

**Image:** (top) 1449 WLB Historic 01.jpg  
 c1959, Littleton Savings and Loan under construction.

(bottom) 1449 WLB Historic 02.jpg  
 c1961 Facade, Robert Probst Sculpture, Jane Silverstein Ries landscape (both lost).  
**Source:** From the Collection of the Littleton Museum. May not be reproduced in any form  
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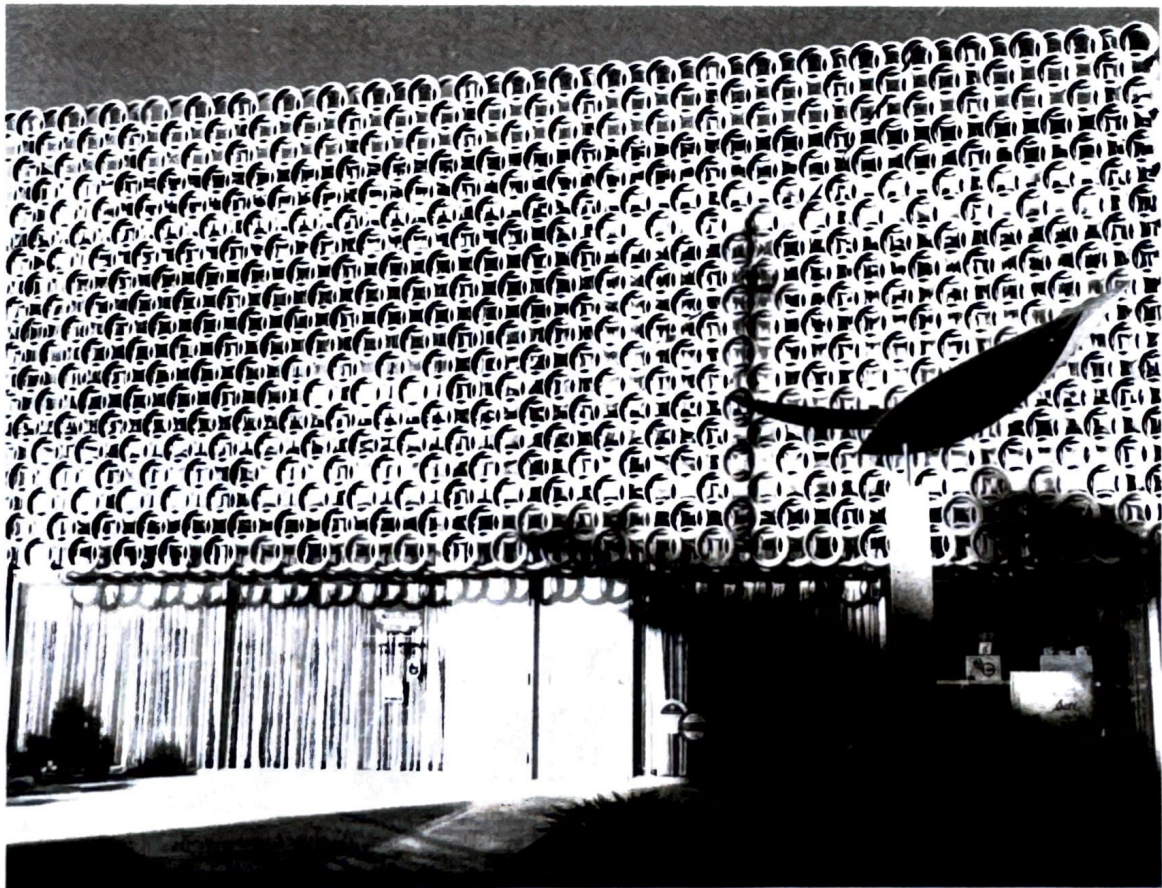
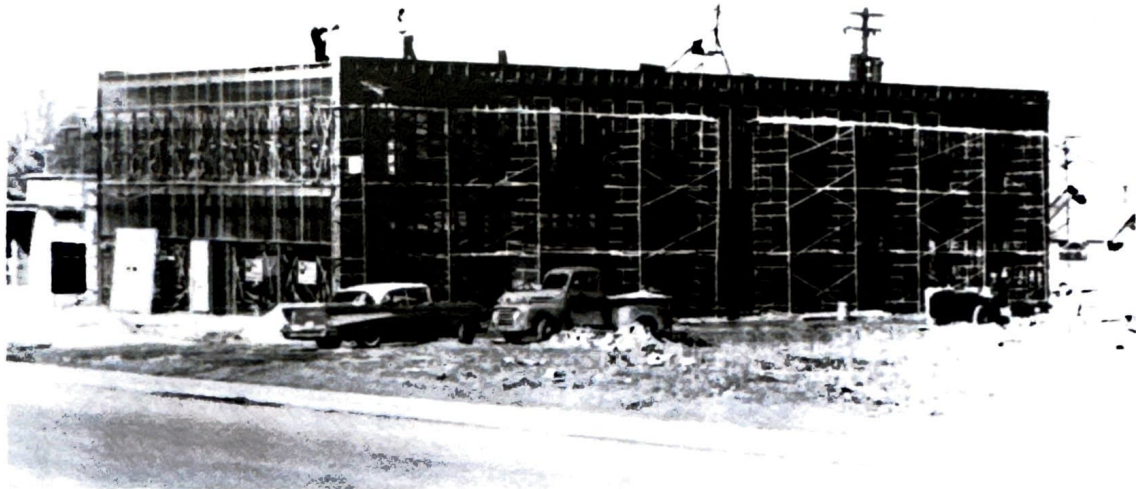


Image: 1449 WLB Historic 03.jpg

Source: Advertising photo, *Littleton Independent*, April 21, 1961.

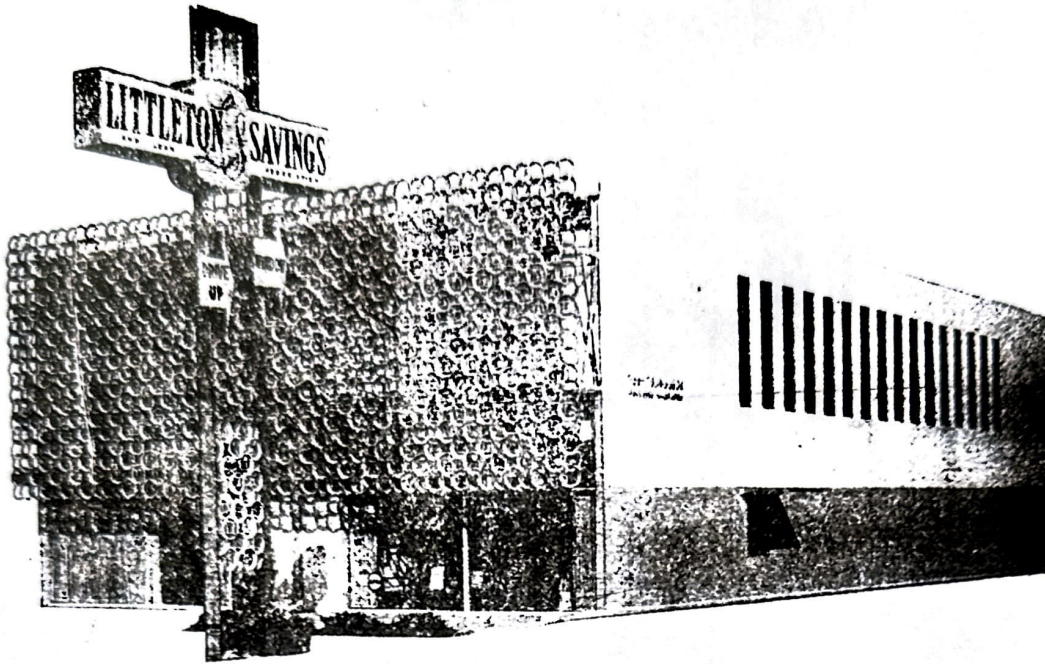
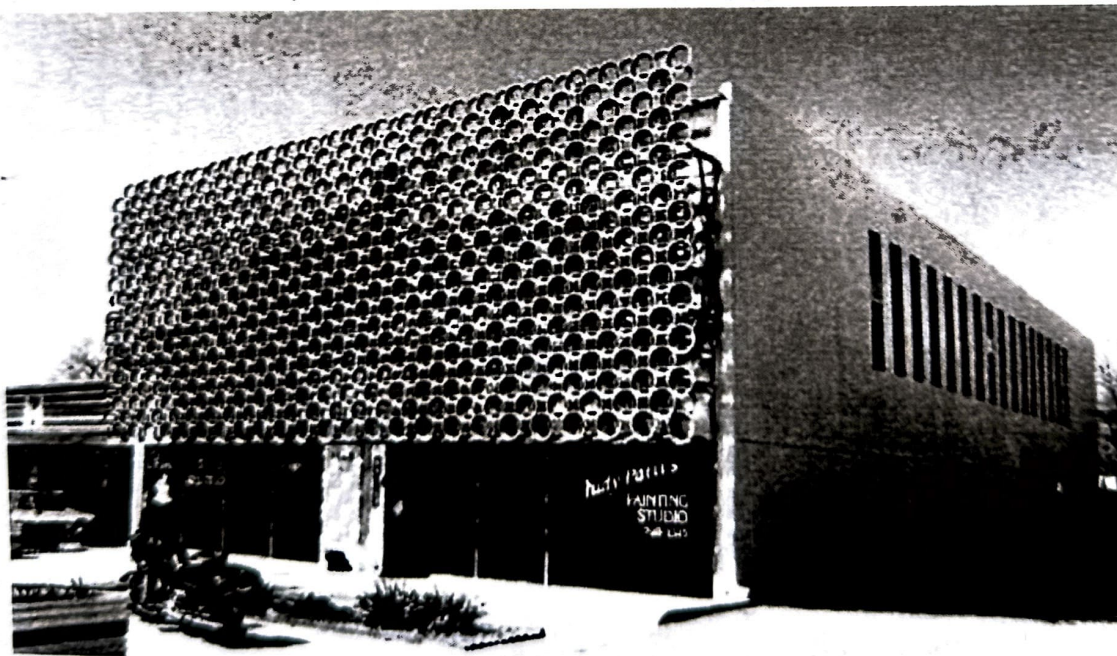


Image: 1449 WLB Historic 04.jpg

Source: 2001 Survey, Front Range Research Associates.



**Joseph Patrick Marlow, 1912 - Unknown****Mary Louise Marlow, 1916 - Unknown**

Joseph Patrick Marlow was born in 1912 in New York City and raised in the Midwest. Mary Louise Marlow was born in 1916 in Spokane, Washington, and raised in Denver, Colorado, the daughter of prominent contractor O.E. Brueggeman. Joseph and Louise met while studying architecture at Washington University in St. Louis. Their interest in the International Style came not through their studies, which focused on the Beaux Arts, but through the architectural periodicals of the 1930s through 1950s that illustrated the most advanced work of the European and American Modernists. The two married in 1940 and returned to Denver in the late 1940s after Joseph's military service as an architect.

In Denver, shortly after their return, the couple established their own practice. They created twenty or so avant-garde residences and several larger buildings in Denver and Colorado between the 1940s and the 1960s. Joseph taught architecture at the University of Colorado, Boulder, and at the University of Denver. A 1948 *Littleton Independent* announcement for his course, "So You're Going to Build A Home," described Marlow as a "prominent Denver architect specializing in small homes," and described the course as exploring "... the values of solar houses, pre-fabricated houses, as well as conventional type homes." Louise Marlow worked as a draftsman for a number of prominent modern architects including Tom Moore, Dudley Smith, and Victor Hornbein.

Regional work included the National Register and Denver Landmark-listed Joshel House at 220 South Dahlia Street, the 1949 Marlow House at 1190 Oneida Street; the 1949 Hobart House at 100 South Dexter Street (stripped and remodeled beyond recognition); the c1950 Cavode House at 860 Race Street; the 1954 Sandler House at 220 South Birch Street, the 1945 house at 2100 Monaco Parkway, the Melbro Apartments (now Royal Oak Condominiums) at 1075 Corona Street, the 1958 Milroe House at 14900 Foothill Road in Jefferson County, the c1965 District #3 Denver Police Station at 1625 South University Boulevard (demolished), and the Far View Visitor's Center in Mesa Verde, Colorado.

The Marlows were very active in the Littleton community in the post-World War II years, and maintained their office on the upper floor of the Marlow-designed Littleton Savings and Loan building at 1449 West Littleton Boulevard. Joseph was an active speaker at community forums, and served as secretary of the Planning Commission. The Marlows produced an unrealized urban renewal plan for the Downtown Property Owners Association in 1958, which completely re-imagined old downtown Littleton as an entirely Miesian complex.

Important Littleton buildings include the 1949 Lord House (a fragment of which survives as part of the Littleton Historical Museum), the 1959 Littleton Savings and Loan with sculptural screen by internationally prominent designer Robert Probst, an addition to St. Mary's School on North Nevada Avenue, and the 1961 Title Guaranty Company building at 2000 West Littleton Boulevard, featuring a remarkable tile mural by Belgian artist Rene Heyvaert.

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### **International Style**

The International Style in architecture first appeared in Germany, France, and the United States in the 1920s. By the 1930s, the International Style was firmly established in Europe and the United States. After World War II, it became a watershed in American architecture especially for the design of large buildings. The example of the International Style increasingly came to influence architecture of the 1950s to the 1970s. In contemporary architecture, the International Style remains a source of inspiration.

The International Style comprises a set of principles applied to the theoretical underpinnings of the practice of architecture. This set of principles utilizes two distinct yet interrelated concepts: functionalism and reductionism. Functionalism is the tendency to generate the design of a building as a product of an analysis of functional criteria. Reductionism is the tendency to reduce the elements in a building design to its most basic expression resulting in architecture of stark simplicity. Utilizing these guiding concepts, architects working in the International Style have produced a sizeable body of work, the best of which are important buildings of exceptional elegance.

The place of the International Style in American architecture was greatly impacted by World War II. The Nazi campaign against Modern art and architecture led many artists and architects in Germany and in the rest of Nazi-occupied Europe to seek asylum in the United States. Among these Modernists were many of the key figures in the International Style movement in Europe including Walter Gropius, Marcel Breuer and Ludwig Mies van der Rohe. These architects, as designers and teachers, became widely influential with a younger generation of post-war American architects who went out and designed the nation's schools, hospitals, hotels, and office buildings.

The term was coined in the 1930s by Henry-Russell Hitchcock and Philip Johnson.

### **Defining Characteristics of the International Style**

- horizontally oriented
- ribbon windows
- expression of windows
- large areas of glazing
- use of industrial materials like concrete and aluminum
- cubist conception of building's volumes
- no ornament
- walls eave-less or with overhanging eaves
- use of the cantilever
- flat roofs