

**COMMERCIAL MODERNISM  
IN THE GREATER  
WEST LITTLETON  
BOULEVARD CORRIDOR  
1950-1980**

**Michael Paglia**

**Diane Wray Tomasso**

**JUNE 2018**

**Letter Head Folders**  
**CARDS**  
**FINE PRINTING**  
**Booklet Booklets**

**ARAPAHOE HERALD**  
 Littleton, Colorado

**FOR HALLOWEEN**  
 PARTIES AND SOCIAL GATHERINGS  
 OF ALL KINDS  
 Get Your **DONUTS**  
 FROM A  
 "SPECIALTY SHOP"  
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For the convenience of Littleton area customers, Colorado Auto Service has expanded a store at 159 S. Gallup Ave. This will result in increased service for the immediate area when repairs are needed.

**COLORADO AUTO SERVICE INC.**  
 159 S. Gallup Avenue PY 81-2561

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**"RICHBURGERS"**  
 THE BEST IN TOWN

Full 1/2-pound of Pure Choice Beef Charcoal Broiled To Order

WE SERVE: FRANKS AND CHILES  
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WE SPECIALIZE IN CARRY-OUT SERVICE  
 CALL US AND YOUR ORDER WILL BE READY

**YOUR SAVINGS ARE MORE 4.75%**

THE ABOVE COMPARED WITH 5 MONTHS BY PERIOD ENDING JULY 3, 1962 AT LITTLETON SAVINGS

**HIGHEST INSURED EARNINGS**  
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UP TO **4 1/2%**  
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LETTELTON SAVINGS  
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**4% INTEREST**

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Yes, the latest in styling is combined to latest fashions and accessories to make you stand out in any crowd.

MAKE YOUR APPOINTMENT TODAY!

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 MORINE • MARGE • PAULINE • CHARLOTTE • RAYE • ANNE • JOAN • ALICE

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SPECIALIZING IN TITLE SERVICE AND ESCROWS TO REAL ESTATE BROKERS, LENDERS, BUILDERS AND ATTORNEYS

Littleton Branch: Arapahoe Bldg., 2009 W. Littleton Blvd. (Three Doors East of Courthouse)

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**110 SOUTH DATURA**

See Santa's beautiful new divorce plant, located in the Woodlawn Shopping Center. Enjoy the Best of Christmas, here and there.

**THE KAMLET'S**  
**New Lookers CLEANERS - SHIRTS - LAUNDERS**

**Kwik Service Drycleaning Shirt Laundering**  
 Open 7:00 a.m. - 7:00 p.m.

**Santa Is Coming To Woodlawn Saturday!**

In case you missed him last week, our Woodlawn Merchants have arranged for a repeat visit.

**See Santa Land in a Helicopter Near Arapahoe County Bank at 9:30 a.m.**

NOTE THE EARLIEST TIME THIS WEEK. GET UP EARLY AND BE HOME IN TIME TO SEE SANTA LAND!

FOR ALL YOUR CHRISTMAS NEEDS, VISIT WOODLAWN—YOU'LL FIND VARIETY, EASY PARKING AND 33 FRIENDLY MERCHANTS TO SERVE YOU

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**FAVORITE HOLIDAY FARE... A GIFT OF FASHION...**

**TIROS**

Choose gift of quality, of distinction, of individuality. Give a gift for all of 1962 that will be remembered and treasured. The gift that will be treasured is the gift that will be in the closet.

Open 10:00 a.m. - 7:00 p.m.

**Ready to Serve You SINCLAIR**

**AT GOODMAN'S SINCLAIR SERVICE**  
 LITTLETON BLVD. AT SOUTH BROADWAY

Jerry Stevens, Don. Mag. Service Station and Auto Sales—Katie Larson, Station Mgr.

AS A GET ACQUAINTED OFFER, YOU ARE INVITED TO REGISTER FREE FOR A SECOND CAR GIVEAWAY

NO PURCHASE NECESSARY. ENDS 12:00 A.M. MARCH 31. WATCH FOR OUR GRAND OPENING, MARCH 4. COMPLETE WASH JOB... 99¢

**SCHOOL OF BALLET**  
 Grand Recital for Christmas Season  
 1962 on 10 JULY 20  
 SPECIAL SUMMER RATES  
 24 LESSON 10.00  
 12 LESSON 5.00

**WALLACE FAMILY SHOE STORE**  
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ALKYD LATEX WALL PAINT... 2.98  
 Roller and Extra Sleeve... 96¢  
**ACME QUALITY PAINTS, INC.**

**THE HISTORY OF PERFECTION**

**WALLACE FAMILY SHOE STORE**  
 WOODLAWN SHOPPING CENTER, LITTLETON  
 Open 10:00 a.m. - 7:00 p.m.

**WOODLAWN SHOPPING CENTER**

**SPECIAL ANNOUNCEMENT—The Woodlawn Shopping Center will be OPEN TUESDAY NIGHT, May 31, till 8:30**

FOR YOUR SHOPPING CONVENIENCE REGISTER FOR 2-CAR GIVEAWAY  
 NOTHING TO BUY—Not Necessary to be Present to Win

**Pick Books for Christmas Now While Stocks Are Complete**

**Books FOR THE CHILDREN**

Choose Books... for all your friends who can read

"A Book Is the Best Gift"  
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 5412 S. Gallop at Littleton, Colo.

**IT'S ALWAYS COOL**  
**Woodlawn**  
 (Delicious 1961-1962)

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**A Dog and a Hand**  
 AND **THE WARRIOR**

**SUN., MON., TUES.**

**GLENN FORD DEBBIE REYNOLDS**  
**"THE GAZEBO"**

**CARL REINER**  
 AND **THE WARRIOR**

**DORIS DAY RICHARD WIDMARK**  
**"TUNNEL OF LOVE"**

**KIDS' SHOW**  
 Saturday, Oct. 13, 11 a.m.  
**"MANY RIVERS TO CROSS"**

For a discerning man...  
 WATER-RESISTANT WATCHES OF EXCEPTIONAL QUALITY

**Seamaster**  
 by OMEGA

**HENRI'S Jewelry Co.**  
 100 STORES TO SERVE YOU

**Just for the Record . . .**

There Are Gifts Galore At Your Record Store!

STOP IN NOW and SELECT THE "GIFT THAT KEEPS ON GIVING"

**RADIOS from \$12.95**

PORTABLE RECORD PLAYERS FROM \$17.95

OUR STOCK OF CHRISTMAS RECORDS IS NOW COMPLETE. SEE THEM TODAY

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**MARIE SEAMAN BLACK**  
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**Woollawn COSTUME PARADE**  
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 10:00 a.m.

Woodlawn Shopping Center

1st PRIZE \$25.00  
 2nd PRIZE \$20.00  
 3rd PRIZE \$15.00

Free Movie Tickets To All in Costume

330 Woodlawn

**Now—A DISTINCTIVE NEW RESTAURANT FOR YOUR PLEASURE**

**Bennett's**  
 250 WEST LITTLETON BLVD.

**Hearty Satisfying Food**

We'd like for you to make Bennett's your restaurant!

**TOTS TO TEENS . . . BOYS AND GIRLS**

Free! Pair of Gloves with every girls' dress—FREE! Belt with every boys' suit

**DORIS DAY RICHARD WIDMARK "TUNNEL OF LOVE"**

**KIDS' SHOW**  
 Saturday, Oct. 13, 11 a.m.  
**"MANY RIVERS TO CROSS"**

**WHEEL BOOKS**  
 Mon. thru Fri. Open 9-10 p.m.  
 Sat. 10:00-11:00 p.m.  
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**Allen**

At Allen's Newly Remodeled Woodlawn Shopping Center

29 D

**BASKETBALL**

LITTLETON HIGH

LITTLETON VS. CHERRY SPRING

Friday, Mar 1

SECOND TEAMS PLAY AT 7:00

ADULTS: 75¢

**GO WITH PROTECTION**

For G...  
 ALL YOU...  
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**STANDARD**

**Littleton Gas**  
 3 HANDY LOCATIONS  
 1372 W. 17th. Littleton  
 OKLAHOMA NEBRASKA



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**COMMERCIAL MODERNISM  
IN THE GREATER  
WEST LITTLETON BOULEVARD  
CORRIDOR  
1950-1980**

**June 2018**

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## 01.00

### FUNDING AND PARTICIPANTS

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This project was paid for in part by a History Colorado State Historical Fund grant.

**Grant Project Number 2016-M1-030.**

History Colorado's State Historical Fund (SHF) was created by the 1990 Colorado constitutional amendment allowing limited gaming in the towns of Cripple Creek, Central City, and Black Hawk. The amendment directs that a portion of the gaming tax revenues be used to promote historic preservation throughout the state. Funds are distributed through a competitive grant process, and all projects must demonstrate strong public benefit and community support. The City of Littleton Office of Community Development was awarded a SHF grant to develop a historic context and complete reconnaissance and intensive survey forms related to the development of commercial modern architecture in Littleton's West Littleton Boulevard corridor.

#### *Cover Photograph*

*The spare International Style of architects Joseph Marlow and Louise Marlow's Title Guaranty building, enlivened by a bright tile mural by Belgian artist Rene Heyvaert, provides a dynamic contrast to the historical revival style of the 1907 Arapahoe County Courthouse by architect John J. Huddart. (Photo by Diane Wray Tomasso.)*

#### *Endpapers*

*A collage of ads largely related to businesses along West Littleton Boulevard between 1950-1980, this survey's period of significance. (Various editions of the Littleton Independent.)*

## 02.00 INTRODUCTION

The commercial buildings constructed in the Greater West Littleton Boulevard Corridor between 1950 and 1980 illustrate the broad historical, cultural, economic, demographic and architectural changes wrought during the Post-World War II-era, not just in Littleton, but throughout the country. In 1945, Littleton was a small town but by 1950 it was poised to become one of Denver's principle suburbs. During the period under review, from 1950 to the 1980, Littleton's population increased, its borders were extended through annexations, and there was an increasing volume of automobile traffic.

In architecture, Modernism came to dominate the design of commercial buildings in the United States after the Second World War. In Littleton, scores of Modernist buildings appeared along and around West Littleton Boulevard, with similar resources found in the greater West Main Street area. Partly owing to its location near Denver, the biggest city in the region, several established masters of Modern architecture in Colorado designed buildings in post-war Littleton, with several of the most important examples constructed in the West

### THE GREATER WEST LITTLETON BOULEVARD CORRIDOR

Survey buildings on and within two blocks to the north and south of West Main Street appear in the blue area below, and are marked in blue on the building tier maps. The street is eight blocks and .43 miles long.



Littleton Boulevard corridor. These include Eugene Sternberg, Joseph Marlow and Louise Marlow, Temple Buell, Richard L. Crowther, Donald Roark, Earl Chester Morris and Victor Hornbein.

West Littleton Boulevard, which is a direct extension of West Main Street, became the principal commercial strip in Littleton in the decades after World War II. However, with expansion of the city of Littleton to the south and west, West Littleton Boulevard was displaced as the premier commercial district in Littleton and despite the 1970s-1980s Oil Boom, which led to massive developments elsewhere in the area, few new buildings were constructed in the Greater West Littleton Boulevard Corridor. It was during this time that corridor began to slowly decline.

Though most of the Modernist commercial buildings from the 1950s to the 1970s in the Greater West Littleton Boulevard Corridor still stand, several important buildings have been demolished in recent years, with the Intermountain Rural Electrification Association (IREA) complex, and the Littleton Medical Clinic being the most significant of the losses.

The newer buildings that replaced them have indifferent design attributes. Whereas the older Modernist material exemplified notable designs by Colorado's Modern masters of architecture, the more contemporary buildings are design-build projects overseen not by architects but by the speculative developers responsible for building them.

A rare exception is the Great Western Bank at 200 West Littleton Boulevard which features a noteworthy Post-Modern design, and is constructed using more expensive materials.

The situation, in which historically and architecturally important buildings are being replaced, could devastate the rare and fragile Modernist architectural equity in the Greater West Littleton Boulevard Corridor. Thus, there is a sense of urgency to this survey which aims to document the existing architectural assets in the area so that they may be identified and preserved.

West Littleton Boulevard between South Court Street and South Broadway is shown in red and survey buildings are marked in red on the building tier maps. The street is 23 blocks and 1.35 miles long.

The larger Corridor, extending two blocks to the north and south of West Littleton Boulevard, is shown in the green area, and survey buildings are marked in green on the building tier maps.



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## 03.00 LITTLETON HISTORY

### 1860 -1900      FRONTIER LITTLETON

As early as 1864, there were enough settlers near what would later be old Downtown Littleton that a school was established in the area. A pivotal event in Littleton's early history was the opening of the Rough and Ready Mill in 1867, which produced flour using the locally harvested grains. The Rough and Ready Mill was a partnership of John G. Lilley and Richard Little. Mail delivery to the settlement commenced in 1869 with a post office in the Bell House Hotel, later renamed the Harwood Inn, and was eventually relocated to the J.D. Hill General Store. The Rough and Ready Mill was one of the reasons why the Denver & Rio Grande Railroad, then a narrow gauge line, built tracks through Littleton in 1871, and established a stop there on the stretch that connected Denver to Colorado Springs. The D&RG Railroad, like the town of Colorado Springs, had been founded by William Jackson Palmer. Rail service began the following year in 1872. In 1881, the D&RG added a third rail to the line between Denver and Pueblo allowing the standard gauge Atchison, Topeka, and Santa Fe Railway to service Littleton as well.

The same year that the first rail line was completed, 1872, the town of Littleton was founded, four years before Colorado gained its statehood in 1876. The town of Littleton was originally platted by Little, a pioneer homesteader, and, as noted above, a partner in the Rough and Ready Mill, and though it may go without saying, it was Little for whom the city is named. Littleton was incorporated in 1890 and it was in that same year that it became a statutory city governed by the Colorado State Legislature. The town board first met at the general store, then at a number of rented locations.

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## **1900-1950 SMALL TOWN LITTLETON**

By the beginning of the 20th century, Littleton had grown into a substantial small town with businesses lining Main Street, surrounded by residential neighborhoods dotted with schools and churches. And, on the outskirts, businesses related mostly to agriculture, but also manufacturing. Perhaps most important of all, Littleton was connected to Denver and the rest of the state via U.S. Highway 85 and by the railroads. These factors allowed it to become a local center of shipping and commerce related both to agriculture and manufacturing.

In 1901, when Denver, the county seat of Arapahoe County, elected to become both a city and county, it was necessary to select a new county seat and a new location for the Arapahoe County Courthouse. It was the following year, 1902, when Littleton was chosen to be the new Arapahoe County seat. A heated discussion took place within Littleton, as Main Street merchants sought to locate the courthouse on Main Street in the heart of downtown. However, County commissioners resisted and chose a site overlooking downtown from a ridge to the east, which offered a full view of the front range of the Rocky Mountains.

In 1907, the Arapahoe County Courthouse, designed by Denver architect John J. Huddart, was constructed just west of the D&RG Railroad line, at what is now 2069 West Littleton Boulevard. The location of the courthouse anticipated the future development of West Littleton Boulevard eastward, where it would develop as a direct extension of downtown Littleton's Main Street fifty years later, in the period following the end of World War II.

There had been some residences constructed on the ridge in the vicinity of the courthouse site as early as the late 19th century with several subdivisions created in the early 1890s. One of these, Littleton Heights, was immediately

northeast of the railroad tracks and Littleton Boulevard and was laid out in a grid, with eight full blocks and three partial blocks, platted in 1890 by Joseph W. Brown, John G. Lilley, John C. Twombly, and Charles L. Wundt.

It would be during the first decade of the 20th century when most of the area in the environs of West Littleton Boulevard would be laid out. In 1900, Windermere Heights comprised of twelve rectilinear tracts on the east side of South Windermere Street between West Littleton Boulevard and West Maplewood Avenue was platted by Charlotte R. Gallup. Two large subdivisions lying east of South Windermere Street and north of West Littleton Boulevard were platted so that the plan continued the pattern of a street grid and rectilinear blocks. The Stark Brothers' Woodlawn Addition was filed in 1907 and encompassed eight blocks northeast of Windermere Street and Littleton Boulevard platted in such a way as to permit five lots on each block to face Littleton Boulevard. The smaller Interurban Addition north of Littleton Boulevard was also platted in 1907. In 1909, the Capitolia subdivision was created southeast of the Courthouse, lying south of West Littleton Boulevard between Spotswood and Windermere streets. James G. Lilley and Alice James Lilley were the platters. The subdivision consisted of six blocks laid out in rectilinear fashion, with two blocks adjacent to Littleton Boulevard.

During the next two decades, the 1910s and 1920s, what is now West Littleton Boulevard would begin to be built-out with houses constructed between the courthouse and the intersection with South Broadway, though nearly all of them were located at the west end, near the courthouse. Further to the east, farms and scattered farmhouses predominated.

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A trolley line ran down South Broadway connecting Littleton to Englewood and Denver but it took a circuitous route to Main Street. Though plans were made to have a new trolley line come straight down what is now West Littleton Boulevard, it never came to fruition, with a short-coming in funding and the closure of the Denver & South Platte streetcar line south of Englewood. This suspension of streetcar service did not isolate Littleton however since both the D&RG and the Santa Fe Railroad ran suburban passenger trains through the Littleton depot.

Other than the courthouse, the first substantial building to be constructed along the street was the 1929-1930 First Presbyterian Church at 1609 West Littleton Boulevard, which is on the northwest corner of the intersection with South Windermere Street. The red brick Neo-Gothic style church is the work of architect Jacques Benedict, who had a special relationship with Littleton.

Benedict lived in Littleton in a mansion of his own design called Wyldmere, some of which survives to the present day within the Carmelite Monastery. He designed important buildings in the town, today regarded as landmarks, notably the 1914 Carnegie Library at the western terminus of Main Street and the 1920 Littleton Town Hall nearby on Main Street proper.

The Presbyterian Church was originally located in a sanctuary on Main Street in downtown Littleton. Though the West Littleton Boulevard site, which had been donated to the church, was only a few blocks east of the courthouse, it was considered by many in the congregation to be too far from town. This indicates the character of West Littleton Boulevard at that time, which would little change until after World War II. Even by 1945, at the end of the war, though paved, it was mostly a country road east of the courthouse dotted with houses and churches including the aforementioned First Presbyterian Church, along with the First Baptist Church and the Church of God.

## **1950-1980 SUBURBAN LITTLETON**

The first decades after World War II saw the rise of the suburbs in America. With the millions of soldiers returning from the battlefields, there was a desperate need for new housing as these men married and started families. As a result, suburban development flourished throughout the country, and impacted Littleton specifically, completely changing the essential character of the town.

It is no exaggeration to say that the prelude, conflict, and aftermath of World War II completely altered the culture, economy, and everyday life of the United States. In the pre-war period, intellectuals, both Jewish and non-Jewish, including not only artists and architects, but also scholars, scientists and engineers, fled continental Europe in advance of the Nazis. Many came to the United States and some to Colorado. During the war, manufacturing of armaments and other support products exploded nationwide, including in the factories of Littleton. The post-war boom propelled the country into its role as the leading military and economic powerhouse on earth.

The effects of this enormous shift in the global positioning of the United States, with its consequent wealth, were multifold, and counter-intuitively were not always beneficial to small towns. This is the period when many small towns across the country began their slow fade into dereliction as agriculture became industrialized and jobs became more readily available in the bigger cities. At the same time, many small towns like Littleton that were located near big cities enjoyed rapid and sustained growth. Littleton avoided the fate of isolated towns like Walsenburg or Sterling, owing to its proximity to Denver, even then the largest city in the entire Rocky Mountain region.

When the war ended in 1945, Littleton was a rural town with a few factories on its outskirts. (Fortunately, despite a number of failed redevelopment plans and through the preservation

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efforts by the city and by Historic Littleton, much of the original central business district remains intact and represents a rare and valuable early-20th century small town architectural asset.) By the 1960s, Littleton had been transformed into one of the major suburbs of metropolitan Denver. Littleton was not only close to Denver but had many features of its own that were attractive to would-be residents.

There were new developments of single family homes; there were clean industries, in particular those related to aerospace that offered jobs and eliminated the need to commute to Denver; there were well-maintained parks, high quality public schools and a range of cultural facilities, notably a fine library.

### **Population Growth**

In 1945, at World War II's end, the population of Littleton was just over 3,000. In the immediate post-war years, change was slow, its growth still limited by an active system of war rationing. In 1947, Littleton's population was 3,367. This ballooned to 13,760 by 1960, and by 1970, it had reached 26,466. (According to the census of 2010, Littleton's population was 41,737.)

Littleton's population boom mirrored trends in the state and across the country and reflected a demographic pattern unique to the post-war period. As noted above, millions of returning soldiers came back to the United States after service in World War II. They were young men, mostly in their twenties, and many of them soon married and started families, which resulted in the Baby Boom of the 1950s and early 1960s. Government benefits, in particular Veteran Administration home-loans, facilitated the purchase of new homes by this cohort. As could be expected, builders were eager to satisfy the need for new houses for these families. And the need was great since in the late 1940s, and into the early 1950s, there was a severe national housing shortage because few buildings including houses had been constructed either during the Great Depression of the 1930s, or the war years from 1941 to 1945.

However, this nearly ten-fold increase in Littleton's population from 1945 to 1970 is also somewhat misleading since the town's borders also expanded through widespread annexation.

### **Expanding City Limits**

In fact, in 1945, most of the ground traversed by West Littleton Boulevard was technically outside the town's borders, and was actually in unincorporated Arapahoe County. Through annexation during the period of 1950 to 1960, the city of Littleton grew from 767 acres to approximately 2,362 acres. In 2018, the city now covers over 13 square miles or more than 8,000 acres.

Some of these annexations, in particular those related to residential areas, produced controversies, but in the case of commercial annexation, there was less contentiousness, at least in terms of previously undeveloped land on the outskirts of the city. Closer to the center of town, however, in particular along West Littleton Boulevard, the Woodlawn subdivision, which included both residences and the Woodlawn Shopping Center, discussions did become heated. In that case the City of Littleton forced the developers to allow the annexation of the area, in exchange for water service, which would be otherwise denied.

Woodlawn was the largest annexation that the city had heretofore undertaken. It occurred in 1956, when 872.8 acres were brought into the city. This tract, roughly the area from Windermere Street east to South Broadway and from W. Belleview Avenue south to W. Fair Avenue included 3,000 pre-existing residents.

### **Increasing Automobile Traffic**

The automobile and a system of paved streets and roads were essential for the growth of a suburb like Littleton. Ownership of automobiles soared in the 1950s, with many households having two cars, one for the husband, and one for the wife. Littleton traffic increased

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exponentially during the 1950s and 1960s. In 1957, the state expanded Littleton Boulevard to a four lane road divided by a central island. In 1958, counters on loan from the Denver Traffic Engineering Department showed that Littleton Boulevard at Broadway carried 12,784 cars in a day. By 1966, 26,600 cars used Broadway daily and Littleton Boulevard had 86 percent more traffic than in 1960.

Given the readily accessible transportation links in the form of U.S. Highway 85, which first snaked through the town, but was relocated to Santa Fe Drive in 1938, and with the railroad tracks east of the old downtown, and west of the Arapahoe County Courthouse, Littleton was well positioned to take advantage of the new circumstances and would grow exponentially, and not wither away as so many other towns of its type had during the same period. This is all the more remarkable considering that the Interstate 25, completed in the 1960s, bypassed central Littleton and was remote from both the old downtown, and the newer development along West Littleton Boulevard.

Of particular interest to this survey was the then-new idea of building auto-friendly shops, professional buildings and office buildings. These buildings were designed to be easily accessible from the street, provide adequate parking, and some even sported drive-up features.

### **Economic Trends**

In the first third of the 20th century, Littleton's economy was largely based in agriculture. Due to the proximity of the rail line, however, industrial development appeared early in Littleton including the 1903 Leyner Engineering works, a Denver manufacturer of mining equipment; Littleton's 1916 Coleman Motors Company, which converted cars and trucks to

four-wheel drive and went on to manufacture special vehicles for custom uses; Denver's Red Comet, which manufactured fire extinguishers; the Omaha's O.K. Ko-Op Rubber Welding system, which moved to Littleton in 1945; and Littleton's 1938 Heckethorn Manufacturing and Supply (HECO) that produced hardware. All of these firms had major military contracts during World War II.

In the 1950s and 1960s, several national corporations established locations in Littleton attracting hundreds of skilled laborers and professional workers. This includes, among others, the Glenn P. Martin Co. (later Martin-Marietta), which became a major employer. Other large corporations with operations in Littleton included the Ohio Oil Co. (later Marathon Oil), Electron, Johns Manville, OK Tire, Regal Plastics, and C.A. Norgren. Thompson-Ramo-Wooldrige (TRW) established an electronic manufacturing plant southeast of the city.

Many of these industries were the beneficiaries of lucrative defense contracts during the Cold War of the period but were thus also subject to the win/lose stakes of the bidding process, so there were downturns, as in 1967 when Martin laid off a significant percentage of its workers. However by this time Littleton's economic fortunes were tied to Denver's, and in this case the negative economic impact to the town was somewhat softened.

The presence of this highly educated workforce was a necessary pre-condition to a shift in sensibilities in Littleton, and thus during the 1950s to 1970s there was broad acceptance of Modern architecture which was particularly appealing to intellectuals and the professional classes.

The many Modernist buildings in the Greater West Littleton Boulevard Corridor were commissioned by mostly Littleton-based businesses including retail shops, restaurants, banks, real estate offices, and buildings for

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professionals in medicine, dentistry, law, engineering, architecture and insurance. Interestingly these buildings were for the most part designed by local architects, many of whom either lived in, or were deeply involved with, the city of Littleton.

Though there were minor ups and downs in the economy of the metropolitan area during this time, the next major economic event would be the Oil Boom of the late 1970s and early 1980s, and the Oil Crash of the mid 1980s. In some sense the boom and bust would mark the beginning of the end of the Greater West Littleton Boulevard Corridor's reign as the premier retail center in Littleton. Though the boom did not spur new development in the area, it did create new competition for the stores and businesses in the Greater West Littleton Boulevard Corridor through the creation of new shopping centers to the south and west, in particular Southwest Plaza.

The Riverfront, an ambitious shopping center on Santa Fe Drive and West Bowles Avenue, which was partly funded by the city of Littleton as an urban renewal project, would likely have caused the rapid decline of the Greater West Littleton Boulevard Corridor as a shopping area because of the new center's proximity. West Bowles Avenue can be viewed as the western extension across South Santa Fe Drive of West Main Street, and thus is immediately adjacent to the Greater West Littleton Boulevard Corridor. However, as Riverfront was completed in the mid-1980s, the oil bust was unfolding and the project failed as a retail center. Today, it serves as an office complex.

**WEST LITTLETON BOULEVARD****STREET NAMES AND NUMBERING**

When the Arapahoe County Courthouse was originally built on the crest of the ridge overlooking Downtown Littleton, the street now known as West Littleton Boulevard was named Broadway. As the road developed eastward in the 1900s, it intersected with South Broadway, extending southward from Denver. To avoid confusion and distinguish one street from the other, Littleton's Broadway was renamed "Littleton Broadway." In 1952, as the street rapidly developed with Littleton's post-war boom, the city of Littleton changed its name to West Littleton Boulevard.

In 1958, as the north/south street names originating in Denver extended southward through Englewood toward Littleton, city administrators mounted a comprehensive street-renaming study that was completed and enacted in 1961. A certain percentage of Littleton's north/south streets were renamed to correspond to Denver streets such as South Bannock Street, South Fox Street, South Huron Street. However, many of the street names unique to Littleton were retained such as South Bemis, Datura, Windermere, Greenwood, Hickory and Lakeview Streets, among others.

The prefix "South" and an address numbering system consistent with that of South Broadway both reflect Littleton's adoption of Denver's system of street numbering and naming. Thus streets formerly numbered by how far north or south they extended from West Littleton Boulevard or West Main Street downtown were re-numbered to reflect their location relative to First Avenue in Denver.

This is also true of the "West" prefix of West Littleton Boulevard, indicating that the street runs west from Broadway. East Littleton Boulevard, though a direct continuation of West Littleton Boulevard, is outside the scope of this survey. Much shorter in length, it has a decidedly different character and use. It includes Littleton High School and multiple auto dealerships and apartment buildings. It then turns northward as South Clarkson Street.

The 1961 *Littleton City Directory* shows the original and revised street names and numbers for all existing addresses of the period. Many advertisements that appear in this document reflect now-obsolete address numbers due to this change.

### COMMERCIAL SIGNAGE

As automobile traffic increased in the 1950s and 60s, businesses used increasingly elaborate, sometimes animated, signs of metal, illuminated plastic and neon to compete for the attention of passing customers.

The signs were originally clustered along the West Littleton Boulevard Corridor between South Windermere Street and South Broadway. Some were individually designed and fabricated for local businesses, like the towering signs that originally stood at Woodlawn Shopping Center, Littleton Savings and Loan, Arapahoe County Bank and Fashion Cleaners. Others were designed regionally or nationally by corporate chain or franchise locations like Mr. Steak, Dutch Boy Donuts, Winchell's Donut House and International House of Pancakes. The lost signs were associated with retailers, realtors and banks, however it should be noted that the professional buildings did not have these kinds of signs. Instead the professional buildings had discrete signs, often on low free-standing structures or applied directly to the building's front facade. These signs did not violate the sign code and therefore many original signs of this type survive to the present.

Though many commercial buildings of this period survive, the exuberant signs that originally accompanied them have been lost. Often the smallest and most simple buildings had the most elaborate and colorful signs.

Public opinion first began to turn against them with the adoption of the federal 1965 Highway Beautification Act and 1966 Historic Preservation Act. Broad support grew for the removal of billboards to preserve views of natural landscapes and the removal of gaudy signs to better retain the historic appearance of small town and urban buildings.



"Too high, too large, and a third party sign which is prohibited," read the caption on this Woodlawn Shopping Center signage in a full page article highlighting signage that violated Littleton's 1971 sign code.

After a failed lawsuit brought by a group of six businessmen including the owners of Woodlawn and one of their tenants, the sign was demolished to comply with the ordinance.

*(Littleton Independent 11-21-1974; clipping from the City Scrapbook of 1974, Bemis Library.)*

As these signs began to be considered tasteless and offensive, on-site advertising signs in suburban settings also began to be regarded as visual blight. In response, communities began to develop and enforce stringent ordinances.

In Littleton, a restrictive new sign code was passed in October of 1971 that largely required citywide compliance within three years. Despite legal challenges, the code succeeded in adding sign removal and replacement to a broader community-wide “beautification” campaign that also included trash and litter removal and increased landscaping.

Today, all that remains of these colorful and imaginative signs are the original sign standards, now displaying simple backlit plastic replacement signs. In other cases, only the remnants of abandoned sign locations survive.

#### CONNECTION TO WEST MAIN STREET

A major street change was adopted in 1966 to manage the increased traffic volume between West Littleton Boulevard and South Santa

Fe Drive. West Main Street was converted to a one-way westbound street; West Alamo Avenue, which had previously ended between South Prince Street and the tracks, was extended to form the eastbound lanes. This connection reinforced the idea that West Littleton Boulevard was an extension of Main Street.

At the bottom of the hill, then as now, there was the old central business district. Before the construction of the railroad depression in the early 1980s, an at-grade crossing of the railroad tracks connected West Main Street to West Littleton Boulevard.

On the ridge, 120 feet above, turn of the last century houses still stand, as does the Arapahoe Country Courthouse. During the period under review several finely done Modernist professional buildings were erected among these earlier buildings. In recent years, two large projects out of character and scale with the surrounding neighborhood have been erected on the sites of the lost Modern landmarks.



This 1966 plan transformed downtown’s West Main Street and West Alamo Avenue into a “one way couplet” to facilitate the movement of traffic between West Littleton Boulevard (at far right) and South Santa Fe Drive (at left). The train crossing remained at grade until a second project in the early 1980s relocated the tracks to a railroad depression beneath the roadways. (*Littleton Independent*, 12-02-1966).

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## **INTERSECTION WITH SOUTH BROADWAY**

The four corners of the intersection of West Littleton Boulevard and South Broadway were essentially undeveloped in 1950, being open land including a rural plot on the southwest corner, and a religious retreat property on the southeast corner. At this time, streets, other than the two main thoroughfares, that crossed these underdeveloped areas, were dirt roads that followed the contours of the landscape and did not conform to the street grid.

Though the east side of South Broadway at East Littleton Boulevard is technically outside the boundaries of this survey of the Greater West Littleton Boulevard Corridor, owing to its proximity, and its similar character during this period, it is relevant. In 1958, on the northeast corner, there was to be a Space Age Modernist shopping center to be called Littleton Square Shopping Center, designed by Horace L. Brand, Jr. It was to have been anchored by a Furr's grocery store and would also have a Bennett's Café and a bowling alley, among other attractions. Though excavation was started, the shopping center was never built.

On the southeast corner there was a religious retreat property owned by the Assembly of God, with turn of the last century houses and cottages that stood until the early 1970s. A large shingle style house was located near the corner, with a sprawling park-like landscape made up of mature bushes and trees.

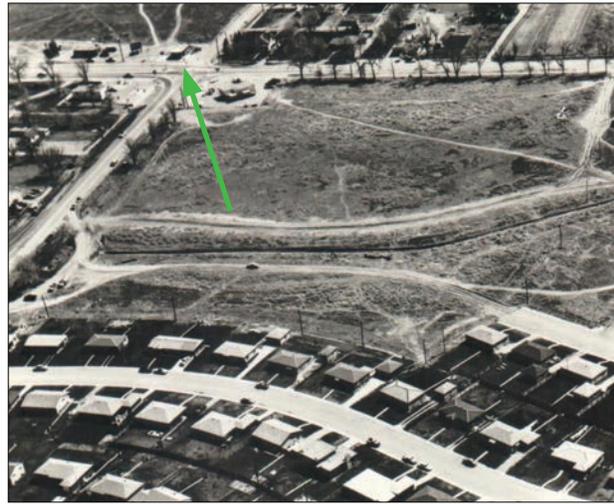
All these buildings have been demolished and replaced by newer buildings with fast food restaurants, car dealers and other retail businesses having been cyclically torn down and replaced by new buildings. This contrasts with most of the rest of the Greater West Littleton Boulevard Corridor where aside from a couple of important exceptions, most of the Modernist commercial buildings are still standing.

By the mid-1960s, on the northwest corner, which is the eastern-most boundary of the survey, there was a Sinclair gas station, and

north of that, Goodman Motors, a car dealership. Goodman was a block south of the Broadway Estates Shopping Center which was constructed before 1960. West of the businesses on South Broadway was a free-standing restaurant, Bennett's Café, at the northeast corner of South Bannock Street and West Littleton Boulevard. Bennett's, originally planned for the unrealized Littleton Square Shopping Center, was constructed in 1961. A block west was the Red Rooster Lounge constructed in a Modernist Style in 1962 at 229 West Littleton Boulevard. All of these buildings have been since demolished and replaced by newer construction.

On the southwest corner, a shopping center was proposed in 1958 to be known as the "Million Dollar Center", designed in a dramatic Usonian Style by Ralph Peterson. Apparently, it was never built in this location. However, in 1964, a sleek International Style shopping center designed by Richard Crowther, called, as was the never-realized project by Brand, Littleton Square Shopping Center, was erected on the site. The anchor store was a King Soopers. Hard against the southwest corner, in a free-standing building, was Shorty's Conoco Super-Service, a gas station done in a corporate wide architectural style. All of these buildings have likewise been demolished and replaced by newer commercial buildings.

The development on South Broadway at the intersection with West (and East) Littleton Boulevard seems to have been more related to commercialization coming down South Broadway out of Englewood, as opposed to coming eastward along West Littleton Boulevard out of downtown Littleton.



**Upper Left:** In this aerial view from the early to mid-1950s, the arrow points to the newly completed Nickels-Hill Chapel of Peace Mortuary at 999 West Littleton Boulevard. North of West Littleton Boulevard, housing is sited on a rectilinear street grid. To the south are the wide curvilinear streets of the post-World War II Broadmoor subdivision.

**Upper Right:** On a second aerial view from around the same period, the arrow points to the intersection of West Littleton Boulevard and South Broadway, which runs parallel to the top of the photo.

**Lower left:** Around the same time, the bottom arrow points to the Woodlawn Shopping Center at 1500 West Littleton Boulevard. The upper arrow points to the intersection of West Littleton Boulevard with South Broadway.

**Lower right:** Even in the early 1970s, the intersection of West Littleton Boulevard and South Broadway retained a semi-rural appearance. A Jack-in-the-Box drive-in appears on northeast corner at left. In the foreground, a Sinclair gas station and Goodman Motors occupy the northwest corner. Above, at right, a Conoco gas station and Richard Crowther's 1964 King Soopers and Littleton Square shopping center occupy the southwest corner. The wooded Assembly of God property is located at the southeast corner of the intersection, with a large Ford dealership to the south. Automobile dealerships, historically located along South Broadway from Denver through Englewood, now dominate South Broadway in Littleton.

*(From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum)*

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## 05.00

### THE RISE OF MODERNISM IN AMERICA

The boom in commercial development on West Littleton Boulevard Corridor in the 1950s to the 1970s perfectly coincided with the near complete domination of Modernism in architecture. The 1950s to the 1970s are today seen as a high point in American Modern architecture. This intersection of a building boom with a rising architectural sensibility, helps to explain how such a remarkable group of Modernist buildings, many being the work of the most important proponents of Modernism in architecture in Colorado, were constructed along, and in the vicinity of, the boulevard, in the fairly small-town that Littleton was at that time.

Modern architecture may be defined as being a part of the later Modern movement that revolutionized all the visual arts. Modernism in art and architecture arose in the final years of the 19th century in Europe and, simultaneously, though to a lesser extent, in the United States. In architecture, Modernism was an attempt at rationalization through functional tenets and is often seen to be a reaction to, and an accommodation with, the Industrial Revolution.

Modernism in architecture is understood to be a rejoinder to the decorative excesses of two-thousand years of European historical architecture dating from the Ancient Greeks up through the Victorians. A key component of Modernism is reductivism in which the traditional decorative vocabulary of historical European architecture, including such elements as columns with capitals, urns, balusters, festoons and cornices, among a myriad of other ornaments, were simplified, conventionalized, or even eliminated in the Modern architectural styles.

In the first half of the twentieth century Modernism was simply one of several competing approaches to architectural design, but traditional architecture, in the form of historical revival styles, was much more popular. In the second half, Modernism was unrivaled in its dominance of American architecture until the 1990s.

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An unusual component in the development of Modern architecture in the United States in the late 20th century was the widespread effect of the Second World War. The rise of Nazism in Germany, and its later conquest of much of the rest of Europe, led to the mass migration to the United States of scientists, scholars, artists and architects. The Nazis denounced Modernism in the arts, in particular Modern architecture. Instead, they favored a romantic revivalist style based on Neo-Classicism, backward-looking to match their reactionary politics. Modern architects were forbidden to practice, and those who weren't sent to concentration camps fled with their lives, most of them winding up in the United States. In the late 1930s and early 1940s, European culture, notably the European wing of the Modern movement, was transported whole to the United States - chased here by the Nazis. When these European émigrés in the field of architecture fled the Nazis and came to the United States, they brought with them advanced concepts. Many of their once radical ideas about architecture became widely accepted and appreciated by American architects in the postwar period.

Those European designers, strangely enough, had been the conceptual heirs to the zeitgeist of America's own early Modernism, Frank Lloyd Wright's Prairie Style from the first years of the 1900s in which cubic handling of the building's volume, light-colored walls, horizontality in the building's form, horizontal ribbon windows, and flat roofs, taken together fully anticipated the European Modernism of the next two generations. In fact, though Modernism had a modest foothold in American architecture in the early 20th century with Prairie Style, it would only be in the 1950s and 1960s that Modernist styles would become predominate, after the invasion of European ideas.

When the postwar building boom got underway many Modernist buildings were commissioned, such as those on in the Greater West Littleton Boulevard Corridor. In the 1950s, 1960s and 1970s, European-influenced American Modernism flourished in architecture. Modern architecture in Littleton reveals the influence of European vanguard design especially in the buildings done in the International Style and its Miesian variant. Another parallel current in postwar architecture is the American-originated Modernism best represented by the Usonian Style which was derived from the later work of Frank Lloyd Wright. Thus, Modern architecture in the postwar period as seen in Littleton, and across the country, represents both European and American currents contemporaneously. Increasingly Modernism became the style of choice for high status buildings including public structures and corporate headquarters, as well as for luxury residences.

In the postwar period, Modernism was also thoroughly embraced by businessmen and professionals. The appeal of Modernism to businesses and to professionals involves the way the style conveyed the idea of sophistication, and, even more importantly, subliminally communicated the impression that their businesses or professional practices were thoroughly up-to-date. Looking toward an optimistic future was a widely held view of the time, so being with the times was an important attribute for a business or profession.

The relatively high percentage of college-educated people in Littleton associated with the energy, aerospace or defense industries was one reason why there is a higher than normal percentage of Modern style buildings in the city in comparison to other cities in the region. As mentioned in the discussion of *Economic Trends* above, professionals and those in the intellectual fields, were Modern architecture's greatest supporters, with many having both the means and the interest to commission Modern buildings.

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In fact, the prominent place of serious works of Modern architecture in Littleton is comparable to what might be expected in a college or university town such as Boulder or Fort Collins. In Littleton, however, Eugene Sternberg's Arapahoe Community College was not completed until 1974, which corresponds to the most recent buildings in this survey.

Modernism had a different more mainstream appeal to retail merchants, bankers, and restaurateurs, and their Modernist buildings were consequently different, being more flamboyant. This is because the goal of these buildings was to create eye-catching buildings that would attract potential customers. And though this appeal was not necessarily intellectual, as were the designs of the professional buildings, it sometimes was. Also, the idea of appearing to be thoroughly up to the minute in their business practices, was also conveyed by Modernist architecture.

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**06.00**  
**THE EVOLUTION OF**  
**BUILDING TYPES AND**  
**STYLES IN THE GREATER**  
**W LITTLETON BLVD**  
**CORRIDOR**

**FARMS AND RANCHES**

In the 1950s, open farmland and ranches still existed along West Littleton Boulevard. Even today, this formerly rural character survives at 5850 South Windermere Street and 430 West Littleton Boulevard, both comprised of open fields with farmhouses and outbuildings. Even as late as the mid-1950s, as one city councilman recalled, farmers and ranchers tied up their horses at stores along West Littleton Boulevard while they went shopping. Given the boom in commercial development in the area from the 1950s through the 1970s, it's remarkable that these two rural properties survive to 2018.

**SINGLE FAMILY HOUSES**

In 1950 most of the houses on or around West Littleton Boulevard were at the west end of the street, near downtown and the courthouse. These houses date from the turn of the 19th century, and the first decades of the 20th. East of South Windermere Street, there were scattered farm houses and other rural structures. Even where West Littleton Boulevard crossed South Broadway, there were large tracks of open land.

The early houses on the west end, both north and south of West Littleton Boulevard were built on the street grid system of the existing residential subdivisions including Littleton Heights, platted in 1890. South of the street, though the grid runs for a few blocks east of the railroad depression, most of the streets, aside from arterials like South Datura Street, were once country lanes or roads and sometimes meander across the land. This was also the case in Aberdeen Village, a postwar neighborhood of custom homes where the houses were built along narrow winding roads.

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The old houses, squarely facing the west end of West Littleton Boulevard, were logical targets for commercial conversion. A number of early 20th century houses near the west end of the street were converted to commercial uses during the 1950s without substantial renovations to the exteriors, and aside from signage, these buildings retained their residential appearance to this day. One of the earliest was 1800 West Littleton Boulevard, an Arts & Crafts bungalow that became a chiropractor's office.

Commercial conversions also occurred in the cases of several 1950s houses toward the middle blocks of West Littleton Boulevard as early as the 1960s and 1970s. This is interesting since though the houses were only then a decade-or so old, the character of West Littleton Boulevard had already indicated a change from residential to commercial uses. In this same area are two houses, next door to one another, that have had Modernist additions and facades appended to the fronts of them in the 1960s. Both 769 West Littleton Boulevard, and 739 West Littleton Boulevard, are former residences that were converted to individual professional offices.

Despite the increasing commercialization of West Littleton Boulevard during the early 1950s, houses were still being constructed at the east end of the street. In fact, between South Hickory Street on the west and South Cherokee Street on the east, the south side of West Littleton Boulevard is completely comprised of houses as of 2018 that were built at the same time the commercial buildings were. This is the not inconsiderable distance of six blocks of the twenty-three-block strip of West Littleton Boulevard. These homes, part of the 1950s Broadmoor subdivision, face curvilinear side streets that lead southward into the larger neighborhood. They have privacy fences fac-

ing West Littleton Boulevard, and the center median shelters them from excessive traffic and exposure to the commercial activity across the street to the north.

Residents of the Broadmoor neighborhood fought battles against commercial rezoning along West Littleton Boulevard and South Banock Street, and stalled a number of projects before the inevitable commercialization of the area other than the six Broadmoor blocks that remained residential.



**Commercial Building**  
 5711 S Nevada St  
 Date c1930s  
 Architect Unknown  
 Style Moderne Style



**Elks Lodge #1650**  
 5749 S Curtice St  
 Date 1949  
 Architect Atcheson and Kloverstrom  
 Style International Style



**Arapahoe County Courthouse Addition (demolished)**  
 5749 S Curtice St  
 Date 1949  
 Architect Fisher & Fisher  
 Style International Style  
*From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum.*

## MODERNIST BUILDINGS DOWNTOWN BEFORE 1950

The prevailing character of the commercial buildings constructed before 1950 in old downtown Littleton was traditional, dominated by various historical revival style buildings. To some extent this reflected the considerable influence exerted by architect Benedict, who embraced historic revivalism in his work. There are only two exceptions to this predominating traditionalism downtown from before 1950. First is the forward-looking two-story Moderne commercial building from c. 1938 by an unknown architect at 5711 South Nevada Street. The buff-colored brick building has cushion corners and accents of terra cotta with areas of glass block walls.

The second is the 1949 International Style Elks Lodge #1650 at 5749 South Curtice Street by Atcheson and Kloverstrom. It is noteworthy for its buff-colored brick marked by ribbon windows and terra cotta trim.

These rare Modernist buildings in what had been until they were built, an otherwise traditional small-town downtown, anticipated the triumph of Modernism as the style of choice for those commissioning buildings afterwards, in the 1950s through the 1970s, both downtown as well as on and around West Littleton Boulevard.

## LOST MODERNISM ON WEST LITTLETON BOULEVARD

It was in the 1950s that West Littleton Boulevard began to fully turn away from residential development and toward commercial uses. During the period under review, the west end of West Littleton Boulevard became a center for professional buildings, and as a general rule, the boulevard was dominated by professional buildings west of South Windermere Street, while east of South Windermere, retail businesses and banks predominate. However, there are notable exceptions to this, most obviously the Smedley Dental Clinic, which is on South Bannock Street, just off the east end of the boulevard.

The first of the commercial projects to be located on West Littleton Blvd was the 1949-1950 Intermountain Rural Electrification Associa-

tion (IREA) building formerly located at 2100 West Littleton Boulevard. Built in a Moderne style according to a design by distinguished Denver architect Eugene Groves, it was demolished in 2016, along with a sensitively sited and distinctive later addition by Eugene Sternberg in his mature Brutalist Style in 1975. A multi-family housing complex is currently (2018) rising on the site, which is completely out of scale and character with the existing neighborhood.

A less successful Modernist design than the IREA was the insensitive three-story addition to the face of the Arapahoe County Courthouse designed by Fisher & Fisher in 1949; it was removed during a restoration of the courthouse carried out between 1998 and 2000.

The elegant and forward-looking International Style Littleton Medical Center at 1950 West Littleton Boulevard was built in 1950-51. The Littleton Medical Center was the first commission architect Eugene Sternberg received in the United States. Sternberg had been a refugee from the Holocaust who eventually settled in Littleton coming to the area in 1947. Sternberg would have, during the next three decades, an enormous influence on the city, even overshadowing Benedict's earlier achievements. Like the IREA, Sternberg's Littleton Medical Center was demolished and replaced by a residential complex with an indifferent design that is also out of character with the surrounding neighborhood. Sternberg was deeply involved in the civic life of Littleton, and was also responsible for the design of many other Littleton landmarks, in addition to several on or near West Littleton Boulevard, which are listed in this survey, there is the Arapahoe Community College, Heritage High School, Geneva Village and the Bemis Public Library.



**Littleton IREA Building (demolished)**

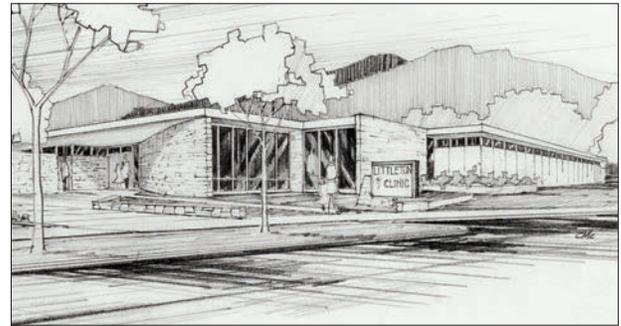
2100 W Littleton Blvd

Date 1949-50

Architect Eugene Groves

Style Moderne Style

*Photo courtesy of the IREA.*



**Littleton Medical Clinic (demolished)**

1950 W Littleton Blvd

Date 1950-51

Architect Eugene Sternberg

Style International Style

*Denver Public Library Western History Collection, Richard Crowther Archives.*



**Littleton IREA Building Addition (demolished)**

2100 W Littleton Blvd

Date 1975

Architect Eugene Sternberg

Style Brutalist Style

*Photo courtesy of the IREA.*

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## WOODLAWN SHOPPING CENTER

Aside from the shopping centers on South Broadway, only Woodlawn Shopping Center had a sprawling suburban scale among the buildings in the Greater West Littleton Boulevard Corridor during the period under review. The construction of Woodlawn Shopping Center, among the earliest retail facilities on West Littleton Boulevard, represented a watershed moment in the commercial development of the corridor and made it a real economic threat to the merchants downtown.

In 1952, the developers of Broadmoor, a new development of houses just south of West Littleton Boulevard, announced that they would provide the neighborhood with a new Safeway store and ten smaller shops on the south side of West Littleton Boulevard between South Windermere and South Datura streets. Construction was to begin in the spring of 1953, but land acquisition slowed the process. Still, the shopping center continued to grow on the drawing board; by 1954, an additional twenty-nine stores were planned to join Safeway, including J.C. Penney and F.W. Woolworth. The shopping center represented serious competition for the downtown merchants, some of which, like J.C. Penney, would relocate from downtown to Woodlawn.

The design of the new shopping center presented a marked contrast to Littleton's old-fashioned Main Street. It had large modern stores amid a sea of free private parking; 162 spaces for Safeway and over 600 spaces to accommodate customers of the other shops. While the city equivocated over the annexation of residential subdivisions (the Woodlawn subdivision itself had not yet been annexed), it did not hesitate when it came to the Woodlawn Shopping Center and the tax revenue that it would generate.

In December of 1954, the city denied the project Littleton water unless it agreed to annexation. A compromise was quickly reached. The following week, the Littleton Independent reported: "Safeway's letter of request for annexation came promptly after the town announced it would deny water to the Woodlawn Shopping Center so long as it remains beyond town limits."

The International Style Safeway that opened in 1955 had a sleek horizontal form artfully accented by windows. The building was designed by Paul Rader, a former Littleton High School student. It was International Style in design having a long horizontal volume artfully accented by windows. It was torn down when it was replaced by the current building in 1966. The Woodlawn Shopping Center with



The construction of the 1953-1955 Woodlawn Shopping Center, among the earliest retail facilities on West Littleton Boulevard, represented a watershed moment in the commercial development of the corridor and made it a real economic threat to the merchants downtown. *(From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum)*



These canopies were installed to bring a cohesive visual unity to the disparate buildings in downtown Littleton on West Main Street. Installed in 1967, they were the work of architects Karl Bell and Bruce Bicknell (demolished 1986). (1968 "Souvenir of Your Community, Littleton, Colorado, U.S.A.," *Littleton Independent*, collection of Sonya Ellingboe.)

more than two dozen separate shops opened in 1956 and included an air-conditioned theater, the Fox-Woodlawn movie theater. After the Woodlawn Shopping Center annexation, commercial property owners along West Littleton Boulevard attempted to re-zone the entire length of the street for commercial purposes, but this effort failed.

#### **ATTEMPTS TO MODERNIZE DOWNTOWN LITTLETON**

With the continuing development of West Littleton Boulevard in the 1950s to the 1960s, which moved the commercial center of the city east by several blocks, the city of Littleton made various attempts to revitalize the old downtown area, which was then in decline.

The merchants on Main Street and the surrounding streets felt the competition from Woodlawn Shopping Center, and from the many other businesses on or around West Littleton Boulevard, and discussed ways of combating it. The acceptance of Modern architecture as revealed by the newer buildings on West Littleton Boulevard made the quaint streetscape of Main Street appear old-fashioned and outmoded. Thus, ideas about making Main Street look "Modern" were discussed throughout the 1950s and 1960s.

Various tactics were embraced including the "modernization" of storefronts through re-cladding. In 1955, the idea was floated to paint all the storefronts on Main Street the same

color and have a continuous awning installed above. Both devices were meant to unify the appearance of the existing shops, in the manner of the new Woodlawn Shopping Center, and to make them appear to be as up-to-date as those on West Littleton Boulevard. In 1957 the opposite approach was discussed, of having all the shops adopt a Western-themed remodeling, but the goal was the same: to unify the disparate look of the existing buildings.

Two other proposed Main Street modernization plans were more comprehensive. The first was an innovative 1955 plan by Sternberg to transform Main Street into an open-air mall similar to Temple Buell's now lost Cherry Creek Shopping Center. Sternberg's plan called for redesigning the storefronts employing Modernist design, and using new materials to carry them out. The audacious aspect of Sternberg's plan was his idea to replace the paved street with a landscaped sward planted with grass, flowers, bushes and shrubs. There would also be canopies extending over the sidewalks. Sternberg had advocated for the conversion of Main Street into a landscaped open-air mall as early as 1951.

Another concept for revitalizing Main Street was even more radical: tear everything down and build anew in a Miesian aesthetic. This bold idea was proposed by the Marlows in 1957. Needless to say, neither Sternberg's nor the Marlows' ideas were ever implemented.

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Ultimately the decision was made to modernize Main Street by unifying the buildings via the construction of extensive pedestrian infrastructure and street furniture.

Along the principal four-blocks of Main Street, eighty-two cast concrete canopies, accented by fifty-three planters with shade trees, were installed in 1967. This was meant to transform the varied storefronts and other buildings, into something of an outdoor shopping center on the suburban model, like Woodlawn Shopping Center. The canopies protected customers from the sun and from inclement weather, just like the covered walks at Woodlawn. Designed by Denver architects Karl Bell and Bruce Bicknell, the canopies were demolished in 1986.

### **MODERN BUILDING STYLES IN THE WEST LITTLETON BOULEVARD CORRIDOR 1950-1980**

Though the commercial buildings in the West Littleton Boulevard Corridor exemplify many of the various Modernist styles popular with architects and clients at that time, it was a stripped down straight-forward functionalism, related to the International Style that dominated the street. A breakdown of the survey buildings according to style revealed that this more prosaic Commercial Modern Style represents 45%, or thirty-five, of the total seventy-seven survey buildings.

Vanguard Modern architectural styles represent 49%, or thirty-eight of the total. These include Brutalism (two buildings), Expressionism (twelve buildings), Formalism (four buildings), the International Style (eleven buildings), Late Modern (two buildings), Rustic Modern (three buildings), and the Usonian Style (four buildings).

Two Fantasy Modern and two functional buildings of no apparent style also appear.

The majority of these buildings are rectilinear, either a simple rectangle, or a simple arrangement of rectangles. Many of these types of

Modernist commercial buildings had light-colored walls in the form of painted concrete block or brick, as well as those done in buff-colored or even light-gray brick. Many others have been constructed using various shades of red to orange brick. They ordinarily have flat roofs, with either plain, nearly flush fascia, or with overhanging cantilevered boxed-in soffits or eaves. However, some have overhanging canopies, some of which are canted. These sometimes follow the roof-lines. Regardless of design, these canopies were intended to protect shoppers from the sun or from inclement weather. Among those constructed as shops as opposed to offices, there is often the extensive use of glass for display windows.

See the Appendix for a description of each Modern architectural style (in alphabetical order) that appears in the Greater West Littleton Boulevard Corridor, along with a bulleted list of architectural features.

### **BUILDING TYPES AND USES IN THE WEST LITTLETON BOULEVARD CORRIDOR 1950-1980**

A variety of building types and uses were part of the commercial development that began to spread along West Littleton Boulevard.

#### **Office and Professional Buildings**

The vast majority of the Modernist buildings in the Greater West Littleton Boulevard Corridor, are professional and office buildings, representing 30%, or twenty-three, of the seventy-seven buildings surveyed.

The earliest commercial development on West Littleton Boulevard after World War II were professional buildings, initially constructed at the west end of the street near the Arapahoe County Courthouse. Though West Littleton Boulevard 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 medical and dental offices, sometimes with dispensing pharmacies.

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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, insurance agents and attorneys.

Along West Littleton Boulevard, 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 office and professional buildings were conceived as high-status structures, commonly distinct from retail buildings in the quality of their materials and design, and often displaying more discreet signage with parking lots concealed to the rear.

Though there are some mid-rise office buildings within the survey's boundaries, most of the significant buildings in the Greater West Littleton Boulevard Corridor are one- or two-stories.

### **Gas Stations and Automotive Services**

The development of West Littleton Boulevard and its corridor streets was reliant on widespread automobile ownership and use by the town's residents. It is thus unsurprising to find auto-related businesses including gas and service stations, and tire and parts retailers, representing the second most common building type in the survey representing 21%, or sixteen buildings, of the total of the seventy-seven buildings surveyed.

A variety of businesses opened their doors on West Littleton Boulevard to serve automobile owners. Huge corporations that controlled petroleum exploration, extraction, refining and distribution built most gas stations. They were ordinarily constructed from corporate plans designed for use nationwide. The gas station

was ubiquitous in the U.S. from the mid to late 20th century. Standard Oil built the first modern gas station in America in Seattle in 1907.

The codification of the gas station as a Modernist building type occurred in the 1930s as a generation of industrial designers began to invent the notion of branding in which structures, equipment, signage, advertising, and even uniforms were brought together into a single total design.

The first example was the 1934 "shoe-box" gas station designed by Walter Dorwin Teague and built nationwide by Texaco. Teague enclosed an office, rest rooms, and service bays within a finely detailed rectangle with a flat roof. The gas pumps were on raised islands in front easily accessible from the street. Some had integral or free-standing canopies over the pumps, others had no canopies. The buildings were white, covered in Texaco signage including the famous "Texaco Star", by now a part of Americana. The Teague design was widely copied industry-wide, becoming a prototype for gas stations and an inspiration for auto-related buildings for the next forty years.

A mechanical car wash, a building form that originated in 1946, also appears in the survey.

### **Restaurants**

Restaurants are another building type in which the survey identified important examples. Restaurants represent 17%, or thirteen of the total of the seventy-seven buildings surveyed.

Though social trends of the period stressed domesticity, home prepared food, and family meal times, prosperity brought an increase in the number of Littleton restaurants, featuring new kinds of food, atmosphere, and service. This trend increased as more women entered the workplace and public life. In the late 1950s and early 1960s, as activity on West Littleton Boulevard increased, theme and specialty res-

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restaurants were opened that promoted a family-friendly casual dining experience. Only a few of these new restaurants were locally owned.

Most were franchise chain restaurants, controlled by a single corporation. Franchise owners enjoyed the benefits of shared purchasing and advertising while following strict corporate guidelines for building design, signage, food preparation, and service. This establishes a strong brand identity for the restaurant wherever it appears across the country.

“Fast food” restaurants, including donut shops, were both individually owned and franchises. They evolved from highway road-houses of 1920s and 1930s, some with “curb service,” that allowed automobile travelers to be served their meals in their cars. Theme, specialty and “fast food” restaurants often displayed Modernist or Modern Fantasy Style buildings of striking design, intended to attract passing motorists.

### **Retail Stores**

Another common type of commercial building in the Greater West Littleton Boulevard Corridor are those built as retail stores, representing 16%, or twelve of the total of seventy-seven buildings. This ranking is somewhat misleading however since were the comparison based on building volume, as opposed to building type, the retail stores, which include a shopping center, several strip malls, and three supermarkets, surely represent a plurality of the square footage in the commercial buildings that were surveyed.

With the single exception of the Woodlawn Shopping Center, most of the retail buildings in the survey were intimately scaled small town buildings and buildings of this type were constructed throughout the Greater West Littleton Boulevard Corridor. These smaller buildings are sited behind, in front of, or beside their own surface parking lots. The

smaller retail buildings fall into two broad categories, free-standing shops and strip malls. In both types, sheltered entrances are often seen, along with generous display windows.

An interesting feature of some of the strip malls that are on West Littleton Boulevard proper is their site plan which included multi-tenant buildings that were not only parallel to the street, as is typically seen elsewhere, but in a number of instances, to have been built at a perpendicular to the street. This perpendicular configuration is the legacy of the residential lot platting, with the original goal of having as many lots facing West Littleton Boulevard as possible. This means the lots were deep but had narrow street frontage. In these perpendicular configurations, a sequence of shop entrances run from the street end of the building to the rear end, toward the back of the lot. These off-street shops are accessed from walkways that form platforms on which the buildings have been constructed, and that clearly separate the parking lots from the stores.

With only a handful of exceptions, the retail buildings identified in this survey, do not rival the surveyed professional buildings in terms of their architectural quality.

### **Bank Buildings**

Some of the most important works of architecture identified in this survey of the commercial buildings in the Greater West Littleton Boulevard Corridor were built as banks, representing 9%, or seven of the total of seventy-seven buildings surveyed. In many ways, banks are similar to office and professional buildings, but because banks, unlike office and professional buildings, are open to public like the shops and restaurants are, they have separate characteristics.

The banking industry experienced unprecedented growth in the post-war years as mortgages, personal loans, auto loans, and bank credit cards were consolidated under one roof as “retail banking.” Like retail stores, banks were increasingly constructed in the suburbs to serve their customers close to home. These new banks were typically conceived, as they

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had been for centuries, as important high-status buildings and were often designed by noted local architects.

They offered eye-catching modern buildings, up-to-date interiors, and innovative features like drive-through banking and computerized record keeping. All these strategies were intended to shed the Depression-era image of banks as failed, stuffy, aloof institutions, and to project a new vision of banking in the postwar years. Following these trends, new bank buildings were constructed around growing retail areas, convenient for banking customers as they shopped. Such buildings often originally incorporated drive-through service windows for customers. By the 1960s, a distinct new building type appeared, the freestanding drive-through banking facility. They are ordinarily sited in the parking lots of the parent bank building.

### **Personal Services Buildings**

A few of the commercial buildings in the Greater West Littleton Boulevard Corridor were built as personal services buildings including hair styling salons, dry cleaning establishments and laundry facilities represent 4%, or 4 of the seventy-seven buildings surveyed.

**Beauty Shops** Though professional hair-dressing goes back to antiquity, and the barber shop was already common in the United States as early as the 18th century, it was in the 20th century that caring for women's hair, a highly personalized service, became the basis of an industry. The birth of the Hollywood movie in the first decades of the last century, with its promotion of glamorous female movie stars, is credited with having launched the modern beauty industry. By 1929, there were 17,000 beauty parlors in the US. The industry was booming in the post war period, and middle-class and working-class women found a regular trip to the beauty parlor to be a necessity of modern life.

Littleton had a competitive beauty salon sector, with nearly half a dozen in the Greater West Littleton Boulevard Corridor. Alone among them, only the Littleton University of

Hair Design occupied a notable building that gave it an air of privilege and exclusivity, with the others located in more modest storefronts in strip malls or at Woodlawn Shopping Center, or, in one case, in an addition to a house.

**Laundries and Cleaners** Laundries and dry cleaners were an expanding sector in the postwar era. The two separate types of establishments for the cleaning of clothing are the self-serve laundromat and the full-service dry cleaner. Laundromats, which were stocked with coin-operated washers and dryers, first appeared in the United States in the 1940s, and they flourished before many homeowners were able to afford residential appliances. Though the process of dry cleaning goes back to the 19th century, it was in the 1920s when dry cleaners first began to open shops in this country.

Dry-cleaning establishments were common in the 1950s and 1960s, when men and women wore more formal clothing that could not be laundered. In Littleton, the growth of a professional class often related to the expansion of the defense and aerospace industries, required men in suits and women in dresses. Dry cleaning, which uses chemicals, requires a processing plant, so, unlike laundromats, there were no home alternatives.

### **Special Purpose Buildings**

Two buildings on West Littleton Boulevard proper fall into their own categories, one an industrial building and the other, a mortuary.

**Communications Relay Station** The post-WWII period in Littleton was characterized by a rapid expansion of telephone service that correlated with increasing housing development and population growth. In 1949, there were 2,016 telephones and daily calls numbered 9,500. By 1962, daily calls had increased to 111,900. Similar increases occurred through 1967.

To serve these needs Mountain States Telephone and Telegraph Building erected a building that looks like an office building, but

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it is actually a relay station for telecommunications. Despite the utilitarian aspect of the function of the building, the company made the effort to construct a sensitively conceived building that fits into the existing 1920s neighborhood, the Littleton Louthan Heights Historic District, and the First Presbyterian Church, located across the alley to the east.

**Funeral Home** Also created to serve a particular need, those of a mortuary, was Nickels-Hill Chapel of Peace. Though funeral homes or mortuaries historically occupied existing buildings such as older homes or when constructed from the ground up, were modeled on formal civic architecture, this Modernist mortuary referred to both churches and office buildings, developing a new form for the building type.

#### **SITE PLANNING AND LANDSCAPE IN THE WEST LITTLETON BOULEVARD CORRIDOR 1950-1980**

In addition to the buildings themselves, the site planning and landscaping of West Littleton Boulevard evolved in new ways as the area developed.

The largely pre-WWII residential area between South Court Place and South Windermere Street features trees and turf between the public sidewalk and West Littleton Blvd. The postwar Modern buildings located here often maintained this historic feature while also introducing a variety of new Modernist landscape design features. Further east from South Windermere to South Broadway, landscaping was more typically subordinated to parking. Though the Woodlawn Shopping Center had a broad strip of lawn that originally featured a sculpture and fountain by Varian Ashworth and signage for the center and the Fox Theater, most other local and national retailers, restaurants and service businesses along the corridor abandoned landscape features almost entirely.

It's important to remember that at the time the buildings were constructed, the 1950s-1970s, parking lots did not have the negative connotations that they do today, and were seen instead, as the lost signs were, as being part of the Modern appearance of the buildings. How-

ever even at the east end of the corridor some buildings did incorporate landscape features. Professional buildings, financial institutions, and other businesses that wanted to set themselves apart from the consumer-related commerce along the street retained the use of rear parking lots, with simple to extensive plantings and even sculpture.

At the Courthouse Professional Building, Sternberg created a recessed front walkway to the building's ground floor flanked by curvilinear concrete and brick retaining walls. At the Title Guaranty Building, the Marlows created an integral brick planting bed along the north side of the building, immediately adjacent to the sidewalk. Among the most fully developed of these modern landscape features is the forecourt of Sternberg's Miller Building, where a raised walkway leads from the street to the front entry over a prominent water feature surrounded by lawns and trees.

The Littleton Medical Clinic by Crowther has a residential style front lawn with grass, foundation plantings and mature trees. The theatrical forms of the Mister Steak by Stewart are set apart from the surrounding parking lot by herbaceous borders that run around the base of the structure, though the original plant material is lost. At the Mountain States Telegraph and Telephone Building, Buell incorporated an entry court, integral planters, a planter box at grade and a freestanding bench, all constructed of brick, concrete or exposed aggregate that mirrored the materials of the building itself. The building also displays a broad front lawn, like the nearby homes and the church next door. The Marlows' Littleton National Bank featured a Probst sculpture and minimal plantings. The original plan was laid out by Jane Silverstein-Ries, a pioneering Modernist landscape architect. Sadly, the Silverstein-Ries landscape design has been lost.

The Francam Building by Chouzenoux is another professional building in which the landscaping has a residential character, with a shallow lawn and border plantings across the base of the front of the building, with trees in the parkway between the sidewalk and the street. The landscape of the Woodlawn Clinic, the

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work of an unknown architect, is more elaborate with integral planter boxes in red sandstone; sadly, a brick screen wall was recently removed. The raised forecourt and planter box, as well as the lost wall, were conceived as direct extensions of the building itself. The Nickels-Hill Chapel of Peace by Heyl has a spacious front and side lawn on a corner lot, setting itself apart from the retail and commercial operations nearby. The mature blue spruce trees that line their parking lot are notable.

Off of West Littleton Boulevard proper, landscaping was also essentially limited to professional buildings. Hornbein's Smedley Dental Clinic has extensive hardscaping and raised planter boxes that though later than the building itself, have been sensitively integrated with the building. The United Bank of Littleton by Burke, Kober, Nicolais & Archuleta has been built hard up against the sidewalk of South Broadway with landscape borders of bushes and trees surrounding the parking lots to the north and west. The Arapahoe County Bank, by Morris, which is otherwise lost in a field of parking lots, has planter boxes in front and on the south side including those integrated into the building, and a large free-standing one, surrounded by aggregate paving. Sternberg's Gallup Professional Building has a modest residential style lawn. Also taking a residential appearance though more ambitiously landscaped is the Windemere Family Dentistry Building by an unknown architect, with the mature junipers, specimen trees and lawn.

The Hasty House, by an unknown designer, had an important landscape feature that at one time overshadowed the building itself. The restaurant sits behind a deep tree-dotted lawn with raised planters and stone walks. At one time it had an extensive decorative garden that was widely known in the community.

As was mentioned above, in downtown, the historic commercial buildings were typically constructed so that they abutted the sidewalks, while the newer buildings constructed in the West Littleton Boulevard Corridor and on the surrounding streets were set back from the

roadway with either landscape features or parking lots between the sidewalks and the buildings. Interestingly, the post-war downtown buildings would represent all three types, with some against the street, some behind parking lots, and some incorporating landscape features.

An enveloping landscape is seen in the park-like handling of the corner lot of the Circle Savings and Loan by Laramey and Butts with elaborate plantings of bushes and trees, and with the parking lot tucked behind the building. The Littleton National Bank has integral planter boxes where it sits against the sidewalk but has extensive borders around its parking lot to the south which it arguably faces.

An unusual landscape feature of the corridor is the small Promise Park that has a roughly triangular shape lying north of West Powers Place, south of West Powers Avenue, east of South Bannock Street and west of South Delaware Street. This is one half block to the north of the 300-block of West Littleton Boulevard with a row of five commercial buildings perched on the ridge that runs along the north side of the boulevard. The buildings back up to the park that lies to the north and all but one has no relationship to the park. That exception is the small shopping center by an unknown designer at 395 West Littleton Boulevard that features a prominent entrance a floor below the row of shops at the park level. To the west is a grand outdoor staircase descending from the parking lot which is at the boulevard level. Any landscape features that may once have been around the entrance and exterior staircase have been lost.

## 07.00 BUILDING EVALUATION CRITERIA



### **Courthouse Professional Building**

2009 W Littleton Blvd  
Date 1960  
Architect Eugene D. Sternberg  
Style Expressionist Style



### **Martin Miller Law Offices**

1901 W Littleton Blvd  
Date 1974  
Architect Eugene D. Sternberg  
Style Brutalist Style

### **HISTORICAL SIGNIFICANCE**

All the buildings identified in this survey share a historic context related to the social history and commercial development of post-World War II Littleton between 1950 to 1980, and all still serve commercial uses, though often different ones than originally intended.

Historical significance may also be established by the relationship of a building to an individual of established stature. The Courthouse Professional Building and the Martin Miller Law Offices have both been identified for their association with attorney Martin Miller. Charles Smedley of the Smedley Dental Clinic shares this distinction. Buildings associated with the architects Sternberg, Marlow and Morris also qualify for the significant official roles that each of them played in the cultural and community development of Littleton.

### **ARCHITECTURAL SIGNIFICANCE**

In addition, nearly all the buildings in this survey were originally designed as Modernist buildings (though a few employ the Fantasy Modern Style) and therefore nearly all share a historic architectural context. Most were the work of Colorado architects. There is also a smaller category of national corporate designs for gas stations, stores and restaurants, and a single design by an out-of-state firm.

However, the quality of the architectural design of the seventy-seven Modernist buildings under consideration varies widely. Thus, it is the quality of the architectural design, as found, that distinguishes the landmark buildings from those of lesser quality.

### **BUILDING INTEGRITY**

The integrity of a building is determined by an evaluation of seven basic characteristics outlined by the National Register (see Appendix).

All of the survey buildings remain in their original **location**. Their **setting, feeling** and **association** remains virtually unchanged since the period from 1950-1980, as most development shifted from the Greater West Littleton Boulevard Corridor to other geographic areas around Littleton after 1980.

As a result, building integrity was largely determined by an evaluation of whether a building originally displayed a high quality of design, material and workmanship. A second evaluation was made to determine how well these qualities survived to the present. Evaluation of how original design, material and workmanship survive is also tempered by the extent of alterations and how easily these changes might be reversed.

It's important to bear in mind that in commercial settings like the Greater West Littleton Boulevard Corridor, alterations should not automatically be seen as compromising integrity, as changes to entrances, store windows, clerestories, and finishes at street level are typical in successful commercial corridors. A building should not be considered to lack integrity if the alterations do not detract from the overall design, character, and proportions. In some cases buildings were completed in stages with the final iteration reflecting the building's most significant historic appearance.

The concept of integrity in regards to architectural significance is a mutable characteristic. The ideal historic resource is the beautifully preserved original, with the Title Guaranty Building by Joseph and Louise Marlow being a good example. However, as is common with commercial properties, many of the buildings in the Greater West Littleton Boulevard Corridor have been altered and/or expanded.

Other buildings may have seen minor changes, but may still be considered as having retained most of their integrity, like the Littleton Academy of Hair Design by an unknown architect.

There are also buildings such as the Arapahoe County Bank by Earl Chester Morris that have architectural integrity based on the final iterations of their construction with the totality of the changes defining what should be regarded as the "original" architectural design.

On the other hand, the architectural integrity of many other buildings in the Greater West Littleton Boulevard Corridor has been so severely comprised that any architectural integrity has been lost.



**Title Guaranty Building**  
 2000 W Littleton Blvd  
 Date 1961  
 Architect Joseph Marlow, Louise Marlow  
 Style International Style



**Littleton Academy of Hair Design**  
 5624 S Prince St  
 Date 1965  
 Architect Unknown  
 Style International Style



**Arapahoe County Bank**  
 5804 S Datura St  
 Date 1964  
 Architect Earl Chester Morris  
 Style Expressionist Style

## 08.00 RANKING SURVEY BUILDINGS

Through extensive on-site surveying and comparative analysis in which each of the seventy-seven survey buildings were compared against each other, there emerged four distinct tiers of significance.

Each building was then evaluated and ranked according to the quality of its design, material and workmanship and assigned to a specific

### FIRST TIER



**Smedley Dental Clinic**  
5666 S Bannock St  
Date 1953  
Architect Victor Hornbein  
Style Usonian

Architect Victor Hornbein's former Smedley Dental Clinic, a masterpiece of its time and one of the finest buildings in the corridor, is a prime example of a Tier One building.

- Twenty-two or 29% of surveyed buildings
- Have the highest level of historic and architectural significance.
- Are often the work of significant figures in the history of Colorado architecture.
- Exemplify vanguard national and international architectural trends of the period.
- Survive in fine original condition or, by virtue of their significance, transcend some alterations.
- Typically merit individual listing in the National Register of Historic Places, the Colorado State Register of Historic Properties and as Littleton landmarks

### SECOND TIER



**American National Insurance**  
5854 S Datura St  
Date 1962  
Architect Unknown  
Style Commercial Modern

The former American National Insurance, a well-designed Modernist professional building, represents the qualities of a Tier Two building in the corridor.

- Twenty or 26% of surveyed buildings
- Display a noteworthy level of historic and architectural significance
- Are often by unknown architects but are well-conceived and possess sophisticated Modernist designs
- Typify Modernist architecture in Littleton
- Display alterations, largely related to change of use or routine maintenance.
- Typically merit individual listing in the Colorado State Register of Historic Properties and as Littleton landmarks

tier. Considerations such as the state of the building's preservation and its current condition were also taken into account.

These four tiers more accurately rate the buildings than does landmark eligibility, thus offering a more potentially useful tool for historic preservation along the West Littleton Boulevard corridor.

The four buildings below, all similar in basic form and scale, have been selected to present the distinctions between the four tiers.

### THIRD TIER



**Pizza Garden Restaurant**  
5666 W Windermere St  
Date 1962  
Architect Unknown  
Style Commercial Modern

The former Pizza Garden Restaurant, a simple, functional and well-constructed commercial building, represents the qualities of a Tier Three building in the corridor.

- Sixteen or 21% of surveyed buildings
- A few have architectural significance but most share the history of social and commercial development from 1950-1980
- Unknown individual or national corporate architects
- Are associated with Modernist architecture or are not strictly Modernist, such as the Fantasy Modern buildings. Most design is more functional than stylistic.
- Display alterations, largely related to change of use or routine maintenance.
- Many merit individual listing as Littleton landmarks

### FOURTH TIER



**Hale Radio and Television**  
5650 S Windermere St  
Date 1966  
Architect Unknown  
Style (Originally) Commercial Modern

The former Hale Radio and Television, which only recently lost its original character through remodeling, represents the qualities of a Tier Four building in the corridor.

- Nineteen or 25% of surveyed buildings
- All share the history of social and commercial development trends from 1950-1980
- Unknown individual or national corporate architects
- Are associated with Modernist architecture but are undistinguished or prefabricated designs
- Have been substantially altered or had no original architectural significance.
- A few merit individual listing as Littleton landmarks

**DISTRICT RECOMMENDATIONS**

As previously discussed, all the buildings in the First Tier, many in the Second Tier and a few in the Third and Fourth Tiers have historic and/or architectural significance that merit individual listing as national, state or Littleton historic properties.

By virtue of their shared history of architectural, social and commercial development trends of the post-World War II period from 1950-1980, many have also been evaluated as contributing to potential historic districts. One of the goals of this survey was to make recommendations regarding the potential for the creation of historic districts. A second goal was to make suggestions for future Littleton historical and architectural surveys. These recommendations appear below. Additional recommendations related to the survey also appear in the Appendix.

**EXTENSION OF THE  
MAIN STREET HISTORIC DISTRICT**

The five Modernist buildings on West Main Street and South Prince Street that have been identified in this survey as being First Tier buildings should be listed as local landmarks and shown as contributing resources to the Main Street Historic District, for which the period of significance should be amended as necessary.

**OTHER ALTERNATIVES FOR POTENTIAL  
HISTORIC DISTRICTS**

Since the survey buildings are not immediately contiguous to each other, the creation of an overlay historic district should be considered for the Greater West Littleton Boulevard Corridor. A Littleton overlay historic district would have expansive boundaries but include only those buildings deemed to be contributing to it, while ignoring those that do not. This is in contrast to a traditional historic district that accounts for every structure in a specific geographic area. Proposals for three different overlay historic districts include:

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## **ALTERNATIVE ONE**

### **Midcentury Modern Masters Historic District**

This would be the most restrictive of the three proposed historic districts. In the case of the suggested Midcentury Modern Masters Historic District, only the finest buildings in the Greater West Littleton Boulevard Corridor would be eligible for inclusion. Many of these buildings were designed by acknowledged masters of Colorado Architecture. This district would be comprised of only First Tier buildings, including the five Modernist buildings downtown.

## **ALTERNATIVE TWO**

### **Midcentury Modern Historic District**

This would be less restrictive than the first alternative but would still focus on architecture as the deciding factor for inclusion. In the case of the suggested Midcentury Modern Historic District, both First Tier and Second Tier buildings would be eligible, as well as the three Third Tier buildings identified for their architectural significance.

## **ALTERNATIVE THREE**

### **Midcentury Commercial Historic District**

This would be the least restrictive district and would be open to not only the First Tier and Second Tier buildings, along with the three Third Tier building that have architectural significance, but also to the nine Third Tier and four Fourth Tier buildings that have been identified as having historic significance.

## **WEST LITTLETON BOULEVARD CORRIDOR NATIONAL REGISTER MULTIPLE PROPERTY DOCUMENTATION FORM**

Another possibility is the preparation of a Multiple Property Documentation Form (MPDF). Most of the information necessary for the preparation of an MPDF document, which defines the historical and architectural significance of the overall Greater West Littleton Boulevard Corridor, appears in this document.

Individual landmark nominations may then refer to the MPDF as supporting documentation, thus reducing the amount of research and

time required to present a building for individual listing. Forms documenting the individual buildings within this survey can provide the basis for such nominations, which allow owners of landmarked buildings access to federal and state tax credits for historic preservation.

Refer to the National Park Service manual for the preparation of Multiple Property Documentation at <https://www.nps.gov/nr/publications/bulletins/nrb16b/> and the Multiple Property Documentation prepared by Front Range Research Associates, Inc., "Commercial Resources of the East Colfax Avenue Corridor: <https://www.historycolorado.org/sites/default/files/media/document/2017/653.pdf>

## **SUGGESTIONS FOR FUTURE SURVEYS**

### **Nearby Littleton Modernism**

A survey and evaluation of significance should be undertaken for important examples of Modern architecture in the vicinity of the Greater West Littleton Boulevard Corridor but outside the boundaries of this survey. This would be a directed survey in which only significant Modernist buildings would be identified and researched. A cursory list of examples includes the C.A. Norgren Company facility, Bemis Library, the former Littleton YMCA, Geneva Village, Arapahoe Community College, Littleton High School and Littleton United Methodist Church. These aforementioned buildings could be included in the Midcentury Modern Masters Historic District, and thus also qualify for inclusion for any of the other proposed overlay districts. These buildings could alternately be considered for individual landmark status.

### **Littleton Modernism Citywide**

A similar survey should be undertaken of Modernism in Littleton citywide.

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## 10.00 SUMMARY

West Littleton Boulevard, which is a direct extension of Downtown Littleton's Main Street, became the city's principal commercial strip in the decades following World War II, specifically from the 1950s through the 1970s.

The aim of this survey is to identify and evaluate all the post-WW II commercial buildings that are Modernist in style in the Greater West Littleton Boulevard Corridor. This includes all the Modernist commercial buildings on West Littleton Boulevard proper between South Court Street on the west, and South Broadway on the east. The survey also encompasses those Modernist commercial buildings located within two blocks north or south of the boulevard. Since West Littleton Boulevard is the eastern extension of West Main Street, those qualifying structures that lie within the West Main Street Corridor have also been surveyed.

The commercial buildings constructed in this corridor between 1950 and 1980 illustrate the broad historical, cultural, economic, demographic and architectural changes wrought during the Post-World War II-era not just in Littleton, but throughout the country.

In 1945, Littleton was a small town but by 1950 it was rapidly becoming one of Denver's principle suburbs. During the period under review, Littleton's population increased, its borders expanded through annexations and traffic volume increased exponentially. In architecture, Modernism came to dominate the design of commercial buildings in the United States after the Second World War. In Littleton, dozens of Modernist buildings appeared along and around West Littleton Boulevard and in Downtown Littleton.

Due to its proximity to Denver, the largest city in the region, Littleton was fortunate to witness the construction of buildings designed by

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established masters of Modern architecture in Colorado including Eugene Sternberg, Joseph Marlow and Louise Marlow, Temple Buell, Richard L. Crowther, Donald Roark, Earl Chester Morris and Victor Hornbein.

Their buildings and the work of other accomplished if less well-known architects represent a valuable historic equity. It is remarkable to find so many significant Modernist buildings in such close proximity to one another by so many different important architects as is the case with the commercial buildings in the Greater West Littleton Boulevard Corridor.

During the boom years of the 1960s and 1970s, Littleton expanded, especially to the south of downtown, making the commercial buildings in the Greater West Littleton Boulevard Corridor destination businesses. Though some newer buildings were erected at the end of the 20th century, and the beginning of the 21st century, the economic heyday of the Greater West Littleton Boulevard Corridor had passed.

Though most of the Modernist commercial buildings from the 1950s to the 1970s in the Greater West Littleton Boulevard Corridor still stand, speculative multifamily redevelopment at the west end of the boulevard has resulted in the loss of three landmark Modernist buildings, the Eugene Groves IREA and Eugene Sternberg's IREA addition and Littleton Medical Center. These new economic and real estate trends can only increase redevelopment pressure and threaten more historic buildings along West Littleton Boulevard.

Whereas many of the older Modernist buildings accounted for in this survey exemplify notable designs by some of Colorado's Modern masters of architecture, the newer, more contemporary buildings are typically design-build projects overseen by developers and not architects. The replacement of historically and architecturally important buildings by less significant buildings could devastate this rare Modernist architectural equity in the Greater West Littleton Boulevard Corridor.

Thus, there is a sense of urgency to this survey, which aims to document the existing architectural assets in the area so that they may be identified and preserved

In comparison to other cities of its size nationwide, Littleton is rich in fine examples of architecture related to the Modern movement. In terms of Colorado, Modern architecture, as a component of the built environment, has a more prominent place in Littleton than in most cities of its size in the state.

The pairing of the two types of commercial development, that from the early 20th century centered on Main Street in Old Downtown Littleton, and that from the mid-20th century found both downtown, along West Littleton Boulevard, and its immediate environs is unusual among the Denver suburbs. This remarkable combined historic asset is rarely seen in metropolitan Denver with only Arvada retaining a similar set of buildings in close proximity that spans the two periods, early 20th century commercial buildings, and those that date to the mid-20th century.

This alone, aside from the high quality of the Modern architecture in the Greater West Littleton Boulevard Corridor, demonstrates the importance of the historic Modern buildings to the town, which has already identified its older buildings downtown as being worthy of preservation, a sensibility that should be extended to the most notable Modernist buildings identified on this survey.

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11.01  
FIRST TIER BUILDINGS

11.02  
SECOND TIER BUILDINGS

## 11.01 FIRST TIER BUILDINGS

### HISTORICAL SIGNIFICANCE

First Tier buildings are those commercial buildings within the Greater West Littleton Boulevard Corridor that exemplify the history of social and commercial development trends of the post-World War II period from 1950-1980. Two buildings are historically significant for their relationship with notable local attorney Martin Miller, and the architects Sternberg, Marlow and Morris also qualify for the significant official roles that each of them played in the cultural and community development of Littleton.

### ARCHITECTURAL SIGNIFICANCE

First Tier buildings are those commercial buildings within the Greater West Littleton Boulevard Corridor that have the highest level of architectural significance as it relates to Modern architecture. These buildings display a sophisticated formal, structural and proportional understanding of international Modernism as it appeared in the mid-20th century in the United States.

These buildings are invariably the work of accomplished architects, some being the work of acknowledged masters of Colorado architecture though in the case of others, the architect is either little known or as yet unknown. These buildings embody the distinctive characteristics of a range of recognized vanguard post-World War II Modernist styles including Brutalism, Expressionism, Formalism, International Style, Late Modern Style and Usonian Style.

These buildings exemplify the highest standard of construction craft from the era. Finely done masonry, including fancy patterns of brick and concrete-block accented with extensive or complex glazing is commonly seen. Others feature austere expanses of stucco or raw concrete. Some have specially designed and fabricated decorative features. Roofs range from simple flat roofs with cantilevered or boxed-in eaves to those with elaborate folded-plate roofs.

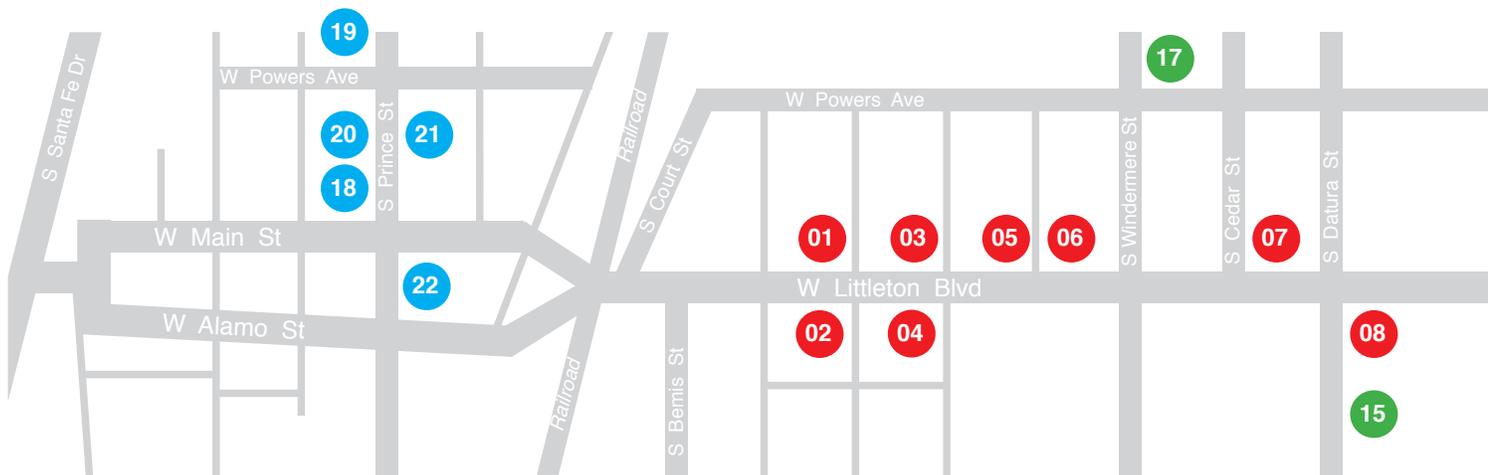
### INTEGRITY

First Tier buildings display five to seven of the seven characteristics of integrity. They are largely in excellent original condition, or have had only minor and reversible alterations.

### PRESERVATION AND DISTRICT RECOMMENDATIONS

First Tier buildings merit the highest level of consideration for preservation including demolition protection and design review of the entire exterior. All have been evaluated as eligible for potential local historic districts (see pages 34-35 for a more detailed discussion).

### FIRST TIER BUILDINGS



**WEST LITTLETON BOULEVARD / west to east**

01	2009	W Littleton Blvd	Courthouse Professional Building
02	2000	W Littleton Blvd	Title Guaranty Company
03	1901	W Littleton Blvd	Martin Miller Law Offices
04	1900	W Littleton Blvd	Littleton Clinic
05	1709	W Littleton Blvd	Mr. Steak Restaurant
06	1699	W Littleton Blvd	Mountain States Telegraph and Telephone
07	1449	W Littleton Blvd	Littleton Savings and Loan
08	1390	W Littleton Blvd	Rich's Charco-Burgers Restaurant
09	1150	W Littleton Blvd	Francam Realty & Insurance
10	1080	W Littleton Blvd	Ambrose-Williams & Co Realtors
11	1060	W Littleton Blvd	Woodlawn Clinic
12	999	W Littleton Blvd	Nickels-Hill Chapel of Peace Mortuary

**WEST LITTLETON BOULEVARD CORRIDOR / alpha by street, north to south**

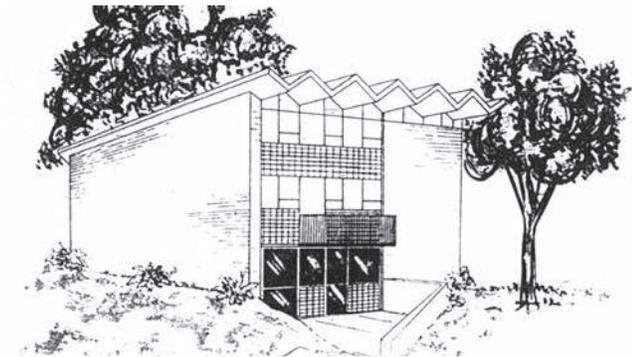
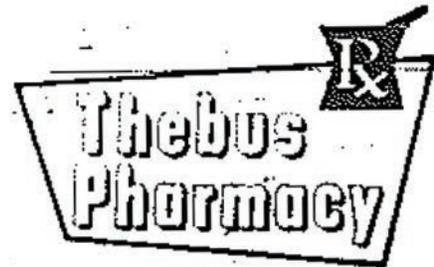
13	5666	S Bannock St	Smedley Dental Clinic
14	5601	S Broadway	United Bank of Littleton
15	5804	S Datura St	Arapahoe County Bank
16	5728	S Gallup St	Gallup Professional Building
17	5590	S Windermere St	Windermere Family Dentistry

**MAIN STREET CORRIDOR / alpha by street, north to south**

18	2409	W Main St	Van Schaak & Company
19	5583	S Prince St	Circle Savings and Loan
20	5623	S Prince St	Cooke's Pharmacy
21	5624	S Prince St	Littleton University of Hair Design
22	5734	S Prince St	Littleton National Bank

FIRST TIER BUILDINGS





COURTHOUSE PROFESSIONAL BUILDING  
**2009 W LITTLETON BLVD**

**FIRST TIER**

<b>Architect</b>	Eugene Sternberg
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1960
<b>Original Occupant</b>	First Floor, Miller Law Offices; Second Floor, Sternberg Architectural Offices;and, Ground Floor,Thebus Pharmacy.
<b>Current Occupant</b>	Courthouse Offices

Distinctive in appearance, the Expressionist Style Courthouse Building’s stylistic flourishes include the folded-plate “zigzag” roof, the glazed eaves, and the rhythmic ribbon windows. The fancy and artful handling of the two-tone brickwork expresses on the exterior, the different levels of the interior. There is a recessed front walkway to the building’s ground floor flanked by curvilinear concrete and brick retaining walls.

The Courthouse Building was designed by Eugene Sternberg, constructed to house his offices, and those of prominent Littleton attorney, Martin Miller. Sternberg and Miller met at the University of Denver (DU) around 1951.

Sternberg, a Czech émigré who had fled the Holocaust, was the first professor hired for DU’s new School of Architecture and Planning. Miller was attending DU on the GI Bill while recuperating at Fitzsimmons Army Hospital from a near fatal war-time injury. With Sternberg’s wife Barbara, and Miller’s wife Edythe, they were part of a group of like-minded friends that shared a deep commitment to social justice and were involved in Democratic Party politics. Both men were also active in Littleton’s community, civic, and cultural affairs. Their friendship led them to plan the new professional building to house the separate offices for their growing firms. They purchased land adjacent to the Arapahoe County Courthouse with architect Sternberg supervising the construction.

In 1965 Arapahoe County outgrew its existing facilities in the adjacent Courthouse. Representatives of the county approached Sternberg and Miller, seeking to expand the county’s offices into the Courthouse Building. Sternberg and Miller consented, and the county began to gradually assume possession. Miller maintained his offices in the building until the Miller Building was completed in 1973, while Sternberg remained through 1976. By 2008, the County had vacated the building, and it was threatened with demolition. Fortunately, it was then purchased by its current owners, who sensitively rehabilitated the building.



**ABOVE**

The 50-acre, 1953 Rangeview subdivision on South Windermere was the home of many prominent and well-to-do Littletonites of the period. Rangeview was developed by a group that included architect Eugene D. Sternberg, who designed the site plan and some of the homes, including the Martin Miller House, above.

**CLOCKWISE FROM UPPER RIGHT**

Lawyer and Arapahoe County District Attorney Martin Miller (*Marty Miller: A Family Story*, by Doris A. Fuller, published in 2008 by the Miller Family Partnership); Thebus Pharmacy logo (*Advertisement, Littleton Independent, 11-06-1959*); current photo of the Courthouse Professional Building; Eugene Sternberg, architect, at center, with associates Helmut Young (left) and John Schaffer; building rendering showing the recessed front entry to the ground-floor level originally occupied by Thebus Pharmacy (*Advertisement, Littleton Independent, 11-06-1959*); 1960 photo of the Courthouse Professional Building taken shortly after completion.



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## 2000 W LITTLETON BLVD

<b>Architect</b>	Joseph Marlow and Louise Marlow
<b>Architectural Style</b>	International Style
<b>Year</b>	1961
<b>Original Occupant</b>	Title Guaranty Company
<b>Current Occupant</b>	Intergroup Architects
<b>Mosaic Designer</b>	Rene Heyvaert

The thin planar walls and equally thin roof of the International Style Title Guaranty Company Building by Joseph Marlow and Louise Marlow give the structure an incredible sense of lightness, a signature of the architects. These extremely thin planes are used to carry out the exaggeratedly horizontal form, with one of the building's chief visual attributes being the elegance of its proportions.

The Marlows moderated the severity of their less-is-more approach with a two-part constructivist style mosaic mural created by Rene Heyvaert, a Belgian artist who spent time in Denver. The mural flanks a glass and steel lantern-like entry volume underneath a deep porch formed by the overhang of the roof which is held up by piloti. There is the extensive use of glass block.

The building is in a garden-like setting with the parking lot hidden behind and with various elements integral but extraneous to the building including a brick planting box along the north side.

Commissioned by The Title Guaranty Company, it was the fourth location for the company in the metro Denver area. The company issued real estate title insurance and was committed to Modern architecture, with each of the four branches of the firm occupying its own Modernist building.

Like Sternberg, the Marlows are acknowledged Modern masters in the annals of Colorado architecture with The Title Guaranty Building being one of their most artistically distinguished designs within their Miesian oeuvre of severely reductive buildings. The Title Guaranty Building may be positively compared to the Marlow's Joshel House, a National Register-listed property, a Denver landmark, and with a preservation easement maintained by Historic Denver.

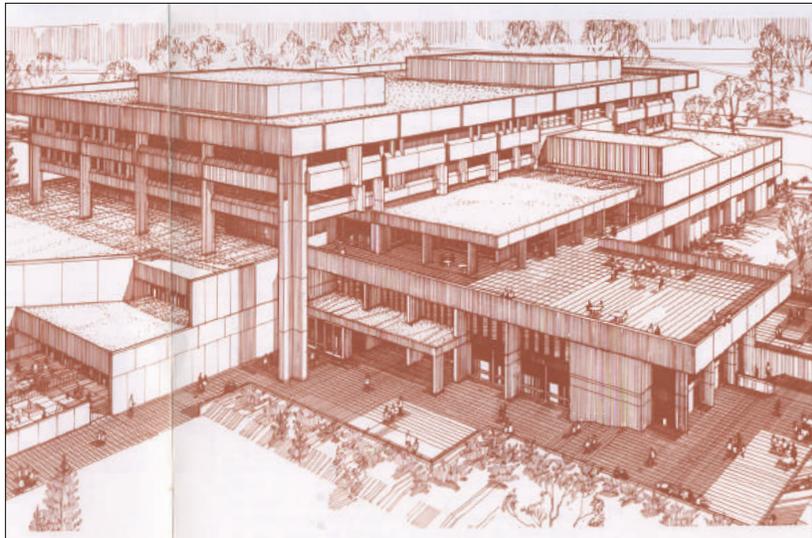
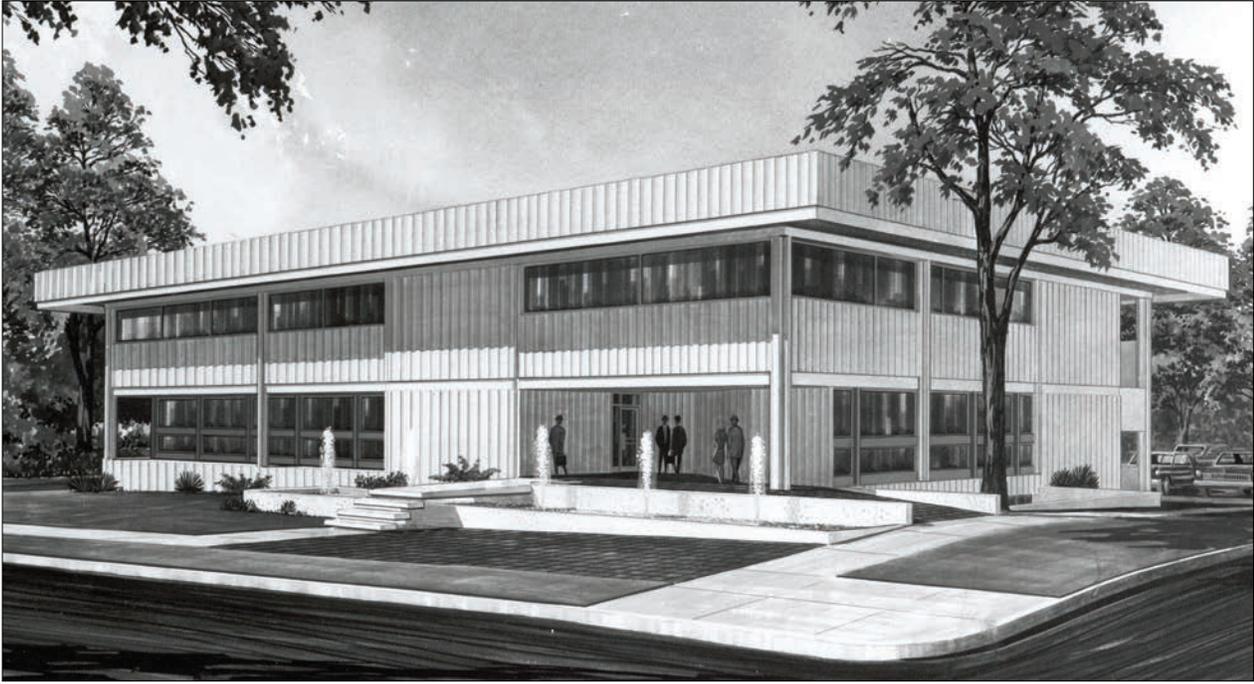
The Title Guaranty Building is among the very finest post-war International Style buildings of its type in Colorado.

**ABOVE**

Heyvaert's mural extends from the exterior into the building's interior.

**OPPOSITE, CLOCKWISE FROM TOP**

The east side of Title Guaranty Building, dominated by the Heyvaert mural in black, white and primary-color tile; the Marlow's 1951 Joshel House, located in Denver's Hilltop neighborhood; the mural wall extends beyond the glass block masonry of the north wall; a corporate brochure displaying the variety of modernist buildings commissioned by the firm in the Denver Metro area; ad for the firm at its West Main Street address, prior to its move to the Marlow building (*Advertisement, Littleton Independent*).



## MARTIN MILLER LAW OFFICES

### 1901 W LITTLETON BLVD

**Architect**  
**Architectural Style**  
**Year**  
**Original Occupant**  
**Current Occupant**

Eugene Sternberg  
 Brutalist Style  
 1974  
 Martin Miller Law Offices  
 Miller & Steiert (offices)



#### ABOVE

Martin Miller, elected the youngest-ever Arapahoe County District Attorney in 1954 (*Denver Public Library Western History Collection*).

#### OPPOSITE, CLOCKWISE FROM TOP:

Sternberg rendering of the Miller Building; walls of raw, cast-in-place concrete display the marks of the form, a characteristic of Brutalism; rendering of Sternberg's 1974 Arapahoe County College, just south of Downtown Littleton; a detail of Sternberg's 1972 Heritage High School; and, this informal naturalistic water feature replaced the very formal original fountains and pool.

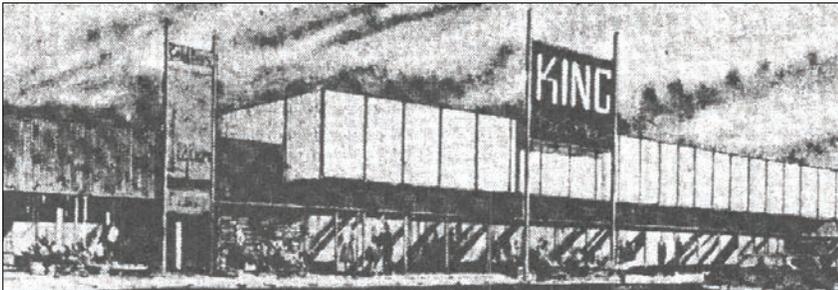
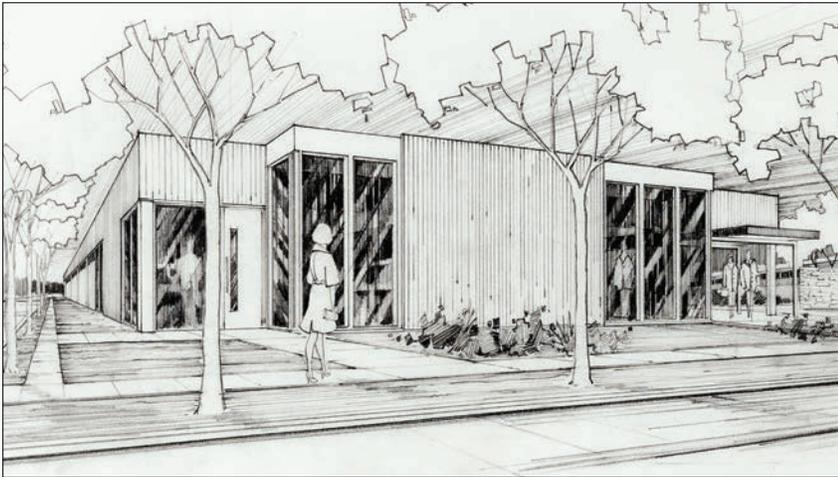
A striking Brutalist Style structure, the Miller Building by Eugene Sternberg has a dignified appearance owing both to its pseudo-symmetrical formality and its appropriately gray color, which is the shade of the unfinished cast concrete used to build it. The building features rough-finished concrete walls interrupted by glass curtain walls on the ground floor, and ribbon windows on the second floor, with vertical structural members expressed on the exterior.

There are many sculptural elements, most notably the deep over-hanging boxed-in eaves which suggests that the roof is floating slightly above the building. Also intriguing, are the cut-away sections of the rectilinear footprint, to provide covered entries, and the exterior expression of the staircase on the back. Among the most fully developed of the Modern landscapes in the corridor is the forecourt of the Miller Building, where a raised walkway leads from the street to the front entry over a prominent water and garden feature surrounded by lawns and trees.

The Miller Building was commissioned by Littleton attorney and later judge, Martin P. Miller, whose law firm had been among the original tenants in Sternberg's Courthouse Building.

The Miller Building is closely associated stylistically with Sternberg's much larger and roughly contemporaneous project, the landmark Arapahoe Junior College, in downtown Littleton. The college was seen as an impetus for urban renewal having been built on the site of a run-down residential neighborhood.

Though all four of the buildings designed by Sternberg that have been identified in this survey are among the finest works of architecture in the Greater West Littleton Boulevard Corridor, the Miller Building is the most noteworthy of the group. Furthermore it is one of the most significant Brutalist buildings in Colorado with Sternberg being the premier proponent of Brutalism in this region in the late 1960s and through the 1970s.



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## 1900 W LITTLETON BLVD

**Architect**  
**Architectural Style**  
**Year**  
**Original Occupant**  
**Current Occupant**

Richard Crowther  
 International Style  
 1966  
 Littleton Clinic  
 Miller & Law (offices)

The International Style Littleton Clinic by Richard Crowther is a low-slung structure closely hugging the ground, which reflects the architect's interest in unifying a building and its site. There are large corner windows on the front and recessed horizontal ribbon windows on the sides. The building steps-back asymmetrically on either side of a central volume facing West Littleton Boulevard. Crowther's keen eye for subtle compositions is clearly evident in the Littleton Clinic. The building was originally painted concrete but has since been partially resurfaced with brick, with an added canopy above the westernmost entrance. Both changes are reversible.

At one time, Crowther's Littleton Clinic was part of a campus and was a sensitively-designed freestanding companion to Sternberg's now-lost Littleton Medical Center that was sited immediately to the west. The Littleton Medical Center was demolished and replaced by an apartment complex in 2007.

Crowther, like Sternberg, is recognized as a master of Modern architecture in Colorado. The clinic, perhaps reflecting the seriousness of its purpose, is restrained by his standards, and he is better known for complex geometric compositions with sculptural characteristics. Such was the case with his much more ambitious and slightly earlier design for lost Littleton Square Shopping Center of 1964 which was at the southwest corner of West Littleton Boulevard and South Broadway.

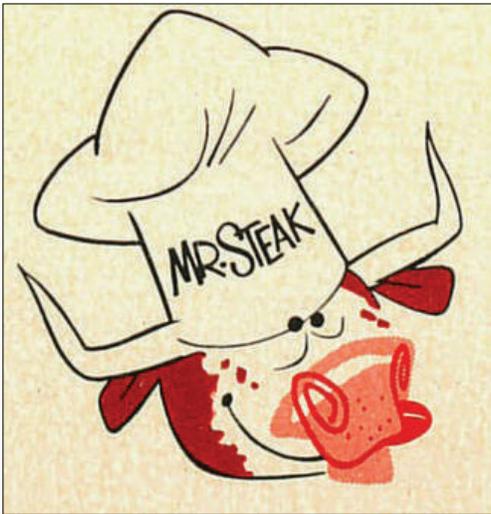
Crowther was a vanguard architect, most of whose buildings are in Cherry Creek North, including one of his greatest achievements, his experimental home and studio on the northwest corner of 4th Avenue and Madison Street. Among his most important commissions were for three Cinerama theaters in the early 1960s. One was built at 960 South Colorado Boulevard in Denver wherein the curved auditorium inside was expressed outside as a drum-like form. All have been demolished.

**ABOVE**

Richard Crowther's 1956 Neufeld House at 40 South Bellaire Street in Denver's Hilltop neighborhood (<http://www.5280mod.com/architects/architect-profiles-richard-crowther-1910-2007/>).

**OPPOSITE, CLOCKWISE FROM TOP**

The Littleton Clinic as it appears today; an ad for a showing of *The Seven Wonders of the World* in Crowther's Cooper Theater (*Advertisement, Littleton Independent*); Crowther's 1964 King Soopers shopping center at the southwest corner of West Littleton Boulevard and South Broadway (demolished) (*Littleton Independent*); Crowther's Cooper Theater at 960 South Colorado Boulevard in Denver (demolished) (<http://www.5280mod.com/architects/architect-profiles-richard-crowther-1910-2007/>); and, the original rendering of the Littleton Clinic (*Denver Public Library Western History Collection, Richard Crowther Archive*).



## 1709 W LITTLETON BLVD

<b>Architect</b>	Colin Stewart
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1964
<b>Original Occupant</b>	Mr. Steak Restaurant
<b>Current Occupant</b>	Express Employment Professionals

The Expressionist Style Mister Steak restaurant by Colin Stewart has several unusual features. The window walls are noteworthy, forming a folded plate illusion beneath the flat roof. The roofline is reinforced by projecting cantilevered sun shades, with are straight on top to align with the roof, but are inverted pyramids underneath to better integrate into the folded plate "zigzags" at the tops of the window walls. The theatrical forms of the Mister Steak are set apart from the surrounding parking lot by herbaceous borders that run around the base of the structure, though the original plants are gone. The building's architect earned a Masters degree in architecture from the Harvard Graduate School of Design in 1956. He maintained his offices in a building of his own design that formerly stood at southeast corner of Speer Boulevard and Washington Street in Denver.

A Colorado-based restaurant chain, Mister Steak, was founded by James A. Mather in 1962. The Littleton Mister Steak was built just two years later. Modernism appealed to restaurateurs like Mather because Modern buildings were often eye-catching, as in the case of the Mr. Steak restaurant, and would attract the attention of those driving by.

The 1960s was a time when the formerly individually-designed restaurants, even those for the national chains, were being replaced by buildings adhering to a single design produced in multiple examples throughout the country. The Littleton Mister Steak was an abandoned prototype for such a master design. The building by Stewart was meant to be a prototype for all future Mister Steak restaurants, but no other examples of this design were constructed. Instead, the chain adopted a pseudo Wild West fantasy style for its buildings with fantasy architecture, as in the International House of Pancakes, or the Taco Bell, just then beginning to supplant modernism in restaurant design.

The building was then altered by Mr. Steak with vertical board-and-batten siding and distressed brick to align with their new corporate image, displayed in the Fort Collins Mr. Steak pictured at right.

**ABOVE**

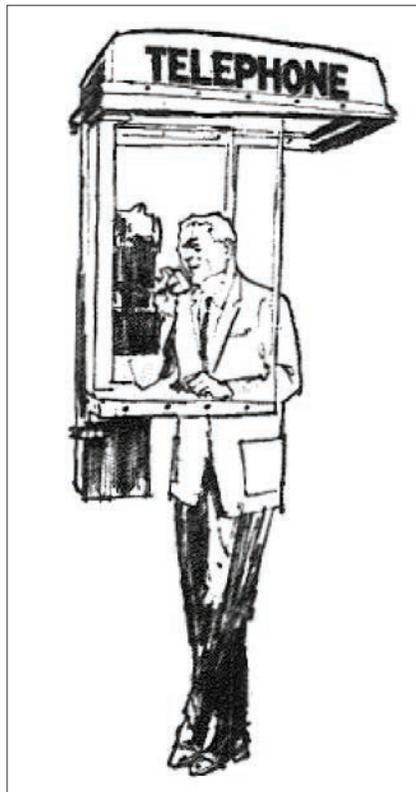
This c1970 Fort Collins shows the Mr. Steak building design that was ultimately selected for construction by the restaurant chain (*Fort Collins Local History Archive*). The materials used here were added to the Littleton prototype to match the restaurant's new, chain-wide image.

**OPPOSITE, CLOCKWISE FROM TOP**

A current photo of the West Littleton Boulevard Mr. Steak; a photo of the restaurant completed (*Denver Post*, 11-03-1963); a postcard shows the chain's typical interior and Mr. Steak meal (*Fort Collins Local History Archive*); detail of the dramatic roof form that characterizes the Littleton building; and, an early Mr. Steak logo (<http://ohthatstasty.com/just-for-fun/mr-steak-continental-burger-a-food-flashback/>).



MT STATES TEL & TEL CO. - LITTLETON DIAL OFFICE

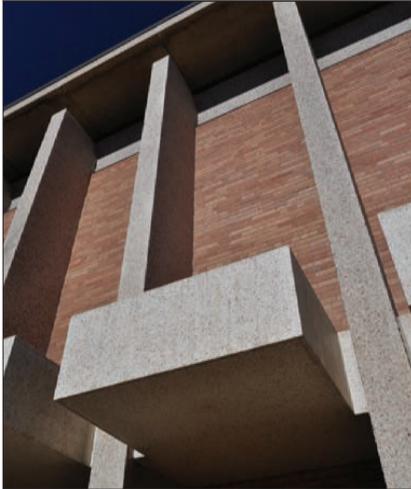


Family reunions are fun. Traveling isn't always easy. Long distance is. Pick up *your* phone and go visiting ...tonight!

## MOUNTAIN STATES TELEPHONE AND TELEGRAPH

### 1699 W LITTLETON BLVD

<b>Architect</b>	Temple Hoyne Buell
<b>Architectural Style</b>	Formalist Style
<b>Year</b>	1968
<b>Original Occupant</b>	Mountain States Telephone and Telephone
<b>Current Occupant</b>	Centurylink Telecommunications

**ABOVE**

Details in polished and exposed concrete aggregate enrich the facade.

**OPPOSITE, CLOCKWISE FROM TOP:**

Current photo of the Mountain States building, designed to accommodate the post-WWII explosion of phone users and call traffic; Temple Buell, Denver's star architect and bon vivant (<https://www.findagrave.com/memorial/11132804/temple-hoyne-buell>); public phone booths became common; phone service increased radically during the period, with Mountain States aggressively promoting personal long distance use and multiple home phones (*both, Advertisements, Littleton Independent*); rendering of the original 1954 switching station built on the site (*Denver Public Library Western History Collection, Temple Buell Archive*); rendering of the 1968 building (1968 "Souvenir of Your Community, Littleton, Colorado, U.S.A.," *Littleton Independent*).

The Formalist Style Mountain States Telephone and Telegraph by Temple Buell is a handsome orange brick structure which is chastely elegant like a stately office building, but it's actually a relay station for telecommunications. Despite the utilitarian aspect of the building, the company, in a community-minded spirit, made the effort to construct a sensitively conceived building that fits into the existing neighborhood. Vertical architectural fins in rough aggregate mark the main entrance, with separate canopies within the fins shading the door and windows at the entry in polished aggregate. At the top of the walls is a frieze in aggregate that separates the building from the roof which has a deep cantilevered eave-line that gives the illusion that the roof is floating. The ribbon windows on the side have been framed in aggregate.

Buell incorporated an entry court, integral planters, a planter box at grade and freestanding benches, all constructed of brick, concrete or exposed aggregate concrete that mirrored the materials of the building itself. The building also displays a broad front lawn, like the nearby homes and the church next door.

Buell was the head of one of Denver's largest and busiest architectural firms in the second half of the 20th century and was known for his firm's simple-yet-monumental designs. His career spans the 1920s to the 1980s. In the 1960s and 1970s, T. H. Buell and Company employed some 50 architects as well as planners, engineers and an extensive support staff. Buell closed his office in 1989, the year before he died at the age of 94.

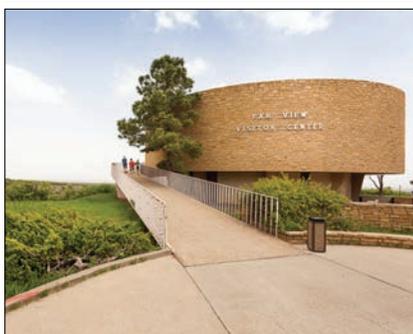
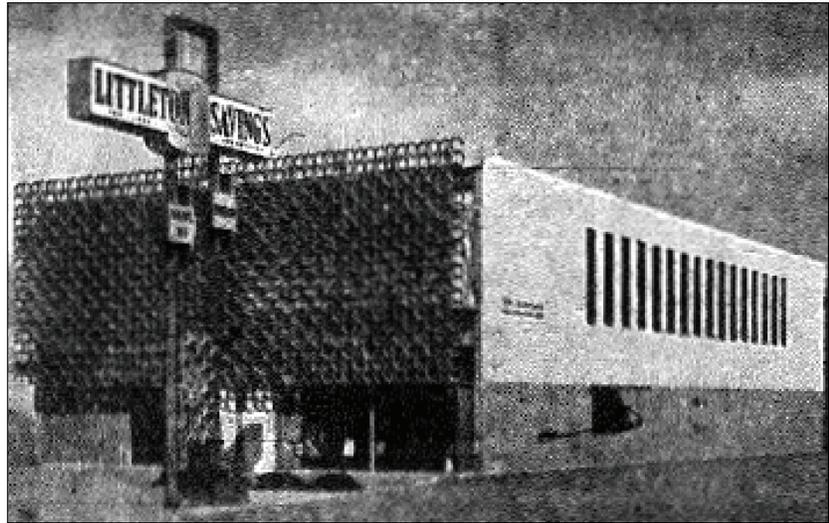
The Mountain States Telephone and Telegraph was completed in 1968, replacing an earlier, smaller building, also designed by Buell. A corner of this earlier building has been incorporated into the current building.



**3**  
**MINUTES**



*... and you never leave your car!*



# LITTLETON SAVINGS AND LOAN

## 1449 W LITTLETON BLVD

FIRST TIER

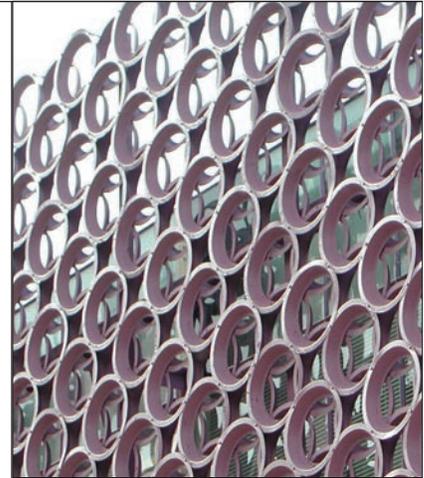
<b>Architect</b>	Joseph Marlow and Louise Marlow
<b>Architectural Style</b>	International Style
<b>Year</b>	1959
<b>Original Occupant</b>	Littleton Savings and Loan Association
<b>Current Occupant</b>	(offices)
<b>Sunscreen/Sculpture</b>	Robert Propst

The International Style Littleton Savings and Loan is the work of Joseph Marlow and Louise Marlow, and, as mentioned in the discussion of The Title Guaranty Building, they were Colorado's premier proponents of the Miesian variant of the International Style. The building's most distinctive feature is the sunscreen mounted on the second story of the south-facing street side. The metal screen, comprised of an all-over pattern of interlocking circles, was designed by Robert Propst. Behind and beneath the sunscreen are glass curtain walls. The sides of the building, made of stuccoed masonry, that were originally white, have, on each side at the second-floor level, a row of vertical windows that are widely and evenly spaced. It is unquestionably a major landmark in the Greater West Littleton Boulevard Corridor.

Originally there was a landscape plan by Jane Silverstein Ries, the premier Modernist landscape architect in the region. The plan in addition to plantings included paving, a water feature, and a copper sculpture by screen designer Propst. There was also a monumental illuminated sign on a standard.

Joseph and Louise Marlow had a long relationship with Littleton and completed their first major commission, the D. K. Lord Residence, in 1950. The house, Marlow's most important residential commission, had a cubic composition of flat-roofed horizontal masses with the extensive use of stone and glass. The back of the house looked out onto what was then called Gallup Lake, now named Ketring Lake. In a tragic irony, the Lord Residence was destroyed in 2004-2005 when its original character was erased by the Littleton History Museum that undertook extensive additions.

The 1959 Littleton Savings and Loan was the second commission for the firm in old Littleton, and soon after, the commission for The Title Guaranty Building of 1960, which would be the firm's last in the corridor.

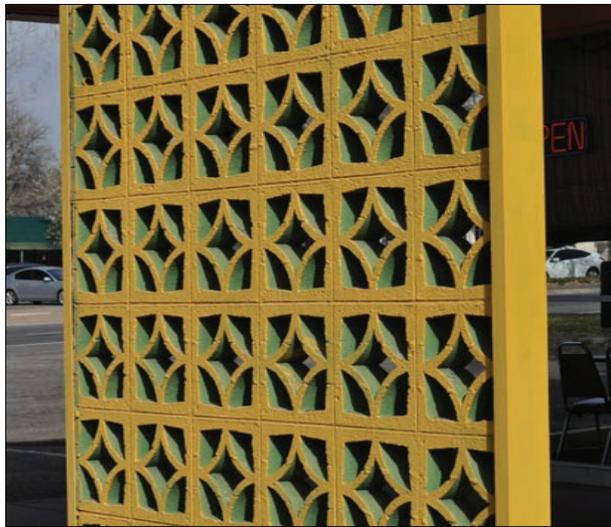


### ABOVE

Littleton National Bank's sunscreen, designed by Denver native Robert Propst. In 1960, Propst became a nationally influential designer when Herman Miller promoted him to head their Research Corporation.

### OPPOSITE, CLOCKWISE FROM TOP

The Littleton National Bank as it appears today; an advertising image of the building shortly after its completion (*Advertisement, Littleton Independent*); a now-lost Propst sculpture (*Denver Public Library Western History Collection, Jane Silverstein Ries Archive*); the Marlows designed the Farview Visitor's Center at Mesa Verde for the National Park Service (<https://www.flickr.com/photos/chicken/8469946910>, *Adrian Studer*); The Savings and Loan promoted their drive-through service windows (*Advertisement, Littleton Independent*).



FORMAL OPENING SATURDAY  
**rich's charco-burgers**  
1125 Littleton Blvd., (at Datura)  
**"RICHBURGERS"**  
THE BEST IN TOWN

Full 1/4-pound of Pure Choice Beef Charcoal Broiled To Order

WE SERVE **PY 8-1918** OPEN 11 A.M.  
FRANKS AND CHILI TO MIDNIGHT

WE SPECIALIZE IN CARRY-OUT SERVICE  
CALL US AND YOUR ORDER WILL BE READY



# RICH'S CHARCO-BURGERS RESTAURANT

## 1390 W LITTLETON BLVD

FIRST TIER

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1961
<b>Original Occupant</b>	Rich's Charco-Burgers Restaurant
<b>Current Occupant</b>	Taco House Restaurant

The complex vocabulary of formal elements seen in the Expressionist Style Rich's Charco-Burgers has been intelligently organized. The front is set apart from West Littleton Boulevard by a paved parking lot. The entry space is defined by a masonry wing wall running to the east end, with a north-facing glass curtain wall punctuated by the main glass door entrance. Above is a broad frieze capped by a row of projecting cantilevered beams that are set at an upward diagonal. The entire ensemble functions as a futuristic front porch. To the west, facing South Datura Street, the glass curtain wall wraps around the corner, adjacent to the drive-through, which is shielded from the street by four separate vertically-oriented walls of pierced concrete blocks supporting its flat roof that occupies subtly separate plane from the main roof.

The Rich's Charco-Burgers represents a time when a small Littleton-based business would commission a design for a unique building, inevitably working with local architects and builders. Beginning in the 1960s, chains increasingly took over the fast food sector, and instead of individually designed buildings, their restaurants were housed in corporate designs that were unified, with nearly identical buildings constructed throughout the country.

The unknown architect who designed this distinctive interpretation of Modernism did not embrace a less-is-more aesthetic and instead created visual interest via a profusion of details such as the patterned pierced concrete block walls, and the row of beams above the front facade. Rich's Charco-Burgers represents an example of the Googie Style variant of the Expressionist Style. Googie Style buildings incorporate futuristic references, and have car-friendly features. As mentioned in the Mister Steak discussion, restaurateurs embraced the idea of using strikingly modern structures as advertisements to the motorists driving by. The Rich's Charco-Burgers is the most flamboyant of all the Modernist buildings identified by this survey.

### OPPOSITE, CLOCKWISE FROM TOP

The west side of the building displays the concrete block pillars that define the building to the street; drive-through service like this now characterize fast food restaurants; an ad for the original tenant, Rich's Charco-burgers (*Advertisement, Littleton Independent*); drive-through customers are covered by the canopy to the west; shadows cast by the pierced concrete blocks enliven the building throughout the day; and, a detail of the painted block.

### BELOW

The Taco House sign met the standards of Littleton's restrictive 1971 sign code, thus surviving to the present day.





**ANOTHER FIRST FOR  
NORMANDY ESTATES**

Beautiful Normandy Estates, the community of custom built homes and country club atmosphere, has an offer to make that is brand new in the Denver area. It's a service for those who wish to design their own homes, incorporating features of their own choosing. This is how it works: At no extra cost... with the purchase of a home site... one of America's finest architects will make, for your approval, complete architectural plans including a colored picture of your home.

The 1/2 to 1/3 acre sites on the beautiful rolling hills of Normandy Estates cost only \$4200 to \$6500. There are a number of custom builders in Normandy Estates from which to choose or you may use your own. For more information about this free architectural service, call F.Y. Rand 4-2743.

To get to Normandy Estates, drive one half mile past Columbine Country Club, southwest of Littleton to the new Normandy Estates parkway entrance.

See the Swimming and Other Recreation Facilities

**NORMANDY ESTATES**

Drive west from Littleton and a mile south of Columbine Country Club and look for the Normandy Estates parkway entrance.



**NORMANDY ESTATES**

**SHOW HOME PREVIEW**

This beautiful and unusual home is one of the fine show homes now under construction in Normandy Estates for Grand Opening in June. This home, custom built with outstanding luxury features, has almost 1900 square feet of floor space and two private patio areas. It has three bedrooms, two baths as well as living room with beamed ceiling, dining room and family room.

It will be priced under \$29,000.

All the new homes in the show area represent many months of planning... so that Normandy Estates may offer to the discriminating home buyer, top quality and design at prices never before offered in a prestige custom home area.



## 1150 W LITTLETON BLVD

<b>Architect</b>	Rene Chouzenoux
<b>Architectural Style</b>	Usonian Style
<b>Year</b>	1974
<b>Original Occupant</b>	Francam Realty & Insurance, Rene Chouzenoux
<b>Current Occupant</b>	San Engineering (offices)

The elegantly restrained Francam Building by Rene Chouzenoux is done in a dignified version of the Usonian Style. On the front, the central pavilion has been pushed forward of the pair of box-like wings on either side. The facade is framed by a pair of thin wing walls and the cantilevered roof above. Thick square pilasters bracket the main entrance. Running across the front, above extensive over-sized glass windows, is a wide frieze, and above that, ribbon windows that visually recede. Above the central pavilion is a flattened truncated pyramidal roof that cantilevers over the second story windows. The building is clad in light-colored smooth aggregate panels. A handsome covered staircase on the south side, off the hidden parking lot, is also noteworthy.

Chouzenoux was French-born and trained, coming as a refugee to the United States at the time of the Second World War. He settled in Littleton and established his practice, which would ultimately occupy office space in the Francam Building. With his partners, Duboc and Cowing, also French emigres, Francam Realty and Insurance was established, and the company also occupied space in the building. Francam Realty was the developer of Normandy Estates, named for the Normandy invasion.

Normandy Estates, located in unincorporated Arapahoe County, is not exclusively composed of Chouzenoux houses, but many of the houses there are his work. Chouzenoux also did luxury residential commissions throughout the metro area. Despite his European roots, Chouzenoux, as noted, adopted an American aesthetic, mostly inspired by Wright's Usonian. His houses especially, display Usonian characteristics, in materials, massing and details. The Francam Building, a rare example of Chouzenoux's commercial design, that Usonian sensibility is moderated by the light color of the building, and the use of the structural elements in lieu of ornamental details. Both features are reminiscent of Wright's earlier Prairie Style.

**ABOVE**

This Chouzenoux-designed house in Normandy Estates appeared in the lower advertisement opposite.

**OPPOSITE, CLOCKWISE FROM TOP**

The Francam Building as it appears today; the building is visible in the background of a parade photo (1976 *Littleton City scrapbook, Benis Library*); current detail of the building entry; an advertisement for Normandy Estates, a residential development by Duboc, Cowing and Chouzenoux; Normandy Estates promoted custom home design and a "country club atmosphere," incorporating a private recreational facility for the community (both, *Advertisements, Littleton Independent*).



# AMBROSE-WILLIAMS & CO REALTORS

## 1080 W LITTLETON BLVD

FIRST TIER

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1965
<b>Original Occupant</b>	Ambrose-Williams & Co Realtors
<b>Current Occupant</b>	Silver Stem Medical Dispensary

The Expressionist Style Ambrose-Williams & Company Realtors by an unknown architect, is well designed and well crafted. On the street side, the building is set immediately behind a parking lot. The building has been conceived as two-conjoined structures, with a pair of gable roofs set sideways and joined so that they form a zigzag. The extension of this folded plate roof form cantilevered over the entry sidewalk allows it to serve as a deconstructed front porch. On a raised sidewalk, a glass curtain wall runs across the front of both volumes of the building in an uninterrupted span. The clerestories between the eaves have also been completely glazed with the support beams protruding through them on the underside of the roof planes. The side and back walls have concrete blocks laid in a fancy geometric textile pattern.

The predominate building type in the Greater West Littleton Boulevard Corridor is the professional building like Ambrose-Williams & Co Realtors, however this building is unique in this survey in that it takes the storefront form, in this case, paired storefronts, instead of the form typically seen in the office type. Ambrose-Williams & Co Realtors features expansive display windows, glass doors, and a parking lot in front, whereas most professional buildings typically have smaller windows, more discreet entrances, and hidden parking.

Stylistically, the building is Expressionist with some characteristics of the Usonian Style, such as the visible roof beams, and the textile block walls. However, the glass curtain wall, comes out of the International Style. The sophisticated formal language and the expert handling of the different materials indicate that the Ambrose-Williams & Company Realtors was the work of an architect and not a developer.

Its size and design resonate with the adjacent Woodlawn Clinic, which is located immediately to the east.



### ABOVE

The dramatic roofline is supported by exposed roof beams that extend from the body of the building.

### OPPOSITE, CLOCKWISE FROM TOP

The Ambrose-Williams Building as it appears today; a glass curtain wall sheltered beneath a pair of conjoined low-pitch roofs defines the building; a photo of unknown date taken from the Arapahoe County Assessor website shows the horizontal sign band that runs the length of the building; the side walls display a decorative pattern worked in concrete block masonry.



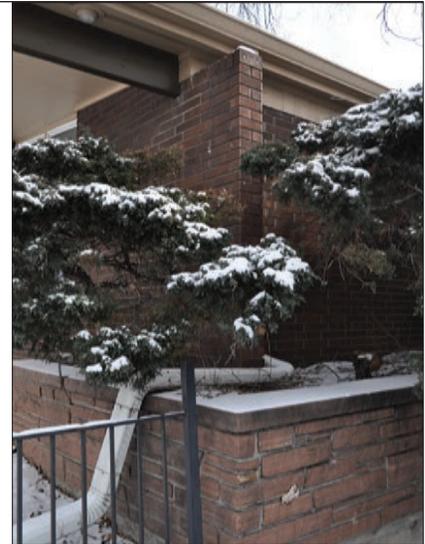
## 1060 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Usonian Style
<b>Year</b>	1960
<b>Original Occupant</b>	Woodlawn Clinic
<b>Current Occupant</b>	Continuum West (Senior Care)

The handsome Usonian Style Woodlawn Clinic by an unknown architect has been finely constructed with dark red brick and a wide vertical passage of red Lyons sandstone running between the two window clusters on the boulevard side. Each of these clusters is made up of horizontally linked vertical windows that rise from a low sill, all the way to the roof line. There are three windows on one side, five on the other. A shallow gable roof is supported by visible beams, the purlins of which violate the facade and also extend beyond the roof plates.

The sandstone resonates with an integral planter box, also made of sandstone, outside the front entrance, which is accessed by a raised forecourt. The entry was until recently defined by a wing wall in the dark red brick of the building, extending at a perpendicular off the side of the clinic. These extraneous elements were handled as being parts of the building itself. The Woodlawn Clinic has a residential character in terms of its materials, size, scale, and the bucolic handling of the landscaping.

Unlike Ambrose-Williams & Company Realtors, which is right next door, and is similar in many ways to the Woodlawn Clinic, is also distinctly different. Instead of a prominent parking up front like Ambrose-Williams, the Woodlawn Clinic has a hidden parking lot tucked in behind the building. The Woodlawn Clinic appears to be more substantial, being made of brick, and its windows, even if large, are clearly less prominent than in the case of Ambrose-Williams where the entire front of the building is glass. Though the adjacent Ambrose-Williams & Company is an exception, the handling of the parking and the handling of the windows as seen in the Woodlawn Clinic are typically the two key distinctions that can be made to distinguish retail buildings from professional buildings.

**ABOVE**

Exposed beams beneath deep eaves, brick masonry and red sandstone form the details of the Woodlawn Clinic.

**OPPOSITE, CLOCKWISE FROM TOP**

The Woodlawn Clinic prior to the demolition of the wing wall that screened the front entrance from the street, part of a recent landscape project; the front entrance to the building; the roof beams extend beyond the body of the building to carry the deep eaves of the roofline; a window detail beneath the eaves on the rear of the building; the north side of the building displays an asymmetrical window composition with a decorative feature panel of red sandstone.



*COURTEOUS SOLICITUDE . . .*

is the guiding thought back of every Nickels-Hill-Drinkwine funeral, whether it be the simplest or the most imposing.

Nickels-Hill-Drinkwine Mortuary  
Chapel of Peace

Serving the Families of this area for 55 years.      999 W. Littleton Blvd.      Phone 794-6376

THE DRINKWINE FAMILY



## 999 W LITTLETON BLVD

<b>Architect</b>	Raymond Heyl
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1958; additions c1964
<b>Original Occupant</b>	Nickels-Hill Chapel of Peace Mortuary
<b>Current Occupant</b>	Drinkwine Mortuary

The Expressionist Style Nickels-Hill Chapel of Peace by architect Raymond Heyl has a complex formal vocabulary made up of various sized rectilinear shapes enveloping an 'A'-frame chapel in the center. On the west, a two-story office block is set at an angle to the 'A'-frame chapel which is built parallel to the boulevard. Overlapping the 'A'-frame is a large rectangular box that houses garages and functional operations and is likewise set parallel to the boulevard. The building is clad in two-tone brick in buff and red while the 'A'-frame structure is faced in sandstone. There is also extensive trim in wood, metal and terra cotta.

Completed in 1958, the building was expanded in the early 1960s, with garage and function facilities in an enlarged pre-existing wing on the southeast end of the building. The parapets at the top of the walls of all the volumes have also been changed; they are now taller than the originals, and they are covered in terra cotta tiles instead of painted wood.

The building was originally designed as a mortuary, a function it still serves, with Drinkwine Mortuary purchasing the property in 1963 and still being its caretakers. The character and materials convey the solemnity of the building's purpose. However, through the theatrical handling of the building's complex forms there's also a sense of celebration as well. The finely detailed building features a rich mix of materials including the luxurious art glass windows.

The Nickels-Hill Chapel of Peace has spacious front and side lawns. It sits on a graciously sized corner lot, setting itself apart from the retail businesses nearby. The mature junipers, specimen trees and large blue spruces on the front lawn have been sensitively sited in relation to the building. Also, nicely done, are the blue spruce trees that line their parking lot screening the cars from the street.

**ABOVE**

An early wrought-iron sign with integral lamp directs visitors to the rear parking lot.

**OPPOSITE, CLOCKWISE FROM TOP**

The Nickels-Hill Chapel of Peace as it appears today; an image from the firm's collection of historic construction photographs (*Drinkwine Mortuary Archives*); an early promotional image of the building with an original sign, now lost, related to the surviving parking sign above (*Advertisement, Littleton Independent*); the west side of the building serves as the main entrance from the parking lot to the rear; a detail of the exterior of the main entry hall, facing West Littleton Boulevard to the south.



## SMEDLEY DENTAL CLINIC

# 5666 S BANNOCK ST

FIRST TIER

<b>Architect</b>	Victor Hornbein
<b>Architectural Style</b>	Usonian Style
<b>Year</b>	1953
<b>Original Occupant</b>	Dr. C.W. Smedley Dental Clinic
<b>Current Occupant</b>	Rocky Mountain Stroke Center

The highly expressionistic Usonian Style Smedley Dental Clinic by Victor Hornbein is one of the most significant buildings in the survey. Constructed of red brick, with glass curtain walls, and areas of wood left in a natural finish. It is a vanguard structure marked by many unusual features.

It sits inserted into a small hill rising east of South Bannock Street. Formally it's akin to a solid triangular wedge, with the pointed end at the back. The building sits at an angle facing the view of the Front Range to the southwest. A central brick and glass entry is flanked by a pair of wings with diagonally canted window walls. The solid walls are eccentrically shaped, both the redwood end walls, and the stepped brick walls beneath. One intriguing detail on the back side is where the canted brick back wall tilts inwardly, while on top, an overhanging volume of wood and glass, is held up by a series of triangular brackets that fill in the gap between the tilted brick and the overhanging wood and glass. A particularly remarkable element of the Smedley Clinic is the narrow clerestory ribbon window that hovers above the roof line like a full-length periscope.

It is safe to say that Dr. C. W. Smedley, who commissioned the building, was a courageous client to undertake such a radical building meant originally for his own offices.

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.



### ABOVE

The Smedley Dental Clinic as it appears today. The mirrored window film replaced the canvas awnings that originally shielded the windows from the western sun (*Robert Delaney*).

### OPPOSITE, CLOCKWISE FROM TOP

The newly completed Smedley Dental Clinic; an informal portrait of Victor Hornbein (*both, Denver Public Library Western History Collection, Victor Hornbein Archives*); Hornbein's 1951 Frederick R. Ross Branch of the Denver Public Library at 33 East Bayaud Avenue in Denver (<https://history.denverlibrary.org/history-denver-public-library>); Littleton resident Dr. Chuck Smedley was the third generation of his family to operate a dental practice in Colorado; an early rendering of Hornbein's 1971 Denver Botanic Garden Conservatory and education building, designed for the firm of Hornbein and White.



UNITED BANK OF LITTLETON  
**5601 S BROADWAY**

**FIRST TIER**

<b>Architect</b>	Burke, Kober, Nicolais & Archuleta; Interiors: Cannell and Chaffin (Los Angeles CA))
<b>Architectural Style</b>	Late Modernist Style
<b>Year</b>	1972
<b>Original Occupant</b>	United Bank of Littleton
<b>Current Occupant</b>	Wells Fargo Bank

The most ambitious of the Late Modernist Style buildings in the Greater West Littleton Boulevard Corridor is the mid-rise United Bank of Littleton, by Burke, Kober, Nicolais & Archuleta. Constructed in cast-aggregate with the extensive use of dark tinted glass, the building has been designed to suggest an integral podium above which is a short shaft. The ground floor appears to be double-height on the exterior, expressed by vertical piers that rise two stories, standing out from smoke-tinted glass curtain-walls. As the piers rise above the second floor, they become submerged on the upper floors and serve to divide the windows. At the four corners, the piers are chamfered to meet the edge of the corner windows.

It stands at the northwest corner of Broadway and West Powers Avenue, which is the northeast limit of the survey boundaries. The building faces West Powers Avenue, set behind a landscaped lawn with large shade trees. It has been built hard up against the sidewalk of South Broadway with landscape borders of bushes and trees surrounding the parking lots to the north and west.

A Late Modern structure which has a reductive design anticipating the Oil Boom skyscrapers in downtown Denver from the 1980s, the United Bank of Littleton was a harbinger of the future. All the other significant buildings in this survey were commissioned by local individuals, and designed by local architects. However, the United Bank of Littleton was done by a Los Angeles-based architecture firm and the contractor was from Texas. In a sense this building casts the others on the survey into a new light, since they all represent a golden era for the architecture in the Greater West Littleton Boulevard Corridor that had clearly passed when this bank was first built in the mid-1970s.



**ABOVE**

A current detail of the building.

**OPPOSITE, CLOCKWISE FROM TOP**

The bank as it appears today; a series of California buildings by the same firm include the Newport Medical Center, Newport Beach, CA (<https://local.yahoo.com/info-36418916-newport-eye-physicians-newport-beach>); a 1969 building at 533 South Fremont, Los Angeles, CA (<http://www.loopnet.com/Listing/17138401/533-South-Fremont-Avenue-Los-Angeles-CA/>); A 1972 tree-planting on South Broadway shows the building prior to the installation of the windows (*From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum*); and, a 1973 building by the same firm at 4929 Wilshire Boulevard, Los Angeles, CA (<https://www.rofo.com/building/CA/Los-Angeles/4929-Wilshire-Boulevard-130552.html>).



\*\*\*\*\*  
**PLAN AHead**  
BE PREPARED  
FOR NEXT CHRISTMAS  
OPEN YOUR  
**1961 Christmas Club**  
ACCOUNT TODAY  
 **Arapahoe County Bank**  
Founded 1871  
200 St. Dakota St. - at Woodmen Center  
**Littleton, Colorado**  
Member Federal Deposit Insurance Corporation  
\*\*\*\*\*



# ARAPAHOE COUNTY BANK

## 5804 S DATURA ST

FIRST TIER

<b>Architect</b>	Earl Chester Morris
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1964
<b>Original Occupant</b>	Arapahoe County Bank
<b>Current Occupant</b>	Mission Hills Baptist Church

The complex roof and structural forms of the Expressionist Style Arapahoe County Bank by Earl Chester Morris gives the building a distinctively sophisticated look. The entry is a glass and metal box that has a separate roof detail, a small-scale zigzag roofline. This structure is set out from a glass curtain wall covering the front of the building's core which is a simple rectangle with a shallow gable roof and having an overhanging cantilevered eave on the south side, where the motor bank was located. A rectilinear volume is set to the north side and pushed forward. It is subtly cantilevered so that it floats over the ground. It has a folded plate roof in a larger-scale than the one on the entry structure, but nonetheless, mirrors it. Between the box-like wing, and its zigzagging roof, there are clerestory windows. There are integral planter boxes including those in niches tucked into the building.

Like a number of other architects of buildings on this survey, Morris was an acknowledged master of Modern architecture in Colorado. Columbia University-trained Morris launched his local career in the mid-1930s. Though he created work throughout the state, he took on several major commissions in his hometown, Littleton, including the original part of Littleton High School, among a number of other schools, as well as the original part of the YMCA. Like Sternberg and the Marlows, Morris was active in Littleton community affairs. He is buried in Littleton Cemetery marked by a monument by Littleton artist, Varian Ashbaugh.

The Arapahoe County Bank was first constructed in 1958, but did not attain its current appearance for which it is being evaluated until after it was thoroughly redesigned by Morris in 1963 just two years before he died. Recently the building's green-tinted aggregate panels and brick were painted, but this could be stripped off in the future.



### ABOVE

The 1941 Lewin House by Earl Chester Morris at 5435 East Sixth Avenue Parkway in Denver (<https://www.sothebysrealty.com/eng/sales/detail/180-l-2642-3836780/5435-east-6th-avenue-parkway-hilltop-denver-co-80220>).

### OPPOSITE, CLOCKWISE FROM TOP

The Arapahoe County Bank as it appears today; this historic photo shows the spectacular sign that originally drew customers to the bank and the drive-through banking windows (*From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum*); this 2004 detail of the building shows the original color of the exposed concrete aggregate panels on the face of the building; a 1961 Christmas Club promotion (*Advertisement, Littleton Independent*); and, a second 2004 detail showing the dramatic detailing of the roofline.



# GALLUP PROFESSIONAL BUILDING

## 5728 S GALLUP ST

FIRST TIER

<b>Architect</b>	Eugene Sternberg
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1961
<b>Original Occupant</b>	Gallup Professional Building
<b>Current Occupant</b>	Gallup Building (offices)

Eugene Sternberg's Expressionist Style Gallup Professional Building represents a more restrained take on some of the same ideas seen in his slightly earlier Courthouse Building. Though the handling of the three-part roof gives the building a simpler silhouette than that of the zigzag skyline of the Courthouse Building, other aspects of the Gallup do relate to the earlier building. These including the use of fancy masonry patterns. In the Gallup Building the walls are done in dark red brick, that has been laid in distinctive linear patterns on the wings that bookend the central pavilion which is done in a contrasting standard bond. The sophisticated formal language of the oversized windows at the entrance are set within the rhythm of the these discretely divided brick walls on the front.

The Gallup Building was designed for Dr. Neil M. Trudell. It has a residential feel in its materials and scale, and during the first phase of his career, residential architecture played a large role in Sternberg's practice. In the 1950s, Sternberg had designed the original site plan for Arapahoe Acres in nearby Englewood, and also designed several of the earliest houses there. At roughly the same time, Sternberg also designed the plans and houses for his Mile High Cooperative in Denver. Soon after he completed the Gallup Professional Building, he designed a senior housing develop in Littleton, Geneva Village, completed in 1964.

Sternberg would have, during the next three decades, an enormous influence on Littleton, even overshadowing Benedict's earlier achievements, becoming essentially Littleton's architect. He was responsible for the design of many other Littleton landmarks, in addition to the four Sternbergs in the Greater West Littleton Corridor--the Courthouse Building, The Miller Building, Brock's Eating House and the Gallup Professional Building. These other Sternbergs include, among others, the aforementioned Geneva Village, as well as Heritage High School, the original parts of Bemis Public Library, and his masterpiece, Arapahoe Community College.

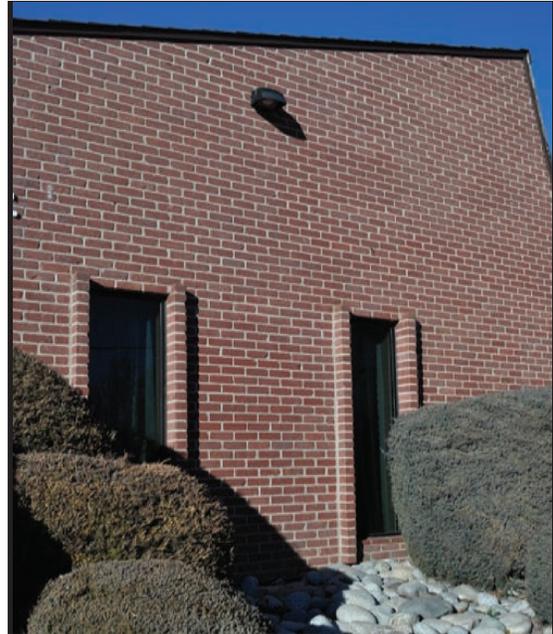


### ABOVE

A 2004 photo of the entry clocktower at Sternberg's Geneva Village apartment complex at 5444 South Prince Street, Littleton.

### OPPOSITE, CLOCKWISE FROM TOP

The Gallup Professional Building as it appears today; a detail of the north side of the building with red brick masonry and exposed aggregate panels; a detail of the west roofline with a projecting central beam beneath the deep eaves; Gene Sternberg examining the architectural model of an unidentified building.



## WINDERMERE FAMILY DENTISTRY 5590 S WINDERMERE ST

FIRST TIER

<b>Architect</b>	Donald Roark
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1971
<b>Original Occupant</b>	Windermere Family Dentistry
<b>Current Occupant</b>	Windermere Professional Building

The Windermere Family Dentistry is a red brick building in a theatrical Expressionist Style by Donald Roark. The building faces West Powers Avenue on the northeast corner of the intersection with South Windermere Street. It has been conceived as a pair of dramatically designed wings which are structurally expressed and joined together in the center. These two matched sculptural elements mirroring one another, are joined via a narrow entry corridor. The wings take the shape of uneven solid triangles above the first-floor level becoming a symmetrical form when combined to create the distinctive “M”-shaped skyline. Though the combined wings are a symmetrical composition, individually the wings are asymmetrical like an uneven triangle. The larger side of the triangle cuts diagonally away from the same feature on the other. A later addition is tucked behind the east end of the building, and though visible from West Powers Avenue, it does not touch the street facade.

The solid triangular volumes have been constructed in brick that has been finely laid, revealing the high level of construction craft dedicated to the Windermere Family Dentistry Building. Especially impressive are the brick frames around the narrow though tall vertical slit windows, which taken together are a defining characteristic of the building.

Despite its bold appearance, the building has a residential appearance because it is surrounded by mature landscaping. The substantial landscaping may be original. The landscaping on the south and west sides of the building, with the mature junipers around the base of the building and specimen trees, both deciduous and evergreen, graciously set on the corner lawn. There is a formal entrance off the parking lot which is partly hidden by the landscaping and by being sited behind the building to the north and is accessed off South Windermere Street.

Roark, the designer of Windermere Family Dentistry, also designed high-rise buildings in Denver, including Hampshire House and Penn VII, as well as many private homes. His work invariably featured not only his signature modern style but also demonstrated his concern for high quality construction craft.



### ABOVE

A current photo of Roark's 17-story high-rise, the Hampshire House, was awarded a regional AIA award when it was completed in 1963 (*Robert Delaney*).

### OPPOSITE, CLOCKWISE FROM TOP

The Windermere Family Dentistry building as it appears today; windows flanked with projecting end-courses of brick are a defining feature of the building; the main entry to the Windermere building, adjacent to the north parking lot, includes a decorative door of gridded panels flanked by broad sidelights and a transom light; Roark's Penn VII apartments, a 15-story high-rise at 700 Pennsylvania Street, Denver, was completed in 1963; a low-rise townhouse complex by Roark, the 1974 Carriage House (*both Robert Delaney*).



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VAN SCHAAK & COMPANY  
2409 W MAIN ST

FIRST TIER

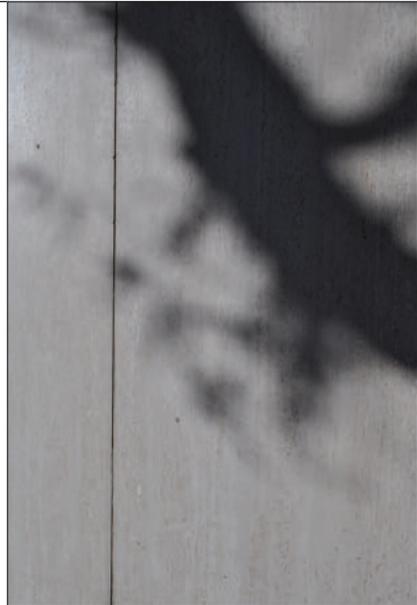
<b>Architect</b>	Unknown
<b>Architectural Style</b>	Formalist Style
<b>Year Original</b>	1964
<b>Occupant</b>	Van Schaak & Company (realty offices)
<b>Current Occupant</b>	Unknown

The Van Schaak & Company Building downtown by an unknown architect is a reductive Formalist Style building that is elegantly conceived and appointed. It is a horizontal rectangular solid capped by an exaggerated thick roof plane expressed with wide cantilevered boxed-in eaves extending above the east, south and north walls, with the west wall flush with the adjacent building.

The building rises above a short podium clad in fancy red and black granite that serves as a planter box where it abuts the sidewalk on West Main Street, and continues submerged in the walkway on the east side. The walls clad in vertical slabs of filled white travertine lined up horizontally, are set back from the podium. At the east end of the West Main Street side is a vertically oriented metal and glass entry comprised of a paired window and door, with the verticality being akin to the similar treatment of the travertine.

Despite the entrance being on West Main Street, the building's primary facade is arguably the one that faces the parking lot off South Prince Street. The glass and metal entry detail wraps around the corner, where it is repeated. Beyond, is a long wall covered in the travertine panels, interrupted by a series of floor to ceiling vertical windows lined up horizontally, and then another run of the travertine slabs. These windows have been treated in the same way as the corner elements—horizontally massed verticals--and thus also mirror the treatment of the travertine slabs.

Van Schaak & Company was one of the premier realty firms in the Denver area and the downtown Littleton branch housed in this building, was one of several offices operated by the firm in the 1960s. Like the one in downtown Littleton, Van Schaak & Company branches were typically housed in sleek Modernist buildings.

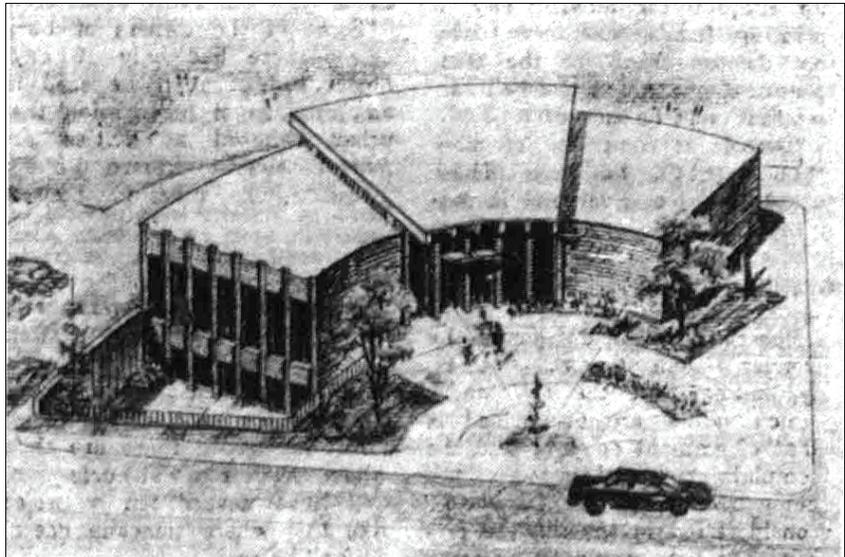


**ABOVE**

Shadows of street trees play across the panels of white travertine on the Van Schaak building.

**OPPOSITE, CLOCKWISE FROM TOP**

A current photo of the Van Schaak building, which adjoins a pre-World War II commercial building on Downtown's Main Street; a advertisement announcing the firm's move from Downtown to Sternberg's Miller Law Offices Building on West Littleton Boulevard (*From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum*); detail showing the east side of the building facing the parking lot; detail of the southeast corner entrance; a row of vertical windows faces east.



## CIRCLE SAVINGS AND LOAN

# 5583 S PRINCE STREET

FIRST TIER

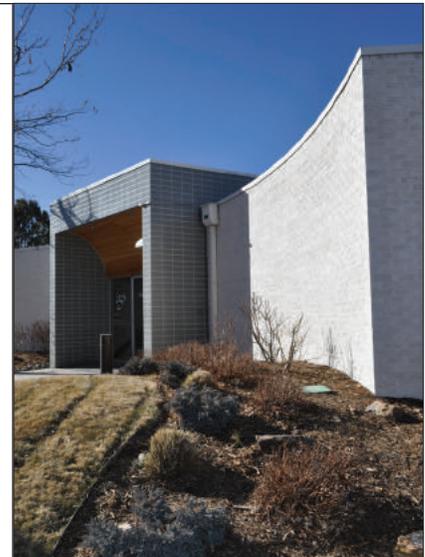
<b>Architect</b>	Laramey and Butts
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1968
<b>Original Occupant</b>	Circle Savings and Loan
<b>Current Occupant</b>	Brian Seyferth and Associates, WMS Group (offices)

One of the finest and most artistically distinguished Modernist buildings in the Greater West Littleton Boulevard Corridor is downtown's Expressionist Style Circle Savings and Loan by the architectural firm of Laramey and Butts. Having a thoughtful plan, it is sited at the northwest corner of South Prince Street and West Powers Avenue. Among its most important design features is the main entrance being set at a diagonal so that it is accessible to both streets. There is fancy brickwork including stacked bond, which is used to carry-out the extremely complex volumes of the building including curved walls and cantilevered boxed windows. Another noteworthy feature is the recessed courtyard west of the main entrance.

The complicated footprint with the corner entrance within a telescoped square tunnel of brick and with brick walls that curve in to meet it on either side. Though this entry is symmetrical, the two wings on either side are distinctly different, with the one to the north having a blank brick side wall, while the one to west has a double stack of evenly spaced vertical windows, with the upper tier being at ground level, the lower tier facing a recessed garden level courtyard.

Laramey and Butts was a partnership of Robert Dean Laramey and Theodore Alexander Butewicz (Butts), with Laramey having previously worked in William Muchow's Denver office. The landscape design, perhaps the work of Jane Silverstein Ries, has been conceived to create an enveloping park-like environment. There are elaborate plantings of bushes and trees, with the parking lot tucked behind the building and the landscaping.

Circle Savings and Loan was a Littleton-based financial institution that later absorbed the Littleton Savings and Loan, in the Marlows' building. Circle Savings and Loan itself was succeeded by Mile High Circle Savings and Loan which ultimately failed in the Savings and Loan Crisis of the 1980s.



### ABOVE

The dramatic main entry of Circle Savings and Loan.

### OPPOSITE, CLOCKWISE FROM TOP

Circle Savings and Loan as it appears today; a preliminary rendering of the building (*Cervi's Journal, 12-18-1968*); the framed main entry is flanked by two curving walls; a parade scene on West Littleton Boulevard from the Littleton Museum shows a towering Circle Savings and Loan sign in front of the Marlows' former Littleton National Bank after a merger of the two financial institutions (*From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum*); the southwest wall of the building is two stories tall, with a wall of vertical windows overlooking a sunken garden patio.



5623 S PRINCE ST

<b>Architect</b>	Unknown
<b>Architectural Style</b>	International Style
<b>Year</b>	1965
<b>Original Occupant</b>	Cooke's Littleton Pharmacy
<b>Current Occupant</b>	Lewis & Bark Dog & Cat Goods (retail)

The International Style Cooke's Pharmacy has been elegantly conceived, though the architect who designed it is unknown. Done in a light red brick, with ample display windows, it has an intriguing formal complexity considering its simplicity. Though at first the building seems to be little more than a box, that impression is broken by the quiet asymmetry of the volume, with the screen wall running along the north face of the building that is higher and longer than the other walls. Accommodating for this, the thin cantilevered eaves at the roofline run only around the other three sides. The fenestration on the front is symmetrical, but because it is enclosed by the wall, it appears to be asymmetrical.

The relationship between the front door, and the two large windows bookending it, is finely finessed with the door's transom seeming to extend in both directions through the two windows, reading like a clerestory. Around the corner, on the adjacent wall, is a window that matches those on the front, but whereas on the front, there are faux clerestories, on the side, there are genuine clerestories, and the row of clerestories continue along the length of the wall.

Despite being a downtown building, Cooke's Pharmacy has not been built against the sidewalk, but instead has been built set back from South Prince Street behind a paved parking lot, not unlike the retail shops on West Littleton Boulevard proper, and unlike most other buildings downtown.

Cooke's Pharmacy was downtown's largest drug store when it opened. Most of the other pharmacies in the 1950s and 1960s in the Greater West Littleton Boulevard Corridor occupied offices and laboratories in medical professional buildings including those in the now lost Littleton Medical Center, in the Courthouse Building and in the Woodlawn Clinic, and elsewhere.



**ABOVE**

The north wall of Cooke's Pharmacy extends beyond the face of the building to shelter the front walkway.

**OPPOSITE, CLOCKWISE FROM TOP**

Cooke's Littleton Pharmacy as it appears today; the south side of the building, largely concealed behind informal fencing, features a long strip of ribbon windows beneath the eaves; Cooke's has an embossed sheet metal fascia similar to that on the Littleton University of Hair Design directly across Prince Street and the Western Empire Realty building at 5687 S. Foresthill Street; a detail of the ribbon windows, that light the interior of the building; the building is primarily red brick masonry with a metal and glass storefront.



*"Hair stylists are made, not born"*  
**Littleton University  
of Hair Design**

**Under new management  
5624 So. Prince  
(across from Giant Food)**

**For appointment call 798-8459**



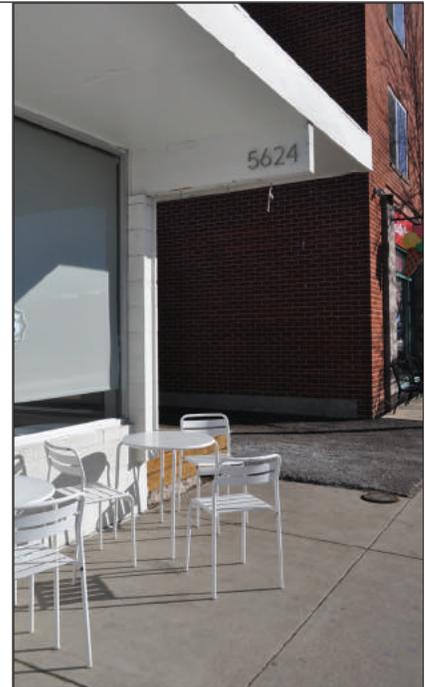
## 5624 S PRINCE ST

<b>Architect</b>	Unknown
<b>Architectural Style</b>	International Style
<b>Year</b>	1965
<b>Original Occupant</b>	Littleton University of Hair Design
<b>Current Occupant</b>	Spur Coffee

One of the most artistically ambitious of the small buildings downtown is the International Style Littleton University of Hair Design which was designed by an unknown architect and was built, as its name suggests, as a beauty school and hair salon. The building is comprised of two conjoined horizontal rectangles done in painted concrete block. In the notch created where the two come together near the street front, there is a projecting entry pavilion with glass curtain walls. The pavilion functions as a lantern or beacon, inviting clients to enter. It has been articulated by emphatic posts and beams, with a cantilevered eave trimmed with a patterned metal fascia that wraps around the west and south sides, providing a covered shaded entry and raised forecourt.

Unlike Cooke's Pharmacy across the street, which is set behind a parking lot, Littleton University of Hair Design has been sited right against the sidewalk like the downtown building that it is. The paved parking has been discretely positioned alongside the building to the south rather than out front. Both though are fine works of commercial architecture, and Cooke's Pharmacy and Littleton University Hair Design are two of the three retail shops identified as having architectural distinction of the highest level in the Greater West Littleton Boulevard Corridor.

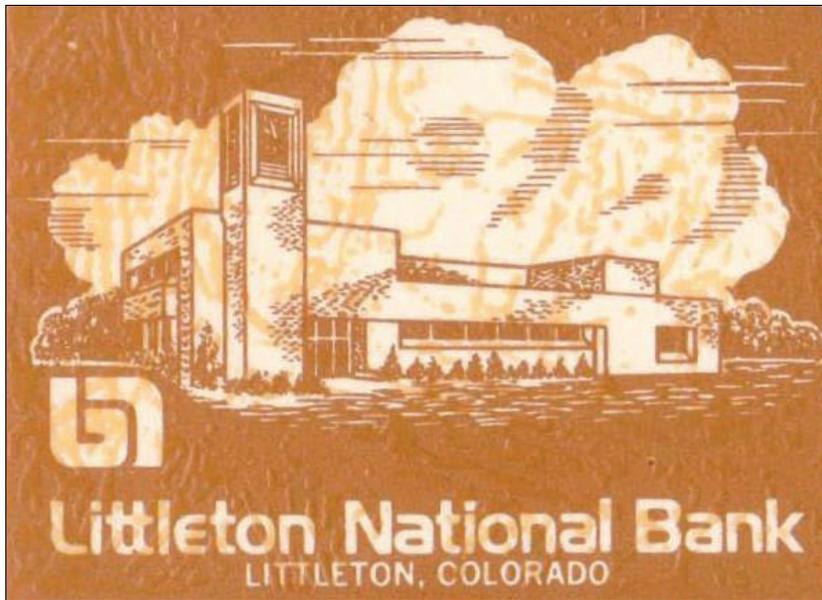
The beauty industry was booming in the post war period, and middle-class and working-class women found a regular trip to the beauty parlor to be a necessity of modern life, something their mothers would not have known. Littleton saw a competitive beauty salon sector, and there was nearly half a dozen in the Greater West Littleton Boulevard Corridor. However alone among them, only the Littleton University of Hair Design occupied a notable building that gave an air of privilege and exclusivity, with the others located in more modest store fronts in strip malls like the Woodlawn Shops, or at Woodlawn Shopping Center.

**ABOVE**

The deep overhanging eaves of the Littleton University of Hair Design form a prominent building detail.

**OPPOSITE, CLOCKWISE FROM TOP**

The Littleton University of Hair Design as it appears today; the building presents a radical profile to the street; the roof line displays an embossed sheet metal fascia and large beams that project beyond the body of the building to support the deep eaves; the school provided hands-on training for professional hairdressing, a growing occupation during the post war period; "Hair stylists are made, not born" (*Advertisement, Littleton Independent*).



# LITTLETON NATIONAL BANK

## 5734 S PRINCE ST

FIRST TIER

<b>Architect</b>	A-B-R Partnership Architects, Denver
<b>Architectural Style</b>	Brutalist Style
<b>Year</b>	1972
<b>Original Occupant</b>	Littleton National Bank
<b>Current Occupant</b>	Chase Bank

The other bank downtown is the Brutalist Style Littleton National Bank by the distinguished Denver firm of A-B-R Partnership Architects, Denver. It is constructed of finely laid ochre-colored brick with concrete details, the first floor is conceived as though it were a garden level, appearing to be partly submerged into the integral planter box on the west side facing South Prince Street. The second floor, marked by deep-set ribbon windows, is cantilevered out over the ground level. The diagonal wall at the corner, and the thick recessed piers supporting the cantilevered upper floor, lend the building a sculptural quality. As does the clock tower, its original clock removed, which juxtaposes its thin vertical shaft to the substantial horizontal massing of the main volume of the building.

The architectural firm A-B-R Partnership Architects, Denver, was founded in 1970 and dissolved in 1975. It included partners John Anderson, Don Barker and Ron Rinker. In 1975, John Anderson left to form Anderson Mason Dale, Professional Corporation. Don Barker and Ron Rinker joined with Russell Seacat to form Barker Rinker Seacat, considered ABR's successor firm (Barker Rinker Seacat retains the corporate files including records for this building.) Barker Rinker Seacat is still active with a later generation of designers, and only recently completed the 2018 Carla Madison Recreation Center in Denver.

Interestingly, the Littleton National Bank and the United Bank of Littleton, the two largest and most ambitious buildings identified for their significance in this survey are sited so that they bookend the survey area. The Littleton National Bank is at the southwest border of the survey area, while the United Bank of Littleton is at the northeast end. They are also opposite in another way; the Littleton National Bank is a completely locally made, designed and financed building, while the United Bank of Littleton represented the new era of national and multinational corporations from elsewhere determining the nature of the built environment as it is today.



### ABOVE

Writer's Square in downtown Denver, was designed in 1978 by Barker Rinker Seacat, the successor firm of A-B-R Partnership Architects.

### OPPOSITE, CLOCKWISE FROM TOP

The South Prince and West Alamo Street sides of the bank are built to the sidewalk, in deference to the Downtown streetscape; bank officials and civic leaders gather to celebrate the twice-daily carillon concerts at the newly dedicated Littleton National Bank clocktower (1978 *City Scrapbook*, *Bemis Library*); the tower, its clockfaces now boarded up, sits at the southeast corner of the building overlooking a surface parking lot to the east; a view of the South Prince Street frontage looking toward West Alamo Street; and, a matchbook features the bank logo and a rendering of the east side of the building (From the Collection of the Littleton Museum. May not be reproduced in any form without permission of the Littleton Museum).

## 11.02 SECOND TIER BUILDINGS

### HISTORICAL SIGNIFICANCE

Second Tier buildings are those commercial buildings within the Greater West Littleton Boulevard Corridor that reflect the history of social and commercial development trends of the post-World War II period from 1950-1980. The architects Sternberg and Marlow also qualify for the significant official roles that each of them played in the cultural and community development of Littleton.

### ARCHITECTURAL SIGNIFICANCE

Second Tier buildings are those commercial buildings within the Greater West Littleton Boulevard Corridor that have a high level of architectural significance as it relates to Modern architecture. These buildings display a formal, structural and proportional understanding of Modernism in architecture as it appeared in the mid-20th century in the United States.

These buildings are typically the work of architects, though in most cases the architect is either little known or as yet unknown. These buildings embody the distinctive characteristics of a range of recognized vanguard post-World War II Modernist styles including Expressionism, Formalism, International Style, Late Modern Style, Rustic Modern Style, Usonian Style. A number of Commercial Modern Style buildings also appear.

These buildings exemplify a high standard of construction craft from the era. Finely done masonry, including fancy patterns of brick and concrete-block accented with extensive or complex glazing is sometimes seen. Roofs are typically flat with cantilevered or boxed-in eaves.

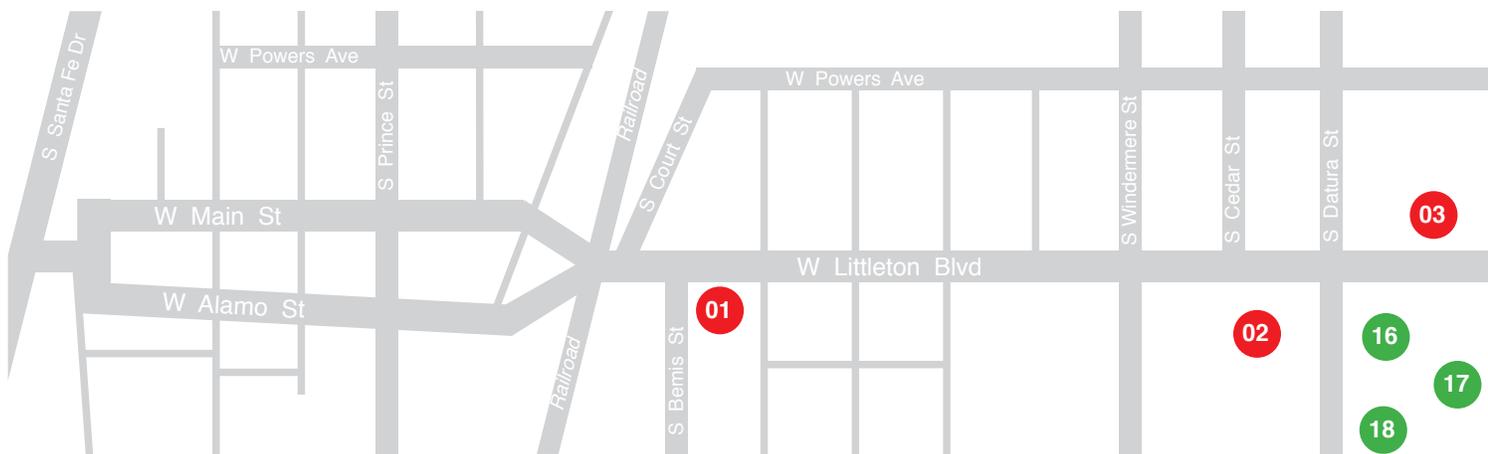
### INTEGRITY

Second Tier buildings display between five to seven of the seven characteristics of integrity. Second Tier buildings are in good original condition, or have had only minor and reversible alterations. Some have limited resurfacing, or have had window replacements. All retain their defining formal characteristics, shape, fenestration pattern and position of the main entrance.

### PRESERVATION AND DISTRICT RECOMMENDATIONS

Second Tier buildings merit a heightened level of consideration for preservation including design review of the exterior as visible from the street. All have been evaluated as eligible for potential local historic districts.

### SECOND TIER BUILDINGS



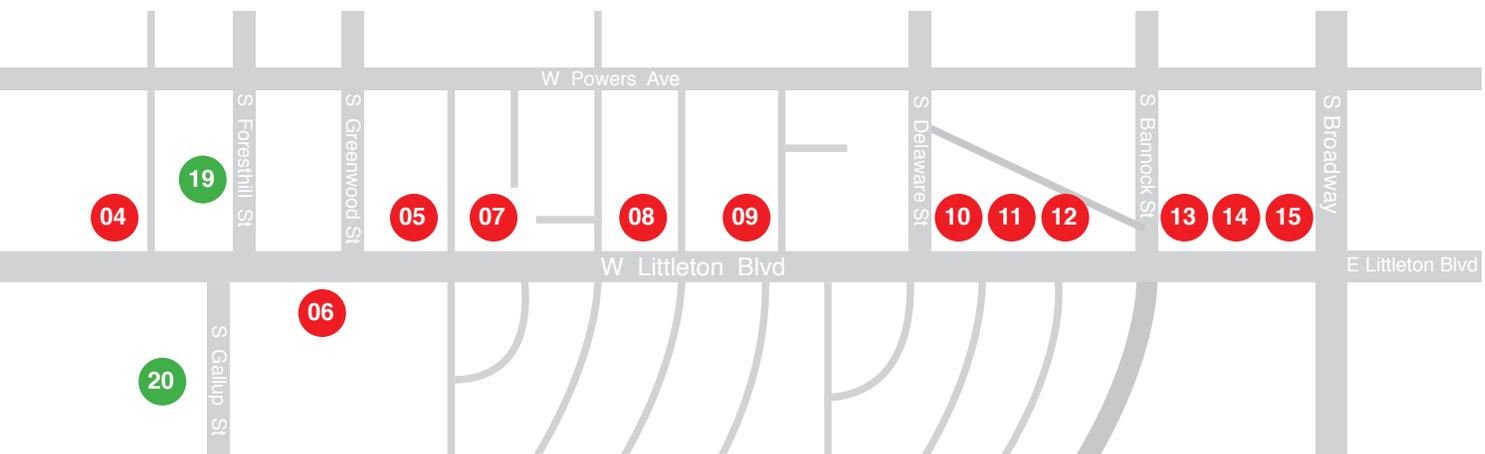
**WEST LITTLETON BOULEVARD / west to east**

01	2090	W Littleton Blvd	Marie Seaman Black Realtor
02	1400	W Littleton Blvd	Safeway Grocery Store
03	1369	W Littleton Blvd	Dutch Boy Donuts
04	1309	W Littleton Blvd	Norbeck Interiors
05	1109	W Littleton Blvd	Littleton 1st Industrial Bank
06	1100	W Littleton Blvd	Littleton Office Building
07	819	W Littleton Blvd	Hasty House Restaurant
08	709	W Littleton Blvd	Littleton Professional Building
09	609	W Littleton Blvd	Dawson & Company Realty Office
10	395	W Littleton Blvd	Pyramid Discount Liquors Strip Mall
11	389	W Littleton Blvd	Mister Taco Restaurant
12	379	W Littleton Blvd	Winchell's Donut House
13	199	W Littleton Blvd	Goodyear Auto Service Center
14	181	W Littleton Blvd	Motor Bank Building
15	89	W Littleton Blvd	Brock's Eating House

**WEST LITTLETON BOULEVARD CORRIDOR / alpha by street, north to south**

16	5744	S Datura St	New Fashion Cleaners & Shirt Laundry
17	5794	S Datura St	Furr's Grocery Store
18	5854	S Datura St	American National Insurance Company
19	5687	S Foresthill St	Western Empire Realty
20	5767	S Gallup St	Mr. Coin-Op Self-Serve Dry Cleaning and Laundry

**SECOND TIER BUILDINGS**



<b>Architect</b>	Joseph Marlow and Louise Marlow
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1961
<b>Original Occupant</b>	Marie Seaman Black Realtor
<b>Current Occupant</b>	Colorado Academy of Martial Arts



The highly visible Expressionist Style Marie Seaman Black Realtor building is sited on the brow of the hill just east of where West Alamo Avenue connects to West Littleton Boulevard. The building is the first of the Modernist designs on the boulevard east of downtown making it a harbinger of the many Modernist buildings beyond.

The building is the work of Joseph Marlow and Louise Marlow, experimenting with a sculptural form quite different than their usual severe rectilinear style, notably the projecting entry bracketed by matched curving walls.

Had the Marie Seaman Black Realtor building been a ground-up construction instead of a remodeled turn of the last century church, as it is, the building would have been a First Tier building.

# SAFeway GROCERY STORE 1400 W LITTLETON BLVD

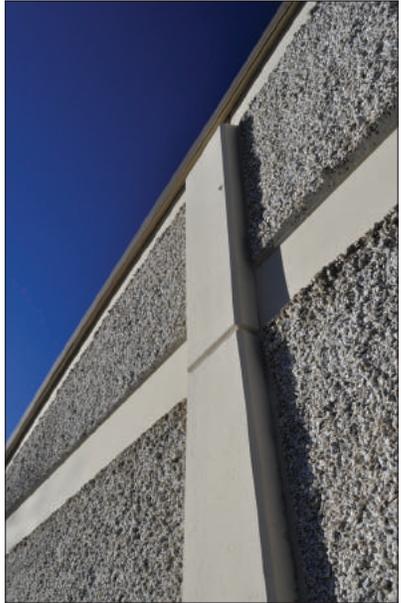
<b>Architect</b>	Tod Hart (Los Angeles CA)
<b>Architectural Style</b>	Expressionist Style
<b>Year</b>	1966
<b>Original Occupant</b>	Safeway Grocery Store
<b>Current Occupant</b>	ARC Thrift Store



The Safeway Grocery Store at Woodlawn is a rare surviving example of the Expressionist Style “Marina” type store design, which was a corporate wide building program. Each was individually detailed in terms of materials and even form. Comprised of a broad wave-like hyperbolic arch extending on both ends to cover the building’s side wings. The dramatic structural supporting beams are a predominate design element of both the exterior and the interior.

The style was so named because it was first seen in the Marina Boulevard store in San Francisco designed by Tod Hart, a partner in the Sacramento firm of Hart and Turner.

The “Marina” style Safeway replaced an earlier Safeway Store from 1955 that had an International Style design by Paul Rader. The newer Safeway was built right next to the older one, with the latter being torn down when it was little more than ten years old when the former was completed and opened in 1966.



## DUTCH BOY DONUTS 1369 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1957
<b>Original Occupant</b>	Dutch Boy Donuts
<b>Current Occupant</b>	Tack Shack (retail)



A free-standing retail shop, the Dutch Boy Donuts, by an unknown designer, has a distinctive Modernist shape owing to the tilted shed roof trimmed with a white metal fascia. The tilt of the eave line defines the brick clad facade as a quadrangle with the top edge set at a diagonal. This diagonal line is followed in the shape of the tops of the large display windows to the right of the double-door main entrance. This detail is picked up in the wedge-shaped transom over the doors, which are themselves noteworthy, being paired panel doors with three vertical windows placed in a vertical row near the joint between the two doors.

Dutch Boy Donuts was founded in Denver in 1948 opening at the corner of Colfax Avenue and Niagara Street in Denver. It was eventually a small chain with other locations like the one on West Littleton Boulevard, each of which was individually designed, as this building was.



(<http://www.colfaxavenue.org/2016/03/colfax-throwback-dutch-boy-donuts.html>)

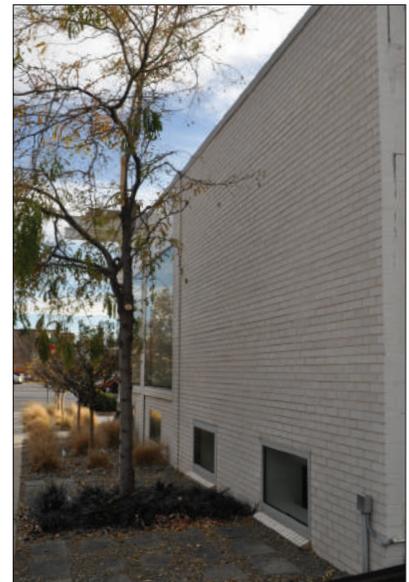
NORBECK INTERIORS  
1309 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	International Style
<b>Year</b>	1966
<b>Original Occupant</b>	Norbeck Interiors
<b>Current Occupant</b>	K.d.Kitchen Distributors



A prominently placed free-standing metal canopy dominates the boulevard view of Norbeck Interiors, however, this element is of recent design and could thus be removed. It is also nearly transparent, with the high quality of the International Style design of the building by an unknown architect clearly visible behind it.

Norbeck Interiors, originally a high end interior design business, conveyed its fashionableness through its chic showroom and office. The building is comprised of a beautifully proportioned rectilinear solid in white brick. There is a sophisticated fenestration plan with a series of bays of four large square windows on the boulevard facade that are joined to the door bay on the west end. The window pattern wraps around onto the South Elmwood side of the building where there are two more windows. Though the door and windows have been replaced, aside from the bay immediately adjacent to the door, the shape and placement of the windows is original.



LITTLETON 1ST INDUSTRIAL BANK  
1109 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Late Modern Style
<b>Year</b>	1974
<b>Original Occupant</b>	Littleton 1st Industrial Bank
<b>Current Occupant</b>	J.R. Clark Enterprises (offices)



A solidly built example of Late Modern Style, the Littleton 1st Industrial Bank is a rare stylistic category in the survey because the style appears in the 1970s, the tail end of the date-range.

The red brick building by an unknown architect takes the form of a rectilinear solid with a box-like articulation pushed toward the sidewalk. This box is deeply pierced by an open space, with the square brick pillar used to complete the box's outline. This vacated space is used as a covered entry space, with the door assembly cutting the corner of the boulevard and South Greenwood Street.

Below the recessed section of the facade, the ground line of the box is extended by the integral planter. The pattern of the mostly square windows is clever with a row of six on the second floor, held in an asymmetrical balance by three of the same size below, and a large vertical one on the west end.



# LITTLETON OFFICE BUILDING

## 1100 W LITTLETON BLVD

<b>Architect</b>	Frank Pol
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1960
<b>Original Occupant</b>	Littleton Office Building
<b>Current Occupant</b>	Littleton Office Condominiums



The Littleton Office Building by Frank Pohl is one of only three mid-rise Commercial Modern Style office buildings in the Greater West Littleton Boulevard Corridor.

A central metal and glass stair tower stands out and rises to the roof line in the center of the facade. There is a grand staircase up to the raised first-floor entry with a garden level below. The sides of the tower are made of Norman brick in a stacked bond, with more Norman brick used in a regular rhythmic pattern within the smooth running-bond brick walls, as an ornamental device. On either side are four-stories of window bays with three windows on each floor, on the side there are eight windows across, with the two extra ones, compensating for those lost to the stair tower on the front.

Among its many tenants was the Bureau of Indian Affairs the offices of which were picketed by Native Americans in the 1970s demanding a meeting with officials over hiring practices.

## HASTY HOUSE RESTAURANT 819 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Rustic Modern Style
<b>Year</b>	1964
<b>Original Occupant</b>	Hasty House Restaurant, later Crestwood Inn
<b>Current Occupant</b>	Vacant



A handsome low-profile building, the Hasty House Restaurant, by an unknown architect, embodies the characteristics of Rustic Modern Style architecture. It has a broken gable eyebrow roof canopy that functions as a mansard. The walls of the building are made of expertly laid field stone, locally known as “moss rock”, that frame horizontally-oriented picture windows in smoked glass on the front facade, and continuing onto the side walls.

Though there are still some landscaping elements, in particular the stone walls and trees, at one time there was a significant garden feature that gave the restaurant the air of a private club and was locally renowned.

Originally, in the center, above the pushed-out front entry lobby, there was a truncated ‘A’-frame tower on which signage was affixed with the slogan of Hasty House having been “The Hamburger that Went to Switzerland”. This tower, which was not structural, was removed at some point in the past.



# LITTLETON PROFESSIONAL BUILDING

## 709 W LITTLETON BLVD

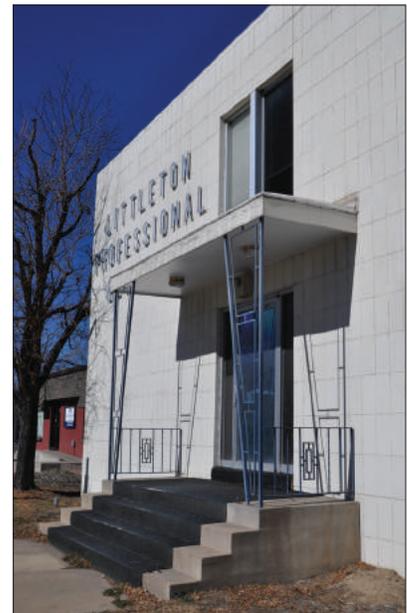
<b>Architect</b>	Miles Lantz
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1964
<b>Original Occupant</b>	Littleton Professional Building
<b>Current Occupant</b>	Littleton Professional Building



The Littleton Professional Building by Miles Lantz is smart-looking owing to its black, white and silver palette. The Commercial Modern Style building has two principal facades, the smaller one fronting onto West Littleton Boulevard, and the larger, facing South Lakeview Street.

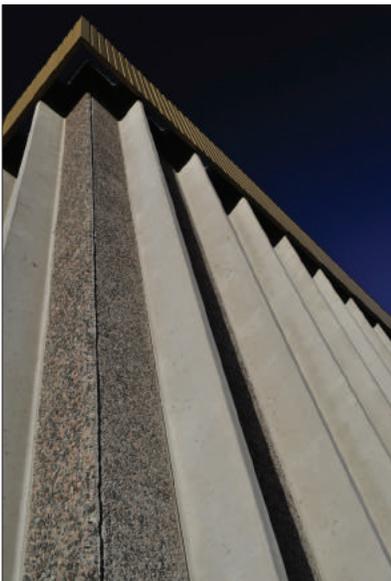
The boulevard facade is covered in white aggregate tiles laid in stacked bond. There is a covered entrance over a glass door with sidelights. Above the canopy is an oversized double-hung window and to the left, a sign in aluminum letters reading "Littleton Professional Building". The more substantial Lakeview side is divided into three parts, the central portion done in the white tiles, and on either side, two sections of black brick. The entry is covered by a cantilevered canopy and is a floor below the boulevard side entrance.

Lantz, the architect of the building, also designed the much larger Woodlawn Shopping Center, and went on to create a partnership with Dennis Boggio to form Lantz-Boggio which is a still active.



**DAWSON & COMPANY REALTY OFFICE BUILDING  
609 W LITTLETON BLVD**

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Formalist Style
<b>Year</b>	1973
<b>Original Occupant</b>	Dawson & Company Realty
<b>Current Occupant</b>	Doctors Care



Dawson & Company Realty is an example of a custom-order kit building, likely supplied by Craddock Building Products in Colorado Springs, the chief manufacturer in the area of the Formalist Style building components used to construct it.

The building may have had an engineer as a designer, as opposed to an architect, or the design of the building may have been a sample offered by the supplier of the components. Every element of the building was prefabricated. This includes not only the structural elements of the concrete framework, floors and roof, but also the architectural elements such as the exterior walls made of cast concrete panels that are either blank or with cut-outs for the windows, which were also prefabricated. The entry canopy and cornice were also brought to the site in ready-made pieces.

The building is an ambitious example of the kit form with most others being more typically bare bones like the Fourth Tier Bryant Tire Warehouse.

**PYRAMID DISCOUNT LIQUORS STRIP MALL**  
**395 W LITTLETON BLVD**

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1965
<b>Original Occupant</b>	Pyramid Discount Liquors
<b>Current Occupant</b>	Old Fashioned Italian Delicatessen and Carniceria La Tapatia



The Commercial Modern Style Pyramid Discount Liquor Strip Mall is constructed of red brick walls with extensive glazing in the form of glass doors and large horizontally-oriented display windows. There is a broad overhanging mansard-style fascia with deep eaves and a tongue-and-groove soffit wrapping around from the boulevard side to the west side off the parking lot. It is made up of a row of five shops that recede away from the street.

This plan, with the shops facing the parking lot, is the legacy of the narrow yet deep residential lots drawn to increase the number on the boulevard. This retail center is a notch above the others of its type, not only because of the cleanness of its formal relationships, but also because of the lower level facade on the back on West Powers Place. This entrance is grandly handled with a multipart entry canopy, and banks of windows on either side of the recessed double doors; it must have been an event hall or a private club.



## MISTER TACO RESTAURANT 389 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Formalist Style
<b>Year</b>	c1968
<b>Original Occupant</b>	Mister Taco Restaurant
<b>Current Occupant</b>	Pho 007 Restaurant



Though it is today somewhat run down, the Mister Taco, by an unknown architect, is nonetheless a good example of the Formalist Style as applied to a restaurant design. Mister Taco is immediately east of the Pyramid Discount Liquor Strip Mall; they are positioned back-to-back.

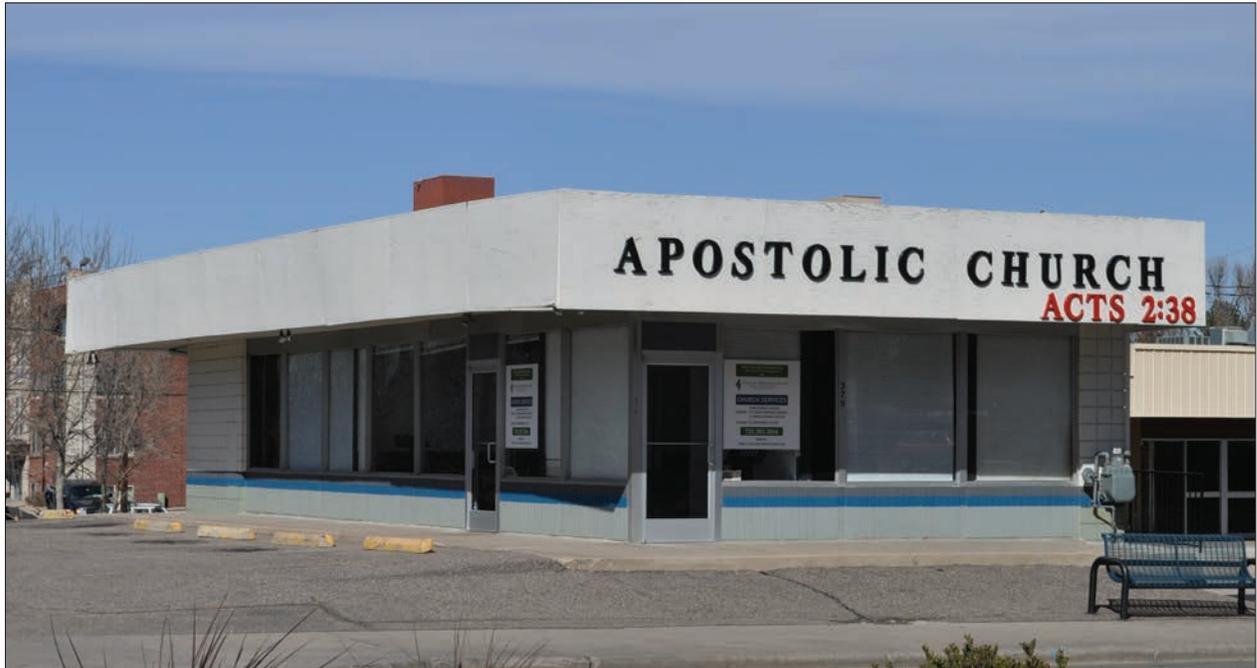
Also, like the strip mall, Mister Taco has a narrow frontage on the boulevard, but the lot is deep. The main facade of Mister Taco thus faces the parking lot on the east side of the building. The corners of the building are notched, and there are square-shaped posts embedded vertically in the walls that create an even rhythm in the formally complex building in which the volumes of the interior are expressed on the exterior. The posts also organize the various-sized openings from a glass curtain wall at one end, to the imposing entrance at the other.

Another unifying feature are the three cubic canopies over the doors, and the larger version of the same design marking that ambitious entrance.



WINCHELL'S DONUT HOUSE  
379 W LITTLETON BLVD

Architect	Unknown
Architectural Style	International Style
Year	1966
Original Occupant	Winchell's Donut House
Current Occupant	Apostolic Ministries in Action



*([http://www.rantlifestyle.com/2014/01/07/20-lesser-known-fast-food-joints-youre-missing/#slide\\_10](http://www.rantlifestyle.com/2014/01/07/20-lesser-known-fast-food-joints-youre-missing/#slide_10))*

Taking a box-like form, the International Style Winchell's Donut House by an unknown architect, has glass curtain walls on the south-facing boulevard side, and the west-facing parking lot side, and cantilevered eaves behind a broad three-sided fascia on the south, east and west sides. The parking lot is connected to that of the Mister Taco, which is next door.

Though Winchell's was a western regional chain that had been founded by Verne Winchell in 1947 in California, and ultimately had 170 outlets, at the time the one on West Littleton Boulevard was built, the chain did not have a master design like Safeway did. However, comparing this Winchell's Donut House to others, including the one on South Broadway in Denver, it's apparent that there were design guidelines, even if each of the buildings was individually designed. The photo at left shows a similar California Winchell's that demonstrates the impact of dramatic signage on even the most simple building.

Winchell's slogan was "Home of the Warm 'n' Fresh Donut", and with Dutch Boy Donuts, is one of only two free-standing bakeries in the corridor.

GOODYEAR AUTO SERVICE CENTER  
199 W LITTLETON BLVD

Architect	Unknown
Architectural Style	International Style
Year	1970
Original Occupant	Goodyear Auto Service Center
Current Occupant	Vacant



The well-designed International Style Goodyear Auto Service Center is an example of a master design commissioned by Goodyear from an unknown architect. The T-shaped building has a planar sense for enclosure, with extremely thin walls as compared to building's bulk. The brick end-walls bracket a glass curtain wall on the boulevard side, and set back behind the driveway, a row of aluminum and glass garage doors.

The entrance is off the sidewalk within a covered area cut-out of the building at the southeast corner. Above and along the line created by the top of the curtain wall, the garage doors and the covered entry, is a broad frieze. This horizontal frieze and the horizontal shape of the curtain wall with the recessed entry, and the linked garage doors, exaggerate the long, low profile of the structure.

A major tire retailer, the Goodyear Auto Service Center, is the finest auto-related building in the corridor, and the best Second Tier building on the survey.

# MOTOR BANK BUILDING

## 181 W LITTLETON BLVD

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Usonian Style
<b>Year</b>	c1970
<b>Original Occupant</b>	Motor Bank
<b>Current Occupant</b>	Vacant



The Usonian Style Motor Bank which was once associated with the United Bank of Littleton, has a residential feeling reinforced by the fact that it is set back behind a broad landscaped lawn. It is more like the professional buildings clustered at the west end of West Littleton Boulevard than it is like many of the businesses in the South Broadway corridor.

The Motor Bank is made of red brick in a long and low horizontal mass, with a shallow profile hipped roof with overhanging eaves reinforcing the horizontality of the design. On the east end is a covered entry cut into the building's volume, and adjacent to the entrance is a row of ribbon windows on the facade. Next to the recessed entry is a triangular vertical pile that looks like a chimney but was actually meant to hold signage. There is a large port cochere on the west end where the motor banking windows were once located.



## BROCK'S EATING HOUSE RESTAURANT 89 W LITTLETON BLVD

<b>Architect</b>	Eugene Sternberg
<b>Architectural Style</b>	Rustic Modern Style
<b>Year</b>	1967
<b>Original Occupant</b>	Brock's Eating House Restaurant
<b>Current Occupant</b>	Vacant



The Rustic Modernist Style Brock's Eating House is defined by its enormous gabled roof sitting heavily on thick brick pillars. This oversized gable has been based on an equilateral triangle, and is connected to a long low brick wing that has a mansard style canopy. A noteworthy feature on the boulevard side is the monumental chimney in expertly-laid field stone, the familiar form scaled up to match the gigantic roof shape.

The restaurant had an "Old World" Irish theme, and given that, the restaurant appears to be superficially traditional, however when closely examined it is more of a critique of an old cottage than a re-creation of one. That is explained by the fact that Brock's Eating House was designed by an architect known for thoughtfulness, Eugene Sternberg, though admittedly in an uncharacteristically restrained mood.

The restaurant was designed a few years after his Gallup Professional Building and not many years before his Brutalist break-through Miller Building, so it was apparently a stylistic detour.



## NEW FASHION CLEANERS & SHIRT LAUNDRY 5744 S DATURA ST

SECOND TIER

<b>Architect</b>	Unknown
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1961
<b>Original Occupant</b>	New Fashion Cleaners & Shirt Laundry
<b>Current Occupant</b>	The Hemp Center (retail)



Despite the unappealing paint, and the insensitively re-clad port cochere with shingles on the fascia and trellises surrounding the two supporting pillars, underneath, the New Fashion Cleaners & Shirt Laundry has a thoughtful Commercial Modern design by an unknown architect.

The facade on South Datura Street is a wing-wall that rises slightly above the structure. The wall is done in brick laid in a fancy all-over pattern wherein certain bricks are slightly raised off the surface in a regular system. Beneath the altered port cochere is a glass curtain wall with a glass door. Customers drove under the canopy, and dropped off their cleaning and laundry. The New Fashion Cleaners & Shirt Laundry's futuristic lighted sign was removed in response to the sign ordinance of 1971 that outlawed large signs.

Cleaners, like beauty salons, were an expanding sector in the postwar era, a time when men and women alike wore more formal clothing for both work and play.



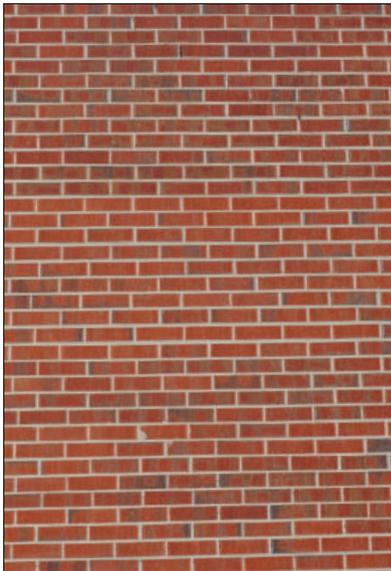
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FURR'S GROCERY STORE  
5794 S DATURA ST

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<b>Architect</b>	Unknown
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1966
<b>Original Occupant</b>	Furr's Grocery
<b>Current Occupant</b>	Cars Remember When

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A large rectangular brick building with a flat roof, the Commercial Modern Style Furr's Grocery Store, by an unknown architect, is nicely detailed. The composition of the north-facing facade is particularly intelligent. A glass curtain wall on the right is set off on the left by a plain brick wall punctuated by a freight door. The glass wall turns the corner becoming an entry with an overhead canopy, and adjacent, a massive brick wall with two large freight doors, and an oversized service door. Just below the top of the walls is a flat metal bar flush with the surface used as a decorative detail. Some of these details are sensitive alterations made to change the building to a new auto-related use.

Though Woodlawn Shopping Center had Safeway as an anchor, this smaller Furr's Grocery Store was adjacent to the shopping center. Furr's, a Western regional chain of grocery stores and a parallel chain of cafeterias, had earlier planned to open a grocery store in the never-built shopping center at the southeast corner of West Littleton Boulevard and South Broadway.

AMERICAN NATIONAL INSURANCE COMPANY  
5854 S DATURA ST

SECOND TIER

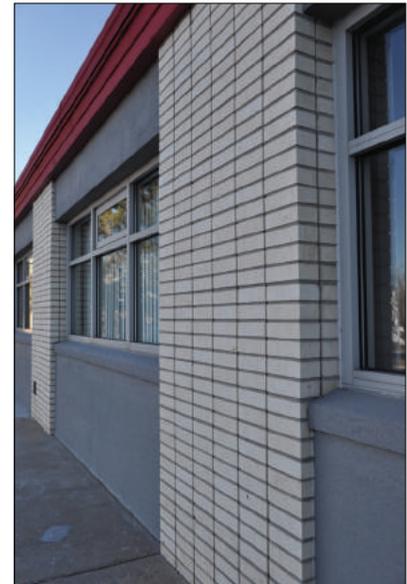
<b>Architect</b>	Unknown
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1961
<b>Original Occupant</b>	American National Insurance Company
<b>Current Occupant</b>	Love Inc of Littleton



A humble Commercial Modern Style professional building, the American National Insurance Company has been conceived as a box with a flat roof. To create visual interest, the unknown designer used the expression of structural elements combining a primary horizontal shape with secondary verticals. The fascia is clad in horizontal lapboard.

The South Datura Street facade has been divided vertically into two parts. On the right is an entry with a glass curtain wall that is recessed and thus covered by the building's roof plane, while on the left is a windowless wall detailed with a row of vertical bars and the building's sign. Picking up the vertical detailing, vertical piers of stacked bond in light-colored brick, and between them, set back behind the piers, are triple-hung picture windows with spandrel panels above to the roofline, and below to the ground level.

The Greater West Littleton Boulevard was a center for insurance company offices, many combined with realtors.



WESTERN EMPIRE REALTY  
5687 S FORESTHILL ST

<b>Architect</b>	Unknown
<b>Architectural Style</b>	International Style
<b>Year</b>	1965
<b>Original Occupant</b>	Western Empire Realty
<b>Current Occupant</b>	Academy Appliance Service



The Western Empire Realty Building is well-designed by an unknown architect. The cubic building is sheltered by an overhanging eave with a mitered metal fascia making the roof appear thinner than it is. The elegant treatment of the fenestration is seen in the curtain wall on the front facing South Foresthill Street side and wrapping around to the boulevard side. The wrap-around curtain wall is comprised of horizontally-linked vertical panels with spandrels above the doors, and above and below the windows.

The building itself is done in a warm gray brick with the spandrels also used above the conventional windows and side door. A tall wall is built hard against the wall of an old house. The monumental sign outlawed by the 1971 sign ordinance was removed but its upright standards remain.

Currently in declining condition, it may be a challenge to notice that this International Style real estate office is a jewel box that would be easy to restore because it is so small.



(1974 Littleton City Scrapbook, Bemis Library)

MR. COIN-OP SELF-SERVE DRY CLEANING AND LAUNDRY  
5767 S GALLUP ST

<b>Architect</b>	E. Eugene Frazier
<b>Architectural Style</b>	Commercial Modern Style
<b>Year</b>	1963
<b>Original Occupant</b>	Coin-Op Laundry
<b>Current Occupant</b>	Forever Green Foliage



The Commercial Modern Style Mr. Coin-Op Self-Serve Dry Cleaning and Laundry by architect E. Eugene Frazier is a straight forward functionalist design with its strengths being its fine rectangular proportions, and the clever creation of a covered entry by setting back the facade into the vacated front end of the structure. The ends of the side walls become wing walls sheltering the raised concrete walk that runs along the front. Above is an overhanging canopy and though the structure is original, the mansard-style awning is not.

The front of the building is divided into three parts, with storefronts with glass curtain walls on either side of a central office space marked by a solid wall punctuated by two doors. The six square ornamental elements on the solid office wall are original, appearing in a pre-construction sketch.

Architect Frazier, whose office was in the Littleton Office Building, went on to design Littleton Fire Station #1 before moving to Michigan.



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11.03  
 THIRD TIER BUILDINGS

11.04  
 FOURTH TIER BUILDINGS

12.00  
 APPENDIX

**Bennett's**

## 11.03 THIRD TIER BUILDINGS

### HISTORICAL SIGNIFICANCE

Most Third Tier buildings originally possessed and retain their ability to convey the history of social and commercial development trends of the post-World War II period from 1950-1980.

### ARCHITECTURAL SIGNIFICANCE

A few Third Tier buildings have been evaluated as having architectural significance, as commercial buildings within the Greater West Littleton Boulevard Corridor that have a relationship to Modern architecture. Expressionism, the International Style and Rustic Modern are all represented. There are two Fantasy Modern buildings. The remainder are Commercial Modern in style. These buildings are sometimes the work of architects, some are those that are built according to the designs of national retail or restaurant chains, while others are developer-designed.

### INTEGRITY

Third Tier buildings display two to seven of the seven characteristics of integrity. Third Tier buildings may be in largely original condition, others may be in declining condition, though with primarily minor and reversible alterations. Some have limited resurfacing, or had window or storefront replacement. However all retain their defining formal characteristics including shape, fenestration pattern and position of main entrance.

### PRESERVATION AND DISTRICT RECOMMENDATIONS

Third Tier buildings merit consideration for preservation and should receive design review of the exterior as visible from the street/s. Most have been evaluated as eligible for potential local historic districts. Plans for restoration of original design features and architectural character should be considered. Such changes might allow for possible re-classification to a higher tier.

### THIRD TIER BUILDINGS



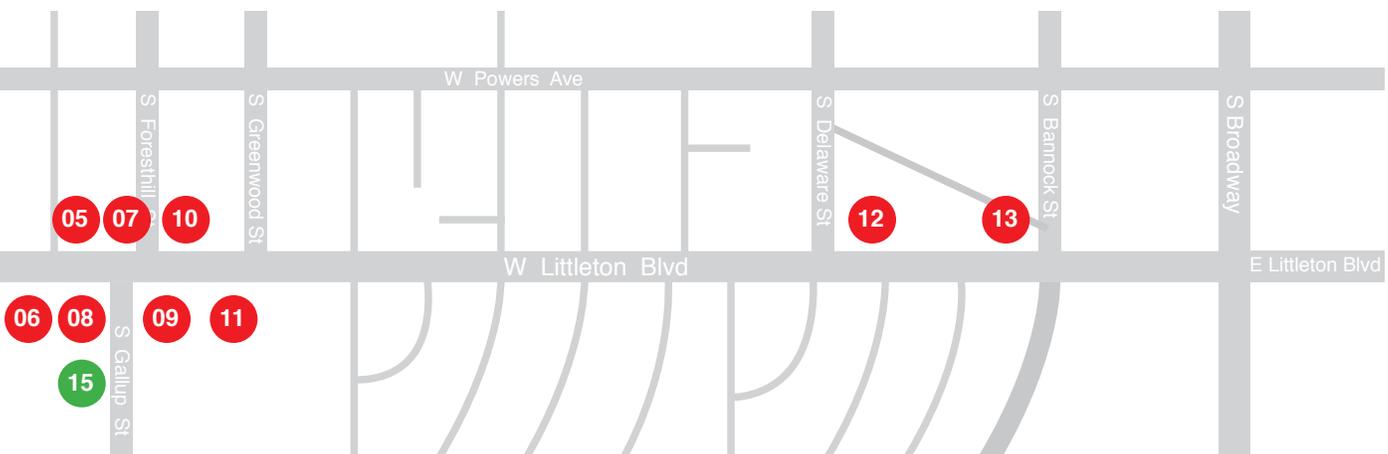
**WEST LITTLETON BOULEVARD / west to east**

01	1789	W Littleton Blvd	Allstate Insurance Company
02	1599	W Littleton Blvd	Windermere Standard Gas Station
03	1500	W Littleton Blvd	Woodlawn Shopping Center
04	1409	W Littleton Blvd	International House of Pancakes
05	1299	W Littleton Blvd	Bill Bennett Real Estate Offices
06	1210	W Littleton Blvd	The Woodlawn Shops
07	1201	W Littleton Blvd	Woodlawn Carter Service Center
08	1200	W Littleton Blvd	Woodlawn Texaco Gas and Service Station
09	1190	W Littleton Blvd	Chevron Gas Station
10	1169	W Littleton Blvd	Shoppers Mart
11	1140	W Littleton Blvd	Taco Bell Restaurant
12	399	W Littleton Blvd	Sambo's Restaurant
13	209	W Littleton Blvd	Homestead House

**WEST LITTLETON BOULEVARD CORRIDOR / alpha by street, north to south**

14	5682	S. Cedar St	The Bookhouse
15	5757	S Gallup St	Coin-op Carwash System
16	5666	S Windermere St	Pizza Garden Restaurant

**THIRD TIER BUILDINGS**



## THIRD TIER

### ALLSTATE OFFICE BUILDING 1789 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern
<b>Year</b>	1973
<b>Original Occupant</b>	Allstate Insurance Company
<b>Current Occupant</b>	Nature Resources / Remax Synergy



A handsome if modest design conceived as a pair of symmetrical storefronts, an attribute hidden by the later mansard awning at the southwest corner. Allstate exhibits a Modernist sense for proportion with the light-colored walls rising uniformly from ground to roofline. The handling of the entrances as window walls with bronze-tone frames and smoke-glass windows and doors is distinctive..

### WINDERMERE STANDARD GAS STATION 1599 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern
<b>Year</b>	1970
<b>Original Occupant</b>	Windermere Standard Gas Station
<b>Current Occupant</b>	Diamond Shamrock Service Station



Originally a Standard gas station in a corporate-derived Modernist design, the station was re-branded when ownership changed. Complete with a later free-standing canopy, the gas station relates to the automotive theme of West Littleton Boulevard. Automobiles were key to the postwar commercial building boom, leading to the appearance of buildings specifically intended to accommodate cars, none more so than a gas station.

### WOODLAWN SHOPPING CENTER 1500 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1956
<b>Original Occupant</b>	Woodlawn Shopping Center
<b>Current Occupant</b>	Woodlawn Center



The most significant triggering event in the transformation of West Littleton Boulevard from a country road to a commercial strip during the postwar period, was the construction of Woodlawn Shopping Center. Immediately Woodlawn eclipsed downtown Littleton as the commercial center of the town. Unfortunately, the center has lost its extensive neon signage and the canopies have been insensitively re-clad. However, it appears that the original canopies are still intact underneath and could thus be restored.

### INTERNATIONAL HOUSE OF PANCAKES 1409 W LITTLETON BLVD

<b>Architectural Style</b>	Fantasy Modern Style
<b>Year</b>	1965
<b>Original Occupant</b>	International House of Pancakes
<b>Current Occupant</b>	Littleton Cafe



The predominate sensibility among the commercial buildings on West Littleton Boulevard is Modernist but there are also examples of Fantasy Modern Style buildings, both of them restaurants. The International House of Pancakes takes the form of a Disneyland-like parody of an old-timey cottage. The design was corporate-wide with the prototype built in California in 1958. Among the initial investors was Hollywood graphic artist Al Kallis who designed menus, posters and signage and likely oversaw the original conception of the whimsical structure.

**BILL BENNETT REAL ESTATE OFFICE  
1299 W LITTLETON BLVD**

**Architectural Style** Commercial Modern  
**Year** 1968  
**Original Occupant** Bill Bennett Real Estate Office  
**Current Occupant** VDO Professional Building



This building resembles a strip-mall with its long horizontal volume stepping away from the street, however instead of glass curtain walls facing the parking lot, as there would be for shops, there are brick walls punctuated by residential-style windows and doors. The traditional detailing of the windows and doors contrast with the overall Modernist form of the building. .

**THE WOODLAWN SHOPS  
1210 W LITTLETON BLVD**

**Architectural Style** Commercial Modern  
**Year** 1962  
**Original Occupant** The Woodlawn Shops  
**Current Occupant** Boulevard Shops Condominiums



This Modernist red-brick and glass curtain-wall strip-mall has a distinctive cantilevered roof line that rises in a wedge at the northwest corner. The arcade of shops, sheltered by an integral canopy supported by steel pilotis, runs south perpendicular to the street. The handling of the relationship of the brick to the fenestration, and the prominent use of those unadorned piloti in the Woodlawn Shops, resembles the lost original appearance of Woodlawn Shopping Center.

**WOODLAWN CARTER SERVICE CENTER  
1201 W LITTLETON BLVD**

**Architectural Style** Commercial Modern  
**Year** 1961  
**Original Occupant** Woodlawn Carter Service Station  
**Current Occupant** Schomp Express Lube



This classic "shoe-box" style gas station was originally a Texaco, the company that introduced this building form in the 1930s when it hired Walter Dorwin Teague to design its stations. Such white enamel-clad boxes became the norm in gas station design for the next four decades. The cleanly detailed structure was designed for its purpose, with an office, rest rooms, service bays, and gas pumps out front. Woodlawn Texaco has lost its extensive signage, also designed by Teague, and its distinctive red and green accents.

**WOODLAWN TEXACO GAS AND SERVICE STATION  
1200 W LITTLETON BLVD**

**Architectural Style** Rustic Modern  
**Year** 1963  
**Original Occupant** Woodlawn Texaco Gas and Service Station  
**Current Occupant** Littleton Boulevard Auto Care Center



This large gas station with three service bays and a matching canopy over the pump islands, was originally designed in a Rustic Modern Style with residential materials including cedar shake shingles on the shallow mansard style fascia with field stone-clad walls. The sensitive relationship of the wood to the stone is obscured by paint. The stone could be stripped and the shingles would need to be replaced.

## THIRD TIER

### LITTLETON CHEVRON SERVICE 1190 W LITTLETON BLVD

<b>Architectural Style</b>	International Style
<b>Year</b>	1960
<b>Original Occupant</b>	Littleton Chevron Service
<b>Current Occupant</b>	ARC Donation Center



A company-wide design, this former Chevron is the finest of the several gas stations along the street. It exhibits a sophisticated International Style design; its walls and roofs conceived as thin flat planes with the back wall distinctively joined to the roof plane. Originally the canopy featured a thinner roof, which could be restored to enhance the building's appearance.

### SHOPPERS MART 1169 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern
<b>Year</b>	1964
<b>Original Occupant</b>	Shoppers Mart
<b>Current Occupant</b>	Littleton Ballet Academy



A simple box with a flat roof, the Shoppers Mart was originally a single large retail store. Modernist in style, the building's simplicity is somewhat relieved by the glass curtain wall entrance, and by the generous use of concrete block grills over large vertical windows. The boxed-in overhanging canopy that runs across the front has been somewhat altered, to its detriment.

### TACO BELL RESTAURANT 1140 W LITTLETON BLVD

<b>Architectural Style</b>	Fantasy Modern Style
<b>Year</b>	1974
<b>Original Occupant</b>	Taco Bell Restaurant
<b>Current Occupant</b>	Orchid Asian Bistro



Another example of Fantasy Modern Style, Taco Bell is a cartoon rendition of a Spanish mission conveying the fact that its specialty was Mexican food. As mentioned in regard to the International House of Pancakes, Fantasy designs held particular appeal to restaurateurs. This Taco Bell, like all others of its kind, was based on a prototype built in Downey, California in 1962 which was designed by the chain's founder, Glen Bell. The design was abandoned by the company around 1980.

### SAMBO'S RESTAURANT 399 W LITTLETON BLVD

<b>Architectural Style</b>	Expressionist Style (as built)
<b>Year</b>	1974
<b>Original Occupant</b>	Sambo's Restaurant
<b>Current Occupant</b>	Wild Ginger Thai Restaurant



Though the designs came from corporate, the restaurants in the Sambo's chain were highly individual. In this one, a dramatic roofline dominates the building. The mansard-style fascia was re-clad but the entire building retains its original form. Founded in Santa Barbara, California in 1957 by Sam Battistone and Newell Bohnett, in the 1970s, the chain's name became controversial for its racist connotations, and though an effort was made to re-brand, Sambo's went defunct in 1982.

**HOMESTEAD HOUSE FURNITURE STORE**  
**209 W LITTLETON BLVD**

**Architectural Style** Commercial Modern  
**Year** 1965  
**Original Occupant** Homestead House Furniture Store  
**Current Occupant** Comfort Dental / Gravina's Windows



Homestead House was a Broomfield-based chain of furniture retailers with locations in Colorado, California and Texas. For this large retail store, traditional and modern elements are blended. Like the other Modernist shops, there are glass curtain walls for display windows and entrances. However, the low-pitch mansard-style fascia and decorative Colonial Style ventilators at the roof's peak lend a residential quality to the design.

**THE BOOKHOUSE**  
**5682 S CEDAR ST**

**Architectural Style** Commercial Modern  
**Year** 1956  
**Original Occupant** The Bookhouse  
**Current Occupant** Colorado Wholesale Dye



This well-conceived design is an early example of a strip mall with a large corner store and side show-window with three smaller shops. The corner store was originally occupied by The Bookhouse, a center for intellectual life in Littleton that featured frequent lectures, readings and book signings. A college-town type of business, The Bookhouse catered to the intellectual circles brought to Littleton by the space industry.

**COIN-OP CAR WASH SYSTEM**  
**5757 S GALLUP ST**

**Architectural Style** International Style  
**Year** 1965  
**Original Occupant** Coin-Op Car Wash System  
**Current Occupant** Dixmoor Car Wash



An extremely simple structure comprised of a roof and side walls divided into two bays with four car-washing stalls and open at both ends. Cars drive through the bays with drivers wash their vehicles using coin-operated machines. Despite its stripped-down character, it is an elegantly conceived design. The car wash retains its "space-age" free-standing lamp standard. Car washes, like gas stations, illustrate the importance of the automobile in the postwar era.

**PIZZA GARDEN RESTAURANT**  
**5666 S WINDERMERE ST**

**Architectural Style** Commercial Modern  
**Year** 1965  
**Original Occupant** Pizza Garden Restaurant  
**Current Occupant** Romano's Italian Restaurant



This building is composed of three shops, now joined together internally to accommodate a single restaurant. It opened in 1965 as the Pizza Garden and became Romano's Italian Restaurant in 1967, just two years later. It is Modernist in style being minimally adorned and rectilinear with a flat roof. The awning that runs across the front somewhat hides the articulated mansard-style fascia that runs the length of the building's facade.

## 11.04 FOURTH TIER BUILDINGS

### HISTORICAL SIGNIFICANCE

Only a few Fourth Tier buildings originally possessed or retain their ability to convey the history of social and commercial development trends of the post-World War II period from 1950-1980.

### ARCHITECTURAL SIGNIFICANCE

No Fourth Tier buildings have been evaluated as having architectural significance, though they are commercial buildings within the Greater West Littleton Boulevard Corridor that may have a relationship to Modern architecture. They are largely Commercial Modern in style. Two buildings have no identified style. These buildings are sometimes the work of architects and/or built according to designs by national chains, but most were developer-designed.

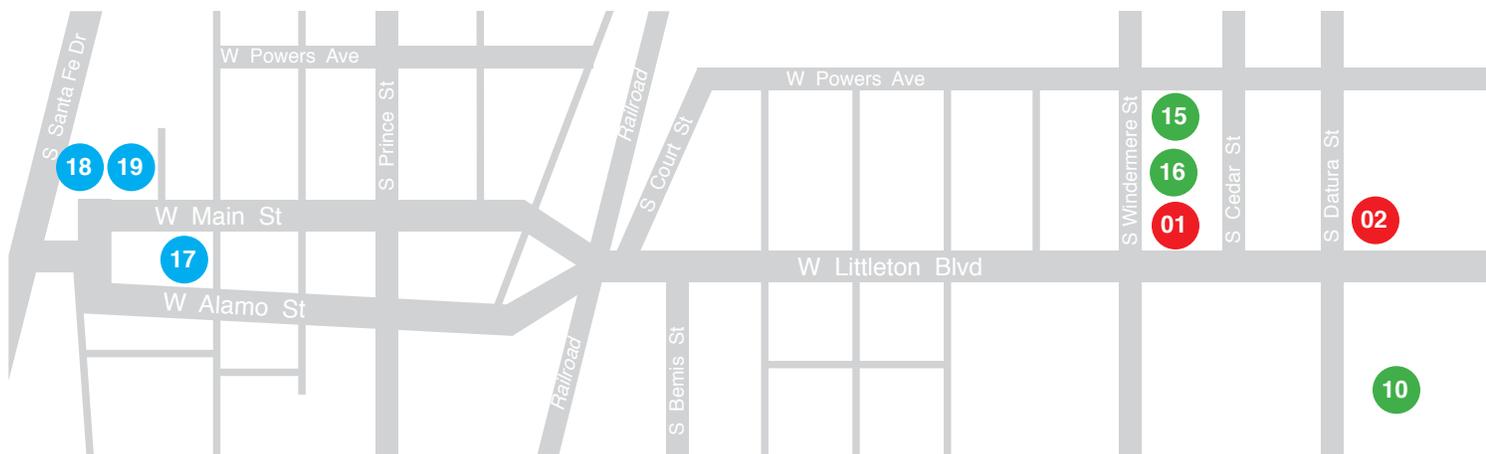
### INTEGRITY

Fourth Tier buildings display zero to seven of the seven characteristics of integrity. They are sometimes in deteriorated physical condition.

### PRESERVATION AND DISTRICT RECOMMENDATIONS

A few Fourth Tier buildings have been evaluated as eligible for potential local historic districts. These buildings may receive design review of the exterior as visible from the street when plans for restoration of original design features and architectural character are undertaken. Such changes might allow for possible re-classification to a higher tier.

### FOURTH TIER BUILDINGS



**WEST LITTLETON BOULEVARD / west to east**

01	1509	W Littleton Blvd	Tompkins OK Auto Float Tire Store
02	1399	W Littleton Blvd	Littleton Sinclair Gas Station
03	1099	W Littleton Blvd	Bryant Tire Warehouse
04	1059	W Littleton Blvd	Bryant Tire Service
05	1009	W Littleton Blvd	Gormer's Frontier Gas Station
06	769	W Littleton Blvd	Arapahoe Foot Clinic
07	739	W Littleton Blvd	Dr. C.V. Bergvall Offices
08	599	W Littleton Blvd	King's Food Host U.S.A. Restaurant
09	309	W Littleton Blvd	Moore's Restaurant

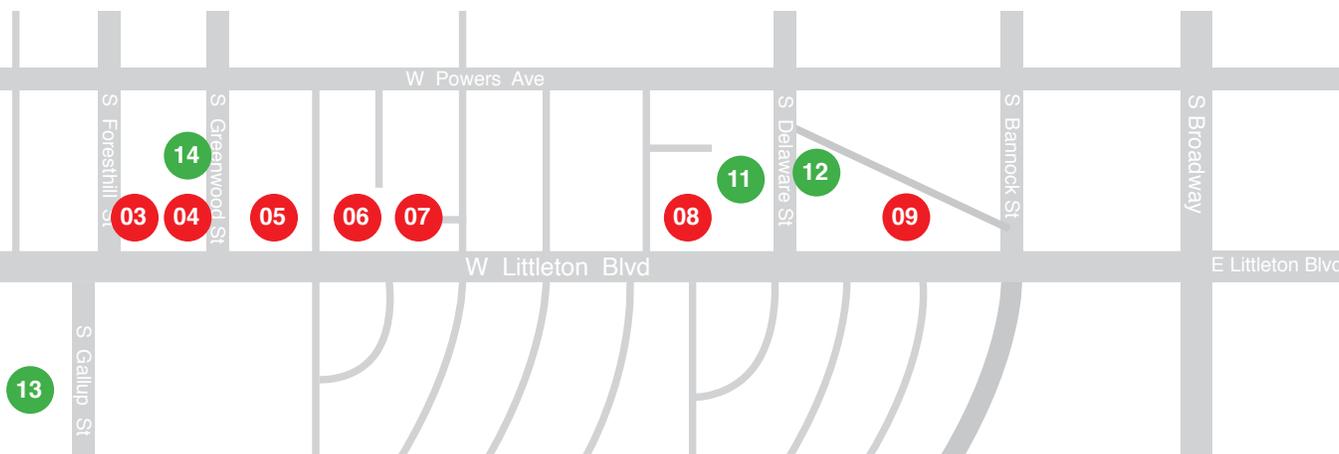
**WEST LITTLETON BOULEVARD CORRIDOR / alpha by street, north to south**

10	5814	S Datura St	Colorado State Motor Vehicle Department Annex
11	5649	S Delaware St	Tammy G's Beauty Bazaar
12	5652	S Delaware St	Office Building
13	5787	S Gallup St	Colorado Auto Service Inc
14	5699	S Greenwood St	Empire Radiator Service
15	5600	S Windermere St	Dick's Gulf Service
16	5660	S Windermere St	Hale Radio and Television

**MAIN STREET CORRIDOR / alpha by street, north to south**

17	2555	W Alamo Ave	Reinke Self-Serv Laundry
18	2659	W Main St	Brad Bradford Auto Body
19	2629	W Main St	CeBuzz Super Market / later Littleton Independent

**FOURTH TIER BUILDINGS**



## FOURTH TIER

### TOMPKINS O.K. AUTO FLOAT TIRE STORE 1509 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1957 / 1964
<b>Original Occupant</b>	Tompkins O.K. Auto Float Tire Store
<b>Current Occupant</b>	Taylor Automotive



This was once a handsome and formally complex Modernist building housing an office, showroom, and multiple service bays for OK Tire, a local industrial firm. It has been repeatedly resurfaced. Once white, with white walls being associated with automotive services, it now has stone-veneers and metal panels. Had it been preserved it would have been evaluated as the finest auto-related structure on West Littleton Boulevard.

### LITTLETON SINCLAIR GAS STATION 1399 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1961
<b>Original Occupant</b>	Littleton Sinclair Gas Station
<b>Current Occupant</b>	Damascus Restaurant



This building was originally a corporate design from Sinclair exemplifying the classic “shoe box” gas station that would have been covered in white metal panels and featured the famous Sinclair dinosaur signage. In its conversion to a restaurant some years ago, it was remodeled into a vernacular version of a Middle Eastern building, to signify the kind of food served by the restaurant in the manner of Fantasy Modern Style.

### BRYANT TIRE WAREHOUSE 1099 W LITTLETON BLVD

<b>Architectural Style</b>	None (Prefabricated)
<b>Year</b>	1976
<b>Original Occupant</b>	Bryant Tire Warehouse
<b>Current Occupant</b>	Crown Trophy



A kit for a warehouse building of no particular distinction that was assembled from prefabricated parts. A much more ambitious and thoughtful version of a building that was similarly constructed with manufactured elements is the Dawson & Company Realty Office Building at 609 West Littleton Boulevard, in Tier Two of this survey.

### BRYANT TIRE SERVICE 1059 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1973
<b>Original Occupant</b>	Bryant Tire Service
<b>Current Occupant</b>	Randy's Autocare Center



This modest garage is marginally Modernist, having stucco walls and a flat roof alongside a later functional addition built in gray concrete bricks. The two distinct parts are unified by a shingled mansard-style fascia. The building retains its automotive use.

**GORMER'S FRONTIER GAS STATION**  
**1009 W LITTLETON BLVD**

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1962
<b>Original Occupant</b>	Gormer's Frontier Gas Station
<b>Current Occupant</b>	Littleton Neighborhood Food & Gas



Though this building has been a gas station since the early 1960s, it has been altered and a new canopy added. Though now an independent service station, its current appearance probably dates to a corporate-wide re-design by an unidentified national chain during the 1990s.

**HOUSE / OFFICE ADDITION**  
**769 W LITTLETON BLVD**

<b>Architectural Style</b>	Commercial Modern (addition, as built)
<b>Year</b>	c1975
<b>Original Occupant</b>	Arapahoe Foot Clinic
<b>Current Occupant</b>	New Body Chiropractic & Wellness Center



There are many commercial buildings on and around West Littleton Boulevard that are converted residences. Most have simply been repurposed and have not otherwise been altered, like the historic houses at the west end. More rarely, residences that were converted to commercial uses were altered through Modern additions and facade redesigns. The original commercial design of this addition has been altered back to a more residential appearance.

**HOUSE / OFFICE ADDITION**  
**739 W LITTLETON BLVD**

<b>Architectural Style</b>	Commercial Modern (addition)
<b>Year</b>	1970
<b>Original Occupant</b>	Dr. C.V. Bergvall Office
<b>Current Occupant</b>	Farmers Insurance



A large and awkwardly proportioned addition with a mansard-style fascia and flat roof largely conceals the older house behind. It is probably a contractor design based on Dr. Bergvall's specific functional needs.

**KING'S FOOD HOST U.S.A RESTAURANT**  
**599 W LITTLETON BLVD**

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1965
<b>Original Occupant</b>	King's Food Host U.S.A.
<b>Current Occupant</b>	Pyramid Discount Liquors



King's was a chain of casual restaurants founded by James King and Larry Price in Lincoln, Nebraska, in 1955. King's outlets, often in college towns, have a place in midcentury nostalgia owing to its futuristic service model in which each booth was outfitted with an illuminated menu and a wall phone so that patrons could call in their orders. The building has lost its glass-box entry and its flat eave-line, showing how easy it is to damage the character of a Modernist building.

## FOURTH TIER

### MOORE'S RESTAURANT 309 W LITTLETON BLVD

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1965
<b>Original Occupant</b>	Moore's Restaurant
<b>Current Occupant</b>	Unknown



Originally Moore's Restaurant, this was probably a builder's design. It is nominally Modernist with its simple rectilinear form, flat roof, and boxed cantilevered-eave sheltering the front. Though the building retains these defining elements, in 2017, it was completely resurfaced and the fenestration and entry were reconfigured. Currently the building appears to be contemporary with all its period elements covered or removed.

### COLORADO STATE MOTOR VEHICLE DEPARTMENT ANNEX 5814 S DATURA ST

<b>Architectural Style</b>	None
<b>Year</b>	1974
<b>Original Occupant</b>	State Motor Vehicle Department Annex
<b>Current Occupant</b>	Mission Hills Baptist Church



A prosaic bunker-like structure that was planned, as opposed to designed, to store files for the State Motor Vehicle Department, then located nearby in the former Furr's Grocery building, also in this survey. Virtually window-less and door-less, it has few architectural details other than the oversized adobe-style brick from which it's constructed. It is marginally Modernist based on the plain walls and flat roof but is actually simply a functional structure with no discernable style.

### HOUSE / OFFICE ADDITION 5649 S DELAWARE ST

<b>Architectural Style</b>	Commercial Modern (addition)
<b>Year</b>	1961
<b>Original Occupant</b>	Tammy G's Beauty Bazaar
<b>Current Occupant</b>	Vacant



Tammy G's is small 1950s brick ranch house with an adjacent wing built to house a beauty salon. The addition is set perpendicular to the house. Though done in a matching buff-colored brick with a matching roof, the addition has been conceived as an entirely separate building with oversized walls bookending the structure. Though the relationship of the two buildings is unresolved, both have been well built.

### OFFICE BUILDING 5652 S DELAWARE ST

<b>Architectural Style</b>	Commercial Modern
<b>Year</b>	1978
<b>Original Occupant</b>	Unknown
<b>Current Occupant</b>	Tangent Corporation



This mid-sized office building was constructed to a developer standard using antiqued brick with vertical voids filled by windows and wooden panels. The symmetrical detailing is successful, but the overall shape of the building is fairly graceless.

**COLORADO AUTO SERVICE**  
**5787 S GALLUP ST**

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1961
<b>Original Occupant</b>	Colorado Auto Service
<b>Current Occupant</b>	A Quilter's Choice



Once a handsome single retail store with wing walls bracketing a storefront, it was insensitively altered by the addition of a second floor and a modified Gambrel roof, destroying the original sleek Commercial Modern design. Before the change, Colorado Auto Service must have resonated nicely with the similarly conceived Mr. Coin-Op Self-Serve Dry Cleaning and Laundry next door, and the Coin-Op Car Wash System adjacent to that.

**EMPIRE RADIATOR SERVICE**  
**5699 S GREENWOOD ST**

<b>Architectural Style</b>	Commercial Modern
<b>Year</b>	1972
<b>Original Occupant</b>	Empire Radiator Service
<b>Current Occupant</b>	Vacant



Only the southeast corner and the front of Empire Radiator have been architecturally detailed. At the corner, a red brick volume rises above the roof line. The facade, facing South Greenwood Street, displays a series of projecting vertical piers. On the north side are multiple service bays. Though still largely retaining its original features, the building, had it been in better condition, it would have been a Third Tier building.

**DICK'S GULF SERVICE**  
**5600 S WINDERMERE ST**

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1957
<b>Original Occupant</b>	Dick's Gulf Service
<b>Current Occupant</b>	Vacant



This former gas station takes the classic "shoe-box" form first developed for Texaco, but in this case used by the Gulf Oil Company. The building exemplifies a corporate-wide design. The famous Gulf signage and branding elements have been removed, along with the gas pump island. The surface of the building's entire exterior, likely white-enameled metal panels originally, has been completely covered by sheet-metal siding. However, the original placement of window and door openings has been preserved.

**HALE RADIO AND TELEVISION STORE**  
**5650 S WINDERMERE ST**

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1966
<b>Original Occupant</b>	Hale Radio and Television Store
<b>Current Occupant</b>	Duet Design Group



Until recently, Hale was a nicely-proportioned, finely detailed, and well-built Commercial Modern Style shop in buff-colored brick with large display windows and a glass entry, trimmed in aluminum. It was recently re-designed with a new entry that breaks the facade and roofline, violating the carefully considered proportions of the original building. The insubstantiality of the material used for the new form indicates it may be easily removed, at which time the building could be upwardly reevaluated.

## FOURTH TIER

### REINKE SELF-SERV LAUNDRY / APARTMENTS 2555 W ALAMO ST

<b>Architectural Style</b>	Commercial Modern (as remodeled)
<b>Year</b>	1957
<b>Original Occupant</b>	Reinke Self-Serv Laundry
<b>Current Occupant</b>	Adams Photography, et al



This contractor-designed building, likely the joining of two older buildings unified by a brick facade, reflects a mediocre standard of design and workmanship. The east half of the building is two stories while the west half is only a single story, hidden behind a two-story false front.

### BRAD BRADFORD AUTO BODY 2659 W MAIN ST

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	1955
<b>Original Occupant</b>	Brad Bradford Auto Body
<b>Current Occupant</b>	Bradford Auto Body



Bradford Auto Body is a heavily remodeled automotive building with multiple service bays on the east side. Shingled mansard roof canopies and a dark red paint are used to give the formerly Modernist building an old-timey character to blend with the historic storefronts to the east on West Main Street. It still serves its original use and has been owned by the same company that had it built, in business since 1949.

### CeBUZZ SUPER MARKET / LITTLETON INDEPENDENT 2629 W MAIN ST

<b>Architectural Style</b>	Commercial Modern (as built)
<b>Year</b>	c1953
<b>Original Occupant</b>	CeBuzz Supermarket, Littleton Independent
<b>Current Occupant</b>	Main Street Centre, Fathom Church



The former CeBuzz Super Market was originally a plain-walled functional structure with a projecting wing wall that rose above the roofline, now partially demolished. To better blend with the older buildings downtown, it was re-clad and an over-sized cornice and traditional-style clock were added. In the 1970s, the former supermarket was occupied by the *Littleton Independent*, founded in 1888, the sole justification for the significance of the building.



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## 12.01 ARCHITECTURAL STYLES

A breakdown of the survey buildings according to style revealed that the more prosaic Commercial Modern Style makes up approximately half of the seventy-seven surveyed buildings.

The other eight architectural styles identified in the survey make up the balance. Aside from two examples of Fantasy Modern, the remaining buildings are designed in the vanguard Modern architectural styles of Brutalism, Expressionism, Formalism, the International Style, Late Modern, Rustic Modern and Usonian Style.

### BRUTALIST STYLE

Only two Brutalist buildings appear in this survey, or just 3% of the total seventy-seven survey buildings. Both are classified as Tier One, having the highest level of architectural significance.

Closely related to the Formalist style was the European-derived Brutalism. The Second Phase International Style and Formalism represented two heirs to the International Style, the Brutalist style was another. For the most part, Brutalism was a response to the later work of the Swiss-born French architect Le Corbusier. In the 1920s and 1930s, Le Corbusier, a peer of the Bauhaus masters in Germany, became a champion of the International Style. Similarly, Le Corbusier discovered a renewed design vigor in the post-war period in a new style — Brutalism. An early example of Le Corbusier's Brutalist aesthetic is seen in his famous apartment building in France, Unité d'Habitation, (from 1950).

Brutalism is characterized by dense compositions of square and rectangular volumes. The effect was to make a building more visually complex not through ornament but through artful repetition of functional features.

Brutalist buildings were often constructed of cast concrete, which allowed for thick walls with deep recesses for the windows. Also back to basics was the fact that the cast concrete used was often executed in rough finished aggregate, with the imprint of the casting forms functioning to create additional visual appeal. In this country, architects Louis Kahn and Paul Rudolph in particular became

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advocates for their own individual expressions of Brutalism. Another was former Bauhaus master Marcel Breuer, who like Le Corbusier, had come out of the International Style only to later embrace Brutalism.

The term was coined in the 1970s by Charles Jencks.

#### **Defining Characteristics of Brutalist Style**

- horizontally oriented, secondary verticals
- robust, over-scaled proportions
- expression of the fenestration
- vertical windows
- deeply recessed windows
- use of smoke or gray tinted glass
- complex formal arrangement of building's volumes
- thick vertical piers
- eave-less walls or coping at top of walls
- use of cast-in-place concrete or aggregate
- use of self-sealing metals including Cor-Ten steel
- flat roofs

#### **COMMERCIAL MODERN STYLE**

Commercial Modern buildings represent thirty-five or 45% of the total seventy-seven survey buildings. Eight are classified in Tier Two and the remaining twenty-eight are classified in lower Tiers Three and Four.

Though the commercial buildings on West Littleton Boulevard exemplify many of the various Modernist styles popular with architects and clients at that time, as demonstrated by those that have been mentioned thus far, including Expressionism, Formalism and Usonian, it was a stripped down straightforward functionalism, related to both the International Style and to its Miesian refinement, that clearly predominated. As discussed above, Sternberg's lost Littleton Medical Center, as well as both the bank and office building by the Marlows, are masterworks of this type.

The typical Modernist commercial buildings from the period of the 1950s to 1970s that were built on West Littleton Boulevard, and the surrounding streets, are small scale functionalist buildings intended to serve as retail businesses or professional offices. The majority of these buildings are rectilinear, either a simple rectangle, or a simple arrangement of rectangles. They ordinarily have flat roofs,

with either plain, nearly flush fascias, or with overhanging boxed-in soffits or eaves. However a few have overhanging canopies, some of which are canted. These sometimes follow the roof-lines and were intended to protect shoppers from the sun or from inclement weather.

Many of these types of Modernist commercial buildings had light-colored walls in the form of painted concrete block or brick, as well as those done in buff-colored or even light-gray brick. Many others have been constructed using various shades of red-brick, as was used for Woodlawn Shopping Center, the largest commercial project from this period. Among those constructed as shops as opposed to offices, there is often the extensive use of glass for display windows.

The term was coined in 2016 by Michael Paglia and Diane Wray.

#### **Defining Characteristics of Commercial Modern Style**

- horizontally oriented
- rectangular volumes
- prominence of front facade, functional handling of secondary elevations
- large areas of glazing
- little to no ornament
- walls eave-less, or with overhanging eaves
- flat or shed roofs

#### **EXPRESSIONIST STYLE**

Expressionist buildings represent twelve or 16% of the total seventy-seven survey buildings. Nine are classified in Tier One. Two are classified in Tier Two. A single example is classified in the lower Tier 3.

Expressionism is a rare style in post-war American architecture but it found ready acceptance in the Denver area. Expressionism is only vaguely related to the German Expressionist style of the early 20th century, which is why it may be inappropriate to call the American style Neo-Expressionism, as some do. Expressionism's reliance on theatrical sculptural forms contrasted both the woodsy charm of the Usonian, on the one hand, and the crisp rationality of the International Style and Miesian on the other.

The Expressionists picked up the tradition of dramatic building forms that had

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earlier manifested itself in the United States in the Moderne, such as the many buildings constructed for the 1939–1940 New York World’s Fair. Whereas Moderne buildings often evoked the speed of a locomotive, it was the jet age that many Expressionist buildings suggested. Eero Saarinen’s 1962 Dulles International Airport in Chantilly, Virginia outside Washington, D. C. clearly makes the case with its smooth and continuous lines.

Expressionism in American architecture was broadly conceived and included the more clearly hard-edged and geometric approach taken by Walter Netsch for Skidmore Owings and Merrill in the design of the Air Force Academy Chapel of 1962 outside Colorado Springs, Colorado. The Expressionist style was never dominant in American architecture because the soaring forms it favored and the experimental materials it preferred were too costly. It was also this same fiscal issue that guaranteed that most Expressionist buildings, with notable exceptions such as Dulles and the Air Force Academy Chapel, were in the form of luxurious houses.

The origin of the term is unknown.

#### **Defining Characteristics of Expressionist Style**

- sculptural forms
- irregularly-shaped windows
- non-traditional structural elements
- use of experimental materials
- use of cast-in-place concrete
- same materials used inside and out
- organic or geometric floor plans
- organic or geometric ornamental programs
- use of the cantilever
- dramatic site planning, use of topography as a design element
- butterfly or other unconventional roof designs
- roofs as continuations of the walls

#### **FANTASY MODERN STYLE**

Two Fantasy Modern buildings appear in this survey, or just 3% of the total seventy-seven survey buildings. Both are classified in Tier Three.

Buildings in the Modern Fantasy Style from the post-World War II period are heirs to the architectural follies of the 16th to 18th centuries. A folly is a building with no purpose other than being viewed. It was a form adopt-

ed by European nobles to adorn their country estates. These follies often imitated Roman ruins and were meant to visually punctuate the green swards of the garden, serving as a point of interest. Modern Fantasy Style architecture is also descended from American Novelty buildings from the late 19th century to the first half of the 20th. These novelty buildings are representational sculptures that unlike the follies, actually function as buildings, with famous examples including structures that take the form of oversized coffee pots, wigwams and hotdogs. However, like the follies, one of their key functions was to attract attention, and many were part of roadside culture of the first decades of the 20th century.

Both the follies and novelty buildings were conceived and commissioned by eccentric individuals and were unique. These characteristics are the principle distinctions between the follies and novelty buildings, and the Modern Fantasy Style buildings, which are designed for corporations, and built in multiple examples, sometimes thousands of them.

Modern Fantasy Style buildings originated in greater Los Angeles, being first fully expressed by Disneyland which opened in 1955 and which included storybook inspired buildings ranging from Sleeping Beauty’s Castle to the shops on Main Street and the cabins in Frontierland. A common attribute among all of them is a distinctive appearance with the suggestion of a romantic narrative, typically evocative of an idealized past.

Many restaurants, both chain and individual, embraced the Modern Fantasy Style in the 1950s and 1960s, including the giant cartoon cottages that housed the International House of Pancakes restaurants, and the parodies of Spanish Colonial missions occupied by the Mexican-themed fast food outlets of Taco Bell. Others include the ersatz Wild West buildings of the Mister Steak chain, and the over-scale red barns used by Red Barn, a fast food hamburger chain.

Modern Fantasy Style architecture persists and even flourishes in the 21st century, as exemplified by the faux Tuscan villas of the Olive Garden restaurants, or the conglomerated of imitation harbor buildings of the Joe’s Crab Shack restaurant chain, among many other examples.

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### Defining Characteristics of Fantasy Modern Style

- cartoon-like parody of some kind of archetypal historic building
- style of building reflects a nostalgic theme
- distortions of scale in overall form, with elements either larger or smaller than expected
- exaggerated ornamental programs that reinforce the overall theme
- oversized windows, light fixtures, chimneys and other elements consistent with the theme
- modern materials given traditional finishes to convey an historic appearance
- often brightly colored, though may also have colors based on those of the archetypal source
- a range of roof types reflecting those of the specific historic structure being aped

The term was coined in 2018 by Michael Paglia and Diane Wray.

<http://laforum.org/article/the-ecology-of-fantasy/>

### FORMALIST STYLE

Four Formalist buildings appear in this survey, or just 5% of the total seventy-seven survey buildings. Two are classified in Tier One and two in Tier Two.

Antecedents for Formalism in American architecture can be found in France and Italy in the 1930s and 1940s, which is why it is sometimes called New Formalism. The style first appeared in the United States in the 1950s. Through the 1970s, Formalism became a dominant trend in American architecture. In the 1980s, Post Modernism superseded Formalism, with the two styles sharing many characteristics, most notably their references to historicism and decoration.

Formalism was a subtle commentary on the International Style, to which it is closely related. Formalism put forward a critique of the functionalist ethos of the International Style. The most important proponents of Formalism in the United States were Philip Johnson, Edward Durell Stone, and Minoru Yamasaki. All three had begun their careers by designing International Style buildings and so it is appropriate to see Formalism, like Miesian, as being a variant of the International Style.

Formalism reintroduced to Modern

architecture a classicism through regular and sometimes symmetrical massing, as opposed to the irregular and asymmetrical massing associated with the International Style. Formalist buildings also sometimes sported decorative flourishes in the form of sun-screens and planters. The style was most often used in the design of large buildings. Many government and high-rise buildings from the period are examples of Formalism. It sometimes appears in the design of houses.

The origin of the term is unknown.

### Defining Characteristics of Formalist Style

- vertically oriented
- expression of corners
- sun-screens and screen walls in concrete or metal spandrels vertically link windows
- recessed windows
- simplified formal arrangement of building's volumes
- vertical piers
- eave-less walls or coping at top of walls
- flat roofs.

### INTERNATIONAL STYLE

Eleven International Style buildings appear in this survey, or 14% of the total seventy-seven survey buildings. Five are classified in Tier One. Four are classified in Tier Two. Only two examples are classified in the lower Tier 3.

The International Style in architecture first appeared in Germany, France, and the United States in the 1920s. By the 1930s, the International Style was firmly established in Europe and the United States. After World War II, it became a watershed in American architecture especially for the design of large buildings. The example of the International Style increasingly came to influence architecture of the 1950s to the 1970s. In contemporary architecture, the International Style remains a source of inspiration.

The International Style comprises a set of principles applied to the theoretical underpinnings of the practice of architecture. This set of principles utilizes two distinct yet inter-related concepts: functionalism and reductionism. Functionalism is the tendency to generate the design of a building as a product of an analysis of functional criteria. Reductionism is the tendency to reduce the elements in a building design to its most basic expression result-

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ing in architecture of stark simplicity. Utilizing these guiding concepts, architects working in the International Style have produced a sizeable body of work, the best of which are important buildings of exceptional elegance.

The place of the International Style in American architecture was greatly impacted by World War II. The Nazi campaign against Modern art and architecture led many artists and architects in Germany and in the rest of Nazi-occupied Europe to seek asylum in the United States. Among these Modernists were many of the key figures in the International Style movement in Europe including Walter Gropius, Marcel Breuer and Ludwig Mies van der Rohe. These architects, as designers and teachers, became widely influential with a younger generation of post-war American architects who went out and designed the nation's schools, hospitals, hotels, and office buildings.

The term was coined in the 1930s by Henry-Russell Hitchcock and Philip Johnson.

#### **Defining Characteristics of the International Style**

- horizontally oriented
- ribbon windows
- expression of windows
- large areas of glazing
- use of industrial materials like concrete and aluminum
- cubist conception of building's volumes
- no ornament
- walls eave-less or with overhanging eaves
- use of the cantilever
- flat roofs

#### **LATE MODERN STYLE**

Only two Late Modern buildings appear in this survey, or just 3% of the total seventy-seven survey buildings. One is classified in Tier One and one in Tier Two.

Beginning in the 1970s, architects in the United States put forward a new architecture that constituted an updating of earlier Modern styles. Like the earlier Modern buildings, Late Modern architecture was reductive and functionalist. In addition to refining or reformulating earlier Modern concepts, Late Modernism also rehabilitated certain out-of-favor Modernist features including radial corners, glass blocks and belt courses.

Many of the most important Late Mod-

ernist buildings were in the form of high rises but large low rise buildings were also built in the style, notably schools, factory buildings, and shopping centers. A limited number of Late Modernist houses were also constructed during the period.

Though the use of metal and glass curtain walls firmly links the Late Modern style to the Second Phase International Style, the two styles are clearly distinguishable from one another in a number of other ways. The most obvious difference between the two styles was that Late Modern style architects imagined their buildings not as a simple straight-forward set of volumes, but as highly articulated sculptural forms, albeit rectilinear ones. This is the case even when these sculptural forms are simply the result of structural engineering considerations.

The acceptance of the key importance of rationalism as the underlying philosophy of building design associated with the International Style and the panoply of styles that were its progeny was attacked viciously by the Post Modernists. Emboldened by their successes, the Post Modernists believed they had written Modern's final chapter. In recent years, as Post Modern has degenerated into Neo Traditionalism, Late Modern has evolved into Neo Modern.

The term was coined in the 1980s by Charles Jencks.

#### **Defining Characteristics of Late Modern Style**

- horizontally oriented
- ribbon windows, belt courses
- hooded or deep set windows
- large areas without windows
- use of industrial materials like concrete
- dramatic sculptural conception of building's volumes
- no ornament
- walls eaveless or with boxed or cantilevered eaves
- decorative use of functional features
- flat and shed roofs

#### **RUSTIC MODERN STYLE**

Only three Rustic Modern buildings appear in this survey, or just 4% of the total seventy-seven survey buildings. Two are classified in Tier Two, one in Tier Three.

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Rustic Modernism incorporates the influences of vernacular architecture in form and materials. However, Rustic Modernism should not be confused with a genuine vernacular style. Rustic Modernism is a style that had a national presence and is not associated with any particular region. The forms of Rustic Modern buildings have been derived from various kinds of rural buildings including those related to agriculture and mining.

A number of architects in the late 20th century may be seen as champions of Rustic Modernism including Edward Larrabee Barnes working in New England and New York, and Charles Moore in California. In the 1960s and increasingly in the 1970s, these architects, among many others, began to reject both the hard edges and industrial materials seen in many other Modern styles and to replace them with softer, more traditional forms and natural materials. In this way, Rustic Modern buildings are closely related to Usonian buildings.

The informality and anti-monumentality of Rustic Modernism made it a late 20th century continuation of an ongoing current found in early Modern architecture beginning with the Craftsman style. Like Craftsman, Rustic Modernist buildings feature prominent roofs with deep overhanging eaves and traditional materials such as brick, stone and shingles. The rich tradition that leads to Rustic Modernism indicates that the style has a retrospective quality that makes it distinct from the other earlier Modern styles, which are consciously forward-looking. It is for this reason that some historians have linked Rustic Modernism to the later Post Modern style.

The term was coined in 2000 by Michael Paglia and Diane Wray.

#### **Defining Characteristics of Rustic Modern Style**

- mix of horizontals and verticals
- horizontal ribbon windows and vertical slit windows
- windows divided by vertical mullions
- skylights and clerestory windows
- use of traditional materials like brick, stone, and shingles
- traditional conception of building's volumes
- integration of indoors and outdoors
- no ornament
- deep over-hanging eaves

- roof a prominent design feature
- shed roofs, gable roofs, hipped roofs

#### **USONIAN STYLE**

Four Usonian Style buildings appear in this survey, or 5% of the total seventy-seven survey buildings. Four are classified in Tier One and one in Tier Two.

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

## 12.02 SELECTED ARCHITECT BIOGRAPHIES

### A-B-R PARTNERSHIP ARCHITECTS

The architectural firm A-B-R Partnership Architects, Denver, was the successor firm of Anderson Barker Rinker. Both firms were comprised of the partners John Anderson, Don Barker and Ron Rinker. Anderson Barker Rinker was founded in 1965, becoming A-B-R in 1970. A-B-R was an artistically distinguished firm that was awarded high status commissions such as the 1972 Littleton National Bank, at 5734 Prince Street in Littleton.

In 1975, John Anderson left to form Anderson Mason Dale, Professional Corporation, while Don Barker and Ron Rinker joined with Russell Seecat to create Barker Rinker Seecat. The successor firm to A-B-R, Barker Rinker Seecat, still retains A-B-R's files including the records for the Littleton National Bank.

Barker Rinker Seecat, has been extremely successful in garnering high status commissions from its founding right up to the present day. Though A-B-R's Littleton National Bank is more ambitious and more finely crafted, it is conceptually related to Barker Rinker Seecat's c1980 Commercial Federal Bank, now Bank of the West, at 2 Steele Street in Denver's Cherry Creek. Both banks are obviously the work of the same designer.

One of the most important commissions from this period for Barker Rinker Seecat was the 1981 Writers Square, at 1512 Larimer Street, a mixed-use project that includes retail and housing. Writers Square was the recipient of multiple AIA awards, including a 25-year award in 2006. Another noteworthy project from this time was the 1984 Children's Museum of Denver, at 2121 Children's Museum Drive, both in downtown Denver. Beginning in 2011 and up to the present, Barker Rinker Seecat has been involved in the Taxi complex

of mixed-use, office and residential buildings in Denver's RiNo, located in the vicinity of 35th Avenue and Ringsby Court. For several of these Taxi projects, including Drive and Freight, Barker Rinker Seecat has worked with Dynia Architects. Most recently, Barker Rinker Seecat designed the 2018 Carla Madison Recreation Center in Denver at 2401 East Colfax Avenue. Barker Rinker Seecat, which now has offices in Denver and Dallas, is today one of the largest architecture firms in Colorado.

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### TEMPLE HOYNE BUELL (1895-1990)

Temple Buell who founded what would become the largest architectural firm in the Rocky Mountain region, was born in 1895 in Chicago. He earned a B.S. degree in architecture at the University of Illinois, and an M.S. in architecture at Columbia University. In 1917 Buell won the Rome Prize in architecture given by the American Academy in Rome, but with World War I still underway, he was unable to study in Rome. Buell served in the war as a second lieutenant in the artillery, and was severely injured by having been exposed to poison gas in the Battle of Chateau-Thierry.

In 1919, after the war's conclusion, Buell, back home in Chicago, worked for the Chicago architectural firms of Marshall and Fox, and Rapp and Rapp. In 1921, he came to Colorado to convalesce having contracted tuberculosis, with the state having then been a center for the

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treatment of the disease. In the early 1920s, his health restored, Buell first briefly worked for the Denver architectural firm of Mountjoy and Frewin before opening his first office, Temple H. Buell, Architect, incorporating the firm in 1923 which was renamed T.H. Buell and Company, Architects.

Buell's approach in the 1920s tended toward a traditional look, like the neo-Gothic of his circa 1925 Asbury Elementary School at 1995 South Lafayette Street, but by the late 1920s, he began to develop a personal approach to the zigzag current of Art Deco, first seen in his 1928 Revere School at 300 Morgan Street in Ovid, Colorado. These buildings are characterized by the expressionistic handling of the masonry, which has been laid in a wide range of vertically oriented patterns, done in brick or terra cotta panels. Other buildings of this type include some of Denver's most famous and beloved landmarks. These are: the 1929-1930 Paramount Theatre at 1621 Glenarm Place; the 1934 Mullen Home at 1895 Franklin Street; and; the circa 1935 Horace Mann Junior High at 4130 Navajo Street.

By the late 1930s, Buell's advance toward a more fully-realized Modernism continued, and he developed a simple Moderne manner, as seen in the sadly demolished Lincoln Park Homes from 1939-1940 at 1300-1400 Mariposa Street. Though these row-house style residences were built for low income families, Buell nonetheless give in to his taste for elaborate brickwork, in this case creating belt courses and horizontal banding using different sizes and different shades of buff-brick and terra cotta panels.

Buell was also a planner and a developer at this time, working as an urban planner for Arapahoe County and for Cherry Hills Village, which he helped to found, and where he built many homes in the 1930s.

After the Second World War, Buell developed a conservative Modernist style that either exemplified the International Style or Formalism. His Cherry Creek Shopping Center from 1949-1950 was Formalist Style, but it only survives in its original shape and has been insensitively re-clad; it is slated for demolition. The shopping center featured an open-air mall with shops lining either side and Buell is considered a pioneer of shopping center design in

the post-World War II period.

At the same time Buell created work in the International Style such as the 1955 Whiteman Elementary School at 451 Newport Street and the substantially larger 1957 Kunsmiller Junior High School at 2231 South Quitman Way. Both are exaggeratedly horizontal in form and have been done in salmon-brick with long expanses of aluminum-trimmed ribbon windows.

Another notable Formalist Style building by Buell, the 1959-1960 State Services Building at 1525 Sherman Street, is part of the Colorado State Capitol complex. It features a gray granite podium over a white-marble-clad shaft. The window frames, ventilation grates, and the door-surrounds are carried out in gold-colored metal. As quoted by Marcia Sky in *Denver: The City Beautiful*, from 1987, Buell said, "You look at my State Services Building from any angle and the proportions are good. It's so simple and the fenestration fits the design."

The orange-brick Formalist Style Mountain States Telephone and Telegraph of 1968 at 1699 West Littleton Boulevard has been chastely designed with the vertical fins marking the entry set against an essentially unadorned red-brick rectilinear mass above which is a cantilevered eave-line. The building is characteristic of Buell's simple-yet-monumental designs.

In the 1960s and 1970s, T. H. Buell and Company, Inc., employed some 50 architects as well as planners, engineers and an extensive support staff. In 1983, Buell donated \$5 million dollars to establish the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, where he had earned his advanced degree.

Buell closed his office in 1989, the year before he died at the age of 94. He is buried in a Formalist style free-standing mausoleum of his own design at Denver's Fairmont Cemetery.

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### **RICHARD CROWTHER (1910-2006)**

A Colorado pioneer of environmentally-friendly architecture in the mid-20th century, Richard Crowther was born in Newark, New Jersey in 1910, and moved to San Diego as a young man in 1931. Crowther learned to be an architect on the job, starting with lighting design for amusement parks and eventually coming up through the profession. He arrived in Denver in 1948 and was hired by Lakeside owner Ben Krasner, who wanted him to give the park a partial facelift. It was a modest start, but within a few years, Crowther had built a booming architectural-business.

Though he did have some formal training, including having taken classes at the University of Colorado and the University of Denver, Crowther worked as an architect without a professional degree, as was common to his generation.

Crowther made the relationship of the structure to the environment a key part of his commercial and residential designs, and he became internationally famous for his theoretical writings on the subject. His buildings are shamelessly modern and breathtakingly beautiful. They show off ground-breaking technologies contained within vanguard formal expressions, and the best of them are as sophisticated as anything anywhere in the world.

In the 1950s and 1960s, Crowther embraced the International Style as seen in the 1956 Neufeld House at 40 South Bellaire Street and in the 1966 Littleton Medical Clinic at 1900 West Littleton Boulevard.

Among Crowther's most important commissions were the three Cinerama theaters he did for the Cooper Trust in the early 1960s. One was built at 960 South Colorado Boulevard in Denver, with another in Minneapolis and a third in Omaha. The theaters were nearly identical, with the curved auditorium

inside being expressed on the outside as a robust, drum-like form. Sadly, all three have been torn down -- the one in Denver to make room for a Barnes & Noble parking lot. (To see photos of all three Crowther theaters, go to [www.cinematreasures.org](http://www.cinematreasures.org).)

In the 1970s, Crowther continued his interest in buildings with sculptural forms, with signature Late Modernist style houses, offices and shops that he designed for Cherry Creek North, an upscale Denver neighborhood that he helped start. Set among the shops, for example, is a striking two-part office complex at 310 Steele Street and 3201 East 3rd Avenue. The sleek, low-slung buildings sport ribbon windows slashing across light-colored walls, flat roofs at different heights and triangular atriums marking the skyline.

One of Crowther's greatest masterpieces is the 1978-1979 home and studio he designed for himself and his wife at 401 Madison Street on the northwest corner of 4th Avenue and Madison Street. (In a 1994 film that he made on his home and studio, entitled *Ecologic and Solar Research Residence*, Crowther said, "... responsible architecture requires an ecologic harmony. Every decision we make has an environmental consequence.") The house was Crowther's laboratory for working out his environmental theories. The elaborate forms of the place include a lively constructivist rhythm of rectilinear blocks set off by a wedge-shaped roofline with an integral canopy shielding a row of solar panels. Separated by flat-roofs is another wedge and a long barrel vault. The severe-looking painted concrete structure is definitely one of the most advanced residences from the period in Colorado, comparable to Charles Deaton's *Sculptured House* in Genesee. Similar to Crowther's own house, is the striking residence he designed at 500 Cook Street.

In 1982 he was made a Fellow of the American Institute of Architects in recognition of his great achievements. He donated his plans, documents and drawings to the Western History Collection of the Denver Public Library. On Christmas Day, 2006, Crowther died at the age of 96.

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### **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 coher-

ent 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 Hornbein was employed by the Works Progress Administration. 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 em-

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phasis 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 Stolin-sky 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.

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**JOSEPH PATRICK MARLOW (1912 - Unknown)****MARY LOUISE MARLOW (1916 - Unknown)**

Joseph Patrick Marlow was born in 1912 in New York City and raised in the Midwest. Mary Louise Marlow was born in 1916 in Spokane, Washington, and raised in Denver, Colorado, the daughter of prominent contractor O.E. Brueggeman. Joseph and Louise met while studying architecture at Washington University in St. Louis. Their interest in the International Style came not through their studies, which focused on the Beaux Arts, but through the architectural periodicals of the 1930s through 1950s that illustrated the most advanced work of the European and American Modernists. The two married in 1940 and returned to Denver in the late 1940s after Joseph's military service as an architect.

In Denver, Joseph taught architecture at the University of Colorado, Boulder, and at the University of Denver. A 1948 *Littleton Independent* announcement for his course, "So You're Going to Build A Home," described Marlow as a "prominent Denver architect specializing

in small homes," and described the course as exploring "... the values of solar houses, prefabricated houses, as well as conventional type homes."

Louise Marlow worked as a drafts person for a number of prominent modern architects including Tom Moore, Dudley Smith, and Victor Hornbein. Shortly after their return, the couple established their own practice. They created twenty or so avant-garde residences and several larger buildings in Denver and Colorado between the 1940s and the 1960s.

Regional work included the National Register-listed Joshel House at 220 South Dahlia Street, the 1949 Marlow House at 1190 Oneida Street; the 1949 Hobart House at 100 South Dexter Street (stripped and remodeled beyond recognition); the c1950 Cavode House at 860 Race Street; the 1954 Sandler House at 220 South Birch Street, the 1945 house at 2100 Monaco Parkway, the Melbro Apartments (now Royal Oak Condominiums) at 1075 Corona Street, the 1958 Milmo House at 14900 Foothill Road in Jefferson County, the c1965 District #3 Denver Police Station at 1625 South University Boulevard (demolished), and the Far View Visitor's Center in Mesa Verde, Colorado.

The Marlows were very active in the Littleton community in the post-World War II years, and maintained their office on the upper floor of the Marlow-designed Littleton Savings and Loan building at 1449 West Littleton Boulevard. Joseph was an active speaker at community forums, and served as secretary of the Planning Commission. The Marlows produced an unrealized renewal plan for the Downtown Property Owners Association in 1958.

Important Littleton buildings include the 1949 Lord House (a fragment of which survives as part of the Littleton Historical Museum), the 1959 Littleton Savings and Loan with sculptural screen by internationally prominent designer Robert Propst, the Marie Seaman Black building at Littleton Boulevard and South Bemis Street, an addition to St. Mary's School on North Nevada Avenue, and the 1961 Title Guaranty Company building at 2000 West Littleton Boulevard, featuring a remarkable tile mural by Belgian artist Rene Heyvaert.

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#### **EARL CHESTER MORRIS (1903 - 1964)**

#### **ROBERT MAX MORRIS (1908 - 1988)**

Brothers Earl C. and Robert M. Morris were both important modern architects in Denver. Born in Denver, both attended Manual High School and the University of Colorado in Boulder. Earl Morris, the older of the brothers, then attended Columbia University in New York City, and encouraged his brother to follow. Earl completed his Bachelors in Architecture at Columbia. Before Robert completed his degree, the stock market crash forced the return of the brothers to Colorado.

In Denver, Robert completed his architectural studies at Atelier Denver. Earl joined the firm of Mountjoy & Frewen and in 1935, upon Mountjoy's death, became Frewen's partner in Frewen & Morris. Robert Morris joined his brother and worked for the firm. In 1936, Earl Morris designed Boulder High School at 1604 Arapahoe Street, with the younger Glenn H. Huntington serving as the architect of record.

After Frewen's death in 1937, Earl Morris began his own practice which, like Frewen & Morris, focused on the design of school buildings. He also designed the B.M.H. Hebrew School at York and 16th in Denver, buildings for the Children's Asthma Research Institute and Hospital, and a medical center for National Jewish Hospital. He joined C. Francis Pillsbury and G. Meredith Musick in the design of the Denver Police Building at 1425 Champa.

Robert Morris began working independently as an architect and contractor, designing many industrial buildings, including the Shwayder Bros. Denver Plant (demolished), which manufactured Samsonite luggage, and an office and warehouse for the E.J. Campbell Company. With Nat Sachter, he designed Denver's Jewish Community Center at 350 South Dahlia Street. He also designed some residential projects for patients at the Children's Asthma Research Institute and Hospital, which merged with National Jewish Hospital.

Both brothers designed architecturally significant Denver homes. Earl designed the 1941

Lewin House at 5435 East Sixth Avenue Parkway. In 1937, Robert designed the house at 455 Forest Street and the Heitler residence at 170 S. Dexter. For his own family, Robert designed the 1939 house at 701 South Milwaukee Street and the 1953 house at 1920 South Albion.

Earl Morris' relationship with Colorado Governor Ed Johnson led to work at the State Hospital in Pueblo and a number of buildings on the campus of Colorado A & M, now Colorado State University in Fort Collins. After Johnson was elected U.S. Senator, Earl Morris was awarded a series of Bureau of Reclamation projects throughout the West.

A rendering in the 1955 Littleton Independent shows that Earl and Robert were the original architects of the Columbine Club, including the clubhouse design and 221 homesites west of Littleton. However, it appears that C. Francis Pillsbury assumed the project.

In Littleton, Earl Morris designed the 1958 Centennial Elementary, the 1956 Littleton High School, the 1958 Highland Elementary, 1959 Euclid Junior High, the 1961 Peabody Elementary, and the 1963 Ames Elementary. He designed the Arapahoe County Bank at 200 South Datura Avenue, directly east of the Woodlawn Shopping Center, and the Littleton YMCA. Morris also designed his own home between Platte Canon Road and the Platte River, 1- 1/4 miles south of Bowles Avenue on land that was originally part of the ranch of Peter Magnes, known as the father of the Colorado sugar beet industry.

Earl Morris was very active in Littleton community affairs, especially the Littleton Area Historical Society, for which he was named president in 1958. Morris died at Swedish hospital and is buried in Littleton cemetery under a monument by Littletonite Varian Ashbaugh, who also created wall plaques of Aesops Fables at Ames Elementary, Morris' last school.

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**DONALD R. ROARK (1931-2014)**

Born on March 1, 1931 in Denver, Colorado, Donald R. Roark graduated from East High School, subsequently earning a BS in Architecture and Architectural Engineering from the University of Colorado in 1957. He subsequently pursued advanced coursework at Harvard Graduate School of Design, among other institutions.

Around 1960, Roark opened his architectural office, Donald Roark Architects, in Denver's Cherry Creek North area at 321 Detroit Street, which still stands. Though there is no definitive building list for Roark, some of his projects have been identified. A focus of his practice was housing design, both individual residences and multifamily projects, though he also designed commercial buildings.

Among his notable Denver houses are: the 1962 Stone House at 98 Dexter Street (demolished); 1966 Francis House at 35 Eudora Street,

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and the 1978 residence at 4225 Shangri La Drive.

More ambitious in scale are his multifamily projects, both his two high-rises, and his townhouse complex. The 17-story high-rise, the Hampshire House, later the Burnsley Hotel, and now 1000 Grant apartments (remodeled) at 1000 Grant Street. Hampshire House was awarded a regional AIA award when it was completed in 1963. Also, in 1963, Roark's Penn VII apartments, a 15-story high-rise at 700 Pennsylvania Street, was completed. A low-rise townhouse complex by Roark is the 1974 Carriage House, located between Josephine and Columbine streets at 5th Avenue.

Roark also designed commercial buildings including the 1971 Windermere Family Dentistry at 5590 South Windermere Street, Littleton; the 1972 Applejack at 2nd and Main Street, Aspen (heavily altered); and; the 1966 Avondale Shopping Center (substantially lost) at West Colfax Avenue and Avondale Drive. Roark was a member of, and served on the board of, the Colorado chapter of the American Institute of Architects. He lectured on architecture nationally and he established the Stanley H. Feldberg and Theodora L. Feldberg Lecture Series at the College of Architecture and Planning at the University of Colorado at Denver.

Roark's signature buildings featured structures composed of cleanly articulated geometric volumes, often squares. He preferred to use vernacular materials, even in his high-rises, in particular brick, sometimes laid in fancy patterns. In his smaller buildings he also liked to use areas of wooden siding.

Roark died on February 17th, 2014, at his home in Cherry Creek North.

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**EUGENE D. STERNBERG (1915-2005)**

Eugene Sternberg was born in 1915 in Bratislava, Czechoslovakia. He earned an architectural engineering degree from the Technion, just outside of Prague. Sternberg was pursuing his graduate degree in architecture at Cambridge University in England when World War II broke out. He remained in London through the war, teaching part time at Cambridge, then joining the firm of Sir Patrick Abercrombie, where he was involved in the rebuilding of housing destroyed by the bombing of London. Abercrombie was a key architect of London's 1944 Green Belt plan and was a major influence on Sternberg's development as a planner.

In 1945, like many European architects displaced by the war, Sternberg emigrated to the United States. He had accepted a teaching invitation at Cornell University in Ithaca, New York, but quickly became dissatisfied with Cornell's restrictions on combining an architectural practice with teaching. At the urging of his friend Lewis Mumford, Sternberg accepted a teaching offer from Carl Feiss, Director of the School of Architecture and Planning at the University of Denver.

Feiss had come to Denver in 1942, hired by the city of Denver as Planning Director. He had previously served with distinction as head of the Planning & Housing Division of Columbia University's School of Architecture in New York City. After the war, Feiss was hired as Planning Director by the University of Denver, where the student population had leaped from 3,000 to 10,000 as young soldiers returned from the war to the classroom. Under Feiss' direction, prominent Denver architects including Fisher and Fisher, Burnham Hoyt, G. Meredith Musick, and Smith, Hegner and Moore updated and expanded the University Park and Civic Center Campuses.

In 1946, Feiss' interest in architectural education drew him to spearhead the creation of the new School of Architecture and Planning, of which he was appointed director. It was the first school of architecture in the Rocky Mountain region. In 1949, *Architectural Record*

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discussed his innovative program combining architecture and planning in their article "Architectural Education in the West." It was a model curriculum at a time when many architectural schools were being transformed from programs based on the traditional, Old World model of the Ecole des Beaux Arts, focused on classical and historical models, to a syllabus based on modern materials, techniques, styles, planning, and social concerns.

Sternberg was the first faculty member to be hired for the University of Denver's new School of Architecture and Planning. He and his English-born wife Barbara settled into a faculty housing complex of prefabricated, military-surplus quonset huts and buildings on the University Park Campus.

A newspaper article announcing Sternberg's arrival in Denver prompted an inquiry by Dr. Ralph W. MacKenzie, who hired Sternberg to design a medical building on Littleton Boulevard at Sherman Avenue. The design of the 1950 Littleton Clinic building, Sternberg's first architectural project in Colorado, was acknowledged for its architectural and planning significance, appearing in a number of surveys of medical clinics of the period. As a result of the project, Reinhold Publishers hired Sternberg to tour Europe in 1954 and collect information and photographs for a book on medical offices and clinics internationally. The Littleton Clinic moved into a Richard Crowther-designed building to the east and the Sternberg building was renamed the Littleton Medical Center. It was demolished in 2009 and replaced by an apartment complex.

In 1949, Sternberg was hired by developer Edward B. Hawkins to design the site plan and model homes for Englewood's Arapahoe Acres. The project was the first post-World War II residential subdivision to be listed as a National Register Historic District. It was recognized for its significance in post-war social history, architecture, planning, landscape design, and construction technology. Since the subdivision was not yet fifty years old, it was recognized for its exceptional significance and remarkable physical integrity.

Concurrent with the development of Arapahoe Acres, Eugene Sternberg was developing "Mile High Cooperative" off Dahlia, just south of Iliff. This was one of the first projects

to take advantage of a new federal post-war housing program to provide low cost loans for cooperative single family housing. Sternberg designed and supervised the construction of all the homes in "Mile High." Its residents, including the Sternbergs, were largely University of Denver professors whose modest salaries restricted their access to quality housing. "Mile High" features a central park like one Sternberg originally envisioned for Arapahoe Acres.

With a number of partners, Sternberg also launched Orchard Hills in Arapahoe County south of Belleview between South Yosemite and South Dayton Streets. The one hundred and fifty acre site included a broad greenbelt with walking paths that adjoin each homesite and a neighboring lake. Sternberg designed seven of the original homes at Orchard Hills.

After the closure of the University of Denver School of Architecture and Planning in 1952, only six years after its inception, Sternberg was free to devote himself entirely to his architectural practice. It thrived, focusing on socially-involved projects including schools, hospitals, medical facilities, and elderly and low income housing. He designed over four hundred buildings in Colorado, Nebraska, Wyoming, Pennsylvania, Rhode Island, British Columbia and the United Kingdom.

Eugene D. Sternberg is the single most important architect in the built environment of post-WW II Littleton. Sternberg designed and constructed his own offices at 2009 W. Littleton Boulevard, across the street and just east of the IREA Littleton Headquarters Building, and southeast of the Arapahoe County Courthouse. His was the first architectural firm to be located in Littleton. A lead editorial in the *Littleton Independent* by editor Houstoun Waring proclaimed, "In choosing Littleton for their headquarters, Eugene Sternberg & Associates have cast their lot permanently with our community... we suspect the dynamism of these men will help transform Littleton into the state's most attractive suburb."

Sternberg quickly became an important and influential member of the Littleton community, promoting the development and appreciation of the arts, planning, and architecture in the city. He virtually became Littleton's architect, designing some of its most prominent buildings of the post-World War

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II period. These included, among others, the 1962 Faith Congregational Church, the 1964 Geneva Village, the 1964-65 Bemis Library, the 1966-67 Carl Sandberg Elementary School, the 1972 Heritage High School, the 1974 Arapahoe Community College, and the homes and offices of a number of the city's most influential citizens including Martin Miller, whose 1972 Littleton Law Center was designed by Sternberg at 1901 West Littleton Boulevard, just north and east of the IREA Littleton Headquarters Building (demolished in 2016 along with the original IREA building by Eugene Groves).

In addition to his architectural accomplishments in Littleton, Eugene Sternberg was also an active member of the Littleton and Arapahoe County communities. In 2004, Historic Littleton, Inc. presented Sternberg with a Lifetime Achievement Award.

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## 12.03 SCOPE OF PROJECT

### PROJECT PURPOSE

The purpose of this survey is to identify and document commercial buildings related to the Modern Movement in architecture that were constructed between 1950 through 1980 in the Greater West Littleton Boulevard Corridor. A project context is presented to discuss the development of Littleton modernism in light of the city's post-World War II history, a period of unprecedented growth and social change.

Through its buildings, the City of Little-

ton illustrates these sweeping and multidimensional cultural changes that came to pass during the post-war decades. Those buildings constructed during the 1950s, 1960s and 1970s along West Littleton Boulevard collectively support this historical and cultural narrative.

These Modernist commercial buildings represent a rare and important architectural resource in Colorado. In some cases the designs of these buildings represent built examples of the most advanced international architectural currents of the time. They are the work of many of the most important Modernist architects active in Colorado including Eugene Sternberg, Joseph Marlow and Louise Marlow, Temple Buell, Victor Hornbein and Earl Chester Morris, among others. Their buildings appear within a broader group of less ambitious period structures that reflect many of the same materials, related architectural details and stylistic concerns.

The fine collection of Modernist commercial buildings that establish the predominating architectural character of West Littleton Boulevard has been recognized both for its architectural value and its precariousness, by its inclusion in the 2014 list compiled by Colorado Preservation, Inc. (CPI) of the most significant endangered places in Colorado.

CPI is correct about the group of associated structures on West Littleton Boulevard being endangered. Recent years have witnessed the demolition of Littleton's only building by master architect Eugene Groves, and two major works by master architect Eugene Sternberg. Other note-worthy buildings have been insensitively re-clad or otherwise remodeled; however most of these could be readily brought back to something close to their original and intended appearance for a fairly modest investment.

In spite of these losses, there is still a critical mass of fine Modernist commercial buildings along the street that demonstrate a high quality of architectural design and construction craft. Most are in a good state of preservation.

Three additional tiers of commercial buildings serve as a backdrop for the top-tier works, all contributing to the established character of the Greater West Littleton Boulevard.

The purpose of this survey is to identify

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noteworthy post-World War II Modernist structures that are eligible for individual, district or multiple property landmarks at a city, state or national level.

The ultimate goal is to provide the City of Littleton with the information necessary to guide preservation planning amid new development taking place along the Greater West Littleton Boulevard Corridor.

### **PROJECT AREA**

The defined project area originally included only the West Littleton Boulevard Corridor:

- West Littleton Boulevard, running between South Court Place to the west and South Broadway to the east; and,
- All north/south streets that intersect with West Littleton Boulevard, within two blocks to the north and south.

However, since a preliminary review of the West Littleton Boulevard Corridor did not discover a sufficient number of buildings that met project goals, an adjacent project area was added, including:

- West Main and Alamo Streets in Downtown Littleton; and,
- All north/south streets intersecting with Main and Alamo, within two blocks to the north and south.

This expanded project area is identified as the Greater West Littleton Boulevard Corridor.

### **PROJECT EXCEPTIONS**

The charge of this survey was to account for all the Modern commercial buildings in the Greater West Littleton Boulevard Corridor. These buildings date from the 1950s to the 1970s. That means that by design, historic assets within the survey's boundaries that were constructed before the Second World War, as well as projects constructed after 1980, were excluded from this survey.

Surely the most unusual early properties in the Greater West Littleton Boulevard Corridor are the two surviving farmsteads, comprised of open land, farm houses and out buildings, one on the southern edge of the survey area at 5850 South Windermere Street

and the other right on the commercial strip at 430 West Littleton Boulevard.

The west end of the surveyed area is particularly rich in older historic buildings. Though five Modernist buildings have been identified downtown, Littleton's central business district is predominately made up of traditional architecture in the form of storefronts and civic buildings dating from the late 19th to the early 20th century, many of which are listed in the Main Street Historic District. East of downtown, on, and in the vicinity of West Littleton Boulevard, west of South Windermere Street, there is the Arapahoe County Courthouse, the First Presbyterian Church, and many early 20th century houses, some of which are in the Littleton Louthan Heights Historic District.

Little to nothing of interest has been constructed in the Greater West Littleton Boulevard Corridor after 1980 aside from the Great Western Bank at 200 West Littleton Boulevard.

### **PROJECT DESIGN**

The design of this survey of buildings along and in the immediate vicinity of West Littleton Boulevard is to facilitate meeting the goal of documenting and evaluating said buildings, and to assess their eligibility for listing in the National Register of Historic Places, the Colorado Register of Historic Properties, and/or as landmarks identified as historic by the City of Littleton. An additional goal is the identification of any possible Littleton historic districts that might emerge from the survey.

Southwest of Denver, the City of Littleton is situated on the high plains in the shadow of the Front Range. Originally a small town with an economy based on agriculture, and reliant on the railroads in the decades after World War II, the 1950s, 1960s and 1970s, Littleton was transformed by the automobile into one of the principle suburbs of Denver. West Littleton Boulevard acts as an eastern extension of Main Street, and as a result, Littleton's central business district expanded to the east along the street.

Culturally, historically, and, most importantly, architecturally, the post-war commercial buildings constructed along West Littleton Boulevard contrast yet complement the mostly late 19th and early 20th century

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buildings that make up Littleton's historic downtown centered on Main Street. However, owing to the railroad depression, the two areas are distinctly separate geographically, with the older downtown area to the west, and the newer section, on West Littleton Boulevard, to the east.

Through initial archival research and with the extensive experience of the survey team, as well as the team's familiarity with the buildings under review, certain contextual themes have emerged that help to determine directions for future research. These themes relevant to the survey area along West Littleton Boulevard are interconnected, and include, though are not limited to, "the rise of the automobile," "the rise of the suburbs," and "the rise of Modernism in architecture."

Preliminary reconnaissance of the area under consideration reveals that "the rise of Modernism in architecture" is the predominant theme that emerges from a review of the buildings on West Littleton Boulevard. This is particularly the case among the most important buildings, and this has determined the principle thrust of the research, and provided a context in which most of the identified buildings are evaluated. Even our initial review of the streetscape reveals that West Littleton Boulevard is home to a number of significant Modernist buildings that may be favorably compared to the finest buildings of their type and date in Colorado.

Though there has been no specific study of Modernist architecture in Littleton, there are a number of books that explore Modernism in the region, and in which buildings in Littleton, or buildings by architects who were active in Littleton, are discussed. Among these are *Denver Going Modern* (1977) by Don Etter; *Denver the Modern City* (1996) by Michael Paglia, Rodd L. Wheaton, and Diane Wray, and *The Mid-Century Modern House in Denver* (2007) by Michael Paglia and Diane Wray. The latter is the source of the stylistic definitions and defining characteristics that appear in Section 14.1.

Of special interest to this survey is the work of two of the region's most significant Modern architectural firms. Both occupied offices in buildings in the vicinity of West Littleton Boulevard, the one headed up by Eugene Sternberg, and the one that was a partnership

of Joseph Marlow and Louise Marlow. Identifying, investigating and discovering, where possible, the individuals who commissioned, designed and constructed other Modernist buildings on West Littleton Boulevard, including any that might be the work of either Sternberg or the Marlows, is an important guiding component of our survey effort.

Through initial research, general historical knowledge, and site visits, it is apparent that the vast majority of the buildings within the scope of the survey of West Littleton Boulevard are commercial buildings in various forms including, but not limited to, office buildings, professional buildings, apartment buildings, and retail buildings. There are relatively few examples of houses that face West Littleton Boulevard, though some of those have been converted to commercial uses. Also, for the most part, the houses are the work of developers and not architects, and thus play only a minor role in the survey. Since a main focus of the survey is to identify those buildings that illustrate the rise of post-war Modernism, the vast majority of those buildings subject to intensive surveying are those associated with the theme of "the rise of Modernism in architecture."

A substantial resource for this survey is provided by *The Historic Context of Littleton Colorado 1949-1967* (2008) by Diane Wray Tomasso, prepared for the City of Littleton, Office of Community Development. Other notable resources for this survey of West Littleton Boulevard and its environs include *The Littleton Historic Buildings Survey* (1997) by R. Laurie Simmons and Thomas H. Simmons, and *The Littleton Historic Resources Survey* (2001) likewise by R. Laurie Simmons and Thomas H. Simmons. These surveys were also prepared for the City of Littleton, Office of Community Development.

## PROJECT METHODOLOGY

The team, according to the mandates of the survey as defined by the City of Littleton, Office of Community Development, have carried out an intensive survey, including photographic documentation and a researched narrative of 44 buildings on or near West Littleton Boulevard, and a less rigorous reconnaissance survey of an additional 39 buildings.

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This survey of West Littleton Boulevard between Broadway and the railroad depression in the vicinity of South Court Place/South Bemis Street is a directed survey with its main focus being the identification and documentation of post-war Modern architecture. Central Littleton generally and West Littleton Boulevard specifically, is a regional center for post-war Modern architecture in greater Denver. The City of Littleton's historic central business district in the area of Main Street, with its post-war extension along West Littleton Boulevard, represents a rare and valuable combined historic resource in the Denver suburbs. (Only Arvada has also retained, like Littleton, its similar historic small town center with a post-war Modernist extension.)

The survey team mounted a detailed onsite examination of the streetscapes of the West Littleton Boulevard Corridor, taking into account every one of the buildings that are located in the greater survey area. Through this process, all buildings in the corridor may be ranked according to their significance, with the team's area of focus being architectural significance, though historic significance is also relevant for our purposes. Through this process, the team has identified the 44 buildings for intensive survey and 39 for reconnaissance survey. For consistency and comparison purposes, all buildings have been recorded on Architectural Inventory Form #1403.

In objectively determining the quality of the buildings under review, the survey team employed the comparative analysis method which is the traditional tool used in the scholarly field of the history of architecture. In this logical deductive practice, buildings are evaluated in comparison to others of their date and type, within the contexts of national, region and local architecture. Applying comparative analysis to every building in the survey area facilitated the emergence of the specific styles that are represented in buildings on, and adjacent to, West Littleton Boulevard. These buildings, once evaluated, were sorted according to these identifiable styles.

All the relevant buildings in this survey of the entire West Littleton Boulevard Corridor were constructed after 1950 with an obvious aesthetic high point in development and architectural quality being represented by

buildings constructed during the period of the 1950s to the 1970s. Unsurprisingly, given this time frame, a review of the buildings within the survey area of the West Littleton Boulevard reveals examples of International Style, Modernist, Usonian, Expressionist, Formalist, Brutalist, and Late Modern Style buildings. It was within the appropriate stylistic category that each building has been evaluated as to its relative value as an historic architectural resource.

Throughout, but especially at the western end of West Littleton Boulevard, there are some examples of earlier resources in the form of Arts & Crafts buildings, notably houses. Arts & Crafts buildings from the 1910s and 1920s represent an important American precursor to post-war Modernism of the 1950s through the 1970s. Though these older buildings lie outside the main subject area and date range that is the core of this survey of West Littleton Boulevard, that is, post-war Modern architecture, these buildings also need to be chronicled and evaluated within a separate stylistic category, Arts & Crafts.

Each building within its assigned identified stylistic category has been assessed according to the quality of its design, in terms of its originality, distinctiveness and other values. Their associations with established architects or architectural firms have been noted and accommodated in the comparative analysis. The buildings have been evaluated according to their place within the currents of Modern architecture in the post-war period not just in the context of Littleton, but of Colorado and of the Rocky Mountain region. Both general and specific associations to architectural theories and/or the history of architecture, locally and nationally, have been reviewed as part of the process of comparative analysis.

Other criteria aside from architectural design have been employed in evaluating buildings using comparative analysis. The standard of the construction craft is an important component, as is the relationship of the building to its site, and to the street.

Any special technological, engineering, detailing or other material features of the building are noted and assessed. Any particular associations to Littleton, people significant to the history of Littleton, or other connections

to the state and region are also accounted for in the comparative analysis for each building. Other factors identified by the *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, as well as those outlined in the *Colorado Cultural Resource Survey Manual*, have been included as components in the comparative analysis process.

Therefore the most significant buildings have emerged through the process of comparative analysis itself, with the selected buildings chosen from an evaluation of every building constructed between 1950-1980 in the survey area. The top tier buildings revealed by this process are largely those evaluated to be eligible for listing in the National Register of Historic Places, the Colorado State Register of Historic Properties, and as local landmarks in the City of Littleton. Five top tier buildings have been determined to qualify for Criteria Consideration G, which permits the National Register listing of significant buildings that are not yet fifty years of age. All surveyed buildings are currently eligible for state and local landmark listing.

## **12.04 PROJECT RECOMMENDATIONS**

### **RECOMMENDATIONS FOR HISTORIC DISTRICTS**

#### **Extension of the Main Street Historic District**

The five Modernist buildings on West Main Street and South Prince Street that have been identified in this survey as being First Tier buildings should be listed as local landmarks and shown as contributing resources to the Main Street Historic District, for which the period of significance should be amended as necessary.

#### **Potential Historic Districts**

##### **in the West Littleton Boulevard Corridor**

Creation of an overlay historic district in the Greater West Littleton Boulevard Corridor (An overlay historic district has expansive boundaries but it includes only those buildings deemed to be contributing to it, while ignoring those that do not. This is in contrast to a traditional historic district that accounts for every structure in a specific geographic area.) Here are three alternative proposals for different overlay historic districts, in which the buildings are not contiguous with each other:

#### **Alternative One**

##### **WLB Midcentury Modern Masters**

This would be the most restrictive of the three proposed historic districts. In the case of the suggested WLB Midcentury Modern Master Historic District, only the finest buildings in the Greater West Littleton Boulevard Corridor would be eligible for inclusion. Many of these buildings were designed by acknowledged masters of Colorado Architecture. This district would be comprised of only First Tier buildings, including the five Modernist buildings downtown.

#### **Alternative Two**

##### **WLB Midcentury Modern Historic District**

This would be less restrictive than the first alternative but would still focus on architecture as the deciding factor for inclusion. In the case of the suggested WLB Midcentury Modern Historic District, both First Tier and Second Tier buildings would be eligible, as well as the three Third Tier buildings identified for their architectural significance.

#### **Alternative Three**

##### **WLB Midcentury Commercial Historic District**

This would be the least restrictive district and would be open to not only the First Tier and Second Tier buildings, along with the three Third Tier building that have architectural significance, but also to the nine Third Tier and four Fourth Tier buildings that have been identified as having historic significance.

#### **West Littleton Boulevard Corridor**

##### **National Register Multiple Property Documentation**

Another possibility is the preparation of a Multiple Property Documentation Form (MPDF). Most of the information necessary for the preparation of an MPDF document, which defines the historical and architectural significance of the overall Greater West Littleton Boulevard Corridor, appears in this document.

Individual landmark nominations may then refer to the MPDF as supporting documentation, thus reducing the amount of research and time required to present a building for individual listing. Forms documenting the individual buildings within this survey can provide the basis for such nominations, which

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allow owners of landmarked buildings access to federal and state tax credits for historic preservation.

Refer to the National Park Service manual for the preparation of Multiple Property Documentation at <https://www.nps.gov/nr/publications/bulletins/nrb16b/> and the Multiple Property Documentation prepared by Front Range Research Associates, Inc., "Commercial Resources of the East Colfax Avenue Corridor: <https://www.historycolorado.org/sites/default/files/medial/document/2017/653.pdf>

## **SUGGESTIONS FOR FUTURE SURVEYS**

### **Nearby Littleton Modernism**

A survey and evaluation of significance should be undertaken for important examples of Modern architecture in the vicinity of the Greater West Littleton Boulevard Corridor but outside the boundaries of this survey. This would be a directed survey in which only significant Modernist buildings would be identified and researched. A cursory list of examples includes the C.A. Norgren Company facility, Bemis Library, the former Littleton YMCA, Geneva Village, Arapahoe Community College, Littleton High School and Littleton United Methodist Church. These aforementioned buildings could be included in the Boulevard Midcentury Modern Master Historic District, and thus also qualify for inclusion for any of the other proposed overlay districts. These buildings could alternately be considered for individual landmark status.

### **Littleton Modernism Citywide**

A similar survey should be undertaken of Modernism in Littleton citywide.

## **RECOMMENDATIONS FOR PUBLIC OUTREACH**

There is serious and ever-increasing interest in mid-20th century Modern architecture, making this the perfect time to introduce the citizens of Littleton to the first-rate examples of the type to be found in the Greater West Littleton Boulevard Corridor with the goal to preserve the finest examples as both an historic asset, unique to the town, and as an engine for future economic development.

Toward these goals, this survey of the Modernist commercial buildings in the Greater

West Littleton Boulevard Corridor should be published in full, in a color hard copy, in an extremely limited edition. This publication of the full survey would then be selectively distributed. Copies of the full survey would be produced for the files of the City of Littleton's Community Development office, each of the members of the City of Littleton Historic Preservation Board, Historic Littleton, the archive of the Littleton Museum, and those of the Edwin A. Bemis Public Library and the Western History Library of the Denver Public Library. A second shorter version of the survey might also be produced as a full color hard copy, though in greater numbers than the full survey. This abbreviated survey includes the historic narrative that explores how the Greater West Littleton Boulevard Corridor became a commercial strip in the 1950s to the 1970s, in addition to the discussions of the individual buildings comprising the First Tier and the Second Tier. Copies of this shortened survey should be prepared for each of the owners of First Tier buildings and Second Tier buildings, with additional copies produced for distribution to other concerned individuals and stakeholders.

In order to promote historic preservation and increased economic development, create a brand featuring a short nickname paired with an eye-catching logo. The survey team suggests *WLB\*Mod* with the tag line "Modern Architecture Littleton". Develop a color scheme evocative of the period, adopt a typeface with a modernist feel, and use a retro graphic format, all of which reinforces the nostalgic appeal of the era. The color scheme, typeface, graphics and logo should be used together to brand all related events, graphics, exhibits, meetings and communication that may be planned.

A committee of volunteers should be formed to spearhead the public outreach, made up of local individuals and groups with strong ties to the community, along with regional design enthusiasts that could offer promotional opportunities, contacts, volunteers and participants for local events. This would include Modern in Denver magazine, realtors specializing in modernism, the Denver Modernism Show promoters, and others. This committee would develop a central event

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around which tours and lectures would be scheduled. An existing classic car show held during the summer in the corridor, which is dominated by 1950s and 1960s automobiles, and already has an appropriately “back-in-the-old-days atmosphere”, could be the anchor for a weekend-long celebration of the mid-20th century buildings in Littleton.

In addition, the committee should explore holding events for different sized groups, different audiences and offer access to different locations and experiences. There could be small private events, like a cocktail party for Tier One building owners held in a Tier One building with a sympathetic owner. There could also be larger private events, like ticketed parties with appetizers, desserts, drinks and buffets. Public events like a pop-up exhibit including photos and art work related to the Modernist buildings in Littleton that could be presented in a vacant storefront at the Woodlawn Shopping Center could be timed to go along with the summer car show. Currently a short documentary is being prepared by the City of Littleton based on this survey, and a video projection of it could be part of this exhibit. A “Doors Open Littleton” event, modeled after the Denver Foundation for Architecture’s “Doors Open Denver” which would include ticketed access for private tours and general public access during predetermined hours that could also be associated with the summer car show, or could be presented at another time of year.

To promote these *WLB\*Mod* events, a database of regional design, architecture, history and preservation enthusiasts should be assembled to facilitate email outreach. This database should additionally include publications which may promote the events that can be sent press releases including the Littleton Independent, Denver Post Hub, Westword, 5280, Modern in Denver, etc. Encourage partners to post articles, promote events, and circulate images through shared social media platforms in a unified and directed campaign using the hashtag: “#wlbmodlittleton.”

### **RECOMMENDATIONS FOR LANDSCAPE**

The identified buildings in the Greater West Littleton Boulevard are widely separated with clusters of them in three distinct areas in terms

of both location and architectural character: downtown; west of South Windermere Street; and; east of South Windermere Street.

Though it would be impossible to visually link the Modern buildings downtown, to those in the West Littleton Boulevard Corridor, those on West Littleton Boulevard proper, both east and west of South Windermere Street, could be linked through landscaping.

Many blocks are lined with mature street trees, while others have spotty or no tree coverage. An assessment should be made of the existing trees along the street, and to supplement them so that a line of trees would run from the railroad track depression to South Broadway, except for those blocks on the south side of West Littleton Boulevard between South Cherokee and South Hickory streets where the Broadmoor residential development abuts the street.

The plantings in the medians on West Littleton Boulevard should also be assessed, with trees added where needed. Another way to unify the buildings that line West Littleton Boulevard proper would be through the installation of Modernist period-style street lights. These Modernist Style street lights would be installed going east from the intersection with South Spotswood Street all the way to South Broadway placed in a regular rhythm that is frequent enough as to make an emphatic statement.

Rows of street trees punctuated by the Modernist period-style street lights should also be considered for installation on certain significant corridor streets, including South Prince Street downtown, and South Datura Street near Woodlawn Shopping Center. Suggestions for landscape improvements should be drawn up for the relevant property owners. As discussed in the context under the “Landscaping of Commercial Buildings” heading, many of the professional buildings, (and some of the banks, as well as a few restaurants and retail projects) have professional Modernist landscape plans comprised of mature trees and bushes. These plans have historic and architectural significance in and of themselves and should be preserved.

These existing Modernist landscape designs could be used as guides for improving the many other buildings with neglected land-

scapes or those with virtually no landscape features at all, but only to a limited extent. The site plan for most of these non-landscaped buildings is different from those of the majority of landscaped professional buildings. This concerns the position of the parking lots in relation to the buildings, with the retail buildings and restaurants for the most part having parking lots in front, while the professional buildings have parking that is hidden behind or beside them.

Though prominently sited surface parking lots were a standard of the era, and at that time represented an up-to-date amenity, today they are viewed as unsightly. The City of Littleton's Community Development division could choose a retail property with a visible parking lot to create a demonstration landscape. The sample parking lot would be meant to serve as a way of inspiring other property owners in dealing with their individual parking lots. The demonstration property's parking lot would be reconfigured to include planting beds for trees and shrubs in the form of both islands and borders. Foundation plantings between the parking lots and the walkways that run along the front of the buildings, could also be installed to soften the transition between the building and the pavement. The designer of the sample landscaped parking lot could access information about how other cities are dealing with a similar issue.

Refer to "Community Context and Strip Mall Retail; Public Response to the Roadside Landscape," Kathleen L. Wolf at [https://www.fs.fed.us/pnw/pubs/journals/pnw\\_2008\\_wolf001.pdf](https://www.fs.fed.us/pnw/pubs/journals/pnw_2008_wolf001.pdf)

## RECOMMENDATIONS FOR SURVEY RECORDING

### Architectural Inventory or Survey Forms

Consider the redesign of survey forms to facilitate integration of historic survey data with the GIS systems being used by local municipalities. In this way, historic data can be made more accessible within the communities themselves, and data can be formatted for printed presentation directly through GIS programs. This would be aided by developing a single survey form in which information gathered for intensive and reconnaissance surveys is compatible and parallel to each other, as has been done for this survey.

## Survey Lexicon

Consider expanding the "Lexicon for Historical & Architectural Survey" in regard to terms that are relevant to Modern architecture. The lexicon tilts toward traditional architecture, and the terms appropriate to 18th and 19th century buildings are not appropriate to 20th century Modernist ones.

Currently the lexicon is out of date, which is unexpected considering the scholarly interest in the history of Modern architecture that has been manifested over the last thirty years and has led to great advancements in knowledge in the field.

The list of acceptable stylistic terms in the current lexicon, for instance, is inadequate regarding the panoply of styles related to the Modern Movement. This survey outlines and names a full-compliment of these Midcentury Modern styles, both on the individual survey forms, and in the Appendix. These terms could be adopted by the lexicon.

## 12.05 DEFINITION OF INTEGRITY

The National Register traditionally recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association. The following quoted text appears at [https://www.nps.gov/nr/publications/bulletins/nrb34/nrb34\\_8.htm](https://www.nps.gov/nr/publications/bulletins/nrb34/nrb34_8.htm). Explanatory examples not relevant to a survey of Modern architecture have been edited out for the purposes of this document.

**Location** "Location is the place where the historic property was constructed or the place where the historic event took place. Integrity of location refers to whether the property has been moved or relocated since its construction."

**Design** "Design is the composition of elements that constitute the form, plan, space, structure, and style of a property. But properties change through time... Changes made to continue the function of the... [building] may acquire significance in their own right. These changes do not necessarily constitute a loss of integrity of design."

**Setting** "Setting is the physical environment of a historic property that illustrates the character of the place. Integrity of setting remains when the surroundings... have not been subjected to radical change. "

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**Material** “Materials are the physical elements combined in a particular pattern or configuration... during a period in the past. Integrity of materials determines whether or not an authentic historic resource still exists.”

**Workmanship** “Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. Workmanship is important because it can furnish evidence of the technology of the craft, illustrate the aesthetic principles of a historic period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles.”

**Feeling** “Feeling is the quality that a historic property has in evoking the aesthetic or historic sense of a past period of time. Although it is itself intangible, feeling is dependent upon... significant physical characteristics that convey its historic qualities.”

**Association** “Association is the direct link between a property and the event or person for which the property is significant. A period appearance or setting... is desirable; integrity of setting, location, design, workmanship, materials, and feeling combine to convey integrity of association.”

## 12.06 HISTORIC RESOURCES

### Files and Archives

Arapahoe County, Assessor’s Office, Littleton  
City of Littleton, Office of Community Development, Littleton.

City of Littleton, (website) [www.littletongov.org](http://www.littletongov.org).

Edwin A. Bemis Public Library, Littleton.

Littleton Independent, Littleton.

Office of Archaeology and Historic Preservation, History Colorado, Denver.

Stephen Hart Library, History Colorado, Denver.

Western History Library, Central Library, Denver Public Library, Denver.

Littleton Museum, Littleton.

### Books and Studies

*Denver Going Modern* (1977) by Don Etter.

*The Mid-Century Modern House in Denver* (2007) by Michael Paglia and Diane Wray.

*Denver the Modern City* (1996) by Michael Paglia, Rodd L. Wheaton, and Diane Wray.

*The Historic Context of Littleton Colorado 1949-*

*1967* (2008) by Diane Wray Tomasso, prepared for the City of Littleton, Office of Community Development.

*Littleton*, by Houstoun Waring Hous (1981)

*Littleton, Colorado, Settlement to Centennial* by Robert J. McQuarie and C.W. Buchholtz (1990)

*The Littleton Historic Buildings Survey* (1997) by R.Laurie Simmons and Thomas H. Simmons, prepared for the City of Littleton, Office of Community Development.

*The Littleton Historic Resources Survey* (2001) by R. Laurie Simmons and Thomas H. Simmons, prepared for the City of Littleton, Office of Community Development.

### Littleton Independent

A major research resource for this document was the *Littleton Independent*.

## 12.07 PHOTO AND MAP CREDITS

Unless otherwise credited, all current photos, historic images and maps in this context document are by Diane Wray Tomasso or are from the collection of Diane Wray Tomasso.

All the maps presented in the individual architectural survey forms were prepared by Jackie Phipps, GISP, GIS Supervisor in the Littleton Department of Information Technology.



## 12.08 SURVEY BUILDING LIST

## 2000 to 1100 W LITTLETON BLVD (WEST TO EAST) BUILDING DESCRIPTION

State ID #	Survey Type	St #	St Name	Type	Style	Building Name
5AH.1996	Intensive	2090	W Littleton Blvd	Office	Expressionism	Marie Seaman Black Realtor
5AH.1994	Intensive	2009	W Littleton Blvd	Office	Expressionism	Courthouse Professional Building
5AH.1993	Intensive	2000	W Littleton Blvd	Office	International Style	Title Guaranty Company Building
5AH.1990	Intensive	1901	W Littleton Blvd	Office	Brutalism	Martin Miller Law Offices Building
5AH.1989	Intensive	1900	W Littleton Blvd	Office	International Style	Littleton Clinic Building
5AH.1981	Reconnaissance	1789	W Littleton Blvd	Office	Commercial Modern	Allstate Insurance Company Building
5AH.1980	Intensive	1709	W Littleton Blvd	Restaurant	Expressionism	Mr. Steak Restaurant Building
5AH.1979	Intensive	1699	W Littleton Blvd	Industrial	Formalism	Mountain States Telegraph and Telephone Building
5AH.3702	Reconnaissance	1599	W Littleton Blvd	Auto	Commercial Modern	Windermere Standard Gas Station Building
5AH.3710	Intensive	1509	W Littleton Blvd	Auto	Commercial Modern	Tompkins OK Auto Float Tire Store Building
5AH.1977	Intensive	1500	W Littleton Blvd	Store	Commercial Modern	Woodlawn Shopping Center Building
5AH.1976	Intensive	1449	W Littleton Blvd	Bank	International Style	Littleton Savings and Loan Building
5AH.3703	Reconnaissance	1409	W Littleton Blvd	Restaurant	Fantasy Modern	International House of Pancakes Restaurant
5AH.1974	Intensive	1400	W Littleton Blvd	Store	Expressionism	Safeway Grocery Store Building
5AH.3711	Reconnaissance	1399	W Littleton Blvd	Auto	Commercial Modern	Littleton Sinclair Gas Station Building
5AH.1973	Intensive	1390	W Littleton Blvd	Restaurant	Expressionism	Rich's Charco-Burgers Restaurant Building
5AH.3695	Intensive	1369	W Littleton Blvd	Restaurant	Commercial Modern	Dutch Boy Donuts Building
5AH.1971	Intensive	1309	W Littleton Blvd	Store	International Style	Norbeck Interiors Building
5AH.3704	Reconnaissance	1299	W Littleton Blvd	Office	Commercial Modern	Bill Bennett Real Estate Offices Building
5AH.3705	Reconnaissance	1210	W Littleton Blvd	Store	Commercial Modern	The Woodlawn Shops Building
5AH.3713	Reconnaissance	1201	W Littleton Blvd	Auto	Commercial Modern	Woodlawn Carter Service Center Building
5AH.3706	Reconnaissance	1200	W Littleton Blvd	Auto	Rustic Modern	Woodlawn Texaco Gas and Service Station Building
5AH.1969	Reconnaissance	1190	W Littleton Blvd	Auto	International Style	Chevron Gas Station Building
5AH.3707	Reconnaissance	1169	W Littleton Blvd	Store	Commercial Modern	Shoppers Mart Building
5AH.3692	Intensive	1150	W Littleton Blvd	Office	Usonian	Francam Realty & Insurance Building
5AH.3708	Reconnaissance	1140	W Littleton Blvd	Restaurant	Fantasy Modern	Taco Bell Restaurant Building
5AH.1968	Intensive	1109	W Littleton Blvd	Bank	Late Modern	Littleton1st Industrial Bank Building
5AH.3696	Intensive	1100	W Littleton Blvd	Office	Commercial Modern	Littleton Office Building

**12.08 SURVEY BUILDING LIST**

**2000 to 1100 W LITTLETON BLVD (WEST TO EAST)  
TIER, INTEGRITY AND ELIGIBILITY**

Tier	Integrity x/7	NR Eligible	SR Eligible	National/ State Criteria			Littleton Eligible	Littleton Landmark Criteria											District Eligibility	
				A	C	G		1	2	3	6	8	10	11	12	Main St	Overlay			
2	7		X	X	X		X	X	X	X	X	X	X	X				X		
1	7	X	X	X	X		X	X	X	X	X		X	X				X		
1	7	X	X	X	X		X	X	X	X	X		X	X				X		
1	7	X	X	X	X	X	X	X	X	X	X		X	X				X		
1	5	X	X	X	X		X	X	X	X	X		X					X		
3	7						X				X		X					X		
1	7	X	X	X	X		X	X	X	X	X	X	X					X		
1	7	X	X	X	X		X	X	X	X	X		X					X		
3	5																			
4	5						X				X		X					X		
3	5						X				X		X					X		
1	7	X	X	X	X		X	X	X	X	X		X	X				X		
3	7						X				X		X					X		
2	6		X	X	X		X	X		X	X		X					X		
4	4																			
1	7	X	X	X	X		X	X		X	X		X					X		
2	7		X	X	X		X	X			X		X					X		
2	6		X	X	X		X	X		X	X		X					X		
3	5																			
3	7						X				X		X					X		
3	7						X	X			X		X					X		
3	7						X	X			X		X					X		
3	7						X	X			X		X					X		
3	2																			
1	7	X	X	X	X	X	X	X	X	X	X		X					X		
3	7						X				X		X					X		
2	7		X	X	X		X	X		X	X		X					X		
2	6	X	X	X	X		X	X		X	X		X		X			X		

**12.08 SURVEY BUILDING LIST**

**1099 to 89 W LITTLETON BLVD (WEST TO EAST)  
BUILDING DESCRIPTION**

State ID #	Survey Type	St #	St Name	Type	Style	Building Name
5AH.3714	Reconnaissance	1099	W Littleton Blvd	Auto	None	Bryant Tire Warehouse Building
5AH.3693	Intensive	1080	W Littleton Blvd	Office	Expressionism	Ambrose-Williams & Co Realtors Building
5AH.3694	Intensive	1060	W Littleton Blvd	Office	Usonian	Woodlawn Clinic Building
5AH.3715	Reconnaissance	1059	W Littleton Blvd	Auto	Commercial Modern	Bryant Tire Service Building
5AH.3716	Reconnaissance	1009	W Littleton Blvd	Auto	Commercial Modern	Gormer's Frontier Gas Station Building
5AH.1967	Intensive	999	W Littleton Blvd	Mortuary	Expressionism	Nickels-Hill Chapel of Peace Mortuary Building
5AH.1966	Intensive	819	W Littleton Blvd	Restaurant	Rustic Modern	Hasty House Restaurant Building
5AH.3717	Reconnaissance	769	W Littleton Blvd	Office	Commercial Modern	Arapahoe Foot Clinic Building
5AH.3718	Reconnaissance	739	W Littleton Blvd	Office	Commercial Modern	Dr. C.V. Bergvall Offices Building
5AH.1964	Intensive	709	W Littleton Blvd	Office	Commercial Modern	Littleton Professional Building
5AH.3697	Intensive	609	W Littleton Blvd	Office	Formalism	Dawson & Company Realty Office Building
5AH.3719	Reconnaissance	599	W Littleton Blvd	Restaurant	Commercial Modern	King's Food Host U.S.A. Restaurant Building
5AH.3720	Reconnaissance	399	W Littleton Blvd	Restaurant	Expressionism	Sambo's Restaurant Building
5AH.3698	Intensive	395	W Littleton Blvd	Store	Commercial Modern	Pyramid Discount Liquors Building
5AH.3699	Intensive	389	W Littleton Blvd	Restaurant	Formalism	Mister Taco Restaurant Building
5AH.3700	Intensive	379	W Littleton Blvd	Restaurant	International Style	Winchell's Donut House Building
5AH.3721	Reconnaissance	309	W Littleton Blvd	Restaurant	Commercial Modern	Moore's Restaurant Building
5AH.3722	Reconnaissance	209	W Littleton Blvd	Store	Commercial Modern	Homestead House Building
5AH.3701	Intensive	199	W Littleton Blvd	Auto	International Style	Goodyear Auto Service Center Building
5AH.3709	Intensive	181	W Littleton Blvd	Bank	Usonian	Motor Bank Building
5AH.3723	Intensive	89	W Littleton Blvd	Restaurant	Rustic Modern	Brock's Eating House Restaurant Building

**12.08 SURVEY BUILDING LIST**

**1099 to 89 W LITTLETON BLVD (WEST TO EAST)  
TIER, INTEGRITY AND ELIGIBILITY**

Tier	Integrity x/7	NR Eligible	SR Eligible	National/ State Criteria			Littleton Eligible	Littleton Landmark Criteria										District Eligibility	
				A	C	G		1	2	3	6	8	10	11	12	Main St	Overlay		
4	7																		
1	7	X	X		X		X	X		X	X		X					X	
1	5	X	X	X	X		X	X		X	X		X					X	
4	0																		
4	2																		
1	5	X	X	X	X		X	X		X	X		X					X	
2	5		X	X	X		X	X		X	X		X					X	
4	4						X				X		X					X	
4	7																		
2	7		X		X		X	X			X		X					X	
2	7		X	X	X		X	X			X		X					X	
4	4																		
3	7						X	X			X		X					X	
2	7		X	X	X		X	X			X		X					X	
2	7		X	X	X		X	X		X	X		X					X	
2	7		X	X	X		X	X		X	X		X					X	
4	2																		
3	7																		
2	7		X	X	X		X	X		X	X		X					X	
2	7		X	X	X		X	X		X	X		X					X	
2	6		X	X	X		X	X	X	X	X		X	X				X	

**12.08 SURVEY BUILDING LIST**

**ALL OTHER STREETS (ALPHABETICAL)  
BUILDING DESCRIPTION**

State ID #	Survey Type	St #	St Name	Type	Style	Building Name
5AH.1179	Reconnaissance	2555	W Alamo Ave	Service	Commercial Modern	Reinke Self Serv Laundry Building
5AH.3676	Intensive	5666	S Bannock St	Office	Usonian	Smedley Dental Clinic Building
5AH.3677	Intensive	5601	S Broadway	Bank	Late Modern	United Bank of Littleton Building
5AH.3678	Reconnaissance	5682	S Cedar St	Store	Commercial Modern	The Bookhouse Building
5AH.3681	Intensive	5854	S Datura St	Office	Commercial Modern	American National Insurance Company Building
5AH.3680	Reconnaissance	5814	S Datura St	Auto	None	Colorado State Motor Vehicle Department Annex Building
5AH.3679	Intensive	5804	S Datura St	Bank	Expressionism	Arapahoe County Bank Building
5AH.3683	Intensive	5794	S Datura St	Store	Commercial Modern	Furr's Grocery Store Building
5AH.3682	Intensive	5744	S Datura St	Service	Commercial Modern	New Fashion Cleaners & Shirt Laundry Building
5AH.3685	Reconnaissance	5652	S Delaware St	Office	Commercial Modern	Office Building
5AH.3684	Reconnaissance	5649	S Delaware St	Service	Commercial Modern	Tammy G's Beauty Bazaar Building
5AH.1869	Intensive	5687	S Foresthill St	Office	International Style	Western Empire Realty Building
5AH.3689	Reconnaissance	5787	S Gallup St	Auto	Commercial Modern	Colorado Auto Service Inc Building
5AH.3688	Intensive	5767	S Gallup St	Service	Commercial Modern	Mr. Coin-Op Self Serve Laundry and Dry Cleaner
5AH.3687	Reconnaissance	5757	S Gallup St	Auto	International Style	Dixmor Carwash Building
5AH.3686	Intensive	5728	S Gallup St	Office	Expressionism	Gallup Professional Building
5AH.3690	Reconnaissance	5699	S Greenwood St	Auto	Commercial Modern	Empire Radiator Service Building
5AH.1301	Reconnaissance	2659	W Main St	Auto	Commercial Modern	Brad Bradford Auto Body Building
5AH.1297	Reconnaissance	2629	W Main St	Store	Commercial Modern	CeBuzz Super Market / later Littleton Independent
5AH.1271	Intensive	2409	W Main St	Office	Formalism	Van Schaak & Company Building
5AH.1371	Intensive	5734	S Prince St	Bank	Brutalism	Littleton National Bank Building
5AH.1367	Intensive	5624	S Prince St	Service	International Style	Littleton University of Hair Design Building
5AH.1366	Intensive	5623	S Prince St	Office	International Style	Cooke's Littleton Pharmacy Building
5AH.1362	Intensive	5583	S Prince St	Bank	Expressionism	Circle Savings and Loan Building
5AH.3726	Reconnaissance	5666	S Windermere St	Restaurant	Commercial Modern	Pizza Garden Restaurant Building
5AH.3725	Reconnaissance	5650	S Windermere St	Store	Commercial Modern	Hale Radio and Television Building
5AH.3743	Reconnaissance	5600	S Windermere St	Auto	Commercial Modern	Dick's Gulf Service
5AH.3724	Intensive	5590	S Windermere St	Office	Expressionism	Windermere Family Dentistry Building

**12.08 SURVEY BUILDING LIST**

**ALL OTHER STREETS (ALPHABETICAL)  
TIER, INTEGRITY AND ELIGIBILITY**

Tier	Integrity x/7	NR Eligible	SR Eligible	National/ State Criteria			Littleton Eligible	Littleton Landmark Criteria										District Eligibility	
				A	C	G		1	2	3	6	8	10	11	12	Main St	Overlay		
4	7																		
1	7	X	X	X	X		X	X	X	X	X		X	X				X	
1	7	X	X	X	X	X	X	X	X	X	X		X					X	
3	7						X				X		X					X	
2	6		X	X	X		X	X		X	X		X					X	
4	7																		
1	7	X	X	X	X		X	X	X	X	X		X	X				X	
2	5		X	X			X	X			X		X					X	
2	7		X	X	X		X	X			X		X					X	
4	7																		
4	7																		
2	7		X	X	X		X	X		X	X		X					X	
4	1																		
2	7		X	X	X		X	X			X		X					X	
3	7						X	X			X		X					X	
1	7	X	X	X	X		X	X	X	X	X		X	X				X	
4	7						X				X		X					X	
4	1																		
4	4						X				X		X					X	
1	7	X	X	X	X		X	X		X	X		X			X	X	X	
1	7	X	X	X	X	X	X	X	X	X	X		X			X	X	X	
1	7	X	X	X	X		X	X		X	X		X			X	X	X	
1	7	X	X	X	X		X	X		X	X		X			X	X	X	
1	7	X	X	X	X		X	X	X	X	X		X			X	X	X	
3	7						X				X		X					X	
4	2																		
4	6																		
1	7	X	X	X	X	X	X	X	X	X	X		X					X	





