

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

NATIONAL
REGISTER

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: Denver Municipal Auditorium
other names/site number: Denver Auditorium Theatre 5DV 521

2. Location

street & number: 1323 Champa Street (NA) not for publication
city, town: Denver (NA) vicinity
state: Colorado code: CO county: Denver code: 031 zip code: 80202

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
() private	(X) building(s)	contributing	noncontributing
(X) public-local	() district	<u>1</u>	<u>0</u> buildings
() public-State	() site	_____	_____ sites
() public-Federal	() structure	_____	_____ structures
	() object	_____	_____ objects
		<u>1</u>	<u>0</u> Total
Name of related multiple property listing:		No. of contributing resources previously listed in the National Register <u>0</u>	
<u>N/A</u>			

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.

[Signature] 8/30/91
Signature of certifying official Date
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

I, hereby, certify that this property is:

**Entered in the
National Register**

- 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:) _____

[Signature] 10/16/91

[Signature] Signature of the Keeper Date of Action

6. Functions or Use

Historic Functions

(enter categories from instructions)

Recreation & Culture/auditorium
Recreation & Culture/theatre
Recreation & Culture/music facility
Recreation & Culture/sports facility

Current Functions

(enter categories from instructions)

Recreation & Culture/theatre
Recreation & Culture/auditorium

7. Description

Architectural Classification

(enter categories from instructions)

Renaissance
Other: Second Renaissance
Revival

Materials

(enter categories from instructions)

foundations stone
walls brick
roof asphalt
other terra cotta trim

Describe present and historic physical appearance.

The Denver Municipal Auditorium is a 1908 buff brick structure built on a dressed stone foundation. Pilasters topped with terra cotta representations of music and theatre run the full three story height and divide all four sides into window bays. The round arched openings on the first floor form an arcade, the windows feature projecting surrounds and the dark brown cornice forms semi-circular arches over the corner towers. While the structure remains on its original site, the exterior has been modified by the removal of five roof cupolas, the bricking up of all window openings, changes in the location of ground floor entry doors, and the removal of the pediment on the northwest facade. The southwest facade is now attached to the adjacent theatre and the northwest wall is tied to the parking structure by means of a glass arcade. The surrounding structures are all newer than the auditorium; the Denver Center for the Performing Arts, the Currigan Convention Hall (to which the auditorium is attached by means of an elevated walkway) and the 1926 telephone company headquarters. While the surrounding buildings have altered the setting of the auditorium, it still continues to forcefully occupy its location within the convention/performing arts complex. This is particularly true when viewed from the east. The original materials and workmanship on the exterior of the structure have been kept largely intact and it retains a high degree of integrity of feeling, association, design and materials. The interior has been completely changed over the years due to several major remodelings.

The auditorium's dominate exterior architectural features include the corner towers and the pilasters which divide the brick facade into bays. The towers were originally topped with cupolas and an additional one occupied the junction of the cross gabled roof. The corner of each tower is a pilaster which rises to the cornice. The area between each pilaster is filled with a ground floor double door

(x) See continuation sheet

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 2

Denver Municipal Auditorium

topped by an arched window, and smaller rectangular windows located on the second and third floors. The cornice rises in a semi-circular arch at the top of each tower and encloses a circular window. All the windows in the towers were bricked in during remodeling projects in later years.

The northeast (14th & Curtis) and southwest (13th Street) exposures are nearly identical. Seven sets of double pilasters divide each facade into six bays containing three windows each now bricked up. The first floor windows were originally multi-paned and rectangular with projecting surround. The second floor windows were multi-paned and rectangular with projecting surround. The third floor windows are similar to the floor below but feature an arched top with an over-sized keystone. The four middle bays on the northeast (14th Street) side have double doors below the arched lower window. The sets of double pilasters are topped with terra cotta designs. The southeast elevation facing Champa Street contains a gentle convex curve with six single pilasters similar to the northeast facade. Each of the five bays formed by the pilasters contains three windows each. Each set is similar to the northwest facade, differing only in their smaller size and featuring a smaller keystone on the top arched windows.

The west Galleria elevation was originally designed to be the main entrance off Curtis Street. There is a gentle convex curve on this facade from the towers. Unlike the opposite Champa Street elevation, the curve stops after the first bay of three windows next to the towers, and a squared-off projecting center section forms the auditorium entrance. This center section reaches to the cornice where it was formerly topped by a pediment. The pediment was removed in the 1980 remodeling to allow for the glass arcade between the auditorium and the new parking garage. The corner pilasters of the entrance section match the corner towers. Four pilasters identical to the Champa Street facade break the entrance into three bays with each containing a second and third floor window similar in style to the Champa Street elevation. A glass and cast iron canopy once covered the three sets of entrance doors on the first floor. The canopy was removed and the doors altered in the mid-1950s when the entrance was relocated to 14th Street. Originally, the exterior was illuminated at night by 7,000 lights.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 3

Denver Municipal Auditorium

In 1940 an annex was constructed to the southwest elevation of the auditorium, on Champa Street to 13th Street and about 225 feet along 13th. The new structure was to be used primarily for exhibit space in conjunction with auditorium programs. In 1950, the Annex was expanded along 13th Street to Curtis and up Curtis to join the southwest side of the auditorium thus utilizing the remainder of the block.

The interior of the auditorium has experienced extensive changes over the years. It was originally patterned after the St. Paul, Minnesota auditorium designed by Reed & Steem. The St. Paul architect A.H. Steem came to Denver in 1906 to discuss his design in particular and auditoriums in general with Denver's Mayor William Speer and city architect Robert Willison. Later in 1906 Willison completed the plans for Denver's auditorium incorporating many of the design features used by A. H. Steem plus ideas from other recently constructed auditoriums.

Willison designed a huge structure for the time, second only to New York's Madison Square Garden. The 246x145 foot interior was planned for maximum flexibility. By means of a movable proscenium arch, the 12,000 seat auditorium could be changed into a theatre with hippodrome stage and additional seating for 3,326. When not in use the proscenium arch was raised into the loft and chained in place. Built in three sections, the entire structure was 60 feet wide and 50 feet high. Each of the pedestals weighed four tons and the arch weighed ten tons. To improve sight lines, the theatre side walls from floor to ceiling and from stage to end balconies, pivoted out 25 feet to connect with the arch. A false canvas ceiling hid all the girders.

The interior walls were brick and tile and the floors were concrete. The building was also equipped with a storm lobby, theatre foyers, runways for all sides, smoking rooms and women's rest rooms, 20 dressing rooms for performers, orchestra pit, pipe organ, and removable athletic track and dance floor. The design placed exits on three sides and allowed the auditorium to be completely emptied in six minutes.

Electricity and heat were supplied by a 600 h.p. steam boiler and a 410 kw electric generator. There was also a connection to the commercial lighting system. The main auditorium area was illuminated by fourteen ceiling sunburst fixtures which could be raised into the loft for repairs. They totaled 2,000 lights, each 50 to 100 watts, for a total candle power of 5,016 watts.

In March, 1934, the auditorium received some interior work under Civil Works Administration. The project involved improvements to ventilation and electrical systems and the installation of a public address system. The cost of the project totalled \$50,000.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 4

Denver Municipal Auditorium

On June 15, 1940, Mayor Stapleton announced a \$150,000 remodeling for the auditorium as well as the construction of an annex on the southwest side. The theatre was given a new seating arrangement, a permanent stage and extensive acoustical treatment.

In 1947 a plan was prepared by architect G. Meredith Musick to reduce the auditorium to its foundations and steel work and completely reconstruct it. This program was never carried out, but on June 20, 1947 Mayor Quigg Newton branded the auditorium a "fire-trap" and ordered it closed for a month to allow for fire-protection work. A gas heater was removed and old wooden floors which had been temporarily repaired over many years were replaced. Several electrical problems were also remedied. There was still much talk in both private and public groups about eventually replacing the auditorium with a newer structure.

In March 1949 the city released the plans for modernizing the auditorium following completion of work on the annex building. A new theatre would be built inside the auditorium to seat 3,000. The remodel was designed to give the city an auditorium to meet expected needs for the next fifteen years. The cost of the auditorium project was set at \$910,000 and was made possible by a voter approved 1947 \$2 million bond issue.

A new \$750,000 bond issue was approved by Denver's voters in 1952 for a new proposal to replace the 1949 plan for reconstruction of the auditorium. In late 1954 the city council and mayor approved plans which would cost the city \$833,500. It called for the removal of the top balcony, elimination of the side boxes, the lowering of the ceiling, extension of the lower balcony, and the lowering and rebuilding of the floors in the theatre and lobby. A second stage of the plans called for a \$500,000 face lifting for the exterior. A third stage, which was never implemented, called for the construction of a multi-story structure on the Champa Street side for the use of conventions.

One of the controversial aspects of the 1950's remodeling was the disposition of the theatre organ. The Hope-Jones organ was constructed by Wurlitzer Organ Co. The instrument alone cost \$50,000, raised by public subscription, and required another \$35,000 for installation. When the organ was dedicated on March 20, 1918, it was reportedly the largest in the United States.

With the beginning of the auditorium remodeling, Mayor Quigg Newton ordered that the service of Fred Meunier be obtained to determine the feasibility of remodeling the instrument to fit the new interior. Menuiner was a veteran organ builder and had originally installed the organ in 1917-18. If remodeling turned out to be unworkable, the organ was to be dismantled and placed in storage until an alternative use for it could be found.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 5

Denver Municipal Auditorium

A Denver citizen group proposed reinstalling the organ at Phipps Auditorium in City Park. Meunier said Phipps was equipped for an organ but not the size of the huge Wurlitzer. Only about 3/5 to 2/3 of it could be used. The installation would probably cost about \$15,000.

In February, 1956, the decision was made not to reinstall the organ. Costs of reinstallation were estimated at \$15,000 with an additional \$25-35,000 needed to redesign the theatre for the organ's placement. The city did not have the necessary \$50,000 in the budget to cover this expense. In addition, project architect G. Meredith Musick felt the organ would interfere with the acoustics for musical concerts and stage shows and felt the demand for an organ could be met with the installation of an electric one for \$4,500. The city did agree to the requests for the Denver Organ Committee not to sell the instrument pending an attempt to raise funds through public subscription. The organ was crated and stored in the auditorium and while never reinstalled, its final fate is unclear.

It was during the mid-1950's remodeling that the roof was replaced and the tower and roof cupolas were removed. They were declared hazardous due to deterioration. A new roof was part of the plan and Tom Millisack, the city's auditorium manager said, "...the cupolas would be so far out of harmony with the rest of the building, they'd just be eyesores."

On November 11, 1956, the completed auditorium opened to the public for tours. The entrance had been moved to 14th Street where it was faced with marble and modern glass doors and was topped with a large marquee. All the lobbies and seating area floors were covered with carpet. The main lobby contained a picture window facing Curtis Street. The lobby was paneled in walnut and had Swedish chandeliers. The new theatre seated 992 on the main floor, and an additional 1258 in the balcony. The new stage was 50 feet deep and below it were located dressing rooms and storage. The theatre section could be closed off and the backstage area used as a boxing ring, basketball court or for other events.

In February, 1966 the backstage area was redone. New meeting rooms were installed providing 25,000 square feet of useable space. The cost for the project was \$2.2 million.

By the late 1970's preliminary plans were being put together for yet another remodel of the auditorium. The area around the theatre was being developed into a performing arts complex. New construction included the Boettcher Concert Hall, the Bonfils Theatre, and a multi-story parking garage. The whole complex, including the auditorium, was called the Denver Center for the Performing Arts. The managers

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 6

Denver Municipal Auditorium

of the DCPA felt the auditorium was too large. Plans were proposed to reduce the size down to 1,700 seats. There was much discussion among the members of the performing arts community whether such a small theatre could produce enough revenue to pay the cost of major touring Broadway productions.

Nothing came of the plans to reduce the size of the auditorium until November, 1984, when plans for another remodeling of the auditorium and its neighboring annex were announced. Mayor Peña's 1980s administration proposed to renovate the 2,200 seat auditorium theatre into a modern 1,200 seat house. The 5,589 seat auditorium annex Arena would be replaced by a 3,500 seat theatre for musicals, opera and ballet.

Current exterior plans call for restoration of the exterior to the original appearance. Work will reglaze the auditorium's bricked up windows, clean and repair masonry, the addition of a new theatre entrance off the Galleria, and the reconstruction of three of the original five roof cupolas. Work on this part of the remodeling began in the spring of 1991 and interior work will begin when the Arena remodeling is completed.

8. Statement of Significance

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 () C () D
Criteria Considerations (Exceptions) () A () B () C () D () E () F () G

Areas of Significance

(enter categories from instructions)

Social History

Period of Significance

1906-1918

Significant Dates

1906, 1908

Entertainment/Recreation

1906 - 1941

1909

Community Planning & Development

1906 - 1918

1906, 1918

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Architect - Willison, Robert O.

Builder, Schlueter, Henry W. & Co.

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

The Denver Municipal Auditorium has been the focal point of the city's performing arts & entertainment activities for eighty years. The auditorium was the home of concerts, opera, lectures, plays, musicals, conventions and exhibitions both of local groups and national touring companies. Its many free performances made it a popular place for citizens of all economic groups. As the first brick and mortar realization of Denver Mayor Robert W. Speer's "City Beautiful" movement, the construction of the auditorium marks the beginning of a specific era in Denver's history as a developing city. Political activities also played a significant role in the history of the auditorium. Its first official function was the 1908 Democratic National Convention and it went on to be the location of many political gatherings for Denver and Colorado citizens.

The Denver Municipal Auditorium was evaluated at the state level and found to be distinctive as one of only three municipally owned multi-purpose arena/theater facilities in Colorado. The other two are the Chautauqua Auditorium in Boulder (listed in the National Register in 1974) and the City Auditorium in Colorado Springs. Dedicated in 1898, the auditorium of the Chautauqua has drawn some impressive personalities, such as John Philip Sousa, Billy Sunday and William Jennings Bryan. Unlike the high style of Denver's auditorium, Chautauqua is a 170 x 140 foot wooden polygonal structure with unfinished interior walls and an exposed structural system. Its informal quality and 91 acre park setting are in sharp contrast to the formal Renaissance Revival building located in the heart of downtown Denver. Colorado Springs, also affected by the City Beautiful movement, followed Denver with its own classically inspired City Auditorium constructed in 1922. But unlike its Denver counterpart, this facility did not draw the high caliber of performing artists or play a role in national political events.

Mayor Robert W. Speer was the primary power behind the City Beautiful movement in Denver. When he took office in 1904, Denver had a new city charter, had just annexed
(x)See Continuation Sheet

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 2

Denver Municipal Auditorium

several unincorporated towns to create a city of almost 60 square miles, and had an art commission ready to begin the work of creating a functional and beautiful city. During Speer's three terms as mayor from 1904 to 1918, more than 300 miles of streets were graded and paved. Red sandstone sidewalks and granite gutters were added along with miles of storm and sanitary sewers. Decorative street lighting was added to the city and a nine-story height ordinance kept mountain views open to all. City workers cleaned sidewalks and streets nightly and a municipal bath house provided a place for many residents to clean themselves.

Mayor Speer created a City Forester's Office to coordinate the greening of the city and to speed the process, gave away over a hundred thousand trees to any citizens who would plant and care for them.

The construction of the Denver Municipal Auditorium was the high point of Speer's first term. He believed that a city auditorium should offer a wide range of entertainment at a nominal or even cost basis. That idea shaped the entertainment pattern of the auditorium over all of the early years. Speer once said, "A municipality should provide amusement for its citizens as well as sweep their streets".

To affect this program, the auditorium became a municipal theatre in 1909, locally celebrated as the first in the United States. To secure first class entertainment at the auditorium, Mayor Speer contracted with the Schuberts to bring in a fall and winter season of plays and concerts. No ticket was priced over one dollar and some were available for twenty-five cents. On the opening week beginning November 1, 1909, of the twenty week season the house held an average audience of 2,700. A special clause allowed the city to nullify the contract without notice in the event of an immoral show being presented.

The city also offered free weekly concerts by name personalities with many of the expenses underwritten by the Denver Tramway Corporation. Mayor Speer was a great advocate that the utilities benefiting from the city owed something in return. Since the majority of the theatre and concert-going public of the day used the public transportation, he felt it was only fitting that Tramway pick up at least part of the expense. These free Sunday afternoon and evening concerts gave Speer the opportunity to work the crowd as only a master politician could. The smiling mayor personally escorted the handicapped, the elderly, and mothers with children to the box seats.

The auditorium has hosted all types of entertainment and performing arts events throughout its history. The Minneapolis and Russian Symphonies were among the first to give concerts, the Chicago Grand Opera Company staged productions in 1912 & 1913, and Denver's own Philharmonic Orchestra used the auditorium from 1911 until it disbanded in 1917; Horace E. Tureman, a graduate of Denver's West High and a student of Claude Debussy, conducted the orchestra until its demise and then took charge of

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 3

Denver Municipal Auditorium

the newly founded Denver Civic Symphony. This unpaid group performed in the auditorium until professional members left in 1934 to form the Denver Symphony Orchestra. Tureman conducted the new orchestra until his retirement in 1944 when he passed the baton to Saul Caston. Caston was followed by Vladimir Golschmann, Brian Priestman, Gaetano Delogu and Phillipe Entremont. The auditorium was the home of the Denver Symphony until the completion of the Boettcher Concert Hall in 1980.

Ballet was staged in the auditorium and one highlight was when Anna Pavlova danced "Giselle". Individual performers from Will Rogers to Victor Borge have graced the stage. Hundreds of top touring road shows, from off and on Broadway, have entertained Denver residents. Circuses used the auditorium as their big top, the National Western Stock Show horse competition was held there one year, and exhibitions of street cars, railroad equipment, and Denver's first auto show (1909) all followed suit. In 1917 the World Series between the Giants and White Socks was relayed to the theatre and posted on an electric score board for the fans. At one time doctors watched a surgical operation.

One of the most popular programs of the auditorium was the weekday noon-time organ concerts. These performances were free of charge and were a big hit with downtown "brown baggers" as well as shoppers and tourists. The municipal organist, Clarence Reynolds, played for each of these recitals from the organ's dedication in 1918 until he left the city in 1932.

The auditorium also played a role in national and local political events. The most spectacular political event involving the auditorium (excluding the long struggle to build the edifice itself) was the activity which dedicated the structure in 1908. In January of that year a delegation of prominent Denverites went back East in search of a convention and came back with the Democratic National Convention in its pocket. The convention lasted from July 6th to July 10th, in 1908 and packed the auditorium with 15,000 people every day.

Among the many special treats for the conventioners were the four railroad cars of snow brought down from the high mountains by David Moffat. The frosty piles were dumped on the street outside the auditorium so the delegates could have snowball fights in July as the spirit moved them. Policemen stood guard around each mound to insure that only out of town guests partook of the white slush.

The convention nominated William Jennings Bryan as its presidential candidate. When Senator Thomas Gore of Oklahoma mentioned Bryan's name in a speech on Wednesday night, July 8th, the delegates broke out in cheers which lasted a record of one hour and twenty-seven minutes.

Bryan did not appear at the convention himself. He stayed at his home in Fairview, in Lincoln, Nebraska and gave instructions to his campaign manager over the

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 4

Denver Municipal Auditorium

telephone. During the nominating process, Bryan listened to the proceedings over the telephone. In Denver, the speaker of the phone was hooked to a megaphone so the candidate might hear better. The transmission went out from time to time but Bryan heard most of the voting. At 1:00 am the voting was over and Williams Jennings Bryan was a presidential candidate again. Despite the enthusiasm of the crowd, the American people chose William Howard Taft for the president in the fall election.

The auditorium was put to other political and governmental uses. In 1912 it was used to house Cherry Creek Flood Victims and in 1919 it was the temporary quarters for 700 US soldiers. In 1918 the auditorium served the man most responsible for its construction. While serving in his third term as mayor, Robert W. Speer died and lay in state in his beloved auditorium below the recently dedicated organ.

Robert Willison, the auditorium's architect was born in Scotland. He came to Denver in 1890 where he worked as a draftsman first for R.S. Roeschlaub, then J.J. Huddart. In 1896 he joined the firm of Frank Edbrooke. Mayor Speer appointed him a city building inspector and architect in 1904. Besides the auditorium, he designed Denver's first bath house and two fire stations. Willison wrote a weekly column in the Denver Municipal Facts, a city publication designed to let citizens know what was happening in the city government and to counter the reports of regular newspapers. He was the architect for the Steele Memorial Cottage hospital and designed an escape elevator for patients. Leaving city government in 1910, he formed a partnership with Denver architect Montana S. Fallis. Together they designed the Capital Heights Presbyterian Church, the Vail Hotel (Pueblo), the West Court Hotel, and the Oxford Hotel Annex. In 1914 Willison left Fallis to start his own firm. He was elected to the Colorado House of Representatives in 1917 and after a two year term he went on to design Denver's St. Dominic's and St. Cajetan's churches.

9. Major Bibliographical References

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(x) See continuation sheet

Previous documentation on file (NPS): FOR PRESERVATION OFFICE USE ONLY

- | | |
|--|--|
| <input type="checkbox"/> preliminary determination of individual listing (36 CFR 67) has been requested | Primary location of additional data:
<input type="checkbox"/> State Historic Preservation Office
<input type="checkbox"/> Other State agency |
| <input type="checkbox"/> previously listed in the National Register | <input type="checkbox"/> Federal agency
<input type="checkbox"/> Local government |
| <input type="checkbox"/> previously determined eligible by the National Register | <input type="checkbox"/> University
<input type="checkbox"/> Other |
| <input type="checkbox"/> designated a National Historic Landmark | Specify Repository:
_____ |
| <input type="checkbox"/> recorded by Historic American Buildings Survey # _____ | |
| <input type="checkbox"/> recorded by Historic American Engineering Record # _____ | |

10. Geographical Data

Acreage of property: Under one acre

UTM References

A	<u>1</u> <u>3</u>	<u>5</u> <u>0</u> <u>0</u> <u>3</u> <u>0</u> <u>0</u>	<u>4</u> <u>3</u> <u>9</u> <u>9</u> <u>2</u> <u>2</u> <u>0</u>	B	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	D	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

() See continuation sheet

Verbal Boundary Description

The nominated property is made up of Lots 1-8 and 25-32 in Block 105 in the East Denver Addition.

() See continuation sheet

Boundary Justification

The boundary includes the lots that have historically been associated with the Municipal Auditorium.

() See continuation sheet

11. Form Prepared By

Name/Title: Dale Heckendorn

Organization: Historic Denver, Inc.

Street & Number: 1130 17th Street

City or Town: Denver

Date: 5-27-91

Telephone: 534-1858

State: CO Zip Code: 80202

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 9 Page 2

Denver Municipal Auditorium

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photo Page _____

Denver Municipal Auditorium

The following information applies to all photographs numbers 1 through 15.

1. Denver Municipal Auditorium
2. Denver, Colorado
3. Dale Heckendorn, Historic Denver, Inc.
4. April 7, 1991
5. In possession of the photographer

Photo #

1. From 14th Street between Champa & Stout Streets. View W, SE facade.
2. From 14th Street between Champa & Stout Streets. View W.
3. From 14th Street between Curtis and Arapahoe Streets. View S. The 14th Street facade and part of Curtis Street facade.
4. From North corner of 14th & Curtis Streets. This view shows the NW facade. View S.
5. Close-up of Curtis Street facade. View from DCPA parking garage SE, View SE. Shows detail of third floor windows.
6. Photo same location as No. 5. View SE. Detail second floor windows.
7. Photo of North corner of auditorium at 14th and Curtis Streets. View SW.
8. View SW. Second and third floor windows on 14th Street facade.
9. Photo taken in front of pilaster at base of East corner tower at 14th and Champa Streets. View SW.
10. View NW. Detail of East tower at corner of 14th and Champa Streets.
11. View NW. East corner of auditorium at 14th and Champa Streets.
12. View NW. Champa Street facade.
13. View NW. East tower at corner of 14th and Champa Streets.
14. View NW. The fan window and the first floor door surround and quoins.
15. View W. SE facade.

Bonfils Theatre

Boettcher Concert Hall

DCPA Parking Garage

Galleria

New Theater (Arena) (Auditorium Annex)

Auditorium Theatre (Denver Municipal Auditorium)

13th Street

Champa Street

Currigan Hall

Plaza

14th Street

Curtis Street

