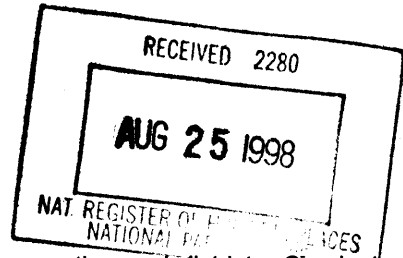


United States Department of the Interior
National Park Service

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 Buerger Brothers Building and Annex
other names/site number Denver Fire Clay Building; 5DV528

2. Location

street & number 1732 - 1740 Champa Street [N/A] not for publication
city or town Denver [N/A] vicinity
state Colorado code CO county Denver code 031 zip code 80203

3. State/Federal Agency Certification

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

Christiana Continglo State Historic Preservation Officer *Aug 11 1998* Date
Signature of certifying official/Title
State Historic Preservation Office, Colorado Historical Society
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register
- other, explain _____
 See continuation sheet.

Edwin R. Beal Signature of the Keeper *9-25-98* Date of Action

Buerger Brothers Building and Annex
Name of Property

Denver County, Colorado
County/State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not count previously listed resources.)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	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)

- COMMERCE: business
- COMMERCE: warehouse
- INDUSTRY: manufacturing facility

Current Functions

(Enter categories from instructions)

- DOMESTIC: Multiple dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

- MODERN MOVEMENT: Art Deco

Materials

(Enter categories from instructions)

- foundation CONCRETE
- STONE
- walls BRICK
- TERRA COTTA
- CERAMIC TILE
- roof ASPHALT
- other

Narrative Description

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

Buerger Brothers Building and Annex
Name of Property

Denver County, Colorado
County/State

8. Statement of Significance

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

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

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

Property is:

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

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Areas of Significance
(Enter categories from instructions)

COMMERCE
ARCHITECTURE

Periods of Significance

1929 - 1948

Significant Dates

1938

Significant Person(s)

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

Cultural Affiliation

N/A

Architect/Builder

Fallis, Montana

Primary location of additional data:

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

Name of repository:
Colorado Historical Society

Buerger Brothers Building and Annex
Name of Property

Denver County, Colorado
County/State

10. Geographical Data

Acreege of Property less than one

UTM References

(Place additional UTM references on a continuation sheet.)

1. 13 500760 4399580
Zone Easting Northing

3. Zone Easting Northing

2. Zone Easting Northing

4. Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Diane Wray
organization _____ date February 28, 1998
street & number 3058 South Cornell Circle telephone 303-761-8979
city or town Denver state Colorado zip code 80110

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional Items

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

Property Owner

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

name 1732 Champa LP
street & number 1700 Lincoln Street, Suite 3900 telephone 303-860-0977
city or town Denver state CO zip code 80203

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

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

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Buerger Brothers Building and Annex
Denver County, Colorado

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NARRATIVE DESCRIPTION

Buerger Brothers Building

The predominant architectural feature of the flat-roofed, sixty-foot wide, four-story Buerger Brothers Building is its Art Deco style terra cotta clad facade. The facade is anchored to the cast-in-place concrete structure of the building. The facade base, including the street level and mezzanine, is divided into three bays. The wider central bay contains the main entrance which is sheltered by a metal canopy.

The street-level bays are defined by terra cotta clad pilasters which rise from beveled, mottled green terra cotta plinths. These plinths extend horizontally to form shallow, green-colored terrazzo kick bases below the plate glass show windows. The light golden-colored terra cotta cladding of the pilasters, simulating a regular-coursed ashlar stone-textured surface, rise above the projecting plinth blocks and extend to the height of the mezzanine windows where they support an intermediate entablature. Each pilaster has a stylized capital contained within the width of the shaft. The flat relief capitals, with polychrome glazes of red, green, and blue, each consist of two octagonal rosettes with center tassels radiating on zig-zags from a half octagonal rosette base; stepped bars infill the necking. A raised central octagonal rosette with a tassel is superimposed over each columns' abacus block band onto a continuous fluted band which extends the width of the facade and forms the architrave of the intermediate entablature.

On the intermediate entablature, applied metal lettering proclaims "-BARBER & BEAUTY SHOP FIXTURES & SUPPLIES-." Above the intermediate entablature over the mezzanine level, a serrated plinth is supported on a three-volute bracket, octagonally molded, which extend onto the intermediate entablature with a flat, stepped pendant drop; chevron rows in red glaze decorates the center ridges of the volutes and base pendants. Between the brackets and at the outside corners is a polychromed, chevron ornamented band set with rosettes and alternating foliate forms. Together with the brackets, the band forms a flattened cornice motif.

Vertical, triple-ribbed terra cotta mullions separate the upper three stories of window bays, rising above the intermediate entablature. Two bays are located over the street level side bays and three bays are above the central entrance. The mullions are triple hounds toothed in section in the center bays, applied to the facade in stack bond. This detailing is set in from the corners, where the ribs are doubled.

The vertical ribbed mullions rise above the fourth story window heads to form palmette finials cast in deep relief on the parapet which caps the seven-bay fenestration. The outer ribs of each mullion form octagonal volutes with the center rib fanning into a larger foliate fan supporting a central stemmed, octagonal flower motif glazed in red and blue. Forming a lintel above the top story

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windows is a chevron band, similar to the intermediate entablature, which received the small side rib volutes.

On the parapet, between each foliate finial of the ribbed mullions, is a polychromed roundel ornamented with a central rosette and flanked by pairs of "fern frond" motifs; octagonal drapery infills below the rosette. The flat parapet is capped with a chevron band, similar to the intermediate entablature, that is continuous across the width of the facade and set below a narrow cordon cap. On the parapet above the central three bays, a shallow terra cotta panel, set between flanking octagonal volutes with blue glazed tassels, is scripted with "1885 BUERGER BROS 1929" in green Art Deco lettering.

Above the intermediate entablature, the second-floor window units are set on plain terra cotta sills which are integrated into narrow terra cotta jamb members that extend the height of the mullions terminating below the fourth floor window heads as blue tasseled, octagonal volutes.

Molded red, green, and blue polychromed terra cotta spandrel panels infill between the upper three floors of fenestration. Each spandrel panel consists of a zig-zag border with a central rosette panel within an octagonal frame. A diagonal scroll extends from the upper left corner to the lower right corner of each panel; the octagonal voluted ends of the scroll are each set with a small rosette. Further defining the asymmetrical design of each spandrel is a lower left, quarter round motif integrated into the zig-zag border; the upper right has a smaller quarter-round motif projecting from the border. Filling the spaces above and below the asymmetrical quarter-rounds are vertical banana leaf-like forms which are used as infill with a secondary diagonal band in the form of a zig-zag that crosses the scroll motif. Above and below the central rosette are ribbed fan motifs integrated into the zig-zag. The top of each spandrel panel forms a narrow window sill section and the bottom forms a wider window head section.

The first-floor showcase windows within the side bays consist of three vertical plate glass lights in narrow metal frames. These windows extend from their terrazzo kick bases to an architrave transom bar with cantilevered projection that forms the sills of the mezzanine windows. The mezzanine windows are also divided into three vertical lights, but with wider metal mullions and a vertical five-light transom above a wide transom bar.

At the central entrance bay, the mezzanine has four vertical plate glass lights, with corresponding transoms, above the projecting and partially cantilevered metal canopy. The canopy is supported by tie rods, with wrought iron ornament, that anchor on the central pilasters at terra cotta rosettes. The flat roofed metal canopy fascia has a single panel at each side and four panels at the front; the panels are defined with panel moldings set between newels which project above the facias as open cages topped with open cube finials. A chevron cresting edges the canopy between the newels which are constructed of applied twisted wrought iron and set with Art Deco palmette castings. Applied over the side panels are neon signs spelling "Buerger Bros." in script.

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The canopy has metal slats in the soffit and is raised above the plaster ceiling of the deeply recessed and angled entranceway. The entranceway, flanked by single bays of vertical plate glass at the public sidewalk, is paved with terrazzo inlaid with "Buerger/Bros" in contrasting terrazzo. At each side of the entranceway, pairs of vertical light plate glass windows angle to the doorway, which has a pair of single-light glazed wooden doors and a single-light transom within a fluted wooden frame with quarter fan ornamented corner blocks. Sidelights in metal frames extend the height of the doorway.

The first-floor windows are backed by panelled wooden partitions that create showcases at the street level. Between the two tiers of interior showcase panels, set with panel moldings having small corner blocks, are narrow fluted pilasters with simple polychromed Art Deco capitals. The terrazzo showcase flooring corresponds to the height of the terrazzo kick bases between the first-floor pilasters; the plastered ceiling height relates to the entranceway ceiling.

The three upper floors of the facade have twenty-light steel framed windows with the center six lights being operable as awning sashes. At the roof a small mechanical penthouse is located towards the rear of the building. At the fourth floor of the Buerger Brothers Building, seven multi-light metal sashes are spaced within the structural system along the east facing wall above the roof of the Denver Fire Clay Building.

On the rear elevation of the Buerger Brothers Building, the structure's concrete frame, infilled with hollow core structural tile, is clearly expressed. The rear, alley elevation generally consists of three bays above the lower base level which are infilled with multi-light metal sash within the concrete framework above courses of hollow core structural tile. The sash has vertical metal mullions and awning central sections. At the alley level the openings provide access to the rear apartments and a former exterior loading dock with glazing above to light the story-and-a-half interior space that was designed for shipping and receiving. Near the east corner is a pedestrian doorway which provides emergency egress. A metal fire escape extending from the structure and supported on diagonal brackets.

The interior walls are concrete framed with hollow core structural clay tile infill. The concrete coffered ceilings reflect the corrugated forms used in their casting. Large, round concrete columns, reflecting the building's square structural grid system, appear from the basement through the third floor.

A single commercial tenant utilizes most of the ground floor and mezzanine as offices with a new kitchen and toilet facilities. Glass and plasterboard partition walls have been constructed to create private work and conference areas. On the first floor, walls have been set back beneath both sides of the balcony. On the mezzanine, a new wall separates the front from the side balconies, and a second separates the "Lounge" from the main mezzanine floor. Two residential apartments occupy the rear. Residential tenants enter through the Denver Fire Clay Building and access the elevator in

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Buerger Brothers through the party wall. From the residential lobby at the elevator, a partition wall, partially glass, enables tenants to view the historic showroom space. The Auditorium was originally separated from the rest of the floor by a masonry and woodframe glass partition wall. The Auditorium, used for company events, and product and equipment demonstrations for the hairdressing trade, features decorative lighting fixtures which have been restored to use. Cleaned original stenciled wall finishes remain.

Six residential units fill the second floor. The third floor also contains six residential units. The front three apartments retain key portions of the space historically known as the "Auditorium." Portions of this partition wall remain in each apartment. Several recently cleaned wall and column stencils remain.

The fourth floor consists of eight residential units. Some original window openings on the north elevation have been altered and new openings allow access to outdoor decks on the roof of the adjoining Annex. An unfinished roof penthouse, originally used for storage, has been converted to new use as a HVAC facility.

The former freight elevator shaft accommodates a new passenger elevator and an adjacent side staircase serves all levels.

Buerger Brothers Building Annex (Denver Fire Clay Building)

Abutting the Buerger Brothers Building is the former Denver Fire Clay Building, a forty-foot wide, three-story structure with flat roof. Originally constructed in 1892 as a brick, two-story commercial structure, a third story was added in 1927. In 1937, the Denver Fire Clay building was acquired by the Buerger Brothers firm. In 1938, Buerger Brothers created a connecting doorway between the two buildings on the second and third floors, and applied an Art Deco style terra cotta facade. The street level entrance was further altered, probably in the 1950s.

The flat facade is clad in square, off-white stacked-bond tiles with vertical striations. The first floor, street-level base with recessed entranceway, is framed by a continuous architrave band. Above, a horizontally ribbed, raw aluminum transom covering is set flush with the facade. Near the west corner is a glazed aluminum entrance door, with a transom and flanking sidelights. The kick base is tiled. Towards the north corner, a single, street level doorway with a flush panel metal door provides access to the upper two floors. The storefront windows are contained in aluminum frames with clerestories above.

Over the storefront transom are three courses of terra cotta tiles which extend to the horizontal architrave banding and support a continuous band below a third band which forms the second-floor window sills. Above this banding, the two upper floors of window openings consist of a central pavilion-like form, four bays wide, flanked by narrow side bays. The pavilion is achieved by the

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triple vertical ribbing of the mullions between the fenestration which extends from the second-floor sill plinths and rises through the parapet to form block extensions above the fluted cordon cap. Contrasting to the central pavilion, the narrow end bays have smooth jambs. The four central bays, which have wider window openings, have a vertical mullion rhythm consisting of three ribs forming the outside edge of the pavilion and the central mullion which alternate with wider mullions defined by edging which encloses the triple ribbing.

The Annex facade windows are double-hung, one-over-one wooden sashes. The spandrel panels between the vertical piers are plain stack bond with minimal third-floor window sills and no delineation of window heads.

The only ornamentation of the facade are the vertical ribbed mullion piers and the decorative terra cotta panels centered above the pavilion fenestration. The panels, integrated into the stack bond terra cotta tiling, each consist of two shallow relief ornamented tiles. Each bottom ornamental tile, above a plain tile, has a semicircular rosette form that supports an elongated lotus motif. A plain tile above each panel extends to the fluted spandrels set between the mullion block projections.

The building's northeast elevation, facing a surface parking lot, reveals the ghost of its demolished neighbor. Roughly laid brick masonry indicates that the demolished adjacent building was a two-story structure that extended half the depth of the elevation. A change in brickwork above the ghosted indication and extending to the alley indicates the later addition of the third floor. At the slightly stepped, flat, third-floor parapet the name "DENVER FIRE CLAY CO." is painted on the surface of the brick. Six first-story, four second-story, and three third-story windows are irregularly grouped on the northeast elevation. Only one window on the second story is historic.

At the alley, the Annex has a raised concrete loading dock within the angle of the adjacent Buerger Brothers Building. A rolling metal door opens to the ramp for the basement automobile parking. Intermediate cast iron pilasters support the spandrel I-beam lintel. Above, the second and third floors have six bays. The tall second-floor windows, with remnants of wooden framed one-over-one light sash, are barred within segmentally arched masonry openings. Each has a stone sill. At the third floor, further indicating it as an addition, are six bays of nearly square openings with nine-light metal sash; the bottom three lights of each form operable hopper sash.

The basement currently functions as a parking garage. Cars enter at the north end of the east (alley) elevation, park in the basement of the Annex, or pass through new party wall openings into the Buerger Brothers basement.

The building houses a total of nine residential units and a single commercial unit. The first floor includes one commercial unit and one residential unit. The second and third floors each consist of four units. The south door on the main facade serves as the primary entrance for all residential tenants in the Buerger Brothers Building and Annex. Upper floor tenants cross through the party

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wall on the first floor to enter the new elevator lobby in Buerger Brothers. On the second and third floors, Annex tenants pass back through the party wall to reach their apartments.

The roof of the Annex building supports patio decks for tenants in the north-facing, fourth floor units in the Buerger Brothers Building. A new staircase penthouse occupies part of the roof space.

Alterations - Buerger Brothers Building

The Buerger Brothers Building survived in virtually original condition until 1997 when a rehabilitation program began which converted the building into first-story commercial and upper-level residential space. The exterior retains its original materials and design, and some damaged or missing elements were restored. Missing cooper letters in the sign were replaced and the entry canopy was cleaned and reconditioned.

The unfinished basement, which originally functioned as the heating plant and storage space, now houses utilities, storage and a parking garage. Cars enter through the party wall with the adjoining Annex building.

The front of the first level and mezzanine originally served as the main wholesale showroom. The rear of the first level functioned as a shipping and loading dock. The rear of the mezzanine included a walk-in safe, business office, file room, and a "Lounge." Some decorative details survive in good condition including elaborate polychrome plasterwork; a metal railing and columns which surround the open mezzanine balcony and staircase; a safe door; terrazzo floor; a wood and glass office partition wall; and wood paneled show windows. All of these elements have been gently cleaned and restored. Some glass and metal wall sconces survive and were refurbished and reinstalled. A single commercial tenant utilizes most of the ground floor and mezzanine as offices with a new kitchen and toilet facilities. Glass and plasterboard partition walls were constructed to create private work and conference areas. On the first floor, the new walls sit back beneath both sides of the balcony. On the mezzanine, a new wall separates the front from the side balconies, and a second will separate the "Lounge" from the main mezzanine floor. Two residential apartments were constructed in the rear.

The unfinished second floor was originally used for product storage and the assembly and packing of customer orders for shipping. At the front of the third floor, a space historically known as the "Auditorium" was separated from the rest of the floor by a masonry and woodframe glass partition wall. The Auditorium, used for company events, and product and equipment demonstrations for the hairdressing trade, featured decorative lighting fixtures, some of which have been restored to use and reinstalled. Surviving stenciled wall finishes have been gently cleaned and retained. The unfinished rear of the floor housed equipment assembly and repair rooms. The unfinished fourth floor originally served as a manufacturing and product packaging facility.

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Toward the rear of the building, a central shaft originally accommodated a freight elevator, dumbwaiter and narrow staircase. A passenger elevator and side staircase were located on the south wall. During the rehabilitation, the freight elevator shaft has been refitted with a new passenger elevator, and the side staircase has been extended to serve all levels. The passenger elevator, center stair and dumbwaiter have been removed.

When the Buerger Brothers firm acquired the adjoining Annex Denver Fire Clay Building in 1938, doorways were created through their party walls on the mezzanine, second, and third levels. These openings were closed and new ones created to allow the new passenger elevator in the Buerger Brothers Building to serve residential tenants on all floors in both buildings.

The original storefront of Buerger Brothers remains, including a metal canopy with neon signage, metal show windows with terrazzo details and applied metal signage. New mechanical systems including electricity, phone, plumbing, fire protection, and HVAC were installed with as little impact as possible on the original fabric of the building. Floors, ceilings and walls were selectively penetrated where required for new mechanical access. New mechanicals are surface mounted on existing concrete and masonry walls, concealed within new partition walls, or in the main showroom space, concealed in a shallow dropped ceiling.

New windows were installed only in a few new openings. All existing windows were retained, repaired, cleaned and, only if necessary, repainted. Operable portions of windows were welded in position and glass was selectively replaced for reasons of breakage, code or security requirements.

A thin coat of industrial grade whitewash which covered many concrete/hollow clay tile masonry walls in the unfinished areas of the building was removed. Exterior masonry was repaired and pointed only as necessary with mortar matched to the original specifications by chemical analysis. The terra cotta facade was gently cleaned of graffiti, rust stains and soil.

Alterations - Buerger Brothers Building Annex (Denver Fire Clay Building)

The Denver Fire Clay Building was constructed in 1892 of red brick masonry with wood frame and cast iron columns. It featured a decorative cornice and storefront. In 1927, the firm added a third floor to the building, also of wood and red brick. At that time, the fenestration was altered to its current form. Double-hung wood frame windows were installed on the third floor front to match the 1892 windows. Multi-light metal frame windows were added at the third-floor rear. The decorative cornice and storefront were lost.

The building was acquired in 1937 by the Buerger Brothers firm to serve as its annex. In 1938, Buerger Brothers clad the facade in Art Deco Style architectural terra cotta designed to visually unify the former Denver Fire Clay Building with their own building. The north and east elevations

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remained exposed red brick masonry. In the south, party wall, new openings with fire doors were created on the second and third floors.

In the 1950s, new showroom windows and a recessed entrance were created by the installation of a stock metal storefront. There is no available documentation on the appearance of the terra cotta facade before the addition of this metal storefront.

Fire gutted the building in 1974, sparing little of the interior, where only a handful of architectural features survive. The front and rear masonry walls were crossbraced for stability in the recent rehabilitation and an estimated 50-60% of the joists were replaced.

The first floor of the building originally served as a product showroom for Denver Fire Clay, a wholesale commercial and industrial supplier, with offices on the second floor. When Buerger Brothers acquired the building, they leased the ground floor showroom space to a series of tenants including a paint supplier and a typewriter repair firm. Buerger Brothers utilized the upper floors for storage.

The rehabilitation project converted the basement to a parking garage. Cars enter at the north end of the east (alley) elevation, park in the basement of the Annex, or pass through new party wall openings into the Buerger Brothers basement.

A new storefront was designed by the architect which respects the materials, proportions and scale of the existing facade. It avoids the introduction of any false historical appearance. New mechanical systems including electricity, phone, plumbing, fire protection, and HVAC were installed within new partition walls or, where necessary, surface mounted on interior masonry walls.

The original window frames and sills on the facade were retained but the double-hung woodframe windows were damaged beyond repair and were replaced with new wood windows which match the appearance of the originals. On the north elevation, some existing window openings were sealed and new openings created. On the alley, some new window openings were created. A portion of the original loading dock and some windows were removed to accommodate the new garage entrance.

A clutter of incidental partition walls which survived the fire were removed. The only surviving interior wall which dated to the 1892 building were retained on the second floor, along with the surviving baseboards, window, and door frames. Where masonry walls were plastered, plaster has been repaired or covered with plasterboard. On the 1927 third-floor addition, the original exposed masonry remains.

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Exterior brick masonry and the terra cotta facade were repaired and pointed only as necessary with mortar matched to the original specifications by chemical analysis and gently cleaned of graffiti, and soil.

In both buildings, no new construction or additions were undertaken. The project consists entirely of the rehabilitation of the historic structure. A small increase in square footage occurred due to the addition of loft areas.

All changes to both buildings took place under the supervision of the Colorado Historical Society and the National Park Service to insure that all work met the Secretary of the Interior Standards for Rehabilitation.

STATEMENT OF SIGNIFICANCE

The Buerger Brothers Building and Annex has exceptional architectural significance by virtue of its fine Art Deco style design and is thus eligible for listing in the National Register of Historic Properties under criterion "C." The Buerger Brothers Building and Annex is also significant and eligible under criterion "A" for its role in the commercial history of Denver and surrounding region. The Buerger Brothers Building was built to house the Buerger Brothers Supply Company, the preeminent barbershop and beauty salon supplier in the Rocky Mountain and western plains region of the United States. The company was founded in Pueblo, Colorado, in 1885, relocated to Denver in 1888, and was ninety-eight years old when it closed in 1983.

The Buerger Brothers Building is one of the finest examples of Art Deco style architecture in Denver. Art Deco style buildings are an extremely rare resource in the built-environment in Denver.¹ In their book, *Denver, the City Beautiful*, Thomas Noel and Barbara Norgren describe the building as "perhaps the best commercial specimen" in the style.² Buerger Brothers, a wholesaler of barber and beauty supplies, embraced the Art Deco style, as did the American cosmetics and beauty industry as a whole. The French origins of the Art Deco style reflected the glamour and high style that were the stock and trade of the beauty industry. The building is a four-story, cast-in-place structure with a terra cotta facade. The custom-made, cream and multi colored terra cotta facade has been finely cast, finished, glazed, and fired. The mortar joints between the terra cotta panels are nearly invisible. The producer of the architectural terra cotta was the Denver

¹ Thomas Noel and Barbara Norgren, Denver the City Beautiful, Denver: Historic Denver Inc., 1987, page 125.

² Ibid.

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North West Terra Cotta Company,³ a major nationally renowned manufacturer of terra cotta products.⁴ Highly regarded Denver sculptor Julius Ambrusch, design director of the Denver North West Terra Cotta Company in the 1920s and 1930s was the modeler of the terra cotta ornamental tiles, cartouches and panels.⁵ The custom metalwork canopy is also notable and is the work of the Denver Steel and Iron Works Company.⁶ The designer of the Buerger Brothers Building was Montana Fallis, a prominent early-twentieth century architect who is acknowledged today to be a local master of early Modern architecture in Denver, in particular, the Art Deco style.

The facade of the Annex, the former Denver Fire Clay Building, is a good example of the Art Deco style. The building was originally constructed in 1892 as a two-story brick and wood-frame structure. A third floor added in 1927. In 1939 an Art Deco terra cotta facade was erected.⁷ The white terra cotta facade has been finely-made. The producer of the architectural terra cotta was the Denver North West Terra Cotta Company, as it was with the Buerger Brothers Building.⁸ The facade was designed to compliment the Buerger Brothers Building in both color and in terms of its details. The facade of the Denver Fire Clay Building may have been the work of Myrlin Fallis who carried on his father's firm after the senior Fallis died in 1938.

Art Deco style buildings constitute a rare and valuable resource in the history of architecture not just in Denver but in the entire Rocky Mountain region. The Buerger Brothers Building and its annex, the Denver Fire Clay Company Building, are two of the only three examples of the style in downtown Denver. The only other Art Deco style building in the central business district is the Denver Landmark listed Paramount Theater.

³ Agreement to release owners from Mechanic's liens, William Tamminga, n.d.(1929), n.p., Buerger Brothers Building File.

⁴ Carol Carlton and Jim Carlton, Colorado Pottery, Paducah, Kentucky: Collector Books, 1994, pages 24-28.

⁵ Michael Paglia and Thomas Turnquist, Interview with Jay Ambrusch, February 16, 1997. Attribution based on photographic documentation of closely related panels made for an unidentified building in a scrap book kept by Julius Ambrusch and passed down to his son, Jay.

⁶ Agreement to release owners from Mechanic's liens, William Tamminga, n.d.(1929), n.p., Buerger Brothers Building File.

⁷ R. L. Simmons and T. H. Simmons (Front Range Research Associates, Inc.), B-5 Survey, Denver Planning and Community Development department, 1993, n.p.

⁸ Wray and Paglia, Interview with Hugo Buerger, February 6, 1997.

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The Buerger Brothers Building has architectural significance as one of the finest examples of the Art Deco style in Denver from the early 20th century period.⁹ The facade of the Denver Fire Clay Building is likewise significant as a fine example of the Art Deco style.¹⁰ The Art Deco style is the historic context to which the Buerger Brothers Building and Annex are related. The Buerger Brothers Building embodies many of the defining characteristics of the Art Deco style as laid out in Whiffen's *American Architecture since 1780*,¹¹ Blumenson's *Identifying American Architecture*¹² and in the Modern Architecture Preservation League's *Art Deco Style Sheet*.¹³

The Buerger Brothers Building features the use of Art Deco style ornament. This ornament takes the form of nearly flat bas-relief panels in terra cotta. These panels form spandrels which gives the building a vertical orientation. The ornament is executed in polychrome. Additional ornament in the form of roundels or circular cartouches is seen on the entablature. The ornament is made of the same material as the facade. The ornament is comprised of hard-edged floral motifs. There is a chevron band or string course of geometric ornament on the parapet. Matching chevron bands or string courses fill in the horizontal spaces between the vertically ribbed mullion piers which link the top three floors. The integral signage on the stepped parapet is carried out in Art Deco style lettering. There are flat-head, metal casement-type windows. There is Art Deco style ornament in metal around the mezzanine, and on the metalwork entrance canopy. There is a flat roof.

The Annex also features the use of Art Deco style ornament. This ornament is limited to four bas-reliefs below the parapet. The ornament is made of the same material as the facade. The ornament is comprised of hard-edged floral motifs. Spandrels vertically link windows. Vertically ribbed mullion piers link the top two floors and project above the sky line of the parapet. There is a flat roof.

History of the Art Deco Style

The Art Deco style in architecture and design first appeared in France in the 1920s. By the 1930s, it was firmly established in Europe and the United States. In the decade before the Second World

⁹ Noel and Norgren, page 125.

¹⁰ Simmons and Simmons, n. p.

¹¹ Marcus Whiffen, *American Architecture Since 1780*, Cambridge, Massachusetts and London, England: MIT Press, revised addition, 1992, pages 235-240.

¹² John Blumenson, *Identifying American Architecture*, Nashville: American Association for State and Local History, revised edition, 1978, pages 75-76.

¹³ Michael Paglia, *MAPL Style Sheet*, Denver: Modern Architecture Preservation League, 1993, n. p.

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War, the Art Deco style became a major trend in American architecture. At that time, the style that is today known as the Art Deco style was known simply as "Modern" or more aptly, "Modernistic." In the later 1930s and in the 1940s, the Art Deco style was held in disrepute and was supplanted by the Art Moderne Style and the International Style. In the 1960s, a historical reappraisal of the Art Deco style was begun. Reflecting this renewed interest, the term "Art Deco" which is a contraction of a part of the French name for the Decorative Art Exposition held in Paris in 1925, was coined by British decorative art historian Bevis Hillier in 1969.¹⁴

Art Deco is a style of decoration that was applied to a variety of things, from clothing and jewelry to architecture and design. The style is characterized by solid masses with clear delineation of the parts. Surface handling is important to the Art Deco style. Proportions are over-scaled which helps to achieve a sense of verticality. The forms of Art Deco are a product of the twentieth century which make no reference to any previous European historical style. However, non-European forms were borrowed including Egyptian, African, Aztec, Mayan, and Native American influences. The Art Deco style was an attempt by classically trained architects and designers to address the then-current urge to modernism. The resulting buildings were often traditional in form with an overlay of modernist ornament. Art Deco in American architecture describes a broad variety of manifestations from luxurious and flamboyant movie theaters to dignified and austere public buildings.¹⁵

Art Deco style architecture is rare in Denver. In spite of this rarity, there are a number of major noteworthy Denver buildings in the Art Deco style. The best known Art Deco style buildings in Denver are two movie theaters, one of which, the Mayan Theater at 110 Broadway, was designed by the architect of the Buerger Brothers Building, Montana Fallis. The other is the Paramount Theater by Temple Buell at 1621 Glenarm Place. Both theaters, completed in 1930, are listed as Denver Landmarks and the Paramount is listed in the National Register of Historic Places.

Capitol Hill is a local center for the Art Deco style with a number of distinguished apartment houses including, among others, the Leetonia Apartments of 1930 by Walter H. Simon at 1515 Vine Street, and the Thomas Carlisle Apartments on Poets Row of circa 1930 by Charles D. Strong at 1010 Sherman Street. Other noteworthy Art Deco style buildings in Denver include the Katherine Mullen Memorial of 1930 by Temple Buell at 1895 Franklin Street and the State Capitol Annex of 1939 by G. Meredith Musick at 1375 Sherman.

Among the finest Art Deco style buildings in Denver are the five Denver Public Schools in the style: Ashley Elementary School of 1930 by John M. Gardner and Eugene E. Evans, sensitive 1951 addition by Arthur S. Axtens at 1914 Syracuse Street; Bryant-Webster Elementary School of 1930

¹⁴ Ibid.

¹⁵ Ibid.

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by G. Meredith Musick at 3635 Quivas Street; Steck Elementary School of 1930 by Arthur S. Axtens at 425 Ash Street; Steele Elementary School of 1929 by Merrill Hoyt at 320 South Marion Street Parkway; and Horace Mann Middle School of 1931 by Temple Buell at 4130 Navajo Street.

The Buerger Brothers Building and Annex are two of the only three examples of the style in downtown Denver. The only other Art Deco style building in the central business district is the Paramount Theater.

History of the Buerger Brothers Supply Company and Building

The Buerger Brothers Supply Company was originally founded as the Buerger Brothers barbershop in 1885 by Hugo, Otto, Max and Julius Buerger, four German-born brothers.¹⁶ The Buerger Brothers barbershop was located in Pueblo, Colorado.¹⁷ In 1888, the brothers relocated to Denver and found ready success in the barbershop supply business, so much so that they commissioned the construction of their own building in 1890.¹⁸ This building still stands at 1436-1438 Larimer Street within the National Register Larimer Square Historic District. In 1908, an identical building was built next door at 1440-1442 Larimer Street. This building also survives. These twin red brick three-story buildings, known together as the Buerger Block, are the work of Denver architect Alexander Cazin.¹⁹ In 1909, the business was incorporated as the Buerger Brothers Supply Company²⁰ with Hugo Buerger serving as president and Otto Buerger as treasurer.²¹ The Buerger Brothers Supply Company had "the largest and finest stocks of modern equipment and supplies for barber shop and beauty parlor to be found in the entire West."²²

The Buerger Brothers Supply Company's customers were the barber shops and beauty salons of the region which at that time were frequently associated with pool halls, millinery shops, general

¹⁶ Official Program, Buerger's Fiftieth Anniversary Celebration and Trade Show, 1935, n. p., collection of Hugo Buerger, Golden, Colorado.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Noel and Norgren, page 193.

²⁰ Official Program, n. p.

²¹ Promotional Brochure, Buerger Brothers Supply Company, Archives of the Colorado Historical Society, n. d.

²² Ibid.

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merchandise stores, a range of hotels including the most prestigious and elite resorts, as well as hospitals and even the military.²³

The company's territory included not just Colorado but Nebraska, Kansas, Wyoming, Montana, Idaho, Utah, New Mexico, Arizona, Texas and northern Mexico. Though Denver-based, the Buerger Brothers operated a branch office in El Paso, Texas, beginning in the 1910s and ceasing operations in 1927.²⁴ A great deal of the business conducted in the El Paso office was carried on in Spanish. The El Paso office also dealt extensively with the bases where cavalry, artillery and machine gun units were in training with the US Army in the Southwest.²⁵

Members of the Buerger Brothers family along with hired salesmen traveled extensively throughout the region calling on their wholesale clients, conveying sales orders to the Denver office, performing collections, and monitoring and promoting the establishment of barbershops and beauty salons. This involved long business trips throughout the year. Circumstances of travel were sometimes arduous in the early years because roads were often unpaved. The salesmen traveled first by stage, later by train and finally by car throughout the west from large cities on well-traveled routes to the most isolated of mining towns.²⁶

In 1929, the company built a new headquarters building, the Buerger Brothers Building.²⁷ At the time the company was controlled by the American-born descendants of the original brothers, four sons, Alvin, Hugo, Otto and Julius Buerger and a son-in-law, John Schwarz.²⁸ It was Hugo Buerger, president of the Buerger Brothers Supply Company, that commissioned Montana Fallis to design the new building.²⁹

Montana Fallis, Architect (1864-1938)

Montana Fallis was an important Denver architect who routinely received high status commissions during the first three decades of the 20th century. At the time of the construction of the Buerger

²³ Personal and Business Correspondence, Buerger Brothers Supply Company, various 1918-1932, n.p., Buerger Brothers Building File.

²⁴ Diane Wray, Interview with Hugo Buerger, March 3, 1997.

²⁵ Personal and Business Correspondence.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Wray and Paglia

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Brothers Building, Fallis's office was located in Suite 408 of the 1910 Sullivanian Style Denver Gas and Electric Building by H.W.J. Edbrooke at 910 15th Street.³⁰

Fallis was born in 1864 in Gray's Summit, Illinois.³¹ He studied architecture at Illinois College in Jacksonville, Illinois. He graduated with honors in 1886 and moved to Denver and entered the architectural firm of Frank Edbrooke, the foremost Denver architect of the late 19th century. Fallis worked as a construction engineer for Edbrooke's larger building designs.

In 1898, he left Edbrooke to become the Chief Construction Engineer for the American Smelting Company. During this time Fallis invented a safety device for measuring drafts in smelting flues called the "Fallis Manometer".

In 1905, Fallis formed the Denver architectural firm of Fallis and Stein with John Stein. The most notable work of Fallis and Stein was the original Ideal Building (National Register listed).³² This structure was billed as the first "fireproof high rise building" in the West. Owner Charles Boettcher had the building set on fire in the presence of the City Building Inspector, Robert Willison, to demonstrate its fireproof qualities.³³ The Chicago Commercial Style high-rise building still stands but was thoroughly stripped of its original architectural details both inside and out in the 1927 remodel by Fisher and Fisher.³⁴

Many of the buildings designed by Fallis and Stein have been lost to demolition including one of their most important commissions, the 1908 Neo-Classical Style German-American Trust Company that formerly stood at 17th and Lawrence Streets.³⁵

In 1910 Fallis left Stein and formed the firm of Willison and Fallis with former City Building Inspector, Robert Willison.³⁶ The best known building by the firm of Willison and Fallis is the Oxford Hotel Annex of 1912, a white glazed terra cotta-clad Chicago Commercial Style building

³⁰ As indicated on the original 1929 elevation drawing in Montana Fallis's own hand in the collection of Hugo Buerger, Golden, Colorado.

³¹ Noel and Norgren, page 198.

³² Ibid., page 115.

³³ Ibid.

³⁴ Ibid., page 116.

³⁵ Ibid., page 198.

³⁶ Ibid.

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with a Neo-Classical ornamental vocabulary.³⁷ The Oxford Hotel Annex is located at 1624 17th Street in the Denver Landmark Lower Downtown Historic District and is individually listed in the National Register of Historic Places.

Fallis formed his own architectural firm in 1914.³⁸ In the 1920s, he designed the two buildings on which his fame today is substantially based, the Buerger Brothers Building and the Mayan Theater, both begun in 1929 and both completed in 1930. The Mayan Theater, which is a listed Denver Landmark, is generally considered to be an Art Deco masterpiece. The Buerger Brothers Building is closely associated with the Mayan Theater in terms of its style, and in the lavish and extensive use of glazed terra cotta. The Denver North West Terra Cotta Company supplied the terra cotta for both buildings.

Another Modernist building by Fallis was the Denver Merchandise Mart of 1931 at 1863 Wazee Street in the Denver Landmark Lower Downtown Historic District.³⁹ This multi-colored brick building with terra cotta details is austere and differs greatly from the exuberant style of the Buerger Brothers Building and the Mayan Theater. In 1938, Montana Fallis died after a long illness.⁴⁰

The presentation drawing of the new Buerger Brothers Building was completed by Fallis in January of 1929. In May of that year, the building that formerly stood on the site of the Buerger Brothers Building was demolished by Mandel & Son Wrecking and Lumber Company.⁴¹ This 1890s building was constructed of red brick with a wood frame. There was a cornice below the roof line. It was a three story commercial building, with a restaurant on the ground floor.

At the request of the Denver Chamber of Commerce, which occupied the building next door, the Buerger Brothers Building's plan was amended to include a light well between the two buildings. The chamber originally offered to pay for the construction of an additional floor to make up for the floor space lost to the light well. But the Buerger Brothers Supply Company did not want an

³⁷ Barbara Gibson, The Lower Downtown Historic District, Denver: Historic Denver Inc. and the Denver Museum of Natural History, 1995, pages 16-17.

³⁸ Noel and Norgren, page 224.

³⁹ Gibson, pages 86-87.

⁴⁰ Noel and Norgren, page 198.

⁴¹ Letter from Mandel & Son Wrecking and Lumber Company, May 14, 1929, n.p., Buerger Brothers Building File.

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additional floor, so instead, the chamber gave them \$20,000 in consideration for the construction of the light well.⁴²

The site cleared, excavation began on the Buerger Brothers Building on Monday June 17, 1929⁴³ by Construction Service Inc. The general contractor for the new building was William Tamminga. The glass contract was given to The McMurtry Mfg. Co. "Jobbers of Plate and Window Glass" in Denver. Shop windows are made of "Plate Glass," with the "Steel Sash windows filled with Hammond glass in the stationary parts and Double Strength A in (the) ventilator sections." For the basement windows, skylights and the folding doors, "Rgh Wire Glass" was used. "Kawneer Store Front" stock components of iron were used for the shop windows ordered from a catalogue of the Kawneer Company of Niles, Michigan.⁴⁴

The building was designed by Fallis as a concrete structure. The concrete was manufactured by the Ideal Cement Company. The concrete was tested by The Pierce Testing Laboratories, Incorporated.⁴⁵ The concrete frame was filled to form the walls with over-sized terra cotta bricks. The brickwork was completed by Watts Brothers. Lumber and millwork were supplied by E. W. Robinson Lumber Company.⁴⁶

The front facade of the building is clad in terra cotta designed by Fallis and executed by the Denver North West Terra Cotta Company.⁴⁷ Julius Ambrusch, design director of the Denver North West

⁴² Letter from H. S. Sands, president of the Denver Chamber of Commerce, to the Buerger Brothers Supply Company, June 5, 1929, n.p., Buerger Brothers Building File.

⁴³ Letter from Montana Fallis to William Tamminga, June 14, 1929, n.p., Buerger Brothers Building File.

⁴⁴ Specifications on glass and "Kawneer Store Front Construction", McMurtry Mfg. Co., May 13th, 1929, n.p., Buerger Brothers Building File.

⁴⁵ Report of Concrete Field Tests, The Pierce Testing Laboratories, Inc., September 30, 1929, n.p., Buerger Brothers Building File.

⁴⁶ Agreement to release owners from Mechanic's liens, William Tamminga, n.d.(1929), n.p., Buerger Brothers Building File.

⁴⁷ Agreement to release owners from Mechanic's liens, William Tamminga, n.d.(1929), n.p., Buerger Brothers Building File.

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Terra Cotta Company, modeled the Art Deco style terra cotta ornament.⁴⁸ The entrance canopy was designed by Fallis and made by the Denver Steel and Iron Works Company.⁴⁹

Howard H. Fielding was the Heating and Ventilating Engineer. He designed a steam heat system using a Webster "Kewanee Type "C" Boiler No. 756 with "a two-pipe Webster Modulation System, using Webster packless inlet valves and Webster Sylphon Traps on each radiator...(and) the end of each steam main shall be dripped and vented thru a Webster Sylphon Trap."⁵⁰ The heating and plumbing contract was awarded to Mid West Plumbing and Heating Company.⁵¹

The freight elevator and the dumb-waiter in the building were manufactured by Nock and Garside Elevator Company. Though the Buerger Brothers also took bids on a passenger elevator from this Denver company, they chose Otis for this job instead.⁵² This is an Otis Geared Passenger Elevator with a Single Wrap Traction made by the Otis Elevator Company whose regional office was in Omaha.⁵³ Fallis became unhappy with what he called the "INEFFICIENCY under which the (Otis) company is operating just now in Denver." Complaining in a letter to the Otis Elevator Company that installers for Otis had "refused" to carry-out a number of things in a timely manner. Because the building was being constructed of concrete, openings and bolts needed be installed as part of the pouring. Fallis closes the letter by saying "When installing the Buerger elevator, you will not be permitted to use sledge hammers, injuring the structure, drilling holes to make up for your mistakes. Your men will be arrested if our orders are not followed."⁵⁴

⁴⁸ Michael Paglia and Thomas Turnquist, Interview with Jay Ambrusch, February 16, 1997. Attribution based on photographic documentation of closely related panels made for an unidentified building in a scrap book kept by Julius Ambrusch and passed down to his son, Jay.

⁴⁹ Agreement to release owners from Mechanic's liens, William Tamminga, n.d.(1929), n.p., Buerger Brothers Building File.

⁵⁰ "Heating specifications for Buerger Brothers Supply Company" from Howard H. Fielding, Buerger Brothers Building File, May, 1929, n.p.

⁵¹ Contract, Mid West Plumbing and Heating, May 28, 1929, n.p., Buerger Brothers Building File.

⁵² Proposal, Nock and Garside Elevator Company, June 26, 1929, n.p., Buerger Brothers Building File.

⁵³ Contract, Otis Elevator Company, July 26, 1929, n.p., Buerger Brothers Building File.

⁵⁴ Copy of a letter from Montana Fallis to the Otis Elevator Company, October 4, 1929, n.p., Buerger Brothers Building File.

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The painting of the interior, including a variety of decorative stencil patterns, was carried out by The Guiry Brothers Wall Paper and Paint Co.⁵⁵ Light fixtures for the building were supplied by The Decorative Art Shops.⁵⁶ Special supplemental lighting for retail show-windows were done by The Wesco Company.⁵⁷ Custom store fixtures and shop window panels were made by the American Fixture Company.⁵⁸ A Pneumatic Tube System (lost) was installed to handle cash from four stations on the first floor to a central station on the mezzanine.⁵⁹

In September of 1929, before the building was completed, Hugo Buerger, president of the Buerger Brothers Supply Company showed-off Fallis's presentation drawing of the then under-construction Buerger Brothers Building at a convention in Chicago.

The Grand Opening of the building was on April 8, 1930.⁶⁰ Among the festivities was a raffle in which barber and beauty supply products were given out as prizes. The new Buerger Brothers Building featured a wholesale showroom on the ground floor and mezzanine.⁶¹ The Buerger Brothers Supply company were also suppliers of shoe shine equipment as well as all the other accoutrements for barber shops, including everything from poker chips to cuspidors. The Buerger Brothers Supply Company were regional distributors for the equipment, fixtures and supplies needed to operate a retail barber or beauty shop.⁶² They stocked scissors, combs, manicure equipment, barber and beauty shop chairs, creams, lotions, powders and preparations.⁶³ Among the products available in the 1930s through Buerger Brothers Supply Company were "Sea Breeze" and "Bonnie

⁵⁵ Letter, The Guiry Brothers Wall Paper and Paint Company, February 11, 1930, n.p., Buerger Brothers Building File.

⁵⁶ "Lighting Fixture Contract", The Decorative Art Shops, November 21, 1929, n.p., Buerger Brothers Building File.

⁵⁷ Confirmation letter, The Wesco Company, December 26, 1929, n.p., Buerger Brothers Building File.

⁵⁸ Contract, American Fixture Co., October 26, 1929, n.p., Buerger Brothers Building File.

⁵⁹ Contract, Standard Equipment Company, December 27, 1929, n.p., Buerger Brothers Building File.

⁶⁰ Dedication program, Buerger Brothers Building, April 8, 1930, n.p., Buerger Brothers Building File.

⁶¹ Wray and Paglia.

⁶² Sales catalogue, Buerger Brothers Supply Company, n. d., collection of Hugo Buerger, n. p.

⁶³ Ibid.

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Bell" cosmetics and Marinello face creams. They were also distributors for J.A. Henckels manicure instruments and those by Wester Brothers.⁶⁴ Most of these suppliers were based in New York, Philadelphia and Chicago.

The Buerger Brothers put together "turn-key" packages for new establishments, laying out shop floor plans, and specifying and providing all the fixtures, including new and used sinks, water heaters, wall units, mirrors, chairs, hair cutting equipment, waving and drying machines, as well as outdoor signage including barber poles. The Buerger Brothers held thousands of chattel leases on entire shop packages such as these, which were financed by the firm. They could even help provide the staff for these operations since the Buerger Brothers also maintained an informal referral service for barbers and beauticians.⁶⁵ The Buerger Brothers maintained a workshop where barber poles, chairs and other equipment were maintained and repaired.

Beginning in the 1920s, the company began supplying the most elite shops with exotic facial and massage equipment and supplies as well as elaborate reducing and exercising machines. One of these machines, the "Rekreator" was the centerpiece of a public demonstration sponsored by Buerger Brothers at the Brown Palace Hotel in 1929.⁶⁶

The Buerger Brothers Supply Company also manufactured their own cosmetics on the upper floors of their building. As a result, the company necessarily purchased raw materials. Among these made-on-site products were house-brands such as "Bueroil Soapless Shampoo" and other "Hairdressings" including "Mountain Rose," "Reveille," "Rite-Dress," "Buerger's Daisy Quinine" and "Buerger's Eau De Quinine". The Buerger Brothers Supply Company manufactured toilet waters under the trade names of "Floral Lilac," "Bonnie Lassie," "Buernisse," "Blue Bell" and "Garden Flower". They also produced a group of products that included "facial oil," "bath crystals" and "oil shampoo" called the "Sorority" line.⁶⁷ A catalogue from the 1930s reveals that the bottles and containers in which the Buerger Brothers products were sold, and the labels which distinguish them, were Art Deco style, just like the building. Also on the upper floors, the Buerger Brothers operated a "grinding" facility for the sharpening of blades. Not only were shaving and haircutting tools sharpened but so too were a broad group of other cutting instruments including printer's paper cutting knives, scalpels for surgeons and clippers for wool shearing. Further afield,

⁶⁴ Ibid.

⁶⁵ Personal and Business Correspondence.

⁶⁶ Ibid.

⁶⁷ Ibid.

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the firm also supplied and repaired fountain pens. The Buerger Brothers maintained a fleet of vehicles including panel trucks and motorcycles for area deliveries in greater Denver.⁶⁸

Despite the Great Depression, Buerger Brothers continued to expand. In 1937, the firm purchased the structure next door, the Denver Fire Clay Building.

History of the Denver Fire Clay Building

The original Denver Fire Clay Building by J. S. Brian was built in 1892 for the Peabody Investment Company.⁶⁹ It was a two story, typical Victorian-era, Commercial style, red brick building. It was first occupied by the Denver Fire Clay Company in 1895. The Denver Fire Clay Company may have been the original tenant.

The Denver Fire Clay Company was founded in 1876 by J. O. Bosworth.⁷⁰ Bosworth had come from Iowa to Denver in 1871 and first operated a drug and chemical business at 1635 Larimer Street, a building that later housed the famous Manhattan Restaurant (since demolished).⁷¹ The Denver Fire Clay Company was "started with an investment of only a few hundred dollars".⁷²

In 1918, the Denver Fire Clay Company offered stock. At the time they were described as "a large jobber of scientific instruments, chemicals, metallurgical and assay supplies, and laboratory apparatus"⁷³ and manufacturers of "an extensive line of clay good and specialties used in laboratories of schools and colleges, beet sugar companies and a large variety of industrial plants, including assay offices, smelters and foundries."⁷⁴ The Denver Fire Clay Company operated a

⁶⁸ Personal and Business Correspondence.

⁶⁹ Simmons and Simmons.

⁷⁰ Brochure offering sale of stock in the Denver Fire Clay Company, 1918, n. p., Denver, Business, Clay Products, clippings file, Western History Collection, Denver Public Library.

⁷¹ Simmons and Simmons, 1993, n. p.

⁷² Brochure.

⁷³ Ibid.

⁷⁴ Ibid.

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factory at 31st and Blake Streets and at 16th and Clay Streets.⁷⁵ The Denver Fire Clay Building was used as a wholesale showroom on the first floor with office space on the second.

In 1927, needing additional space, the Denver Fire Clay Company added a third floor.⁷⁶ At the time the placement of the windows was changed to its current configuration and the J. S. Brian facade was lost. In 1937, the Denver Fire Clay Company relocated to 23rd and Blake Streets.⁷⁷

At this time, the Buerger Brothers Supply Company purchased the building⁷⁸. In 1939, Buerger Brothers clad the 1927 facade with white Art Deco style terra cotta panels manufactured by The Denver North West Terra Cotta Company.⁷⁹ The facade was designed to visually unify the Denver Fire Clay Company Building with the Buerger Brothers Building.

Both in its architectural detailing and in terms of its light color, the 1939 facade is sensitive to the 1929 Buerger Brothers Building. The design, especially the vertically ribbed mullions linking the upper floors, is formally related to the same feature seen on the Buerger Brothers Building. Also, the placement of decorative bas-reliefs below the parapet is seen on both buildings. Given this close association between the style of the two buildings, Buerger Brothers Supply Company may have turned to Myrlin Fallis, Montana's son, to design the facade for the Denver Fire Clay Company. Myrlin was running his late father's office at the time the facade was designed and had been a practicing architect in his father's office when the 1929 Buerger Brothers Building was done.

The Buerger Brothers Supply Company used the former Denver Fire Clay Building as an extension of the Buerger Brothers Building.⁸⁰ Originally the Buerger Brothers displayed furniture and fixtures on the first floor and used the upper floors for storage. The buildings were connected at the second and third floors⁸¹ to facilitate their use as storage spaces.

⁷⁵ Simmons and Simmons.

⁷⁶ Ibid.

⁷⁷ Rocky Mountain News, May 9, 1937, n. p., Denver, Business, Clay Products clippings file, Western History Collection, Denver Public Library.

⁷⁸ Wray and Paglia.

⁷⁹ Ibid.

⁸⁰ Wray and Paglia.

⁸¹ Ibid.

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In 1947, the Buerger Brothers rented the Denver Fire Clay Building's first floor to the Dupont Paint Service Company which operated it as a store.⁸² The Buerger Brothers continued to use the upper floors for storage. Later, other firms rented the first floor including the Denver Typewriter Company.

The Buerger Brothers moved out of their building and the Denver Fire Clay Building in 1972, relocating to offices and showrooms at 4600 Pecos Street in Denver. In 1973, the Buerger Brothers changed the state registration of their office to the new address.⁸³ In 1983, after 98 years in business, Buerger Brothers ceased independent operations, and was sold to the Standard Barber Supply Company of Omaha, Nebraska.⁸⁴

The Buerger Brothers Building and the former Denver Fire Clay Company Building were sold together to Joe and Marlene Replin for \$320,000 with the closing date on January 1, 1973.⁸⁵ At that time the buildings were converted to use as warehouse storage space for second-hand office furniture and equipment. A fire gutted the Denver Fire Clay Building in 1994. The Buerger Brothers Building, though long neglected, is in good condition. The terra cotta facades on both buildings are well preserved.

Summary

The 1929 Buerger Brothers Building has exceptional architectural significance by virtue of its fine Art Deco style design. The Buerger Brothers Building is one of the finest examples of Art Deco style architecture in Denver. The custom-made terra cotta facade has been finely done. The producer of the architectural terra cotta was the nationally famous Denver North West Terra Cotta Company. The custom forged wrought-iron shop windows and canopy are also notable and were done by the Denver Steel and Iron Works Company. The designer of the Buerger Brothers Building was Montana Fallis a prominent early-twentieth century architect who is acknowledged today to be a local master of early Modern architecture in Denver, in particular, the Art Deco style.

The Annex contributes to architectural significance of complex owing to the fine Art Deco design of its facade. It was in 1939 that the current terra cotta facade was installed. The finely done terra

⁸² Survey Sheet, Denver Planning and Community Development Office, n. d., n. p.

⁸³ Change of registered office form, 1973, Manuscript file, Colorado Historical Society.

⁸⁴ Wray and Paglia.

⁸⁵ Commercial Contract between Joe and Marlene Replin and the Buerger Brothers Investment Company, November 20, 1972, n.p., Buerger Brothers Building File.

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cotta facade was made by the Denver North West Terra Cotta Company. The facade was designed to compliment the Buerger Brothers Building in both color and in terms of its details.

Both the Buerger Brothers Building and the Denver Fire Clay Building are rare examples of Art Deco style architecture in Denver's built environment.

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GEOGRAPHICAL DATA

Verbal Boundary Description

The nominated property consists of Lots 5 - 8, Block 128, East Denver Addition, City and County of Denver.

Boundary Justification

The nominated property includes the entire parcel historically associated with the Buerger Brothers Building and Annex.

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PHOTOGRAPH LOG

The following information pertains to photograph numbers 1-12:

Name of Property: Buerger Brothers Building and Annex
Location: Denver County, Colo.
Photographer: Diane Wray
Date of Photographs: July 1998
Negatives: Possession of photographer

<u>Photo No.</u>	<u>Information</u>
1	Buerger Brothers Building, northwest elevation (Champa St. facade), view to the southeast.
2	Buerger Brothers Annex, northwest elevation (Champa St. facade), view to the southeast.
3	Buerger Brothers Building, northwest elevation storefront, view to the east.
4	Buerger Brothers Building, northwest elevation, entry detail, view to the east.
5	Buerger Brothers Building, northwest elevation, entry detail, view to the southeast.
6	Buerger Brothers Annex, northwest elevation, storefront detail, view to the east.
7	Buerger Brothers Annex, northwest elevation, storefront detail, view to the south.
8	Buerger Brothers Building and Annex, northwest elevation, storefront detail, view to the south.
9	Buerger Brothers Annex, northeast elevation, view to the west.
10	Buerger Brothers Annex, northeast elevation, view to the southwest.
11	Buerger Brothers Annex, southeast (rear) elevation, view to the west.
12	Buerger Brothers Annex, southeast (rear) elevation, view to the west.

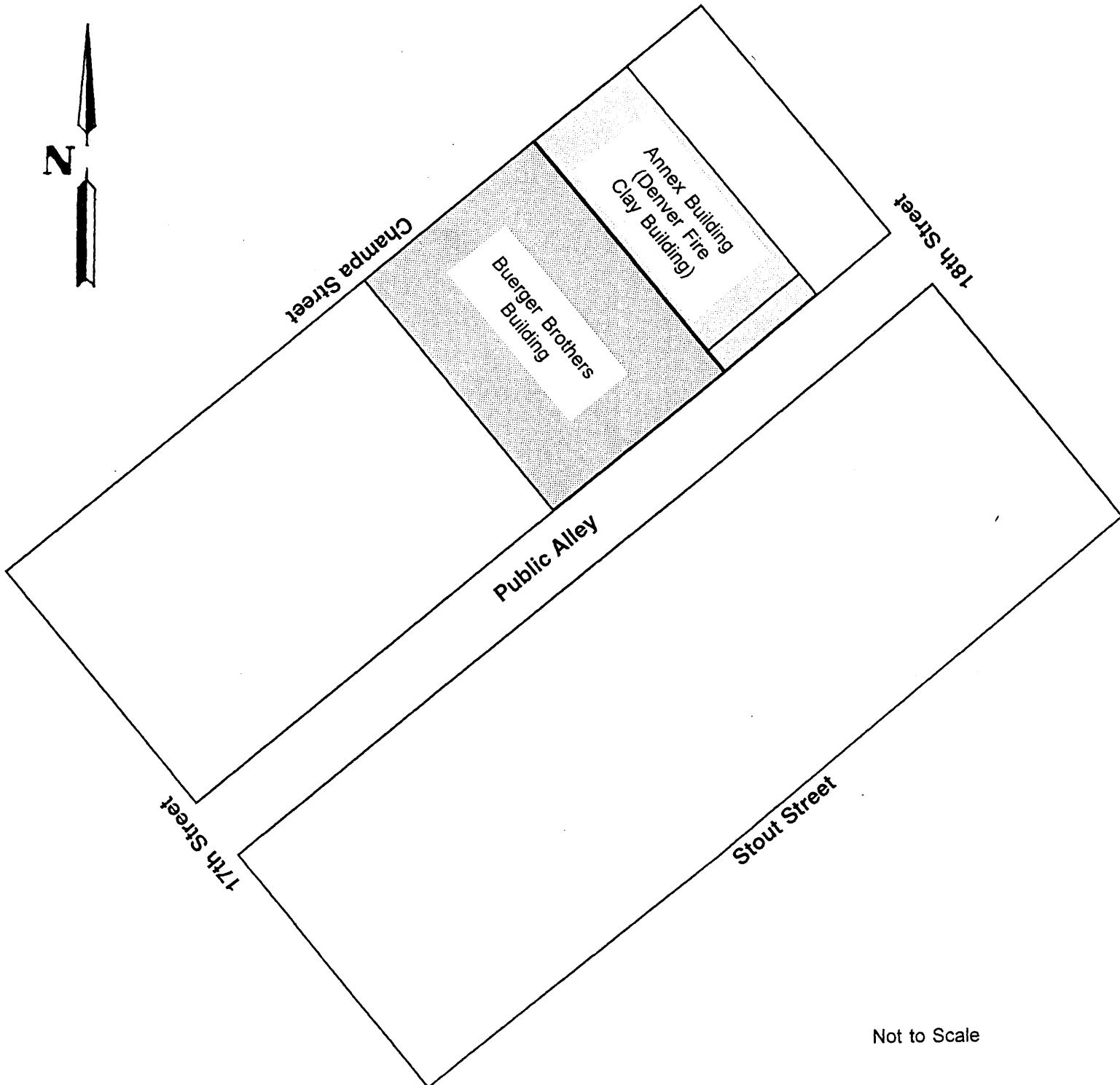
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SKETCH MAP



Not to Scale

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USGS TOPOGRAPHIC MAP
Englewood, Colo.
7.5 Minute Quad
1965, Photorevised 1980

