



LORETTO HEIGHTS ACADEMY AND COLLEGE, 1891–1988
3001 SOUTH FEDERAL BOULEVARD, DENVER, COLORADO

Inventory of Historic Resources and Survey Report
March 2019



Square Moon Consultants LLC

*Cover Photo: c. 1900, View of 1891 Administration Building at Loretto Heights Academy. Chimney at left rear rises from the original separate Boiler Room with Laundry above (the dormered roof).
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Landmark Preservation
Community Planning and Development Department
City and County of Denver

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Loretto Heights College students in equestrian class, c. 1955. Regis Archives.

1. INTRODUCTION

The Loretto Heights property on Mt. Loretto has closely paced the Denver region's development history, from open plains to dense metropolis, since the hilltop's purchase by the Roman Catholic Sisters of Loretto in 1888. The sisters planned their Loretto Heights Academy on this isolated and undeveloped rural hilltop, which they renamed Mt. Loretto from Mt. Sheridan, at a time when Denver itself was barely 30 years old.

A century later in 1988, when the Catholic-affiliated Loretto Heights College closed, Denver's Federal Boulevard along the college's east boundary had become a major utility corridor and motor-vehicle thoroughfare, and dense residential development fully surrounded Mt. Loretto. In 2019, with Denver's current expansion enabled by growth through density, new development is attracted to Mt. Loretto's remaining open land. And today, redevelopment is also attracted to its enormous and imposing 1891 Administration Building, as well as to its associated historic academic buildings.

The focus of this study is on the development and building history of the Loretto Heights Academy and College campus (also referred to simply as Loretto Heights). This study is not intended to be a comprehensive history of all the important events and people associated with the school (many excellent sources on the school's history are referenced in this report). Instead, this report with resource inventory, evaluates the group of 15 resources, with their associated historic landscape site, representing Mt. Loretto's historic development beginning with Loretto Heights Academy as a primary and high school between 1891 and 1941, and ending with Loretto Heights College overlapping as a 4-year institution between 1918 and 1988. These historic resources range from the first building completed in 1891 through the final construction in 1988 of the Swimming Pool enclosure.

The limits of the study are depicted in **Section 2. Project Area**. The basic research framework followed is delineated in **Section 3. Research Design and Methodology**. The history (historic context) of Loretto Heights Academy and College as it relates to its physical development/expansion and architecture from its founding in 1888 to its closing 100 years later in 1988 is the focus of **Section 4. Historic Context**. The Historic Context also briefly describes the lineage of the land prior to 1888 and subsequent education uses of the property post-1988.

Based on an understanding of the development history and events of the Loretto Heights Academy and College over 100 years, **Section 5. Summary of Character-Defining Features** demarcates the visual and physical features—including physical forms, plans, spaces, designs, and architectural styles—that are most illustrative and important to the physical character and history of the property. The significance criteria of the National Register of Historic Places (National Register) and those of the Denver Landmark Preservation program, as well as their associated requirements for retention of historic integrity, are applied to these resources both individually and as potential historic districts

in **Section 6. Evaluation Recommendations.** All of the 15 resources are more than 50 years old (the typical age threshold for historic designation in the National Register, although properties can be 30 years of age to qualify for Denver landmark designation) with the exceptions of the c. 1970 Caretakers House and 1988 Swimming Pool enclosure. More detailed information on the buildings and structures of the Loretto Heights campus is found in **Appendix A: Inventory of Historic Resources.** The report concludes with **Section 7. List of Sources.**

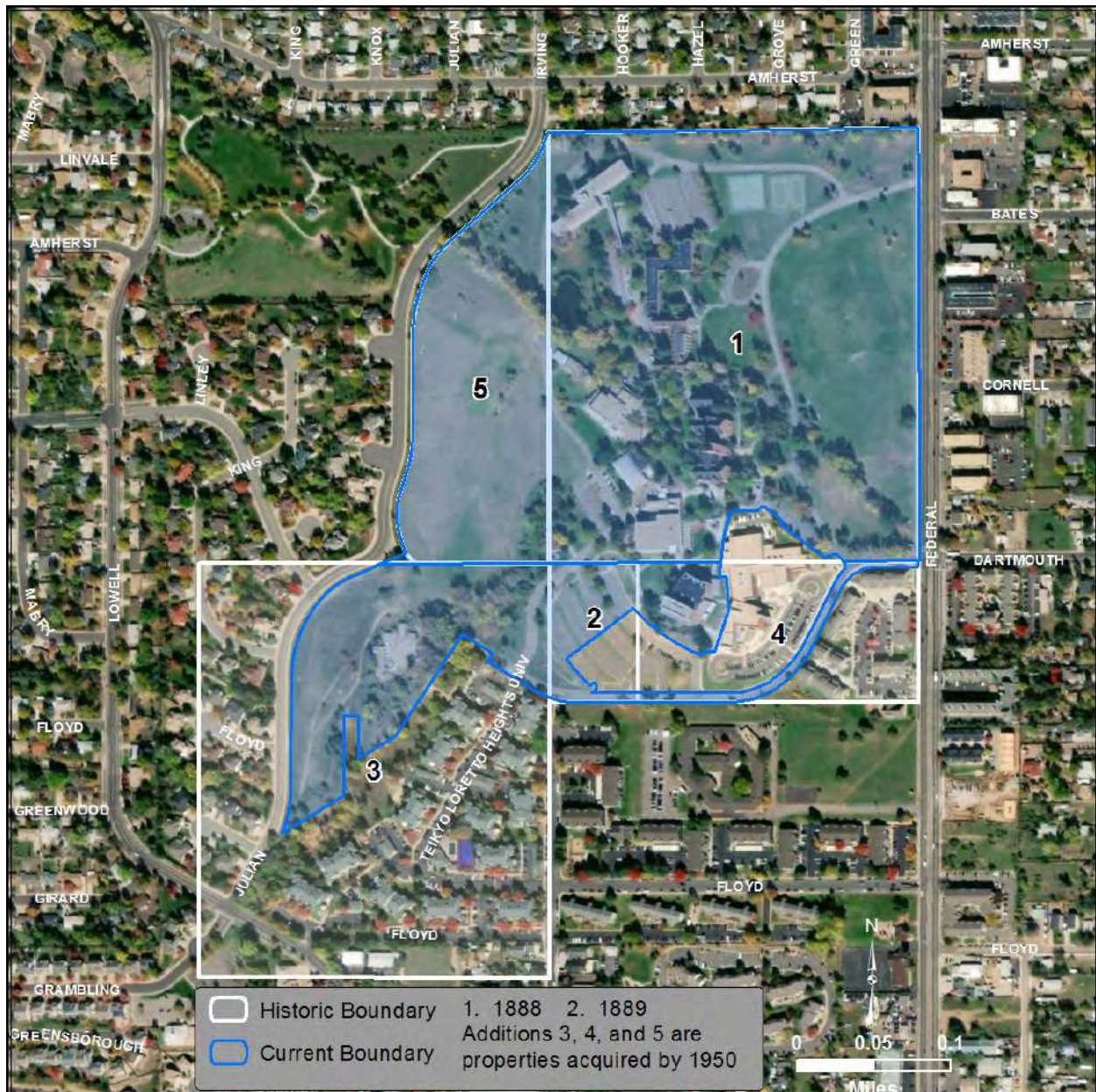
This report and inventory are produced to inform the City and County of Denver's area plan for the Loretto Heights campus to guide its redevelopment by Westside Investment Partners Inc. The area plan will include design standards and guidelines for the site, separate from any design review as required for individual buildings, structures, and historic districts locally designated for preservation. This approach provides two design review mechanisms to help ensure that the ultimate site design will be compatible with the historic character of the property.



Military visitors raise an enormous U.S. flag on Loretto Heights' substantial flagpole, probably during World War I, about 1917. Loretto Heritage Center.

2. PROJECT AREA

“Loretto Heights” identifies the current parcel of 71 acres around Mt. Loretto (one of the Denver Basin’s highest points at 5,510 feet), remaining from the maximum of 104 acres once owned by the Sisters of Loretto for their Loretto Heights Academy and College campus. Both these parcel boundaries—college and present—are shown on Map 1 below.



Map 1: Recent satellite view showing Loretto Heights College Historic Boundary about 1950 with numbers for chronological parcel acquisitions, and Current Boundary of 71 acres.

3. RESEARCH DESIGN AND METHODOLOGY

Following the purchase of the 71-acre Colorado Heights University (2009–2017; formerly Teikyo Loretto Heights University, 1989–2009) property by Westside Investment Partners Inc. in 2018, the City and County of Denver began developing an area plan to guide redevelopment of the campus. Because the hilltop property is dominated by the 1891 Administration Building and adjacent to other historic buildings, Denver Landmark Preservation staff is participating in the development of the Loretto Heights Area Plan. At the outset of this project, Denver Landmark Preservation staff identified 14 campus buildings and structures that appeared intact from Loretto Heights history; this initial count did not include the Caretaker's House, c. 1970, which was subsequently identified as another potential historic resource.

In the fall of 2018, the Denver Landmark Preservation program commissioned Square Moon Consultants LLC to produce this report with a historic context, and individual and historic district evaluations of the 15 Academy and College potential historic resources remaining on the Loretto Heights campus. Square Moon's principals, led by James W. Steely, meet and exceed the Secretary of the Interior's Professional Qualifications Standards in the disciplines of history and architectural history.

The research design and methodology for this report consisted of three phases, and focused on documenting the physical development and architectural evolution of the campus as it relates to the broader history of Loretto Heights Academy and College:

- 1) Site Visits. Square Moon historians conducted multiple visits to the campus, participating in a thorough tour of exteriors and interiors of buildings, allowing close examination of buildings, structures, campus site, and cemetery. The site visits also allowed an analysis of the landscape and its *views* ("Something that is looked toward or kept in sight, especially a broad landscape or panorama. Act of looking toward this object or scene." [BLM 2019]) and *viewsheds* ("The total landscape seen or potentially seen from a point, or from all or a logical part of a travel route, use area, or water body." [BLM 2019]). Visual evaluation terms are from the U.S. Bureau of Land Management's Visual Resources Glossary at its multi-agency Visual Resources Clearinghouse (BLM 2019).
- 2) Historical Research. Square Moon historians conducted research in multiple collections and interviews with knowledgeable persons familiar with Loretto Heights Academy and College, and with the heritage of Loretto Heights with its many layers of southwest Denver history. Research included a review of the following collections: documents gathered from the last academic occupant, Colorado Heights College, by the current owner; Regis University Archives and Special Collections, Catholic-institutional successor to Loretto Heights College; Loretto Heritage Center at the Sisters of Loretto Mother House in Kentucky; Denver Public Library Western History/Genealogy Digital Collections; Hart Research Library (History Colorado); and online sources ranging from

public property records, to Denver Catholic histories, and local histories such as the city of Sheridan and Fort Logan. Particularly helpful in guiding Loretto Heights research were Martha Newlin Kirkpatrick, 1982 graduate of the college and now advocate-historian for its preservation; Elizabeth Cook, archivist at Regis Archives; Katie Santa Ana, archivist at the Loretto Heritage Center; and Mark Witkiewicz and Heather Leitch of Westside Investment Partners Inc. See **Section 7. List of Sources** for the identities of all sources used in the report. The results of this research are largely found in **Section 4, Historic Context** of this report.

- 3) **Assessment of Resources.** Since many primary and secondary sources were identified to inform the basic history of Loretto Heights, the primary efforts of this report assembly have been to arrange historic events into comprehensive chronological order with key facts and analysis; to relate those events to the historic-age buildings, structures, and landscape surviving at Loretto Heights; and to evaluate the historic significance of those resources based on the criteria of the National Register of Historic Places and the Denver Landmark Preservation program. See **Section 5, Summary of Character-Defining Features** for synopses of those attributes. Refer to **Section 6, Evaluation Recommendations** for the application of National Register and Denver Landmark criteria. The Caretaker's House was not individually evaluated given that it post-dates all of the other resources on the campus (with the exception of the Swimming Pool enclosure which is 1988, although the pool itself dates from 1958), and no information was discovered on this property during the historical research phase. See the attached **Appendix A: Inventory of Historic Resources** for detailed information and photographs—historic and current—of the assessed resources, and synopses of historic architectural styles found on the campus.

The following summary of Loretto Heights history in the Historic Context section is—unless otherwise noted in (citations) from the List of Sources section—largely condensed from the extensive “Loretto Heights College Legacy” newspaper article in **The Heights** (1985), which in turn relied on the official academy history **Loretto in the Rockies** (Casey and Fern 1943) and its unpublished manuscript update “Short Factual History of Loretto Heights College, 1943 to 1980” (Roche 1980). These are excellent sources for those seeking a broader history and more information on the Loretto Heights Academy and College.

4. HISTORIC CONTEXT

Geology and Geography

The South Platte River emerges from the Rocky Mountains Foothills at Waterton Canyon, in the outskirts of Littleton, and flows north-northeast into the rolling plains of the Denver Basin. About 12 miles downstream, east-flowing Bear Creek converges with the South Platte, about 10 miles from where Bear Creek emerges from the Foothills at Morrison. Just over a mile northwest of this confluence is a high hill—5,510 feet—resulting from millions of years of sedimentation, volcanic eruptions, and uplifts, then erosion by these two watercourses across the deep sedimentary geology of the Denver Formation (USGS 1967).

The water, the hills, and their wildlife in more recent millennia have attracted and sustained residents and travelers along these watercourses. Plains Indians moved back and forth along the South Platte River and Bear Creek for water, game, and transit. Miners heading to and from the California Gold Rush discovered gold nearby in the 1850s, leading to the brief establishment of Montana City on the river northeast of the high hill. The gold discoveries also led to the more permanent camp of Denver farther north on the South Platte at Cherry Creek.

Speculation, Sheridan Hill, and Fort Logan

By 1870 the Denver Basin's Indian population had diminished, inspiring Jeremiah Murphy to purchase 160 acres of land directly from the Federal government, including the high hill overlooking Bear Creek and the South Platte River. Little is known about Murphy, an employee of the Kansas Pacific Railway, but he died the next year and his unimproved quarter section in Arapahoe County passed through other hands, starting with Daniel Whitter and winding up with B.M. Morse and a partner named Wegg by 1888 (BLM 2018, Casey and Fern 1943:5).

Meanwhile in 1887, the U.S. Army's commanding General Philip Sheridan visited Denver to review 11 possible sites in the countryside for a newly approved "camp near the city of Denver." Sheridan chose a tract on the south side of Bear Creek near its confluence with the South Platte River, about 1.5 miles south of B.M. Morse's high hill. An indispensable railroad branch ran about 0.75 mile north of the camp along Bear Creek, and two mainline railroads ran within 1.5 miles east along the South Platte River (Hutcheson 1990). Morse, perhaps in respect for the general, but likely counting on rising property value, soon named his hill in honor of Sheridan. He and others apparently hoped that the new Army camp would also be named for Sheridan, but following the general's death in 1889 the Army renamed a fort for him in Illinois and assigned that post's previous name—Fort Logan—to the new Colorado camp (Hutcheson 1990).



1889 map showing Loretto Heights Academy (then projected as "St. Mary's Academy") just one year after the Sisters of Loretto purchased 40 acres of land approximately one mile northeast of the Ft. Logan "Military Post." The "Loretto Heights" subdivision plat was an early and unsuccessful speculation. The closest rail line to the east was the narrow-gauge Denver, South Park & Pacific Railroad with branch west to Morrison; the other spur to the south into Fort Logan was the dual-gauge Denver & Rio Grande Railroad from its mainline (out of view to the right/east) along the South Platte River. Rollandet's Map of the city of Denver, Colorado, 1889, Denver Public Library.

Also by 1889, opportunistic Denver land speculator Humphrey Chamberlin, via his Chamberlin Investment Company, platted a subdivision northeast of the new Fort Logan and just south of Mt. Sheridan. Chamberlin's optimistic land development scheme mirrored his real estate investment strategy around Denver's Methodist Colorado Seminary and its new University of Denver (DU) in the town of South Denver about 4 miles to the east-northeast (Brown 1980). Although Chamberlin named this new venture "Loretto Heights" honoring the new owners of Mt. Sheridan—soon renamed Mt. Loretto—

records indicate that the development failed to materialize (October 17, 1889, plat of Loretto Heights from Denver Subdivision Records).

Sisters of Loretto, Denver Diocese, and Mother Pancratia

About the time B.M. Morse named his high hill for Philip Sheridan, the property hosted a visit on 19 March 1888 by four Catholic nuns from St. Mary's Academy in downtown Denver, 7 miles north on the South Platte River. Mother Mary Pancratia Bonfils, director of St. Mary's, led Sisters Bartholomew Noonning, Agatha Wall, and Victorine Renshaw in reviewing the land for their proposed new Catholic boarding school for elementary and high school girls. As with the Army at its new post nearby, the sisters intended for their development to be far outside the growing city of Denver.

Mother Pancratia selected 40 acres—a quarter of Morse's 160-acre quarter section—that included the highest ground of Mt. Sheridan, and closed the deal with Morse for \$16,000 in November 1888. These funds likely came from Denver contributors as well as the sisters'

motherhouse in Kentucky. As part of the transaction, the nuns renamed the hill Mt. Loretto in preparation for establishing the new school there, at first called St. Mary's Academy affiliated with the downtown school, but soon independently named Loretto Heights Academy.



1880 photo of Sister (later Mother) Pancratia Bonfils. Regis Archives.

The four Denver nuns visiting Mt. Sheridan in March 1888 were Lorenttines, members of the North American educational order officially named Sisters of Loretto at the Foot of the Cross. A Catholic priest from Belgium and missionary to early rural Kentucky, Father Charles Nerinckx, established the Sisters of Loretto in 1812 to educate children of pioneers on the frontier. An older English, and now worldwide, Catholic group of teachers, Sisters of Loreto (spelled with one 't'), clearly inspired Father Nerinckx. The two groups, and all the far-flung places and institutions named for them, honor the town of Loreto, Italy, host of the Basilica of the Holy House and its Marian shrine said to contain the humble brick residence of Mary, mother of Jesus, relocated from Nazareth by Crusaders in 1294, via Croatia (Catholic Culture 2018).

The motto adopted by the Sisters of Loretto is the Latin series “*Fides, Mores, Cultura.*” *Fides* translates to faith, and *Cultura* translates easily to culture, reflecting the education mission of the order. *Mores* is more complicated, and in American English can mean custom, habit, tradition, and other synonyms. The Loretto Sisters continue to emphasize tradition as their translation of *mores*, referring to their own traditional “Marian” lifestyle of devotion to Christianity and Mary, as well as to the traditions established at their schools.

The arrival of the Sisters of Loretto in Denver pre-dates their 1888 visit to Mt. Sheridan by more than two decades. The Loretto Sisters first dispatched six teachers from Kentucky to Santa Fe, New Mexico, in 1852 upon the invitation of renowned French-born Bishop Jean-Baptiste Lamy, who had arrived there the year prior. In 1860, Bishop Lamy sent French-born Father Joseph P. Machebeuf from Santa Fe to Denver to organize the Catholic congregation in the growing mining settlement. In 1864, Father Machebeuf (later first Bishop of Denver) asked the Loretto Sisters in Santa Fe to send three teachers to Denver to establish a school for young women, resulting in St. Mary’s Academy in downtown Denver at 14th and California Streets.

Mother Mary Pancratia (1851–1915), born Mary Lucinda Bonfils, came from a St. Louis, Missouri, Protestant family who sent her to the Loretto Academy in Florissant near St. Louis, probably as one of few choices at the time for a young woman’s advanced education. Converting to Catholicism by age 14, she received further religious training at the Loretto Sisters’ motherhouse in Nerinx, Kentucky. At age 16 and fresh from her novitiate at the motherhouse, Sister Pancratia arrived in Denver in 1868 to begin her teaching and administrative career at St. Mary’s Academy. In 1881, at age 30, she became Mother Pancratia, director of St. Mary’s (Wolff 1990:14–15).

Women’s Education and Catholic Education in Colorado

Father Machebeuf’s support for Catholic-based education, including his 1864 assignment of the Sisters of Loretto to St. Mary’s and then in 1888 to Loretto Heights, followed a commitment of the Roman Catholic Church everywhere to provide schooling for its children and thus proliferation of the church itself. As a part of that schooling by 1900, wrote church historian Timothy Walch, “sister-teachers were the single most important element in the Catholic educational establishment,” with more than 40,000 religious sisters assigned to parish schools in the U.S. (Walch 1996, quoted in Maloney 2015).

A parallel secular movement to provide and improve education for women in the U.S. also emerged in the late 1700s while the Catholic Church expanded its own education system that included schools focused on females. Social reformers and educators, including Benjamin Rush, DeWitt Clinton, and Thomas Gallaudet, quickly followed American independence from Great Britain with ideas for expanding educational opportunities for young women when few schools for females existed. Rush, a Pennsylvania signer of the Declaration of Independence, in 1787 “declared he considered it proper for [women] to

study English language and grammar, writing, bookkeeping, geography, history, biography, travels, astronomy, natural philosophy and chemistry, in addition to vocal music, religion, dancing..." (Woody 1929:108). Female *academies* (generally covering elementary through high school) and female *seminaries* (generally offering post-high school courses) appeared in the early 19th century throughout New England, in a few cities of the South, and in growing numbers along the westering frontier.



Loretto Heights Academy's Administration Building, camera facing northwest, under construction in 1891, witnessed by Loretto Sisters, workers, and others. The red sandstone came from a quarry in Manitou Springs, brought by railroad to within a mile of Mt. Loretto. See the completion photo on the front cover of this report. Regis Archives.

St. Mary's Academy of Denver fit into this growing national trend of dedicated female schools. Founded in 1864, it "flourished from the beginning, and within a few years the entire half-block was acquired [in downtown Denver] and large additions...were erected" (Smiley 1901:762). Denver's appetite for educational offerings grew as the city rapidly expanded. While in 1870 the city's population was around 5,000, it had increased to 35,000 by 1880. By the time Mother Pancratia initiated the Catholic boarding academy on Mt. Loretto in 1888, Denver offered several academies for girls, as well as advanced degrees for women at the Methodist-affiliated University of Denver (1864–present) and the Baptist-affiliated Colorado Women's College (1888–1982) (University of Denver 2019). These local contributions to the emerging national Progressive Movement played no small

part in Colorado's pioneering statewide vote of 1893 to approve woman suffrage through a state constitutional amendment (Abbott, et al. 2013), some 27 years before the national approval of women voting in all elections.

The success at St. Mary's and the growing Catholic population in and around Denver led the Sisters of Loretto to pursue the second school location several miles south of Denver in 1888, far removed from the "turmoil and noise" of the city (Smiley 1901:761). With late 19th century advancements for Catholic and women's education prominent in Denver's maturity, the symbolism of Mt. Loretto's lofty location with mountain views was not lost on the local Catholic community. A Denver Diocese newspaper article from about 1890 proclaimed, "the views were so beautiful from the new Loretto Heights Academy site that children would certainly learn to love both beauty and God as they received their educations there" (Colorado Catholic, c. 1890 clipping, Denver Public Library).



West View From Loretto Heights Academy

Denver, Colo.

Uninterrupted view from Mt. Loretto west to the Rocky Mountains. Undated photo from a promotional publication. Loretto Heritage Center.

The Loretto Sisters might have originally intended their purchase of Mt. Loretto to host a move or an extension of St. Mary's Academy day-school in Denver, but the new name of Loretto Heights Academy soon identified the new boarding school. St. Mary's continued to

operate at its downtown Denver address after the opening of Loretto Heights Academy in 1891. In 1911 St. Mary's moved into a large brick day school at 1370 Pennsylvania Street (extant) on Denver's Capitol Hill. St. Mary's moved from that building in 1951 to 4545 South University Boulevard in the Denver suburb of Cherry Hills Village, where the Sisters of Loretto continue to operate St. Mary's Academy as a Catholic elementary and high school today (St. Mary's Academy 2018).

The historic success of both St. Mary's Academy and the Loretto Heights Academy is largely attributed to the vision of Mother Pancratia and Bishop Machebeuf. In 1889 when Bishop Machebeuf died, he presided over more than 40,000 parishioners in his Denver Diocese including various parochial schools and academies with more than 4,000 Catholic pupils (New Catholic Encyclopedia 2003). When Loretto Heights College closed a century later, this Catholic institution could take credit for educating many thousands of women, with these graduates making "their permanent homes in Colorado, especially in the Denver area" and contributing "as professional women as well as mothers, to the culture, the arts, [and]commerce of the region" (Gage 2019).

Frank E. Edbrooke

Shortly after Mother Pancratia and companions first visited Mt. Sheridan in March 1888 and acquired the property, the Sisters of Loretto mortgaged their St. Mary's Academy and Mt. Loretto properties to begin construction. By 1890, the Loretto sisters turned to local architect Frank E. Edbrooke to design their signature campus edifice, the Administration Building. Native of Illinois, Civil War veteran, and educated in his British-born father's Chicago architecture practice, Frank Edbrooke (1871–1915) joined his architect brother Willoughby in Denver in 1879 and gained immediate experience on major commissions. He soon established his own practice and designed many iconic Denver buildings including the Tabor Grand Opera House (16th & Curtis Streets, 1880, not extant), and Denver Dry Goods Company Building (16th & California Streets, 1889). At the same time Edbrooke worked on the Loretto Administration Building, he was also designing the Brown Palace (321 17th Street, 1892) and Central Presbyterian Church (1660 Sherman Street 1892), both also



Denver architect Frank E. Edbrooke about 1900, designer of the 1891 Loretto Heights Academy Administration Building and the adjacent 1911 Chapel. Find A Grave 2018.

large buildings of red sandstone. Edbrooke helped found the Colorado chapter of the American Institute of Architects, and was the final supervising architect for the Colorado State Capitol, completed in 1894. He retired in 1913 and passed the firm to his brother Willoughby's son, Harry W.J. Edbrooke (History Colorado 2018).

Administration Building, 1891, and Early Academy Operations

The Loretto Heights Administration Building exemplified Frank Edbrooke's talents and abilities to successfully design a large institutional building. With 5 full levels of 86 rooms totaling about 100,000 square feet, the building's final cost reached \$190,572, probably including the adjacent Boiler Room and Laundry Building. Edbrooke also excelled with the complexities of carving and laying stones in the Richardsonian Romanesque style, popular for more than a decade in the U.S. as appropriate for large public, institutional, and religious buildings.



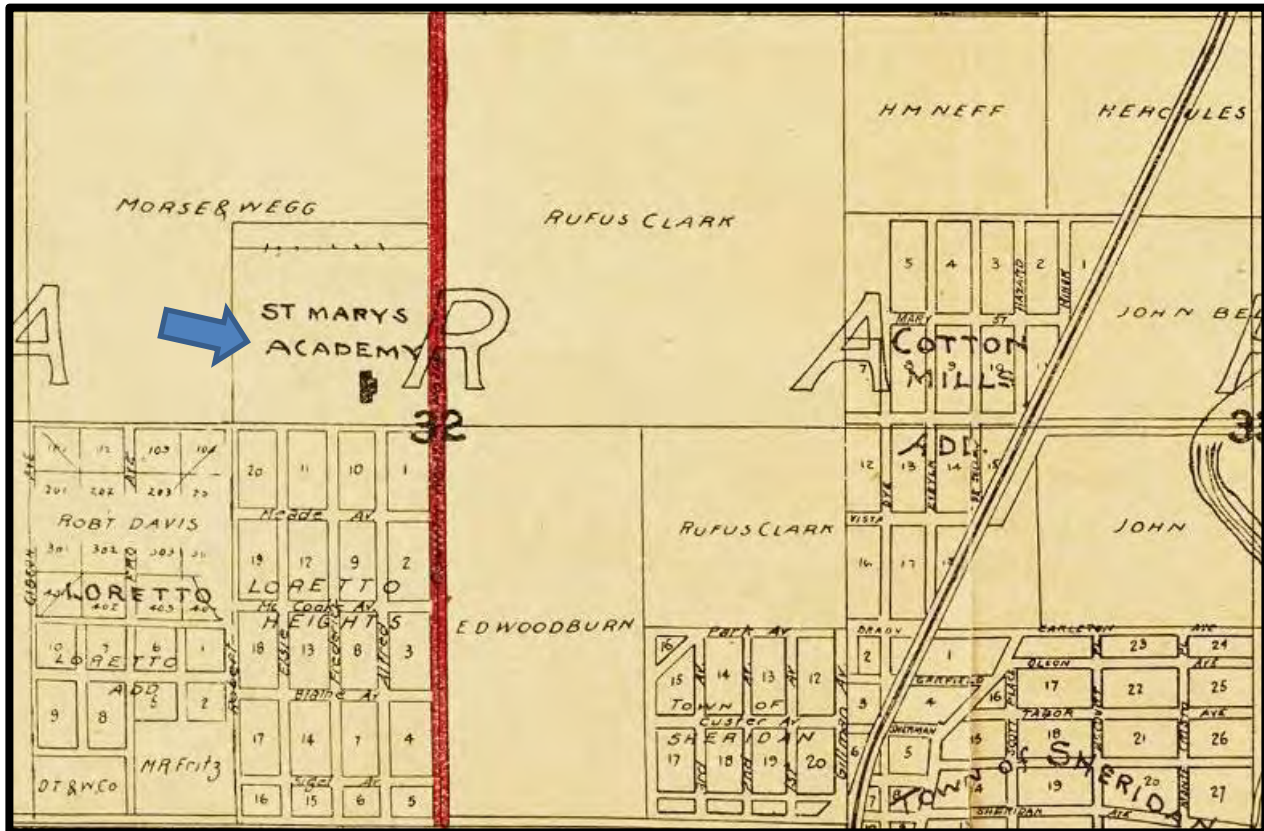
*Professional photograph shortly after the Administration Building's opening in 1891.
Loretto Heritage Center.*

At the Loretto Heights Academy's Administration Building, abbreviated among affectionate occupants to "Ad. Building," the large central tower rises 165 feet in height. The building entry's huge Richardsonian round arch in the base of the tower is of intricately carved sandstone with the Loretto motto "*FIDES, MORES, CULTURA*" inscribed in very large letters. Edbrooke placed large Celtic crosses at the apex of each parapeted gable, six in all. While the Celtic cross appears occasionally on Catholic buildings, it is a staple of Protestant Presbyterian churches; Edbrooke was apparently a Presbyterian (Kirkpatrick 2018). The 4-story Loretto Heights Ad. Building opened in 1891 with Mother Pancratia and 20 nuns staffing the enormous building, plus 51 female boarders, most transferring from St. Mary's in Denver as elementary- and high-school students. The completed building housed every function of the Academy—except steam and gas generation, and laundry, all within a 2-story building nearby (partly extant)—including a gymnasium, two dining rooms and a kitchen in the basement, classrooms and a laboratory on the 1st floor, classrooms and administration on the 2nd floor, student dormitories on the 3rd floor, and individual nun and older students' sleeping rooms and art rooms on the 4th floor.

But by 1892 during a national financial depression and with Colorado's loss of its special Federal status for silver prices, the Denver economy cratered. The St. Mary's and Loretto Heights properties, mortgaged for some \$200,000, dropped considerably in value. With Mother Pancratia reassigned elsewhere, Mother Praxedes Carty took over the new but financially troubled academy. She personally visited the mortgage holder, the Northwest Mutual Life Insurance Company in Milwaukee, and successfully pleaded for more time to pay off the note. Mother Praxedes (1854–1933)—born in Ireland and serving since age 20 with the Loretto Sisters in New Mexico, Texas, and Colorado—went on to save the entire Sisters of Loretto order's finances during the 1890s depression. By 1896 when she became Superior General of the Loretto order, all the Sisters of Loretto and Loretto Heights were recovering and thriving, along with Colorado's and the nation's economies (Loretto Heritage Center 2019).



Proper ladies, including students, pose with a burro in front of the Administration Building, about 1895. Loretto Heritage Center.



1909 map showing Loretto Heights Academy (the St. Mary's name was a misnomer by this date, and the "Loretto Heights" subdivisions still had little to no development). The footprint of the 1891 Administration Building is shown prominently on the map. Morse & Wegg still owned the balance of their Section 32 northwest quarter. 1909 Denver Tramway Map, Denver Public Library.

Chapel, 1911, and Priest's House/Rectory (Bungalow), 1916

The Loretto Heights board of trustees—at the time including sisters at the Academy alongside sisters from the motherhouse in Kentucky—in 1909 commissioned Our Lady of Loretto Chapel and its ground-floor auditorium from the Ad. Building's architect Frank Edbrooke. Construction began in 1910 and continued through the Chapel's dedication in 1911, at a final cost of \$40,000. The Chapel soon served as the focal point for observances of the Sisters of Loretto order's centennial celebration in 1912.

Addition of the Chapel and its auditorium allowed former equivalent spaces in the Ad. Building to be converted to classrooms and created a larger and more ornate Chapel for frequent religious functions. The dedicated lower-level auditorium accommodated the growing drama curriculum at Loretto Heights. Physical connection to the Ad. Building, in turn, relieved the Chapel of a need for bell tower or other independent features. Administrators intermittently added the pipe organ, decorated the altar, and increased the

number of art-glass windows—all from the Franz Mayer & Company firm of Munich, Germany—through 1926.



A Loretto Heights College graduation ceremony in the Chapel in 1920, with Chapel furnishings and decorations near their zenith. Loretto Heritage Center.

The Priest's House, or Bungalow, was constructed near the Chapel in 1916 (although its construction might be closer to the Chapel's completion in 1911) specifically for Father Richard Brady, Loretto Academy's chaplain since 1896. No drawings by, or records of, the Bungalow's architect were found for this report, but if the Edbrooke firm added it to their previous Loretto Heights commissions, it should be credited to Harry W. J. Edbrooke since his uncle Frank retired in 1913 (History Colorado 2018). The front door, and single dormer above, face the Chapel and not Federal Boulevard, confirming the Bungalow's primary service to the Chapel. The rounded wood edges—porch brackets, and rafter ends—are reminiscent of similar details on the widely publicized Arts & Crafts-style Gamble House of 1909 by architect brothers Greene & Greene in Pasadena, California.

Monsignor Brady lived in the Bungalow until his death in 1940. Other Loretto Heights Academy and College priests probably lived here as well, but the Bungalow was converted to offices by the 1970s.



Father Richard Brady, chaplain for Loretto Heights Academy since 1896, stands with a companion on the front porch of his Priest's House Bungalow, camera facing north-northeast, about 1930. Regis Archives.

Cemetery, 1912

The Sisters of Loretto placed their first burial on the Loretto Heights campus in 1898 with the passing of a Lorenttine associated with the new academy. When the City and County of Denver announced the closing of its Mt. Calvary Cemetery (location of today's Denver Botanic Gardens) in 1912, Mother Pancratia, recently reinstated as superior of Loretto Heights, arranged to move 11 Mt. Calvary burials associated with Denver's St. Mary's Academy to Mt. Loretto. The Sisters of Loretto order coincidentally honored the 100th year of its founding in 1912, and Mother Pancratia included the Cemetery's formal dedication as part of Loretto Heights Academy's observance of the centennial.

Mother Pancratia died in 1915 and received an honored plot at the cemetery's center, eventually surrounded by a total of 61 other burials. Denver annexed Loretto Heights in 1957 and apparently discouraged additional interments, but the last seven burials took place between 1959 and 1969: four sisters from Loretto Heights College, one from St. Mary's Academy in Englewood, and two from the Loretto retirement center in nearby Littleton. Thereafter, Colorado Lorenttines joined other Catholics, including Bishop Joseph Projectus Machebeuf, at Mount Olivet Cemetery in Wheat Ridge, established on Machebeuf's former retreat west of Denver.



World War I and the 1920s

In 1916, a year before the U.S. joined the World War, the Federal government asked citizens for participation in “preparedness” from all walks of domestic civilian life, including young women. At the First National Service School in Chevy Chase, Maryland, according to historian Katie Wu of the Smithsonian Institution, women participated in “practicing calisthenics, drilling, marching, and learning to signal through heliography (using sunlight reflections on a mirror) and ‘wig-wagging’ (using flags)” (Wu 2016).

In July 1917, four months after the U.S. entered the war, Loretto Heights Academy in Colorado hosted the Fifth National Service School. Some 200 young women—but not Loretto students that summer—rose with revile at 6:30 a.m. each morning, and “in khaki [uniforms] and heavy, black drill shoes marched to a 7:30 a.m. mess [meal],” according to the academy’s newspaper. “The typical day of training included police call, inspection, military drill, Red Cross classes in surgical dressings and care for the wounded, lectures and classes in wireless telegraphy, typing and stenography.” That fall, Loretto students picked up the spirit and organized knitting classes to ship “gifts of knitted sweaters, wristlets, socks, mufflers and helmet liners to the [U.S. Army’s training] infantrymen, with letters of encouragement and thanks,” added the campus reporter.

Before the war ended, Loretto Heights Academy officially added the curriculum of Loretto Heights College in 1918 with its launch of a 4-year degree program, enrolling four students and four teachers that first year. The Sisters of Loretto thereafter began planning the first additional academic building and associated dormitory since 1891, indicating that the huge Ad. Building had finally reached capacity after almost 30 years since it opened.



Summer 1917 photo of women (not LHA students) attending the National Service School at Loretto Heights Academy. Regis Archives.

Each year of the early 1920s saw a slightly larger Academy graduating class than the year before, with 17 high school seniors graduating in 1925 and 19 graduates in 1926. That year the Loretto Heights superior and president since 1925 (and a Lorentine since age 18), Mother Eustachia Elder (1865–1929) secured accreditation for the College curriculum from the North Central Association of Colleges and Secondary Schools. College graduates in these years were primarily young Sisters of Loretto (44 Lorenttines received degrees between 1921 and 1929), but with accreditation many more lay students enrolled in Loretto Heights College. In the late 1920s the College enrollment began to grow, while the Academy's number of high school graduates began to decline, probably due to competition by other similar institutions in Denver.

Pancratia Hall, 1928–1930

The Sisters commissioned Pancratia Hall in 1928 from Denver architect Harry Edbrooke (1873–1946), nephew and architect-firm successor to Ad. Building and Chapel designer Frank Edbrooke. This first major expansion on the campus resulted from Loretto Heights' 1926 college accreditation. While Pancratia Hall also brought a campus stylistic shift to

Gothic Revival, specifically the popular Collegiate Gothic, its massing and parapeted gables with Celtic crosses made it compatible with its Richardsonian Romanesque neighbors of the Ad. Building and Chapel.



Photograph of Pancratia Hall about 1940, looking northeast from the roof of the nearby Ad. Building, with Chapel roof in foreground. Regis Archives.

Construction commenced in 1929 and continued through Pancratia Hall's opening in 1930. Its final cost of \$298,171 included a pipe for the campus irrigation ditch passing beneath the building, and a tunnel connecting to others that protected the Heating Plant's steam pipes (both extant). A new steel water tower was also constructed (removed in 1962), just as the Great Depression began.

Pancratia Hall allowed the Academy's original high-school curriculum and dormitory to move from the Ad. Building to make more room for college courses in the 1891 building. The Ad. Building received interior updates from the same fund-raising campaign that built Pancratia Hall. The Academy high school continued for only a little more than a decade at its new quarters. Decreasing Academy enrollment due to competition from other regional institutions and the growth of college enrollment at Loretto College soon led to cramped quarters on the Loretto Heights campus. In 1941, the Academy closed and the remaining students were transferred to St. Mary's Academy. (Rocky Mountain News, Jan. 11, 1948).

Archbishop Urban John Vehr and World War II

Monsignor Urban John Vehr (1891–1973), born and educated in Ohio with an additional degree from Rome, became the Catholic Bishop of Denver in 1931. Despite the Great

Depression and a dramatic drop in number of his parishes, Vehr invigorated the Denver Diocese with frequent visits to his constituents including Loretto Heights, initiation of numerous parish and school publications, and aggressive sponsorship of new religious and Catholic educational buildings throughout the Denver area (Zecha 1967).

Loretto Heights College weathered the Depression well, with several hundred students and several dozen faculty members. The curriculum included such diverse studies as speech, Spanish, horse riding, secretarial skills and business management, in addition to history and other baseline liberal arts courses. Sister Mary Norbert Parsonneault became the full-time art instructor and developed studios in media ranging from murals and paintings to anatomy drawing and statuary. Sister Norbert (1891–1959) was born in New York, moved as a girl with her family to Colorado, and became a Loretto Sister at age 17. While teaching at St. Vincent's parish school in Denver, she enrolled in art courses at the University of Denver beginning in 1927. After receiving her art degree from DU in 1933, the Loretto order assigned her to head the art department at Loretto Heights College (Wolff 1990:23–24).

Meanwhile the college's governing board added its first lay members and its first male president, Paul J. Ketrick, in 1938. The Pope elevated Bishop Vehr to Denver's first archbishop in 1941. By that year, total enrollment in the Loretto Heights Academy's high school had dropped to 22 students, while the college now boasted 215 enrollees. In response, the governing board dropped the academy altogether in 1941, and Loretto Heights College occupied all facilities moving forward (Denver Post, March 20, 1941). The campus became what administrators described as the "only four-year college exclusively for young ladies in the Rocky Mountain Region." Just as the U.S. entered World War II, Loretto Heights College offered courses for confidential work with the U.S. Army Signal Corps, for journalists to evaluate propaganda, and for nursing assistants to serve in military hospitals.

Post-War Expansion and the Art Studio, 1947

The college's governing board transitioned into a two-board system after 1946, with the college separately incorporated in 1947 and governed by its own board, while remaining a property owned by and reporting to the Loretto motherhouse ("Board to Take Control of Loretto," Rocky Mountain News, February 6, 1968). The second board, the lay board of trustees, acted in an advisory capacity to the president and its directors.

Loretto Heights commissioned its first two post-World War II buildings from an engineer, C.M. Stoffel, of Omaha, Nebraska. Little is known about Stoffel, but his designs at Mt. Loretto leaned toward an interpretation of Modernism and simplicity, from a strict adherence to Modernism's "form follows function" with austere results. In 1947 Stoffel designed, and perhaps supervised construction, of the unusual "terracrete" Art Studio for Sister Norbert's classes. Stoffel also designed the similarly constructed St. Joseph Hall

dormitory, south and downslope of the Ad. Building (demolished in 2012), to address a rapidly growing campus population.

The 1947 Art Building became the centerpiece of Sister Mary Norbert's art curriculum. Its distinctive and mostly Modernist, Picasso-esque, 3-dimensional metal art panels on the Art Building are permanently attached to the building's exterior walls. The white-painted entry-portico's red-brick details, and the roof's parapet lined with red bricks (now capped with metal flashing), are details once shared with St. Joseph Hall, and evoke the historic New Mexico Territorial style, perhaps a sentimental reference to the Denver Loretto Sisters' origins in Santa Fe.

Completion of the Art Studio fell in line with the Loretto Heights College's mission to provide a well-rounded liberal arts education for its students. A mid-1940s publication expressed the college's desire to prepare young women "in business and professional fields," and to give them "vocational preparedness" as well as "strength of morale." It also touted the school's many academic offerings including art, biology, business, chemistry, education, home economics, journalism, music, physical education, and religion. Science was always a focus and in 1948, the college began offering a Bachelor of Science degree in nursing. Indoor and outdoor sports were emphasized and carried out on the expansive college grounds, including horseback riding, skiing, and fencing, in an effort "to build strong bodies" and minds. Other courses included drama, music, and arts to "enrich their...lives." A c. 1945 campus publication stated that Loretto Heights College was staffed by "a competent faculty of more than thirty members, including Sisters of Loretto, priests, laymen and laywomen." (c. 1945 Loretto Heights College booklet, Denver Public Library clippings file).



The new Art Studio about 1947, looking west, with steel water tower in background. Loretto Heritage Center.



Loretto Heights College about 1960 in the snow, aerial camera facing southeast. Marian Hall of 1958 is on the left (north), Machebeuf Hall of 1951 is at center above the steel water tower, the 1958 open Swimming Pool is to its right (south), and St. Joseph Hall of 1947 (not extant) is the low H-plan building to the right (south) of the Ad. Building. By this date, the curving entry drive from Federal Boulevard (across top of photograph) has replaced the original drive from Federal Boulevard to the Ad. Building. Regis Archives.

John K. Monroe

Through the 1930s Bishop Vehr's favored designer for dozens of church-initiated commissions had been Denver architect Jacque Benedict, whose chief assistant was John K. Monroe. In the late 1930s Benedict slowed down toward his retirement in 1942. Monroe then started his own firm, assuming the archbishop's favored designer role.

Denver-born Monroe (1893–1974) studied architecture at Washington University in St. Louis, then assisted Benedict for years. After 1942 with Vehr's sponsorship, the independent Monroe designed numerous sanctuaries, including Holy Ghost Catholic

Church in downtown Denver (1900 California Street, 1943), Christ the King Church in east Denver (830 Elm Street, 1961), and many more additions and companion buildings to existing Catholic churches and schools. Monroe in the 1940s leaned toward the growing popularity of Modernism, but initially through simpler and less embellished forms, with frequent use of buff colored brick and red-tile roofs in classic Mediterranean compositions topped by Celtic crosses (History Colorado 2018).

Machebeuf Hall, 1950-1951

The Loretto Heights College board as early as 1945 discussed with Monroe a new central campus “activity building” that evolved into Machebeuf (locally pronounced match-buff) Hall. Monroe’s eventual hundreds of Catholic commissions, under Benedict and independently, typically reflected the historicist styles of existing companion buildings, though he often simplified their intricate details in a Modernist spirit.



Machebeuf Hall shortly after completion in 1951, facing east-southeast, with the Ad. Building in right (east) background. All these generous window banks face southwest to the Rocky Mountains' Front Range. Loretto Heritage Center.

First proposing a Collegiate Gothic functional and stylistic companion to Pancratia Hall at Loretto Heights, Monroe shifted to the distinctly Modernist design for the student union building that became Machebeuf Hall. The result evokes strong influence through horizontal lines and textured concrete blocks from contemporary works of well-publicized architect Frank Lloyd Wright. Monroe sited Machebeuf Hall to be relatively low in scale

near the 1891 Ad. Building, but to take full advantage of the campus' sweeping views west toward the Rockies. His Machebeuf brick pattern mirrored Pancratia Hall's, and Celtic crosses on the Machebeuf cornerstone paid further homage to companion campus buildings. Completed in 1951, the "half-million-dollar-plus" building housed student activities, including a ground floor bookstore, lounge and club rooms, and an upstairs dining room with multiple and large picture windows. Monroe designed the building to be both "ultramodern" and informal, complete with couches in the "luxurious upstairs lounge" (Denver Post, February 19, 1952).

Monroe probably designed the open-air Amphitheater just north of Machebeuf Hall in the 1950s, as it is anchored by a well-designed Modernist structure of stonework similar to Monroe's entry pavilion at Marian Hall. The central Heating Plant southeast of Machebeuf Hall was updated in 1951, probably to a design also by John Monroe.



Loretto Heights Amphitheater, dating from c. 1950, west of Pancratia Hall, facing southwest. The stage structure doubles as a cooking and serving area for picnics. Note the 1947 Art Studio in background, and the line of trees following the campus irrigation ditch. Square Moon Consultants photograph, 2018.

S.R. DeBoer's Master Plan

After construction began on Machebeuf Hall, in 1950 Saco Rienk DeBoer of Denver completed a Master Plan and landscape design to guide Loretto Heights' post-war campus expansion plans. Born in the Netherlands to an architect father, DeBoer studied engineering and architecture in Holland, and horticulture in Germany. Suffering from severe tuberculosis, DeBoer moved first to New Mexico, then Denver about 1909. He became the city's official landscape architect under City Beautiful-promoting Mayor Robert Speer, then set up his own practice in 1924, working continually until he died at age 99 in 1974 (Summers 1988; History Colorado 2018).

DeBoer's 1950 plan for Mt. Loretto rationalized the placement of the existing Ad. Building, Chapel, and Pancratia Hall with John Monroe's Machebeuf Hall then under construction. He showed how the campus should move northwest and southeast, down the Mt. Loretto slopes so that the Ad. Building would not lose its views and viewsheds to the west or east. DeBoer recommended acquiring more land to the west, to control Mt. Loretto's west slope. He brought a tangle of drives and social pathways together as sweeping curves for drives and walks alike, appropriately separated. His Master Plan report also recommended that the college's farm should shut down, except for its horse stables to continue equestrian classes. Then he drew a bridle path to circle the entire property, away from drives and walks where possible (DeBoer 1950).

Campus administrators slowly responded to DeBoer's landscape plan. His curving entry drive was built about 1960 from Federal Boulevard and Dartmouth Avenue as the only major DeBoer embellishment of Mt. Loretto. The curving drive eliminated the on-axis drive from Federal straight up to the Ad. Building tower. Some internal drives, trails and walks recommended by DeBoer were also implemented about the same time. Generally disregarding DeBoer's projections, however new campus buildings over the next 20 years went north and northwest, and south from the Ad. Building. The Sisters of Loretto did acquire a large adjacent tract of land to the west, extending the campus to S. Irving Street.

Marian Hall, 1958

The Loretto Heights College board discussed an "expansion of the dormitory," meaning Pancratia Hall, as early as 1945, eventually resulting in Marian Hall, designed by architect John Monroe and opened in 1958. "Marian" honored the founding emphasis of the Sisters of Loretto, as a religious order that venerates the life of Mary, mother and teacher of Jesus. Monroe produced a Modernist/utilitarian design for Marian Hall with maximum student-housing capacity, specifying the same brick pattern from Pancratia Hall as homage to their literal connection, and to his other 1950s campus buildings. Since the City and County of Denver annexed Loretto Heights in 1957, Marian Hall's new sewer pipes were connected to city lines, apparently the first campus facility to take advantage of municipal services.



The 1950 Master Plan for Loretto Heights College, by Denver's renowned landscape architect and engineer S.R. DeBoer, recommended a semi-circular entry drive to replace the original straight drive connecting the Ad. Building to Federal Boulevard, and siting of new campus buildings to the west and southeast in order to preserve sweeping east- and west-facing views from existing buildings. Regis Archives.

Expanding Campus and Missions

Loretto Heights College continued to expand its areas of study in the late 1950s, while prioritizing its liberal-arts curriculum for young women. In 1959, the college introduced adult education and a year later an honors program. The performing arts became very important by the late 1950s, with students staging two elaborate dramas and a musical each fall and spring semester, along with a musical each summer (Kirkpatrick 2018). Hollywood connections of staff and graduates often brought stars to kick-off the annual series, from Mickey Rooney to Ann Blythe.

This growth in programs and missions, as well as in enrollment at the time, led to another building campaign at Loretto Heights College beginning in 1960. For this campaign, Colorado philanthropist May Bonfils Stanton—cousin of Loretto Heights founder Sister Pancratia Bonfils—pledged support for the planned library and theater, freeing the board to seek a federal loan to construct another large dormitory.



Graduates at Loretto Heights College about 1965, with nurses leading the procession out of the Chapel (rear) and past the Priest's Bungalow (left), camera facing southeast. Regis Archives.

May Bonfils Stanton

May Bonfils Stanton (1883–1962) was born in New York and moved with her Catholic family to Denver in the 1890s when her father Frederick Bonfils and a business partner purchased the Denver Post in 1895. May attended Denver's downtown St. Mary's Academy in 1899 and excelled at piano. She married a Protestant piano salesman in 1904 against her father's wishes and henceforth lived outside her family's favor, including that of her younger sister Helen. Following their parents' deaths in the 1930s, a series of court decisions divided the Bonfils estate of more than \$10 million between May and Helen, whereupon May commissioned Denver architect Jacques Benedict in 1936 to design her Belmar Mansion (not extant) west of Denver (now central Lakewood) (Noel 2018).

Helen Bonfils retained control of the Post and her personal fortune grew much larger. While the Bonfils sisters did not associate, each became a major benefactor of Colorado performing arts, health care, religious, and education groups in the 1950s through May's death in 1962 and Helen's death in 1972. Helen financed Denver's Bonfils Memorial Theater in 1953 (extant, now the Tattered Cover Book Store, 2526 East Colfax Avenue in Denver) with John Monroe as architect, and Bonfils Hall high school in 1964 (extant) for the current campus of St. Mary's Academy in Cherry Hills Village. Helen's foundation later underwrote the Helen Bonfils Theater Complex finished in 1980 (extant, part of the Denver Center for the Performing Arts) (Wheaton, et al. 1995, Noel 2018).

May divorced her first husband in 1943, and married Edwin Stanton—27 years younger—in 1956 (Noel 2018). While John Monroe had designed most of the Loretto Heights campus expansion of the 1950s, his 1953 association with Helen Bonfils' Colfax theater, and May Bonfils Stanton's emerging interest in assisting Loretto Heights, might have influenced the college board to drop Monroe for the early 1960s campus expansion campaign.

Entering the 1960s with a national trend of rapidly rising college enrollments, the Loretto Heights College board initiated their fund-raising campaign for a dormitory, library, and theater/auditorium. For the funding campaign, May Bonfils Stanton supported the Theater specifically by underwriting several seasons of the college students' dramatic and musical presentations. Ms. Bonfils Stanton also gave \$100,000 toward the budget that built the Theater and Library, resulting in the naming of both for her. After her death in 1962 just as the Theater was finished, the college installed several artifacts (later removed) from Bonfils Stanton's Lakewood estate including a grand piano and large portrait of her in the main floor southeast reception room (Kirkpatrick 2018). The portrait returned in 2018.



Denver architects Musick and Musick produced this Master Plan update in 1969 through a bird's eye view illustration, facing west-southwest, with Federal Boulevard in the left foreground. While the Sisters of Loretto held ground-breaking ceremonies for many of the Proposed Buildings in the right-hand column, none of these facilities were completed. Regis Archives.

Musick Family of Architects

In 1961 the board, officially noting increased dissatisfaction with their architect for most of 16 years, John Monroe, selected the Denver firm Musick and Musick by low bid and firm commitment to services. (Monroe retired in 1963.) By this time George Meredith Musick Jr. and brother Clayton headed their father's well-established firm. G. Meredith Musick Sr. founded the firm with his brother James in 1923, designing many institutional and commercial buildings in Denver including the 1930 Bryant-Webster Elementary School (3635 Quivas Street), the 1938 First Baptist Church (14th and Grant Streets), and the 1949 DU Classroom Building (1445 Cleveland Street, now part of the Webb Municipal Building).

Walsh Hall, Library, Center for Performing Arts, 1962

Despite recommendations of the college's 1950 campus master plan by S.R. DeBoer to place forthcoming buildings on the west and south slopes of Mt. Loretto, Clayton Musick sited the new dormitory, Walsh Hall, to the northwest of Marian Hall, probably because of the need for city water and sewer taps closer to Federal Boulevard. The name honored Sister Frances Marie Walsh (1893–1968), the sitting Loretto Heights' president since 1946.

Musick sited the May Bonfils Stanton Library (Library) downslope of the 1891 Administration Building, taking advantage of stunning views toward the Rockies while maintaining the same long-time views from the Ad. Building. The May Bonfils Stanton Center for Performing Arts (CPA or Theater) completed the early 1960s campus building campaign, all opening in 1962. The Library and CPA open onto a Green Court on its east side, which provides impressive views of the Rockies through a connecting arcade.



May Bonfils Stanton Theater of 1962, facing southeast. The columnar Arcade connects at right (west) with the 1962 Library also named for philanthropist May Bonfils Stanton. Square Moon Consultants Photograph, 2018.

This last substantial expansion of the entire Loretto Heights College campus included upgrades to the Heating Plant exterior that incorporated its existing compound, just north of the Library, into the Library-Theater-Arcade complex. The Musicks designed the Heating Plant additions, the Library, the adjacent Theater, and Walsh Hall, plus the

connecting Arcade between the Library and Theater, all in Modernist/New Formalist styling.

Operations from the late 1960s through the 1980s

Sister Frances Marie Walsh retired in 1964, and Sister Patricia Jean Manion became president in 1967. She was the first nun to appear in secular dress without the familiar Loretto habit, leading the school through 1972. “Sister P.J.” (b. 1925) became a Loretto Sister in 1947 and subsequently an expert on Loretto history, serving the order in Texas and Colorado while producing books on Mother General Praxedes Carty (see brief biography on page 14) and on the order’s early history in New Mexico (Pacheco 2010). Her modern approach in dress, and for Loretto Heights College, in the late 1960s came on the heels of profound changes in the Roman Catholic Church resulting from its “Vatican II” conference in the mid-1960s.

With exhaustive personal study of how other U.S. colleges responded to the challenges of the 1960s, Sister P.J. facilitated this critical period in Loretto Heights’ progression into the 1970s. Her academic innovations responded to national trends toward co-ed campuses (Loretto admitted its first men in 1967), a decline in post-World War II “baby-boom” enrollment, and a steady shift away from exclusive religious-sponsored colleges.

All of these changes led to the college forming a single independent and secular board of trustees in 1968, as the Sisters of Loretto gave up their direct oversight of the college. On the eve of this leadership transfer, the Loretto Sisters reminisced that more than 11,000 girls had attended the college, with about 2,000 earning degrees over the school’s lifetime. A Master Plan update in 1969 (see image on page 30) by Musick and Musick showed that the college planned an eventual new science building east of the Library and Theater, to be connected for pedestrians by continuing and curving the Arcade farther east.



Sister Patricia Jean Manion in secular dress on right, talking with Sister Antoinette Doyle, Loretto staff member. Denver Post, February 4, 1968.

At the time of its governing board restructuring in 1968, Loretto Heights College reported 916 students enrolled. Following the first experiments with male students in 1970, men

were admitted on a full-time basis in 1979. Off-campus programs followed soon after, including successful participation in the national movement for “Universities Without Walls” (Loretto Heights College 1985).

Loretto Heights College experienced financial ups and downs from the mid-1970s onward, leading to more restructuring of the college leadership. A 1984 report listed 800 full-time and part-time students from 42 states and 12 countries (At the Crossroads: Loretto Heights College, 1984). As local, state, and national competition for college students intensified, Loretto Heights College enrollment continued to decline.

Then, at the beginning of the fall 1987 semester, enrollment was down to about 500 students, bringing Loretto Heights College only two-thirds of the administration’s expected tuition income. (“Loretto Heights in danger of closing,” Rocky Mountain News, December 31, 1987).

Swimming Pool Enclosure, 1988

The Swimming Pool was a long-planned facility for Loretto Heights, originally to be a part of what became Machebeuf Hall or a proposed gymnasium never realized. Roland Johnson of Denver designed the concrete pool in 1958 through association with then-campus architect John Monroe, as an un-enclosed structure. Monroe and Johnson sited the open-air pool on the western slope of Mt. Loretto, ensuring that views from and toward the Ad. Building would not be interrupted, while creating a platform for westward views from the Swimming Pool’s apron. Monroe’s adjacent bath house building incorporated women’s and men’s locker rooms of approximately equal size, even though the college did not accept men until 1970.

Despite its unsettling trend of declining enrollment in the early 1980s, Loretto Heights College proceeded in 1987 with plans to fully enclose the concrete Swimming Pool. Thus, the last physical improvement at Loretto Heights College was the Swimming Pool enclosure completed in March 1988. The innovative wood-beam dome enclosure was designed by Gordon Lewis Associates of Denver, with construction completed just as Loretto Heights College closed (Westside scans, 1987).



The concrete Swimming Pool of 1958 was originally open-air with sweeping views of the Front Range, illustrated in this c. 1960 post card, with camera facing west. Loretto Heritage Center.

Loretto Closes During its Centennial Year

The alarming enrollment drop in the fall of 1987 caused a layoff of several Loretto Heights College faculty and staff, and a reduction in salaries for those remaining. A well-attended student protest, as the spring semester began in January 1988, pressed for new leadership at the college so that it might continue independently (Rocky Mountain News, January 16, 1988). Instead, the Loretto Heights Board of Trustees reached out to DU, Loretto's longtime friendly competitor in south Denver founded by Methodists in 1864, and by 1988 a relatively large secular university with an enrollment of more than 10,000 (Misch 1988). After a DU merger failed, the Loretto board turned to the Catholic/Jesuit-managed Regis College in Denver for a "transfer of operating assets." Regis, started in 1887 in northwest Denver as a Catholic men's academy and college, growing in a century to a coeducational institution of some 15,000 students, accepted the Loretto Heights deal in March 1988 (Santa Ana 2018).

Regis College apparently sponsored completion of the spring 1988 semester at Loretto Heights, but that summer began moving coursework and facilities, particularly for the nursing program, to its campus in northwest Denver. The Sisters of Loretto order, with their corporate identity as the Loretto Literary and Benevolent Institution of Kentucky, intended to share any future operation or sale of the campus with Regis. However, Regis sold the Mt. Loretto property—all of Loretto Heights College's physical assets—in 1989 for \$7 million without consultation from the Loretto Sisters. The Loretto corporation sued Regis and soon won \$2 million from the sale plus the asset of 5.6 acres of land in the southeast corner of the campus at Federal Boulevard and Dartmouth Avenue. The Loretto Sisters subsequently developed that former campus corner into the Mount Loretto affordable housing complex in the early 2000s, in partnership with the Catholic Charities of the Archdiocese of Denver (Santa Ana 2018).

Regis, rebranded Regis University in 1991, incorporated the Loretto nursing program into its Rueckert-Hartman College for Health Professions, and absorbed Loretto's University Without Walls curriculum into the Regis College for Professional Studies (Regis University 2019).

Teikyo Loretto Heights / Colorado Heights University

The buyer of the Loretto Heights College campus and buildings in 1989 was Teikyo University of Tokyo, Japan. Founded in 1966 in Tokyo with liberal arts and economics curricula, Teikyo University expanded through the 1980s with faculties for law, medicine, and pharmacy. In 1989 the university opened several new campuses around the world, including the Denver facility at Loretto Heights, named Teikyo Loretto Heights University. In 1990, Teikyo acquired two campuses in Iowa, one in West Virginia, and one in Connecticut. Classes at these campuses offered foreign college students opportunities to

take English as a Second Language courses, along with classes in business administration and international business (Teikyo University 2018).

In 2009, Teikyo Loretto Heights University changed its name to Colorado Heights University, and boasted enrollment that covered 50 countries and accommodated first languages of English, Spanish, Arabic, and Russian (Teikyo University 2018). However, Colorado Heights University announced in 2016 that its parent Teikyo University would close the Denver campus in 2017 as part of a general downsizing of its facilities (“Colorado Heights University to close...” Denver Post, November 29, 2016).

In 2018, Westside Investment Partners Inc. bought the 71-acre campus and its approximately 20 buildings; 15 resources were researched for this report (“Developer promises to bring Loretto Heights campus in southwest Denver back to life...” Denver Post, August 1, 2018).



Photograph showing property in current ownership of Westside Investment Partners. The front (east) lawn of Loretto Heights College campus provides local school children with a park-like setting for soccer. Square Moon Consultants Photograph, 2018

5. SUMMARY OF CHARACTER-DEFINING FEATURES

This section summarizes the character-defining features for the Loretto Heights campus. The narrative followed by bullets (at the section's conclusion) focuses on the character-defining features of the campus itself, as a landscape and site that hosts the individual historic buildings, structure, and Cemetery, and includes historic open spaces that afford views and viewsheds. These campus features would in turn form the basis of a potential historic district or be included in a series of individual historical designations for the campus (discussed at length in the next section, **6. Evaluation Recommendations**). For additional information on the character-defining features of individual resources, such as buildings on the campus, refer to **Appendix A: Inventory of Historic Resources**.

“Character-defining features” are those visual aspects and physical details that contribute to a property’s significance and worthiness of preservation. These include aspects of physical form, materials, craftsmanship, site features, and layout that are most illustrative and important to the physical character and history of a property. These features are linked to the seven aspects of historic integrity: location, setting, design, materials, workmanship, association, and feeling. Together with its association to National Register and Denver Landmark criteria of significance (see **Section 6.**), a historic-age property must retain its character-defining features, and thus its historic integrity, to be considered for designation in the National Register and as a Denver Landmark, individually or as a contributing resource in a historic district.

The character-defining features for the campus include key design and visual aspects of the overall site and other physical details that are historically important and tie the buildings, structure, and the campus small-scale elements together. A discussion of the site, and its significant characteristics, is below. This is followed by a series of bulleted lists of character-defining features for the campus, including its buildings, structures, cemetery, landscape and associated views and spatial relationships, and small-scale elements.

For more information on character-defining features, refer to National Park Service Preservation Brief 17 (Nelson 1988) and the National Register Bulletin Defining Boundaries for National Register Properties (Siefert 1997).

Site: Landscape, Views, and Spatial Relationships

Campus Plan:

The initial “plan” for Mt. Loretto revolved simply around placing its enormous Administration Building at the top of the hill for all to see, and to afford unparalleled views for anyone inside the building, particularly looking west to the Rocky Mountains. The irrigation ditch (extant) running from the northwest diagonally across the property to the southeast watered the earliest campus trees along its course. The formal vehicle entry to the campus was an axial east-west allée off what became north-south Federal Boulevard,

leading straight west to the Ad. Building steps below its Richardsonian entry arch and tower.



Loretto Heights College Campus, photo facing northwest about 1975, showing open space to the east, south, and west, in addition to the recently completed Theater and Library complex to the south. Mature trees help define the original property boundaries, as well as the irrigation ditch. The east lawn and semi-circular drive from the 1950 DeBoer plan survive today. Loretto Heritage Center.

Harder decisions for the campus landscape design came with placement of Pancratia Hall in the late 1920s. The interrupted irrigation ditch, for example, was piped beneath the building, allowing it to remain open to the northwest and the southeast across the campus lawns. The Mt. Loretto hilltop and the property's original 40 acres still offered plenty of room for other large buildings without crowding the Administration Building. The hilltop immediately behind (west of) the Ad. Building became the tree-shaded "Quad" for students to gather with uninterrupted views west to the Front Range. The front (east) lawn of Loretto Heights also provided opportunities for recreation and equestrian activities in an open setting.

In 1950, celebrated Denver landscape architect and engineer S.R. DeBoer offered the Sisters of Loretto their first formal layout for future campus expansion, with many suggestions on improving pedestrian, vehicular, and equestrian circulation around the campus. Only a few of DeBoer's suggestions were followed, chiefly the main circular entry drive on the east, gently curving walkways and service drives on the west, and land acquisition to the west. As the campus adjacent to and behind the Ad. Building filled in, the sisters purchased additional land to the west and to the southwest, consistent with DeBoer's recommendation to protect mountain-views and for campus expansion.

Installation of the circular entry drive about 1960 erased the original axial tree-lined allée from Federal Boulevard to the Ad. Building. But these landscape embellishments re-emphasized the irrigation channel and maintained the open east lawn for a continuous viewshed from Federal Boulevard toward the Ad. Building, Chapel, and Pancratia Hall. While Mt. Loretto features many mature trees and lower-scale vegetation—all probably assisted after planting by the Loretto Heights water rights from the irrigation ditch—they do not now appear to be results of formal planting.

Views and Viewsheds:

Views and viewsheds, as defined by federal agencies that preserve visual resources (BLM 2019), can be character-defining features of historic properties, and are integrally related to those important visual aspects that help to convey a property's history and significance. Views and viewsheds are often important character-defining features for large open properties where fields and ranges convey the property's historic setting, but they have also been called out in National Register listings for other property types. The prime views-and-viewsheds example offered by NPS guidance for establishing historic property boundaries based on visual resources is the Dune Shacks of Peaked Hill Bars Historic District in Cape Cod (Siefert 1997:7,19). A more recent Colorado example is the 1909–1940 Cortez High School National Register listing of 2016, where the building's historic campus is included in the designation boundary as a site, thus acknowledging the campus landscape's large open spaces (History Colorado 2019).

In this section on character-defining features, and throughout **Appendix A: Inventory of Historic Resources**, the term *view* refers to “something that is looked toward or kept in sight, especially a broad landscape or panorama. Act of looking toward this object or scene” (BLM 2019, emphasis added). Similarly, the term *viewsheds* refers to “the total landscape seen or potentially seen from a point, or from all or a logical part of a travel route, use area, or water body” (BLM 2019, emphasis added). This report's consistent interpretation of *views* is lines-of-sight *from* a building or specific location on the Loretto Heights campus, and *viewshed* refers to a viewer's lines-of-sight *toward* a building or landscape feature. Views and viewsheds are significant components of the integrity aspects of setting and feeling, and are thus key features within selected boundaries for historical designations of National Register and Denver Landmark properties.



This is a view, from the Ad. Building belvedere northwest to the Rocky Mountains. Square Moon Consultants, 2018.



This is a viewshed, from Federal Boulevard southwest across the east lawn toward the Ad. Building and Pancratia Hall. Square Moon Consultants, 2018.

Examples of *views* are vistas from the Ad. Building easterly to Federal Boulevard, northeasterly to downtown Denver, southwesterly to Fort Logan, and westerly to the Rocky Mountains. Examples of *viewsheds* are from travelers along Federal Boulevard westerly toward the Ad. Building, Chapel, and Pancratia Hall.

Views from the campus' major buildings, particularly to the west toward the Rocky Mountains, influenced building placement and design on the Loretto Campus throughout its development history. Early on, the Ad. Building and Pancratia Hall were situated at high points on the campus to take advantage of westward mountain views. As other new buildings gathered around Mt. Loretto in the 1950s and 1960s, the topography—particularly with deep drop-offs to the west—allowed westerly mountain views to be retained from the Ad. Building, Pancratia Hall, and the Quad. Generous west windows in post-war buildings created new views from the interiors of Machebeuf, Marian, and Walsh Halls. Placement of the Library and Theater around their down-slope Green Court also provided dramatic views of the mountains from the Library and through its curved Arcade connection to the Theater.

Viewsheds of the campus from the east and west, as well as toward the Ad. Building tower from great distances in any direction, are integrated into the campus identity for those approaching it, just passing by, or relying upon Mt. Loretto for orientation and direction. As noted previously in this section, the viewsheds of the campus buildings across the broad lawn are purposeful and important to the setting and visual character of the Loretto Heights campus.

Spatial Relationships and Setting:

Additional components of setting and feeling as character-defining features are spatial relationships on Mt. Loretto and between the campus buildings, landscape features, and property boundaries. When the Sisters of Loretto purchased 40 acres for their original campus, the property was rural, most likely in agricultural grazing use. The property's location along the section-line road that became Federal Boulevard was purposeful since it afforded the academy with critical connections to Denver to the north-northeast, and to Fort Logan to the southwest. The Ad. Building's location on the hilltop approximately 270 feet back from the road also helped to ensure that the Ad. Building was visually prominent from Federal Boulevard. These spatial relationships, and historic open land in front (east) of the Ad. Building, Chapel, and Pancratia Hall, contribute to the property's overall visual character.

In this instance, according to National Park Service guidance in its Preservation Brief "Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character":

...the relationship between the [historic] building and its place on the streetscape, or its place in the rural environment, in other words its setting, may be an important contributor to its overall character (Nelson 1988:6).

While the Loretto Heights campus is today neither a rural landscape nor a totally designed landscape, its features of both—open hilltop with trees, and curving drive leading to stately buildings—contribute to its overall character.

Mt. Loretto stood for more than a half century with only the original building cluster of 1891 through 1947 on its hilltop, with open space in every direction for at least a mile, until 1950. Within the central, internal campus, the broad original hilltop afforded ample room to add academic buildings and landscape features after World War II, while maintaining sufficient distance between each building and its architectural style without crowding. After construction of Machebeuf Hall in 1951, students called the wide grassy space between it and the Ad. Building the “Quad,” an abbreviation for the military-post term quadrangle, implying a commons for all to traverse and as a gathering place during outdoor events. The college followed S.R. DeBoer’s campus plan of 1950 in landscaping the Quad with practical walkways and drives between buildings, all shaded by large trees, while retaining the Quad’s own splendid views southwest to the Rockies.

The east “lawn” along Federal Boulevard is the campus’ last surviving and largely undeveloped open space from the late 19th through mid-20th century in primary public view, principally from the major transportation arterial of Federal Boulevard.

Small-Scale Elements:

Sites as landscapes can include a collection of features that are organized in the open spaces between larger resources. These include small-scale elements or features, such as water facilities, walkways, lighting, and statuary, as well as patterns of plantings and vegetation that define the spatial character of the landscape (Keller and Keller 1994). The most important small-scale landscape elements on the Loretto Heights campus are bulleted under Historic District: Summary of Character-Defining Features below.

Summary of Character-Defining Features

As noted above and elaborated in the following **Section 6**, a historic district designation for the campus would focus on all the major resources dating from 1969 or earlier, or through 1988 potentially for a Denver Landmark historic district designation. The design and features of buildings and structures during the period of significance would be most pertinent to a historic district designation, including the host campus as a landscape. The key character-defining features of the Loretto Heights campus that should be considered when contemplating historic district designation boundaries and/or boundaries for individual designations are as follows:

Design, Materials and Workmanship of Buildings and Structures:

The buildings and amphitheater structure would be key components to any individual or historic district designations on the campus. A summary of their character-defining features is provided below:

- A relatively complete and intact campus, with architect-designed buildings and Amphitheater remaining to tell the story of the growth and development of the Loretto Heights Academy and College
- The 1891 Ad. Building and 1911 Chapel, representing two of Denver's finest examples of Richardsonian Romanesque architecture, including massive red sandstone exteriors, arched entries and windows, and central Ad. Building tower.
- The 1930 Pancratia Hall, a fine example for Denver of Collegiate Gothic architecture, built of red bricks laid in an intricate running bond with Flemish headers, and terra cotta trim. The building's parapeted gables are topped by Celtic crosses framing a massive roof, resulting in a compatible neighbor to the Richardsonian Romanesque examples nearby.
- An intriguing catalog of 20th century architectural Modernism, beginning with the 1916 Priest's Bungalow of brick; moving into the post-World War II period with the austere 1947 Art Studio of "Terracrete"; providing up-to-date student services with the 1951 Wrightian/International style Machebeuf Hall of brick, concrete and glass; and crowning with the 1963 New Formalist style Bonfils Stanton Library and Center for Performing Arts, both of steel finished in concrete, brick, and glass.
- Joining the campus Modernism catalog is the c. 1955 Amphitheater structure of stone, concrete, and wood, anchoring an outdoor gathering place for dramatic productions, religious ceremonies, and picnics in balmy weather.
- Individual and more in-depth character-defining features for the 12 buildings and 1 structure are delineated in **Appendix A: Inventory of Historic Resources**.

Landscape, Views and Spatial Relationships of the Campus Site:

The character-defining features of the 71-acre Loretto Heights campus' spatial layout and informal/formal plan, considered together as a site, include:

- The prominent hilltop location of the Ad. Building and Pancratia Hall.
- Ad. Building setback approximately 270 feet from Federal Boulevard.
- The physical relationship of the Ad. Building and adjacent historic buildings to Federal Boulevard.
- The visual delineation of the 40-acre original parcel fronting onto Federal Boulevard, defined by the open lawn, early buildings, and mature trees.
- Historic viewsheds toward the campus from Federal Boulevard.
- The semi-circular drive designed in 1950 and implemented about 1960, that replaced the earlier east-west entry, providing easier access to the expanding campus from the existing Dartmouth intersection with Federal Boulevard.

- Generous spacing of buildings within the historic campus.
- Views from the campus westward to the Rockies, such as from the interiors of the Ad. Building and Pancratia Hall, and from Machebeuf Hall and the Library.
- Placement of post-World War II buildings low on the landscape so as not to block mountain views from the earlier hilltop buildings.
- The Quad, wide grassy space between Machebeuf Hall and the Ad. Building that provides a gathering space and impressive westward views of the mountains.
- The Green Court open space that provides a sense of entry to the Theater-Arcade-Library and affords dramatic mountain views framed by the Arcade.

Feeling, Setting, and Association of the Cemetery Site:

An important site worthy of preservation on the Loretto Heights campus is the Cemetery. Any designations on the site should respect and protect the site's character-defining features:

- Its setting on a distinctive and open northwest corner of the Loretto Heights campus.
- A simple but formal resting place for 62 Lorenttines, most marked by similar concrete monuments within a simple rectangular fence enclosing the site.
- The final resting place for the founder of Loretto Heights, Sister Mary Pancratia Bonfils, marked by a larger dark-granite monument in the Cemetery's center.
- A longer list of character-defining features for the Cemetery is found in **Appendix A: Inventory of Historic Resources**.

Small-Scale Elements of the Campus Site:

Designations or other protections for the campus should also consider the following character-defining small-scale elements:

- Informal clusters of mature deciduous and evergreen trees throughout the campus.
- Irrigation ditch with open alignment on the northwest including its storage pond, and on the southeast diagonally across the east lawn, all with associated mature vegetation along their edges.
- Small picturesque arched-concrete pedestrian bridges across the irrigation ditch near the Amphitheater and near the Priest's Bungalow.
- Concrete and stone-paved walkways connecting buildings and parking lots through curving alignments, many from the 1950 campus Master Plan.
- Concrete-post light fixtures flanking the Chapel's main exterior entry stairway.
- Steel-post light fixtures installed along the east curving entry drive (of various designs).
- Steel flagpole, with distinctive stabilizing cables, near the Ad. Building's main east entrance (see photograph on page 2).

- Sandstone blocks with cut surfaces and faint carvings distributed around the campus following disassembly of the original Federal Boulevard entry gate.
- Sandstone Celtic cross, damaged by decades of exposure and storms, placed near the Chapel stairway following replacement on its parapet above.
- Metal handrails and balustrades with geometric patterns from 1950s and 1960s building episodes, carrying the Modernism theme throughout the campus.



Examples of small-scale elements on the Loretto Heights campus include concrete post lamps flanking the entry stairway to the Chapel, formal and informal plantings, and campus artifacts such as the time-worn sandstone Celtic cross on display after replacement and removal from the Chapel's parapeted gable above. Square Moon Consultants, 2019.

6. EVALUATION RECOMMENDATIONS

This section of the report lays out the historic designation recommendations for individual resources (or properties) and groups of resources as district options at the Loretto Heights Academy/College. The purpose of historical designations is to honor and protect those places that are important historically and/or architecturally, and that make a special contribution to a community's distinctive character. Recognizing that various preservation, reuse, and redevelopment goals are proposed for the historic campus, this report provides several designation options to inform decision-making on the site. The recommendations delineated below are intended to support the goal of respecting those individual places and areas of the Loretto Heights campus that are most significant, and worthy of preservation. While other designation options are possible other than those indicated below, the recommendations in this section are those that are best supported by the historical research, the character-defining features of the resources themselves—their architecture, physical features, and integrity—and the authors' professional knowledge of the listing criteria for the National Register of Historic Places (National Register) and Denver Landmark designation.

It should be noted that properties eligible for listing in the National Register are assumed eligible for the Colorado State Register of Historic Properties (State Register), and properties approved for the National Register are automatically listed in the State Register following state policy and practice. Properties can also be separately listed in the State Register without inclusion in the National Register.

The following sub-sections identify and explain *Denver Landmark and National Register designations*; *individual designations* in the National Register and as a Denver Landmark; and *district designations* in the National Register and as a Denver Landmark.

Designation Levels, Types and Incentives

Local, State and National Designation Levels:

Two primary levels of designation are available to individual resources or groupings of resources at the historic Loretto Heights campus: National Register and Denver Landmark. Because of the differences in their criteria, a property can qualify for listing in the National Register but not for Denver Landmark designation or vice versa. Many properties qualify for both levels of designation. In either case, a property must possess both historic significance and integrity. Generally speaking, integrity is the ability of a property to convey its significance based on seven aspects: location, design, setting, materials, workmanship, feeling, and association.

Typically, property owners pursue and apply for a National Register, State Register, or Denver Landmark designation, submitting an applicable nomination form that includes significant research and history on the property:

- *National Register listings:* These applications are typically initiated by an owner, with a nomination submitted to the State Historic Preservation Office; History Colorado is this agency for Colorado. This office evaluates whether properties qualify for designation, relying heavily on the expertise of History Colorado's Historic Preservation Review Board. National Register listings are eventually accepted or rejected by the National Park Service, who then lists accepted properties in the National Register.
- *State Register listings:* These designations are usually initiated at the State Historic Preservation Office and are ultimately approved by History Colorado's Board of Directors (but as noted previously, property listings in the National Register in Colorado are automatically listed in the State Register).
- *Denver Landmark designations.* In most cases, these applications are submitted by owners to the Denver Landmark Preservation staff, and then forwarded to the Denver Landmark Preservation Commission (and in some cases also the Denver Planning Board) for a recommendation, before heading to the Denver City Council for final approval or denial.

The evaluation criteria for National Register and Denver Landmark designations are shown on Table 1. The criteria for listing in the National Register and for a Denver Landmark designation are similar, with some differences. For Denver Landmark designation, one criterion in at least two categories must be met, while for National Register listing a property needs to meet only one designation criterion. Generally speaking, to achieve National Register listing, properties must be at least 50 years of age, while properties can be individually listed as a Denver Landmark when they are 30 years old, providing that the property meets Denver Landmark designation criteria. Table 1 delineates the National Register and Denver Landmark criteria to evaluate the Loretto Heights historic properties.

Individual and District Designation Types:

This report evaluates the ability of resources at the Loretto Heights campus to qualify for listing in the National Register and as a Denver Landmark, either individually or collectively in a grouping known as a district. The key differences between an individually designated property and a historic district, and their boundaries, are explained below:

- *An individual designation* typically consists of one building, or a small number of closely-related buildings, or a main building and an associated accessory building or structure (such as a house with garage, and associated land):
 - A boundary cannot be simply the building footprint with an arbitrary buffer distance around the building (see Siefert 1997:7).
 - The designation boundary should include land areas directly associated with the resource's history, and encompass historic landscape features associated with that resource (walkways, plantings, lighting, yard, etc.).

- The boundary should consider natural and designed landscapes directly associated with an individual building (drop-offs in slope, entry courtyards, etc.) integral to the property's original design, and historic setting and use.
 - In many cases, designation boundaries correlate with historic boundaries of a property (such as a legal lot where a house is situated, or the area contained by a perimeter fence).
 - Individual properties have a period of significance, which is typically the date of construction (some exceptions may apply).
- *A historic district designation* is appropriate for a concentration of sites, buildings, and/or structures united historically, and/or aesthetically by plan or physical development, such as a college campus or neighborhood:
 - A district should encompass the extent of the significant resources and land areas associated with those resources, and their collective history.
 - Similar to an individual designation, the boundary of a district should include open spaces, natural and designed landscapes integral to the district's original design, and historic setting and use.
 - To avoid "donut holes," the boundary of a district should typically include small areas that are disturbed or that lack significance (such as a modern or highly altered building) if they are surrounded by historically important resources.
 - Historic districts have a period of significance, which is the span of time during which significant events, activities and development occurred, but typically the end date is at least 50 years ago (in the case of Loretto Heights, 1891-1969, or through 1988 for Denver Landmark and its 30-year guideline).
 - Properties are considered either "contributing" or "noncontributing" to a district designation.
 - "Contributing properties" are those buildings, structures, and sites that: add to the historic and architectural significance of a grouping of buildings, structures, and sites; were built during the period of significance for a historic district, and retain historic integrity.
 - "Noncontributing" properties are those that either post-date the period of significance for the district, or if built during the period of significance, have sustained substantial modifications or loss of historic integrity (such as relocations, incompatible alterations, etc.) that compromise the resource's ability to convey its significance.

Implications and Incentives:

The three categories of historical designation carry different restrictions and incentives. Properties listed in the National Register—either individually or as a district—can have local, state, or national historic significance.

Listing in the National and/or State Registers:

- does not restrict what a property owner may do with a property unless the owner is using federal financial assistance.
- qualifies property owners to compete for grants from Colorado's State Historical Fund.
- allows owners to apply for state historic preservation tax credits (these credits can apply to both residential and income-producing properties) to help fund building rehabilitation projects. Owners of income-producing properties listed in the National Register can also qualify for federal historic preservation tax credits to complete major rehabilitation ventures.

Listing as a Denver Landmark:

Listing either as an individual Denver Landmark or as part of a local historic district, recognizes properties with historic, architectural, and/or geographical importance to Denver. This designation:

- offers the strongest protection for historic properties since all designated properties are subject to design and demolition review. Landmark Preservation review and approval is triggered by exterior work requiring building, demolition, or zoning permits.
- Qualifies owners to compete for grants from Colorado's State Historical Fund.
- Allows owners to apply for state historic preservation tax credits similar to National and State Register properties.

Individual Resource Evaluations – National Register of Historic Places

This section evaluates the eligibility of 14 resources on the Loretto Heights Campus to qualify for listing in the National Register individually. In all, 10 of the 14 properties would qualify for individual National Register listing, as summarized in Table 2 and as shown on Map 2 in this section of the Report. While recommendations are made for individual designations, the historic context for Loretto Heights (Refer to **Section 4. Historic Context**) demonstrates the shared history of all campus resources and, as such, they would ideally be designated collectively as a district. The evaluation of each resource is discussed at length in the attached **Appendix A: Inventory of Historic Resources** where one can find a detailed inventory form on each property (except the 15th property present, the c. 1970 Caretaker's House).

The "Ad. Building" and Chapel are already listed in the National Register as part of the "Loretto Heights Academy" listing from 1975. As an early National Register listing, this designation does not clarify the boundary, although the boundary is assumed to encompass only the footprints of the two attached buildings (a shortcoming that is no longer the practice). As one option, the owners could elect to amend this nomination to include the Priest's House, an essential component of the original and surviving trio of key buildings at the Loretto Heights Academy, and to expand the boundary to the east to capture the

important front lawn and views/viewsheds of the buildings to/from Federal Boulevard. A designation for Pancratia Hall should also consider the front lawn and associated viewsheds since they are character-defining features (refer to **Section 5**).

TABLE 1: NATIONAL REGISTER AND DENVER LANDMARK EVALUATION CRITERIA	
DESIGNATION LEVEL	EVALUATION CRITERIA
National Register of Historic Places	<p>A property generally must be 50 years of age (unless it has exceptional importance), AND</p> <p>The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, AND</p> <p>The property meets one or more of the following:</p> <ul style="list-style-type: none"> A. Associated with events that have made a significant contribution to the broad patterns of our history; or B. Associated with the lives of persons significant in our past; or C. Embodies the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or D. Have yielded or may be likely to yield, information important in prehistory or history.
Denver Landmark	<p>If a structure or district maintains its historic or physical integrity, it may be designated for preservation if it meets at least one (1) criterion in two (2) or more of the following three (3) categories:</p> <p><u>Category 1: History.</u> To have historical importance, the structure shall be more than 30 years old or have extraordinary importance to the architectural or historical development of Denver, and shall:</p> <ul style="list-style-type: none"> (a.) Have direct association with the historical development of the city, state, or nation; or (b.) Be the site of a significant historic event; or (c.) Have direct and substantial association with a person or group of persons who had influence on society. <p><u>Category 2: Architecture.</u> To have architectural importance, the structure or district shall have design quality and integrity, and shall:</p> <ul style="list-style-type: none"> (a.) Embody distinguishing characteristics of an architectural style or type; or, (b.) Be a significant example of the work of a recognized architect or master builder, or, (c.) Contain elements of architectural design, engineering, materials, craftsmanship, or artistic merit which represent a significant or influential innovation; or, (d.) Portray the environment of a group of people or physical development of an area in an era of history characterized by a distinctive architectural style. <p><u>Category 3: Geography.</u> To have geographical importance, the structure shall:</p> <ul style="list-style-type: none"> (a.) Have a prominent location or be an established, familiar, and orienting visual feature of the contemporary city, or, (b.) Promote understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity; or, (c.) Make a special contribution to Denver's distinctive character.

The Amphitheater, on the west central area of the campus, was evaluated in conjunction with Machebeuf Hall given that the Amphitheater was likely designed by Machebeuf Hall architect John K. Monroe, and the two are proximal to one another. Machebeuf Hall could be designated on its own without the Amphitheater, but not vice versa at this time, because no information was found on the Amphitheater to inform its significance other than as a large landscape feature likely associated with Machebeuf Hall.

The National Register has special additional “criteria considerations” that must be satisfied for the following: religious properties, cemeteries, and resources less than 50 years of age. Criteria Consideration A: Religious Properties is met for all historic resources on the Loretto Heights campus because, as the historic context demonstrates, they all have historic and architectural significance (rather than religious significance alone). The applicable criteria considerations are discussed on the individual inventory forms where they apply. In the case of the 1988 Swimming Pool structure, Criteria Consideration G (for properties that have achieved significance within the past 50 years) is probably not met, given that the property must be of “exceptional importance.” The Library and Theater were designed together, with their connecting Arcade, by local architects Musick and Musick. The two buildings, with Arcade, would need to be listed in the National Register as an ensemble. Consultation with History Colorado and National Register staff is highly advised at the early stages of the nomination process to understand boundaries required to achieve the designation.

Individual Resource Evaluations – Denver Landmark

This section evaluates the eligibility of 14 properties on the Loretto Heights Campus to qualify for listing as a Denver Landmark individually. In all, 11 of the 14 properties would definitively qualify for individual designation, as summarized in Table 2, and as shown on Map 2 in this section of the Report. While recommendations are made for individual designations, the historic context for Loretto Heights (Refer to **Section 4. Historic Context**) demonstrates that the shared history of all campus resources, and they would ideally be designated as a district.

This includes the Swimming Pool, which would not qualify for individual listing in the National Register due its age (see prior discussion) but would qualify as a Denver Landmark since it meets Denver Landmark designation criteria and is at least 30 years of age as required by city ordinance. Similar to the National Register recommendations above, the Ad. Building and Chapel could both individually qualify for Denver Landmark designation. These two properties, along with the Priest’s House, could be locally listed together as integral parts of an individual designation. Consistent with Denver’s 2012 *Policy on Landmark Designation Types: Structure and Historic District*, an individual designation could apply to the *grouping* given that the Ad. Building and Chapel are attached, and the Priest’s House is their close-by and historically associated (and accessory or subordinate) residence for the priest who directly served the Loretto Sisters and their

students in the Ad. Building and the Chapel. A designation of the Ad. Building, Chapel, or a *grouping of the three buildings* should consider the front lawn and associated viewsheds similar to the National Register discussion above.

TABLE 2: NATIONAL REGISTER AND DENVER LANDMARK EVALUATIONS FOR INDIVIDUAL PROPERTIES			
NO.	NAME	NATIONAL REGISTER	DENVER LANDMARK
1	Administration Building / Ad. Building ^a	Yes – already listed	Yes
2	Our Lady of Loretto Chapel / Chapel ^a	Yes – already listed	Yes
3	Cemetery	No – State Register only	Yes
4	Priest’s House / Bungalow ^b	Yes	Yes
5	Pancratia Hall	Yes	Yes
6	Art Studio	Yes	Yes
7	Amphitheater ^c	No	Yes
8	Machebeuf Hall	Yes	Yes
9	Central Heating Plant / Boiler Room	Yes	Yes
10	Swimming Pool ^d	No	Yes
11	Marian Hall ^e	No	No
12	Walsh Hall	No	No
13	May Bonfils Stanton Library / Library ^f	Yes	Yes
14	May Bonfils Stanton Center for Performing Arts / Theater ^f	Yes	Yes
15	Caretaker’s House ^g	No	No

^a These two buildings were already National Register listed in 1975 as “Loretto Heights Academy,” although this designation only includes the building footprints. The boundary should be expanded to include viewsheds/landscape extending east to Federal Blvd. A similar boundary would apply to a potential Denver Landmark designation for this grouping.

^b The current “Loretto Heights Academy” National Register listing could be amended to include the Priest’s House.

^c The Amphitheater was evaluated in conjunction with Machebeuf Hall since they were built at the same time and attributed to the same architect, John K. Monroe. Machebeuf Hall could be designated on its own.

^d The 1988 Swimming Pool Enclosure does not meet the National Register “exceptional significance” consideration required for properties less than 50 years old.

^e Marian Hall is attached to Pancratia Hall. For National Register evaluation, they are one building. For Denver Landmark evaluation, they could be designated separately.

^f The Library and Theater were designed together, with their connecting Arcade, by local architects Musick and Musick. The two buildings, with arcade, would need to be listed in the National Register as an ensemble. While an ensemble listing is preferred for a Denver Landmark designation, one building could potentially qualify for local designation without the other, and if that happened, the Arcade or appropriate portion of the Arcade should be designated, along with the Green Court.

^g The c. 1970 Caretaker’s House west of the Library does not meet the National Register “exceptional significance” consideration, and no information was found in Loretto records to inform its origin, architect, or occupants.



- a) The Cemetery individually qualifies for listing in the State Register and as a Denver Landmark, but would not qualify individually for listing in the National Register.
- b) The Amphitheater could be listed as a Denver Landmark as part of an ensemble with Machebeuf Hall, but this resource does not qualify for individual designation on its own. It also does not qualify for individual listing in the National Register.
- c) The Swimming Pool may qualify as a Denver Landmark but more research is needed to compare it with other similar structures; it would not qualify individually for National Register listing.

In the case of individual Denver Landmark designations, the Library and Theater could potentially be designated separately (and not only as an ensemble as required by a National Register listing). While an ensemble listing would also be preferred for a Denver Landmark designation, one building could potentially qualify for local designation without the other, and if that happened, the Arcade or appropriate segment of the Arcade should be designated, along with the entry plaza/landscape. The evaluation of each resource is discussed at length in the attached **Appendix A** where one can find a detailed inventory form on each property.

District Evaluation – National Register of Historic Places

This section evaluates National Register listing for a grouping of properties, typically known as a historic district, or district. The designation of a district contemplates the building and structure resources themselves, associated landscape components as a site with small-scale elements, and the relationships of these resources to one another including spatial layout and views/viewsheds. The National Register district designation option is ideal for the Loretto Heights campus because the historic context (Refer to **Section 4. Historic Context**) establishes the shared history of all campus resources, and this designation would allow maximum incentives to be available for these resources through a single designation.

Properties are considered either “contributing” (C on Table 3) or “noncontributing” (NC) to a district designation. “Contributing properties” are those buildings, structures, and sites that: add to the historic and architectural significance of Loretto Heights; were built during the period of significance for the historic district, 1891 through 1969; and retain historic integrity. “Noncontributing” properties are those that either post-date the period of significance for the district, or if built during the period of significance, have sustained substantial modifications or loss of historic integrity (such as relocations, incompatible alterations, etc.) that compromise the resource’s ability to convey its significance.

When considering how and where to draw the boundaries of a Loretto Heights campus historic district, and what features to include and exclude, the applicant should consider “the nature of the property’s significance, integrity and physical setting,” according to National Park Service guidance (Siefert 1995). To be eligible for listing in the National Register, the majority of the property must retain integrity of location, design, setting, feeling, and association. The essential qualities—or character-defining features—that contribute to the district’s significance must be present and contained within the district’s boundaries. Another factor to consider is the historic use of the property. The historic district boundary should include buildings/structures, open spaces, and features that were integral to the property’s historic use as an educational campus. Designation boundaries often correlate with historic boundaries since these confines often correlate with important historic events and developments on the campus considered as a historic district.

This report contemplates two potential district boundaries, but only Option A would qualify for listing in the National Register. Option A is a larger area that coincides most closely with the historic Loretto Heights Academy/College property lines and includes the 13 contributing resources listed on Table 3, plus the campus landscape and 1 noncontributing resource (the 1988 Swimming Pool enclosure) as a National Register historic district. Option B, a tighter area that contains 11 significant buildings and structure on the Loretto Heights property, would not qualify for National Register listing.

District Evaluation – Denver Landmark

This section evaluates the potential for designating a *grouping* of properties together as a Denver Landmark District. Most of the above discussion on a National Register district would also apply to a Denver Landmark District, except the period of significance could extend from 1891 up to 1988 because Denver Landmark designations accommodate properties 30 years of age or older. A Denver Landmark historic district is ideal for the Loretto Heights campus because the historic context (Refer to **Section 4. Historic Context**) establishes the shared history of all campus resources, and this designation would allow maximum protection for all important resources (through local design review), including associated landscapes and landscape features, through a single designation. The National Register and Denver Landmark district options together would afford all resources on the campus maximum protections and incentives, through two designations.

As previously noted, the 1988 Swimming Pool enclosure could contribute to a Denver Landmark District. Denver Landmark District designation could possibly exclude some of the front/east lawn (hash marks on Map 4, Option B), given that the boundaries for a local designation can be more flexible. However, if the front/east lawn and associated viewsheds are not included in the Denver Landmark District boundary or otherwise protected (such as a separate set of site design standards and guidelines that result from the area plan), the historic integrity of setting, feeling, and association would be diminished given that these are character-defining features of the Loretto Heights campus. The boundary of Option B does not include the individually Denver Landmark-eligible Cemetery, but this resource could be individually listed as a Denver Landmark. Refer to Table 3 and Maps 3 and 4 for more information.

This report contemplates two potential district boundaries for a Denver Landmark District. Option A is a larger area that coincides most closely with the historic Loretto Heights Academy/College property lines and includes 14 resources, all of which would contribute to the historic district. Option B, a tighter area that contains 11 of the most significant resources on the Loretto Heights property (with the exception of the Cemetery), would qualify only for Denver Landmark District designation. Marian Hall and Walsh Hall would contribute to a larger Denver Landmark District (Option A) given that they are within the period of significance for the potential district, were designed by prominent local architects, have some architectural value, and are not heavily altered. Option B assumes

that Walsh and Marian Halls are not retained and that new development would occur on the land now occupied by these buildings. While these two buildings retain some significance and integrity, a viable case could be made for a Loretto Heights Denver Landmark District without them.

Because the front/east lawn and associated viewsheds are character-defining for the historic Loretto Heights campus as shown in **Section 5. Summary of Character-Defining Features**, this area (delineated with hash marks on Map 4) could contribute to a Denver Landmark District designation of the campus. Refer to Table 3 and Maps 3 and 4 for more information on historic district Options A and B.

TABLE 3: NATIONAL REGISTER (NRHP) AND DENVER LANDMARK HISTORIC DISTRICT EVALUATIONS INCLUDING CONTRIBUTING (C)/NONCONTRIBUTING (NC) STATUS					
NO.	NAME	OPTION A		OPTION B	
		NRHP	DENVER	NRHP	DENVER
1	Administration Building	C	C	Not Applicable	C
2	Our Lady of Loretto Chapel	C	C		C
3	Cemetery ^a	C	C		
4	Priest's House	C	C		C
5	Pancratia Hall	C	C		C
6	Art Studio	C	C		C
7	Amphitheater	C	C		C
8	Machebeuf Hall	C	C		C
9	Central Heating Plant	C	C		NC
10	Swimming Pool	NC	C		C
11	Marian Hall ^b	C	C		
12	Walsh Hall ^b	C	C		
13	May Bonfils Stanton Library	C	C		C
14	May Bonfils Stanton Center for Performing Arts / Theater	C	C		C
15	Caretaker's House ^c				

^a The Cemetery is not included in Historic District Boundary Option B. However, the Cemetery is recommended for individual local and state designation if District Boundary Option B is selected.



^b Marian Hall and Walsh Hall would not qualify for individual designation in the National Register or as a Denver Landmark, but as 50-year-old properties with some historic architectural value, these properties could qualify as contributing properties to a National Register and Denver Landmark district under Option A.

^c The c. 1970 Caretaker's House is not within either district Option's boundary.



Resources

Map Number	Name	Year	Architect
1	Administration Building	1891	Frank Edbrooke
2	Chapel	1912	Frank Edbrooke
3	Cemetery	1912	N/A
4	Priest's House	1916	Harry Edbrooke (assumed)
5	Pancratia Hall	1930	Harry Edbrooke
6	Art Studio	1947	C.M. Stoffel (engineer)
7	Amphitheater	1950	John Monroe (assumed)
8	Machebeuf Hall	1951	John Monroe
9	Heating Plant	1891-1951	Frank Edbrooke, John Monroe
10	Swimming Pool	1958/1988	John Monroe; Gordon Lewis Asso.
11	Marian Hall	1988	John Monroe
12	Walsh Hall	1962	Musick and Musick
13	Library	1962	Musick and Musick
14	May Bonfils Stanton Theater	1962	Musick and Musick
15	Caretaker's House	c. 1970	Unknown

 District Option A
 Contributing Resources

0 0.05 0.1
 Miles

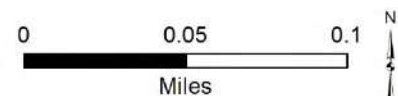
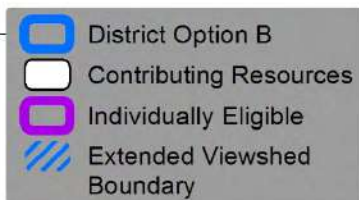


**The Swimming Pool would be contributing to a Denver Landmark Historic District, providing the period of significance extends from 1891-1988, but would not contribute to a National Register District.*



Resources

Map Number	Name	Year	Architect
1	Administration Building	1891	Frank Edbrooke
2	Chapel	1912	Frank Edbrooke
4	Priest's House	1916	Harry Edbrooke (assumed)
5	Pancratia Hall	1930	Harry Edbrooke
6	Art Studio	1947	C.M. Stoffel (engineer)
7	Amphitheater	1950	John Monroe (assumed)
8	Machebeuf Hall	1951	John Monroe
9	Heating Plant	1891-1951	Frank Edbrooke, John Monroe
10	Swimming Pool	1958/1988	John Monroe; Gordon Lewis Asso.
13	Library	1962	Musick and Musick
14	May Bonfils Stanton Theater	1962	Musick and Musick



Note: Protection of the extended viewshed boundary could be achieved by adding this area to the Denver landmark historic district boundary delineated in Option B, or through design standards and guidelines of the Area Plan.

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APPENDIX A: INVENTORY OF HISTORIC RESOURCES

Page No.	Map No.	Title
A-3		Overview, Architectural Styles
A-9	1.	Administration Building / Ad. Building
A-17	2.	Our Lady of Loretto Chapel / Chapel
A-25	3.	Loretto Heights Cemetery / Cemetery
A-31	4.	Priest's House / Rectory / Bungalow
A-37	5.	Pancratia Hall
A-45	6.	Art Studio
A-51	7.	Amphitheater
	8.	Machebeuf Hall
A-61	9.	Boiler Room and Laundry / Heating Plant
A-65	10.	Swimming Pool
A-75	11.	Marian Hall
A-73	12.	Walsh Hall
A-85	13.	May Bonfils Stanton Library / Library
A-93	14.	May Bonfils Stanton Center for Performing Arts / Theater
NA	15.	Caretaker's House (not included in inventory since limited information was found)

Overview

This inventory provides summary information and evaluates the historic significance of 14 resources—buildings, a structure, and a site—on the Loretto Heights Campus. An inventory form was created and completed for each resource to organize basic information on each evaluated resource, such as *Number (No.)*, which correlates with the map numbers shown on Maps 2 through 4 in the full Loretto Heights Academy and College, 1881-1988 report (Report); *Name of Resource*; *Dates of Construction*; *Architect*; and *Builder*. These are followed with a *Description* of the resource, a summary of the resource's *Historic Background and Significance*, and a bulleted list of *Character-Defining Features*. The *Summary of Recommendations* delineates whether the resource qualifies for individual designation on the National Register of Historic Places (NRHP) and/or as a Denver Landmark, and/or as a contributing resource to a NRHP and/or Denver Landmark historic district. More information on the types of designations and what they mean are found in **Section 6. Evaluation Recommendations**, of the full Report.

The individual resources included in this inventory can qualify for historic designation at the local or national level for a number of reasons, most notably for historic significance and/or architectural importance. While the Historic Context in **Section 4. Historic Context** provides background information on the historic significance of the 14 resources, it provides less information on their architectural significance, such as how they compare with other buildings and structures of the same architectural style. To help the reader understand the architectural significance of the evaluated resources, an overview of the pertinent architectural styles found on the Loretto Campus is provided below. The overview and the architectural style discussion below are followed by the inventory forms for the 14 evaluated resources.

Architectural Styles

The Loretto Heights Academy and College campus hosts a number of architectural styles, all reflections of popular designs in their time. Several buildings at Mt. Loretto are outstanding examples of their time. The key architectural styles found on the campus are described below. Specific architectural character-defining features by specific buildings are found on the inventory forms themselves.

Richardsonian Romanesque:

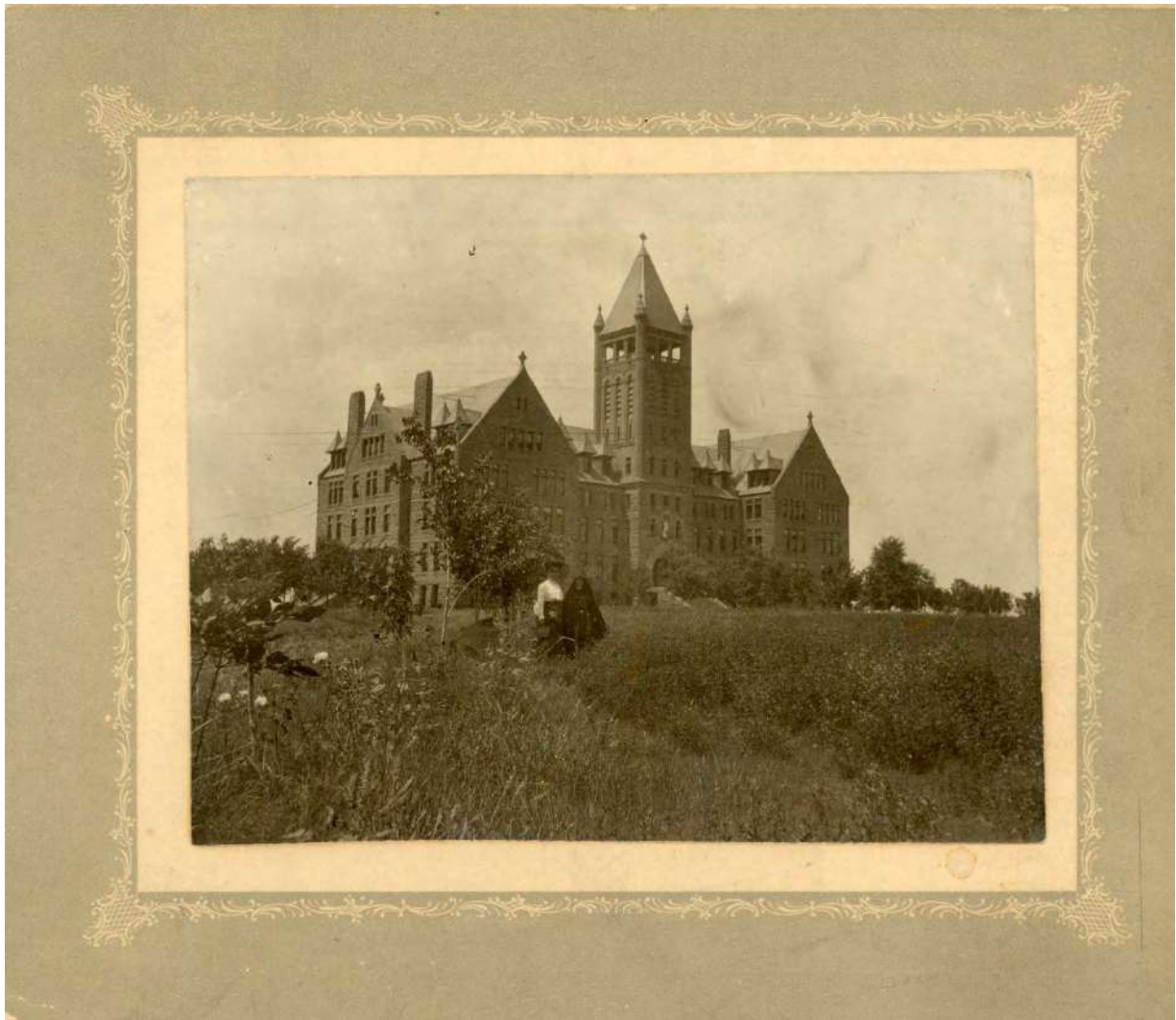
The Romanesque Revival during the 19th century in Europe literally built upon the ancient Romans' round arch (a half circle) as a pleasing—and relatively easy to construct—structural form for heading doors and windows in stone, and even assembling roof trusses of wood. When the Romanesque Revival style arrived in the U.S. in mid-century, builders used its signature round arch to construct relatively simple compositions, usually symmetrical and with many small arches in rows for window bands and to support long walkway arcades.

In 1859 U.S. architect Henry Hobson Richardson moved from his recent Harvard degree to architectural school at the Ecole des beaux-arts in France, as part of a growing trend of American designers learning directly from European teachers and examples. After he returned to the U.S., he won a competition in 1872 to design the Episcopalians' Trinity Church in Boston. Richardson combined the round arch, available New England red sandstone and gray granite, and affordable stone masons with results that transformed U.S. public and institutional buildings and great residences as well.

Richardsonian Romanesque, as the variation is called in honor of the Boston architect, built upon the round arch in huge examples, usually spanning the building entrances, as well as bands of windows under smaller arches. The arches and the walls between were laid in large blocks of stone, best executed with red sandstone, finished with very rough "quarry faces." The most important and geographically prominent Richardsonian buildings are anchored and punctuated by a central or offset tower, also of stone and also repeating the round arch.



The entire college student body of Loretto College in 1921 stands beneath the large Richardsonian Romanesque entry arch of the Ad. Building. Loretto Heritage Center.



Loretto Heights Academy Ad. Building, c. 1900, rising from the apex of Mt. Loretto, its characteristic Richardsonian tower visible for miles from any direction. The open landscape of its first half century is evident with grasses, immature shade trees, and substantial setback from Federal Boulevard (out of view at right). Loretto Heritage Center.

The 1891 Administration Building at Loretto Heights is one of Denver's finest examples of the Richardsonian Romanesque style, executed by one of Richardson's best regional followers, Frank Edbrooke (see Brettell 1973). Edbrooke's connected Chapel of 1911 is also a fine Richardsonian design, but intentionally subordinate to the Ad. Building's mass, tower, and place on Mt. Loretto.

Collegiate Gothic:

The Gothic Revival, like the Romanesque Revival, emerged from Europe in the 19th century but traveled to North America primarily through mass-printed publications with their new abilities to illustrate buildings and scenes to subscribers. The signature building block of Gothic architecture is the pointed arch, first developed during Europe's Middle Ages to allow its great cathedrals to achieve greater heights and support larger art-glass windows. Thus the Gothic style was most often associated with religious architecture, until another Boston architect and beaux-arts graduate, Ralph Adams Cram, beginning in 1902 designed a series of enormous stone buildings for the U.S. Military Academy in New York and then Princeton University in New Jersey. On those campuses the educational-institution connection to Gothic emerged as Collegiate Gothic, using much broader pointed arches for entries, window groups, and interior trusses.



Pancratia Hall, opened in 1930, brought a distinctive Collegiate Gothic style building to Mr. Loretto. On this c. 1940 postcard, note the broad pointed-arch entry doors at each flanking wing, and the broad pointed arches on the top floor between those wings. The open space on its east front still extends to Federal Boulevard. Loretto Heritage Center.

Pancratia Hall of 1930 at Loretto Heights is one of Denver's finest examples of Collegiate Gothic, intriguingly placed by architect Harry Edbrooke near the older Ad. Building and Chapel to blend with them, rather than to compete with them.

Modernism:

Architectural Modernism grew from early 20th century architects and their clients wishing to break away from old-world European influences, and to observe a "form follows function" creed, using manufactured materials and celebrating (perceived) lower costs. One of the earliest appearances of Modernism in the U.S. was the prolific spread of Bungalow-style residences beginning at the turn of the 20th century, as part of the Arts & Crafts Movement (sometimes called the Craftsman style) embraced in new working- and middle-class neighborhoods, and through elaborate architectural commissions alike, across the country.

The Loretto Heights Priest's Bungalow, built sometime between 1911 and 1916, is a fine example of this heralding of Modernism through the Arts & Crafts Movement and style, probably designed by architect Harry Edbrooke for this specific location and priest's service at Loretto Heights Academy.

Modernism by the 1930s embraced concrete and steel in both structural applications and exterior appearance, but earlier designs still offered textured and shadow-producing surfaces whose construction required some artistically skilled labor.

The 1947 Art Studio at Loretto Heights is a fine example of a building intended to display little else than its absolute function as an art factory. The Loretto art program adorned the building with some of that art, itself Modernist and separated from old-world presentations.

Machebeuf Hall of 1951 is Modernist in its overall simplicity and use of modern materials gathered with assembly-line labor, but architect John Monroe nevertheless created texture and shadow lines through

brick, concrete, and glass. These were techniques of the mid-century and highly publicized works of U.S. architect Frank Lloyd Wright. Of Monroe's hundreds of commissions for



Machebeuf Hall, opened in 1951 as a Modernist addition to the campus, brought student services to the west slopes of Mt. Loretto, enhancing stunning views west of the Rockies. Loretto Heritage Center.

Catholic organizations, Machebeuf Hall stands out as one of his best Modernist works, with a distinctive place on the west slope of Mt. Loretto.

New Formalism is a late phase of 20th century Modernism that sought to restore grandeur, if not texture and fine craft, to large buildings. Introduction of “columns” evocative of ancient Greek and Roman temples, and colonnades for walkways and as devices to connect separate buildings, provided more interest for the observer and occupant than the austerity that identified much Modernism in the 1950s and 1960s. Edward Duurell Stone’s New Delhi American Embassy (1954) helped to define this style.

The May Bonfils Stanton Library and Center for Performing Arts ensemble of 1962 at Loretto Heights is an outstanding example of Modernism/New Formalism for Denver.



May Bonfils Stanton Center for Performing Arts (left) northeast elevation, Arcade (open at the time), Library, and Green Court, c. 1965, facing southwest. This ensemble is a significant Denver example of the New Formalism phase of Modernist architectural styles. Loretto Heritage Center.

INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

No. 1
Name of Resource: Administration Building; “Ad. Building”; Main Building.
Origin of Name: From 1890 through 1911 the Ad. Building was the campus’ only administrative, educational, religious, and dormitory building, supported by the Boiler Room and Laundry Building (see No. 9).

Location on Campus: Center of the campus, apex of Mt. Loretto, 5,510 feet.

Dates of Construction: 1890–1891; minor interior alterations in 1918, 1928, 1955, 1989, and later; first elevator added to the central exterior west 1929, replaced c.2000; exterior west wood galleries removed c. 1960.

Architect: Frank E. Edbrooke, Denver.
Builder: unknown.

Description:

The Ad. Building at Loretto Heights Academy (changed to Loretto Heights College in 1941) is a load-bearing red sandstone Richardsonian Romanesque-style building of 3 main stories over a full raised basement and under a substantial attic story totaling about 100,000 square feet, all gathered around a central belfry and observation tower. The H-plan is oriented north-south and covers a maximum of 220 feet by 100 feet under a steep cross-gabled roof with multiple dormers above all elevations. Stone Celtic crosses once topped each parapeted gable (removed c. 1990). The stone tower is 30-feet square and rises 165 from the east side of the building, hosting its main entry facing Federal Avenue, under a steep pyramidal roof. The entry’s huge Richardsonian round arch is of intricately carved sandstone with the Loretto Sisters motto “*FIDES, MORES, CULTURA*” inscribed large. The building’s finishes of wood, tile, plaster and pressed metal interior originally sheltered classrooms, library, dormitories and baths, individual bedrooms, dining rooms, and athletic and worship spaces. In its most recent configuration (through 2017), the building housed classrooms, offices, laboratories, studios, and the campus Post Office.

Historic Background and Significance:

The Sisters of Loretto, a Roman Catholic educational order, commissioned the Ad. Building’s design in 1888 from Denver architect Frank Edbrooke. Construction began in 1890 and continued through the Loretto Heights Academy opening in late 1891, at a final cost of \$190,572. The sisters added a 4-year college program in 1918 and taught advanced courses in the Ad. Building even with continued expansion of the campus through the 1980s. This is a massive, excellent, and high-profile example of Richardsonian Romanesque architecture in Denver, completed by one of the style’s local masters, architect

Frank E. Edbrooke. The building is significant for its direct association with the Catholic Sisters of Loretto, given that the Sisters commissioned the construction of the Administration Building to house their Catholic educational academy and college, an educational mainstay in the education of girls and young women (and men in later years) in the Denver area for 97 years from 1891 to 1988. The building, which housed all the functions of the Loretto Heights Academy from 1891 to 1941, then served as the core facility for the Loretto Heights College from 1941 until its closing in 1988, has played a significant role in Denver's education history. The building's physical prominence on the Mt. Loretto hilltop with its tall tower was meant to be visible from a long distance, and it still is, pointing to its geographic significance for Denver.

The building retains strong historic integrity despite periodic but minor interior upgrades, and is significant for its architecture, its prominent location in Loretto Heights, and its history of service to Loretto Heights Academy, its successors, and women's education in Denver.

Character-Defining Features:

- ♦ Sweeping viewsheds from Federal Boulevard of the tower and east elevation.
- ♦ Generous open spatial relationship with surrounding subordinate buildings (although the 1911 Chapel is connected) and landscape features that allows continued dominance of the hilltop.
- ♦ Massive red sandstone exteriors arranged in an H-plan with central tower rising 165 feet from ground level.
- ♦ Richardsonian arches with floral details and inscriptions cut into the sandstone at entries with ceremonial staircases at the east and south.
- ♦ Richardsonian stone details at windows, parapeted gables, corners, edges, chimneys, and tower buttresses.
- ♦ Pink granite cornerstone at the northeast water table inscribed with "OS.J. OS.M." (O Suffering Jesus, O Sorrowful Mary) and "A.D. 1890" with a central cross.
- ♦ Massive and dark-contrasting steeply pitched roof surfaces, punctuated by rows of dormers each with a steeply pitched hipped roof, and parapeted gables anchoring the building's ends.
- ♦ Broad double-loaded hallways on each floor, with stained hardwood (and some stippled softwood) trim and wainscoting.
- ♦ Main floor surfaces of hexagonal tiles in intricate polychrome snowflake patterns, and hardwood hallway floors throughout other levels.
- ♦ Wide wood staircases—two on each floor—with Richardsonian accents in carved hardwood.
- ♦ Full-height ceilings in most rooms allowing light from and views through large tall windows.
- ♦ 1860s bell from precursor St. Mary's Academy in downtown Denver, brought to the Ad. Building's tower's top belvedere level (not to the empty chimes level below) in 1917.

Summary of Recommendations:

- Listed in the National Register of Historic Places (NRHP) in 1975 under Criterion A in the area of education and under Criterion C for architecture, with attached 1911 Chapel. The individual NRHP boundary should expand to include the adjacent 1916 Priest's House, and immediate associated landscape and viewsheds from Federal Boulevard. Refer to the Evaluations Recommendation Section, including Map 2, of the accompanying report.
- The Ad. Building would anchor a potential NRHP campus historic district under Criteria A and C. See Map 3 in the Recommendations section of the report for the NRHP district Option A.
- The 1891 Ad. Building is individually eligible for Denver Landmark designation. The Ad Building, along with the 1911 Chapel and 1916 Priest's House, could also qualify for individual landmark designation together as a grouping since they are located proximal to one another, the Ad. Building and Chapel are physically attached, and the Priest's House is an accessory structure to the Chapel (Refer to p. 52 and Map 2 in the Evaluations Recommendation Section of the report for more information). Similar to the NRHP, a local landmark designation should include immediate associated landscape and viewsheds from Federal Boulevard. Under either scenario, the Ad. Building or the grouping of the three buildings would qualify for local designation under the areas of:
 1. History (a.) ...direct association with the historical development of the city..., and (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and
 3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature....; and (c) make a special contribution to Denver's distinctive character.Refer to Map 2 for more information.
- The Ad. Building would anchor any potential Denver Landmark campus historic district under the same criteria listed in the bullet above. Refer to Maps 3 and 4 of the report.

Historic Images:



Administration Building under construction, 1891, facing northwest. Regis Archives.



Administration Building and entry Allée, c. 1905, facing west. Loretto Heritage Center.

Resource in 2018:



Administration Building, 2018, facing southwest.



Administration Building, 2018, facing west.

Resource in 2018 (continued):



Loretto Heights campus east side from viewshed along Federal Boulevard, Ad. Building at left and Pancratia Hall at center right, 2018, facing southwest.



Administration Building, 2018, facing northwest.

Resource in 2018 (continued):



Administration Building east entry, facing west.



Administration Building south elevation, facing north.

Interior Images in 2018:



Administration Building main level tile-floor hallway, facing south.



Administration Building 3rd floor classroom, facing west.

All 2018 images by Square Moon Consultants LLC.

INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College

December 2018

<u>No.</u>	2
<u>Name of Resource:</u>	Chapel; Our Lady of Loretto Chapel.
<u>Origin of Name:</u>	Honors the namesake, Mary, of the Sisters of Loretto.
<u>Location on Campus:</u>	North of, and connected to, the Ad. Building on Mt. Loretto.
<u>Dates of Construction:</u>	1910–1911, interior finishes changed in 1926 and 1948.
<u>Architect:</u>	Frank E. Edbrooke, Denver.
<u>Builder:</u>	Des Jardins-Bundy Building and Manufacturing Company.

Description:

The Chapel at Loretto Heights is a red sandstone Richardsonian Romanesque-style building with load-bearing walls forming a lofty sanctuary at the main level over a full sub-surface auditorium. The rectangular plan is oriented east-west and covers 44 by 91 feet under a steeply pitched roof between two parapeted gables, each topped by a stone Celtic cross 55 feet above the ground. The main outside entry, facing east to Federal Boulevard, is reached by a stone staircase rising to double wood doors under a round arch inscribed with “Our Lady of Loretto.” An art-glass rose window above the entry lights the choir loft inside, and is joined by 18 large round-arch art-glass windows lighting the sanctuary on the north and south, along with numerous smaller art-glass windows on all levels and elevations. The auditorium interior is supported by clear-span wood-lattice girders, and has a west-sloping floor with original wood folding seats, facing a stage under a flat proscenium arch. The open sanctuary interior rises fully into the roof envelope, supported by four hammer-beam round-arch wood trusses, interspersed by exposed roof dormers. The choir loft on the east holds the organ pipes and console, and the altar on the west is under a round arch and half-dome (once adorned with religious scenes and now painted white). The congregation’s wood floor and seating are original, while the altar’s tile-floor space has been altered through changes in Catholic liturgy. A fully enclosed and heated 2-level stone-faced corridor hyphen, lined with art-glass windows on the north and south, connects the Ad. Building’s basement with the auditorium, and main floor with the sanctuary.

Historic Background and Significance:

The Loretto Heights board of trustees commissioned the Chapel and auditorium in 1909 from the Ad. Building’s architect Frank Edbrooke of Denver. Construction began in 1910 and continued through the Chapel’s dedication in 1911, at a final cost of \$40,000. Addition of the Chapel and auditorium allowed former equivalent spaces in the Ad. Building to be converted to classrooms, created a larger and more ornate Chapel for frequent religious functions, and added a dedicated auditorium for the growing drama curriculum at Loretto Heights. Connection to the Ad. Building, in turn, relieved the Chapel of a need for bell towers or other independent features. Administrators intermittently added the pipe organ, decorated the altar, and increased the number of art-glass windows—all from the Franz

Mayer & Company of Munich, Germany—through 1926. The resource is significant individually and as a connected extension of the 1891 Ad. Building. Edbrooke designed the Chapel in the Richardsonian Romanesque style to correspond closely in both design and materials to the earlier building while still representing itself as a religious building with a separate purpose. The building served many religious and non-religious functions for the early Loretto Academy and then College, and is significant to its history and graduates.

The building retains strong historic integrity from its last embellishments in the 1920s, and is significant for its architecture, its prominent location in Loretto Heights, and its history of service to Loretto Heights Academy and its successors.

Character-Defining Features:

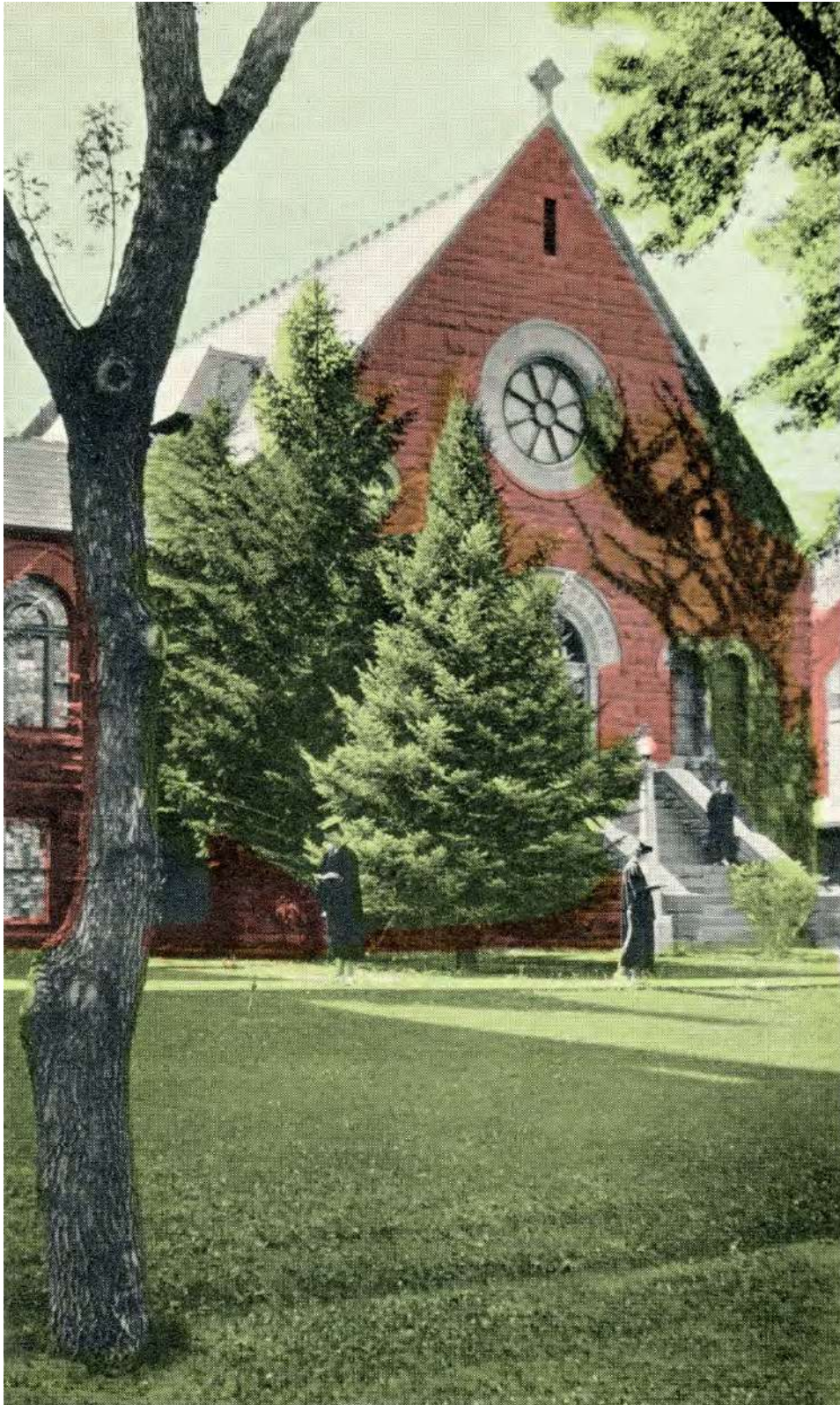
- ♦ Richardsonian arches and stonework with floral details and inscriptions cut into the sandstone at the main east exterior entry with ceremonial staircase.
- ♦ Richardsonian stone details at windows, gables, corners, and edges, decorating the red sandstone exteriors which match the attached predecessor Ad. Building.
- ♦ Paired round-arch windows with raised stone surrounds on main level.
- ♦ Connecting stone-clad hyphen carrying hallways with large art-glass windows at the lower and main levels from the Ad. Building into the Chapel.
- ♦ Dark-contrasting steeply pitched roof surfaces with parapeted gable ends, punctuated by rows of dormers, each with a steeply pitched hipped roof.
- ♦ Concrete light posts framing the entry way.
- ♦ Sweeping viewsheds from Federal Boulevard of the Chapel's east entry and north elevation, although mature deciduous trees partly obscure the building in summer.
- ♦ Generous open spatial relationship with surrounding subordinate buildings and landscape features that allows continued dominance of the hilltop alongside the Ad. Building.
- ♦ Auditorium wood seating, and art-glass windows.
- ♦ Hardwood sanctuary floor, and trim covering steam-heat registers.
- ♦ Massive wood hammer-beam trusses with Richardsonian accents at carved ends.
- ♦ German-artisan, Savior-theme main sanctuary windows and east rose window.
- ♦ Organ pipes and console.
- ♦ Modified but basic 1910 altar with tile and plaster accents.
- ♦ Connecting hyphen corridors with tiled main floor, radiators and seating, and multiple art-glass windows, doors, and transoms.

Summary of Recommendations:

- Listed in the National Register of Historic Places (NRHP) in 1975 under Criterion A in the area of education and under Criterion C for architecture, with attached 1891 Ad. Building. The individual NRHP boundary should expand to include the adjacent 1916 Priest's House, and immediate associated landscape and viewsheds from Federal Boulevard. Refer to Maps 2, 3, and 4 in the Recommendations section of the accompanying report.

- The Chapel would be an essential component of a potential NRHP campus historic district under Criteria A and C (for this building, Criteria Consideration A would be satisfied because the building is significant under the areas of Architecture and Education, not just Religion). See Map 3 in the Recommendations section of the report for the NRHP district Option A.
- The 1911 Chapel is individually eligible for Denver Landmark designation. The Ad Building, along with the 1911 Chapel and 1916 Priest's House, could also qualify for landmark designation as a grouping since they are located proximal to one another, the Ad. Building and Chapel are physically attached, and the Priest's House is an accessory structure to the Chapel (Refer to p. 52 and Map 2 in the Evaluations Recommendation Section of the report for more information). Similar to the NRHP, a local landmark designation should include immediate associated landscape and viewsheds from Federal Boulevard. Under either scenario, the Chapel individually or the grouping of the three buildings would qualify for local designation under the areas of:
 1. History (a.) ...direct association with the historical development of the city..., and (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and
 3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature....; and (c) make a special contribution to Denver's distinctive character.
- The Chapel would be essential to any potential Denver Landmark campus historic district along with the Ad. Building, under the same criteria listed in the bullet above. Refer to Maps 3 and 4.

Historic Images:



Our Lady of Loretto Chapel, c. 1940, facing northwest. Hypen connecting to Ad. Building is at left; one concrete light post is at foot of main entry stairway. Loretto Heritage Center.

Historic Images (continued):



Our Lady of Loretto Chapel and Priest's House, c. 1950, facing west. Concrete light posts flank main entry stairway. Loretto Heritage Center.

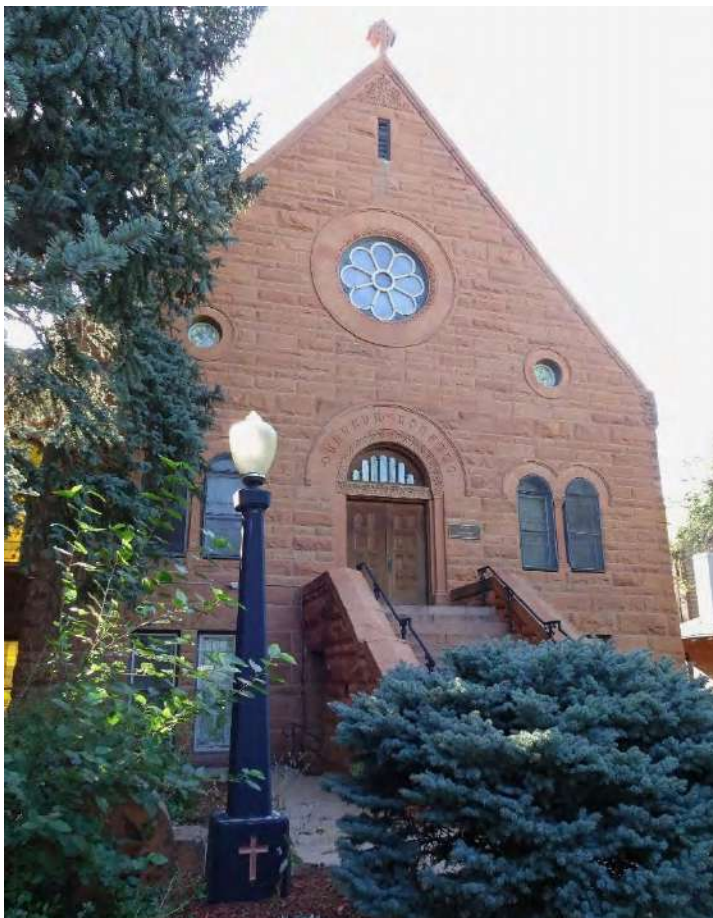


Our Lady of Loretto Chapel, c. 1940, facing west. Loretto Heritage Center.

Resource in 2018:



Our Lady of Loretto Chapel north and west elevations, facing southeast.



Our Lady of Loretto Chapel east elevation, facing west.

Resource in 2018 (continued):



Our Lady of Loretto Chapel connecting hyphen south elevation, facing west.



Our Lady of Loretto Chapel sanctuary interior, facing west.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College

December 2018

<u>No.</u>	3
<u>Name of Resource:</u>	Loretto Heights Cemetery; Cemetery at Loretto Heights College; "God's Acre."
<u>Origin of Name:</u>	Initiated by Sisters of Loretto for nuns associated with Loretto Heights Academy and St. Mary's Academy, Denver.
<u>Location on Campus:</u>	Extreme northwest corner of Loretto Heights property.
<u>Dates of Construction:</u>	1898; formalized 1912; landscape embellishments 1990.

Description:

The Loretto Heights Cemetery is a simple flat grassy landscape feature with an area of 60 by 100 feet, bordered by a simple ornamental steel fence, ornamental gate (from the original St. Mary's Academy in Denver) on the east leading to a concrete apron, and mature deciduous trees on the north and east. Sixty-one burials are marked with medium-size cast-concrete pedimented stones and crosses painted white, each with an inset metal inscription. An additional central monument is a polished dark-gray granite stone raised on a light-gray granite base, inscribed "Mother / M. Pancratia Bonfils / 1851 – 1915 / R.I.P. / Foundress of Loretto Heights Academy." A tall metal crucifix is also centered in the cemetery just east of Mother Pancratia, with an undated c. 1940 "Orbronze" label by the Daprato Statuary Co. of Chicago and New York. This crucifix replaced an earlier concrete cross on pedestal. A c. 1925 photograph shows the cemetery as scraped and mounded (bare earth) and with small footstones, but a c. 1950 photograph shows the cemetery landscape was grassy by that decade, with footstones removed.

Historic Background and Significance:

The Sisters of Loretto placed their first burial on the campus in 1898 with the passing of a "Lorenttine" associated with the academy. When the City/County of Denver announced the closing of its Mt. Calvary Cemetery (location of today's Denver Botanical Gardens) in 1912—coincidentally the centennial year of the Sisters of Loretto order—Loretto Heights Academy administrator Mother Pancratia Bonfils arranged to move 11 burials associated with the Denver St. Mary's Academy to Mt. Loretto. Mother Pancratia died in 1915 and received an honored plot at the cemetery's center. Denver annexed Loretto Heights in 1957 and apparently discouraged additional interments, but the last seven burials took place between 1959 and 1969: four sisters from Loretto Heights College, one from the current St. Mary's Academy in Cherry Hills Village, and two from the Loretto Center in nearby Littleton. Thereafter, Colorado Lorenttines joined other Catholics, including Bishop Joseph Projectus Machebeuf and Archbishop Urban John Fehr, at Mount Olivet Cemetery in Wheat Ridge, established on Machebeuf's retreat west of Denver.

The cemetery retains strong historic integrity to its 1912 and c. 1950 configurations with historic graves, and is significant for its strong associations with the Loretto Heights Academy/ College and the Sisters of Loretto.

Character-Defining Features:

- ♦ Generous open spatial relationship with nearby Loretto Heights buildings and landscape features.
- ♦ Orderly and consistent arrangement of standardized monuments for most burials.
- ♦ Historic monuments, most notably cast-concrete pedimented stones and crosses painted white, each with an inset metal inscription.
- ♦ Central placement of Mother Pancratia's tombstone near the tall crucifix metal statue.

Summary of Recommendations:

- History Colorado (predecessor Colorado State Historical Society) determined the Loretto Heights Cemetery, 5DV.693, not National Register of Historic Places (NRHP) individually eligible in 1982, and reaffirmed that determination in 2019. History Colorado recommended that the cemetery is eligible for listing in the State Register of Historic Properties. The cemetery is shown on Map 2 of the Recommendations section of the Report.
- The Loretto Heights Cemetery would be a contributing resource in a potential NRHP historic district that includes the majority of the historic campus, shown as District Option A on Map 3 of the Recommendations section of the Report.
- The Cemetery qualifies for Denver landmark designation under the areas of:
 - 1. History (c.) direct association with a...group of persons who had influence on society; and
 - 3. Geography (a.)...an established, familiar, and orienting visual feature....
- The Loretto Heights Cemetery would be a contributing resource to a Denver Landmark historic district that includes the majority of the historic campus, shown as District Option A on Map 3 of the Recommendations section of the Report. It would be eligible for the same criteria as delineated in the bullet above. If a smaller local district is nominated, such as the boundary shown as Option B on Map 4, the Cemetery could be listed individually (see above).

Historic Images:



Loretto Heights Cemetery, c. 1925, facing southeast (note footstones). Loretto Heritage Center.



Loretto Heights Cemetery, c. 1950, facing northwest. Loretto Heritage Center.

Historic Images (continued):



Loretto Heights Cemetery, c. 1980, facing west. History Colorado survey form 1982.

Resource in 2018:



Loretto Heights Cemetery (above), facing north-northwest. Loretto Heights “Foundress” Mother Pancratia’s monument (below), facing northwest.



All 2018 images by Square Moon Consultants, LLC.

INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College

December 2018

No. 4
Name of Resource: Priest's House; Rectory; Bungalow; "CASA."
Origin of Name: Residence of Loretto Heights Academy's chaplain.

Location on Campus: North of the Chapel on Mt. Loretto

Dates of Construction: 1916; converted to offices c. 1970.

Architect: Harry W.J. Edbrooke, Denver (assumed).
Builder: unknown.

Description:

The Priest's House, Rectory or Bungalow, at Loretto Heights is a 1-story load-bearing brick residence on a partial basement, under a moderate-pitch, almost pyramidal, roof with asphalt shingles and exposed, rounded rafter ends. The house's 32 by 40-foot foundation is built into a hill north of the Chapel, exposing the north side of the basement, screened with wood lattice on the northeast (now blanked over), and finished in stucco around the boiler room (intact) on the northwest. A wraparound porch on the main floor's southeast, east, and northeast is supported by wood posts topped by simple but sturdy, rounded Arts-and-Crafts brackets. The southeast porch is protected by a simple balustrade (some balusters missing); the northeast porch is enclosed, probably as a sleeping porch. The single main-floor entry is from the porch on the south, facing the Chapel, beneath a wide, deep, hipped dormer with similar proportions to the Chapel's dormers. The interior is divided into three main rooms—a large room with fireplace on the east, and two rooms on the west with generous closets for vestments—and a large bathroom with tiled tub and shower.

Historic Background and Significance:

The Bungalow was added near the Chapel in 1916 (although its construction might be closer to the Chapel's completion in 1911) specifically for Father Richard Brady, Loretto Academy's chaplain since 1896. The front door and the single dormer above face the Chapel and not Federal Boulevard, confirming the Bungalow's primary service to the Chapel. The rounded wood edges—porch brackets, and rafter ends—are reminiscent of similar details on the widely publicized Craftsman style Gamble House of 1909 in Pasadena, California. Proximity to the Ad. Building and purpose to augment the Chapel relieved the Bungalow of a need for a kitchen or other independent features. Monsignor Brady lived in the Bungalow until his death in 1940. Other Loretto Heights Academy and College priests probably lived here as well, but the Bungalow was converted to offices by the 1970s. The building is attributed to Harry Edbrooke who worked as an architect under his uncle Frank Edbrooke at the time they designed the adjacent Chapel in 1911, and then established a successor firm in 1913 when his uncle retired. Harry Edbrooke went on to design Pancratia Hall in 1929, and is assumed to be the preferred architect for the Loretto Sisters during this period. The Bungalow is one of the four earliest buildings on the Loretto

Heights Campus (immediately adjacent to the Chapel and Ad. Building, and including the Boiler Room/Laundry). The building's historic wood windows are currently boarded, but are reportedly intact. The building retains strong historic integrity despite changes in occupants, and is significant for its architecture, its prominent location in Loretto Heights, and its history of service to Loretto Heights Academy and its successors.

Character-Defining Features:

- ♦ Arts and Crafts (Craftsman) style porch and roof details, and broad south dormer.
- ♦ Unpainted brick exteriors, with original wood windows (assumed) and wraparound porch
- ♦ Steeply pitched almost pyramidal roof topped with three tall, original brick chimneys.
- ♦ Sweeping viewsheds from Federal Boulevard of the Bungalow's east and north elevations.
- ♦ Sweeping views from the Bungalow's north porch toward Federal Boulevard and downtown Denver.
- ♦ Generous open spatial relationship with surrounding buildings and landscape features—including the picturesque irrigation ditch running to the north—that allows continued dominance of the hilltop beside the Chapel and Ad. Building.
- ♦ Simple but functional interior including the fireplace and built-in cabinets in the main east room, the large closets, and the original tiled bathroom with porcelain fixtures.

Summary of Recommendations:

- The existing 1975 individual National Register of Historic Places (NRHP) boundary which includes the 1891 Ad. Building and 1911 Chapel should expand to include the 1916 Priest's House, and immediate associated landscape and viewsheds from Federal Blvd. Refer to Map 2 in the Recommendations section of the accompanying report. The Priest's House would also individually qualify for listing on the NRHP.
- The Priest's House would be an essential component of a potential NRHP campus historic district under Criteria A and C (for this building, Criteria Consideration A would be satisfied because the building is significant under the areas of Architecture and Education, not Religion). See Map 3 in the Recommendations section of the report for the NRHP district Option A.
- The 1916 Priest's House would not be individually eligible for Denver landmark designation given that it is a small structure and its significance emanates from its association with the Chapel. The Priest's House along with the 1911 Chapel and 1891 Ad. Building could also qualify together for landmark designation as a grouping since they are located proximal to one another, the Ad. Building and Chapel are physically attached, and the Priest's House is an accessory structure to the Chapel (Refer to p. 52 and Map 2 in the Evaluations Recommendation Section of the report for more information). The *grouping of the three buildings* would qualify for local designation under the areas of:

1. History (a.) ...direct association with the historical development of the city..., and (c.) direct association with a...group of persons who had influence on society;

2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and

3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature....

- The Priest's House would contribute to any potential Denver Landmark campus historic with the Ad. Building, under the same criteria listed in the bullet above. Refer to Maps 3 and 4.

Historic Images:



Priest's House with Father Richard Brady, c. 1930, facing north-northwest. Regis Archives.



Priest's House upon completion, c. 1916, facing east-northeast. Regis Archives.

Resource in 2012:



Priest's House and irrigation ditch, 2012, facing north. Martha Newlin Kirkpatrick.

Resource in 2018:



Priest's House, Chapel corner at left, facing northwest.

Resource in 2018 (continued):



Priest's House, facing northeast.



Priest's House rounded porch brackets and rafters details, facing north-northeast.

All 2018 images by Square Moon Consultants, LLC.

INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

<u>No.</u>	5
<u>Name of Resource:</u>	Pancratia Hall; "Pan Hall."
<u>Origin of Name:</u>	Honors Sister, later Mother, Mary Pancratia Bonfils, founder and later president of Loretto Heights Academy.
<u>Location on Campus:</u>	Northwest of Chapel.
<u>Dates of Construction:</u>	1929–1930; interior alterations in 1950s, 1970s, 1990s.
<u>Architect:</u>	H.W.J. "Harry" Edbrooke, Denver.
<u>Builder:</u>	unknown.

Description:

Pancratia Hall at Loretto Heights is a concrete-frame building of 3 main stories in Collegiate Gothic style with red brick exterior of common bond with Flemish headers, over a full raised basement. The H-plan is oriented north-south along the bar (main hallway), with the two stems (wings) oriented east-west, and covers a maximum of 126 feet by 184 feet under a steep cross-gabled roof. The building's northwest corner is connected at its top two levels with Marian Hall, above an open passageway at the ground level. Stone Celtic crosses once topped each parapeted gable (most have been removed). The 3rd-floor chapel on the east elevation creates a 5-bay, flat-roofed pavilion centered between the two east-facing gables, with 5 bays of pointed-arch chapel windows strongly demonstrating the Gothic departure from the campus' previously dominant Romanesque round-arch style. The building interior's decorative terrazzo floors and plaster finishes originally sheltered two basement gymnasiums, dormitories and baths, classrooms, 2nd-floor lounge, and 3rd-floor Chapel of Christ the King. In its most recent configuration (through 2017), the building housed a gymnasium, dormitory, classrooms, offices, and laboratories.

Historic Background and Significance:

The Sisters of Loretto commissioned Pancratia Hall in 1928 from Denver architect Harry Edbrooke, nephew and architect-firm successor to Ad. Building and Chapel designer Frank Edbrooke. This first major academic expansion on the campus resulted from Loretto Heights receiving accreditation in 1926 for its 4-year college curriculum. With the completion of Pancratia Hall, the Academy (which housed the primary/secondary education functions of the school) moved into Pancratia Hall, and these functions remained in Pancratia Hall until 1941 when the Academy closed. In 1941, Loretto College expanded into the building.

While Pancratia Hall also brought a campus stylistic shift to Gothic, its massing, H-plan, and parapeted gables with Celtic crosses made it compatible with its Romanesque neighbors. Construction began in 1929 and continued through Pancratia Hall's opening in 1930, at a

final cost of \$298,171, including a pipe for the irrigation ditch and tunnel for steam pipes, and additional cost for the campus' steel water tower (removed in 1962), all just as the Great Depression began. Pancratia Hall allowed the Academy's original high-school curriculum and dormitory to move from the Ad. Building to make more room for college courses in the 1891 building (the high school closed in 1941), which received interior updates from the same fund-raising campaign that built Pancratia Hall. The building is a somewhat restrained but significant example of Collegiate Gothic Architecture in Denver; the use of this style at Pancratia Hall was also a significant departure for Harry Edbrooke, who is better known for his Mediterranean influenced designs. The building's H-plan, parapeted gables, and arched entryways also mirror and provide compatibility with the early Richardsonian Romanesque Ad. Building and Chapel. In addition, the building is situated in a prominent location on Mt. Loretto, and is significant for its long history of service to Loretto Heights Academy and its successors. The building retains strong historic integrity despite periodic interior upgrades.

Character-Defining Features:

- ◆ Sweeping viewsheds from Federal Boulevard of the east elevation.
- ◆ Generous open spatial relationship with surrounding buildings and landscape features that allows distinction on the hilltop (although the building is attached at its northwest corner to the 1958 Marian Hall).
- ◆ Red brick elevations of Common Bond with Flemish Headers, punctuated by pointed-arch terra-cotta-surround entrances, window headers and decorative panels.
- ◆ Building's arrangement in an H-plan, similar to the Ad. Building.
- ◆ 9-over-9 wood windows on most rooms, 4/4 and 6/6 wood sashes on others.
- ◆ Large pointed-arch, 3-sash art-glass windows at the 3rd-floor chapel, and similar 3-sash windows below at the original 2nd floor lounge.
- ◆ Gray cast-stone cornerstone at the southeast water table inscribed "A.D. 1929" with a central cross, and "OSJ OSM" (the Loretto Sisters and students abbreviated prayer: O Suffering Jesus, O Sorrowful Mary).
- ◆ Large steeply pitched roof surfaces, punctuated by rows of dormers across the west elevation, each with a steeply pitched hipped roof, and parapeted gables on the building's ends.
- ◆ Broad double-loaded hallways on each floor, with geometric-patterned terrazzo floors and staircases.

Summary of Recommendations:

- Pan Hall is individually eligible for the National Register of Historic Places under Criterion A in the area of Education and under Criterion C for Architecture. Under NRHP evaluation, Pancratia Hall is connected on its northwest corner to Marian Hall and the two building phases are considered by the NRHP program to be one building. For Pancratia Hall, the Marian Hall wing is a noncontributing appendage, lacking distinction from similar universal construction techniques and finishes on other buildings of the time. The individual NRHP boundary would include the immediate associated landscape and viewsheds from Federal Boulevard. Refer to Map 2 in the Recommendations section of the report.

- Pancratia Hall would be an essential component of a potential NRHP campus historic district under Criteria A and C. See Map 3 in the Recommendations section of the report for the NRHP district Option A.
- Pancratia Hall is eligible as an individual Denver Landmark, and under that program is *not considered as one building with Marian Hall*, under the areas of:
 1. History (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and
 3. Geography (a.)...prominent location [and] be an established, familiar, and orienting visual feature....

Refer to Map 2 in the accompanying report. Any individual designation for Pancratia Hall should include important viewsheds and open lands between Federal Boulevard and the building.

- Pancratia Hall would be essential to any potential Denver Landmark campus historic district under the same criteria listed in the bullet above. Refer to Maps 3 and 4 in the accompanying report.

Historic Images:



Pancratia Hall east and north elevations upon completion with new steel water tower (right background), 1930, facing southwest. Loretto Heritage Center.



Pancratia Hall's Chapel of Christ the King, c. 1930, facing south. Regis Archives.

Resource in 2018:



Pancratia Hall south and east elevations, facing northwest.



Pancratia Hall west elevation and irrigation ditch bridge, facing east.

Resource in 2018 (continued):



Pancratia Hall northeast entry on east elevation, facing west.

Pancratia Hall cornerstone at southeast corner, facing northwest.



Pancratia Hall east elevation detail, Chapel of Christ the King behind pointed arches on 3rd level, facing west.

Interior Images in 2018:



Pancratia Hall's Chapel of Christ the King, facing south.



Pancratia Hall main floor intersection of hallways under pointed arches, facing east.

INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

<u>No.</u>	6
<u>Name of Resource:</u>	Art Studio; Upper Art Studio.
<u>Origin of Name:</u>	Center of art curriculum led by Sister Norbert Parsoneault.
<u>Location on Campus:</u>	Northwest of Machebeuf Hall on Mt. Loretto.
<u>Dates of Construction:</u>	1947; converted to maintenance and storage c. 1990.
<u>Architect:</u>	C.M. Stoffel, Omaha, Nebraska (engineer).
<u>Builder:</u>	unknown.

Description:

The Art Studio is a 1-story concrete (and/or “terracrete,” as specified by the designer) building with a 30 by 102-foot rectangular plan oriented northwest-southeast, under a flat cast-in-place roof. The exterior expresses the interior’s linear division mainly into two large studios of equal dimensions and mirrored organization, with a porticoed entry and a bank of north windows lighting the west studio, and a similar entry and bank of south windows lighting the east space (all windows are currently boarded). Ribbed roof eaves, only over the window banks, are distinctive for their exposed concrete casting. Metal artwork, products of Sister Norbert and her students—including a large rendering of “Our Lady of the Heights” on the east wall—adorns panels on the exterior, one dated “1948.” A pre-engineered mechanical equipment building sits (in 2018) just northwest of the Art Studio on the location of the 1928 water tower.

Historic Background and Significance:

The 1947 Art Building became the centerpiece of Sister Norbert Parsoneault’s Loretto Heights College art curriculum, with one of the first two major campus buildings built since completion of Pancratia Hall in 1930. The other 1947 building, also designed by Omaha engineer C.M. Stoffel, was the concrete St. Joseph Hall, demolished about 2012. The distinctive and mostly Modernist, Picasso-esque, 3-dimensional metal art panels are permanently attached to the building. The white-painted Art Building’s entry-portico red-brick details and roof parapet lined with red bricks (now capped with metal flashing)—details shared with St. Joseph Hall—evoke the historic New Mexico Territorial Style, perhaps a sentimental reference to Denver’s Loretto Sisters’ 1860s origins in Santa Fe. Stoffel’s use of New Mexico Territorial Style influences are interpreted in an austere terracrete (combination of rammed earth and concrete) Modernist style building. This is an early post-World War II Modernist building in Denver using unusual materials and construction methods, and while more research is needed in this area, the building possibly influenced other post-war architecture in the Denver area.

The Art Studio retains strong historic integrity despite changes in use that have led to neglect, and is significant for its artwork and architecture, its prominent location in Loretto

Heights looking west to the Rocky Mountains' Front Range, and its history of service to Loretto Heights College. That Loretto Heights College built a separate building just to house its art program, and the College's art was integrated into the design, attest to the building's significance in the history of Loretto Heights College. The building also has a strong association with the Loretto Sisters as they provided art education to their students in this building in their goal to provide a well-rounded liberal arts education at the College.

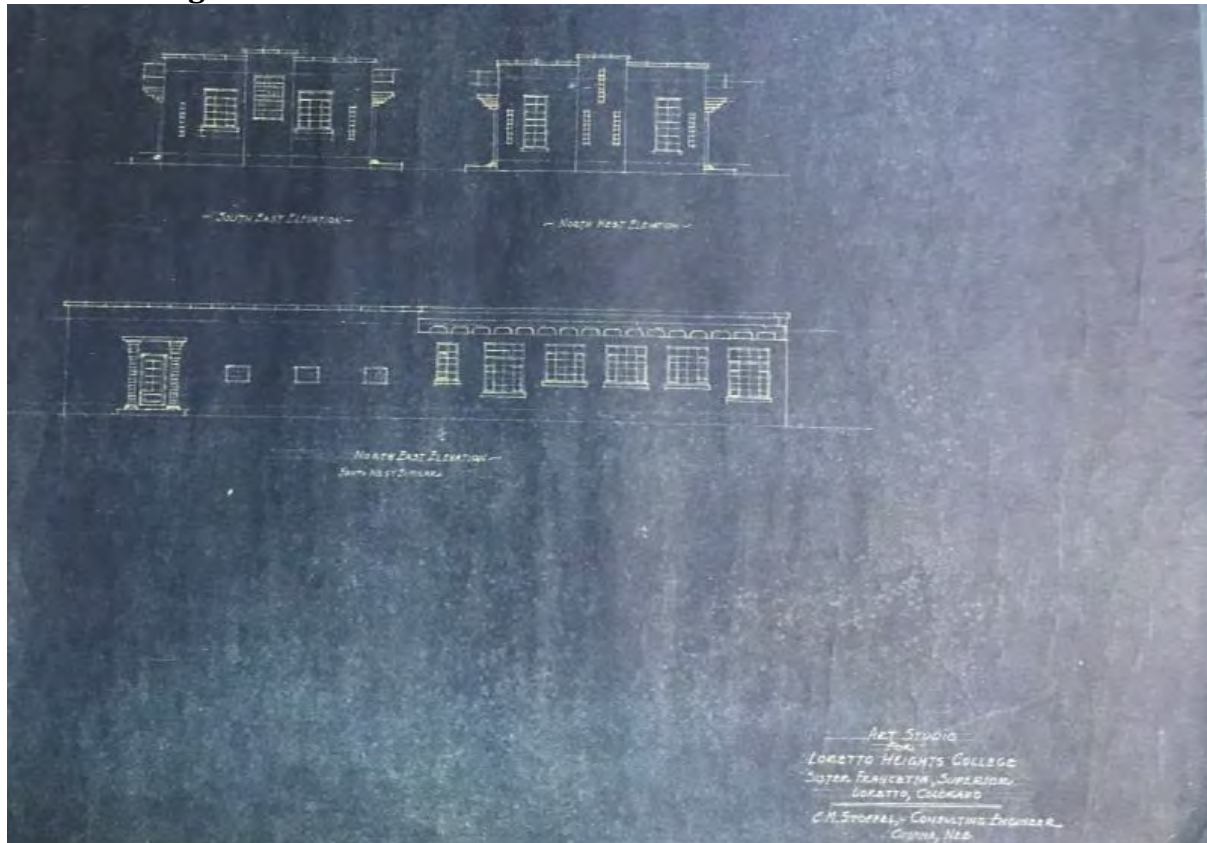
Character-Defining Features:

- ◆ Simple flat-roofed cast concrete building with brick columned entryways.
- ◆ Cast-in-place roof ribs that create eaves on the studio window banks.
- ◆ Permanently attached exterior metal and tile artwork, in need of conservation.
- ◆ Original metal casement windows (assumed intact).
- ◆ Sweeping viewsheds from the Art Building's west windows toward the Rocky Mountains.
- ◆ Generous open spatial relationship with surrounding buildings and landscape features that allows a distinctive place on the hilltop.

Summary of Recommendations:

- The Art Studio is individually eligible for listing in the National Register of Historic Places under Criterion A for housing the College's important Art Program beginning in 1947, falling under the area of Education; and under Criterion C as a professionally designed Modernist style building of innovative construction, decorated on its exterior with examples of the staff and student artwork produced inside. See Map 2 in the Recommendations section of the report.
- The Art Studio would contribute to a potential NRHP campus historic district under Criteria A and C. See Map 3 in the Recommendations section of the report for the NRHP district Option A.
- The Art Studio would be individually eligible as a Denver Landmark under the areas of:
 1. History (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (c.) contain significant elements of architectural design, engineering, materials, craftsmanship or artistic merit which represent a significant or influential innovation; and
 3. Geography (b.) promote understanding of the urban environment by means of its distinctive physical characteristics or rarity.
- The Art Studio would contribute to any potential Denver Landmark campus historic district under the same criteria listed in the bullet above. Refer to Maps 3 and 4.

Historic Images:



Art Studio elevation drawings, 1947; the northeast elevation is identical to the southwest elevation. Loretto Heritage Center.



Art Studio southwest elevation, 1950, facing southeast; Machebeuf Hall is under construction adjacent to the southeast. Regis Archives, DeBoer Master Plan.

Resource in 2018:



Art Studio southeast and northeast elevations, facing west-northwest.



Art Studio southwest elevation, facing southeast.

Resource in 2018 (continued):



Art Studio southwest elevation, facing north-northwest.



Art Studio, examples of attached metal artwork.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College

December 2018

<u>No.</u>	7, 8
<u>Name of Resource:</u>	Machebeuf Hall, including the Amphitheater.
<u>Origin of Name:</u>	Honors first Catholic Bishop of Denver, Joseph P. Machebeuf, who came to Colorado from Santa Fe in 1860, and in 1864 invited the Sisters of Loretto to send educators to Denver, where he supported their 1888 purchase of Mt. Loretto.
<u>Location on Campus:</u>	West across the central-campus quadrangle from the Ad. Building.
<u>Dates of Construction:</u>	1950–1951; some very minor interior alterations.
<u>Architect:</u>	John K. Monroe, Denver.
<u>Builder:</u>	N.R. Nielsen & Sons, contractor.

Description:

Machebeuf Hall at Loretto Heights is a concrete-frame, flat-roof building of 2 split-level stories, with the ground level tucked east into Mt. Loretto, in Modernist style with International style and Wrightian influences. The free-form rectilinear plan has a formal 1-story quadrangle-level entry wing oriented north-south, with connecting blocks oriented northwest-southeast, all covering approximately 195 by 220 feet. Exterior ornament is conveyed on the east/quadrangle (Wrightian) elevations by common bond bricks with Flemish headers and subtle horizontal corbelled banding, textured concrete blocks, large glass panels of windows and doors, and projecting flat roof eaves, some with skylight piercing. The west 2-story (International style) elevations are primarily very large glass panels of windows, including rounded bays at the lower and upper lounges, and doors affording panoramic views of the Rocky Mountains' Front Range. The interior hosts the generous split-level entry lobby with terrazzo floors and formal staircase to the ground level; offices, lounges, and storage on the lower/ground level; and large kitchen, three dining rooms, and formal lounge on the upper/quadrangle level. The building has very few interior alterations, with some changes in spatial assignments over the years.

Machebeuf Hall created today's "Quad" landscape between its east entry/elevation and the Ad. Building, an important spatial aspect of J.R. DeBoer's 1950 campus plan. The campus Amphitheater north of Machebeuf Hall and the Art Studio, west of Pancratia Hall, is a landscape feature with a compacted-gravel clearing and multi-level stage of stone and concrete. The Modernist style stage structure is configured as a "ruin" built of rough-edge, horizontal-laid stone walls that curve, rise into steps, frame openings, and create various shelves and a barbecue cooker. A wood canopy of angular shapes upon stone columns complements the stage.

Historic Background and Significance:

The Loretto Heights board discussed a central campus “activity building” that evolved into Machebeuf (locally pronounced match-buff) Hall in 1945 from architect John Monroe, former chief assistant to Denver architect and Catholic-Diocese favorite designer Jacque Benedict. By 1941 Monroe became principal architect under the first Denver Archbishop Urban John Vehr. Monroe’s hundreds of Catholic commissions elsewhere in the diocese typically reflected the historicist styles of existing companion buildings. First proposing a Collegiate Gothic companion to Pancratia Hall at Loretto Heights, Monroe shifted to this Modernist design for the student union building that became the \$387,000 (plus associated campus improvements) Machebeuf Hall, evoking strong influence through horizontal lines and textured concrete blocks from contemporary works of well-publicized architect Frank Lloyd Wright. Monroe sited Machebeuf Hall to be relatively low in scale near the 1891 Ad. Building, but to take full advantage of the campus’ sweeping views west to the Rockies. While Monroe designed many church complexes, he designed few buildings serving other functions. His Machebeuf Hall is a highly successful precursor to his more full-blown 1953 International and Art Moderne style Bonfils Memorial Theater (1475 Elizabeth Street, built for Helen Bonfils), and is an excellent example of Modernist architecture for Denver.

Monroe’s Pancratia Hall brick pattern and Celtic crosses on the Machebeuf cornerstone paid homage to companion campus buildings. The building served many functions for the modernizing campus, including a lounge, club rooms, and cafeteria, and was an important gathering space for students at Loretto Heights College and its successors.

Monroe likely designed the Amphitheater in the 1950s, as it is a well-designed, if odd, Modernist structure of stonework similar to Monroe’s entry pavilion at Marion Hall.

Machebeuf Hall is significant for its Modernist architecture and materials, which exhibit both strong International style and Wrightian influences. It is also an early influential building by architect John Monroe. The building’s split-level design and prominent western location on Mt. Loretto are also significant. In addition, Machebeuf Hall is important for its association with the history of service to Loretto Heights College and its successors. Likewise, the Amphitheater is intact from its original Modernist design, and for its use by the college’s popular drama program for decades. Machebeuf Hall retains strong historic integrity with no exterior and few interior upgrades.

Character-Defining Features:

- ♦ Wrightian-influenced low slung horizontal massing with flat awnings and textured concrete blocks on east elevation
- ♦ International style-influenced west elevation with large enframed window bands and curved glassy lounge to maximize western views.
- ♦ Red brick elevations of common bond with Flemish headers, punctuated by horizontal banding.
- ♦ Textured concrete blocks as columns and portals.
- ♦ Large glass window and door panels on the east and west elevations.
- ♦ Gray 3-face limestone cornerstone at the east entry pavilion inscribed with “Machebeuf Hall 1950” flanked by Celtic crosses.

- ♦ Sweeping westward views toward Fort Logan and the Rocky Mountains' Front Range including Red Rocks Park.
- ♦ Generous open spatial relationship with surrounding buildings and landscape features that allows distinction on the west hillside.
- ♦ Geometric-patterned terrazzo floors.
- ♦ Staircases with decorative brushed-metal, geometric-pattern balustrades.
- ♦ Subtle Modernist details in woodwork, plasterwork, and window patterns at the entry lobby, lounges, and main dining room.
- ♦ Open space Amphitheater alongside the irrigation ditch, with vegetative screening and Modernist stage.

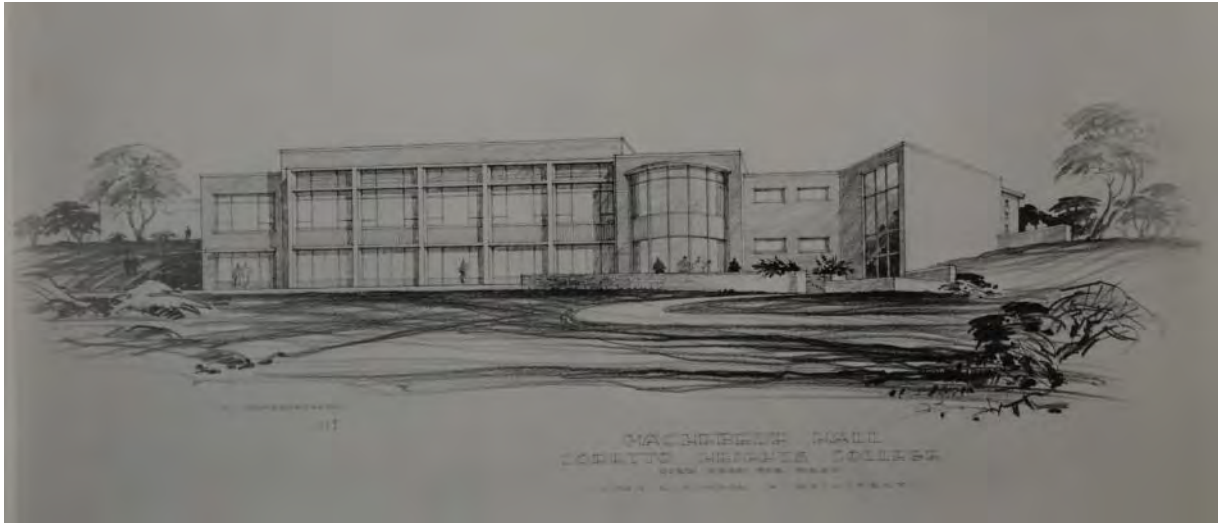
Summary of Recommendations:

- Machebeuf Hall is individually eligible for the National Register of Historic Places under Criterion A for its historic associations with the Loretto Heights campus in the area of Education, and under Criterion C as important Modernist style architecture in Denver exhibiting strong International style and Wrightian influences. The individual NRHP boundary could incorporate the immediate associated landscape—including the Amphitheater—with views to and from the Ad. Building, and viewsheds toward the Rockies. See Map 2 in the Recommendations section of the report. The Amphitheater would not be individually eligible for the NRHP.
- Machebeuf Hall would be a key contributing resource in any potential NRHP campus historic district, and the contemporaneous Amphitheater also would contribute to a potential NRHP campus historic district under Criteria A and C. See Map 3 in the Recommendations section of the report for the NRHP district Option A.
- Machebeuf Hall (including its associated Amphitheater) is eligible as an individual Denver Landmark under the areas of:
 1. History (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and
 3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature.... (b.) promote understanding of the urban environment by means of its distinctive physical characteristics or rarity.

While Map 2 does not include a proposed landscape boundary, it is assumed that an individual landmark boundary could be crafted to include both Monroe's Machebeuf Hall and the Amphitheater. The Amphitheater would not be individually eligible.

- Machebeuf Hall would contribute to any potential Denver Landmark campus historic district under the same criteria listed in the bullet above. Refer to Maps 3 and 4.

Historic images:



Machebeuf Hall southwest elevations, c. 1949, architect's rendering. Regis Archives.



Machebeuf Hall east elevations, c. 1955, post card. Loretto Heritage Center.

Historic images (continued):



Machebeuf Hall southwest elevations, c. 1955. Regis Archives.



Machebeuf Hall southwest elevations, c. 1955. Loretto Heritage Center.

Historic images (continued):



Machebeuf Hall lower-level lounges, c. 1955 post card, facing west. Regis Archives.



Machebeuf Hall upper-level formal lounge, c. 1955 post card, facing southwest. Regis Archives.

Resource in 2018:



Machebeuf Hall from Ad. Building tower, Art Studio at upper right, facing northwest.



Machebeuf Hall at lower left, from South Irving Street, facing east.

Resource in 2018 (continued):



Machebeuf Hall east, southeast and northeast elevations, facing southwest.



Machebeuf Hall southeast elevation, facing northwest.

Resource in 2018 (continued):

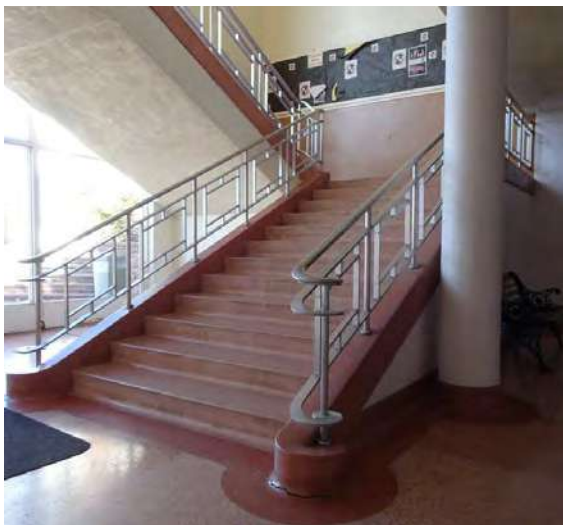


Machebeuf Hall east entry pavilion, cornerstone on right buttress, facing northwest.

Interiors in 2018:



Machebeuf Hall upper-level formal lounge, facing southwest.



Machebeuf Hall lower-level of entry pavilion staircase, facing northwest.

Amphitheater in 2018:



Amphitheater stage and outdoor assembly structure, above facing southwest,
below facing west.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

<u>No.</u>	9
<u>Name of Resource:</u>	Boiler Room and Laundry Building; Heating Plant
<u>Location on Campus:</u>	Southwest of Ad. Building.
<u>Dates of Construction:</u>	1890–1891; 1941; 1951; 1962.
<u>Architects:</u>	Frank E. Edbrooke, John K. Monroe, Musick and Musick, all of Denver.
<u>Builder:</u>	various.

Description:

The free-standing 2-story Boiler Room and Laundry Building, Loretto Heights' original "private plant" built into the hillside about 80 feet southwest of the Ad. Building, suffered a major fire in 1940 and the 2nd-story hilltop-level laundry was rebuilt above the heating plant in 1941. The Boiler Room's surviving 1890s Romanesque stone walls abut the Modernist 1951 addition, clad with the campus' then-signature common bond red bricks with Flemish headers. The Heating Plant in 1962 was somewhat incorporated into the adjacent new Library with a shared brick wall on their east elevations. North of the multiple-phase building is a concrete-wall garage built into the hillside, once topped by a residence later called the Tea Room, whose upper story was lost in the 1940 fire.

Historic Background and Significance:

Denver architect Frank Edbrooke designed the 2-story Boiler Room and Laundry, once with a tall brick smokestack (see the Report's cover photograph), to be compatible with the nearby Administration Building. Construction probably began with the Ad. Building in 1890 but was not quite finished to produce steam and gas for the academy's opening in late 1891. Campus architect John Monroe added a new Modernist-detailed brick-clad boiler room to the west in 1951, and architects Musick and Musick further incorporated the complex into the new Library in 1962.

The building retains materials from every construction episode, and remains the important source of steam heat for the campus through pipes in tunnels connecting all buildings.

Character-Defining Features:

- ♦ Red sandstone exterior and round-arch windows survive on the 1st-level south elevation.
- ♦ Brick 1950s boiler room addition has Modernist details of enframed windows, and brick pattern matching other campus buildings from 1951 through 1958.

Summary of Recommendations:

◆ Despite loss of integrity of cohesive design, materials, and workmanship, the Heating Plant is recommended as a contributing resource in historic district Options A and B. However, the building is not recommended for individual National Register or Denver Landmark designation.

Historic Images:



Loretto Heights Academy Boiler Room (below grade), 2nd-level Laundry Room (extant now with flat roof, at grade by former smokestack) and former adjacent “Tea Room” (at right above extant concrete garage), c. 1915, facing south. Loretto Heritage Center.



Heating Plant addition, 1951, facing south; Tea Room at left. Loretto Heritage Center.

Resource in 2018:



1951 Heating Plant addition with 1962 Library and connection at right, facing east.



1951 Heating Plant addition with 1962 Library at right, hillside garage at left, once the foundation for the Tea Room, facing east.

All 2018 images by Square Moon Consultants, LLC

INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

No. 10
Name of Resource: Swimming Pool.

Location on Campus: West of the Ad. Building and south of Machebeuf Hall.

Dates of Construction: 1958 (pool); 1988 (enclosure).

Architect: Roland M. Johnson, Denver, Larkin & Associates, Kansas City (pool), and John K. Monroe (bath house); Gordon Lewis Associates, Denver (Enclosure).

Builder: unknown.

Description:

The concrete Swimming Pool is an Olympic-size (short course) design, approximately 45 by 82 feet, with a surrounding concrete apron of 62 by 115 feet. Originally uncovered when completed in 1958, the pool was served by an originally free-standing 1-story brick bath house to the northeast, approximately 20 by 60 feet in plan. The "Enclosure" of 1988 is a wood dome supported by two intersecting glue-laminated wood beams, each 125 feet long, both fastened to steel hinges on concrete anchors just outside the pool's four corners. Concrete blocks and panels of glass form the non-load-bearing walls under the dome, and afford sweeping views of the Rocky Mountains' Front Range to the west. The enclosure's roof deck is wood framing and paneling, covered with asphalt shingles. The exterior walls are concrete masonry units laid in a stacked bond with their square (half-block) faces exposed. A wood-frame shed roof, approximately 30 by 80 feet, extends northeast off the dome over the 1958 bath house, creating a weight room and indoor snack bar with the enclosure. The bath house shelters women's and men's locker and shower rooms, a central towel room, and the snack bar.

Historic Background and Significance:

The Swimming Pool, designed by Roland Johnson as associate to John Monroe and completed as an un-enclosed structure in 1958, was a long-planned facility for Loretto Heights, originally to be a part of what became Machebeuf Hall or a proposed gymnasium never realized. Monroe sited the pool on the western slope of Mt. Loretto, ensuring that views from and toward the Ad. Building would not be interrupted, while creating a platform for westward views from the Swimming Pool's apron. Monroe's adjacent bath house incorporated women's and men's locker rooms of approximately equal size, even though the college did not accept men until 1970. The innovative wood-beam dome Enclosure was designed in 1987 by Gordon Lewis Associates of Denver, with construction completed in March 1988 just as Loretto Heights College closed, making this the last campus improvement under the Catholic institution, in its 100th year.

The Enclosure structure, although 31 years old in 2019, is significant for its customized and unusual engineering as a glue-laminated wood beam structure forming a domed roof with concrete anchor supports, fitted over an existing pool. It also has a prominent location on the west slope of Mt. Loretto, as well as a strong association with the history of Loretto Heights College, and the college's successors. The structure retains strong integrity, with few alterations since 1988.

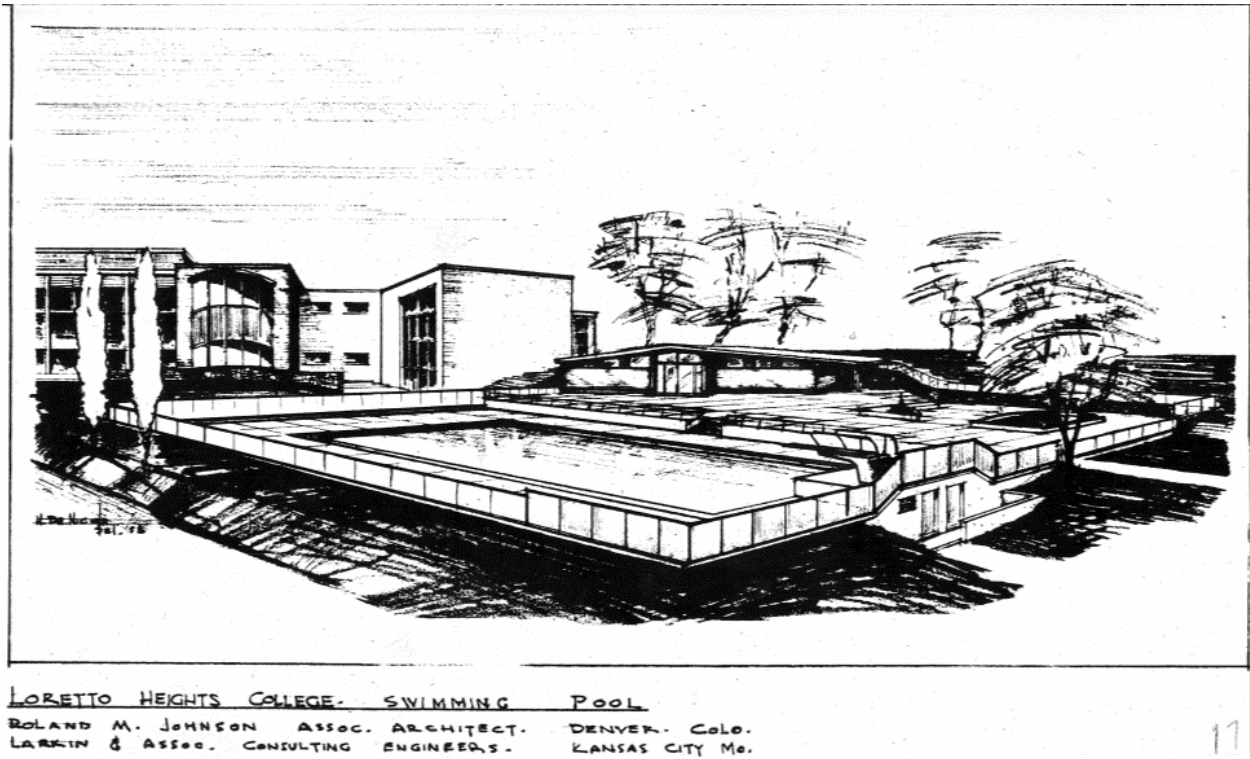
Character-Defining Features:

- ♦ Innovative glue-laminated-beam enclosure structure, including exposed beam and anchor system extending to the outside on four corners.
- ♦ The materials, most notably the glue-laminated wooden beams supporting the domed structure. Also the non-load bearing half-block walls providing a modern aesthetic for the structure.
- ♦ Dome-shaped roof enclosure.
- ♦ Sweeping views from the Swimming Pool's west window-walls toward the Rockies.
- ♦ Generous open spatial relationship with surrounding buildings and landscape features.
- ♦ Half-length "short course" Olympic pool.

Summary of Recommendations:

- The Swimming Pool, although built in 1958, is now primarily identified by its 1988 glue-laminated-beam enclosure, and thus does not meet the National Register of Historic Places (NRHP) guideline of 50 years of age. Unless additional evaluation shows that the dome is of exceptional importance, the Swimming Pool is not individually eligible for the NRHP. See Map 2 in the Recommendations section of the report.
- The Swimming Pool would be a noncontributing resource in a NRHP campus historic district. See Map 3.
- The Swimming Pool, at 30 years of age, could potentially be eligible as an individual Denver Landmark under the areas of:
 1. History (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (c.) Contain elements of architectural design, engineering, materials, craftsmanship....which represent a significant or influential innovation; and
- The Swimming Pool could be a contributing resource in a potential Denver Landmark campus historic district under the same criteria if the period of significance extended to Loretto Heights College's closing in 1988. Refer to Maps 3 and 4.

Historic Images:

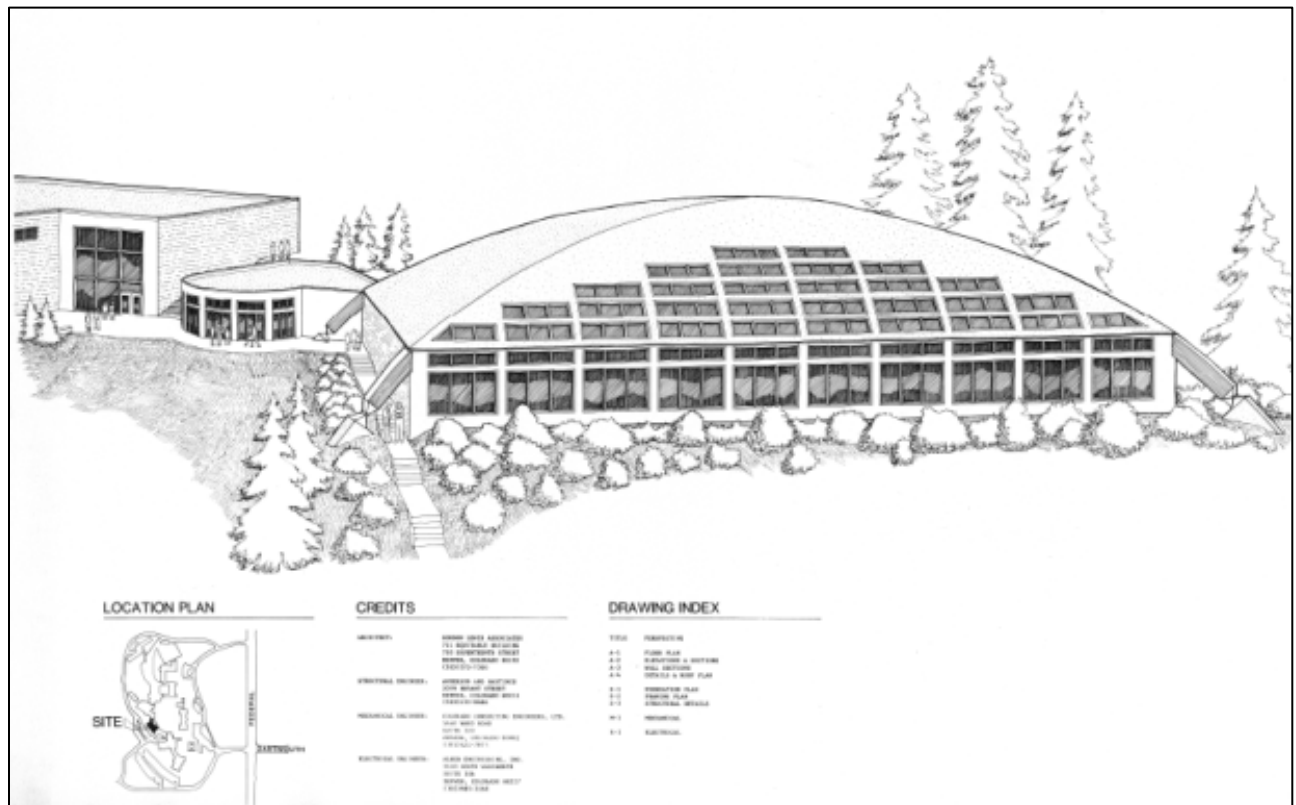


Swimming Pool, c. 1957, architect's rendering facing east (note bath house at center right).
Regis Archives.



Swimming Pool, c. 1960 post card, facing west (note "windshield"). Loretto Heritage Center.

Historic Images:



Swimming Pool, 1987, architect's rendering facing northeast, showing enclosure-roof windows and a formal connection to Machebeuf Hall (left), neither realized. Westside Investment Partners Inc., from drawings filed in the Ad. Building.

Resource in 2018:



Swimming Pool northwest elevation and north entry at junction of 1958 bath house (red bricks at left), facing south.



Swimming Pool southwest elevation with large windows opening toward the Front Range, facing northeast.

Resource in 2018 (continued):



Swimming Pool southeast and northeast elevations, facing southwest.



Swimming Pool detail of east-corner laminated-beam hinge and concrete anchor, facing northeast.

Interiors in 2018:



Swimming Pool and enclosure, facing south.



Swimming Pool and enclosure, facing southeast.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College

December 2018

<u>No.</u>	11
<u>Name of Resource:</u>	Marian Hall.
<u>Origin of Name:</u>	“Marian” is a term applied to Christians who devote themselves to the veneration and example of Mary, mother of Jesus.
<u>Location on Campus:</u>	North of, and connected to, Pancratia Hall.
<u>Dates of Construction:</u>	1956-1959; very few interior alterations.
<u>Architect:</u>	John K. Monroe.
<u>Builder:</u>	Mellwin Construction Company.

Description:

Marian Hall is a 3-story, with partial basement/ground floor, concrete frame building covering a 168 by 254-foot footprint in a right-angles Z (or intersecting Ls) plan and a flat roof, in Modernist/utilitarian style. The central rectangular block is oriented east-west, connected to two rectangular north-south wings, one on the east running north and the other on the west running south. The south wing is connected to Pancratia Hall’s northwest corner at the 2nd and 3rd levels, with the 1st level an open driveway between the buildings. The exterior repetitive red brick finish is largely free of ornament, except for a contrasting white stone cornice line above the 3rd level, and the familiar common bond with Flemish headers, along with brick sills and lintels throughout, as found on the 1930 Pancratia Hall and Monroe’s other 1950s Loretto Heights buildings. The main entry is a less-formal 1-story tan flagstone-clad pavilion at the south reentrant angle, opening into a public lobby, lounge, reception desk, office, and restrooms. With mechanical, laundry, storage, and guest rooms on the partial ground floor, the upper dormitory floors hold a total of some 128 double-bed rooms with modest built-in furnishings, plus bathrooms, lounges, and staircases. The hallways have polychrome terrazzo floors throughout.

Historic Background and Significance:

The Loretto Heights board discussed an “expansion of the dormitory,” meaning Pancratia Hall, as early as 1945, eventually designed as Marian Hall from architect John Monroe, principal architect under the Denver Archbishop Urban John Vehr. Monroe produced a Modernist/utilitarian design for Marian Hall—costing \$1,125,000 through a federal loan—with maximum student-housing capacity, specifying the same brick pattern from Pancratia Hall as homage to their literal connection and to other 1950s campus buildings. Since the City and County of Denver annexed Loretto Heights in 1957, Marion Hall’s new sewer pipes were connected to city lines, apparently the first campus facility to take advantage of municipal services.

Marian Hall retains historic integrity with few if any interior upgrades, and is significant for its austere Modernist architecture, its prominent location on Mt. Loretto, and its history of service to Loretto Heights College and its successors.

Character-Defining Features:

- ♦ Red brick elevations of common bond with Flemish headers, punctuated by the horizontal cornice line.
- ♦ Sweeping upper-floor east views toward Federal Boulevard, and westward toward the Rocky Mountains' Front Range.
- ♦ Generous open spatial relationship with surrounding buildings and landscape features that allows distinction on the north end of the campus.
- ♦ Entry pavilion of rough-laid horizontal flagstones.
- ♦ Geometric-patterned terrazzo floors.

Summary of Recommendations:

- Under National Register of Historic Places evaluation, Marian Hall is connected on its southeast corner to Pancratia Hall and the two building phases are considered by the NRHP program to be one building. For Pancratia Hall, the Marian Hall wing is a noncontributing appendage, lacking distinction from similar universal construction techniques and finishes on other buildings of the time. And thus, Marion Hall is not individually eligible for the NRHP.
- However, Marian Hall would be a contributing resource in a potential NRHP historic district (contributing under Criterion C under Architecture as the work of a prominent architect and possibly under Criterion A for Education and Social History) that encompasses most of the historic Loretto Heights campus, shown as Option A on Map 3 of the Recommendations section of the report.
- Marian Hall is not eligible as an individual Denver Landmark, lacking distinction from similar universal construction techniques and finishes of the time.
- Marian Hall could contribute to a potential Denver Landmark historic district that encompasses the historic boundaries of Loretto Academy and College, as shown in Historic District Option A, Map 3. This historic district would meet designation criteria under the areas of:
 1. History (a.) direct association with the historical development of the city...; (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.) embody distinguishing characteristics of an architectural style or type; (b.) be a significant example of a recognized architect...(c.) Contain elements of architectural design, engineering, materials, craftsmanship....which represent a significant or influential innovation; and

3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature, and (c) make a special contribution to Denver's distinctive character.

- A viable Denver landmark historic district exists at Loretto Heights without Marian and Walsh Halls within its boundaries. This option focuses on historic resources that radiate off the core quadrangle, and is shown as District Option B on Map 4.

Historic Images:



Marian Hall east and south elevations, c. 1955, architect's rendering, facing northwest. Regis Archives.



Marian Hall east and south elevations, c. 1958, facing northwest. Regis Archives.

Resource in 2018:



Marian Hall, east elevation, facing west-southwest.



Marian Hall, (left) west porte cochere entry, facing east; (right) interior of entry lobby, facing southeast.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

<u>No.</u>	12
<u>Name of Resource:</u>	Walsh Hall.
<u>Origin of Name:</u>	Honors Loretto Heights convent superior, and president 1946–1964, Sister Frances Marie Walsh.
<u>Location on Campus:</u>	Northwest of Marian Hall, near the Loretto Heights Cemetery.
<u>Dates of Construction:</u>	1961–1962; very few interior alterations.
<u>Architect:</u>	Musick and Musick, represented by Clayton Musick, Denver.
<u>Builder:</u>	unknown.

Description:

Walsh Hall is a 3-story, with partial basement/ground floor, concrete frame building in a staggered-double-I plan and a flat roof covering 83 by 339 feet, in Modernist/New Formalist/utilitarian style. The overall building is oriented southwest-northeast. The exterior repetitive red brick finish in running bond is modestly ornamented with white vertical “columns” (the New Formalism details) of textured concrete blocks, an east wall of molded concrete panels, and expanded-metal screens over the windows (a feature originally on all windows, now only on some ground level windows). The main entry is a less-formal 1-story glass-wall pavilion at the east reentrant angle, opening into a split-level public lobby, lounge, reception desk, office, and restrooms. A 180-foot-long open arcade supported by textured concrete blocks stretches from the entry pavilion toward, but not all the way to, Marian Hall. With mechanical, laundry, storage, and guest rooms on the partial east ground floor, the upper dormitory floors hold a total of some 115 double-bed rooms with generous built-in furnishings, plus bathrooms, lounges, and staircases. The entry lounge, stairways, and bathrooms have monochrome terrazzo floors, while the hallways are finished with one-foot by one-foot synthetic floor tiles and carpeting.

Historic Background and Significance:

Entering the 1960s with a national trend of rapidly rising college enrollments, the Loretto Heights board initiated a fund-raising campaign for the next new dormitory as well as a new library building and a free-standing theater/auditorium. In 1961 the board, noting dissatisfaction with their architect of 16 years, John Monroe (who retired in 1963), selected the Denver firm Musick and Musick by low bid and firm commitment to services. By this time George Meredith Musick Jr. and brother Clayton headed their father’s well-established firm. Despite recommendations of the college’s 1950 campus master plan, by renowned Denver engineer and landscape architect Saco Rienk DeBoer, to place new buildings to the west and south slopes of Mt. Loretto, Clayton Musick sited the new dormitory to the northwest of Marian Hall, probably because of city water and sewer taps. For this campaign, Colorado philanthropist May Bonfils Stanton (see main Report for her

associations with Loretto Heights) pledged support for the Library and Theater, freeing the board to seek a federal loan to construct Walsh Hall.

Walsh Hall retains historic integrity with few interior upgrades, and is significant for its austere Modernist architecture, its prominent location on Mt. Loretto, and its history of service to Loretto Heights College and its successors.

Character-Defining Features:

- ◆ Red brick elevations of common bond, punctuated by vertical concrete-block “columns.”
- ◆ Entry pavilion of glass walls, connected to the 180-foot-long concrete-columned arcade.
- ◆ Sweeping upper-floor east views toward Federal Boulevard, and westward toward the Rocky Mountains’ Front Range.
- ◆ Generous open spatial relationship with surrounding buildings and landscape features that allows distinction on the north end of the campus.
- ◆ Terrazzo floors and staircases with wood baluster railings.

Summary of Recommendations:

- Walsh Hall is not individually eligible for the National Register of Historic Places, lacking distinction from similar universal construction techniques and finishes of the time.
- Walsh Hall would be a contributing resource in a potential NRHP historic district (contributing under Criterion C in the area of Architecture as the work of a prominent architect, and possibly Criterion A in the areas of Education and Social History) that encompasses most of the historic Loretto Heights campus, shown as District Option A on Map 3 of the Recommendations section of the report.
- Walsh Hall is not eligible as an individual Denver Landmark, lacking distinction from similar universal construction techniques and finishes of the time.
- Walsh Hall could contribute to a potential Denver Landmark historic district that encompasses the historic boundaries of Loretto Academy and College, as shown in Historic District Option A, Map 3. This historic district would meet designation criteria under the areas of:
 1. History (a.) direct association with the historical development of the city...; (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.) embody distinguishing characteristics of an architectural style or type; (b.) be a significant example of a recognized architect...(c.) Contain elements of architectural design, engineering, materials, craftsmanship....which represent a significant or influential innovation; and

3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature, and (c) make a special contribution to Denver's distinctive character.

- A viable Denver landmark historic district exists at Loretto Heights without Marian and Walsh Halls within its boundaries. This option focuses on historic resources that radiate off the core quadrangle, and is shown as District Option B on Map 4.

Historic image:



Walsh Hall south and east elevations, arcade, and entry, c. 1965, facing west-northwest. Loretto Heritage Center.

Resource in 2018:



Walsh Hall northwest and southwest elevations, facing east.

Resource in 2018 (continued):



Walsh Hall northeast elevation and remaining window screens, facing east.



Walsh Hall northeast informal entry, facing west.

Interiors in 2018:



Walsh Hall typical dormitory room with built-in furniture, facing southwest.



Walsh Hall formal entry pavilion, facing south.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

<u>No.</u>	13
<u>Name of Resource:</u>	May Bonfils Stanton Library; Library
<u>Origin of Name:</u>	Honors Loretto Heights 1950s-1960s benefactor and cousin to 1888 Loretto Heights founder Sister Mary Pancratia Bonfils.
<u>Location on Campus:</u>	South-southwest of the Administration Building.
<u>Dates of Construction:</u>	1961–1963; Arcade glass-enclosed 1976; minor interior alterations.
<u>Architect:</u>	Musick and Musick, represented by Clayton Musick, Denver.
<u>Builder:</u>	Melwin Construction Co., contractor.

Description:

The May Bonfils Stanton Library is part of a complex built together on the southwest slope of Mt. Loretto: Library, Theater, and their connecting Arcade, all in a unified Modernist/New Formalist style and facing onto the open “Green Court” commons. The Library is a 3-level steel-frame, brick- and concrete-panel-clad building with a rectangular plan occupying approximately 120 by 164 feet (inside totaling 54,415 square feet) under a flat roof. The east-facing public entry on the main/middle level is reached via an outdoor concrete stairway from the Administration Building’s hilltop level and along a covered walkway supported by horizontal beams clad with concrete panels, above columns of textured concrete blocks (some of the New Formalism details). At its southeast corner, the building joins the glass-enclosed (originally open) curving Arcade/Beaumont Art Gallery of textured concrete-block columns connecting with the Theater. The south and west elevations are brick-clad with heavy horizontal concrete panels defining the three floor plates. Generous windows at these elevations take in southwesterly views toward Ft. Logan and the Rocky Mountains’ Front Range. The north elevation also exposes the main and upper levels with similar treatment of horizontal panels and window banks. Across from the 1951 Heating Plant addition, an inset in the Library plan creates a north loading dock at the main level. At the northeast, a continuous panel wall of common-bond bricks connects the Library with the 1890s Boiler Room and 1941 Laundry, disguising these older service facilities to viewers from the Administration Building. The Library’s lower level, originally open space, is now a tight series of enclosed offices; the high-ceiling main floor is little changed from its lobby with tile fountain and steel staircase, bank of offices, and reference room with southwest facing window banks; the upper floor’s largest space is the reading room with similar southwestern views. Formal stairways between all floors are near the reception desk with elevator, and at a mid-floor angle toward the southwest corner connecting the reference room with the reading room.

The Library is little changed on the exterior from its opening in 1962; some lower level interior partitions and occupant assignments have changed over the years. The curving New Formalist Arcade that connects the Library with the Theater was originally an open

promenade, but was enclosed with glass walls in 1976, thereafter designated as the campus Beaumont Art Gallery.

Historic Background and Significance:

The May Bonfils Stanton Library is part of an early 1960s campus campaign that funded, designed, and constructed three major buildings: this Library, the adjacent Theater, and Walsh Hall, plus the connecting Arcade between the Library and Theater, all in Modernist/New Formalist styling. This last substantial expansion of the Loretto Heights College campus, all designed by the Denver architecture firm of Musick and Musick, included upgrades to the Heating Plant that incorporated its existing compound, just north of the Library, into the Library-Theater-Arcade complex. Clayton Musick, representing his firm at Loretto Heights College board meetings, sited the \$900,000 Library downslope of the 1891 Administration Building, taking advantage of stunning views toward the Rockies while maintaining the same long-time views from the Ad. Building. Master Plan updates by Musick and Musick showed that the college planned an eventual new science building east of the Library and Theater, to be connected for pedestrians by continuing and curving the Arcade farther east. This was an important commission for the local architectural firm of Musick and Musick when it was under the leadership of the two brothers (George Jr. and Clayton) who succeeded their father G. Meredith Sr. and uncle James into the family's architectural business (G. Meredith Sr. retired in 1957).

For the early 1960s funding campaign, Colorado philanthropist May Bonfils Stanton supported theater productions and also gave \$100,000 toward the capital that built the Library and Theater, resulting in the naming of both for her. See the main Report for her brief biography and associations with Loretto Heights.

The Library is significant for its Modernist/New Formalist style architecture and materials, and as an important work for the local Musick and Musick architectural firm. It is also significant for its prominent southern location on Mt. Loretto alongside the Library and opening onto the Green Court, its association with the Sisters of Loretto and May Bonfils Stanton, and its history of service to Loretto Heights College and its successors.

Character-Defining Features:

- ◆ Open and partially enclosed (with glass) curved arcade that connects the Library with the Theater.
- ◆ Textured concrete blocks as Arcade columns between large glass window and door panels on the east campus-facing elevation.
- ◆ Molded concrete panels on the east elevation, and expansive red brick elevations of common bond elsewhere.
- ◆ Sweeping westward views toward Fort Logan and the Rocky Mountains' Front Range.
- ◆ Generous open spatial relationship with surrounding buildings and landscape features that allows distinction on and incorporation into the southwest hillside.
- ◆ Flat eastern grassy Green Court entry plaza with walkways that intended a grand sense of entry to the Modernist/New Formalist library.
- ◆ High-ceiling lobby with tile-decorated fountain.

Summary of Recommendations:

- The Library is individually eligible for the National Register of Historic Places under Criterion A for its historic associations with the Loretto Campus in the areas of Education and Social History, and under Criterion C in the area of Architecture as an important Modernist/Formalist style building in Denver and as an important example of the architectural firm Musick and Musick. The individual NRHP boundary would almost certainly need to be an *ensemble consisting of the Theater, Arcade, and Library, complete with the formal entry plaza/landscape to the east* to achieve National Register listing. The boundary should also incorporate the building's prominent views to and from the Ad. Building, and views from the Arcade toward the Rockies. See Map 2 in the Recommendations section of the report.
- The Library (as part of an ensemble as discussed above) would be a contributing resource in any potential NRHP campus historic district under Criteria A and C. See Map 3 in the Recommendations section of the report for district Option A.

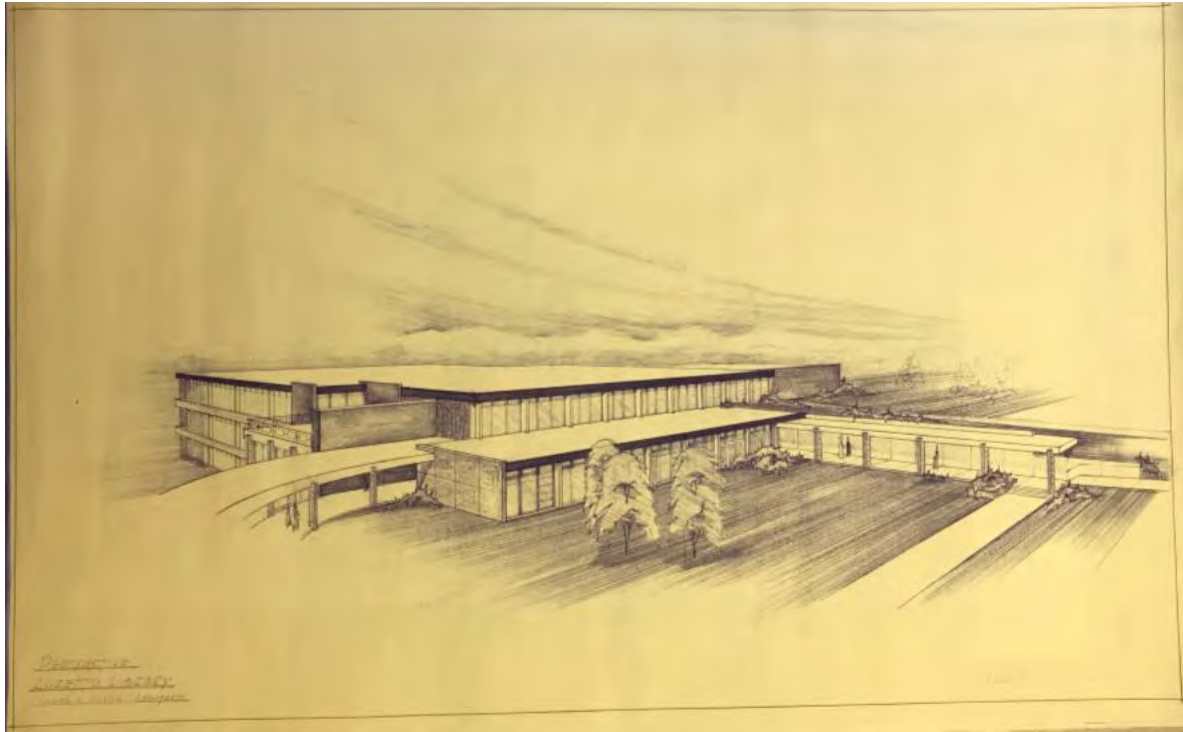
The Library is individually eligible as an individual Denver Landmark under the areas of:

1. History (a.) direct association with the historical development of the city...; and (c.) direct association with a...group of persons who had influence on society;
2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and
3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature....; (b.) promote understanding of the urban environment by means of its distinctive physical characteristics or rarity; and (c) make a special contribution to Denver's distinctive character.

While Map 2 does not include a proposed boundary, it is assumed that an individual Landmark boundary would include the Library and all or half of the Arcade (including its views toward the Rockies) if the adjacent Theater building was not individually designated and preserved.

- The Library, along with the Arcade and Theater, would contribute to any potential Denver Landmark campus historic district under the same criteria listed in the bullet above. Refer to Maps 3 and 4.

Historic Images:



May Bonfils Stanton Library south and east elevations, c. 1960, architect's rendering facing northwest. Loretto Heritage Center.



May Bonfils Stanton Library (right) east elevation, Arcade (center), CPA (left), all fronting onto the Green Court, c. 1965 post card, facing southwest. Loretto Heritage Center.

Historic Images (continued):



May Bonfils Stanton Library periodicals reading room, c. 1965, post card. Loretto Heritage Center.

Resource in 2018:



May Bonfils Stanton Library east elevation and covered walkway entry (right), Arcade (far left), and Green Court (left), facing southwest.



May Bonfils Stanton Library west and south elevations and Arcade (at right), facing northeast.

Resource in 2018 (continued):



May Bonfils Stanton Library east elevation and Arcade (left), facing northwest.



May Bonfils Stanton Library (window bank at center) east elevation and panel-wall connection to the 1941 Laundry (right), facing south-southwest.

Interior in 2018:



May Bonfils Stanton Library main-level lobby steel staircase, facing east.



May Bonfils Stanton Library main-level lobby tile planter or fountain, facing north. Image at center is a stylization of the Sisters of Loretto coat of arms.

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INVENTORY OF HISTORIC RESOURCES

Loretto Heights Academy and College
December 2018

<u>No.</u>	14
<u>Name of Resource:</u>	May Bonfils Stanton Center for Performing Arts ("CPA"); Theater.
<u>Origin of Name:</u>	Honors Loretto Heights 1950s–1960s benefactor and cousin to 1888 Loretto Heights founder Sister Mary Pancratia Bonfils.
<u>Location on Campus:</u>	South-southwest of the Administration Building.
<u>Dates of Construction:</u>	1961–1963; Arcade glass-enclosed 1976; minor interior alterations.
<u>Architect:</u>	Musick and Musick, represented by Clayton Musick, Denver; Theodore Fuchs, theater consulting engineer, Evanston, Ill.
<u>Builder:</u>	Melwin Construction Co., contractor.

Description:

The May Bonfils Stanton Center for Performing Arts is part of a complex built together on the southwest slope of Mt. Loretto: Theater, Library, and connecting Arcade, all in a unified Modernist/New Formalist style, all facing onto the "Green Court" open space. The Theater is a lofty 3-level plus fly house, steel-frame, brick- and concrete-panel-clad building with a polygonal but symmetrical plan occupying approximately 110 by 158 feet under parapeted roofs. The northeast public entry on the main/middle level is reached via the glass-enclosed Arcade (a New Formalism feature) of textured concrete-block columns that connects with the Library, below a massive northeast wall of molded concrete panels. The northwest and southeast side walls, symmetrically angled under wing-profile parapets, are clad with red bricks in common bond. The southwest wall is solid brick, as is the boxy 4th-level set-back fly house. Inside, the lower level houses an auxiliary auditorium, with the principal sloping auditorium floor on the main level, entered through two sets of double doors off the Arcade, flanking a steel split staircase that rises to the balcony seating above. The lower and main levels are connected by enclosed staircases on the northwest and southeast. A reception room on the southeast main floor once served as a lounge furnished with mementos (most removed, but May's portrait returned in 2018) of May Bonfils Stanton. The Theater/CPA is little changed from its opening in 1962. The curving Arcade that connects the CPA with the Library was originally an open promenade, but was enclosed with glass walls in 1976, thereafter designated as the campus' Beaumont Art Gallery.

Historic Background and Significance:

The May Bonfils Stanton Center for Performing Arts is part of an early 1960s campus campaign that funded, designed, and constructed three major buildings: this Theater, the adjacent Library, and Walsh Hall, plus the connecting Arcade between the Theater and

Library, all in Modernist/New Formalist styling. This last substantial expansion of the Loretto Heights College campus, all designed by the Denver architecture firm of Musick and Musick, included upgrades to the Heating Plant east exterior that incorporated its existing compound, just north of the Library, into the Library-Theater-Arcade complex. This was an important commission for the local architectural firm of Musick and Musick when it was under the early leadership of the two brothers (George Jr. and Clayton) who succeeded their father G. Meredith “Mark” Sr. and his brother James in the family’s architectural business (G. Meredith Sr. retired in 1957).

For the funding campaign, Colorado philanthropist May Bonfils Stanton supported the Theater specifically by underwriting several seasons of student dramatic and musical presentations. (See the main Report for her brief biography and details of her associations with Loretto Heights.) She also gave \$100,000 toward the capital that built the Theater and Library, resulting in the naming of both for her. After her death in 1962 just before the \$1.5 million Theater was finished, the college installed several artifacts from Bonfils Stanton’s Lakewood estate including a grand piano and large portrait of her in the main floor southeast reception room. The College’s drama department sponsored many performances in the auditorium, typically seven productions a year, reportedly well attended by Denver residents. The Loretto Heights College also used the Theater for many other College and religious functions and assemblies. The theater productions were also popular in the Denver community.

The building is significant for its Modernist/New Formalist architecture and materials, and as an important work for the local Musick and Musick architectural firm. It is also significant for its prominent southern location on Mt. Loretto alongside the Library and opening onto the Green Court, its association with the Sisters of Loretto and May Bonfils Stanton, its important role in producing and providing plays and musicals for the Denver community, and its history of service to Loretto Heights College and its successors.

The building retains strong historic integrity with few interior upgrades.

Character-Defining Features:

- ◆ Textured concrete blocks as Arcade columns between large glass window and door panels along the Arcade and Theater entry.
- ◆ Molded concrete panels on the northeast elevation, and expansive red brick elevations of common bond elsewhere.
- ◆ Glass expanses across the theater main entry level, extending to the Arcade, which provide transparency into the theater.
- ◆ Open and partially enclosed (with glass) curved Arcade that connects the Theater with the Library.
- ◆ Generous open spatial relationship with surrounding buildings and landscape features that allows distinction on and incorporation into the southwest hillside.
- ◆ Flat eastern grassy Green Court entry plaza with walkways that provide a grand sense of entry to the Modernist/New Formalist theater.
- ◆ Central split lobby staircase of painted steel frame and balusters.
- ◆ Subtle Modernist details in woodwork, plasterwork, and window patterns at the entry lobby and side corridors (the southeast space is the reception room).

- ♦ Main Auditorium understated features of slightly domed ceiling and texture-patterned brick sidewalls.

Summary of Recommendations:

- May Bonfils Stanton Center for Performing Arts (Theater) is individually eligible for the National Register of Historic Places under Criterion A for its historic associations with the Loretto Heights campus in the areas of Education and Social History, and under Criterion C in the area of Architecture as an important Modernist/Formalist Style building in Denver and as an important example of the architectural firm Musick and Musick. The individual NRHP boundary would almost certainly need to be *an ensemble consisting of the Theater, Arcade, and Library, complete with the formal entry plaza/landscape to the east* to achieve National Register listing. The boundary should also incorporate the building's prominent views to and from the Ad. Building, and views from the Arcade toward the Rockies. See Map 2 in the Recommendations section of the report.
- The Theater (as part of the ensemble discussed above) would be a key contributing resource in any potential NRHP campus historic district under Criteria A and C. See Map 3 in the Recommendations section of the report for district Option A.
- The Library is individually eligible as an individual Denver Landmark under the areas of:
 1. History (a.) direct association with the historical development of the city...; and (c.) direct association with a...group of persons who had influence on society;
 2. Architecture (a.)...embody distinctive characteristics of an architectural style or type, and (b.)...significant example of the work of a recognized architect...; and
 3. Geography (a.)...prominent location or be an established, familiar, and orienting visual feature....; (b.) promote understanding of the urban environment by means of its distinctive physical characteristics or rarity; and (c) make a special contribution to Denver's distinctive character.

While Map 2 does not include a proposed boundary, it is assumed that an individual landmark boundary could include the Theater and all or half of the Arcade (including its views toward the Rockies) if the adjacent Library building was not individually designated and preserved.

- The Theater, along with the Arcade and Library, would contribute to any potential Denver Landmark campus historic district under the same criteria listed in the bullet above. Refer to Maps 3 and 4.

Historic images:



May Bonfils Stanton Center for Performing Arts (left) northeast elevation, Arcade (open at the time), Library, and Green Court, c. 1965, facing southwest. Loretto Heritage Center.



May Bonfils Stanton Center for Performing Arts southeast elevation and lounge at right, c. 1965, facing north, during filming of a television episode of "Route 66." Regis Archives.

Resource in 2018:



May Bonfils Stanton Center for Performing Arts northeast elevation, Arcade, facing south.



May Bonfils Stanton Center for Performing Arts northeast elevation, Arcade, facing west.

Resource in 2018 (continued):



May Bonfils Stanton Center for Performing Arts northwest elevation with 4th-level fly house, Arcade at left, facing southeast.

Interiors in 2018:



May Bonfils Stanton Center for Performing Arts main auditorium, facing southwest.



May Bonfils Stanton Center for Performing Arts stairway to balcony, facing south.

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