

OAHP1403  
Rev. 9/98

Official eligibility determination  
(OAHP use only)  
Date \_\_\_\_\_ Initials \_\_\_\_\_  
\_\_\_\_\_ Determined Eligible- NR  
\_\_\_\_\_ Determined Not Eligible- NR  
\_\_\_\_\_ Determined Eligible- SR  
\_\_\_\_\_ Determined Not Eligible- SR  
\_\_\_\_\_ Need Data  
\_\_\_\_\_ Contributes to eligible NR District  
\_\_\_\_\_ Noncontributing to eligible NR District

**COLORADO CULTURAL RESOURCE SURVEY**

**Architectural Inventory Form**

**INTENSIVE LEVEL SURVEY FORM**

**Parcel #/s** 2077-15-3-11-004  
**Neighborhood** 3566.00 Off Broadway (South)

- I. IDENTIFICATION**
- 1. **Resource number:** 5AH.3676
- 2. **Temporary resource #:** N/A
- 3. **County:** Arapahoe
- 4. **City:** Littleton
- 5. **Historic building name:** Smedley Dental Clinic
- 6. **Current building name:** Rocky Mountain Stroke Center
- 7. **Building address:** 5666 S Bannock St
- 8. **Owner name, address:** Stephen Charles Smedley Trust,  
Thomas Vickers Smedley Trust  
6100 S Gilpin St  
Centennial, CO 80121-2603



|                           |   |                                 |
|---------------------------|---|---------------------------------|
| <b>National Register:</b> | Eligible for Individual Listing (local level) | Ineligible for District Listing |
| <b>State Register:</b>    | Eligible for Individual Listing (local level) | Ineligible for District Listing |
| <b>Littleton Landmark</b> | Eligible for Individual Listing               | Eligible for District Listing   |

**II. GEOGRAPHIC INFORMATION**

9. **PLSS information:** PM6 T5S R68W, NE 1/4 of SW 1/4 of Section 15
10. **UTM reference:** NAD 83 ZONE 13S
11. **USGS quad name:** Highlands Ranch  
**Year:** 2016  
**Map scale:** 1:24000
12. **Lot(s):** N/A  
**Block:** N/A  
**Addition:** Interurban Add  
**Year of Addition:** 1907
13. **Boundary Description and Justification:**  
W 150 Ft Of S 67.4 Ft Of Tract 29 & W 150 Ft Of Tract 30 Interurban Add  
The boundary of the property is the legally defined parcel, encompassing .4090 .

**III. ARCHITECTURAL DESCRIPTION**

14. **Building plan (footprint, shape):** Rectangular
15. **Dimensions in feet:** 23' x 81'
16. **Number of stories:** One
17. **Primary external wall material(s):** Wood Siding, Brick
18. **Roof configuration:** Shed, Flat
19. **Primary external roof material:** Asphalt Roof/Composition Roof or Synthetic Roof
20. **Special features:** N/A
21. **General architectural description:**

The former Smedley Dental Clinic Building is located near the center of a rectangular lot, sited at an angle to S Bannock St.

The one-story building has a rectangular footprint and an overlapping flat and shed roof. The shed roof, positioned above and behind the flat roof, has a narrow fascia positioned flush with the east, north and south walls of the building. To the west, a continuous row of clerestory windows is deeply recessed beneath the eaves of the shed roof and the flat roof below. The flat roof, also with a narrow wood fascia, extends beyond the west, north and south walls. The soffits display exposed rafters and beams, and tongue-and-groove redwood that runs parallel with the face of the building. Materials include red running-bond brick with redwood siding and wood and glass windows and doors. When exposed, framing materials are comprised of laminated wood with visible bolts added to increase stability.

Two angled window bays appear above a low masonry wall on the west side/facade of the building. The bay displays a series of tall vertical wood-framed windows with mirrored film. The vertical framing extends behind the wood sill to the brick wall below, giving the appearance of a series of small triangular wood brackets.

Near the center of the building, between the two window bays, is a wide, recessed entrance court. Low brick walls with angled redwood panels flank the court. A glass and metal door and sidelight appear on the rear wall. North of the door is a low, integral brick planter box. South of the door is a second, taller integral planter. Above the planter, a battered brick wall and vented panel of wood siding convey the presence of the large brick masonry fireplace in the lobby behind. All the masonry walls display rowlock sills. The court is paved with random red sandstone. Two exposed beams supported by single wood columns carry the roof of the recessed court. Across the ceiling in front of the door, pairs of exposed rafters also appear. The soffit is finished with tongue-and-groove redwood siding.

On the north and south walls of the building, two large interlocking panels of horizontal, vertical and angled tongue-and-groove redwood siding appear above a stepped brick masonry wall. The front panel, above the lower portion of the brick wall, angles downward and penetrates the end of the brick wall to the west. The upper panel is positioned level with the top of the higher wall to the east. They interlock near the center of the wall, where the rear panel angles across the face of the front panel and the flat roof extends onto the face of the rear panel behind.

The east wall of the building appears below the lower end of the shed roof. An angled window bay appears above a medium-height masonry wall. The vertical framing of the bay extends

behind the sills to the brick wall below, giving the appearance of a series of large triangular wood brackets. The angled face of the bay displays a series of wood-framed windows and blind panels of horizontal redwood lapboard siding. Near the north end of the wall a wood and glass door interrupts the angled bay.

**22. Architectural style:** Modern Movement / Usonian  
**Building type:** Commercial

**23. Landscaping or special setting features:**

A series of raised wood planters appear on a triangular concrete patio in front of the building, to the west. Between the patio and public sidewalk is a large lawn. Mature trees appear at the northwest corner of the building, and along the east wall. There is a landscape bed with trees and shrubs along a fence at the rear lot line. A concrete ramp with metal railing runs from the south parking lot along the west wall of the building to the central recessed entry. Surface parking appears to the south and east of the building.

**24. Associated buildings, features, or objects:**

A sign appears along S Bannock St adjacent to the public sidewalk with the name of the current occupant. A freestanding storage shed appears near the northeast corner of the building in the rear surface parking lot. An informal fence runs along the rear lot line.

**IV. ARCHITECTURAL HISTORY**

**25. Date of Construction:** 1953  
**Estimated or Actual:** Actual  
**Source of information:** Arapahoe County Assessor Records.

**26. Architect:** Victor Hornbein  
**Source of information:** Denver Public Library Western History Collection, Victor Hornbein Archive.

**27. Builder/Contractor:** Unknown  
**Source of information:** N/A

**28. Original owner:** Unknown  
**Source of information:** N/A

**29. Construction history (description, dates of major additions, alterations, demolitions):**  
 The clinic was built in two parts. The north section was completed first, and it provided complete facilities for two dentists. Then the south wing was constructed to provide space for both an x-ray and a dark room. Both wings were designed by Hornbein and built under his supervision prior to 1957.

**30. Original Location:** Yes  
**Date of move(s):** N/A

**V. HISTORICAL ASSOCIATIONS**

**31. Original use(s):** Healthcare, Medical Office

**32. Intermediate use(s):** Healthcare, Medical Office

**33. Current use(s):** Healthcare, Medical Office

**34. Site Type(s):** Commercial Building

**35. Historical background:**

The post-World War II period in Littleton was characterized by economic prosperity, rapid population growth, suburban housing expansion, road development and improvement, and increased auto ownership and use.

The earliest commercial development on W Littleton Blvd after World War II were professional buildings, initially constructed at the west end of the street near the Arapahoe County Courthouse. Though W Littleton Blvd might appear to be largely a retail strip, the most common building type of the period is the professional building. These buildings fall into several discrete categories according to use.

The most critical type, since the nearest hospital was located in Englewood, was the medical office, sometimes with a dispensing pharmacy. Most common were offices for the local professionals involved with the rapid transformation of farms and ranches into sprawling residential subdivisions. These included developers, architects, real estate agents, and attorneys. Sales related to real estate, life and auto insurance expanded. Along W Littleton Blvd, a variety of professional and

office buildings were built to accommodate these firms, some owner occupied and others built for lease to one or two individual firms. A few larger buildings rented office spaces to local professionals and other businesses of all types and sizes, including those in the aerospace and defense industries.

These professional buildings are commonly distinct from retail buildings in the quality of their materials and design, and often display more discreet signage with parking lots concealed to the rear.

Dr. C.W. Smedley, who commissioned the building, was a third generation Colorado dentist (see additional historical information attached). Hornbein is known for his many luxury residences, for his Conservatory at the Denver Botanic Gardens, and for the Ross-Bayaud branch of the Denver Public Library, to which the Smedley Clinic is closely related historically if not architecturally. Hornbein was the region's premier follower of Frank Lloyd Wright, and fine examples of his work, like the Smedley Dental Clinic, represent the highest level of Usonian Style architecture in Colorado.

**36. Sources of information:**

"Building Small Clinics," *Western Builder*, March 1957, cover and pages 14-15, 44, 46, 48.

Denver Public Library Western History Collection, Victor Hornbein Archive.

Arapahoe County Assessor Records.

Littleton City Directories.

*The Historic Context of Littleton Colorado 1949-1967* (2008) by Diane Wray Tomasso, prepared for the City of Littleton, Office of Community Development.

**VI. SIGNIFICANCE**

- 37. **Local landmark designation:** No
- Date of designation:** N/A
- Designating authority:** N/A

**38. Applicable National Register Criteria:**

- √ A. Associated with events that have made a significant contribution to the broad pattern of our history;
  - √ B. Associated with the lives of persons significant in our past;
  - √ C. Embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or that possess high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction; or
  - D. Has yielded, or may be likely to yield, information important in history or prehistory.
- Qualifies under Criteria Considerations A through G (see Manual)  
Does not meet any of the above National Register criteria

**38A Applicable Colorado State Register of Historic Properties Criteria:**

- √ A. The association of the property with events that have made a significant contribution to history;
  - √ B. The connection of the property with persons significant in history;
  - √ C. The apparent distinctive characteristics of a type, period, method of construction, artisan;
  - D. The geographic importance of the property;
  - E. The possibility of important discoveries related to prehistory or history.
- Does not meet any of the above State Register criteria

**38B. Applicable Littleton Landmark Standards:**

- √ 1. Exemplifies specific elements of an architectural style or period;
- √ 2. Is an example of the work of an architect or builder recognized for expertise nationally, state-wide, regionally, or locally;
- √ 3. Demonstrates superior craftsmanship or high artistic value;
- 4. Represents an innovation in construction, materials or design;
- 5. Represents a style particularly associated with the Littleton area;
- √ 6. Represents a built environment of a group of people in an era of history;
- 7. Represents a pattern or grouping of elements representing at least one of above criteria;
- 8. Has undergone significant historic remodel;
- 9. Is the site of historic event that had an effect upon society;
- √ 10. Exemplifies cultural, political, economic or social heritage of the community;

- √ 11. Represents an association with a notable person or the work of a notable person;
  - 12. Represents a typical example/association with a particular ethnic group;
  - 13. Represents a unique example of an event in Littleton's history;
  - 14. Enhances sense of identity of the community;
  - 15. Is an established and familiar natural setting or visual feature of the community?
- Does not meet any of the above City of Littleton Landmark standards.

- 39. **Area(s) of significance:** Architecture, Health/Medicine
- 40. **Period of significance:** 1953-1957
- 41. **Level of significance:** Local
- 42. **Statement of significance:**

The former Smedley Dental Clinic Building is evaluated as eligible for individual listing in the National Register of Historic Places and Colorado State Register of Historic Properties under Criteria A and C and is eligible for Littleton local landmark designation under Criteria 1, 2, 3, 6, 10 and 11.

NR Criterion A: The former Smedley Dental Clinic Building exemplifies the cultural, social and historic heritage of the City of Littleton through its association with the development of medical service during the city's initial period of suburban growth and expansion in the post-World War II period.

NR Criterion C: The former Smedley Dental Clinic Building portrays the environment of the post World War II era of Littleton history characterized by the Usonian Style in architecture. It embodies the distinguishing characteristics of the Usonian Style. It is the work of acknowledged master Colorado architect Victor Hornbein. It is well-designed and displays a high standard of material quality and construction craft.

It is also significant for its association with Dr. Charles Smedley.

43. **Assessment of historic physical integrity related to significance:**

The former Smedley Dental Clinic Building retains all of the seven aspects of integrity. The building retains its original location and setting. Its design, material and workmanship are largely intact, along with its feeling and association.

**VII. ELIGIBILITY ASSESSMENT**

- 44. **National Register eligibility assessment:** Individually eligible (local)
- State Register eligibility assessment:** Individually eligible (local)
- Local Landmark eligibility assessment:** Individually eligible
- 45. **Is there historic district potential?** Yes
- Discuss:** Eligible for proposed Littleton Overlay District.
- 46. **Building located in N.R. district?** No
- Contributing N/A
- Noncontributing N/A

**VIII. RECORDING INFORMATION**

- 47. **Photograph numbers:**  
5666 SBS 01.jpg through 5666 SBS 07.jpg  
5666 SBS WLB Historic 01.jpg through 5666 SBS WLB Historic 03.jpg  
All photographs by Diane Wray Tomasso except as noted.  
CD on file at the City of Littleton Historic Preservation Office.
- 48. **Report title:**  
Survey of Commercial Modernism in the West Littleton Boulevard Corridor 1950-1980.
- 49. **Date(s):** June 2018
- 50. **Recorder(s):** Diane Wray Tomasso and Michael Paglia
- 51. **Organization:**  
Performed on behalf of the Office of Community Development, Littleton, CO, in association with the State Historical Fund, History Colorado.
- 52. **Address:** 3058 S Cornell Circle, Englewood, CO 80113
- 53. **Phone number(s):** 303 552-8254

Aerial Map



Source Data DRCOG Regional Data Catalog  
© City of Littleton

**5AH.3676**

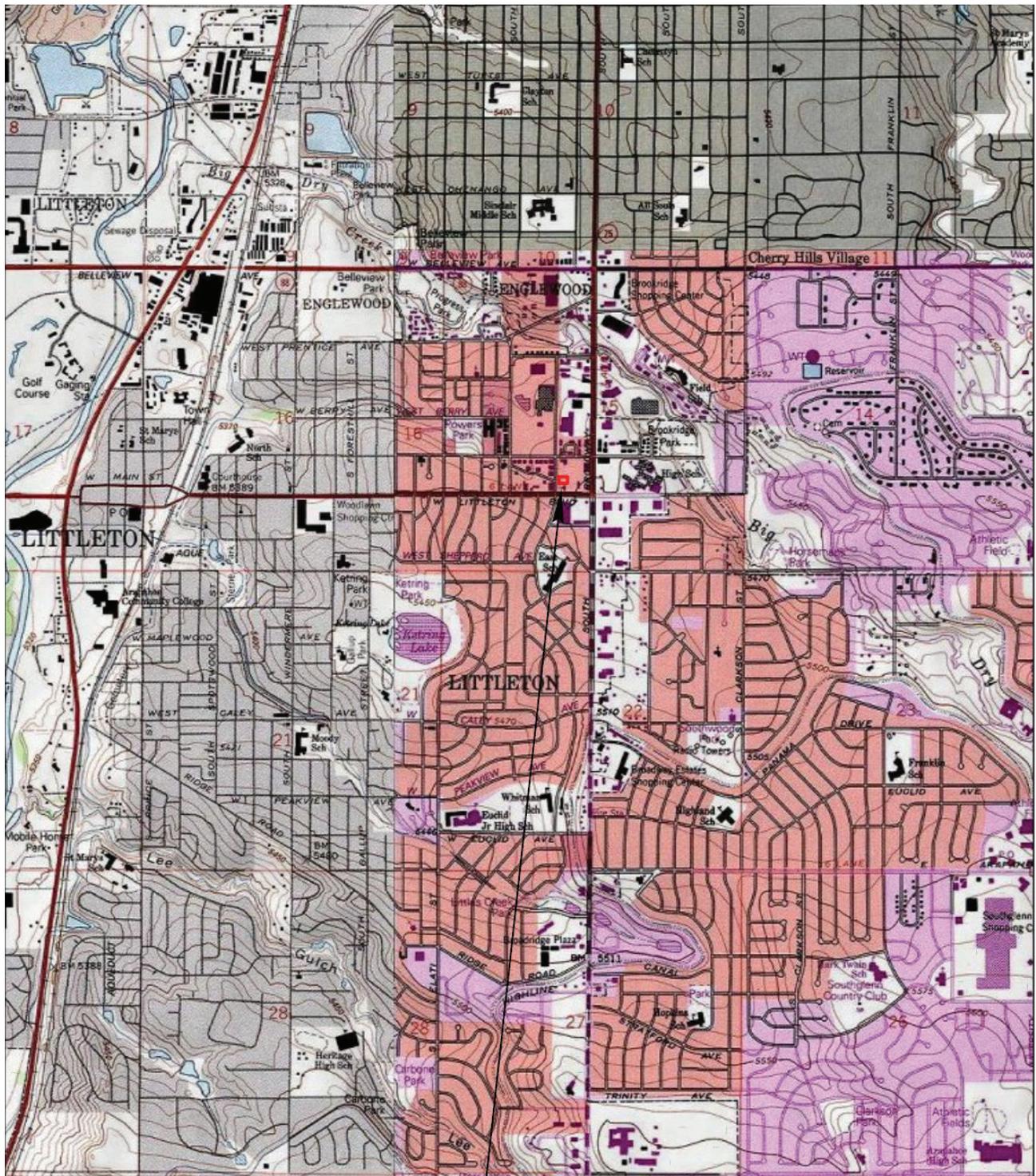
Sketch Map



Source Data DRCOG Regional Data Catalog  
© City of Littleton

**5AH.3676**

Location Map



5AH.3676

Photo: 5666 SBS 01.jpg  
West Wall, facade.



Photo: 5666 SBS 02.jpg  
West Wall, facade (left); South Wall (right).



**Photo:** 5666 SBS 03.jpg  
South Wall (left); East Wall (right).



**Photo:** 5666 SBS 04.jpg  
East Wall (left); North Wall (right).

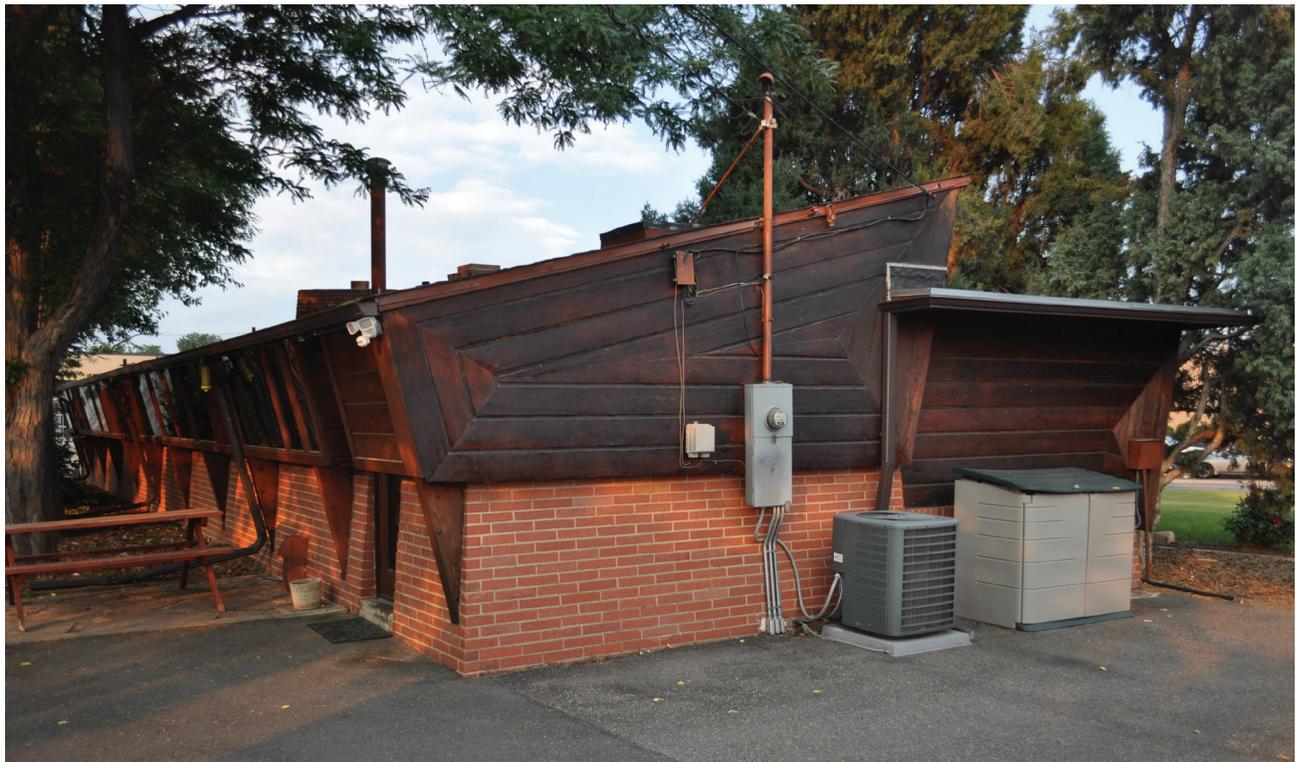


Photo: 5666 SBS 05.jpg  
East Wall (left); North Wall (right), detail of secondary entrance.



Photo: 5666 SBS 06.jpg  
View to the Northeast, detail of recessed main entry.



Photo: 5666 SBS 07.jpg

View to the Southeast, detail of recessed main entry.



**Image:** 5666 SBS Historic 01.jpg (top)  
Photo 1953-1957, West Wall, facade (left); South Wall (right)

**Image:** 5666 SBS Historic 02.jpg (bottom)  
Photo 1953-1957, West Wall, facade, detail of recessed main entry

**Source:** Denver Public Library Western History Collection, Victor Hornbein Archive.



**Image:** 5666 SBS Historic 03.jpg

Photo 1953-1957, East Wall with secondary entrance in foreground.

**Source:** Denver Public Library Western History Collection, Victor Hornbein Archive.



**Victor Hornbein (1913-1995)**

Victor Hornbein was born in Denver on October 26, 1913. In 1930, while still in his teens, he enrolled in the atelier program of the Beaux-Arts Academy of Design, at the time the city's only architecture school. The academy's program was modeled on the age-old master-apprentice arrangement in which a student was taught through the example of a working architect; in this way, Hornbein not only learned his trade, but he did so by participating in the design of actual buildings.

Two of the Denver buildings Hornbein worked on while at the academy surely made a lasting impression on him. He first apprenticed in the office of Montana Fallis, where he helped design ornament for one of the city's rare Art Deco masterpieces, the Mayan Theatre on Broadway. Soon after, he was at the G. Meredith Musick firm, working with Roger Musick and again designing ornament, this time for the Bryant-Webster elementary school in northwest Denver, another of the region's Art Deco landmarks.

Both of these spectacular buildings were "total designs," in which a unified and coherent ornamental scheme enlivened every visible surface. Hornbein never created a building of his own in the Art Deco style but his preoccupation with creating visual interest is seen throughout his work.

After graduation the Works Progress Administration employed Hornbein. While with the WPA, he worked as a draftsman on the Boulder High School project, which was designed by Denver architect Earl Morris, a disciple of Frank Lloyd Wright. It was through his association with Morris that Hornbein was exposed to the work of the greatest American architect of the century. Hornbein quickly embraced Wright's philosophy of "naturalism," in which solutions to design problems were seen to be a "natural" consequence of a consideration of site, function, materials, climate and the like.

These ideas were to occupy Hornbein for the rest of his life. After a brief period designing furniture for the legendary Viennese-born Hollywood decorator Paul Frankl, Hornbein returned to Denver and eventually established his own firm in 1940--in retrospect, hardly the best time to launch a new enterprise. In fact, Hornbein enlisted in the Army Corps of Engineers in 1942 and didn't reopen his Denver office until shortly after the end of WWII.

For several years Hornbein almost exclusively designed residences, most of which survive scattered through the east Denver neighborhoods of Montclair and Hilltop. But in 1951 he was awarded the first of many high-status public commissions, Cory Elementary School, at 1550 South Steele Street, which was completed the next year.

Cory is a masterful building. Even though it is built of such mundane materials as red brick, concrete and painted wood, Hornbein's astounding attention to detail shows to advantage. The brick paved walks around the school--which sadly have been allowed to fall into ruin--were laid out in a pattern that suggests weaving, a la Wright. Even the horizontal imprint of the wooden forms on the concrete was called upon by Hornbein to serve as ornament.

Although Cory was featured in national architectural magazines and led to many commissions, Hornbein was always troubled by the school. Wright's philosophy put more emphasis on the interior of a building than on its exterior, but Denver Public Schools had a formula for school interiors that not only dictated spatial configurations but prescribed specific interior finishes as well. With the exception of work in the entry lobby and the kindergarten, none of the brilliance of Hornbein's exterior survived the guidelines and made it inside. It was this experience that inspired Hornbein's observation--which he repeated many times--that all he ever wanted as an architect was to be given "a blank sheet of paper."

An opportunity of this sort came the same year, 1951, with a commission for the Ross-Broadway branch library. This magnificent building, which has been well-maintained, is situated at the corner of Lincoln and Bayaud Streets, a couple of blocks from the Mayan. It's a masterpiece that is routinely listed as one of Denver's most significant buildings. Ross-Broadway is a small building, no bigger than some of the deluxe residences Hornbein was designing at the time. In spite of this, the library, both inside and out, seems monumental. Hornbein said he accomplished this by

employing the “smaller-than-standard scale used by Wright.”

But the sense that the library is an important building is also emphasized by the limited use of luxurious materials alongside the common red brick, concrete and wood, and also by the traditional formality of the design, essentially a pavilion raised on a platform. Hornbein relied on a planar conception of enclosure: A large flat roof, punctuated by steel trusses, cantilevers over walls of brick or clear and colored slag glass arranged in geometric patterns made of wood; the walls are part of an elaborate rhythm of planes that includes the main steps and numerous integral planter boxes.

Another Hornbein design from the early 1950s that was closely related to the library was the Aurora’s City Center, at 16th and Elmyra Streets. This complex once included a large composite building and several smaller, related structures that originally housed Aurora’s city hall, police station, library, welfare department and fire station. Sadly only the former Aurora library survives with the rest of the complex having been torn down in the early 2000s.

The 1950s was an early golden age for Hornbein’s career, with Littleton’s former C. W. Smedley dental office/Rocky Mountain Stroke Center representing an important small commission that allowed Hornbein the freedom to be more experimental than he had been with the aforementioned public commissions.

The work Hornbein created during this golden age would have been enough to ensure that he ranked as one of the great architects in the region’s history. But it was in the 1960s and even later that Hornbein created his most powerful, dramatic and individual works--including his greatest accomplishment, the Denver Botanic Gardens, along York Street between 9th and 11th avenues. The buildings of this period, although still displaying Wright’s naturalism, also demonstrate that Hornbein had made the philosophy entirely his own.

In partnership with the late Ed White, Hornbein began to design the Botanic Gardens in 1960, with the first small building completed in 1965. The centerpiece is a 1971 dramatic and futuristic conservatory, which achieved a kind of pop celebrity as one of a select number of Colorado buildings featured in Woody Allen’s film, “Sleeper”. The tent-like structure recalls the greenhouse that it is; concrete vaults, which are articulated with ribs, provide the framework for the conservatory’s dominant element, the pyramidal Plexiglas windows.

The elaborate site-planning and many buildings of the Botanic Gardens kept Hornbein busy up through his semi-retirement in the 1980s (he designed a residence, among other smaller projects, afterward). His last building at the facility, the Orchid and Bromeliad House, was completed in 1982.

Other examples of Hornbein’s later work include the cluster of buildings that once made up the 1968 Psychiatric Daycare Center, JFK Child Development Center and the Stolinsky Research labs which were located along 8th Avenue on the University of Colorado’s medical-center campus and were torn down with the rest of the campus in the early 2000s. Another significant late commission was for the Wellshire Presbyterian Church, at 2999 South Colorado Boulevard which has been maintained to a high standard.

Hornbein died in Denver on July 17, 1995.

#### **Sources:**

Etter, Don D. *Denver Going Modern*. Denver: Graphic Editions, 1977.

Paglia, Michael and Diane Wray Tomasso. *The Mid-Century Modern House in Denver*. Denver: Historic Denver, Inc., 2007.

Denver Architectural Foundation, *Guide to Denver Architecture*. Englewood, Colorado: Westcliffe Publishers, 2001.

Chandler, Mary Voelz. *Guide to Denver Architecture (2nd edition)*. Golden, Colorado: Fulcrum, 2013.

Thorson, George, ed. *architecture/colorado*. Denver, Colorado: Colorado Chapter, American Institute of Architects, 1966.

For Victor Hornbein:

Paglia, Michael. “The Wright Stuff”, *Westword*. August 9, 1995.

<http://www.westword.com/arts/the-wright-stuff-5055399>

Stanbro, Shannon. "Architect Profiles: Victor Hornbein (1914-1995)", *5280Mod*, November 6, 2009.

<https://5280mod.wordpress.com/2009/06/11/architect-profiles-victor-hornbein-1914-1995/>

### **Dr. Charles Smedley (1911-2001)**

Dr. Charles Smedley, who commissioned Victor Hornbein to design the Smedley Dental Clinic at 5666 S Bannock St, was the grandson of pioneer Colorado dentist William Smedley and the son of Colorado dentist Dr. Clyde Smedley.

The Smedley family originally immigrated from Derbyshire, England in 1682. Ancestor George Smedley, under persecution for his Quaker religious beliefs, settled in Chester County, Pennsylvania, and purchased 250 acres of land from William Penn, the Governor of the Province of Pennsylvania.

George's great, great, great grandson, William was born in Chester County on May 4, 1836. After a brief teaching career, at the age of 26, William made a trip West on the Oregon Trail, returning home to Philadelphia to attend the Dental School at the University of Pennsylvania. In 1870, when railroad reached Denver, Dr. Smedley relocated to the city where he and his wife Ellie built their first home at 1020 9th Street. They raised a family of three sons and two daughters in the house, which still stands in the National and State Register Listed Auraria 9th Street Historic District.

The Smedley Dental Group, whose offices were ultimately located the Republic Building in Downtown Denver, at one time included Dr. Smedley, his two sons Clyde and Will and son-in-law Max Giesecke. Dr. William Smedley was a founding member and served as the first President of both the Denver Dental Association and the Colorado Dental Association. He practiced dentistry until his death at the age of 90, in 1926.

In addition to his profession, Dr. William Smedley was also very active in Denver educational affairs, serving as the Superintendent of the North Side School District for 17 years. The Denver Landmark Smedley Elementary School, built in 1903, is named after him.

A third son, Chester, was a well-known attorney, practicing for 60 years, and served as the City Attorney of Aurora and a member of the Colorado House of Representatives. Daughter Annie was a writer who recorded many pioneer stories. She helping her father compile his Oregon Trail diary, which was published as *Across the Plains in 1862*.

A number of Dr. William Smedley's grandsons also became dentists, including Dr. Charles Smedley. Charles was a son of Clyde Smedley, born on May 19, 1911. In 1947, after serving in WWII as a naval officer, "Chuck" returned home and bought farmland, a little one bedroom home in Littleton and began his dental practice. A warm ongoing relationship developed between Chuck and Denver architect Victor Hornbein, who designed both Dr. Smedley's Littleton dental office in 1952 and was the architect for a 1975 renovation of Dr. William Smedley's National and State Register-listed 1872 home at 1020 9th Street on the Auraria Campus.

The 1953-1957 Hornbein-designed Smedley dental clinic was one of the subjects of an extended article "Building Small Clinics," in the *Western Builder* magazine in March of 1957. This article and a variety of other archival material connected with the project appear in the Victor Hornbein archive in the Western History Collection of the Denver Public Library.

Dr. Charles Smedley operated his practice for over 40 years and was very active in the Littleton community until his death on March 31, 2001. He was a prominent member of the Littleton Rotary, the Round Up Riders of the Rockies, and Littleton's Western Welcome Week, in which he often appeared riding his horse in the parade. His youngest brother Bob was also a prominent Littleton resident, practicing law, writing books, acting, and serving as a member of the Colorado State House of Representatives.

Source: Edited version of a family history provided by Tom Smedley, son of Dr. Charles Smedley.

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### **Usonian Style**

Frank Lloyd Wright's Prairie style was a dominant force in the development of nearly all Modern architecture, including Art Deco, the International Style and the Moderne. The Usonian, also known by the unnecessarily vague "Wrightian," is based on Frank Lloyd Wright's later work. The word "Usonian" was coined by Wright himself. In his plans from the 1930s for the never-built Broadacre City, Wright created the term "US-onian" and hence "Usonian" to mean United States style. Wright used the term to describe the buildings in his proposed utopia.

Usonian is based on Wright's concept of naturalism. Each architectural project is seen as having a "natural" solution derived from its function and site. Naturalism is, in this sense, closely associated with functionalism. The influence of traditional Japanese architecture is also seen in the Usonian style. The Usonian first appeared in Wright's work of the 1930s, engendering a school of its own with many followers.

In the 1940s and 1950s, the Usonian was firmly established in the United States. At this time, in the realm of important and high status commissions, the Usonian was the only real alternative to the International Style, though unlike the International Style, the Usonian was principally used in residential design. By 1970, interest in Wright's philosophy had dwindled. In the late 1980s and continuing to the present time, there has been a renewed interest in the Usonian style.

The term was coined in the 1930s by Frank Lloyd Wright.

### **Defining Characteristics of the Usonian Style**

- horizontally oriented
- cubist conception of building's volumes
- ribbon windows, clerestory windows, corner windows
- window mullions in constructivist arrangements
- traditional materials like wood and stone
- same materials used inside and out
- innovative use of traditional structural forms
- brick or cast concrete block laid in patterns
- expression of the mortar joints
- geometric ornament
- overhanging eaves
- use of the cantilever
- flat gabled, and sculptural roofs