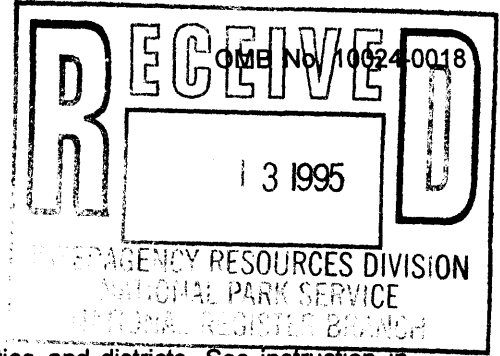


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United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

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

1. Name of Property

historic name Joshel, Lloyd M., House
other names/site number 5DV4787

2. Location

street & number 220 South Dahlia Street [N/A] not for publication
city or town Denver [N/A] vicinity
state Colorado code CO county Denver code 031 zip code 80222

3. State/Federal Agency Certification

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

James Edmund Hartman State Historic Preservation Officer November 6, 1995
Signature of certifying official/Title Date

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register
See continuation sheet [].
 determined eligible for the
National Register
See continuation sheet [].
 determined not eligible for the
National Register.
 removed from the
National Register
 other, explain
See continuation sheet [].

Signature of the Keeper Date
Entered in the 12.28.95
National Register

Joshel, Lloyd M., House
Name of Property

Denver County, CO
County/State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not count previously listed resources.)

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

International Style

Materials
(Enter categories from instructions)

foundation CONCRETE
walls BRICK

roof ASPHALT
other _____

Narrative Description

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

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Continuation Sheet

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Joshel, Lloyd M., House
Denver County, Colorado

DESCRIPTION

The Lloyd M. Joshel House is sited at the north side of the building lot, near the center, affording the site, designed by landscape architect M. Walter Pesman, with essentially equal west, south and east yard areas which slope to the southwest corner. The west, front yard rises to the house facade which overlooks South Dahlia Street. At the northwest corner a concrete paved driveway extends to the house's inset carport. The driveway curves out at the foot at the street curbing and is scored with a center joint and cross joints duplicating the original architectural design. Bordering the south side of the driveway is an entrance walkway that curves around the foot of the driveway and extends up the slope in a series of shallow steps to the carport. Within the carport the entrance walk is raised one step above the concrete floor and extends to the front door. A series of stepped planters abut the run of the entry stairway. The planters are filled with large, low junipers and Oregon grape shrubbery.

A tall juniper hedge extends between the driveway and the north property line; a large blue spruce terminates the composition at the northwest corner. A concrete wall terraces the adjacent property. Pfitzer juniper foundation plantings extend along the facade of the house to its southwest corner which is further defined by a large specimen red oak tree in a circular bed. At the southwest corner of the front lawn three small circular beds containing specimen trees including a hawthorne and a Ponderosa Pine.

The south, side yard, contained by low chainlink fences along the south property line and between the back yard from the side yard, is set with a large Tony Meagar metal sculpture set at an angle from the house. A Honeylocust tree, in a circular bed, is located near the southeast corner of the house.

The east, rear yard rises from the south yard to the house's terrace level. The yard is enclosed by chainlink fencing on the south and east and by the neighbor's grapestake fence on the north set above a low concrete wall at the property line. The periphery of the rear yard is edged in free-form beds planted with various specimen trees and shrubs. These trees include Pinon Pines, an Austrian Pine, a Bristlecone Pine, a flowering crab apple, and a tall weeping blue spruce in the northeast corner. Near the southeast corner of the house are two circular beds each containing a large Honeylocust tree. Within the lawn area, a circular pool with a fountain sculpture by Wilfred Verhelst (Ca. 1960) is on axis with the rear terrace. Other abstract sculptural works of art are variously placed around the yard forming a sculpture garden. The larger pieces such as the 1970 Clement Meadmoore and the Jerome Kirk mobile are backed by the landscaping. Several pieces are free standing within the lawn area and include a Kumback-Wilmsen marble book and a Robert Reiman fiberglass sculpture.

The Joshel House is essentially a one-story, flat roofed pavilion crowning the top of the slope of the site. At the south elevation, the structure is a story and a half providing for full glazing of the basement bedrooms. The pavilion is square in plan with a grid of four structural bays to each elevation. The inset carport and entrance doorway occupies the northwest quadrant of the grid. The northeast

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Continuation Sheet

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Joshel, Lloyd M., House
Denver County, Colorado

quadrant is the kitchen, breakfast room, and dining room; the southeast is the living room; and, the southwest is the master bedroom and bath. The south half is set over the two basement bedrooms and bath.

The pavilion is of frame construction with exposed structural columns supporting the roof structure which is masked behind a wide plywood fascia that is almost flush with the face of the exterior columns. Below the fascia is a nearly continuous clerestory glazed with frosted glass on the north and south and clear glass elsewhere. The clerestory glazing extends around the house and into the carport except at the west, front master bedroom wall where the brick masonrywork extends to the fascia as a load bearing wall without an exposed center column. Here the clerestory was omitted for sound and light reduction in the street facade bedroom.

The masonry work is constructed of yellow/beige brick with vertical striations. The brickwork is laid on the exposed concrete foundation and has flush vertical joints and raked horizontal joints to the top course which is soldier coursed headers. The brickwork, which typically extends to the sills of the single-light clerestory glazing in each bay, wraps around the interior of the carport and infills the four individual bays of the north elevation and the south bay of the east elevation which has no center column.

While the facade and the north elevation essentially read as brick masonry construction, the remaining bays of the exterior elevations are glazed further refining the pavilion design and providing for controlled vistas to the rear sculpture garden and to the south capitalizing on solar energy. The glazing below the clerestory within each bay consists of a pair of nearly square plate glass windows with a center muntin. The structural columns of each bay form mullions.

The story and a half south elevation is distinguished by the four bays having full glazing above and below louvered panels. Each bay has a single-light clerestory set above a fixed pair of windows. The center muntin extends to the head of a single-light basement window. The pair of panels between the floors in each bay are infilled with fixed louvers screening ventilator openings. At the interior, the ventilators have awning-type closure panels mounted within the muntin and column mullion frames. The glazing is held in place with quarter round moulding. The first floor, south windows also incorporate baseboard heating at a bulkhead at the floor level.

The four bays of the east elevation are characterized by the asymmetrical placement of the brick masonry work which nearly fills the two bays of the southern end. A single light window, set below the clerestory glazing, infills the balance of the two south bays and visually connects to the remaining two bays which are fully glazed. Each bay has a single-light, glazed door at opposite ends which open onto the terrace from the dining room and kitchen. The clerestory, similar in design to the front entry doorway with its single sidelight, forms a continuous transom above the door heads.

Fronting the glazed section of the two south bays is a concrete planter set at the terrace level. A specimen Nanking Cherry tree and rose bushes are contained in the planter which forms a bulkhead at the edge of the terrace accommodating the drop in grade. Over the terrace is a shed roof of

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Joshel, Lloyd M., House
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corrugated white fiberglass supported on four steel columns that curve into rafters attached to the fascia. The concrete paving of the terrace is set at grade.

The north elevation is characterized by the four bays infilled with panels of brickwork which are flush with the exposed concrete foundation but project beyond the structural columns. The brick panels and the above clerestory windows extend along the north wall of the carport which has exposed, flush brickwork on the inside of the north wall. Projecting brick panels with clerestories also extend across the west, back wall of the carport to the front entry doorway, with its flush panel door and glazed sidelight, and along the north wall of the master bedroom quadrant. The structural wood columns are exposed and turn the outside corners of the facade further defining the brickwork as panels of infill within the pavilion structural frame.

The interior layout is characterized by partitions which define the spaces but do not match the grid of the pavilion. The partitions in the major spaces and the ceilings are sheathed in varnished plywood panels. Generally, the partitions are separated from the outside walls by passageways extending around the periphery.

The partition between the living room and the master bedroom incorporates closets on the bedroom side and four bays of built-in shelving and cabinetry with doors and drop fronts on the living room side. The passage from the entrance foyer fronts the built-in, Marlow designed cabinetry which has white painted shelves and structure with natural wood doors asymmetrically placed within the framework. At the end of the wall, the doorway into the bedroom has a privacy accordion door. Between the master bedroom and bathroom, drawers are incorporated into the plywood sheathed wall. This wall contrasts to the exposed brick of the west wall. The bathroom has a vanity space, containing the original cabinet and sink built into the outside wall, and a tub-toilet space. The walls are exposed brick in the vanity area; the partition walls, like the tub-toilet area are sheathed in a coral colored vinyl sheeting matching the vinyl flooring.

The east wall of the living room is exposed brick as is the exterior walling of the kitchen area. In the dining room a built-in sideboard designed by Denver architect, Victor Hornbein, fronts a plywood sheathed partition. The sideboard consists of two cabinet units and flank a central speaker for the original sound system of the house within a white painted framework; the doors, top, and side panel are natural wood. The dining room partition separates the space from the kitchen area which is divided into three spaces. A northwest utility space, containing the refrigerator and laundry, is separated from the northeast breakfast area by a partition which extends to the height of the clerestory. In the breakfast area the partition supports a built-in rectangular table seating four. The galley kitchen along the dining room partition contains the sink and the original gas stove. The kitchen cabinetry, while compatible, is a recent renovation incorporating elements of modern Italian industrial design with laminate front cabinets and laminate counter tops.

Inside the front door, the foyer provides lateral access to the living room and the kitchen area. The foyer is separated from the dining area by a three-bay, asymmetrically designed screen of frosted

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glass panels extending from the floor to the ceiling. Three glass shelves project from the screen on the dining room side. Descending from the entry foyer is a narrow open stairwell, sheathed on the interior partition side full height with varnished plywood panels and incorporating the brick and concrete of the outside wall and foundation construction. The stairway, with carpeted steps, provides access to the two basement bedrooms along the south wall and a bathroom at the foot of the stairs. The basement also contains utility and furnace rooms. The interior partitions are plywood sheathed; the exterior walls are plastered. Doors are hollow core. Closets and vanities are built into the end of each bedroom with each vanity top extending to the window sill height.

The foyer and kitchen floors have vinyl chip sheet flooring. The major rooms, including the bathroom vanity area, are carpeted. Light fixtures are recessed into the house's varnished plywood ceilings or are ceiling mounted adjustable can lights, conical and cylindrical in shape in pairs. Square louvered vents in the ceilings provide air outtakes for the roof mounted swamp cooler. Heating units consist of the baseboard heating under the south windows and recessed radiators in the kitchen, bedrooms, and bathrooms. Throughout, the house is furnished with a collection of modernist tables and seating furniture that were specifically purchased for the house by the architect for the Joshels who, in turn, added a collection of modernist fine arts and decorative arts all of which compliment the architecture. Thus, the Joshel House is the most complete and original ensembles of domestic interiors from the early 1950's through the 1960's in Denver.

Joshel, Lloyd M., House
Name of Property

Denver County, CO
County/State

8. Statement of Significance

Applicable National Register Criteria

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey

recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Periods of Significance

1951

Significant Dates

N/A

Significant Person(s)

(Complete if Criterion B is marked above).

N/A

Cultural Affiliation

N/A

Architect/Builder

Marlow, Joseph P.

Marlow, M. Louise

Hayward and Keller

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository:

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Joshel, Lloyd M., House
Denver County, Colorado

SIGNIFICANCE

The Lloyd M. Joshel House is significant under criterion C as the best example of a post World War II International Style residence in Denver. The Joshel House portrays the architectural environment of the post World War II era of Denver as characterized by the International Style in architecture. It embodies the distinguishing characteristics of the International Style. The Joshel House is the work of Joseph and Louise Marlow, local masters of architecture whose individual work has influenced the local development of the International Style. The Joshel House contains architectural design, material and craftsmanship which represent a significant innovation in local residential architecture of the period. It is a key element in the Hilltop neighborhood's unique context of 20th century modern architecture

The Joshel House meets Criteria Consideration G due to the exceptional architectural importance of the building in Denver in the post-war period. It is the city's finest example of the International Style in residential architecture. Recent advances in scholarship among architectural historians have resulted in the last few decades in an abundance of scholarly materials establishing the historic perspective of International Style architecture in the post-war period and provide sufficient context in which to evaluate the importance of individual buildings.

Architectural Profile -- The International Style (1935-present)

The International Style in architecture first appeared in Germany and France in the 1920's. By the 1930's, the International Style was firmly established in Europe and the United States. After the Second World War, it became the dominant trend in American architecture. The International Style increasingly came to dominate architecture from the 1950's to the 1970's. In contemporary architecture, the International Style remains a formidable model.

The International Style has continuously been the ultimate expression of a set of principles applied to the theoretical underpinnings of the practice of architecture. This set of principles has been applied utilizing two distinct yet interrelated concepts: functionalism and reductionism. Functionalism is the tendency to generate the design of a building as a product of an analysis of functional criteria. Reductionism is the tendency to reduce the elements in a building design to its most basic expression resulting in an architecture of stark simplicity. Utilizing these guiding concepts, architects working in the International Style have produced a sizeable body of work, the best of which are important buildings of exceptional elegance.

The rise of the Nazis and the Second World War led to the immigration from Europe to the United States of many intellectuals in every field of human endeavor. Among these emigres -- because the Nazis had outlawed modern architecture in Germany and had closed the famous Bauhaus -- were many of the key figures instrumental in the development of the International Style. Among them were

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Joshel, Lloyd M., House
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Marcel Breuer, Ludwig Mies van der Rohe, Walter Gropius and Erich Mendelsohn. The arrival in the United States of many of the founders of the International Style movement became an essential ingredient for the ultimate triumph of the style here during the first several decades after the Second World War.

Distinctive characteristics of the International Style:

- architecture of volume
- horizontally oriented
- ribbon windows
- expression of windows
- large areas of glazing
- use of industrial materials like concrete and aluminum
- cubist conception of building's volumes
- no ornament
- walls eaveless or with overhanging eaves
- use of the cantilever
- flat roofs

The International Style in Denver architecture

In the 1930's, Denver was fortunate to witness the construction of a number of pioneering International Style residences. The 1935 **Hegner Residence** at 2323 East Dakota Street by Casper Hegner is the city's oldest International Style building.

A rare example of a pre-war International Style building that was not a residence is the internationally famous 1940 **Boettcher School** at 1900 Downing Street by Burnham Hoyt. Sadly, this great work of Denver architecture has been demolished by Children's Hospital.

In the post-war period, several distinguished residences exemplifying the most advanced currents of world architecture were designed by Joseph and Louise Marlow including the 1951 **Joshel House** at 220 South Dahlia and the 1954 **Sandler House** at 220 South Birch Street.

In the 1940s and 1950s, the International Style came to dominate architecture. The first local high status building designed in the International Style is the 1949 DU Civic Center Classroom Building, now the **City and County of Denver Annex I** at 1445 Cleveland Place by Smith, Hegner and Moore with G. Meredith Musick and the **Denver Public Library Central** by Burnham Hoyt.

Many of downtown Denver's sky-scrapers are International Style buildings. The most famous are two projects by the internationally known I. M. Pei, the 1956 **Mile High Center** (losses and additions) at Broadway and 17th Street and 1958-1960 **Zeckendorf Plaza** (losses, vacant, threatened) at 16th Street and Tremont Place. Another important downtown high-rise is the 1954 **Denver Club** by Raymond Harry Ervin and Robert Berne at 518 17th Street.

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Joshel, Lloyd M., House
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International Style buildings were popular with educators because the functionalist spirit of the International Style appealed to the rational bent of educators. In addition to Boettcher, the finest International Style schools are: the 1952 **Grant Middle School** at 1751 South Washington Street by Gordon White; the 1953 **Carson Elementary School** at 5420 East 1st Avenue by J. Roger Musick and Charles Gordon Lee; the 1953 **Johnson Elementary School** at 1850 South Irving Street by J. Roger Musick and Charles Gordon Lee; the 1953 **Kepner Middle School** at 911 South Hazel Court by Gordon White; the 1955 **Bradley Elementary School** at 3051 South Elm Street by Smith and Hegner; the 1956 **Hill Middle School** at 451 Clermont Street by Raymond Ervin; the 1957 **Baker Middle School** at 574 West 6th Avenue by Jamieson and Williams; and the 1960 **George Washington High School** at 655 South Monaco Parkway by Raymond Ervin.

Though supplanted as the dominate style by Modernist rivals as early as the 1970's, the International Style has remained a continuous influence in local architecture. The 1991 **US Post Office** at 20th and Curtis Streets by Ranko Ruzic for Hoover Berg Desmond is one of Denver's newest International Style buildings.

Joshel House

The rational and functional attributes of the International Style made it particularly appealing to educators, academics, scientists and other professionals and intelligentsia who relied on reason and pragmatism to carry out their work. Suzanne and Lloyd Joshel, both highly educated, shared this interest in the International Style. Suzanne Wolf Joshel was born in Berlin and escaped the Holocaust in which her parents and other family members were lost. Fleeing to London, she studied psycho-analytic development in children with Anna Freud and attended London University. She emigrated to the United States in 1946. Dr. Lloyd Joshel, who retired in 1971 as General Manager of Dow Chemical's Rocky Flats division, was a chemist by training. He is a graduate of the University of Illinois and Ohio State University where he earned his Ph.D and was a Finney-Howell Foundation Fellow at Harvard University.¹

"Notwithstanding this predilection (for fake romanticism) for the architecture of suburbia, a few postwar Denver architects carried forward the best of the International Style. The work of Joseph P. Marlow in the Hilltop district provides three outstanding examples. His handsome houses on South Birch (Sandler House), Dexter (Hobart House) and Dahlia Streets (Joshel House) are perhaps the most classic International Style residences in the city...the South Birch and Dahlia Street houses are well landscaped and present the results of Marlow's compositional abilities in very appropriate settings."² Don Etter, *Denver Going Modern*.

The Joshel House is an example of a building that was a part of the most advanced current in world architecture of its day -- the Minimalist variant of the International Style. Though an example

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of the Marlows' individual expression of the International Style, it is closely associated stylistically with the contemporaneous work of Philip Johnson and Ludwig Mies van der Rohe, two of the era's most influential proponents of the International Style. In addition, certain details of the Joshel House, notably, the raked mortar joints and the louvered vents of the ribbon windows, are associated with the Usonian Style of the later work of Frank Lloyd Wright.

The Joshel House embodies the distinctive characteristics of the International Style. The Joshel House is **devoid of ornament**, relying for visual interest, instead, on the materials and on the building's volume which has been conceived as a **cubist composition**. The building, which is essentially a cube, is **horizontally oriented** with **ribbon windows**, horizontally linked **clerestory windows**, and **glass curtain walls**. The exterior walls are **eave-less**. There is a **flat roof**.

Most of the houses built in Denver during the period 1945 to 1975 are not the work of architects but are, instead, the work of contractors and builders. Though uncommon at any time in Denver's history, houses designed by architects are especially rare from the period after the Second World War. The typical expression of those few houses which were designed by architects during this period was Modernism. By far the most popular of these Modern Styles was the Usonian Style of Frank Lloyd Wright and his followers.

The International Style, on the other hand, was only rarely seen in residential design; the style was more often employed in the design of large, important and high status buildings, typically office buildings, public buildings, and school, college, and university buildings. The Joshel House is a rare example of a house designed as an International Style building.

The high quality of the construction, executed by the firm of Hayward and Keller, features fine masonry work of buff-colored brick with horizontally-raked mortar joints. There are fine custom wooden-framed windows, both ribbon windows and glass curtain walls. The interior abounds in original wall treatments and built-ins which feature the finest level of craftsmanship. The many built-in bookcases, chests, and cabinets on the main floor in the living room, master bedroom, and those in the rooms on the garden level, are the work of Joseph Marlow. The built-in buffet in the dining room is the work of Denver architect, Victor Hornbein.

Joseph and Louise Marlow, the designers of the Joshel House, are acknowledged masters of Denver architecture. Their work was recognized in a 1953 feature article in Progressive Architecture on Denver architecture of the period. Joseph Patrick Marlow was born June 16, 1912, in New York City and raised in the Midwest. Mary Louise Marlow was born August 27, 1916, in Spokane, Washington, and raised in Denver, Colorado, the daughter of prominent contractor O.E. Brueggeman. They met while studying architecture at Washington University in St. Louis. Their interest in the International Style came not through their studies, which focused on the Beaux Arts, but through the architectural periodicals of the 1930s through 1950s illustrating the most advanced work of European and American Modernists. They married in 1940 and returned to Denver in the late 1940s after Joseph served in the military as an architect. In Denver, Joseph taught architecture at the University of Denver

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and the University of Colorado, Boulder. Louise Marlow worked as a draftsman for a number of prominent modern architects including Tom Moore, Dudley Smith and Victor Hornbein. Shortly after their return, they established their own practice. They created twenty or so Avant Garde residences, and several larger buildings, here, in the suburbs, and elsewhere in Colorado during the 1940s, 1950s and 1960s. They currently reside in retirement in Denver and no longer practice.³

Examples of the fine International Style work in Denver by Joseph and Louise Marlow, in addition to the Joshel House, includes: the 1949 Marlow House at 1190 Oneida Street; the 1949 Hobart House at 100 South Dexter Street (stripped to its structural members and completely re-clad in a degraded and ersatz French Empire Style); the ca. 1950 Cavode House at 860 Race Street; the 1954 Sandler House at 220 South Birch Street; the ca. 1958 former Melbro Apartments now Royal Oak Condominiums at 1075 Corona Street; the ca. 1960 Gallery Apartments at 1966 South University Boulevard (Sun-breaker Screens by Robert Probst); the ca. 1960 Southwest State Bank at 1380 South Federal Boulevard (Sun-breaker Screens by Robert Probst); and; the ca. 1965 Denver Police Station, District No. 3 at 1625 South University Boulevard. All of these buildings are of an undeniably high quality with the Joshel House best representing the Marlows' greatest accomplishment.

Hilltop, the Post World War II Jewish Community and Modern Architecture

In the 1940s and 1950s, the Denver neighborhood of Hilltop became the center of Jewish life in Denver. It is little changed today. Many of the area's residents, like the Joshels, are Jewish. There are many synagogues and temples and other Jewish institutions in the area including the Temple Emanuel, the Jewish Community Center and the Hillel Academy. "Well, it was very interesting about that Hilltop area ... Hilltop was a very empty place (when the Joshel House was built), and there was a Temple or two -- actually the big temple (the 1954 Temple Emanuel by Percival Goodman at 51 Grape Street) hadn't even started to be built when we did our houses there -- it was after that ... the Jewish people had decided that this was an area -- at that time, you have no idea -- the attitudes of the people towards Jewish housing -- they wouldn't sell to Jews ... housing for Jews was very difficult ... anyway, this is how Hilltop came into being."⁴

Many in the Jewish community also came to embrace Modernism in art, architecture and design. They were attracted by the ideals that Modernism represented -- the promise of the future's triumph over the travails of the past, its emphasis on the guiding principles of democracy and its basis in and appeal to the rational and intellectual mind.

Joseph Marlow, who with his wife Louise, designed the Joshel House, recalled that the majority of their early clients were Jewish. "They (the Glicks, early Marlow clients) were Jewish -- and the Joshels are Jewish -- and the Sandlers are Jewish -- and I ... kept getting these Jewish referrals ... which I was very pleased about ... because they're always a little ahead of the crowd."⁵

Denver's Hilltop neighborhood is a principal center in Denver for architecture that is associated with the Modern Movement. The area is home, in addition to the work of Joseph and Louise Marlow,

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to important examples of residential architecture by masters of Denver Modernism including Burnham Hoyt, Tom Moore, Eugene Groves, Raymond Ervin, Victor Hornbein, James Sudler, Charles Haertling, Richard Crowther and Tician Papichristou, among others.

Scholarly Evaluation

The radical innovations of the International Style were recognized by scholars soon after its appearance in the 1920s. As early as the 1930s, historians of architecture like Sigfried Gideon,⁶ Henry Russell Hitchcock,⁷ and Nikolaus Pevsner⁸ began to integrate the International Style into the broad fabric of the history of western architecture. The term International Style was coined by Hitchcock and Phillip Johnson to describe the work of architects responding to the new style. The term was first used in an exhibition and catalogue from the Museum of Modern Art in 1932.⁹

In the present, the International Style is a well-established topic in the history of architecture. General sources such as A Concise History of Western Architecture by R. Furneaux Jordon of 1970,¹⁰ Key Monuments in the History of Architecture by Henry A. Millon of 1975,¹¹ or A History of Architecture by Spiro Kostoff of 1985¹² give considerable attention to the events associated with the International Style, including explicit coverage of the post-war period. Architectural historians have typically viewed International Style as one of the great peaks in the history of architecture.

The importance of the International Style, as perceived by contemporary scholars, has resulted in a plethora of material that focuses almost exclusively in the International Style in twentieth century architectural history. Luigi Benevolo's History of Modern Architecture of 1978¹³ and Georges and Rosamond Bernier's The Best in Twentieth Century Architecture of 1964¹⁴ are two examples. In addition, numerous specific studies have been directed at movements associated with the International Style, including Hans Wingler's Bauhaus of 1969¹⁵ and Martin Grief's Depression Modern of 1977.¹⁶

Exhibitions also have placed the International Style in historic perspective. Two important exhibitions accompanied by catalogues were "Design in American: the Cranbrook Vision," organized by the Detroit Institute of the Arts and the Metropolitan Museum of Art in 1983,¹⁷ and "The Machine Age in America," organized by the Brooklyn Museum in 1986.¹⁸

There are even a number of sources that focus exclusively on the post-war period in relation to the International Style. Volume Four of American Buildings and Their Architects by William Jordy of 1972¹⁹ discusses the impact of European International Style on mid- to late-twentieth century architecture. Also abundant are monographs on individual International Style architects. Post-war figures who have been the subject of monographs include Phillip Johnson,²⁰ Louis Kahn,²¹ and Pietro Bellusci,²² as well as many others. For the International Style in Denver, Don Etter's Denver Going Modern of 1977,²³ although more an appreciation than a scholarly history, demonstrates that the International Style has long been seen as an historical topic.

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Endnotes

1. Michael Paglia, Interview with Suzanne Joshel, October, 1993.
2. Don Etter, Denver Going Modern (Denver: Graphic Impressions, 1977), page 113. Joshel Residence illustrated, page 115.
3. Diane Wray, Interview with Joseph and Louise Marlow, November 1991.
4. Ibid.
5. Joseph Moore and Michelle Martin, Interview with Joseph Marlow, August, 1991, n.p. (Collection of Lloyd and Suzanne Joshel)
6. Sigfried Gideon, Space, Time and Architecture (Oxford: Oxford University Press, 1941).
7. Henry Russell Hitchcock and Phillip Johnson, The International Style (New York: Museum of Modern Art, 1932).
8. Nikolaus Pevsner, Pioneers of the Modern Movement (London: Faber, 1936).
9. William Dudley Hunt, Encyclopedia of American Architecture (New York: McGraw Hill, 1980), page 369.
10. R. Furneaux Jordon, A Concise History of Western Architecture (New York: Harcourt, Brace and World, 1970).
11. Henry A. Millon, Key Monuments in the History of Architecture (Englewood Cliffs, N.J.: Prentice Hall, Inc.; and New York: Harry N. Abrams, 1975).
12. Spiro Kostoff, A History of Modern Architecture (New York and Oxford: Oxford University Press, 1985).
13. Leonardo Benevolo, History of Modern Architecture (Cambridge: M.I.T. Press, 1976)
14. Georges and Rosamond Bernier, The Best in Twentieth Century Architecture (New York: Reynal and Co., 1964).
15. Hans M. Wingler, The Bauhaus (Cambridge: M.I.T. Press, 1976)
16. Martin Greif, Depression Modern (New York: Universal Books, 1975).

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17. Robert Judson Clark, et al., Design in America (New York: Harry N. Abrams, 1983).
18. Richard Guy Wilson, et al., The Machine Age in America (New York: Harry Abrams, 1986).
19. William H. Jordy, American Buildings and Their Architects, Volume Four (Garden City, New York: Doubleday and Co., 1972).
20. John M. Jacobus, Phillip Johnson (New York: George Braziller, 1962).
21. Vincent Scully, Louis J. Kahn (New York: George Braziller, 1962).
22. Jo Stubblebine, The Northwest Architecture of Pietro Belluschi (New York: F.W. Dodge, 1953).
23. Don Etter, Denver Going Modern (Denver: Graphic Impressions, 1977).

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- Kostoff, Spiro. A History of Modern Architecture. New York and Oxford: Oxford University Press, 1985.
- Marlow, Joseph. Interview with Joseph Moore and Michelle Martin, August 1991.
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Pevsner, Nikolaus, Pioneers of the Modern Movement London: Faber, 1936.

Scully, Vincent. Louis J. Kahn. New York: George Braziller, 1962.

Stubblebine, Jo. The Northwest Architecture of Pietro Belluschi. New York: F.W. Dodge, 1953.

Wilson, Richard Guy, et al. The Machine Age in America. New York: Harry N. Abrams, 1986.

Wingler, Hans M. The Bauhaus. Cambridge: M.I.T. Press, 1976.

Joshel, Lloyd M., House
Name of Property

Denver County, CO
County/State

10. Geographical Data

Acreeage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1. 13 505920 4395630
Zone Easting Northing

3. Zone Easting Northing

2. Zone Easting Northing

4. Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Rodd L. Wheaton; Michael Paglia; Diane Wray

organization Modern Architecture Preservation League date March 10, 1995

street & number PO Box 9782 telephone 303-761-8979

city or town Denver state CO zip code 80209

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name Susan W. Joshel Trust and Lloyd M. Joshel Trust

street & number 220 South Dahlia Street telephone _____

city or town Denver state CO zip code 80222

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

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

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Denver County, Colorado

GEOGRAPHICAL DATA

Verbal Boundary Description

East Capitol Hill subdivision, second filing, Block 36, south 90 feet of Lot 2 and north 10 feet of Lot 3.

Boundary Justification

The nomination includes all the land historically associated with the Joshel House.

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National Park Service**

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Joshel, Lloyd M., House
Denver County, Colorado

PHOTOGRAPH LOG

The following information pertains to photographs numbers 1-8:

Name of Property: Joshel, Lloyd M. House
Location: Denver, Denver County, Colo.
Photographer: Kathleen Brooker
Date of Photographs: March, 1995
Negatives: Historic Denver, Inc., 821 17th Street, Denver, CO 80202

<u>Photo No.</u>	<u>Information</u>
1	West elevation, view to the east.
2	West and south elevations, view to the northeast.
3	South elevation, view to the north.
4	South elevation detail, view to the north.
5	South elevation, view to the northwest.
6	East elevation, view to the west.
7	East and north elevations, view to the southwest.
8	North elevation, view to the southeast.

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USGS TOPOGRAPHICAL MAP
Englewood, Colo.
7.5 Minute Quad.

