



## 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](mailto:landmark@denvergov.org) or (303) 865-2709.

**Property Address:** 123 E. Speer Boulevard, Denver, CO 80203

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: KLZ Communications Center

Other or Current Name: KMGH Channel 7 Building

## Location

Address: 123 E. Speer Boulevard, Denver, CO 80203

Legal Description: Arlington Heights Addition, Block 24, Lots 1-15 inclusive north of the Speer Boulevard right-of-way

## Number of resources:

<u># Contributing</u>	<u># Non-Contributing</u>	
<u>1</u>	<u>0</u>	<u>Primary Structures</u>
<u>0</u>	<u>0</u>	<u>Accessory Structures</u>
<u>1</u>	<u>0</u>	<u>Features</u>

## Contributing and Noncontributing Features or Resources

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

Resources and features assessed as contributing are those built within the period of significance (1969-73) which retain historic integrity and support the property’s architectural and historical significance. The legal parcel boundary described above includes one contributing building, the 1969 KLZ Communications Center, comprising a five-story octagonal office tower, five-story stair tower, and two-story studio and garage and contributing historic landscape features. The digital signage, antennas, satellite dishes, and other equipment attached to the building are non-contributing given their presumably recent installation and/or temporary nature and are not included in the resource count, but considered part of the primary structure. The historic concrete walkways, driveways, and plazas surrounding the building are counted as a single contributing feature of the property and the metal picket fencing at the base of the tower is a non-contributing element of this feature.

## General Property Data

Date of construction: 1969

Architect (if known): Raymond A. Bowers, Fulmer & Bowers, Princeton, New Jersey

Builder (if known): N. G. Petry Construction Co., Denver

Original Use: Communications facility: Television and radio broadcast studios and offices

Current Use: Communications facility: Television and radio broadcast studios and offices

Source(s) of information for above: Denver Assessor's Office Records for Schedule Number 05039-07-013-000; *The Sunday Denver Post*, May 4, 1969.



Previous documentation

Denver Community Planning and Development, Landmark Preservation, "Community Planning and Development Memo Report of Findings for Certificate of Demolition Eligibility." December 18, 2020.

## 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: Scripps Media, Inc.

Address: P.O. Box 5380, Cincinnati, OH 45201

Phone: 303-832-0191

Email: [dean.littleton@thedenverchannel.com](mailto:dean.littleton@thedenverchannel.com)

Primary Applicant (if not owner)

Name: Bradley W. Cameron

Address: 1200 Humboldt Street, #1203, Denver, CO 80218

Phone: 303-832-4282

Email: [bwillcameron@comcast.net](mailto:bwillcameron@comcast.net)

Prepared by

Name: Amy Unger, Pine Street Preservation, with Bradley W. Cameron and David Lynn Wise

Address: 233 North Pine Street, Alma, CO 80420

Phone: 210-347-5558

Email: [amy@pspreservation.com](mailto:amy@pspreservation.com)



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): N/A Date: N/A  
(please print)

Owner(s) Signature: N/A

N/A – Applicant is not the owner

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.

Below is a summary of the outreach to Scripps Media, Inc., headquartered in Cincinnati, Ohio (“Scripps”), owner of the KLZ Communications Center at 123 E. Speer Boulevard in Denver, Colorado, that has been conducted by the Applicants Bradley Cameron, Michael Henry and David Lynn Wise to date:

**December 4, 2020** - Scripps filed an Application for Certificate of Non-Historic with the City of Denver regarding the property. This Application listed Dean Littleton, the General Manager of the local Channel 7 television station, as the contact person.

**December 21, 2020** - after considering the Application for Non-Historic and preparing a staff report, the City posted the property, thereby starting the 21-day posting period.

**December 23, 2020** - Bradley Cameron emailed Dean Littleton requesting a Zoom meeting to discuss the matter. Later that day, Mike Epstein responded. Among other titles, Mr. Epstein is a Vice President of Real Estate for Scripps based out of Cincinnati.

**December 31, 2020** - a Zoom meeting was held between Bradley Cameron and Michael Henry (two of the current Applicants herein) and Mr. Epstein, Brian Connelly (an attorney with the law firm of Otten, Johnson, Robinson, Neff and Ragonetti), Eben Clark (an attorney with the law firm of BakerHostetler), and a broker with JLL Real Estate Brokers. A general discussion of the matter was held, and it was agreed that a subsequent meeting would be attempted.

**January 6, 2021** - a Zoom meeting was held between Mr. Cameron, Mr. Henry, and David Lynn Wise (Applicants herein) and approximately 10 other individuals, which included Mr. Epstein, Mr. Connolly, and Mr. Clark. Among the others were representatives of a prospective purchaser and



developer of the property, along with members of its design team. A general discussion of the matter was held.

**January 8, 2021** – the Applicants herein filed a Notice of Intent with the City of Denver.

**January 18, 2021** – at the request of Steve Charbonneau, the mediator retained by the City of Denver, the three Applicants herein held a private Zoom meeting with him to discuss the matter.

**January 29, 2021** – a Zoom meeting organized by Mr. Charbonneau was held that was attended by the three Applicants herein (Mr. Cameron, Mr. Henry, and Mr. Wise) and approximately 14 other individuals, including (a) Kara Hahn, a staff member of the Landmark Preservation Commission; (b) Annie Levinsky (Executive Director of Historic Denver); (c) Mr. Epstein, Mr. Littleton, and numerous members of their legal team and other support personnel; and (d) the prospective purchaser / developer and numerous members of its team. A general discussion of the matter was held.

**February 10, 2021** – a Zoom “design Charrette” meeting organized by Mr. Charbonneau was held that was attended by the three Applicants herein (Mr. Cameron, Mr. Henry, and Mr. Wise) and approximately 6 other individuals, including (a) Ms. Levinsky and Dan Crane (an architect who serves on the Board of Directors of Historic Denver; (b) Mr. Epstein, and (d) the prospective purchaser / developer and two members of its design team. A general discussion of design possibilities was held.

Other Applicant(s):

Applicant Name: David Lynn Wise Date: \_\_\_\_\_  
(please print)

Applicant Signature: \_\_\_\_\_

Applicant Address: 756 Steele Street, Denver, CO 80206

Applicant Name: Michael Henry Date: \_\_\_\_\_  
(please print)

Applicant Signature: \_\_\_\_\_

Applicant Address: 1201 Williams Street, Denver, CO 80218

Applicant Name: Bradley W. Cameron Date: \_\_\_\_\_  
(please print)



Applicant Signature: \_\_\_\_\_

Applicant Address: 1200 Humboldt Street, #1203, Denver, CO 80218

### 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.

- A. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;
- B. It has direct and substantial association with a recognized person or group of persons who had influence on society;
- C. It embodies the distinctive visible characteristics of an architectural style or type;
- D. It is a significant example of the work of a recognized architect or master builder;
- E. It contains elements of design, engineering, materials, craftsmanship, or artistic merit which represent a significant innovation or technical achievement;
- F. It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics;
- G. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity;
- H. It represents an era of culture or heritage that allows an understanding of how the site was used by past generations;
- I. It is a physical attribute of a neighborhood, community, or the city that is a source of pride or cultural understanding;
- J. 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

***Category A: It has a direct association with a significant historic event or with the historical development of the city, state, or nation.***

The KLZ Communications Center is significant for its direct and substantial association with the historical development of the television communications industry in Denver. For over fifty years, the iconic building has been the center of operations for one of Denver's oldest television stations, KLZ-TV (now KMGH) Channel 7, and the property at 123 E. Speer Boulevard has been the station's home since it first went on the air in 1953. The impressive and memorable building embodies the history of KLZ Channel 7 and serves as a physical representation of the local television industry's explosive growth during the 1960s into the preeminent source of news and entertainment for Denver-area residents. No other location within the Denver area

physically embodies the rich history of KLZ television, and the KLZ Communications Center stands as a strong visual reminder of the historic station's long legacy of broadcast excellence and enduring commitment to its local community.

**Category B. It has direct and substantial association with a recognized person or group of persons who had influence on society.**

The KLZ Communications Center is significant for its direct and substantial association with Hugh B. Terry, a highly influential leader within the local and national broadcast community from 1941 until 1972.

A dedicated journalist and a savvy businessman, Terry led KLZ from its first broadcast in 1953, growing the station into Denver's number one television station during the 1960s.<sup>1</sup> Terry oversaw the design and construction of the station's iconic headquarters building, built in 1969 when he was at the height of his career. Today the building stands as a testament to his leadership and commitment to Denver's local community, as well as the profound impact he had on Denver's local television industry.

In June 1969, the *Rocky Mountain News* described Terry as "one of the most respected broadcasting executives in the world" and he received numerous awards during his career.<sup>2</sup> In 1956, he was awarded the first Paul White Memorial Award for outstanding contributions to radio and television journalism for his successful fight to allow microphones and cameras in Colorado courtrooms.<sup>3</sup> In 1949 *Variety* magazine named him its first "Showmanager of the Year" for the "consistent, sincere efforts of Hugh Terry's that reflect credit on the entire industry"; in 1955 the University of Missouri presented him with its Distinguished Service to Journalism award; in 1973 he was named Colorado Broadcaster of the Year; and in 1987 the Colorado Chapter of the National Academy of Television Arts and Sciences recognized Terry with the chapter's first Governor's Award for his outstanding contribution to the industry and community.<sup>4</sup> Terry was also among the first group of inductees in the Colorado Broadcast Association's Broadcast Pioneers Hall of Fame in 1998.<sup>5</sup>

**Category C: It embodies the distinctive visible characteristics of an architectural style or type.**

The KLZ Communications Center is significant as a rare and distinctive example of mid-century Brutalist architecture in downtown Denver. Among recognized examples, the KLZ Communications Center is outstanding for its strong adherence to Brutalist principles, unique form, and extensive use of native Colorado Red Rock, a creative and purposeful decision that strongly ties the building to the local landscape.

In early 1950s Europe, the terms "brutalist" and "New Brutalism" began to be used to describe an evolving approach to architecture that, in addition to closely adhering to Modern

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<sup>1</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Hugh B. Terry," <http://broadcastpioneersofcolorado.com/halloffame.html>.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.; Richard Krolik, ed. *32,000 Hours a Year: Time Life Broadcast* (New York: Time, Inc., 1965), 50; Cecil Jones, "Hugh B. Terry Inspires Superlatives," *Rocky Mountain News*, June 22, 1969, 77.

<sup>4</sup> Krolik, 50; National Academy of Television Arts & Sciences, Heartland Chapter. "Hugh Terry." <https://emmyawards.tv/about/heartland-chapter-board-of-governors/board-of-governors-award/hugh-terry/>.

<sup>5</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Hugh B. Terry."

architecture's dictate that form follow function, celebrated raw materials, eschewed decoration, and sought to present a true and honest architectural expression by exposing a building's structural and mechanical components to view. The term "Brutalism" was not meant to evoke or describe architecture that was harsh, cold, or uncomfortable, but rather employed to highlight the new movement's strong connection to the post-World War II work of world-renowned architect Le Corbusier, in which *béton brut*, French for "raw concrete," played a substantial role. Le Corbusier coined the term *béton brut* during construction of one of his best-known masterworks, the 1952 Unité d'Habitation in Marseille, France.

In 1955, influential architectural historian Reyner Banham attempted to codify the emerging movement, identifying three critical characteristics of Brutalist architecture: memorability as an image; clear exhibition of structure; and valuation of materials 'as found,' qualities which are clearly evident in the KLZ Communications Center.<sup>6</sup>

Brutalist buildings of the 1960s and 70s, when the movement reached the height of its influence, are monumental in scale and arresting in appearance, conveying a sense of stability and permanence. Architects took advantage of these qualities, often applying Brutalist principles to government buildings, university campuses, banks, and other instances when an image of strength and permanence was desired.

Notable examples in downtown Denver appear to be limited to the 1964 Silver State Savings and Loan Association Building (now occupied by the Colorado Education Association) at 1500 Grant Street designed by William C. Muchow; the 1968 Denver Branch of the Kansas City Federal Reserve Bank at 16th and Curtis, also designed by Muchow in partnership with Ken R. White Co. and Donald Preszler; the 1969 KLZ Communications Center, designed by Raymond A. Bowers of the Princeton, New Jersey, architectural firm Fulmer & Bowers, and the 1977 Denver Police Headquarters.

Among the four buildings, the KLZ Communications Center is distinctive for its strong adherence to Brutalist principles, unique form, and regional touches. The building's Brutalist pedigree is clear in its dramatic massing and unique form; exposed structural elements, creative use of materials in their raw state, and adherence to the dictate that form follow function. The artful incorporation of local materials and inventive use of concrete further sets the building apart from its peers. In October 1970, the Rocky Mountain Chapter of the American Concrete Institute awarded its first ever Excellence in Concrete Award to the group responsible for the design and construction of the KLZ Communications Center. The Excellence in Concrete Award recognizes excellence in architectural and structural design as well as the unique, innovative, and sustainable uses of concrete in a Colorado project.<sup>7</sup>

By embracing Brutalist principles, Bowers and KLZ created a striking and iconic building that represented television's status as America's leading source of news and entertainment and

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<sup>6</sup> Reyner Banham, "The New Brutalism," *The Architectural Review*, December 9, 1955, 354-61.

<sup>7</sup> Don T. Pyle, "Rocky Mountain Chapter History," 1987, 3-4, [https://rockymtn-aci.org/images/downloads/History/rmaci\\_history.pdf](https://rockymtn-aci.org/images/downloads/History/rmaci_history.pdf); Rocky Mountain Chapter Of The American Concrete Institute, <https://rockymtn-aci.org/index.php>. It is highly likely that the building is significant for its innovative use of concrete material. However, more research is required to fully document and demonstrate this aspect of the building's significance.

conveyed KLZ's prominence within the Denver broadcast industry, its reliability as a news source, and its commitment to serving the Denver community.

***Category D: It is a significant example of the work of a recognized architect or master builder.***

The KLZ Communications Center is an outstanding example of the work of the architecture firm Fulmer & Bowers, nationally recognized for its expertise in the design of television studios across the United States during the mid-twentieth century. A rare example of the firm's later efforts in television studio design, the KLZ Communications Center is arguably the finest surviving example of the prolific firm's broadcast communications work. The building is also a significant example of the mid-century work of the N. G. Petry Construction Co., a leading Denver construction firm that helped shape the downtown Denver skyline by constructing a number of well-known buildings including the 1957 Petroleum Club Building (5DV.1880) designed by Charles D. Strong, the 1973 Blue Cross-Blue Shield Building at 700 Broadway Street designed by Ken R. White Company and William C. Muchow and Associates, and the 1975 Colorado Bank Building (5DV.1726) designed by Minoru Yamasaki.

***Category F: It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics.***

Designed to take advantage of its location at the confluence of multiple thoroughfares and present an indelible visual image when viewed from multiple directions, the KLZ Communications Center is significant as an established and familiar feature of downtown Denver. On a daily basis, thousands of Denverites drive past the distinctive octagonal tower with its deep cantilevered overhang, contrasting exterior of raw concrete and Colorado Red Rock, and inset windows that create an eye-catching, everchanging pattern of light and shadow in the strong Colorado sun. The architect's intentional consideration of site coupled with the building's arresting design, created an iconic building that has been a well-known and prominent feature along the Speer Boulevard corridor for over fifty years.

The KLZ Communications Center occupies a prominent location at the eastern edge of Speer Boulevard, one of Denver's primary thoroughfares and part of the city's historic parkway system, and Lincoln Street, a road heavily trafficked by commuters traveling into the city from the west on 6th Avenue. The building is also highly visible from Broadway, a major route for commuters leaving the city and heading west. The urban landscape surrounding the KLZ Communications Center is surprisingly open and free of other buildings, largely due to the building's location adjacent the historic Speer Boulevard parkway and its associated triangular park, Zeckendorf Park, both listed in the National Register under the Denver Park and Parkway System Multiple Property Submission in 1986.<sup>8</sup> The wide parkway (which incorporates Cherry Creek and its associated trail system), Zeckendorf Park, and adjacent parking lot to the east, create an open space buffer on the building's south, west, and east sides significantly increasing the building's prominence and visibility.

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<sup>8</sup> Don Etter, Denver Park and Parkway System (Theme Resource), National Register of Historic Places nomination, NRIS.64000072, March 1986.

***Category G: It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity.***

As a rare example of mid-century Brutalist architecture, artfully adapted to reflect its location along Colorado's Front Range, and a rare surviving example of a purpose-built television and radio broadcast building constructed in downtown Denver during the 1960s, the KLZ Communications Center promotes a greater understanding and appreciation of Denver's urban environment as it has evolved over time.

The 1969 KLZ Communications Center is a rare example of mid-century Brutalist architecture within downtown Denver, and is distinctive among other examples for its strong expression of Brutalist principles, innovative cast-in-place concrete structural design, which is boldly exposed, overhanging octagonal tower perched dramatically atop a surprisingly small base, and its use of Colorado Red Rock in a purposeful nod to its location along Colorado's Front Range. As such, the KLZ Communications Center represents a unique component of Denver's urban environment that provides residents and visitors the opportunity to appreciate first-hand a rare local example of Brutalist architecture designed by a master architect.

Historically, the headquarters all four of Denver's oldest television stations have been located within a mile of one another along the Lincoln Street and Speer Boulevard corridors in the area south of the Colorado Capitol. Today, although all four stations remain in the area, only two historic buildings associated with Denver's oldest television stations, the Channel 7 KLZ Communications Center and the 1959 KOA-TV (now KCNC) Channel 4 building at 1044 Lincoln Street are still standing today. Both stations initially occupied repurposed buildings before the explosive growth of the television industry warranted the construction of buildings specifically designed to serve the rapidly changing needs of the stations. The 1959 KOA-TV building is consistent with the Modern design of the first wave of stations built in the late 1950s and 1960s; however, the KLZ Communications Center is distinctive in that it exemplifies the broadcast industry's increased focus on architectural merit and the construction of stations that made a strong visual statement at the end of the 1960s. As such, it provides an opportunity to better understand and appreciate the impact that the television industry had on the urban fabric of the city.

Period of Significance

Period of Significance: 1969-72

Provide justification for the period of significance.

The period of significance extends from 1969, when construction of the KLZ Communications Center was completed and KLZ-TV began broadcasting from the building, to 1972, when the station was sold and the call letters changed to KMGH.

## 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.*

The 1969 KLZ Communications Center stands on the southern edge of downtown Denver within Block 24 of the Arlington Heights Addition, originally platted in 1883 (Figure 17). The southwest corner of Block 24 was deeded to the city for the eventual construction of the Speer Boulevard parkway, creating an irregularly-shaped parcel that narrows to a point at its southern terminus. Within Block 24, the KLZ Communications Center occupies the area west of the original north/south alley (now vacated), specifically all of Lots 1-9 and the portions of Lots 10-15 north of the Speer Boulevard right-of-way. The parcel is bounded on the south by Speer Boulevard, on the west by Lincoln Street, on the north by 7th Street, and on the west by a large asphalt parking lot.

The building occupies a prominent location at the corner of Speer Boulevard, one of Denver's primary thoroughfares and part of the city's historic parkway system, and Lincoln Street. The urban setting surrounding the KLZ Communications Center is surprisingly open and free of other buildings, largely due to the building's location adjacent the historic Speer Boulevard parkway and its associated triangular park, Zeckendorf Park.

The impressive building, purpose built as the headquarters for KLZ-TV and Radio, pioneering stations in the history of Denver's communications industry, comprises three main masses: a striking five-story, octagonal office tower that appears to float above the building's glass-walled lobby, a five-story rectangular-plan connector, and a two-story rectangular-plan studio section. All stand on concrete foundations and feature flat roofs and precast concrete panel cladding organized within a precise grid pattern. The fenestration reflects the interior functions of the three masses. The tall office tower with its large number of windows contains the public spaces, offices, and other functions where lighting control is not a concern; the connector contains far fewer windows in keeping with its more utilitarian purpose; and the studio section has no windows, a necessity given the need to carefully control the environment within the studios.

Designed by the nationally recognized architecture firm of Fulmer & Bowers in the Brutalist style, which celebrated concrete as a versatile and "honest" material, the building employs concrete in a variety of inventive ways as both structural elements and cladding. In keeping with Brutalist principles, the tower's innovative concrete structural framework is exposed to view. Other notable features include deeply recessed windows set within beveled precast concrete panels and other recessed elements that create patterns of light and shadow in the strong Colorado sun, and the extensive use of crushed Colorado Red Rock aggregate to connect the building to its site near the foothills of the Front Range.

***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.

#### *Office Tower*

The five-story octagonal tower is supported by a cast-in-place grey concrete structural framework that is exposed to view. The concrete frame rests on four, V-shaped, gray concrete piers at the corners of the deeply recessed, rectangular-plan, glass-walled first-floor lobby. The piers elevate the heavy mass of the tower, and the lobby's transparent walls cause the tower to appear to float above the ground. The structural framework features eight grey precast concrete structural "ribs" that extend from the base of the framework above the piers, extending first outward and then upward, delineating the corners of the tower's seven facets. The ribs, which are relatively thin and project from the surface of the wall, extend to the roofline and appear to cradle the tower's substantial volume.

The public entry point is on the tower's south side and consists of glass double doors with sidelights and transoms set within bronze metal frames. Visitors must walk under the overhanging office tower to reach the entry doors, creating a dramatic first impression. Flanking the entrance are glass walls framed in bronze metal with grey concrete bulkheads. The glass walls extend along the east and west sides of the lobby.

On the floors above the lobby, precast concrete panels are organized within a precise grid pattern and a set of horizontal regulating lines. Between the grey concrete ribs, the walls of the south, east, and west facets consist of a grid of beveled red concrete panels that each hold a narrow, deeply recessed, rectangular window. The beveled panels are arranged in four rows of ten. The walls of the northwest, southwest, southeast, and northeast facets consist of a grid of solid red concrete panels set in four rows of seven. The ribs have incised horizontal shadow lines that correspond with the joints in the solid panels and the beveled window panels, telegraphing the location of the interior floors. Both wall types rise above the structural ribs to form a low parapet wall. At the top of the southwest and southeast facets, two large, non-historic digital display screens have been installed.

A flat-roof mechanical penthouse sits atop the office tower's flat roof. Square in plan, the penthouse is supported at the corners by grey concrete V-shaped piers that corresponded to the piers at ground level. The grid system established in the floors below is continued in the red concrete panels that clad the walls. The penthouse's west and east walls include four louvered vents, organized symmetrically, each topped by a single-light fixed window. The south wall features two symmetrical louvered vents without windows. Two flagpoles rise from the office tower's roof in front of the vents. A second mechanical penthouse atop the connector to the north connects to the north wall of the penthouse.

#### *Connector*

A five-story connector joins the five-story office tower to the south with the two-story studio section to the north. Rectangular in plan, the connector extends east/west across the full width of the octagonal tower's north facet. The connector's west wall features two vertical bands of windows separated by a grid of solid red concrete panels that extends from ground level to above the flat roof, creating a parapet wall. The connector's east wall is of the same design, but

features only one vertical band of windows. The windows are separated vertically by black spandrel glass. A flat-roof, rectangular-plan mechanical penthouse sits atop the connector's flat roof. A variety of communications equipment is installed on the penthouse roof and the walls are clad with solid red concrete panels. The west and east walls have a single-light fixed window. Lower in height, this mechanical penthouse extends south to join the north wall of the office tower's taller mechanical penthouse.

At the rear of the connector is a flat-roof rectangular-plan concrete elevator tower that occupies the west half of the connector's north side. The other half is occupied by an open-air staircase. The elevator tower is the same height as the office tower's mechanical penthouse. Its west and north walls, and a portion of its south wall are clad with solid red concrete panels. On the west side of the south wall there is a flush metal pedestrian door with a black spandrel glass transom above. The east wall is grey concrete and partially covered by the open-air concrete staircase. The staircase extends from ground level to the fifth floor of the connector and red concrete walls surround each landing.

### *Studio Section*

The west wall of the flat-roof, two-story studio section is windowless and clad in narrow, full height, cast-in-place beveled red concrete panels. The panels are identical, with recessed sections of larger crushed Colorado Red Rock aggregate that create a rhythm of light and shadow across the wall's surface. The tops of the panels form a parapet wall topped by bronze metal coping. The panels rest on a slightly recessed, exposed concrete foundation wall of contrasting grey color, lighting the mass of the building.

The north wall of the studio section is clad in red concrete panels matching those on the west side. The north side also incorporates what appears to be a non-historic, white metal overhead door for vehicle access, flanked by a flush metal pedestrian door to the east and a fixed, single-light reflective-glass window to the west. All three elements are sized to fit within the established grid pattern. Four bronze metal light fixtures are aligned horizontally above the doors and centered within the vertical concrete panels. A rectangular, bronze metal, wall-mounted downlight sconce is mounted at the top of the second concrete panel near the northwest corner of the building. On the east side of the north wall are four pairs of louvered vents with one solid concrete panel separating each pair. Each vent extends the width of the recessed portion of a concrete panel and occupies about half its vertical height. Other elements incorporated into or applied to this wall include a fire hose connection fitting, two security cameras, a gas meter array protected by dark painted steel bollards set into the sidewalk and other minor attachments. At the top of the northeast corner parapet there is a bronze metal horizontal pipe railing that provides safety while servicing the rooftop mechanical units.

On the east side of the studio section, a central smooth concrete section of wall is flanked by six beveled red concrete panels identical to those on the west and north sides. Louvered vents occupy the lower portion of five of the six panels to the north. The central portion of the wall includes a group of three metal windows with horizontal lights, set just north of center. Wall-mounted downlight sconces are set at the top of the second panel at the northeast and southeast corners of the wall.

### *Landscape*

The office tower and connector are surrounded by a historic concrete plaza with planted areas containing a variety of trees, shrubs and grasses. From Speer Boulevard, a historic curved drive allows cars to drop off passengers at the building's main entrance. The concrete plaza in front of the entrance is tinted red and a series of concrete bollards protect the entrance. Metal picket fencing and plantings separate the public entrance area from semi-private spaces along the office tower's east and west sides. These areas are sheltered from Lincoln Street and the parking lot to the east by additional plantings. The area east of the tower is furnished with umbrella tables and chairs, creating a semi-private space for company staff.

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

Very few changes or alterations appear to have been made to the exterior of the KLZ Communications Center since it was completed in 1969. Changes appear to be limited to the installation of two digital display screens on the office tower, the installation of a variety of communications equipment on the building's two mechanical penthouses, the installation of fencing and planted areas at the base of the office tower, and the removal of circular concrete planters from the plaza area. The color of the metal overhead door on the north side of the studio (white) suggests that it may be a replacement, but this has not been confirmed.

## 5. Integrity

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

The KLZ Communications Center retains a high degree of physical integrity to its period of significance. The building has experienced few alterations to the exterior and exhibits excellent integrity of location, setting design, materials, workmanship, feeling, and association, and very good integrity of setting.

The building remains in its original location and therefore retains excellent integrity of location. While some demolitions and new construction have taken place at the rear (north) of the building and east of the adjacent parking lot, the areas directly to the west and south remain largely unchanged from the late 1960s. The landscape immediately surrounding the building remains intact with minimal alterations, principally the addition of fencing that does not significantly impact the historic setting. Importantly, views of the octagonal tower from Lincoln Street and Speer Boulevard remain unobstructed and overall, the integrity of setting is very good. The replacement of non-historic branding signage near the roofline on two facets of the tower in 2017 with digital display screens diminish the building's integrity of design to a small degree; however, the building's overall integrity of design, materials, and workmanship is excellent—the building's form remains unchanged, its historic materials remain intact, and the techniques and craftsmanship employed during construction are readily apparent. The building's integrity of feeling is excellent, its high level of physical integrity allows it to strongly convey the sense of Denver's mid-century past and individuals who worked at KLZ or passed by the building on their daily commute during the 1970s would immediately recognize the building as essentially unchanged. The building's characteristics and features related to its historical association with KLZ and architectural trends of the late 1960s, specifically Brutalism and trends in broadcast studio design remain intact, strongly supporting the building's excellent integrity of 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.*

### The Development of KLZ Channel 7

Although the Federal Communications Commission authorized the broadcasting of commercial television after July 1, 1941, and by 1944 four major networks, ABC, NBC, CBS and Dumont, offered a wide range of programming, television did not arrive in Denver until July 1952. The effort to bring television to Denver was first slowed by World War II and then stymied when the FCC instituted a licensing freeze in September 1948, leaving 14 states, including Colorado, without a station. The freeze ended on April 14, 1952, and the FCC began accepting applications for Denver's four commercial VHF (very-high-frequency) channels. Ten applications were received for Denver's four allocated channels, Channels 2, 4, 7, and 9. Applicants were required to apply for a specific channel, complicating the highly competitive process. The only group to apply for Channel 2, KFEL Radio, quickly received approval, as did KVID Radio's unopposed application for Channel 9. KFEL-TV (now KWGN) was the first to go on air, broadcasting its first official day of programming from a remodeled brick warehouse at 550 Lincoln Street on July 21, 1952.<sup>9</sup> On October 12, 1952, KVID Radio's KBTU Channel 9 (now KUSA) joined the airwaves.<sup>10</sup>

Aladdin Television, the Fox Theaters group that owned CBS affiliate KLZ Radio, won a fierce battle for the license to Channel 7. Established in 1919 under the call letters 9ZAF by W. D. Reynolds Jr. in a bungalow at 1124 S. University Boulevard, the radio station was licensed as KLZ Radio on March 10, 1922, under the ownership of Reynolds Radio Company and quickly became a leader within the Denver market.<sup>11</sup> In 1944, the FCC granted KLZ permission to test experimental television stations after the war and as a CBS affiliate, KLZ Radio had an additional advantage in the competitive race to acquire television broadcast licenses. After Aladdin Television failed to acquire KOA Radio, it purchased KLZ Radio, and its pending television license application, in 1949.<sup>12</sup>

After receiving its license on June 30, 1953, the station quickly renovated a vacant Packard/Studebaker automobile dealership at the corner of Sixth and Lincoln into the new home of KLZ's radio and television operations (Figures 1 & 2).<sup>13</sup> On November 1, 1953, KLZ-TV

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<sup>9</sup> Cheri de la Garza, "Television Invades 1952/53 Denver: Origins of the Video Revolution" (MA thesis, University of Colorado at Denver, 1995), 3.

<sup>10</sup> Ibid., 49.

<sup>11</sup> William Saunders "Special Tours, Receptions To Mark Opening of KLZ," *Rocky Mountain News*, May 4, 1969.

<sup>12</sup> de la Garza, 14.

<sup>13</sup> Ibid., 56; Denver Community Planning and Development, Landmark Preservation, "Community Planning and Development Memo Report of Findings for Certificate of Demolition Eligibility." December 18, 2020.

became Denver's third television station on the air when it broadcast Ed Sullivan's "Toast of the Town" and a live tour of its facilities with Governor Dan Thornton.<sup>14</sup> The FCC awarded the Metropolitan Television Company's Denver's final coveted television license and KOA-TV Channel 4 (now KCNC) began broadcasting on December 24, 1953.<sup>15</sup>

After Aladdin Television investor and KLZ General Manager Hugh B. Terry suffered a massive heart attack in January 1954, he entered into negotiations with Time-Life Broadcast, a division of Time, Inc., thinking it might be a wise time to sell and "get his estate in order."<sup>16</sup> The negotiations were successful and in KLZ was acquired by Time-Life Broadcast that year.<sup>17</sup> Terry's health thankfully improved and he remained in the KLZ leadership role, becoming a highly influential member of the local and national broadcast community.

Notable achievements from KLZ's early history included the first local remote television broadcast from a courtroom in 1956, after the Colorado Supreme Court set aside restrictions on cameras in the courtroom, after Terry launched a sustained campaign against the restriction.<sup>18</sup> In 1957, *Panorama*, KLZ-TV's weekly public affairs series, became the first Denver-produced program to win a prestigious national Peabody Award. In 1962, KLZ-TV partnered with the *Denver Post* to broadcast election results live from the *Denver Post* offices with the help of IBM machines. With Terry's leadership and a strong commitment to providing Denver's residents with quality journalism, KLZ's news operation led the competition throughout the 1960s.<sup>19</sup>

By the late 1960s, network television was the dominant mass medium in the United States. Daily radio listening dropped precipitously, as did weekly movie theater-going, and the public was spending more than five hours per day watching television. The rapid growth of the industry prompted Time-Life Broadcast, begin making plans to significantly expand its studio and offices. On October 10, 1967, KLZ broke ground for a new purpose-built studio and office building that would house the latest in broadcast technology (Figure 6).<sup>20</sup>

In the rush to get on the air after receiving their broadcast licenses in the early 1950s, Denver's first television stations scrambled to find suitable space to house their new television operations—and existing radio operations. KFEL-TV first broadcast from a remodeled brick warehouse at 550 Lincoln Street. KOA-TV (now KCNC) broadcast from the Charles E. Wells Music Building at 16th and California before building a new two-story headquarters at 1044 Lincoln Street in 1959.<sup>21</sup>

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<sup>14</sup> de la Garza, 19.

<sup>15</sup> Ibid., 61.

<sup>16</sup> Jones.

<sup>17</sup> Broadcast Professionals of Colorado, "The History Of Television in Denver," <http://broadcastpioneersofcolorado.com/denver-television.html>, accessed February 2021.

<sup>18</sup> Jones.

<sup>19</sup> Broadcast Professionals of Colorado, "The History Of Television in Denver."

<sup>20</sup> Denver Community Planning and Development, "Community Planning and Development Memo Report of Findings for Certificate of Demolition Eligibility"; Ed Maker, "KLZ Breaks Ground for New Home," photograph, *Denver Post*, October 11, 1967.

<sup>21</sup> Denver Community Planning and Development, "Community Planning and Development Memo Report of Findings for Certificate of Demolition Eligibility."

With technology rapidly evolving and television viewership quickly expanding, stations across the country constructed new station buildings during the late 1950s and 1960s. The majority of these first wave of new stations were typically highly functional buildings with Modern design features in keeping with the International Style or New Formalism. In the late 1960s, however, a new trend in station design emerged that valued public image as well as function. Designed by Fulmer & Bowers, a New Jersey architectural firm with extensive expertise in television studio design and built by a highly-experienced and well-known local construction firm, N. G. Petry Construction Co., KLZ's new facilities exemplified this trend, adapting contemporary Brutalist design principles and utilizing local building materials to create a dramatic building that projected an image of stability, strength and cutting-edge progress, while firmly grounding the building in its local context (Figures 6-9).

The size of the new offices—over 85,000 square feet, more than three times the station's previous space—spoke to the faith that Time-Life had in KLZ and the Denver market's potential for continued growth. The great fanfare that surrounded the opening of the new KLZ Communications Center reflected the station's prominent stature within the Denver community and the CBS and Time-Life Broadcast organizations. Attendees at an invitation only event held on May 6, 1969, included George Arkedis, vice president of CBS Radio, Robert Wood, president of CBS television and Andrew Heiskell, chairman of Time. The gala features television and radio stars as well as business dignitaries, including actors Ed Platt of *Get Smart* and Sebastian Cabot of *Family Affair* (Figure 11).<sup>22</sup> In the weeks following the event, the station offered tours of the new facilities to the general public.<sup>23</sup>

In the May 26, 1969, issue of *Broadcasting* magazine, the new KLZ building was highlighted as exemplary of the new trend in station design. The article described the building's features:

KLZ's striking exterior is a cantilevered five-story octagonal-shaped tower connected to a two-story conventionally-shaped rectangular box which serves primarily as the main studio area. The first floor of the tower at street level serves as a massive lobby with two adjoining 17-foot-by-12-foot conference rooms. A ramp leads down into the studio area, which does double duty for KLZ-TV and Time-Life 7 Productions, a subsidiary film-tape production house for commercial, educational and sales product. On this level there is a 30-foot by-27-foot stage with fixed set for news-casts, and two separate studios of 48-foot-by-38-foot and 68-foot-by-48-foot dimensions. The usual eight-inch solid concrete block walls provide acoustical insulation.<sup>24</sup>

On May 4, 1969, the *Denver Post*, noted the \$5 million price tag, and provided additional details:

The first floor of the "tower" is occupied by a spacious lobby of unusual design and décor, plus conference rooms. The second floor is devoted entirely to the operations of the TV and radio news staff...The fourth floor is devoted to operations of the AM and FM radio stations. Housed there are two transistorized control rooms, studios, production areas, and a record library which contains nearly 100,000 musical selections on singles and in albums...The decorations

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<sup>22</sup> Saunders.

<sup>23</sup> Jones.

<sup>24</sup> Robert A. Malone, "Search for status in station design," *Broadcasting*, May 26, 1969, 68.

and furnishings on each floor are “keyed” to a different color.... Construction and installation of the complicated electronic equipment—there are about 28 miles of just one kind of wiring in the building—were largely completed two months ago...”<sup>25</sup>

That same day, the *Rocky Mountain News* emphasized the upgrades made to the station’s news facilities—and indication of the important role that local television news increasingly played in the lives of local residents:

The new area features a bank of TV monitors for all stations in the region, 12 individual police and fire monitors for all areas surrounding the Denver area, complete UPI news wire and picture service and a news broadcasting studio.<sup>26</sup>

After the KLZ’s operations moved into the new station, the original headquarters building at the southeast corner of the block was demolished. At the time, there appears to have been potential plans to build a “multi-story parking facility and commercial building, designed to complement the KLZ structure” on the southeastern portion of the lot (Figure 5).<sup>27</sup>

A number of memorable local shows were broadcast from the studio portion of the building, including the beloved local children’s programs, *Fred ‘n’ Fae* with Fred and Fae Taylor (Figure 14) and the *Noell and Andy Show* with Noell Custer, as well as other local programming that kept Denver’s residents both entertained and well-informed.<sup>28</sup>

In 1972, KLZ was sold by Time-Life to McGraw Hill Broadcasting. The station’s call letters changed to KMGH-TV, and Hugh Terry, who had led the station from its first day on air, left the company the following year.<sup>29</sup> While under the ownership of McGraw Hill Broadcasting, KMGH became the first major market television station in the world to broadcast a fully automated newscast on July 15, 2002. Using a computer system called ParkerVision, a single operator was able to control the cameras, audio, graphics, recording, and playback for a live broadcast, filling the roles of seven technicians. In 2011, Scripps Media, Inc. acquired KMGH-TV and the studio and offices building at 123 E. Speer Boulevard. Scripps Media, Inc. remains the owner today.<sup>30</sup>

### **Hugh B. Terry and the KLZ Staff**

Born in the small town of Alexandria, Nebraska, in 1908, Hugh Berkley Terry graduated from the University of Missouri with a bachelor’s degree in journalism in 1930. Terry briefly worked as a copywriter for a St. Louis ad agency before joining Oklahoma Publishing Co. as a salesman for WKY radio in Oklahoma City in 1932. In 1936, he was named manager of KVOR radio in Colorado Springs, spending five years at the station before taking over management of KLZ

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<sup>25</sup> Jones. General management and accounting occupied the tower’s top floor, with TV administration offices on the third floor of the tower.

<sup>26</sup> Saunders.

<sup>27</sup> Malone, 67.

<sup>28</sup> Broadcast Professionals of Colorado, “The History Of Television in Denver.”

<sup>29</sup> Ibid.

<sup>30</sup> Denver Community Planning and Development, “Community Planning and Development Memo Report of Findings for Certificate of Demolition Eligibility.”

Radio, an Oklahoma Publishing Co. station, in 1941.<sup>31</sup> In 1949, Aladdin Television, in which Terry was part owner, acquired KLZ Radio with ambitions to expand into television.<sup>32</sup>

Terry was instrumental in the negotiations to acquire one of Denver's first television licenses, serving as the chief witness for Aladdin at its FCC hearings in October 1952.<sup>33</sup> Aladdin was involved in a fierce battle for Denver's Channel 7, a battle that it won in large part due to Terry's leadership. In a 1969 *Rocky Mountain News* article, Wes Pullen, president of Time-Life Broadcasts, is reported as saying Terry was "so impressive at the hearings he was characterized as "Mr. Denver," and that it was largely due to his strenuous efforts that KLZ was granted a license to broadcast television."<sup>34</sup>

After KLZ received its license on June 30, 1953, Terry oversaw the rapid remodeling of the vacant Packard automobile dealership at the corner of Sixth and Lincoln to house KLZ's radio and television operations. Under Terry's leadership the station was able to go on the air from its new studios just four months later.<sup>35</sup>

Terry negotiated the sale of KLZ to Time-Life Broadcasts in July 1954 and stayed on as president and general manager, eventually taking on responsibility for Time-Life's western division, which included KLZ AM-FM-TV, KOGO AM-FM-TV in San Diego, and KERO-TV in Bakersfield, California. Terry was deeply committed to serving the Denver community. At the time of the sale, Terry reportedly received assurances from Time-Life that he would never be asked to leave Denver. Wes Pullen of Time-Life is quoted as saying, were it not for his devotion to Denver "Terry could have entered the national rat race and achieved even wider recognition than he has."<sup>36</sup>

In June 1969, the *Rocky Mountain News* described Terry as "one of the most respected broadcasting executives in the world."<sup>37</sup> Reportedly a modest man hesitant to talk of his own accomplishment, Terry preferred to keep the spotlight on the considerable achievements of his staff.<sup>38</sup> Terry greatly valued the KLZ news organization and assembled a highly accomplished staff, holding them to high journalistic standards. The station received numerous awards during his tenure, including a 1967 Emmy for "Road to Nowhere" a documentary filmed at the Colorado state penitentiary in Canon City, the first Emmy presented to a local television station, and a prestigious Peabody Award in 1957 for the station's weekly public affairs series, *Panorama*, the first locally produced program in the Denver market to earn such an award.<sup>39</sup> Terry's commitment to keeping Denver residents informed through fair and honest reporting was evident in the increasing physical space given to the news program over the years. In the new KLZ

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<sup>31</sup> Ibid.

<sup>32</sup> Jones.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Hugh B. Terry."

<sup>39</sup> Ibid.; Jones; Richard Krolik, ed., *32,000 Hours a Year: Time Life Broadcast* (New York: Time, Inc., 1965), 50.

Communications Center, the news division, which had started in a 30 x 15 newsroom and a single office, was given the entire second floor.<sup>40</sup>

Terry exerted influence beyond the Denver broadcasting community, serving on the National Association of Broadcasters (NAB) board for six years and sitting on the NAB Industry-Wide Code Observance Committee.<sup>41</sup> Terry often advised Dr. Frank Stanton, president of CBS and a close friend, on matters affecting CBS's affiliate stations.<sup>42</sup>

Vincent Wasilewski, a former president of the National Association of Broadcasters (NAB), described Terry as "a leader who has always argued vehemently for broadcasting's rights to editorialize" and Terry's 1955 series of on-air editorials is commonly cited as influencing the Colorado Supreme Court's decision to set aside the American Bar Association's Canon 35, which prevented reporters from bringing cameras and tape recorders into the courtroom. The decision allowed KLZ to become the first Denver station to broadcast live from a Colorado courtroom in 1956. That year, Terry was awarded the first Paul White Memorial Award for outstanding contributions to radio and television journalism for his successful fight to allow microphones and cameras in Colorado courtrooms.<sup>43</sup>

Terry received numerous other awards. In 1949 *Variety* magazine named him its first "Showmanager of the Year" for the "consistent, sincere efforts of Hugh Terry's that reflect credit on the entire industry"; in 1955 the University of Missouri presented him with its Distinguished Service to Journalism award; in 1973 he was named Colorado Broadcaster of the Year; and in 1987 the Colorado Chapter of the National Academy of Television Arts and Sciences recognized Terry with the chapter's first Governor's Award for his outstanding contribution to the industry and community.<sup>44</sup> Terry was also among the first group of inductees in the Colorado Broadcast Association's Broadcast Pioneers Hall of Fame in 1998.<sup>45</sup>

In describing Terry's commitment to Denver and to "forging a bond of understanding between the station and the public," Cecil Jones of the *Rocky Mountain News* wrote that the "one undeviating course on which he has set KLZ is toward being sensitive and responsible to the needs of the public."<sup>46</sup> According to Terry, "If you're going to take something out of the community, you've got to put something in...the better we understand each other the better we can get along in this world."<sup>47</sup> In *32,000 Hours a Year*, Time Inc.'s 1965 book chronicling its broadcast division and five television stations, Terry's perspective on the role of television broadcasting is summarized:

To Hugh Terry, a broadcasting station is more than a business enterprise, although KLZ and KLZ-TV turn in profit-and-loss statements that bring tears of

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<sup>40</sup> Jones.

<sup>41</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Hugh B. Terry";

<sup>42</sup> Jones.

<sup>43</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Hugh B. Terry"; Krolik, 50; Jones.

<sup>44</sup> Krolik, 50; <https://emmyawards.tv/about/heartland-chapter-board-of-governors/board-of-governors-award/hugh-terry/>

<sup>45</sup> <http://broadcastpioneersofcolorado.com/halloffame.html#Terry>

<sup>46</sup> Jones.

<sup>47</sup> Ibid.

joy to the eyes of Time-Life Broadcast business managers. Terry believes that broadcasting is a public trust and an instrument that must be responsive to the needs of the community where it is privileged to operate.<sup>48</sup>

In 1972, Time-Life Broadcast sold KLZ-TV to McGraw Hill Broadcasting and the call letters were changed to KMGH-TV. The following year, McGraw Hill and Terry parted ways. Hugh Terry retired in 1974 and remained a resident of Denver area, where he continued to donate his time to civic and charitable organizations. He died November 28, 1987, at the age of 78.<sup>49</sup>

In addition to Terry, several prominent broadcasters impacted the lives of Denver residents through their journalistic efforts while working at KLZ. 2004 Broadcast Pioneers Hall of Fame inductee Jim Bennett joined KLZ as a weatherman in 1953 before assuming leadership of the news division in 1957, a position he held until 1971. Bennett received the Sigma Delta Chi award for television documentaries, the Radio/Television News Directors Edward R. Murrow award for television public service, and a National Emmy Award while at KLZ. He served as president of the National Press Photographers Association and the Colorado Chapter of Sigma Delta Chi, and served on the Board of Directors at the Denver Press Club.<sup>50</sup> Celebrated sportscaster and 2001 Broadcast Pioneers Hall of Fame inductee Starr Yelland joined KLZ in the mid-1950s and enjoyed one of Denver's longest broadcast careers, working at the station through the 1990s.<sup>51</sup> Broadcast Pioneers Hall of Fame inductees Warren Chandler, Rolly Dahlquist, Merwin W. Smith (who led Time Life 7 Productions), Bob Butz, Carl Akers, Max Goldberg, John Rayburn, and Peabody and Emmy awardee Gene Amole spent substantial portions of their careers at KLZ and inductees Bob Shriver and Don Kinney worked for the station as well.<sup>52</sup>

KLZ's strong reputation for excellence in journalism continued after the station was sold to McGraw Hill. African-American news anchor Bertha Lynn, a 2012 Denver Press Club Hall of Fame and 2010 Broadcast Pioneers Hall of Fame inductee and namesake of the Colorado Association of Black Journalists Lifetime Achievement Award, anchored KMGH news programs from 1984 to 2013.<sup>53</sup> Journalist and news anchor Harry Smith and sportscaster Andrea Joyce spent time at KMGH before moving on to national network positions, and investigative reporter and Emmy and Peabody award winner John Ferrugia, joined KMGH in 1993. Caroline Schomp served as assistant news director in the 1980s and Cindy Velasquez became Denver's first Latinx television general manager, after joining Channel 7 in 1997.<sup>54</sup>

## **Fulmer & Bowers**

Born in Dutch Neck, New Jersey, on July 11, 1909, to Lewis C. and Ada D. Bowers, Raymond Andrews Bowers graduated from Pennsylvania State University in 1931 with a degree in

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<sup>48</sup> Krolik, 50.

<sup>49</sup> Broadcast Professionals of Colorado, "The History Of Television in Denver" and "Broadcast Pioneers Hall of Fame: Hugh B. Terry."

<sup>50</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Jim Bennett."

<sup>51</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Starr Yelland."

<sup>52</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame."

<sup>53</sup> Broadcast Professionals of Colorado, "Broadcast Pioneers Hall of Fame: Bertha Lynn."

<sup>54</sup> Broadcast Professionals of Colorado, "History Of Television in Denver."

Architectural Engineering.<sup>55</sup> After graduation, he studied architecture in the graduate program at Princeton University and worked for the family construction company, Lewis C. Bowers and Sons Inc., with his father and brother, George.<sup>56</sup> Bowers and O. Kline Fulmer formed the architecture firm Fulmer & Bowers in 1951, and Bowers remained actively involved in Lewis C. Bowers and Sons Inc. Born in McKeesport, Pennsylvania, in 1904, Fulmer graduated from Carnegie Institute of Technology with a degree in architecture in 1926 and received a master's degree in architecture from Harvard University in 1930. Before joining Bowers in 1951, Fulmer worked in New York City as a partner in the firm Churchill-Fulmer Associates.<sup>57</sup> Fulmer & Bowers's work included commercial, educational and industrial buildings, but its designs for communications buildings across the United States appear to have garnered the most attention.

Fulmer & Bowers is credited with the design and/or construction of numerous television studios across the country, including the 1958 WTAE-TV complex outside Pittsburgh, Pennsylvania; the 1961 WTIC Broadcast House, built for the Travelers Broadcasting Service Corp., in Hartford, Connecticut (demolished 2009) (Figure 14); and the 1967 RKO General New England Broadcasting Center, headquarters of WNAC-TV and WRKO radio in Boston, Massachusetts (Figure 15). Prior to receiving the commission for the new KLZ television and radio headquarters in Denver, Fulmer & Bowers also completed designs for WHBQ in Memphis, Tennessee; WBAL in Baltimore, Maryland; WTAE in Atlanta, Georgia; WISN in Milwaukee, Wisconsin; WFBM in Indianapolis, Indiana; WHYS in Syracuse, New York; and WOOD in Grand Rapids, Michigan (Figure 16).<sup>58</sup> Raymond Bowers appears to have been the public face of Fulmer & Bowers and is often identified as the architect responsible for the firm's television station designs; however, it is likely that Fulmer contributed significantly to the design process as well. The majority of these stations were design/build projects with the construction completed by Lewis C. Bowers and Sons Inc.<sup>59</sup>

The June 1964 issue of *Television* devoted to the discussion of trends in station design, highlighted five stations designed by Fulmer & Bowers, including the WTIC Broadcast House within Hartford's Constitution Plaza development.<sup>60</sup> Raymond Bowers is quoted a number of times, as is Larry Druckenbrod of the Cleveland-based The Austin Co., Fulmer & Bowers primary competition in the broadcast market. Charles DuBose and the architects responsible for the design of Constitution Plaza and its associated Modern buildings, including Fulmer & Bowers, were recognized with a national American Institute of Architects merit award in 1964, the same year Paul Rudolph received an AIA first honor award for his design for the School of Art & Architecture at Yale University, widely recognized as a masterpiece of Brutalist architecture. Both projects were included in the June 1964 AIA Journal.<sup>61</sup>

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<sup>55</sup> 1930 US Census Records; Penn State, *The President's Report on Philanthropy and Endowments*, 2007-2008, 8.

<sup>56</sup> 1930 and 1940 US Census Records; WWII Draft Registration Cards for New Jersey, 1940-47, accessed via Ancestry.com

<sup>57</sup> American Institute of Architects, *American Architects Directory*, Second edition (R.R. Bowker, 1962) <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20677106/1962+American+Architects+Directory>.

<sup>58</sup> *The Boston Globe*, September 25, 1967; *Hartford Courant* (Hartford, Connecticut) February 13, 1959; *Television Magazine*, June 1964, 16A, 20A, 25A, 40A, 42A, 44A, 18, 35, 39, 57, 63.

<sup>59</sup> *Television Magazine*, June 1964, 16A, 20A, 25A, 40A, 42A, 44A, 18, 35, 39, 57, 63.

<sup>60</sup> *Ibid.*, 18.

<sup>61</sup> AIA Journal, June 1964, 35, 26.

Many stations designed by Fulmer & Bowers in the late 1950s and 1960s displayed characteristics in keeping with Modernist trends, most specifically the International Style, as it was developing in the United States. The majority of these stations were rectangular in form, with a flat roof, smooth unornamented surfaces, and a strong horizontal emphasis created by alternating bands of windows and solid planes. Other designs, notably the WTIC Broadcast House, showed the influence of New Formalism, which emerged in the United States in the mid-1950s and gained popularity in the 1960s.

The KLZ Communications Center's striking cantilevered five-story octagonal-shaped tower, innovative use of concrete, and Brutalist design features represented a new direction in the firm's broadcast building designs. The beginnings of this evolution are evident in the firm's design for the 1967 RKO General New England Broadcasting Center, headquarters of WNAC-TV and WRKO Radio in Boston, Massachusetts (Figure 15).<sup>62</sup> The WNAC-TV and WRKO Radio studio building stands in the city's Government Center, a stone's throw from perhaps the country's most-recognized Brutalist masterpiece, Gerhard Kallmann and Michael McKinnell's Boston City Hall, under construction between 1963 and 1968. The firm's exposure to Boston City Hall during this time potentially played a role in the choice to design the KLZ Communications Center in the Brutalist style. The resulting building is the finest surviving example of the firm's later television studio designs and a creative and highly successful application of Brutalist principles to the television studio building type.

After completing the KLZ Communications Center, the firm appears to have received few, if any, significant commissions for television studio work, as the era of network domination of television came to a close with the rise of video and cable television. In 1980, architect William Wolfe joined the firm, afterward known as Fulmer, Bowers & Wolfe. In 1984, Bowers apparently left the firm, which continued on as Fulmer and Wolfe Architects. O. Kline Fulmer died in 1985, and his son, architect Thomas S. Fulmer, who had joined the practice earlier, remained with the firm until 1993, when the firm appears to have dissolved.<sup>63</sup>

In 1988, Bowers received Penn State's Outstanding Engineering Alumni Award. Established in 1966, the award is the highest honor bestowed by the College of Engineering and recognizes graduates who have reached exceptional levels of professional achievement.<sup>64</sup> Bowers died on January 23, 1996, in Princeton, New Jersey, and the Raymond A. Bowers Program for Excellence in Design and Construction of the Built Environment at Penn State has carried his legacy forward through the sponsoring of lectures and funding of research.<sup>65</sup>

### **N. G. Petry Construction Co.**

While the majority of buildings designed by Fulmer & Bowers were constructed in partnership with Lewis C. Bowers and Sons Inc., KLZ hired one of Denver's leading commercial construction firms, the N. G. Petry Construction Co., to build their new headquarters. Established by Ohio native Nicholas G. Petry, the firm operated primarily in Colorado and Wyoming. Petry moved to

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<sup>62</sup> "TV Building Going Up at Center," *The Boston Globe*, September 25, 1967, 4.

<sup>63</sup> American Institute of Architects, *American Architects Directory*; Thomas S. Fulmer Obituary, *Town Topics* (Princeton, New Jersey), August 6, 2014.

<sup>64</sup> <https://www.engr.psu.edu/alumni/oea/past-recipients.aspx>

<sup>65</sup> Raymond A. Bowers Obituary, *Town Topics* (Princeton New Jersey), January 31, 1996; <https://www.psu.edu/>.

Denver in 1921 after constructing the Frontier Hotel in Cheyenne, Wyoming. Prior to his death in 1950, he built a number of private and public buildings in Denver, including Country Club Gardens, Sherman Tower, the University of Denver apartments, and several buildings at Fitzsimmons General Hospital and Buckley Field. During his lifetime he served as president of the Denver General Contractors Association and as a national director of the Associated General Contractors.<sup>66</sup> Son Nicholas R. Petry, joined the family construction business after graduating from the University of Colorado and serving in the Civil Engineering Corps during World War II. After his father's death, he continued as a partner in the N. G. Petry Construction Co., rising to the position of president in the late 1950s.<sup>67</sup> The company constructed a number of significant Modern buildings within downtown Denver prior to and after completing the KLZ Communications Center, including the 1957 Petroleum Club Building (5DV.1880) designed by Charles D. Strong, the 1973 Blue Cross-Blue Shield Building designed by Ken R. White Company and William C. Muchow and Associates, and the 1975 Colorado Bank Building (5DV.1726) designed by Minoru Yamasaki.<sup>68</sup>

Beginning in 1975 Nicholas R. Petry led the Petry-Vappi Construction Company, the firm responsible for the construction of the innovative moveable east stands at the original Mile High Stadium in 1977. In 1986, he established his own company, the Petry Company. Petry served as president of the Associated Building Contractors of Colorado, and was a member of the Denver Board of Water Commissioners for many years. Petry was also a rancher, operating the Grizzly Ranch in Walden, Colorado, and the Mill Iron Ranch in Saratoga, Wyoming. In 1966 he was elected president of the National Western Stock Show, serving for nineteen-years and overseeing efforts to renovate and expand the facility. He became chairman of the stock show's board in 1986 and the Western Stock Show Association's corporate boardroom is named in his honor. Petry served on the boards of many businesses and supported a number of philanthropic causes. He was inducted in the Colorado Business Hall of Fame, named a Citizen of the West in 1986, and inducted into the Hall of Great Westerners in 2002. After his death in 1999, the Petry family endowed the Nicholas R. Petry Professorship of Construction Engineering and Management at the University of Colorado in his honor.<sup>69</sup>

## Brutalism in Denver

In early 1950s Europe, the terms "brutalist" and "New Brutalism" began to be used to describe an evolving approach to architecture that, in addition to closely adhering to Modern architecture's dictate that form follow function, celebrated raw materials, eschewed decoration, and sought to present a true and honest architectural expression by exposing a building's structural and mechanical components to view. In 1955, architectural historian Reyner Banham attempted to codify the emerging movement, describing its "ruthless adherence to one of the basic moral imperatives of the Modern Movement – honesty in structure and material" and tracing its connection to the post-World War II work of Le Corbusier, in which *béton brut*, French

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<sup>66</sup> [https://www.denvergov.org/content/dam/denvergov/Portals/646/documents/landmark/design\\_guidelines/Country\\_Club\\_Gardens\\_Design\\_Guidelines.pdf](https://www.denvergov.org/content/dam/denvergov/Portals/646/documents/landmark/design_guidelines/Country_Club_Gardens_Design_Guidelines.pdf)

<sup>67</sup> <https://www.saddleandsirloinportraitfoundation.org/post/nicholas-robert-petry-1995>.

<sup>68</sup> *Denver Post* photo archives, accessed via <https://www.gettyimages.com/>.

<sup>69</sup> <https://www.saddleandsirloinportraitfoundation.org/post/nicholas-robert-petry-1995>; <http://www.coloradobusinesshalloffame.org/nicholas-r-petry.html>; Nicholas Petry Papers finding aid, Denver Public Library, <https://archives.denverlibrary.org/repositories/3/resources/5978>.

for “raw concrete,” played a substantial role.<sup>70</sup> In Banham’s opinion New Brutalist buildings could take many forms but were defined by “1, Memorability as an Image; 2, Clear exhibition of Structure; and 3, Valuation of Materials ‘as found’,” qualities which are clearly expressed in the KLZ Communications Center.<sup>71</sup>

Brutalist buildings of the 1960s and 70s, when the movement reached the height of its influence, are monumental in scale and arresting in appearance, conveying a sense of stability and permanence. Architects took advantage of these qualities, often applying Brutalist principles to government buildings, university campuses, banks, and other instances when an image of strength was desired. Notable examples in the United States built prior to 1970 include Paul Rudolph’s 1963 Yale Art and Architecture Building; Deeter & Ritchey’s 1963 Litchfield Towers on the University of Pittsburgh campus; Marcel Breuer’s 1966 Whitney Museum of American Art in New York City; and perhaps one of the best-known Brutalist buildings in the United States, Gerhard Kallmann and Michael McKinnell’s 1969 Boston City Hall. In Colorado, early examples of Brutalist architecture include the 1965 Arapahoe Community College campus and 1965 Engineering Center on the University of Colorado at Boulder.

In Denver’s downtown core, Brutalist buildings from the 1960s and 70s are rare. Survey information regarding downtown Denver’s mid-century buildings is limited and incomplete; however notable buildings within the downtown Denver core frequently identified as Brutalist appear to be limited to the 1964 Silver State Savings and Loan Association Building (now occupied by the Colorado Education Association) at 1500 Grant Street designed by William C. Muchow; the 1968 Denver Branch of the Kansas City Federal Reserve Bank (5DV.1914) at 16th and Curtis, also designed by Muchow in partnership with Ken R. White Co. and Donald Preszler; the 1969 KLZ Communications Center, designed by Fulmer & Bowers; and the 1977 Denver Police Headquarters at 1331 N. Cherokee Street.

Architectural historian S. Alan Higgins, identified the Silver State Savings and Loan Association Building as a variant of New Formalism and the Denver Branch of the Kansas City Federal Reserve Bank as “a marriage of Brutalist architecture and New Formalism.”<sup>72</sup> Similarly, Denver-based architectural historians Thomas and R. Laurie Simmons found the Federal Reserve Branch to more closely represent the principles of New Formalism.<sup>73</sup> A modern interpretation of Classical precedents, New Formalist buildings are typically monumental in scale and distinguished by their rectangular form; heavy, projecting flat roof slab; strict symmetry; smooth surfaces; and the use of columns, colonnades, and arches. Designed by the same Denver architect, the influence of New Formalism in both buildings is strong.

Among the four buildings, the KLZ Communications Center is distinctive for its strong adherence to Brutalist principles, unique form, and regional touches. As Denver Landmark Staff

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<sup>70</sup> Banham, 354-61.

<sup>71</sup> Ibid.

<sup>72</sup> S. Alan Higgins, Cultural Resource Analysts, National Register of Historic Places nomination for the U.S. Courthouse and Federal Office Building, NRIS#, 2016.

<sup>73</sup> Thomas and R. Laurie Simmons, Denver Landmark Preservation Commission: Denver Inventory Form for the Federal Reserve Branch Bank (5DV.1914), February 1993, on file at History Colorado.

has found, the building's Brutalist pedigree "is clearly evidenced in its dramatic massing, detailing and materiality, and in its organization around the interior program."<sup>74</sup>

The building's interior functions are clearly expressed in its exterior form—the five-story octagonal tower with its many windows, expresses its function as the home of public spaces and offices, while the windowless two-story rectangular section conveys its function as the station's studios, where high ceilings, large open spaces and the absence of natural light are preferred. In addition to meeting the dictate that form follow function, the building meets the Brutalist criteria set out by Reyner Banham in 1955. The dramatic juxtaposition of the building's monumental octagonal volume floating above its transparent and deeply recessed first-floor lobby creates a highly memorable image that is enhanced by the interplay of light and shadow generated by the deeply set windows and the beveled concrete that surrounds them. The contrast between the gray cast-in-place concrete and red precast aggregate panels highlights the building's structural elements, which are exposed to view. And finally, the building's materials—raw concrete and crushed Colorado Red Rock aggregate—are employed skillfully and to great effect.

The extensive use of native Colorado Red Rock strongly connects the building to its site near the foothills of the Front Range. The building's vibrant red color is a creative regional touch that distinguishes the building from other Brutalist buildings, which are predominantly grey, the natural color of the raw concrete used to construct them. As the building's architect, Raymond A. Bowers of the Princeton, New Jersey, firm Fulmer & Bowers, noted, the building was designed as a "local kind of building, to fill in with the Rocky Mountains in both shape and color."<sup>75</sup>

Bowers likely gained his knowledge of Brutalist principles while working on the 1967 RKO General New England Broadcasting Center in Boston, built while the nearby Boston City Hall was under construction. The Brutalist design of the KLZ Communications Center was a departure from the firm's typical International Style or New Formalist designs, but in keeping with trends in broadcast station design of the late 1960s. A 1969 article in *Broadcasting* magazine, discussed this new, image-focused approach:

Striking new facades reflecting the medium's "now" presence are appearing across the country as time, money and local circumstances are impelling broadcasters to abandon old, cramped 20-plus-year old studios in hotels and jerry-rigged structures and to look for newer quarters. There is evidence that, in the search for new locations, broadcasters, who have striven to achieve an audio or visual identity for their stations, are increasingly paying more attention to what sort of architectural face they are going to present to the public and what that face means to the community they serve.<sup>76</sup>

Bowers enthusiastically supported broadcasting's "new look," and the KLZ Communications Center is featured in the 1969 article as exemplary of this new emphasis on architectural

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<sup>74</sup> Denver Community Planning and Development "Memo Report of Findings for Certificate of Demolition Eligibility" (dated 12/18/2020)

<sup>75</sup> Robert A. Malone, "Search for status in station design," *Broadcasting*, May 26, 1969, 68. <https://worldradiohistory.com/Archive-BC/BC-1969/1969-05-26-BC.pdf>

<sup>76</sup> Malone, 64.

image.<sup>77</sup> It is not surprising that Bowers and his client, KLZ, would see Brutalism as means of achieving their goals.

## 7. Additional Information

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Provide a list of sources used in compiling this application.

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<sup>77</sup> Ibid.



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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.

**Current Photographs:**

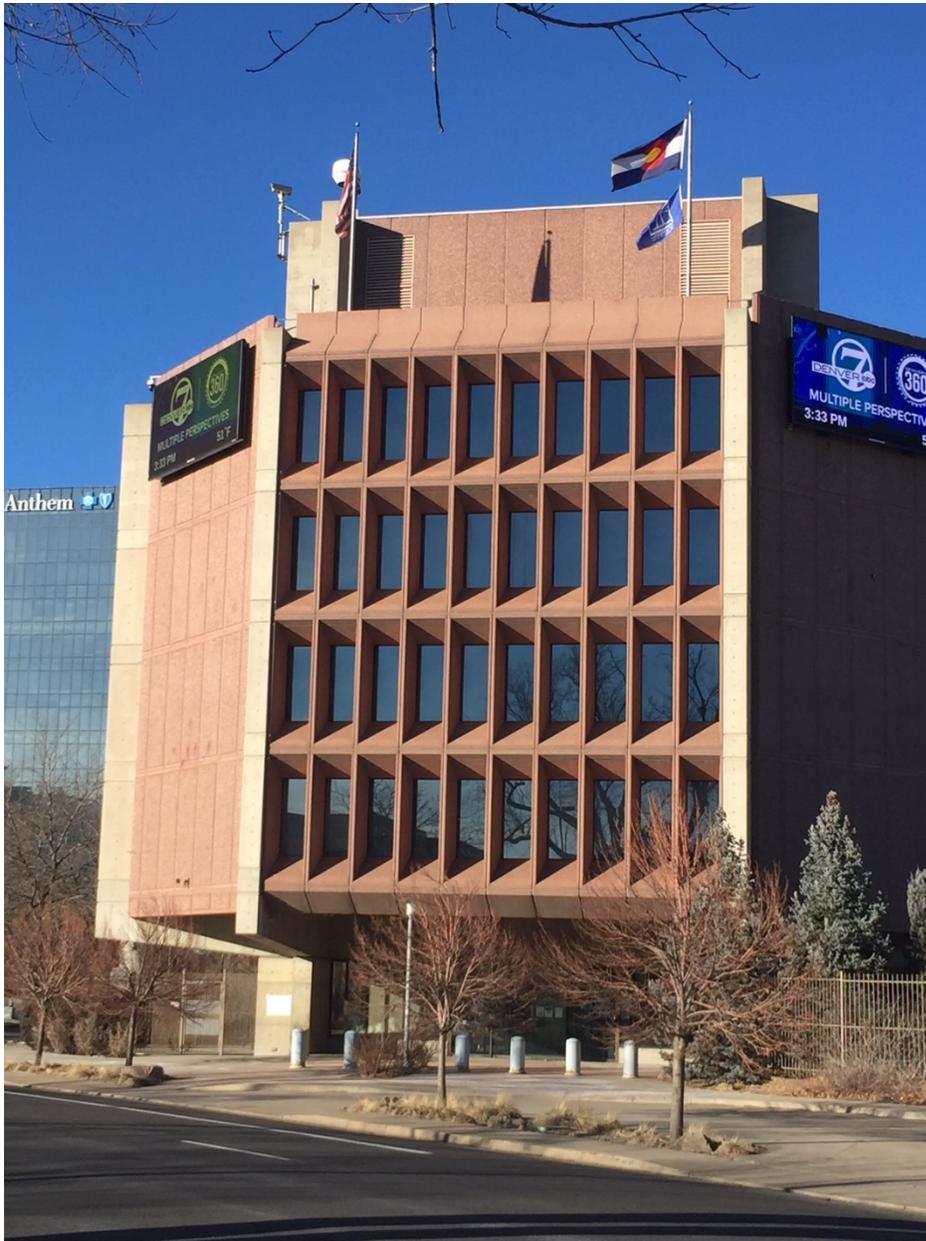


Photo 1: KLZ Communications Center, five-story office tower, camera facing northwest. Photo by Brad Cameron, February 2021.



Photo 2: West side of office tower and stair tower, camera facing east. Photo by Brad Cameron, February 2021.



Photo 3: West side of two-story studio section, camera facing east. Photo by Brad Cameron, February 2021.



Photo 4: West side of two-story studio section, camera facing southwest. Photo by Brad Cameron, February 2021.



Photo 5: North side of two-story studio section, camera facing southwest. Photo by Brad Cameron, February 2021.



Photo 6: East side of KLZ Communications Center, camera facing west. Photo by Brad Cameron, February 2021.



Photo 7: East side of office tower and stair tower, camera facing west. Photo by Brad Cameron, February 2021.



Photo 8: Main entrance area, camera facing northwest. Photo by Brad Cameron, February 2021.

**Historic Photographs:**



Figure 1: KLZ officials in May 19, 1953. From left: Eugene F. Jenkins, director of engineering; Hugh B. Terry, president, and Clayton Brace, program chief. (Cloyd Teter/The Denver Post via Getty Images)



**LEADERSHIP**  
with **REASON...**

KLZ Radio and KLZ-TV are consistently first with the Denver and regional audience. Listener and viewer surveys present conclusive evidence *time after time* that KLZ is the overwhelming choice of Denver people.

*There's reason* for this. High quality, popular presentations develop only from quality performance in every phase of broadcasting. KLZ has that quality: in its incomparable facilities... its personalities and showman-like programming... its CBS Network programs... and its experienced station staff.

Leadership carries with it a responsibility of community service which KLZ is proud to shoulder.



**KLZ** RADIO, 560 k.c. and TELEVISION, Channel 7 • CBS for DENVER • A Subsidiary of Time, Inc.

8 COLORADO WONDERLAND

Figure 2: 1955 advertisement in Colorado Wonderland Magazine depicting the original studio and offices of KLZ Radio and Television, formerly a Packard and Studebaker dealership, demolished in 1969. (<http://www.pikespeakradiomuseum.com/KLZ.htm>)



Figure 3: 1963 aerial image of the KLZ studios. (USGS).



Figure 4: On October 10, 1967, KLZ broke ground for its new home. L. E. Hastings, Federal Communications Commission regional engineer in charge, set off a dynamite charge to start excavation. Attending the ceremony were (from left): Hastings, Denver Mayor Tom Currigan, Colorado Gov. John Love and Hugh B. Terry, president and general manager of KLZ. (Denver Post via Getty Images)



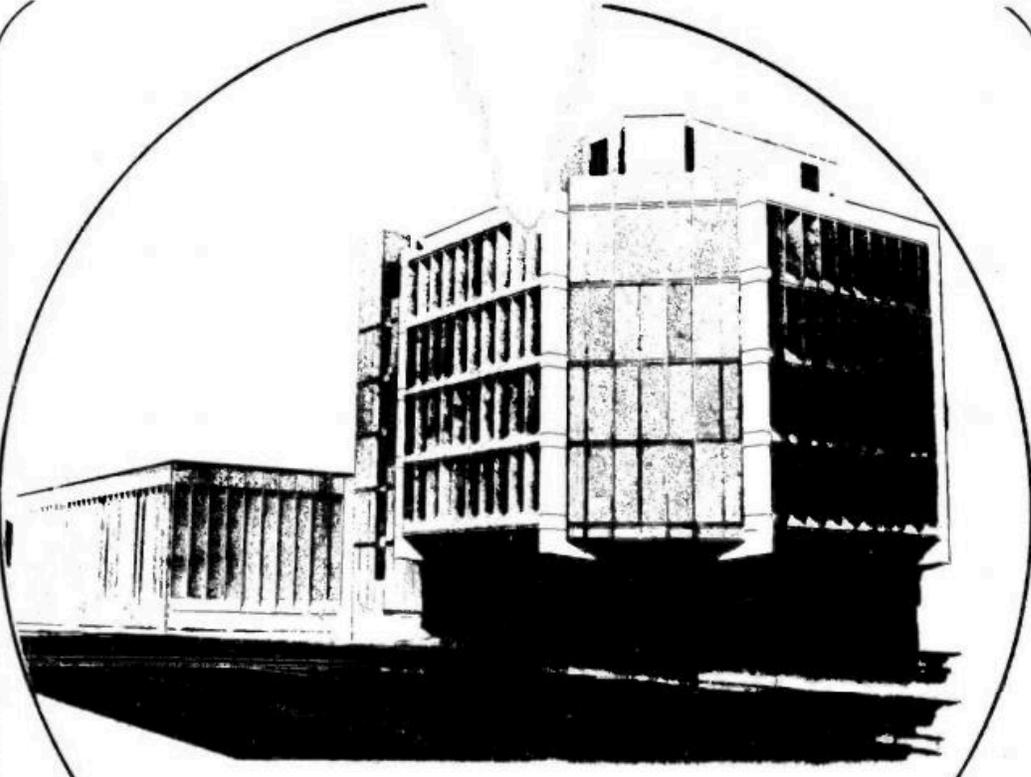
Figure 5: 1971 aerial image of the KLZ studios after removal of the first studio building. (USGS)



Figure 6: President and General Manager of KLZ-TV-AM-FM, Hugh B. Terry (left) and his assistant, Paul Blue, pose in front of the newly completed Communications Center at 123 E. Speer Boulevard in 1969. (Denver Post via Getty Images)



Figure 7: Exterior of the KLZ Communications Center, 1969. (Bill Wunsch/The Denver Post via Getty Images)



***NEW HOME of KLZ·AM·FM·TV!***  
THE NEWEST AND FINEST  
BROADCASTING FACILITY  
IN THE WEST!

Striking in appearance — ultra-modern in every detail! The new multi-million dollar home of an expanding KLZ radio, FM and television — plus Time-Life 7, an all new film production unit. This complete communications center — embodying the latest in electronic equipment and know-how — more than triples KLZ's former area — more than matches the burgeoning growth of the Rocky Mountain region.

You're invited to see the new home of KLZ Radio and Television on your next visit to Denver. 123 Speer Blvd., Denver.

  
A CBS  
AFFILIATE

**KLZ**  **AM-FM-TV**  
Represented Nationally  
By Katz Agency

Figure 8: Advertisement announcing the opening of the KLZ Communications Center. (worldradiohistory.com)



Figure 9: KLZ Communications Center in 1969. (Broadcasting, May 26, 1969)



Figure 10: CBS television stars attended the May 8, 1969, gala celebrating the official opening of the KLZ Communication Center. Hugh B. Terry, center, president and general manager of KLZ; Sebastian Cabot, left, star of the CBS series Family Affair, and Ed Platt, a star of the show, Get Smart. (Denver Post via Getty Images)



Figure 11: Assignment editor Bill Day in the KLZ newsroom on the second floor of the KLZ Communications Center tower. (Bill Wunsch/The Denver Post via Getty Images)



Figure 12: Eight candidates for the School Board discuss their views with Bob Butz in a broadcast from the new KLZ Communications Center, May 1969. (Denver Post via Getty Images)

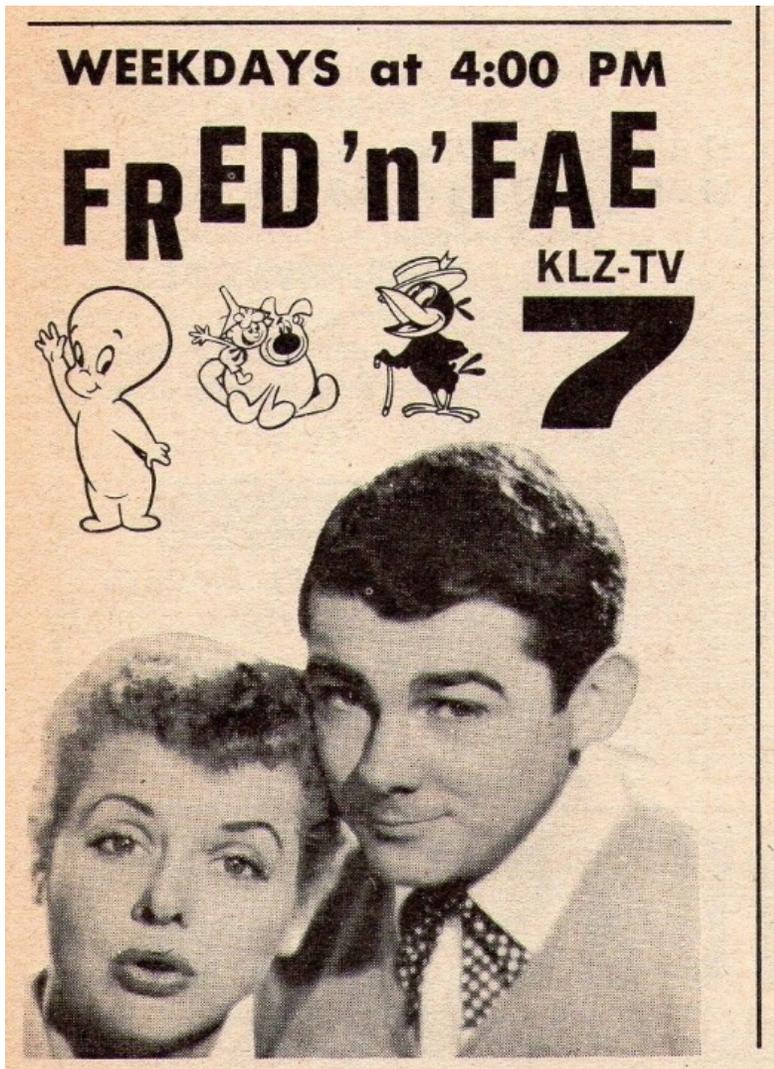


Figure 13: Advertisement for Channel 7's Fred 'n' Fae children's show. (POPBOPROCKTILUDROP blog, <https://kimsloans.wordpress.com/>)



Figure 14: The WTIC TV and Radio Station in Constitution Plaza, Harford, Connecticut, designed by Fulmer & Bowers in 1961 (demolished 2009). (top: Jeff Hugabonne/<https://www.wticalumni.com/museum/BC-House-Demolition.htm>; bottom: <https://www.wticalumni.com/museum/plazaent.htm>)



Figure 15: Rendering of the 1967 RKO General New England Broadcasting Center in Boston designed by Fulmer & Bowers. (The Boston Globe)



**WOOD Grand Rapids - 1955**



**WTAE Pittsburgh - 1958**



**AL Baltimore - 1962**

WB



**WHBQ Memphis - 1964**

Figure 16: A selection of broadcast stations designed by Fulmer & Bowers. (Television, 1964)

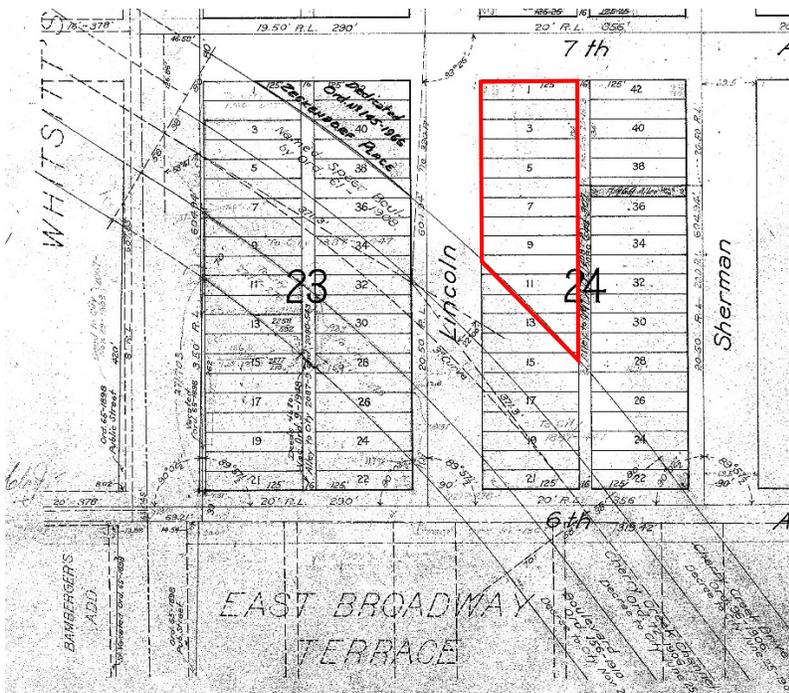
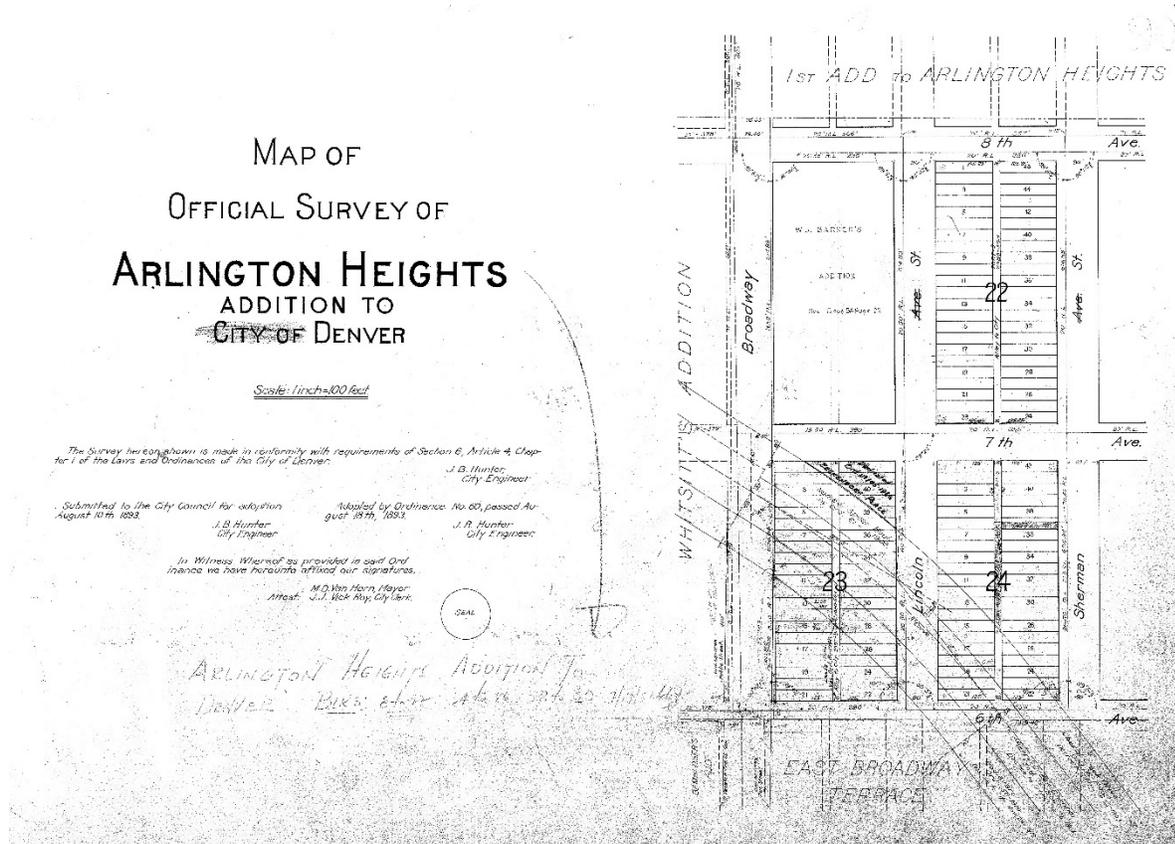


Figure 17: Arlington Heights Addition plat. Parcel highlighted in red. (<https://denvergov.org/Maps/map/subdivisions>)

Boundary Map

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





### KLZ Communications Center

123 E. Speer Boulevard, Denver CO 80203



Google Earth

100 ft



Application Fee

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

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

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