provide momentum for the evolution of Denver's downtown district, characterized by an acceptance of Modernism and the construction of the city's first true skyscrapers. Designed by I.M. Pei, the 23-story building employed a distinctly Miesian curtain wall system previously unseen in Denver.

The period also brought other notable commissions to downtown Denver, each of which advanced the architectural texture of the community. In 1955, the Denver Public Library (5DV.3520) – designed by Burnham Hoyt and Fisher and Fisher – opened, its modern form cast in respect for the adjacent Civic Center (5DV.161/5DV.11336) with classical references in ornament and finishes – such as pilasters and limestone panels – contextualized to the City and County Building (5DV.5989).[165] The International Style was carried forward in small-scale designs such as the 1956 Texaco Building by William C. Muchow Associates, which featured hooded ribbon windows and a distinct horizontality, and the 1958 Professional and Businessmen's Insurance Company Building by Fisher and Fisher, which employed an aluminum and glass curtain wall with yellow enameled spandrel panels. Expressionist architecture was also interjected into the fabric of downtown Denver during the period, notable examples being the work of James Sudler, a "socialite and bon vivant" who was "entrenched in Denver's high society when he went out and designed some of the most daring buildings in the city."[166] Such designs included the Columbine Building, completed in 1954, which is characterized by a series of horizontal forms established by alternating folded plates of aluminum and glass, giving the building its sculptural quality. In 1959, Sudler designed the Daly

[163] Michael Paglia, Rodd L. Wheaton, Diane Wray Tomasso, and Jeff Padrick, *Denver: The Modern City* (Denver, Colorado: Historic Denver, Inc., 1999), 10.

[164] William Zeckendorf, *Zeckendorf: The Autobiography of the Man Who Played a Real-life Game of Monopoly and Won the Largest Real Estate Empire in History* (Chicago, Illinois: Plaza Press, 2014), 129-131.

[165] The Denver Public Library was added to the National Register in December 1990. See, Rodd Wheaton and Michael Paglia, "Denver Public Library," National Register of Historic Places Nomination Form, 1990; the Civic Center was listed in the National Register in February 1974 with a boundary increase in 1988 and designated as a National Historic Landmark in 2012. See, Barbara Norgren and Cynthia Emrick, "Civic Center," National Register of Historic Places Nomination Form, 1983, and R. Laurie Simmons and Thomas H. Simmons, "Denver Civic Center," National Historic Landmark Nomination, March 2012.

[166] Michael Paglia, Rodd L. Wheaton, Diane Wray Tomasso, and Jeff Padrick, *Denver: The Modern City* (Denver, Colorado: Historic Denver, Inc., 1999), 44.

Insurance Building, featuring a distinctive sunscreen comprised of repeating white discs, a whimsical feature juxtaposed against a corporate building form.[167]

The 1950s also introduced two other significant architectural developments to Denver: the three-part building/plaza ensemble and New Formalism. The first was manifested in the construction of Zeckendorf Plaza (5DV.1877), also the brainchild of William Zeckendorf and his architect, I.M. Pei. Purchasing Courthouse Square, a downtown park, Zeckendorf set about on his vision, a three-part arrangement including a broad, low-slung May D-F Department Store and the towering Hilton Hotel and Conference Center, set perpendicular to the store. The two buildings were connected via underground parking, an overpass, and underground tunnel and framed an open, landscaped plaza with skating rink and hyperbolic paraboloid pavilion.[168] Completed in 1960, the arrangement followed earlier urbanist plans, such as that of the much-publicized 1952 United Nations complex in New York City, that emphasized situational building siting and the incorporation of dedicated open space as a critical component of maintaining carefully-balanced urban fabric that allowed for civic experience and the showcasing of the architecture. The arrangement would also be repeated in the design of the soon-to-follow Rogers FB&USCT.

New Formalism emerged in the 1950s as a response to the minimalist and, occasionally, harsh nature of architecture that proliferated during the era under the umbrella of the International Style. It was not a rejection of Modernism itself but rather a casting off of the limitations of most interpretations of Modernism, which employed a strict, austere rigidity informed by the functional overtone of a structure and required the dismissal of all other (and, particularly, contextual) considerations. Eschewing these limitations, New Formalism became a mechanism by which architects married advancing technologies and buildings forms with contextual references to the past, reintroducing – and reinterpreting – accepted design concepts of the past. Simply, New Formalism reversed the exclusion of the role of tradition in architectural design. Classical references abound, adopting new forms and materials in the inclusion of stylized colonnades, podiums, arched motifs, and entablatures that accentuate carefully proportioned and scaled building forms. In an age of efficiency, New Formalism was the exception, finding merit in high-quality, expensive building materials or precast features that mimicked expensive materials, such as marble or cast stone. Commonly associated with master architects Edward Durell Stone and Minoru Yamasaki, New Formalism – contextualized to accepted design principles – also found particular approval in local communities throughout the country in the design of public buildings such as government centers, libraries, museums, and university buildings, which reveled in the monumental nature of the design approach.[169] As further defined by architectural historian Marcus Whiffen:

> "The buildings of the New Formalism are typically self-contained, free-standing blocks, with strictly symmetrical elevations. Skylines are level, the building often

[167] Ibid., 46.
[168] Front Range Research Associates, "B-5 Zone Historic Buildings Survey, Denver, Colorado," prepared for the Denver Landmark Preservation Commission (1993), 49. Located in the files of History Colorado, Denver, Colorado.
[169] For a discussion of Stone and his design philosophy, see Edward Durell Stone, *The Evolution of an Architect* (New York: Horizon Press, 1962)

> being defined at the top by a heavy, projecting roof slab. Wall surfaces are always smooth and often glossy, a wide range of materials, natural and artificial, being used for facing. Columnar supports tend to be thicker and more fully modeled than in the International and Miesian styles, while the arch – altogether absent from both of them – appears in various shapes and may constitute the ruling motif of the design. Ornament is employed, most frequently in the form of patterned screens or grills of metal, cast stone, or concrete… The success of New Formalism in the America of the 1960s is not hard to account for. In an affluent society it lent itself to the use of expensive materials (as well as materials that only look expensive); in a society that aspired to culture it flattered the spectator with references to the past; in a conservative society it suggested that old forms need only be restyled to fit them for new needs."[170]

In downtown Denver, New Formalism made its appearance in a series of buildings completed in the 1950s and 1960s.[171] In 1958, the First National Bank (5DV.1885) – designed by Denver architect Raymond Harry Ervin – opened at 621 17th Street. The building employs an aluminum and glass curtain wall and has, in some publications, been referred to as being of the International Style.[172] However, the 28-story building is characteristically shrouded in New Formalism. The building is set on a four-story base, which functions as a podium for the soaring office tower. This podium is characterized by alternating vertical bays of recessed windows and cast stone panels, giving the appearance of a four-story colonnade that encompasses the building. While imposing in its inclusion of the 28-story office tower, there is also a subtle – if not playful – delicacy to the building, carried through in the slenderizing effect lent to the office tower in it being set on a wide-set base that encompasses the block. The form is also accentuated by aluminum relief sculpture.

The first years of the 1960s reinforced the concept of New Formalism as viable architecture in downtown Denver. The 1962 Western Federal Savings Tower (5DV.1728), also by Raymond Harry Ervin, revisited the concept successfully employed at the First National Bank (5DV.1885). Here, a 24-story office tower with aluminum and glass curtain walls is again set on an articulated base housing the lower-level functions. Overall, the structure emerges – particularly in its original design before renovations – as an abstracted interpretation of a column, with a monumental three-story base ascending into a comparatively sleek shaft of glass that extends to a flat crown, which, as a result of the recessed window bays, appears to project from the plane of the building. The building was originally designed with a decorative sunscreen that has been lost to renovations.

[170] Marcus Whiffen, *American Architecture since 1780* (Cambridge, Massachusetts: MIT Press, 1992), 261-262.

[171] It is important to note that New Formalism, like all aspects of Modern architecture, also appeared elsewhere in the metropolitan area during the era. The intent here is not to exclude the merits of New Formalism elsewhere in Denver, such as the fine Ilona Building on East 2nd Street in the Cherry Creek area, but to focus on those examples situated within the context of downtown where the Rogers FB&USCT is located.

[172] Thomas H. Simmons and R. Laurie Simmons, "Historic Resources of Downtown Denver," National Register of Historic Places Multiple Property Documentation Form, 2004, E30.

A year later, in 1963, work was completed on the updated Colorado National Bank (5DV.524) at 17th and Champa Street. A monumental Neoclassical building designed by Fisher and Fisher in 1915, the bank has been aptly described as a "classical composition in snow-white Colorado Yule marble."[173] The bank's architecture is set off by a full-height, four-story colonnade of fluted marble columns with Ionic capitals that encompasses all elevations. In 1926, an addition was constructed along Champa Street, matching the original design. In considering whether to expand existing facilities or relocate during a period of profitability in the 1960s, the bank's directors ultimately chose to adapt the existing structure. (John B.) Rogers and (Jerome K.) Nagel was chosen to design the addition to be placed atop the original structure. Embracing the ethos of New Formalism, the architects contextualized the addition to the existing structure, cladding its exterior in the same marble as the original structure. The addition also repeats the colonnade of the original structure; however, it is interpreted as a strictly modern feature. In place of formal columns, the addition utilized the slender steel frame to establish an arched motif that frames the vertical window bays, replicating the arrangement of the original. The project won a Design Award from the Colorado chapter of the AIA. That same year, in 1963, an addition was also made to the 1924 Capitol Life Insurance Building at 1600 Sherman Street, a striking Classical Revival building by Harry James Manning. The addition, designed by Edwin A. Francis, employed a 13-story office tower cast in New Formalism, recalling the classical composition of the original building.[174]

Notable mid-to-late-1960s commissions further contributed to the city's interpretation of New Formalism. In 1968, following demolition of the Tabor Opera House and 1893 U.S. Custom House, the Denver Branch of the Kansas City Federal Reserve Bank (5DV.1914) opened a new facility at 1020 16th Street. Perhaps a marriage of Brutalist architecture and New Formalism, the building – designed by the team of Donald L. Prezler, Ken R. White Co., and William C. Muchow Associates – is a powerful structure cast in white aggregate panels. Employing advancing and retreating forms characteristic of Brutalist architecture in its inclusion of cantilevered window screens, the harshness is softened by New Formalist symmetry and columnar supports that stabilize the cantilevered upper story and establish a colonnade, forming a sheltered pavilion or loggia that surrounds the core of the building on the primary elevations. Cast in white, the building conveys an overall sculptural quality in its pliability of juxtaposed forms. Another variant was the Silver State Savings and Loan Bank at 1500 Grant Street, also designed by William C. Muchow Associates. Completed in 1964, the building features a playful arrangement of repeating and advancing forms with a cantilevered two-story central core – cast in a repeating motif of recessed vertical window bays – set above a one-story base. Slender columnar supports at the lower level frame a drive-through bay. The upper floor is recessed from the face of the core, and the building is capped by a broad, flat projecting roof slab. While wholly Modern in its execution, the building harkens classical proportions, arrangements, and symmetry.

[173] Thomas J. Noel and Barbara S. Norgren, *Denver: The City Beautiful and its Architects, 1893-1941* (Denver, Colorado: Historic Denver, Inc., 1987).

[174] The Capitol Life Insurance Building was listed in the National Register in 1997. However, it is important to note that the 1963 tower is outside of the period of significance for the nomination and was not considered a character-defining feature of the property at the time of its listing.

Perhaps Denver's most recognized example of New Formalism, the Colorado National Bank building (5DV.1726) was designed by master architect Minoru Yamasaki. Begun in 1972, the structure possesses a refined elegance in its exterior treatment. The building employs a strict and clearly communicated vertical order in its inclusion of a base, vertical shaft, and crown, the latter being the cantilevered penthouse. Delicate vertical piers ascend the full 26-story height of the tower, providing articulation and architectural variation, diminishing the rigidness of the underlying grid formed by the curtain wall of steel and bronzed windows, which enwrap the building's corners. Originally clad in marble, the building is now clad in granite panels.

Designed in 1959 and completed in 1966, the Rogers FB&USCT emerged out of the New Formalist vocabulary, which represented the dichotomy of Modern architecture, caught between context and innovation. The intent for the complex, however, was always clear to James Sudler, charged with coordinating the composition of the property:

> "When we did the Federal complex we were very conscious of the old Postoffice [sic] which is a lovely building, and the New Customs House. We made our buildings as simple as possible to make the Postoffice [sic] the jewel in the crown. We deliberately suppressed the new Federal Courthouse. The elaborateness of the Postoffice [sic] looks more elaborate."[175]

The result was a property that has been described as "downtown's most overlooked modern landmark" and "one of the greatest masterpieces of Formalism in the region."[176] Indeed, the property represents the finest qualities of New Formalism, the design paying homage to its stylistic antecedents, even if cast in a different palette.

At the core, the property is simple. It is a two-building design that "visually and physically separates two basic functions."[177] However, it is in the complex's refinements where the architecture shines, embracing a lavishness, articulation, and subtleness that is exclusively inherent to New Formalism. Such is represented in the carefully proportioned and balanced property, each component – the Federal Building, U.S. Courthouse, and plaza – being nearly identical in its use of ground level space, as well as the fine arrangement of features, that allows one to interact with and experience the total of the Denver Federal District – not just the new complex – as it existed in 1966. Indeed, the particular siting of the three individual components within the property allowed for the establishment of a unifying whole, the 1916 U.S. Post Office and Courthouse (5DV.201) and 1931 U.S. Custom House (5DV.153) remaining prominent and open rather than being overshadowed as would have otherwise been the case if the Federal Building had been located elsewhere on the property. The Rogers FB&USCT works as a single unit, none of the three components designed to attract undue attention. Like the individual

[175] As quoted in, Robinson and Associates, "U.S. Courthouse and Federal Building (5DV1775)" Architectural Inventory Form (2000), on file at History Colorado, Denver, Colorado.
[176] Michael Paglia, Rodd L. Wheaton, Diane Wray Tomasso, and Jeff Padrick, *Denver: The Modern City* (Denver, Colorado: Historic Denver, Inc., 1999), 52.
[177] American Institute of Architects, Colorado Chapter, *Architecture/Colorado* (Denver, Colorado: American Institute of Architects, Colorado Chapter, 1966) 20.26.

components of a building, the three components of the property satisfy the cohesive whole, restrained but welcoming.

Refinements were carried into the design of the individual buildings, unified not only by the canopy that interlinks the buildings but also a similar material palette. The juxtaposed use of precast aggregate panels, stark white precast concrete panels, and prominent window bays establish architectural variation and provide a certain material depth and richness to the complex, reflecting the skillfulness of the architects in preparing a flattering composition. Moreover, the precast concrete panels with marble aggregate reflect the desire for high-quality, expensive materials, and reinforce an image of clean, classic design; the unfenestrated ends of the Federal Building rise eighteen stories as if massive monolithic columns. References to the column are inherent elsewhere in the design, a nod to the colonnades of the U.S. Post Office (5DV.201). These include not only the colonnade of the broad plaza canopy, but also the abstracted columnar effect on the façade, established by the raised base, vertical bays of precast panels flanking windows, and a wide-set cornice band. Symmetry abounds, and an air of monumentality pervades the setting as the onlooker views the complex from the plaza, balancing the scale of the built environment with existing features in the U.S. Post Office (5DV.201) and U.S. Custom House (5DV.153). The weightiness of the broad low-slung U.S. Courthouse is softened by the decorative sunscreen, which dominates the façade. Likewise, the imposing nature of the 18-story tower is subtly mitigated by a gentle taper that distinguishes the form from standard box construction of the modern era. The taper diminishes the effect of the tower on the larger Denver Federal District, allowing it to exist as an element of the background rather than overpowering the smaller-scale construction of the district.

The lavishness characteristic of New Formalism extends to the interior of the buildings, with both the U.S. Courthouse and Federal Building recalling the formality of early-twentieth century federal architecture in the inclusion of grand lobbies clad in marble panels. This effect is particularly dramatic at the Federal Building, with its grand staircase situated behind a curtain wall and ascending to the second-floor public space. The careful selection of materials extended into spaces such as the public corridors in the U.S. Courthouse, which feature suspended marble panels, and the courtrooms, which feature finely-crafted finishes in their inclusion of bookmatched wood panels and detailed grillework, the latter creating a rich mosaic of geometric wood forms. Ceilings of years past with richly-detailed moldings are replaced with ceilings articulated with wide coves with inset lighting, inset ovals, and arched motifs, maintaining architectural distinction. In total, the property maintains a respect for formality and process, yet casts it in new materials and forms made available by modern construction techniques.

Fisher & Davis and James Sudler Associates

The Rogers FB&USCT is a product of the partnership of Fisher & Davis and James Sudler Associates, two Denver-based firms that greatly influenced the architectural vocabulary of the city during the mid-twentieth century. The design was led by James Sudler Associates, who “orchestrated the wonderful spatial relationships between the two buildings. He also selected the

rich assortment of prosaic and poetic materials from which they were constructed," while Fisher and Davis provided "tech [engineering] support."[178]

Fisher and Davis

The firm of Fisher and Davis evolved out of a long lineage of Denver-based architectural firms headed by the Fisher family. Spanning nearly a century of work, it has been noted that "few families have impacted the look of Denver as the architects of the Fisher family."[179] Beginning with William Ellsworth Fisher (1871-1937), who established the first iteration of the firm, William Fischer, Architect, in 1892, the family maintained architectural practice until 1978, when the partnership of Fisher, Reece, and Johnson dissolved following the death of Alan B. Fisher.[180]

While William E. Fisher attained success in the design of homes throughout Denver, the family gained particular acclaim in the 1910s and 1920s as a result of significant commissions such as the addition for the Railway Exchange Building (5DV.526), A.C. Foster Building (5DV.142), Denver City Tramway Building (5DV.140), McPhee & McGinnity Building, Colorado National Bank (5DV.524), U.S. National Bank (5DV.843.16), Neusteter Department Store (5DV.496), and the Voorhies Memorial (5DV.161) at the Civic Center.[181]

In 1937, upon William Fisher's death, his son, Alan B. Fisher (1905-1978), became a partner in the firm with his uncle, Arthur A. Fisher (1878-1965), who had begun working for the firm in 1907. This partnership maintained the original firm's commitment to high-quality design, and was responsible for numerous high-profile commissions, including, for example, the New Railway Exchange Building (5DV.525), Colorado State Capitol Annex Building (5DV.3844), and Denver Public Library (5DV.3520)[182]

Rodney Davis (1915-1997) joined the firm as partner in 1956, working with Alan Fisher (and Arthur until his death in 1965) until 1967. At this time, the firm was reorganized as Fisher, Fisher, and Davis and then Fisher Davis. It was during this time that the Rogers FB&USCT was designed and constructed, with Davis serving as the representative for Fisher & Davis. Born in 1915, in Longmont, Colorado, Davis' career had begun in 1930, while he was still in high school, when he joined the office of Denver architect Edwin A. Francis.[183] Receiving a degree in architecture from Catholic University of America in Washington, D.C., Davis served as a fighter

[178] Michael Paglia, Rodd L. Wheaton, Diane Wray Tomasso, and Jeff Padrick, *Denver: The Modern City* (Denver, Colorado: Historic Denver, Inc., 1999), 52.
[179] "William Ellsworth Fisher, Arthur Addison Fisher, Alan Berney Fisher," Colorado Architects Biographical Sketch, electronic resource, http://www.historycolorado.org/sites/default/files/files/OAHP/Guides/Architects_fisher.pdf (accessed November 10, 2015)
[180] Ibid.
[181] Ibid.
[182] Ibid.
[183] Diane Wray Tomasso, "Zall House," National Register of Historic Places Nomination Form, 2005.

pilot in the U.S. Navy before returning to Denver in 1947. Davis worked with the firm of Fisher and Fisher as a principal designer for nearly a decade before becoming partner.[184]

With Fisher and Davis as partners, the firm continued to define the built environment of Denver and surrounding areas. Beyond the Rogers FB&USCT, the firm was also responsible for work on projects such as the University of Colorado Engineering Science Center in Boulder and Porter Memorial Hospital in Denver, the former in partnership with William Muchow Associates.[185] Like his collaborating partner in James Sudler, Davis was also active in the community during this period, serving as a board member of the Downtown Denver Improvement Association, on the Denver Planning Board, and as a director of the Boys & Girls Clubs of Metro Denver. He also served as president of AIA Colorado in 1963 and was co-chairman of the national AIA convention in Denver, held in 1964.[186]

Established in 1959, the firm of Fisher and Davis continued until 1967, its existence roughly paralleling the design and construction of the Rogers FB&USCT (1959–1966). At this time, Alan Fisher formed a new firm – Fisher, Reece, and Johnson – and Davis established the Davis Partnership.

James Sudler Associates

A native of Denver, James Sudler (1920-1982) originally received a B.A. in Engineering at Princeton 1943, but later returned for a degree in architecture, which he completed in 1945. Upon graduation, Sudler returned to the rapidly-growing city of Denver, working briefly for the firms of Fisher & Fisher and Smith, Hegner & Moore. In 1949, he would open his own firm, James Sudler Associates.[187] Following, until his death in 1982, his work marked him as "one of the most gifted, sophisticated and stylish architects who ever worked in Colorado."[188]

Sudler's "impact on the city of Denver, and even beyond, was enormous."[189] Indeed, "comfortable designing in many architectural styles of his era, Sudler was able to focus the use of the building and the needs of his clients with an appropriate architectural form."[190] His portfolio encompassed a wide variety of property types and architectural styles throughout the

[184] Ibid.
[185] Ibid.
[186] Ibid.
[187] "James Sudler: Landmark Maker," *Rocky Mountain News*, February 25, 1968; "James S. Sudler II '43," Princeton Alumni Weekly, May 7, 1982 (Volume 87), 22, electronic resource, https://books.google.com/books?id=IhNbAAAAYAAJ&dq (accessed November 15, 2015).
[188] "James Sudler," *Modern Colorado Homes*, electronic resource, http://www.moderncoloradohomes.com/resources/architects/james-sudler/ (accessed November 15, 2015).
[189] "James Sudler: Landmark Maker," *Rocky Mountain News*, February 25, 1968; "James S. Sudler II '43," Princeton Alumni Weekly, May 7, 1982 (Volume 87), 22, electronic resource, https://books.google.com/books?id=IhNbAAAAYAAJ&dq (accessed November 15, 2015).
[190] Interview with Joal Cronenwet, Senior Design Associate, James Sudler Associates, by Robinson & Associates, April 27, 2000 and interview with Barbara Sudler Hornby by Judith Robinson, May 8, 2000, as quoted in, Robinson and Associates, "U.S. Courthouse and Federal Building (5DV1775)" Architectural Inventory Form (2000), on file at History Colorado, Denver, Colorado.

city, from the vernacular and functional to the high-style and abstract. Works in Denver include, for example, the U.S. National Bank building; Davis Brothers Drug Co.; Daly Insurance Building; Denver Country Club (5DV.167.184); McCollum-Law Warehouse; the remodel of the Albany Hotel (5DV.514); Greyhound Bus Terminal, Shell Building (Columbine Building); and Church of the Risen Christ.[191] Among his most well known commissions are those that diverge from their surrounding aesthetic context, including, for example, the Daly Insurance Building with its sunscreen of spherical discs; the Columbine Building with its articulated accordion-like form; and the Denver Art Museum (5DV.5988), an abrupt, sculptural building designed in partnership with Italian Gio Ponti.

Sudler's influence on Denver extended beyond his architectural work; he was also heavily invested in the city's civic efforts. He served on the Denver Planning Board, Committee for Conservation of Colorado, the board of the Denver Art Museum, and the board of the Denver Symphony. He was also a founder of the Denver Landmarks Commission, and served as a member of the executive committee and board director for the State Historical Society of Colorado. Sudler served on the executive board of the Colorado Chapter of the AIA from 1959 to 1961, during which the Rogers FB&USCT was under construction.

Throughout his career, Sudler received numerous accolades. Among these were the Governor's Award for the Arts and Humanities, in 1974, and the Community Service Award from the Colorado Society of Architects, in 1976. In 1979, Sudler was elected into the College of the Fellows of the AIA.[192] Presently, the James S. Sudler AIA Award for Contribution to AIA Denver is named in his honor, "recognizing an outstanding contribution to the chapter including those achievements of people who have, by their professionalism, dedication, leadership, ability and commitment, improved the quality of services by AIA Denver."[193] Upon his death at the age of sixty-one, his alma mater Princeton noted, "The Class has lost a great friend, the university a dedicated supporter, and the architectural world an innovative, creative worker through Jim Sudler's death."[194]

[191] "Sudler, James (S.) AIA 49," A*merican Architects Directory*, first edition (R.R. Bowker, LLC, 1956), 544, electronic resource, http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1043724.aspx (accessed November 15, 2015); "Sudler, James (S.) AIA 49," A*merican Architects Directory*, second edition (R.R. Bowker, LLC, 1962), 685, electronic resource, http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1043724.aspx (accessed November 15, 2015).

[192] "Sudler, James (S.) AIA 49," A*merican Architects Directory*, second edition (R.R. Bowker, LLC, 1962), 685, electronic resource, http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1043724.aspx (accessed November 15, 2015); "Denver Architect James Sudler Dies." *Denver Post*, March 23, 1982.

[193] "Denver AIA Picks its 2011 Design Winners," Denver Post, September 27, 2011, electronic resource, http://blogs.denverpost.com/artmosphere/2011/09/27/denver-aia-picks-its-2011-design-winners/2291/ (accessed November 15, 2015).

[194] "James Sudler: Landmark Maker," *Rocky Mountain News*, February 25, 1968; "James S. Sudler II '43," Princeton Alumni Weekly, May 7, 1982 (Volume 87), 22, electronic resource, https://books.google.com/books?id=IhNbAAAAYAAJ&dq (accessed November 15, 2015).

Artists

The Rogers FB&USCT complex seamlessly incorporates artwork into the public spaces, building on the GSA's tradition of viewing art and architecture as integral endeavors. When designing the building, beginning in 1959, James Sudler asked for a $50,000 budget to include a series of art installations; this request was approved.[195] When the complex opened in 1966, it included four original commissions: the cast bronze of *The Great Seal* on the exterior of the U.S. Courthouse and the mahogany sculpture entitled *Justice, Freedom and the Release from Bondage* in the lobby of the U.S. Courthouse, both by William F. Joseph; the bronze bas-relief column, entitled *Federal Services*, by Edgar Britton in the plaza; and the carved mahogany *Colorado Landforms* installation by Robert Russin in the lobby of the Federal Building, which has since been relocated to the U.S. Courthouse. Additional installations have been incorporated into the complex in the last decade, reflecting GSA's continued commitment to the arts. These installations include the *Broken Wall* and *The Colorado* installation by Jim Campbell in 2006; the *Field Pattern* series by Tsehai Johnson, installed in the Federal Building in 2014; and the *Public Jewel* sculpture by Liz Larner, placed in the plaza in 2014. Two additional installations – artwork completed in 1936 and 1937, by Frank Mechau – were relocated to the U.S. Courthouse in recent years from the U.S. Post Office in Glenwood Springs. The following artists have original commissions at the Rogers FB&USCT.

William F. Joseph
(*The Great Seal*, 1965, and *Justice, Freedom and the Release from Bondage*, 1966)

William Joseph (1926-2003) was described as primarily an "abstract sculptor" who enjoyed working in bronze; he was also a painter and employed wood, steel, and silver in his sculptures.[196] Joseph's teacher was Vance Kirkland, whose studio came to be the Kirkland Museum. Joseph's work included more than 60 commissions, with 277 documented works in eight states. Such commissions included Littleton's City Center Fountain, the Beaumont Fountain originally at 18th and Broadway (now at 19th and Welton Streets) in Denver, and his Columbus Monument at the Civic Center. A perpetual teacher, Joseph taught at the Denver Art Museum from 1948 to 1951, at the University of Denver from 1950 to 1952, and at Loretto Heights College from 1957 to 1988, ultimately becoming head of the arts department.[197] Since his passing in 2003, Joseph's work has been rediscovered as the subject of several exhibitions.

[195] William Marvel, "Touch of Beauty for U.S. Building," *Rocky Mountain News*, July 8, 1965, 26.
[196] Ray Mark Rinaldi, "Kirkland Museum Gives Sculptor, Painter William Joseph A Place in the Colorado Canon," *The Denver Post*, October 26, 2012, electronic edition, http://www.denverpost.com/ci_21847937/kirkland-museum-gives-william-joseph-place-colorado-canon (accessed November 15, 2015).
[197] Sonya Ellingboe, "Longtime Denver Artist's Work Goes on Display," *Englewood Herald*, October 5, 2012, electronic edition, http://englewoodherald.net/stories/Longtime-Denver-artists-work-goes-on-display,126379 (accessed November 15, 2015).

Edgar Britton
(*Federal Services*, 1966)

Born in Kearney, Nebraska, muralist and sculptor Edgar Britton (1901-1982) began his career in dental school at the University of Iowa before dropping out to study art with noted regionalist Grant Wood in Cedar Rapids. In 1925, Britton relocated to Chicago. Here, Britton worked on private commissions and, from 1935 to 1940, worked for the Work Progress Administration's (WPA) Illinois Art Project, serving as its technical director from 1940 to 1941. In his time with the Project, Britton completed seven murals for high schools and post offices, including those in East Moline and Decatur, Illinois.[198] In 1939, he was also commissioned for a mural at the Department of the Interior Building in Washington, D.C.[199]

In 1942, Britton relocated to Santa Fe, New Mexico, heeding his doctor's recommendation to move to a drier climate to combat ongoing issues with tuberculosis. Shortly thereafter, Britton moved to Colorado, where he remained until his death in 1982.[200] During this period, Britton focused on his sculpture work. He also taught at the Colorado Springs Fine Arts Center until 1951, alongside Boardman Robinson, a fellow WPA artist that Britton had met in Washington, D.C. Britton's work in Colorado included the completion of more than 40 public commissions.[201] Besides the *Federal Services* installation at the Rogers FB&USCT, such work included, for example, *Prometheus Tower* at the United Bank of Denver, the Orpheus sculpture at Penrose Public Library in Colorado Springs, and *The Family* sculpture at the Denver Health Medical Center. Britton had previously worked with James Sudler on commissions at buildings like the Daly Insurance Building, completed in 1954, which included a Britton-designed fountain. He also designed bronze doors and maps of the United States at the U.S. National Bank Building in Denver, as well as the silver seals at the First National Bank.[202] He served as a member of the Fine Arts Commission of Denver from 1967 to 1971. Among his accolades, Britton was awarded the 1971 AIA Medal by the Colorado Society of Architects "for improving the interrelationship between man and his environment," and he received the Governor's Award for the Arts and Humanities in 1974.[203]

Robert Russin
(*Colorado Landforms*, 1966)

Born in New York City, Robert Russin (1914-2007) earned degrees from City College of New York and completed additional coursework at the Beaux Arts Institute of Design. His acclaim increased upon winning two national sculpture competitions, and he received a Ford Foundation

[198] Lisa Meyerowitz, "Edgar Britton," *Modernism in the New City*, electronic resource, http://www.chicagomodern.org/artists/edgar_britton (accessed November 15, 2015).
[199] Connie W. Kieffer, "New Deal Murals: A Legacy for Today's Public Art and Art Education," *Art Education* 53, no. 2 (March 2000): 42.
[200] Ibid.
[201] Ibid., 45
[202] William Marvel, "Touch of Beauty for U.S. Building," *Rocky Mountain News*, July 8, 1965, 26.
[203] Connie W. Kieffer, "New Deal Murals: A Legacy for Today's Public Art and Art Education," *Art Education* 53, no. 2 (March 2000): 45.

Fellowship for study in Italy.[204] In 1947, Russin relocated to Laramie, Wyoming, accepting a teaching position at the University of Wyoming; he would teach here until his retirement. An accomplished sculptor, Russin has commissions at the Embarcadero Center and City of Hope in California; the Menorah Medical Center in Kansas City, Missouri; the University of Wyoming; the Ivinson Memorial Hospital in Laramie, Wyoming; the National Naval Medical Center in Bethesda, Maryland; Gettysburg National Military Park in Gettysburg, Pennsylvania; the Wyoming State Capitol; and the Department of Energy Building in Washington, D.C. His Abraham Lincoln Memorial Monument between Laramie and Cheyenne, Wyoming, commissioned by the Wyoming Parks Commission, is perhaps his best known work.[205] Russin passed away in 2007, leaving behind the Robert Russin Excellence Award in Figurative Sculpture at the University of Wyoming, which can be used as a scholarship or fellowship for post-bachelor students.

Jim Campbell
(*Broken Wall* and *The Colorado*, 2006)

Born in Chicago, Illinois, Jim Campbell (1956 -) earned degrees in electrical engineering and mathematics from the Massachusetts Institute of Technology. Gradually, over a period extending from 1998 to 2008, Campbell transitioned from working in engineering to focusing solely on his artwork.[206] His selected medium is using "computer technology to create works of art that illuminate ideas about memory, perception, and the passage of time."[207]

Campbell has exhibited individually and in group exhibitions, including at the Berkley Art Museum and Pacific Film Archive at the University of California, Berkeley; SITE Santa Fe; J. Paul Getty Museum; and the Whitney Museum of American Art. He has also been commissioned for several public art projects. Such installations, beyond the *Broken Wall* and *The Colorado* installations at the Rogers FB&USCT, include, for example, *Annunciation* at Saint Sulpice Cathedral in Paris; *Ocean Mirror* at the University of California, San Francisco; *Primal Graphics* at New York's Battery Park; *Reflecting Ribbon* at Union Square Market Station in San Francisco; and *The Journey* at the San Diego International Airport.[208]

Tsehai Johnson
(*Field Pattern*, 2014)

Born in Ethiopia, Tsehai Johnson (1966 -) received degrees from Reed College, Massachusetts College of Art, and the University of Colorado. She has exhibited at the Plus Gallery, Denver Art

[204] Maria Wimmer, "Robert Russin: Legacy in Bronze and Stone," WyoHistory.org, electronic resource, http://www.wyohistory.org/encyclopedia/robert-russin-legacy-bronze-and-stone (accessed November 15, 2015).
[205] Ibid.
[206] Nicola Cappleman, "Conversation with Electronic Artist Jim Campbell," *The State of the Arts*, electronic resource, http://www.jimcampbell.tv/news/2015-06-22_StateoftheArts_FundacionTelefonicaMadrid.pdf (accessed November 15, 2015).
[207] U.S. General Services Administration, *GSA Art in Architecture: Selected Artworks, 1997-2008* (Washington, D.C.: General Services Administration, Public Buildings Service, 2008), 113.
[208] Ibid., 114. "Jim Campbell," electronic resource, http://www.jimcampbell.tv/cv/ (accessed November 15, 2015).

Museum, and Boulder Museum of Contemporary Art. She was the recipient of a Colorado Council of the Arts fellowship in 2003, and teaches courses at the Metropolitan State University of Denver. Specializing in porcelain casts and mixed-media pieces, her work explores "the boundaries between public and private life" and encourages "reflection on the tension between order and function."[209]

Liz Larner
(*Public Jewel*, 2014)

Born in Sacramento, California, Liz Larner (1960 -) received her degree from the California Institute of Arts, Valencia. She was previously awarded a Guggenheim Fellowship, and her accolades include winning an Anonymous Was A Woman Award and the Smithsonian American Art Museum's Lucelia Artist Award. Her work is described as exploring and expanding "the possibilities of sculpture by combining geometric formalism with notions of movement and change. Her use of lines, color and shape work to modify and reinvent the formal language of Minimalism."[210] In 2001, she was described as "one of the most important sculptors" to come from Los Angeles in the past 15 years.[211] Beyond her installation at the Rogers FB&USCT, her work includes a public commission at the Doris C. Freedman Plaza in New York, and exhibitions at the Hirschhorn Museum & Sculpture Garden in Washington, D.C., the Dallas Museum of Art, the San Francisco Museum of Modern Art, and the Albright-Knox Art Gallery in Buffalo.[212]

Conclusion

As has been demonstrated, the Rogers FB&USCT is locally significant under Criterion A in the Areas of Government/Politics and Community Planning and Development and under Criterion C in the Area of Architecture. The property's planning and construction between 1959 and 1966 represents a nearly three decade effort by the City of Denver to work with the federal government to establish a Federal District at the heart of downtown Denver, an initiative that complemented the federal government's longstanding commitment to maintaining a strong presence in Denver as the center of its workings in the Rocky Mountain West. Such efforts mutually respected the lineage of the federal government in Denver, which had, in the late-nineteenth and early-twentieth centuries, elected to establish the U.S. Courthouse, Federal Mint, and U.S. Custom House in downtown and developed the Denver Federal Center on the outskirts of the city in the post-World War II era. The Rogers FB&USCT also is an excellent example of New Formalism, reflecting the partnership of noted Denver architectural firms Fisher & Davis

[209] "Bio," *Tsehai Johnson*, electronic resource, http://www.tsehaijohnson.com/?page_id=5 (accessed November 15, 2015); "Tsehai Johnson," *Plus Gallery*, electronic resource, http://plusgallery.com/artists/tsehai-johnson/ (accessed November 15, 2015).
[210] "Liz Larner," *Tanya Bonakdar Gallery*, electronic resource, http://www.tanyabonakdargallery.com/artists/liz-larner/series-works_7 (accessed November 15, 2015).
[211] "Sculptures by Liz Larner," *Absolute Arts*, electronic resource, http://www.absolutearts.com/artsnews/2001/12/28/29496.html (accessed November 15, 2015).
[212] "Liz Larner," *Tanya Bonakdar Gallery*, electronic resource, http://www.tanyabonakdargallery.com/artists/liz-larner/series-works_7 (accessed November 15, 2015).

and James Sudler Associates. Employing a refined aesthetic that pays homage to the design of the adjacent U.S. Courthouse and U.S. Custom House, the Rogers FB&USCT reinterprets classicism within the context of the period, cast in modern materials and balanced with a program of efficient design and construction in accordance with federal design principles of the era. The design is carried through in the purposeful arrangement of the complex, with proportions carefully balanced between the U.S. Courthouse, Federal Building, and interlinking plaza; high-quality materials such as a precast stone, marble, terrazzo, and bronze; and nuanced features such as the Federal Building's lenticular form, the sculpted shape of aggregate panels on both the U.S. Courthouse and Federal Building, the delicacy of the sunscreen at the U.S. Courthouse, and modernistic interpretations of colonnades, loggias, and cornices. In recent years, the GSA has reinvested in the total of the property through the 1999-2001 First Impressions program and an ARRA project undertaken between 2010 and 2014. While these programs introduced new materials into the property, they were carried out in a manner that respected the original design of the complex, allowing the design of Fisher & Davis and James Sudler Associates to remain at the forefront, facilitating interpretation of the property within its contexts. Importantly, these recent projects also provided much needed security enhancements, ensuring the viability of the property's continued use as a federal facility for years to come. As a result of such programs, the Rogers FB&USCT continues to stand as a hallmark of the era, its stately design a compliment to the Denver Federal District, the City of Denver, and the federal government.

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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 # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_ State Historic Preservation Office
____ Other State agency
_X_ Federal agency
____ Local government
____ University
____ Other
Name of repository: History Colorado; U.S. General Services Administration____

Historic Resources Survey Number (if assigned): 5DV.1775_____

10. Geographical Data

Acreage of Property 2.45____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: Longitude:

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 13	Easting: 500920	Northing: 4399955
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

Occupying Block 126 of the East Denver addition, the boundary includes the approximately 2.45-acre tax parcel upon which the Rogers FB&USCT is located. Stout Street forms the southeastern boundary, and Champa Street forms the northwestern boundary. The property is bounded by 19th and 20th Streets to the southwest and northwest, respectively.

Boundary Justification (Explain why the boundaries were selected.)

The boundary for the Rogers FB&USCT includes the entire parcel that is historically associated with the property. The boundary follows the legal tax parcel line and encompasses all features that comprise the property, including the U.S. Courthouse, Federal Building, and open plaza.

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11. Form Prepared By

name/title: S. Alan Higgins / Architectural Historian
organization: Cultural Resource Analysts, Inc., on behalf of the U.S. General Services Administration
street & number: 201 NW 4th Street, Suite 204
city or town: Evansville state: IN zip code: 47708
e-mail: sahiggins@crai-ky.com
telephone: 812.253.3009
date: June 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: U.S. Courthouse and Federal Office Building

City or Vicinity: Denver

County: Denver State: Colorado

Photographer: S. Alan Higgins

Date Photographed: November 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 30. Overview of the Byron G. Rogers Federal Building and U.S. Courthouse, facing north.

2 of 30. Overview of the U.S. Courthouse façade (southeast) and Stout Street edge of the plaza, facing west-southwest.

3 of 30. Plaza overview at the U.S. Courthouse façade, facing southwest.

4 of 30. Northeast elevation of the Federal Building, facing west-southwest.

5 of 30. First-story detail of the Federal Building's northeast elevation, facing northwest.

6 of 30. Northeast elevation of the Federal Building showing the lenticular form and precast stone cladding, facing southwest.

7 of 30. View of the plaza showing the location of the *Public Jewel* sculpture installed in 2014, facing north.

8 of 30. Overview of the plaza from the Stout Street edge, showing the location of the relocated *Federal Services* sculpture, facing northwest.

9 of 30. Representative canopy section, facing southwest.

10 of 30. Southwest elevation of the U.S. Courthouse showing the *Great Seal* sculpture, facing east-northeast.

11 of 30. Detail of the northwest elevation of the U.S. Courthouse and tiered planter, facing northeast.

12 of 30. Detail of the 2006 *Broken Wall* art installation along the northwest elevation of the U.S. Courthouse, facing southeast.

13 of 30. Interior of the entry vestibule constructed at the U.S. Courthouse as part of the 1999-2001 First Impressions project, facing east-northeast.

14 of 30. Original lobby of the U.S. Courthouse showing the marble panel-clad walls, terrazzo flooring, and the 2006 *The Colorado* art installation, facing north.

15 of 30. Northwesterly corridor extending from the lobby of the U.S. Courthouse, facing northwest.

16 of 30. Overview of the fourth-floor public corridor showing the *Colorado Landforms* art installation, U.S. Courthouse, facing north-northeast.

17 of 30. Elevator lobby of the fifth floor, U.S. Courthouse, facing south-southeast.

18 of 30. Reception desk and reconfigured office space in the fourth-floor library, U.S. Courthouse, facing north.

19 of 30. Detail of the sound attenuation screen and paneling in one of the fifth-floor courtrooms, U.S. Courthouse, facing east-northeast.

20 of 30. Overview of one of the fourth-floor courtrooms showing the reconfigured ceiling replicating the original oval inset, U.S. Courthouse, facing north.

21 of 30. Detail of the curved front wall behind the judge’s bench in one of the fourth-floor courtrooms, U.S. Courthouse, facing north-northeast.

22 of 30. Representative jury meeting room, U.S. Courthouse, facing north.

23 of 30. Interior of the glass entry pavilion constructed at the Federal Building as part of the 1999-2001 First Impressions project, facing south.

24 of 30. Representative first-floor finishes in the original lobby, Federal Building, facing east-southeast.

25 of 30. Detail of the restored grand staircase, Federal Building, facing southwest.

26 of 30. Second-floor cafeteria along the northeast wall showing the location of one of the *Field Pattern* installations, Federal Building, facing southeast.

27 of 30. Second-floor classroom located in the hyphen between the U.S. Courthouse and Federal Building, facing north.

28 of 30. Representative stairwell showing original finishes, Federal Building, facing east.

29 of 30. Representative elevator lobby showing the refurbished marble panels and contemporary casework, Federal Building, facing northwest.

30 of 30. Representative remodeled tenant space on upper floors, Federal Building, facing southwest.

Figure Log

H1. August 8, 1961 site plan for the Rogers FB&USCT. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H2. September 16, 2011 site plan for the Rogers FB&USCT. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H3. June 1, 1962, photograph of the excavation from the southeast corner, facing northwest. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H4. October 1, 1962, photograph of construction progress, facing north. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H5. December 6, 1962, photograph of construction progress showing the installation of reinforcing steel. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H6. March 1, 1963, photograph of construction progress, facing northwest. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H7. May 1, 1963, photograph of construction progress, facing southeast. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H8. August 1, 1963, photograph of precast concrete southeast corner of the U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H9. September 3, 1963, photograph of precast stone along the west elevation of the U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H10. September 3, 1963, photograph of seventeenth floor concrete floor being poured. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H11. April 1, 1964, photograph of courtroom ceiling construction, U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H12. May 1, 1964, photograph of the construction progress of the entrance canopy of the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H13. December 1, 1964, photograph of the fourth-floor in the U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H14. December 1, 1964, photograph of fourth floor corridor in the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H15. December 1, 1964, photograph of moveable metal partition in the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H16. January 4, 1965, photograph of the exterior, facing northwest. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H17. January 4, 1966, exterior photograph, facing northwest. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H18. January 4, 1966, photograph of the Federal Building, facing southwest. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H19. February 2, 1966, photograph of the first floor lobby of the courthouse facing the exterior. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H20. February 2, 1966, photograph of the lobby of the U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H21. February 2, 1966, photograph of the Court of Appeals in the U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H22. February 2, 1966, photograph of the Judge's Chambers in the U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H23. February 2, 1966m photograph of the Tax Courtroom, U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H24. February 1966, photograph of the U.S. Courthouse cornerstone. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H25. February 2, 1966, photograph of the lobby of the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H26. February 2, 1966, photograph of the first floor elevator lobby of the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H27. February 2, 1966, photograph of the second floor elevator lobby of the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H28. February 2, 1966, photograph of second floor office space in the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H29. February 2, 1966, photograph of the cafeteria in the Federal Building. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H30. February 2, 1966, photograph of the kitchen. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H31. c. 1998 photograph of the plaza. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H32. c. 2002 photograph of the plaza. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H33. Circa 2008 photograph of a second-floor courtroom, U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H34. Circa 2008 photograph of a second-floor courtroom, U.S. Courthouse. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

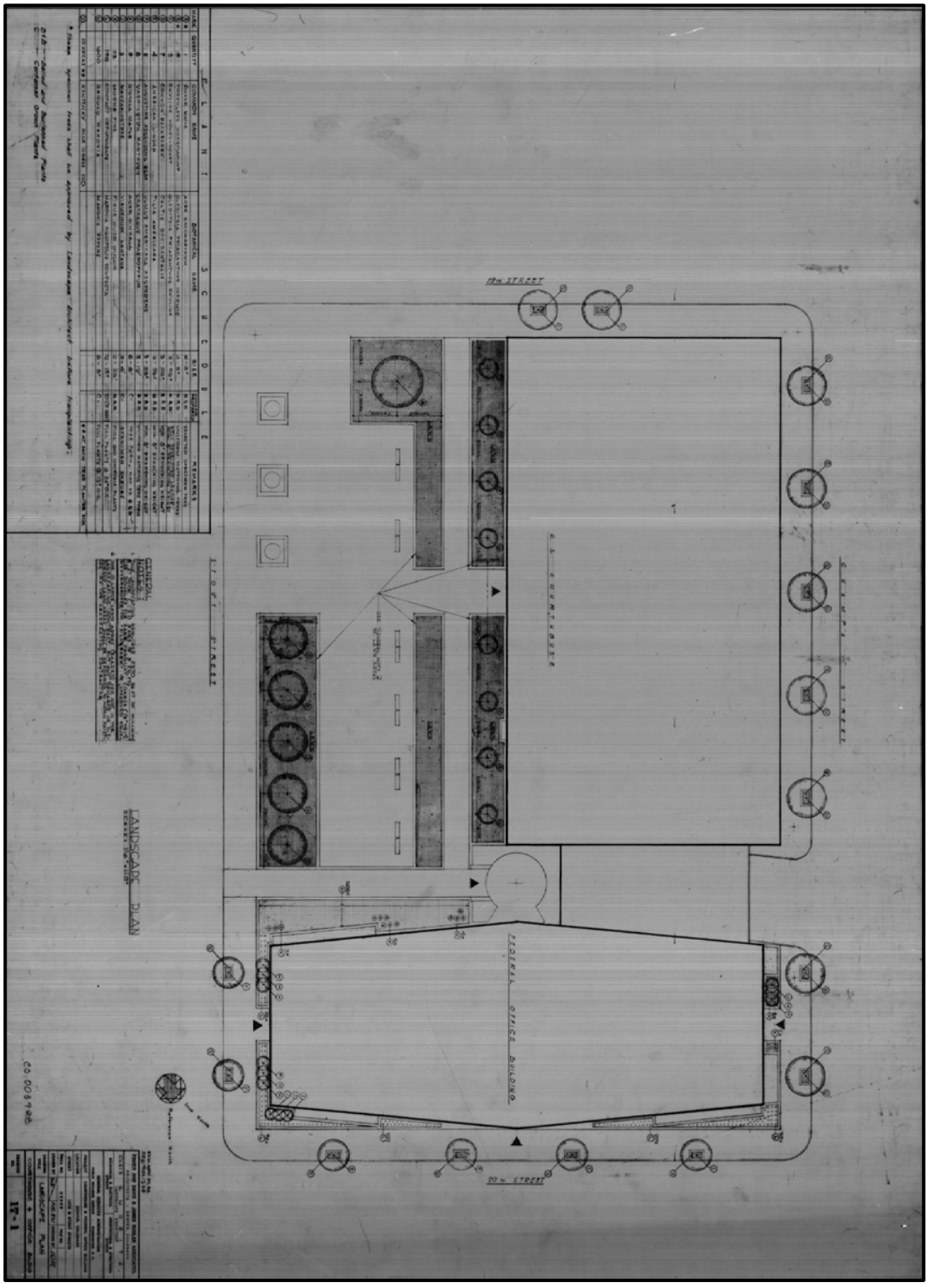
H35. Circa 2009 photograph of an elevator lobby, Federal Building, showing finishes installed as part of the First Impressions project. Located in the files of the U.S. General Services Administration, Public Buildings Service, Rocky Mountain Region.

H36. 1937 "Location of Principal Federal Activities in Denver and Vicinity," *Denver Plan, Volume 5,* 14.

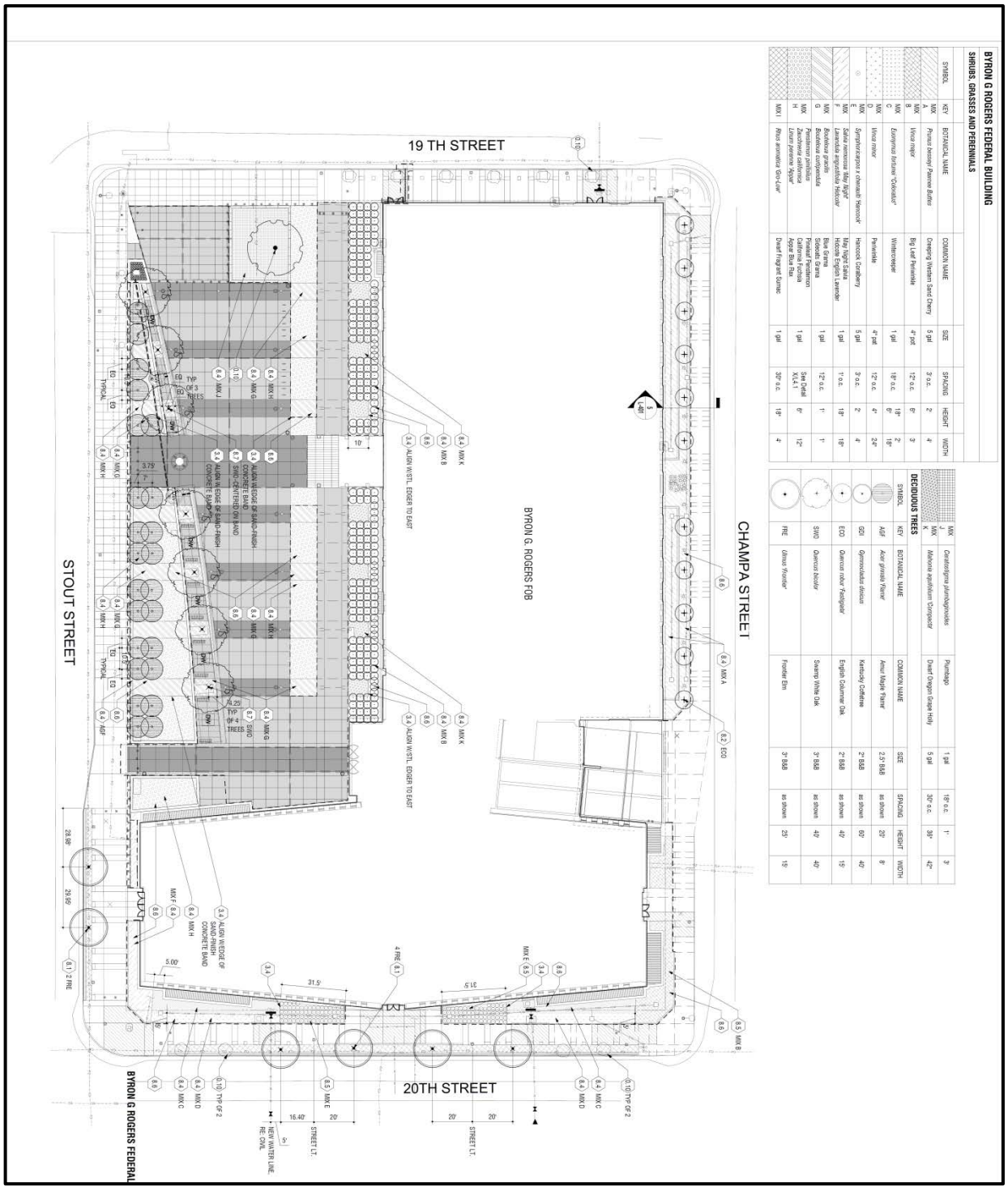
H37. 1937 "Federal Center, Plan A," *Denver Plan, Volume 5, 1*6.

H38. 1937 "Federal Center, Plan B," *Denver Plan, Volume 5,* 17.

H39. 1963 Map showing the relationship of existing functional concentrations in downtown Denver, *Economic Analysis*, 6.



H1. August 8, 1961, landscaping plan for the Rogers FB&USCT plaza.



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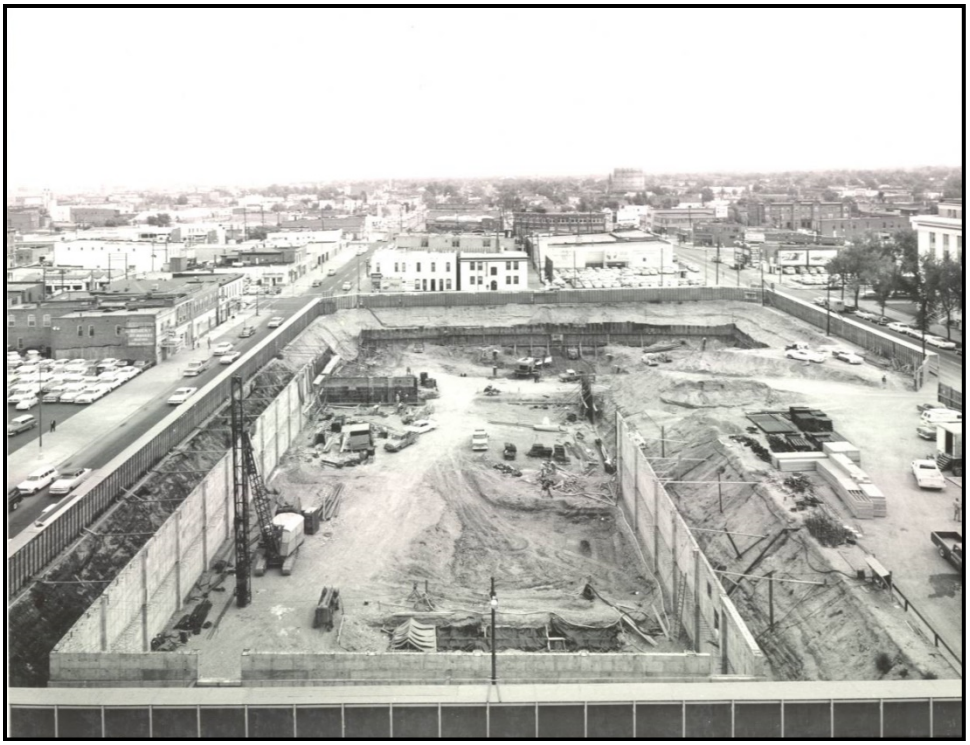
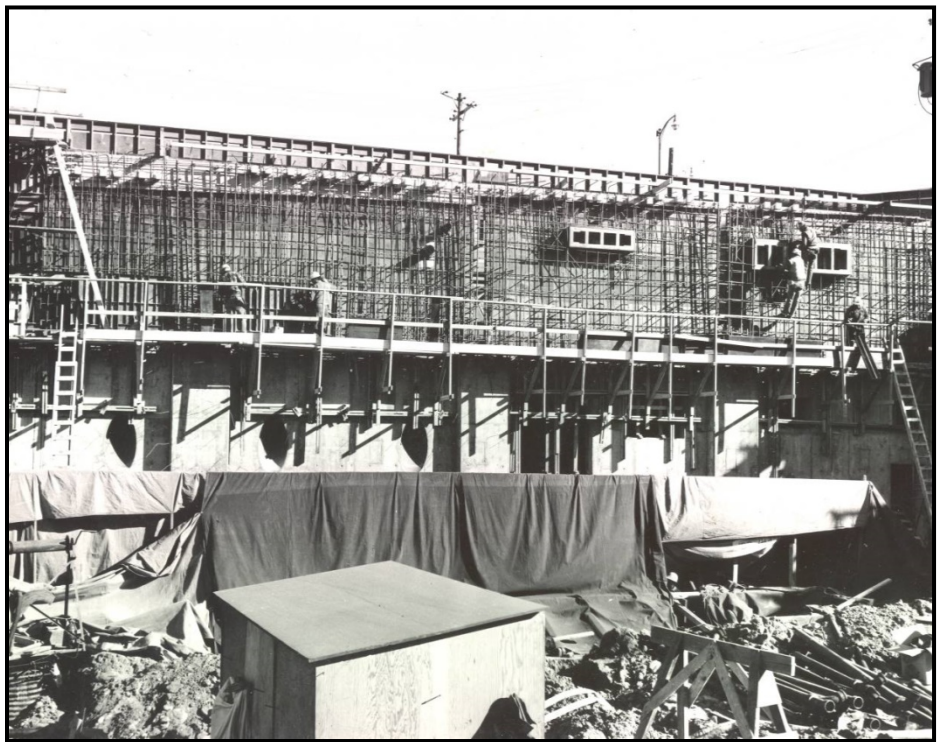
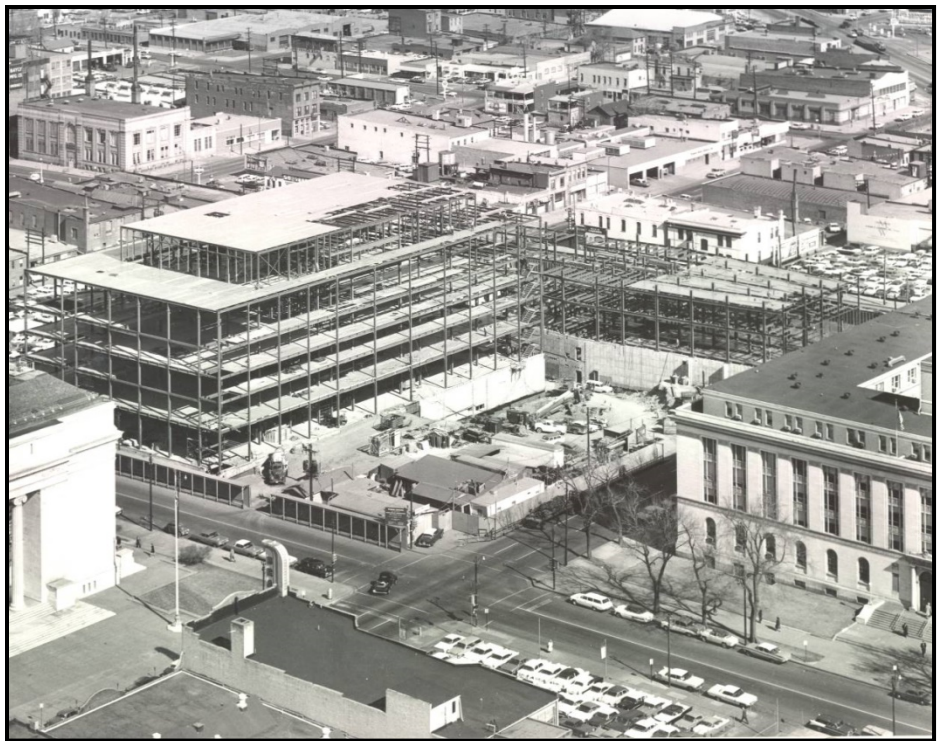


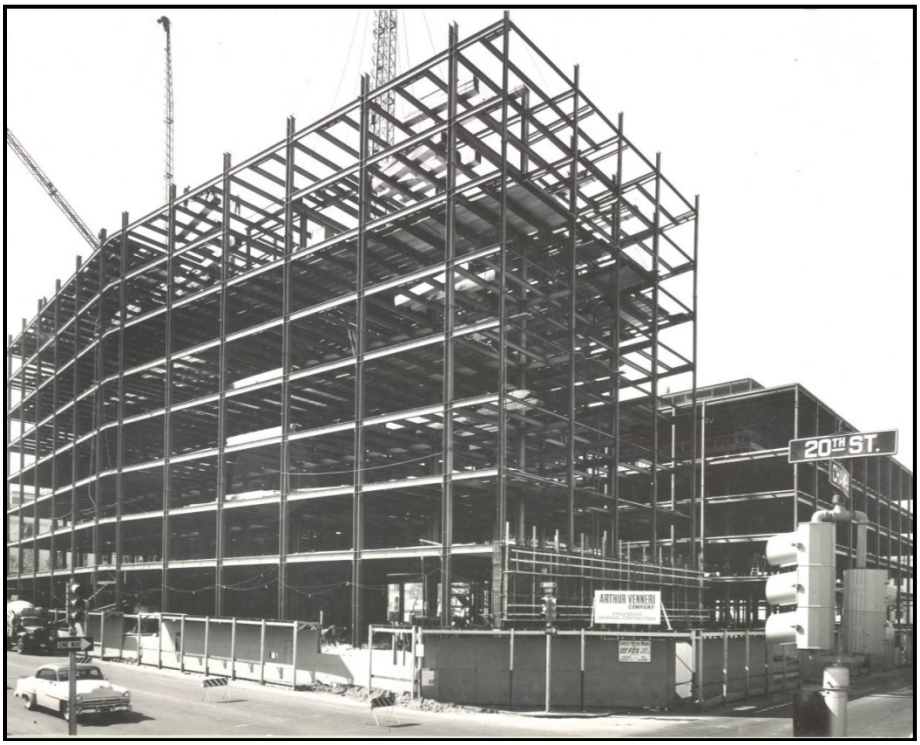
H4. October 1, 1962, photograph of construction progress, facing north.



H5. December 6, 1962, photograph of construction progress showing the installation of reinforcing steel.

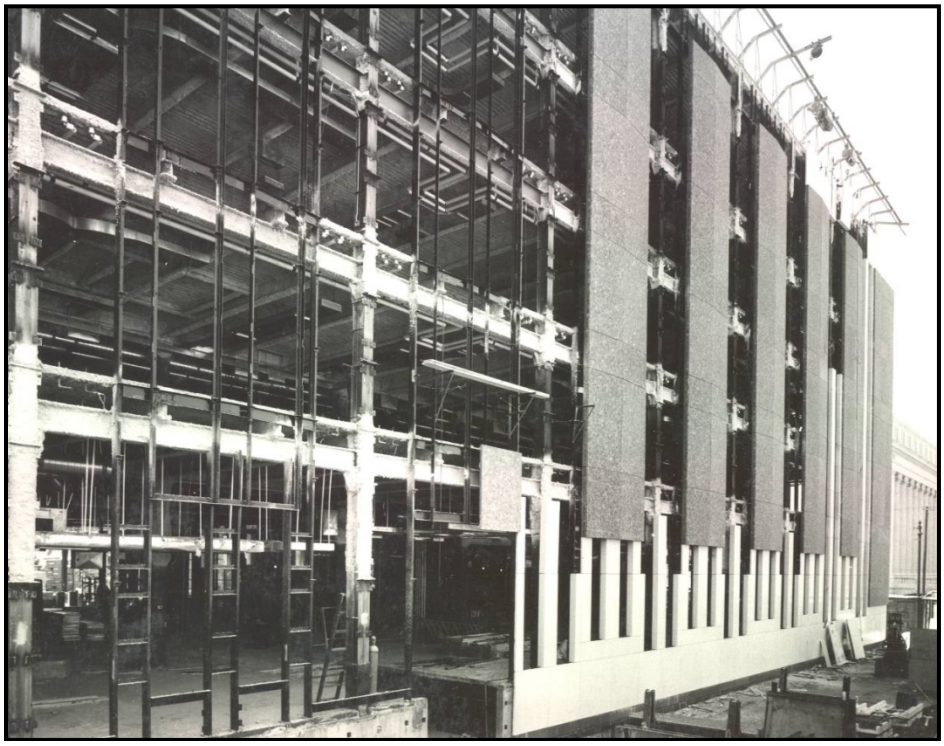


H6. March 1, 1963, photograph of construction progress, facing northwest.

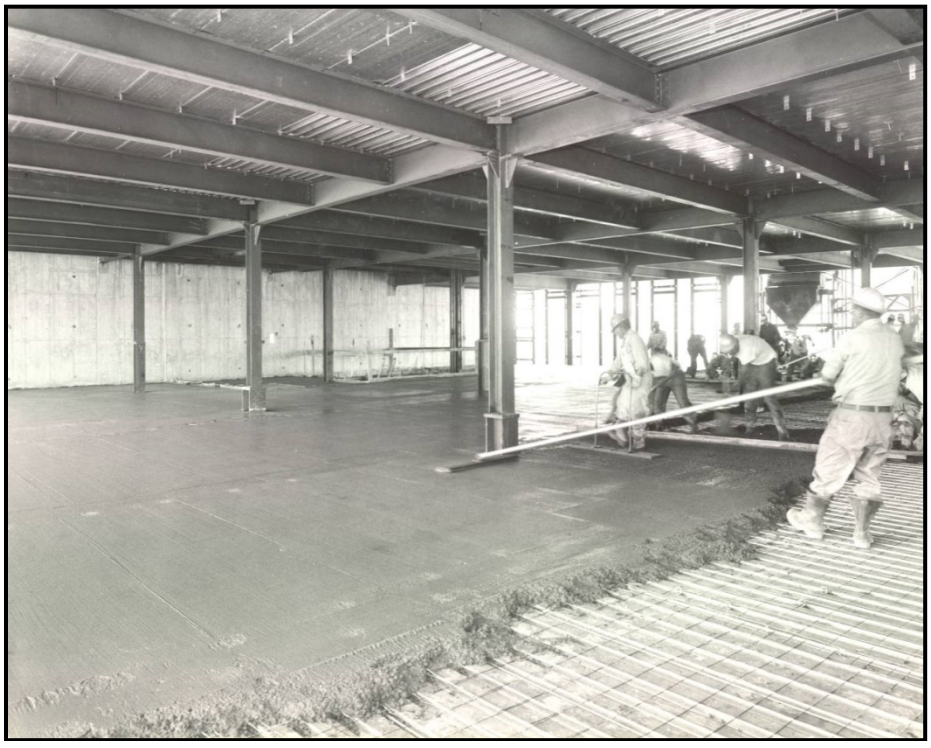


H7. May 1, 1963, photograph of construction progress, facing southeast.

H8. August 1, 1963, photograph of pre-cast concrete southeast corner of the U.S. Courthouse.



H9. September 3, 1963, photograph of pre-cast stone along the west elevation of the U.S. Courthouse.



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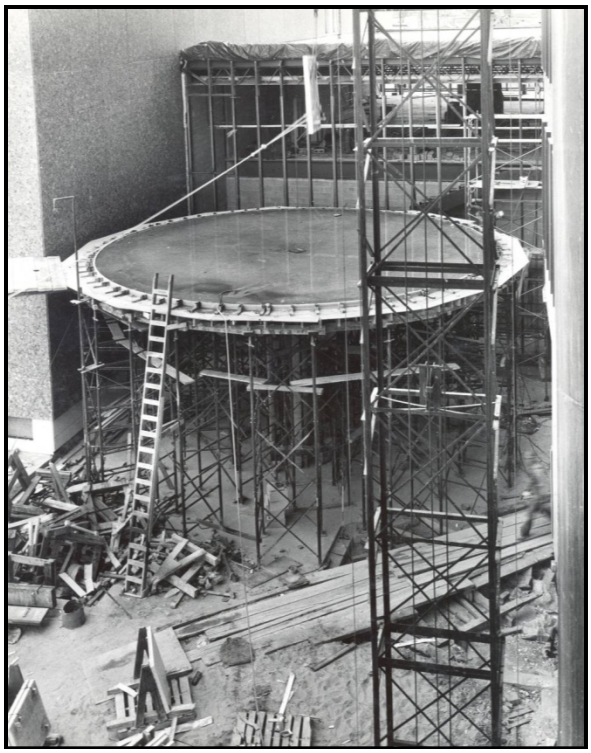

H12. May 1, 1964, photograph of the construction progress of the entrance canopy of the Federal Building.

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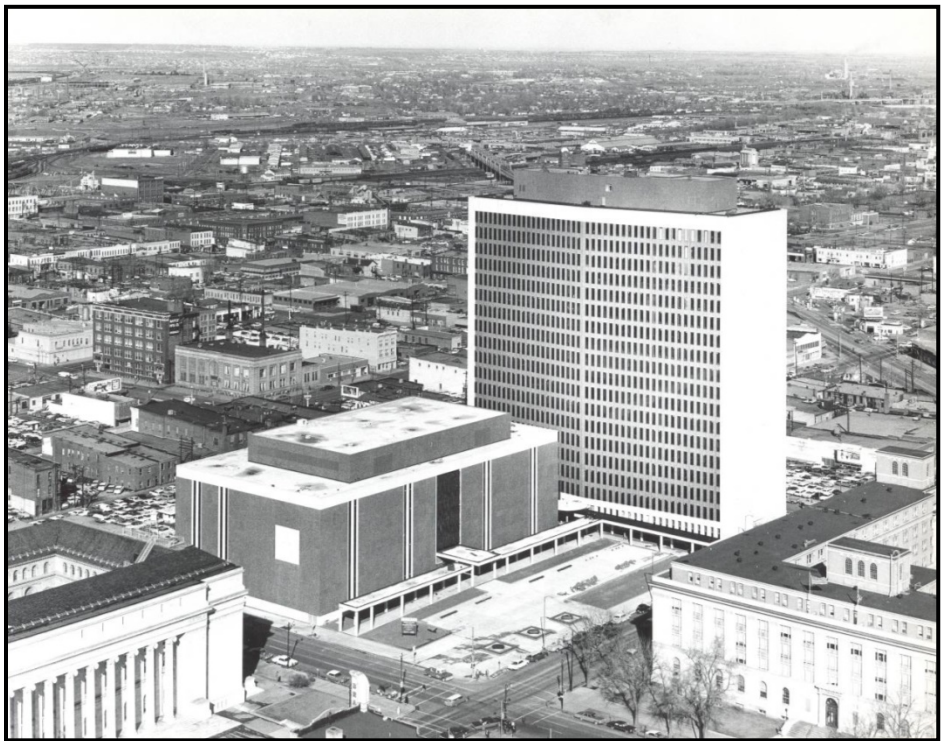
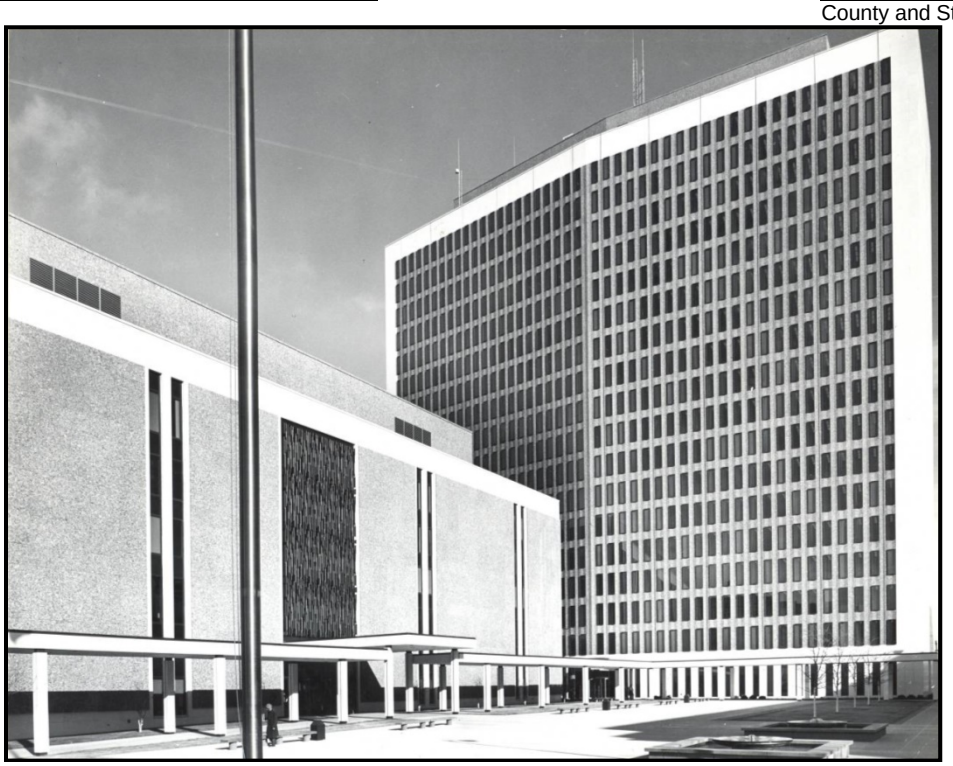
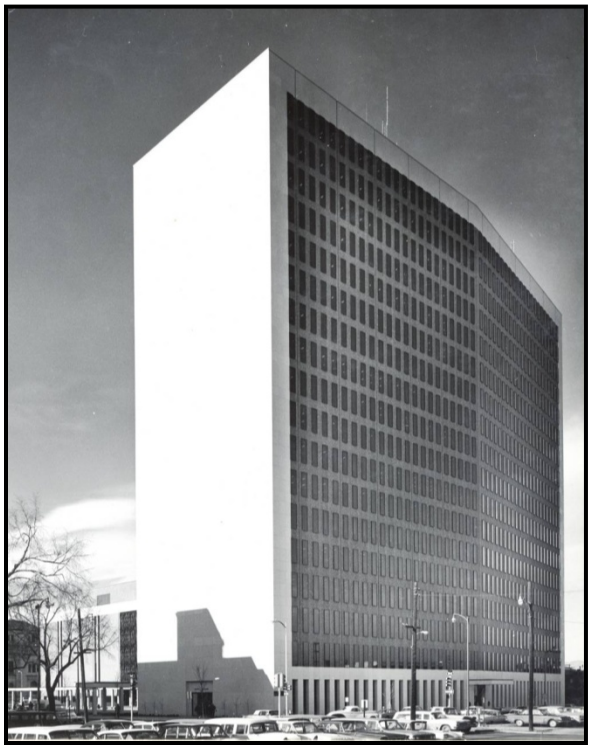


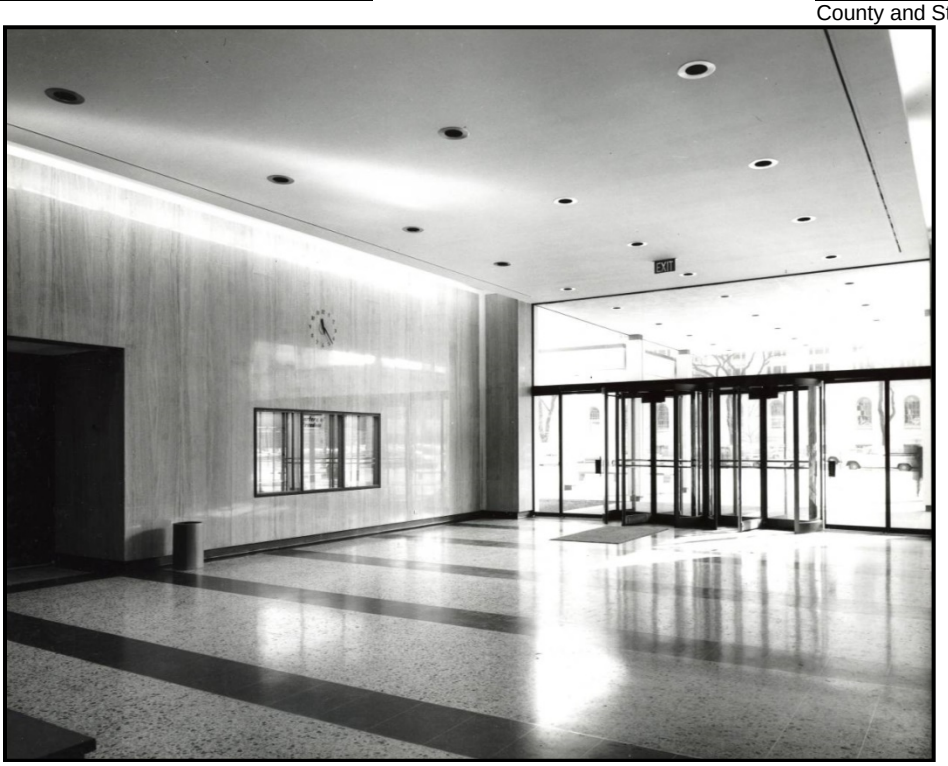
H16. January 4, 1965, photograph of the exterior, facing northwest.



H17. January 4, 1966, exterior photograph, facing northwest.

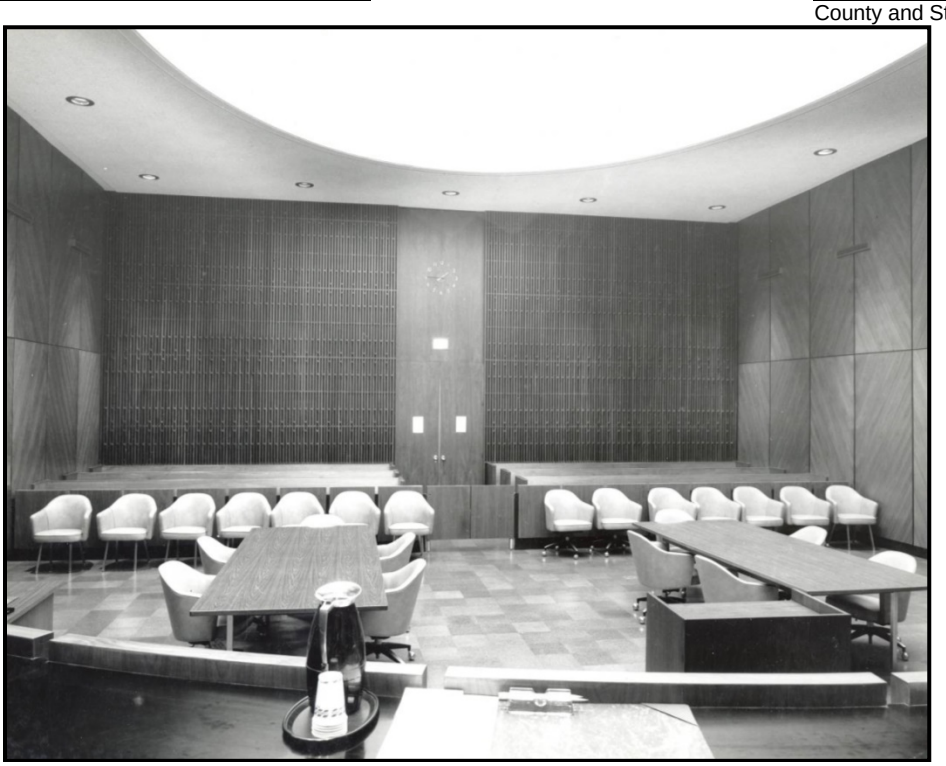


H18. January 4, 1966, photograph of the Federal Building, facing southwest.

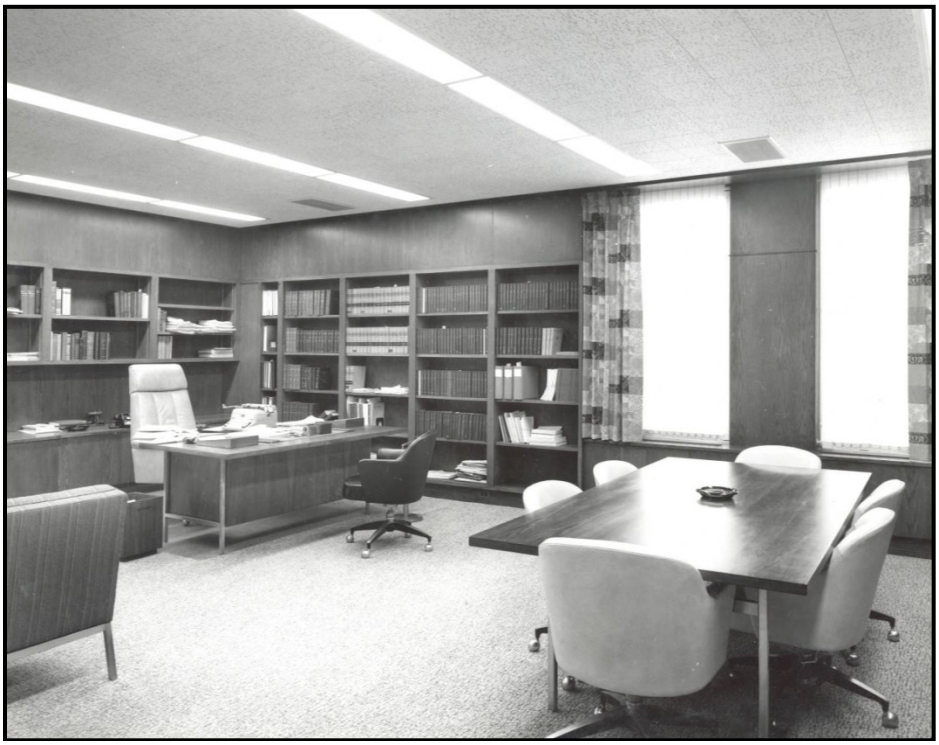


H19. February 2, 1966, photograph of the lobby of the U.S. Courthouse facing the exterior.

H20. February 2, 1966, photograph of the lobby of the U.S. Courthouse.

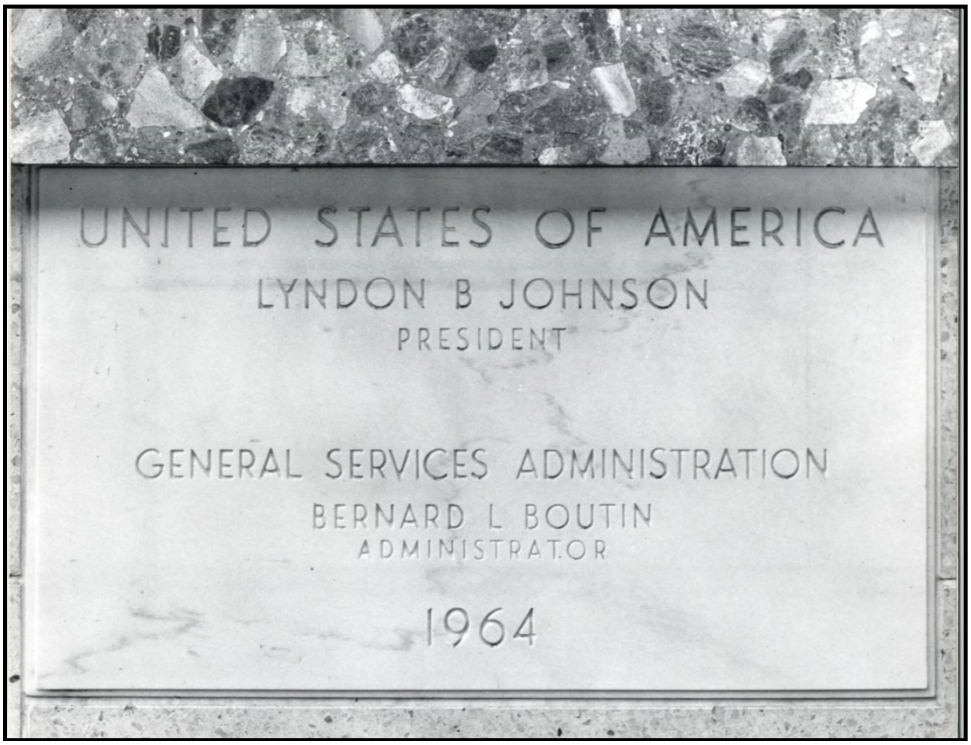


H21. February 2, 1966, photograph of the Court of Appeals in the U.S. Courthouse.



H22. February 2, 1966, photograph of the Judge's Chambers in the U.S. Courthouse.

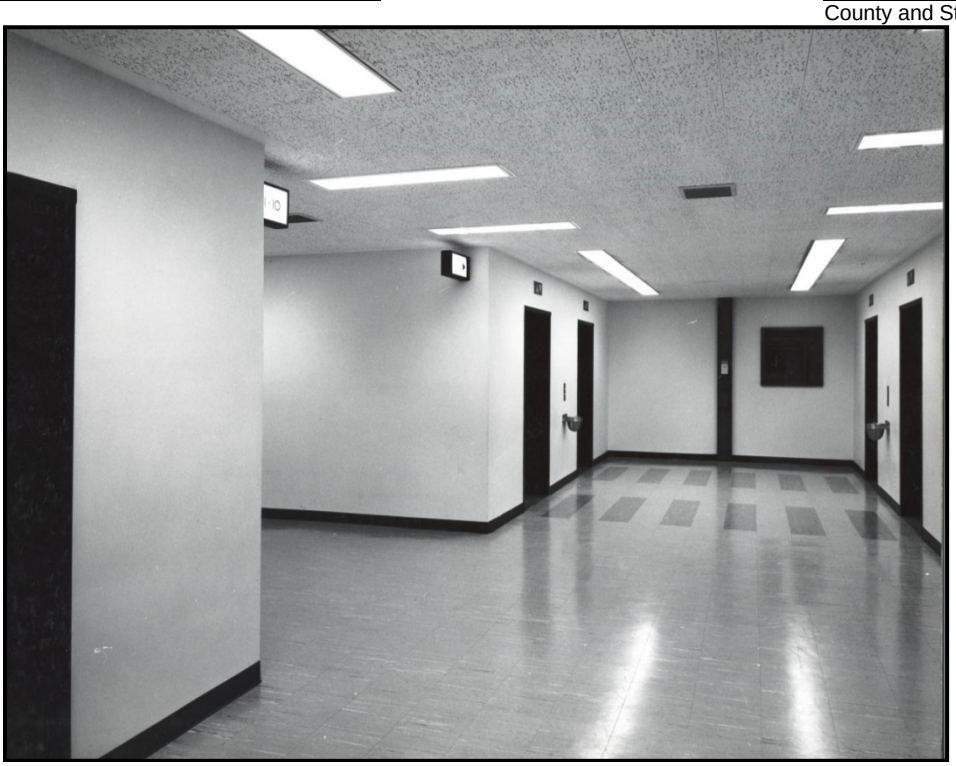
H23. February 2, 1966, photograph of the Tax Courtroom, U.S. Courthouse.



H24. February 1966, photograph of the U.S. Courthouse cornerstone.

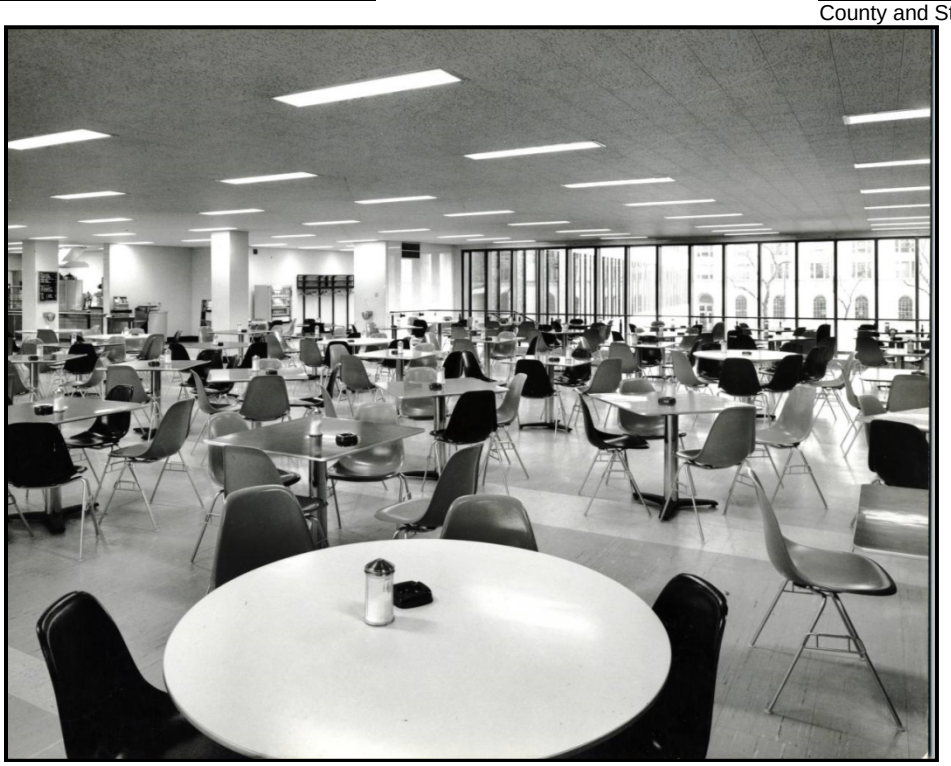
H25. February 2, 1966, photograph of the lobby of the Federal Building.

H26. February 2, 1966, photograph of the first floor elevator lobby of the Federal Building.



H27. February 2, 1966, photograph of the second floor elevator lobby of the Federal Building.

H28. February 2, 1966, photograph of second floor office space in the Federal Building.

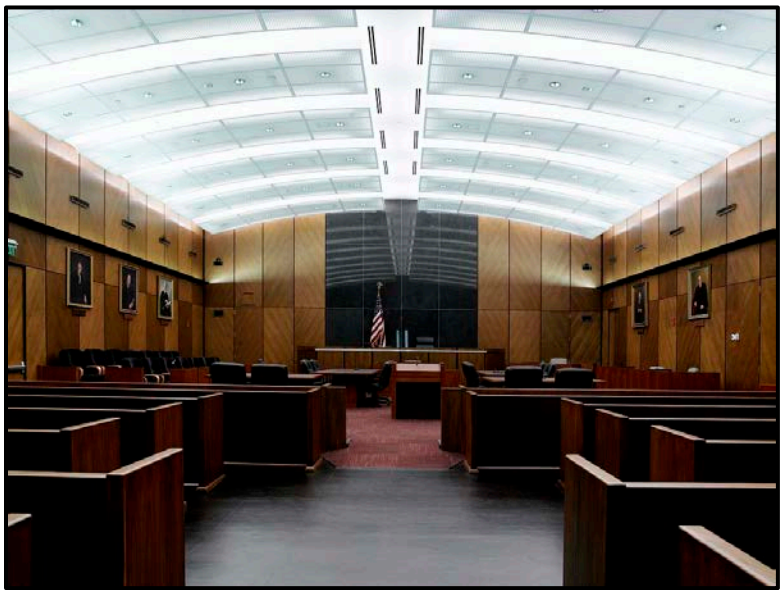


H29. February 2, 1966, photograph of the cafeteria in the Federal Building.

H30. February 2, 1966, photograph of the kitchen.

H31. c. 1998 photograph of the plaza showing the c. 1996 changes.

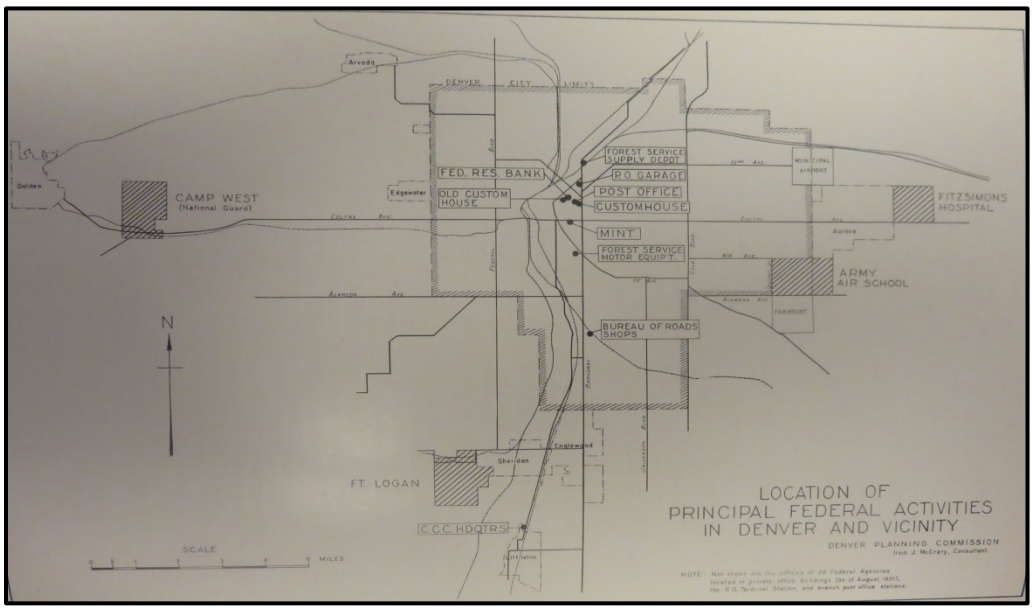
H32. c. 2001 photograph of the plaza showing the First Impressions program changes.



H33. Circa 2008 photograph of a second-floor courtroom, U.S. Courthouse.

H34. Circa 2008 photograph of a second-floor courtroom, U.S. Courthouse.

H35. Circa 2009 photograph of an elevator lobby, Federal Building, showing finishes installed as part of the First Impressions project.



H36. 1937 "Location of Principal Federal Activities in Denver and Vicinity," *Denver Plan, Volume 5,* 14.

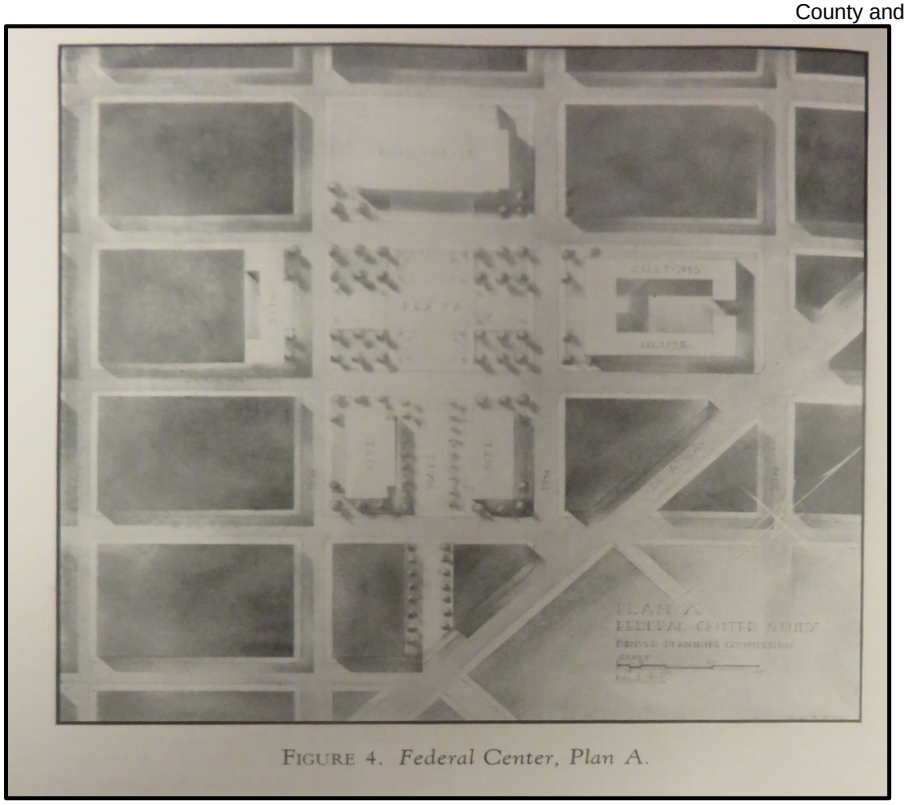


FIGURE 4. *Federal Center, Plan A.*

H37. 1937 "Federal Center, Plan A," *Denver Plan, Volume 5, 1*6.

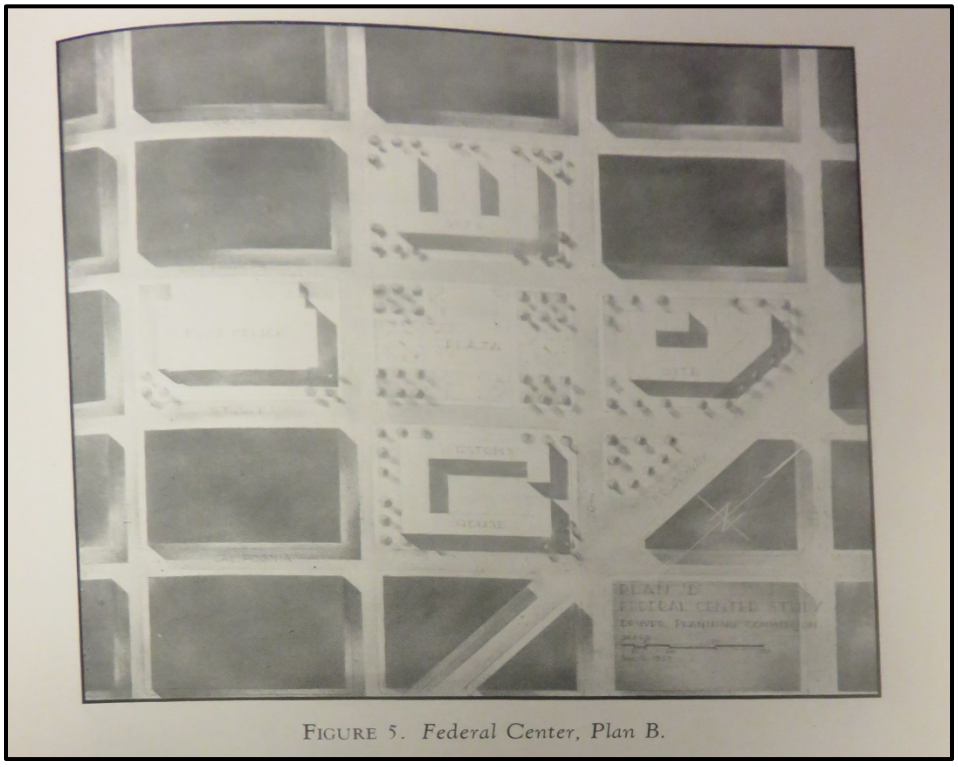
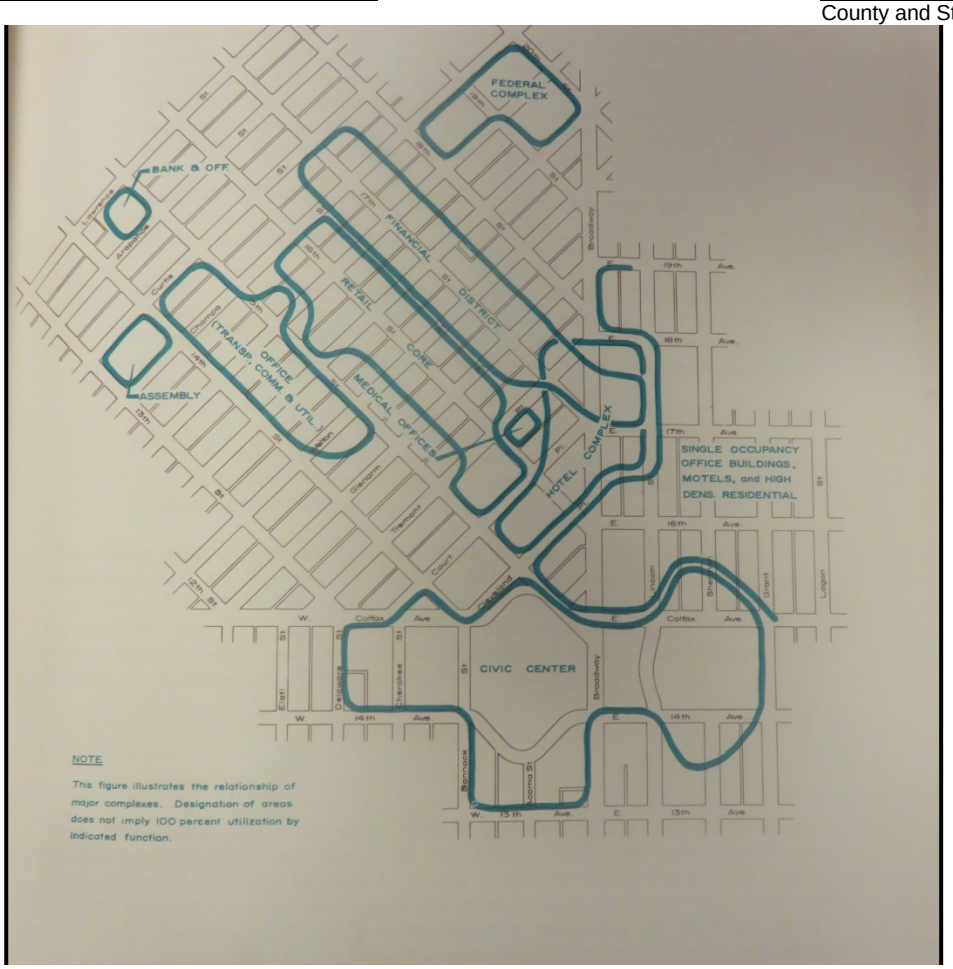


FIGURE 5. *Federal Center, Plan B.*

H38. 1937 "Federal Center, Plan B," *Denver Plan, Volume 5,* 17.



H39. 1963 Map showing the relationship of existing functional concentrations in downtown Denver, *Economic Analysis*, 6.

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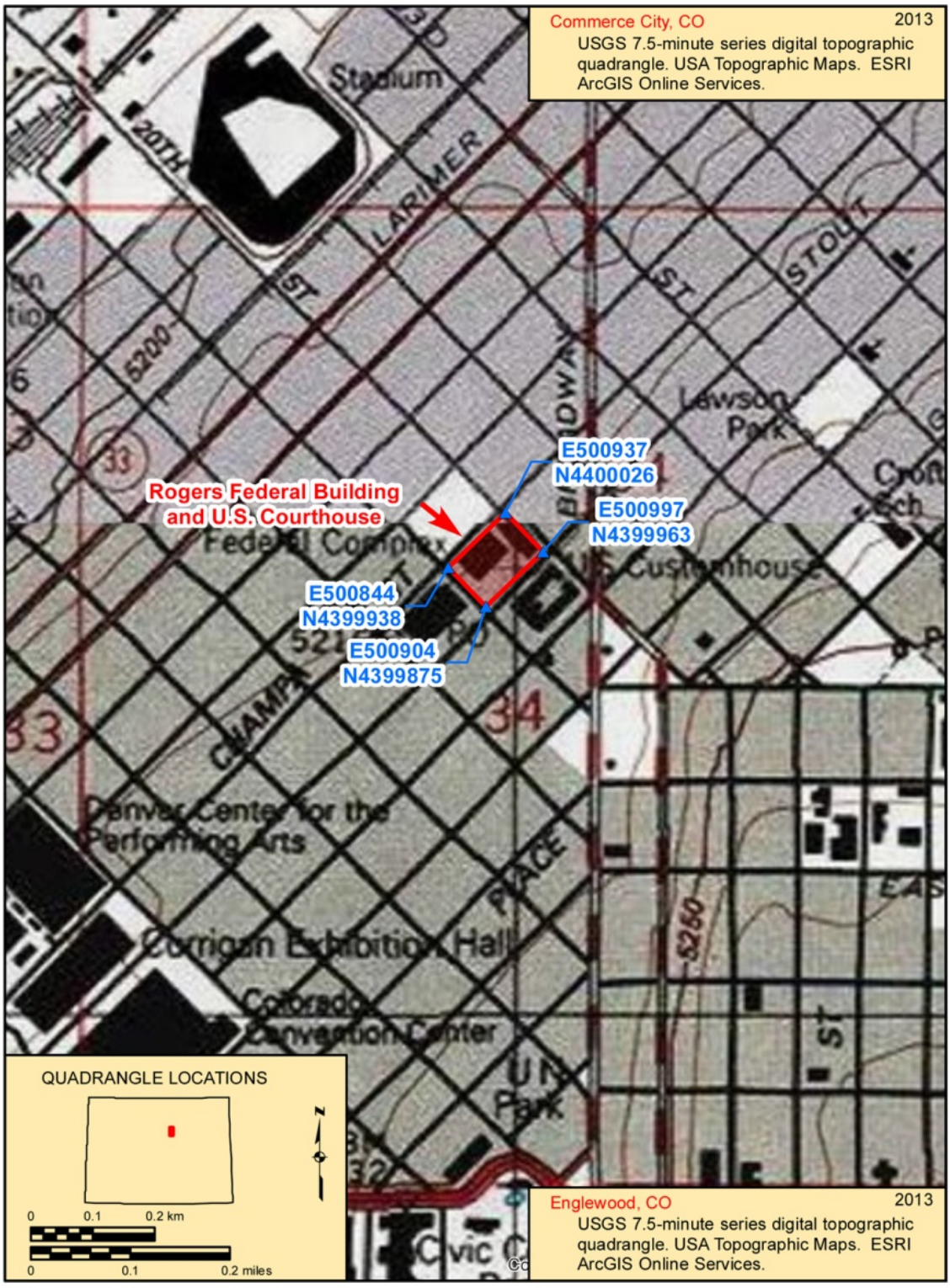
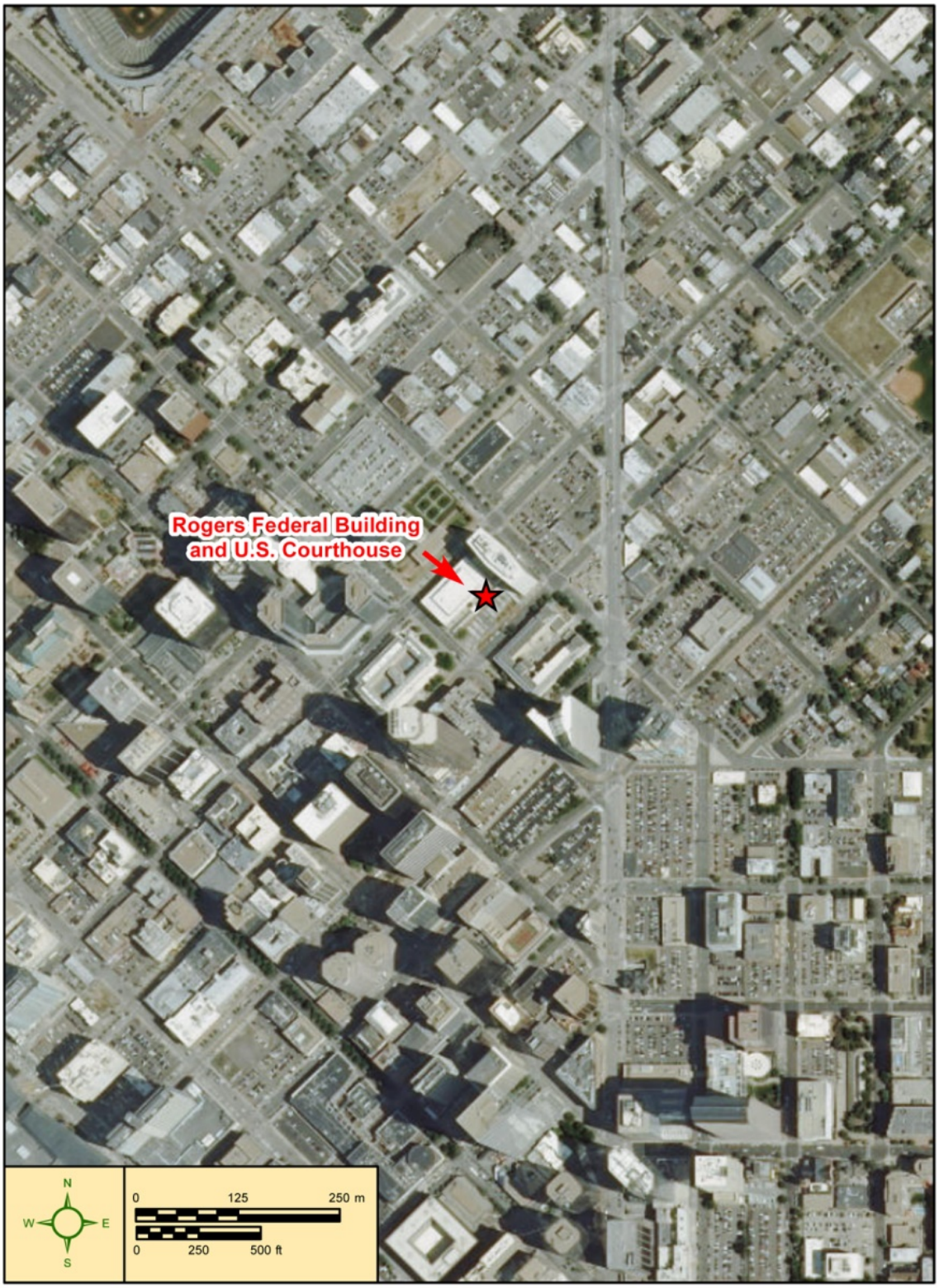
USGS Topographic Map
Englewood, Colorado and Commerce City, Colorado, 7.5-minute series quadrangles

USGS Topographic Map
Englewood, Colorado and Commerce City, Colorado, 7.5-minute series quadrangles



Location Map



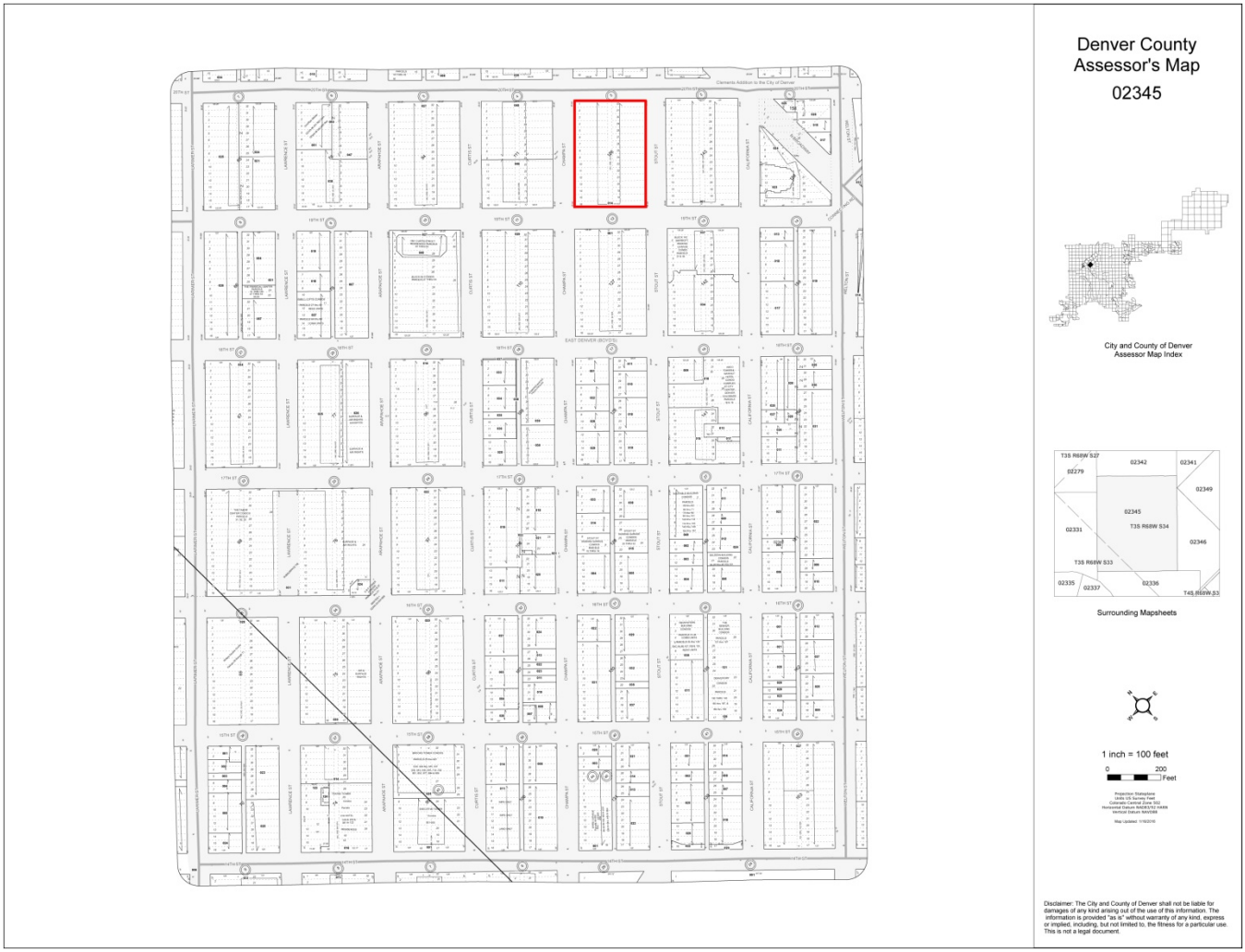
Boundary Map

U.S. Courthouse and Federal Office Building
Name of Property

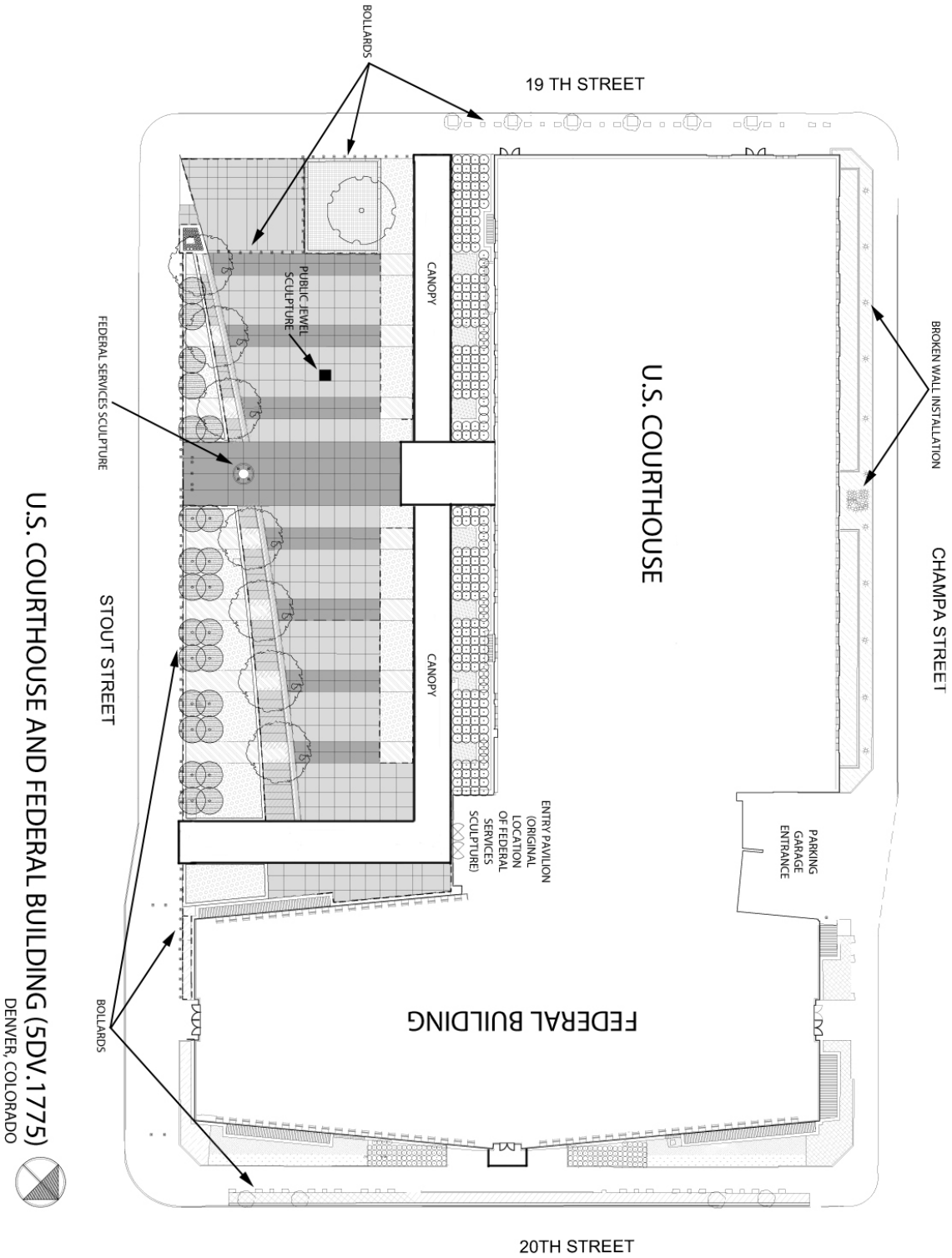
Denver, CO
County and State

Boundary Map

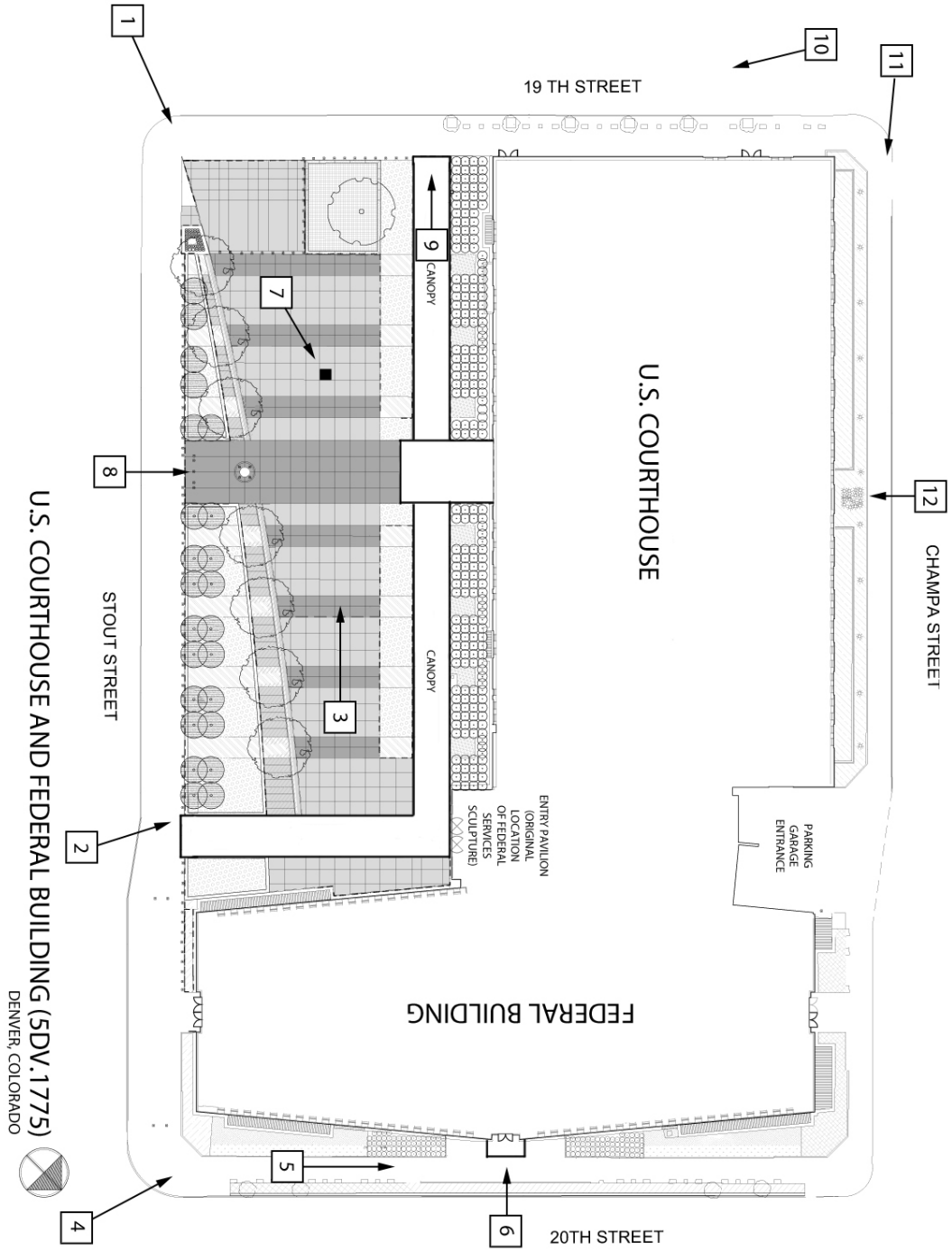
Block 126 East Denver Addition



Site Plan


U.S. COURTHOUSE AND FEDERAL BUILDING (5DV.1775)
DENVER, COLORADO
BOLLARDS
19 TH STREET
PUBLIC JEWEL SCULPTURE
CANOPY
FEDERAL SERVICES SCULPTURE
U.S. COURTHOUSE
BROKEN WALL INSTALLATION
CHAMPA STREET
STOUT STREET
CANOPY
ENTRY PAVILION (ORIGINAL LOCATION OF FEDERAL SERVICES SCULPTURE)
PARKING GARAGE ENTRANCE
FEDERAL BUILDING
BOLLARDS
20TH STREET

Exterior Photo Key



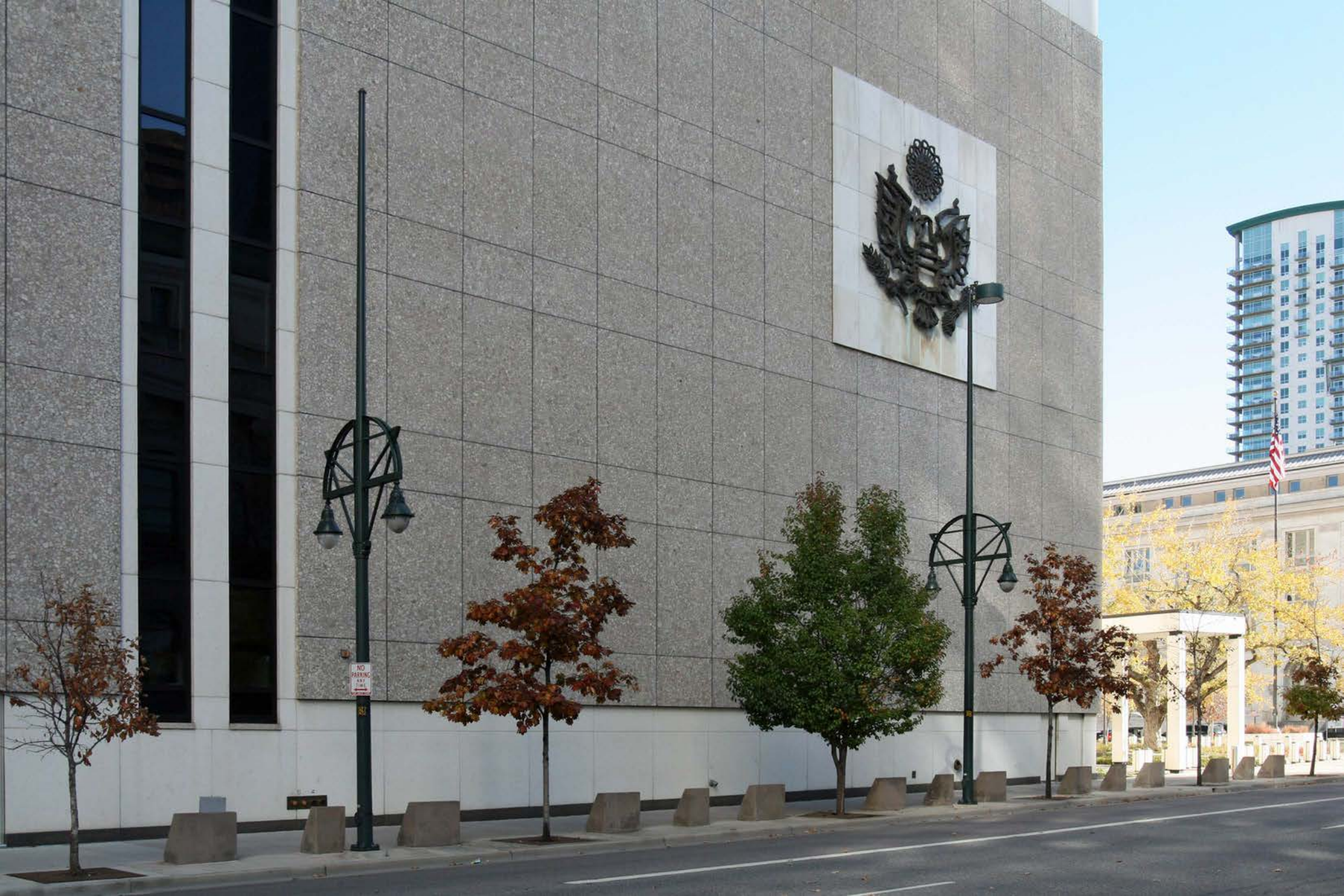
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

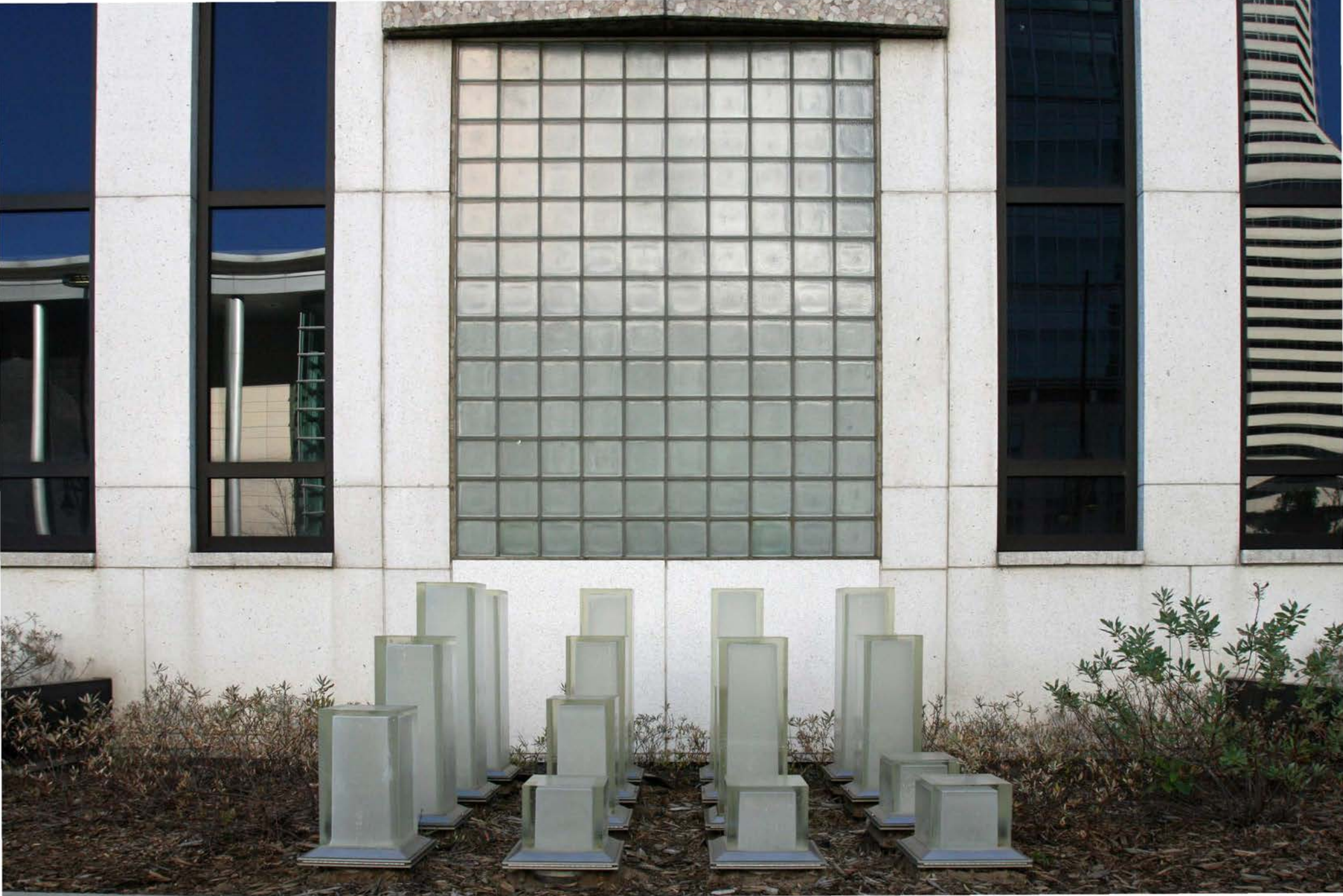

UNITED STATES COURTHOUSE
POLICE
POLICE


COURTHOU


T E D S T A T E S C O U R T H O U

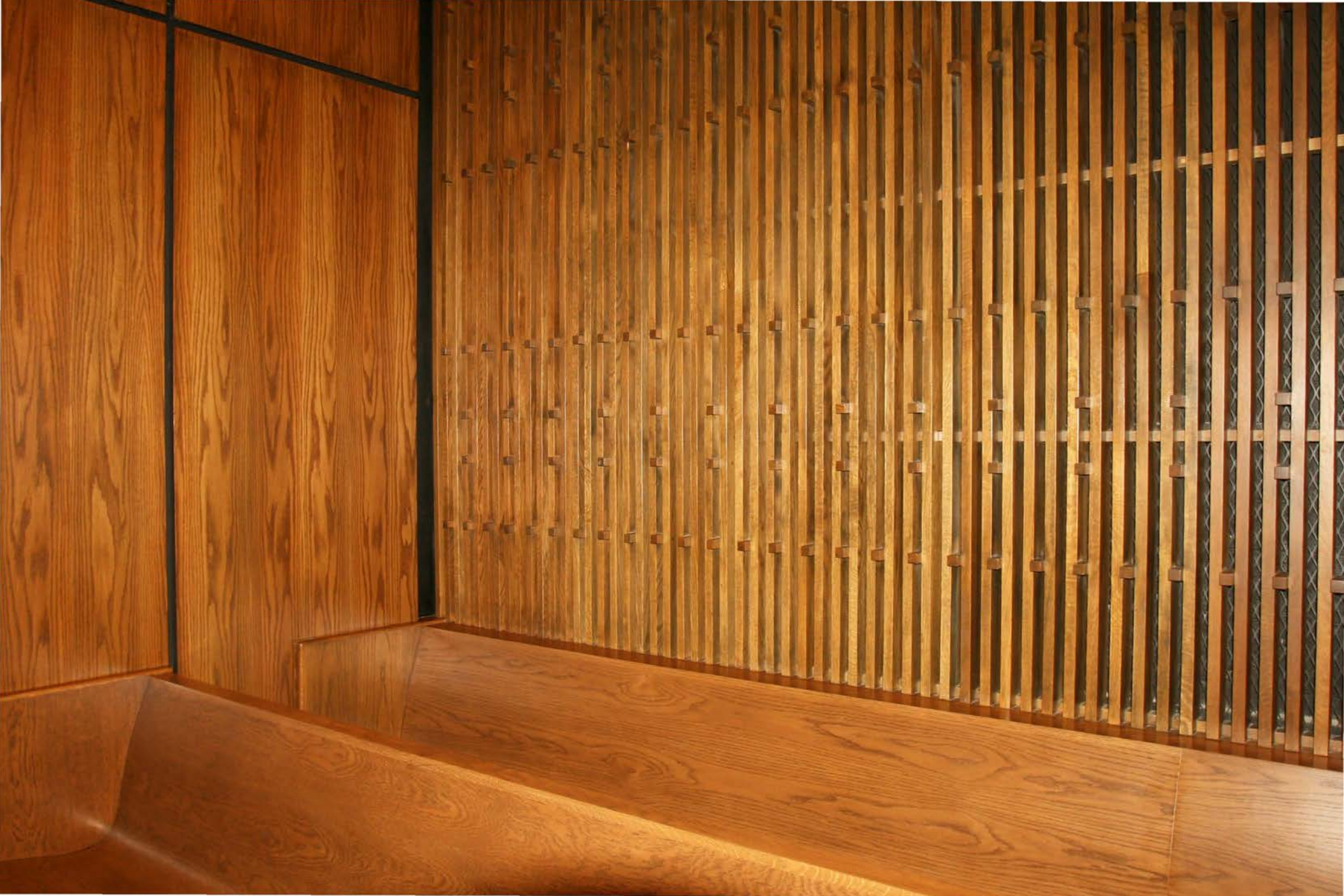

NO
PARKING
ANY
TIME


BYRON G. ROGERS UNITED STATES COURTHOUSE




1929 STOUT

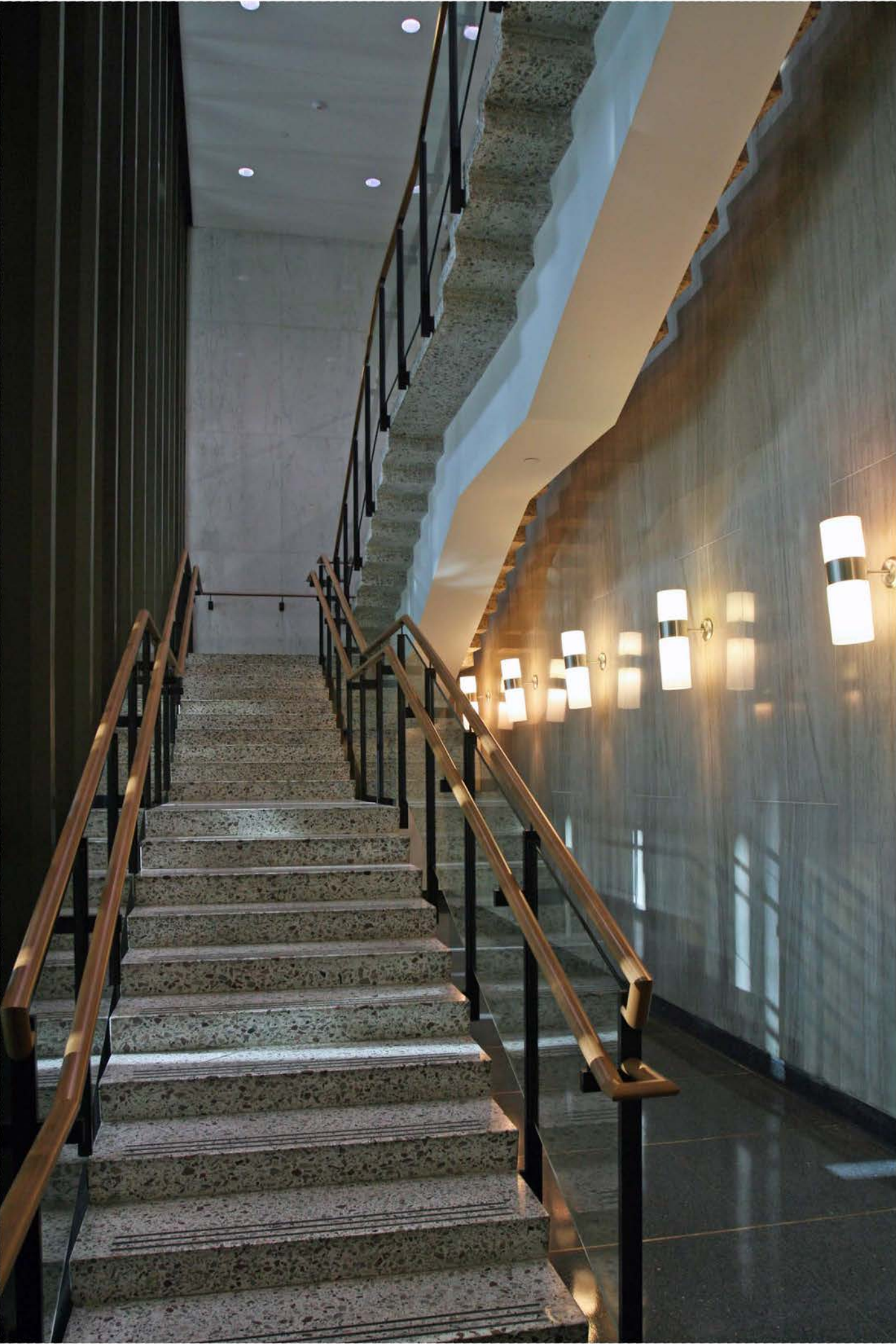

BYRON G. ROGERS U.S. COURTHOUSE DIRECTORY




EXIT


EXIT


GSA

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: U.S. Courthouse and Federal Office Building

MULTIPLE NAME:

STATE & COUNTY: COLORADO, Denver

DATE RECEIVED: 9/12/16 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: ~~11/07/16~~ 10.18.16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000723

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 10.17.16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

GSA

GSA Public Buildings Service

August 30, 2016

Mr. Paul Loether
Chief, NRHP & NHL Program
National Park Service
1201 Eye Street, NW (2280), 8th Floor
Washington, DC 20005

Dear Mr. Loether: Paul

The U.S. General Services Administration (GSA) is pleased to nominate the U.S. Courthouse and Federal Office Building (current name: Byron G. Rogers Federal Building and U.S. Courthouse) located at 1961 Stout St., Denver, Colorado, for inclusion in the National Register of Historic Places. The nomination is hereby submitted on disk in accordance with the May 6, 2013 guidance and includes the following:

- Signed original first page of the National Register of Historic Places nomination form;
- Disk 1 - The enclosed disk contains the true and correct copy of the nomination
- Disk 2 – The enclosed disk contains the .tif image files for the above referenced nomination.

If for any reason any nomination package that GSA submits needs to be returned, please do so by a delivery service as items returned to our offices via regular mail are irradiated and the materials severely damaged. Should you have any questions or concerns regarding this nomination package, please contact Claire Hosker at (202) 501-1578 or claire.hosker@gsa.gov.

Sincerely,

Beth L. Savage
Federal Preservation Officer
Director, Center for Historic Buildings

Enclosure
cc: Andrea Collins, Regional Historic Preservation Officer, R8

1800 F Street, NW
Washington, DC 20405-0002
www.gsa.gov