

PH 0228229

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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RECEIVED JUN 20 1975

DATE ENTERED SEP 18 1975

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1** NAME

HISTORIC

Saint Mark's Parish Church (Episcopal)

AND/OR COMMON

Saint Mark's Parish Church (Episcopal)

## LOCATION

STREET &amp; NUMBER

1160 Lincoln Street

—NOT FOR PUBLICATION

CITY, TOWN

Denver

— VICINITY OF

1st

CONGRESSIONAL DISTRICT

STATE

colorado

CODE  
08

COUNTY

Denver

CODE

031

## CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

## OWNER OF PROPERTY

NAME

Saint Mark's Parish of Denver

STREET &amp; NUMBER

1160 Lincoln Street

CITY, TOWN

Denver

— VICINITY OF

STATE

Colorado

## LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Assessment Division, City and County Building, Room 102

STREET &amp; NUMBER

1445 Cleveland Place

CITY, TOWN

Denver, Colorado 80202

STATE

**6** REPRESENTATION IN EXISTING SURVEYS

TITLE

Denver Landmarks Preservation Commission

DATE

1970

 FEDERAL  STATE  COUNTY  LOCALDEPOSITORY FOR  
SURVEY RECORDS

Room 300, 1445 Cleveland place

CITY, TOWN

Denver,

STATE  
Colorado

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Saint Mark's Parish Church is best described as Gothic in design. It's original appearance from 1889 to the early 1950's boasted a castellated tower and turret at the front entry. Due to structural problems the upper story of the tower fell: the turret suffered extensive damage and was removed, with a buttress added in it's place for support and aesthetic balance. The architects were Lang and Pugh. Lang was a celebrated architect of the eclectic style in Denver. In fact Richard Brettel identifies him as a "Master eclectic". (see Vine Street Houses nomination).

Lang combined various architectural styles and traditions that were logically incompatible and carefully structured them together so that the whole presented surprisingly not only a pleasant conformation but a continuity of form and grace.

Saint Mark's Church building was reported in the Western Architect and Building News of August 1890 as being built by Lang and Pugh. It was noted, "as one of the finest church edifices in the city".

"The church tower fell in the 1950's and with it a small carillon. The major factors were the serious disintegration of the outer wall surfaces and the structural failure of the upper portion of the square corner bell tower. The seeming tragedy evoked a fortunate aesthetic result; the eminent ridgeline of the nave has been exposed to become the outstanding external feature of the structure. Further, by result of a sensitive preservation tenure, the external wall surfaces and carved areas and features have provided a simplified and softened expression to speak of a dignity of longer endurance than actual. Thus with this particular church, these walls seem compatible with the spirit and strength of function that keynote the church's performance through the years.

The interior of the church is noteworthy in its presentation of so many varied factors, each in itself authentic in all dignity and authenticity from internal view it might well be used as a teaching example to point the many elements that make and relate to church architecture.

Of these elements, the structural system is the most noteworthy and commanding. In logic and clarity, the forces from above may readily be followed downward from the ridge by way of the beautifully finished wood trusses to where they meet the projections of truss hammers below. Here, once more, the forces are transferred from considerable drama to the columnar pairs that support the five pointed arches at each side of the nave. These structural roof elements are particularly noteworthy for their logic, authenticity, beauty of wood use and finish. The open areas of neutral axis have been delightfully decorated by sensitive Gothic ornamentation in carved wood. It is in opinion here that these roof elements are the only authentic ones of such character to be found

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in Colorado with the exception of those in Glen Eyre in the great drawing room designed by F. G. Sterner for General Palmer some ten years after the dedication of St. Mark's.

The supporting piers composed of column clusters provide authentic side aisles true in every aspect to unwritten law of churchform plan. These aisles provide tryptic sets of stained glass window openings at each bay as well as walking circulation beyond the definition of the nave. The "crossing" of the nave and traucepts has been handled sensitively, again, for the internal result provides the exterior with a fine windowed, gabled elevation.

Referring to the supporting piers once more, the caps of these that top the column clusters have reverted to a clear Romanesque form. On the pier caps to support the five arches for the rear aisle, floral carving has been exquisitely executed in full bloom and tradition. No doubt the early plan had called for the side aisle piers to be similarly carved, but here as in so many other areas in the church, the evidence of human participation is brought to view. Thus as is true that the loss of the tower provided a delightlul narthex, both from interior and exterior point of view, there remains no feeling that the pier cap carving should have been or should be finished. Rather, the rough hewn elements add point of strength, satisfaction and comfort to the scene.

The inclusionof the five-arched west end element of the nave provides an excellent exterior clerestory gable front which again provides a fine area for the west front tryptic window treatment. Internally and in consequence, the nave's back aisle gracefully embraces the charming baptistry nich, again with fenestration of tryptic form. While the relationship of the sanctuary to baptistry east-west axis, is not too obvious at once upon introduction, this profound element in plan and throught in only one of many carefully contrived relationships that dawn with further study to mark this church as rich and rare and unassuming; knowing within its personable confines that it neither need be obvious in its presentation of its charm and quality.

Beyond the sanctuary to provide an east wall treatment an unusual composition of seven tall slit windows alludes to seven tall altar candles, the flame abaze at the top of each made brilliant through the accent use of glass in high contrast for light admission.

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The altar screens and roods are finely executed in finished wood. The distance between these elements surely provides a gratifying depth of choir and, in consequence a depth to dignify the entire sanctuary area; again to accent the tryptic altar piece. This reredos is finely exquisitely and brilliantly painted in clear high tones accented with leaf of gold. In fine contrast to surrounding tone and in accord with the importance of its place, this dominating element takes its place in all climactic grace. It is signed by Denver's own late beloved painter Albert Byron Olson.

The finding of such honesty in design and that of the particular era in which it was produced has lengthened this description. For the so-called stylized architecture of that time was prone to tricks of trade, or often, downright dishonesty. This forthright church, however, may clearly, honestly face the world; no trick of trade nor trace of deception. That which has been perpetrated for an interior effect or reason is clearly spelled out on the exterior. Conversely, it's true in vice versa, for all the elements of exterior mien are, as in a story truly told, within the church reflected.

To make no mention of the delightful Chapele of the Holy Comforter, charmingly composed and embraced on the north side, would be remiss. Here the clerestory is an element again to read inside and out. Equally important to the thought expended to the painstaking consideration of every disposition, the brilliant, compatible once more with the overall premise."

Submitted by: Alan Fisher for the Denver Landmark Preservation Commission, Architect for the Colorado Consulting Committee

The exterior of the Church is faced in buff Longmont sandstone as is the rectory to the south of and connected to the church. The interior is finished in rough-hewn native stone, panelled oak and black ash trim. The columns are dark red Kemmuir sandstone. The open-timbered ceiling is also of black ash. The pulpit is brass. Wrought iron and brass comprise the other metallic decorations.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES 1889

BUILDER/ARCHITECT Lang and Pugh

STATEMENT OF SIGNIFICANCE

St. Mark's Parish Church is significant architecturally for five basic reasons. It was designed by a prominent Denver architect. It is a landmark on the visual scene of downtown Denver. It exemplifies an artistry of construction and interior design of exceptional merit in its early days as well as in contrast to the surrounding 20th century styles it is now near. It is significant in music for its wellnoted choirmasters and organists and its connections with the Performing Arts groups in Denver. It is significant in Arts because of its interior design and the east wall mural. It is significant in the fields of religion, education and humanitarianism. The mission work of the church in early Denver and the pioneering efforts of the Episcopalean Church did much to affect the spiritual aspect of life in Denver. The child and adult education programs involved not only religion but innovations in physical education and in cooperating with public education systems. The social and humanitarian signifities is chiefly exemplified by the work of the Parish with the deaf community.

In 1875 the Mission of the Holy Comforter was established under the direction of Sisters Eliza Barton and Hanna Austin (of the Texas Austins). The mission operated on Broadway and Olive (now East 13th Avenue). In 1887 the mission was changed in status to a parish. The church building was brick, of Gothic design, and boasted stained glass windows from the Denver Standard Glass Works. The parish grew rapidly and it became apparent a new structure was desperately needed. In 1889 the rector, Reverend Arundel, bought four lots on 12th and Lincoln. The new church building cost \$60,040.16 and with land and furnishings came to a cost well over \$100,000.00. Its Hooks and Hastings organ cost \$7,800.00 and worked until 1959, when it was replaced by an organ from Reufer Organ Company for \$5,000.00.

According to R.R. BreHell in Historic Denver, 1858-1893, Denver as a city was built exclusively between 1888 and 1893. He lists St. Mark's as being one of Denver's "most attractive, and most confident, and most important" of the structures of this period. It is one of three or four structures in Denver that can truly be called High Victorian Gothic. The Lang trademark is most strongly represented by the tension between columns and arches.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

William Lang and Pugh Files at Denver Public Library and  
 Rocky Mountain News, Aug. 16, 1885 p. 1 Colorado Historical Society  
 Republican Sept. 21, 1885 p. 1, col. 3 The Church of the Seven  
 R.M.N. May 19, 1889 p. 22, col. 1½ by Helen M. Bradshaw Candle  
 R.M.N. Dec. 14, 1889 p. 5, col. 1 The Episcopal Church in Col  
 1860-1863  
 by Dr. Allen DuPont Breck

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 100' x 125' less than 1/2 acre UTM ZONE

UTM REFERENCES

13 501 300 150  
 A 17 510,214,20 4,319876,5  
 ZONE EASTING NORTHING  
 C               

B                 
 ZONE EASTING NORTHING  
 D               

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE

Edward S. Gray Rector of Saint Mark's

ORGANIZATION

Saint Mark's Church

DATE

534-7678

STREET & NUMBER

1160 Lincoln St.

TELEPHONE

CITY OR TOWN

Denver

STATE

Colorado

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

*Stephen D. Hart*

TITLE

Color State Hist Preservation Officer 5/23/75

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Active

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

9/18/75

ATTEST:

DATE

SEP 16 1975

KEEPER OF THE NATIONAL REGISTER

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Significance

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St. Mark's Parish sponsored musical and dramatic interpretations from the start. These became a popular social event. Noteworthy Denver choirmasters and organists in Denver served St. Mark's Parish on all occasions. During the 1960's the parish endeavored to keep pace with the pressures of the downtown development by joining with the Classic Chorale of Denver and other links with Denver cultural strongholds.

St. Mark's has often been referred to as the "Church of the Seven Candles". This derives from the artistry of the design of the Church around a seven candle candleabra and seven accentuating windows for each candle. These are done in red stained glass tapers with flaming amber on exquisite blue wicks. No one knows the reason for Lang's inspirational work on this but the artistry is undeniably rewarding.

In 1923 R. Byron Olson was contracted to do the Ascension mural on the east wall and the remodeling of the reredos. His work received an award from the Denver Art Association for its unique combination of early Italian and Chinese influences.

St. Mark's Parish has had two rectors that were prominent Episcopalian Bishops in Denver at the time, Bishops Spalding and Ingley. For this reason and for the reason that most of the ordination of the clergy have been held at St. Mark's it is often called "The Bishop's Church". But it is the remarkable missionary work of the Parish that distinguishes its religious career. Sister Hanna Austin was the cornerstone of this effort and handled the church records and banking as well. The chapel in the church is named after the original mission of the Holy Comforter. Cornelius Vanderbilt is listed among the contributors to the mission efforts of this nationally known Sister. Under the direction of the mission and of the rector Reverend Houghton St. Mark's grew to become the largest and most influential Episcopalian Church in Denver.

In the field of education St. Mark's has made remarkable strides. Reverend Houghton initiated the most comprehensive educational program for children and young adults available in Denver at the turn of the century. He initiated a physical education program and was responsible for the creation of Brownie Park, the first public playground. He also established a reading program for young boys and a library of over 1,000 volumes for their benefit. In the 1960's the Parish furthered

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this tradition by working with Community College and Ft. Logan Mental Health Center to aid in the training classes of students in social service.

The most poignant of St. Mark's contributions to Denver is the spiritual care it has given to the deaf. For 70 years the All Soul's Mission for the Deaf has operated to provide church services and educational opportunities to the deaf. For 39 of these 70 years Reverend Homer Grace and his wife, themselves deaf, have served the mission and the Parish. The Parish held the third service in Denver for the deaf and has the oldest and strongest continuing deaf program. Other humanitarian efforts have included the Indian aid program of the Episcopalean Church, headquartered at St. Mark's.

St. Mark's Parish Church has been recognized by the Denver Landmark Commission as a significant structure in Denver's architectural and historical heritage. It has survived gracefully the development of downtown Denver and the rigors of becoming an inner city parish. Its membership and traditions are active and vitally interwoven with the heartbeat of 20th century Denver.