

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

### 1. Name of Property

Historic name: Tammen Hall

Other names/site number: Tammen Hall Apartments/5DV.35143

Name of related multiple property listing:  
N/A

(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: 1010 East 19th Avenue

City or town: Denver State: CO County: Denver

Not For Publication:  n/a Vicinity:  n/a

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A \_\_\_ B X C \_\_\_ D

<p><u>Holly K. Norton</u></p> <p><b>Signature of certifying official/Title:</b> Deputy State Historic Preservation Officer</p>	<p><u>9/30/19</u></p> <p><b>Date</b></p>
<p><b>State or Federal agency/bureau or Tribal Government</b></p>	
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p><b>Signature of commenting official:</b></p>	<p><b>Date</b></p>
<p><b>Title :</b></p>	<p><b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object



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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Modern Movement/Art Deco

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Brick, Terra Cotta

### Narrative Description

#### Summary Paragraph

The 1932 Tammen Hall is located on a largely rectangular lot at the southeast corner of East 19th Avenue and North Ogden Street in Denver, Colorado. It is designed in the Art Deco Style with details influenced by the Romanesque Revival. The symmetrical buff brick masonry building faces north, the façade formed by three bays. The center bay rises eight stories, the top level formed by the elevator penthouse. It includes the main entrance, which appears above two tiers of broad steps that rise from the public sidewalk. The center bay is recessed just behind two flanking bays of seven stories each. These bays extend to form two wings to the rear, creating a U-shaped building around an open, south-facing light court. The building is detailed with patterned and contrasting brickwork, terra cotta gargoyles, and decorative metal grilles. The exterior of Tammen Hall displays a high level of historic integrity. The only major addition is a freestanding, two-story buff brick fire stair (ca. 1980s) with minimal attachments to the original building.

#### Site Description (Photos 1-3)

Tammen Hall is located near the center of a site that slopes downward from the northwest to the southeast corner of the lot. East 19th Avenue runs along the north side and North Ogden Street along the west side of the lot. To the east is a private drive and circle serving an adjacent multi-story parking garage. South of the Tammen Hall property is an empty lot that is currently undergoing redevelopment.

The main entrance staircase, on the north side of the building, is composed of two stair runs. A broad run of seven steps, just wider than the central bay, leads from the public sidewalk along East 19th Avenue to an intermediate landing. A second run of five steps rises to a narrow entrance landing. Two inset stair cheek walls flank the upper stair run above the second step,

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narrowing the staircase to the width of the central bay and the arches that define the main entrance. The cheek walls are constructed of running bond buff brick with two inset courses in a decorative zigzag pattern on their outer faces; both have a horizontal cap of buff stone. Two runs of three simple metal railings appear at the left, right, and center of the entry staircase.

East of the staircase, a recent red sandstone wall defines a raised landscape bed at the front of the building, curving east and south from the first stair landing and engaging the northeast corner of the building. The upper landscape bed is surfaced with crushed gray rock around a single mature pine that stands approximately four stories tall. A grass lawn at the foot of the wall continues around the east side of the building. West of the entrance staircase, a grass lawn drops to the northwest corner of the lot. Three mature pines appear to the north and west of the building, ranging in height from two to six stories. At the north end of the west wall is a freestanding, two-story buff brick fire stair (ca. 1980s) with minimal attachments to the original building.

Within the light court to the south, a sidewalk curves through a landscaped yard providing access to two pedestrian doors, one leading to the main lobby and one to a private apartment in the former dining room. Adjacent to the light court is a small surface parking lot for building residents that includes a brick service enclosure, miscellaneous service equipment and a walkway connecting Ogden Street at the west to the light court and the private drive with traffic circle to the east.

Public sidewalks appear on the north and west sides of the lot, separated from the street by a strip of grass lawn with hospital complex signage, street signs, and streetlights. A walkway runs from the west sidewalk to a ca. 1980s two-story freestanding fire stair minimally attached to the north corner of the west side of the building.

### **Exterior Description (Historic Photos 1-2, Current Photos 1-7)**

Tammen Hall faces north on the southeast corner of East 19th Avenue and North Ogden Street in Denver, Colorado.

#### *North Side*

The center entrance bay features three tall, narrow inset Roman arches. The arches are defined by simple block column bases and outlined with simple flush frames, both of buff brick. The interiors of the arches are decorated with two courses of small black and gray ceramic tiles alternating with four courses of running bond buff brick (Photo 7). Within the arches, on the back wall, are three shallow brick stringcourses. Within the central arch is the main entrance, featuring a pair of metal-frame transparent glass doors with transom windows, both set behind geometric metal grilles with decorative floral Art Deco roundels. Large rectangular windows with matching metal grilles are set in the rear wall of the flanking arches. Between the center and west arch, the building's street address, "1010" appears in surface-mounted metal letters.

Above the recessed arches, a single brick string course stretches across the façade with a brick cornice with dentil course above. Between, the name "Tammen Hall" appears in surface-

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mounted metal letters. Above the cornice directly over the entrance arches is a low wall with three horizontal panels of brick worked in two rows of an open decorative zigzag pattern (Photo 5). The center bay steps back a few feet behind this wall, between the two adjacent wings. At the center, a vertical panel, inset the width of one brick, rises six stories, with a pair of double-hung, six-over-one original wood windows at each floor. On either side of the center inset is a single double-hung, six-over-one wood window at each floor. Above the second level, over a stringcourse of buff brick, the windows have sills of dark-brown rowlock brick and no defined lintels.

Above the seventh floor, a tall, two-tiered elevator penthouse rises above a projecting stringcourse of dark-brown brick headers. The lower tier of the penthouse extends just beyond the inset central bay, engaging the adjacent wings. In the center bay are two rectangular windows with ziggurat-shaped heads, each with single-light fixed frames. They are flanked by narrower windows of the same design. The lower penthouse tier is decorated by flush vertical rectangular frames and projecting headers of brown bricks, combined with panels and rows of inset zigzag buff brick. On the upper penthouse tier, two panels defined by brown brick frames display a grid-pattern of individual projecting brown brick headers and flank a series of three projecting terracotta gargoyle heads (Photo 4). Above is the penthouse cornice, a band of shallow, brown brick arches supported by corbelled brick brackets and surmounted by a band of rectangular and curved buff bricks with a surface-mounted metal gutter. The top tier of the elevator penthouse has a pyramidal hip roof of red clay tile. All other roofs are flat with built-up membrane surfaces.

The north side of the flanking east and west bays are mirror images of each other. Just above grade, three raised stringcourses of buff brick extend from the staircase around the perimeter of the building. Above, at the first floor level, three original wood windows appear at each bay. The central window is a pair of six-over-six double-hung windows surmounted by a pair of six-light transom windows. The central window is flanked by smaller six-over-six double-hung windows. At the second through seventh floor levels, a row of three double-hung six-over-one wood windows appears. Above the seventh-floor windows of the flanking bays, long horizontal panels are defined in brown brick, with two courses of zigzag brick in high relief on the parapet wall above.

#### *East and West Sides*

The east and west sides of the building have similar fenestration and detailing. On the west side of the building, a central bay is set just behind flanking north and south bays (Photo 1). On the east side, a shallow bay projects to the north (Photo 3). At ground level, due to changes in grade, various basement windows configurations appear and, to the east, a portion of the concrete foundation is exposed, painted to match the buff brick. At the first floor level of both sides are six-over-six windows with six-light transoms. On the floors above, rows of six-over-one double-hung windows predominate, flanking smaller four-over-one windows to the north and south. The brick detailing continues from the north side of the building, including brick stringcourses, flush horizontal panels, and zig-zag brick details in high relief. At the north end of the west side of the building, a freestanding buff brick fire escape stair (ca. 1980s) rises from the lawn to a door at

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the second story, with minimal attachments to the original building (Photo 1).

### *South Side*

At the south side of the building, the east and west wings create an open light court, the opening flanked by square brick columns. The masonry detailing of the south and interior light court walls generally matches that on the east and west sides of the building. In general, the fenestration is also similar, with largely six-over-six double-hung windows with six-light transoms at the first floor and six-over-one double-hung wood windows on the upper floors. The center of the north wall of the light court is blind, expressing the location of the elevators that open onto the main lobby to the north. Two pedestrian doors appear, one at the east end of the north wall of the light court, providing disabled access to the main lobby, and one at the south end of the west wall, providing disabled access to a private apartment.

In 1955, Children's Hospital built the Oca Cushman Wing immediately adjoining the east wall of Tammen. The 1967 Outpatient Building was built to the south, enclosing the south end of the light court. (See Historic Photo 2 for a map showing the relationship between the buildings.) Both additions were demolished ca. 2005 after Children's Hospital moved to a new location, returning Tammen Hall to a freestanding building as originally constructed.

An opening was made in the first floor masonry at the north end of Tammen's east wall to create a passageway to the 1955 Oca Cushman Wing. At least one new opening was made and original window openings were enlarged on all floors in the south walls of both wings to create passageways to the 1967 Outpatient Building. During the newly completed 2019 rehabilitation, these alterations were reversed, utilizing salvaged brick to match the color and brick pattern of the surrounding original walls as closely as possible. Where window openings had been enlarged and converted to doors or open passageways, new windows were created to match the originals in material and configuration. A series of four auditorium windows that been infilled at the time of the construction of the Oca Cushman Wing were also recreated in the east wall of Tammen Hall, matching the original materials and configuration. Cleaning and re-pointing of the building's brick masonry exterior ensured that these repairs and alterations are now as inconspicuous as possible.

Tammen Hall's original windows have been largely retained and rehabilitated, replaced with new windows that match original materials and configuration only when previously removed or deteriorated beyond repair. Three previously infilled windows remain on the first and seventh floors of the east wall. An original window that was reconfigured to serve as a fire exit at the top of the ca. 1980s emergency stair remains on the west wall.

### **Interior Description (Historic Photos 3-7, Current Photos 8-13)**

The first floor of Tammen Hall retains many of its original decorative features including a coffered ceiling, light fixture, dedication plaque, metal grilles, reception window and terrazzo floors in the entry hall; a front-to-back pitched ceiling with plaster cornice details, light fixtures, plaster wall details, metal mailbox, metal grilles, and terrazzo floors in the main lobby; a

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coffered ceiling, paneled wainscot, and a heavily veined orange marble fireplace mantel with floral panel in the lounge; and, a ceiling with plaster cornice, light fixture and wall sconces, pairs of pilasters with fluted shafts and floral capitals framing windows or wall panels surmounted by floral panels, a large wall mirror, and paneled wainscot in the former dining room. The original auditorium also survives on the first floor, though fire code required the conversion of the back of auditorium, including the rear projection room, into a fire management utility room. It retains few details of note beyond a pair of rounded volumes with doors that provide access to both sides of the stage. Original doors of wood and glass, some with wood and glass transoms above, survive only in these formal areas of the first floor.

In 2005, three murals by the artist Allen Tupper True original to the second floor Nurses' Library were removed without permission during a sale of the building's fittings and fixtures. The murals were recovered by Children's Hospital and are now on loan to Tammen Hall Apartments LLC, the new long-term tenant of the building. The National Park Service approved the conversion of the altered library to a private apartment and the re-installation of the True murals in the original Reception Lounge, now renamed the Allen Tupper True Community Room, the main social gathering area for the building's original and current tenants.

The upper floors were heavily remodeled and reconfigured through the years due to changes of use. All of these areas, along with the former dining room on the first floor, have been converted to private apartments.

### **Integrity**

The exterior of Tammen Hall retains a high level of historic integrity. Minor, low-visibility alterations were made over the years related to former additions from the 1950s and '60s, now demolished. The only major alteration is a freestanding, two-story buff brick fire stair (ca. 1980s) with minimal attachments to the original building. To a remarkable degree, Tammen Hall retains its historic integrity and, as a result, its ability to convey its original location and historic design, setting, materials, workmanship, feeling, and association.



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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

HEALTH / MEDICINE

SOCIAL HISTORY

ARCHITECTURE

ART

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1932-1956

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Merrill and Burnham Hoyt, Architects

William E. Tamminga, General Contractor

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### **Summary Statement of Significance**

Tammen Hall is locally significant under Criterion A for Health/Medicine and Social History. The 1932 Tammen Hall at Children's Hospital was constructed specifically for the training and housing of women nurses. The building reflects the growth and development of nursing as a profession for women in medical facilities during the early twentieth century. In building Tammen Hall, Children's Hospital demonstrated an increasing level of respect for women nurses, their profession, and their contributions to quality healthcare. The design and construction of Tammen Hall was funded by Denver philanthropists Henry H. Tammen and Agnes Reid Tammen.

Tammen Hall is further locally significant under Criterion C for Architecture and Art. It is significant as the work of established Colorado master architects Merrill H. Hoyt (1881-1933) and Burnham F. Hoyt (1887-1960) and demonstrates the Hoyts' transition from revival styles to the more spare forms and ornamentation of the Modern Movement. Tammen Hall is also significant for its three original murals by Allen Tupper True, an acknowledged master of architectural mural painting.

The 1932-1956 period of significance reflects the year in which construction was completed through the graduation of Tammen's Hall final class and the end of Tammen Hall's use as a facility for the training and housing of women nurses at Children's Hospital.

### **Narrative Statement of Significance**

#### **Criterion A**

Tammen Hall is locally significant under Criterion A for Health/Medicine. The building was constructed specifically for the training and housing of women nurses by Children's Hospital, Denver's first and still only hospital specializing in children's care. After Children's Hospital's move to its new medical campus in Aurora ca. 2005, all of the buildings associated with Children's were demolished with the exception of the 1932 Tammen Hall and the 1988 Health Services Building and parking structure immediately to the north. The latter, acquired by Exempla St. Joseph along with the cleared land, will be remodeled and will remain in use as an active medical treatment facility within their expanded medical campus. Tammen Hall is the only surviving historic Children's Hospital building to be preserved.

Tammen Hall is also locally significant under Criterion A for Social History. The building is historically significant for its association with women's history, reflecting the growth and social acceptance of nursing as a legitimate profession for women in the twentieth century.

#### **Criterion C**

Tammen Hall is also locally significant for Architecture as the work of established Colorado master architects Merrill H. Hoyt (1881-1933) and Burnham F. Hoyt (1887-1960). It is an important work in the architects' transition to Modernism from historical revival styles. The building is predominantly Art Deco, a style popular all over Colorado during the 1930s and 1940s for institutional, apartment and commercial buildings. Tammen displays a vertical form

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with an angular, linear composition, a stepped or setback façade, and polychromatic materials and decorative details with zigzag and low-relief geometric designs, all characteristic of the Art Deco Style. Stylized Art Deco floral motifs appear on the interior of the building. The building also displays details related to the Romanesque Revival, as seen in corbelled arches at the top cornice, the gargoyles and red tile roof on the elevator penthouse, and a series of three tall vertical Roman arches that define the main entrance.

Tammen Hall is also locally significant for Art, with three original murals by Allen Tupper True, an acknowledged master of architectural mural painting.

### **Criterion A: Health and Medicine**

The Denver movement toward creation of a hospital just for children traces its roots to an outdoor tent hospital set up in 1897 by Dr. Minnie C. T. Love. With the support of the Denver Women's Club, the effort was successful and other tent hospitals followed. In 1906, Dr. Love spoke to a gathering of men and women and successfully made the case for the creation of a hospital for sick and crippled children. By 1908, that hospital was realized as The Children's Hospital. Women largely organized the institution and the board of directors remained an all-female board until 1968.

Children's Hospital first purchased some former residences and the eighteen-bed Denver Maternity and Women's Hospital at 2221 Downing Street (demolished). Opening in 1910, the remodeled buildings allowed the new Children's Hospital to accommodate twenty to thirty children; Oca Cushman, who had received nurses training at St. Luke's, was the first superintendent.

In 1917, Children's joined other early private hospitals in Denver's Capitol Hill neighborhood, relocating to a new building designed by architect Maurice Biscoe at 19th and Downing (demolished). St. Joseph's Hospital, founded in 1873 in downtown Denver, relocated to 16th and Humboldt in 1875. St. Luke's Hospital was founded in northwest Denver in 1881 and relocated to the 1900 block of Pearl Street in 1890. Presbyterian Hospital was founded just east of Children's Hospital in 1919.

Children's Hospital continued to expand at this location. In 1921, construction began on a new hospital wing. Denver philanthropists Harry H. Tammen and his wife Agnes Reid Tammen funded this addition, the Agnes Reid Tammen Wing. This building and other projects funded by the Tammens were the foundation of Children's Hospital's transformation into a modern pediatric hospital.

Denver philanthropist Harry Heye Tammen is most remembered as publisher, editor and co-owner of *The Denver Post*, along with his partner Frederick G. Bonfils. Tammen was born in Baltimore, Maryland, in 1856. His mother was born in Germany and his father had been an attaché of the Netherlands consular service in the United States. Harry Tammen came west in 1880 and worked as a bartender, first in Chicago, then in Denver. Tammen, always a promoter

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who considered himself somewhat of a conman, opened the H. H. Tammen Curio Company in Denver. The business lasted 45 years selling western souvenirs to walk-in trade and by mail order. In 1895 Tammen bought *The Denver Post* with Bonfils. The two men also owned the *Kansas City Post* and the *Sells-Floto Circus* and were stockholders in Sullivan & Considine, a company that owned a string of thirteen vaudeville theaters. When Tammen died in 1924, *The Washington Post* estimated Tammen's worth at \$5,000,000.

His wife Agnes Reid Tammen was born in Petersburg, Virginia, in 1863. Her parents were born in Scotland, moved to Virginia in 1858, and moved to Colorado when Agnes was a young girl. After marrying, Agnes and Harry Tammen traveled extensively. Harry Tammen often complimented his wife on her business acumen and was known to consult with her on his various investments. The couple had no children. In 1921, Harry wanted to buy Agnes a \$100,000 pearl necklace that she had admired. Instead, she suggested the money be a donation to The Children's Hospital for construction of a new wing. The donation funded construction of the Agnes Reid Tammen Wing while encouraging numerous additional donations to The Children's Hospital. It was only the beginning of the Tammen support for improved medical care for the children of Denver. When Harry Tammen died, he left half of his estate in a trust for The Children's Hospital. After her husband died, Agnes continued living in their home at 1061 Humboldt St. (5DV.166.2, a contributing building within the Humboldt Street Historic District, National Register listed December 29, 1978). She also spent time at Rancho Tranquilo, the home she built in 1930 on Genessee Ridge, west of Denver. Like Tammen Hall, it was designed by Merrill and Burnham Hoyt.

In 1927, Agnes Tammen was injured in an automobile accident and was bedridden for six months. She recovered her health sufficiently to be somewhat active again. Until her death in 1942, she devoted most of her energies to managing the Tammen Trust. Her first major commitment was construction of Tammen Hall. She stated that too little attention had been given to the comfort of nurses. "They are entitled to rooms of their own and a proper environment for social activities." (*Denver Post*, 2 July 1942, 3) Later, as a memorial to her husband, she and the trust donated \$200,000 for a hydrotherapy wing for the treatment of polio. In 1938, Agnes Tammen was named honorary Life President of The Children's Hospital. After her death, the Tammen trust continued to be an important source of revenue for the hospital, facilitating the hospital's continued treatment for underprivileged children.

The groundbreaking ceremony for Tammen Hall took place in December 1930. In white and pink uniforms with gray capes, sixty nurses marched as a group from the hospital to the site of their new home. The architects were lauded for designing a building as complete as money, science, and art could make it. Speakers related how far The Children's Hospital had come in its short 20-year history. Tammen Hall, which opened on February 17, 1932, was estimated to cost \$300,000 to \$350,000. It was described by Rickey Hendricks and Mark S. Foster in the 1994 book, *For a Child's Sake; History of The Children's Hospital, Denver, Colorado, 1910-1990*:

Its eight stories contained 150 private rooms and baths for the nurses. The main

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floor included a lounge, dining room, reception room, auditorium, and offices. The basement held a well-equipped gymnasium with showers and lockers. The second floor had classrooms, laboratories, a library, and recreation rooms; the eighth floor, a roof garden and sunrooms. From the spacious entry hall, the nurses accessed modern elevators. A reception room for men, a large auditorium, and a corridor were also accessed from the entry hall. The corridor led to a main lounge. The main floor had a large fireplace, a beautifully designed ceiling, and woodwork. The second floor held the library and dietetic, chemical, and biological laboratories. Residential rooms on the upper floors were simply appointed, but each had a paneled bed, chair, study table and lamp, dresser, and chenille fabrics.

After the nursing school graduated its last class in 1956, Tammen Hall continued in use as administrative offices for Children's Hospital. Over the years extensive alterations modified the interiors, largely on the upper floors, to fit changing needs and uses.

By the early 1990s, the Children's Hospital complex occupied the entire site between Ogden to the west, Downing to the east, 16th Avenue to the south and 20th Avenue to the north. On Downing, from south to north, were the 1924 Agnes Reid Tammen Wing; the original 1917 Children's Hospital (surrounded and completely obscured by later additions); the 1955 Oca Cushman Wing; a north addition to the Oca Cushman Wing (date unknown); and, a 1988 multi-story parking structure. On Ogden, from south to north, were a hospital power plant (date unknown); the Isolation Building (date unknown); the 1932 Tammen Hall and the 1988 Health Center Building. The 1967 Outpatient Building was enclosed by the Isolation Building to the west, the original 1917 Children's Hospital Building to the east and Tammen Hall to the north. Underground tunnels and passageways between the upper floors interconnected many, if not all of the buildings. See Historic Photo 2 for a map of the buildings as described.

After Children's Hospital's move to their new medical campus in Aurora ca. 2005, all of the buildings associated with Children's were demolished with the exception of the 1932 Tammen Hall, which was vacated and mothballed, and the 1988 Health Services Building and parking structure immediately to the north. The latter, acquired by Exempla St. Joseph along with the cleared land, will be remodeled and remain in use as an active medical treatment facility within their expanded medical campus. Tammen Hall is the only surviving Children's Hospital building to be preserved.

In 2017, Tammen Hall Apartments LLC signed a 75-year land lease for the Tammen Hall property with a single ten-year extension option. The firm undertook a rehabilitation and adaptive re-use of the building as forty-nine one- and two-bedroom apartments for affordable independent senior living.

All surviving exterior and interior architectural details were retained and restored. Original Allen Tupper True murals that had previously been removed from the building were located and

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reinstalled. On the main floor, the original lounge and auditorium were retained as tenant community rooms. Former dormitory and medical treatment rooms on the upper floors were converted to individual apartments. The basement includes a shared laundry facility and storage. The public portion of the roof deck offers remarkable views of the city and mountains. All mechanicals were updated to current standards of use and the building was brought into compliance with all housing codes.

The project has met the rehabilitation requirements of the Denver Landmark Preservation Board, along with those of History Colorado and the National Park Service for state and federal historic preservation tax credits. Tammen Hall was selected for a 2019 Historic Denver Community Preservation Award. The Historic Denver website states that this is one of a series of such awards “given annually to a handful of projects, institutions and individuals that have made an exceptional contribution to the preservation of Denver’s heritage. These projects exemplify high quality restoration, the careful consideration of the city’s historic fabric and a commitment to community.”

### **Criterion A: Social History** **Nursing as a Profession for Women**

Women historically served a nursing function as caretakers of family and community when the home was the setting for all health care. It may even be regarded as the oldest profession for women, as some, such as wet nurses, received payment for their service to others. During the first two centuries of European settlement in North America, all nursing took place in the home. Though the first hospital in America was established in Philadelphia in 1751, it wasn’t until the Civil War that nursing first began to be recognized as a legitimate profession for women.

Since social constraints dictated that single women live at home or in segregated housing before marriage, early training programs incorporated housing for nurse trainees. The earliest formal nurses’ training program for women in Denver was established in 1887 by a public institution, County Hospital (later Denver General Hospital, now Denver Health Medical Center). In 1890, County Hospital constructed a separate building (demolished) to house and train nurses.

The private hospitals located in Capitol Hill followed this pattern. In 1892, St. Luke’s Hospital established a nurses’ training school within parts of three of their hospital buildings. The student nurses lived in the upper floors of the hospital buildings for the first few years, and then at an Episcopalian college named Jarvis Hall in downtown Denver. Beginning in 1903, the nurses resided at the Katherine Hallett Home (demolished), built by a private donor for St. Luke’s nurses and student nurses. In 1938, nurses relocated to the St. Luke’s Nurses Residence, newly constructed at the northeast corner of 19th Avenue and Pennsylvania Street (demolished). A private nurses’ training school was established in 1900 by St. Joseph’s Hospital. Until 1933, St. Joseph’s nurses and nursing students lived in a part of the hospital. In October 1933, the Catherine Mullen Nurses Home opened at 19th and Franklin Street on the hospital site. This building now houses the Saint Joseph Hospital Foundation, a nonprofit organization dedicated to hospital fundraising.

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The first director of nurses at Children's Hospital was Miss Marguerite Bullene. For acceptance into the two-year training program, candidates were required to be between 18 and 30 years of age, have one year of high school and demonstrate high social and moral standards. The women received lectures from physicians and the superintendent of nurses about the diseases of children. They were also required to have four months general duty in an adult ward and two months obstetrical training. Their education was their payment for services in the hospital. They did receive room and board within the hospital plus laundry privileges and \$6 to \$10 per month as they progressed in their studies. They had to be in good health with good teeth. Specific dress requirements were mandated. There was little free time. As with other nursing programs, it was difficult to attract young women to this demanding profession and cloistered lifestyle. Attrition was high. The first year, only six pupils remained after an acceptance of 14 applicants.

Nurses and student nurses at Children's Hospital were first housed in both the 1910 and 1916 hospitals, but these spaces were soon converted to patient use. They then moved into hospital-owned housing on Ogden St., and in other locations near the hospital. By 1928, these locations became unavailable and until the completion of Tammen Hall in 1932, the nurses were living in housing scattered around Capitol Hill.

Despite Children's Hospital's 1926 hiring of Miss Bertha E. Rich as the first director of nursing procedure, nurses' training space and residence needs continued to be neglected. Due to social constraints, nursing still presented a rather cloistered and Spartan life for the young women. As a result, it was difficult to attract good students to the training program and to retain them for service in the hospital after graduation. After graduation, most went on to work as nurses for at least a few years. Many others married and did not work. Of those who worked as nurses, few stayed at The Children's Hospital. Though this was not unique to Children's Hospital and their associated nurses' training program, it was gradually recognized that a better facility might attract and retain more students. Dr. Robert B. Witham, hospital director from 1928 to 1937, promoted the construction of a modern building where young women could have individual rooms, privacy, and especially, a parlor where they could entertain their friends. He found that the dispersed housing was inadequate for student nurses, in deplorable condition and that the city would probably condemn them if they were not owned by the hospital.

Living conditions improved for student nurses with the construction of Tammen Hall but paternalist and sexist views of women nurses were reinforced by press coverage of the building. References are made to "powder rooms" as a "concession to the vanities of pretty nurses, who are as adverse to shiny noses as the rest of their sex." And, "The dining room. Substantial enough for the hungriest nurses, beautiful enough for the daintiest princess." However, the building also reflected a growing recognition of the increased skills and knowledge needed by nurses through the construction of well-equipped laboratories and classrooms for nursing education.

In 1939, after construction of Tammen Hall and other continuing efforts by Children's Hospital to improve nurse retention, statistics indicated that only 20 percent of nursing students remained after two years. Despite all efforts, the chronic shortage of women willing to enroll and complete



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the course of studies worsened.

Women's options for employment exploded with the country's entry into World War II. As men went into the military service, women joined the civilian and military home front workforce in unprecedented numbers. Those who might have chosen a nursing career often had broader and more appealing options. Though women gave up jobs for returning veterans in the post-war years, the expanding economy of the late 1940s and early 1950s provided women with more new and challenging opportunities in the workplace. Women began to explore a larger variety of professions. The regimented working conditions of nurses were not appealing to as many women as before the war, including the long hours and slow-dying attitudes toward women as subservient in the medical environment. As social constraints on women began to loosen, those who did remain dedicated to nursing had more flexibility in their housing choices.

In 1953, as new recruitment strategies and bonuses failed to attract and retain nurses, Children's Hospital made the decision to close the basic nursing school. In 1956, the Children's Hospital's School of Nursing graduated its last class and Tammen Hall was converted to hospital administrative offices.

### **Criterion C: Architecture**

#### **Architects Merrill H. Hoyt (1881-1933) and Burnham F. Hoyt (1887-1960)**

Merrill H. Hoyt (1881-1933) and his younger brother Burnham Hoyt (1887-1960) were the sons of Denver carriage designer Wallace Hoyt. The two were born in Denver and both attended North High School. Merrill Hoyt served as an apprentice with local architects William E. Fisher and Arthur A. Fisher from ca. 1899 to 1915, after which he established his own firm.

Burnham Hoyt began his architectural apprenticeship with the Denver firm of Kidder and Wiegner. In 1908, Burnham Hoyt left for New York to complete his architectural studies at the Beaux Arts School of Design. While a student, he won six architectural design competitions. He continued his professional training with George B. Post and Bertram Goodhue of the New York firm of Post and Goodhue. Goodhue was one of the foremost architects of the early twentieth century. He was responsible for one of the great masterpieces of the Art Deco style in America, the Nebraska State House of 1922-1932 in Lincoln, Nebraska. Hoyt's developed sense of detailing may have had its origins in Goodhue's office. At this time, he is credited with the interior of the New York City landmark St. Bartholomew Church of 1919.

That same year, Burnham Hoyt returned to Denver to form the partnership of Hoyt and Hoyt with his brother Merrill. Their firm designed buildings in various historical revival styles and then transitioned into modern architectural styles, including Art Deco. These include the English Gothic-style Lake Junior High, the Spanish Baroque Revival-style Park Hill Branch Library, and the Eclectic-style Cactus Club and Steele Elementary School (see chart below for each building's status).

In 1925, the Colorado National Bank hired Hoyt and Hoyt to build an addition to its 1915

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building designed by Fisher and Fisher. The Hoyt and Hoyt addition was indistinguishable from the original Neo-Classical Revival-style bank. Their addition, adorned with magnificent murals of American Indian life by prominent Colorado artist Allen True, opened with great fanfare in 1926.

After the completion of the Colorado National Bank addition, Burnham Hoyt returned to New York to undertake the ultimate commission of the first phase of his career, the Riverside Church in New York, commissioned by John D. Rockefeller. After working for several years as a professor of architectural criticism at New York University, he became Dean of the School of Architecture in 1930. At this time he was also associated with the firm of Pelton, Allen and Collins.

Throughout this period Burnham Hoyt maintained a long-distance relationship with Hoyt and Hoyt, and it was during this period that the firm designed Tammen Hall. The 1932 Tammen Hall is an important transitional work of the firm. It displays the emergence of modernism in their work, in this case the Art Deco style, combined with isolated details such as Roman arches and decorative gargoyles related to the Romanesque Revival Style.

Merrill Hoyt died in 1933, ending the existence of the brothers' firm. In 1936, Burnham married Mildred Fuller, a Denver-born interior designer, in New York. That same year, he returned to Denver and established his own firm. It is at this time that his second mature phase would emerge.

Hoyt's debut work with his own firm was the Bromfield Residence of 1936 at 4975 South University Boulevard. This work immediately established Hoyt's preeminent position among the first generation of Colorado Modernists. The home was frequently illustrated in national publications and in surveys of modern architecture of the period. The work that followed the Bromfield House is marked by a consistently high level of architectural design. These buildings constitute the most important body of International Style work in the region by a single figure and include the 1936 Denver Children's Hospital (lost through insensitive resurfacing and substantial alterations); the 1936 Albany Hotel (demolished); the 1938 Boettcher School (demolished); the 1940 Colorado Springs (now Palmer) High School, the 1941 Sullivan House; and the 1944 Red Rocks Amphitheater, now a National Historic Landmark (5JF.442).

After the Second World War, Hoyt's practice was severely limited by declining health. His only major commission in the post-war period is the 1955 Denver Public Library Central (5DV.3520, National Register listed June 19, 1990).

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Selected Buildings Designed by Merrill Hoyt and Burnham Hoyt					
Building/Address	Credited To	Date	In Denver District or Designated Landmark	National Register District or Individual	Demo'd
Delta National Bank/Delta, Colorado	Merrill Hoyt	1910			
Douglass Undertaking/2745 Welton St	Merrill Hoyt	1915	√		
Fourth Church of Christ Scientist/3103 W 31st	Merrill & Burnham Hoyt	1920			
Merritt Gano, Jr. House/101 High St	Burnham Hoyt	1920	√	√	
Park Hill Branch Library/4705 Montview Blvd	Merrill & Burnham Hoyt	1920	√		
Merryweather House/375 Humboldt	Burnham Hoyt	1922	√	√	
Owen Estate/3901 S. Gilpin St	Merrill Hoyt	1923		√	
Cherry Hills Country Club	Merrill Hoyt	1923			
Cherokee Castle/Hwy 85, Sedalia	Burnham Hoyt	1924-1926		√	
Cactus Club Clubhouse/444 14th St	Burnham Hoyt	1925			√
Denver Press Club/1330 Glenarm Pl	Merrill & Burnham Hoyt	1925	√		
Standart House/2025 E. 7th Ave	Burnham Hoyt	1925	√		
Harrington School/3230 E. 38th Ave	Burnham Hoyt	1926			
Lake Junior High School/1820 Lowell Blvd	Merrill & Burnham Hoyt	1926	√		
Riverside Church on Morningside Heights/NYC	Burnham Hoyt	1928-1930 [√inNYC]			
Sigma Nu Fraternity/1722 Illinois St, Golden	Burnham Hoyt	1928			
St Martin's Chapel, St John's Cathedral, Denver	Merrill & Burnham Hoyt	1928		√	
Tammen Hall/ 1010 19th Ave	Merrill & Burnham Hoyt	1930-1932			
Boettcher School for Crippled Children/1900 Downing	Burnham Hoyt	1938			√
Red Rocks Amphitheater/Morrison, Colorado	Burnham Hoyt	1941		√	
Nurses Quarters, Fitzsimmons, Aurora, Colorado	Burnham Hoyt	1942-1944			
Infirmary Ward, Bldgs 203 & 206, Fitzsimmons	Burnham Hoyt	1942			?
Denver Public Library/10 W 14th Ave	Burnham Hoyt	1955		√	

\* Since the preparation of this chart, listing of Burnham Hoyt's Red Rocks Amphitheater has been upgraded to National Historic Landmark status.

### Criterion C Art

#### Artist Allen Tupper True (1881-1955)

Allen Tupper True (1881-1955) was born in Colorado Springs, Colorado. He studied at the University of Denver and the Corcoran School of Art, Washington, D.C. between 1901 and 1902. In 1902, he was accepted into Howard Pyle's prestigious illustration classes in Chadd's Ford, Pennsylvania, and studied there until 1908. His classmates included a number of distinguished illustrators including George Harding, Gordon McCouch, Thornton Oakley, and N.C. Wyeth. At Pyle's studio, True began his career as a magazine illustrator. He subsequently turned to easel painting.

In 1908, True met British muralist Frank Brangwyn during a visit to London and was hired to assist him in the execution of murals at the Panama-Pacific Exposition in San Francisco, California. After marrying Emma Goodman Eaton in 1915, True launched his own career as a mural painter. Peter H. Hassrick, Director of the Petrie Institute of Western American Art at the Denver Art Museum, wrote about True's development as a muralist:

...His paintings of Indians such as Santo Domingo Corn Dance are tightly composed figural works rendered in soft, pastel-like colors that abandon all hint

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of the saturated, rich palette he had learned from Brangwyn. He had, during his illustrator phase, been compared with Frederic Remington in spirit and vigor. Now True turned away from that association as well. As he told one Denver reporter in 1916,

In the Indian, the history of the cliff dwellers, the pioneers who laid with hardship and suffering the foundation for the building of this great country, we have the greatest themes ever given to an artist for his work. But we have neglected them. We in our seeking after culture have based all our study of art on the standards of Europe. And what paintings we have had, interpreting American life, have been in the bold, rough subjects like Remington's picturesque cowboys, out in the blazing suns of the desert, and Indians as warriors, as cruel and cunning savages.

I, instead, am attempting to treat the West as a quiet pastoral. I want to bring to my work something of the spirit of those Indian villages in which I have lived and studied that has something to do with their worship – their corn dance, for instance, which is as solemn a ceremony, as devout [a] service, as any ceremony ever held in the greatest cathedral. I want to inspire...the real spirit of the cliff dwellers, something of their high civilization....

His association with the Taos painters was potentially invigorating as well. Certainly his preference for a 'pastoral' interpretation of American Indian life allied him in sentiment with such New Mexico masters as E. Irving Couse and Joseph Henry Sharp.

Yet, just as he found common ground with the Taos painters, who had during the summer of 1915 formally banded together as the Taos Society of Artists, True saw his mission as fundamentally different. "The members of the Taos colony as easel painters," he noted in the *Denver Post* that fall, "not specialists in mural decoration." True began to claim the latter distinction and was now prepared to abandon painting small canvases for the more lucrative, public province of architectural embellishment.

As True embarked on the final and most enduring segment of his career, he carried forward the egalitarian core of his philosophy. His murals would always be painted for the people celebrating themes of popular history. He commented that:

the school of decorative work to which I am attached believes in treating the familiar, the commonplace and the every day life types in a big decorative way, so that the decorative panel or frieze or whatever it may be, will have a vital message to those who behold it, as well as satisfy the eye with the decorative effect.

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He was, by late 1915, already competing for large public commissions such as Denver's Union Station, in which his pioneer images might find broad exposure. Denver would be graced with multiple examples of his masterful mural works, as would the capitol buildings of several other states including Wyoming and Missouri.

True's attraction to the life and culture of the American Indian led to extensive research. His papers at the Smithsonian Institution contain sketches by him of Native American artifacts, photographs, and other documents reflecting his desire for historical accuracy and attention to detail. A 1925 article from the *Rocky Mountain News* related:

True has lived among the Indians and studied their arts since 1907. Before he undertook these great mural paintings, which are the biggest things he has done, he spent ten days in the Field museum [in Chicago] studying Indian bead work and war shields and buckskin robes. He came away afire with the sense of their beauty. This spirit he has endeavored to put into the detail in which the Colorado bank pictures are extravagantly opulent.

The Colorado National Bank murals were nationally recognized at the time of their completion in the November 1924 issue of the *American Magazine of Art*. A description of the murals was followed by a discussion of the American Indian theme, reflecting a widespread contemporary interest in the topic:

The themes of these paintings in their reflection of primitive life speak of a larger insight and appreciation. The very unrest, the questioning spirit of our day, is leading us to a more wholesome respect for the simple reactions of primitive races. We are even discovering that there is some subtlety there. No longer so cocksure of ourselves and of the ultimate values of our civilization, we have become interested in many aspect of primitive life. A vital and picturesque record is that of the American Indian before white civilization touched him, and Mr. True has reflected something of the beauty, the joy and pathos of this life with its universal human significance.

In 2009, a series of three major exhibitions of Allen True's work were on display at the Denver Art Museum, the Colorado Historical Society and the Denver Public Library Central. A major monograph entitled *Allen Tupper True: An American Artist* was also published in 2009. This interest in True and his work demonstrates an increasing scholarly and critical appreciation of his contributions to early twentieth-century American art in general and mural painting in particular.

Of True's thirty-two known murals, approximately 65 percent survive in their original locations. The Colorado National Bank murals were produced in the 1920s, the middle of True's peak years of mural production (1912 through 1939). The Colorado National Bank Building is one of only three Denver locations where murals from the 1920s survive in their original locations. But unlike the Telephone Building, where thirteen first-floor murals depict the evolution of the

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telephone industry in Denver, and Steele School, where ten panels covering three walls depict children marching to and playing at the seashore, the Colorado National Bank murals are central to True's body of work and draw upon his particular interest in the American Indian.

True's subsequent murals for Tammen Hall are also centered on his interest in the American Indian. Originally installed in the second floor Nurses' Library, True's three Tammen Hall murals depict pastoral scenes featuring Native American women, a reference to their place in a women's library.

In 2005, after Children's Hospital had vacated Tammen Hall, the murals were sold and removed without permission during a sale of the building's fittings and fixtures. The murals were since recovered by Children's Hospital and are now on long-term loan to Tammen Hall Apartments LLC. Since the Nurses' Library had been substantially altered, the National Park Service, as part of the Federal Income Tax Credit for Rehabilitation project, approved the conversion of the room to a private apartment and the re-installation of the True murals in the original Main Floor Reception Lounge on the first floor, the main social gathering area for the building's original and current tenants.

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Hassrick, Peter H. "Allen True; The Early Years." *Colorado; The Artist's Muse*. Denver: Petrie Institute of Western American Art, Denver Art Museum, 2008. 11-29.

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True, Jere, and Victoria T. Kirby. *Allen Tupper True: An American Artist*. San Francisco: Canyon Leap, 2009.

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Widman, Nancy L., *Tammen Hall; An Application for Landmark Designation to the Denver Landmark Preservation Commission*, Historic Preservation Committee of Capital Hill United Neighborhoods, Inc., 2005.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register (*approved Part 1*)
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** 5DV.35143

**10. Geographical Data**

**Acreeage of Property** less than one  
Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**  
Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

**Or**

**UTM References**

Datum (indicated on USGS map):

- NAD 1927 or  NAD 1983



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1. Zone: 13	Easting: 502201	Northing: 4399539
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

**Verbal Boundary Description** (Describe the boundaries of the property.)

The Tammen Hall property is bounded on the north by East 19th Avenue, on the west by North Ogden Street, and on the east a private drive and circle serving an adjacent multistory parking garage. To the south is an empty lot that is currently undergoing redevelopment.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries correspond to the legal description of the property.

**Legal Description**

A leasehold estate in and to the ground as created by Ground Lease dated January 31, 2017, between Sisters of Charity of Leavenworth Health Systems, Inc., landlord, and Tammen Hall Apartments LLC, tenant, as disclosed by Short Form of Ground Lease and Quitclaim of Improvements recorded June 30, 2017 at Reception No. 2017086402, as to the following described Parcel A and Parcel B (Additional parcels "C" and "D" are also integral to the legal description, but their text has been omitted as they solely define easements related to property access and parking facilities.):

**Parcel A:**

A portion of Lot 1, Block 2, Exempla Saint Joseph Hospital Campus Filing No. 1, as filed in the City and County of Denver Clerk and Recorder's Office at Reception No. 2011136840; situated in the Southwest Quarter of Section 35, Township 3 South, Range 68 West of the Sixth Principal Meridian, City and County of Denver, State of Colorado, more particularly described as follows; Beginning at the Northwest corner of said Lot 1, Block 2; thence along the North boundary of said Lot 1 the following five (5) courses;

- 1) Thence N85°45'17"E a distance of 62.84 feet;
- 2) Thence along a curve to the right with a radius of 166.00 feet, an arc length of 47.04 feet, a central angle of 16°15'05", and a chord bearing S82°07'40"E a distance of 46.88 feet;
- 3) Thence N89°49'55"E a distance of 35.86 feet;
- 4) Thence S00°16'04"E a distance of 10.24 feet;
- 5) Thence S74°02'29"E a distance of 2.62 feet to a point of non-tangency; Thence along a non-tangent curve to the left with a radius of 51.00 feet, an arc length of 13.94 feet, a central angle of 15°39'48", and a chord bearing of S02°26'02"W a distance of 13.90 feet; Thence S00°18'33"E a distance of 87.95 feet; Thence S89°46'36"W a distance of 145.45 feet to a point on the West boundary of said Lot 1; Thence N00°14'43"W, along the West boundary of said Lot 1, a distance of 119.28 feet to the point of beginning.

**Parcel B:**

A portion of Lot 1, Block 2, Exempla Saint Joseph Hospital Campus Filing No. 1, as filed in the

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City and County of Denver Clerk and Recorder's Office at Reception No. 2011136840; situated in the Southwest Quarter of Section 35, Township 3 South, Range 68 West of the Sixth Principal Meridian, City and County of Denver, State of Colorado, more particularly described as follows; Commencing at the Northwest corner of said Lot 1, Block 2; Thence S00°14'43"E, along the West line of said Lot 1, a distance of 119.28 feet to the Point of Beginning; Thence N89°46'36"E a distance of 145.45 feet; Thence S00°18'33"E a distance of 5.86 feet; Thence S44°15'52"W a distance of 9.84 feet; Thence along a curve to the right with a radius of 34.14 feet, an arc length of 18.87 feet, a central angle of 31°40'44", and a chord bearing S60°06'14"W a distance of 18.63 feet to a point of non-tangency; Thence S73°20'00"W a distance of 8.53 feet; Thence along a non-tangent curve to the left with a radius of 42.82 feet, an arc length of 73.95 feet, a central angle of 98°56'28", and a chord bearing S21°29'42"W a distance of 65.10 feet to a point of non-tangency; Thence S89°46'36"W a distance of 90.06 feet to a point on the West boundary of said Lot 1; Thence N00°14'43"W, along the West boundary of said Lot 1, a distance of 85.00 feet to the Point of Beginning.

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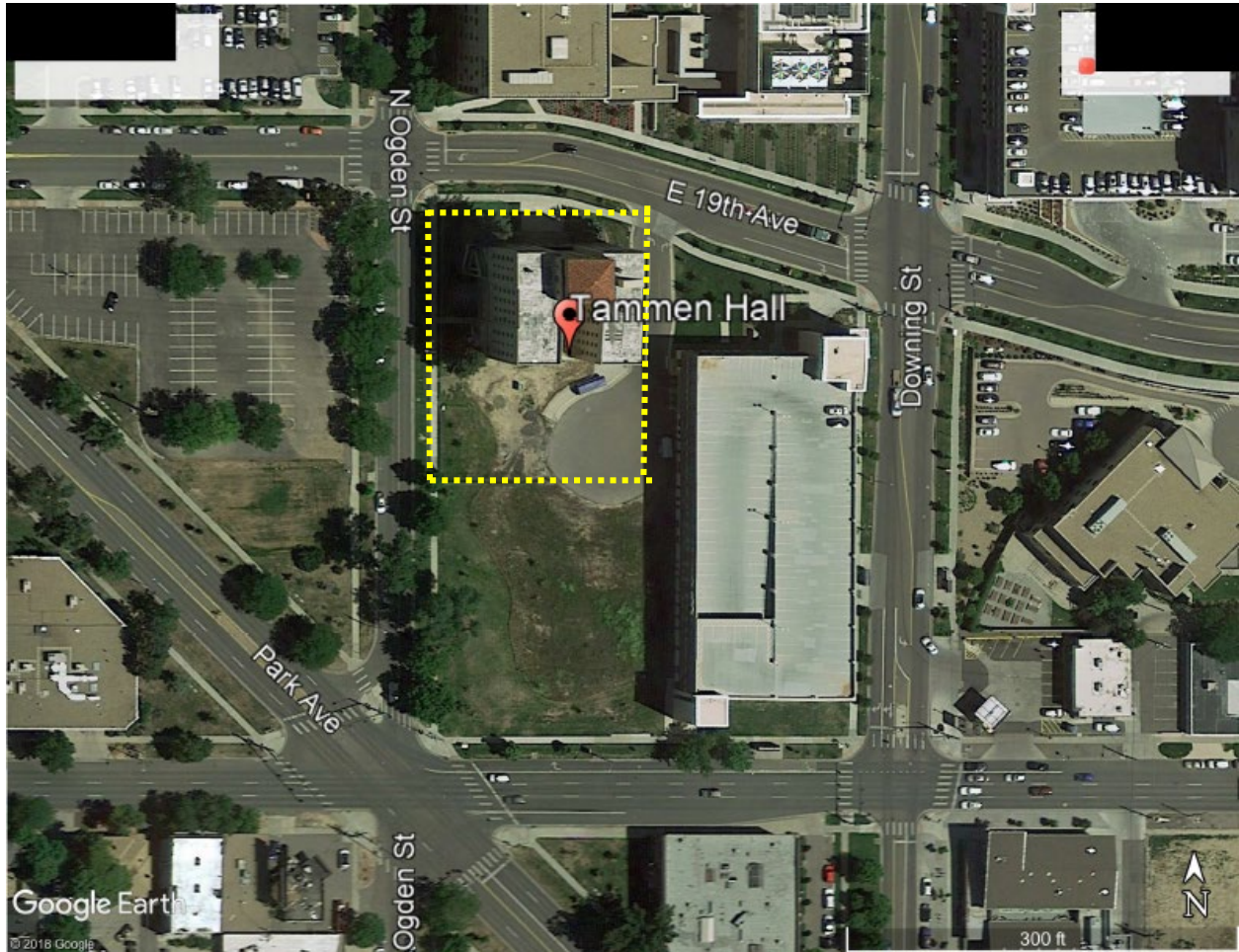
**11. Form Prepared By**

name/title: Diane Wray Tomasso  
organization: on behalf of Sisters of Charity of Leavenworth Health Systems, Inc. (land owner), and Tammen Hall Apartments LLC (building owner and land lessee)  
street & number: 3058 S. Cornell Circle  
city or town: Englewood state: CO zip code: 80113  
e-mail dwtomasso@gmail.com  
telephone: 303-552-8254  
date: May 31, 2019

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USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

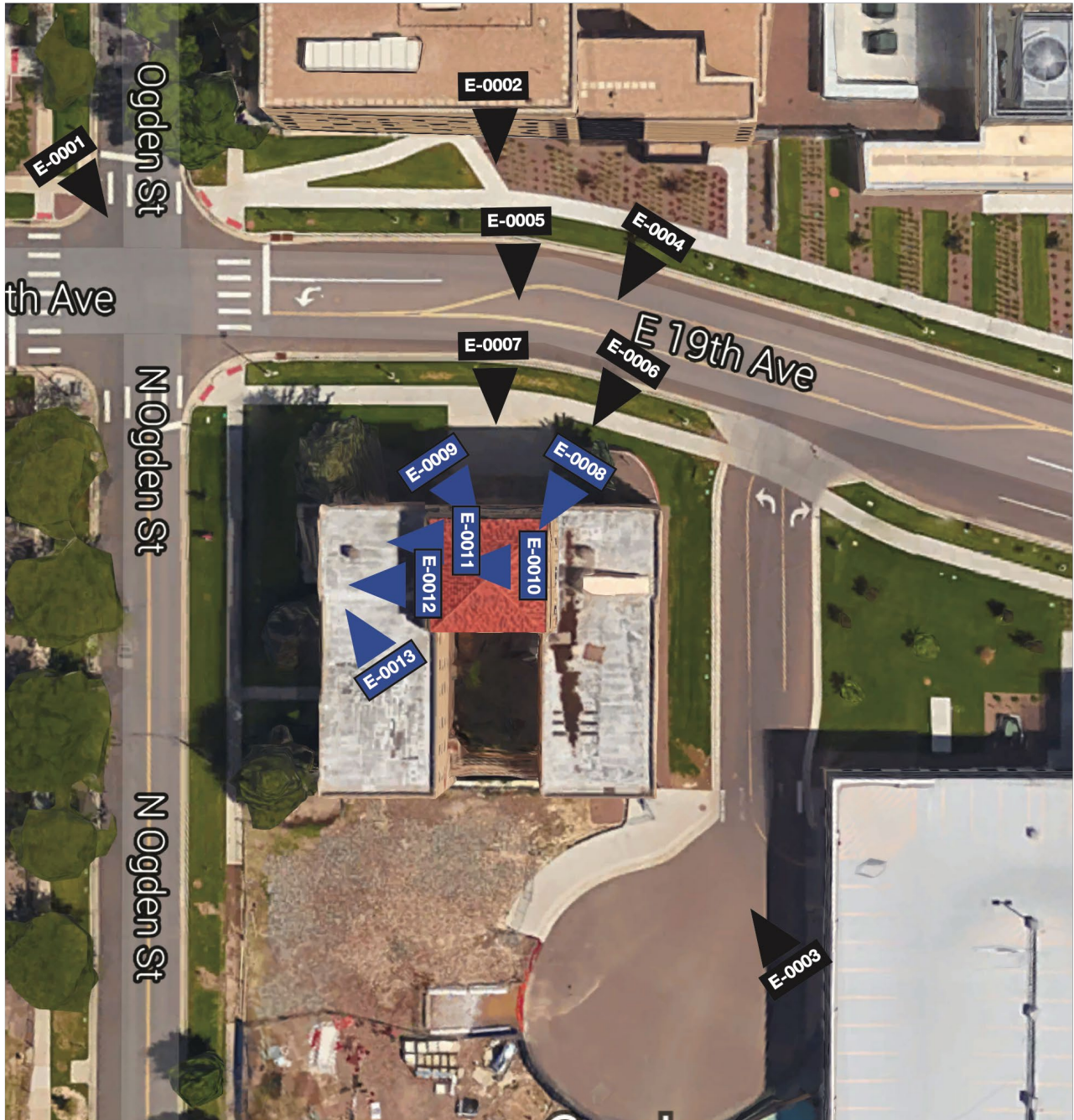


Google Earth map showing approximate boundary for National Register nomination.

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**Tammen Hall Sketch Map and Photo Key**



**Black arrows indicate exterior views**  
**Blue arrows indicate first floor interior views.**

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## CURRENT PHOTOGRAPH LOG

Name of Property: Tammen Hall  
Location: 1010 East 19th Avenue, Denver, Colorado 80218  
Photographers: Ed LaCasse (indicated by \*)  
Michele Forrest  
Date of Photographs: June 2019  
Negatives: TIFF images on file at the Office of Archaeology and Historic  
Preservation, History Colorado, Denver, Colorado

<b>Photo No.</b>	<b>Photographic Information/Photographer</b>
001	North (left) and west sides, view to southeast.*
002	North side, view to south.*
003	South (Left) and east sides, view to northwest.*
004	Detail of upper north elevation, decorative brickwork and gargoyles.*
005	Detail of lower north elevation, showing main entrance.*
006	Detail of north elevation, with decorative brickwork and signage.*
007	Detail of north elevation, showing main entry doors and windows with decorative grilles.
008	Detail of entry foyer, showing commemorative plaque honoring Harry and Agnes Tammen.
009	Detail of entry foyer, showing Art Deco ventilation grille.
010	Detail of Tammen Hall lobby, view to west, showing the entrance to the former Main Floor Reception Lounge, now Allen Tupper True Community Room.
011	Detail of the Tammen Hall Allen Tupper True Community Room, view to west, showing the original Art Deco mantel, ceiling and the Allen Tupper True murals originally located in the second floor Nurses' Library.
012	Detail of the original mantel in the former Tammen Hall Main Floor Reception Lounge, showing the carved stone and decorative metal grille.
013	Detail of the original decorative ceiling in the former Tammen Hall Main Floor Reception Lounge, showing the carved stone and decorative metal grille.

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## HISTORIC PHOTOGRAPH LOG

Name of Property: Tammen Hall  
Location: 1010 East 19th Avenue, Denver, Colorado 80218

### Photo No. Photographic Information

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- 0001 Tammen Hall nearing completion in 1931. The sign reads: "M. H. Hoyt & B. Hoyt, Architects; Wm Tamminga, General Contractor; Johnson & Davis, Plumbing & Heating; Hallack & Howard Lumber Co."  
Source: *Harry M. Rhoads Photograph Collection, The Denver Public Library, Western History Collection, Call #Rh-1123.*
- 0002 Main Floor Reception Lounge (ceiling, window, door and fireplace details survive)  
Source: *Denver Post*, January 10, 1932, page 5.
- 0003 Dining Room, located just south of the Main Floor Reception Lounge (plaster friezes, ceiling, window and door details and wall sconces survive)  
Source: *Denver Post*, January 10, 1932, page 5.
- 0004 Map showing Tammen Hall (in blue) adjoining the later Oca Cushman Wing (ca. 1955) to the east and Outpatient Building (1967) to the south. Both these buildings were demolished after the 2005 departure of Children's Hospital to a new location, returning Tammen Hall to a freestanding building, as originally built.  
Source: Hendricks, Rickey and Mark S. Forster, *For a Child's Sake: History of The Children's Hospital, Denver, Colorado, 1910—1990*, p.194.
- 0005 Allen Tupper True mural "Indian Women on Bank of Stream" in its original location surrounding the entry doors to the second floor Nurses Library. The murals are now installed in the first floor Main Floor Reception Lounge, re-named the "Allen Tupper True Community Room."  
Source: *Allen Tupper True: An American Artist*, Jere True and Victoria T. Kirby, page 318.
- 0006 Allen Tupper True mural "Indian Woman with Deer" in its original location, inset between bookshelves in the second floor Nurses Library. The murals are now installed in the first floor Main Floor Reception Lounge, re-named the "Allen Tupper True Community Room."  
Source: *Allen Tupper True: An American Artist*, Jere True and Victoria T. Kirby, page 319.
- 0007 Allen Tupper True mural "Indian Woman at Rest" in its original location, inset between bookshelves in the second floor Nurses Library. The murals are now installed in the first floor Main Floor Reception Lounge, re-named the "Allen Tupper True Community Room."  
Source: *Allen Tupper True: An American Artist*, Jere True and Victoria T. Kirby, page 319.

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Historic Photo 0001

Tammen Hall nearing completing in 1931. The sign reads: "M. H. Hoyt & B. Hoyt, Architects; Wm Tamminga, General Contractor; Johnson & Davis, Plumbing & Heating; Hallack & Howard Lumber Co."

Source: Harry M. Rhoads Photograph Collection, The Denver Public Library, Western History Collection, Call #Rh-1123.



Tammen Hall

Name of Property

Denver County, Colorado

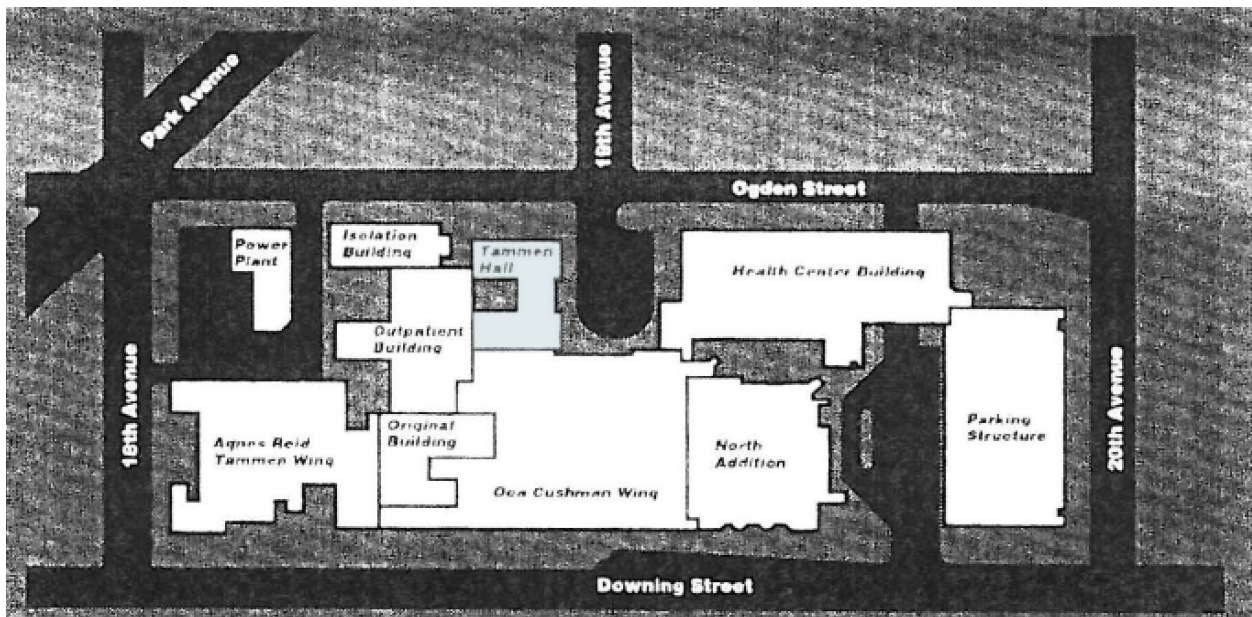
County and State

Historic Photo 0002

Map showing Tammen Hall (in blue) adjoining the later Oca Cushman Wing (c1955) to the east and Outpatient Building (1967) to the south. Both these buildings were demolished after the 2005 departure of Children's Hospital to a new location, returning Tammen Hall to a freestanding structure, as originally built. Alterations in exterior Tammen Hall masonry to facilitate access with the two buildings have been reversed or infilled with buff matching brick.

Source: Hendricks, Rickey and Mark S. Forster, *For a Child's Sake: History of The Children's Hospital, Denver, Colorado, 1910—1990*, p.194.

North >





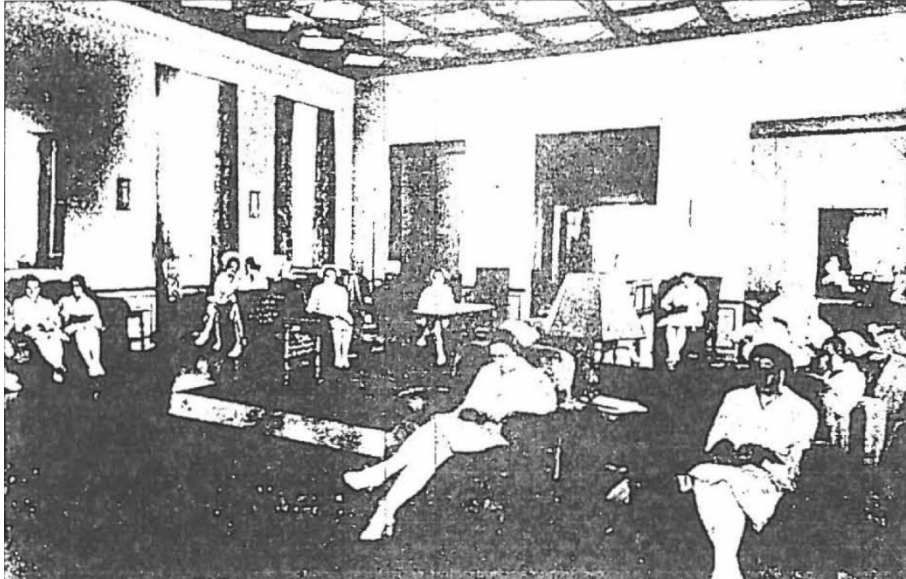
Tammen Hall  
Name of Property

Denver County, Colorado  
County and State

Historic Photo 0003

Main Floor Reception Lounge (ceiling, window, door and fireplace details survive)

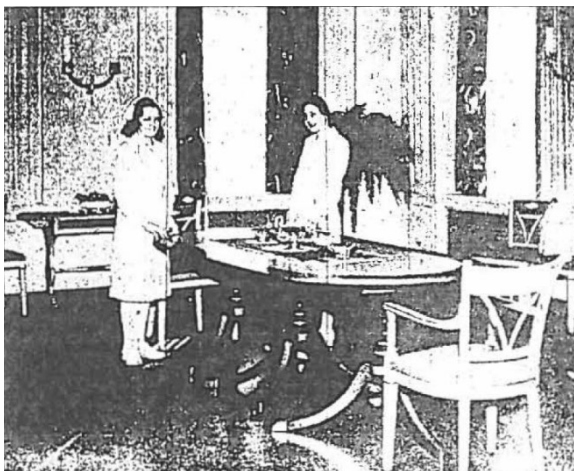
Source: Denver Post, January 10, 1932, page 5.



Historic Photo 0004

Dining Room, located just south of the Main Floor Reception Lounge (plaster friezes, ceiling, window and door details and wall sconces survive)

Source: Denver Post, January 10, 1932, page 5.



Tammen Hall  
Name of Property

Denver County, Colorado  
County and State

Historic Photo 0005

Allen Tupper True mural "Indian Women on Bank of Stream" in its original location surrounding the entry doors to the second floor Nurses Library. The murals are now installed in the first floor Main Floor Reception Lounge, re-named the "Allen Tupper True Community Room."

Source: Allen Tupper True: An American Artist, True, Jere, and Victoria T. Kirby, page 318.



Tammen Hall  
Name of Property

Denver County, Colorado  
County and State

Historic Photo 0006 (left) and 0007 (right)

Allen Tupper True murals (left) “Indian Woman with Deer” and “Indian Woman at Rest” in their original location, inset between bookshelves in the second floor Nurses Library. The murals are now installed in the first floor Main Floor Reception Lounge, re-named the “Allen Tupper True Community Room.”

Source: Allen Tupper True: An American Artist, True, Jere, and Victoria T. Kirby, page 319.

