

**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: Key Savings and Loan Association Building

Other names/site number: Englewood Savings and Loan Association Building, Colonial National Bank, Bank of Choice, Community Banks of Colorado, Flying Saucer Bank/ 5AH.2990

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: 3501 South Broadway

City or town: Englewood State: CO County: Arapahoe

Not For Publication:  Vicinity:

**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   X   statewide   X   local

Applicable National Register Criteria:

  X   A     B   X   C     D

<p><b>Signature of certifying official/Title:</b> <u>State Historic Preservation Officer</u></p> <p><u>History Colorado, Office of Archaeology and Historic Preservation</u></p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p><b>Date</b></p>
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Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

**Signature of commenting official:**

**Date**

**Title :**

**State or Federal agency/bureau  
or Tribal Government**

#### 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:) \_\_\_\_\_

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Category of Property**

(Check only **one** box.)

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

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>                    </u>	buildings
<u>                    </u>	<u>                    </u>	sites
<u>                    </u>	<u>                    </u>	structures
<u>                    </u>	<u>                    </u>	objects
<u>1</u>	<u>                    </u>	Total

Number of contributing resources previously listed in the National Register 0

Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE / financial

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

COMMERCE / financial

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

MODERN MOVEMENT / Other: Sculptural Expressionism

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

Principal exterior materials of the property: Concrete

**Narrative Description**

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style,

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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## Summary

The 1967 Key Savings and Loan Association Building is located at the southeast corner of a roughly rectangular surface parking lot in downtown Englewood, just north of the Little Dry Creek Greenway. It embodies the Sculptural Expressionist style. The building combines a smooth, asymmetrically flattened ovoid form atop a vertically ribbed asymmetrical pedestal base, both constructed of concrete. A large oval opening the full height of the two-story building opens to the north. Within the opening, the interior of the ovoid volume is partially faced in glass. At the center, a series of tiered flat roofs step down to the north, sheltering two levels of glass and the main entrance. Windows appear in a small wedge-shaped opening on the east and a large oval opening on the south side of the building. Key Savings is in excellent condition, retains its original appearance, and has a high level of historic integrity.

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## Narrative Description

### *Setting*

#### *Current Photos 1-8, 25-31*

Key Savings is located at the southwest corner of South Broadway and West Hampden Avenue in downtown Englewood, Colorado. There are public sidewalks on the east and north sides of the property. Curb cuts allow entry from South Broadway and West Hampden. A bus stop kiosk, newspaper boxes and enclosure, planters, and various power and light poles appear around the perimeter of the lot. Just west of Broadway is a public sculpture and a related sign reading "Art Bus."

The building occupies the highest point at the southeast corner of the lot. The grade of the parking lot, which occupies the balance of the site, falls slightly to the north, south, and west. The parking to the north and immediately west of the building corresponds to the original building model; the remainder of the lot to the west was acquired and added to the property at an unknown later date. A chain-link fence encloses the west and south boundary of the parking lot immediately adjacent to a public greenway incorporating flood control for Little Dry Creek. A thornless honey-locust (*Gleditsia triacanthos f. inermis*) appears at the northwest corner of the building. Probably original, it occupies the same location as a tree in the building model and historic photos. Landscape beds of shrubs and rock mulch appear at multiple locations around the perimeter of the building. A freestanding rectangular canopy, added in 1992, provides drive-through banking services just west of the building.

A contemporary oval backlit sign appears at the northeast corner of the lot facing South Broadway. It reads "Community Banks of Colorado" and displays the current owner's logo. The oval sign is mounted on a tall slab-shaped base above a rectangular digital signboard. The current signage is related to the original Key Savings signage. The primary sign has historically been

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

oval in shape, in reference to the form of the bank. Historic Photos 6 and 15 show an oval construction sign and a formal pole-mounted oval sign for Key Savings in the same location. A smaller pole-mounted oval bank signing reading "ATM" appears on West Hampden; a low rectangular "EXIT ONLY/DO NOT ENTER" sign stands northwest of the building near an original drive-through window.

A concrete walkway runs along the north side of the building from the public sidewalk on South Broadway. A large freestanding HVAC unit and garbage dumpster appear adjacent to the utility and service area at the southwest corner of the building.

Two low masonry retaining walls appear at the south boundary of the lot. They are constructed of running bond blonde brick with a top rowlock course. Below either end of the oval window, the walls curve south from the base of the building pedestal and run parallel to the property line. The shorter east wall is also curved north at the east end, adjacent to the public sidewalk. The west end of the longer west wall makes a ninety-degree turn to the north and terminates. Originally located at grade, the walls now sit atop a concrete foundation wall above the 1989 Greenway. At the base of the foundation wall is a stone rubble slope bordering the flow of Little Dry Creek.

#### *Overview, Building Exterior*

##### *Current Photos 1-8*

The two-story concrete building measures 99' x 86' with an interior area of 10,000 square feet. It is 32' high. Viewed from above, the perimeter of the building displays an irregular circular or oval form. A north-facing oval opening recessed within the body of the building features a composition of glass curtain walls that light the interior and form the main entrance.

Viewed from street level, an asymmetrically flattened ovoid form rises above a vertically ribbed asymmetrical pedestal base. The upper body is painted white and the pedestal is painted gray. A narrow gray band with a horizontal drip edge appears on the lower curve of the main building form just above the pedestal. The pedestal extends west from the main entrance doors, curving around the perimeter of the building. It diminishes in height on the east side and ends at the building's northeast corner. Between this point and the north-facing opening, the ovoid form extends directly above a recessed window at grade.

#### *North Side (facade, facing north parking lot and West Hampden Avenue)*

##### *Current Photos (Details) 9-15*

Around the central two-story opening, the exposed edge of the ovoid form is sculpted and beveled, creating a broad curving frame for the building's primary fenestration. This sculpted edge serves both aesthetic and functional ends, directing the path of precipitation runoff.

Just below and behind the upper lip of the main ovoid form, a glass curtain wall curves around the interior of the opening, lighting the second story interiors. The fenestration increases in height from the east, expanding from a shallow ribbon window to fill the full height of the open ovoid form to the west.

Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

Just below, in the center of the opening, a two-tiered crescent-shaped flat roof steps down to the north. Below and behind, a curving glass curtain wall lights the main lobby at the second floor level. Another flat roof or canopy, at the height of the pedestal base to the west, extends north to shelter a second curving glass curtain wall and glass entry doors at the first floor level.

The glass curtain wall of the first floor extends to the east above a low concrete footing. It rises two stories to reveal the vertical form of the spiral staircase behind (Current Photo 12), then extends into the outer shell of the ovoid form. Above the east end of the first floor roofline, it steps back to engage the upper curtain wall and roof fascia.

The flat roofs have plain fascias with horizontal drip lines. The upper fascia is deeper; the lower fascia is shallower, about the same width as the ovoid shell.

Each window mullion is joined to a vertical exterior steel post by horizontal steel rods spaced at regular intervals along their height. Where larger in diameter, these steel posts also serve as load bearing columns.

A pair of glass entry doors are placed toward the right side of the opening at the first floor, set behind a concrete walkway that runs across the north side of the building from the public sidewalk on South Broadway.

Just west of the entrance, a rectangular punched opening on the north side of the pedestal base serves as a drive-through service window. It is fitted with a slightly wedge-shaped projecting stainless steel bay with three perpendicular lights. Above the drive-through window, along the lower curve of the ovoid form, a series of four cylindrical openings are fitted with recessed light fixtures. To the right of the bay are two recessed bank service boxes and a surface-mounted security camera.

*East Side (facing South Broadway)*

*Current Photos (Details) 16-18*

A vertical notch appears in the east side of the ovoid form, creating a beveled, petal-shaped opening. It is fitted with a window composed of two inwardly angled planes incorporating eight irregular lights.

The pedestal base diminishes in height from south to north and then terminates just above grade. Beyond this point, the ovoid form curves back above a shallow recessed ribbon window just above grade. This window curves around the northeast corner of the building above a low concrete footing, increasing in height and extending to join the primary fenestration of the building's north side.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

*South Side (facing Little Dry Creek Greenway)*

*Current Photos (Details) 19-21*

The south side of the ovoid form has a large beveled oval opening fitted with a south-facing window of eleven vertical lights. The window displays the same arrangement of mullions and steel posts that appear on the north side of the building.

*West Side (facing west parking lot and southwest service area)*

*Current Photos (Details) 22-24*

A rectangular punched window appears on the west side of the building's pedestal base. Further south, the pedestal steps out slightly and the vertical ribbing is replaced by a smooth surface, defining the southwest service area of the building. A standing flue rises from the ground through an open, vertical cylindrical channel in the ovoid form, terminating above the top of the building. Just above the pedestal, two cylindrical openings house incoming utility lines. A rounded rectangular recess accommodates a service door, overhead light and utility boxes. Just east of this recess, the vertical ribbing on the pedestal resumes. A large surface-mounted conduit rises parallel to the building, penetrating the upper form. Miscellaneous other small functional fittings and fixtures appear.

*Interior*

*Historic Photos 18-21*

An entry vestibule with walk-up teller window is located immediately inside the front entry doors. A second set of glass doors provides entry to the main lobby. The interior is dominated by a central lobby space two stories in height, circled by a series of slender concrete columns and lit by the two-level north-facing glass curtain wall. The two-tiered flat roof above is expressed on the ceiling. The northeast corner of the lobby features a sculptural spiral staircase with an undulating half-wall and a modulating steel railing. It rises to an open second floor balcony that curves around the rear of the lobby. The front wall of the balcony has a decorative low metal railing.

On the first and second floors, along the rear wall of the lobby, are a total of fourteen rooms including private offices and conference rooms. The rooms are defined by partition walls of floor to ceiling glass with a wood handrail. Two original pendent ceiling fixtures with multiple glass shades survive, one over the main floor of the lobby and one over the spiral staircase. Original sconces and other light fixtures also remain in the main lobby, offices and conference rooms. A teller line is located in the northwest corner of the lobby. Behind the teller line to the south, the large circular door of the main bank vault is visible.

*Alterations*

Englewood Building Department records show that approximately twenty building permits were issued for the property following the issuance of the Certificate of Occupancy on April 24, 1967. In July of 1967, an underground sprinkler was installed, followed by asphalt paving (1971) and roofing (1973). In 1987, Key Savings installed a burglar alarm and a kitchen on the second floor above the teller area, including cabinetry, a dishwasher, garbage disposal and sink. There was some additional undefined minor remodeling on the first floor. After its acquisition of the



Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

building, Colonial National Bank installed a freestanding drive-through teller/ATM canopy in the parking lot (1992), signage (1994), fencing (1994) and replaced the water heater (2000) and some roofing (2004). In 2008, new owner Bank of Choice remodeled the teller area, specifically noting "existing teller line to remain." Specifications reveal the relocation of electrical, phone, data receptacles and base storage cabinets behind the teller line, along with new carpeting. Current owner Community Banks of Colorado / Bank Midwest executed a minor "cosmetic refresher" with minimal interior wall changes and the relocation of electrical outlets in 2014. In 2015, they installed new freestanding signage that follows the oval-shaped design originally established by Key Savings.

### *Integrity*

Key Savings remains in its original location. The commercial areas to the north and east of the building appear virtually the same as they did 1967. Though the bank's original setting was somewhat altered by the construction of the 1988 Little Dry Creek Greenway immediately to the west and south, they share a remarkably harmonious relationship. The building gained a prominent visual place along the Greenway and increased visibility to eastbound traffic on Hampden Avenue. The Greenway itself was discussed as a model for similar projects in the June 1990 issue of *National Geographic* magazine (pp. 77-99).

The exterior of the building, though soiled, is in excellent condition and retains its original design, materials, and workmanship. The building interior is in largely original condition. The formal areas of the bank including the central lobby and adjacent first and second floor offices and conference rooms are intact. Minor changes for security and use have been largely in the first floor teller area and second floor employee kitchen, both on the west side of the building. The interior retains original light fixtures, a dramatic spiral staircase, stair and balcony railings and other architectural details of note.

The feeling and association of the building, which remains in active use as a bank, are intact. It continues to reflect the future-oriented dynamism of Englewood's post-World War II period, the time of the City's greatest growth and commercial and financial prosperity.

Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

## 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

Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

**Areas of Significance**

(Enter categories from instructions.)

COMMERCE

ARCHITECTURE

**Period of Significance**

1967

**Significant Dates**

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_

**Architect/Builder**

Deaton, Charles Utter, architect

Langfur Construction Corporation, builder

Meheen Engineering Company, structural engineer

Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Key Savings is locally significant under Criterion A for Commerce as an excellent example of the transformation of the American banking industry in the post-Depression and post-World War II period. Scholarly recognition of the transformation of the previously conservative American banking industry into a consumer-oriented service business, and the expression of this transformation in its rapid adoption of modern architecture, is the historic context within which the 1967 Key Savings qualifies for listing in the National Register of Historic Places.

Key Savings also qualifies for listing in the National Register of Historic Places for its statewide significance under Criterion C for Architecture. It is significant as the work of established Colorado modernist master architect and engineer Charles Deaton and as an excellent and rare example of post-war Sculptural Expressionist design in the state. Key Savings occupies a key place in the history of Colorado architecture owing to its high quality modernist design.

The 1967 period of significance reflects the year in which construction was completed on the Key Savings building.

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## Narrative Statement of Significance

### Criterion A

Following the stock market crash of 1929, catastrophic banking failures paralyzed the United States. Americans lost all trust in the country's financial institutions as nearly 30% of the banks failed or were forced to close. The federal government intervened, stabilizing the industry and protecting investors' and depositors' funds through New Deal legislation that created the Federal Deposit and Federal Saving and Loan Insurance Corporations (FDIC and FSLIC).

To re-establish public confidence, the banking industry began to distance itself from its past, reform its outdated institutions, and present a new forward-looking image to customers and investors. In *Banking on the Future: Modernism and the Local Bank*, presented as part of the National Park Service's Recent Past 2 Conference, Carol J. Dyson and Anthony Rubano state: "Within the twenty short years between 1935 and 1955, banking as an industry moved from a staid conservative business into a highly competitive mass-marketed industry, enthusiastically selling new services with convenience and efficiency." (p. 2-43)

Banks had historically employed conservative architecture and traditional construction materials to embody a public image of economic security and strength. After the crash, to divorce themselves from the failures that brought on the Depression, they began to embrace modern architectural design to communicate the industry's institutional and functional modernization.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

Banks perceived that modern architectural design was a valuable tool in shedding their image of the past and promoting a new image of service. According to Dyson and Rubano:

By moving to a more modern design, bankers reinforced a new, more accessible, and progressive image, while disassociating themselves from the institutions many blamed for the Depression... and suddenly in the mid-twentieth century, an industry steeped in tradition rapidly transformed its architectural iconography from classicist to Modernist. Indeed, banks embraced new nontraditional vocabularies more easily than did some less conservative building types. New materials, technology, and design were used to symbolize the seemingly divergent expressions of stability and progressivism. Banks were modernized on Main Street or built in new suburbs to make dramatic contemporary statements... (p. 2-44)

This national trend uniting modern banking and modern architectural design is clearly reflected in the buildings of the First National Bank of Englewood and culminate in the 1967 Key Savings and Loan Association Building by architect Charles Deaton.

First National Bank of Englewood (originally Arapahoe State Bank) was founded in 1910. It first occupied a conventional storefront at 3578 South Broadway (demolished, unknown date), identifiable as a bank only by its name on a first floor awning. The bank prospered, and by 1913, had moved north to 3501-3505 South Broadway (Historic Photo 1). The Prairie Style building was rectangular in form with prominent steel lintels above the two commercial bays facing Broadway. Simple geometric details and column heads were worked in dark brick and white stone. The cornice and entrance canopy were sparingly ornamented by a row of broadly spaced, raised diamond outlines. A central staircase led to second floor offices; a one-story wing extended to the rear along West Hampden. It was a building of uncommon design and construction quality in early Englewood, which was characterized by more modest and ephemeral structures often lost to the flooding of Little Dry Creek. Though research has yet to identify an architect, the building resembled Gove and Walsh's much larger 1912 Sugar Building Annex at 1554 Wazee Street in Denver.

According to Dyson and Rubano, the modernization of bank architecture initially took the form of modern classicism -- buildings in Art Deco and Art Moderne styles. Though still most often imposing, symmetrical structures built of largely traditional materials, these buildings were distinguished by new vocabularies of architectural ornament that were also enlivening other commercial and retail structures of the time. The interior design of banks evolved as well, lowering barriers between the staff and patrons to promote an atmosphere of openness and trust.

At the First National Bank of Englewood, this initial modernization took the form of cladding the street level in black structural glass with bold linear ornament and new signage in Art Deco letterforms. The original street level windows were removed and the openings completely or partially infilled with glass block masonry. This renovation extended inside, adding new Art

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

Deco light fixtures and modifying the teller line to create more transparency between bank employees and patrons (Historic Photos 2, 3).

Banking's use of classical modernism was soon supplanted by the more radical International Style that first appeared relative to banking in the 1932 Philadelphia Savings Fund Society (PSFS) Tower by George Howe and William Lescaze. In the post-World War II period, this trend continued and the International Style, asymmetrical in form with sleek industrial interior and exterior materials and finishes, spread across the country.

In the 1950s, Englewood experienced unprecedented growth and prosperity. Retail and commercial expansion centered first in the 3300 to 3500 blocks of South Broadway, Englewood's historic downtown. It quickly became known as the "Miracle Mile" for its outstanding retail performance. The First National Bank commissioned Denver architect William Muchow to design a new 1954 International Style bank building at 3311 South Broadway, immediately adjacent to the "Park 'n' Shop," the new downtown shopping center that helped establish Englewood as a post-WWII retailing giant in Colorado (Historic Photo 4) (demolished ca.1985).

Modern trends in retail storefront and interior design became a model for the banking industry. Glass storefronts and alluring signs increasingly reinforced a functional and architectural relationship between retail shopping and retail banking.

### **Key Savings and Loan Association**

Following First National's move to 3311 South Broadway, the newly formed Englewood Savings and Loan Association purchased and occupied their former building, now considered functionally and aesthetically obsolete. Englewood Saving and Loan commissioned Denver architect Charles Deaton to design a new building for the site. His original plans were issued on December 24, 1965. In 1966, as construction began, Englewood Savings and Loan changed its name to the Key Savings and Loan Association.

The south bay of First National was demolished to make room for construction; Key Savings remained open for business in the north bay. A detail on Deaton's original construction drawings shows the footprint of the Key Savings Building overlaid on the existing buildings on the site (Historic Photo 5). Upon completion, the Deaton bank stood just south of the partially demolished and gutted First National building (Historic Photo 6). The balance of the older bank was then demolished for surface parking. At a later, unknown date, the parking lot was extended to the west by the purchase of the adjoining lot and abandoning the alley.

Historic Photo 6 shows the radical nature of Deaton's design in relation to the more traditional rectilinear building. Deaton's design embodied a new form of modernism that began to appear nationally in bank buildings of the 1960s -- Sculptural Expressionism. According to Dyson and Rubano:

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

Right around 1960, banks began to experiment with more unusual forms. Led by savings and loans, which always had been more open to progressive design, banks with tilted roof planes, and exaggerated geometries appeared regularly throughout the country... Futuristic banks coincided with a larger architectural trend towards more varied structural expression. Circular banks swept the country as more and more unorthodox geometries were employed. By the mid-1960s, bank buildings appear with oval-, football-, fan- and diamond-shaped plans... innovative designs featured parabolic arches, thin-shell concrete domes, bulbous volumes, and compound curves that boldly expressed the banks' technological advancement... [T]he variety and vitality of the experimental 1960s forms proclaimed more exuberantly than did any other phase of bank design that the reserved, historicist bank of the past was gone forever. (pp. 2-47 to 2-49)

The unusual form of Key Savings also reflected the country's infatuation with space-age technology, reflected in its common local name, "The Flying Saucer Bank."

In the October 1967 *National League Journal*, the official publication of the National League of Insured Savings Associations, a photo of the completed Key Savings building appeared on the front cover. An article entitled "Unusual S&L Is 'Real Showpiece'" gives a brief history of Key Savings, and then states that the new building "amply qualifies as one of the most strikingly unusual structures housing a savings and loan association or any other kind of building." (p. 24) Clyde Cantrell, executive vice-president of the firm, is quoted: "We think the design of our new building represents a new and welcome departure from the sterile sameness of so much of today's commercial construction. It is a real showpiece on the corner it occupies, a contribution to the visual beauty and culture of the community." (p. 24)

The interior organization of the new Key Savings also embodied the changes in post-Depression and post-World War II bank interiors as described by Dyson and Rubano: "Larger numbers of smaller depositors meant that bank interiors required more public areas, giving new banks an open, hence modern, feel..." (p. 2-46) This included redesigning teller lines, often adopting sculptural designs with curvilinear or saw-tooth forms, to minimize the barrier between the bank and its customers. Bank offices were moved into the main banking room, separated by railings, which were soon abandoned in the interests of communicating and promoting a friendly business relationship. Sculptural staircases were common, inviting access to more private services on other levels.

The *National League Journal* article describes the interior plan and use of the new Deaton building (Historic Photos 18-21):

The egg-shaped central lobby, 44' x 44', extends under the balcony. Here, savings tellers and officers and the loan officers of the savings and loan company receive and serve customers. Executive offices and a conference room encircle the lobby with a glass wall providing a complete view of the lobby. A great circular vault door directly behind the tellers' counters is part of the lobby design.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

A spiral staircase joins lobby and second floor which houses bookkeeping and accounting operations, data processing equipment and employees' facilities, including a lunch room and extra office space. Except for clerical and work areas, the first and second floors are carpeted throughout. Mechanical equipment for heating and air conditioning occupies a room over the vault.

At the entrance to the building an extra large vestibule provides sheltered waiting space for customers visiting the outside or walk-up teller. A drive-up window near the entrance of the building is accessible by automobile from the street.(p25)

Since the new modern buildings lured customers with the promise of efficient and up-to-date banking, they were central to bank advertising. Deaton's building became the corporate image of Key Savings. Promotional postcards and advertising pictured the building. Postcard text read: "Newest and most modern Savings & Loan building in the country. Designed for the convenience of our customers." Ad copy read, in part "Why did we put up a round building when other savings and loans have gone square? Call it faith. Faith in futures -- yours and ours... Just as our building is unique, so also is the personal service Key people offer to home buyers and savers." (Historic Photo 14)

### **Criterion C - Architecture**

Key Savings has architectural significance due to Charles Deaton's place as an acknowledged master of Colorado architecture, as a masterpiece of mid-century modern architecture in Colorado and the way in which the bank exemplifies the Expressionist current in mid-twentieth century modernist architecture. (The text for this section, excepting that related directly to Key Savings, is an edited version of the 2003 National Register of Historic Places Registration Form for the Deaton Sculptured House by Michael Paglia and Diane Wray.)

### **Charles Utter Deaton, Architect (1921-1996)**

From 1964 to 1967, architect Charles Deaton designed a series of three buildings that brought him to international prominence -- the Wyoming National Savings Bank in Casper, Wyoming; the Sculptured House in Genesee, Colorado; and the Key Savings and Loan Association Building in Englewood, Colorado. Central to their design was an innovative process in which Deaton developed sculptural models that were then translated into final drawings for construction. This creative process, and the international interest and acclaim that accompanied the completed buildings, established Charles Deaton's place as an acknowledged master of Colorado architecture.

Charles Deaton was born in Clayton, New Mexico, on January 1, 1921. His father was an oil geologist and his mother an artist. The Deatons moved to Oklahoma in the 1920s, and Charles spent most of his childhood there. During the Great Depression, times were hard for the Deatons, and for a two-year period during his youth, the family lived in a tent on the Oklahoma prairie, later moving into a one-room cottage. Because of his family's poverty, Deaton never attended college, and his education ended after graduation from high school. In high school, he took a



Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

drafting class that encouraged his natural talents in design. At the age of sixteen, Deaton was already earning a living as a commercial artist. Also as a teenager, Deaton created a board game called "Gusher" that was later marketed nationally. He visited the 1939-1940 New York World's Fair, which he later credited as a direct influence on his architectural design.

During World War II, Deaton worked at a Lockheed aircraft plant in California using practical engineering and design to translate sheet metal into aerodynamic shapes. With no formal training, he began his architectural career in the 1940s in New York City doing minor work as a freelance designer. In 1949, Deaton moved to St. Louis and became in-house designer for the Bank Building and Equipment Company. His completed projects in St. Louis include designs for the remodeling of the Jefferson Hotel and the First National Bank. In 1955, he moved to Denver, Colorado, and lived in the area for the rest of his life.

### **Deaton's Architectural Career**

Deaton's architectural aesthetic was based on the use of forms found in nature, as opposed to the rectilinear forms that dominated most modern architecture of the period. Deaton, as well as other Expressionist architects, was doing work that was formally antithetical to the main current in modern architecture, namely the International style, as exemplified by the rectilinear aesthetic of Ludwig Mies van der Rohe. Instead of rectangular Miesian volumes, Expressionist Deaton was fascinated by the graceful curvilinear shapes of caverns, potholes formed by water, river rocks, plants, hills, and mountains, and he translated these shapes into architectural volumes. In a 1966 article for *Art in America*, Deaton wrote:

I have come to believe that sculptural architecture predates angular and rectilinear architecture by many centuries. Man lived with the rolling hills and curvilinear caves, rounded thatched roofs, and molded mud huts long before Euclid's geometry squared up our cities. We are so accustomed to our square cities that fully rounded forms in buildings look new to us again.... The question today is not to ask whether sculptural architecture is new, but to ask how far it can grow as a major art form. (p. 25)

### **Central Bank and Trust, 1959**

Deaton's architectural career began to develop after his move to Colorado. His first major commission was a modern addition to the 1911 Central Bank in downtown Denver, designed by Jacques Benedict at the corner of 15th and Arapahoe. The addition was Deaton's first Expressionist building, conceived as a sculpture and expressed initially in model form. The structure was a one-story flat-roof cylinder attached to the rear of Benedict's building. It included attached and freestanding drive-through kiosks and walk-up windows, many displaying circular flat roofs (Historic Photo 7). It was illustrated and discussed in a December 1959 *Interiors* article entitled "A Spirited Play of Circles, Cones and Textured Light for Denver's Central Bank and Trust Company" (pp. 106-109). The 1911 building and 1959 addition were both demolished in 1989.

Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

### **Other Bank-related Design 1960s**

Deaton's interest and experience in the design of bank interiors dated to his time in St. Louis and was the basis for his continuing design of modern bank furnishings and fixtures. It proved a successful part of his practice as modernism dominated bank design for the three decades following the war. His patented designs also found a broad market in more general commercial interiors. Deaton held over thirty U.S. design patents and licensed production of an estimated one hundred products to manufacturers. His familiarity with banking led to one of his largest design commissions, a series of security mechanisms, security doors, and vaults for Diebold Incorporated. He also designed a successful line of office furniture called "The Template Group" produced by the Leopold Company of Burlington, Iowa. "The Template Group" included desks, tables, and credenzas. For Luminous Ceilings of Chicago, Deaton designed a ceiling lighting system called "Squiggle," in which a jigsaw pattern of hanging plastic panels was used to diffuse and soften fluorescent light.

### **Wyoming National Bank, 1964**

Denver's Central Bank and Trust commission led to Deaton's highly sculptural Wyoming National Bank in Casper, Wyoming. Originally commissioned in 1961, the bank became fairly famous, especially considering its relatively isolated location. It was featured in an extensive article in a 1964 issue of *Architecture International* magazine, which also featured Edward Durell Stone's Huntington Hartford Museum on Columbus Circle in New York City.

At the Wyoming National Bank, Deaton used the security mechanisms, security doors, and vaults he designed for Diebold, "The Template Group" office furniture he did for Leopold, and the "Squiggle" lighting system he had done for Luminous Ceilings. All were already in production, and none were originally conceived as custom features of the Wyoming National Bank, though the bank did provide the perfect context for them.

The most distinctive feature of Wyoming National Bank is the banking pavilion, expressed on the building's exterior by seventeen petal-shaped concrete wedges surrounding a pierced dome. The sculptured rotunda is set within the corner of a larger, three-story rectilinear building that fit within the urban streetscape of downtown Casper. The pavilion is three stories in height and the banking hall occupies the entire ground floor, with a balcony and adjacent offices in the rectilinear portion of the structure. The exterior diameter of the Wyoming bank rotunda is 90'; the exterior diameter of Key Savings measures 99' x 86'.

Deaton first created a wood model of a shell structure (status and location unknown) and then worked with KKBNA (formerly Ketchum, Konkle, Ryan and Hastings, now Martin & Martin), a structural engineering firm in Denver to realize the building. Milo Ketchum of KKBNA was a local pioneer in shell-structure testing. The Wyoming National Bank was the first of many collaborations between Deaton and KKBNA.

The unusual form of the domed banking room provided an immediate precedent for the much simpler shape of the Sculptured House. Though extant, the Wyoming National Bank building has

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

suffered insensitive alterations that have compromised the open rotunda interior. There have also been losses, including the drive-through structures (dates of alterations and losses unknown).

### **The Sculptured House, 1966**

The Sculptured House was his next building, meant as a residence for Deaton himself, and is the only example of a house design in his entire career. The structural engineer was Joe Meheen and the general contractor was John Del, Inc. The Sculptured House became nationally and internationally famous as a rare built example of the "House of the Future," appearing in general-interest newspapers and magazines, a feature film, and on television.

Sculptured House was widely published at the time of its construction and its rehabilitation in the 1990s, appearing in the architecture, art and design press and appearing in books and professional journals. As a result, it has become one of the best known, most respected and highly regarded buildings in Colorado. See the National Register of Historic Places Registration Form for Sculptured House for a full history and statement of significance (listed on February 24, 2004, 5JF.2576, NRIS.02000385). Unfortunately, the model of the Sculptured House was accidentally destroyed at Deaton's memorial service in 1996, though photos of it survive.

The Sculptured House and Key Savings are compared below in the discussion of Key Savings' place in Colorado's Modern architectural history.

### **Key Savings and Loan, 1967**

In a 1966 article in *Engineering News-Record* entitled "Sculpture Shapes Charles Deaton's Buildings," Deaton's sculptural design methods are presented. The article features his three sculptural buildings -- the Wyoming National Bank, Sculptured House, and Key Savings -- and discusses Deaton's design process. The referenced Key Savings model is now located in the *Charles Deaton Architectural Records 1964-1993*, Denver Public Library Western History collections:

These buildings are the product of what Mr. Deaton describes as architecture of sculptured components. He rejects the linear and the rigid and the geometrics they generate; not for him the tyranny of the T-square and the triangle, Instead, he uses a sculptor's approach. He plastically shapes a building as a free-form sculpture, only intuitively being guided by structural purpose, until he achieves a satisfactory form. Thereafter he fits structure to form.

Mr. Deaton uses models to translate concept into reality, He works in many materials; his home was modeled in hard plaster, the Englewood building in clay and the Casper bank in wood.

The models not only determine over-all shape, but also details and dimensions. A single downward cut with a sculptor's loop took out the v-shaped slices that became the windows of both the Genesee Mountain home and the Englewood Bank. Grooves rasped with a rat-tail file became the sculptured slit windows of

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

the Casper bank. Mr. Deaton cut out cardboard human figures of various sizes and tried them out in the model of his home. The most pleasing result determined the dimensions of the structure.

The model's importance continued in the subsequent steps of planning and construction. After Mr. Deaton has achieved the form he is seeking, the model is cut up into cross-sectional slices. Each slice is laid on a sheet of graph paper and its outline traced. Working drawings are made from these outlines [Historic Photo 12].

Thereafter the model continued as the governing factor in construction. It becomes a formal contract document, along with working drawings and specifications. The contractor is expected to set dimensions scaled from the model; in case of any question, the model becomes the arbiter. This, Mr. Deaton explains, is about the only practical approach. Figuring the coordinates mathematically and transcribing them to drawings could only be done with a computer and, even so, the task would be difficult...

Mr. Deaton's preoccupation with form raises the question whether he relegates function to a secondary role and as [a] result designs inefficient buildings. He says no. Function is a factor that guides form. He keeps reshaping his models until he comes up with one into which function can be fitted; it is not uncommon for him to make seven or eight models to get one that meets his requirements. To the bank jobs he also brought a knowledge of bank operation, acquired through his industrial design work, so that very efficient buildings resulted. (pp. 38-42)

This creative method is the opposite of the typical relationship between plans and models in architecture, where two-dimensional sketches and plans are more commonly translated into three-dimensional models for presentation purposes. Despite their appearance, these models were not sculpted "free-form," but were based on intricate non-Euclidean geometries, which Deaton had mastered. This interest in non-Euclidian geometry distinguished him from other Expressionist architects of the time and makes Deaton a precursor to the architect Frank Gehry. However, Gehry has the benefit of computer-aided design software, while Deaton created the calculations in his head and with his hands.

Denver's Meheen Engineering Corporation, the consulting engineers on the project, issued engineering drawings and concrete construction specifications for the Key Savings and Loan Association Building on December 20, 1965. Deaton's final plans and cross-sections followed on December 24. On December 30, 1965, a permit was issued for the partial demolition of the First National Bank.

The initial construction permit was filed on January 19, 1966, with an estimated cost of \$135,000. Langfur Construction was project contractor. The structure was largely built during the summer of

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

1966, and a permit for the demolition of the remainder of the First National Bank was issued on March 6, 1967. The new building received its Certificate of Occupancy on April 24, 1967.

An advertisement for the Concrete Reinforcing Steel Institute of Chicago (unknown publication) featured the building. The title read "The beautiful world of reinforced concrete is taking shape" and the text read, in part:

You're looking at one of the most unusual building shapes ever formed in concrete. A sculpture. Beautiful, yet practical, too. It's the Key Savings and Loan Association Building, Englewood, Colorado. Its gently curving concrete shell provides a protective mantle for 10,000 feet of floor space -- including private offices, conference rooms, outdoor teller windows, and graceful 44' x 44' lobby. Admits diaphanous lighting through window areas dramatically cut in the outer convexity as though some colossus had carved them with a knife.

Which is about what happened: The architect, Charles Deaton, first modeled this building concept in clay and indeed did sculpt the outer window areas with a knife.

It was then cast full scale in concrete reinforced by a maze of high strength steel bars. These high-strength steel bars are what make such imaginative construction possible. They allow concrete to assume dramatic shape and meaning: slim soaring towers that climb to breathtaking heights; light-boned bridges that leap across rugged chasms; strong sinewed roads that bear the stresses of modern traffic. Textures, forms, strengths no architect would have dared dream a few short years ago. (page unknown)

The pedestal base, columns, floor and flat roof slabs and a few interior walls were form cast. After placement of the reinforcing steel bars (see Historic Photo 12), the upper form was covered with welded wire fabric to match the model's shape as closely as possible. The concrete application on the upper ovoid is not fully described in the plans. It was probably the same as that of the Sculptured House, also engineered by Joseph Meheen. There, concrete was pumped over the surface to a depth of 3". It was then hand-troweled to a depth of 6-9". When this concrete layer was considered to be perfect, a final surface sealant was applied.

The Saint-Gobain Corporation was the supplier for the 3,000 square feet of glass on the project. The north side of the building was glazed with 1/4" Starlux plate glass, as were the interior glass partition walls that separate the office and conference rooms from the main lobby. The south-facing oval window was glazed with ASG Bronze plate glass. The glass was installed using neoprene gaskets set in steel frames.

The interior surfaces of the concrete structure were lined with 1-1/2" of acoustical insulation and a 3/4" coat of finish plaster. Additional partition walls were constructed of concrete block masonry or 5/8" sheetrock on steel stud. The drawings reflect Deaton's attention to detail, even directing that the solid-core walnut doors with oil finish and the fixed transom panels above be

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

cut from the same stock to ensure a wood grain match at the joint. Though research could not confirm the use of any Deaton-designed furnishings or banking equipment in Key Savings, the plans do call for some Luminous Ceiling Inc. fixtures with Deaton's "Squiggle" diffuser.

### **Harry S. Truman Sports Complex, 1972**

The largest commission of Deaton's career came in 1967 with Kansas City's Harry S. Truman Sports Complex that comprised both Arrowhead Stadium and Royals Park done in collaboration with the firm of Kivett & Myers. Originally, the design for the Truman Complex called for a retractable roof for Arrowhead Stadium. Deaton worked with KKBNA and Testing Consultants to solve the problems associated with moving the great weight of the roof. The innovative plan Deaton, KKBNA, and Testing Consultants came up with was to float the roof on a thin layer of water that buoyed up pressure pads mounted underneath them in 2,500'-long channels. The cost of the moveable roof was prohibitive, and it was never built.

The triumph of the Harry S. Truman Sports Complex was tainted for Deaton when Kivett & Myers claimed sole architectural credit, though the complex, completed in 1972, looked very much like Deaton's first model and drawings. There ensued an eight-year lawsuit, which was eventually settled out of court and was personally, professionally, and financially costly for Deaton. A documentary is currently in production by Roger Reed, a member of the Kansas City Architectural Foundation, in cooperation with the Nelson Atkins Museum. The work will present the history of the Truman Sports Complex and feature Deaton's role as the "father of modern sports architecture."

### **Un-Built Projects of the 1970s and 1980s**

In the 1970s, Deaton was part of a consortium with KKBNA and Swanson Rink to collaboratively develop designs for new stadiums based on the ideas expressed in the Truman Sports Complex. Unfortunately, the consortium never was able to get a stadium commission, though a model and plans for a covered 84,000 seat convertible stadium for football and baseball was designed for the Minneapolis-St. Paul area in Minnesota.

Also in the 1970s and into the 1980s, Deaton designed several un-built high-rise projects for Denver, including one for Denver's Regional Transportation District property at Colfax Avenue and Broadway in Denver, which called for three wedge-shaped towers. He designed a project for 15th Street (cross street unknown) that included a 44-story tower with a semi-circular elevation set on a circular recessed plaza. A Denver Urban Renewal Authority project designed with Muchow and Partners, also on 15th Street (cross street unknown), would have been comprised of a pair of semi-circular towers connected by a low pavilion. Other projects that were never built include a hotel, theater, and shopping mall complex for Boulder, Colorado; a series of high-rise residences for Fort Collins, Colorado; and a high-rise hotel and shopping complex for Jeddah, Saudi Arabia. Deaton was an old friend of Lamar Hunt, heir to a Texas oil fortune and the motivating force behind the organization of the American Football League. Hunt commissioned Deaton to design a tower to honor the Apollo space missions to be built on Alcatraz Island, but public opposition that sought to preserve the site put an end to the project.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

The observation tower idea was transposed to a Florida location, and a different design was conceived; this, too, was never built.

Deaton did some of his most ambitious and accomplished designs during this period. His high-rise buildings in which parts of the shafts are cut-away, and which sometimes have circular or semi-circular footprints, are particularly unusual and distinctive. Despite the remarkable quality and visionary nature of his designs, the 1972 Truman Sports Complex was to remain Deaton's final built project.

Charles Deaton died on December 18, 1996 at the Bear Creek Nursing Center in Morrison, Colorado, at the age of 75 following a long period of declining health. Charles Deaton's biography is in the 1999 edition of *Who Was Who in American Art*. He is also listed in earlier editions of *Who's Who in American Art*, and his obituary appeared in *The New York Times*.

### **The Place of Key Savings in Colorado's Modernist Architectural History**

Beginning in the 1930s and continuing into the post-war period, the Front Range of Colorado became a regional center for modernism in architecture with many modernist buildings by local architects being constructed at that time in Denver, Boulder, and Colorado Springs. In the 1950s, some of the earliest buildings by prominent nationally known modernist architectural firms based out of state were erected in Colorado. In the 1950s, the Air Force Academy campus, including the famous Chapel designed by Walter Netsch for Skidmore, Owings and Merrill, was built on a foothills site north of Colorado Springs. At about the same time, Zeckendorf Plaza and Mile High Center by I.M. Pei were built in downtown Denver. (Both Pei complexes have been severely damaged by insensitive changes, and only the high-rise towers from each survive.)

The local modernist architectural scene in Colorado greatly expanded from the 1950s through the 1970s. The most notable of these local architects and architectural firms include: Rodney Davis, Charles Deaton, Harry Ervin, Alan Fisher, Casper Hegner, Victor Hornbein, Burnham Hoyt, George Hoover, James Hunter, Charles Haertling, Elizabeth Wright Ingraham and Gordon Ingraham, Lamar Kelsey, Lusk and Wallace, Joseph and Louise Marlow, Thomas Moore, William Muchow, Roger Musick, Nixon and Jones, Papachristou and Havekost, James Ream, Jan Ruthenberg, Chuck Sink, Eugene Sternberg, James Sudler, and Hobart Wagener, among others.

In this group of Colorado modernist architects, Charles Deaton, whose work was the subject of national and international attention beginning in the 1950s, is an acknowledged master. The publicity Deaton received was not just related to his most famous project, the 1966 Sculptured House, but had started earlier with the 1960 Central Bank and Trust addition in downtown Denver and the 1964 Wyoming National Bank in Casper. After the Sculptured House, Deaton continued to garner national attention in the press with the Key Savings and Loan of 1967 in Englewood and his largest and most important commission, the Harry S. Truman Sports Complex in Kansas City of 1972, that includes two large outdoor stadiums.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

Among modern buildings in Colorado, Deaton's widely known Sculptured House is commonly considered by the architectural community, and by local architectural historians, to be one of the most significant in the state. The Sculptured House may be regarded as being on par with the 1930s Colorado Springs Fine Arts Center by John Gaw Meem, the 1940s Red Rocks Amphitheater by Burnham Hoyt, and the 1950s Air Force Academy Chapel by Walter Netsch for Skidmore, Owings and Merrill.

Though Key Savings did not receive the same level of national and international press coverage as Deaton's spectacularly-sited "House of the Future," it is entirely commensurate with and, in some ways, even exceeds the house in the high quality of its design and construction.

The two buildings share a similarity in design. Both have highly expressive concrete sculptural forms that rise above ribbed pedestal bases. The upper form of the Sculptured House was modeled in plaster; its supporting pedestal of vertical concrete piers and glass was designed later to accommodate the site. The Key Savings clay model included both the upper form and lower pedestal, which was cast in concrete with a surface of narrow, shallow vertical ribs.

At the Sculptured House, the pedestal is clearly distinct. It is visible largely on the steep slope below the main body of the house and its interiors are strictly separated from those above. A staircase and elevator in the pedestal join the upper and lower portions of the house. In contrast, the upper and lower forms of Key Savings are entwined on the exterior and create a seamless, continuous interior.

The interior of the Sculptured House was never completed by Deaton. The house was vandalized and its windows shattered while it stood abandoned for approximately ten years. In 2000, the interiors were completed and a large, though sensitive, addition was constructed. In contrast, the interiors of Key Bank were fully designed and detailed by Deaton. Key Bank has been carefully maintained through the years and retains an extremely high level of both interior and exterior integrity. There have been no additions.

Both buildings are beloved landmarks within their geographic settings. Though the spectacular site of the Sculptured House cannot be equaled, the 1989 construction of the Little Dry Creek Greenway immediately south of Key Savings enhanced its setting. The Greenway now frames south, east and west views of the building with an attractive landscape of trees, shrubs, lawns, rocks and flowing water, visible to Greenway pedestrians and automobiles on US Highway 285 (Historic Photos 15-17).

Sculptured House was built as a remote, though highly visible, mountain residence. As such, it has always inspired those traveling below on I-70 to imagine it as their own private refuge, encouraged by its famous appearance in Woody Allen's movie *Sleeper*. Key Savings, a familiar and readily accessible commercial building in Englewood's modest downtown, does not stir the same level of romantic admiration. Nevertheless, design professionals and the general public alike delight in both buildings. Neither requires academic explanation nor architectural or historic credentials in order to be appreciated and enjoyed.



Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

### **Key Savings as an Example of Sculptural Expressionist Style Architecture**

Key Savings exemplifies the post-war Expressionist current in modern architecture.

Expressionism in post-war architecture is recognized in the scholarly community as an identifiable style. Key Savings is significant under Criterion C as an excellent example of post-war Sculptural Expressionist design.

The Sculptural Expressionist Style is a stylistic variant of modernism that has been recognized in the scholarly community since German artist Bruno Taut's Glass Pavilion at the Cologne Werkbund Exhibition of 1914. However, the style's appearance in the United States dates largely to the 1950s. In *American Architecture Since 1780*, historian Marcus Whiffen states: "In Expressionism, the architect tries to convey his message at a nonintellectual level and directly, through the very forms that he employs." (p. 274) This, and the style's often-radical futurist appearance, accounts for much of its popular appeal in the post-World War II period.

American architects of the period were drawn to its alternative design methodology and its use of experimental materials combined with unconventional engineering and construction techniques. It eschewed the largely rectilinear, Euclidian geometry of European historical styles in favor of less constraining and more artistic sculptural forms.

Whiffen describes Expressionism, which he calls Neo-Expressionism:

In Neo-Expressionist buildings unity is achieved by continuity of form rather than proportional or geometrical means. Hence, sweeping curves, convex, concave, or faceted surfaces, and a tendency to avoid the rectangular wherever practicable; even structural columns and piers may "lean." When continuity is broken, the break is emphatic, even violent... Arches and vaults of many forms are employed, but not the semicircular arch or the barrel vault. The absence of these is due in part to the essentially static nature of the semicircle, which would conflict with the "movement" or "dynamism" of the style, in part to their too obvious geometry, which would conflict with its generally sculptural effects...(p. 273)

The Expressionist, disdaining geometry or employing only those of its forms that have a "freehand" look, does not work this way; his way is nearer to the sculptor's. [Eero] Saarinen, unchallenged as the leader of the movement during the last years of his life, was in fact trained as a sculptor. Other architects became Neo-Expressionists as a result of their admiration of what the engineers could do with matter, which is sculptor's medium if the architect's is space...The development of concrete shell vaults was a particular impetus... (p. 276)

Key Savings is consistent with Whiffen's description of Expressionism. The overall unity of the building is achieved through the continuity and interrelationship between the two major forms that compose the building. The vertical pedestal modulates in height as it curves beneath the ovoid form. The asymmetrically flattened ovoid form undulates above, dynamically shifting in a

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

fluid relationship to the pedestal, rising above or swelling over and beyond the footprint of the pedestal at grade. Its shape is complex, displaying a "freehand" appearance that seems to defy any form of geometric calculation.

Within the north opening, a curving wall of glass displays a dynamic relationship to the concave interior of the concrete shell related to that of the convex ovoid and pedestal on the building perimeter. A vertical glass wall increases in height as it curves just beneath and behind the opening of the shell, expanding from a narrow ribbon window and swelling to infill the full height of the open ovoid form. The angled open edge of the concrete shell rises, falls and turns in relationship to the body of the ovoid. The south and east window openings are also framed by asymmetrically faceted or beveled edges.

In contrast, the building's fluid continuity of form is also broken within the north opening, where the concave form of the concrete shell's interior collides with vertical window planes and flat roof planes that meet at perpendicular or acute angles. The overall effect of Key Savings is that of a dynamic sculpture.

In 2000, the city of Boulder, Colorado, sponsored a survey of modern architecture in the city entitled *Historic Context and Survey of Modern Architecture in Boulder, Colorado, 1947-1977*. The survey included lists of distinctive characteristics of various architectural styles that were popular between the 1940s and the 1970s, including Expressionism. This list itemizes more specific features characteristic of the style:

#### Distinctive Characteristics / Expressionism

- sculptural forms (explored above in relationship to Whiffen's stylistic definition).
- irregularly shaped windows.
- non-traditional structural elements.
- use of experimental materials like polyester foam.
- use of cast-in-place concrete.
- same materials used inside and out.
- organic or geometric floor plans.
- organic or geometric ornamental programs.
- use of the cantilever.
- dramatic site planning, use of topography as a design element.
- butterfly or other unconventional roof designs.
- roofs as continuations of the walls.

The two primary windows of Key Savings are irregularly shaped: the oval window parallel to the south side and the petal-shaped east window with two inwardly angled glass planes. Within the north opening, the glass walls with unique mullion system demonstrate the use of non-traditional structural elements.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

Deaton freely acknowledged his debt to modern technology or "experimental materials," particularly plastic roofing materials and window sealants. Key Savings incorporates these and employs cast-in-place concrete both inside and outside the structure.

The exterior shell of Key Savings is organic in form, as is the ornamental spiral staircase of the interior. The interior floor plan is more geometric in design, combining a semi-circular balcony and glass walls with angled solid partition walls and ornamental geometric railing details.

The continuous outer surface of the ovoid form incorporates both the roof and upper exterior walls. An unconventional roof design appears within the north opening: a pair of tiered, crescent-shaped flat roofs. At the first floor is a curved, cantilevered flat roof that forms a canopy over the main entrance to the building.

Key Savings, though originally constructed on a largely flat lot within a conventional street plan, now occupies a dramatic site overlooking the later Little Dry Creek Greenway.

Although the 2000 survey of Boulder's modernist architecture identified eighteen examples of Expressionism, including works by architects such as Charles Haertling, (none of which are yet listed in the National Register), it is a rare style in the rest of the state. Other known examples are the 1965 United Methodist Church at 3869-3899 S. Broadway, designed by Denver architect Thomas E. Moore, which includes a large pre-stressed concrete sanctuary; the 1969 Elkhorn Conference Center at Fort Carson (5EP.6511); and Deaton's own Sculptured House. A search of the Office of Archaeology and Historic Preservation's database reveals no other recognized Expressionist buildings. The Key Savings and Loan Association Building is the only known example of a Sculptural Expressionist bank in Colorado.

Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

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Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

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Arapahoe County, Colorado

Name of Property

County and State

Dyson, Carol J. and Anthony Rubano. "Banking on the Future: Modernism and the Local Bank," *Recent Past II Conference Proceedings*, Washington, D.C.: HPEF and National Park Service, 2000, p2-43-p2-56.

Paglia, Michael, Leonard Segel and Diane Wray. *Historic Context and Survey of Modern Architecture in Boulder, Colorado, 1947-1977*. Boulder: City of Boulder, 2000.

Reed, Roger. "Email re: Truman Sports Complex to: Nicholas Antonopoulos / praXarc," Monday, March 7, 2016.

Schmelzer, Erika and Heather Peterson. "Key Savings and Loan/Bank of Choice/Flying Saucer Bank, 5AH.2990." Colorado Cultural Resource Survey Form, June 13, 2008 (rev. January 28, 2014). On file with History Colorado Office of Archaeology and Historic Preservation, Denver.

Wray, Diane and Michael Paglia. National Register of Historic Places Registration Form, *Deaton Sculptured House*, September 25, 2003.

### **Special Collections**

Denver, Colorado. Charles Deaton Archive (Charlee Deaton-Nicholas Antonopoulos Collection). Clipping File Collection. Photograph Collection.

Denver, Colorado. Western History Collection, Denver Public Library. Clipping File Collection. Map Collection. Photograph Collection.

Denver, Colorado. Western History Collection, Denver Public Library. Charles Deaton Architectural Records 1964-1993. Drawing Collection.

Englewood, Colorado. Local History Collection, Englewood Public Library. Clipping File Collection. Photograph Collection.

Englewood, Colorado. Building Permit File, City of Englewood. 3501 South Broadway Collection.

Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**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
- 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: History Colorado

**Historic Resources Survey Number (if assigned):** 5AH.2990

**10. Geographical Data**

**Acreeg 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: |

Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Or**  
**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 13 | Easting: 501007 | Northing: 4389244 |
| 2. Zone:    | Easting:        | Northing:         |
| 3. Zone:    | Easting:        | Northing:         |
| 4. Zone:    | Easting :       | Northing:         |

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

The boundary encompasses the property between South Broadway to the east, West Hampden Avenue to the north, and the Little Dry Creek Greenway to the west and south.

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

The boundaries correspond to the legal description of the Key Savings and Loan Association building property as filed with the Arapahoe County Clerk:

Lot 2 Blk 1 Creekside Sub Waiver Ex M/R's.

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**1. Form Prepared By**

name/title: Diane Wray Tomasso  
organization: \_\_\_\_\_  
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: January 25, 2016



Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

## CURRENT PHOTOGRAPH LOG

Name of Property: Key Savings and Loan Association Building  
Location: 3501 S. Broadway, Englewood, Colorado 80113  
Photographer: Diane Wray Tomasso  
Date of Photographs: January and March 2016  
Negatives: TIFF images on file at the Office of  
Archaeology and Historic Preservation, Denver,  
Colorado

<u>Photo No.</u>	<u>Photographic Information</u>
0001	North side, view to south.
0002	North (right) and east sides, view to southwest.
0003	North (right) and east sides, view to southwest.
0004	East side, view to west.
0005	East side, view to west.
0006	East (right) and south sides, view to northwest.
0007	Northwest side, view to southeast.
0008	West side, view to east.
0009	Detail, north side, view to south.
0010	Detail, north side, view to south.
0011	Detail, north side, view to east.
0012	Detail, north side, view to southeast, interior.
0013	Detail, north side, view to southwest.
0014	Detail, north side, window mullions.
0015	Detail, north side, view to southwest.
0016	Detail, east side, view to southwest.

Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

- 0017 Detail, east side, view to northwest.
- 0018 Detail, northeast side, view to south.
- 0019 Detail, south side, view to northwest.
- 0020 Detail, south side, view to west.
- 0021 Detail, south side of site, view to west.
- 0022 Detail, West side, view to south.
- 0023 Detail, west side, view to southeast.
- 0024 Detail, southwest side, view to northeast.
- 0025 West side, view to northeast (overlooking Little Dry Creek Greenway).
- 0026 West (left) and south sides, view to northeast (overlooking Little Dry Creek Greenway).
- 0027 South side, view to northeast (overlooking Little Dry Creek Greenway).
- 0028 South (left) and east sides, view to northwest (overlooking Little Dry Creek Greenway and South Broadway overpass).
- 0029 North side, site overview, view to south.
- 0030 West side, site overview, view to east.
- 0031 West side, site overview, view to east.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

## HISTORIC PHOTOGRAPH LOG

Name of Property: Key Savings and Loan Association Building  
Location: 3501 S. Broadway, Englewood, Colorado 80113

### Historic

#### Photo No.    Photographic Information

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0001 This view to the southwest pictures the 1917 flood of Little Dry Creek in downtown Englewood. The ca.1913 Prairie Style First National Bank of Englewood at 3501 South Broadway appears at right. Charles Deaton's 1967 Key Savings and Local Association Building was built just south of this bank, where signs for a restaurant and real estate/insurance firm are visible. Photo ID: EPL0001570-01, Fred Gaspard Collection, Englewood Public Library Local History Collection.

0002 During the 1930s the street level of the First National Bank of Englewood was modernized by the addition of Art Deco style structural glass cladding and the infill of the window openings with glass block masonry. Photo ca.1940s. Photo ID: EPL0001012-01, Englewood Public Library Local History Collection.

0003 The 1930s modernization extended to the interior, as demonstrated by the Art Deco light fixtures. Low panels of glass and metal bars still separate the lines of patrons from the staff, but they probably reflect a modernization of the original teller line, which would have had a higher and more secure enclosure. Photo ca.1940s. Photo ID: EPL0000061-01, George Perrin Collection, Englewood Public Library Local History Collection.

0004 In 1954 the First National Bank of Englewood commissioned a new International Style bank building by Denver architect William Muchow at 3311 South Broadway, two blocks north of their ca.1913 building (view to southwest). It integrated banking into Englewood's highly successful "Park 'n' Shop" shopping center, visible just to the south. An entrance canopy composed of three shallow barrel vaults enlivens the bank's severe rectilinear form. Photo ca.1960. Photo ID: EPL0001014-01, Englewood Public Library Local History Collection.

0005 With the 1954 move of First National, the newly formed Englewood Savings and Loan Association purchased the ca.1913 building for their home office. They commissioned architect Charles Deaton to design a new building for the site. In this detail, the footprint of the new building is overlaid on the existing buildings. The lot just west of the alley (at left, now abandoned) was acquired at an unknown later date to extend the parking lot. Drawing dated 12/24/1965. Charles Deaton Architectural Records 1964-1993, Denver Public Library Western History collections.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

0006 In 1966, as construction began, Englewood Savings and Loan changed its name to Key Savings and Loan. The former First National building was progressively demolished for the construction of the new Key Savings building. Deaton's radical Expressionist design provides a sharp contrast to the older building's rectilinear form. The oval construction sign in the foreground echoes the shape of the bank. Photo 1967.

<http://media.gettyimages.com/photos/key-savings-loan-association-picture-id162092025>, accessed January 14, 2016.

0007 Deaton's first major commission was a 1959 addition to the 1911 Central Bank in downtown Denver, designed by Jacques Benedict for the corner of 15th and Arapahoe. The addition was Deaton's first Expressionist building, conceived as a sculpture and expressed initially in model form. This advertisement appeared in the March 1959 issue of *Northwestern Banker*, p93.

0008 to 0010 From 1964 to 1967, architect Charles Deaton designed a series of three buildings that brought him to international prominence. Photos of the completed 1964 Wyoming National Savings Bank in Casper, Wyoming (0008); the 1966 Sculptured House in Genesee, Colorado (0009); and the model for the 1967 Key Savings building, then under construction (0010), were shown in a 1966 issue of *Art in America*, p24-29.

0011 Architect Charles Deaton (left) discussing his unorthodox design methods with Hugh Downs on the NBC *Today Show*. The Key Savings model sits directly in front of the two men on the desktop. The Sculptured House model appears at right. Photo 1966. Charles Deaton Archive (private collection of Charlee Deaton and Nicholas Antonopoulos).

0012 Deaton's original clay model for Key Bank was copied and then sliced into sections. Each segment was traced onto sheets of graph paper, which were then used as the basis for the working construction drawings. The Key Savings model is now located in the *Charles Deaton Architectural Records 1964-1993* in the Denver Public Library Western History collections. Haselbush, Willard and Floyd H. McCall, photographer, "Sculpture in Concrete," *The Denver Post*, July 11, 1966, p23.

0013 In this construction photo, the interior columns and floor line of the second level are visible beneath the steel framework on which the outer shell of concrete will be formed. The concrete pedestal base that appears to the right of the main entrance is visible directly below the "getty images" text. The scaffolding at right is braced against the partially demolished building to the north. Photo 1966. <http://media.gettyimages.com/photos/work-progresses-on-englewood-building-work-is-nearing-completion-on-picture-id162092023>, accessed January 14, 2016.

0014 The design of Deaton's Key Savings building became an important element in the institution's promotional and advertising materials. Advertisement, *Cervi's Rocky Mountain Journal*, March 29, 1967, p19.

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

0015 This view looking north on South Broadway shows the relationship between Key Savings and the land to the south prior to the 1989 construction of the Little Dry Creek Greenway. A column-mounted oval sign appears just to the right of the building. Photo ca.1970. Photo ID: EPL0000878-01, Englewood Public Library Local History Collection.

0016 An aerial view looking east along West Jefferson (at center) shows the relationship between Key Savings and the land to the south prior to the 1989 construction of the Little Dry Creek Greenway. Photo ca.1985. Photo ID: EPL0001218-01, Englewood Public Library Local History Collection.

0017 The south side of Charles Deaton's Key Savings and Loan Association building as viewed from a pedestrian pathway in the Little Dry Creek Greenway. View to the northeast. Photo ca.2010. Photo by Nicholas Antonopoulos.

0018 After entering through the vestibule, which includes a walk-up teller window, the interior teller service area appears to the west. The triangular form to the southwest is the concrete vault room. Around the perimeter of the lobby, from northeast to west, are a spiral staircase to the second floor, an office with private toilet, two offices with a shared toilet, a small conference room, two offices and a straight run staircase. Deaton designed the parking lot stripes to terminate in an 18" "end spot." Image ca.1966. Undated rendering of the site, first floor plan and furnishings, Charles Deaton Archive (private collection of Charlee Deaton and Nicholas Antonopoulos).

0019 The northeast spiral staircase leads to a balcony that wraps around the lobby at the second floor level. Around the perimeter, from northeast to west, are two offices, a storage room, the "I.B.M. Room," the straight run stair, the mechanical equipment room, men's' and women's' toilets, a storage room and the staff lounge. Image ca.1966. Undated rendering of the second floor plan with some furnishings, Charles Deaton Archive (private collection of Charlee Deaton and Nicholas Antonopoulos).

0020 This view shows the northeast corner of the Key Savings lobby as seen from the southwest corner of the first floor, displaying original modern furnishings selected by Charles Deaton. Research was unable to identify the use of any Deaton-designed furnishings and banking equipment in the Key Savings interiors. Photo ca.1967. Charles Deaton Archive (private collection of Charlee Deaton and Nicholas Antonopoulos).

0021 This view shows the northeast corner of the Key Savings lobby as seen from the southwest corner of the second floor balcony. The original interior is virtually intact and displays many fine original details including decorative light fixtures, railings and other features. This view closely resembles the condition of the lobby interior today. Photo ca.2010. Photo by Nicholas Antonopoulos.

0022 Key Savings has been central to Englewood's identity since its completion. In this Barbara Young illustration for a 1978 city publication entitled *A Game of Observation/Any*

Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

*Number Can Play*, the bank is shown as the heart of the City. The Department of Community Development created the document to encourage citizens of Englewood to explore their surroundings in honor of the City's 75th Anniversary. Englewood Public Library Local History Collection.

**Historic Photo 0001**

This view to the southwest pictures the 1917 flood of Little Dry Creek in downtown Englewood. The ca.1913 Prairie Style First National Bank of Englewood at 3501 South Broadway appears at right. Charles Deaton's 1967 Key Savings and Loan Association Building was built just south of this bank, where signs for a restaurant and real estate/insurance firm are visible.



Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

**Historic Photo 0002**

During the 1930s the street level of the First National Bank of Englewood was modernized by the addition of Art Deco style structural glass cladding and the infill of the window openings with glass block masonry. Photo ca.1950s.



Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

**Historic Photo 0003**

The 1930s modernization extended to the interior, as demonstrated by the Art Deco light fixtures. Low panels of glass and metal bars still separate the lines of patrons from the staff, but they probably reflect a modernization of the original teller line, which would have had a higher and more secure enclosure. Photo ca.1940s.





Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

County and State

**Historic Photo 0004**

In 1954 the First National Bank of Englewood commissioned a new International Style bank building by Denver architect William Muchow at 3311 South Broadway, two blocks north of their ca.1913 building (view to southwest). It integrated banking into Englewood's highly successful "Park 'n' Shop" shopping center, visible just to the south. An entrance canopy composed of three shallow barrel vaults enlivens the bank's severe rectilinear form. Photo ca.1960.

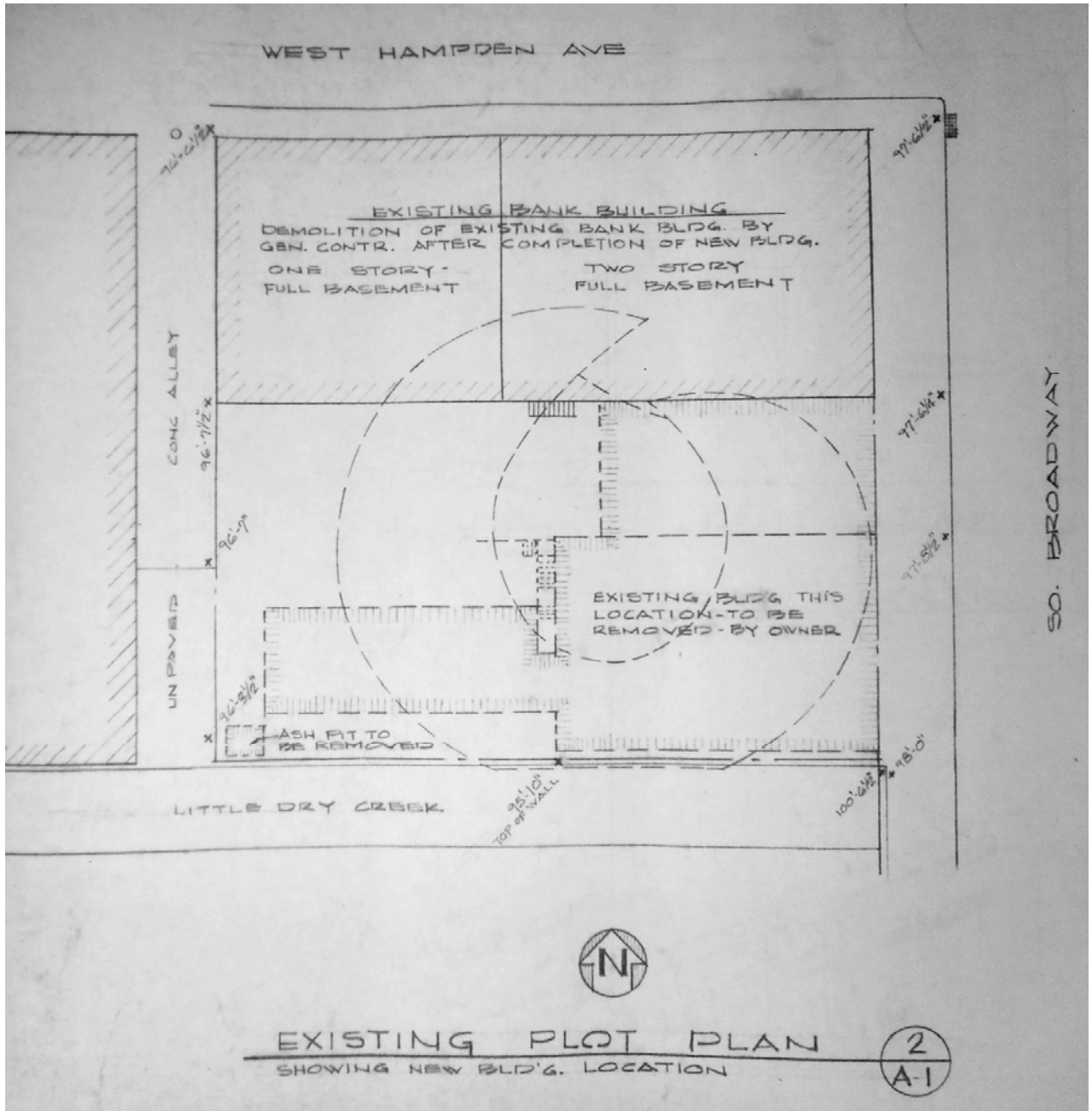


Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0005**

With the 1954 move of First National, the newly formed Englewood Savings and Loan Association purchased the ca.1913 building for their home office. They commissioned architect Charles Deaton to design a new building for the site. In this detail, the footprint of the new building is overlaid on the existing buildings. The lot just west of the alley (at left, now abandoned) was acquired at an unknown later date to extend the parking lot. Drawing dated 12/24/1965.



Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

**Historic Photo 0006**

In 1966, as construction began, Englewood Savings and Loan changed its name to Key Savings and Loan. The former First National building was progressively demolished for the construction of the new Key Savings building. Deaton's radical Expressionist design provides a sharp contrast to the older building's rectilinear form. The oval construction sign in the foreground echoes the shape of the bank. Photo 1967.



Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0007**

Deaton's first major commission was a 1959 addition to the 1911 Central Bank in downtown Denver, designed by Jacques Benedict for the corner of 15th and Arapahoe. The addition was Deaton's first Expressionist building, conceived as a sculpture and expressed initially in model form. This advertisement appeared in the March 1959 issue of *Northwestern Banker*.

**WE'VE ROLLED OUT THE**  
*Gold Carpet*

At the ALL NEW CENTRAL... the gold carpet is out for you! It's only at The Central that correspondent banks can obtain the gold carpet service... friendly, efficient, complete... and now with the opening of the ALL NEW CENTRAL, better than ever before. At The Central, we've grown up with the Rocky Mountain Empire and our family of correspondent banks is growing up with us.

At the ALL NEW CENTRAL... the gold carpet is out! Come, see our beautifully remodeled building; our new design for modern banking; our easy-access, convenient drive-up, walk-up windows; our new, landscaped parking area, "Central Park."

We've set aside two special days for our out-of-town friends, March 7th and 8th. If you can't be with us then, come any time. Remember, the gold carpet is out at the ALL NEW CENTRAL.

**"Check with Central"**

**THE CENTRAL BANK AND TRUST CO.**  
15th and Arapahoe Sts. • Denver 17, Colo. • (Temporary Lobby: 1420 Lawrence St.)  
MEMBER: FEDERAL DEPOSIT INSURANCE CORPORATION • FEDERAL RESERVE SYSTEM

*Northwestern Banker, March, 1959*

Key Savings and Loan Association Building

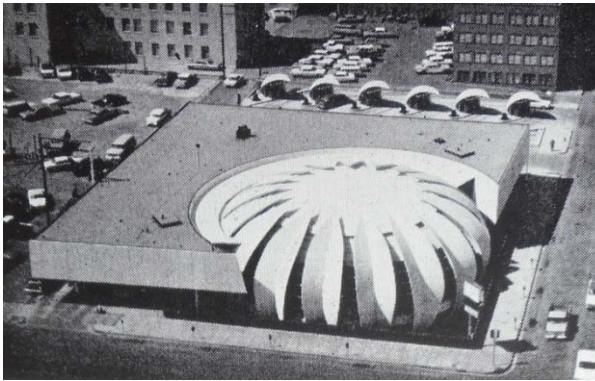
Arapahoe County, Colorado

Name of Property

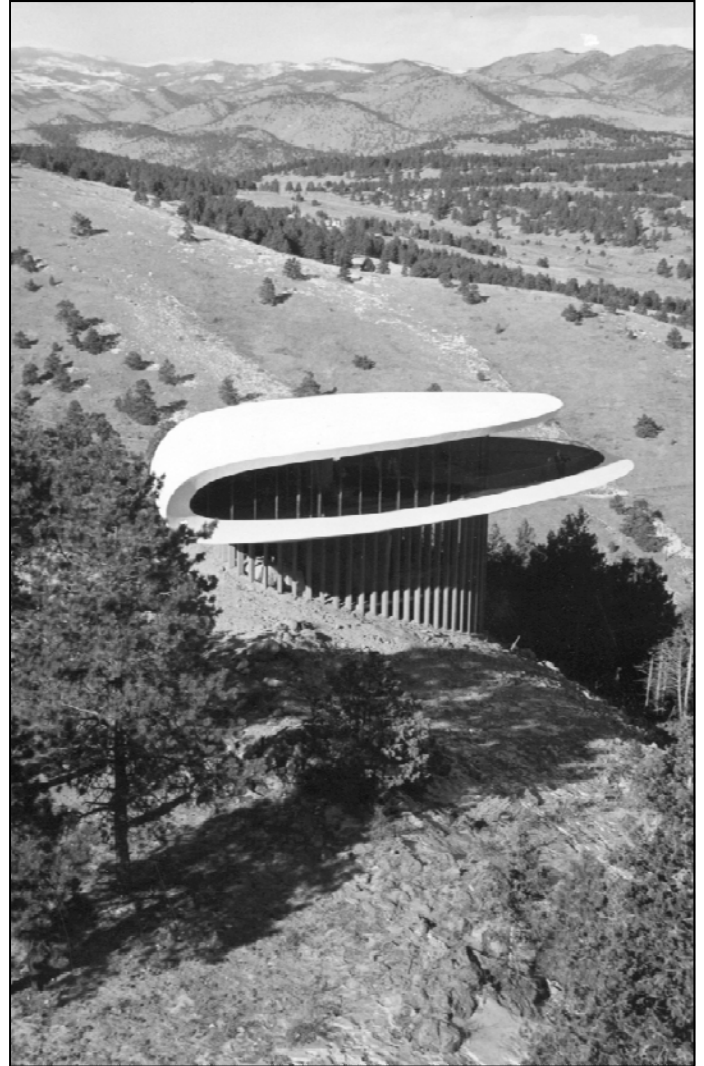
County and State

From 1964 to 1967, architect Charles Deaton designed a series of three buildings that brought him to international prominence. Photos of the completed 1964 Wyoming National Savings Bank in Casper, Wyoming (0008); the 1966 Sculptured House in Genesee, Colorado (0009); and the model for the 1967 Key Savings building, then under construction (0010), were shown in a 1966 issue of *Art in America*.

**Historic Photo 0008**



**Historic Photo 0009**



**Historic Photo 0010**





Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0011**

Architect Charles Deaton (left) discussing his unorthodox design methods with Hugh Downs on the NBC *Today Show*. The Key Savings model sits directly in front of the two men on the desktop. The Sculptured House model appears at right. Photo 1966.

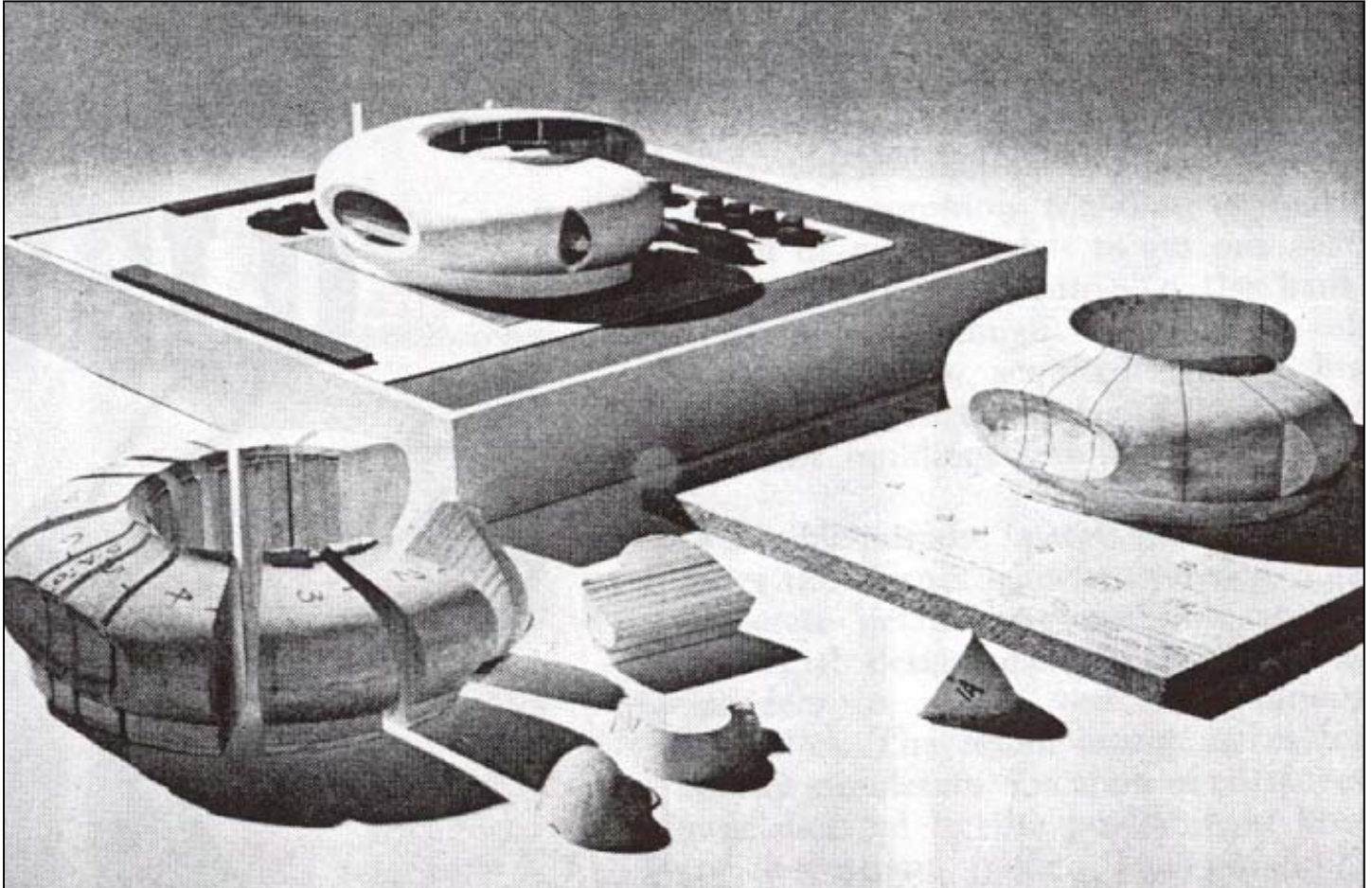


Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0012**

Deaton's original clay model for Key Bank was copied and then sliced into sections. Each segment was traced onto sheets of graph paper, which were then used as the basis for the working construction drawings. The Key Savings model is now located in the *Charles Deaton Architectural Records 1964-1993* in the Denver Public Library Western History collections. Photo 1966.





Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0013**

In this construction photo, the interior columns and floor line of the second level are visible beneath the steel framework on which the outer shell of concrete will be formed. The concrete pedestal base that appears to the right of the main entrance is visible directly below the "getty images" text. The scaffolding at right is braced against the partially demolished bank building to the north. Photo 1966.





Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0014**

The design of Deaton's Key Savings building became an important element in the institution's promotional and advertising materials. Advertisement, *Cervi's Rocky Mountain Journal*, March 29, 1967, p19.

Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

**Historic Photo 0015**

This view looking north on South Broadway shows the relationship between Key Savings and the land to the south prior to the 1989 construction of the Little Dry Creek Greenway. A column-mounted oval sign appears just to the right of the building. Photo ca.1970.



Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0016**

An aerial view looking east along West Jefferson (at center) shows the relationship between Key Savings and the land to the south prior to the 1989 construction of the Little Dry Creek Greenway. Photo ca.1985.





Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0017**

The south side of Charles Deaton's Key Savings and Loan Association building as viewed from a pedestrian pathway in the Little Dry Creek Greenway. View to the northeast. Photo ca.2010.



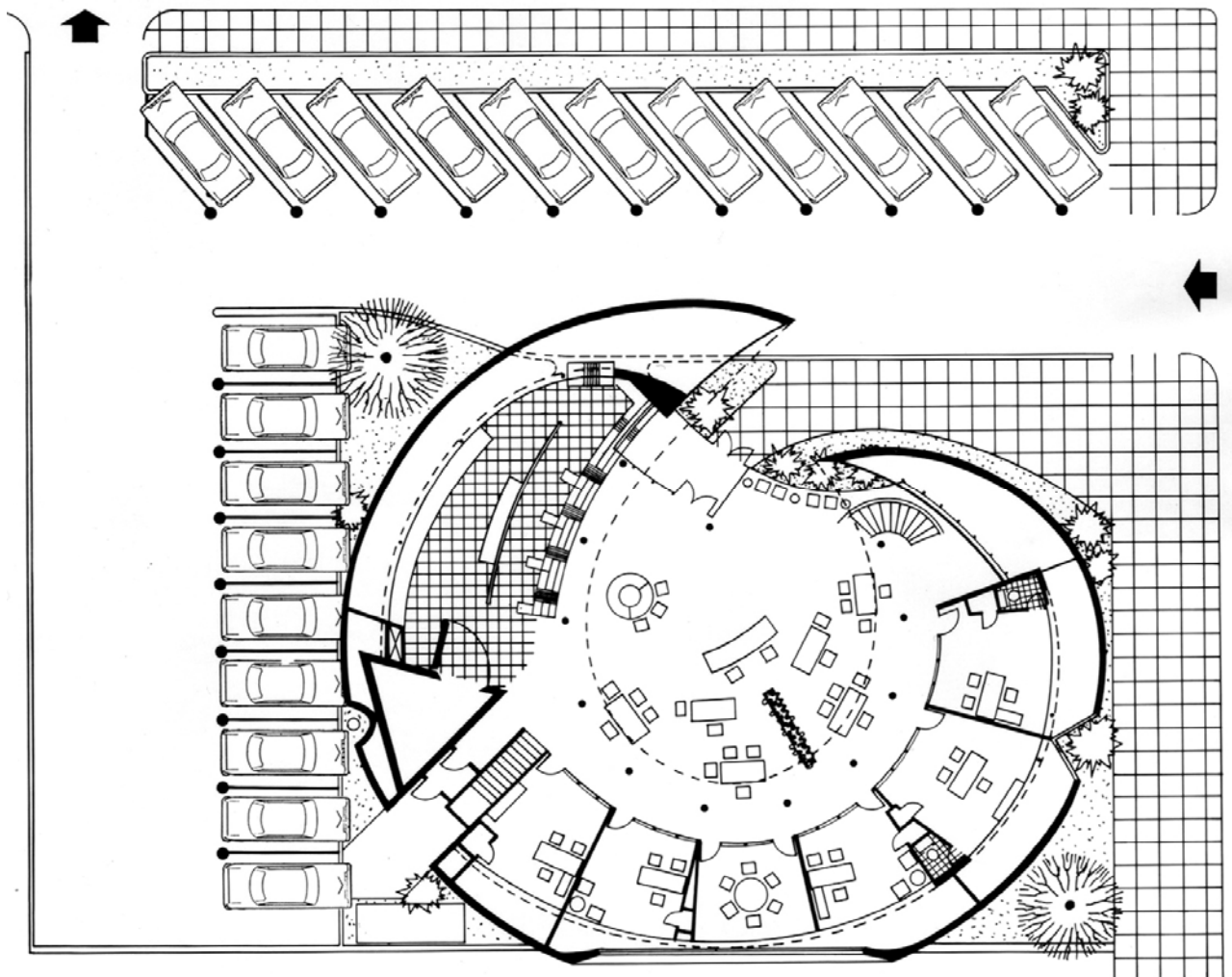
Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0018**

After entering through the vestibule, which includes a walk-up teller window, the main teller service area appears to the west. The triangular form to the southwest is the concrete vault room. Around the perimeter of the lobby, from northeast to west, are a spiral staircase to the second floor, an office with private toilet, two offices with a shared toilet, a small conference room, two offices and a straight run staircase. Deaton designed the parking lot stripes to terminate in an 18" "end spot." Image ca.1966.

North



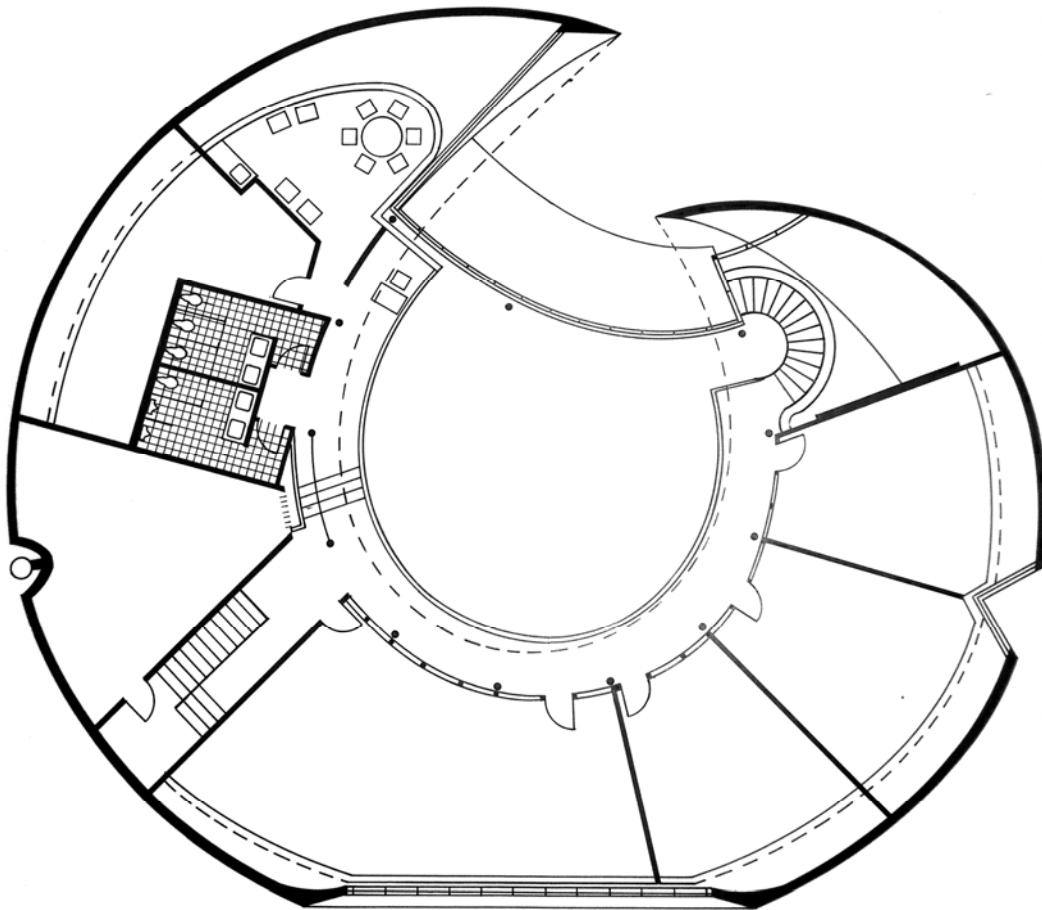
Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0019**

The northeast spiral staircase leads to a balcony that wraps around the lobby at the second floor level. Around the perimeter, from northeast to west, are two offices, a storage room, the "I.B.M. Room," the straight run stair, the mechanical equipment room, men's and women's toilets, a storage room and the staff lounge. Image ca.1966.

North



Key Savings and Loan Association Building

Name of Property

Arapahoe County, Colorado

County and State

**Historic Photo 0020**

This view shows the northeast corner of the Key Savings lobby as viewed from the southwest corner of the first floor, displaying original modern furnishings selected by Charles Deaton. Research was unable to identify the use of any Deaton-designed furnishings and banking equipment in the Key Savings interiors. Photo ca.1967.





Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State

**Historic Photo 0021**

This view shows the northeast corner of the Key Savings lobby as seen from the southwest corner of the second floor balcony. The original interior is virtually intact and displays many fine original details including decorative light fixtures, railings and other features. This view closely resembles the condition of the lobby interior today. Photo ca.2010.





Key Savings and Loan Association Building

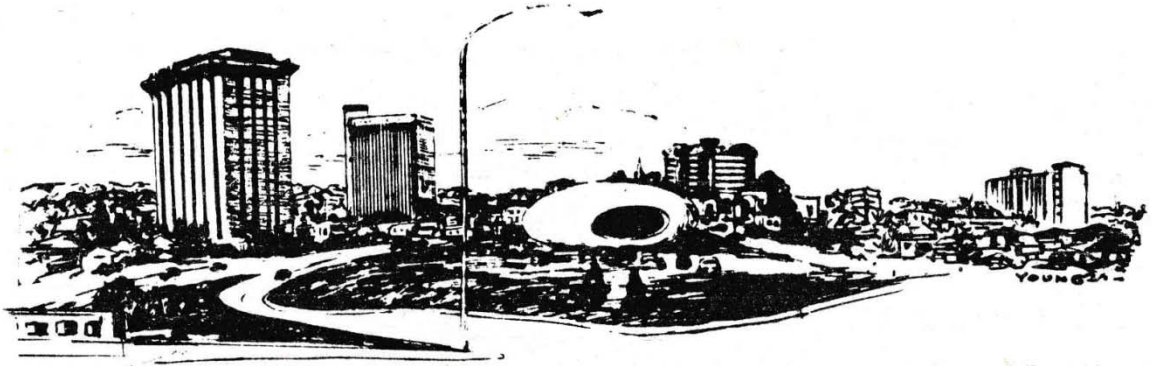
Name of Property

Arapahoe County, Colorado

County and State

**Historic Photo 0022**

Key Savings has been central to Englewood's identity since its completion. In this Barbara Young illustration for a 1978 city publication entitled *A Game of Observation/Any Number Can Play*, the bank is shown as the center of the City. The Department of Community Development created the document to encourage citizens of Englewood to explore their surroundings in honor of the City's 75th Anniversary.



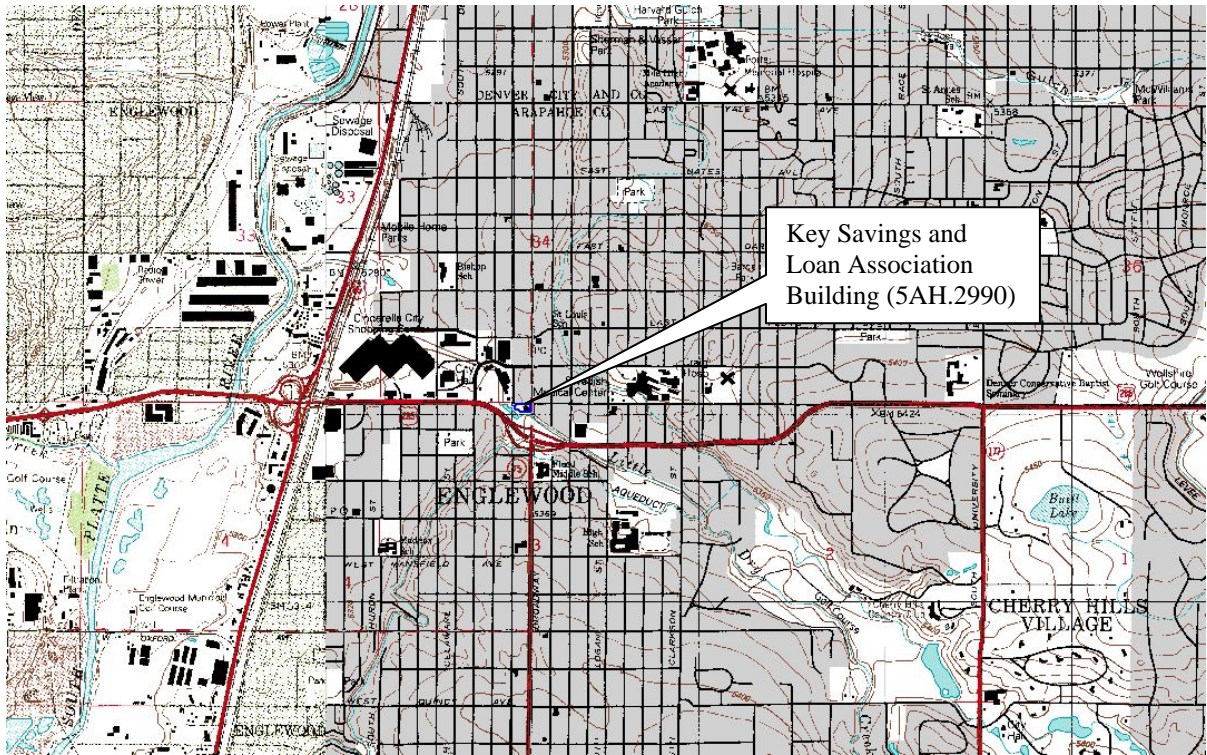
Key Savings and Loan Association Building  
Name of Property

Arapahoe County, Colorado  
County and State



State Perspective: Arapahoe County

**USGS TOPOGRAPHIC MAP**  
Englewood Quadrangle  
PM 6th T5S R68W Sec. 3 NE NE NE NW  
elev.5310

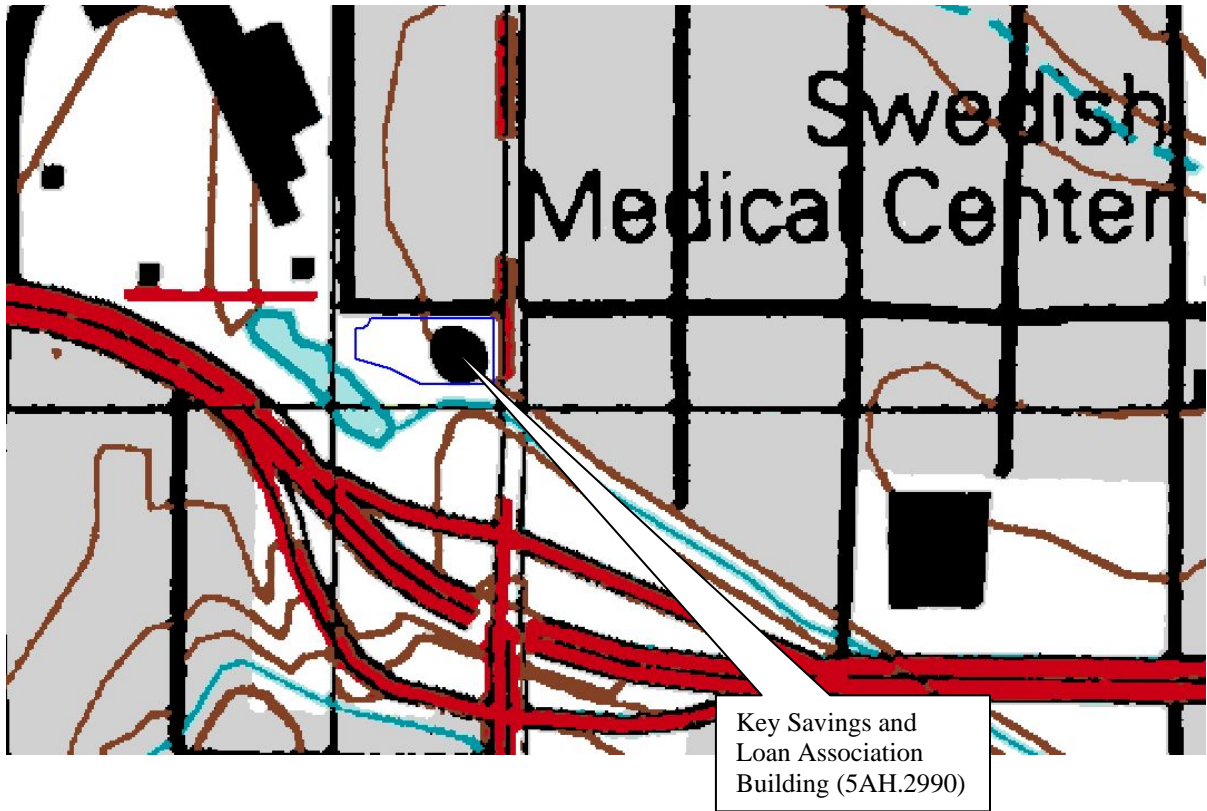


Key Savings and Loan Association Building

Arapahoe County, Colorado

Name of Property

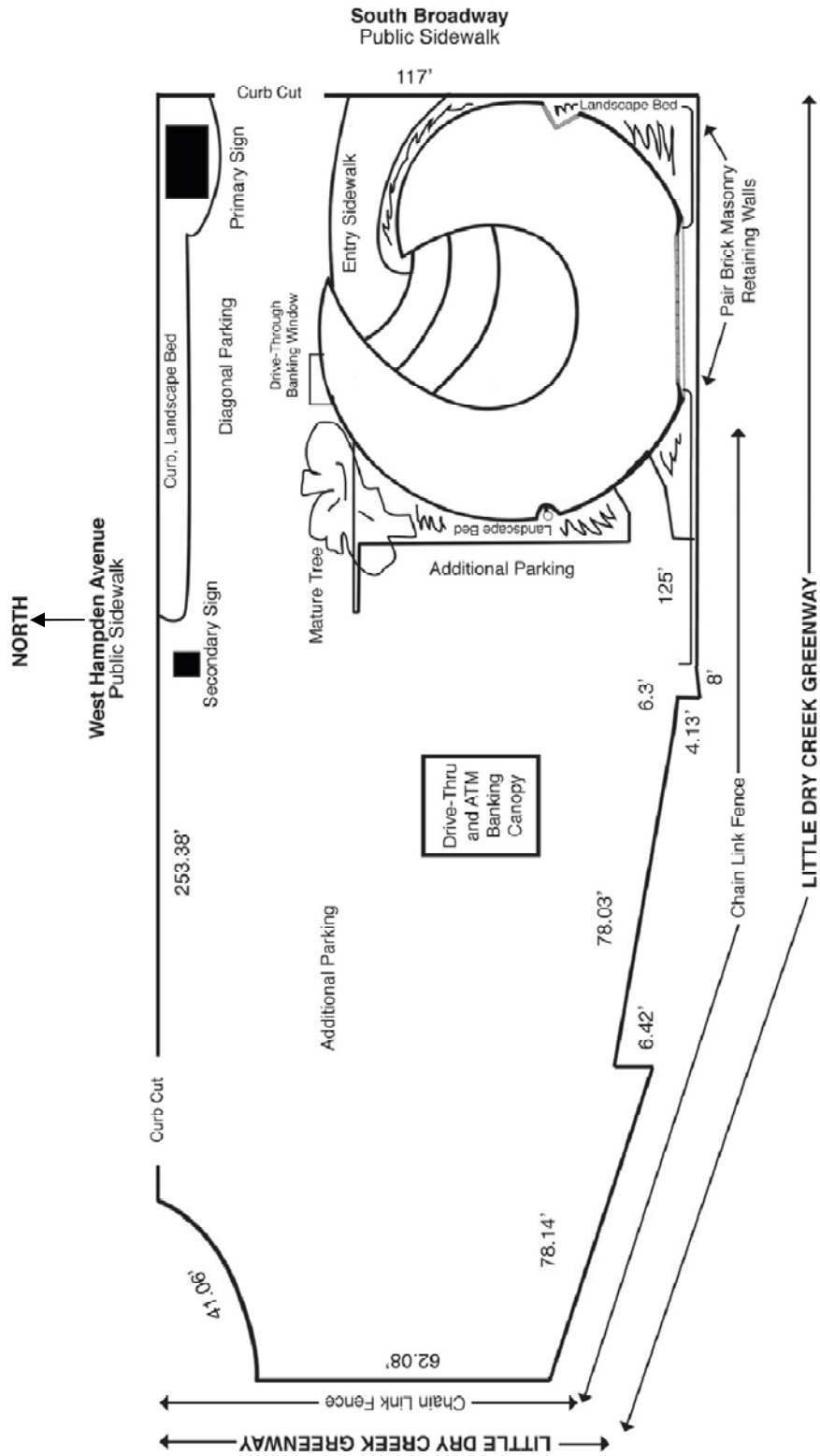
County and State



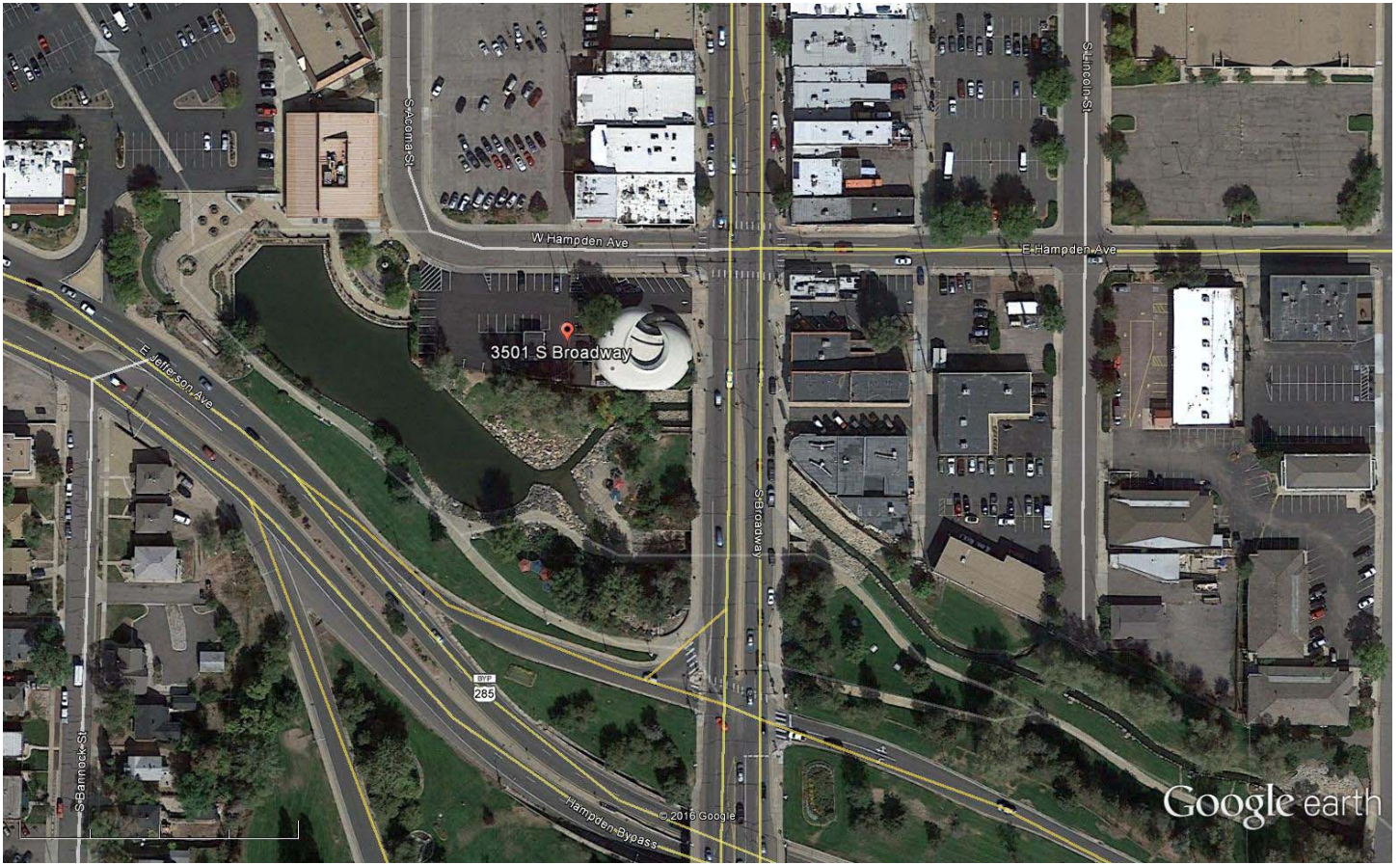
Key Savings and Loan Association Building  
 Name of Property

Arapahoe County, Colorado  
 County and State

**Sketch Map**  
 Key Savings and Loan Association Building  
 3501 South Broadway, Englewood, CO 80113







Google earth

feet  
meters

