



DENVER LANDMARK PRESERVATION COMMISSION INDIVIDUAL STRUCTURE LANDMARK DESIGNATION APPLICATION

This form is for use in nominating individual structures and districts in the City and County of Denver. If any item does not apply to the property being documented, enter "N/A" for "not applicable." Questions about the application or designation process can be directed to Denver Landmark Preservation staff at landmark@denvergov.org or (303) 865-2709.

Property Address: _____

The following are required for the application to be considered complete:

- Property Information
- Applicant Information and Signatures
- Criteria for Significance
- Statement of Significance
- Period of Significance
- Property Description
- Statement of Integrity
- Historic Context
- Bibliography
- Photographs
- Boundary Map
- Application Fee



1. Property Information

Name of Property

Historic Name: _____

Other or Current Name: _____

Location

Address: _____

Legal Description: _____

Number of resources:

Contributing

Non-Contributing

Primary Structures

Accessory Structures

Features

Contributing and Noncontributing Features or Resources

Describe below how contributing and non-contributing features were determined.

General Property Data

Date of construction: _____

Architect (if known): _____

Builder (if known): _____

Original Use: _____

Current Use: _____

Source(s) of information for above:

Previous documentation

List previous historic survey and/or if property is listed or eligible for listing in the State or National Register of Historic Places.



2. Owner/Applicant Information

An application for designation may be submitted by:

- Owner(s) of the property or properties, or
- Member(s) of city council, or
- Manager of Community Planning and Development, or
- Three residents of Denver, if they are not owners of the property or properties

Owner Information

Name: _____

Address: _____

Phone: _____

Email: _____

Primary Applicant (if not owner)

Name: _____

Address: _____

Phone: _____

Email: _____

Prepared by

Name: _____

Address: _____

Phone: _____

Email: _____



Owner Applicant:

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): Wamserville West LLC Date: 3/25/2020
(please print)

Owner(s) Signature: 

For individual designations, if the owner does not support the designation, the applicants must conduct outreach to the owner. Describe below the efforts to contact the owner to discuss designation and other possible preservation alternatives. Please provide dates and details of any communications or meetings with the property owner, or the property owner's representatives.



Other Applicant(s):

Applicant Name: Amanda P. Sandoval Date: 5/11/2020

Applicant Signature: *Amanda P. Sandoval* (please print)

Applicant Address: 1810 Platte Street, Denver CO 80211

Applicant Name: _____ Date: _____

Applicant Signature: _____ (please print)

Applicant Address: _____

Applicant Name: _____ Date: _____

Applicant Signature: _____ (please print)

Applicant Address: _____



3. Significance

Criteria for Significance

To qualify as a Landmark, a property must meet at least three significance criteria. Check the applicable criteria from the following list.

- 1. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;
- 2. It has direct and substantial association with a recognized person or group of persons who had influence on society;
- 3. It embodies the distinctive visible characteristics of an architectural style or type;
- 4. It is a significant example of the work of a recognized architect or master builder;
- 5. It contains elements of design, engineering, materials, craftsmanship, or artistic merit which represent a significant innovation or technical achievement;
- 6. It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics;
- 7. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity;
- 8. It represents an era of culture or heritage that allows an understanding of how the site was used by past generations;
- 9. It is a physical attribute of a neighborhood, community, or the city that is a source of pride or cultural understanding;
- 10. It is associated with social movements, institutions, or patterns of growth or change that contributed significantly to the culture of the neighborhood, community, city, state, or nation.

Statement of Significance

Attach a sheet that provides a summary paragraph for each applicable criterion.

Period of Significance

Period of Significance: _____

Provide justification for the period of significance.

4. Property Description

Attach a sheet that describes the current physical appearance of the property, providing a statement for each of the following:

a. Summary Paragraph - Briefly describe the general characteristics of the property, such as its location, type, style, materials, setting, size, and significant features.

b. Architectural Description – Describe the architectural features of the structure(s) (i.e. building) in a logical sequence, from the ground up or façade by façade. Identify the key visual aspects or character-defining features of the structure.

c. Major Alterations - Describe changes or alterations to the exterior of the structure and dates of major alterations, if known.

5. Integrity

Describe the structure's integrity, using the seven qualities that define integrity: location, setting, design, materials, workmanship, feeling and association.

6. Historic Context

Attach a sheet that describes the history of the structure, including events, activities and associations that relate the structure to its historic, architectural, geographic, or cultural significance. Examine how patterns, themes, or trends in history affected the property and how it relates to the surrounding community, neighborhood, city, and/or nation.

7. Additional Information

Bibliography

Provide a list of sources used in compiling this application.

Photographs

Attach at least four digital photographs showing the views of the property from the public right of way and any important features or details. If available, include historic photographs of the structure.

Boundary Map

Attach a map that graphically depicts the structure, the location of other significant features, and the boundaries of the designation.

Application Fee

Find the correct fee from the below table. (Make check payable to Denver Manager of Finance).

Application for designation of a structure for preservation (owner applicant)	\$250
Application for designation of a structure for preservation (non-owner applicant)	\$875

1. Property Information (Continued)

Legal Description (see attached survey map)

A PARCEL OF LAND LOCATED IN THE NORTHEAST 1/4 OF SECTION 19, TOWNSHIP 3 SOUTH, RANGE 68 WEST OF THE 6TH P.M., BEING A PORTION OF LOTS 1 THROUGH 12, INCLUSIVE, FOLLMER'S SUBDIVISION OF PLOT 6 BERKELEY GARDENS, AND A PORTION OF PLOT 7, BERKELEY GARDENS, CITY AND COUNTY OF DENVER, STATE OF COLORADO, MORE PARTICULARLY DESCRIBED AS FOLLOWS:

COMMENCING AT THE NORTHWEST CORNER OF SAID LOT 1; THENCE S00°18'14"E ALONG THE WEST LINE OF SAID LOT 1 AND SAID LINE EXTENDED, 116.55 FEET TO A POINT ON THE WEST LINE OF SAID LOT 5, SAID POINT BEING THE POINT OF BEGINNING OF THE LANDMARK PRESERVATION PARCEL;

THENCE DEPARTING FROM SAID WEST LINE N89°01'38"E, 155.82 FEET;

THENCE S00°59'43"E, 49.76 FEET;

THENCE N88°56'52"E, 29.96 FEET;

THENCE S01°04'43"E, 58.69 FEET;

THENCE N89°01'07"E, 10.74 FEET;

THENCE S00°58'53"E, 70.29 FEET TO A POINT ON THE NORTH RIGHT-OF-WAY LINE OF WEST 46TH AVENUE AS ESTABLISHED IN BOOK 8412 AT PAGE 26 OF THE RECORDS OF THE CITY AND COUNTY OF DENVER;

THENCE S88°58'42"W ALONG SAID NORTH RIGHT-OF-WAY LINE 188.74 FEET;

THENCE N45°39'46"W ALONG SAID NORTH RIGHT-OF-WAY LINE, 14.05 FEET TO A POINT ON THE WEST LINE OF SAID LOT 12;

THENCE N00°18'14"W ALONG THE WEST LINE OF SAID LOT 12 AND SAID LINE EXTENDED, 168.89 FEET TO THE POINT OF BEGINNING.

THE ABOVE DESCRIBED PARCEL CONTAINS 32,631 SQUARE FEET OR 0.7491 ACRES MORE OR LESS.

BASIS OF BEARINGS: AN ASSUMED BEARING OF N89°03'43"E BEING THE NORTH LINE OF SUBJECT PROPERTY BETWEEN TWO MONUMENTS 304.03 FEET APART. ONE MONUMENT BEING A NO. 5 REBAR WITH GREEN CAP STAMPED PLS 38284 AT THE NORTHWEST PROPERTY CORNER AND THE OTHER BEING AN ALLOY DISK STAMPED PLS 38284 AT THE NORTHEAST CORNER.

DAMIEN CAIN STATE OF COLORADO PLS 38284

FOR AND ON BEHALF OF

39 NORTH ENGINEERING AND SURVEYING LLC

3. Statement of Significance

The Berkeley Park Chapel meets the following five significance criteria, which are discussed below:

1. It has a direct association with a significant historic event or with the historical development of the city, state, or nation
3. It embodies the distinctive visible characteristics of an architectural style or type
4. It is a significant example of the work of a recognized architect or master builder
6. It represents an established and familiar feature of the neighborhood, community or contemporary city due to its prominent location or physical characteristics
7. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity

Discussion of Landmark Designation Criteria

1. IT HAS A DIRECT ASSOCIATION WITH A SIGNIFICANT HISTORIC EVENT OR WITH THE HISTORICAL DEVELOPMENT OF THE CITY, STATE, OR NATION

The Berkeley Park Chapel is significant in the category of history for its direct association with the history and development of Denver. The city's population soared in the mid-twentieth century, increasing from 322,412 in 1940 to 514,678 by 1970. Returning World War II veterans, migration from other states, and Baby Boom births spurred this growth. Howard Mortuary Company erected the building as part its expansion into a previously unserved area

experiencing continued population growth, observed its president, Robert J. Howard, Sr.¹ From this facility Howard Mortuary also planned to meet the needs of the surrounding northern suburbs. Expansion in the funeral industry represented a nationwide trend also seen in the postwar history of other Denver funerary enterprises, which reached into growing neighborhoods lacking such facilities. Howard Mortuary built the only new mortuary in the Berkeley neighborhood, and the Berkeley Park Chapel represents the firm's first venture beyond East Denver. Started in 1917 as a small family-operated funeral home, Howard's status as one of the most successful and longer lasting mortuary businesses in the city helped it take advantage of postwar growth opportunities. The company tied its history closely to that of the city, referring to its "Denver heritage" in its advertisements.²

Construction of the Berkeley Park Chapel represented one of the largest projects in the Berkeley neighborhood in the 1960s. The building's substantial scale accommodated an expansion of services requiring many specialized rooms, another trend in the industry in the United States. Howard proudly emphasized its role in the community and its up-to-date facility by holding open house tours of the new mortuary for two months. The new building and the services provided by Howard Mortuary were associated with continued growth and complex operations of the American mortuary industry in the 1960s and beyond. In the 1960s Howard emphasized its ability to provide every aspect of care after a death, and even offered pre-need insurance. By 1970 it became the second largest mortuary firm in Denver.³ Throughout its long history, the mortuary served thousands of Denver families in times of personal loss and also maintained close ties to the local community, offering its property for events such as farmers' and flea markets, hosting architectural tours, maintaining connections with Centennial Elementary School, and assisting local senior citizens' groups.

The later history of the mortuary is associated with another national trend: merger and consolidation of individual companies. In 1971 Service Corporation International (SCI) of Dallas, Texas, acquired Howard Mortuary, including the Berkeley Park Chapel, while keeping Howard's staff and established policies. In 1976 Howard merged with Moore Mortuary, followed by a merger with Olinger Mortuaries in 1987. When SCI closed its Berkeley mortuary in January 2019 it entered into an agreement to sell the property to Koelbel Urban Homes, which planned to demolish the building and redevelop the site.

3. IT EMBODIES THE DISTINCTIVE VISIBLE CHARACTERISTICS OF AN ARCHITECTURAL STYLE OR TYPE

The Berkeley Park Chapel displays design quality and integrity as a significant example of the mid-twentieth century urban mortuary architectural type. The quality of design was recognized when it opened, with the *Denver Post* describing the building as "an outstanding example of functional design combined with a dignified artistic quality." The newspaper also called the chapel "an unusual example of craftsmanship," noting the ceiling plaster, chandeliers, and stained glass.⁴ The building conveys a dignified, ecclesiastical appearance with modern functionality within its prominent setting in a residential neighborhood. Referencing historic stylistic vocabulary, the building incorporates elements of Tudor and Gothic Revival styles appropriate to the solemnity of its original function, as was not uncommon for churches of the 1940s through 1960s.⁵ Architect J. Roger Musick produced a sense of permanence and architectural significance by combining an impressive scale, arcaded porches, brick walls, splendid terra cotta ornamentation, Vermont slate floors, leaded and stained glass windows, and a spacious chapel with a soaring ceiling illuminated by a magnificent rose window.⁶ At the same time, contemporary influences appeared in the building's long low profile, its setback from the street, and a large parking area that recognized the postwar dominance of the automobile.⁷

The National Register of Historic Places recognizes a mortuary (funeral home) as a subcategory of the general funerary use type.⁸ SurveyLA, the Los Angeles effort to contextualize and survey historic resources, includes "Mortuaries and

¹ *Denver Post*, May 15, 1960, 38 (Roundup).

² *Denver Post*, June 1, 1960, 29.

³ *Denver Post*, November 17, 1970, 1D.

⁴ *Denver Post*, May 15, 1960.

⁵ Rodd Wheaton, Englewood, Colorado, Email to Thomas H. and R. Laurie Simmons, June 6, 2019.

⁶ Terra cotta is a hard, fired clay product, usually glazed, used in this building in architectural cladding, features, and ornament.

⁷ Wheaton, Email, June 6, 2019.

⁸ National Park Service, *How to Complete the National Register Nomination Form*, Bulletin 16A (Washington: National Park Service, 1997), 21.

Funeral Homes, 1920-1980” as a theme under the historic context of “Commercial Development, 1850-1980.”⁹ The funeral home as a distinct property type is discussed in the 2007 National Register nomination form for the Wilson-Chambers Mortuary in Portland, Oregon. The author, John Tess, describes the modern funeral home as a multi-faceted operation requiring a large building encompassing numerous special-purpose spaces, including those for administrative offices; operating and dressing rooms; viewing, storage, and casket sales facilities; a formal chapel; areas for the use of vehicles; and room for other attendant activities.¹⁰

The Berkeley Park Chapel represents the modern funeral home/mortuary building type. Although its stylistic references created the appearance of a church, it was a state-of-the-art building that addressed the many specialized needs of a 1960s mortuary by encompassing a variety of functional interior spaces, including: a dignified and architecturally distinguished chapel for funeral services, reposing or “slumber” rooms for viewings, facilities for grieving families, a display room for casket selection, garage space for funeral hearses and limousines, storage and work rooms, office and kitchen facilities, sheltered entrances for the arrival and departure of families and guests (a portico and two porte cocheres), and an interior driveway with a stained glass window for private access by grieving family members.¹¹ In sum, the building displays a symphony of talented design, construction, and craftsmanship, creating both a highly functional mortuary and an architectural gem within the neighborhood. Howard Mortuary understood the building was a gift to the developing city, advertising it when it opened as “Expanding a Denver Heritage.”¹²

The Berkeley Park Chapel is exceptionally significant for its outstanding display of terra cotta, as seen in a variety of elements that enliven the building, highlight the stylistic influences, and lend it a Northern Italian theme. Of particular note are the main entrance portico and two projecting bays to the east, which feature a Della Robbia sensibility in their exuberantly colored terra cotta.¹³ The Italian influence of the design may have spoken to the large Italian-American community in the Berkeley neighborhood when the building opened, observes local resident Annette Tilleman-Dick.¹⁴ Walter Pater, a nineteenth century art critic, noted that “nothing brings the real air of a Tuscan town so vividly to mind as those pieces of pale blue and white earthenware” typical of Robbia terra cotta.¹⁵

4. IT IS A SIGNIFICANT EXAMPLE OF THE WORK OF A RECOGNIZED ARCHITECT OR MASTER BUILDER

The Berkeley Park Chapel is significant as the work of recognized master architect James Roger Musick (known as J. Roger, 1903-2000). J. Roger Musick emphasized his high opinion of the Berkeley Park Chapel when he listed this building as one of his five principal works of the 1950s and 1960s in the *American Architects Directory*.¹⁶ Musick was described by the *Rocky Mountain News* in 1969 as “one of the most highly respected names in Colorado architecture.”¹⁷ Trained at the acclaimed Beaux-Arts Institute of Design in New York, Musick collaborated with older brother G. Meredith Musick in the creation of some of Denver’s most celebrated twentieth-century architecture. As described by Ian Musick, great-grandson of G. Meredith: “These men were artists beyond the simpler task of drawing buildings. This was to them an honor to serve and be part of the larger historical lineage of architecture in the shadow of many prior masters worldwide.”¹⁸ Historians Thomas J. Noel and Barbara S. Norgren describe G. Meredith Musick as the principal “business-

⁹ City of Los Angeles, Office of Historic Resources, SurveyLA, Los Angeles Historic Resources Survey, Historic Context Statement Outline, revised July 2018.

¹⁰ John Tess, “Wilson-Chambers Mortuary,” Portland, Oregon, NRIS number 07000263, National Register of Historic Places Registration Form, July 2006.

¹¹ A porte cochere is a projecting gate or porch-like structure with entrance large enough for a vehicle to pass through.

¹² *Denver Post*, June 1, 1960, 29.

¹³ Wheaton, Email; June 6, 2019; Russell Sturgis, *A Dictionary of Architecture and Building: Biographical, Historical, and Descriptive*, vol. 3 (New York: Macmillan, 1902), 298-99. Luca Della Robbia is known for his innovative work in glazed terra cotta in fifteenth century Florence. Other members of his family continued the craft and applied it to various types of architectural ornament, including friezes and lunettes containing depictions of fruit and flowers.

¹⁴ Annette Tilleman-Dick, Denver, Public comment at Historic Berkeley Regis meeting, June 25, 2019.

¹⁵ The colored terra cotta of the south façade was originally pale blue. It was painted red in recent years. Pater quoted in “Della Robbia: A Closer Look,” National Gallery of Art, website, www.nga.gov.

¹⁶ John F. Gane, ed., *American Architect’s Directory 1970*, 3rd ed. (New York: R.R. Bowker, 1970), 653.

¹⁷ *Rocky Mountain News*, December 7, 1969, 8.

¹⁸ Ian Musick, Denver, Email to Thomas H. and R. Laurie Simmons, August 20, 2019

getter” and found J. Roger Musick “did much of the firm’s fine design.”¹⁹ Ian Musick indicates that J. Roger had “very substantial influence and direct involvement ... in the firms’ massive portfolio of work, specifically in design production.”²⁰ J. Roger Musick produced many buildings in association with his brother, including the 1926 Gothic Revival brick and terra cotta Republic Building in Downtown Denver (demolished); National Register-listed Denver Landmark Bryant Webster School, a 1930 Art Deco building at 3635 Quivas Street featuring intricate exterior brickwork with Native American motifs; and the 1938 Georgian Revival-style First Baptist Church of Denver at East 14th Avenue and Grant Street, a National Register-listed Denver Landmark.²¹

Musick’s distinguished career continued in partnership with noted architect Charles Gordon Lee, a collaboration that produced “some of the finest post-war era buildings in Colorado,” according to members of Denver’s Modern Architecture Preservation League.²² In his solo practice, Musick’s commissions in Denver notably included the 1954 Stearns-Roger Office Building (600 Bannock Street), Johnson and Goldrick elementary schools (1850 South Irving Street and 1050 South Zuni Street, respectively), and the 1958 Banker’s Union Life Insurance building (200 Josephine Street).²³ J. Michael Musick, the architect’s grand-nephew, states that J. Roger was “pleased” with the Berkeley Park Chapel project, and the Musick brothers “were perfectionists and very demanding of quality.... I know that Roger put his soul into every project that he did.”²⁴

6. IT REPRESENTS AN ESTABLISHED AND FAMILIAR FEATURE OF THE NEIGHBORHOOD, COMMUNITY OR CONTEMPORARY CITY, DUE TO ITS PROMINENT LOCATION OR PHYSICAL CHARACTERISTICS

Howard Mortuary selected one of Berkeley’s most significant intersections as the location befitting the quality of their substantial new funeral home, which soon became an established and familiar feature of the neighborhood. Architect J. Roger Musick realized the Berkeley Park Chapel would become an iconic building and orienting visual feature given its prominent location at the intersection of the West 46th Avenue Parkway; Tennyson Street, Berkeley’s commercial and civic “Main Street”; and the green expanse of the area’s beloved Berkeley Park. He designed the mortuary to harmonize with the predominantly residential character of the community, giving it the appearance of a solid traditional, yet architecturally remarkable, ecclesiastical building. By providing the Berkeley Park Chapel with a long low profile, deep setback from the street, and generous parking areas, Musick respected the beauty and vistas of the historic parkway, Berkeley Park, and the range of mountains to the west, while at the same time providing an appropriate Modern expression. This prominent placement of the building and its size, materials (especially its architectural terra cotta), and overall appearance ensured its place as a focal point and orienting visual feature for the community.

7. IT PROMOTES UNDERSTANDING AND APPRECIATION OF THE URBAN ENVIRONMENT BY MEANS OF DISTINCTIVE PHYSICAL CHARACTERISTICS OR RARITY

Berkeley Park Chapel promotes understanding of the urban environment by means of distinctive physical characteristics and rarity. The building displays distinctive physical characteristics through its incorporation of Gothic and Tudor arches; entrance portico, arcaded porch, and porte cocheres; stained and leaded glass (including a rose window); and double-height gabled-roof chapel. It also stands out for its exceptional terra cotta ornamentation, rarely seen in similar buildings of the 1960s or later. The colored terra cotta field and sculptural forms of the frieze are distinctive and rare. Denver Terra Cotta Company fabricated the building’s terra cotta in one of its last large projects: the building is an important representation of the illustrious firm’s later work. The material had declined in popularity by the time the Berkeley Park Chapel was erected; the abundant use of terra cotta as seen on the mortuary was quite uncommon. A search of documented historic buildings in the History Colorado Compass database did not identify any other new buildings

¹⁹ Thomas J. Noel and Barbara S. Norgren, *Denver: The City Beautiful and Its Architects, 1893-1941* (Denver: Historic Denver, Inc., 1987), 123-24.

²⁰ Ian Musick, Email, August 20, 2019.

²¹ *Rocky Mountain News, Festival*, July 12, 1969, 8.

²² Rodd Wheaton, Michael Paglia, Seth Roseman, Diane Wray, Modern Architecture Preservation League, “Bryant-Webster Elementary School,” National Register of Historic Places Nomination Form, March 10, 1995, 11.

²³ Gane, *American Architect’s Directory 1970*, 653.

²⁴ J. Michael Musick, Email to Thomas H. and R. Laurie Simmons, July 3, 2019.

erected in the 1960s in Denver using terra cotta. Many historic terra cotta buildings were demolished throughout the country by the early 1960s: one study identified 6,400 buildings in 1941, with only 3,840 remaining in 1963.²⁵

On the interior, the chapel ceiling plasterwork was crafted by Robert Smith of the Smith-McCallin Plastering Company of Denver, who also completed the plasterwork on the Air Force Academy Chapel. The type of plaster finish produced by Smith, assisted by other members of Plasterers' Local No. 32, was becoming a lost art even in 1960; thus it is exceptionally rare today. As the only mortuary type building standing in today's Berkeley Regis neighborhood, the building is highly instructive. Its value for understanding the urban environment only increases as the neighborhood continues to experience substantial loss of its historic buildings in the twenty-first century.

The scale of the Berkeley Park Chapel also sets it apart from other buildings in Northwest Denver, particularly in the Berkeley Regis neighborhood.²⁶ The building encompasses more than 15,000 square feet and extends 170' along West 46th Avenue Parkway. The neighborhood encompasses a limited number of such substantial buildings and few from the 1950s and 1960s. Exceptions include Holy Family High School (1958) on the private grounds of Holy Family Church on Utica Street and five academic buildings on the private grounds of Regis University, about one mile northeast of the mortuary. Centennial Elementary School (1976), occupying the same block as the Berkeley Park Chapel, is reflective of modern design and has received additions. The school employs the one-story height and brick construction established by the mortuary. Other large-scale historic buildings in the area tend to be much older, such as one dating to 1888 at Regis University, Mount St. Vincent Orphanage (1903) on Lowell Boulevard, and Skinner Middle School (1921) on West 41st Avenue.

Period of Significance: 1960-1990

The period of significance for the property extends from the year of the building's completion and its opening as a mortuary to 1990, a date thirty years from the present as no other specific date is more applicable.

4. Property Description

a. Summary Paragraph

The nominated area of the Berkeley Park Chapel consists of part of the parcel at the northeast corner of West 46th Avenue Parkway and Tennyson Street in the Berkeley Regis neighborhood of northwest Denver, across the street from the open green expanse of Berkeley Park to the west.²⁷ The one-story mortuary shares the block with Centennial Elementary School, whose landscaped playgrounds, community garden, and one-story brick building lie to the north and east. A historic one-story brick building stands across the street to the south. Only the area described in the legal description and shown on the attached survey map is included in the application boundary. The parking area to the north and east is excluded.

General Characteristics. The substantial (170' X 139', 15,544-square-foot), one-story, irregularly-shaped, buff-color brick mortuary building with terra cotta ornament has exterior walls laid in Flemish bond, stained and leaded glass windows, and hand-carved oak doors. A portico at the main entrance projects from the façade, displaying three arched openings with terra cotta columns and Della Robbia-influenced colored terra cotta. There are two gabled projecting bays on the façade also ornamented with colored terra cotta and containing bands of five windows with leaded glass. The chapel's steeply pitched double-height front gable facing West 46th Avenue features a large stained glass rose window. The south and west walls include a wrap-around porch with arcading elaborated by terra cotta. Porte cocheres project from the building on the east and west.

The building is deeply set back from the West 46th Avenue Parkway. The nominated area is level with West 46th Avenue and Tennyson Street. A curving paved driveway from Tennyson Street accesses the west porte cochere, a feature advertised by the mortuary. A concrete public sidewalk borders the west and south edges of the property. The area between the building and the sidewalk on the south is landscaped with a grass lawn, curving concrete sidewalks, and

²⁵ Susan Tunick, "Architectural Terra Cotta: 1900-1990," *Studio Potter*, 17 (June 1989) 2: 16, <https://studiopotter.org/architectural-terra-cotta-1900-1990>.

²⁶ The Berkeley Regis statistical neighborhood recognized by the city extends from West 38th Avenue north to the city limits and from Federal Boulevard west to Sheridan and Inspiration Point.

²⁷ Historically, this portion of the neighborhood was known as "Berkeley," while today it is designated "Berkeley Regis."

decorative metal lampposts.²⁸ At the southwest corner is an original sign for the building (included in the application boundary), consisting of a raised buff brick base with a terra cotta cap surmounted by a Gothic arch sign displaying the mortuary name (currently reading “Olinger Moore Howard Chapel”). Bordered by the west curving driveway and the west sidewalk is a curved planting area with grass, large sandstone rocks, flowering plants, and a pine tree. A tall Douglas fir and three crabapple trees flank a curving sidewalk leading from the west porte cochere to the rear of the building.

The remainder of the parcel to the north and east is not included within the nominated area boundary. The terrain behind the building slopes downward to the north, where a concrete retaining wall topped by chainlink fencing borders the north and east edges of the parcel. North and east of the building is an asphalt paved parking lot with concrete islands. A large Douglas fir stands at the southeast corner of the property.

b. Architectural Description

The irregularly-shaped, 15,544-square-foot building displays buff-color brick walls laid in a Flemish bond pattern. The front façade (south) features a projecting entrance portico near the center and two projecting gabled brick bays to the east. A slightly set back, open porch extends west from the entrance portico and wraps onto the west wall. The portico, porch, entrances, and (most) window openings of the building are elaborated with terra cotta fabricated by the Denver Terra Cotta Company. A chapel at the west end of the building has a soaring front gabled roof and a stained glass rose window. Projecting porte cocheres with terra cotta trim are present on the east and west. A rear wing includes on the northwest an internal L-shaped driveway for passenger drop-off and to the northeast a garage and storage space. The roof is complex, with a central flat deck encircled by hipped roof components, except for the gabled roof chapel and the flat roof rear wing. The pitched sections of the building’s roof are clad with asphalt shingles resembling the original red clay tiles, which were destroyed in a 2017 hailstorm.

Front and West Walls. The projecting main entrance portico includes three terra cotta-clad Tudor arches, terra cotta columns, and brick end piers. Above the arches the portico’s frieze displays colored terra cotta depicting doves holding ribbons, clusters of grapes, and grape vines.²⁹ There is a center, deeply inset entrance with a Tudor arch elaborated with terra cotta blocks, angled side walls, and hand-carved oak double doors with small quatrefoil lights. The entrance is flanked by single-light wood casement windows with terra cotta sills.

East of the portico the wall holds two sets of flat-headed paired wood casement windows with leaded glass and shared terra cotta surrounds. At the east end of the facade are two identical projecting gabled roof bays with bands of five Gothic arched leaded glass wood casement windows with terra cotta surrounds and terra cotta trefoil ornaments in the tympanums; each gable face holds a terra cotta roundel with a quatrefoil ornament.

Extending west of the portico is a long, arcaded porch wrapping along the south and west walls of building. The porch contains five Tudor arch openings elaborated with terra cotta on both walls. The south wall holds three paired stained glass windows in arched openings with terra cotta surrounds. The west wall of the building at its south end holds a deeply inset Tudor arch entrance with a terra cotta surround and oak double doors. The arcaded porch connects to the west porte cochere, which displays brick piers with terra cotta ornament that are connected by a brick planter with a terra cotta cap. A Tudor arch entrance with carved oak doors opens onto the porte cochere, which is accessed by a curving driveway from Tennyson Street. North of the porte cochere, the chapel wall has five brick corbels under the slightly overhanging roof eave.

Chapel. The chapel at the west end of the building features a stained glass rose window encircled by terra cotta in its south gable face and three sets of paired stained glass wood casement windows with terra cotta surrounds on its south and west walls. These windows and the three on the south wall feature mostly rectangular pieces of stained glass in deep red, blue, green, and yellow colors with clusters of grapes and grape leaves in the upper corners. The chapel interior displays a vaulted ceiling with lattice plaster molding producing faux vaulting emulating Gothic ribbing. Hand-

²⁸ The lampposts are ca. 2012-13 replacements.

²⁹ The field area of the terra cotta is light blue, following the Della Robbia tradition, but it was painted red in recent years (ca. 2012-13). The surface paint can be removed to reveal the original color of the terra cotta.

crafted metal chandeliers hang from rib crossings at the apex.³⁰ The side walls are clad with wood paneling, while the front of the chapel is accentuated by cladding with vertical boards with cupped surfaces and molded edges. The loft at the south end of the chapel extends over the front hall and is not accessible by stairs.³¹ The front hall extending from the chapel to the front entrance area displays polychromatic Vermont slate floor tiles.

Rear (North). The one-story flat roof L-shaped northwest corner of the building has wood overhead sectional garage doors on its west and north walls. The doors permit access to a curving interior driveway originally used to transport family members attending funeral services. The interior drop-off area includes two narrow vertical windows near the angle of the L, with one displaying stained glass. The one-story projection farther east includes two wider wood overhead sectional garage doors on its north wall, accessing what was a garage and storage space for the mortuary.

East Wall. The east wall of the garage and storage wing is blank except for a flush steel pedestrian door at the south end. Farther south, beyond the projecting garage and storage space, a hipped roof component of the building displays a three-part wood window (a fixed center light flanked by casements) with a slanting brick sill high on its east wall. A one-story projecting flat roof wing farther south contains a single inset entrance and two sets of three-part wood windows (a fixed center light flanked by casements) with shared slanting brick sills on its north wall. The wing's east and south walls are unfenestrated. Farther south, the east wall contains a similar three-part wood window with a slanting brick sill and an entrance with a flush metal door. At the south end of the east wall a projecting porte cochere has a hipped roof supported by brick piers with terra cotta cladding atop circular concrete bases. A deeply inset Tudor arch entrance on the east wall holds carved oak double doors opening onto the porte cochere.

Character Defining Features

Character defining features of the building include:

- horizontality and one-story height
- double-height gabled roof chapel
- front portico elaborated with decorative terra cotta
- walls composed of brick laid in Flemish bond
- extensive use of terra cotta on windows and entrances
- stained and leaded glass windows, including a large rose window on the south wall of the chapel
- wrap-around arcaded porch
- Tudor and Gothic arches
- porte cocheres
- hand-carved oak doors
- hand-molded plaster latticework on the chapel ceiling
- Vermont slate floors in the front hallway
- hand-crafted chandeliers

Character defining features of the building include its horizontality and one-story height, walls composed of brick laid in Flemish bond, extensive use of terra cotta ornamentation, stained and leaded glass windows, a wrap-around arcaded porch, Tudor and Gothic arches, porte cocheres, hand-carved oak doors, hand-molded plaster latticework on the chapel ceiling, Vermont slate floors in the front hall, and hand-crafted chandeliers in the chapel. The large portico of the main entrance is a principal character-defining feature of the exterior, with its exuberant Della Robbia-inspired colored terra cotta frieze decoration, terra cotta columns, and arcaded entrances. The soaring chapel wing on the west, with its gabled roof, central stained glass rose window, and west wall pierced by stained glass windows also is one of the principal character-defining features of the building. West of the portico, three stained glass windows face the arcaded porch. East of the portico the gabled projecting bays with bands of five leaded glass windows elaborated with colored terra cotta trefoil ornaments and the roundel ornaments with colored terra cotta on the gable faces, are major defining features of the exterior. Also integral to the design are the arcaded wrap-around porch on the south and west and the projecting porte cocheres on the east and west. The arched entrances elaborated with terra cotta and containing hand-

³⁰ Rodd L. Wheaton, Englewood, Colorado, email to R. Laurie Simmons, March 24, 2020. Wheaton provided input on the decoration of the chapel ceiling.

³¹ The loft can only be accessed by ladder from the chapel.

carved oak doors are also significant in conveying the building's character. The less ornamented areas at the rear of the building, executed with functional performance in mind yet constructed with attention to detail, are illustrative of the requirements of 1960 mortuaries. In 1969 architect J. Roger Musick stated he preferred "the traditional" and "the good and substantial in architecture," qualities that define the Berkeley Park Chapel.³²

c. Major Alterations

The building is almost unaltered from its completion in 1960, with no additions. The footprint of the building is unchanged. The original clay roof tiles were destroyed in the massive May 2017 hailstorm and replaced with asphalt roofing resembling clay tiles. The blue terra cotta of the entrance pediment and gabled roof bays was painted red in the 2010s. One stained glass window on the west wall was damaged circa 2018 and is boarded up.

5. Integrity

The Berkeley Park Chapel retains an excellent degree of historic integrity. The mortuary exhibits the highest level of integrity of location, as it still occupies its original prominent site at the corner of West 46th Avenue and Tennyson Street, across from Berkeley Park. The property retains a high level of integrity of setting, with much of its original landscape features remaining (lawns, sidewalks, driveways, and plantings), historic West 46th Avenue Parkway and a one-story historic brick building to the south, and historic Berkeley Park to the west. In 1976 Centennial Elementary School began to share the same block, with its playgrounds and a community garden bordering the mortuary. The resource retains an excellent level of integrity of design, displaying an unchanged building footprint, form, structure, and style. The resource maintains high integrity of materials, with original wood windows and doors, brick walls, stained glass, and terra cotta ornament. The pale blue area of the terra cotta ornament was painted ca. 2012-13; the paint can be removed to expose the original color. The original red clay tile roofing was destroyed in a May 2017 hailstorm and replaced with asphalt composition shingles resembling red tile. The property manifests excellent integrity of workmanship, as reflected in the artistry of its decorative terra cotta, stained and leaded glass windows, carved doors, interior decoration, and the craftsmanship displayed in the brick walls laid in Flemish bond. The property retains an excellent degree of integrity of feeling, with the dignified funeral home's style conveying the impression of a traditional church as translated into a modern and efficient mortuary and incorporating an elevated aesthetic quality in its building materials and decorative elements. The building possesses excellent integrity of association, having served as a funeral home for more than half a century, from its opening in 1960 to its closure in January 2019, and having engendered personal memories in the community through its service assisting many families in the neighborhood in times of need. The first new tenant of the building following the mortuary's closure, Redemption Church Denver, testifies to the chapel's retention of its ecclesiastical character. As Ian Musick observes: "The occupancy by the new tenant is a beautiful alignment of the built space...."³³

6. Historic Context

History of the Structure: Events, Activities, and Associations

In June 1959 the *Rocky Mountain News* and *Denver Post* reported the city's Howard Mortuary would break ground on a new \$400,000 building (\$2.65 million in today's dollars) to be designed by respected Denver architect J. Roger Musick.³⁴ To be known as the Howard Berkeley Park Chapel, the mortuary would occupy a two-acre site at the prominent corner of West 46th Avenue and Tennyson Street in North Denver. The building owners advertised the location as "at the entrance to Berkeley Park." Groundbreaking ceremonies were held in June, and newspaper photographs reproduced a large architectural rendering of the design of the proposed building.³⁵ The construction marked the continued growth of population in the northwest corner of the city and surrounding suburban areas after World War II.

The Berkeley Park Chapel opened in May 1960 and held open house days for visitors to tour the facility for two months. A May 15, 1960 *Denver Post* article commended the building "as an outstanding example of functional design combined with a dignified artistic quality." The article described the chapel as "an unusual example of craftsmanship. The high,

³² *Rocky Mountain News, Festival*, December 7, 1969, 8.

³³ Ian Musick, Denver, Email to Thomas H. and R. Laurie Simmons, February 26, 2020.

³⁴ Measuring Worth website, using real cost for a project, www.measuringworth.com. Another account (*Rocky Mountain News*, May 14, 1960, 28) put the cost at \$350,000 (or \$2.32 million in 2018 dollars).

³⁵ *Denver Post*, June 21, 1959, 3E; *Rocky Mountain News*, June 18, 1959, 32.

cathedral-like ceiling is plastered with an intricate design considered a rare example of hand-mol[d]ed plaster. The main chapel seats more than 200. The chapel-like atmosphere is carried out in hand crafted leaded chandeliers and stained glass windows.”³⁶ The proud owners advertised the property as “Denver’s newest and finest mortuary facility.”³⁷ The building continued to be operated as a mortuary by Howard and its successor companies until January 2019.

The Howard Berkeley Park Chapel was associated with national trends in the mortuary business. In the early twentieth century the business and design of funeral homes evolved as the traditional practice of people dying at home and funerals being held in the deceased’s residence rapidly dwindled. The profession of funeral director arose and expanded to meet the demands of the new age. As historian John M. Tess describes, the process allowed “...the transition of death from an intimate family experience at home to a sanitized celebration off-site as part of an increasingly standardized funerary industry.”³⁸ In the 1960s expectations that mortuaries would handle all details associated with a death were met by Howard Mortuary, which in 1964 advertised the firm’s motto: “At Howard’s One Call Does All.” The multi-faceted business could provide cremation or burial, a complete funeral, a cemetery, and shipping arrangements, with extended payment plans available. The company also advertised itself as “pioneers in pre-need plans,” a choice aided by its own life insurance offerings.³⁹ The Berkeley Park Chapel, with its substantial size encompassing a myriad of specialized spaces for the complex work of a modern funeral home, is an excellent representative of trends in the mortuary industry in the 1960s.

Howard Mortuary Company and Later Owners

Howard Mortuary, the first owner and operator of the Berkeley Park Chapel, traced its roots in Denver to 1917, when Thomas B. and Loula M. Howard founded the family-operated business at 1901 East Colfax Avenue. Thomas B. Howard, a native of Kentucky, was born about 1881 and died in Denver in 1940. Loula Howard was born in Winchester, Kentucky, on September 21, 1880 and passed away in 1972. The couple married in 1901 and lived in Oklahoma and Oregon before moving to Denver in 1917.⁴⁰ As was common in the early twentieth century in the funeral industry, the Howards originally lived in their East Colfax Avenue mortuary. There the children learned the business from their parents before passing it on to the third generation in the city. Many American mortuaries became longtime family businesses. The 1920 U.S. Census indicated the Howards were renting the building, while by 1930 they owned it. The 1940 census recorded them living in a separate residence on High Street in Denver. Loula Howard retired from the funeral enterprise in 1935 and four years later established Howard Life Insurance Company, which then was featured in ads for the mortuary.⁴¹

In 1949 Howard Mortuary, then operated by the second generation of the family, erected a new Modern-style mortuary for their business at 1201 East 17th Avenue, which they named Howard’s Park Avenue Chapel.⁴² Robert J. Howard, Sr. served as president of the mortuary company when the Berkeley Park Chapel was completed in 1960. In the same decade, Howard Mortuaries also established and operated a new cemetery known as Hampden Memorial Estates at East Hampden Avenue and South Yosemite Street in southeast Denver. The new development offered garden mausoleums, in the lawn crypts, and also conventional cemetery plots. J. Roger Musick provided architectural plans for the structures in the cemetery and Franklin C. Stewart, formerly of Forest Lawn Cemeteries in California, served as landscape designer and grounds superintendent.⁴³

In 1967 Howard Mortuary celebrated its fiftieth anniversary. An advertisement the following year indicated the “nationally recognized and respected service organization” included eleven members of the Howard family and noted the “Howard Creed: better personal service with prices within the reach of all.” The company assisted approximately

³⁶ *Denver Post, Roundup*, May 15, 1960, 38.

³⁷ *Denver Post*, June 1, 1960, 29.

³⁸ Tess, “Wilson-Chambers Mortuary,” 8-1.

³⁹ *Denver Post*, November 11, 1964, 3.

⁴⁰ *Denver Post*, May 17, 1972, 66.

⁴¹ *Denver Post*, May 17, 1972, 66.

⁴² The Park Avenue Chapel appears to be substantially altered, is no longer a funeral home, and does not have historic integrity dating to the mortuary era.

⁴³ *Denver Post*, November 11, 1964, 3.

1,500 families each year and was “dedicated to continued service and growth, and equally dedicated to perpetuating a heritage that was given to us a half-century ago.”⁴⁴

Howard Mortuaries became the second largest firm of its kind in Denver by 1970. In that year it was acquired by Service Corporation International (SCI) of Houston, Texas. The Denver company’s management personnel and staff of about fifty people were retained after the sale and continued to operate by the same policies as before. SCI was the largest mortuary firm in the country with more than seventy mortuaries and more than thirty cemeteries in the US and Canada.⁴⁵ In 1976 Howard merged with Moore Mortuary and that entity merged with Olinger Mortuaries in 1987. The company continued to operate the funeral home until its closure in January 2019.

In May 2019 SCI applied for a demolition permit for the building, planning to sell it to a developer, Koelbel Urban Homes (KUH), of Colorado. Local citizens believed the mortuary was a significant historic asset to the community, encouraging three members of Historic Berkeley Regis (HBR) to submit a Denver Landmark application for the property. The application was approved by the Landmark Preservation Commission and scheduled for City Council consideration in September 2019. The applicants, HBR, Historic Denver, KUH, and SCI agreed to participate in facilitated discussions that led to an opportunity for a new buyer to purchase and preserve the building. In February 2020 Wamserville West LLC, the current owner, acquired the property with the intent of landmarking and repurposing the sixty-year-old mortuary. The first new tenant, Redemption Church Denver, occupied the Berkeley Park Chapel in March 2020.

Architect J. Roger Musick

J. Roger Musick was born in Mt. Carmel, Missouri, on June 4, 1903. His family moved to Colorado, where he attended schools in Denver and Boulder. Musick received his architectural training during 1924-34, attending courses at the Beaux-Art Institute of Design in New York. American architects who graduated from the Ecole des Beau-Arts in Paris, whose ideas influenced the nation’s building design for decades, founded the Institute in 1916.⁴⁶ The school adopted the atelier system and graded students in design competitions judged by practicing architects. “The Institute established a nation-wide standard of excellence in architectural education,” reports Elisa Urbanelli, of the New York Landmarks Commission Research Department.⁴⁷ In 1929 J. Roger Musick worked in the design department of Voorhees, Gemlin & Walker, a major New York architecture firm whose partner, Ralph Walker, was a celebrated master of Art Deco style given the title of “architect of the century” by the American Institute of Architects in 1957. Musick reported he designed modern telephone buildings and New England churches for the office.⁴⁸

J. Roger also completed design work for his older brother, G. Meredith Musick (1892-1977), himself a celebrated architect. The advent of the Great Depression in 1929 caused the younger Musick to return to Colorado, where he pursued mining interests and collaborated on projects with G. Meredith.⁴⁹ “J. Roger did much of the firm’s design work,” reports a biographical sketch of his brother prepared by History Colorado’s Office of Archaeology and Historic Preservation.⁵⁰ Notable designs of this era of collaboration included the Republic Building (1926, downtown Denver, demolished), Bryant Webster Elementary School (1930, 3635 Quivas Street, a designated Denver Landmark listed in the National Register), and First Baptist Church (1938, East 14th Avenue and Grant Street, a National Register-listed Denver Landmark).⁵¹ The Denver Architecture Foundation describes Bryant Webster Elementary as “one of Denver’s finest

⁴⁴ *Denver Post*, January 16, 1968, 20.

⁴⁵ *Denver Post*, November 17, 1970, 1D.

⁴⁶ The 1929 Beaux-Arts Institute of Design is a designated landmark in Manhattan and features polychrome terra cotta plaques on its facade.

⁴⁷ Elisa Urbanelli, Research Department, [New York] Landmarks Preservation Commission, “Beaux-Arts Institute of Design,” Manhattan, New York” August 23, 1998.

⁴⁸ Betsy Bradley, Research Department, [New York] Landmarks Preservation Commission, “Western Union Building,” October 1, 1991; *Rocky Mountain News*, December 7, 1969, 8.

⁴⁹ *Rocky Mountain News*, December 7, 1969, 8.

⁵⁰ History Colorado, Office of Archaeology and Historic Preservation, “Architects of Colorado: Biographical Sketch, Musick, Meredith G.,” revised December 30, 2007.

⁵¹ In his autobiography, G. Meredith Musick noted, “Nearly all of the working drawings for the Bryant Webster School were made by my brother, Roger. He deserves credit for developing exterior design in intricate brickwork adapted from Indian culture.” Extract shared by J. Michael Musick, Email to Thomas H. and R. Laurie Simmons, July 3, 2019.

examples of Art Deco architecture.”⁵² Other buildings J. Roger contributed to include the 1936 U.S. Custom House Extension (19th-20th Street and Stout) and the 1939 Colorado State Capitol Annex (East 14th Avenue and Sherman Street). J. Roger also had a solo practice specializing in the design of houses and schools, working on commissions for about seventy-five homes in Crestmoor Park and others in the Denver Country Club area.⁵³

The brothers worked together as the firm of Musick & Musick during 1942-46. J. Roger cited one of his principal works of this era as the Army Air Base at Alliance, Nebraska, for which he was chief architect. Grand-nephew J. Michael Musick indicates J. Roger’s wartime designs included the Enlisted Technicians School at Fitzsimons General Hospital and the Bachelor Officer’s Quarters, troop housing, and railroad and warehouses at Lowry Air Force Base. He also states his great-uncle participated in the design of Stapleton Airport beginning in 1946.⁵⁴ During 1949-51 J. Roger Musick engaged in a partnership with Charles Gordon Lee, known as Musick & Lee, which is lauded as “involved in the design of some of the finest post-war era buildings in Colorado.”⁵⁵ One of their projects was the 1952 Chapel of the Angels at 7177 West Colfax Avenue in Lakewood (demolished), intended to be used for both weddings and funerals. A focal point of the building was a 17’ stained glass window.⁵⁶

Among Musick’s later principal works, in addition to the Berkeley Park Chapel, were the Stearns-Roger Office Building in Denver (1954), Empire Savings Bank in Broomfield (1956), Bankers Union Life Insurance Building in Denver (1958), and an Aurora office building (1962).⁵⁷ In 1964 he prepared architectural plans for Howard’s Hampden Memorial Estates at East Hampden Avenue and Yosemite, which featured “garden mausoleums.” A still standing mausoleum designed by the architect is a buff brick structure with a wall featuring three Gothic arches, two that serve as doorways to the crypt walls and one containing an inset mural.

In 1966 Musick moved to Aspen, where he continued to receive many requests for his design skills. In 1969 the architect stated he was discouraged by many new buildings of the era, judging: “They are not concerned with the design.” He favored “the traditional in architecture. I don’t really go for the real far out. I like the good and substantial.”⁵⁸ Musick also painted in watercolors and oils all of his life and was interested in big game hunting and the outdoors. He passed away in St. George, Utah, in 2000, when a *Denver Post* obituary described him as “an architect and artist.”⁵⁹

Contractor, Builders, Craftsmen, and Suppliers

Contractor Richard A. Deam, born in Decatur, Illinois, in 1922, attended the University of Colorado-Boulder before service as a first lieutenant in the Marine Corps. Deam became a member of the Associated Building Contractors of Colorado. During the 1960s he was closely involved in the effort to develop “Plan Bulldozer,” a nationwide collaboration of heavy construction contractors to help improve the nation’s infrastructure and plan for providing assistance with emergencies and disasters. Deam won the construction contract for Howard Berkeley Park Chapel with a bid of \$279,065.⁶⁰

When important new buildings in Denver opened, companies and individuals who participated in the project were often acknowledged with a large newspaper advertisement featuring their contributions. Howard Mortuaries published such an ad, thanking the people of Denver for their patronage and the companies “whose very special efforts have helped us so materially in expanding a Denver heritage.” A drawing of the new mortuary and the architect’s name was included, as well as a list of the following companies: Richard A. Deam Construction (general contractor), Denver Terra Cotta,

⁵² Denver Architecture Foundation, “Bryant Webster Elementary School,” <https://denverarchitecture.org/site/bryant-webster-elementary-school/>.

⁵³ *Rocky Mountain News*, December 7, 1969, 8; J. Roger Musick obituary, *Denver Post*, January 24, 2000.

⁵⁴ George S. Koyl, ed., *American Architects Directory, 1956* (New York: R.R. Bowker, 1956); J. Michael Musick, email to Thomas H. and R. Laurie Simmons, July 3, 2019; Modern Architecture Preservation League, “Bryant Webster Elementary School,” National Register nomination form, March 10, 1995, 11.

⁵⁵ *Charles Gordon Lee Architectural Records*, Finding Aid, Manuscript Collection Number WH1232, Western History and Genealogy Department, Denver Public Library, Denver, Colorado.

⁵⁶ *Denver Post*, December 23, 1951 (*Empire Magazine*).

⁵⁷ Gane, *American Architect’s Directory 1970*, 653.

⁵⁸ *Rocky Mountain News*, December 7, 1969, 8.

⁵⁹ J. Roger Musick obituary, *Denver Post*, January 24, 2000.

⁶⁰ *Rocky Mountain News*, June 18, 1959.

Western Concrete, Lauren Burt, Inc., K.C. Construction Supply, Hallack & Howard Lumber, COBUSCO, Fogel Refrigerator, Martinson Construction, Denver Glass, Commonwealth-Stiles Electric, Denver Building Supply, Sam Radulovich, Eaton Metal Products, Colorado Tile, C.A. Crosta, K.D. Hughes Construction, Brannan Sand & Gravel, Domestic Insulation & Heating, Adams & Wilding, Tufford Decorating, Bacon & Schramm, Acme Sand & Gravel, Englewood Heating & Air Conditioning, F.E. Wade, and Sterling Steel & Supply. These twenty-five companies, predominantly from Denver and other parts of Colorado, were major contributors to the building. Other craftsman also played important roles in its completion, including members of the Plasterers' Local No. 32 and Smith-McCallin Plastering.

Two examples of the companies contributing to the building are highlighted below:

Denver Terra Cotta Company. John Fackt, George P. Fackt, and Carl Philip Schwalb founded the Denver Terra Cotta Company in 1911 and began manufacturing operations the following year, quickly becoming the largest firm of its kind west of Chicago.⁶¹ Great demand for terra cotta resulted in tripling the size of the plant in 1914. In 1923 the company merged with Northwestern Terra Cotta of Chicago, with plants in each city and George P. Fackt serving as president and general manager. Denver Terra Cotta produced materials for buildings throughout the West, including some of Denver's most notable architecture. By the end of World War II popularity of the material declined and only seven companies remained in business. In 1947 Denver Terra Cotta allied with other producers in forming the Architectural Terra Cotta Institute, whose goals included the manufacture of "new products that would be appropriate for the architectural styles of the period."⁶² The material continued to be employed on a limited basis in Colorado, mostly for public architecture, such as schools, libraries, and memorials. Denver Terra Cotta Company fabricated the terra cotta for the Berkeley Park Chapel before it closed in 1965, "making this one of the last buildings in Denver to incorporate large-scale use of one of the West's premier terra cotta companies."⁶³

Smith-McCallin Plastering Company. For the chapel, J. Roger Musick produced a complex ceiling design, which required two different molds and was "laid out in a diamond on a radius." He hired members of Plasterers' Local No. 32, reputed to be some of the finest craftsmen in the country, for the project.⁶⁴ Robert T. Smith of Denver's Smith-McCallin plastering company left retirement to complete the intricate plastering of the chapel ceiling. The firm was founded in Denver in the 1870s by John L. Smith and Andrew McCallin, both plasterers. In the early twentieth century the company worked on such notable buildings as the Colorado State Capitol, Symes Building, and Albany Hotel in Denver.⁶⁵ The plastering craft was passed down through the generations to Robert T. Smith, whose children state that he personally made all of the tools necessary for the chapel ceiling's ornamental plasterwork. Smith's children indicate that when the mortuary was built "he was the only person having the skills to perform this kind of work." Robert Smith was assisted in the technical aspect of the project by his brother, an engineer on NASA's Lunar Landing Module program. As the Smiths report, "The work on at the Olinger Moore Howard Funeral Chapel required some technical study due to the various angles of the ceiling. The ceiling had a triple radius uncommon in any facility." Robert Smith also executed the ornamental plasterwork in the US Air Force Academy Chapel near Colorado Springs and in St. Catherine of Sienna Church in Denver. Smith's children observe, "These facilities are very rare due to this type of ornamental plastering being a lost art today."⁶⁶

Comparison of the Berkeley Park Chapel to Other Historic Denver Mortuaries

There are no other mortuaries in the Berkeley Regis neighborhood. A search of the Office of Archaeology and Historic Preservation Online Cultural Resource Database for structures with similar associations identified only three historic

⁶¹ *The Western Architect*, 32 (Jan.-Dec. 1923): 144; *Mountain States Monitor* (April 1918): 4.

⁶² Susan Tunick, *Terra-Cotta Skyline: New York's Architectural Ornament* (New York: Princeton Architectural Press, 1997), 114 and 140.

⁶³ City and County of Denver, "4345 West 46th Avenue, Community Planning and Development Memo Report of Findings for Demolition," June 12, 2019.

⁶⁴ "It Takes a Mechanic," unnamed plasterers' union publication clipping, December 1960, 3, in the Mike Smith collection, Frisco, Colorado.

⁶⁵ Mike and Bob Smith and Linda Perkins, Dillon, Colorado, letter to Landmark Preservation, City and County of Denver, June 2019; Denver city directories, 1881-1923; Colorado Board of Capitol Managers, "Ninth Biennial Report, Board of Capitol Managers of the State of Colorado to the General Assembly of the State of Colorado," December 1, 1908, 7 and 9; *Rocky Mountain News*, 26 August 1906, 44.

⁶⁶ Smith, Smith, and Perkins, letter, June 2019.

mortuaries previously documented in Denver. Additional research revealed one architecturally distinguished mortuary in East Denver of the same era that serves as a good comparable to the Berkeley Park Chapel, although it has different historical associations and architectural style.

Rogers & Son Mortuary (5DV.480) is a 19th Century Commercial style three-story brick building at 1529 Champa Street in downtown Denver. Erected in 1891, the building housed mortuary functions until about 1910. The building is associated with a local late nineteenth century funeral business and is representative of late nineteenth century commercial buildings in Denver. It is a contributing element of the Downtown Denver Historic District and represents a different era, style, and associations than the Berkeley Park Chapel.⁶⁷

Rogers Mortuary (5DV.8194), recorded on a 1976 survey form, is a Classical Revival Style building on York Street in the Wyman Historic District. The form did not specify a street number, but this appears to be the current location of the Feldman Mortuary at 1673 York Street. The building (architect unknown) was erected as a private residence and became a funeral home serving the Jewish community in 1939. Feldman's website indicates the building has experienced many renovations over the years, and the building represents a different era, style, and associations than the Berkeley Park Chapel.⁶⁸

Horan & McConaty Funeral Home (5DV.9139), at 3020 Federal Boulevard in the Highland neighborhood, received cursory examination in 2005 and was determined officially not eligible to the National Register in 2005. Erected by James McConaty as his Boulevard Mortuary in 1919, it remains a funeral home. The building experienced major remodeling to its large entrance portico in the twenty-first century, and represents a different era, style, and associations than the Berkeley Park Chapel.⁶⁹

McConaty's Boulevard Mortuary, 1091 South Colorado Boulevard, was the firm's second funeral home and opened in October 1957. Designed by Carl F. Bieler and constructed by Cyrus G. Delano, the \$300,000 one-story building was described as "reminiscent of a traditional Spanish mission with central courtyard and fountain" and was erected of "natural stone." The building contained a large chapel with movable partitions, a choir loft, and an office.⁷⁰ This building is comparable to the Berkeley Park Chapel in age and its incorporation of traditional design and modern functionality. It appears to have historic integrity. However, it does not have the same associations with ownership or location and is a different style (Spanish Mission).

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⁶⁷ R.L. and T.H. Simmons, Denver Inventory Form, "1529-31 Champa Street, Rogers & Son Mortuary," 5DV.490, February 1993.

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⁶⁹ Marc E. Greenberg, "3020 Federal Boulevard, Horan & McConaty Funeral Home," 5DV.9139, 2005, Architectural Site Detail, History Colorado, Office of Archaeology and Historic Preservation Compass Database; and Horan & McConaty, "Our Story: About Us," <https://horancares.com/our-story/>.

⁷⁰ *Denver Post*, October 10, 1957, 72.

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Photographs

Attach at least four (4) 5x7 or larger color photographs showing the views of the property from the public right of way(s) and any important features or details. If available, attach copies of historic photographs of the structure. The interior photographs were taken during a May 23, 2019 tour of the building and when it reopened in March 2020.

Current Photographs



1. Front from West 46th Avenue. View north, March 2019.



2. Front portico. View north, April 2018.



3. Portico terra cotta detail (front). View north, July 2019.



4. West double doors (hand-carved oak) and porch arcade. View east, July 2019.



5. East end of the front. View north, April 2018.



6. Front from near the southwest corner of the property. View northeast, April 2018.



7. Interior of chapel. Note decorative plastered ceiling and wood paneling. View north, March 2020.



8. Rose window in south gable face of chapel. View south, May 2019.



9. Paired stained glass casement windows in chapel. View west, May 2019.



10. View down front hall toward the chapel. Note Vermont slate floor. View west, March 2020.



11. West wall. View east, June 2019.



12. West wall. View southeast, April 2018.



13. West end of rear. View southeast, April 2018.



14. East wall and rear. View west-southwest, April 2018.



15. Three-quarter view of the front and east walls. View northwest, April 2018

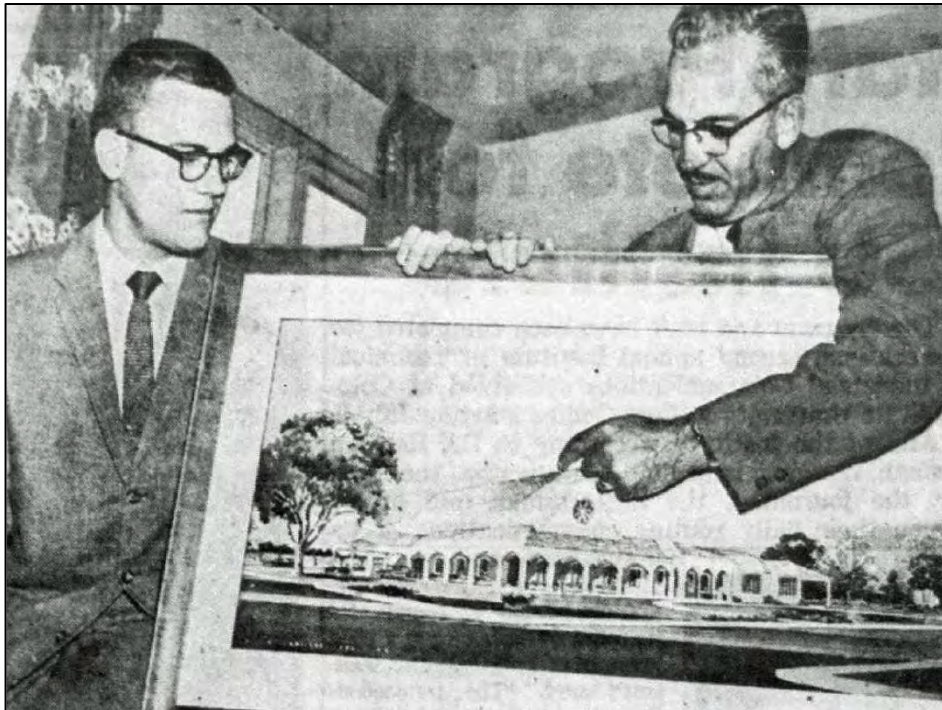


16. Sign at southwest corner. View north, February 2020.

Historic Figures and Photographs



1. This 1959 architectural rendering shows the planned mortuary (view northeast). SOURCE: Framed rendering of building inside the mortuary in May 2019.



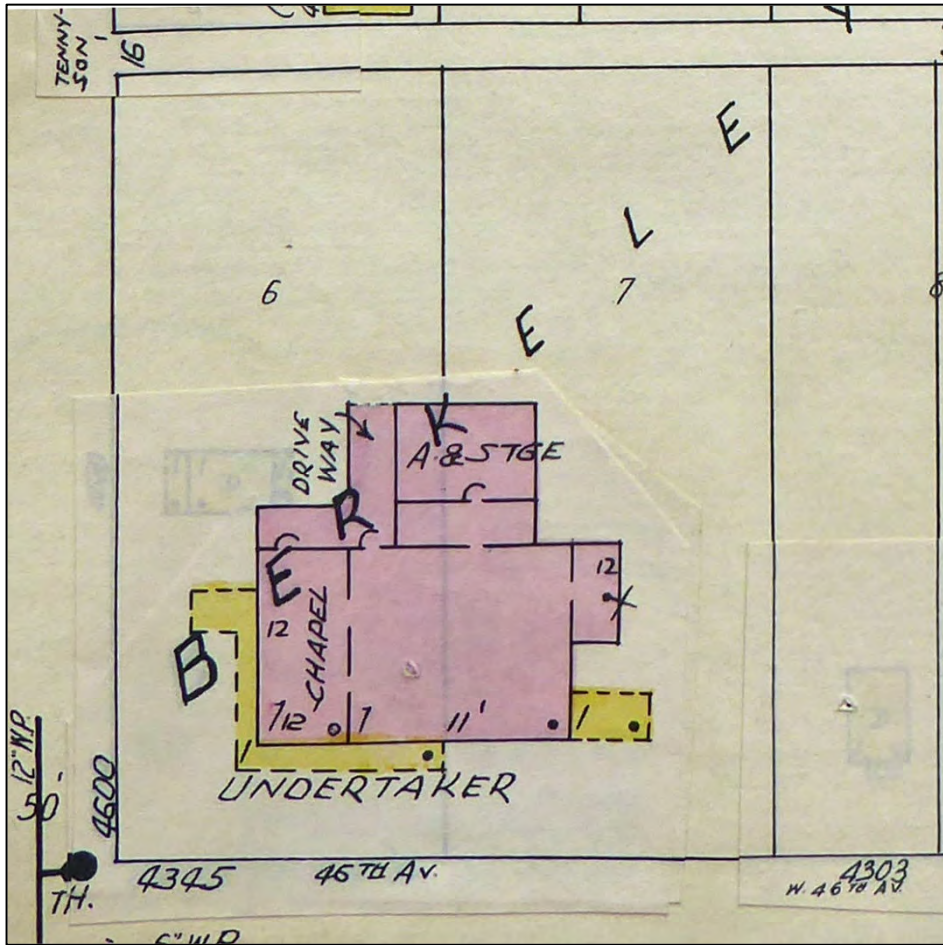
2. Robert J. Howard Sr. and his son, Robert Jr. display the architectural rendering for the Berkeley Park Chapel. SOURCE: *Denver Post*, June 21, 1959, 3E.



3. Assistant manager James O. Wright stands in front of the newly opened mortuary in 1960 (view northwest). SOURCE: *Denver Post*, May 15, 1960, 38.



4. This ca. December 1960 photograph shows the interior of the chapel at the west end of the building (view north), with the vaulted ceiling, hanging chandeliers, and wood paneling. (view north-northwest). SOURCE: Plasterers' Union publication clipping, December 1960, in the Mike Smith collection, Frisco, Colorado.

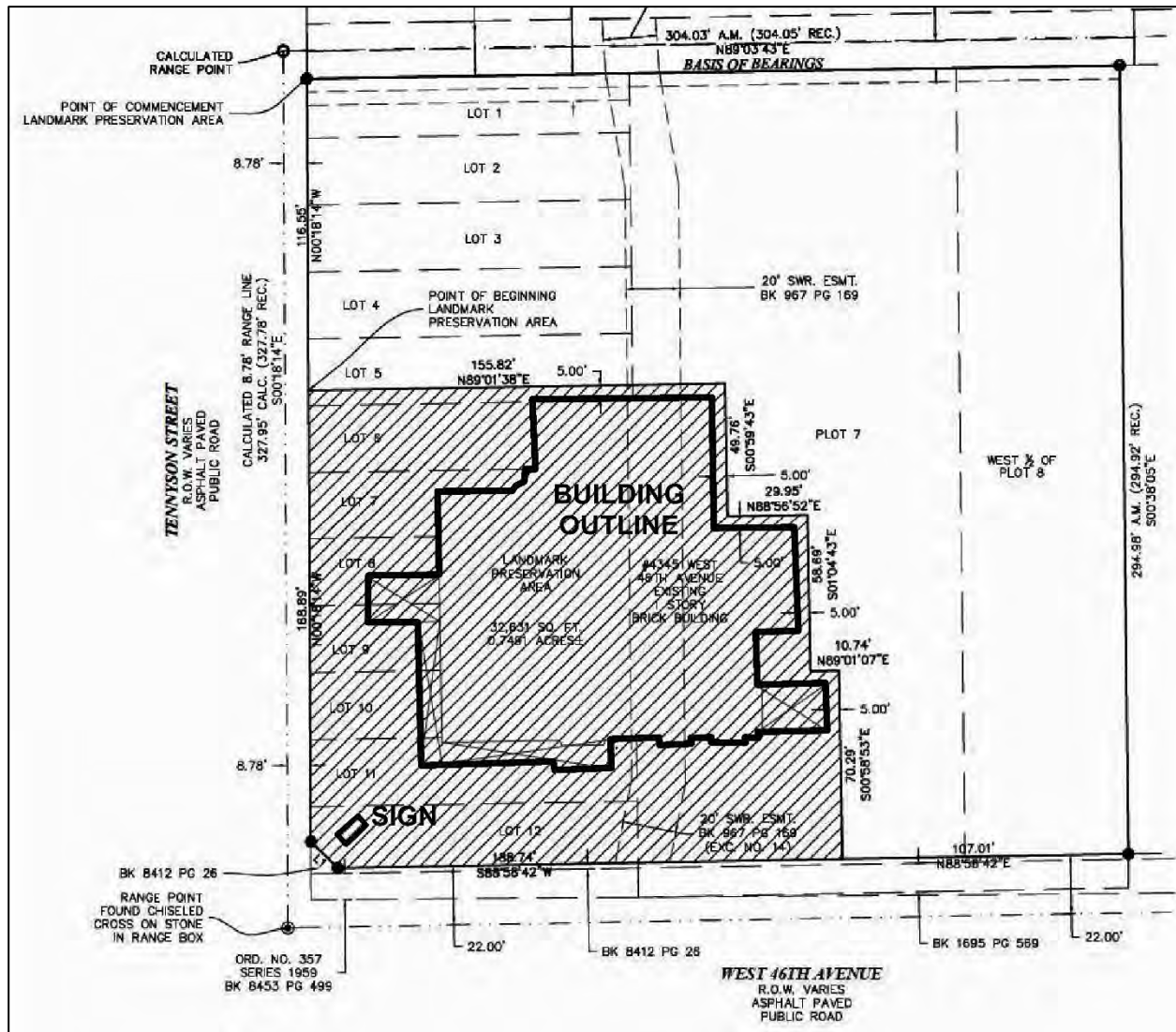


5. This 1961 Sanborn fire insurance map of the parcel depicts the same footprint for the building as it has today. SOURCE: Sanborn fire insurance map extract, 1961, on file at Western History and Genealogy Department, Denver Public Library, Denver, Colorado.



6. This post-1987 view northeast shows the building and the original Gothic arch freestanding sign near the southwest corner of the parcel. SOURCE: historic postcard view.

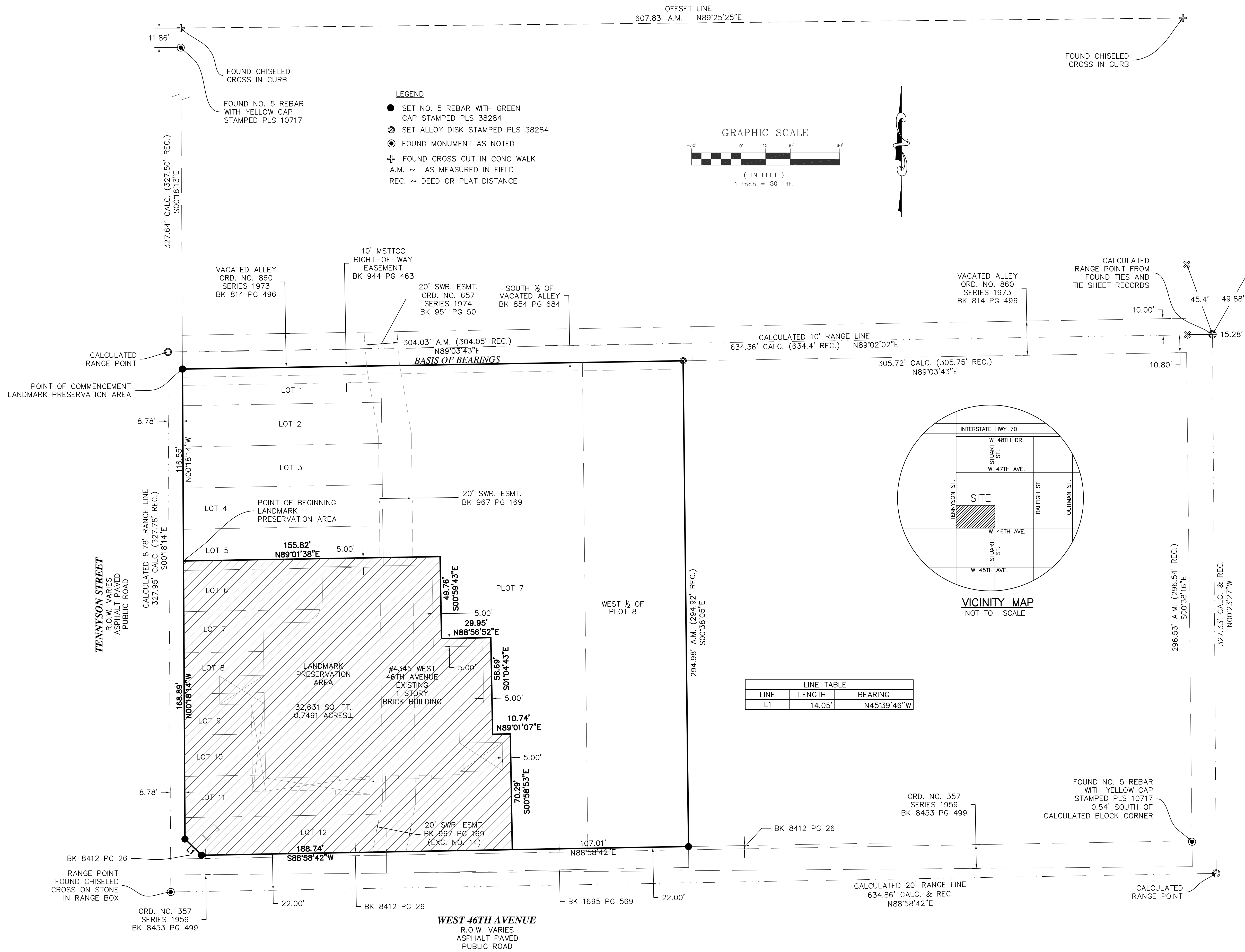
Boundary Map



The nominated area—the hatched polygon—is shown in the context of the entire parcel. The footprint of the building and the sign and outlined with thick black lines. This map is an annotated extract of the entire surveyor’s map, which is included as an attachment to this nomination. SOURCE: Damien Cain, “Landmark Preservation Exhibit,” 4345 West 46th Avenue, Denver, Colorado, Job No. 0100676, 39 North Engineering and Surveying, LLC, Denver, Colorado, ca. May 6, 2020.

LANDMARK PRESERVATION EXHIBIT

PARCEL LOCATED IN THE NORTHEAST 1/4 OF SECTION 19, TOWNSHIP 3 SOUTH, RANGE 68 WEST OF THE 6TH P.M.
#4345 WEST 46TH AVENUE



LAND DESCRIPTION FOR LANDMARK PRESERVATION PARCEL:

A PARCEL OF LAND LOCATED IN THE NORTHEAST 1/4 OF SECTION 19, TOWNSHIP 3 SOUTH, RANGE 68 WEST OF THE 6TH P.M., BEING A PORTION OF LOTS 1 THROUGH 12, INCLUSIVE, FOLLMER'S SUBDIVISION OF PLOT 6 BERKELEY GARDENS, AND A PORTION OF PLOT 7, BERKELEY GARDENS, CITY AND COUNTY OF DENVER, STATE OF COLORADO, MORE PARTICULARLY DESCRIBED AS FOLLOWS:

COMMENCING AT THE NORTHWEST CORNER OF SAID LOT 1; THENCE S00°18'14"E ALONG THE WEST LINE OF SAID LOT 1 AND SAID LINE EXTENDED, 116.55 FEET TO A POINT ON THE WEST LINE OF SAID LOT 5; SAID POINT BEING THE POINT OF BEGINNING OF THE LANDMARK PRESERVATION PARCEL;

THENCE DEPARTING FROM SAID WEST LINE N89°01'38"E, 155.82 FEET;
THENCE S00°59'43"E, 49.76 FEET;
THENCE N88°56'52"E, 29.96 FEET;
THENCE S01°04'43"E, 58.69 FEET;
THENCE N89°01'07"E, 10.74 FEET;
THENCE S00°58'53"E, 70.29 FEET TO A POINT ON THE NORTH RIGHT-OF-WAY LINE OF WEST 46TH AVENUE AS ESTABLISHED IN BOOK 8412 AT PAGE 26 OF THE RECORDS OF THE CITY AND COUNTY OF DENVER;
THENCE S88°58'42"W ALONG SAID NORTH RIGHT-OF-WAY LINE 188.74 FEET;
THENCE N45°39'46"W ALONG SAID NORTH RIGHT-OF-WAY LINE, 14.05 FEET TO A POINT ON THE WEST LINE OF SAID LOT 12;
THENCE N00°18'14"W ALONG THE WEST LINE OF SAID LOT 12 AND SAID LINE EXTENDED, 168.89 FEET TO THE POINT OF BEGINNING.

THE ABOVE DESCRIBED PARCEL CONTAINS 32,631 SQUARE FEET OR 0.7491 ACRES MORE OR LESS.

BASIS OF BEARINGS: AN ASSUMED BEARING OF N89°03'43"E BEING THE NORTH LINE OF SUBJECT PROPERTY BETWEEN TWO MONUMENTS 304.03 FEET APART. ONE MONUMENT BEING A NO. 5 REBAR WITH GREEN CAP STAMPED PLS 38284 AT THE NORTHWEST PROPERTY CORNER AND THE OTHER BEING AN ALLOY DISK STAMPED PLS 38284 AT THE NORTHEAST CORNER.

DAMIEN CAIN STATE OF COLORADO PLS 38284
FOR AND ON BEHALF OF
39 NORTH ENGINEERING AND SURVEYING LLC



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