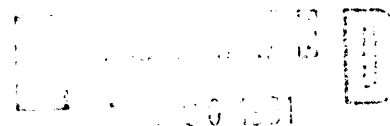


NPS Form 10-900  
(Rev. 8/86)  
NPS/CHS Word Processor Format  
(Approved 03/88)

OMB No. 1024-0018



United States Department of the Interior  
National Park Service

NATIONAL  
REGISTER

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable". For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries. Use letter quality printers in 12 pitch. Use only 25% or greater cotton content bond paper.

**1. Name of Property**

historic name: Colorado State Capitol Annex Building and Boiler Plant  
other names/site number: \_\_\_\_\_

**2. Location**

street & number: 1341 Sherman Street (NA)not for publication  
city, town: Denver (NA)vicinity  
state: Colorado code: CO county: Denver code: \_\_\_\_\_ zip code: 80201

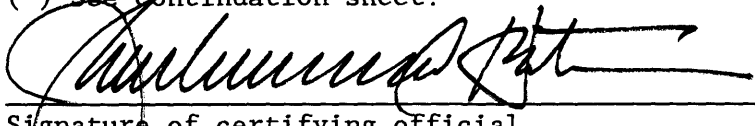
**3. Classification**

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
( ) private	(X) building(s)		
( ) public-local	( ) district	<u>2</u>	_____ buildings
(X) public-State	( ) site	_____	_____ sites
( ) public-Federal	( ) structure	_____	_____ structures
	( ) object	_____	_____ objects
		<u>2</u>	<u>0</u> Total

Name of related multiple property listing: N/A No. of contributing resources previously listed in the National Register 0

**4. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this (x) nomination ( ) request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property (x) meets ( ) does not meet the National Register criteria.  
( ) See continuation sheet.



5/10/91  
Date

Signature of certifying official  
State Historic Preservation Officer, 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.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

**5. National Park Service Certification**

Entered in the  
National Register:

I, hereby, certify that this property is:

(X) entered in the National Register.  
( ) See continuation sheet


 6/24/91

( ) determined eligible for the National Register. ( ) See continuation sheet

( ) determined not eligible for the National Register.

( ) removed from the National Register

( ) other, (explain:) \_\_\_\_\_

 Signature of the Keeper Date of Action

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**6. Functions or Use**

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**Historic Functions**  
(enter categories from instructions)**Current Functions**  
(enter categories from instructions)Government: State Offices  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_Government: State Offices  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**7. Description**

---

**Architectural Classification**  
(enter categories from instructions)**Materials**  
(enter categories from instructions)Art Deco Style  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_foundations concrete  
walls marble  
roof asphalt  
other \_\_\_\_\_  
\_\_\_\_\_

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**Describe present and historic physical appearance.**

Located on the southwest corner of Sherman and 14th Streets and south of the Colorado State Capitol, the State Capitol Annex building and the boiler plant (1341-1345 Sherman Street) are contributing buildings within the Civic Center Historic District. The seven-story Annex building faces east onto Sherman Street with a north basement entrance opening onto 14th Street which slopes downhill to the west. At Sherman Street, the structure is set back from the public sidewalk which is separated from the street by a grassed parking strip containing medium sized trees. The area between the sidewalk and the building is also grassed with shrubbery planted adjacent to the low walls of the continuous light wells extending along the front of the structure. To the south, detached from the main building, is a two-story boiler plant structure adjacent to a parking area. The boiler plant facade aligns with the main structure's facade. The area between is the roof of mechanical space. The north elevation of the Annex is set back from the public sidewalk which follows the contour downhill beside a low, stepped granite retaining wall which encloses a plaza extending the width of the building and which provides access to the north, basement entrance. The red sandstone flagged plaza paving is four steps down, between low podia, from the public sidewalk and extends to the narrow alleyway at the west elevation. The alleyway, contained within a granite wall, provides access to a one-story service entrance wing extending perpendicular from the main structure. The service wing, the width of the alleyway, extends south and connects to the boiler building forming a high brick retaining wall to the west.

The symmetrically designed, concrete frame, State Capitol Annex is characterized by a central tower of six stories with flanking wings of five stories set on a one-story base. A one-story elevator penthouse, set back from the elevations, extends above the

(X) See continuation sheet

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roof of the tower. The facade, like the other elevations, is clad in white marble veneer above the first floor base which is also clad in marble veneer above a dark grey, pink flecked granite foundation course that extends to window sill height. The granite foundation is set on a beveled watertable course also of granite. Granite veneer clads the exposed basement level at the north and west elevations including the face of the service entrance wing. The central tower, which forms a projecting pavilion-like structure, is characterized by having ten vertically defined bays at the facade and at the rear, west elevation. The flanking wings, stepped back from the east and west elevations, have one vertical bay consisting at each floor of a band of three window openings with metal mullions. The north and south end elevations of the wings have four bays in a shallow projecting pavilion above the first floor.

The vertical bays of the central tower, at the uppermost floor, have plain window openings with the marble veneer forming lintels and sills. Below, the remaining five floors have similar sized window openings connected vertically with a slight setback at the jambs and spaced with vertically grooved spandrel panels. The spandrel panel grooves, or inverted flutes, define a narrow, narrow, wide, narrow, wide, narrow, narrow pattern. The fenestration pattern, with fluted spandrels, is repeated at the north and south wing pavilions above the first floor.

The marble-clad, one-story first floor base projects beyond the central tower, is flush with the north and south wings, and is set on a granite foundation and watertable. The central granite-clad entrance feature projects towards Sherman Street and is flanked by five window openings set on the granite foundation veneer. The sills, set within the window reveals, are marble. At the north and south elevations, the window openings within the base structure correspond to the above four bays of the wing pavilions. These four central bays are flanked with two bays, all equally spaced. At the granite-clad basement level of the north elevation the central, slightly projecting entrance feature is flanked with three window openings reflecting above spacing. Typically, the openings in the granite veneer, which is coursed, have a lintel block over each opening and sills set on a projecting water table course. All of the window openings have one over one double hung metal sash with reflective solar film on the glazing.

The Sherman Street entrance feature is characterized by a wide polished granite aedicule surround which contrasts to the dull granite finish of the foundation. The entrance is

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one-story corresponding to the height of the parapet of the building's first story base. With square outside corners, the granite veneer curves into the doorway reveals to form stylized pilasters. A flat head of one large veneer block extends across the recess and is set with a panel which is carved in relief: STATE CAPITOL ANNEX. The curved reveals extend to granite jambs which enclose three bronze doors set with a three-light transom that extends to the granite soffit of the recess. Extending from the pilasters of the surround are polished granite podia which enclose the entrance landing above two steps. The podia have slightly canted caps, slightly projecting dados, and cavetto curved bases. The granite paving of the entrance landing, jointed to relate to the curve of the reveals, extends through the intermediate step and two risers. A concrete sidewalk, the width of the landing and the two podia extends to the public sidewalk and connect to a ramp extending to the street. Also extending from the surround at the outside corners are low granite walls the height of the watertable course which enclose continuous light wells running the length of the facade. A low pipe rail is mounted on the wall and continued down the stepped north wall enclosing the north plaza.

At the north entrance facing 14th Street, the polished granite aedicule has similar square outside corners and curved reveals which extend to the door jambs. The flat head is carved with STATE CAPITOL ANNEX in relief directly across the lintel block and overlaps adjacent veneer joints. Two doors without a transom are set in the opening which is one step up. Typically, the bronze doors are single-light set within mullions. At Sherman Street, the three bronze single-light doors and three-light transom are contained within shallow fluted, bronze pilasters set with narrow head blocks and square base blocks. At 14th Street, the bronze single-light doors are set within a triparted bronze frame. A west service doorway has a bronze 12-light door and a three-light transom set within a bronze frame. The transom bar is fluted.

The aedicule surrounds are completed with a narrow top parapet course of vertical fluting with an indented groove. The parapet fluting is carried on a wider course carved in relief on three planes in a continuous swag motif. The frieze swag motif, however without a fluted cap course, is repeated in marble on the building's one-story base structure. The motif extends around the square corners of the base structure and terminates at the junctures with the side wing pavilions. A swag motif is also incorporated into the detailing of the bronze transom bar of the Sherman Street doorway. Bronze framed light fixtures, mounted flush with the granite and with fluted frosted glass shades, flank the 14th Street doorway. Square light fixtures set in three pairs are set flush in the soffit of the Sherman Street entrance.

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Above the one-story base structure with its square corners, the main central tower structure has short-radius rounded corners which extend to a simple roof parapet of two stepped back courses. The lower course is ornamented with shallow folded plate fluting. A slightly projecting lip is set below the parapet. The below walling is characterized by two courses of stacked bond veneer carried on the running bond course which incorporates the window lintel veneer. Typically, the veneer is laid in running bond with three courses corresponding to window height. The side wings have long-radius curved corners which wrap around to be received by the shallow four-bay pavilions of the north and south elevations. The pavilion parapets extend above the curved parapets all of which consist of a single stepped course set on a lip. Below, the walling has three projecting narrow courses extending across the heads of the window bands. Between the window bands are two projecting courses which extend to the north and south pavilions around the corners, where the veneer joint pattern suggests corner quoins.

The Capitol Complex boiler plant (1341 Sherman Street) is located to the south of the main Annex building and connected to its south elevation at grade with a high iron fence set flush with both facades. The facade of the two-story boiler building is characterized by a central pavilion with stepped back, one-bay side wings in imitation of the Annex design. Similarly, the first floor is marble clad with a high granite foundation. Above the main parapet with its two courses and swag motif detailing, is a set back second floor construction extending over the central pavilion. The second floor facade is clad in white terra cotta. A central parapet projects above lower, rounded corner wings which have parapets set with a folded plate fluting motif cap. The terra cotta parapet capping extends around the second floor structure which is cream colored brick at the secondary elevations. The first floor structure is also brick at the south and west elevations where the parapets are capped with a terra cotta swag course. At the second floor facade, the windows consist of a tripartite window openings with nine-light metal framed industrial sash. This feature is flanked by single window openings with six-light sash. Beyond the two bays of double hung sash reflecting the first floor facade, the south elevation window openings in the brick walling are also tripartite.

The west rear elevation, set within flanking brick retaining walls connecting to the Annex service wing and supporting the south parking lot off Sherman Street, is three stories. The top floor steps back and defines a central pavilion with a pair of tripartite windows. Spandrels below sills are all header, stack bond brick and connect to the heads of the below tripartite window openings. These openings contain central 21-light metal sash with

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14-light sidelights. At the lowest level the tripartite windows contain 10 and 20 lights, connect with a narrow terra cotta spandrel to the windows above and are set on a concrete foundation. The two central bays are flanked by a bay with a tier of two openings with 12 lights in the upper window and nine lights in the lower. The lower window extends through the concrete foundation. The parapet of the high center section is ornamented with terra cotta folded plate fluting and the parapet of the lower parapet has a terra cotta swag motif set below a plain block course. Marble quoins reflect that the north elevation is marble veneer clad where it faces the Annex. The nine north bays typically have double hung sash set with marble panels below the sills. At the southwest corner, where terra cotta quoins imitate the northwest corner, a tall smokestack extends well above the roofs, which also are punctuated with other mechanical equipment.

The first floor facade has three bays of window openings with double hung sash in the central pavilion. Set within the regular pattern of the marble veneer jointing which incorporate lintels, the window reveals extend to the granite foundation. Plain marble panels are below the sills. The wing to the north contains the entrance with curved marble veneer reveals. A large veneer block extends across the recess forming a flat lintel. A single-light bronze door and stepped frame is set within marble walling and a threshold step. Granite podia, the height of the foundation granite veneer, extend from the reveal and contain the entrance landing and a pyramidal flight of two steps. The south wing contains a service entrance with a modern garage infilling the opening. The industrial interior, constructed of glazed structural tiles, is noncontributing.

Opening from the Sherman Street entrance of the Annex is the rotunda vestibule. The walls are clad in narrow panels of dark green marble set on a flush green marble base. The jambs of the outside entrance doors and the interior three bronze doors, which do not have a transom, are curved. Marble panels extend over the interior doorway. Centered at the south is a bronze tablet in a integrated green marble enframement that identifies that the building was a Federal Emergency Administration of Public Works project completed in June 1939 and lists the city officials at that time. The terrazzo floor has radial joints and a star pattern laid out in two shades of green. The plaster ceiling of the rotunda is circular and floats over the faceted wall panels. The plasterwork consists of concentric circles with three bands of fluting flanked by plain steps. Two inner steps enframe a central round bronze reflective light fixture. Bronze grilles are incorporated into the marble base as heat registers.

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The rotunda opens into the central lobby of the building which contains three elevators along the north wall. The lobby is clad in golden travertine marble set on a green marble base. The walling is laid in alternating narrow and wide courses and terminates at a swag ornamented top course matching the swag of the exterior. Behind the frieze is a light trough that reflects light toward the plaster ceiling which has three perimeter steps. The travertine marble is curved at the elevator doorways and at the outside corners of the lateral halls at the east and west ends of the lobby. The bronze elevator doors have centered vertical fluting and bronze frames. The west doorway into Room 122 has a pair of bronze doors with single-light obscure glazing and a bronze frame. The marble jambs of the opening are curved and carry a flat head and soffit. A clock is mounted above the doorway on the lintel. The entrance to Room 186, blocking the northeast lateral corridor, opening directly into the lobby. The doorway has a pair of bronze doors with the frame set flush with the marble walling. The floor is paved with green terrazzo in a grid pattern with superimposed diamonds in the center field in two shades of green. The terrazzo extends down the three lateral corridors which are travertine clad. The ceilings have shallow plaster coffers. The office entrances have metal framed, single-light glazed doors and the entrances to service areas have one-panel metal doors with narrow metal triparted trim. Opposite the elevators are a bronze directory door with a glazed center panel. Fluting extends above and below the glazed panel. Balancing the directory door, is a false elevator door which is backed by a freight elevator and a small service lobby typical of each floor.

Floors two through seven are typical with an H-shaped circulation plan consisting of a central elevator lobby with four north-south lateral corridors extending from the east and west ends of the lobby. The lobbies are clad in travertine marble with green terrazzo flooring and shallow plaster coffered ceilings. The lateral hallways have five-foot high bookshelves with white marble wainscoting. Office doors are glazed and service doors are paneled. Door knobs have square bronze back plates. The elevator doors, set within canted marble jambs, are painted metal with vertical fluting imitating the first floor doors. Opposite the elevator doors are two alcoves with a registration/information station in one which has an opening to counter top height. The other alcove fronts the freight elevator service lobby and is set with a modern drinking fountain. Typically, there are offices at each of the ten east and west window bays which have only a structural reveal without interior trim. Originally, the north and south wings were open office space. Many offices are interconnected with single-panel doors and have borrowed light openings between spaces. The seventh floor has a foreshortened circulation plan with shallow open office space at



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the north and south ends overlooking the roofs of the side wings. Typically, the offices have plaster walls and ceilings, asphalt tiled floors, and metal base molds.

Each floor has a men's and women's restroom at the south end of the central core. Typically, the restrooms have white terrazzo floors, white walls, and white marble partitions. The plumbing fixtures, with pedestal sinks, are white porcelain. Adjacent to the restrooms is the larger interior stairway typically with a pipe top rail and two intermediate bar rails mounted on pipe supports. The south stairway, like the smaller north stairway, are metal, closed stringer, concrete step, dog-leg runs. The north stairway shares space with an open air shaft.

Both stairways descend to the basement level where all the public corridors and lobbies are clad in travertine marble. The general circulation plan mirrors the H configuration except that the northwest corridor from the elevator lobby extends to an exedra lobby which then opens north into a corridor, an enclosed vestibule, and the north 14th Street entrance. The half round exedra lobby has radial pattern terrazzo paving and pilasters between double doors opening into adjacent offices. Bronze doors open into the vestibule which contains a short run of terrazzo steps up to the street entrance landing. The exedra ceiling is coffered and is hung with a horseshoe shaped bronze light fixture suspended from the ceiling. The inverted stepped fixture has a fluted top bank and reflects light upward. Below the basement is a service sub-basement which provides access to the tunnels connecting the State Capitol Complex.

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**8. Statement of Significance**

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Certifying official has considered the significance of this property in relation to other properties:      ( ) nationally      (x) statewide      ( ) locally  
Applicable National Register Criteria      (X) A ( ) B (X) C ( ) D  
Criteria Considerations (Exceptions)      ( ) A ( ) B ( ) C ( ) D ( ) E ( ) F ( ) G

**Areas of Significance**

(enter categories from instructions)

Social History

**Period of Significance**      **Significant Dates**

1939 - 1941      1939

Architecture

1939      1939

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_

N/A

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

N/A

**Architect/Builder**

Associated Architects for the State

Capitol Annex, G. Meredith Musick, Pres.

Builder: E.J. Kirchof

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State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

For its place in Denver's social history as a project of the W.P.A., the only such project on the Civic Center, the State Capitol Annex and Boiler Plant meets Criterion "A". The buildings also meet Criterion "C" as architecturally significant buildings in Denver from the period. The buildings are prominently sited across from the State Capitol and are integral components of the National Register Civic Center Historic District. The high quality of the architectural design is significant in that it embodies the distinctive characteristics of the Art Deco Style. The buildings exemplify the style in Denver in the late 1930s. The buildings are also significant in that they constitute the work of an acknowledged master of Denver architecture, G. Meredith Musick. Musick is seen as one of the premier architects working in Denver in the period.

**Criterion "A"**

President Roosevelt established the federal agencies of the P.W.A. (Public Works Administration) in 1933 and the W.P.A. (Works Projects Administration) in 1935 to provide needed jobs for unemployed workers throughout the country. These agencies were responsible for numerous building projects in the state of Colorado during the 1930's and early 1940's. Among the most noteworthy are, in addition to the State Capitol Annex, the La Plata County Fairgrounds of 1935-38, the Red Rocks Amphitheater of 1940-45, and the Boettcher School of 1940. Other projects include the construction of the Rampart Range Road, the Pueblo Levee, and the Levee on the Fountain Creek in Colorado Springs. Offices in the State Capitol Annex are adorned with works of art by Colorado artists from the Fine Art Project of the W.P.A. This was a program in which studio artists were provided a stipend for producing an allotted amount of work or in which individual works were commissioned.

(X) See continuation sheet

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Work was directed and supervised by George M. Bull, Regional Director, of the Federal Works Agency, Public Works Administration of Region #5, Fort Worth, Texas. Construction of the State Annex was completed in 1939.

F.J. Kirchhof Construction Company served as general contractors for the State Capitol Annex itself. Harvey Stenmark was the general contractor for the tunnel which connected the Annex with the State Capitol Building.

Criterion "C"

The State Capitol Annex merits individual listing in the Civic Center Historic District because of its architectural significance as the only Art Deco building in Civic Center and it is one of the rare examples of the style in Denver.

The State Capitol Annex has architectural significance as a good example of the Art Deco Style in Denver from the period of significance. It contains many of the prominent elements as outlined by John Blumenson in his book Identifying American Architecture and as found in the National Trust Publication What Style Is It?. The building is a linear composition.<sup>1</sup> The building is designed with a vertical emphasis.<sup>2</sup> The building's facades are arranged in a series of setbacks which emphasize the geometric form.<sup>3</sup> The building's walls are clad in a smooth-faced stone.<sup>4</sup> The building is highlighted by stylized ornamentation.<sup>5</sup> There is hard-edged low relief ornamentation around doors and windows.<sup>6</sup> This ornamentation is geometrical.<sup>7</sup> There is hard-edged low relief ornamentation in a string course and along the roof parapet.<sup>8</sup> This ornament has been reduced to the merest suggestion.<sup>9</sup> These ornamental details are executed in the same material as the building.<sup>10</sup> There are vertical strips of windows,<sup>11</sup> which are linked by spandrels.<sup>12</sup> These are straight-headed sash windows.<sup>13</sup>

The flanking wings have curved corners with horizontally linked windows. These elements suggest the ease with which Art Deco architects adapted to the advances of the rival Art Moderne Style in the late 1930's. These flanking wings are symmetrical and are set back from the vertical thrust of the main pavilion, and are thus consistent with the Art Deco Style.

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

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was known simply as "Modern" or more aptly, "Modernistic." This latter term would increasingly take on a pejorative tone in the later 1930's and in the 1940's. At this time, the Art Deco Style was held in disrepute and was supplanted by the Art Moderne Style and the International Style. For the next several decades, the Art Deco Style was regarded with contempt. In the 1960's, an historical reappraisal of the Art Deco Style was begun. The Pop Art Movement in the Fine Arts and the related "Camp" connoisseurship of chic and fashion-conscious urban gays were in the vanguard of this reassessment.<sup>14</sup> At the same time, the critical writings of architects like Robert Venturi and Charles Jencks began to disavow the inevitability of the hegemony of the International Style, in part, by championing its early rivals, including the Art Deco Style.<sup>15</sup> Beginning in the 1960's, the Art Deco style was revived by the Late Modernists and later by the Post-Modernists. Reflecting this renewed interest, the term "Art Deco" was coined in 1968 by British decorative arts historian Bevis Hillier.<sup>16</sup> Hillier's term is widely accepted today.

Art Deco is a style of decoration that was applied to a variety of things, from clothing and jewelry to architecture and design.<sup>17</sup> The style is characterized by solid masses with clear delineation of the parts.<sup>18</sup> Surface handling is paramount in the Art Deco Style.<sup>19</sup> Proportions in the Art Deco style are overscaled which helps to achieve a sense of verticality.<sup>20</sup> The forms of Art Deco are a product of the twentieth century which make no reference to any previous European historical style.<sup>21</sup> However, non-European forms were borrowed including the influence of Egyptian, Aztec, Mayan and African sources.<sup>22</sup> 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.

The term "Art Deco" is a contraction of a part of the French name for the Decorative Art Exposition held in Paris in 1925, "Le Exposition Internationale des Arts Decoratifs et Industriels Modernes." This exposition was broadly influential in both Europe and the United States. The United States had been officially invited to participate in the exposition, but declined. President Herbert Hoover explained that there was no modern art in the United States.<sup>23</sup> The exposition was limited to modern works, since it looked to the future, not to the past for its displays. American department stores such as Macy's, Lord and Taylor, B. Altman, Wanamakers, Franklin Simon and Marshall Fields sent representatives who, upon their return, helped to popularize the style both by importing French originals as well as commissioning local manufacturers to produce examples in the new style.<sup>24</sup> Among the many other American observers were an official federal commission named by the Department of Commerce which issued a report sanctioning the new style.<sup>25</sup>

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Art Deco in American architecture describes a broad variety of manifestations from luxurious and flamboyant movie theaters to dignified and austere public buildings.

In the 1930's, thousands of Art Deco Style buildings were constructed throughout the country. In the United States, the Art Deco Style in architecture was most influential in New York, where it was associated with the design of many skyscrapers.<sup>26</sup> Some of Manhattan's best known landmarks are these Art Deco Style skyscrapers including The Chrysler Building by William Van Alen of 1930;<sup>27</sup> The Empire State Building by William Lamb of Shreve, Lamb and Harmon of 1931;<sup>28</sup> and The RCA Building (now General Electric Building) by Raymond Hood of Hood and Howells of 1933.<sup>29</sup> The Art Deco Style also found widespread acceptance in the then-burgeoning Miami Beach area with its hundreds of Art Deco buildings in the famous National Register Art Deco District. The premiere architect working in the Art Deco Style in Miami was Henry Hohausser, known for his more than three hundred small apartment buildings and hotels, including the well-known New Yorker Hotel of 1940.<sup>30</sup> Kansas City, Cincinnati and Tulsa were other centers of the Art Deco Style in America.

Further illustrating the popularity of the Art Deco Style in the United States was the style's acceptance among various government entities including the P.W.A. and the W.P.A. These agencies promulgated a dignified and austere variant of the Art Deco Style, with the construction of numerous public buildings and projects nationwide. The Art Deco Style is so closely associated with these agencies that many of these buildings have been identified stylistically as "W.P.A. Style."<sup>31</sup>

Evidence of the popularity of the Art Deco style with government entities, is the fact that there are four U.S. State Capitol Buildings in the Art Deco Style. These are the famous Nebraska State Capitol Building by Bertram Goodhue of 1922-32;<sup>32</sup> the Louisiana State Capitol Building by Weiss, Dreyfous and Seiferth of 1933;<sup>33</sup> the North Dakota State Capitol Building by Holabird and Root of 1934;<sup>34</sup> and the Oregon State Capitol Building by Francis Keally for Trowbridge and Livingston of 1938.<sup>35</sup> (The Oregon State Capitol was the only one of these to be constructed with the aid of the P.W.A.)

Art Deco Style architecture is a rare resource in Denver. Nonetheless, there are a number of major noteworthy buildings in the style. The best known Art Deco Style buildings in Denver are two movie theaters, the Mayan by Montana Fallis at 110 Broadway<sup>36</sup> and the Paramount by Temple Buell at 1621 Glenarm Place,<sup>37</sup> both of 1930. Another important

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building in the annals of Denver's Art Deco Style is the Bryant Webster School by G. Meredith Musick at 3635 Quivas Street of 1930.<sup>38</sup> The significant Art Deco Style Katherine Mullen Memorial Nurses' Home, at 19th and Franklin of 1932 is the work of Temple Buell.<sup>39</sup> The 1939 Art Deco Style Colorado State Capitol Annex is a good example in Denver of the "W.P.A. Style."

G. Meredith Musick was president of the Associated Architects for the Colorado State Capitol Annex Building. The other members of this group were Arthur A. Fisher, Sidney G. Frazier, F.E. Mountjoy, C. Francis Pillsbury, and Charles E. Thomas.

G. Meredith Musick, was born in Hot Springs, Arkansas, on January 5, 1892. He studied at the Denver Atelier and began his architectural career in the offices of Henry H. Hewitt, as a draftsman. He also worked for Denver notables Frank Edbrooke, J.J.B. Benedict and Harry J. Manning. He opened his own office in Denver in 1923. He was Secretary of the Colorado A.I.A. from 1925 to 1928 and President in 1929 and 1930.<sup>40</sup>

Musick first made his reputation in the design of revival-style homes and buildings. His Neo-Gothic Republic Building of 1927 at 16th and Tremont was, before it was demolished in 1981, one of the city's most prominent landmarks.<sup>41</sup> Musick soon turned to Modernism with the design, in 1930, of the Bryant-Webster School at 3635 Quivas,<sup>42</sup> a masterpiece of the Art Deco Style. His State Capitol Annex of 1939 is the only Art Deco Style building in the Civic Center Historic District. Musick later worked in the Art Moderne Style, a notable example of which is the Denver Municipal Auditorium Arena (currently undergoing insensitive remodelling), with F.E. Mountjoy at 13th and Curtis, of 1941.<sup>43</sup> The Police Administration at 1245 Champa, also of 1941, was also designed in the Art Moderne Style by Musick with C. Francis Pillsbury and Earl Chester Morris.<sup>44</sup> Musick then became associated with the International Style, acting as architect of record and technical advisor to Smith, Hegner and Moore on the design of the National Register Listed D.U. Civic Center Classroom Building (now Denver City and County Annex 1) at 1445 Cleveland Place.<sup>45</sup>

With his son, the architect C.S. Musick, he designed the expressionist International Style May Bonfils Stanton Center for the Performing Arts on the Loretto Heights College Campus, 3001 South Federal, in 1963.<sup>46</sup> Musick, like Temple Buell, is unusual among Denver architects in that he designed buildings in the three most dominant Modernist styles -- the Art Deco Style, the Art Moderne Style and the International Style.

Musick retired in 1957 and died in Denver on March 20, 1977.

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Summary

The State Capitol Annex is an important building from the period of significance both from the standpoints of social history (Criterion "A") and the history of architecture in Denver (Criterion "C").

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33. Ibid., page 61.



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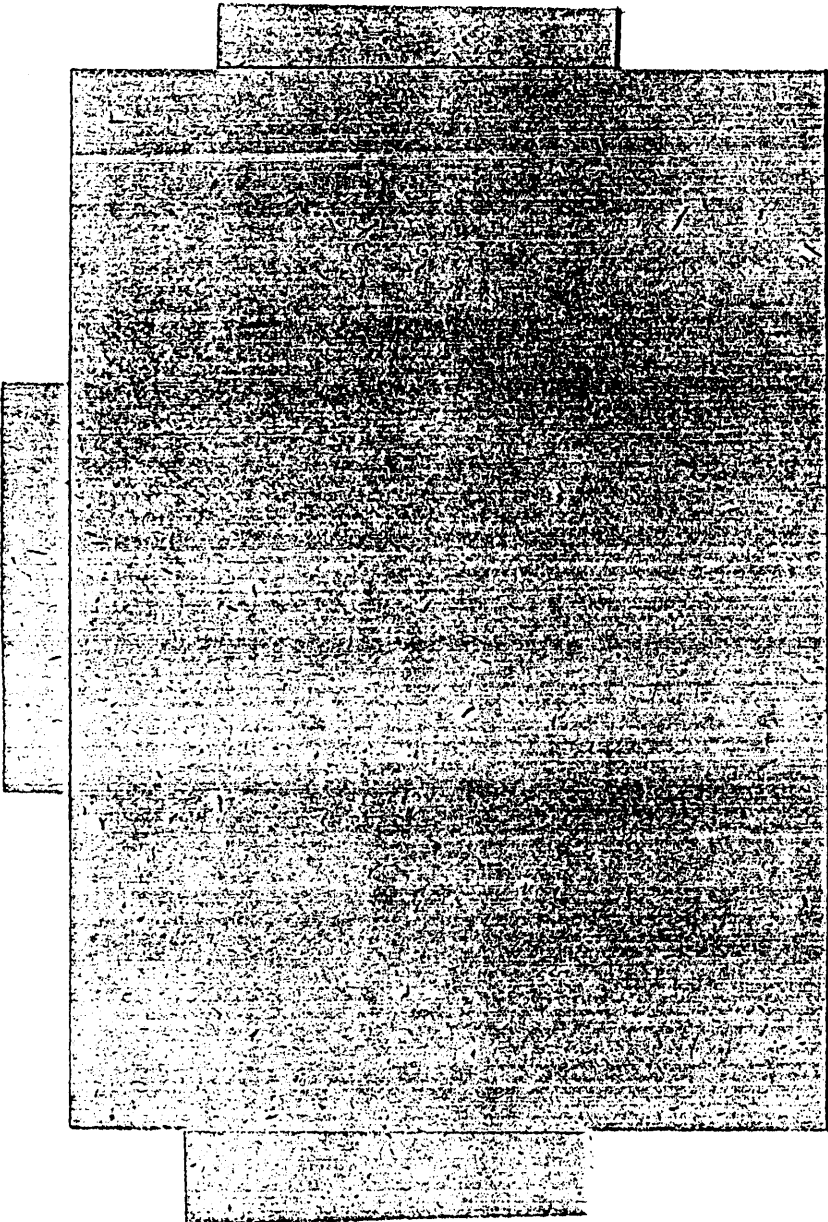
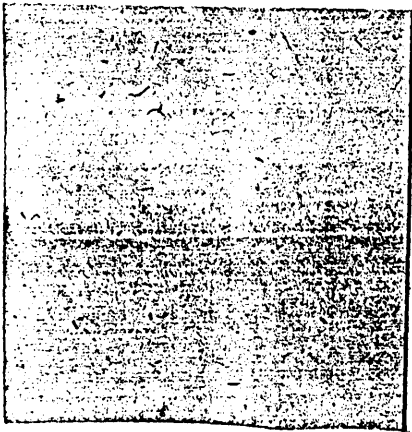
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SHERMAN ST.

