

Denver Landmark Preservation Commission Application for Landmark Designation



1. Name of Property

Meyer-Reed-Muraglia House

2. Location

Address: 670 Marion Street, Denver, CO 80218

Legal Description: L 4 TO 6 INC & S 5FT OF 3 & N 7 1/2FT OF 7 BLK 151 S DIV OF CAPITOL HILL

3. Owner Information

Name: John and Beverly Muraglia

Address: 670 Marion Street, Denver, CO 80218

Phone: 303 810 3655

Email: jbmuraglia@aol.com

Author: Lindsey Flewelling

4. Applicant/Contact Person (If other than owner)

(Owner)

5. General Data

Data of construction and major additions/alterations: 1904

Source of Information: Denver Building Permits

Number, type, and date of construction of outbuildings: 1 – Carriage House, 1904

Source of Information: Denver Building Permits

Approximate lot size and acreage: 10,900 sq ft/.25 acres
Source of Information: Denver Assessor

Architect: Marean & Norton
Source of Information: Denver Building Permits

Original Use: Residential
Source of Information: Denver Building Permits

Present Use: Residential
Source of Information: Denver Assessor

6. Statement of Significance

Category 1: History

a. Have direct association with the historical development of the city, state, or nation.

The Meyer-Reed-Muraglia House was the first house built on the 600 block of Marion Street, now part of the East Seventh Avenue Historic District. The development of Capitol Hill generally, and the East Seventh Avenue area more specifically, were part of the wave of home building in the outer ring of neighborhoods in Denver from the 1900s onward, as the city evolved following the silver crash of 1893. This area in South Capitol Hill was a premier residential location as the city recovered from the crash.

After the 1893, Denver's architectural style moved away from the more lavish Victorian era, with society's elite seeking symmetry and classic designs. The Shingle style as illustrated through the Meyer-Reed-Muraglia House is a bridge between the Victorian and Modern eras of architecture, with the house constructed just before the sensibilities of the City Beautiful Movement began to influence residential architecture in Denver. The Meyer-Reed-Muraglia House is unique in many ways, but it also strongly reflects the era in which it was constructed.

The Meyer-Reed-Muraglia House thus represents a time of transition and evolution for the City of Denver while also embodying the transition from Victorian to Modern styles in its architecture.

c. Have direct and substantial association with a person or group of persons who had influence on society.

The Meyer-Reed-Muraglia House has been home to a number of influential individuals who have made their mark on the history of Denver and Colorado. The first owner, Julius E. Kinney, was a prominent Denver physician who had achieved a reputation regionally as an expert in stomach disorders. He and his wife, Leila B. Kinney, were active members of Denver society in the early twentieth century, taking prominent roles in several charitable and cultural organizations. In 1907 the second owner of the home was stockman and politician William H.

Meyer. Meyer was a signer of the Colorado State Constitution, Lieutenant Governor of Colorado, and representative in the Colorado Territorial House. In 1916 the home was purchased by Albert A. Reed, who founded Boulder's oldest law firm, was an outstanding Professor of Law and Chair of the Law Department at the University of Colorado Boulder. He later became the President of the U.S. National Bank of Denver and played a prominent role in Denver society. In 1947, another banker purchased the home, Walter C. Emery, who gained distinction as a Denver businessman and was one of the original owners of the Denver Broncos. From the house changed hands several times between 1950 and 1976, when the Muraglia family purchased the property. John Muraglia is an engineer, banker, and businessman. John and his wife, Beverly, have lived in the home since 1976.

The house has achieved distinction in the number of important individuals that have resided there. The owners of this home have influenced diverse swathes of society in Denver and in Colorado. Moreover, their residences have spanned the early twentieth century to the modern day, representing the changes and continuities of Denver's history through their association with the Meyer-Reed-Muraglia house.

Category 2: Architecture

a. Embody distinguishing characteristics of an architectural style or type.

The Meyer-Reed-Muraglia House embodies the Shingle style. This style, in the words of Diane Wilk, is "an Americanization of Queen Anne and a uniquely American invention. A quieter, simpler, and more horizontal style than Queen Anne, it started in the Northeast with the post centennial interest in American Colonial architecture, especially the shingled Colonial architecture of northeastern coastal towns. As such, it is sometimes deemed to be a reinterpretation and revival of early northeast Colonial forms."¹ The Shingle style became fully developed by the 1880s and was popular in the final two decades of the nineteenth century. The style itself was defined by architectural historian Vincent J. Scully, Jr., who described its evolution from the romantic, Victorian era styles to "Stick" or cottage style, to the "mature" Shingle style. The attributes of the style include continuous wood shingle surfaces, extensive porches, rusticated stone, and round arches.² As such, in the words of Virginia and Lee McAlester, the Shingle style was both inspired by the Queen Anne movement while "foreshadow[ing] the Modern phase of architectural styling."³

While the Shingle style was prominent in the eastern United States and at the height of its popularity in the final two decades of the nineteenth century, few houses in Denver lay claim to this style. Other examples of the Shingle style in Denver are the Adam-Fitzell House at 1359 Race Street, built in 1890, and the residence at 1375 Josephine Street.

Key features of the Shingle style embodied in the Meyer-Reed-Muraglia House include:

¹ Diane Wilk, *A Guide to Denver's Architectural Styles and Terms* (Denver: Historic Denver, 1995).

² See Vincent J. Scully, Jr., *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright*, revised ed. (New Haven: Yale University Press, 1971).

³ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 8-10.

- Wood shingles on the upper stories
- Shingled walls without interruption at corners
- Asymmetrical façade with irregular, steeply pitched roof line
- Roof with intersecting cross gables and multi-level eaves
- Extensive porch

The house also contains eclectic elements, calling upon earlier architectural movements such as Queen Anne and Richardsonian Romanesque. These are seen through the prominent round brick arches on the portico and porte cochere.

b. Be a significant example of the work of a recognized architect or master builder.

The Meyer-Reed-Muraglia House was designed by prominent turn-of-the-century Denver architects Willis A. Marean and Albert J. Norton in 1904, highlighting their versatility and the diversity of their work. Marean, born in Woodhull, New York, came to Denver in 1880 and was employed at Frank E. Edbrooke and Co. Edbrooke had been brought to Denver from Chicago the year before by Horace Tabor. He and his brother Willoughby supervised the construction of the Tabor Block and the Tabor Grand Opera House, both on 16th Street. Marean joined the Edbrooke firm starting in 1892 to design the Brown Palace Hotel. He then went on to help design the Interstate Trust Building, Central Presbyterian Church, Masonic Building, Ernest and Cranmer Building, Cooper Building, and many others. Norton was employed as a draftsman at Edbrooke and Co. Norton was born in Utica, New York, and arrived in Denver in 1890. Marean and Norton met at the Edbrooke and Co., and like many architects, they decided to go out on their own. In 1895, Marean and Norton formed their own architectural firm, a partnership that lasted for thirty-seven years until Marean's death.⁴

Together, Marean and Norton designed some of the most prominent residential, commercial, and public structures in Denver, working in many different architectural styles. They designed one of Denver's best examples of Colonial Revival architecture, the Governor's Residence in 1908. Also known as the Cheesman-Evans-Boettcher Mansion, this 27-room residence was designated as an early Denver Landmark in 1967. Marean and Norton worked in the Spanish Colonial Revival style for the Steele House (555 S. Downing), while the Sarah Platt Decker Branch Library (1501 S. Logan) is an L-shaped English cottage. The showy Stoiberhof, or Stoiber-Reed-Humphries Mansion (1022 Humboldt St), is in the Renaissance Revival style, while the Robinson House (1225 Pennsylvania St) is Craftsman. The Cass-Friedman House (733 E. 8th Ave) is in the Dutch Colonial Revival style, and the Robert Speer House (300 Humboldt St) is an expanded Denver Square. Marean and Norton designed the Cheesman Memorial Pavilion in Colorado Yule Marble, evoking classical Greek associations, as well as the Greek Open Air Theatre at Civic Center. They designed the eclectic red-brick Globeville School, as well as many other prominent buildings including the YMCA (25 E. 16th Ave), the Chamber of

⁴ Noel and Wharton, *Denver Landmarks*, 6; Noel and Norgren, *Denver: The City Beautiful*, 195, 211, 214; H.F. Withey and E.R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age, 1956), 390-391.

Commerce (1726 Champa St), and the Shirley Savoy Hotel (17th and Lincoln), now demolished.⁵ Both Marean and Norton were active in the City Beautiful Movement as well as other Denver civic causes.⁶ The Shingle style Meyer-Reed-Muraglia House is unique in its architecture among the buildings designed by Marean and Norton, but also helps to highlight the many different styles in which they worked and their wide-ranging impact on the city of Denver.

Category 3: Geography

b. Promote understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity.

The Meyer-Reed-Muraglia House was the first house built on the 600 block of Marion Street, now part of the East Seventh Avenue Historic District. It is one of the largest homes built on the block. This is characteristic of houses built along East Seventh Avenue, with more modest homes built toward the middle of the block. Its unique architecture and placement on Marion Street and two houses in from East Seventh Avenue, in a block filled mainly with Denver Square style homes brings additional prominence to the house at 670 Marion.

The East Seventh Avenue Historic District was designated in 1992 by the Denver Landmark Preservation Commission. Denver's largest historic district, it encompasses 927 buildings that include a wide range of architectural styles and home sizes. The district is two blocks wide for most of its length, running from Logan Street to Colorado Boulevard. The spine and major focus of the East Seventh Avenue Historic District is the Seventh Avenue Parkway, designed by Saco R. DeBoer in 1912 as a part of Mayor Speer's City Beautiful Park and Parkway plan. The Cheesman Esplanade and Williams Street Parkway are also key pieces of the parkway system preserved within the district.⁷

The East Seventh Avenue Historic District was built primarily between the 1890s and the 1930s, as the city grew eastward from its central core. As Nancy Widmann, a historian who spearheaded the district's landmarking, describes, "The district contains both mansions and more modest homes built at a time when Denver was emerging from its rough beginnings to take its place as an important regional city."⁸ The 700 blocks of Downing, Corona, and Marion Streets contained the earliest construction in the area. Widmann explains that the original residents of the district were "a mix of business and professional people, entrepreneurs and clerks, socialites and laborers, wealthy and middle class. It was common to have mansions on the corners and more modest homes, duplexes, and terraces scattered among them. When the parkway was created in 1912, the larger homes tended to be built on the parkway, with smaller homes on the north-south streets. Most of Denver's finest architects worked in the district and many chose to

⁵ Noel and Wharton, *Denver Landmarks*, 62, 68, 72, 80-81, 95, 134, 146-147; Phil Goodstein, *The Ghosts of Denver: Capitol Hill* (Denver: New Social, 1996), 249, 289, 313; Noel and Norgren, *Denver: The City Beautiful*, 38-39, 56, 59, 153; Widmann, *East Seventh Avenue Historic District*, 48.

⁶ Withey and Withey, *Biographical Dictionary*, 390-391

⁷ Thomas J. Noel and Nicholas J. Wharton, *Denver Landmarks & Historic Districts*, 2nd ed. (Boulder: University Press of Colorado, 2016), 62; Thomas J. Noel and Barbara S. Norgren, *Denver: The City Beautiful and its Architects, 1893-1941* (Denver: Historic Denver, 1987), 16; Nancy L. Widmann, *The East Seventh Avenue Historic District* (Denver: Historic Denver, 1997), 5-9.

⁸ Widmann, *East Seventh Avenue Historic District*, 5-6.

live there.”⁹ The mix of business and professional people is reflected in the composition of the residents of the Meyer-Reed-Muraglia House: a physician, several bankers and engineers, a prominent lawyer, and a stockman and Colorado Lieutenant Governor.

Architectural styles common in the East Seventh Avenue Historic District are Mediterranean Revival, English Tudor, Dutch Colonial Revival, and French Manor. Along the 600 block of Marion Street, most residences are Denver Squares, as four squares are locally known, which gives the block a sense of coherence and homogeneity.¹⁰ The Meyer-Reed-Muraglia House is located next to the Brown-Garrey-Congdon House, an Individual Denver Landmark, at 1300 East Seventh Avenue. This chateau was built in 1921 in the French Manor style by Jacques Benedict.¹¹ The Meyer-Reed-Muraglia House stands out from its neighbors along the block, as one of the only Shingle style homes in the city, while still embodying similar characteristics representing the era in which it was constructed.

As a rare example of the Shingle style in Denver, the Meyer-Reed-Muraglia House highlights the variety and diversity of the city’s architecture in Denver’s first fifty years. The house has key characteristics which embody the Shingle style, including its shingled upper stories, asymmetrical façade and irregular details, multilevel eaves, and its prominent, broad porch. Additionally, the style has been adapted to its Denver environment, incorporating eclectic elements from other styles including Queen Anne as seen in its large front porch, and Richardsonian Romanesque round brick arches flanking either side of the porch on the front façade. The house was built after the 1893 silver crash, as Denver was expanding to a new, outer ring of neighborhoods, but before the City Beautiful Movement had taken hold to influence architectural styles. The house thus represents a specific, identifiable moment in Denver’s historical geography, when the Victorian era met the Modern as the city expanded outward.

7. Architectural Description

The Meyer-Reed-Muraglia House, located on the northeast end of the 600 block of Marion Street, faces west, with East Seventh Avenue to its north. The house is an excellent example of the Shingle style, while incorporating an eclectic mix of elements from other styles, as is consistent with many other historic residences built in Denver.¹² The two-and-a-half story house has an irregular plan and both symmetrical and asymmetrical façade treatments, depending on the elevation in keeping with the Shingle style. The house retains a high degree of integrity from its initial construction in 1904. The Meyer-Reed-Muraglia House was the first residence built on the block with the surrounding neighborhood subsequently constructed around it through the decades. Though, the residential location, setting, and association of the house have remained consistent over this time, as has been recorded in the previous application for the local East Seventh Ave. Historic District, of which the Meyer-Reed-Muraglia House is included.

⁹ Widmann, *East Seventh Avenue Historic District*, 6-7. See also Nancy L. Widmann, *East Seventh Avenue Historic District: an Application for Historic Designation to the Denver Landmark Preservation Commission* (Denver: N.P., 1992), 8-12.

¹⁰ Widmann, *East Seventh Avenue Historic District*, 6-10; Rudi Hartmann, *Vignettes from South Central Denver* (Denver: Wash Park Media, 2009), 2, 10-11.

¹¹ Widmann, *East Seventh Avenue Historic District*, 42.

¹² Noel and Wharton, *Denver Landmarks*, 9-10.

The house is differentiated between each story with each transition accentuated by a change in material, change in material shape or pattern, and/or the use of overhangs on all facades. The house features a sand-colored brick (masonry) first story and porch with timber framed upper stories, as is characteristic of the Shingle style. The second story's exterior features gray wood shingles regularly coursed throughout and continue without interruption at the corners, while the third story is highlighted by the use of gray wood fish scale shingles. The house has a steeply-pitched, transverse gabled roof, with multiple asymmetric porch protrusions and dormers. The most prominent of the dormers is the large front facing dormer which acts as the symmetrical anchor for the street facing elevation.

From this front elevation, facing west toward Marion Street, the Meyer-Reed-Muraglia House exhibits the symmetrical simplicity described by Scully as part of the Shingle style's reaction to the heavier, more ornate Victorian styles which had preceded it. The most striking elements of the house, though, are its unusual porch, portico, and porte cochere. Many Shingle style houses feature an extensive porch of rusticated stone. The full-width, one story porch of the Meyer-Reed-Muraglia House is characteristically comprised of masonry, however in contrast to rusticated stone, it is instead constructed of smooth brick topped with stone edging. The porch features a large rectangular opening echoed by rectangular designs in the brickwork below. The porch shelters a grouping of three narrow windows, another characteristic element of Shingle style houses, and is bookended by arched frames at either end for the front entry portico and porte cochere.

These broad round arches of the portico and porte cochere recall Richardsonian Romanesque characteristics. The portico, which wraps around to the south, encompasses the front entrance to the house with stairs leading directly to the street. To the north, the matching porte cochere echoes the brick and stone details of the portico and features a driveway also accessible from Marion. Both are crowned by stone capped brick columns and parapets which in the case of the portico on the south, protrude through the sloped roof above the front entry, while forming an outside second floor balcony above the porte cochere on the north.

Above the porch, the second story features another grouping of three narrow windows directly stacked above those below the porch covering. The front façade is topped by a large, steep-sided triangular half story dormer, which forms the third story with two prominent multi-pane windows. The two windows are separated by decorative rectangular woodwork.

On the north side of the house, the long brick porte cochere has three matching arches with squared columns separating and defining the terminus of each arch. This porte cochere gives way to a small extension of the house topped with a gabled roof toward the back. Two tall, narrow, rectangular brick chimneys rise on the north side at both the front and the back of the house to match the height of the roof's peak.

The south side features a second, smaller house extension with a gabled roof toward the front of the house, marking the portico and front entrance. This front entry portico on the south side behind the arched masonry is wood shingled and has squared openings to the south and east, in contrast to the brick arches of the west and north elevations. A two-story bay window dominates

the two lower floors, stacked one atop the other. French doors and sidelights as a part of a later one story addition mark the back of the house with stairs leading to the side yard. The upper story echoes the details of the front façade with two multi-pane windows and a steeply pitched gabled roof.

The east side features another bay window on the first floor and shingled one-story addition, which was added in a manner that did little to affect the house's integrity, primarily because the addition is not visible from Marion Street. A small off-center gabled dormer with a shed roof extension marks the second floor for the east elevation.

The porte cochere originally led directly to the carriage house, still standing on the east side of the house along the alley parallel to Marion Street. (The driveline was later blocked by the east side one-story addition.) The one-and-a-half story carriage house mimics the main house with its steeply pitched transverse gabled roof, deep overhang at the eaves, and shingles defining its upper level. The lower level is now of stucco, over brick.

8. History of the Structure and its Associations

Denver grew quickly from 1858 until the silver crash of 1893, which forced Denver's elite to seek to diversify the city. While mining remained important in Colorado, Denver began to support the farming and ranching industries, as well as banking and other service industries. The city's architecture shifted from elaborate Victorian mansions to classic cottages, bungalows, and foursquares.¹³ In Capitol Hill, Denver's most prominent residents had previously constructed ornate homes of the Queen Anne, Richardsonian Romanesque, Colonial Revival, and Neoclassical styles. After 1893, construction pushed out from the center of Denver to an outer ring of neighborhoods including the Cheesman Park and Country Club areas which the Meyer-Reed-Muraglia House borders in greater Capitol Hill.¹⁴

Denver residents consistently attempted to emulate the architectural styles of the eastern United States and Europe. By the 1890s, the high Victorian architectural styles had become passé, with a backlash against their highly decorative and fussy elements. Colonial Revival and Neoclassical styles came to the fore, along with associated vernacular styles in the foursquare and classic cottage.¹⁵ Houses became simpler and more symmetrical, drawing upon classical architecture. Still, there was a period of transition in which Victorian and Neoclassical elements combined on the same structures, highlighting the shift in architectural preferences.¹⁶ These simpler yet elegant styles were favored with the arrival of the City Beautiful Movement, sparked by Denver Mayor Robert W. Speer when he was first elected to office in 1904.¹⁷

The original owners of the Meyer-Reed-Muraglia House, which was built in 1904 for \$5,000, were **Julius E. and Leila B. Kinney**. At the time, the property encompassed lots one, two,

¹³ Noel and Wharton, *Denver Landmarks*, 5.

¹⁴ Noel and Wharton, *Denver Landmarks*, 53; Noel and Norgren, *Denver: The City Beautiful*, 29.

¹⁵ Noel and Wharton, *Denver Landmarks*, 9-10; Noel and Norgren, *Denver: The City Beautiful*, 29-30.

¹⁶ Noel and Norgren, *Denver: The City Beautiful*, 30-31.

¹⁷ Widmann, *East Seventh Avenue Historic District*, 9-10.

three, four, five, six, and half of seven on the east side of the 600 block of Marion Street. The Kinney family lived in the house from 1904 until 1907.¹⁸ The Kinneys frequently graced Denver newspaper society pages as they were prominent members of several organizations. Julius was a noted physician, specializing in stomach ailments. The *Rocky Mountain News* described him as “one of the most prominent physicians in Denver, a specialist in stomach troubles, and a man with a reputation almost national,” while the *Denver Post* referred to him as “an eminent physician of Denver.”¹⁹ He also served on the Board of Directors of the YMCA. Leila served as the president of the National Federation of Musical Clubs, president of the local Tuesday Musical Club, and treasurer of the Society of Colonial Dames.²⁰

William H. Meyer purchased the residence in 1907. Meyer, born in Hanover, Germany in 1847, immigrated to America in 1861. Stopping in St. Louis and Albuquerque, he eventually came to Costilla County, Colorado in 1866, where he quickly became involved in local Republican Party politics. He was elected to the Colorado Territorial House of Representatives in 1869, was elected a member of the Constitutional Convention in 1876, signing the Colorado State Constitution, and was chosen a member of the first State Senate.

In addition, Meyer served as the County Clerk and Clerk of the District Court for Costilla County and also worked as a stockman, owning 3,000 head of cattle by the late 1870s. He controlled a large tract of land in the San Luis Valley. He was elected Lieutenant Governor of Colorado in 1882.²¹

Meyer lived in the house at 670 Marion Street from 1907 to 1916.

Albert A. Reed and his family lived at the Meyer-Reed-Muraglia House from 1916 to 1947. Born in 1868 in Sharon, Connecticut, Reed attended Columbia Law School and was admitted to the New York Bar in 1889. He moved with his family to Colorado for health reasons in 1891 and started his own legal practice in Boulder in 1893. The firm, originally Reed’s solo private practice, became Hutchinson, Black, and Cook, Boulder’s oldest law firm.

Reed enrolled at the University of Colorado Law School in its inaugural year, 1892. He was part of its first graduating class of twelve in 1894. While earning his LLB, he became an Instructor of Law. He served as a Professor of Law and Chair of the department at the University of Colorado, Boulder, from 1895 to 1916. He was also involved with several other Boulder causes, including serving as the Secretary and President of the Boulder Board of Education, City Attorney of Boulder, Colorado Chautauqua Board of Directors, President of the Mercantile Bank and Trust Company, and General Counsel for the Boulder Building and Loan Association. He was prominent in the push for prohibition. In 1908, Reed was a delegate to the Republican National Convention in Chicago and a candidate for the Colorado state senate. Reed’s wife, Lydia Howell Reed, was one of the founders of the School of Missions at Chautauqua, and active in the women’s suffrage movement.

¹⁸ Widmann, *East Seventh Avenue Historic District*, 40.

¹⁹ *Rocky Mountain News* 28 Jan 1907; *Denver Post* 28 Jan 1907.

²⁰ *Rocky Mountain News* 14 Jul 1915; *Denver Post* 26 Jun 1921.

²¹ *Inter-Ocean* 6, no. 4 (27 Jan 1883); *Denver Tribune* 14 Feb 1876.

The Reed family moved from Boulder to the house at 670 Marion Street in 1916. Reed was an Attorney and Trust Officer of the U.S. National Bank of Denver, where he quickly moved up the ranks. In 1917 he was named Vice President of the U.S. National Bank, and became President in 1935. He was also Director of the Colorado Fuel and Iron Company, a Professor Emeritus at the University of Colorado, and on the Board of Elders for the Central Presbyterian Church in Denver. In 1947, Reed Hall, a residence hall, was constructed and named in his honor at the University of Colorado, Boulder. Reed died in 1951 in Denver.²²

From 1947 until 1950, **Walter C. and Jaynn M. Emery** lived in the Meyer-Reed-Muraglia House. Walter Emery was born in Denver in 1918, attended Yale University where he earned a degree in industrial engineering, and was an Army captain. He went into business with his father, who owned a major bus company, mountain lodges, a taxi company, and other businesses. In 1960, Emery became the President and later the CEO of the Bank of Denver. He was a member of the Independent Bankers of Colorado. In 1960, Emery joined with seven others to pool together money to start the Denver Broncos. He was an active fisherman and hunter, aided in Democratic Party politics, and was on the boards for the National Western Stock Show Association, the Denver Urban Renewal Authority, and the Colorado State Historical Foundation. He died in Denver in 2010.²³

Justus K. and Constance W. Smith owned the house from 1950 to 1961. Justus Smith was the Deputy Director of the State Planning Division.

Theodore B. and Mary Washburne lived in the Meyer-Reed-Muraglia House from 1962 to 1968. Like Reed, Washburne was the Vice President at the U.S. National Bank of Denver.

From 1968 until 1974, **Herbert S. and Margaret McCall** were the owners of the residence. Herbert McCall was an engineer at McCall Ellingson Consulting Company. **Paul Garcia and Wayne Massie** purchased the house in 1974.

John and Beverly Muraglia have lived in the Meyer-Reed-Muraglia House since 1976. John Muraglia's background is as both a petroleum engineer and registered professional engineer. He came to Denver as the Vice President of the United Bank of Denver in the Petroleum, Chemical & Mining Lending Division. Beverly Muraglia originally worked in the banking division of Daniels and Associates. In 1979, John moved to Daniels and Associates, working in the mergers and acquisitions group and initiating the sale and merger of companies in the cable television industry. He formed his own business, Meridian Communications, Inc., which he ran from 1986 to 1999. Both John and Beverly have been actively involved in their local Denver community, including through the Denver East High School, Denver School of the Arts, the Denver Lions Club, the Eleanor Roosevelt Institute, the Clinical Ethnic Committee of University Hospital, and Historic Denver, Inc. Their commitment to historic preservation inspired them to pursue individual Denver Landmark designation in addition to the District designation for their home.

²² Willie Ripple, *A Celebration of the Life of Albert Augustus Reed, 1868-1951* (N.P.: N.P., 2016); *Boulder Daily Camera* 12 Feb 1951.

²³ *Denver Post* 25 Sep 2010.

9. Owner Consent to Designation: I / We, the undersigned, acting as owner(s) of, the property described in this application for landmark designation do, hereby, give my consent to the designation of this structure as a Structure for Preservation.

I understand that this designation transfers with the title of the property should the property be sold, or if legal or beneficial title is otherwise transferred. Owner(s): Date: (please print)
Owner(s): Date: (signature) If the owner does not consent to designation, please describe the reasons for recommending designation:

Owner: _____

Date: _____

Owner: _____

Date: _____

10. Resources

Boulder Daily Camera.

Denver Post.

Denver Tribune.

Etter, Don D. *The Park and Parkway System: National Register Nomination.* Denver: Colorado Historical Society, 1986.

Goodstein, Phil. *The Ghosts of Denver: Capitol Hill.* Denver: New Social, 1996.

Hartmann, Rudi. *Vignettes from South Central Denver.* Denver: Wash Park Media, 2009.

Inter-Ocean 6, no. 4 (27 Jan 1883).

McAlester, Virginia, and Lee McAlester. *A Field Guide to America's Historic Neighborhoods and Museum Houses: The Western States.* New York: Alfred A. Knopf, 1998.

_____. *A Field Guide to American Houses.* New York: Alfred A. Knopf, 1984.

Noel, Thomas J., and Barbara S. Norgren. *Denver: The City Beautiful and Its Architects, 1893-1941.* Denver: Historic Denver, 1987.

Noel, Thomas J., and Nicholas J. Wharton. *Denver Landmarks & Historic Districts.* 2nd Edition. Boulder: University Press of Colorado.

Ripple, Willie. *A Celebration of the Life of Albert Augustus Reed, 1868-1951.* N.P.: N.P., 2016.

Rocky Mountain News.

Scully, Vincent J., Jr. *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright.* Revised Edition. New Haven: Yale University Press, 1971.

Widmann, Nancy L. *The East Seventh Avenue Historic District.* Denver: Historic Denver, 1997.

_____. *East Seventh Avenue Historic District: Building Inventory.* Denver: N.P., 1992.

_____. *East Seventh Avenue Historic District: An Application for Historic Designation to the Denver Landmark Preservation Commission.* Denver: N.P., 1992.

Wilk, Diane. *A Guide to Denver's Architectural Styles and Terms.* Denver: Historic Denver, 1995.

Withey, H.F., and E.R. Withey. *Biographical Dictionary of American Architects (Deceased).* Los Angeles: New Age, 1956.

Photographs



West side of house facing Marion Street



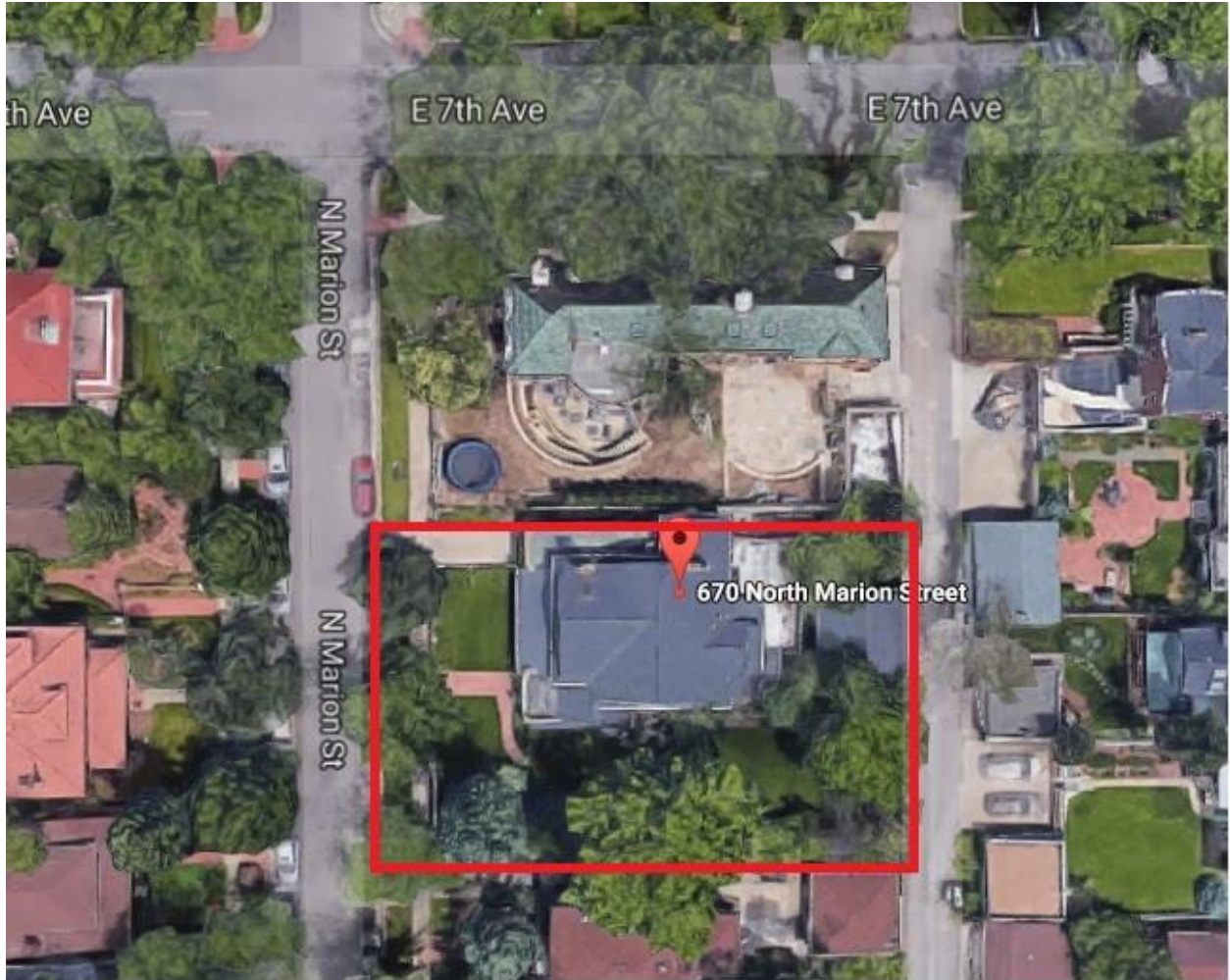
South side of house



North side of house and porte cochere

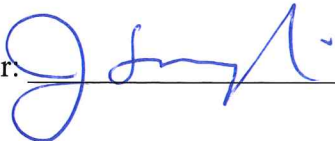


Carriage house from the south



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Owner(s): Date: (signature) If the owner does not consent to designation, please describe the reasons for recommending designation:

Owner: 

Date: 5/21/18

Owner: Beverly B. Muegler

Date: 5/21/18