Explore

March/April 2018

Play Ball!

A Celebration of America's Game

Opening in April at the History Colorado Center

HISTORY Colorado

On the Cover
Joe DiMaggio's away jersey worn during game 2 of the 1951 World Series. Courtesy Marshall Fogel Collection. On view in Play Ball!

In Zoom In, *a hundred artifacts reveal key moments from 13,000 years of Colorado's human history.*

Denver / History Colorado Center

1200 Broadway. 303/HISTORY, HistoryColoradoCenter.org

OPENING SATURDAY, APRIL 7

Play Ball! A Celebration of America's Game

See classic baseball artifacts—from Babe Ruth to the Blake Street Bombers.

Treasured memorabilia and iconic photographs bring the past to life through stories that begin on the ball field and echo through American history. Size up your hand against Babe Ruth's. Find the nails Ty Cobb used to hold his favorite bat together, and admire the glove flashed by Willie Mays to make some of the game's most memorable catches. See the uniform Joe Dimaggio wore in his final World Series and a receipt for roses he sent to Marilyn Monroe. And much, much more—these are just a few of the one-of-a-kind items on view in *Play Ball!*

Opening with the 2018 baseball season, *Play Ball!* showcases the Marshall Fogel Collection, one of the greatest sets of baseball artifacts ever assembled outside the Hall of Fame. This celebration of our national pastime is a once-in-a-lifetime opportunity to celebrate baseball's storied history in a way you've never seen it before.

Don't miss the Members-Only Preview, all day Friday, April 6—the day of the Colorado Rockies home opener!

See back cover for details.

Willie Mays's center fielder's glove. Courtesy Marshall Fogel Collection. On view in Play Ball!

Above: Game-used ball from Don Larsen's 1956 World Series game 5 perfect game. Courtesy Marshall Fogel Collection. On view in Play Ball!

ON VIEW NOW

Zoom In: The Centennial State in 100 Objects

Presented by Colorado State University.

COLORADO STATE UNIVERSITY

A hundred objects.
A hundred portals to the past.

Our newest exhibition has 100 stories to tell. Zoom in on 100 powerful artifacts to see how Colorado became Colorado. Culled from the vast collections of History Colorado, every object on view had a role in shaping our state—from the age of the Paleoindians to Jack Swigert's Apollo 13 flight suit and beyond.

You could never distill Colorado's rich history into only 100 objects. But the ones we've selected, both ordinary and extraordinary, combine into a telling mosaic of the past—and, just maybe, a glimpse into our future.

FREE tours of* Zoom In *every Sunday at 1 pm. Just sign up at the Admissions desk when you arrive.*

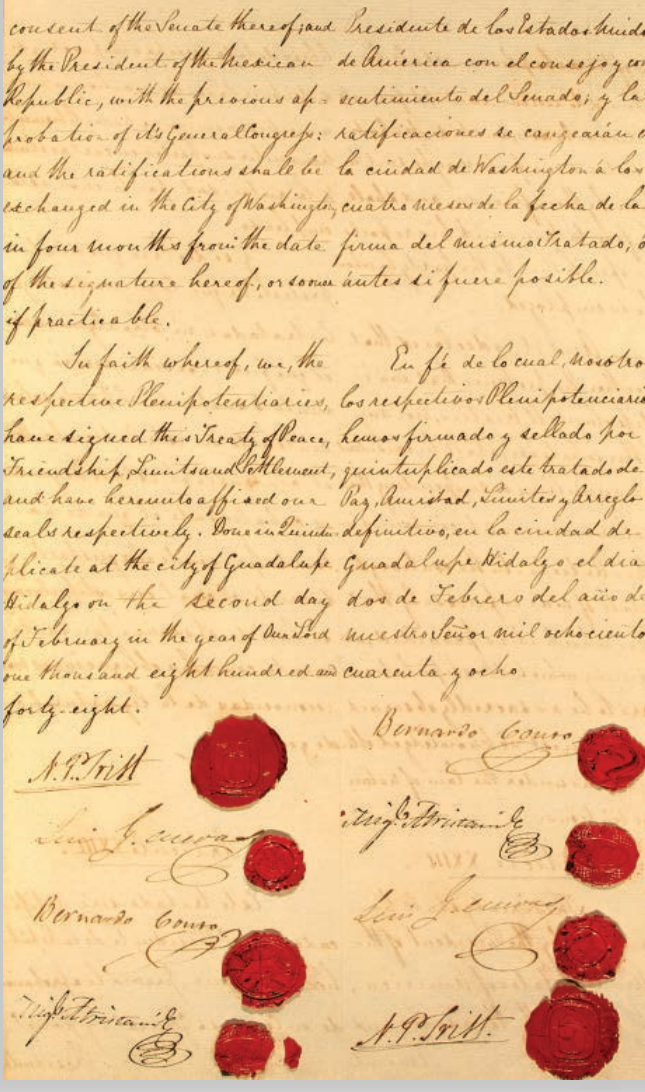
*Subject to cancellation.

Pueblo / El Pueblo History Museum

301 North Union. 719/583-0453, ElPuebloHistoryMuseum.org

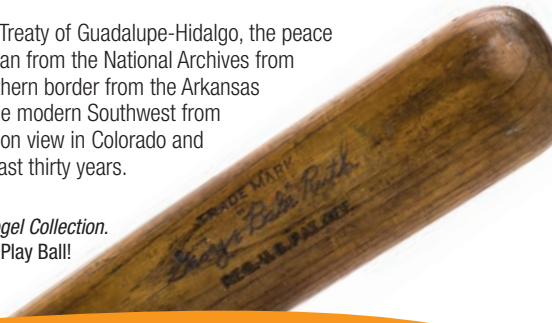
COMING IN MAY

Treaty of Guadalupe-Hidalgo



The Treaty of Guadalupe-Hidalgo. Courtesy Library of Congress.

Don't miss a once-in-a-lifetime opportunity to see the original Treaty of Guadalupe-Hidalgo, the peace treaty signed in 1848 to end the Mexican-American War. On loan from the National Archives from May 1 through July 4, the treaty moved the United States' southern border from the Arkansas River in Colorado to the Rio Grande in Texas and transferred the modern Southwest from Mexico to the United States. The treaty has never before been on view in Colorado and has only been seen anywhere in the West a few times in the past thirty years.



Babe Ruth's bat, used between 1925 and 1931. Courtesy Marshall Fogel Collection. On view in Play Ball!

The historic St. Aloysius Church in Morley, Colorado, near Trinidad. Courtesy Dean Sneed.

Trinidad / Trinidad History Museum

312 East Main Street. 719/846-7217, TrinidadHistoryMuseum.org

ON VIEW THROUGH MARCH

Dean Sneed Art Exhibit

The Trinidad History Museum is hosting an exhibit of local art in the historic Bloom Mansion. Trinidad artist Dean Sneed's work includes digitally altered photographs of Trinidad landmarks and scenery. The partnership with Sneed is a fundraiser for educational and garden programs at the museum. With Trinidad's emergence as a thriving arts community, the museum is providing space for artists to share their work with the community.

The Denver Public Schools' Visual Art Show brings an explosion of award-winning creativity to the History Colorado Center in April and May.

HISTORY COLORADO CENTER

1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

Through the month of March it's the Scholastic Art Exhibition, with teenagers' art in all imaginable media, like these works by Talia Berglund (here) and Skyler Bath (above right).

Find full details online at HistoryColorado.org/events. Programs are subject to change or cancellation.

ON VIEW MARCH 3–30

Scholastic Art Exhibition

History Colorado Center

See the work of award-winning young artists. Coordinated by the Alliance for Young Artists & Writers, the Scholastic Art Awards have fostered the creative development of teenagers across the country since 1923. Emerging artists show their work to a national audience and are identified for college and university scholarships. Since its inception, the program has recognized more than 3 million young artists and writers.

ON VIEW APRIL 19–MAY 13

2017–2018 Visual Art Show

History Colorado Center

See award-winning two- and three-dimensional works in all media—drawing, painting, collage, printmaking, fiber, mixed media, photography, ceramic, installation, jewelry, graphic art and digital media—in this annual Denver Public Schools display, part of the Citywide Arts Exhibition. Works by middle-school students will go on view throughout the fourth floor of the museum.

7 MARCH Wed / 9:30–10 am

History Colorado Center

Lil' Time Travelers Story Time

Bring your 2 to 5 year olds for story time in our *Destination Colorado* exhibit and learn about Colorado's past, present and future. We'll read stories and then have playtime in the exhibit before the museum opens.
FREE with admission 303/866-4689

10 MARCH Sat / 9:30–10:30 am & 10:45–11:45 am

History Colorado Center

Tiny Tots Orchestra

Tiny Tots lets kids 6 and under interact with the conductor and musicians and learn about the instruments. Children are encouraged to respond to the music—from thinking about how music makes them feel to getting on their feet and moving. After the concert, get a closer look at the instruments and talk to the musicians! $9.95 in advance from Inside the Orchestra. RSVP 303/355-7855 or insidetheorchestra.org/tiny-tots-events/

On April 29, spend your Sunday celebrating children with song and dance, arts and crafts, and food and fun.

10 MARCH Sat / 11 am–3 pm
History Colorado Center

Hands-On History Family Fun Day

On the second Saturday of every month, you and your family have the opportunity to explore and create your own history, art and culture through hands-on, immersive activities like adobe brick making, building log cabins, live performances and role playing in our exhibits. Celebrate St. Patrick's with step dancers, bagpipes and gold panning!
FREE with admission 303/866-4689

4 APRIL Wed / 9:30–10 am
History Colorado Center

Lil' Time Travelers Story Time

Bring your 2 to 5 year olds for story time in our *Destination Colorado* exhibit and learn about Colorado's past, present and future. We'll read stories and then have playtime in the exhibit before the museum opens.
FREE with admission 303/866-4689

Have playtime in a prairie town during Lil' Time Travelers Story Time.

14 APRIL Sat / 11 am–3 pm
History Colorado Center

Hands-On History Family Fun Day

On the second Saturday of every month, you and your family have the opportunity to explore and create your own history, art and culture through hands-on, immersive activities like adobe brick making, building log cabins, live performances and role playing in our exhibits.
FREE with admission 303/866-4689

21 APRIL Sat / 8–10 am
History Colorado Center

Low Sensory Morning

The History Colorado Center is happy to open its doors for families who prefer a lower sensory museum environment. The museum will be closed to the general public, attendance limited and sounds in the exhibits turned down. Come and enjoy!
FREE with admission RSVP required: Shannon.Voirol@state.co.us, 303/866-4691

29 APRIL Sun / 10 am–5 pm
History Colorado Center

Día del Niño

Celebrate the Día del Niño festival—Day of the Child—with FREE general admission and a variety of art-making activities and performances for the whole family all day long.
FREE 303/866-4689

At one time, Colorado was the "Carnation State." Learn all about the rise and fall of this lesser-known Colorado industry on Monday, March 12.

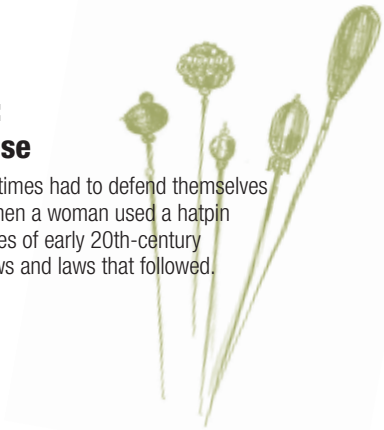
HISTORY COLORADO CENTER
1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

BYERS-EVANS HOUSE MUSEUM
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

Find full details online at HistoryColorado.org/events. Programs are subject to change or cancellation.

3 MARCH Sat / 1:30–2:30 pm
Byers-Evans House Museum
LECTURE / **In Defense of the Hatpin: Early 20th Century Women's Defense**

As women gained a more public presence, they sometimes had to defend themselves against men's advances. The issue hit the spotlight when a woman used a hatpin in self-defense in a New York City streetcar. Hear stories of early 20th-century women's self-defense around the country and the news and laws that followed.
$8. **Members $5** 303/620-4933

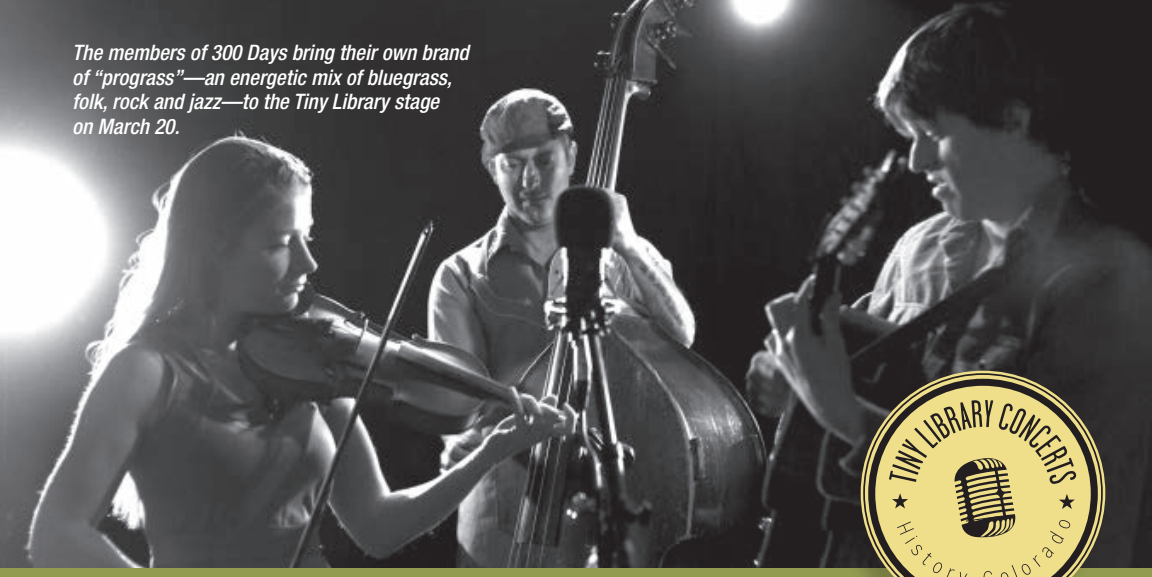


9 & 10 MARCH
Fri & Sat / 12:30–2:30 pm
Byers-Evans House Museum
Suffragist Tea

For Women's History Month, we're honoring the relationship between tea gatherings and the path to women's suffrage. After a tour of our restored 1912–1924 house museum we'll convene in the tea room to learn about the connection between tea and suffrage while enjoying a three-course tea with fresh fruit, scones and muffins.
$25. **Members $20** 303/620-4933

12 MARCH Mon / 1–2 pm
History Colorado Center
COLORFUL COLORADO / **Colorado as the Nation's Carnation Capital**

You may not think of Colorado for its flower production, but in the mid-20th century it was dubbed the "Carnation State" for its exceptional blooms and year-round greenhouse season. This floriculture boom was so great that ten states depended on Colorado for their flowers. That all went bust with the first floral imports from Colombia in the 1970s. Bob Briggs explores Colorado's rich floral past and his own experiences as a professional horticulturist.
$5. **Members $4** RSVP by March 10: 303/866-2394



The members of 300 Days bring their own brand of "prograss"—an energetic mix of bluegrass, folk, rock and jazz—to the Tiny Library stage on March 20.

15 MARCH Thu / 6–8 pm

(6 pm hors d'oeuvres; 6:45 pm lecture, slide show, video & booksigning)
History Colorado Center

Beauty, Neuroscience & Architecture

For centuries, man has sought to express beauty in architecture and art. Architect Donald H. Ruggles draws on fifty-plus years of experience to delve into the forces behind this transformative emotion. Based on a five-year series of lectures, his new book *Beauty, Neuroscience and Architecture* postulates that beauty makes a difference in our lives and even our health.
$25. **Members $15.** Students FREE. RSVP: EventBrite.com, search Institute of Classical Architecture & Art, Rocky Mountain Chapter

19 MARCH Mon / 1–2 pm & 7–8 pm

History Colorado Center

LECTURE / The First Ascent: Ten Thousand Years of Occupation in the Colorado Mountains

While many think of the Southern Rockies as remote wilderness, archaeology provides a different narrative. More than 2,000 prehistoric Colorado sites are known at elevations higher than 3,000 meters. Dr. Jason LaBelle of Colorado State University gives an overview of the alpine archaeology of Colorado, focusing on hunting sites and other key places, proposing reasons for their construction and use over millennia and arguing for the importance of these places then and now.
$11. **Members $9.** Students $7. 303/866-2394

20 MARCH Tue / 11 am–noon

Byers-Evans House Museum

WORKSHOP SERIES / Writing Your Life

Write your memories and personal history in this six-week writing group. Each week includes exercises and writing prompts. Bring something to write with and write on and we'll provide the guidance for beginning memoir-writing.
$50. **Members $40** RSVP for all six weeks (March 20 & 27, April 3, 10, 17 & 24): 303/620-4933

20 MARCH Tue / 7–9 pm

History Colorado Center

TINY LIBRARY CONCERT / 300 Days + Follow the Fox

300 Days has electrified audiences with the take-no-prisoners vocals and gravity-defying fiddle playing of Melissa McGinley, finely honed songwriting from mandolinist and guitarist Nick Dunbar, and the tight rhythms of bassist Dave "Pump" Solzberg. They're joined by Follow the Fox, the roots-music duo of Sarah Cole and Dylan McCarthy. From heartbreaking ballads to hard-hitting bluegrass, their spellbinding harmonies and thoughtful arrangements give them a sound all their own. History Colorado's Tiny Library Concert series is generously supported by Airshow, Inc. and features Colorado musicians in the intimate space of the Hart Research Library. Cash bar.
$13. **Members $10** 303/866-2394

Your family's heirloom books, scrapbooks, photos and documents are priceless, and they come with their own preservation needs. Learn from the experts on Saturday, March 24.

Margaret Evans helped tame a rowdy Denver, and her tales of that time inform our April 7 lecture.

24 MARCH Sat / 2:30–4:30 pm

History Colorado Center

CLASS / **Preserving Your Treasures: Family Documents and Photos**

Join our reference and photo librarians to learn the best ways to care for your family's documents, books, photos and scrapbooks. The class is part presentation, part show-and-tell, so bring one or two items (free of pests or mold) so we can troubleshoot "how to preserve it" questions!

$4. **Members $5** 303/866-2394

26 MARCH Mon / 1–2 pm

History Colorado Center

COLORFUL COLORADO / **Boom and Bust Part 1—Mining in Colorado: 150 Years of Roller Coaster History**

Colorado's mining industry traces its roots to the first boom in the region: the Pikes Peak Gold Rush. Gold, silver, uranium and oil shale drove the booms and micro-booms that followed. They resonated nationwide and were even felt by such figures as Madame Curie. Geological engineer Stephen Hart explores how different resources drove Colorado's varied booms and busts.

$5. **Members $4** RSVP by March 24: 303/866-2394

31 MARCH Sat / 3–5 pm

Byers-Evans House Museum

HISTORICAL CRAFT SOCIETY / **Not Your Grandma's Cross Stitch**

Learn the history and basics of cross stitching while creating your own sassy piece of cross stitch art. Follow one of our sassy templates or come up with a sassy project of your own. Light refreshments and all supplies provided.

$10. **Members $8** RSVP by March 29: 303/620-4933

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3 APRIL Tue / 7–9:30 pm

History Colorado Center

TINY LIBRARY CONCERT / **Stelth Ulvang of the Lumineers + Guests**

Join us for a special season finale. Stelth Ulvang (the Lumineers) is a talented multi-instrumentalist and composer of honest, rich songs who transforms living rooms, basements, backyards and large venues into intimate moments of storytelling. He performs solo along with a secret guest who's made equally large waves in the Colorado music scene. History Colorado's Tiny Library Concert series is generously supported by Airshow, Inc. and features Colorado musicians in the intimate space of the museum's Hart Research Library. Cash bar.

$13. **Members $10** 303/866-2394

TINY LIBRARY CONCERTS ★ History Colorado ★

7 APRIL Sat / 4:30–5:30 pm
Byers-Evans House Museum

LECTURE / **Mud & Men: A Perspective on Denver's First Women**

Margaret Gray Evans and Elizabeth Byers came to Denver and witnessed a saloon settlement of mud and men. Outnumbered in a city lacking infrastructure and culture, they paved their own cultural roads. We'll look into their diaries and correspondence to paint a perspective of their experiences while discussing what life may have been like for women of all social statuses in Denver's earliest years.
$8. **Members $5** 303/620-4933

Colorado's commissioner of Indian affairs shares the history and culture of the Utes on April 16. 40001089

9 APRIL Mon / 1–2 pm
History Colorado Center

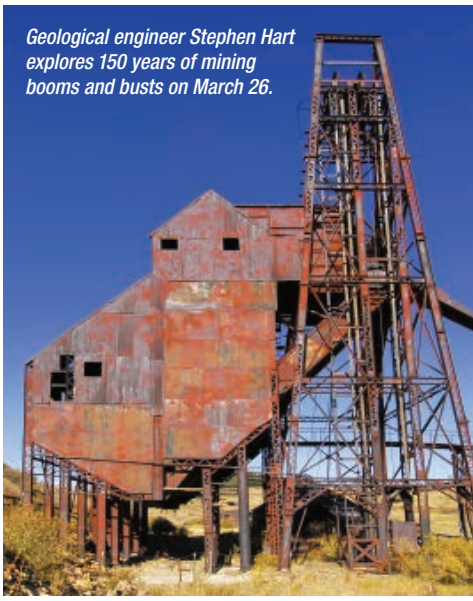
COLORFUL COLORADO / **Downtown Denver's Department Stores of Yesteryear**

Department store historian Mark Barnhouse recalls Denver's two greatest emporia. Daniels & Fisher—"Denver's Pioneer Store" for almost a century—is remembered for its iconic tower at Sixteenth and Arapahoe. Learn about William Cooke Daniels and William Garrett Fisher, who helped create Colorado's greatest store. And the biggest store in town at Sixteenth and California, Denver Dry Goods sold everything from fancy dresses to hats to saddles. Take a walk down memory lane to hear about The Denver's famous Tea Room and more.
$5. **Members $4** RSVP by April 7: 303/866-2394

16 APRIL Mon / 1–2 pm & 7–8 pm
History Colorado Center

LECTURE / **The Utes: Colorado's Forgotten People**

The Ute tribes have a rich history of adaptation in a region that could otherwise be harsh. Their timeless culture and relationship to the land live on in today's Ute Mountain Ute Tribe, Southern Ute Indian Tribe and Ute Tribe of the Uintah and Ouray Reservation. Join Ernest House, Jr., executive director of the Colorado Commission of Indian Affairs and great-grandson of the last hereditary chief of the Ute Mountain Ute Tribe, as he draws connections between the past and contemporary life of Colorado's oldest continuous residents.
$11. **Members $9.** Students $7. 303/866-2394



Geological engineer Stephen Hart explores 150 years of mining booms and busts on March 26.

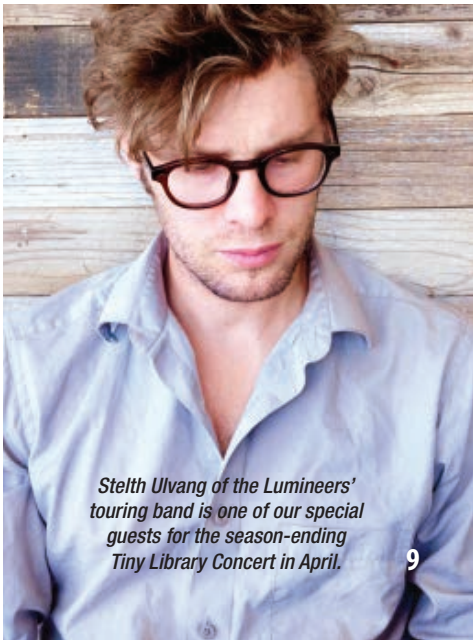
Collections Close-Up: Ute Artifacts / 2–3 pm

History Colorado's collection of Ute artifacts includes functional objects and works of art from historic and contemporary times. Stop by for an up-close view of selected items.
FREE with admission 303/866-2394

23 APRIL Mon / 1–2 pm
History Colorado Center

COLORFUL COLORADO / **Boom and Bust Part 2—Cannabis in Colorado: What a Strange Trip It's Been**

Colorado made history in 2012 as one of two states to legalize recreational cannabis. But you could already find it here in the 19th century. There was a strong tie between marijuana and sugar beets—two of the state's most important cash crops ever. Historian Nick Johnson reveals the history of cannabis in the Centennial State.
Watch for the next two programs in the Boom and Bust series in May and June.
$5. **Members $4** RSVP by April 21: 303/866-2394



Stelth Ulvang of the Lumineers' touring band is one of our special guests for the season-ending Tiny Library Concert in April.

28 APRIL Sat / 1:30–2:30 pm
Byers-Evans House Museum
HISTORICAL CRAFT SOCIETY /
Redux Decoupage

Bring items back to life with the magic of decoupage! Using prints of vintage seed packets and catalogs, we'll revitalize drab objects with illustrations of spring. We provide jars and cans, but bring any object you want to decoupage. Other materials and light refreshments provided.
$10. **Members $8** RSVP by April 26: 303/620-4933

Celebrate Mom in style with brunch at the History Colorado Center.

13 MAY Sun / 10 am & 1:30 pm
History Colorado Center
Members-Only Mother's Day Brunch

Treat Mom to a historic Mother's Day with a delicious brunch buffet. Your special-occasion menu features a selection of delectable gourmet dishes created by our own Chef Nick Estell. Spend the rest of your day with Mom exploring the museum and our exhibits. Watch your mail and inbox for details!

Program for Avocational Archaeological Certification

With classes for amateur and professional archaeologists alike, PAAC offers formally recognized levels of expertise outside of an academic degree program.

6 MARCH through 3 APRIL Tuesdays / 6:30–9:30 pm
History Colorado Center
Archaeological Dating Methods

Get an introduction to common archaeological dating methods.

24 & 25 MARCH / Sat & Sun
Fountain Library, Fountain
Historical Archaeology

Taught by State Archaeologist Dr. Holly Norton, this class now includes a hands-on materials analysis lab. We encourage those who've previously completed the class to sign up.

28 & 29 APRIL / Sat & Sun
Canyons of the Ancients National Monument Visitors Center, Dolores
Perishable Materials

Learn about an often overlooked classification of artifacts, including their cultural uses, alteration and preservation.

Details, contacts & RSVP: HistoryColorado.org/paac-event-schedule

Today's cannabis industry has roots in the 19th century and the state's sugar beet farming days. Learn all about it on April 23.

Immerse yourself in eastern Colorado this April. Photo courtesy Bailey Saddleland Museum.

You'll be charged a one-time, nonrefundable annual registration fee of $10 when you sign up for your first tour or trek in 2018. The fee covers processing and handling of all History Colorado reservations in the Tours & Treks program.

Take a Guided Trip Into the Past

To register, call 303/866-2394

6 **MARCH** Tue / 9 am–2 pm

History by the Pint: Northern Colorado Breweries

Join us as we stop at some of the breweries that are creating the tastiest beers in the state. We'll learn how beer is made and why Colorado is one of the top-producing states for craft beer. Tours and tastings at New Belgium and Odell in Fort Collins and a visit to one of Colorado's only hop farms will round out our day. *Includes bus transportation, brewery tours, guides and a break for lunch on your own dime.*
$120. **Members $100**

14 **APRIL** Sat / 10 am–3 pm

Forgotten Denver: Southwest Denver by Bus

Join us as we turn our eyes south-westward, to take in the Denver neighborhoods that were once *the* place to be—including Bear Valley, Harvey Park, College View and Fort Logan—and all the stories that go along with them. Guaranteed to be a day of surprises, with author Shawn Snow as your guide. Grab your compass and let's go! *Includes bus transportation and a break for lunch on your own dime.*
$54. **Members $42**

26–27 **APRIL** / Thu–Fri

Museum Sampler: Eastern Colorado Classics

Cities like Hugo, Flagler, Limon and Deer Trail all have museums to share their stories. Pioneers turned the land to a profit, and the railroads helped their goods reach the world. And innovations in the stuff of daily life—from saddles to stoves—often spelled the difference between success and failure, life and death. *Includes bus transportation, one night's lodging in Limon, guides, entrance fees and two meals, including a welcome dinner.*
$375. **Members $300** Single supplement $75. RSVP by March 23

2 **MAY** Wed / 10:30 am–3:30 pm

The Best of the Bluffs: Exploring UCCS and Austin Bluffs

Once a commuter campus, the University of Colorado at Colorado Springs has grown into an appealing alternative for students. What began as the Cragmor Sanatorium now serves as Main Hall on this rapidly changing campus, built on land donated by the city's founder, General Palmer. Wrapped around campus are the Austin Bluffs, so we'll hike a trail or two for some fine views of Pikes Peak and more. *Provide your own transportation to starting location. Includes all interpretation, guides and lunch.*
$45. **Members $34**

Pueblo / El Pueblo History Museum

301 North Union. 719/583-0453, ElPuebloHistoryMuseum.org

Newly expanded and reopened last year, the Ute Indian Museum in Montrose has one of the most extensive collections of Ute artifacts anywhere—and an ongoing series of timely and thought-provoking lectures.

31 **MARCH** Sat / 10 am–7 pm

Last Day to See *El Movimiento*

Help close out a powerful and emotional exhibit, *El Movimiento: The Chicano Movement in Colorado and Pueblo*. The community is invited to see images and artifacts from the struggle for justice and equality for Chicanos in southern Colorado. Join us for a potluck reception at 4 pm. The gallery space will be closed and under construction for a new exhibit, *Borderlands of Southern Colorado*, starting Sunday, April 1.
FREE

Thursdays / 7:30–8:30 am

Workweek Resilience Yoga

El Pueblo History Museum and Studio Share, LLC, are teaming up for a workday-morning yoga class aiming to offer relaxation and stress relief! Classes are held every Thursday morning from 7:30 to 8:30 am in the museum. Like all Studio Share classes, this is a donation-based class. Pay what you can and join us!
FREE with donation

Fridays (through May 11) / 1:30–5:30 pm

Hands-On History: Fun Fridays!

Hands-On History Fun Fridays! is open to first through eighth graders. Classes include Modern Homesteading, Survivor 1842, Mexican Folklorico Dancing, Pottery Makers and Jewelry Crafters. Tuition starts at $7 per week with tons of scholarships available, including 10% off for History Colorado and El Pueblo History Museum members.
Questions? Call Tamara Trujillo at 719/583-0453

Mondays (starting March 5) / 10–10:30 am

Beyond Story Time

This weekly story time offers an engaging early-literacy exploration for preschoolers and their caregivers.
FREE

Monday Story Time in El Pueblo starts in March!

29 **MARCH** Thu / 6–8 pm

LECTURE / Malintzen-Marina-Malinche: A Women's History Month Talk

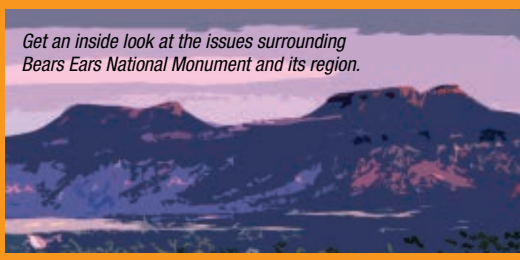
Charlene Garcia Simms, genealogy and special collections librarian at Rawlings Library, shares the story of Malintzen-Marina-Malinche, a legendary female diplomat and cultural intermediary. She is the absent figure always present in the history of the Conquest of Mexico—and she represents more than any one moment of history can hold.
FREE

Platteville / Fort Vasquez

13412 US 85, 35 miles north of downtown Denver.
970/785-2832, FortVasquezMuseum.org

Mondays (through April 30) / 8:30 am–1 pm
Hands-On History: Fun Mondays!

Hands-On History Fun Mondays! is open to first through fifth graders. Classes include Music and Dancing of the Past, Chores and Games of the 1800s, Pioneer Garden and Frontier Arts and Crafts. Tuition starts at $15 per week with tons of scholarships available, including 10% off for History Colorado members.
Questions? Call the fort at 970/785-2832



Get an inside look at the issues surrounding Bears Ears National Monument and its region.

Montrose / Ute Indian Museum

17253 Chipeta Road. 970/249-3098, UteIndianMuseum.org

9 **MARCH** Fri / 5:30–7 pm
LECTURE / **The Bears Ears Region**

Regina Lopez-Whiteskunk, former Ute Mountain Ute Council member and co-chair of Bears Ears Intertribal Coalition, leads a discussion on conservation and preservation from a tribal perspective. The event is part of the Ute Indian Museum Spring Lecture Series.
$20. Two series sessions $35, three sessions $45, four sessions $55

29 **MARCH** Thu / 5:30–7:30 pm
LECTURE / **Treaties Between the United States and Native American Tribes**

This talk on treaties between sovereign tribal governments and the US government will reflect on the history of the agreements and how they continue to affect current tribal policies and laws. Ute Indian Museum educator Regina Lopez-Whiteskunk, former Ute Mountain Ute Council member and co-chair of Bears Ears Intertribal Coalition, will lead the discussion. The event is part of the Ute Indian Museum Spring Lecture Series.
$20. Two series sessions $35, three sessions $45, four sessions $55

28 **APRIL** Fri / 1:30–3:30 pm
LECTURE / **Current Perspectives on Ute Cultural Heritage**

Richard Ott, Ute Trails Project Coordinator, gives an overview of current collaborative partnerships among Ute Tribal representatives, professional archaeologists, public land managers and local community stakeholders. The event is part of the Ute Indian Museum Spring Lecture Series.
$20. Two series sessions $35, three sessions $45, four sessions $55

The newly renamed Hart Research Library at History Colorado has extended its hours, allowing even more access to our collections of historic photography, maps, books, manuscripts and other artifacts and archives. 30000786

Tim Stroh Is New State Historical Fund Director

Tim Stroh, AIA, is the new director of the History Colorado State Historical Fund. Tim formerly served as the preservation architect for the Colorado Main Street Program with the Department of Local Affairs. He has served on the Colorado Historic Preservation Review Board, the State Register Review Board and the State Historical Fund Advisory Committee.

Tim has a Master of Architecture degree and a Bachelor of Arts degree in environmental design, both from Montana State University. During his time with the Main Street Program, he worked in communities throughout Colorado, helping them find solutions through historic preservation and economic revitalization with a focus on adaptive reuse, rehabilitation and new infill.

The State Historical Fund is a statewide grants program created by the 1990 constitutional amendment allowing limited gaming in the towns of Black Hawk, Central City and Cripple Creek. The amendment directs that a portion of the gaming tax revenues be used for historic preservation throughout the state. To learn more, go to HistoryColorado.org/preserve or call 303/866-2825.

History Colorado Loves Its Volunteers!

Your smile can make a visitor's day extra special. Your life skills can boost our staff over the finish line of projects big and small. Consider joining our volunteer team in Denver and around the state. These history fans contribute an amazing range of talent—from carpentry to needlecraft to office tasks—and, of course, many greet our visitors, young and old, guiding them through our exhibits.

There are opportunities for short term, longer term, and special one-time projects. We love introverts and extroverts and can match you up with a job that suits your style and interests. Support History Colorado in Denver and at any of our Community Museums by joining our volunteer corps.

For more information, go to our Volunteer website—HistoryColorado.org/volunteers—or call us at 303/866-3961.

Volunteer Art Rosener mans the general store in the Destination Colorado *exhibit.*

Hart Library Has New Name, New Hours

History Colorado's research library is now the Hart Research Library at History Colorado and is open four additional hours per week: Wednesday through Saturday, 10 am to 3 pm. Open to the public, the library provides access to an unparalleled collection of archives, artifacts and photographs that document Colorado's history. Our website—HistoryColorado.org/library—includes links to our online catalogs and services. For remote assistance, email us at cosearch@state.co.us.

Preservation Programs—Dates to Remember

State Historical Fund grant applications: ***Due April 2***
2019 Centennial Farms applications: ***Due April 30***
National & State Register nominations: ***Due June 1***
HistoryColorado.org/preserve, 303/866-3392

Want Access to More Fun? Become an Explorer Member!

Did you know that if you're a History Colorado member at the Explorer ($150) level, you also become a Smithsonian member? Upgrade your membership today and start enjoying Smithsonian benefits like a one-year subscription to *Smithsonian* magazine, a 10% discount at Smithsonian Museum Stores, reciprocal admission at participating Smithsonian affiliates, travel and study tour opportunities and much more!

As an Explorer member you also get FOUR passes to the Georgetown Loop Railroad®, an engineering marvel only 45 minutes from Denver that traverses 600 feet in elevation along curves, steep grades and bridges.

Don't delay—upgrade today and get more access to History Colorado fun!

The Forever Gift

Take your place in history with a gift that lasts beyond your lifetime

Society 1879 honors and recognizes those who include History Colorado in their estate plans. These gifts will help preserve Colorado's historical treasures for future generations. There are many ways to make a meaningful estate gift:

- Bequest
- Life Insurance
- Stock
- Real Estate

Or, consider an IRA rollover. At age 70½, if you transfer your Required Minimum Distribution (or a portion) directly to History Colorado, you don't have to recognize the distribution as income (up to $100,000).

If you have any questions about ***Society 1879***, please contact Cheyenne Johnson at Cheyenne.Johnson@state.co.us or 303/866-4845 for a no-obligation discussion. All inquiries will be held in strict confidence.

We are grateful for your consideration of naming History Colorado in your estate plan and respect anonymity per request. Please consult with your legal or tax advisor before making any type of planned gift.

Follow Us on Social Media

/HistoryColorado

For additional content, see HistoryColorado.org/blogs

The famed Georgetown Loop Railroad® offers a rail adventure like no other. Photo courtesy Kyle Banister.

All images are from the collections of History Colorado unless otherwise noted. Printed on recycled paper using vegetable-based inks.

6 APRIL Fri / 10 am–8 pm
History Colorado Center

Miniature Baseball World Champion penny arcade game (1931). Courtesy Marshall Fogel Collection. On view in Play Ball!

Members-Only Preview

Play Ball! A Celebration of America's Game

You're invited to an exclusive members' preview of *Play Ball!*, showcasing one of the greatest private collections of baseball memorabilia outside the Hall of Fame. See the exhibition before anyone else and chat with our curators and exhibit developers. Take advantage of a Café Rendezvous meal deal, available all day! Be sure to bring your membership card for fast entry. Watch for an invitation in your mail and inbox. Don't miss this night, just for you!

Members only. RSVP 303/866-6524 or h-co.org/playballpreview

HISTORY Colorado

History Colorado Center
1200 Broadway
Denver, Colorado 80203

CO COLORADO

Nonprofit Org.
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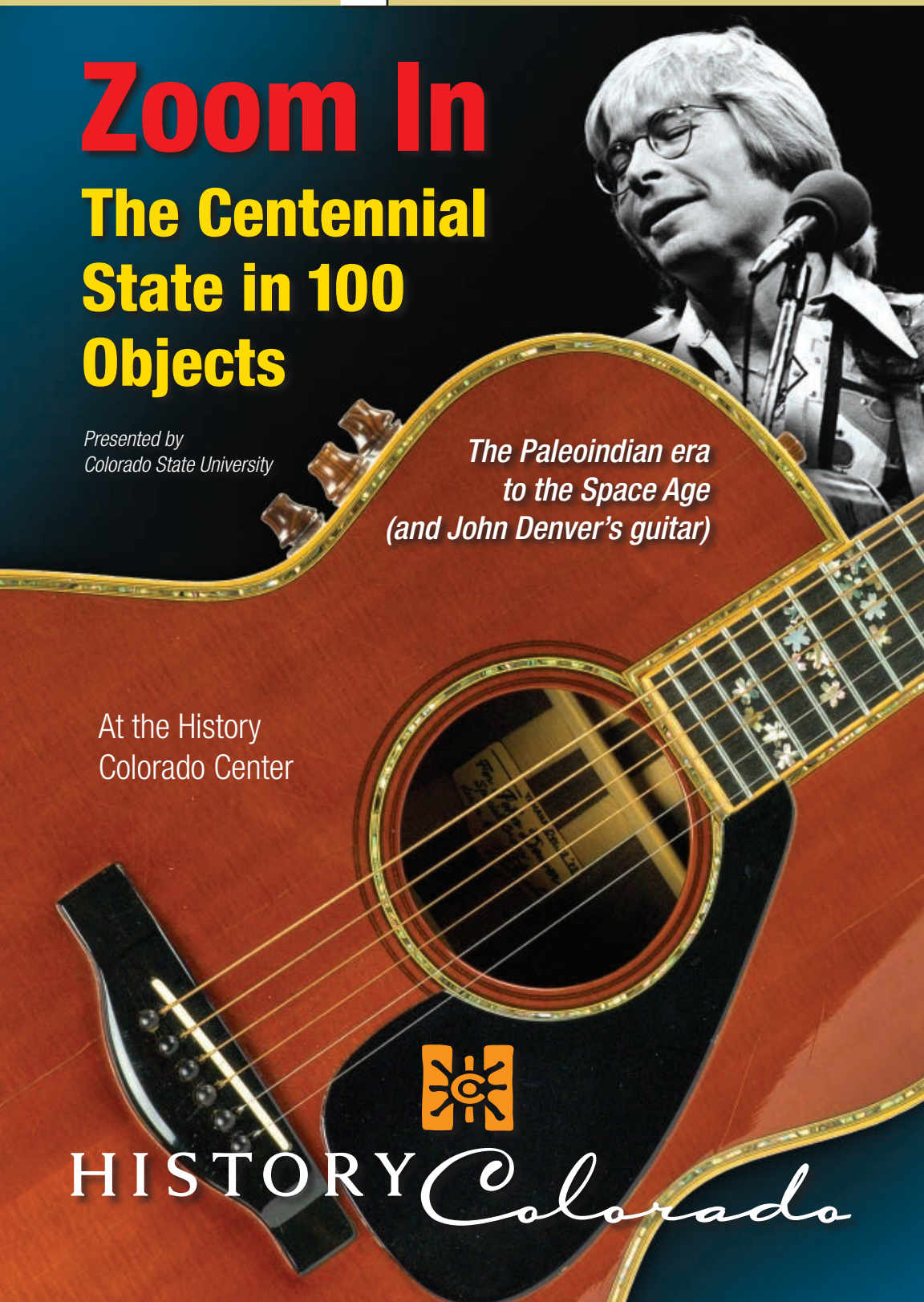
Next
Sample

Explore

November/December 2017



Zoom In

The Centennial State in 100 Objects

Presented by Colorado State University

The Paleoindian era to the Space Age (and John Denver's guitar)

At the History Colorado Center

HISTORY Colorado

On the Cover
John Denver's Special Edition Yamaha guitar, 1986. Terumi Nakamoto, Yamaha. Loan, Rocky Mountain Merchandise, LLC, IL.2017.14.1. On view in Zoom In. *John Denver photo courtesy* Los Angeles Times.

Denver / History Colorado Center

1200 Broadway. 303/HISTORY, HistoryColoradoCenter.org

The Centennial State in ZOOM IN 100 Objects

OPENING SATURDAY, NOVEMBER 18

Zoom In: The Centennial State in 100 Objects

Presented by Colorado State University.

Our newest exhibition has 100 stories to tell.

Zoom in on 100 powerful artifacts to see how Colorado became Colorado. Culled from the vast collections of History Colorado, every object on view had a role in shaping our state—from the age of the Paleoindians to Jack Swigert's Apollo 13 flight suit and beyond. You could never distill Colorado's rich history into only 100 objects. But the ones we've selected, both ordinary and extraordinary, combine into a telling mosaic of the past—and, just maybe, a glimpse into our future.

A hundred objects. A hundred portals to the past.

World War I gas mask, 1917–19. Gift, Mrs. Thomas Woodward Waltemeyer, H.6617.1. On view in Zoom In.

ON VIEW NOW

Backstory: Western American Art in Context

Organized by the Denver Art Museum in partnership with History Colorado.

Sponsored by The Sturm Family Foundation.

Take a chronological journey through the West. *Backstory* interweaves History Colorado artifacts—ancestral Puebloan pottery, Civil War uniforms, railroad china, Rockmount ranch wear and much more—with such iconic Denver Art Museum artworks as Albert Bierstadt and Thomas Moran's landscapes, Frederic Remington's bronzes, and the dazzling works of the Taos Painters.

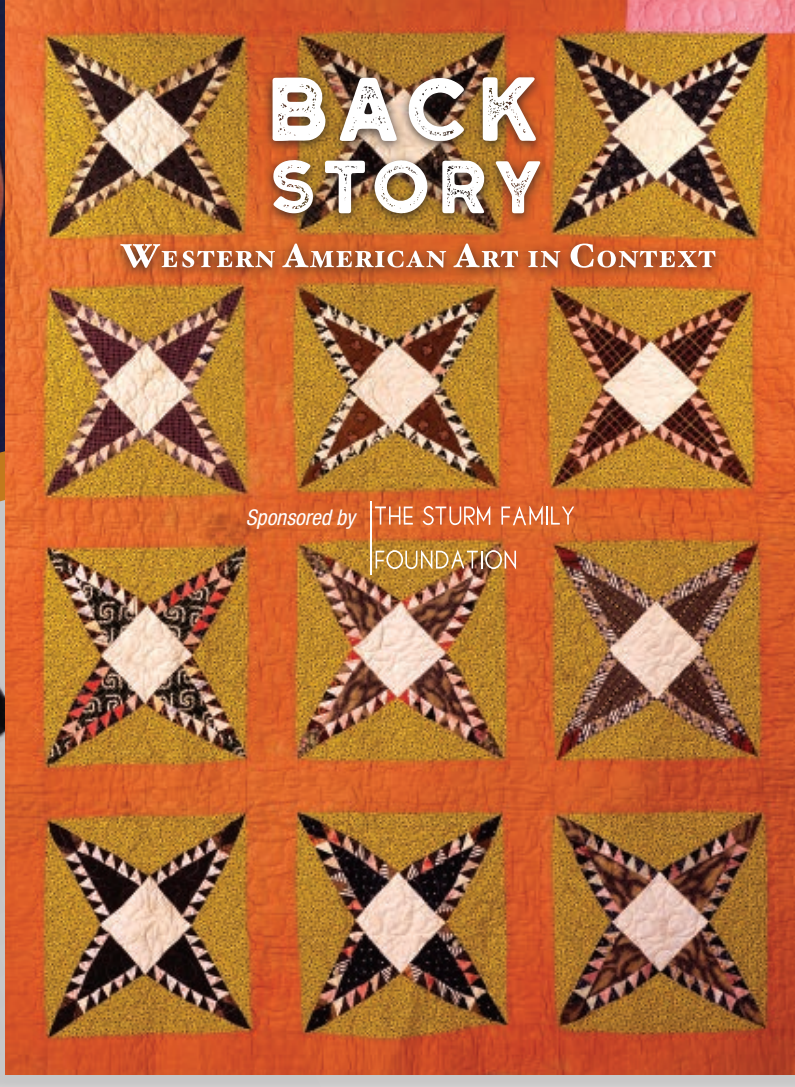
See the art. See the artifacts. Get the backstory.

Additional generous support provided by The Anschutz Foundation, CoBiz Financial and US Bank.

CoBiz Financial

Don't miss the ***Members-Only Preview*** *of* Zoom In: The Centennial State in 100 Objects *on Friday, November 17! See back cover for details.*

Peach crate label, Monument Brand brushed peaches, 1935–62. 92.49.5. On view in Zoom In.



Right: Pine Burr Quilt, Clara Cassandra Carver, about 1905. Gift of Robert V. Moore, 95.51.1. On view in Backstory.

Facing: Felipe and José Espinosa's pistols: Colt Model 1860 Army revolver, Colts Patent Firearms Company; gift, William D. Todd, WR.1639.1. Remington New Model 1858 Navy revolver, E. Remington & Sons; gift, William D. Todd, H.144.1. On view in Zoom In.

Pueblo / El Pueblo History Museum

301 North Union. 719/583-0453, ElPuebloHistoryMuseum.org

ON VIEW NOW

The Bell Rings: Pueblo's Historic High School Rivalry

A new exhibit showcases the annual Bell Game, the oldest high school rivalry west of the Mississippi River. Since 1892, the Central High football team has faced off against the Centennial High team to see which school gets to ring the coveted bell. Now, teams from each school have competed to create this one-of-a-kind exhibit.

THE BELL RINGS
PUEBLO'S HISTORIC HIGH SCHOOL RIVALRY

SPECIAL DEALS FOR HISTORY COLORADO MEMBERS!

"Two for one" offer to the American Museum of Western Art: The Anschutz Collection. Enter code HC2017 online or book over the phone. Valid through February 28, 2018, for public guided and self-guided tours (excluding special programs or days). Visit the Denver Art Museum for free! History Colorado members get free general admission on January 9, 2018. Show your card and get in for free!

HISTORY COLORADO CENTER
1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

BYERS-EVANS HOUSE MUSEUM
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

Find full details online at HistoryColorado.org/events. Events are subject to change or cancellation.

4 **NOVEMBER** Sat / 11:30 am–1:30 pm
History Colorado Center
PERFORMANCE / **Meet Mountain Man Doc Grizzly**
A mountain man tells us how he got things done in the 1830s.
FREE with admission 303/866-2394

11 **NOVEMBER** Sat / 11:30 am–1:30 pm
History Colorado Center
Hands on History/Art: Ceramic Demonstration
Join us the second Saturday of each month during the run of *Backstory: Western American Art in Context* for live demonstrations by Colorado artists. This month, Kristin Gruenberger demonstrates ceramics. *Backstory* is sponsored by The Sturm Family Foundation.
FREE with admission 303/866-2394

18 **NOVEMBER** Sat / 11:30 am & 1:30 pm
History Colorado Center
PERFORMANCE / **Balkanika Dancers**
Enjoy traditional folk dances from the Balkans in the atrium of the History Colorado Center.
FREE with admission 303/866-2394

2 **9** **16** **DECEMBER** Sat; Tue; Sat; Sat / 12:30–2:30 pm
5
Byers-Evans House Museum
Holiday Teas
Take a guided tour of the Byers-Evans House Museum and then enjoy a three-course tea of fresh fruit, scones, muffins, tea sandwiches and desserts.
Adults $25. **Members $20**
Children (12 & under) $20.
303/620-4933

Above: The History Colorado Center's atrium—with its giant map of Colorado in the floor—is also home to live performances nearly every Saturday.

Pick a date and bring the family for holiday tea at the Byers-Evans House.

6 DECEMBER Wed / 9:30–10 am
History Colorado Center

Early Learners Storytime

Bring the kids (ages 2–5) to storytime. We'll read stories and then have playtime in the exhibits before the museum opens.
FREE with admission 303/866-2394

9 DECEMBER Sat / 11:30 am–1:30 pm
History Colorado Center

PERFORMANCE / Meet Members of Pike's Expedition

In 1806 Zebulon Pike led a military party west to explore the Louisiana Purchase. Costumed members of the expedition tell about their adventures.
FREE with admission 303/866-2394

9 DECEMBER Sat / 11:30 am–1:30 pm
History Colorado Center

Hands on History/Art: Spinning Demonstration

Join us the second Saturday of each month during the run of *Backstory: Western American Art in Context* for live demonstrations by Colorado artists. This month, enjoy a spinning demonstration with Margaret Charleton. *Backstory* is sponsored by The Sturm Family Foundation.
FREE with admission 303/866-2394

Meet Zebulon Pike in person on December 9. Courtesy Library of Congress.

16 DECEMBER Sat / 11:30 am & 1:30 pm
History Colorado Center

PERFORMANCE / Balkanika Dancers

Enjoy traditional folk dances from the Balkans in the atrium of the History Colorado Center.
FREE with admission 303/866-2394

23 DECEMBER Sat / 11:30 am–2 pm
History Colorado Center

PERFORMANCE / Meet a Buffalo Soldier

Meet Sergeant Jack Hackett and learn all about the Buffalo Soldiers.
FREE with admission 303/866-2394

What was life really like for Buffalo Soldiers—the 19th-century African American Army soldiers of the West? Find out for yourself on December 23.

30 DECEMBER Sat / 11:30 am–1:30 pm
History Colorado Center

PERFORMANCE / Meet Mountain Man Doc Grizzly

A mountain man tells us how he got things done in the 1830s.
FREE with admission 303/866-2394

On November 3, get tips from the pros on researching the history of your home or business. 20001338.

HISTORY COLORADO CENTER
1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

BYERS-EVANS HOUSE MUSEUM
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

Find full details online at HistoryColorado.org/events. Events are subject to change.

3 NOVEMBER Fri / 10:15 am–12:15 pm
History Colorado Center
WORKSHOP / **This Old Home: Researching the History of Houses and Other Buildings in Colorado**

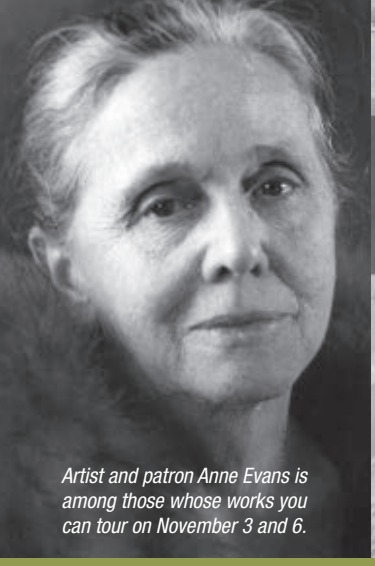
Interested in learning the history of your house or business? History Colorado's collections hold clues about buildings and the people associated with them. Learn how to research your property with staff from the Office of Archaeology and Historic Preservation and our reference librarian. After the program, stay to start your research in our collections!
$5. **Members $4** 303/866-2394

3 NOVEMBER Fri / 11 am–noon & 6 NOVEMBER Mon / 11 am–noon
Byers-Evans House Museum
TOUR / **Art Tour of the Byers-Evans House**

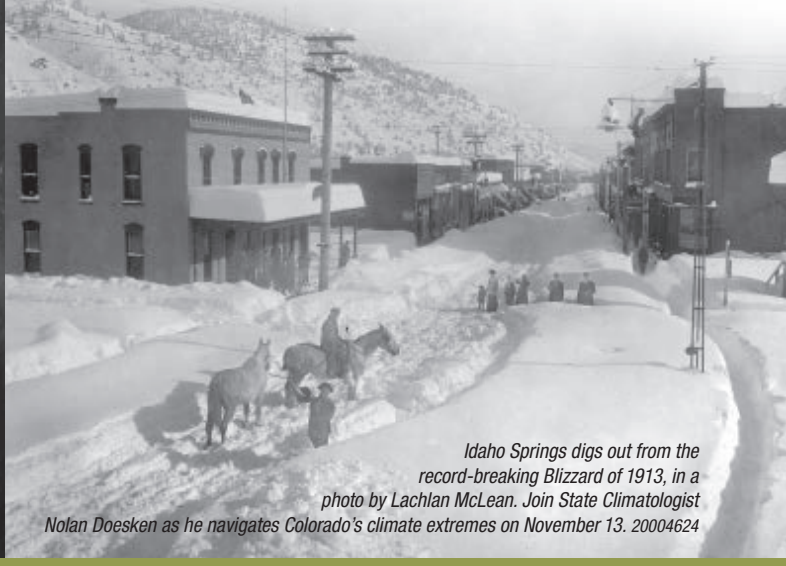
In this guided tour of the historic home, you'll learn about the fine art collected and created by the Evans family. Designed for first-time and repeat visitors, tour highlights include reliefs, leather tooling and paintings. Learn about Colorado's early artists and the Evans family's patronage. Anne Evans worked tirelessly to support art and artists in early Denver and was instrumental in the development of the Denver Art Museum.
$6. Seniors & students $5. **Members FREE** 303/620-4933

4 NOVEMBER Sat / 10:15–11:30 am
History Colorado Center
WORKSHOP / **Worth a Thousand Words: Photo Research at History Colorado**

Looking for a historic Colorado photo for your home, book or just for fun? Join our photo librarian for an overview of our photography collections, tips for researching online and in person, and instructions on how to order reproductions. Includes a brief behind-the-scenes tour of collections storage!
$5. **Members $4** 303/866-2394

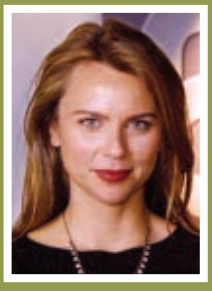


Artist and patron Anne Evans is among those whose works you can tour on November 3 and 6.



Idaho Springs digs out from the record-breaking Blizzard of 1913, in a photo by Lachlan McLean. Join State Climatologist Nolan Doesken as he navigates Colorado's climate extremes on November 13. 20004624

6 NOVEMBER Mon / 7–8:30 pm
History Colorado Center
LECTURE / **An Evening with Father Patrick Desbois**



Father Desbois has spent many years working to uncover the horrific events of the so-called "Holocaust by Bullets" in Eastern Europe. He and his committed team have interviewed thousands of witnesses and uncovered more than 2,000 killing sites and mass graves. His work on genocide has more recently led him to Iraq, where he aims to uncover the atrocities committed by the Islamic State against the Yazidi community. Father Desbois will discuss his work and that of Yahad-In Unum with renowned CBS journalist Lara Logan.
FREE RSVP goo.gl/hjt3Xo (additional information: 303/866-2394)

11 NOVEMBER Sat / 1:30–2:30 pm
Byers-Evans House Museum
LECTURE / **Colorado Women's Clubs and Their Progressive and Wartime Contributions**

Women's clubs in Colorado were at the forefront of the public library movement, the establishment of charitable institutions, the formation of national parks, and defense efforts during World War I. Return to 1917 and hear Susan Riley Ashley, portrayed by Gail M. Beaton (author, *Colorado Women: A History*), highlight the accomplishments of Colorado women's clubs
$8. **Members and students $5** 303/620-4933

13 NOVEMBER Mon / 1–2 pm
History Colorado Center
COLORFUL COLORADO / **Coloradology, Part 3**
Colorado's Climate Extremes: The Best and Worst Weather of the Past 150 Years

We've all heard the phrase "only in Colorado," and it's usually applied to our wild weather. We have inches of snow one evening and it all melts away by the next. Who could forget the Flood of '65? And tales still circulate about the Blizzard of 1913. Join Colorado State Climatologist Nolan Doesken as he highlights some of Colorado's most extreme, memorable and impactful weather events dating back to 1860. From the hottest heat to the coldest cold, heaviest rains, dustiest droughts and even the worst documented "fog storm," we'll take a fascinating umbrella-free walk through Colorado's storied weather history.
$5. **Members $4** RSVP by November 11: 303/866-2394

Learn about a little-known Colorado connection to the Holocaust and "This Is Your Life" on November 20. Courtesy Ralph Edwards Productions.

18 NOVEMBER Sat / 1:30–3:30 pm

Byers-Evans House Museum

HISTORICAL CRAFT SOCIETY / **Holiday Card Making and Recipe Exchange**

Create holiday cards from collage materials including images reproduced from History Colorado collections. We'll also share favorite holiday recipes from the archives. Bring your own cherished family recipe to share. Craft materials, recipe cards and snacks will be provided. If you have a digital camera, please bring it to capture recipes. You can also take a guided tour of the historic home, at 12:30 and 3:30. Crafters get $2 off tour admission on the day of the workshop.
$10. **Members $8**
RSVP by November 16: 303/866-2394

Share a recipe and get ready for the holidays by making historically themed cards at the Byers-Evans House.

20 NOVEMBER Mon / 1–2 pm & 7–8 pm

History Colorado Center

LECTURE / **Voices of the Generations: A Colorado Connection to the Holocaust**

Hanna Kohner survived four concentration camps during the Holocaust, while Walter Kohner escaped by immigrating to the United States. Join educator Julie Kohner as she presents a multimedia program revealing the life of her parents. Using their book, *Hanna and Walter, A Love Story*, artifacts and an episode of "This Is Your Life," she reveals the atrocities of the Holocaust in a very personal way.
$11. **Members $9.** Students $7. 8-part series rates available. 303/866-2394

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21 NOVEMBER Tue / 1–1:45 pm

History Colorado Center

Members' Behind-the-Scenes Collection Tour: 10th Mountain Division

Ever wonder what happens behind the scenes at the museum? Join us to learn how History Colorado's collections are stored and cared for. Visit rarely seen storage and processing spaces and get an up-close-and-personal view of artifacts. This tour features items from our 10th Mountain Division collection. Preregister for this exclusive opportunity! *Limited to 12 people.*
Members FREE RSVP at h-co.org/BTSmay

28 NOVEMBER Tue / 7–9:30 pm

History Colorado Center

TINY LIBRARY CONCERT / **Clouds & Mountains with Russick Smith**

Featuring Colorado musicians in the unusual and intimate space of the Stephen H. Hart Library & Research Center, the Tiny Library Concert Series presents folk-rock darlings Clouds & Mountains. Based in Boulder, the band features singer-songwriter and local music luminary Macon Terry on guitar, bass and vocals; Rachel Silker on violin, synth and vocals; Robin Chestnut on drums and percussion; and Conor McHugh on electric guitar. Clouds & Mountains is joined by cellist and multi-instrumentalist Russick Smith, whose dynamic, eclectic compositions bridge contemporary and classical music. Beer, wine and cocktails available for purchase. The Tiny Library Concert series is generously supported by Airshow, Inc.
$13. **Members $10** 303/866-2394

Clouds & Mountains and Russick Smith share the Tiny Library Concert stage in November.

9 DECEMBER Sat / 1–3 pm

History Colorado Center

COMMUNITY DIALOGUE / **Strong Sisters**

Join us for a discussion of the history of women's political contributions in Colorado. In 1893, Colorado became the first state to give women the right to vote through a popular election. The documentary *Strong Sisters* tells the extraordinary story of elected women in Colorado through a compilation of oral histories from past and current female elected officials. Moderated by Dani Newsum. Sponsored by Strong Sisters–Elected Women in Colorado, the Denver Office on Women & Families, History Colorado, Women's Collaborative for Colorado and the Civic Canopy.
FREE RSVP goo.gl/acA7mi
(additional information: 303/866-2394)

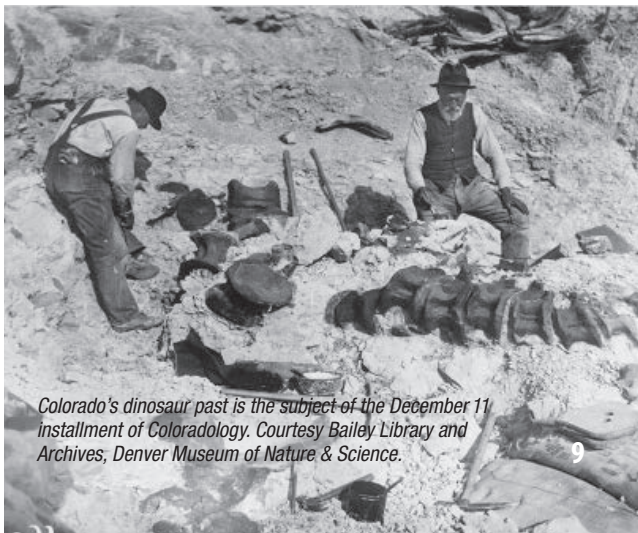
Russick Smith

11 DECEMBER Mon / 1–2 pm

History Colorado Center

COLORFUL COLORADO / **Coloradology, Part 4 Colorado's Dinosaurs**

The rich paleontology of Colorado captures nearly the entire evolutionary history of dinosaurs, from their first appearance in the Triassic to the last dinosaurs of the Cretaceous. Among them are legends like *Stegosaurus* and *Allosaurus*, so abundant in Colorado quarries they became the target of the late-1800s "Bone Wars." Rocks preserved along the Front Range capture a once subtropical landscape, home to *Tyrannosaurus Rex* and *Triceratops* and many more, along with the best evidence to explain their sudden disappearance. Join Dr. Joe Sertich, curator of dinosaurs at the Denver Museum of Nature & Science, to explore the dinosaurs in our backyard and the major fossil finds across Colorado.
$5. **Members $4**
RSVP by December 9: 303/866-2394



Colorado's dinosaur past is the subject of the December 11 installment of Coloradology. Courtesy Bailey Library and Archives, Denver Museum of Nature & Science.

12 DECEMBER Tue / 7–9:30 pm
History Colorado Center
TINY LIBRARY CONCERT / **Lillian + Anthony Ruptak**

Bringing Colorado musicians to the unusual and intimate space of the Stephen H. Hart Library & Research Center, the Tiny Library Concert Series and KGNU Community Radio present a Songwriter Showcase featuring Lillian and Anthony Ruptak. With her warm and earthy voice, guitarist and vocalist Lillian is one of Denver's best-kept indie-folk secrets. She's joined by Anthony Ruptak, who's worked his way up from singing at open mics to performing at Red Rocks as one of the city's most respected finger-picking folk artists. Beer, wine and cocktails available for purchase. The Tiny Library Concert series is generously supported by Airshow, Inc. $13. **Members $10** 303/866-2394

15 JANUARY Mon / 1–2 pm
History Colorado Center
LECTURE / **Civil War in the Southwest Borderlands**

Still the least understood theater of the Civil War, the southwest borderlands saw not only Union and Confederate forces clashing but also American Indians, Hispanos and Anglos struggling for survival, power and dominance on both sides of the border. When the fighting was over, a new power hierarchy emerged, forever changing relations between the region's inhabitants and their nations. Dr. Andrew Masich of the Senator John Heinz History Center offers a framework for understanding this power shift, demonstrating the importance of transnational and multicultural views of the Civil War and the southwest borderlands. $11. **Members $9.** Students $7. 8-part series rates available. 303/866-2394

Reserve your spot now for an enlightening look at the southwest borderlands and the Civil War on January 15. Courtesy Bancroft Library, University of California, Berkeley.

Every year we design a new route to the best Christmas lights in Denver. Join us for cocoa, cookies and holiday lighting surprises on December 8!

Take a Guided Trip Into the Past

To register, call 303/866-2394

You'll be charged a one-time, nonrefundable annual registration fee of $10 when you sign up for your first tour or trek in 2017. The fee covers processing and handling of all History Colorado reservations in the Tours & Treks program.

9 **NOVEMBER** Thu / 10 am–3 pm

Museum Sampler: Broomfield by Bus

Strategically located between Denver and Boulder, Broomfield is showing off its legacies while creating an attractive, modern city. We'll explore the city and visit two of its finest offerings: the Depot Museum and the Veterans Museum. After seeing other hotspots along the way, you'll soon be heading back to Broomfield! *Includes bus transportation, admissions and box lunch.*
$64. **Members $52**

8 **DECEMBER** Fri / 4:30–9:30 pm

'Tis the Season: Christmas Lights of Denver

Come enjoy the history and beauty of Denver's holiday lights with History Colorado! The festive evening begins with an informal program exploring our state's historic holiday traditions. Then it's all aboard a comfortable, heated bus as we drive through some of the most beautiful neighborhoods. We design a new route every year, so join us for some unexpected surprises! *Includes cookies, hot chocolate and bus transportation. Dinner not provided.*
$54. **Members $42**

24 **JANUARY** Wed / noon–2 pm

Historic Georgetown Tea

Warm up with tea and history in Georgetown! Experience Victorian high tea at the Dusty Rose Tea Room, a charming and historic building that went up before Colorado was even a state. We'll hear tales of the nearby Hotel de Paris, a symbol of Georgetown's golden era. Hot tea and historical intrigue will help you make it through the rest of the season! *Space is limited. Provide your own transportation to starting location. Includes tea, scones, finger sandwiches, pastries, sweets and an old-time photo opportunity.*
$60. **Members $45**

30 **JANUARY** Tue / through **2** **FEBRUARY** Fri

Winter in the City

When winter's white reaches our doors, many of us head for the mountains. But how about enjoying the delights of the season right here in town? Warm up with tasty meals and delicious libations, with overnights at some of Denver's finest hotels—like the Brown Palace, Oxford and Hotel Teatro. In between our dream-filled nights will be days of happy diversions with fantastic tours and more. Don't run away from winter. Let's embrace it together, right here in town. *Includes three nights' lodging, all guides, interpretation, welcome dinner and much more.*
$1,200. **Members $1,125** Single supplement $350. RSVP by December 15

Come to El Pueblo History Museum for this year's Indigenous Film Festival, a lively look at the borderlands of southern Colorado and a holiday celebration of local culture, food and music.

Pueblo / El Pueblo History Museum

301 North Union. 719/583-0453, ElPuebloHistoryMuseum.org

11 NOVEMBER Sat / 10 am–4 pm
2017 Indigenous Film Festival

Join us for the second annual Indigenous Film Festival to see films showing indigenous resistance to encroachment on land, erosion of traditions and the ways physical and cultural borders affect indigenous lives. The festival will run in four film segments, intermissions and discussion. Come for any or all of the screenings.
FREE

14 NOVEMBER Tue / 6:30–8:30 pm
The Borderlands of Southern Colorado: Creating Community at a Global Crossroads

Maria E. Montoya offers a bird's-eye view of the southern Colorado landscape to talk about how the concept of "borderlands" or *la frontera* has shaped the community. Using examples from the Spanish *entrada*, the fur trade and the migration of workers to the Colorado Fuel & Iron empire, Montoya discusses the reasons why people have been drawn to this region and why they stay. Montoya is an associate professor of history at New York University and the dean of arts and sciences at NYU Shanghai. The event begins with a biscochito and coffee reception.
FREE

1 DECEMBER Fri / 5–7 pm
Ethnic Christmas Open House

Want to see the museum, enjoy an evening of performances *and* food and get a 20% discount in the gift shop? Sample the food and traditions of our local Mexican and Slovenian/Croatian cultures, and hear performances by Okolitza Tamburitzans and Grupo Folklorico Omawari. Our shop features local artists and Native American artisans. This is a beautiful way to celebrate local history, cultures and foods.
FREE

Fort Garland / Fort Garland Museum & Cultural Center

East of Alamosa off U.S. 160. 719/379-3512, FortGarlandMuseum.org

Winter Hours / Through December 31

The museum will be open Wednesday through Saturday from 10 am to 4 pm and by appointment. Adults $5, seniors $4.50, children $2. **Members and children under six FREE**

Montrose / Ute Indian Museum

17253 Chipeta Road. 970/249-3098, UteIndianMuseum.org

4 **NOVEMBER** Sat / 10:30 am–noon
Water Presentation: Protecting Our Resources

Join us in a discussion of the historical and ongoing challenges of water for the Ute people.
FREE

18 **NOVEMBER** Sat / 10 am–noon
Lakota Style Beaded Bag Project

Create a Lakota-style beaded bag with Ute Indian Museum Director CJ Brafford.
$20

2 **DECEMBER** Sat / 9 am–4 pm
Winter Christmas Festival/Arts & Crafts Show 2017

Join us in preparation for the holiday season with a winter festival to showcase Christmas arts and crafts.
FREE

7 **DECEMBER** Thu / 6–8 pm
Porcupine Quill Earring Class

Create a pair of porcupine quill earrings with Ute Indian Museum Director CJ Brafford.
$20

16 **DECEMBER** Sat / 10 am–noon
Native Winter Storytelling

Native storytellers will share winter stories and the values they hold. Make a tipi and paint your own story on it!
$10

Get ready for the holidays at the Ute Indian Museum with workshops, storytelling and a Winter Christmas Festival and Arts and Crafts Show.

Platteville / Fort Vasquez

13412 US 85, 35 miles north of downtown Denver.
970/785-2832, FortVasquezMuseum.org

Mondays / through December 11
Hands-On History

Our professionally taught educational program for children in grades 1–5 has served thousands of students at History Colorado's Community Museums since 2014. Curriculum conforms to Colorado Academic Standards and lets kids dive into history, science, art and culture. Students learn about Colorado wildlife, yarn spinning and weaving, making adobe and cooking in an adobe *horno* oven.
$15 per week. Scholarships available.

18 **NOVEMBER** Sat / 3–8 pm
Holiday Twilight Open House and Market

Don't miss live music, seasonal refreshments, 25% off select merchandise in the gift shop, *farolitos* and bonfires, door prizes and a chance to get a picture with our very own "Trapper Santa."
Only $1 with donation of a nonperishable food item

Visitors attend the VIP opening of the newly redesigned and reinstalled El Movimiento *exhibit.*

ON VIEW NOW

History Colorado Center

EL MOVIMIENTO THE CHICANO MOVEMENT IN COLORADO

Originally opening as a temporary exhibit in 2015, *El Movimiento* has now joined the *Colorado Stories* suite of exhibits. In the 1960s and '70s, Chicano activists in Colorado fought to end discrimination, secure rights and gain political and social power through education, culture and the arts. *El Movimiento* uses artifacts, images, and the voices of activists to tell about the struggle for labor rights, the founding of the Crusade for Justice, student activism, the Vietnam War and more.

Sponsored by:

Abarca Family Fund

AARP Real Possibilities

Byers-Evans House Announces Day of the Girl Essay Contest Winners

The Byers-Evans House Museum announced the winners of an essay contest to celebrate International Day of the Girl on October 11. More than 60 Denver-area middle schoolers submitted essays about Colorado women who've made a difference, so they can use them as inspiration to create a better tomorrow.

Participants submitted essays responding to the prompt: "We have many reasons to recognize and thank the women who came before us. We know that they have shown strength and determination in their vision for their community and their country. Their legacy still lives on today. How does their legacy inspire you to create a better future for yourself and your community?"

The winners are Makenzie Hampson, who wrote about Sadie Ard; Kassidy Wickham, who wrote about Ellis Meredith; and Gabi Bates, who wrote about Dr. Justina Ford. The essays were judged by a panel of historians, educators and community leaders.

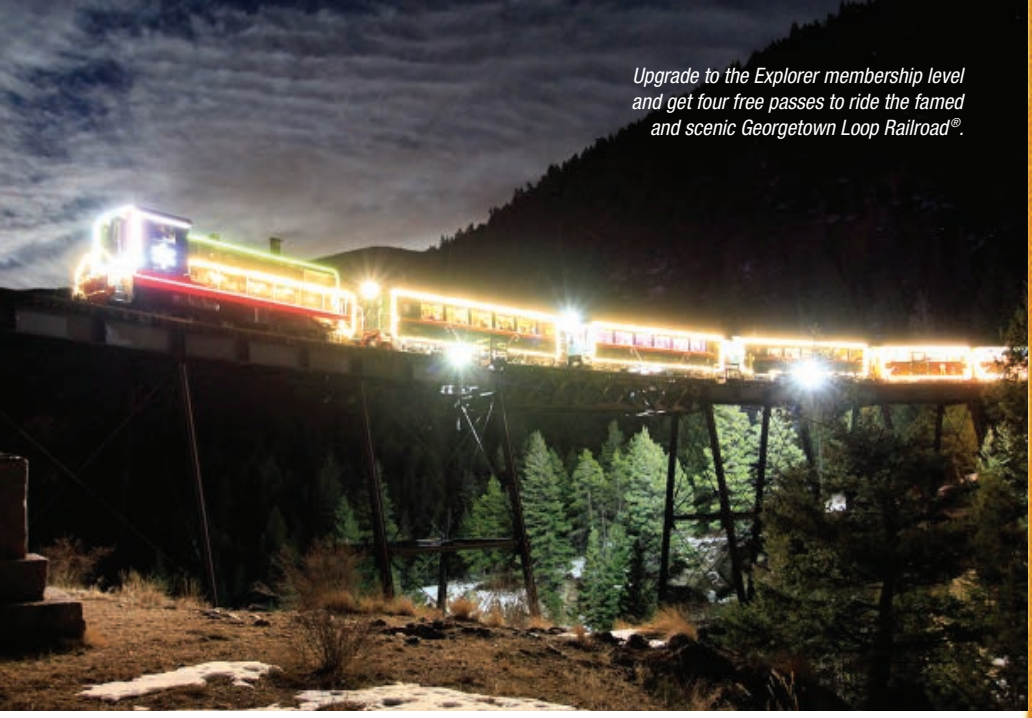
The Byers-Evans House was home to two prominent Denver families and is one of the city's most historic landmarks. The museum tells the stories of Colorado women, including the influential women who once called the house home.

19 **JANUARY** Fri / 10 am–1 pm

History Colorado Center

Colorado Historic Preservation Review Board

The Colorado Historic Preservation Review Board will meet to review the most recent nominations to the National Register of Historic Places and Colorado State Register of Historic Properties. The public is invited to attend.
303/866-3392



Upgrade to the Explorer membership level and get four free passes to ride the famed and scenic Georgetown Loop Railroad®.

Consider the Gift of History Colorado This Giving Season!

Did you know that if you're a History Colorado member at the Explorer ($150) level, you also become a Smithsonian member? Give a membership gift today and enjoy Smithsonian benefits like a one-year subscription to *Smithsonian* magazine, a 10% discount at Smithsonian Museum Stores, reciprocal admission at participating Smithsonian affiliates, travel and study tour opportunities and much more!

Explorer members also receive FOUR passes to the Georgetown Loop Railroad®, an engineering marvel only 45 minutes from Denver that traverses 600 feet in elevation along curves, steep grades and bridges.

Don't delay—upgrade today and get more access to History Colorado fun.

The Forever Gift

Take your place in history with a gift that lasts beyond your lifetime

Society 1879 honors and recognizes those who include History Colorado in their estate plans. These gifts will help preserve Colorado's historical treasures for future generations. There are many ways to make a meaningful estate gift:

- Bequest
- Life Insurance
- Stock
- Real Estate

SOCIETY.
1879
HONORING THOSE WHOSE ESTATE PLANS INCLUDE HISTORY COLORADO

Or, consider an IRA rollover. At age 70½, if you transfer your Required Minimum Distribution (or a portion) directly to History Colorado, you don't have to recognize the distribution as income (up to $100,000).

If you have any questions about ***Society 1879***, please contact Kathi Grummel at Kathi.Grummel@state.co.us or 303/866-4737 for a no-obligation discussion. All inquiries will be held in strict confidence.

We are grateful for your consideration of naming History Colorado in your estate plan and respect anonymity per request. Please consult with your legal or tax advisor before making any type of planned gift.

Follow Us on Social Media

/HistoryColorado

For additional content, see HistoryColorado.org/blogs

All images are from the collections of History Colorado unless otherwise noted.
Printed on recycled paper using vegetable-based inks.

17 NOVEMBER Fri / 10 am–4 pm
History Colorado Center

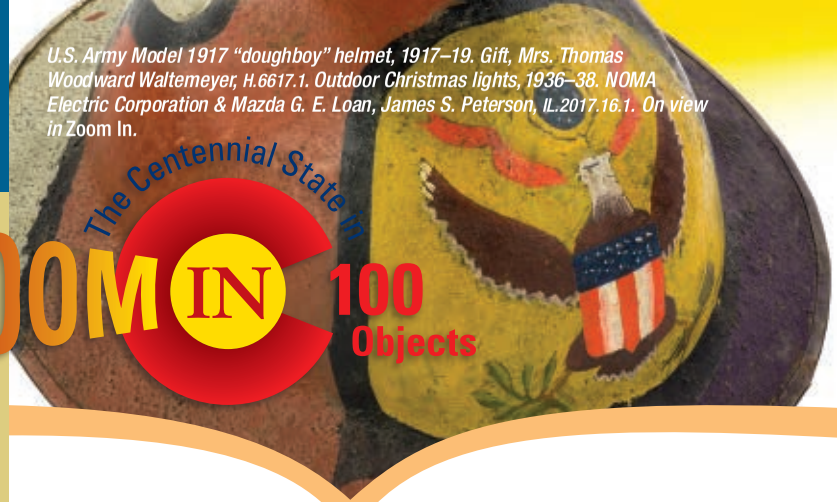
Members-Only Preview

Zoom In: The Centennial State in 100 Objects

You're invited to an exclusive members' preview of *Zoom In*, exploring the history of Colorado as revealed through 100 artifacts. See the exhibition before anyone else and chat with our curators and exhibit developers. Take advantage of a Café Rendezvous meal deal—your choice of sandwich plus drink and brownie for only $7—available all day! Be sure to bring your membership card for fast entry. Watch for an invite in your mail and inbox. Don't miss this night, just for you!

Zoom In is presented by Colorado State University.

Members FREE RSVP 303/866-6524 or h-co.org/zoominrsvp



U.S. Army Model 1917 "doughboy" helmet, 1917–19. Gift, Mrs. Thomas Woodward Waltemeyer, H.6617.1. Outdoor Christmas lights, 1936–38. NOMA Electric Corporation & Mazda G. E. Loan, James S. Peterson, IL.2017.16.1. On view in Zoom In.

The Centennial State in ZOOM IN 100 Objects

HISTORY Colorado

History Colorado Center
1200 Broadway
Denver, Colorado 80203

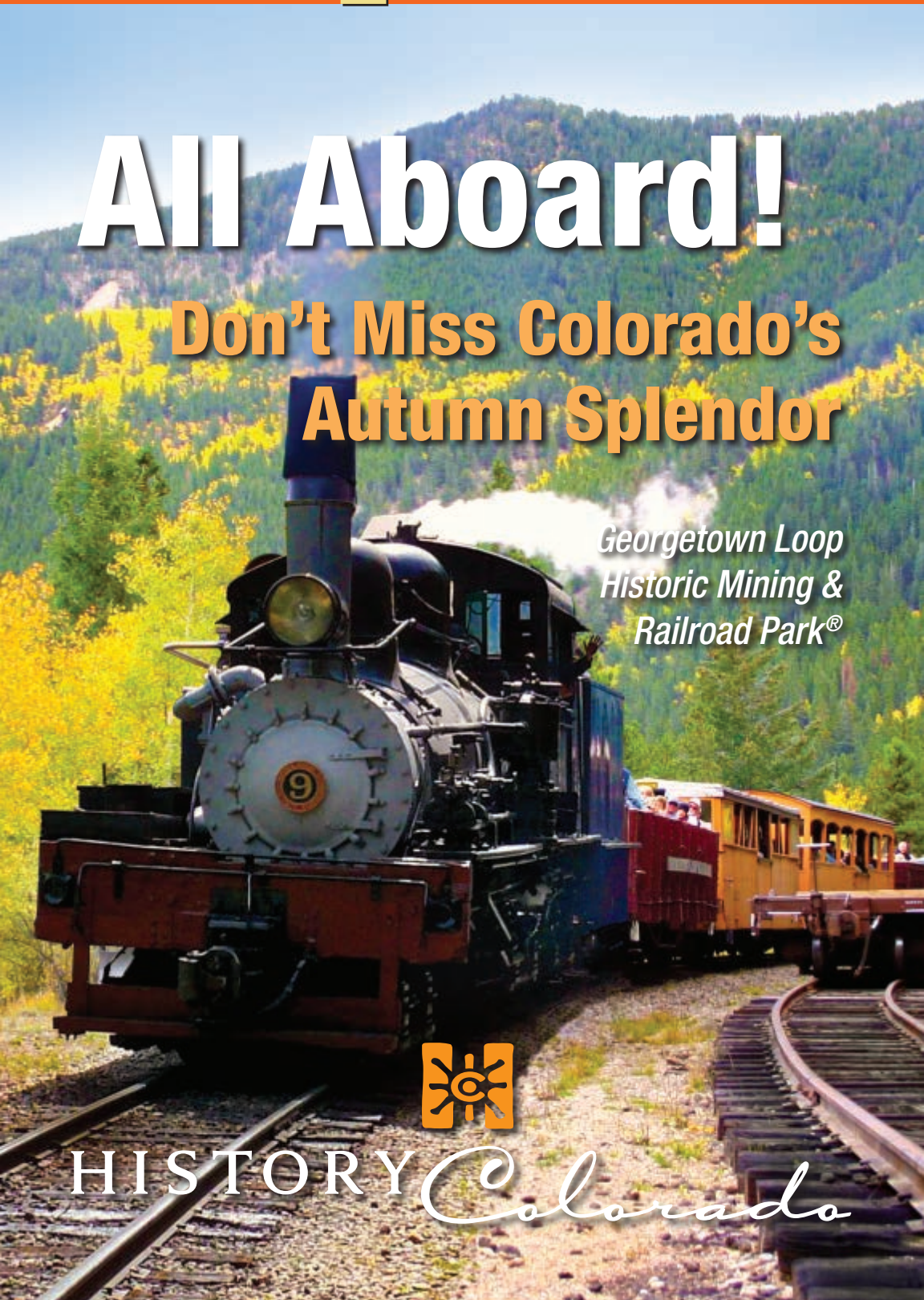
CO COLORADO

Nonprofit Org.
U.S. Postage
PAID
Denver, Colorado
Permit No. 1080

Next
Sample

Explore

September/October 2018



All Aboard!

Don't Miss Colorado's Autumn Splendor

Georgetown Loop Historic Mining & Railroad Park®

HISTORY Colorado

On the Cover

History Colorado's famed Georgetown Loop Historic Mining & Railroad Park® offers an autumn rail adventure like no other. See page 12.

Play Ball! *showcases more than 160 artifacts from baseball's—and America's—storied past. Included is an array of bats weilded by the game's greatest hitters, from Ty Cobb and Stan Musial to Albert Pujols and Ichiro Suzuki. It's on view now at the History Colorado Center.*

Denver / History Colorado Center

1200 Broadway. 303/HISTORY, HistoryColoradoCenter.org

SEE IT NOW BEFORE IT'S GOING, GOING, GONE!

Play Ball! A Celebration of America's Game

See classic baseball artifacts—from Babe Ruth to the Blake Street Bombers. Open for as long as the Colorado Rockies are playing in the 2018 major league season, *Play Ball!* showcases the Marshall Fogel Collection, one of the greatest sets of baseball artifacts ever assembled outside the Hall of Fame. See more than forty bats of the game's greatest players, including Ty Cobb, Babe Ruth, Ted Williams and Jackie Robinson. Size up your hand against Babe Ruth's, find the nails Ty Cobb used to hold his favorite bat together, and admire the glove flashed by Willie Mays to make some of the game's most memorable catches. View colorful mid-century posters promoting the products of a bygone era and artifacts chronicling Denver baseball before the Rockies came to town.

ON VIEW NOW

***Self-Preservation*, by Anthony Garcia Sr.**

Painted on site, this large-scale mural by Anthony Garcia Sr. is on display through February 1. Using vibrant *zarape* colors and designs, Garcia's mural spans the wall of our fourth-floor mezzanine. With roots in Globeville, Garcia draws inspiration from that predominantly Hispanic Denver community, and it's there that he's established the art collective and community nonprofit of BirdSeed Collective.

OPEN THROUGH LABOR DAY

LEGOrado

Explore a whimsical LEGO® re-creation of Colorado history. The Colorado & Wyoming LEGO Users Group—a team of like-minded LEGO enthusiasts—built the primary display. Casa Bonita, Bent's Old Fort and the Chapel on the Rock are just a few of the historic structures you'll see, along with lots of "Easter eggs" you can search for. Pictures of oversized Colorado-themed LEGO figures—including Von Miller, Molly Brown and John Denver—cover the walls. We've left room for you to build, too. So grab some bricks, construct your own take on Colorado's most iconic structures, and discover your inner builder.

Babe Ruth's bat, used between 1925 and 1931. Courtesy Marshall Fogel Collection. On view in Play Ball!

The mural Self-Preservation *(shown here in progress) is on view at the History Colorado Center. Come watch it take shape!*

LEGOrado *closes soon!*

ALSO OPEN THROUGH LABOR DAY

Postcard Colorado

Step inside Colorado in a brand-new way! Denver artist Chris Carlson is creating four giant interactive postcards for the History Colorado Center atrium. Playful images will be painted on four "cyc walls"—short for "cyclorama," a curved wall used as a background to suggest unlimited space. Climb Capitol Peak without leaving the ground. Pet a bighorn sheep without any danger of being rammed. Ride the Kit Carson County Carousel right here in Denver. And dodge the laser-red eyes of the *Blue Mustang* statue without driving to the airport. Have someone take your photo as you stand on the cyc wall, then marvel at the 3-D effect of the photo.

Step up to Postcard Colorado *and step inside a 3-D optical illusion.*

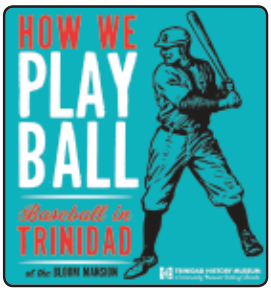
Pueblo / El Pueblo History Museum

301 North Union. 719/583-0453, ElPuebloHistoryMuseum.org

ON VIEW NOW

Borderlands of Southern Colorado

An ambitious exhibition celebrates the cultures, landscapes and legacies that have divided and united southern Colorado. See an interactive map that shows shifting zones of control through time; an original American flag with 38 stars, marking Colorado's statehood; the original Colorado Constitution in both Spanish and German; an ancestor map where you can connect the ways your family came to Pueblo; and much more—not to mention an adobe building station and interactive kitchen!



Trinidad / Trinidad History Museum

312 East Main Street. 719/846-7217, TrinidadHistoryMuseum.org

ON VIEW THROUGH SEPTEMBER 14

How We Play Ball: Baseball in Trinidad

The Bloom Mansion's first-ever temporary exhibit opens to honor the baseball heritage of Trinidad! Look at baseball in the coal camps and the trolley leagues, then move forward in time to celebrate the Trinidad State Junior College Trojans, the Trinidad Miners and the Triggers.

Platteville / Fort Vasquez

13412 US 85, 35 miles north of Denver. 970/785-2832, FortVasquezMuseum.org

ON VIEW NOW

More than Mud

See the surprising story of how adobe shaped Colorado and the West in the first major exhibit since Fort Vasquez opened in 1958. Explore stories of the early fur-trading posts along the Front Range and the influence of Mexican builders on the largely treeless plains. View artifacts of the fur-trade era and the adobe history of the West, and learn how archaeologists explored the site and launched a reconstruction of the fort in the 1930s as a New Deal project. Visitors of all ages can get dirty in the adobe molding station. Enjoy living-history demonstrations every weekend!

The History Colorado Center is a blast! Come in for summer and fall family fun days, workshops and more. Photo by Cora Kemp.

HISTORY COLORADO CENTER
1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

Find full details online at HistoryColorado.org/events. Programs are subject to change or cancellation.

CENTER FOR COLORADO WOMEN'S HISTORY AT THE BYERS-EVANS HOUSE MUSEUM
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

Kids Free Summer

At the History Colorado Center

Don't miss your last chance! **Through Labor Day**, kids 15 and under who come to the museum wearing a baseball jersey get FREE admission in honor of the exhibit *Play Ball! A Celebration of America's Game*. History Colorado members are always free, but now's the time to bring your friends!

1 **SEPTEMBER** Sat / 9–10 am
History Colorado Center

LEGO® Building Workshop

Build (and keep!) your own LEGO Classic Green Creativity Kit, then take a special guided tour of our *Living West* exhibit.
$45 for one child & one adult. **Members $40** 303/866-4689

Don't miss the last LEGO Building Workshop on September 1!

8 **SEPTEMBER** Sat / 11 am–3 pm
History Colorado Center

Hands-On History Family Fun Day

Explore and create history, art and culture through hands-on activities and live performances.
FREE with admission 303/866-4689

15 **SEPTEMBER** Sat / 8–10 am
History Colorado Center

Low Sensory Morning

The History Colorado Center is happy to open its doors for families who prefer a lower sensory museum environment. The museum will be closed to the general public, attendance limited and sounds in the exhibits turned down.
FREE with admission RSVP required: Shannon.Voirol@state.co.us, 303/866-4691

Low Sensory Mornings are a great time to come in for a quieter experience. Photo by Cora Kemp.

22 SEPTEMBER Sat / 10 am–5 pm
History Colorado Center

Smithsonian Magazine Museum Day

Museum Day is an annual celebration of boundless curiosity hosted by *Smithsonian* magazine. Participating museums and cultural institutions across the country, including the History Colorado Center, provide free entry to anyone presenting a Museum Day ticket. The ticket provides free admission for two. Where will *your* curiosity lead you this Museum Day? Let us know! @MuseumDay #MuseumDay.
FREE with ticket: download at smithsonianmag.com/museumday
303/447-8679

8 OCTOBER Mon / 9 am–5 pm
History Colorado Center

Indigenous Peoples' Day

History Colorado is proud to once again host the 2018 Indigenous Resource Management Partnership. The History Colorado Center will host both the all-day roundtable, "Visualizing and Realizing Diversity in the Museum of the Future," and the culminating film for this year's Indigenous Film & Arts Festival. The roundtable and film are FREE; the rest of the museum is open at regular admission costs. Call 303/744-9686 for specific times and details.
FREE Suggested donation $5 to support the film festival

13 OCTOBER Sat / 11 am–3 pm
History Colorado Center

Hands-On History Family Fun Day

Explore and create history, art and culture through hands-on activities and live performances.
FREE with admission 303/866-4689

10 NOVEMBER Sat / 11 am–3 pm
History Colorado Center

Hands-On History Family Fun Day

Explore and create history, art and culture through hands-on activities and live performances.
FREE with admission 303/866-4689

The Einspahr brothers' toy tractor and threshing machine, 1935. Pete Einspahr, Jr. Gift, William Pete Einspahr, 2004.114.1.A-.I. On view in Zoom In.

3 NOVEMBER Sat / 5–10 pm
History Colorado Center
Center for Colorado Women's History

Night at the Museums

Denver Arts Week is an annual celebration of the city's vibrant arts and cultural scene. Make plans with family and friends to enjoy all things ART throughout the metro area, November 2–10. Denver Arts Week is your chance to get out and explore Denver's creative neighborhoods, galleries, museums, cultural attractions and special events.

Don't miss Night at the Museums on November 3, when Denver's top museums including the History Colorado Center and the new Center for Colorado Women's History at the Byers-Evans House Museum are open for FREE. See exhibits like *Zoom In: The Centennial State in 100 Objects* at the History Colorado Center, and enjoy brief tours of the main floor of the Byers-Evans House. For details, a list of participating museums and a shuttle bus map, go to denver.org/denver-arts-week/programs.
FREE

HISTORY COLORADO CENTER
1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

Find full details online at HistoryColorado.org/events.
Programs are subject to change or cancellation.

CENTER FOR COLORADO WOMEN'S HISTORY AT THE BYERS-EVANS HOUSE MUSEUM
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

8 SEPTEMBER Sat / 10:15–11:30 am
History Colorado Center
CLASS / **Newspaper Research at the Hart Research Library**

Historic newspapers are great sources of information for historians, genealogists and anyone who enjoys coming face to face with the past. Join our reference librarian to learn more about our newspaper collection and how to use it.
$5. **Members $4** RSVP by September 6: 303/866-2394

10 SEPTEMBER Mon / 1–2 pm
History Colorado Center
COLORFUL COLORADO / **Hill's Gold**

By 1863, Colorado's gold rush was over. The Civil War raged and conflicts with Plains Tribes made travel dangerous. Still, Nathaniel P. Hill was tempted by William Gilpin's invitation to investigate this land for gold and silver. Hill left his family and job to work for the Colorado Territory's former governor. The result was a revolutionary boost to Colorado's mining industry and the rerouting of his and his family's fortunes. Join historian Ellen Kingman Fisher as she explores Hill's challenges and adventures that would lead him to become an early US senator for Colorado.
$5. **Members $4** RSVP by September 8: 303/866-2394

15 SEPTEMBER Sat / 7–10 pm
History Colorado Center
The Oregon Trail®: IRL

Live the dream, or die of dysentery! Remember getting a pass from social studies to play the old computer game The Oregon Trail®? Join us as we bring the classic game (but not social studies) to life as a live-action experience throughout the museum. Test your pioneering skills as you hunt for food, ford the Snake River foam pit, play the original game in our '90s throwback library computer lab, plus so much more. Finish your immersive experience in our graveyard lounge with cash bar and music.

Supported by Houghton Mifflin Harcourt, The Oregon Trail®: IRL takes you back to a time when measles, snakebites, oxen and your school librarian ruled your life. Ticket includes commemorative lanyard, small Nerf® gun and complimentary 1916 Lager brewed by Renegade Brewing Company.
$40. **Members $35** 303/866-2394

21 SEPTEMBER Fri / 10 am–2 pm
History Colorado Center
Colorado Historic Preservation Review Board

The Historic Preservation Review Board meets to review the most recent nominations to the National Register of Historic Places and Colorado State Register of Historic Properties. The public is invited to attend. 303/866-3392

24 SEPTEMBER Mon / 1–2 pm
History Colorado Center
COLORFUL COLORADO / **Trinidad, Colorado:**
A Legacy of Resilience and Recreation

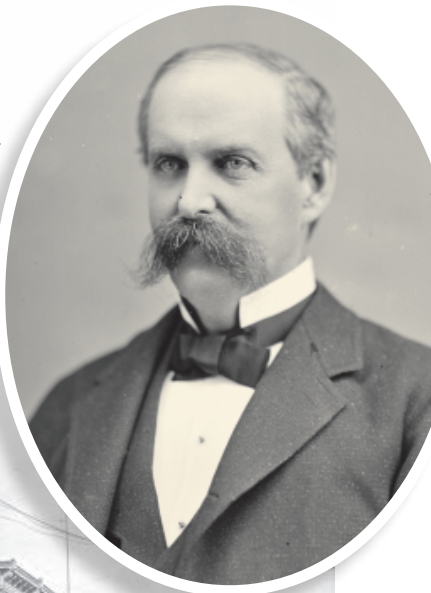
Kirby Stokes, director of the Trinidad History Museum, joins us to speak about the unique resilience of Trinidad. She'll give some of the more famous stories a little extra flair and be sure to bring to light the stories you haven't heard yet. You'll come away with a taste of Trinidad's long history. This lecture is the first in a four-part Front Range series.
$5. **Members $4** RSVP by September 22: 303/866-2394

The History Colorado Center hosts naturalization ceremonies for the newest US citizens. The public is welcome!

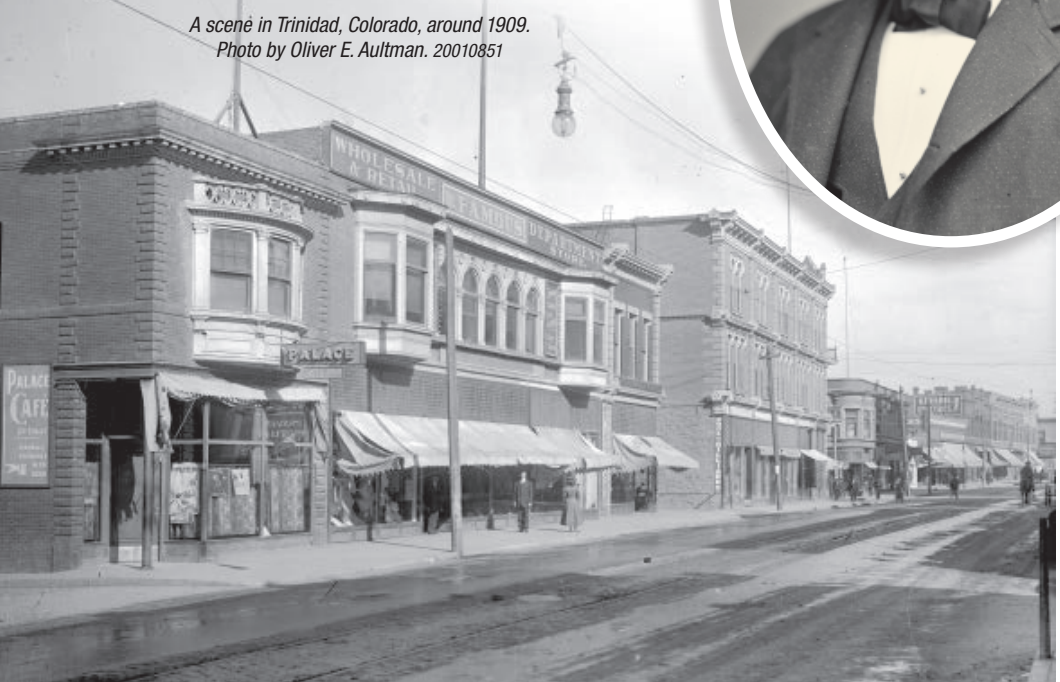
26 SEPTEMBER Wed / 1–2:15 pm
History Colorado Center
Naturalization Ceremony

The public is welcome as the newest US citizens and their families take part in a naturalization ceremony in the atrium of the History Colorado Center.
FREE with admission

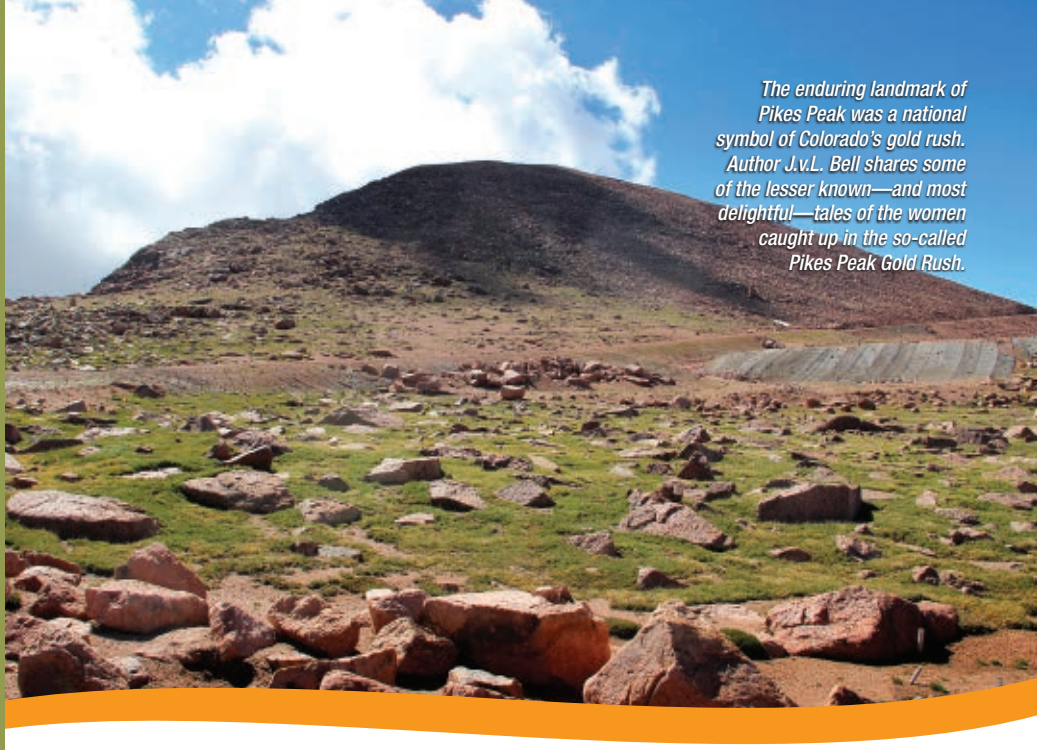
Facing: Get the scoop on how to use our rich resources of historic newspapers for your own research in a crash course at our Hart Research Library on September 8. 10035760



On September 10, Ellen Fisher traces Nathaniel P. Hill's path to Colorado fame and fortune. Courtesy Brady-Handy photograph collection, Library of Congress, Prints and Photographs Division.



A scene in Trinidad, Colorado, around 1909. Photo by Oliver E. Aultman. 20010851



The enduring landmark of Pikes Peak was a national symbol of Colorado's gold rush. Author J.v.L. Bell shares some of the lesser known—and most delightful—tales of the women caught up in the so-called Pikes Peak Gold Rush.

29 SEPTEMBER Sat / 1:30–2:30 pm

Center for Colorado Women's History

COLORADO WOMEN / **Pike's Peak or Bust**

Join author J.v.L. Bell as she discusses the adventures of frontierswomen like Elizabeth Byers, Augusta Tabor and Addie LaMont. Bell will also present on frontierswomen who established unusual roles. Elsa Jane Forest took on the guise of a man; Charlotte Card dressed like a man and mined her own claim; and Mary Randal became one of Colorado's first African American settlers. From papering their walls to washtub panning, these women have stories that will make you laugh and bring tears to your eyes.
$8. **Members $5** 303/620-4933

6 OCTOBER Sat / 1:30–2:30 pm

Center for Colorado Women's History

COLORADO WOMEN / **Women of the West**

Join Charlotte Waisman, co-author of *Her Story: A Timeline of the Women Who Changed America*, for a discussion of women of the West. She'll highlight some of the most interesting women who helped shape Colorado and our region.
$8. **Members $5** 303/620-4933

19 & 20 OCTOBER Fri & Sat / 7–8:30 pm

Center for Colorado Women's History

COLORADO HOMEGROWN TALES / **Ghostlight**

Join us as we float from room to room in the historic Byers-Evans House for a readers' theatre presentation of spine-tingling theatrical ghost stories. As we walk through the historic home rarely seen at night, three haunting tales will be told from a script by Colorado playwright Michael R. Duran. Subject matter is adult in nature and not recommended for those under 14.
$13. **Members $10**
303/620-4933

What better setting for Halloween tales than the historic Victorian interiors of the Byers-Evans mansion? Courtesy Denver Public Library, Western History Collection.

On October 6, author Charlotte Waisman shares the stories of remarkable women who ventured west to Colorado and the Rocky Mountain region. Rocky Mountains, *19th-century oil by Max Cornelius, courtesy Wikimedia Commons.*

20 OCTOBER Sat / 9 am–3 pm

Roxborough Intermediate School, Roxborough

EXPO / **2018 International Archaeology Day**

Experience Colorado's prehistoric past first hand by visiting the 2018 International Archaeology Day Expo. Events include a lecture series, activity booths, on-site demonstrations and off-site visits to archaeological sites. Fun for all ages and free for everyone. Visit HistoryColorado.org/2018-IAD-expo for more details. **FREE** 303/866-5216

20 OCTOBER Sat / 3–5 pm

History Colorado Center

CLASS / **Preserving Your Treasures: Family Documents and Photos**

Join our reference librarian to learn the best ways to care for your family's documents, books, photos and scrapbooks. The class will be part presentation and part preservation troubleshooting, so bring one or two items (free of pests or mold) from your collection so we can discuss "how to preserve it" questions. $5. **Members $4** RSVP by October 18: 303/866-2394

21 OCTOBER Sun / noon–1:30 pm

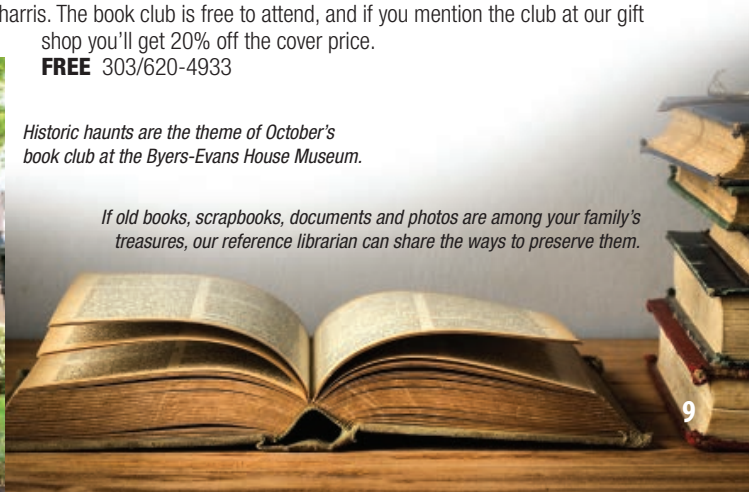
Center for Colorado Women's History

Byers-Evans House Book Club

Let's get spooky for our next Byers-Evans House Book Club book! We'll be discussing *Historic Haunts Around Denver*, by Kevin Pharris. The book club is free to attend, and if you mention the club at our gift shop you'll get 20% off the cover price.
FREE 303/620-4933

Historic haunts are the theme of October's book club at the Byers-Evans House Museum.

If old books, scrapbooks, documents and photos are among your family's treasures, our reference librarian can share the ways to preserve them.



Photographer Lewis Wickes Hine shot this image of a beetworkers' camp in Fort Collins in October 1915. Courtesy Library of Congress.

22 OCTOBER Mon / 1–2 pm
History Colorado Center
COLORFUL COLORADO /
Fort Collins: From Camp Town to City

Fort Collins has evolved from a remote Army post to a center of education and commerce. Through images and stories, author Barbara Fleming recounts the city's colorful history—a past replete with Native Americans, board sidewalks, false-front buildings, a hanging, a rogue stagecoach driver and indomitable men and women who held on through drought and grasshopper plague. This lecture is the second in a four-part Front Range series.
$5. **Members $4** RSVP by October 20: 303/866-2394

23 OCTOBER Tue / 7–9:30 pm
History Colorado Center
TINY LIBRARY CONCERT / **Neyla Pekarek**

Neyla Pekarek, a Denver native, received her music education degree from the University of Northern Colorado. She began playing with local folk band the Lumineers, performing on their Grammy-nominated debut and follow-up album. Tonight's program, *Rattlesnake*, is inspired by the life of Colorado pioneer Rattlesnake Kate, who was infamous in the 1920s for her death-defying encounter with a rattlesnake migration. This collection of songs was written from love letter correspondence Kate kept with Col. Charles D. Randolph, aka Buckskin Bill.
$13. **Members $10** 303/866-2394

27 OCTOBER Sat / 1:30–3:30 pm
Center for Colorado Women's History
HISTORICAL CRAFT SOCIETY /
Pumpkin Carving

Light up Halloween with master pumpkin carver John Bardeen! John is a passionate crafter who's been carving for 65 years. You'll learn the carving technique invented by his family and use tools created for their Denver-based company, Grampa Bardeen's. *You* bring the pumpkin and the desire to learn, and we provide the rest. All carvers welcome. For younger carvers (age 6–12), we recommend carving with an adult.
$10. **Members $8** 303/620-4933

Know where this mural is? Then you've probably got what it takes to join our rolling Denver trivia competition on November 29.

You'll be charged a one-time, nonrefundable annual registration fee of $10 when you sign up for your first tour or trek in 2018. The fee covers processing and handling of all History Colorado reservations in the Tours & Treks program.

Tours sell out fast! Reserve your spot early. SOLD OUT

Take a Guided Trip Into the Past

To register, call 303/866-2394

6 **SEPTEMBER** Thu / 10 am–3 pm

City Farm to Table: A Denver Food Journey

Join Blake Angelo, the City of Denver's Manager of Food System Development, in examining the history behind Colorado's locally grown food, past and present. After lunch at one of the city's dynamic interpretations of "eating together," tour a modern city farm and enjoy a presentation about managing our food future. It's a day for the practicalities and joys of food. *Includes bus transportation and a break for lunch on your own dime.*
$54. **Members $42**

12 **OCTOBER** Fri / 1–4 pm

History Colorado's Ninth Annual Organ Crawl

Explore three historic Fort Collins organs that bring to life the spirit of the divine and the music of the past's greatest composers. Visit Colorado State University's Organ Recital Hall, where the internationally renowned Casavant Frères Organ resides, the reverberant hall of First United Methodist Church, and St. Luke's Episcopal Church. *Provide your own transportation to starting point.*
$45. **Members $34**

14 **NOVEMBER** Wed / 1–3 pm

Cocoa on Historic Market Street

Hear the stories of one of our original downtown streets: Market. Join historian Kevin Pharris and state historian Tom "Dr. Colorado" Noel in discovering what makes this street stand out from the rest. Learn about the brides of the masses, stagecoaches and buildings rising on the ashes of the old. *Provide your own transportation to starting point. Includes walking tour, sit-down lecture, cocoa and desserts.*
$75. **Members $59**

29 **NOVEMBER** Thu / 10 am–3 pm

The Know-It-All Tour: Denver Trivia by Bus

By popular demand we once again ask, "Think you know Denver?" Now's your chance to be crowned the Denver "Know-It-All" as we drive around town and see who knows what. Come test your knowledge as we reveal a new slate of trivia and enjoy lunch together. *Includes bus transportation and a break for lunch on your own dime.*
$54. **Members $42**

Georgetown / Georgetown Loop Historic Mining & Railroad Park®

Georgetown/Silver Plume I-70 exits. 1-888/456-6777, GeorgetownLoopRR.com

Make Your Reservations for Fall Rides

The Georgetown Loop® offers spectacular train rides daily, and silver mine tours daily through October 8. The weekend of October 6 is the Pumpkin Festival with face painting, games, a bounce castle and holiday characters; every kid gets a pumpkin! Oktoberfest Trains run the last three weekends of October with microbrew tasting, root beer for the kids and a bratwurst or hot dog. See the website for reservations and schedules, including Fall Color Rides and Haunted Forest Trains. Every History Colorado member gets free passes in a quantity based on membership level.

Pueblo / El Pueblo History Museum

301 North Union. 719/583-0453, ElPuebloHistoryMuseum.org

Saturdays (through October 13) / 8:30 am–1 pm

El Pueblo Farmers Market

Sample and shop a Colorado-only produce and handmade crafts market on the grounds of El Pueblo History Museum in downtown Pueblo.
FREE

Mondays / 10–10:30 am

Beyond Story Time

Our weekly story time offers an engaging early-literacy exploration for preschoolers and their caregivers.
FREE

Kids Free Summer

Last chance! ***Through Labor Day****, kids 18 and under get FREE admission at all of our Community Museums (except the Georgetown Loop®). History Colorado members are* always *free, but now's the time to bring your friends!*

8 **SEPTEMBER** Sat / 6–10 pm

Bruja Brew Fest

Taste Colorado craft brews and hard ciders in our beautiful gardens and *placita!* This year's fest features more than 20 Colorado breweries and cideries. The museum marks the original site of El Pueblo, established in 1842, where residents and travelers traded agricultural products and spirits. All proceeds support our education programs. Ticket includes a commemorative glass. $30 via BrujaBrewFest.eventbrite.com. $40 at the door. **Members $25**
Call for member and designated driver tickets: 719/583-0453

20 **SEPTEMBER** Thu / 5:30–8 pm

EXHIBIT OPENING / *Without Borders: Art Sin Fronteras*

This art exhibit is a conversation with our acclaimed new history exhibit *Borderlands of Southern Colorado. Without Borders* features a roster of contemporary indigenous artists from southern Colorado, northern New Mexico and beyond. Curated by Leland Chapin of the Northern Rio Grande National Heritage Area, the exhibit showcases diverse media to expand on the words of philosopher Gloria Anzaldúa: "To survive the Borderlands/you must live *sin fronteras*/be a crossroads."
FREE

Above: Now in its fifth year, the Bruja Brew Fest is a September mainstay at El Pueblo History Museum. Sample Colorado beers and ciders in the museum's placita *by moonlight!*

Platteville / Fort Vasquez

13412 US 85, 35 miles north of downtown Denver. 970/785-2832, FortVasquezMuseum.org

Saturdays & Sundays (Through September 2) / 11 am–3 pm
Living History Weekends

Costumed interpreters demonstrate skills of the past and life at the fort, 1835-style. Experience the power of a flintlock musket, try your hand at baking in the *horno* or making adobe bricks, and handle pelts and replica trade goods. Historic fun for all ages!
Adults $6, children under 12 $5, seniors $4. **Members FREE**

19–21 **OCTOBER** Fri–Sun / 4:30–9:30 pm
Survive 1835! Escape the Fort

Use your skills and knowledge to beat challenges and win trivia so you can escape the fort! Prizes, fun and bragging rights await those cunning enough to SURVIVE 1835!
$25/person, groups of up to six participants
RSVP required: 970/785-2832

Trinidad / Trinidad History Museum

312 East Main Street. 719/846-7217, TrinidadHistoryMuseum.org

Baca House Temporarily Closes for Renovation

The museum has closed the two-story adobe Baca House to rebuild the back porch and secure the foundation. The house will reopen when work is complete. The museum occupies a full block in historic Trinidad and is also home to the Bloom Mansion, Barglow Building, Santa Fe Trail Museum and community-supported gardens. Enjoy tours, a museum store and community events throughout the year.

Leadville / Healy House Museum & Dexter Cabin

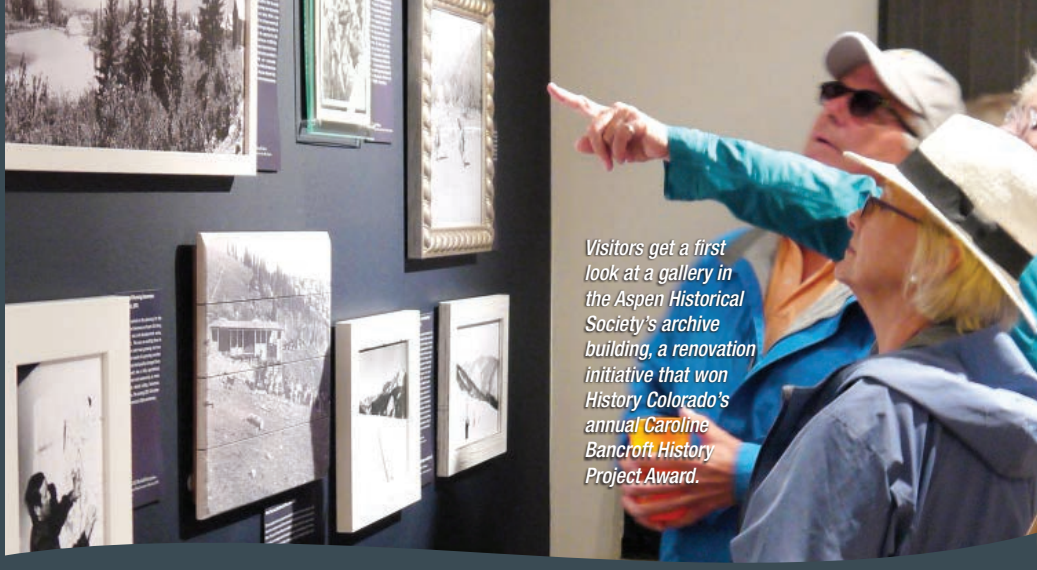
912 Harrison Avenue. 719/486-0487, HealyHouseMuseum.org

Closing for the season on October 8!

In two-mile-high Leadville, miners made their fortunes overnight. Today the Healy House Museum & Dexter Cabin look out over another kind of wealth: the historic and scenic treasures of this storied mining town. Arrange group tours (20+) during winter with reservation.

The Healy House in Leadville

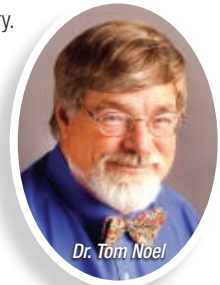
Without Borders, *featuring the work of contemporary indigenous artists of southern Colorado, opens in September at El Pueblo History Museum.*



Visitors get a first look at a gallery in the Aspen Historical Society's archive building, a renovation initiative that won History Colorado's annual Caroline Bancroft History Project Award.

Introducing the New State Historians Council

History Colorado has formed its first State Historians Council in its 139-year history. Leading the council is noted historian and author Dr. Tom Noel (University of Colorado Denver), who is joined by Dr. Nicki Gonzales (Regis University); Dr. Jared Orsi (Colorado State University); Dr. Duane Vandenbusche (Western State Colorado University); and Dr. William Wei (University of Colorado Boulder). The council will reach across the state to aid in interpretation of the history of Colorado and the West and to support History Colorado in bringing the state's narratives to the forefront. For more about the council go to HistoryColorado.org.



Dr. Tom Noel

Bancroft and Miles Awards Announced

History Colorado annually gives two cash awards for major contributions to the advancement of Colorado history. The Caroline Bancroft History Project Award is given for projects in communities with populations under 50,000. The Josephine H. Miles History Award may go to a project in any size community.

The 2017 Josephine H. Miles Award went to **Historic Pueblo, Inc.** for *Forging the West*, a documentary about the history of the Colorado Fuel & Iron Company. Honorable mentions went to **Anne Schrier** for the Pine River Valley Heritage Society project *A New Beginning: Pine River Valley Pioneer Roots;* the **Colorado Springs Pioneers Museum** for *The Story of Us* exhibition and interactive mapping project; and the **La Plata County Historical Society** for the *Animas Museum World War I Project*. The Caroline Bancroft Award has gone to the **Aspen Historical Society** for its archive building renovation.

Do you know a project or historian deserving recognition? To qualify for a 2018 award, the project must have occurred, been presented or been completed between August 1, 2017, and July 31, 2018. **Submissions must be postmarked by October 1**. Contact us at 303/866-2306 or curator@state.co.us.

Deadline Approaching for SHF Grant Applications

The next deadline for State Historical Fund competitive grant applications is October 1. Competitive grants provide funding for historic preservation projects in Acquisition & Development, Survey & Planning, Education, and Archaeology. Mini-grants provide up to $35,000 and full grants are for requests of $35,001 to $200,000. Applicants are encouraged to contact our outreach staff at 303/866-2825 and to submit draft applications for review. See HistoryColorado.org/state-historical-fund.

Paperless Options for *Explore* and *Colorado Heritage*

We're going greener! As a History Colorado member, you can opt to receive either or both of our membership publications—*Explore* program calendar and *Colorado Heritage* magazine—via email. Let us know how you'd like your publications delivered by going to h-co.org/puboptions.

Preservation Programs—Dates to Remember

State Historical Fund grant applications: ***Due October 1***
National & State Register nominations: ***Due October 5***
HistoryColorado.org/preserve, 303/866-3392

The Forever Gift

Take your place in history with a gift that lasts beyond your lifetime

Society 1879 honors and recognizes those who include History Colorado in their estate plans. These gifts will help preserve Colorado's historical treasures for future generations. There are many ways to make a meaningful estate gift:

- Bequest
- Life Insurance
- Stock
- Real Estate

Or, consider an IRA rollover. At age 70½, if you transfer your Required Minimum Distribution (or a portion) directly to History Colorado, you don't have to recognize the distribution as income (up to $100,000).

If you have any questions about ***Society 1879***, please contact Cheyenne Johnson at Cheyenne.Johnson@state.co.us or 303/866-4845 for a no-obligation discussion. All inquiries will be held in strict confidence.

We are grateful for your consideration of naming History Colorado in your estate plan and respect anonymity per request. Please consult with your legal or tax advisor before making any type of planned gift.

Want Access to More Fun? Become an Explorer Member!

Did you know that if you're a History Colorado member at the Explorer ($150) level, you also become a Smithsonian member? Upgrade your membership today and start enjoying Smithsonian benefits like a one-year subscription to *Smithsonian* magazine, a 10% discount at Smithsonian Museum Stores, reciprocal admission at participating Smithsonian affiliates, travel and study tour opportunities and much more!

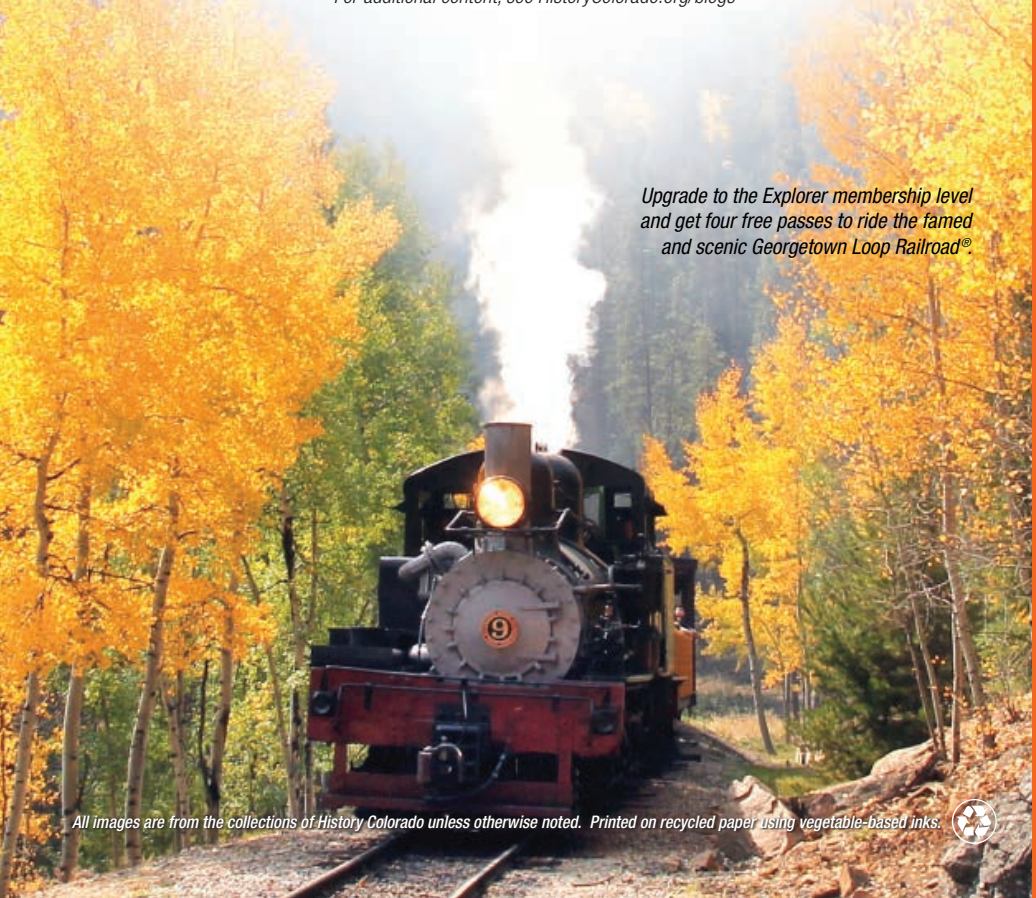
As an Explorer member you also get *four* passes to the Georgetown Loop Railroad®, an engineering marvel only 45 minutes from Denver that traverses 600 feet in elevation along curves, steep grades and bridges.

Don't delay—upgrade today and get more access to History Colorado fun!

Follow Us on Social Media

/HistoryColorado

For additional content, see HistoryColorado.org/blogs



Upgrade to the Explorer membership level and get four free passes to ride the famed and scenic Georgetown Loop Railroad®.

All images are from the collections of History Colorado unless otherwise noted. Printed on recycled paper using vegetable-based inks.

16 OCTOBER Tue / 5–8 pm
History Colorado Center

Photo by Anthony Nern

Members-Only Open House and Welcome Wagon

Tour *Zoom In: The Centennial State in 100 Objects* with our curators, and watch a special preview of the new season of the Rocky Mountain PBS series *Colorado Experience*. Take history home with you! Buy reproductions of historic photographs from the History Colorado collection, exclusively during this member open house. Choose from over 100 photographs, many of them framed. Prices range from $5 to $50 depending on size and framing. Take advantage of a special deal at Café Rendezvous and the Gift Shop. Don't miss this night, just for you!

Members FREE. RSVP: h-co.org/octopenhouse or 303/866-6524.

HISTORY Colorado

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1200 Broadway
Denver, Colorado 80203

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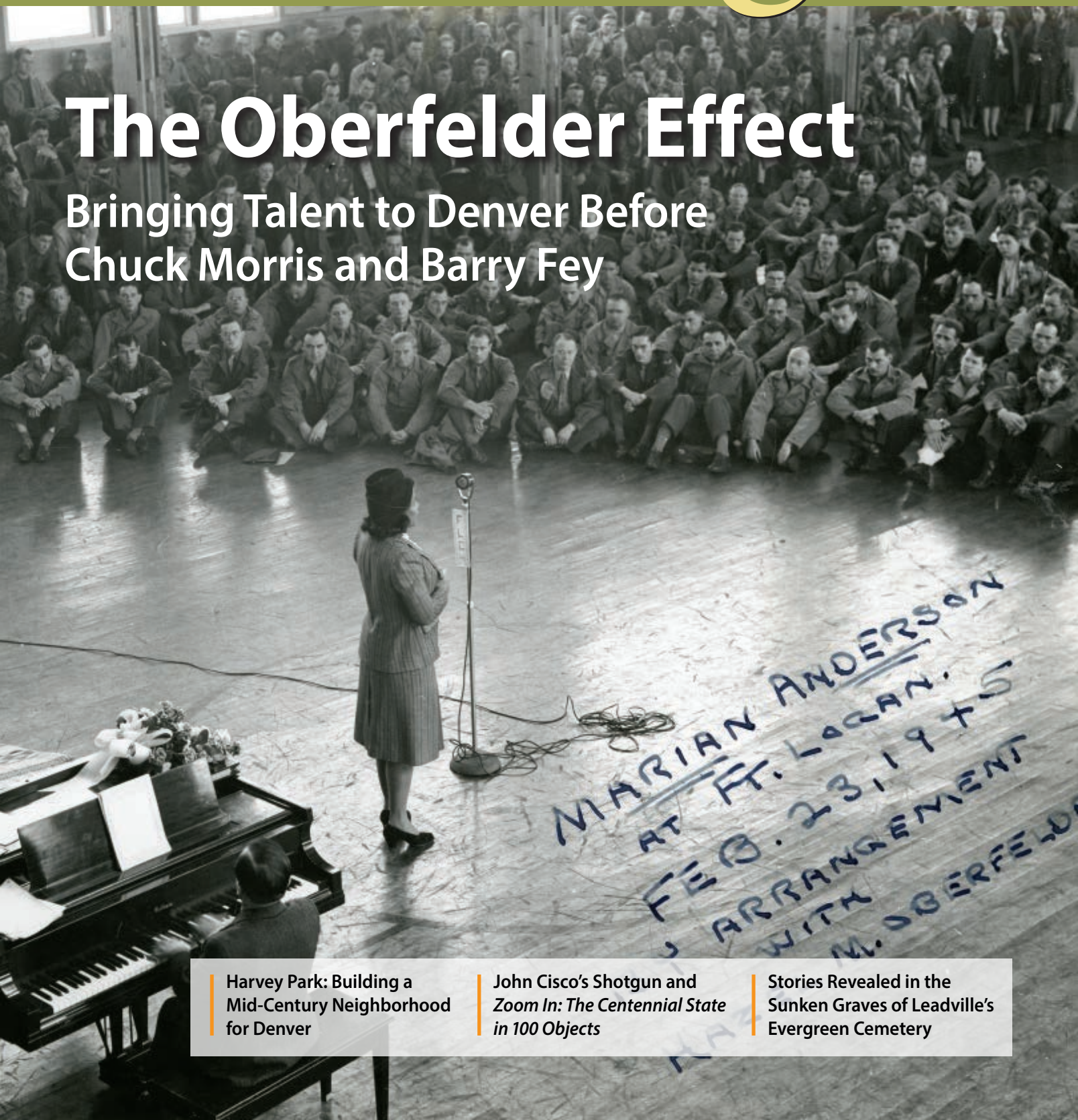
Fall 2017



The Oberfelder Effect

Bringing Talent to Denver Before Chuck Morris and Barry Fey

Harvey Park: Building a Mid-Century Neighborhood for Denver

John Cisco's Shotgun and *Zoom In: The Centennial State in 100 Objects*

Stories Revealed in the Sunken Graves of Leadville's Evergreen Cemetery

COLORADO
Heritage
The Magazine of History Colorado
Fall 2017

4 **The Oberfelder Effect**
When Denver needed entertainers, Arthur and Hazel Oberfelder brought them to town and treated them right.
By Ellen Hertzman

14 **Evergreen Cemetery and Irish Colorado**
A historian reflects on his Irish American roots and the mysteries inside a remote mountain cemetery.
By James Walsh

18 **Harvey Park Memories**
With postwar prosperity in Denver came bungalows and ranch homes, cul-de-sacs and car culture.
By Shawn Snow, with Memories from Dean Reinfort

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ON THE COVER

In February 1945, famed contralto Marian Anderson sings in a gymnasium at Fort Logan outside Denver. A frequent wartime performer at military bases at home and abroad, Anderson sang on this occasion at the invitation of Arthur and Hazel Oberfelder, Denver-based impresarios. Both before and after the war, the Oberfelder touch was a decades-long tradition—extending beyond performance spaces to their home in town and a cabin near Evergreen. See page 4. Courtesy Ira M. and Peryle H. Beck Memorial Archives, Penrose Library and Center for Judaic Studies, University of Denver.

All images are from the collections of History Colorado unless otherwise noted.

For additional content, see HistoryColorado.org/blogs and medium.com/Colorado-Heritage-Extras

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To receive copies of this or other History Colorado or Colorado Historical Society publications, contact the Publications office at 303/866-4532 or publications@state.co.us.

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THE COLORADO BOOK REVIEW

Interested in reading online reviews of new publications about Colorado? **The Colorado Book Review and New Publications List** is an online journal devoted to new Colorado nonfiction. The site is cosponsored by History Colorado and the Center for Colorado Studies and housed at the Denver Public Library. The Colorado Book Review lists new nonfiction works about Colorado and provides reviews of selected recent publications. Check out the latest! It's all at history.denverlibrary.org/center-colorado-studies.

Send any new books or booklets about Colorado, for listing and possible review, to:

Publications Department
History Colorado
History Colorado Center, 1200 Broadway
Denver, Colorado 80203

THE COLORADO ENCYCLOPEDIA

Did you know? More than 100 *Colorado Heritage* articles have been adapted for the ***Colorado Encyclopedia***—a new online resource where you can find a wealth of information about Colorado history. What's in this twenty-first-century reference work on the Centennial State? Find out at ColoradoEncyclopedia.org.

Autochromes were the earliest color photographs ever produced. Introduced in France in 1903, the process involved coating a glass plate with both photographic emulsion and a layer of dyed potato starch grains to act as color filters. Thus, the resulting images reflect "real" color selectively by showing primarily the colors of the dyed grains: red-orange, green, and blue.

Due to the complexity of the process, few photographers made autochromes and they fell out of use after the advent of color film in the 1930s. This form of photograph is, therefore, a rarity in modern archives and museums. History Colorado holds an unusually large collection, including more than a thousand made by Colorado's own autochrome pioneer, photographer Fred Payne Clatworthy (1875–1953). Around 1925, Clatworthy made this gorgeous autochrome of two unidentified women picking apples, likely in his hometown of Estes Park.

96.174.244

To order a scan or print of this image, or to see more Fred Payne Clatworthy autochromes from our collection, visit the History Colorado Online Collection at h-co.org/collections.

A Hundred Objects, a Hundred Portals to the Past

Our newest exhibition has a hundred stories to tell.

Zoom In: The Centennial State in 100 Objects opens to the public on November 18 and to our members on Friday, November 17. We've created a brand-new gallery to house this elegant and insightful 3,700-square-foot experience at the History Colorado Center.

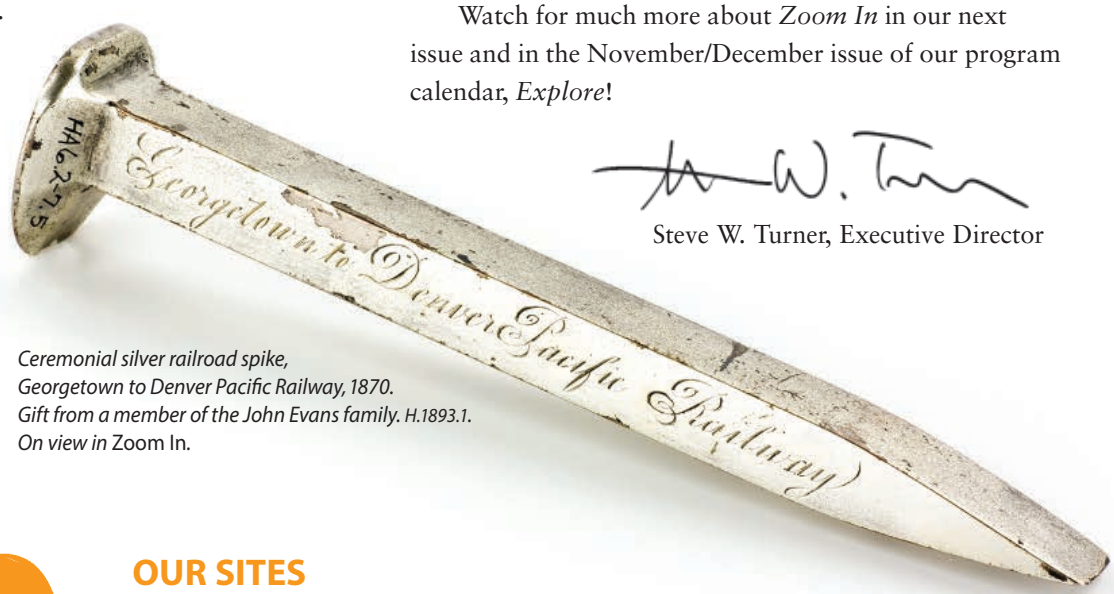
When you dive into *Zoom In*, you'll explore 100 unique objects that have each had a role in shaping our state—from the time of the Paleoindians to the innovative story of Crocs shoes from Boulder. Colorado's history is far too rich to distill into only 100 objects, but the ones we've selected, both ordinary and extraordinary, capture the diversity of the state's places and people. *Zoom In* joins our other core exhibits, broadening even further the chance to immerse yourself in our state's past.

In a brand-new partnership, *Zoom In* is presented by Colorado State University. "As CSU prepares to celebrate its 150th anniversary as Colorado's Land Grant institution in 2020, we are proud to support this look back at the stories, people, and inventions that weave the history of our great state," says Amy Parsons, executive vice chancellor of the Colorado State University System.

In another new development, the Tim Schultz Gallery Presented by the Boettcher Foundation will be the new exhibition's home. (See more about Tim and the foundation on page 31.) Tryba Architects, the firm that designed the History Colorado Center, has created a gallery space and exhibit design that complement and enhance the building.

Watch for much more about *Zoom In* in our next issue and in the November/December issue of our program calendar, *Explore*!

Steve W. Turner, Executive Director



Ceremonial silver railroad spike, Georgetown to Denver Pacific Railway, 1870. Gift from a member of the John Evans family. H.1893.1. On view in Zoom In.

MISSION

History Colorado inspires generations to find wonder and meaning in our past and to engage in creating a better Colorado.

OUR SITES

History Colorado Center
1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

Byers-Evans House Museum
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

El Pueblo History Museum
301 North Union, Pueblo
719/583-0453, ElPuebloHistoryMuseum.org

Fort Garland Museum and Cultural Center
East of Alamosa off U.S. 160
719/379-3512, FortGarlandMuseum.org

Fort Vasquez
13412 U.S. 85, Platteville
970/785-2832, FortVasquezMuseum.org

Georgetown Loop Historic Mining & Railroad Park®
Georgetown/Silver Plume I-70 exits
1-888/456-6777, GeorgetownLoopRR.com

Grant-Humphreys Mansion
770 Pennsylvania Street, Denver
303/894-2505, GrantHumphreysMansion.org

Healy House Museum and Dexter Cabin
912 Harrison Avenue, Leadville
719/486-0487, HealyHouseMuseum.org

Pike's Stockade
Six miles east of La Jara, near Sanford, just off Highway 136
Open: Memorial Day to October 1, or by appointment.

Trinidad History Museum
312 East Main Street, Trinidad
719/846-7217, TrinidadHistoryMuseum.org

Ute Indian Museum
17253 Chipeta Road, Montrose
Expanded museum now open!
970/249-3098, UteIndianMuseum.org

From the Hart . . .

Mayhem and Mercy: First-Hand Accounts of Life on the Plains

Compiled by the staff of History Colorado's Stephen H. Hart Library & Research Center

An early scene in Julesburg. 20007620

Sedgwick County cowboy S. A. Munson recalls an 1880 cattle drive

"Nights when not too tired they would sit around a huge cow chip fire and play cards or tell stories and there were always those who could sing. Sometimes at their card games there would be laughing and hilarity, then again the games would not go so well and there would be angry words. But when the boys sang, their beautiful young voices ringing out on the still night air, they would feel themselves such atoms of being in that vast expanse of prairie land, envariably [*sic*] a longing for home and fireside would steal into their souls and they would retire feeling at peace with themselves and all the world." (PAM 351-8)

Henry Neumann recounts an incident in early Julesburg

"Some of the riders [cowboys] were in the saloon and after drinking freely started abusing [saloon owner] Mr. Entriken. Mrs. Entriken, always fearful something would happen to her husband, came forth from their living quarters which were in the rear of the saloon, and having a gun in her hand, broke the stock of it over the head of the leader cowboy. This ended the trouble at once." (PAM 351-6)

Isaac D. Messenger describes a season of charity in Kit Carson County

"I remember when the county was new that so many people were starving; they had no fuel or clothes when winter came on and no way of getting anything, for money was very scarce. Word of this predicament got to Denver, and the store owners there made up a large shipment of clothes, shoes, and whatever was needed to help keep the people warm, and the Trinidad coal miners mined coal free, the mine owners donated their royalty, and the railroad shipped it in free. A committee was appointed to distribute these supplies and the people were taken care of until the severe winter was over. I know that many people were saved by this timely help." (PAM 350-35)

The CWA Pioneer Interview collection contains twenty-two volumes of transcribed oral histories created by Civil Works Administration–funded workers of the Colorado Historical Society (today's History Colorado) in the 1930s. The workers visited counties across the state and interviewed "old timers," some of whom had been in Colorado since the beginning of statehood. A rich resource for researchers and genealogists alike, hundreds of the reminiscences were cataloged by longtime staffer and dedicated catalog librarian Patrick Fraker (1964–2017) with a link to a PDF of the entire text of the interview.

To browse the interviews, visit historycolorado.org/researchers/cwa-pioneer-interviews.

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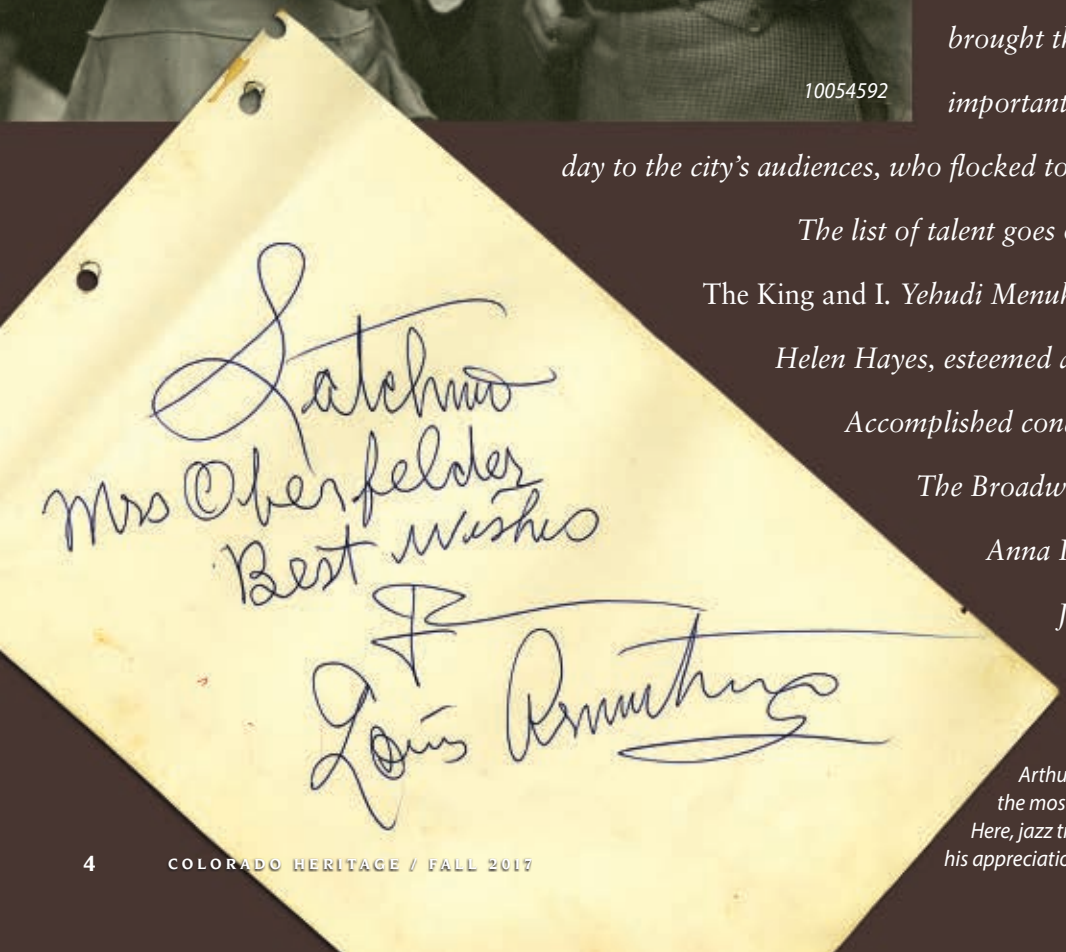
The Oberfelder Effect

Marian Anderson. Eleanor Roosevelt. Liberace.

What do these icons have in common? All came to Denver in the first half of the twentieth century at the invitation of Arthur M. Oberfelder, impresario. Long before Chuck Morris and Barry Fey promoted talent in Denver's entertainment scene, Arthur Oberfelder brought the most famous, impressive, and important performers and lecturers of his day to the city's audiences, who flocked to enjoy his offerings.

The list of talent goes on: Yul Brynner onstage in The King and I. *Yehudi Menuhin, "sensational boy violinist." Helen Hayes, esteemed actress and radio personality. Accomplished conductor Leopold Stokowski. The Broadway act Ziegfeld Follies. Ballerinas Anna Pavlova and Margot Fonteyn. John Philip Sousa and his band. Actress Katharine Hepburn.*



Arthur and Hazel Oberfelder (above) brought some of the most renowned talent of their era to Denver audiences. Here, jazz trumpeter Louis "Satchmo" Armstrong expresses his appreciation in a handwritten note. B367.03.0004.0000

Bringing a World of Talent to Mid-Century Denver

BY ELLEN HERTZMAN

An 1876 postcard shows the Oberfelder family mercantile in Sidney, Nebraska. Courtesy of the author.

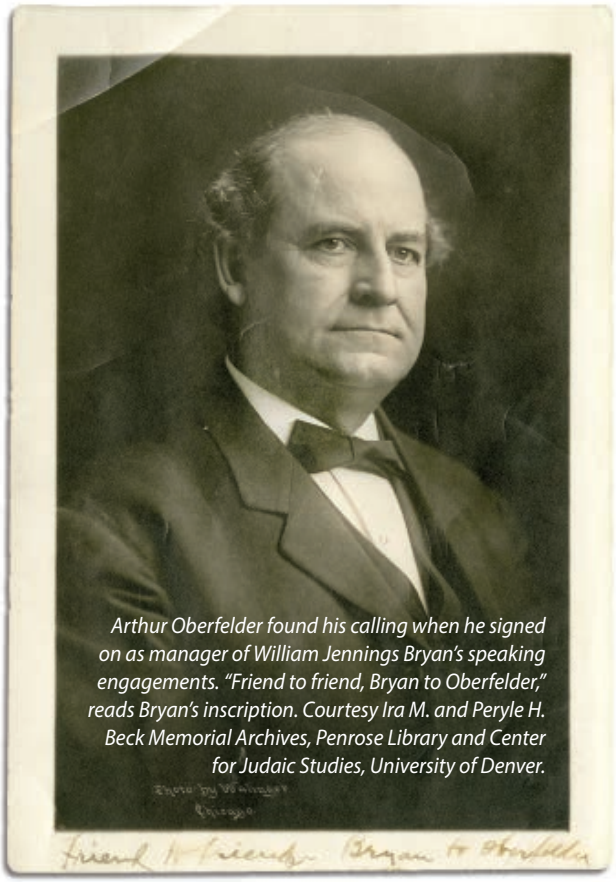
Lily Pons, the operatic soprano. Austria's Archduke Felix. Basil Rathbone as Romeo. Paul Robeson as Othello. Year after year, the brightest stars of theater, music, and dance came to Denver to perform, to the delight of packed houses—and to the delight of Arthur and Hazel Oberfelder.

Between 1913 and 1958, hundreds of the best of their day played, sang, danced, and spoke at the Denver Auditorium, the Broadway Theater, the Phipps Auditorium, and Red Rocks Amphitheater. Oberfelder and his wife, Hazel, booked the stars and filled the houses. After the performances, they entertained the entertainers—many of whom had never before been to Colorado—at their home on Ninth Avenue or their cabin in the mountains.

Pioneer Stock

Born in 1890, Arthur Oberfelder was one of eight siblings. His parents, Joseph and Hannah Oberfelder, lived in Sidney, Nebraska. Joe and his brother Robert had migrated from New York to Sidney in the 1870s, just as the South Dakota gold fields were beginning to draw fortuneseekers. Since Sidney was an established railroad town, well-situated to serve the newly opening mines, for a period it boomed. Money flowed in, entrepreneurs established businesses, and the population doubled. At times, a million pounds of freight a day left Sidney, destined for the Black Hills or the military and Indian outposts that the town's merchants also served.

Joe and Bob Oberfelder arrived in Sidney at this auspicious time. With assistance from their cousin Isaac, an already-prosperous Omaha merchant, the brothers quickly



Arthur Oberfelder found his calling when he signed on as manager of William Jennings Bryan's speaking engagements. "Friend to friend, Bryan to Oberfelder," reads Bryan's inscription. Courtesy Ira M. and Peryle H. Beck Memorial Archives, Penrose Library and Center for Judaic Studies, University of Denver.

John Philip Sousa and his band perform in the landmark Denver Auditorium in December 1921 at Arthur Oberfelder's behest. The concert hall was home to the lion's share of Oberfelder's productions. Oberfelder024

set up shop to equip the thousands of men who passed through Sidney on their way to South Dakota's gold fields. Over the following decades, the brothers became rich and well respected. Joe was elected as Sidney's mayor and later became a judge, while Robert went on to state office as a Fish and Game commissioner. (A record-setting catfish was named in his honor, but that's another story for another day.) Robert never married, but he doted on the children of his brother, Joe.

Arthur Oberfelder was one of only five students in the graduating class of Sidney High School in 1907. He continued his education at the University of Nebraska. He found his direction in life during his third year in college, when William Jennings Bryan—leading populist Democrat, presidential candidate, pacifist, outspoken opponent of the gold standard and of Darwinism, riveting speaker, and fellow Nebraskan—came to town on a whistle-stop tour of the country. Arthur joined Bryan's entourage, becoming his personal secretary and eventually managing his speaking engagements across the country.

Bryan was perhaps the most popular speaker on the Chautauqua circuit, the TED talks of the early twentieth century. As Bryan's employee, Arthur Oberfelder became familiar with the speakers on the circuit. In 1913, he took a position as the manager of the Denver office of the Redpath Lyceum, a Chautauqua booking organization that brought lecturers to towns around the country. Oberfelder began producing his own shows in 1918, and by 1926 he'd bought out his main Denver competition, an Englishman named Robert Slack who'd been presenting performers to the not-quite-fifty-year-old city since 1904. Although Slack retired in the 1920s, Arthur's business bore the name Oberfelder-Slack for many years.

A Young City Ripe for Music

By the time Oberfelder began presenting performers in Denver, the young city was eager for the cosmopolitan fare he offered. From the gold-rush days of 1859, when the Apollo Hall opened its doors at Fourteenth and Larimer (above a saloon, naturally), to the silver-fueled opulence of the Tabor Grand Opera House, Denver had never stopped creating more and better venues to hear music or see a play. The Apollo advertised "the best music the country affords," which was, perhaps, not saying much, but audiences appreciated it nonetheless. In 1864 Denver hosted its first opera. The performance took place at the Apollo, not because of the town's (nonexistent) reputation as an arts mecca, but rather because a snowstorm had stranded two singers, a Mr. and Mrs. Grunwald, on their way to other, more cultured, realms. In 1873, "Blind Tom" Wiggins—a piano prodigy who could play more than 7,000 pieces by ear and reproduce any song after hearing it only once—was possibly the first African American performer to grace a Denver stage. He played to an enthusiastic crowd, again at the Apollo.

In 1881, not quite twenty-five years after the discovery of mineral riches drew adventurers to the banks of the South Platte, and only five years after Colorado became a state, the Tabor Grand Opera House opened at Sixteenth and Curtis. Its hallways lined with silver dollars and its boxes rich with gilt and velvet, the Tabor was a Denver showplace for more

than eighty years, even after H.A.W. Tabor went bankrupt and had to sell it, and even after it was eclipsed by other venues. (The wrecking ball finally got it in 1964.)

The Broadway Theater opened at Seventeenth and Broadway in 1890, shortly before the 1893 silver panic. Unaware of the looming economic crash, the theater's developers spared no expense. Decorated in marble with East Indian influences, in a palette of amber, gold, and blue, the Broadway hosted audiences until 1955, when it was leveled in the name of progress to make way for a parking garage.

Arthur and Hazel Oberfelder booked shows into both of these great halls, but the majority of Oberfelder productions took place in the Denver Auditorium. This landmark still stands—reinvigorated and beautifully restored—at the corner of Fourteenth and Curtis. For years, Oberfelder was the most frequent renter of the venue. Built by Mayor Speer in 1908 to host that year's Democratic National Convention, the Denver Auditorium represented a much larger vision on the mayor's part. Speer saw the Auditorium as a municipal gathering place, and he filled it with music, including a free Sunday concert series. Just a few months before Speer's death in 1918, the Auditorium acquired its crowning jewel—a pipe organ said to be the largest in the United States at the time. The Auditorium hosted Speer's funeral; thousands attended to honor him for turning his vision of a beautiful, cultured, and charitable Denver into reality.

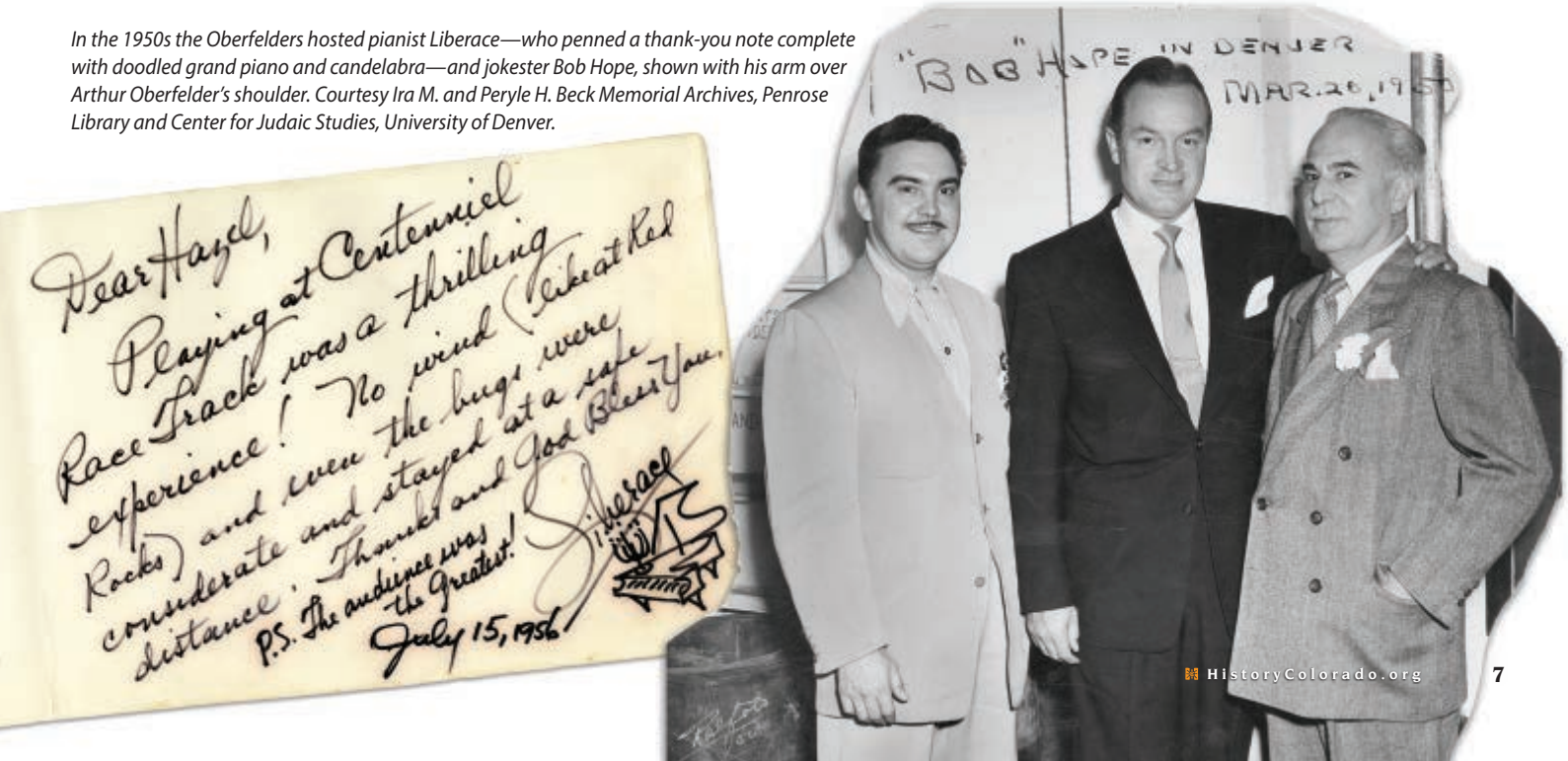
In 1912, a year before Arthur Oberfelder made his way to Denver, a free Sunday performance by the famed contralto Madame Schumann-Heink had seen 20,000 people turned away from a house already packed with an audience of 14,000. Denver craved music.

A Well-Matched Pair

At the time of her wedding in 1915, Hazel Marx—soon to be Hazel Oberfelder—was declared by the local press to be "one of the prettiest and most fascinating young women in Denver society. She is an unusually smart dresser, and possesses a sweet and gracious manner that has made her a great favorite." All of these qualities, plus a shrewd business sense, made her a well-suited partner to Arthur for the next forty years. While Arthur managed the details of bookings and business, Hazel enchanted performers with her hospitality, her vivacious personality, and her famed cooking. Signing her guest book over the years, visitors to the Oberfelder cabin at Troutdale, near Evergreen, clearly fell in love with Hazel and begged to be invited back to her "Cabana las Estrellas"—her Cabin in the Stars.

Hazel was an inexhaustible hostess. She and Arthur entertained hundreds, if not thousands, of guests through the years—many famous, but many more without a well-known name. Comments in their guest books mention beautiful views, pancake breakfasts, champagne and Cold Duck, marvelous meals, laughter and hilarity. During World War II, Hazel and Arthur gave numerous servicemen, stationed at Lowry and Fitzsimons, a welcome break and a taste of Oberfelder hospitality. One wrote, in 1944, "To two of the finest people a lonely soldier had the extreme pleasure of meeting—my stay in Colorado has been wonderful—but only thru the generous hospitality of Mr & Mrs Oberfelder. May I return someday to this virtual Utopia? In the clouds . . ." And from another: "Outside the snow is falling and inside I'm falling for the well-known Oberfelder hospitality!"

In the 1950s the Oberfelders hosted pianist Liberace—who penned a thank-you note complete with doodled grand piano and candelabra—and jokester Bob Hope, shown with his arm over Arthur Oberfelder's shoulder. Courtesy Ira M. and Peryle H. Beck Memorial Archives, Penrose Library and Center for Judaic Studies, University of Denver.



The autographs of the Oberfelders' more recognizable guests read like a who's who of the performing arts world. In 1944, conductor Arthur Rubenstein wrote, "I shall always dream of this cabin, Hazel dear! I wish I could be born again and be able to spend my life with you here! Your devoted friend." Jan Peerce, the American tenor, agreed in 1949: "To my dear friends Hazel and Arthur, The beauty of this place combined with your usual wonderful hospitality as always—makes each visit a memorable one—so with my love & affection . . . ."

In 1941, ventriloquist Edgar Bergen noted, "We all say thanks for a swell time," presumably referring to his family of dummies. Liberace, one of the Oberfelders' leading draws, had this to say in 1956: "Dear Hazel, Playing at Centennial Race Track was a thrilling experience! No wind (like at Red Rocks) and even the bugs were considerate and stayed at a safe distance. Thanks and God Bless You."

In addition to their guest registers, the Oberfelders maintained a collection of autographed photos of the stars they booked. From Italian soprano Licia Albanese to Russian violinist Efrem Zimbalist, hundreds of photos lined the walls of Arthur's office and home, signed with messages of respect and fondness. "We had everyone," Arthur liked to say. "The only one we missed was Caruso."

Oberfelder dabbled in other enterprises as well. In the 1920s, he partnered with several businessmen to build Merchants Park, where the beloved Denver Bears baseball team played for some twenty-five years. In the 1930s he managed the national tours of several Broadway productions. But for the most part, he stuck with what he knew and loved—bringing the world of classical music, dance, and theater to Denver.

Above: Edgar Bergen, shown with his ventriloquist dummy Charlie McCarthy, was a 1940s favorite among the Oberfelders' guest performers. Courtesy Ira M. and Peryle H. Beck Memorial Archives, Penrose Library and Center for Judaic Studies, University of Denver.

Long Lines and Close Calls

The Broadway company of *South Pacific* provided Oberfelder with one of his biggest hits. Lines to buy tickets in Denver for the 1950 run stretched around the block, four months before the show opened. Unfortunately, according to *The Denver Post*, a train wreck caused the cast to arrive bruised, scraped, and worse. Oberfelder had to cancel the show's first, sold-out performance. As reparation to Denver's eager theater-goers, Oberfelder convinced the cast—troupers that they were—to add an additional performance to their scheduled run.

One of the Oberfelders' great loves was the opera. The couple especially appreciated the Metropolitan Opera Company of New York. Hazel and Arthur, who for many years had an apartment on Fifth Avenue in New York City, knew the Met performers personally and invited them to sing in Denver on many occasions, over many years. According to Arthur's *New York Times* obituary, in 1948 and '49 he single-handedly arranged the first transcontinental tours that the Met had undertaken in forty-two years. The tours were huge operations—"hundreds of lights, music desks, instruments, costumes, 3000 wigs . . . [and] a company of 350, including a chorus of 80 singers and 40 dancers, to house."

Time magazine chronicled the first tour in its issue of May 17, 1948: "In Denver, the Met's caravan (20-odd baggage cars, two 15-car sleeper trains) was greeted by grown-up fans as enthusiastic as kids welcoming the circus." The article continued, "On opening night, Denver's huge, drafty Municipal Auditorium was lit up like a Hollywood premiere. While flashbulbs popped, socialites in boiled shirts or mink coats and plainer citizens in their Sunday best swarmed in to take over every one of the 3,300 seats and then some, even at $15 a box seat, $4.80 for gallery seats, and $3.00 for standing room."

All of fashionable Denver was aflutter over the event. Apparently, *Time* wrote, "none of the intrigue and skullduggery on stage was half as exciting as the byplay between society matrons afterwards. Denver blue-bloods almost got to pulling hair over who would entertain [the stars.] . . . Hazel Oberfelder . . . cleared all invitations. Guests were taken from one party and deposited at another; persons not in favor got no stars or not very shiny ones. By the time the

Opera Company left town, half of Denver society was not speaking to the other half."

The Oberfelders' contribution to the party scene also included a festive, invitation-only Bon Voyage party at Union Station. Attendees accompanied the performers to the station after the final show, toasted them onto their train, then enjoyed a midnight breakfast celebration in the towering station lobby. Amid all the hoopla, Arthur Oberfelder was, above all, proud to be the only manager in the country who personally underwrote the company's visits; most other cities lined up guarantors to help cut any losses, but Oberfelder was so confident that Denver audiences would fill his shows that he took full financial responsibility for the Met performances. He wasn't disappointed.

The End of an Era

Arthur Oberfelder died of a heart attack in his New York apartment in January 1954. Hazel was by his side. The tireless couple had been wrapping up bookings for the 1954–55 season. "Seldom absent from his customary place in the city auditorium when an Oberfelder attraction was playing there," his *Denver Post* obituary noted, "Mr. Oberfelder was anxious to complete his business in New York in time to be in Denver to welcome his patrons to the next event on his concert series." Another obituary, published in the newsletter of the National Association of Concert Managers—an organization Oberfelder had helped to found—declared that "no attraction of any importance—music, dance, or theater—traveled from coast to coast without appearing under his auspices at the Denver Auditorium."

After her husband's death, Hazel ran the business on her own for several years, but by the late 1950s, she'd called it a day. Just a few years later, Robert Garner arrived in Denver, bringing Broadway productions with him. In the 1960s—a time of changing tastes in live entertainment—Hazel sold her beloved Cabana las Estrellas near Evergreen.

For Further Reading

For more about Denver's concerts and concert spaces, see Henry Miles, *Orpheus in the Wilderness: A History of Music in Denver, 1860–1925* (Denver: Colorado Historical Society [History Colorado], 2006); Thomas J. Noel and Amy Zimmer, *Showtime: Denver's Performing Arts, Convention Centers & Theatre District* (Denver's Division of Theatres and Arenas, 2008); and Debi Lee Greenfield, *We Have Music: A History of Classical Music in Denver from 1850–1945* (Unpublished manuscript, 1996). See also Ann L. Jones, "Battles, Bricks, and Bunting: A History of the Denver City Auditorium," in *Colorado Heritage* (1985, no. 4), 2–15.

Time profiled Arthur Oberfelder on May 17, 1948. His obituaries appeared in *The Denver Post* on January 30, 1954, and in the National Association of Concert Managers Bulletin, February 15, 1954. Robert Oberfelder's obituary appeared in the *Omaha World-Herald* (published as *MORNING WORLD-HERALD*) on January 21, 1941. In addition to History Colorado's Stephen H. Hart Library & Research Center, Oberfelder photographs and ephemera can be found at the Beck Archives of the Center for Judaic Studies, University of Denver.

ELLEN HERTZMAN is a volunteer tour guide at the History Colorado Center, Byers-Evans House Museum, and Governor's Residence. A fourth-generation Coloradan, she shares her interest in history with anyone who'll listen. Her journey with Arthur Oberfelder began many years ago, when she was sorting through file folders inherited from her mother. She came across an old postcard with a line drawing of the interior of a busy mercantile store. The handwritten caption read: "Oberfelders Store in Sidney Nebraska 1876." Interest in her family's history led her to History Colorado and the Denver Public Library, where she learned that her great, great grandmother, Rose, was the sister of Isaac Oberfelder, Joseph and Robert's cousin from Omaha. To her astonishment, she then discovered the Oberfelder name in connection with a large collection donated in 2015 to the Beck Archives of the Center for Judaic Studies at the University of Denver. Arthur Oberfelder's granddaughter (Hertzman's previously unknown fourth cousin) had donated photos, scrapbooks, programs, and other mementos. The collection opened a door, not just to a part of Hertzman's past, but to a Colorado story that had all but faded from sight.

See more photos of Arthur and Hazel Oberfelder and the talent they brought to Denver in Colorado Heritage Extras at medium.com/Colorado-Heritage-Extras.

Spotlight On . . . John Cisco's Muzzleloader

John Cisco's Belgian-made, cut-down shotgun is a smooth-bore muzzleloader with side hammers. This type of weapon was popular among express messengers; as the coach tossed and bounced on the trail, the widespread blast of buckshot lessened the need for accuracy. WR.54.1

Riding Shotgun on the Smoky Hill Route

BY JAMES S. PETERSON, ASSISTANT CURATOR FOR ARTIFACTS

John Cisco's eyes sparkled blue as he walked out of the notorious Confederate military prison at Georgia's Camp Sumter, better known as Andersonville, in April of 1865. Although grayed at 45, he'd survived the horrors that had killed thousands of other Union prisoners of war. Having received an honorable discharge, the 5-foot, 4-inch Russian emigrant headed west and signed on as a messenger with the United States Express Company.

The U.S. Express Company ran its Concord stagecoaches from Atchison, Kansas, to Denver along the Smoky Hill Trail, a route that was 116 miles shorter than the Overland Trail to the north. Although the Smoky Hill route had long been recognized as the most direct way across the plains, it was also considered the most dangerous. Unlike the more established military road to the north, the Smoky Hill was not protected, nor was it spared attack from Plains Indian tribes vengeful over the egregious Sand Creek Massacre of November 1864 and the invasion of settlers across their lands. Severe encounters became so frequent that arming the messengers was routine. Cisco's cut-down 10-gauge double-barrel shotgun was the most effective weapon at his disposal for deterring attacks.

According to newspaper articles, in the short time John Cisco had been "riding shotgun" he'd become a universal favorite on the Smoky Hill route. "Johnny" had been the hero of a dozen or more skirmishes and had a reputation as the coolest, bravest, and best "Indian fighter" on the route. Pioneer artist Charles S. Stobie wrote of him that he'd been "instrumental in saving many lives and much property along the route."

By January 1869, however, the man whose kind disposition had won him so many friends among his cohorts had tired of the constant vigilance required to protect passengers and cargo. He'd recently transferred to the Denver & Santa Fe line that ran between Denver and Trinidad and had planned soon to quit the business altogether. He wanted to try his luck at mining in the mountains.

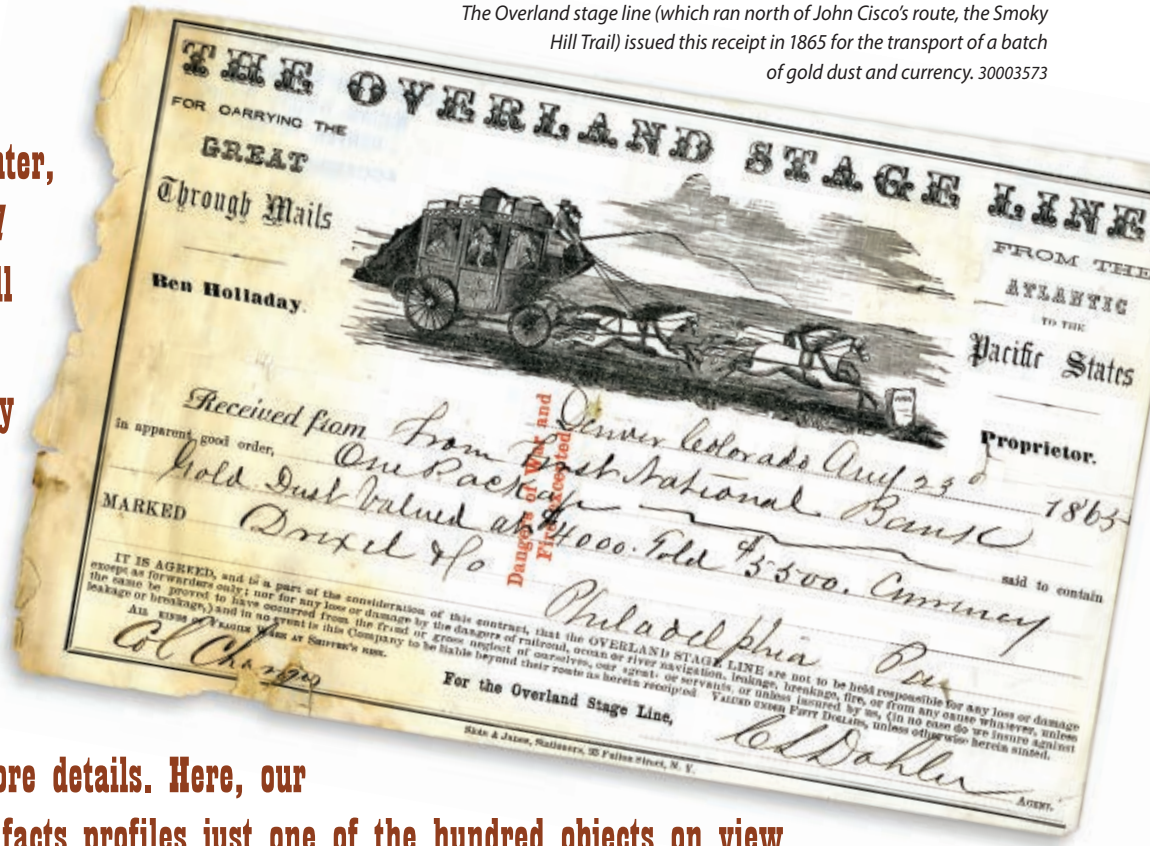
But he would die before he could realize that dream.

On the eighth of January, he and coach driver Louis Voorheis went on a hunting expedition. They left the Lake Station stage stop near what is now Limon, riding alongside an eastward-bound Smoky Hill coach. After several miles they turned off the road to check some wolf bait they'd set. They'd only traveled a half mile when they were ambushed and brutally killed. Their bodies were found and recovered that evening after Voorheis's saddle-turned horse walked back alone to the station.

The two men were transported home to Denver for burial. The funeral was an impressive event: Each rosewood casket was draped with an American flag, placed in a Wells, Fargo & Co. express wagon, and accompanied to Acacia Cemetery by a procession of stagecoaches, carriages, and citizens on foot and horseback.

Today, Acacia Cemetery is but a memory. The people who were buried there were removed in 1872, and records no longer exist. As a result, Johnny's final resting place is unknown.

The Overland stage line (which ran north of John Cisco's route, the Smoky Hill Trail) issued this receipt in 1865 for the transport of a batch of gold dust and currency. 30003573


THE OVERLAND STAGE LINE
FOR CARRYING THE GREAT Through Mails
Ben Holladay.
FROM THE ATLANTIC TO THE Pacific States
Proprietor.
Received from Denver Colorado Aug 23 1865
in apparent good order, One Package Gold Dust Valued at $4000. Fold $3500. Currency
said to contain
MARKED Drexel & Co Philadelphia Pa
Danger of Wet and Freezing
IT IS AGREED, and it is a part of the consideration of this contract, that the OVERLAND STAGE LINE are not to be held responsible for any loss or damage
For the Overland Stage Line,
Col Dahlen
Agent.

Opening November 18 at the History Colorado Center, *Zoom In: The Centennial State in 100 Objects* will put the spotlight on artifacts from the History Colorado collection that each have a story to tell. Watch the *Explore* program calendar and upcoming issues of *Colorado Heritage* for more details. Here, our assistant curator for artifacts profiles just one of the hundred objects on view.

A stylized illustration in an 1866 issue of Harper's Weekly *depicts a battle between Plains Indians and the drivers and passengers of a Butterfield stagecoach.*

Gridiron Grit:

El Pueblo History Museum explores the Bell Game, Pueblo's historic high school football rivalry

BY DAWN DiPRINCE, DIRECTOR OF COMMUNITY MUSEUMS

Two autumns ago, Pueblo Central High School reclaimed the beloved Bell—the symbol of victory in the oldest high-school rivalry west of the Mississippi. In a celebratory procession, hundreds of neighborhood families, high school students, and multigenerational Central fans assembled in front of the historic school on Orman Avenue to "welcome home" the Bell. This victory briefly broke Pueblo Centennial High School's five-year winning streak, the longest in Bell Game history; the Bell returned to Centennial the following football season.

In the spirit of friendly competition, student teams from each of the rival schools developed the exhibit.

The rivalry between these two Pueblo high schools stretches back to 1892. It began only fifty years after an eclectic group of trappers, traders, women, and laborers built the adobe trading post known as El Pueblo. El Pueblo sat along the Arkansas River, which was also the border between the United States and Mexico. The same river still carves a distinct border between Pueblo's southside Central High School (the Blue Wildcats) and its northside Centennial High School (the Red Bulldogs).

The Bell Game takes place at Pueblo's Dutch Clark Stadium, named for a local football legend who played for the Central Wildcats and eventually went pro with the Detroit Lions. The annual Red vs. Blue football game is part of the DNA of Pueblo and, according to *The Denver Post*, "it regularly draws more fans than the big-school state championship games at Sports Authority Field at Mile High." Colorado State University–Pueblo

The Centennial High School Red Bulldogs hoist the coveted Bell in victory.

The teams square off in a historic Bell Game.

(the former University of Southern Colorado) chose blue and red as its school colors to show solidarity with both of Pueblo's historic high schools.

To explore this perennial piece of important local history, El Pueblo History Museum has partnered with Pueblo City Schools to create an exhibit titled *The Bell Rings: Pueblo's Historic High School Rivalry*. In the spirit of friendly competition, student teams representing each of the rival schools developed the exhibit. The students spent months poring over school archives, examining artifacts and photographs, collecting oral histories, and talking with boosters and coaches to pull together a representative history for each of their schools.

Centennial Bulldogs and Central Wildcats carefully curated every artifact, photo, and piece of memorabilia to show off their school spirit and the historic significance of the annual contest. Centennial High student Jacob Lewis says, "We have had a lot of support from the entire Centennial community, and we are extremely excited to finally be able to present the bell's story to the city that this great rivalry calls home."

Central High student Peyton Roth adds, "By showcasing the story of one of the oldest high school football rivalries in the country, this exhibit helps to capture the tradition, diversity, and true-grit spirit that Pueblo, Colorado, embodies."

***The Bell Rings: Pueblo's Historic High School Rivalry* is housed in El Pueblo History Museum's Community Gallery and is free and open to the public until February 4, Super Bowl Sunday. The exhibit is sponsored in part by a generous contribution from the Dominick and Christine Fratterelli Estate.**

The Central High School Blue Wildcats recapture the Bell.

Evergreen Cemetery and Irish Colorado

BY JAMES WALSH

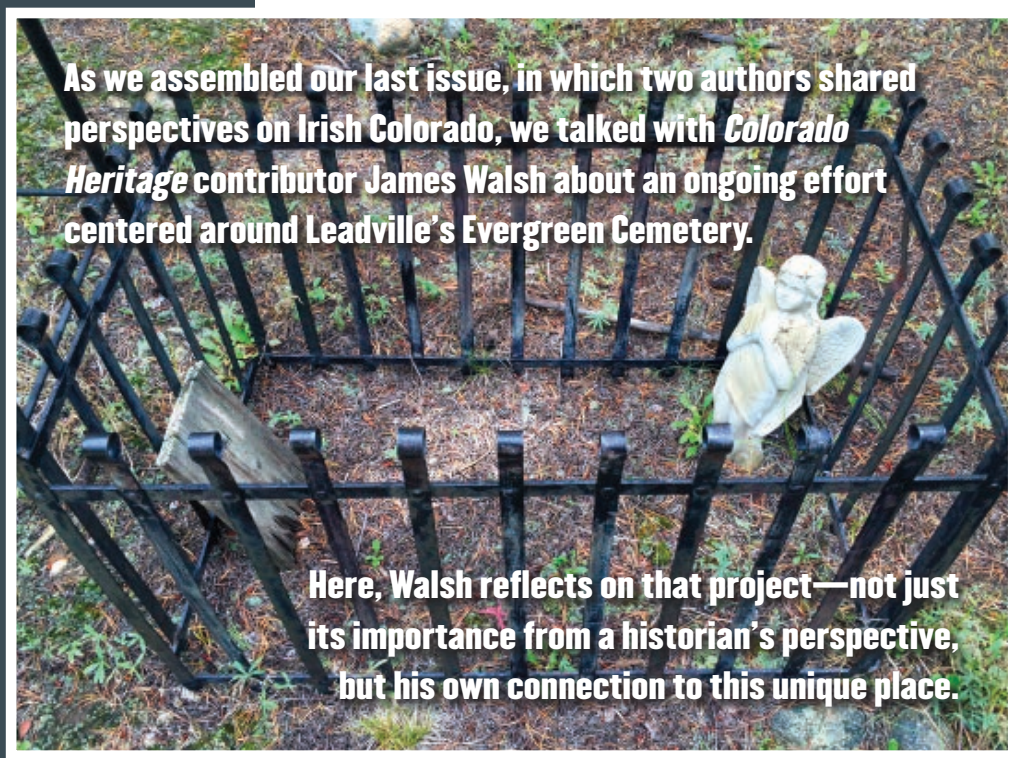
Graduate school is where the seed was first planted. Learning about the history of immigration in the United States inspired me to research my own Irish roots in western Pennsylvania. I spent years with my Uncle Jack traveling to county courthouses, cemeteries, Catholic churches, and libraries, and tracking down distant relatives, all the while feeling my identity shift. I learned that I descend from Irish railroad workers, steelworkers, and domestic workers. Many of them are simply listed as common laborers. They were uneducated and in many cases illiterate. They died young. Two of my eight great grandparents were killed in train accidents. Substance addiction and mental illness were common challenges. They were transient. Every generation lived and died in a different place than their parents.

When it came time to decide on a dissertation topic, I decided to seek out the history of transient, working-class Irish immigrants in Colorado. All signs pointed me to Leadville.

All photos courtesy of the author except where noted.

I first experienced Leadville's Evergreen Cemetery in 2003. I spent several years immersed in Leadville, living there for days and weeks at a time exploring church records, local histories, and oral tradition about the city's early Irish immigrant community. On one of those trips, Kathy Micklich, manager at Annunciation Church, advised me to walk past the marked and manicured area and look for a sign that identified the "Old Catholic" section of the cemetery. What I found there had a profound impact on me. Hundreds, perhaps thousands, of sunken graves, nearly all of them unmarked, stretch through a pine forest. Broken stone markers are scattered throughout the area, along with wooden planks that have long since lost the names and dates once carved into them.

Cemetery records list roughly 1,500 names, but staff members at Lake County Public Library swear there are hundreds more that were never recorded. Official maps



As we assembled our last issue, in which two authors shared perspectives on Irish Colorado, we talked with *Colorado Heritage* contributor James Walsh about an ongoing effort centered around Leadville's Evergreen Cemetery.

Here, Walsh reflects on that project—not just its importance from a historian's perspective, but his own connection to this unique place.

and records list this as the "Catholic Free" section of the cemetery, adjacent to a "Protestant Free" section. Most of the names of those buried in the Catholic Free section are Irish. The average age of those buried there is twenty-three.

This is where I began my adventure at ten thousand feet. The sunken graves spoke to me. I left Evergreen Cemetery with a sense of duty, to tell the story of an impoverished Irish immigrant community occupying the lowest rung of the social ladder in Leadville. The Old Catholic section of Evergreen Cemetery reveals this story as well as any physical space in the city, a story about ethnicity, a story about the exploitation of immigrant labor, a story about social class violence in early mining towns across the American West.

The Irish-born portion of the Leadville Irish were overwhelmingly from the west coast of Ireland, the regions most devastated by the famine. Forty percent of them were from County Cork, from a copper mining region on the tip of the remote Beara Peninsula. The American-born Irish in Leadville were from urban areas such as New York and Chicago, but also from mining regions across North America. Hundreds came from the eastern Pennsylvania anthracite region near Scranton/Wilkes-Barre. Others were from the lead mining area in the Adirondacks of upstate New York or the copper mining area in the Upper Peninsula of Michigan. Many came from mining regions in England and Canada, such as Cape Breton, Nova Scotia, and Cleator Moor (an iron ore and coal mining region in northern England). The migration patterns revealed in the Annunciation Parish birth records highlight a transient, desperate post-famine diaspora, wandering from mining region to mining region in hopes of finding decent, fair wages and a permanent place to settle. This is the story told by the sunken graves in the Old Catholic section of Evergreen Cemetery, a story that has yet to be memorialized or marked as public history in our state, or anywhere in North America.

The fossils of the Leadville Irish are still visible on the city's east side. Annunciation Church, built in 1880, still stands prominently a block from Harrison Avenue. The second St. Vincent Hospital, founded by the Sisters of Charity of Leavenworth, Kansas, was recently restored into residential lofts. The remains of the Robert Emmet mine, and others named after Irish patriots such as Wolfe Tone and O'Donovan Rossa, dot the area just east of the Irish district. The Leadville Irish poured into the town, along with many other immigrant communities, during the silver rush between 1876 and 1890, settling into miners' cabins along East Sixth and Seventh Streets and all over the city's east side. The 1880 Federal Census lists nearly 2,300 Irish-born residents in Lake County and nearly as many sons and daughters of Irish immigrants. Nearly nine percent of the county at that time was born in Ireland, making Leadville the most Irish place in the United States between the hard rock mines of the West Coast and the Mississippi River. Patrick Ford's *Irish World* kept the Leadville Irish tuned into events

The "Old Catholic" section of Leadville's Evergreen Cemetery has hundreds of sunken graves—many unmarked, others with worn wooden or stone markers, and most holding the remains of young Irish miners.

in Ireland and elsewhere. The Leadville Irish donated more to the Irish Land League than any city in the country except Philadelphia. Irish dignitaries and entertainers always made their way to Leadville as they crossed the country. Robert Emmet visited the Cloud City twice. Famed bare-knuckle boxer John L. Sullivan fought twice in Leadville, the first time severely intoxicated. Among the Leadville Irish were the legendary Margaret Tobin "Molly" Brown and Baby Doe Tabor.

The legacy of the Leadville Irish, however, isn't captured in churches, mine ruins, or famous visitors and residents. The Old Catholic section of Evergreen Cemetery calls us to look beyond the popular, entertaining history. It calls us to the lives of desperate, transient, young immigrants. Irish miners led two massive walkouts in Leadville, demanding better pay and safety conditions along with the right to organize. The men made three dollars a day. The first of the strikes, in May/June of 1880, involved as many as 5,000 miners led by twenty-eight-year-old Dublin-born Michael Mooney. The men marched in silence in a kind of military procession down Harrison Avenue. Colorado newspapers were quick to declare them "Molly Maguires" (after the militant Irish society active in Pennsylvania's coal mines), even though they never committed a single act of violence. Mooney was nearly lynched and fled to Denver to find support for the strikers. Governor Pitkin declared martial law and sent the Colorado National Guard to Leadville, arresting striking miners on vagrancy laws and forcing them to work on chain gangs building roads. The strike was crushed and Mooney eventually left for other mining camps.

Sixteen years later, in 1896, the miners launched another strike. Their wages were still three dollars a day. This time they had the support of the Western Federation of Miners and a network of resources. Eugene V. Debs visited Leadville, rallying the miners to keep up the fight. In the early months of the strike, American-born replacement workers from Missouri were escorted into mines by the Colorado National Guard in an attempt to reopen them. A splinter group of Irish miners, the "Regulators," attacked two of these mines in the middle of the night trying to drive out the scabs. Mounting a homemade cannon on a bluff above the Coronado mine, about fifty Regulators attacked but were driven back by well-positioned guards who'd been tipped off. The Regulators rushed to the Robert Emmet mine and attempted the same thing, but again were driven back and forced to give up their fight. The official death toll that night was six, nearly all of them Irish. Local newspaper accounts, however, estimate the death toll at twenty or more, citing rumors that many bodies were hastily buried along the railroad tracks. The strike ended months later.

By the mid-1890s, the Silver Boom was dying and Leadville was in decline. The repeal of the Sherman Silver Purchase Act in 1893 marked the beginning of the end for the silver market, and the Leadville Irish followed others to new opportunities. Many moved down to Denver, joining parishes there such as Sacred Heart, Annunciation, and Holy Family. Margaret and J.J. Brown were instrumental, along with other Leadville Irish, in funding the building of the Cathedral of the Immaculate Conception on East Colfax. Many of the Leadville Irish made their way to Cripple Creek/Victor, where the last great gold rush took place around the turn of the century. Others fanned out to mining towns across the West. The story of the Leadville Irish is one of struggle and survival. The Old Catholic section of Evergreen Cemetery is a visual marker for Irish Americans in Colorado and beyond. It's sacred Irish space.

Adrian Farrell, the regional Irish Consul General, rides a vintage fire truck in Leadville's annual St. Patrick's Day Practice Parade in 2016 while in town for events commemorating the cemetery.

Leadville's Evergreen Cemetery (shown here on Decoration Day, 1907) contained a "Catholic Free" and a "Protestant Free" section for those without a family or whose family was too poor to pay the cost of a grave. 10038246

Last fall, a group of us in the local Irish American community decided to involve the Irish government in bringing attention to the unmarked graves. Our purpose was to recognize this important symbol and raise support for the idea of memorializing those buried there and telling the larger story of Irish miners in Colorado and across the West. We contacted Adrian Farrell, the Irish Consul General for this region, and pitched the idea of hosting a "Colorado Irish History Weekend" with events in Denver and Leadville. Farrell was enthusiastic and traveled to Denver for the events. The weekend began with an evening reception for Farrell at the Molly Brown House Museum. Museum director Andrea Malcomb played an important role throughout the planning process, as did Maura Clare from the Irish Network of Colorado, Michael O'Bierne, Dennis Gallagher, Jim Lyons, and members of the Ancient Order of Hibernians such as Peter Kirwin and Jeff Rodenberg. Kathy Fitzsimmons and Luke Finken played—and still play—the crucial role in Leadville, sharing the news and arranging events.

After a film screening and reception to commemorate the hundredth anniversary of the Easter Rising in Dublin, more than a hundred people made the drive to Leadville for a daylong series of events. The town graciously moved the date of its annual fall "St. Patrick's Day Practice Parade" to accommodate Farrell's visit. I gave a talk in Annunciation Church about the history of the Leadville Irish, followed by a walking tour of the town's east side. That afternoon, about a hundred people gathered at the edge of the cemetery's Old Catholic section. With a bagpiper playing in the pine forest, we drifted among the sunken graves, absorbing what the human text of unmarked graves could tell us. The *Irish Times* later published a story about the cemetery and I heard from some people in Ireland, one of whom discovered that his great grandfather is among those buried there. He and his wife traveled to Leadville recently and placed a new, permanent stone marker at the site.

Author James Walsh (left) with Consul General Farrell

Today, two efforts are underway to memorialize the cemetery. One involves working with History Colorado to nominate the cemetery for National Register designation. The other is being led by our friends in Leadville, raising funds for a permanent memorial and kiosk that tells the larger story of the Leadville Irish and of transient Irish migrants buried in unmarked graves across the West. We also wish to acknowledge that there are hundreds of non-Irish buried in this Old Catholic section and hope to include them in the marker.

Irish American history is glossed over with success stories, tales of Irish Americans who climbed the social ladder and became powerful political and social forces in their communities. But what of the legions who drifted from backbreaking job to backbreaking job, dying young and fighting for survival in this industrial landscape? Aside from scattered famine memorials in cities such as New York and Chicago, Irish America has lost touch with stories of desperation and struggle, guts and sweat and fight. The sunken graves in Evergreen Cemetery's Old Catholic section bring us back to this history and remind us of where we've come from. Any public history that captures this untold story matters. It's a story of labor strikes and ethnic discrimination, infant mortality and family separation. Marking this story is important. Seeing this story through sunken graves matters. This story plants us firmly in our roots as we navigate our way through today's social and political challenges, through highly charged issues such as immigration, labor, and ethnic discrimination. The graves nudge us to ask ourselves, "Who am I?"

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Harvey Park Memories

Southwest Denver's Showpiece

Americans have always been on the move, and they often take that freedom of movement for granted. With the advent of the automobile, their restlessness only increased, especially after the Second World War. Seeking new opportunities and believing that the grass really was greener elsewhere, many abandoned downtown areas and small towns for the suburbs. Now, across the country, while suburbs are still growing, Americans are increasingly migrating back to denser downtowns and central cities. Back and forth we move.

But what might our lives be like if we didn't take advantage of this freedom of movement? What if we were to stay put, watching out the front window as the world changed around us?

BY SHAWN SNOW, WITH MEMORIES FROM DEAN REINFORT

The Birth of Harvey Park

Harvey Park is a postwar neighborhood of brick ranch homes built beginning in 1954 on hundreds of acres of former Arapahoe County farm and ranch lands. When landowner and oilman Arthur "Tex" Harvey conceived of the subdivision, he knew it had to be part of the City and County of Denver to enjoy the benefit of superior water service, sanitation, and schools. A large section transformed the land that once belonged to Wilberforce and Elfrida Whiteman. Wilberforce had been the longtime director of music education in the Denver Public Schools and the Whitemans' son, Paul, was one of the best-known jazz conductors in the nation.

Just east, prolific homebuilder Franklin Burns was already constructing his Burns Better-Built Bungalows, marketed to returning servicemen. The homes sat on the former Clayton/Selander Farm—320 acres from Jewell to Yale Avenues and Lowell to Federal Boulevards, annexed to Denver in 1946. Burns rebuffed the old style of brick homes in favor of frame homes that went up quickly, appealing to a growing market of working-class and middle-class residents eager to start new lives away from the city. The automobile and cheap gasoline helped make it all possible.

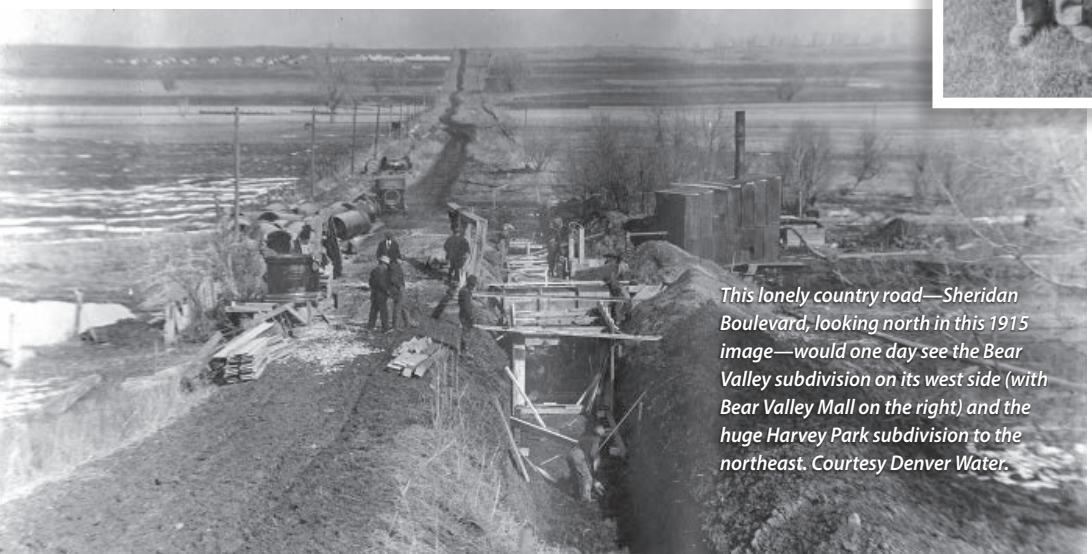
Federal regulations of the 1920s and '30s that standardized building codes and aligned banking practices with mortgage lending options—plus the growing mechanization of construction—transformed rural lands into instant, massive subdivisions. A generation that grew up during the Depression realized that new opportunities and growing prosperity really could apply to everyone.

Denver annexed the 1,253-acre Harvey Park subdivision in two large pieces in the mid-1950s. By the time the last home went up in 1960, the neighborhood stretched from Jewell Avenue on the north to Lowell Boulevard on the east and from Hampden Avenue on the south to Sheridan Boulevard on the west. It encompassed twenty-one separate real estate plats and about 4,500 homes.

The area's most prolific builder, Hutchinson Homes, developed nearly all of the houses in today's Harvey Park South neighborhood. Ted Hutchinson marketed his Century Series in three models—with two-, three-, and four-bedroom options. "There exists a keen understanding of quality materials and construction plus the needs and desires of the home buyer of today," boasted an ad in *The Denver Post* in 1954. "Hutchinson proudly presents a three-bedroom brick home with full basement and attached garage in southwest Denver for $12,950."

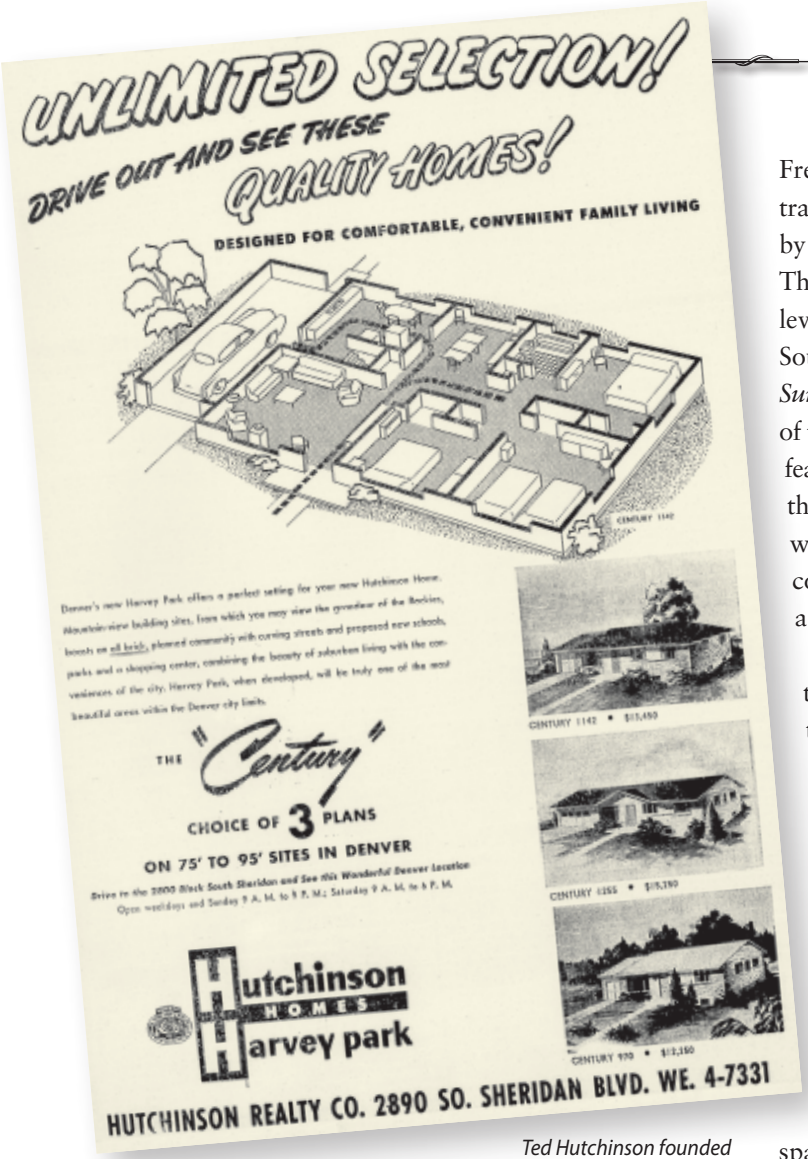
The K. C. Ensor Company offered five different plans in the northern sections of the neighborhood. The company featured bungalows, tri-level homes, and residences with full basements—a hallmark of many homes in Harvey Park. Ensor houses featured two bathrooms and up to thirteen closets. Adjacent to the Ensor models were the Carey Homes, including the popular Holiday Homes that *Parents Magazine* called the "Best Homes for Families with Children." Both the Ensor and Carey models, near Evans Avenue and Utica Street, were all the rage in 1954, when numerous models were open for the annual Parade of Homes.

Much of "Tex" Harvey's subdivision covered land once belonging to the Denver family of Wilberforce and Elfrida Whiteman, whose son Paul made a name for himself as the "King of Jazz." 10052548



This lonely country road—Sheridan Boulevard, looking north in this 1915 image—would one day see the Bear Valley subdivision on its west side (with Bear Valley Mall on the right) and the huge Harvey Park subdivision to the northeast. Courtesy Denver Water.

Facing: A ship medic in World War II, Anthony Mulligan came to Denver hoping to cure his asthma. He and his wife, Trudy, moved into a brand-new Brentwood home and raised seven kids, including daughter Karen, shown here with Anthony around 1952. It was alongside the Mulligans' working-class Brentwood neighborhood that a new subdivision of brick ranch homes would go up: Harvey Park. Courtesy Mulligan family collection.



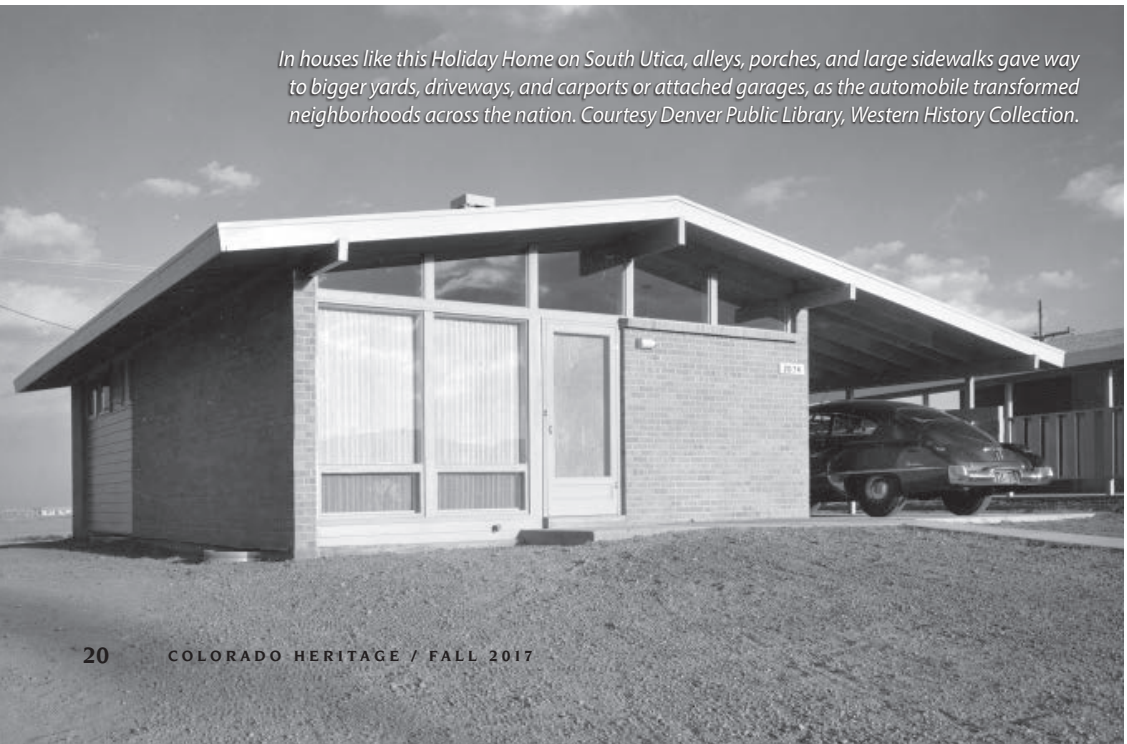
Ted Hutchinson founded Hutchinson Homes in 1953, following his successful University Hills development in southeast Denver. He went on to develop much of Harvey Park, including 2,200 brick houses south of Yale Avenue. Denver Post, *May 15, 1955.*

While other companies, including CC Ford and the Frederics Bros, built subdivisions within Harvey Park, one tract stands out from the others: the Cliff May Homes, built by Franklin Burns's D. C. Burns Realty and Trust Company. This 170-home development straddled South Lowell Boulevard between Iliff and Vassar Avenues extending west to South Osceola Street. With his 1950s designs popularized in *Sunset* magazine, Cliff May earned a reputation as the father of the modern ranch house. These unique mid-century homes featured wide eaves, floor-to-ceiling windows that connected the back yard to the interior, more secretive clerestory front windows, and distinctive landscape treatments. The Burns company could build one of these prefabricated homes in as few as thirty days.

One transformation that *all* residents could enjoy was the new Harvey Park Lake. While residents of the rest of the neighborhood didn't have access to the private Riviera Circle Lake or Wolcott Lake, with their larger custom-built homes, the city did maintain control over this former agricultural lake as the centerpiece of the area's new park. Residents also enjoyed schools that the Denver Public Schools district built to accommodate all the new families: Johnson, Gust, Doull, Sabin, and Denison elementaries; Kunsmiller Junior High; and Abraham Lincoln High.

The Suburban Lifestyle

Shopping centers and enclosed malls, with ample space for parking, met the needs of a growing body of suburban consumers. In the Harvey Park and Burns Brentwood area, this meant a new loyalty to the Brentwood Shopping Center at Evans and Federal. Opening in 1952, this early



In houses like this Holiday Home on South Utica, alleys, porches, and large sidewalks gave way to bigger yards, driveways, and carports or attached garages, as the automobile transformed neighborhoods across the nation. Courtesy Denver Public Library, Western History Collection.

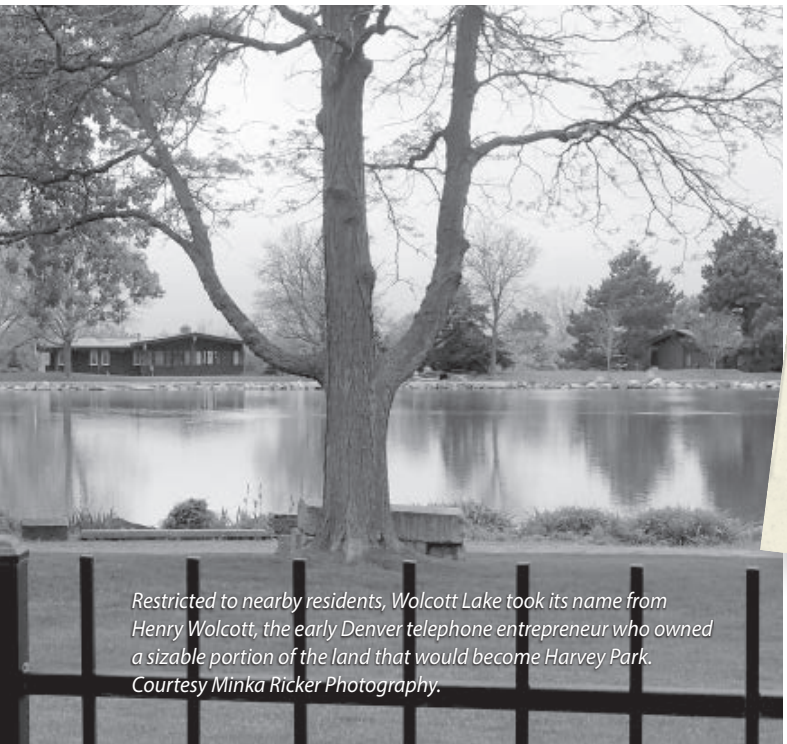
version of a strip mall offered 400 parking spaces and every service from apparel to groceries and ice cream to dry cleaning.

Big change came when the Bear Valley Mall opened in 1958 along West Hampden Avenue (a highway constructed to whisk new residents into and out of the area). A May-D&F department store anchored the enclosed mall. The facility's thirty acres included two main buildings with a combined 350,000 square feet for such shops as Miller's Supermarket, Hodel's Drugstore, Wyatt's Cafeteria, Dave Cook Sporting Goods, and Duckwall's 5&10. While any real bears were long gone, one of the mall's entrances featured some massive faux ursines.

These instant neighborhoods appealed to the new families who gave rise to the baby boom generation of the years following the war. Most of Harvey Park's residents were indeed families, whose children grew into adolescence in the 1970s, with the last of their cohort graduating in the mid-1980s.

The Reinfort Family

In August 1965, the Reinfort family entered the Harvey Park scene when they bought a home on South Patton Court. The family patriarch, Waldemar "Walt" Reinfort, was born in what is now western Ukraine in 1931. The difficult years of World War II left him a refugee. By 1950, in Manitoba, he met Lillian Boyetchko, also of Ukrainian descent. The couple married in 1953 and immigrated to the United States in 1955. Walt joined the U.S. Air Force, and in 1959 he was honorably discharged with the rank of senior airman. After his discharge, he set his sights on making a home in Colorado. Between 1957 and 1967, he and Lily had three sons: Ronald, David, and Dean.

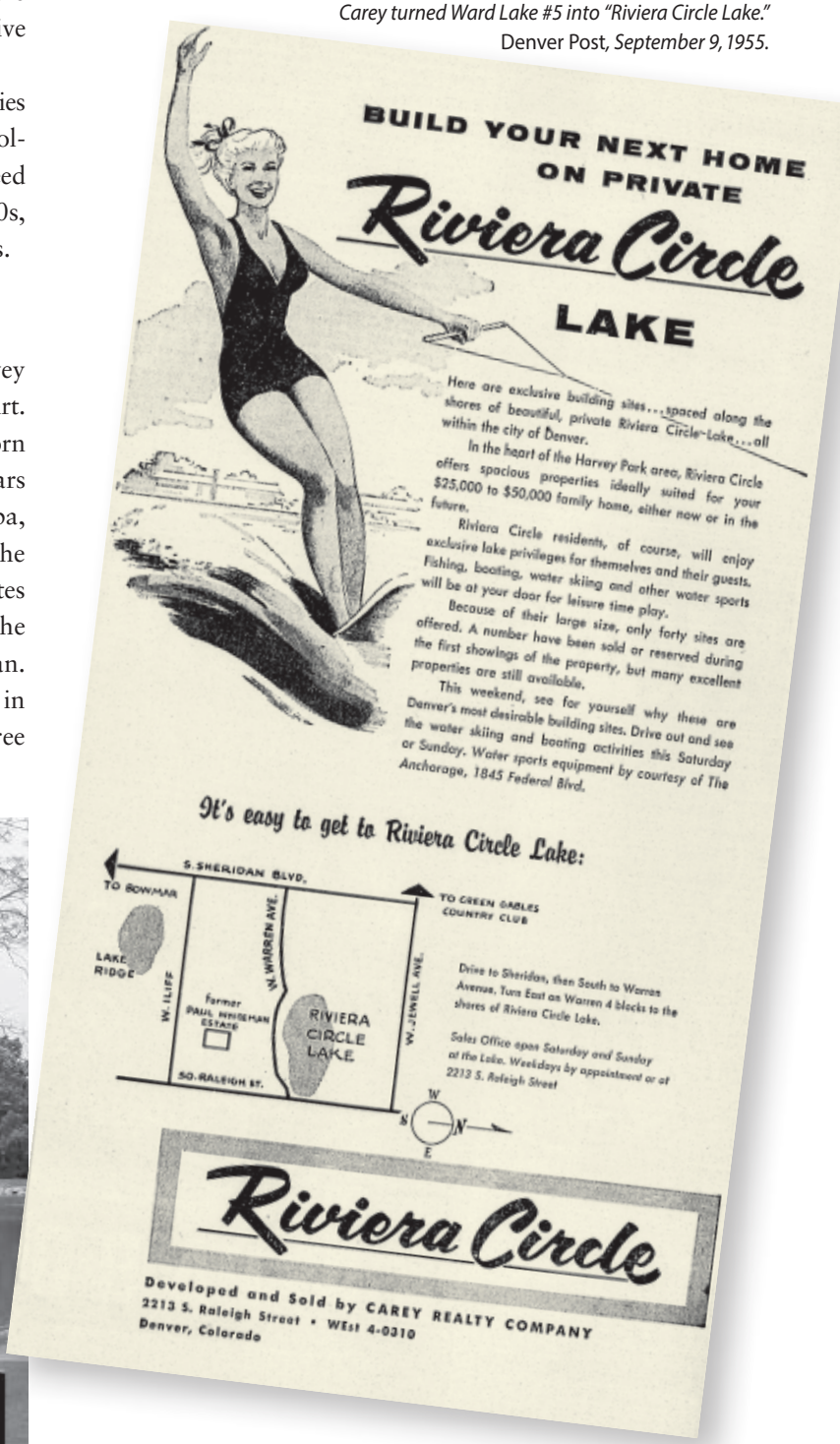


Restricted to nearby residents, Wolcott Lake took its name from Henry Wolcott, the early Denver telephone entrepreneur who owned a sizable portion of the land that would become Harvey Park. Courtesy Minka Ricker Photography.

Utilizing skills he developed in the military, Walt pursued a career as a craftsman in upholstery. He worked in that field until his retirement in 1993.

For Lily Reinfort, the norms of mid-century suburban life nearly mandated her role as mother and homemaker. While she did help with the family upholstery business, she focused her efforts on raising her three boys and maintaining the home.

Developers carved out enclaves within Harvey Park for bigger, custom-built homes, especially alongside irrigation reservoirs. Developer Lou Carey turned Ward Lake #5 into "Riviera Circle Lake." Denver Post, *September 9, 1955.*



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Here are exclusive building sites...spaced along the shores of beautiful, private Riviera Circle-Lake...all within the city of Denver.

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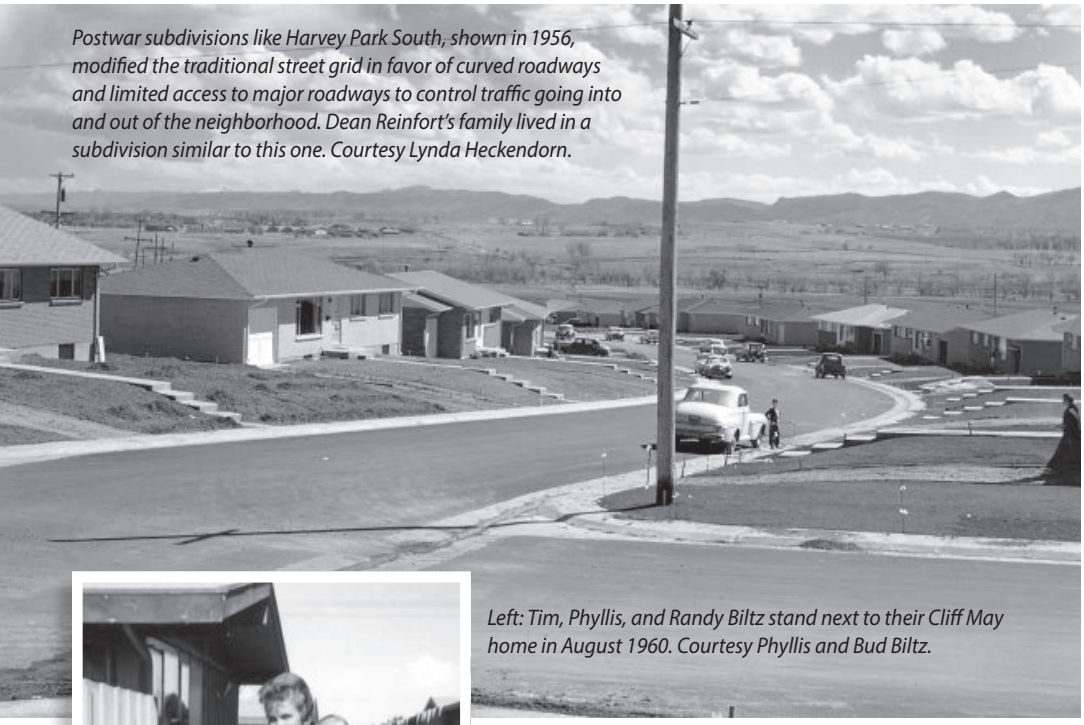


Postwar subdivisions like Harvey Park South, shown in 1956, modified the traditional street grid in favor of curved roadways and limited access to major roadways to control traffic going into and out of the neighborhood. Dean Reinfort's family lived in a subdivision similar to this one. Courtesy Lynda Heckendorn.

At Harvey Park's Dorothea Kunsmiller Junior High School, racial balance was achieved by busing in students from a satellite area in Denver's Park Hill neighborhood from about 1974 to 1982. Courtesy Southwest Denver Herald Dispatch.

Left: Tim, Phyllis, and Randy Biltz stand next to their Cliff May home in August 1960. Courtesy Phyllis and Bud Biltz.

After settling in the burgeoning suburbs, the Reinforts adopted new patterns of daily life in this white, mostly middle-class neighborhood of Denver: driving to work, letting the children walk to school, and shopping at new strip malls and grocery stores. The Reinfort children focused on school, activities, and free time, enjoying a newfound suburban norm of limited parental supervision.

Early Changes to the Suburban Ideal

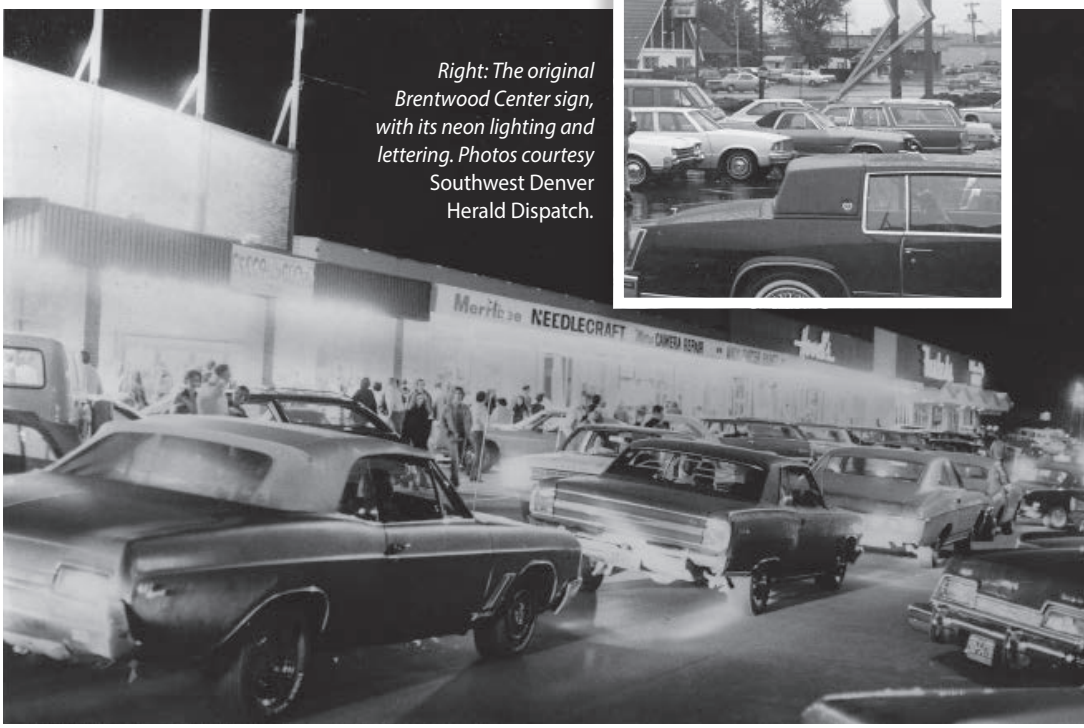
With the advent of voluntary busing for integration in the late 1960s, the federal government put Denver Public Schools on notice that segregation of students based on color, whether intentional or not, would not be tolerated. By fall 1974, a Supreme Court ruling (*Keyes v. School District No. 1, Denver, Colorado*) was fully implemented, mandating busing throughout the city. Most of southwest Denver's schools were deemed "too white" and established a paired attendance plan with distant minority schools at the elementary level or greatly modified attendance boundaries across neighborhoods to achieve racial balance. Busing for racial integration continued in many of Denver's schools until 1995.

Before any notion of desegregation had entered the minds of parents in Harvey Park, Park Hill, or elsewhere across the city, most kids simply got up each day and walked to their neighborhood school. As Dean Reinfort recalls,

> *My neighbor Dawn Sneith and I went to Doull Elementary for kindergarten and the first grade starting in 1972. My mom and I walked together for the first few times when the school year began, so that I would know how to get there. Later, Mom, Dawn, and I went a couple of times to school together, and then it was Dawn and I walking together to school. . . .*
>
> *After school, Dawn and I would sometimes play Frisbee, tag, or hide and seek. In addition, we would tend to form a small neighborhood or community of our own, using small Sesame Street finger puppets, and the small Fisher Price human-like toy figures as our models. We would give them names, and place them into small families and establishments like schools and businesses.*
>
> *Whenever I was at Dawn's house, watching TV shows was usually the main source of entertainment. However, when she was the first kid on the block to get Pong, and later the Atari video games, that also made it fun to come over . . . .*

Once busing began, any thought of walking to school vanished. Dean found himself on a bus to Fairview Elementary for part of his elementary school years. Later, he was assigned

Below: Moviegoers line up to see The Sting *at the Brentwood Shopping Center during the 1973 holiday season. Howell's and Hested's are shown at right.*



Right: The original Brentwood Center sign, with its neon lighting and lettering. Photos courtesy Southwest Denver Herald Dispatch.

to Denison Elementary, which saw its attendance so diminished after busing began that it was completely closed in 1982. Popular opinion in the neighborhood attributed this drop in attendance at Doull and Denison and other area schools to so-called "white flight" as a response to forced busing. But the Reinforts stayed in the school system.

Shopping Center Memories

For neighborhood residents, Brentwood Shopping Center supplied all the needs for shopping. The once vibrant strip mall remains today, with only three businesses in their original 1950s locations: a liquor store, laundromat, and McDonald's. Although it's been rebuilt many times over the years, this McDonald's at 1905 South Federal was among the very first to locate in Colorado. Next to it was another architectural wonder—the Big Top convenience store—built to resemble a circus tent. The building still stands today. While Barry's Restaurant, opening in 1967 at Jewell Avenue and Federal Boulevard, remains open for business as Newbarrys, most other businesses have come and gone along this stretch of South Federal: Tastee Freez, Howell's, Brentwood 4 theater, Red Owl, Russo's, Dairy Queen, the area's original A&W, A & J's Burger Drive-In, Tracy Photography, the International House of Pancakes/Cottage Coffee Shop, Putt Putt Golf, Roblyn Pharmacy, Judson's Hobbies and Crafts; the list goes on.

As Dean Reinfort recalls, within the Brentwood Shopping Center a variety of shopping possibilities awaited:

I have many fond memories of going to Brentwood over the years. These early experiences usually came with rides in my mom's 1960 Pontiac Catalina Safari station wagon. Right at the northwest corner of W. Evans Ave. and S. Federal Blvd. was a Mobil full service gas station. The attendants that worked there would come out to your car and fill it full of gas for you. They would also clean your windows. A bell would ring on the inside of the station whenever a car pulled up. The red Pegasus emblems at Mobil were always easy to spot.

If you needed to have film from a camera developed, Kodak was the place to go. They basically had a kiosk there where you could drop off your film. You would pay the amount at the stand, give your mailing address to them, and they would then send the film to you through the mail. You could also go back to the Kodak stand a few days later to pick up your photos.

We would shop at King Soopers, which was then located at Brentwood. One of the first things that you noticed was their giant sign that was over the entrance. It was made of red, yellow, and white flashing light bulbs, especially impressive at night. Another highlight was whenever my mom would give me a dime to go to the bakery to buy a cookie. Inside, a very nice lady who worked there, who appeared to be in her 60s, would peddle cakes,

pies, breads, donuts, and cookies. This was also a time when all of the grocery bags were made out of paper. There were no plastic bags and yet somehow we were able to get by. The bags said "King Soopers Discount" on them. It was also a catch phrase on a TV commercial that ran about King Soopers during that time.

The cash registers back then were manually operated. Each item had little orange stickers on them with the price listed. The cashiers had to push buttons manually to enter the prices for each item, and they could do it quickly. I was amazed, especially with how well Daisy and Loretta, our two favorite cashiers, did it.

One of the less joyful moments that one would occasionally see were the panhandlers who would hang around near the entrance to the store. Some of these panhandlers were homeless veterans of the Vietnam War. One veteran in particular was missing a leg. I asked him what happened to his leg. He said that he "lost it in Vietnam."

Remembering Hested's Five and Dime, Reinfort adds:

The candy and chewing gum aisle at Hested's was a kid's dream. Just about every kind of candy bar, hard candy, and chewing gum was available. One item that always drew my attention were the Wacky Packages. Each package contained three or four stickers portraying everyday products like foods and cleaners in a light-hearted and humorous way. Instead of Scope mouthwash, they would call it Scorch mouthwash with flames coming out of the bottle, for example. Another would be Drowny fabric softener instead of Downy.

One long-term tenant—an original one—was Dolly Madison Dairy and Creamery, in business until 2001:

I can remember as a little kid my dad taking me there to share a small bowl of ice cream. Dolly Madison was also a place to pick up any milk or butter. The main attraction there, however, was its soda fountain. It was truly a 1950s-style soda fountain, with swivel circular seats with no backs on them. Even right before it closed its door for good, taking a walk into Dolly Madison was like taking a walk back in time itself. The place had truly remained unchanged since it had opened in Brentwood back in the 1950s. An older lady had worked there, somebody who might have been working there since the very beginning.

A great item to be had from the soda fountain, and which was my mom's favorite, was the Claret Wine Soda. It had vanilla ice cream, carbonated unflavored soda water, a grape-flavored syrup that had a bit of a wine taste to it, and whipped cream. They were all combined into a shake machine mixer and blended together. Yet another great item at Dolly Madison was the awesome licorice and pumpkin flavored ice creams that came out at around Halloween and stayed throughout the fall.

Regarding the once ubiquitous Kmart stores:

Kmart, along with its adjacent grocery store, was present when my family moved to southwest Denver in 1965. My family sometimes shopped there for clothing and shoes. A trademark of Kmart was their blue-light specials. Basically, a blue light, which I can best describe as something you would see on a police car from the 1950s, was placed in an aisle of the store to alert the customers that there was a sales special in that particular area. The employees also wore aqua blue shirts, with the Kmart logo on it along with their name.

And the Evans Drive-In:

The Evans Drive-In theater stood at the northwest corner of South Clay St. and West Evans Avenue. It usually showed double features. If you only wanted to stay for one movie, the lights would come on around the perimeter of the inside of the drive-in, allowing the cars to leave. The second movie would begin about 15 to 20 minutes later. . . . Most of the people who went to the drive-in brought their own food with them. Some people also brought marijuana and alcohol.

Taking advantage of the new design of the Lincoln one-cent coin in 1959, a unique sign went up on South Federal. With the nearby construction of Abraham Lincoln High School, the Lincoln Center strip mall opened up south of the school, its main tenant being Crown Lanes Bowling Alley with its equally dominant signage. As Dean Reinfort recalls:

The Lincoln Center sign itself once displayed a giant Lincoln penny that completely rotated and lit up at night. It also had the year 1959 on it. . . . It was taken down during the 1980s. The highlight attraction at the Lincoln Center was Crown Lanes. It is a 24-lane bowling house which featured a pro shop where you could purchase bowling balls, and where you could get them drilled to fit your fingers. It also featured a restaurant and bar. Crown Lanes had bowling pin setters that were an aqua color, with a golden colored three-pointed crown at the center of each machine. It definitely had a 1950s look and feel to it . . . . Crown Lanes eventually replaced their lanes and machines with the latest AMF machines of the day. One other great draw was the pinball machines and video games. They had a sit-down Pac-Man video game by 1980. Both of my brothers were great bowlers and even worked at Crown Lanes in their teen years. My oldest brother, Ron, worked as a pin-chaser with the machinery in the back of the lanes, and my middle brother, Dave, worked at the concession stand, as well as cleaning the bowling alley. It is a testament to Crown Lanes that they are still there today—one of the few holdouts from the very foundations of Harvey Park and Brentwood as neighborhoods.

A parcel of former Jefferson County farmland annexed west of Sheridan Boulevard and south of Jewell Avenue became part of the Green Meadows subdivision, eventually dominated by an early Target store and associated strip-mall and smaller "big box" development. Other businesses included the Colorado Ice Arena, Cheri's Cocktail Lounge, Mr. D's Steakhouse, Majestic Savings and Loan, Handy Dan, and the very popular Pop Shoppe. The eye-catching Azar's Big Boy Restaurant was also a destination. The huge "Big Boy" statue, with his brown hair and red-and-white checkered overalls, lofted a deluxe cheeseburger on a plate. The unique building is still there as Rosemarys Café.

Regarding the Pop Shoppe, which was especially popular in the 1970s, Reinfort recalls:

Just about any flavor of soda pop that you could think of could be had at The Pop Shoppe. They only sold soda pop at The Pop Shoppe. The sodas themselves came in their own unique clear glass bottles with their trademark red and white Pop Shoppe logo on them. This pop tasted better than anything you can buy today. The top of the cap on the bottle would tell you what kind of soda was in the bottle. You could also get a multitude of these bottles placed in a red Pop Shoppe plastic crate. When you were finished with your sodas, you would return the empty bottles and crates and the store would give you five cents back for each bottle of theirs that you had. This Pop Shoppe closed down in the early 1980s.

Changing Faces, Changing Times

The brand-new Harvey Park neighborhood of 1955 represented the typical suburb of the postwar American landscape. The image of that time is captured again in the memories of Dean Reinfort and his family:

When Harvey Park came into existence in the mid to late 1950s, it was 90–95% white. The culture that it reflected was, in many ways, your quintessential middle to upper middle class suburban America. The song "Pleasant Valley Sunday" by The Monkees comes to mind whenever I think about this old neighborhood of mine as a child growing up in southwest Denver. Another common theme that ran through the neighborhood, for the most part, was Mom, apple pie, and the American flag. However, it also reflected a commitment to the values of family, hard work, education, and a sense of community. Many of my neighbors were veterans and their families. They were typically young and married with two or three children in tow. Your neighbors were also a source of support, and not just somebody that you lived next to. Over a period of time, these couples became middle aged, with children who had graduated from high school in the late 1960s and early 1970s. The vast majority of these high school graduates had moved out within a few short years after graduating from high school. By the time the mid-1980s came, most of these parents not only in Harvey Park but also all over southwest Denver were now middle aged with empty nests.

As a result of the baby boom, the student body of Abraham Lincoln High School reached 3,300 by the 1964–65 school year. Courtesy Lincoln High School.

This reality became very apparent, especially in the two decades between 1975 and 1995, as demographic shifts slowly but radically diversified neighborhood schools and shopping experiences along South Federal Boulevard. Vietnamese refugees and Chinese and Mexican immigrants began erecting signs in Spanish, Chinese, and Vietnamese for restaurants and shops south of Alameda Avenue. Prior to this time, many southwest Denver neighborhoods and schools, including Lincoln High, already had sizeable Mexican American populations made up of second-, third-, fourth-, or greater-generation Americans who more often than not spoke no Spanish at home. In 1968, Lincoln was 85 percent white and 15 percent Latino. Nearby Kennedy High School was 97 percent white. Today, Lincoln is over 94 percent

Latino with about 75 percent classified as English-language learners. Kennedy is 70 percent Latino and 10 percent Asian with about 40 percent being English-language learners. Today, the postwar strip mall of the Brentwood Shopping Center is dominated by Spanish-language businesses and customers as a result of direct immigration from Mexico and Central America.

Dean Reinfort reflects on these changes:

I didn't begin to have any Vietnamese Americans as neighbors until the years 1997 and 1998, when both long-term neighbors who were next door to me . . . had sold their homes and moved away. The Nguyen family moved directly to the south of me, and the Le family directly to the north of me. Since that time, many other homes in Harvey Park . . . have been purchased by Mexican immigrant families and Mexican Americans. This reflected an ongoing change in the postwar vibe of the neighborhood. The Cinco de Mayo celebration that occurs up and down both north and south Federal Blvd. each May, with lowriders and Mexican culture, was rare up until the 1980s and such a public celebration in southwest Denver simply didn't occur.

Regarding his neighbors of yesteryear and today, Reinfort muses further:

Our dear neighbor, Max Koch, was widowed and living alone by the time he moved to the house to our south. He was born in 1898. Getting a chance to visit with Max was a treat, as I got to see his old photographs on display during his days playing in the bands. He seemed to be active mainly in the 1920s and '30s, and played at least a couple of different instruments. He also had a superb collection of phonographs and records. Max had a finished basement, much like our own, which had an old light green General Electric wringer washer. Max also had a very nice 1958 Dodge sedan. My first experience with death came when Max passed away in 1973. One possession that belonged to Max that is still in our family to this day is his African violet house plant. It is a nice reminder [of] the great neighbor that Max had been to my family.

After Mr. Koch passed away, his house sat vacant until early spring of 1974. At that time, the Werth family moved in: Ken, Rita, Lenny, Tony, and Kim. I would tend to describe the Werths as your typical all-American type of family. They moved into the neighborhood as a young family. The children grew up, got married, and moved away from the neighborhood. Ken and Rita left their empty nest in 1997. They were replaced by our new neighbors: the Nguyens, Thanh and Ta.

Mr. Nguyen had served as an officer in the South Vietnamese army during the Vietnam War. He was able to bring himself and his family to the United States. Mr. Nguyen runs a restaurant and has always worked hard to keep his house and yard in great shape. Mrs. Nguyen has worked in both an Asian market and their restaurant. The Nguyen children grew and excelled at various professions, living their American dream. The children were all excellent students in school as well.

In the house next door, directly to the north of us, was a fine family by the name of Lee. They were an original family to the neighborhood, having moved into the neighborhood shortly after their house was built in 1956. . . . The Lees were both World War II veterans. After Don Lee's death in 1982, his wife Doris stayed in the home until 1998. . . . The new family that bought their home was the Le family. Instead of the English name of Lee, the new family had the Vietnamese name of Le. Both names are pronounced the same. I thought that was somewhat ironic . . . .

Tim, Bud, and Steve Biltz share a moment in the modern bathroom of their Cliff May home in December 1959. Courtesy Phyllis and Bud Biltz.

Facing: Residents are exploring historic district designation to protect the largely intact Cliff May subdivision within Harvey Park before the homes—quintessential examples of mid-century modern ideals—are overly altered or even scraped. The owners have lovingly restored and updated this house on South Newton Street. Courtesy Atom Stevens.

Both of our next-door neighbors were now Vietnamese American. Thanh and Dung Le had five sons and two daughters. Mr. Le had also served in the South Vietnamese army. The oldest and the youngest of the Le children were girls with five sons in the middle. It was almost an opposite family composition to the Nguyen family. However, like the Nguyen family, the Le family have been very gracious and respectful neighbors.

Along with my family, Vern and Raymona Evenson remain on the block from the early years of the neighborhood. Interestingly, Vern Evenson had served in the U.S. Navy during the Vietnam War. . . . .

The More Things Change . . .

Harvey Park recently celebrated its sixtieth anniversary, and some of the homes in the adjacent Burns Brentwood subdivision are over seventy years old. Unlike much of Denver, these neighborhoods have stayed remarkably intact. Very few homes have been scraped to make way for larger ones or modified so greatly that they no longer fit into the overall fabric of their streetscape. The homes' setbacks and their height and site orientation are the same as they always were—as if you were walking through the neighborhood back in the mid-1950s.

With no historic districts in place to protect the character of Harvey Park and Burns Brentwood, it's rather amazing that the kind of transformation remaking entire blocks in other Denver neighborhoods hasn't remade this area of southwest

Denver, too. Until recently, southwest Denver was one of the city's last bastions of so-called affordability for first-time homeowners. The special qualities of Harvey Park that have entranced generations of new families are still there, even as the area's demographics have dramatically changed. What brought people to southwest Denver to begin with—safe neighborhoods, well-built homes with finished basements, close-by schools, convenient shopping, proximity to the mountains, quiet parks, and friendly neighbors—remains true in the modern day.

Dean Reinfort offers some final thoughts on the lessons he takes away from his life in Harvey Park:

Overall, I have had some very interesting and nice neighbors, especially when I was growing up in southwest Denver. I am sure that these stories are not exclusive to Harvey Park but they illustrate what life was like during this particular postwar era in one area of Denver. The neighborhood in general still respects property and privacy. As a result, the neighborhood is relatively quiet. Another theme that hasn't really changed is the sharing and caring attitude that the vast majority of the neighbors display towards one another. This has always been expressed by gifts of food, especially during the holidays, as well as invitations to graduations, birthdays, and weddings amongst the neighbors in the community.

The strengths that a neighborhood can offer to its citizens are mutual respect, caring, and sharing. These are also beliefs that are best placed into effect when the collective consciousness of the neighborhood thinks and feels that way. This can lend itself to building a stronger home for the whole neighborhood. And if I've learned anything after spending fifty years of my life in Harvey Park, it is this: home . . . is the meals that are made, the conversations that are shared, the clothes that are washed, the lawns that are mowed; it is the fruits, vegetables, plants, and flowers that are planted and grown; it is the rooms that are cleaned, the cars that are fixed, and the gifts that are given and received on holidays, birthdays, Mother's and Father's Days, and on special occasions. Home is the house itself and the neighborhood it sits in with its neighbors all around. For my Harvey Park, even with witnessing its changes over all these years, home is right here.

For Further Reading

See also Jack Stokes Ballard, *Fort Logan* (Charleston, S.C.: Arcadia Publishing, 2011); Sharon R. Catlett, *Farmlands, Forts, and Country Life: The Story of Southwest Denver* (Boulder: Big Earth Publishing, 2007); Shawn M. Snow, *Southwest Denver* (Charleston, S.C.: Arcadia Publishing, 2016); Atom Stevens, "All in the Family," *Modern in Denver* (winter 2015): 122–39; and Amy Thompson, "Inside the Unique Architectural History of Denver's Harvey Park," *5280* (5280.com/2017/06/history-behind-denvers-harvey-park).

SHAWN SNOW is a fifth-generation southwest Denverite and the author of Arcadia Publishing's *Southwest Denver* and *Denver's City Park and Whittier Neighborhoods*. He is currently researching the history of current and former buildings within Denver's public school system. He has worked officially for History Colorado since 2006 and unofficially since 1999.

Forty Years of Preservation and Public Service: An Interview with Lee Merkel

Each year, History Colorado honors historic preservationists and advocacy groups with the Stephen H. Hart Awards for Historic Preservation. At the 2017 event, Lee Merkel received an award for his tireless advocacy of southeastern Colorado's historic resources. Lee has been involved in or led preservation projects totaling over $125 million in investment—from local projects to those using History Colorado State Historical Fund grants. The City Park Wall restoration in La Junta, the Bent County Courthouse, archaeology in Boggsville, the Huerfano County Courthouse and Jail—Lee has worked on some of his region's most notable historic resources.

Lee Merkel poses with his Hart Award alongside State Senator Leroy Garcia. Photo by Anthony Nern.

Colorado Heritage: ***What makes preservation worthwhile?***

Merkel: In my community development career with local governments and the state, I've come to realize that the retention of historic resources creates place and recognizes the history that defines a community and region. In reality, most buildings aren't built with the craftsmanship or care that those in the 1800s and early 1900s had! Many people view the removal of older buildings as "progress," but in others' opinions, those historic buildings reflect the definition of a community . . . .

CH: ***What are some projects that had a huge impact on a community?***

Merkel: I think of six or eight projects that DOLA [Colorado Department of Local Affairs] has funded to rebuild a substantial portion of the brick streets in downtown Trinidad over the past fifteen years. DOLA has been involved with the following steps:

- Removal and salvage of the historic bricks, which are several layers thick.
- Over-excavation of the street to remove old structural elements (dirt, gravel, old concrete, or whatever may be there).
- Replacing any underground utilities (water, sewer, gas, storm drainage pipes, etc.).
- Placing all other utilities underground to remove power lines, etc., from surface and view area.
- Compacting the soil and base material.
- Pouring a concrete structural layer of ten to fifteen inches.
- Replacing the old historic bricks as the wear surface and visible part of the street.

This process retains the historic character of the downtown area of Trinidad, while increasing the durability and life expectancy of the street for many decades, which will withstand the heavy mining and truck traffic that use many of the downtown streets—some of which also serve as state highways.

CH: ***How have preservation attitudes changed over the course of your career?***

Merkel: When I began to serve southeast Colorado as DOLA's regional manager in the Pueblo office, I discovered that many local government officials wanted to demolish older structures and build new ones. After I explained that they would usually find that they have more funding partners for historic restoration (State Historical Fund, DOLA, foundations, the Governor's Office of Energy Conservation, etc.), it could save the locals significant funds by engaging with funding agencies to work toward a solution instead. . . . A lot of locals simply start with that approach now.

Bent County Courthouse and Jail in Las Animas

Huerfano County Courthouse and Jail in Walsenburg

Read the full interview at medium.com/Colorado-Heritage-Extras. And, watch a video about Lee Merkel from the 2017 Hart Awards at youtube.com.

New Listings

In the National Register of Historic Places and Colorado State Register of Historic Properties

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation.

National Register of Historic Places

Animas Canon Toll Road
Between Durango and Silverton in the San Juan National Forest

Farmers State Bank of Cope
Cope

Natchrieb-Kelly Ranch
Buena Vista vicinity

Smith-Friskey Ranch
Buena Vista vicinity

Park County Historic Cemeteries, Multiple Property Documentation Form
- **Cleora Cemetery,** Salida vicinity
- **Como Cemetery,** Como vicinity

Colorado's Mid-Century Schools, 1945–1970, Multiple Property Documentation Form
- **Jamaica Primary School,** Aurora
- **S. A. Wilson Elementary School,** Colorado Springs

Our Lady of Mount Carmel Church
Denver

Built between 1899 and 1904, Our Lady of Mount Carmel Church—with its rectory, parish hall, and contemplative garden—is deeply significant to the longstanding cultural traditions of Denver's Italian American community. Designed by Frederick W. Paroth and an excellent example of the Romanesque Revival architectural style, Our Lady of Mount Carmel is the only national Italian church in Colorado. Historically, this church complex has served as the heart of Denver's Little Italy neighborhood. Its twin towers dominate a neighborhood that increasingly faces intense development pressure.

Dedicated parishioners spearheaded the property's nomination, working closely with History Colorado's Preservation Planning Unit. The history they presented in the nomination drew on the Mount Carmel Collection at History Colorado.

Roselawn Cemetery
Pueblo

Roselawn is the final resting place of people associated with major events in the Pueblo region's past, like the 1904 Eden train wreck, the 1918 flu epidemic, and the 1921 Great Pueblo Flood. Here, a cross-section of Pueblo's ethnically diverse early community is interred. Also visible are the evolution of burial customs, societal views of death, and the symbolism surrounding death—all reflected in grave markers and other funerary objects throughout the cemetery. A good example of the Lawn-Park Cemetery movement, Roselawn is a formally arranged setting balanced with natural elements, reflecting the evolution of cemetery design toward a more uniform, less picturesque landscape than its predecessors in the rural cemetery movement.

State Register of Historic Properties

Lon and Tillie Filoon House
Lamar

First Creek Ski Cabin
Winter Park vicinity

Do you know this building?

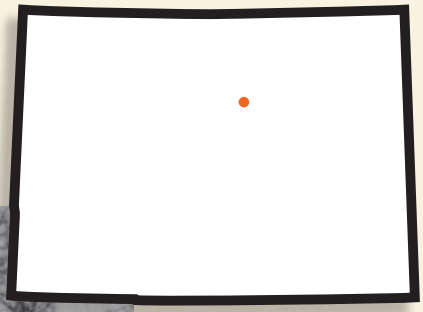
1. Where is it?
   a) Denver
   b) Eaton
   c) Gunnison
   d) Wray
2. When was it built?
   a) 1868
   b) 1889
   c) 1901
   d) 1932
3. What was its original use?
   a) Architect's office/home
   b) Attorney's office/home
   c) Field officer's quarters
   d) Newspaper office

Do you know this building?

Continued from page 29

BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: a) Denver, b) 1889, c) Field officer's quarters



With scattered military camps no longer needed for Colorado settlement, in 1887 the U.S. Army established Fort Logan in South Denver. Civilian architect Frank J. Grodavent designed two Field Officer's Quarters. The structures were completed in 1889, and one remains at Fort Logan today. Grodavent's design was later used for at least three West Point buildings, but no other Grodavent-designed officer's quarters are known to exist in the western United States.

The Army began housing officers' families by 1782, when wagons provided rudimentary shelter. In the 1860s, westward expansion necessitated more Army family housing, and the Army used available buildings. If new construction was needed, the Army held to stringent cost requirements, including a maximum per-person square footage allocation.

Despite these attempts to standardize family housing, the Army drew fire for its troops' poor living conditions. Army doctor John Shaw Billings berated the Army for not having uniform housing plans and guidelines. Such critiques prompted regulations in 1872 reflecting a direct correlation between the rank of an officer and size of his house; the higher an officer's rank, the more square footage the Army would grant him. Fort Logan's Field Officer's Quarters echo that philosophy with 3,689 square feet, not including the basement.

By 1900 the site boasted twenty-two buildings, two for officers. It became a recruitment depot, enlisting hundreds for World War I in 1917–18. Continuing as a military post, it contained a small prisoner-of-war camp, an Air Force convalescent center, and a discharge center during and shortly after World War II. Fort Logan National Cemetery was established on the property in 1950; the State of Colorado acquired the remaining land and buildings in the 1950s. The Field Officer's Quarters is now a museum.

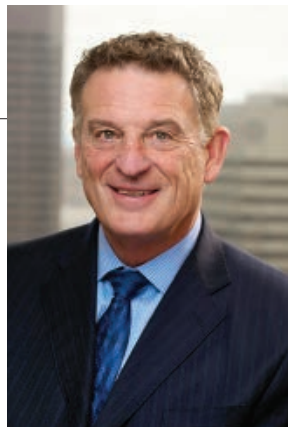
The State Register of Historic Properties listed the property in 1993, and the State Historical Fund has since awarded over $230,000 in grants for interior and exterior restorations.

Good to Know

National or State Register listed properties may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for Colorado State Historical Fund grants. These grants may be used for acquisition and development, education, and survey and planning projects. The next nomination submission deadline is February 2. For information, call 303/866-3392.

For more about these and all National and State Register properties in Colorado, visit historycolorado.org/oahp/national-state-registers.

History Colorado and Boettcher Foundation Honor Tim Schultz with New Gallery



History Colorado is proud to announce the opening of the Tim Schultz Gallery, presented by the Boettcher Foundation, in November on the third floor of the History Colorado Center. The gallery honors Tim Schultz's long service with the Boettcher Foundation on behalf of Colorado citizens.

Founded in 1937, the Boettcher Foundation is a philanthropic foundation where Tim served as president and executive director from 1995 through July 2017. Reflecting the founding family's values, Tim worked with dynamic thinkers and leaders to propel Colorado forward and help citizens make a difference. An example of his leadership is the establishment of the Boettcher Scholar alumni network, which is helping the 2,400+ Boettcher Scholars to actively engage in giving back to their communities.

Other highlights of Tim's tenure:

- More than 3,600 capital grants awarded, totaling more than $213 million
- Endowment growth from $171 million to more than $275 million
- The Boettcher Scholarship program, which evolved from a simple tuition payment to include lifelong programming and leadership development
- Webb-Waring Biomedical Research Awards established to fund biomedical research at Colorado institutions
- Boettcher Teacher Residency training program founded
- Accreditation and funding program launched for early childhood education centers
- Space to Create Colorado, a partnership with the Colorado Office of Economic Development, Colorado Department of Local Affairs, Artspace, and History Colorado to build arts-focused affordable housing and community space in rural communities

Growing up in Grand Junction, Tim attended Colorado Mesa University and Colorado State University, then began a career in banking and ranching. His foray into public service came as a Rio Blanco County commissioner before moving to Denver in 1982 to become commissioner of agriculture. Tim served as executive director of the Colorado Department of Local Affairs and as the first chairman of the Colorado Economic Development Commission.

An outdoorsman and rancher, Tim was a founding member of Denver Rustlers, which helps young farmers and ranchers earn money for their education. In 2016, he received the Governor's Creative Leadership Award for his work on Space to Create Colorado. He's been actively involved with Rural Philanthropy Days, Philanthropy Southwest, the Colorado Association of Funders, Biennial of the Americas, and the Colorado Wildlife Commission.

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Western Colorado Community Foundation/ Dave and Mary Wood Foundation

Ask Us!

Do you have a question for History Colorado? Ask us! In every issue of Colorado Heritage, *we'll field your questions about our collections, your own collections, Colorado history, archaeology, or historic preservation.*

Here are a few of the most common questions our Preservation Programs staff get, all about tax credits for historic preservation projects.

Q: *What are historic preservation tax credits?*

A: Tax credits help offset the costs of repairing and renovating a historic building by allowing the owner to reduce the amount of income tax they owe to the state.

Q: *How much of a credit can I receive?*

A: The state offers up to $50,000 in tax credits for residential property owners, and up to $1 million in tax credits for owners of income-producing properties, such as commercial buildings or rental properties.

Q: *Who is eligible for tax credits?*

A: Individuals, nonprofits, and for-profit companies who own a historic building that they use as a primary residence or for producing income (such as a commercial property or rental property) are all eligible.

Q: *How do I apply for a tax credit?*

A: Owners of residential properties can contact their local historic preservation society or organization or History Colorado for more information about applying for a tax credit. Applicants are urged to contact History Colorado's Office of Archaeology and Historic Preservation at 303/866-3741 as early as possible to ensure that all requirements are met when applying for these programs. Our staff can provide advice to owners, developers, and architects concerning appropriate preservation and rehabilitation measures. In some cases, our staff will review applications for tax credits and make official recommendations for approval. To read up on the ins and outs of tax credits, you can also visit HistoryColorado.org/grants/preservation-tax-credits. You can find more information about the tax credit program, including the online portal for applications, at the Colorado Department of Economic Development and International Trade website: choosecolorado.com/doing-business/incentives-financing/the-commercial-historic-preservation-tax-credit/.

Do you have a question for History Colorado? Send it to publications@state.co.us, and please put "Ask History Colorado" in the subject line.

A streetscape in 1920s Leadville, Colorado. 20005369

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In 1879, just three years after Colorado achieved statehood, Governor Pitkin established the State Historical Society (today's History Colorado) to collect and preserve items related to the state's identity. Today, History Colorado's Society 1879 honors those whose estate gifts will help preserve Colorado's past for generations to come. Estate gifts come in all shapes and sizes. Options exist. Contact Cheyenne Johnson at 303/866-4845 or Cheyenne.Johnson@state.co.us.

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Courtesy Minka Ricker Photography

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COLORADO Heritage

The Magazine of History Colorado January/February 2012 $4.95

IN THIS ISSUE

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- C. Waldo Love, Denver Artist

HISTORY Colorado

Colorado Heritage

The Magazine of History Colorado

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COLORADO
Heritage
JANUARY/FEBRUARY 2012

The Granada Relocation Center, or Amache, was a Japanese American internment camp in southeastern Colorado. Now a National Historic Landmark, between 1942 and 1946 it was home to more than 7,500 people—all of them forcibly relocated from the West Coast after Pearl Harbor. Amache is just one of the communities to be featured in the new people-centered exhibits Colorado Stories *and* Destination Colorado. *See what's in store for the opening of the History Colorado Center in April—and in the next two phases of exhibits—starting on page 4.*

4 **Behind the Scenes: *Not* Your Grandparents' History Museum**

14 **C. Waldo Love: Denver Artist**
Stan Cuba

He studied in Paris and sometimes found paying work in New York and Chicago, but Charles Waldo Love called Colorado his home. Colorado's landscapes moved him profoundly and became the subjects of much of his art. Love was an influential member of Denver's art community from the late '20s on, actively painting his adopted West until his death in 1967. His story begins on page 14.

DEPARTMENTS

2 From the President
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ON THE COVER

Multifaceted Colorado artist C. Waldo Love painted Cloud Shadows on Pikes Peak *in 1959. See the full image on pages 30 and 31.*

Background: Architectural rendering of the History Colorado Center by Tryba Architects

History Colorado Center
1200 Broadway, Denver
Open: Member opening Friday, April 27; Grand opening Saturday, April 28.
Call **303/HISTORY** or visit www.HistoryColorado.org

Byers-Evans House Museum
1310 Bannock Street, Denver
Open: Daily, except Sunday, 10 A.M. to 4 P.M. Guided house tours are at 10:30 A.M., 11:30 A.M., 12:30 P.M., 1:30 P.M., and 2:30 P.M.
Admission: Members free; nonmember adults $6; seniors and students (with ID) $5; children (6–12) $4. Group tours available. **303/620-4933**

El Pueblo History Museum
301 North Union, Pueblo
Open: Tuesday through Saturday, 10 A.M. to 4 P.M.
Admission: Members free; nonmember adults $5; seniors, children 6–12, and students with ID $4; children 5 and under free; children 12 and under free on Saturdays. **719/583-0453**

Fort Garland Museum
25 miles east of Alamosa off U.S. 160
Open: Thursday through Monday, 10 A.M. to 4 P.M.
Admission: Members free; nonmember adults $5; seniors $4.50; children ages 6–16, $3.50. **719/379-3512**

Fort Vasquez Museum
13412 U.S. 85, Platteville; 35 miles north of downtown Denver
Open: Wednesday through Sunday, 9 A.M. to 4:30 P.M.
Admission: Members and children under 5 free; nonmembers $2.
970/785-2832

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Georgetown/Silver Plume I-70 exits
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Grant-Humphreys Mansion
770 Pennsylvania Street, Denver
Open: For rental events, including receptions, weddings, and business meetings. **303/894-2505**

Healy House Museum and Dexter Cabin
912 Harrison Avenue, Leadville
Closed for the season: Reopens May 27. Group tours can be arranged during winter with prior reservation.
Admission: Members free; nonmember adults $6; seniors $5.50; children (6–16) $3.50; children 5 and under free. **719/486-0487**

Pike's Stockade
Six miles east of La Jara, near Sanford, Colorado, just off Highway 136
Closed in winter.

Trinidad History Museum
312 East Main Street, Trinidad
Open: Tours for groups of 12 or more by reservation. Self-guided tours of the Baca-Bloom Heritage Gardens are free.
Admission: Members free; nonmember adults $7; seniors $6; students and children (6–12) $4. **719/846-7217**

Ute Indian Museum
17253 Chipeta Road, Montrose
Open: January through June: Tuesday through Saturday, 9 A.M. to 4 P.M.
Admission: Members and children 6 and under free; nonmember adults $4.50; seniors $4; children ages 6–16, $2. **970/249-3098**

From the PRESIDENT

The Stephen H. Hart Library and Research Center is one of History Colorado's most valuable resources. Our vast collections bring the rich legacy of Colorado's past to researchers here and around the world. Our newspaper collection alone—the biggest in Colorado—has helped countless genealogists find their ancestors' birth, marriage, and death records; architectural historians to identify early buildings; lawyers to prepare legal cases; and novelists to discover new story ideas.

When the History Colorado Center opens this April, the library will provide access to 30,000 books, thousands of maps, more than 750,000 photos, more than 3,000 manuscript collections, and a wealth of other resources—including catalog information about the objects in our Material Culture and Decorative and Fine Arts collections. Our reading room is the primary portal to all History Colorado collections, now numbering over 15 million individual items.

Imagine what it takes to safely move, keep track of, unpack, and organize a collection of this magnitude! Since our move into the new building in September, collections management, curatorial, and contract staff members have worked diligently to get the books, serials, and manuscript collections—more than 110 pallets, each weighing between 350 and 700 pounds—unpacked and on the shelves. Compact shelving in the new collections storage area is far more efficient than the shelving in our old building, making collections easier to track and locate. The new storage area also features environmental controls with constant monitoring so documentary materials will be better protected.

It's no wonder so many of you have missed access to the library during construction of the new History Colorado Center—it's a resource that can't be found anywhere else. Though the History Colorado Center won't open until April, we know it's important to make these essential collections available to you as soon as possible. So, we're happy to announce that the Stephen H. Hart Library and Research Center will be open on a limited basis by appointment beginning January 25. See page 3 for details.

Edward C. Nichols, President and CEO

Sign up for the monthly *History Colorado NOW* electronic newsletter by emailing membership@state.co.us; or visit www.HistoryColorado.org and click on "Membership."

New & On View

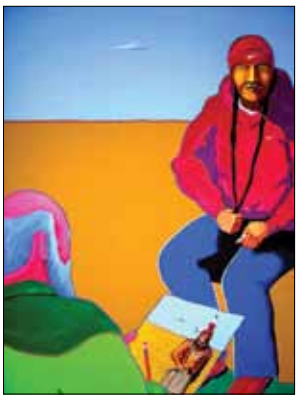
The History Colorado Center Opens in April!

Member Opening Friday, April 27
Grand Opening Saturday, April 28

See this issue of *Colorado Heritage* and www.HistoryColorado.org for more.
Details of our opening celebrations to come!

Offices Open for By-Appointment Business

History Colorado staff have moved into the new History Colorado Center at 1200 Broadway in Denver. Exhibits and public programs will open this April, but the State Historical Fund and Office of Archaeology and Historic Preservation are open now for by-appointment business. Until the History Colorado Center opens, all visitors enter through the visitor/staff entrance on Lincoln between 12th and 13th Avenues. Check in at the security desk on the right-hand side of the entry corridor and let the guard know the reason for your visit. See our website for hours and other useful information: www.HistoryColorado.org/oahp/we-have-moved.



Tribal Paths Online

We've created an online version of an exhibition that debuted at the Colorado History Museum—*Tribal Paths: Colorado's American Indians, 1500 to Today*. The exhibit looks at the lives of American Indians over the past five centuries. Explore four virtual galleries and an interactive Cheyenne Dog Soldier ledgerbook, all at http://exhibits.HistoryColorado.org.

Tribal Paths *features the work of Bunky Echo-Hawk (Pawnee/Yakama), who offers ironic juxtapositions in paintings such as* Eye of the Beholder, *shown here.*

Hart Library Services Update

Although the History Colorado Center won't open to the public until April, the Stephen H. Hart Library will be open by appointment Wednesday through Friday starting January 25. Construction will continue in the building during this time, but we look forward to accommodating researchers who've missed access to our collection.

Make an appointment starting January 11—email us anytime at cosearch@state.co.us or call 303/866-2305.

When the History Colorado Center opens in April, the library will be open Wednesday through Saturday, 10 A.M. to 5 P.M., and Tuesdays by appointment.

For photo services, email photos@state.co.us. To request research, email cosearch@state.co.us.

Behind the Scenes: *Not* Your Grandparents' History Museum

How do you turn months of research into an exhibit plan for a new museum?

In part 2 of our series about the History Colorado Center's new exhibits, we continue our behind-the-scenes look at the exhibit development process. Bill Convery, state historian and director of History Colorado's exhibits program, talks about how and why we've identified all-new themes for these all-new experiences.

After months of research that included talking with nationally renowned exhibit developers, History Colorado's exhibit specialists, educators, and curators came together to craft an interpretive plan for the new History Colorado Center.

The historical and contemporary storytelling possibilities were vast. Staff drew up a plan that will invite audiences to explore Colorado history *thematically*—by meeting people throughout the state and the places they've built; by discovering the landscape that has shaped us and that we in turn are shaping; and by tapping into the dreams, visions, and folklore that Colorado has always inspired in the people who've come here.

Colorado's allure to its people—past and present—will be a focus of the third phase of the History Colorado Center's exhibits.

In the past, History Colorado didn't have the opportunity to think this broadly. "Our scope for exhibitions used to be much smaller. We tended to focus on individual topics, like the 10th Mountain Division or cowgirls," says Convery. But with the opening of the History Colorado Center, exhibits will focus on universal themes that affect all of us.

A major goal of the new plan is to get visitors involved in stories about the state's past as a way to inspire them to make informed decisions. But what kinds of exhibits inspire visitors to connect the past to the future?

The developers are working within these three themes—people, environment, and dreams and aspirations—to engage the public with exhibits that are relevant, inspiring, provocative, and fun. All exhibits will include something to *do*, as well as things to see. As Convery says, "From time machines to a Model T simulation to a virtual ski jump, visitors have the chance to try on the perspectives of people in the past."

Working with some of the nation's top exhibit developers and media designers, History Colorado is creating memorable exhibits that are immersive, environmental, interactive, and compelling—for visitors of all ages.

When the History Colorado Center opens this April, visitors will experience Phase I of that plan: people-centered exhibits like *Destination Colorado* and *Colorado Stories*. Next fall, an exhibit looking at Denver from A to Z opens. And all of these exhibits will explore what the idea of "community" means to each of us—with stories of uplifting, heartbreaking, and even funny moments and individuals from Colorado's past.

Later, visitors will experience the second and third phases of the exhibit plan. Phase II will examine the inextricable links between Coloradans and this extraordinary landscape that is both fierce and fragile. History Colorado, in partnership with the Science Museum of Minnesota, will blend history and science to lead visitors on an exploration of the Mesa Verde region, the Dust Bowl of the 1930s, and the mountain forests today. As Convery explains, "Through storytelling, oral histories, and interactive experiences, we're placing science in the context of the social, economic, and political consequences of these issues on Coloradans past, present, and future."

Phase III will examine the allure Colorado has had—and will always have—for both residents and visitors. Convery is excited about this opportunity to provide a venue for civic engagement: "Colorado is larger than life, and this exhibit will use our larger-than-life history to encourage visitors to talk about the values they want to embrace—or reject—to build a better Colorado."

Convery advises visitors to anticipate a new museum experience at the History Colorado Center: "We want our exhibits to be evocative, memorable, and *fun*—however visitors might define that term. This isn't your grandparents' history museum."

Phase II will explore the dynamics of Colorado's scarce water and the legacy of Mesa Verde.

As part of Phase I, opening to members on April 27, Colorado Stories *looks at Steamboat Springs and the birth of recreational skiing.*

2011–2012 Lecture Series

Colorado in Our Time: Twentieth-Century Memories

How do we know if our experiences, memories, or actions will make history? The 2011–2012 lecture series focuses on recent history: the people, places, and ideas we've witnessed, read about, pondered, and experienced. Hear what it was like for one of the Little Rock Nine to move here in the '60s. Discover the political legacies of Patricia Schroeder, the first woman from Colorado elected to the U.S. House of Representatives. Explore environmental issues with lectures on wildfires and Colorado's ever-present battle over water.

All lectures take place at 1 and 7 P.M. at the Scottish Rite Masonic Center, 1370 Grant Street, Denver. Single lectures $7 for members, $8.50 for nonmembers. The eight-part series is $45 for members and $60 for nonmembers. Call 303/866-4686 for information. Sponsored by the Walter S. Rosenberry III Charitable Trust.

Colorado's Historical Water Wars: Why Whiskey Is for Drinkin' and Water Is for Fightin'

Tuesday, January 17

Colorado adopted the prior appropriation doctrine, or "first in time, first in right," with respect to water before statehood. That doctrine, combined with our dry climate and unique geology, laid the groundwork for epic battles over water rights. The battles have included fights between farmers and cities, between those who want to store water and those who want to protect the environment from large-scale dam building, and between water users on opposite sides of the Divide. Join Boulder water attorney Kevin Kinnear as he delves into these struggles, including Aurora's Rocky Ford Ditch transfer, Denver's Two Forks Dam, and the constant tug-of-war between the Colorado River and the Front Range's unquenchable thirst.

A Dome Where the Buffalo Roamed: Preserving Our Capitol

Tuesday, February 21

The Colorado State Capitol has overlooked downtown Denver for over a century. From its appearance on the outskirts of Denver in the late 1800s through its use and abuse in the twentieth century, it is one of the few large nineteenth-century buildings that remain standing in the city. Most recently, doomsday reports on the building's condition inspired renovation and historic preservation proposals, including the current repairs to the dome. Join Metro State and CSU history professor Dr. Derek R. Everett for a talk on the fluctuating fate of the State Capitol.

New From History Colorado!

Denver Inside and Out

Denver turned 150 just a few years ago—not too shabby for a city so down on its luck in 1868 that Cheyenne boosters deemed it "too dead to bury."

- *How Denver Got Two Railroads*, by Eric J. Clements
- *The Pioneer Medical Community*, by Rebecca Hunt
- *Early Schools*, by Shawn Snow
- *Denver Women in Politics*, by Marcia Tremmel Goldstein
- *Denver's Disorderly Women*, by Cheryl Siebert Waite
- *The Women of the Ku Klux Klan*, by Betty Jo Brenner
- *Denver's Early Jewish Community*, by Jeanne Abrams
- *"I Am a Denver Indian!"* by Azusa Ono
- *Building a Recreational Empire*, by Michael Childers
- *Summer Homes and Civic Identity*, by Melanie Shellenbarger
- *Inventing Cherry Creek*, by B. Erin Cole

132 pages/50 black and white illustrations/**Paperback $19.95**

History Colorado members receive a 10% discount! Simply order online at www.upcolorado.com and enter the coupon code "CHmember" at checkout, or call 1-800-627-7377 and give the coupon code when you place your order.

COLORADO

Tours & Treks

Take a Guided Trip Into the Past

The Denver Tea Room

Tea in the Wyman Historic District of Denver

Friday, January 20, 1 to 3:30 P.M.

Know the difference between an oolong and a Ceylon? Shaky on the distinctions between Queen Anne and Richardsonian Romanesque? Brush up on your tea and architecture in an afternoon walking tour of the Wyman Historic District. We'll see the Trinity Temple Building, Milheim House, Castle Marne, the House of 1,000 Candles, and more. Afterwards, enjoy high tea in a Victorian mansion. The Denver Tea Room—whose owner is a certified Tea Master—is praised for its inspired tea selection, delicious seasonal food, and elegant interior.
$42 members, $52 nonmembers

Loveland Valentine Tour by Bus

Friday, February 3, 9 A.M. to 3 P.M.

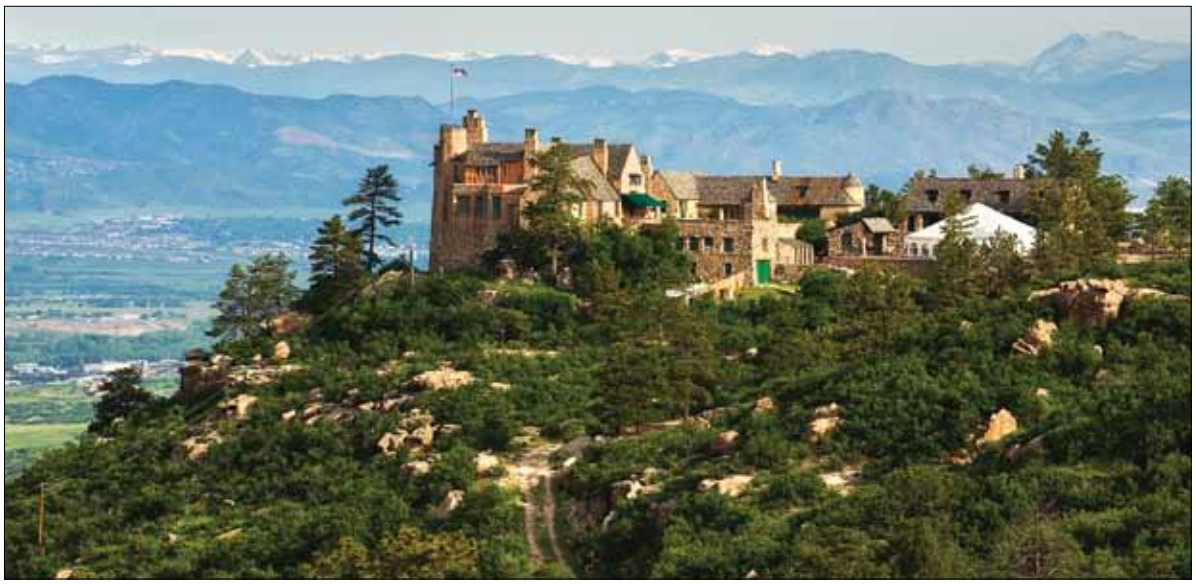
In the mood for love? Join us for a tour to the heart of love in Colorado—the city of Loveland. The Valentine's Day Re-Mailing Program keeps the postal system in Loveland busy, stamping and sending more than 200,000 envelopes every year. You'll get your valentines personally stamped, ready to send off to the sweetheart of your choice—maybe you have more than one! We'll also visit the museum to see valentine poems and art of the past and take in a few of the city's famous statues. The tour includes an hour for lunch, so bring some money.
$41 members, $51 nonmembers

Cherokee Ranch Castle Tea and Tour

Thursday, February 9, 1 to 3 P.M.

The sun of February may be brittle, but the warmth of tea and turrets will surely compensate. Join us at the Cherokee Ranch Castle, where antiques and artwork lead to oohs and aahs. An exclusive tour of the historic mansion will leave you wondering if you've ended up somewhere on the Continent, but don't worry—a quick look outside the windows will remind you you're at home. A formal tea, that most civilized of affairs, will make the day complete.
$52 members, $62 nonmembers

Cherokee Ranch Castle



Tours & Treks

Take a Guided Trip Into the Past

A Leap Year Chocolate Tour of Denver

Wednesday, February 29, 10 A.M. to 3 P.M.

Join us for a sweet tour of Denver's chocolate shops. Sample unique locally made candies as the chocolatiers share their techniques. At Roberta's Chocolates, Candies, and Nuts, meet the family that whips up unexpected combinations such as chocolate-dipped jalapeños and pickles. Then, learn how the folks at Sweet Nothings Chocolate Company infuse chocolate with flavors like hibiscus. We'll also stop for lunch (and more chocolate) at Cake Crumbs—a Park Hill treasure. Bring money for goodies along the way, and something more for lunch. Bus transportation provided.
$36 members, $46 nonmembers

The Gates of Lodore and Green River Rafting Adventure

Thursday, August 9, to Sunday, August 12

Experience the action, excitement, geology, and history of the Green River! History Colorado is proud to team up once again with Adrift Adventures to offer a four-day whitewater adventure. The Green River and Gates of Lodore expedition travels forty-four miles in the heart of Dinosaur National Monument. The Gates soar over 2,200 feet in the first two miles of the trip! Meander through three separate canyons before exiting at Split Mountain, and encounter more than twenty rapids, ranging from beginner to intermediate (suitable for ages 7 and up). Fort Lewis College historian Andrew Gulliford will share stories about the area's history. Adrift Adventures, a concessionaire of the National Park Service, provides eco-friendly, all-inclusive trips. For information, call Adrift at 1-800-824-0150. Limited to 25 participants, so call promptly to secure your space.
$680 members, $730 nonmembers

Registration required. To register, call 303/866-4686. You can find up-to-the-minute tour info online at www.HistoryColorado.org/adult-visitors/tours-treks. Directions provided at time of registration.

History Colorado's 2012 Tour and Trek Summit

Thursday, January 26, 6 to 8 P.M.
Grant-Humphreys Mansion,
770 Pennsylvania Street, Denver

Join us at the second annual History Colorado Tour and Trek Summit. We'll share the entire year's menu of tours, answer questions, and fill your calendars full of fun! We also want to hear about the tours you'd like to see in the future. Refreshments provided at this free event. **RSVP at 303/866-4686.**

UPCOMING TOURS

- **The Influential Irish of Denver with Tom Noel, March 11**
- **Behind the Scenes at Denver International Airport, March 23**
- **Lakewood's Heritage Center, March 31**
- **Denver's Depression-Era Architecture, April 14**
- **Forgotten Denver Bus Tours: Northwest Denver, April 22**
- **Sylvan Dale Ranch and Isabella Bird Trek, May 12–13**
- **Durango and Silverton Railroad, June 22–25**

Around the state

History Colorado

History Colorado has museums and historic sites throughout the state with events and activities for everyone.

Byers-Evans House Museum
1310 Bannock Street, Denver
303/620-4933

Lisa Law: Flashing on the Sixties Exhibit

Byers-Evans House Gallery,
January 6–February 29

Lisa Law captured the genesis of an era when she started taking photos in the early '60s. Whether backstage with the Beatles, marching against the Vietnam War, or in the communes of New Mexico, her passion for photography grew into a profession. Law documents history as she lives it, providing a unique "insider" perspective to a variety of worlds. Join us for a free opening reception January 6, 5 to 9 P.M.

Valentine's Day Tour and Tea

Saturday, February 11, 1:30 P.M.

Enjoy tea sandwiches, scones, fruit, and desserts in a special afternoon tea at the Byers-Evans House Museum. Tour the beautifully restored historic home before tea service. Adults $20 (members $16), children $15. Call 303/620-4933 for reservations.

The Turn of the Screw

Don't miss this ghost story full of psychological terror and intriguing mysteries! Living Room Theatre and the Byers-Evans House Museum present a return of the sold-out September production, opening Thursday, January 26. The show continues Fridays and Saturdays, January 27 and 28, and February 3, 4, 10, 11, 17, and 18.

A young woman is hired to care for two children who've recently lost their tutor and governess. In her first week, she discovers the fates of the house's current and recently departed inhabitants. All shows start at 8 P.M. at the Byers-Evans House Museum. Seating limited. Adults $17; students, seniors (62 and up), and members $15. Group rates available. Call 303/620-4933 for reservations.

Irish Augustine and Guy Williams in The Turn of the Screw, *at the Byers-Evans House Museum.*

Grant-Humphreys Mansion
770 Pennsylvania Street, Denver
303/894-2505

Quality Hill Bridal Show

Sunday, January 29, 11 A.M. to 3 P.M.

Enjoy one of Denver's finest boutique bridal events at the historic Grant-Humphreys Mansion. Whether you're newly engaged or finalizing your ceremony, don't miss this once-a-year event. Meet Colorado's top caterers and bakers, photographers, DJs, and wedding planners. View work samples from florists, invitation designers, and hair and makeup artists. Free admission and parking. For more, visit www.qualityhillbridalshow.com.

El Pueblo History Museum
301 North Union, Pueblo
719/583-0453

Friday Afternoons! Afterschool Programs

Fridays, January 6 to February 24, 1:30 to 3:30 P.M.

Join us Friday afternoons for a program that inspires kids to play, create, and imagine at El Pueblo History Museum. We'll introduce historical and cultural concepts using artifacts, maps, science projects, writing exercises, and art projects. For ages 7 to 12; $1 each afternoon.

Second Saturdays

Saturday, January 14 and February 11, 10:30 to 11 A.M.

Visitors of all ages will enjoy exploring the museum's galleries with a museum interpreter, followed by an interactive program with objects and fun projects. $1 per person.

History Colorado Volunteers Give Time and Talent

"As a History Colorado volunteer I get to share my love of history with schoolchildren and families."

—Ed Ellis, Membership Chair, History Colorado Volunteer Board

Margaret Greivel leads grade-school students on a tour of the Governor's Residence.

As we reflect on the creation of our stunning new History Colorado Center, there are a myriad of stories to tell about the people who are making it a reality. One such story is the vital role played by History Colorado volunteers—whose talents, generosity, and enthusiasm for the future know no bounds.

While staff readied to move into interim offices in spring 2010, fifty volunteers worked alongside us to help pack and move millions of artifacts, photos, and printed materials into temporary storage. Because of this help, an initial $2 million bid from the moving company to prepare and transport the collections dropped to $200,000. "We just couldn't believe our ears" says Kathryn Hill, Chief Operating Officer at History Colorado. "Our volunteers are indispensable to all we do here."

Late this fall, our Volunteer Board organized another effort to help us, as well as to commemorate the collective role volunteers play in this new era of History Colorado. Inspired by the *Destination Colorado* exhibit—a visitor experience volunteers have worked diligently to help create—the Volunteer Board approved a $10,000 grant for the *Make History Colorado!* campaign and agreed to match volunteers' gifts up to an additional $15,000. "This is an exciting opportunity where all volunteers have a chance to participate, since no gift is too small," says Jeanne Heimbuck, President of the Volunteer Board.

Destination Colorado will be one exhibit featured at the History Colorado Center's Grand Opening this April. Modeled on the prairie town of Keota, the exhibit will transport visitors to circa-1920 Weld County, where they'll learn about the daily life of those who farmed the land, the challenges they faced, and the sense of community that endures. *Destination Colorado* will introduce the themes that ground our other exhibits: the meaning of community, our relationship to the environment, and the Colorado spirit that inspires us.

To learn about becoming a History Colorado volunteer or to participate in the *Make History Colorado!* campaign, contact Abby Hoffman at 303/866-3961 or Abby.Hoffman@state.co.us.

From left: Volunteers Lonnie Farmer, Faith Hofstader, John Russell, and Jeanne Heimbuck

Calendar

JANUARY

6 Friday
FLASHING ON THE SIXTIES
EXHIBIT OPENING
Byers-Evans House Museum,
5 P.M. See page 9.

17 Tuesday
COLORADO'S HISTORICAL
WATER WARS LECTURE
Scottish Rite Masonic Center,
1 and 7 P.M. See page 6.

20 Friday
TEA IN THE WYMAN
HISTORIC DISTRICT
1 P.M. See page 7.

26 Thursday
2012 TOUR AND
TREK SUMMIT
6 P.M. See page 8.

29 Sunday
QUALITY HILL BRIDAL SHOW
Grant-Humphreys Mansion,
11 A.M. See page 9.

Bob Dylan, by Lisa Law

Loveland

FEBRUARY

3 Friday
LOVELAND
VALENTINE TOUR
BY BUS
9 A.M. See page 7.

9 Thursday
CHEROKEE RANCH CASTLE
TEA AND TOUR
1 P.M. See page 7.

11 Saturday
VALENTINE'S DAY TEA
Byers-Evans House Museum,
1:30 P.M. See page 9.

21 Tuesday
PRESERVING OUR CAPITOL
LECTURE
Scottish Rite Masonic Center,
1 and 7 P.M. See page 6.

29 Wednesday
CHOCOLATE TOUR OF DENVER
10 A.M. See page 8.

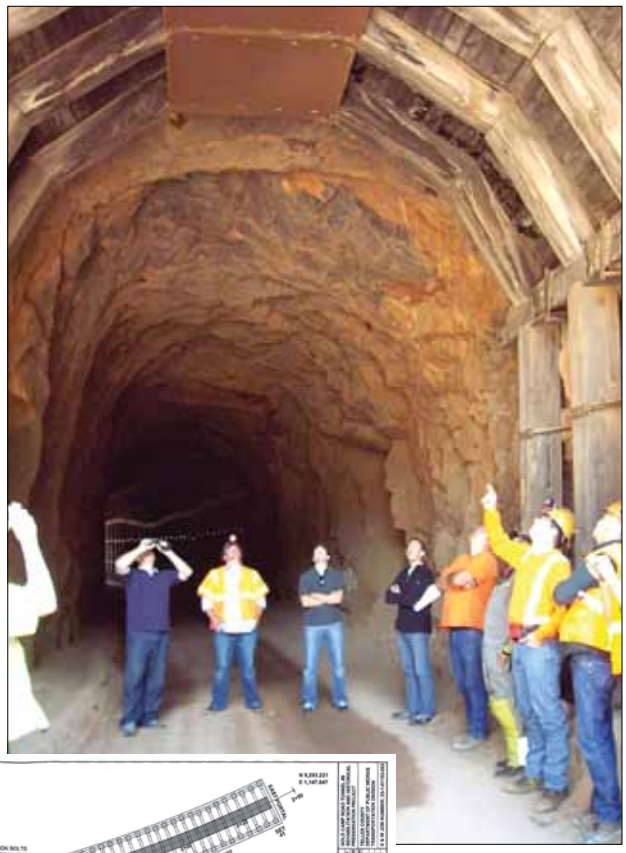
Repeated Events

FRIDAY AFTERNOONS!
AFTERSCHOOL PROGRAMS
El Pueblo History Museum,
1:30 P.M.
Friday, January 6, 13, 20, and 27;
February 3, 10, 17, and 24. See page 9.

SECOND SATURDAYS
El Pueblo History Museum,
10:30 A.M.
Saturday, January 14 and
February 11. See page 9.

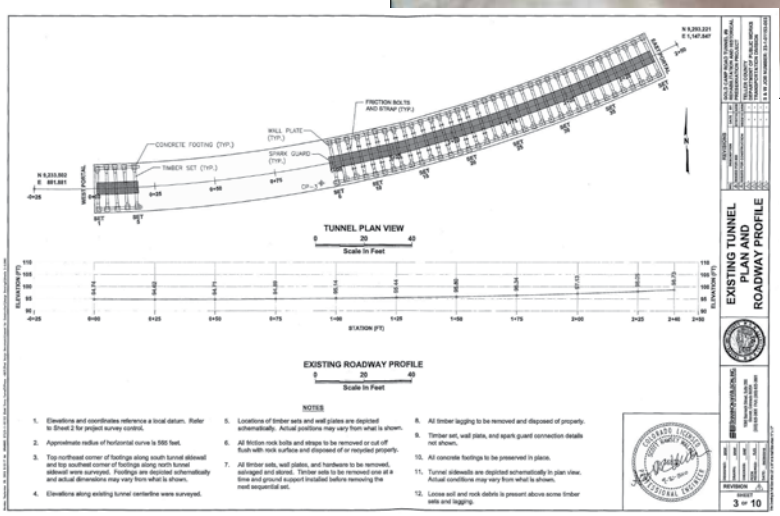
Restoring Tunnel No. 9 on Gold Camp Road

By James Stratis



The Colorado Springs & Cripple Creek Short Line Railroad ran between those two locales from 1901 to 1922. In 1923, the rail bed found new life as the Corley Mountain Highway—a toll road for cars. The highway's designers incorporated the timber-framed trussed Railroad Tunnel No. 9, which curved under the mountain. Of the nine original tunnels along the railroad, No. 9 was the only one that remained in use for the new auto road.

Over the years No. 9 deteriorated and was eventually deemed unsafe, with evidence of broken wood ceiling between the timber sets. Fred Clifford, Teller County Director of Public Works in nearby Divide, recognized the historic character of this 245-foot tunnel, listed in the National Register of Historic Places. The State Historical Fund provided a $200,000 grant toward the project cost of $339,100, with the goal of making the tunnel safe again while preserving its unique engineering features. After reaching an agreement with the U.S. Forest Service (owner of the land above the tunnel), the county contracted engineering design and stabilization treatments.



Local engineer Allison Baker signed on as project manager as Denver-based engineering firm Shannon & Wilson designed a repair that preserved the tunnel's historic integrity. Geological engineer Scott Walker found a significant collapse of stone above the broken ceiling, or "lagging." To fix this, the engineers eliminated the need for the timber posts and arched beams, replacing them with shotcrete—a concrete solution sprayed through a hose at high velocity—over reinforced mesh, bolstered with rock dowels more than 9 feet in length.

WLH Construction Company removed dangerous broken lagging and learned that some 300 tons of rock had broken loose from the mountain above the tunnel. Almost all of the timber sets and lagging were restored in their original locations. The rock collapse had also damaged the original train smoke guard, which ran the length of the tunnel. The county road crew removed and straightened the eight-inch-thick twisted steel and reinstalled it.

The skill and collaboration involved in the project resulted in an award of Engineering Excellence in November 2011 from the American Council of Engineering Companies of Colorado.

An interpretive kiosk will arrive at the Clyde Station site this spring, explaining the railroad features remaining and lost. And this extraordinary structure's historic pedigree is preserved for generations of travelers along today's Gold Camp Road.

New Listings

*in the **National Register of Historic Places**—the official list of the nation's historic places worthy of preservation*

M. J. Lavina Robidoux House

Aurora, Adams County (5AM.344)

The Robidoux House is an excellent example of a Craftsman brick bungalow, unusual in Aurora. Its one-and-a-half stories feature a cross-gabled roof with a full-width front porch supported by tapered and straight columns, large triangular knee braces supporting broad eaves, decorative exterior brickwork patterning, and original leaded and stained-glass windows. The interior boasts original quarter-sawn oak built-ins, trim, hardware, doors, coffered ceiling, and tiled fireplace.

Threemile Gulch Archaeological District

Park County (5PA.4455)

Threemile Gulch is significant in the areas of prehistoric archaeology, industry, exploration/settlement, and social history. For ten years, the South Park Archaeology Project has gathered data about 435 sites in the area. Because of its rich archaeological patterning, the district is characterized as a lithic landscape—a surface virtually draped in lithic materials that show extraction and use of petrified wood across millennia, particularly during the Archaic period. The National Park Service has featured this nomination at www.cr.nps.gov/NR/sample_nominations.htm.

Gold Prince Mine, Mill, and Aerial Tramway

Silverton vicinity, San Juan County, Mining Industry in Colorado Multiple Property Documentation Form (5SA.37, 5SA.585, 5SA.1335)

The Gold Prince Mine, Mill, and Aerial Tramway is a locally significant large-scale industrial mining and milling complex. In 1883 Rasmus Hansen struck a rich body of ore, and extraction at the Sunnyside Extension mine began. The complex was active until 1910, when the Gold Prince mill closed. The complex exemplifies multiple phases of development at a well-capitalized mining operation with production, transportation, and processing represented. The ruins of the Gold Prince mill at Animas Forks are monumental, demonstrating what was touted in 1906 as the largest and most modern mill in Colorado.

Colorado Register of Historic Properties

Union Pacific Twin-Unit Dining Car 5106

Denver (5DV.11223)

Union Pacific Twin-Unit Diner 5106 is significant in the area of engineering for the year 1953 and for transportation from 1953 to 1968. These rare cars show the innovation of the twin-unit diner, designed to efficiently feed patrons and operate a kitchen. Union Pacific operated the twin car on its *City of Denver* train. The railroad ordered new equipment in the mid-1950s to compete with the interstate system and improved air service.

Elmwood School

Hotchkiss vicinity, Delta County (5DT.1089) (delisted)

Good to Know

Properties listed in the National or State Register may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for grants from Colorado's State Historical Fund. The next nomination submission deadline is February 10. For more information, call 303/866-3395.

Do you know this building?

1. Where is it located?
   a) Bellvue
   b) Boulder
   c) Broomfield
   d) Buena Vista
2. When was it built?
   a) 1946
   b) 1951
   c) 1958
   d) 1969
3. What style is it?
   a) Contemporary
   b) Neo-Mansard
   c) Ranch
   d) Usonian

Answers on page 32

Jarre Canyon Sandstone, *1964, oil on canvas. Over the years, Love painted a number of images of Jarre Canyon in Douglas County, south of Denver. This one, done three years before his death at age eighty-six, shows his continued mastery of his craft. Courtesy Kirkland Museum of Fine & Decorative Art, Denver; formerly in the Harmsen Collection.*

C. Waldo Love: Denver Artist

Growing up in Denver before 1900, C. Waldo Love did not seem destined to become a professional artist. He first showed talent at age two when he made paper animal cutouts from the newspaper, to the delight and amazement of his parents. But he put his artistic inclinations on hold for almost two decades. Reminiscing late in life about his Denver childhood, he readily admitted, "My mind was on anything, except on anything that resembled work . . . . Work is work—I never did like it!"

BY STAN CUBA

In a letter to his father from New York in October 1902, the twenty-one-year-old laid out his future career path: "I think I shall get along very well, although it is going to take a great deal longer than I thought it would. I've about decided that if I can earn a decent living by the time I am thirty-five I will be doing well." His success as a commercial artist in Denver, Chicago, and New York gave him the ability to simultaneously develop his equally important career as a professional artist. Working in a traditional style, he painted figures, landscapes, still lifes, and miniatures on ivory with equal facility in several different media.

He once explained his approach to painting such seemingly diverse subjects: "It used to be that a portrait painter couldn't do a landscape, a landscape painter couldn't do a portrait—[and] neither of them could paint a still life. But I don't see any difference in any of them. They're all the same to me because the same principles underlie everything you paint."

Maybe Love inherited his artistic talent from his colorful maternal aunt, Blanche Roosevelt Tucker Macchetta, an opera singer and author. Following vocal studies in Paris and Milan, Blanche debuted at the Royal Italian Opera House in London's Covent Garden. She retired from the stage in the early 1880s, devoting herself to journalism and literature, and became acquainted with important figures in the world of literature and the arts such as Henry Wadsworth Longfellow, Giuseppe Verdi, Gustave Doré, and Guy de Maupassant.

Like many artists who made Denver their home, Waldo Love was not a native Coloradan. Born in Washington, D.C., he saw a bit of the world as a child. When he was seven, he and his older brother Tracy moved with their mother to San Francisco, where she found work as a recent medical graduate from Howard University, the only woman in her class of twenty students. The three traveled by ship to Panama with their black servant, Louise, who raised Love until he was nine. Crossing the isthmus overland on what he remembered as a "little jerk-water railroad"—the Panama Canal didn't open until 1914—they boarded a ship on the Pacific side for the balance of the trip up the West Coast to California.

Minnie was later joined by her husband, Charles, a law school graduate employed in the U.S. Government Printing Office in Washington, D.C., and the family lived in Berkeley and San Francisco for three years until moving to London in 1891. Low's Exchange Steamship Agency, owned by Waldo's aunt Fannie and her husband, Ned Low, hired Charles Love

Love works at his easel in Jarre Canyon, Colorado, about 1930. That summer he leased a mountain property in the area and held plein-air classes for some of his Denver students. Living in outbuildings on the property, the students helped milk the cow and fed the pigs and chickens. Love Family Collection.

Monument Valley, *oil on canvas, 1945. The Santa Fe Railway bought this painting from Love in 1947 for its company calendar and to use on its Fred Harvey Service dining-car menu. Some thirty-five years later President Ronald Reagan, who acted in* Death Valley Days *(filmed in Monument Valley, in northern Arizona), requested the loan of Love's painting for the White House. In 2004 the painting was again loaned for an exhibition,* Art and the White House, Presidential Selection 1960–2000, *organized for the opening of the William J. Clinton Presidential Library in Little Rock, Arkansas. Reprinted with permission of the BNSF Railway.*

"My mother decided that if I didn't have enough brains to get through school, I would have to be an artist, which apparently required no brains!"

to work in the ticket sales office. However, the city's climate did not agree with Charles, who contracted tuberculosis.

In 1893 the family relocated to the drier climate of Denver, which, along with Colorado Springs, was developing a reputation as a tubercular cure center. The Loves lived in North Denver before moving between several homes in the 1600 block of Broadway in the heart of the city. The first stood on the site of the old Shirley-Savoy Hotel and the second was across the street from the Majestic Building, the location of Dr. Minnie Love's first medical office.

Dr. Minnie C. T. Love, *oil on canvas, 1910. Graduating with a medical degree from Howard University in Washington, D.C., in 1887 (the only woman in a class of twenty), Waldo Love's mother was one of four incorporators of Children's Hospital in Denver the year he painted her portrait. Her family deposited her papers with the Colorado Historical Society (today's History Colorado) in 1986. Love Family Collection.*

Shortly after the family arrived in Denver, Minnie Love began a half-century of involvement in city and state civic affairs lasting until her death in 1942. An active suffragist, she was a charter member of the Women's Club of Denver and belonged to the Women's Christian Temperance Union and the American Medical Association. She was one of four incorporators of Children's Hospital, which opened in February 1910. She was also elected to two terms in the Colorado House of Representatives.

When the Love family landed in Denver they lost everything in the nationwide financial panic of 1893. Waldo's father did not consider recovering from his tuberculosis, but adamantly worked instead to support his family. He eventually became office manager of the Colorado Supply Company. Waldo's father also homesteaded 160 acres in Jarre Canyon west of Sedalia where the family spent summers in a sixteen-by-twenty-foot cabin. After Charles' death in 1907, Minnie built a tuberculosis sanitarium there but was not successful in managing the enterprise. Part of the homestead is still in the possession of their granddaughter, Mary Cornish, and other relatives.

Waldo attended the old Broadway School and then spent three years at East High School, although he did not graduate. "I didn't get through school very well because I refused to do homework," he said. "I felt the school day was plenty. I didn't have to work nights, so I didn't . . . . Dr. [William H.] Smiley [principal of East High] managed to keep me from staying in one class too long." In 1909 Love paid tribute to the prominent Denver educator with a portrait now in History Colorado's collection.

In 1899 Love followed his older brother Tracy to the Cutler Academy, a college prep school on the campus of The Colorado College in Colorado Springs. Waldo hoped to play football at Cutler but did not meet the team's weight requirements. He spent a semester at the school before transferring to the Students' School of Art in Denver in 1900. British-born

artist Henry Read—who came to Denver in 1890 to recover from tuberculosis—had founded the school on Tremont Place five years earlier. He educated a generation of Denver artists that included Grace Church Jones, Albert Olson, Elisabeth Spalding, and Allen True. In 1908 Read moved his school to a building he had specially constructed, now the Kirkland Museum of Fine & Decorative Art.

To the despair of his teachers and parents, Love humorously recalled his choice to study art: "My mother decided for me that if I didn't have enough brains to get through school, I would have to be an artist, which apparently required no brains!" Helen Grey's article, "A Denver Boy's Success," published in *The Denver Post* in June 1902, recounted that Waldo's mother "used all of her ingenuity to wake him up to the fact that his youth was passing faster than his wisdom."

Before accepting Love as his student, Henry Read held a long consultation with him. Recognizing his talent but acknowledging that he'd had it too easy up to that point, he declined to take Love's tuition and set him to work, reasoning that if his new student "has got anything in him, he will get it out and if he wants to be an artist [I will] make him work for it." For the next eighteen months, Love drew at the studio at night while employed during the day in the art department of the Reistle Engraving Company. Read's regimen paid off. In 1902 Love's full-length drawing of a male nude won him a scholarship to the Art Students League of New York, the second of Read's pupils achieving the honor.

An incentive for Love to win the scholarship was his girlfriend—later his wife—Orilla Wiley. They met at the Junior Christian Endeavor Society at Denver's Central Presbyterian Church while she was attending Manual High School. Their courtship lasted eight years because her parents felt his future prospects would not allow him to support a wife. Waldo promised Orilla that he would win the scholarship if she desired it. As a token of their relationship, he painted a skull topped by Greek letters in a small, diamond-shaped frame imitating her school sorority pin.

Dr. William H. Smiley, *oil on canvas, 1909. Love painted this portrait as a tribute to his former principal at East High School. Smiley managed to keep the future artist, who disliked homework, "from staying in one class too long." Smiley Junior High School and the Smiley Library were named in his honor. History Colorado Collection.*

Traveling to New York in the fall of 1902 with his brother Tracy, who was entering medical school, Waldo began a two-year course of study at the Art Students League. His teachers included Frank DuMond—a genre, portrait, and landscape painter affiliated with the League for sixty years who also taught Georgia O'Keeffe—and Frederick C. Yohn, whose career focused on paintings and drawings of military and frontier subjects. During Love's first New York winter his studies were interrupted when he contracted pneumonia, then a life-threatening illness for which there were no "wonder drugs."

As soon as he could be moved, his mother brought him to Colorado where he spent the summer recuperating at the family cabin. During his convalescence he did a charcoal drawing of a "proud Indian" wearing a feather headdress and contributed two monochromes—*Lady Macbeth* and *Portrait of Mr. Rett*—to the tenth annual exhibition of The Artists' Club in Denver. Founded in 1893 and known after 1917 as the Denver Art Association, the club functioned for thirty years as the forerunner of the Denver Art Museum. Love's inclusion in its 1903 show represents an early recognition of his artistic talent, since the show that year included many notable professional artists.

In the fall of 1903 Love returned to New York to complete his studies at the Art Students League. His parents then financed him for a year in Paris at the Académie Julian and the Académie de la Grand Chaumière. They were largely persuaded to do so because he shared a studio in the Montparnasse district at 13 rue Campagne Première with fellow Denver artist Lawrence Murphy. Love described Murphy as "five or six years older than I, but about two hundred years ahead of me in brains. A talk with him pulled my feet out of the mud."

Self-Portrait *caricature, pencil drawing, 1904. Love humorously depicts himself fully equipped as a western rabbit hunter whose prey maintains a safe distance behind him. Photo by Dean Lovett. Love Family Collection.*

Love became increasingly frustrated with the art instruction he received in Paris because it "amounted to criticism of what I had done, but [provided] nothing in the way of *real* instruction as I understand it. I finally decided that I had to dig in for myself." In August 1904 he wrote his mother, "The Louvre, I think, will take a good deal of my time this winter, and after which I think I shall do some copying there."

His visits to museums and galleries in Paris and London resulted in canvases such as *Rouge et Noir* (Red and Black) and *The Boa* that he sent home to Denver for exhibition at the Boutwell Gallery. His teacher Henry Read initially thought they were inspired by Old Master paintings until assured by his former student's letter from Paris that they were fanciful studies from a young artist's imagination.

In 1905 Love returned to Denver, teaching in a rented studio at the Women's Club Building and pursuing commercial work, such as his poster for the Arts-Crafts Exhibition held that December at the Majestic Building. Increasingly disheartened, however, by Denver's rather limited employment opportunities and cultural community after his years in New York and Paris, he began spending time on the family's Jarre Canyon homestead. Fancying himself a cowboy and a hunter, he became friendly with the local ranchers' sons his age and ended up having a good time away from any immediate family supervision. However, his ailing father, who valued duty and responsibility, scolded him in a lengthy letter for wasting time and neglecting his artistic talent.

In 1906 he returned to Manhattan to pursue a career in illustration. By the turn of the nineteenth century New York had become the center of a greatly expanded publishing industry. The growing market for book and magazine pictures as a source of both visual entertainment and product merchandising employed a legion of artists from 1880 to 1930, known as the Golden Age of American Illustration.

Sharing a studio with a few other young men also trying their hand at illustration, Love eagerly sold his drawings of bucking broncos, cowpokes, gunslingers, and other western subject matter to the editors of *The Great Southwest Magazine* and *Browning's Magazine* for between ten and fifty dollars apiece. His early illustration work, part of the early twentieth-century nostalgia for the disappearance of the "Old West," introduced him to the commercial art field. For more than twenty years he supported his family as a commercial artist.

In the fall of 1907 Orilla Wiley arrived in New York. Recently graduated from Colorado Agricultural College in Fort Collins—now Colorado State University—with a degree in domestic science, Orilla planned to take night courses in New York but ended up working at Tiffany's. Since she and

Love in his Paris studio, 1904. Love shared his Montparnasse district studio with fellow Denver artist Lawrence Murphy. He sent the painting on the easel, The Boa, *home to Denver for exhibition at the Boutwell Gallery on Sixteenth Street. Love Family Collection.*

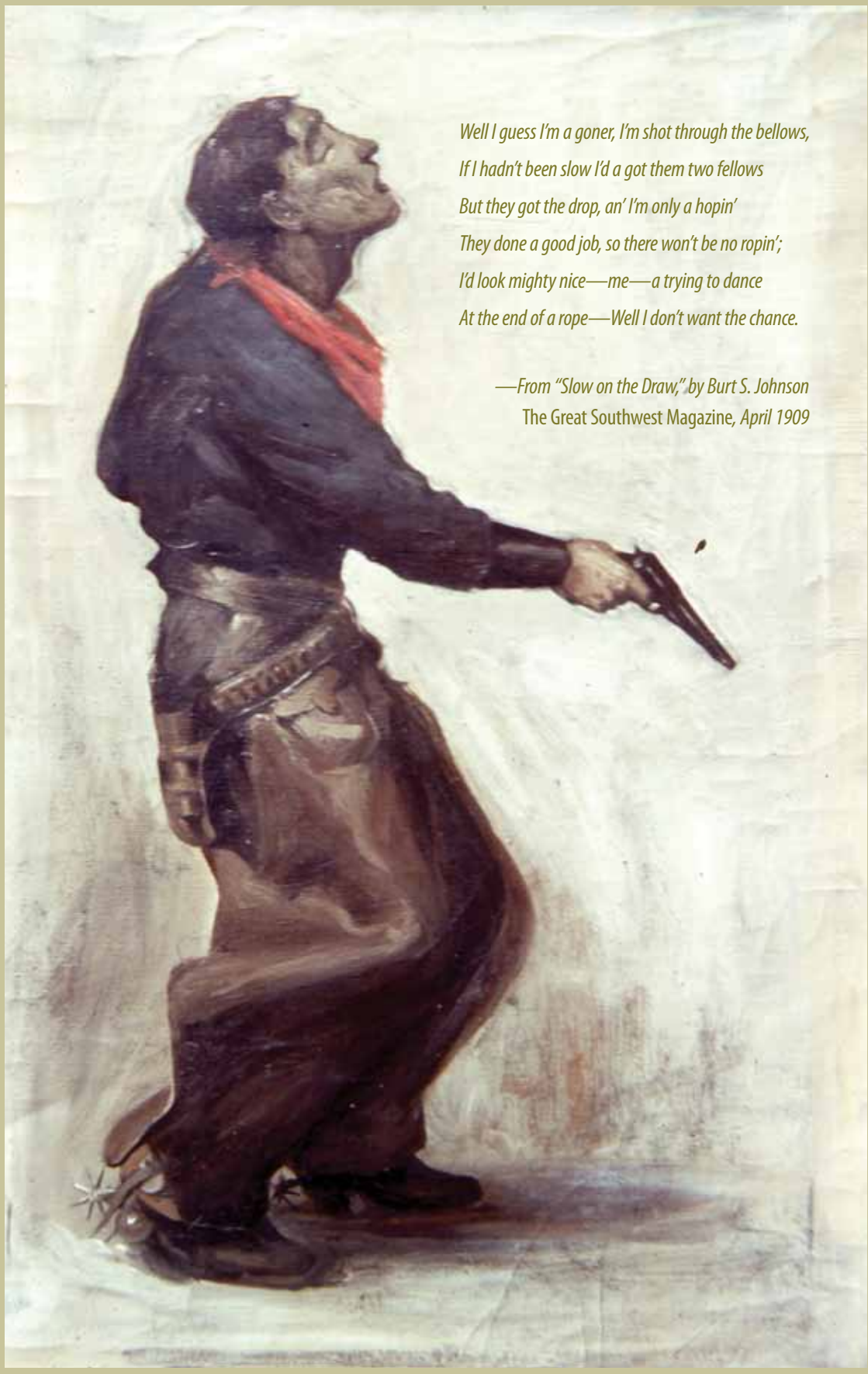
Frenchman on the Seine, *monotype, 1904. One of the few extant examples of Love's work from his yearlong study in Paris at the Académie Julian and the Académie de la Grand Chaumière, this monotype shows a Frenchman in traditional* sabots *(wooden shoes) working under a bridge on the Seine River. Love Family Collection.*

Art-Crafts Exhibition Poster, *charcoal and ink, 1905. Designed by Love in the Arts and Crafts Style then in vogue, this poster is an early example of his work in advertising. Love worked as a commercial artist for sixteen years in Chicago, Indiana, and New York before permanently relocating to Denver with his family in 1927. Love Family Collection.*

Waldo both had modest incomes, they decided to marry. On Friday, March 13, 1908, they traveled downtown on her lunch break to pick up their marriage license, only to be confronted by a long line. On account of the date, no one was willing to risk bad luck by taking license number thirteen. Orilla and Waldo did so willingly because their wedding was set for the following day at the Congregational Church in Manhattan. Superstition about Friday the Thirteenth did not cloud the beginning of their life together, and in 1967 they celebrated their fifty-ninth wedding anniversary. In fact, thirteen was always Orilla's lucky number.

The couple returned to Denver, living for a time with their newborn son, Dudley, at Brinton Terrace in the shadow of Trinity Methodist Church. Often called "Denver's Greenwich Village," Brinton Terrace provided studios and residential apartments beginning in 1882 for several generations of artists, musicians, journalists, photographers, and physicians. The location of the Denver Academy of Fine and Applied Arts and the city's first commercial art gallery, which Cyrus Boutwell operated, Brinton Terrace was home at one time to artists John Thompson and Allen True. Both Thompson and True did a number of murals that can still be seen around Denver,

Love poses as a gunslinger in his studio, about 1904. Lore of the nineteenth-century West fascinated Love. He used this photo as a reference for his painting Slow on the Draw *five years later. Love Family Collection.*



Well I guess I'm a goner, I'm shot through the bellows,
If I hadn't been slow I'd a got them two fellows
But they got the drop, an' I'm only a hopin'
They done a good job, so there won't be no ropin';
I'd look mighty nice—me—a trying to dance
At the end of a rope—Well I don't want the chance.

—*From "Slow on the Draw," by Burt S. Johnson*
The Great Southwest Magazine, *April 1909*

Still Life with Columbines, *oil on canvas, 1909. Depicting a bouquet of columbines— Colorado's state flower—in a copper pot, this was one of two paintings Love showed in the annual exhibition of the Denver Artists' Club in 1911. Photo by Dean Lovett. Love Family Collection.*

including at the Colorado Business Bank, St. Martin's Chapel of St. John's Episcopal Cathedral, the Brown Palace Hotel, and the Colorado State Capitol rotunda. Brinton Terrace was demolished in 1956 for a public parking lot.

During the several years the Loves lived in Denver after the early days of their marriage, Waldo was a commercial artist for the Clason Map Company. He also produced black-and-white advertisements and postcards for the Oxford Hotel and the McDuffee Motor Company, as well as the racing program for the new Denver Motor Speedway.

Besides his commercial work, he painted portraits of his immediate family and friends, landscapes, and still lifes. Two extant canvases are *Still Life with Columbines* and a portrait of his wife that were included in the 1911 annual exhibition of the Denver Artists' Club. Following his return from New York in 1908, he became an active member of the club, showing with other notable Denver artists.

Facing page: Slow on the Draw, *oil on canvas, 1909. This painting illustrates Burt S. Johnson's poem of the same title in the April 1909 issue of* The Great Southwest Magazine. *This and similar publications showed a nostalgia for the disappearance of the Old West. They also helped foster the Golden Age of American Illustration, providing employment to a legion of artists between 1880 and 1930. Love Family Collection.*

Love also continued to pursue western subject matter. An example is *Slow on the Draw*, a painting used to illustrate Burt S. Johnson's poem of the same title that was published in the April 1909 issue of *The Great Southwest Magazine*. For the composition of this and similar paintings Love relied on posed photographs of himself and others. He owned a camera as a young man and maintained a lifelong interest in photography.

Despite being close to their families in Denver, Waldo and Orilla longed for big-city life and the greater employment opportunities it offered commercial artists. In 1911 they moved to Chicago, where Waldo worked as a freelancer before being hired at the advertising department of the Rumely Company, a manufacturer of agricultural equipment in La Porte, Indiana. While based there, his professional art endeavors received welcome encouragement with the acceptance of his portrait of a Mr. Rett by the Art Institute of Chicago for its Seventeenth Annual Exhibition of Artists of Chicago and Vicinity.

In 1913 the Loves moved back to New York, where they lived for the next fourteen years before permanently relocating to Denver. Based in Manhattan, Waldo enjoyed a successful

Antelope Hunt, *oil on canvas, 1912. Love's experience as a hunter in Jarre Canyon and elsewhere formed the basis for this painting's composition. Love Family Collection.*

career as a commercial artist, designing monochromatic and full-color ads for well-known companies such as Del Monte, Edison Mazda Lamps, Elizabeth Arden, Jello, Karo Syrup, Knox Hats, Mack Truck, Marlboro Cigarettes, and the Wright-Martin Aircraft Company. The ads appeared in *Cosmopolitan*, *The Ladies Home Journal*, and *The Saturday Evening Post*.

During World War I Love produced a poster for the Red Cross War Fund featuring wounded soldiers and a displaced family. He also did fifteen illustrations and the cover of the Majestic Ship Line's promotional brochure, as well as covers for *Adventure Magazine*, *The Literary Digest*, *Popular Science*, and the *Wells Fargo Messenger*. In the late 1920s with the increased use of photography in advertising, he incorporated the posed shots he took of his son, Dudley, in ads for the Montague Rod and Reel Company in Massachusetts.

His commercial career sometimes affected his fine art. His work on the "Jello Girl" in New York, for example, resulted in a number of exquisite, small watercolor miniatures on ivory. In addition to family members and friends, after 1927 he painted samples of film actresses Myrna Loy, Rochelle Hudson, and Constance Bennett.

The Loves lived variously at Douglaston in Queens, Glen Head on Long Island, and at Croton-on-Hudson. On the weekends Waldo painted landscape scenes he observed on short walks from their home, such as *Old Orchard, Long Island*, and *Giant Oak, Long Island*. They not only allowed him to unwind from New York's hectic pace, but also kept him in touch with the fine arts side of his career.

To avoid the daily commute into Manhattan, Waldo usually stayed at his West Thirty-seventh Street studio during the week. With the income from his commercial work he often shopped at Macy's Department Store, where he bought a number of Oriental rugs and antique Japanese prints, as well as vases and plates used in his still lifes. His daughter, Mary Cornish, recalls that her "poor mother saw him come home with his new purchases and wondered how much he spent."

His membership in the Commercial Artists Association of Colorado, combined with his previous commercial work in New York, helped him land clients in Colorado after relocating to Denver in 1927. In the late 1920s he did a lot of advertising for the Broadmoor Hotel in Colorado Springs and for the national "Colorful Colorado" campaign. His ads—encouraging both recreational tourism and permanent residence—appeared in *Time* and *The Saturday Evening Post* in the early 1930s. Some of them featured his landscape painting *Lindbergh Peak and Fair Glacier*. He also did work for the Denver Dry Goods Company, Johns Manville, Kuner's, and Tivoli Beer.

Within a year of relocating to Denver, Love became one of fifty-two charter members in 1928 of the Denver Artists Guild, the successor to the Denver Artists' Club and the Denver Art Association. Comprising most of the city's professional artists at the time, the guild promoted awareness and appreciation of the fine arts in the community at large. It also fostered the same mutual support and enthusiasm that its charter members had experienced

Under Depression-era federal programs, Love found employment at the Colorado Historical Society—today's History Colorado—where he painted fourteen portraits of trappers and traders.

as members of the two predecessor art groups, through monthly meetings and lectures, sketching trips, dinners, and other social events.

Later guild president from 1937 to 1939, Love participated in its inaugural exhibition on June 11, 1928, at 1421 Court Place (now a public parking lot). In the 1930s he took part in the group's outdoor summer shows at the Voorhies Memorial in Denver's Civic Center and in its benefit auctions held at Chappell House, an impressive Capitol Hill mansion at 1300 Logan that in 1923 became the headquarters of the newly established Denver Art Museum. The guild's summer shows, auctions, and annual members' exhibitions assumed particular financial importance for the artists who had experienced a marked reduction of job opportunities and a decline in income with plummeting art sales at the onset of the Great Depression.

The Depression's economic fallout also curtailed Love's commercial work, but he found other opportunities. Under federal programs set up by the Roosevelt Administration to assist the nation's artists, he found employment in 1934 at the Colorado Historical Society—today's History Colorado—in Denver. For the next two years he painted fourteen portraits of early nineteenth-century trappers and traders, among them James P. Beckwourth and Ceran St. Vrain. His portrait of Baby Doe Tabor was reproduced on the cover of *Life* magazine in 1959.

While at the Colorado Historical Society he produced the large *Early Colorado Historical Map*. Using data supplied by historians LeRoy Hafen and Edgar C. McMechen, he created for the map's border twenty-four watercolor miniatures of important events and personages from the state's annals. They included Ute Chief Ouray, Generals Zebulon Pike and John C. Frémont, Territorial Governor William Gilpin, and *Rocky Mountain News* publisher William N. Byers. The topographic division of mountains and plains is richly overlaid with a variety of images: Mesa Verde, fur trappers, the Santa Fe Trail, the first stage to Denver, and animals native to Colorado, among others.

In the 1930s Love gained increasing recognition for his striking Colorado landscapes regularly shown in the Denver Artists Guild's annual exhibitions. Due to requests from aspiring artists who admired his work, he taught at the Art Students Club of Colorado and at Denver's Opportunity School. In the summer of 1930 he conducted daily art classes for a few participants at a leased mountain property near the family's Jarre Canyon homestead, complete with ranch house, barn, and outbuildings. The group painted every morning and did chores in the afternoon and evening, helping Orilla make bread, chopping wood, milking the cows, and taking care of the pigs. During one of the outdoor painting sessions Love held in later years near his own cabin, a bear

Jim Baker (1818–1898), *oil on canvas, 1938. A trapper and guide, Baker was a friend of Jim Bridger and Kit Carson and a scout for John C. Frémont. He was appointed a captain in the Colorado Militia in 1859. In 1873 he bought a ranch near Savery, Wyoming, where he spent the rest of his life. History Colorado Collection.*

showed up. He said, "Don't move, don't get excited; he'll go away"—and sure enough, the bear did.

During the 1930s Love briefly returned to the monotype medium from his student days in Paris, completing *Mountain Scene* and *Cottage*. He also etched four small-format Colorado landscape scenes: *Retreat* (the Santa Maria Catholic summer camp west of Denver), *Pikes Peak from Woodland Park*, *Cathedral Spires–Garden of the Gods*, and *Struggle at Timberline*.

The far-ranging activities of the Denver Artists Guild, including its national print exhibition and its publication *The Western Artist*, secured an invitation from the Municipal Art Committee of the City of New York to send a representative sample of Colorado-inspired paintings and sculptures to the First and Second National Exhibitions of U.S. Art. They featured contemporary artists from the forty-eight states and five American possessions and territories.

Baby Doe Tabor (1854–1935), *oil on canvas, 1935. One of Love's best-known Colorado portraits is this depiction of Horace Tabor's second wife. Tabor was one of the wealthiest men in Colorado at the time of their marriage—an event that caused a scandal in the 1880s. He later lost his entire fortune, and she lived the rest of her life in poverty. History Colorado Collection.*

Love's beautiful landscape *Cloud Shadows on Devils Head Ridge*, painted near the family homestead, was included in the second national held in July 1937, at the American Fine Arts Society Galleries in Manhattan. He felt honored to be part of such a large, representative exhibition in the city where he had worked as a commercial artist.

As staff artist from 1936 to 1954 at the Denver Museum of Natural History—now the Denver Museum of Nature & Science—he used his plein-air painting experience and photographic memory in painting thirty-three panoramic backgrounds for the animal habitat groups still viewed annually by hundreds of thousands of visitors. His *Mount of the Holy Cross* for the Summer Mule Deer Group, for example, is the space equivalent of 312 average-sized easel paintings. He first sketched the charcoal outline of a scene on the wall and then painted it during the next four to six months.

Love executed all of the backgrounds in the Walter C. Mead Hall depicting the life zones of the Rocky Mountain Region and those for the extinct and rare birds of North America in the Ellen M. Standley Hall. Also to his credit are four of the eight panoramas in the Charles Boettcher Colorado Mammal Hall, each with a spectacular Colorado scene, and one of tropical Queensland in the adjacent Australian Hall. A favorite with museum visitors is his rose-hued winter backdrop for the polar bear group on an Arctic ice pack.

His panoramas are so perfect that they "blend into the three-dimensional foregrounds of plant and animal life with no visible line of separation between the two," according to a Denver Museum of Natural History annual report. In a 1954 *Denver Post* article he described the technical challenge faced in his museum work: "It is a question of trying to find out what nature does, and do likewise . . . . But I also must achieve a feeling of daylight under fluorescent lights, which isn't so easy, since the brightest light in the backgrounds is comparable to a cloudy day. Because of this I use a very high-keyed palette."

In recognition of his contribution to the museum, the City Club of Denver gave him its Fine Arts Medal in April

1944. At the conclusion of his humorous acceptance speech he noted, "I'm still at the museum, and they'll probably have to close the place to get me out!" Although he retired a decade later, the museum called him back periodically as a contract artist. His longstanding connection with the institution helped secure space for the annual exhibitions of the Denver Artists Guild in the 1950s, when Chappell House was given over to the Denver Art Museum's Native American Collection.

In the 1940s Love's subject matter expanded to Monument Valley and the Grand Canyon, where he painted en route to visiting his son. His *Monument Valley* emphasized violet and lavender instead of the deep red hues typically seen in photographs. The Santa Fe Railway bought the painting in 1947 for its company calendar and Fred Harvey Service dining-car menu. Some thirty-five years later President Ronald Reagan—who had acted in *Death Valley Days*, filmed in Monument Valley—requested the loan of Love's painting for the White House. In 2004 his painting was again loaned for an exhibition, *Art and the White House, Presidential Selections 1960–2000*, organized for the opening of the William J. Clinton Presidential Library in Little Rock, Arkansas.

As a member of the Denver Artists Guild, Love was affected by the split in 1948 between its dominant traditionalist members and a smaller group of modernists who seceded to form the group 15 Colorado Artists. The break occurred within the context of a post–World War II, New York–centered debate about the need for a new art form—which became known as Abstract Expressionism—reflecting the United States' position as a global economic and military superpower at the dawn of the Cold War. The Colorado-based artists who left the guild in 1948 became dissatisfied with the organization's underlying conservatism and the disdain some members expressed for modern art.

Love remained with the Denver Artists Guild because he had little in common with non-objective art.

Pikes Peak from Woodland Park, *etching, 1937. Although Love was primarily known for his paintings and watercolors, he tried his hand at the print medium in the late 1930s, producing half a dozen etchings of Colorado landscapes. Collection of Stan and Ewa Cuba.*

He felt that his traditionalist approach best interpreted his experience of living in Colorado. Throughout the 1950s and early '60s he continued to paint and exhibit lush, naturalist landscapes. Alex Murphee, describing for *Denver Post* readers the guild's 1954 annual show, noted that Love's painting *Wormwood and Juniper* recorded with meticulous care the "twisted shape of mountain juniper and the dusty look of sage in a painting so filled with western air that one feels he could walk right in and breathe the mingled pungency of the tree and the bush."

In 1961 Love drew on his previous map work for the Alta Vista Development west of Denver's Washington Park and his *Early Colorado Historical Map* to execute a painting commission of the future Dillon Dam and Reservoir for Hudson Moore, Jr., first vice president of the Denver Water Board. In preparation, Love visited the site, taking photos and later consulting project blueprints and U.S. Geological Survey maps. He had to use his imagination for the two-by-three-foot painting, reproduced on the cover of *The Denver Post*'s *Empire Magazine*, because the actual filling of the reservoir began two years after he finished the canvas.

Young in spirit, Waldo Love stayed active well into his mid-eighties, painting daily and teaching classes. In 1966, a year before he died, the Sky Chef Company commissioned him to paint the life-sized figure of a nineteenth-century beaver trapper for its Crossroads West Restaurant at Denver's old Stapleton International Airport. Love placed him against a background near Brainard Lake west of Ward, Colorado, with Arapaho Glacier in the distance.

The national recognition he garnered for his work at the Denver Museum of Natural History earned him two commissions outside Colorado after his retirement. In 1960 he painted panoramic backgrounds for the Big Cypress Center in Naples, Florida. Its director noted that "after a little over a week of study, Love was able to depict the Everglades with an accuracy that defied criticism." Two years later he provided the panoramic backdrop for the diorama of American Indian potter Maria Martinez of San Ildefonso Pueblo in

Wild Turkey Panorama, Denver Museum of Nature & Science. Love created thirty-three panoramas in his eighteen years as a staff artist at the museum. He used a very high-keyed palette to achieve a feeling of daylight under fluorescent lights. Love Family Collection.

An adopted Coloradan, Waldo Love became an enthusiast of the Old West.

New Mexico for the William Rockhill Nelson Gallery of Art—today's Nelson-Atkins Museum of Art—in Kansas City. At the time of his death in Denver in 1967 he was repairing the wild turkey display for the Museum of Natural History that had been burned by a flash photo taken behind the glass.

The museum hosted a posthumous exhibition of his easel paintings and works on paper in 1973, and twenty-two years later his daughter organized his large retrospective at the Curtis Arts and Humanities Center in Greenwood Village, Colorado. His portrait and that of nine other leading Colorado artists of his generation were painted on individual palettes by Herndon Davis for "Cap" Meininger of the H. R. Meininger Company, Denver's oldest art supply firm. In connection with the seventieth and seventy-fifth anniversaries of the Colorado Artists Guild—formerly the Denver Artists Guild—Love's daughter honored her father by funding a monetary prize in his name awarded at the guild's annual members' show.

An adopted Coloradan, Waldo Love early on became an enthusiast of the Old West, whose artifacts he collected and used in his art. Having spent many summers at the family homestead in Jarre Canyon, he likewise became enamored of the Colorado landscape. He spent more than a generation capturing its changing moods during the different seasons of the year. Describing his work, *The Literary Digest* noted in 1930 that he was "one of the few artists who have succeeded in putting on canvas the sparkle of sunshine in the rarified, dry air of Colorado."

Traditionalist in style, his paintings have a classic timelessness that ensures them a place in the collections of History Colorado, the Kirkland Museum of Fine & Decorative Art in Denver, the Colorado Springs Fine Arts Center, the University of Southern Colorado at Pueblo, and the Santa Fe Railway Collection (BNSF Railway Company) in Texas.

For Further Reading

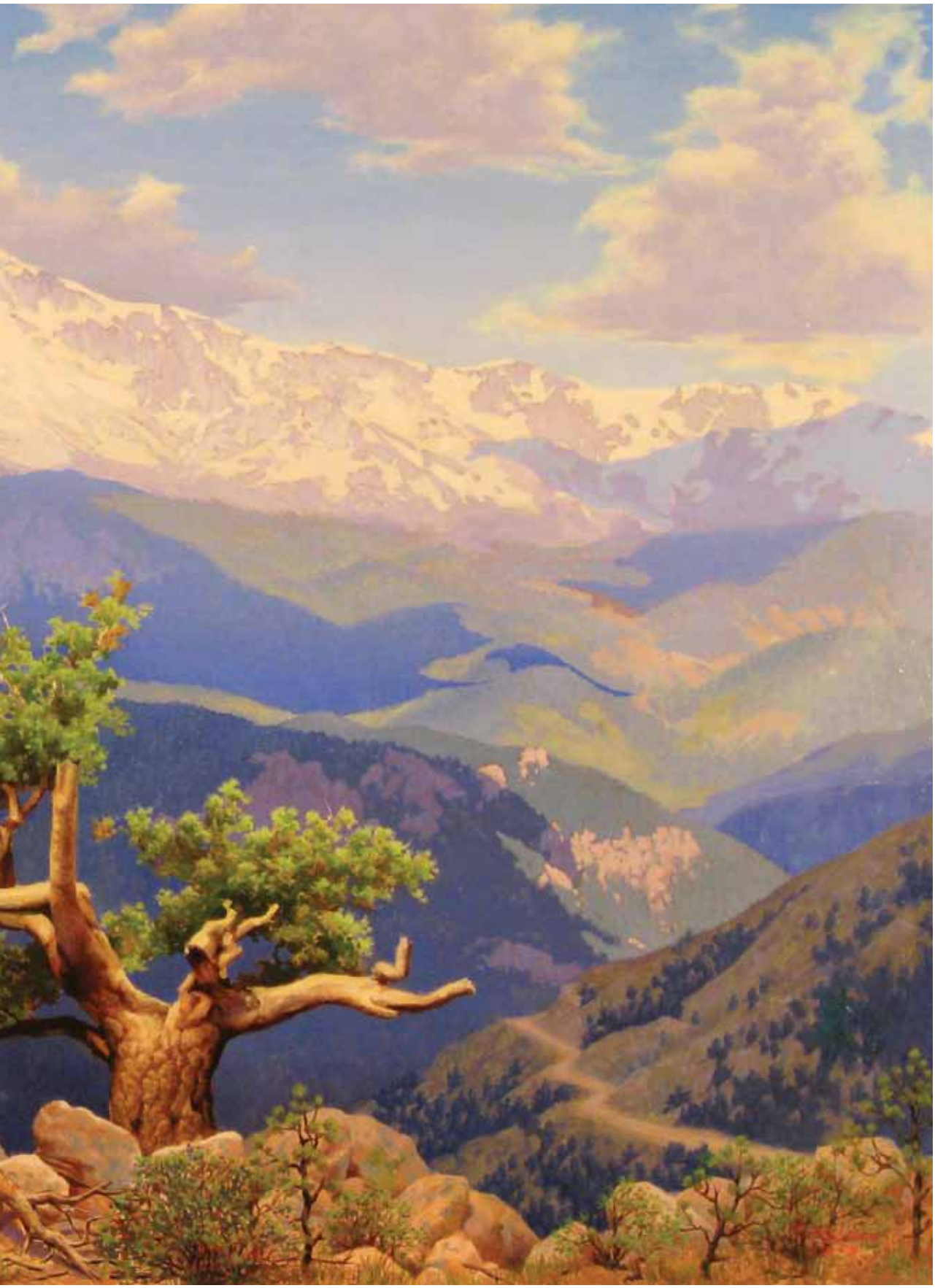
Information for this article was obtained from interviews with Love's daughter, Mary Cornish, as well as from source material in her collection and that of several other family members. Source material on the Denver Artists Guild, of which Love was a charter member, came courtesy of Cynthia Jennings, daughter of Clarence Durham, also a guild charter member.

For more on Waldo Love's era, see *Anne Evans—A Pioneer in Colorado's Cultural History* by Barbara Edwards Sternberg with Jennifer Boone and Evelyn Waldron (Denver: Buffalo Press; Center for Colorado and the West at Auraria Library, 2011) and Jere True and Victoria Tupper Kirby's *Allen Tupper True: An American Artist* (San Francisco: Canyon Leap; Bozeman: Montana State University, 2009). See the author's forthcoming publication *The Denver Artists Guild: Its First Quarter Century* for the history of the Denver Artists Guild, of which Waldo Love was a founder.

The conflict between traditionalists and modernists in the Denver Artists Guild, which led to a breakaway group—the Colorado 15—after World War I, is discussed in the forthcoming book *15 Colorado Artists: Breaking with Tradition*, with essays by Hugh Grant (Director and Curator of the Kirkland Museum of Fine & Decorative Art) and Deborah Wadsworth; publication anticipated summer 2012.

STAN CUBA, Associate Curator of the Kirkland Museum of Fine & Decorative Art in Denver, has written *John F. Carlson and Artists of the Broadmoor Academy* (David Cook Gallery, Denver), and co-authored *The Art of Charles Partridge Adams, The Colorado Book*, and *Pikes Peak Vision: The Broadmoor Art Academy, 1919–1945*. He has curated and written the catalogs for *Olive Rush: A Hoosier Artist in New Mexico* (Minnetrista Cultural Center, Muncie, Indiana), *Jozef Bakos: An Early Modernist* (New Mexico Museum of Art, Santa Fe), *Colorado Women Artists, 1859–1950*, and *Hayes Lyon: A Colorado Regionalist, 1909–1987* (Arvada Center Museum, Colorado). He has published in *Colorado Heritage*, *Essays and Monographs in Colorado History*, *The Colorado Magazine*, *American Art Review*, *El Palacio*, *Taos Magazine*, *Southwest Art*, *Art of the West*, *Western Art Digest*, and *Art of the Rockies and the Golden West*. Most recently, he contributed "Birger Sandzen's Colorado Connections" for *Sandzen in Colorado* (Colorado Springs Fine Arts Center).

Cloud Shadows on Pikes Peak, *oil on canvas, 1959. Courtesy Colorado Springs Fine Arts Center. Gift of the C. Waldo Love Family Collection.*



Do you know this building?

CONTINUED FROM PAGE 13

Answers: b. Boulder, b. 1951, d. Usonian

While the Usonian architecture style is typically associated with modern architecture of the 1940s, '50s, and '60s, Frank Lloyd Wright actually conceived the design philosophy around 1900. It evolved over many years and came to fruition in the '30s. Wright looked for ways to address the need for affordable middle-class housing while employing a simple design in modest-sized houses. Built-in components and furniture allowed homeowners to appreciate the simpler, integrated spaces Wright intended.

Prominent Boulder architect James M. Hunter designed this Roman brick house in the Usonian style in 1950–51 for Monell V. Nelson, a representative of an academic book publisher, and his wife, Helen, who taught psychology at the University of Colorado. The Nelson House has character-defining features of the style: flat roofs with large overhangs, standardized natural materials, zoned plans with three primary living areas, ribbon windows, open living spaces, service cores, concrete slab floors, in-floor radiant heat, built-in components, central hearths, warm colors, and perforated wood screens. Expansive windows on the south and west sides provide a seamless transition from interior to exterior. Hunter also incorporated a passive solar design into the home.

James Hunter began his architectural career in 1936, the year he moved to Boulder; he retired in 1973. His many Boulder buildings include the original Boulder Public Library, Baseline Junior High School, Boulder Medical Center, and the Boulder Municipal Building.

The Nelson House was listed in Colorado's State Register in 2005 and still serves as a private residence.

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Interested in reading online reviews of new publications about Colorado and the West? The Colorado Book Review, successor to History Colorado's Colorado Book Review Center, is co-sponsored by History Colorado and maintained by the Center for Colorado & the West at the Auraria Library. The Colorado Book Review lists new nonfiction works about Colorado and provides reviews of selected recent publications. Visit now at http://coloradowest.auraria.edu/.

Send any new books or booklets about Colorado, for listing and possible review, to:

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Next
Sample

COLORADO Heritage

The Magazine of History Colorado November/December 2012 $4.95

Denver A to Z

ADRENALINE to ZOMBIES

and (almost) everything in between.

"Barrel Man" Tim McKernan—
Broncomania in the Flesh

The Zombies of Cheesman Park

Cherry Creek—
Love it? Hate It?

The Denver Diorama Goes High-Tech

ALSO IN THIS ISSUE

- Civic Center Is Denver's First National Historic Landmark
- Winter Programs Around the State
- Holiday Happenings

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Colorado Heritage

The Magazine of History Colorado

Edward C. Nichols
President and CEO

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Denver A to Z

ADRENALINE to ZOMBIES

and (almost) everything in between.

Opening Saturday, November 17!

See page 4.

COLORADO
Heritage
NOVEMBER/DECEMBER 2012

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ON THE COVER

Celebrating the Fourth of July at Denver's City and County Building. Denver Post *photo by Karl Gehring..*

History Colorado Center
1200 Broadway, Denver
Open: Monday through Saturday, 10 A.M. to 5 P.M.; Sunday, noon to 5 P.M.
Admission: Members free; nonmember adults $10; seniors and students (13–22 with ID) $8; children (6–12) $6; children 5 and under free. **303/HISTORY**, www.HistoryColoradoCenter.org

Byers-Evans House Museum
1310 Bannock Street, Denver
Open: Daily, except Sunday, 10 A.M. to 4 P.M. Guided house tours from 10:30 A.M. to 3:30 P.M.
Admission: Members free; nonmember adults $6; seniors and students (with ID) $5; children (6–12) $4. Group tours available. **303/620-4933**, www.ByersEvansHouseMuseum.org

El Pueblo History Museum
301 North Union, Pueblo
Open: Tuesday through Saturday, 10 A.M. to 4 P.M.
Admission: Members free; nonmember adults $5; seniors, children 6–12, and students with ID $4; children 5 and under free; children 12 and under free on Saturdays. **719/583-0453**, www.ElPuebloHistoryMuseum.org

Fort Garland Museum
25 miles east of Alamosa off U.S. 160
Open: April–October, daily, 9 A.M. to 5 P.M. November–March, Thursday through Monday, 10 A.M. to 4 P.M.
Admission: Members free; nonmember adults $5; seniors $4.50; children ages 6–16, $3.50. **719/379-3512**, www.FortGarlandMuseum.org

Fort Vasquez Museum
13412 U.S. 85, Platteville; 35 miles north of downtown Denver
Open: Daily through Labor Day, 9 A.M. to 4 P.M.
Admission: Members and children under 5 free; nonmembers $2.
970/785-2832, www.FortVasquezMuseum.org

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Grant-Humphreys Mansion
770 Pennsylvania Street, Denver
Open: For rental events, including receptions, weddings, and business meetings.
303/894-2505, www.GrantHumphreysMansion.org

Healy House Museum and Dexter Cabin
912 Harrison Avenue, Leadville
Open: Daily 10 A.M. to 4:30 P.M. Last guided tour starts at 3:45. Closes for the season on October 7. Group tours (20+) can be arranged in winter (depending on availability) with reservation.
Admission: Members free; nonmember adults $6; seniors $5.50; children (6–16) $4.50; children 5 and under free. **719/486-0487**, www.HealyHouseMuseum.org

Pike's Stockade
Six miles east of La Jara, near Sanford, Colorado, just off Highway 136
Open: Memorial Day to October 1, or by appointment.

Trinidad History Museum
312 East Main Street, Trinidad
Open: May 1–September 30, Monday–Saturday, 10 A.M. to 4 P.M. Closed on state holidays. October 1–April 30, tours for groups of 12 or more available by appointment. The Baca-Bloom Heritage Gardens are open 9 A.M. to 4 P.M. year-round.
Admission: Members free. Nonmember ticket options for Historic Homes Guided Tours, Santa Fe Trail Museum self-guided tours, Friday Heritage Garden Tours, and combination tickets at adult, senior, and child rates. Children 5 and under free. **719/846-7217**, www.TrinidadHistoryMuseum.org

Ute Indian Museum
17253 Chipeta Road, Montrose
Open: July–October: Monday through Saturday, 9 A.M. to 4:30 P.M.; Sunday, 11 A.M. to 4:30 P.M. Winter hours vary.
Admission: Members and children 6 and under free; nonmember adults $4.50; seniors $4; children ages 6–16, $2. **970/249-3098**, www.UteIndianMuseum.org

From the PRESIDENT

Though we take pride in being a statewide organization with a long legacy of celebrating the full breadth of Colorado history, now and then we get a chance to celebrate the Mile High City, home of our flagship History Colorado Center.

That's just what we're doing with *Denver A to Z*, a light-hearted exhibit opening in the Honnen Family Gallery on November 17.

The newest addition to the History Colorado Center's core exhibit program, *Denver A to Z* features hands-on interactives, an eight-foot-tall version of Lawrence Argent's *I See What You Mean* (the "Big Blue Bear" of the Colorado Convention Center), and plenty of rich Denver history at every turn. You'll find nods to metro-Denver landmarks like Red Rocks, the Brown Palace, the D&F Tower, Casa Bonita restaurant, St. Cajetan Catholic Church, the Fillmore Auditorium, and more.

This issue of *Colorado Heritage* expands on a few of those stories:

D is for Devoted: The tale of Tim McKernan, the famous "Barrel Man" of Denver Broncos fandom, pays homage to the city's sporting spirit.

L is for Love It? Or Hate It? Cherry Creek—the waterway that links up with the Platte River at Denver's Confluence Park—has a long legacy of challenging Denverites to tame it, to make the best of it, and finally even to love it.

Z is for Zombies: The equally enjoyed Cheesman Park has a dark past as a boneyard with a troubled legacy—a legacy that few newcomers are even aware of.

In this issue you can also read an expanded feature by our own state historian about the return of the WPA-era *Early Denver* diorama, beloved by museum visitors since the 1930s. On February 7, this classic diorama makes its reappearance—in a new high-tech setting—in the History Colorado Center lobby.

The Mountain-Plains Museums Association recently honored History Colorado with its annual Leadership and Innovation Award, giving us kudos for the ways we've transformed our organization. As part of that transformation we reached out to thousands of Coloradans like you, in an effort to create the most engaging means of telling Colorado's stories. Now, *Denver A to Z* tells the Mile High City's story in vignettes that will delight your family—and maybe even surprise you.

Edward C. Nichols, President and CEO

New & On View

History Colorado Center Website

We have a website dedicated exclusively to what's going on at the History Colorado Center. Visit www.HistoryColoradoCenter.org to plan your visit.

Stephen H. Hart Library and Research Center

Wednesday through Saturday, 10 A.M. to 5 P.M.

The Grant-Humphreys Mansion

Party at the Grant-Humphreys Mansion

Still looking for that perfect spot to host your holiday party? Look no further than the Grant-Humphreys Mansion in Denver's historic Quality Hill neighborhood. Visit www.granthumphreysmansion.org or call 303/894-2505.

Denver

History Colorado Center

Original State Constitution on Display

For the People of Colorado takes a fresh look at the state's founding document. Explore the Constitution as it was and as it is—and why we keep changing it.

Destination Colorado and *Colorado Stories*

Have you experienced the History Colorado Center's inaugural exhibits yet? Journey back to the 1920s and visit the town of Keota on Colorado's eastern plains in *Destination Colorado*. Then, discover the compelling tales of eight different communities in *Colorado Stories*.

Trinidad

An American Icon: Louis Tikas and the Ludlow Massacre

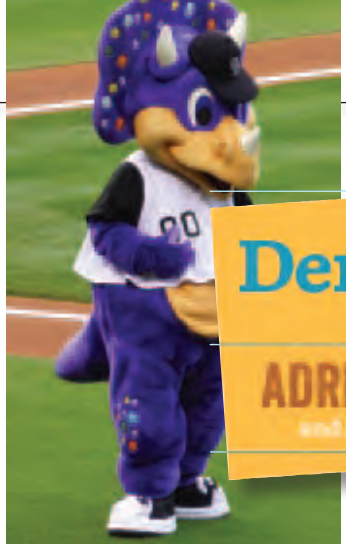
Trinidad History Museum
Through June 2014

On view to coincide with observances of the 100th anniversary of the coal miners' strike of 1913–14 and the Ludlow Massacre of 1914.

Destination Colorado *at the History Colorado Center*

Denver A to Z

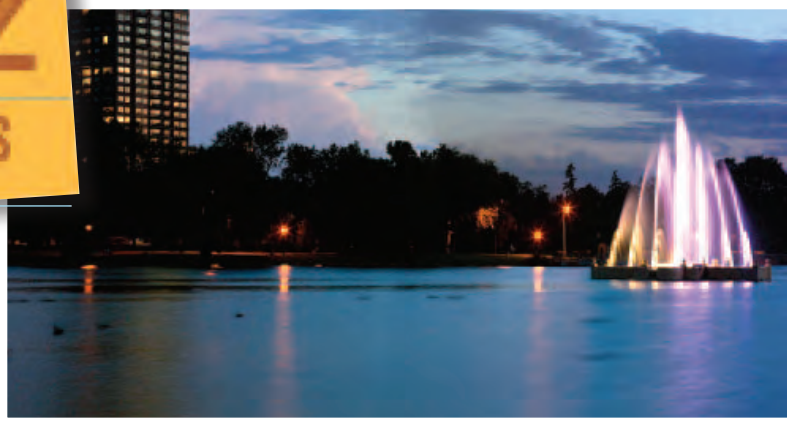
*Join History Colorado's "Discover Denver A to Z" **mobile scavenger hunt** November 10 through 18. Complete challenges to earn points, and you could win $1,000! Visit www.historycoloradocenter.org to sign up now!*



Denver A to Z

ADRENALINE to ZOMBIES

and (almost) everything in between



Denver A to Z

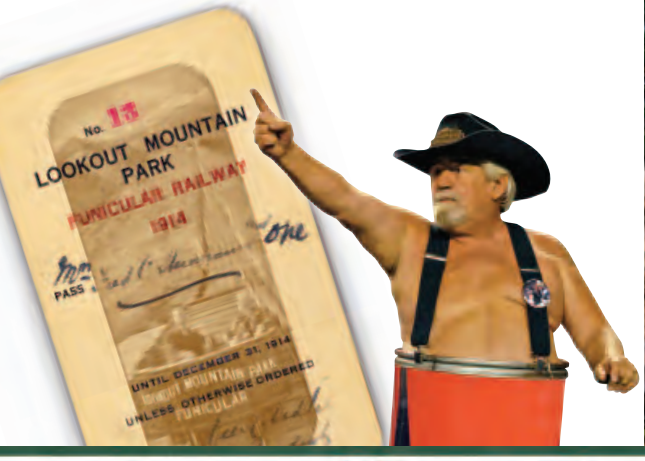
New Exhibit Taps the Essence of the Mile High City—*Opens November 17*

Denverites know that the Mile High City is like no other on earth. But what really makes Denver, *Denver*?

Denver A to Z, a new History Colorado Center exhibit, taps into the essence of Denver letter by letter—"A" for adrenaline, "Z" for zombies, and every letter in between. Discover the heart, the art, the whimsy, and the energy of Denver's people, places, and moments in this lighthearted and interactive exhibit.

Plus, the newly conserved *Early Denver* diorama from the Works Progress Administration—beloved by museum visitors since the 1930s—reappears in the main lobby of the History Colorado Center starting February 7.

Denver A to Z is included with general admission to the History Colorado Center. Admission is always free for History Colorado members.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UNLESS OTHERWISE ORDERED

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For the People of Colorado: Colorado's Constitution Walking Tour

Second Wednesday of the month, through February, 10:30 to 11:30 A.M.

Learn about Colorado's Constitution in a tour through Denver's Civic Center and environs. From slavery to Sand Creek to suffrage, historic events have shaped our Constitution. Be ready to walk up to two miles.
Members $4, nonmembers $5

Historic Westminster Walking Tour

Saturday, November 10, 9 A.M. to noon

Join History Colorado high on the hills northwest of Denver, where the "Princeton of the West" looks down on the hustle and bustle along the South Platte. Dazzling modern art complements history at the beautiful Bowles House Museum. Discover the richness—historic and modern—of this suburban enclave.
Members $16, nonmembers $21

The Women of Denver: A Tour by Bus

Thursday, November 15, 10 A.M. to 3 P.M.

Is Denver history just about men? Absolutely not! Women ventured out of the home, across the prairie, up the mountains, and into our history. Meet the noble and notorious women of Denver—from Chipeta, the Ute woman who negotiated for peace, to Mattie Silks, the madam who negotiated for sex. Includes a one-hour break for lunch.
Members $36, nonmembers $46

Breckenridge Snowshoeing and Saloon Tour

Saturday, December 8, 6 P.M. to Sunday, December 9, 12:30 P.M.
Register by November 26

It's saloons and snowshoes on this scenic trek, where our guide from the Breckenridge Heritage Alliance shows us how this community worked and played. Visit historic saloons and sample spirits from the Breckenridge Distillery. In the morning, take an adventurous snowshoe trek to French Gulch and explore mining history in the fertile "Golden Horseshoe" district.
Price includes lodging, drink ticket, tours, and interpretation
Members $150, nonmembers $175 ($50 single supplement)

Christmas Lights Tour of Denver

Friday, December 14, 4:30 to 9:30 P.M.

Enjoy the history and beauty of Denver's holiday lights! This festive evening begins at the Byers-Evans House Museum, as you see how the Evans family celebrated Christmas a hundred years ago. Then board a heated bus for a drive through Denver's most beautiful neighborhoods. Your host will entertain with stories about Denver's holiday lore as hot chocolate and sweets are served. We design a new route each year, so join us for some surprises! Sure to get even a Scrooge into the holiday spirit.
Members $36, nonmembers $46

Snowshoeing in Breckenridge

Holiday lights in Denver

Jim Beckner's Grand Cherokee Lofts *won Best of Show at the 2011 Denver Plein Air Arts Festival. Beckner's works are on view through December 29.*

FAMILY FUN

Denver

Byers-Evans House Museum

Children's Christmas Tea
Saturday, December 15, 1:30 P.M.

Enjoy a special tea and tour. Christmas decorations will adorn the rooms of this Denver landmark. Members $18, nonmembers $22; children $16
Reservations required: 303/620-4933

Pueblo

El Pueblo History Museum

Friday Afternoons! Afterschool Program
Fridays, through December 21, 2 to 4 P.M.

Kids learn about history and culture through artifacts, art and science projects, maps, and writing exercises.
Ages 7–12, $1 each Friday
Call 719/583-0453

Break Out! Children's Winter Workshop
December 26–28 and January 2–4, 10 A.M. to noon

Kids explore art, culture, and their relationship to the natural world.
Ages 7–12, $20 (includes supplies)
Call 719/583-0453

ADULT PROGRAMS

Denver

DENVER ARTS WEEK at the Byers-Evans House Museum

Celebrate Denver's vibrant arts and culture, through November 12. Events around town feature visual arts, theater, music, film, dance, opera, comedy, history, and heritage! For more, visit www.DenverArtsWeek.com.

Denver Plein Air Art Festival: 2011 Best of Show

Works by Best of Show winner Jim Beckner on view through Saturday, December 29.

Night at the Museums
Saturday, November 3, 5 to 9 P.M.

The Byers-Evans House Museum offers free tours focusing on life in the Evans home in 1912.

Denver's on Stage: *An Evening with Edgar Allan Poe*
Fridays, Saturdays, and Sundays through November 10. Friday and Saturday performances at 7:30 P.M., Sundays at 6 P.M.

This fall favorite returns, with performances of Poe classics "The Raven," "The Masque of the Red Death," "The Tell-Tale Heart," and many others. Performances take place in the library of the historic Byers-Evans House Museum, the perfect backdrop to Poe's tales. Tickets $16. Reservations: 303/620-4933.

Byers-Evans House Museum

A Doll's House
Fridays, Saturdays, and Sundays, November 16–December 15
Friday and Saturday at 7:30 P.M., Sunday at 6 P.M.

Ibsen's classic comes to life! *A Doll's House* scandalized Victorian audiences when it premiered in 1879, with its portrayal of marriage and gender. The play was a favorite of Anne Evans—she staged a production in 1937 at the Central City Opera House.

Christmas Teas

December 8, 10, 12, 17, 19, and 22; special children's tea on Saturday, December 15

Teas begin at 1:30 P.M.

Enjoy tea sandwiches, scones, fruit, and desserts after a tour of the home, beautifully restored to 1912–24. Christmas decorations will adorn the rooms of this Denver landmark.
Members $18, nonmembers $22; children $16
Reservations required: 303/620-4933

Grant-Humphreys Mansion

Holiday Fashion Market

Sunday, December 16, 10 A.M. to 6 P.M.

Presented by Fashion Denver, *Holiday* features local designers and three fashion shows throughout the day. Shop local talent, just in time for the holiday season. Free admission! For more, visit www.fashiondenver.com.

LIBRARY PROGRAMS at the History Colorado Center

Stephen H. Hart Library and Research Center

Members $4, nonmembers $5
RSVP required. Call 303/866-2394 to reserve your spot or register online!

Rucksacks in the Stacks
Tuesday, November 20, 10:30 to 11:30 A.M.—Historically, people came to Colorado in search of wealth (mining) or health (tuberculosis cures). Today, transplants and locals alike seek outdoor adventure. Learn more about recreation and sports in the Rocky Mountain state. From Enos Mills to Isabella Bird, discover the hardy souls whose love for the outdoors continues to inspire us. Participants explore selected library collections.

Read All About It: Newspaper Research at the Stephen H. Hart Library
Tuesday, December 4, 10:15 to 11:15 A.M.—History Colorado's collection of Colorado newspapers is one of the largest in the world. It's a great resource for insight into history, family research, and firsthand glimpses of life across our state. Our serials manager and reference librarian give an overview of the collection and valuable tips on how to use it.

COLORFUL COLORADO at the History Colorado Center, 1 to 2 P.M.

Meet Colorado authors, History Colorado curators, and others in this new series. Call 303/866-2394 to reserve your spot, or register online!
Members $4, nonmembers $5

What's Old Is New: Canning in Colorado
Tuesday, November 13, 11 A.M. to noon—Curators Alisa Zahller and Keith Schrum explore the history of home and industrial canning in Colorado using objects and archival material from History Colorado's collections.

Holiday Traditions and Treasures
Thursday, December 6, 1 to 2 P.M.—Collections and Library Division Director Elisa Phelps "unwraps" a special selection of objects from the History Colorado collection. Explore the state's holiday traditions and celebrations using artifacts and documents.

2012 FALL CLASS

History Colorado Center

History Colorado classes provide direct access to our state historian, state archaeologist, and other staffers, who are excited to share their knowledge. Call 303/866-2394 to reserve your spot, or register online!

History Colorado's Americana Workshops: Knitting
Wednesday, November 7, 6:30 to 8:30 P.M.

Until the mid-1800s, most Americans relied on goods they made themselves. They spun fabric, sewed clothes, made tools and furniture, and preserved food. Join staffers Abby Krause and Melissa Bechhoefer for a knitting workshop—explore the basics and learn the history. All ages and skill levels welcome! Bring needles; some yarn available. Members $9, nonmembers $12

Pueblo

El Pueblo History Museum
All programs $3. To sign up, call 719/583-0453

Earth, Wind, Fire & Other Mini-Disasters of the 1800s

Wednesday, November 7, 6:30 P.M.

Nancy Prince, a geologist for the Colorado Oil & Gas Conservation Commission, discusses mini-disasters of the 1800s. She'll also talk about her own family's devastating encounter with a mini–dust bowl in Pueblo County in the 1950s.

The Fur Trade in Colorado

Saturday, November 17, 1 P.M.

Archaeologist William Butler discusses his recent book, *The Fur Trade in Colorado*.

What Was He Thinking? General William J. Palmer in His Own Words

Tuesday, December 4, 6:30 P.M.

Leah Davis Witherow—Curator of History at the Colorado Springs Pioneers Museum—uses General Palmer's letters and manuscripts to reveal the man who's been called the "Builder of the West."

Montrose

Ute Indian Museum

New Exhibit Opens December 1 *The Unquiet Utes*

Wednesday, November 7, 6:30 P.M.

Through the photographs of Thomas W. Tolman, *The Unquiet Utes* shares the story of 400 Utes who left Utah and traveled through Wyoming towards South Dakota in 1906. Frustration with the opening of their lands to settlement had led them to seek a new place to live. When the U.S. Cavalry was called out to intercept them, *Collier's Weekly* sent Tolman to document the historic encounter. On view through February.

Annual Open House

Saturday, December 1, 9 A.M.–4 P.M.

FREE

Come to the Ute Indian Museum for arts and crafts vendors, a silent auction, fry bread, a raffle, and more!

Winter Solstice

Friday, December 21, noon

On this winter Solstice of 2012, the sun rises into the center of our Milky Way Galaxy, forming a cosmic cross in the skies. This is a time for great reverence for the cosmos, for Mother Earth, and for all beings. Observance is free at the Peace Pole on the museum grounds.

The Ute Indian Museum

2012–2013 Lecture Series

Times That Define Us

Colorado history is made up of tales big and small, some well known and others untold. The 2012–13 lecture series dusts off familiar stories for new audiences and introduces recent research to shed light on the people, places, and experiences that define Colorado.

Discover the importance of saving family papers with the amazing story of a slave and the white couple who helped her, and consider the wartime perspectives of American Indians. We'll end the series by welcoming back Dr. Patricia Limerick.

All lectures take place at 1 and 7 P.M. at the History Colorado Center. Call 303/866-2394 for information. Sponsored by the Walter S. Rosenberry III Charitable Trust.

"And Many Wore Moccasins": The Ute, Navajo, and Blackfoot Nations and World War I

Tuesday, January 15

American Indians took part in World War I as an extension of the population's efforts to shape social and political realities, resist cultural assimilation and segregation, and attain equality. Natives fought on the battlefield and the home front—17,000 were registered by war's end. Join Colorado Mesa University's Dr. Timothy Winegard as he describes the events that led to citizenship for the Native population in 1924 and highlights the wartime experiences of the Ute, Navajo, and Blackfoot Confederacy.

A Fugitive Slave and a Boulder Family Archive

Tuesday, November 20

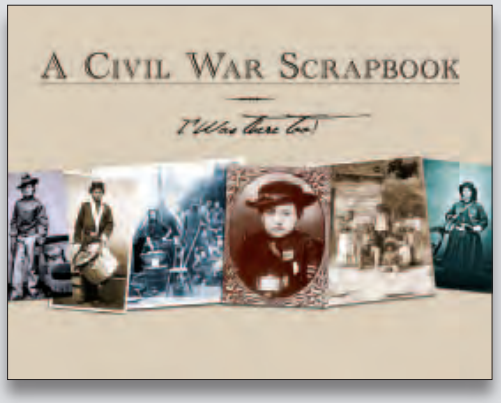
Duke historian Sydney Nathans shares a previously hidden Civil War–era epic: the story of a fugitive slave and a white antislavery couple who sought to recover the rest of her family from bondage. Nathans discovered an archival gold mine of 70,000 privately held letters in Boulder that helped him piece together the story. Join him as he discusses his book, *To Free a Family: The Journey of Mary Walker*.

Above: Slave Market *(oil on canvas), by Eyre Crowe. Private Collection, the Bridgeman Art Library.*

The Perfect Gift for Kids or Grandkids!

A Civil War Scrapbook: I Was There Too!

From History Colorado and Fulcrum Publishing



What's inside:

- Games—Capture the Flag, Pass a Message
- Activities—Morse Code, Slang Match
- Faces of the war
- Soldiers' pets and mascots
- Flags of the war
- Child soldiers' stories
- Women in the war
- Civil War music
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Calendar

My Home in the Rocky Mountains, *from Isabella Bird's* A Lady's life in the Rocky Mountains, *1882. See "Rucksacks in the Stacks," November 20.*

NOVEMBER

7 Wednesday
HISTORY COLORADO ANNUAL MEETING
History Colorado Center, 3 to 4 P.M.

AMERICANA KNITTING
History Colorado Center
6:30 to 8:30 P.M.
See page 8.

MINI-DISASTERS OF THE 1800s
El Pueblo History Museum,
6:30 P.M.
See page 8.

10 Saturday
HISTORIC WESTMINSTER WALKING TOUR
See page 6.

13 Tuesday
CANNING IN COLORADO
History Colorado Center,
11 A.M. to noon
See page 8.

15 Thursday
THE WOMEN OF DENVER BUS TOUR
See page 6.

16 Friday
DENVER A TO Z
MEMBER OPENING PREVIEW
History Colorado Center,
5:30 to 9 P.M.
See page 4.

17 Saturday
FUR TRADE IN COLORADO
El Pueblo History Museum, 1 P.M.
See page 9.

20 Tuesday
RUCKSACKS IN THE STACKS
History Colorado Center,
10:30 to 11:30 A.M.
See page 8.

A FUGITIVE SLAVE AND A BOULDER FAMILY ARCHIVE
History Colorado Center,
1 and 7 P.M.
See page 10.

DECEMBER

4 Tuesday
READ ALL ABOUT IT: NEWSPAPER RESEARCH
History Colorado Center,
10:15 to 11:15 A.M.
See page 8.

GENERAL WILLIAM J. PALMER
El Pueblo History Museum,
6:30 P.M.
See page 9.

6 Thursday
HOLIDAY TRADITIONS AND TREASURES
History Colorado Center, 1 to 2 P.M.
See page 8.

8 Saturday
BRECKENRIDGE SNOWSHOEING AND SALOON TOUR
See page 6.

11 Tuesday
DENVER DIORAMA WORKSHOP
History Colorado Center
See back cover.

14 Friday
CHRISTMAS LIGHTS TOUR OF DENVER
See page 6.

16 Sunday
HOLIDAY FASHION MARKET
Grant-Humphreys Mansion,
10 A.M. to 6 P.M.
See page 8.

Repeated Events

FRIDAY AFTERNOONS! AFTERSCHOOL PROGRAM
El Pueblo History Museum.
Fridays, through December 21.
See page 7.

BREAK OUT! CHILDREN'S WINTER WORKSHOP
El Pueblo History Museum.
December 26–28 and January 2–4.
See page 7.

A DOLL'S HOUSE
Byers-Evans House Museum.
Fridays, Saturdays, and Sundays,
November 16–December 15.
See page 7.

AN EVENING WITH EDGAR ALLAN POE
Byers-Evans House Museum.
Fridays, Saturdays, and Sundays
through November 10.
See page 7.

CHRISTMAS TEAS
Byers-Evans House Museum
in December.
See page 8.

BEHIND THE STORIES
Explore the History Colorado Center's favorite stories and exhibits, and find out what's coming up next! One-hour guided tours FREE with admission. Every Saturday at 2 P.M.

The Ute Indian Museum

Civic Center—Denver's First Historic District

In October, Secretary of the Interior Ken Salazar announced that Civic Center has become the first National Historic Landmark in the City and County of Denver.

The new designation honors Mayor Robert Speer's turn-of-the-last-century vision of an inspiring urban space. Bounded by Grant and Cherokee Streets and Fourteenth and Colfax Avenues, the district embraces the City Beautiful movement and Beaux Arts design in its melding of architecture, landscape architecture, and art.

Inspired by the 1893 Chicago World's Columbian Exposition and the 1900 Macmillan Plan for Washington, D.C., Civic Center evolved between 1890 (when construction of the State Capitol began) and 1935 (with the completion of the City and County Building). Such renowned architects and artists as Reinhard Schuetze, Charles Mulford Robinson, Frederick W. MacMonnies, Frederick Law Olmsted, Jr., and Allen True designed the park's monuments.

As part of the broader City Beautiful movement, American cities like Cleveland and Detroit planned civic centers in the early twentieth century. But most remained just that—plans only—as they never drew the needed funding. Meanwhile, Denver leaders articulated and actively pursued enhancements to their city. The election of Mayor Robert W. Speer in 1904 solidified the interest, means, and political will necessary to make Denver's plan a reality. During Speer's three terms, Denver expanded its parks, established parkway and mountain park systems, and increased private support for public improvements.

Civic Center's architecture evokes that of ancient Greece and Rome as translated by architects trained at the influential École des Beaux-Arts in Paris. Three Beaux Arts–style buildings—the original Denver Public Library (1910), Colorado State Museum (1915), and Colorado State Office Building (1921)—surround the district.

Artist A. Phimister Proctor's monumental Broncho Buster *sculpture, a focal point of Denver's Civic Center, with the Colorado State Capitol in the background*

The landscape of Civic Center integrated those surrounding buildings with works of art and vistas into and out of the park while creating areas for diverse public use. A showcase of regional artists, the district testified to Denver's growing cultural sophistication and its residents' love of their western heritage and the magnificent Rocky Mountain landscape.

Civic Center was listed on the National Register of Historic Places in 1974. Now, it is one of only two civic centers in the country to achieve recognition as a National Historic Landmark.

New Listings

in the National Register of Historic Places and Colorado State Register of Historic Properties

National Register of Historic Places

Arapaho Hills Historic District

Bounded by Arrowhead (N) and West Berry Roads (S) and South Lowell Boulevard (E) and South Manitou Road (W), Englewood (5AH.3316)

Arapaho Hills was built between 1955 and 1964 and associated with a group of local Modernists in design, architecture, and construction. The subdivision reflects the distinctive characteristics of Modernism in post–World War II suburban residential development. This nomination falls within the historic contexts and registration requirements outlined in both the nationwide *Historic Residential Suburbs MPDF* and the *Historic Residential Subdivisions of Metropolitan Denver 1940–1965 MPDF*. Arapaho Hills can be considered a domestic subdivision among the subtypes developed in the latter.

James H. Baugh House

11361 W. 44th Ave., Wheat Ridge (5JF.973)

The James H. Baugh House is the earliest extant building from the 1859 settlement of Jefferson County's Clear Creek Valley. Baugh was one of the earliest Wheat Ridge area settlers to establish a farm in the valley and promote local agriculture. The house is an excellent example of a Late Victorian farmhouse and a good representation of the Pioneer Log style, with the original log cabin beneath the Victorian-era clapboard. Character-defining features of the Late Victorian style include the one-and-one-half stories, gabled roof, decorative shingles, porch with spindles, Tuscan columns, and gabled dormers. The cabin inside a portion of the house has hand-hewn logs, V-notching, and wood and sapling chinking—all features of the Pioneer Log style. After a 1994 fire damaged the upper story, the City of Wheat Ridge acquired the house in 1997 to save it from demolition. It has been fully restored using City funds and State Historical Fund grants.

James H. Baugh House

Good to Know

Properties listed in the National or State Register may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for grants from Colorado's State Historical Fund. These grants may be used for acquisition and development, education, survey, and planning projects. The next nomination submission deadline is February 1. For details, call 303/866-3392.

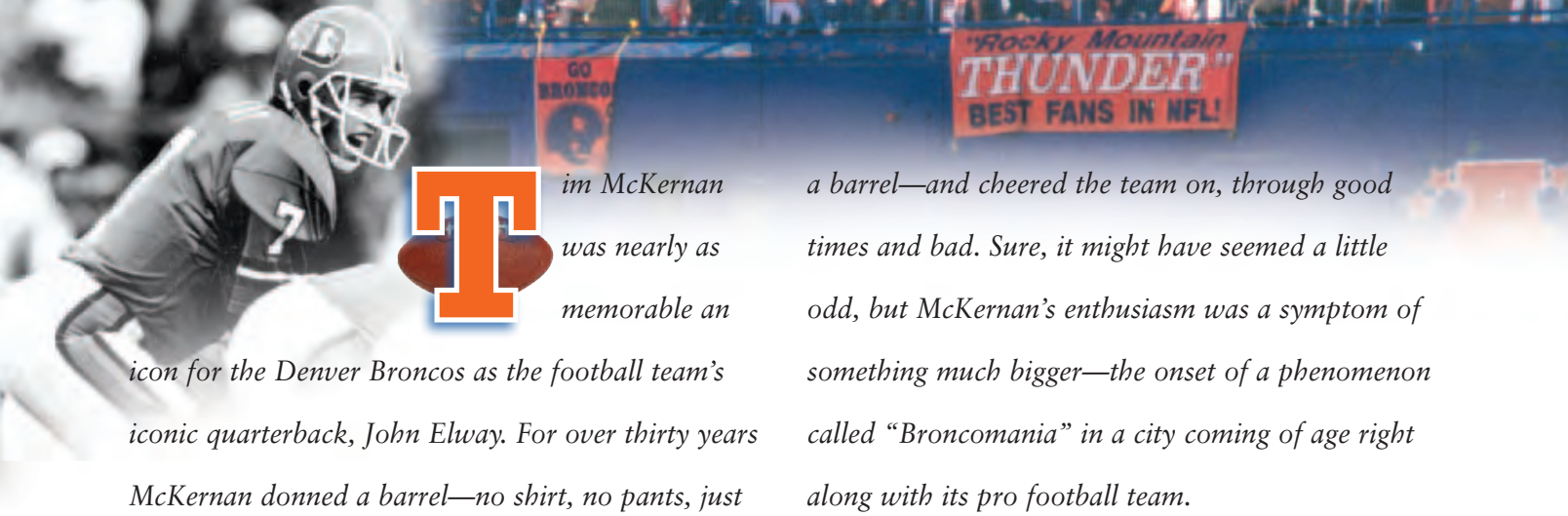
For more about these and all National and State Register properties in Colorado, visit the website of the Office of Archaeology and Historic Preservation at http://www.historycolorado.org/oahp/listings-county.

It's Not About the Barrel

Broncomania and the Barrel Man

BY PATRICK J. FRAKER

Tim McKernan sported a succession of different barrels over the years. Inset left: He wears the very barrel on view in the History Colorado Center exhibit Denver A to Z.



Tim McKernan was nearly as memorable an icon for the Denver Broncos as the football team's iconic quarterback, John Elway. For over thirty years McKernan donned a barrel—no shirt, no pants, just a barrel—and cheered the team on, through good times and bad. Sure, it might have seemed a little odd, but McKernan's enthusiasm was a symptom of something much bigger—the onset of a phenomenon called "Broncomania" in a city coming of age right along with its pro football team.

McKernan was born in Tacoma, Washington, in 1940 and grew up in southern California. After he found work as a mechanic for United Airlines, the company transferred him to Denver in 1967. Tim had always liked football, so he started going to Bronco games at Mile High Stadium. Like the team's other fans, Tim suffered through a decade of mediocre football. But in 1977, the Broncos finally hit their stride. Having been a National Football League laughingstock for most of its existence, the team surprised everyone by getting into the Super Bowl.

Meanwhile, 1970s Denver was shedding its image as a self-proclaimed cow town. Oil and gas money enriched its economy, sheltering Denver from the economic stagnation distressing other American cities. A building boom transformed the city's downtown skyline—visual evidence that Denver's time had finally come. The Broncos' success only magnified these feelings of civic optimism.

The 1977 season was a watershed in the history of the Broncos as a franchise. Heading into that season, the team appeared to be in upheaval—a group of players had essentially run head coach John Ralston out of town in the off-season. Suddenly in need of a new coach, owners Gerald and Allen Phipps hired Red Miller, a longtime assistant coach with the New England Patriots. Together with general manager Fred Gerhke, Miller had gone about rebuilding the Bronco roster. Amid all the turmoil, the most important addition was Craig Morton, onetime Dallas Cowboys quarterback who had fallen on hard times with the New York Giants and was thought by most experts to be washed up as a player. Morton, and the Broncos, would prove everyone wrong.

If you could pinpoint a single day as the origin of Broncomania, that day was October 16, 1977. The Broncos had broken out of the gate kicking that year, winning their first three games. They traveled to Oakland for a matchup with the hated Oakland Raiders, the defending Super Bowl champs. The game started badly for Denver: Oakland took the opening kickoff and marched down the field for a 7–0 lead. Most fans, Tim McKernan likely included, felt that twinge of disappointment so familiar to the Broncos' faithful; once in this position, the team generally crumpled under the pressure, never to recover by game's end. But this day proved otherwise. Denver's defense steadied itself, and the offense started to click. Denver intercepted Oakland quarterback Ken Stabler three times in the first half, taking a 14–7 lead near the end of the first half. Then came the play that fans would later avow purged all the bad karma from Denver's football past. The Broncos lined up for a field goal, assistant coach Marv Braden having convinced Coach Miller that the team should fake the kick. They executed the fake to perfection and backup quarterback Norris Weese lofted a perfectly thrown pass to kicker Jim Turner, who, in the chaos of the ensuing play, had run down the sideline unnoticed. Turner caught the ball and ran into the end zone, skipping in his black high-top kicking shoes like a giddy kid. The Raiders and their fans were stunned, and little improved for them in the second half as Denver intercepted Stabler three more times and crushed their hated rivals 30–7.

For Tim McKernan and the Broncos, life would never be the same. If the Raiders and their fans didn't know what had hit them, neither did Denver. A day after the victory, a local cartoonist for a Denver newspaper depicted Satan himself reading the sports page, its headline declaring that Denver had beaten Oakland. All around him, snow fell in Hell. (Not everyone knew quite what to make of this.)

The Broncos went on to win twelve of their fourteen games that season. McKernan was there through it all, having fun with the rest of the fans in the rowdy South Stands of Mile High Stadium. Like the Broncos, he was coming of age—as a Super Fan.

Denver crushed the Pittsburgh Steelers in the first round of the playoffs and then faced the Oakland Raiders for a third time that season. Denver quarterback Craig Morton had

spent a good part of the week in a hospital nursing a deep bone bruise in his hip. He later confessed that he'd doubted he could even play, but others had far more confidence in him. A local expert in the science of biorhythms predicted that Morton would be at an all-time high intellectually, emotionally, and, strangely enough, physically. The same expert predicted that opposing quarterback Stabler would be at a low physically and emotionally, but high intellectually. When word of this leaked out, one Raiders player gruffly retorted that "quarterbacks don't give off biorhythms." But he was wrong: Morton performed heroically and Denver eked out a 20–17 victory over the Raiders.

The Broncos were going to the Super Bowl.

Facing the Dallas Cowboys in the big game, Denver's luck finally ran out. They failed to capitalize on a few opportunities and fell 27–10. Still, for a team that was once a laughingstock, there was much to be proud of and much to build on. And for McKernan, the following season was the start of his amazing run as the legendary "Barrel Man."

As McKernan later related it, early in that 1978 season his brother Scott playfully challenged him to do something to get on national television during a Broncos game. Tim bet his brother ten dollars that he could accomplish the feat by wearing a homemade barrel—and not much else. The barrel was similar to the one he would become famous for, although, unlike his later models, he had to spend hours emptying it of the solvent it had previously housed. The Broncos' defense had earned the nickname of the "Orange Crush" in that heady season of 1977, so McKernan painted the first barrel bright orange to look like a can of Orange Crush soda. Beginning in 1977 and for years afterward, the city of Denver was awash in orange in honor of the team. But even amid this orange sea, Tim McKernan—in his homemade Orange Crush barrel and cowboy boots—stood out. He won his bet with Scott.

The next five seasons, the Broncos fell back to earth after attaining the dizzying heights of 1977. But in 1983 the team shocked the football world by pulling off a trade for John Elway, an athletic quarterback with one of the strongest arms the league had ever seen. Elway would go on to enjoy a hall-of-fame career for the Broncos, being instrumental in guiding them to five Super Bowl appearances and winning two of them. Tim Mckernan was there through it all, donning the barrel game in and game out, in sweltering September heat and frigid January cold. Kids asked their moms how he could wear that barrel without a shirt or pants and not catch a cold. Some mothers said he was running on adrenaline; others less kindly suggested he was drunk. But without a doubt, the barrel transformed him. "The moment he puts that barrel on he has a swagger," Tim's wife, Becky, said. "He's very shy. That's what a lot of people don't realize about Tim." This much was certain: no one loved the Broncos as much as McKernan.

Over the thirty years he donned the barrel, McKernan was often able to travel to the team's away games. His encounters in non-Denver venues could be less than pleasant—a San Diego fan even tried to shove him down a flight of stairs. But surprisingly, even in the most notoriously hostile of stadiums, a bond could form between rival super fans. At the Oakland Coliseum, known around the league as the "Black Hole" with its rabid fans, McKernan arrived as an honored guest of the infamous Raider Ron, a fellow super fan. Ron liked Tim so much that he personally escorted him around the stadium, protecting him should any other Black Hole denizens try to stir up trouble. Tim just had that way with people.

During John Elway's tenure as quarterback, the Broncos enjoyed a stellar run as one of the NFL's premiere franchises. McKernan cheered them on, becoming so famous himself that people recognized him outside the stadium even with his clothes on. As his son later related, Tim loved the publicity he got from wearing the barrel but it was never about him; it was all to support the team. Jim Saccomano, longtime PR head for the Broncos, considered McKernan a true class

act: he never asked for special privileges like tickets or free parking, always paid his way fair and square. And like all Broncos fans, he had his prayers answered when the team won back-to-back Super Bowl titles in 1998 and '99. He shared in the team's huge victory celebrations downtown after both championships.

Life was good for Tim McKernan on many fronts. In 2003 he began a relationship with his future wife, Becky, a diehard Broncos fan like Tim. In 2004 he married her, wearing his barrel. He had retired from United Airlines the previous year, and the two began spending the off-seasons traveling the Southwest in a fifth-wheel trailer.

Later that year, his fortunes took a turn. He suffered an abdominal aneurysm in Gunnison, Colorado, and had to be airlifted to a Grand Junction hospital. He spent months in a hospital bed. Becky says it was a miracle Tim even survived, but he had a strong will. Initially confined to a wheelchair and on oxygen, he recovered within a year and was back in the barrel, in the stands, rooting the team on. His doctors restricted him to wearing the barrel for only half of each game and forbade him from wearing it if the temperature dipped below freezing. But McKernan carried on; his devotion to the team and its fans was unmatched.

Tim and Becky McKernan on their wedding day

By 2007, McKernan's poor health prevented him from donning the barrel at games. He and Becky still spent most of the offseason traveling, now in a recreational vehicle; because of the cramped quarters McKernan even sold one of his most-prized barrels, the one he wore to the Broncos' first Super Bowl win in 1998. He got $30,000 for it on eBay. The buyer was a casino in the gaming town of Black Hawk, and McKernan donated 10 percent of his earnings to the Jubilee House, a shelter for battered women in Gunnison.

Unfortunately, McKernan's retirement was short-lived, and on December 5, 2009, he died of lung failure. He was 69 years old.

Over the years, many honors came to Tim McKernan for his devotion to the Denver Broncos. He was the first Bronco fan inducted into the VISA Hall of Fans at the Pro Football Hall of Fame in Canton, Ohio. He was also invited by quarterback John Elway to attend Elway's induction ceremony into the Hall of Fame. For any Bronco fan, few honors could outdo that.

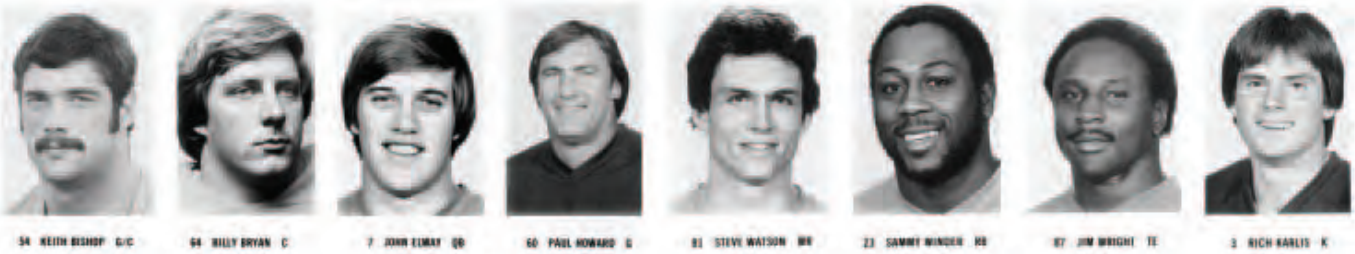
Despite all the tributes, McKernan saw himself as a fan, nothing more. As he once put it, "the more I can get the fans into it, the better the team plays."

For Further Reading

The author's "Armed and Dangerous: The Arrival of John Elway" appeared in the winter 1999 issue. See also "Second-Hand Broncos: The Best Worst Team in Football," James Whiteside's look at the team during the 1960s and '70s, in the winter 1997 issue. Both issues are available in the *Twentieth-Century Colorado* boxed set of ten decade-by-decade issues of *Heritage*.

PATRICK J. FRAKER is a cataloger in the Stephen Hart Library and Research Center of History Colorado. He has written previously for *Colorado Heritage* about the Denver Broncos, as well as the formation of the Colorado Rockies baseball team and Colorado Avalanche hockey team (winter 2000). Another essay, "'Hiya Space Pups!': The 1941 World Science Fiction Convention," appeared in the spring 2004 issue.

Some Denver Bronco players on the 1985 roster



Unlike City Cemetery, its neighbor to the west, the Mt. Calvary Catholic Cemetery (site of today's Denver Botanic Gardens) took greater care in relocating its dead. Here, workers remove the coffins of Denver pioneers in 1937 to make way for a new water pipeline.

Denver's Cheesman Park

A Place for the Living, or the Nonliving?

The verdant landscape of Denver's Cheesman Park, enjoyed by so many, belies its origins as the city's first cemetery. Modern discoveries of bones and sections of coffins that remain buried underneath the park and adjacent grounds unearth some disturbing questions…but what's the real story behind Denver's first boneyard?

When William Larimer and his son staked out a cemetery—first called Mt. Prospect—for the new town of Denver City in 1859, they likely never imagined that the city would reach 100,000 in thirty short years. Though he sited it far from the nascent city, Larimer's cemetery on the prairie would find itself besieged by development, and the dead rarely have a say as new houses spring from the earth.

But Larimer's vision for the cemetery was brighter. The burial ground sat on a high promontory overlooking the emerging town, bounded roughly by today's Thirteenth Avenue on the north, Eighth Avenue on the south, Franklin Street on the west, and High Street on the east, with smaller sections stretching over to Josephine Street.

BY SHAWN SNOW

The highest point of City Cemetery, as it was soon renamed, was reserved for the so-called "society" graves. Other sections of Boot Hill, or "Jack O'Neal's Ranch" as some also called it, held the graves of Odd Fellows, Masons, and even Civil War veterans. There was a small Jewish section on the eastern outskirts of the burial ground, and the Catholic section—roughly where the Denver Botanic Gardens lies today—was known as Mt. Calvary. Much of the southwestern sections of the cemetery near today's Eighth Avenue and Franklin were reserved as a "potter's field" for the poor, with a section for Chinese burial nearby.

But Larimer's choice of a hilltop setting proved problematic, as a lack of water left trees spindly or, even worse, dead. Meanwhile, the fancy neighborhood of Capitol Hill sprouted on the cemetery's western fringe. The unkempt burial ground became a source of contention for the city's growing elite, many of whom insisted that they would never be buried in such a place. The procurement and use of coffins and stone grave markers grew as the cemetery developed, but the fact that the grounds remained unlandscaped and unwatered, with no stately fence surrounding them, led to an increasingly poor reputation.

Because of this, Denver established a rival cemetery at Riverside in 1876 along the Platte River, where water wasn't an issue. Soon, City Cemetery was relegated to being used primarily for its potter's field. By 1890, another rival cemetery—Fairmount—was in place. Political pressure to remove the entire contents of the existing but now unused City Cemetery grew intense. Houses were popping up all along the prairie, marching toward the cemetery boundary adjacent to Humboldt Street.

By 1890, city government decided that something had to be done. Though many had gone to their graves thinking they'd found a final resting place, they were sorely mistaken. The bodies had to be moved. Proper reburials ensued as loved ones moved the departed to Riverside and Fairmount cemeteries…but not all of them.

What of those left behind? The earliest graves were often unmarked and unrecorded, or their wooden markers had long since disintegrated. In the potter's field, many bodies had been buried pell-mell. So how best to remove all the remaining bodies for reburial?

The city hired a contractor and undertaker named Edward McGovern to do the deed. He and his team would be paid per body removed. McGovern was well known in the mortuary business, but greed (or an overwhelming realization of the near impossibility of the task at hand) got the best of him. Hired to remove an untold number of graves and aware that the precise location of each grave would never be known, McGovern made the most of the bodies he did find. He sometimes separated one body into numerous smaller caskets so that he could collect more money per corpse. Lurid news accounts described how McGovern and his team mixed dirt and rocks into each box, whether it had a complete "body" in it or not.

Left: A horse-drawn wagon hauls flowers into Mt. Calvary Cemetery.

When they learned of McGovern's tactics, city officials quickly dismissed him but leveled no criminal charges. The newspapers filled their pages with grotesque details of the

scandal, including the *Denver Republican*'s report from March 19, 1893, describing the "Work of Ghouls" at City Cemetery.

Any of the restless spirits attributed to the area today must surely date from this time.

The city's new plans for the old cemetery rested on the creation of a park for central Denver—but how could this be done with so many bodies left buried beneath the ground? The easy answer was to ignore them. The city decided simply to remove any remaining aboveground evidence of the cemetery, including many headstones, and leave the rest underground. Re-grading and landscaping of the new parkland took some time but eventually found success, especially when Mayor Robert W. Speer urged the citizens of Denver to "Give While You Live"—a philanthropic push to beautify the city after the turn of the last century.

A few miles away in Civic Center, at the heart of Denver, stands the Colonnade of Civic Benefactors—listing the names of those whose monies improved Denver for future generations. One woman who heeded the mayor's call for civic improvement was Alice Foster Cheesman, widow of recently deceased water baron Walter Scott Cheesman. Part of a pioneering Denver family, Cheesman had helped promote and consolidate water holdings into a monopoly that the city eventually bought in order to ensure equal access for all. At the end of his lifetime, though, many vilified Cheesman for what they perceived as his undue power and wealth. To counter this slight on the Cheesman name, Alice agreed to give Denver $100,000 to name the former city cemetery land after her husband and to build a large pavilion in his honor at the park's pinnacle. An even bigger symbol of Walter Cheesman's influence was a new reservoir just east of the park that would finally deliver the important resource of water—something the cemetery never had.

Denver architects Willis Marean and Albert Norton designed the lovely pavilion, which was completed in 1910. A plaque on the edifice reads: "Presented to the City of Denver in memory of Walter Scott Cheesman, 1907." By that time, Denver knew the overall site as "Congress Park," the U.S. Congress having ceded the land back to the city to make way for the park. Soon, though, that name referred only to the area near Eighth and Josephine, allowing Cheesman's name to be attached to the area that now held his pavilion.

Though the park itself now rests on the remains of thousands of the dearly departed, few recent arrivals to Denver know its storied history. The tree plantings, roadway systems, and landscape design, including the famed row of tall linden trees along the park's western edge, were created by Denver park planner Reinhard Schuetze and carried out further by Saco DeBoer. Denverites young and old love the park, as it provides an oasis of green for one of the most densely populated neighborhoods in the state of Colorado.

What lies underground stays underground—or does it? The adjacent Mt. Calvary Cemetery ceased burials in 1909, but remained in place until 1950. At that time, Denver bought the land on the agreement that the city would take responsibility for carefully removing nearly 6,000 bodies to Mt. Olivet. Reports of casket pieces, bones, and whole skeletons being dug up have surfaced over the years.

Such was the case in October 2010, when workers uncovered three well-preserved skeletons during sprinkler and park upgrades near the pavilion. They found one set of remains mere centimeters beneath the surface of the ground by a sidewalk next to the north rose garden. The National Geographic television program in the United Kingdom picked

up the news reports detailing the find. Denver's county coroner took in the bones, giving the television producers permission to use them in a program dealing with DNA, forensics, and historical analysis.

History Colorado was proud to take part in the analysis of the remains. Who was the so-called "Denver-man"? With no records of burials and no headstone available, could DNA and history give us a clue as to his identity? We knew that the skeleton was buried near the most prominent area of the cemetery, where newspaper evidence indicated the wealthy and so-called "society graves" were located.

Analyses showed that a gangrenous toe did this man in, but the rest of his frame showed a sturdy body that was not given to heavy labor. Furthermore, latent DNA indicated a man of northern European background. The isotopes in his bones also showed abnormally high levels of cadmium, lead, and strontium.

Using this information, History Colorado researchers, including the author of this article, were able to piece together a likely answer. The elements found in the skeleton's bones are often associated with the smelting process used in refining ore. With many Germans bringing their know-how to this burgeoning industry, our Denver-man could have worked in a smelter in a managerial or leadership position—hence the low wear and tear on his musculature. While in Denver, he succumbed to blood poisoning caused by his problematic toe, to be interred at Mt. Prospect among the other prominent graves. He was likely buried sometime between 1868 and 1876, the former the year Colorado's first smelter opened in Black Hawk and the latter the year City Cemetery informally closed.

No smelter in Denver opened until 1878,which was also two years after Riverside Cemetery opened. A stone marker was never provided; if his grave ever had a wooden marker, it was long gone by 1890 when the cemetery closed. His location was lost to history until 2010.

Today, Cheesman Park is a favorite place for all sorts of activities. As they walk through the park, few realize what lurks so close beneath their feet. While the Denver-man skeleton now rests in quiet repose at Mt. Olivet, what of the restless dead left behind?

As more and more people throng to downtown Denver's annual Zombie Crawl, what might become of those so callously treated by McGovern's hands, so casually forgotten by the city they helped to prosper?

For Further Reading

The best source about the cemetery at today's Cheesman Park is Louisa Ward Arps, *Cemetery to Conservatory: A History of the Land Around Denver Botanic Gardens, 1859–1978*, published by the Denver Botanic Gardens in 1980. See also Phil Goodstein's *The Ghosts of Denver: Capitol Hill* (Denver: New Social Publications, 1996) and Annette Student's *Denver's Riverside Cemetery: Where History Lies*, 2006.

SHAWN SNOW is tour director and manages adult programming at History Colorado, and he leads tours of Denver, the state, and the region. His publications include *Denver's City Park and Whittier Neighborhoods* (Arcadia Publishing, 2009) and an essay in *Denver Inside and Out* (History Colorado, 2011) entitled "'A Premonition of Our Future Grandeur': Building Denver's First Schools." He is continuing his research on the architecture and history of Denver's public school buildings as well as postwar suburban growth in southwest Denver.

Cherry Creek floodwaters rush past the Larimer Street bridge and City Hall on July 25, 1885.

Inventing Cherry Creek

150 Years of an Urban Landscape

This is the story of a river that gets little respect. Cherry Creek, one of the two rivers running through Denver, is a slight river, shallow and sandy. In its natural, undammed state it bears little water at all, unless heavy rains swell its current. Yet Cherry Creek has held a place in Denver's collective mind far larger than its slight demeanor might suggest. Throughout the city's early history, Denverites minced few words describing what, precisely, was wrong with Cherry Creek.

BY B. ERIN COLE

This essay is adapted from the author's "Inventing Cherry Creek: 150 Years of the Making of an Urban Environmental Landscape," one of eleven essays in the Colorado Book Award finalist Denver Inside and Out, *published last year by History Colorado.*

In July 1876 a *Rocky Mountain News* reporter, describing the damage wrought by a flood that tore through Denver's central business district a month prior, derided Cherry Creek as

> wholly and entirely worthless and valueless, and not only worthless but an eyesore and a public nuisance...[a] most terrible and destructive monster, dangerous to life and property...Cherry creek is neither useful nor ornamental to the city... it is an expensive and dangerous nuisance in our midst, which should be abated.

In 1903 historian Jerome Smiley called it Denver's "blighting blemish." Reporting on the 1912 flood that killed three and injured six, *The Denver Post* scorned the "insipid, uninteresting, and dirty little stream known as Cherry Creek."

Strong words for a creek that, today, seems innocuous. The creek's present-day appearance belies the danger it has posed over the last 150 years. Water has breached the creek's banks at least fifteen times since Denver was founded in 1858. Four of those floods were catastrophic.

A great deal of work has turned Cherry Creek from the "destructive monster" of 1876 to the meek stream of today. The current landscape of Cherry Creek is a direct result of efforts over the last 150 years to retard its heaviest floods. It's a calm, pleasant place because millions of dollars and thousands of hours of labor were spent making it that way. The 6.7 miles of Cherry Creek that flow in Denver now constitute one of the most controlled and constructed landscapes in the city. Cherry Creek is more than a river; it is a nexus of concrete and clay, water and grass, the natural and the unnatural, all deliberately placed, planted, or engineered to turn the city's deadliest enemy into benign green space.

Over much of the last 150 years, Cherry Creek was an impediment to Denver's image— an obstacle in the way of making a great city. In the late nineteenth century, the creek was unsuitable as a drinking water source. Denverites used it as their dumping ground for trash, and dead animals fouled the waters—all of which disturbed city leaders' efforts to sell Denver to outsiders. In the mid-twentieth century, traffic engineers trying to retrofit the central city for the automobile lamented the fact that Cherry Creek got in the way of widening Speer Boulevard. In the 1970s, urban environmentalists trying to improve the city's recreational assets essentially ignored Cherry Creek in favor of the South Platte River.

Cherry Creek was dry when miners, land speculators, and settlers arrived at its confluence with the South Platte River in November 1858. This led early residents to misread what kind of river it was. They built right up to its banks

The Rocky Mountain News
of July 16, 1912, lamented the city's futile attempts to tame Cherry Creek.

and even put structures right in its bed, leaving businesses, homes, and churches vulnerable to any rises in the creek's waters. Floods, particularly the one in May 1864 that killed nineteen and destroyed many buildings (including the early home of the *Rocky Mountain News*), turned Cherry Creek from an inconsequential dry channel into an enemy for the city to defeat.

Most Denverites agreed that Cherry Creek's waters needed to be controlled, but there were conflicts over the best way to do it. Proposals to modify Cherry Creek generally fell into two categories: "turning" the creek—that is, rerouting its bed so that it bypassed the city of Denver entirely—or building flood-control walls along its bed. Denver's city council heard proposals to turn Cherry Creek as early as 1867, but the idea didn't garner popular support until after the May 1875 flood. The details of each "turning" proposal differed, but they agreed that the best way for Denver to neutralize the threat of Cherry Creek was to build it a new bed. Most plans called for Cherry Creek to be diverted southeast of the city limits. Its waters would then flow around Denver on the east and into Sand Creek, eventually joining the South Platte River north of the fledgling city at a point far removed from houses, buildings, and streets.

These proposals were obviously unsuccessful. Plans to turn or wall the creek were presented to city council between 1875 and 1904, but the city was unable to enact most of them due to issues over financing, disagreement over who owned the creek bed, or the sheer difficulty of the

engineering. By the end of the nineteenth century the city had built flood-control walls near City Hall and the central business district, but much of the creek's bed within the city limits remained intact. Yet, it's clear that Denverites were always determined to control the creek rather than building their city to accommodate it.

Efforts in the first half of the twentieth century were much more successful. The city gained title to the creek's bed, walled its banks within the city limits, and erected small dams, levees, and other retaining structures. In the late 1930s and 1940s, the federal government built the Cherry Creek Dam just south of the city to regulate the creek's flow. Denver was no longer defenseless from the creek's seasonal fluctuations.

Efforts to modify the creek were more effective after 1900 thanks in part to changes in Denver's legal and governmental status. Personality also played a role: Robert Walter Speer, an extraordinarily powerful mayor, ran Denver between 1904 and 1912 and again from 1916 to 1918. Influenced by the burgeoning "City Beautiful" movement, Speer improved the city's infrastructure and appearance. Another change was the growing willingness of state and federal governments to spend money on flood-control improvements in metropolitan Denver. Colorado helped Denver channelize Cherry Creek and build a scenic boulevard along its banks, and the federal government built Cherry Creek Dam.

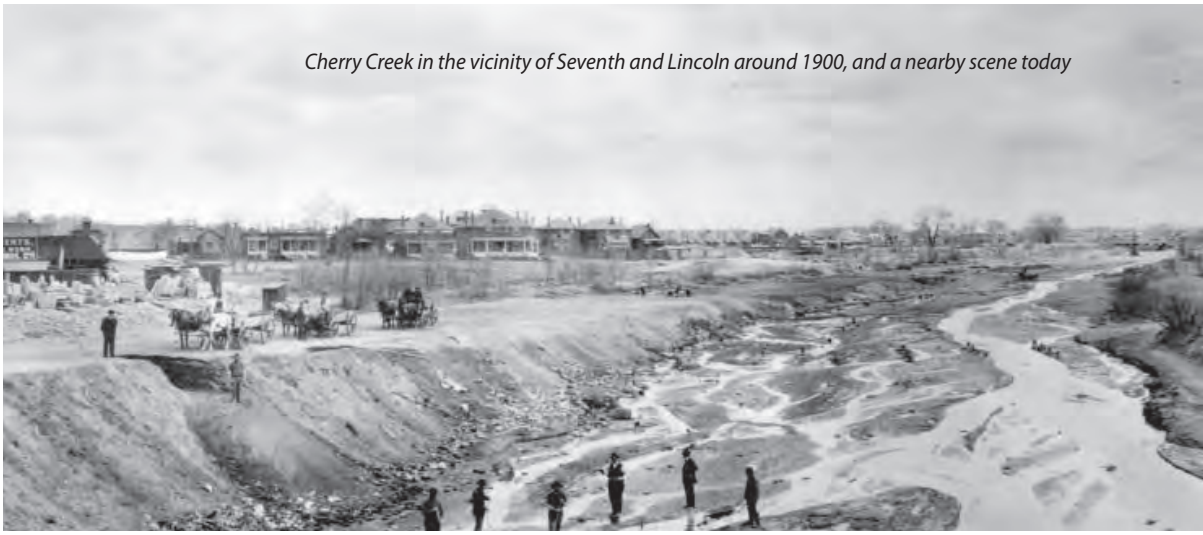
Together, these efforts transformed Cherry Creek's appearance. As early as 1919, its bed lay between two ten-foot reinforced concrete walls, eighty feet apart. While the creek's water levels still fluctuated, small dams within its bed controlled its course through Denver. Water was diverted to the creek from city ditches to make it more attractive, covering its sandy bottom with a solid, calm "sheet of water," as the city newsletter *Denver Municipal Facts* described it in 1910. Trees and shrubs lined Cherry Creek's banks above the retaining walls, but little vegetation remained in the creek's bed. Cherry Creek became a planned, controlled environment.

In the process of becoming a valued asset for this "city of nature," Cherry Creek lost much of what made it a natural environment. Other parts of the city were improved by adding nature to them, by building parks and planting trees. But Denver improved Cherry Creek by removing it from nature, channelizing it in concrete and building a road along its banks. When people talked about Cherry Creek's beauty in the Speer era, they referred to its new concrete banks and the scenic, winding path of Speer Boulevard.

Few questioned the merits of beautifying this former open sewer. In a time of massive investment in roads, parks, municipal buildings, and other infrastructure, the Cherry Creek project was among the most necessary initiatives, and the most successful. As a writer in *Denver Municipal Facts* argued in 1910,

> No semblance of Cherry Creek as it looked five years ago—a muddy, ragged stream, flowing through dumps of ashes, tin cans and other refuse and rendering it an eyesore to all who passed that way—is visible to us in the picture of today. Such a complete transformation of conditions is one of the remarkable achievements resulting from the movement in behalf of civic improvement and beauty.

With Cherry Creek Dam and Reservoir complete in 1950, Denver could largely ignore its historic foe. The city's flood-control system was now in place, and Denverites paid little attention to the creek between 1950 and 1970.



Cherry Creek in the vicinity of Seventh and Lincoln around 1900, and a nearby scene today

Denver faced other problems in the postwar era. Its suburbs were growing, but it was not. Newly established commercial centers around the metropolitan area challenged the primacy of downtown. Given the host of issues city leaders faced, it's

not surprising that they ignored Cherry Creek—a problem assumed to be solved. The infrastructure built during the Speer years was maintained, but little effort went into making the creek look attractive. Photos of Cherry Creek from the late 1960s show its bed crowded with rubble and choked with weeds. The trees and grass on its upper banks appear well maintained, but the creek itself is lost in a thicket of vegetation. Heavy traffic along Speer Boulevard made the stream less accessible, isolating Cherry Creek from the rest of Denver. At one point in the 1950s the city actually sought to cover Cherry Creek with concrete, to create six new traffic lanes for Speer Boulevard. The idea lost out to concerns over flood control, and it would have kept Cherry Creek's water from flowing into the South Platte, violating agreements Colorado had with other states in the South Platte River watershed.

At the end of the twentieth century, Cherry Creek was reinvented again—reborn as a locus of recreation and other activity. Ironically, it took another flood—this time on the South Platte River—to make Denverites think about Cherry Creek again. The June 1965 flood of the South Platte was the worst natural disaster in Denver's history. But the rebuilding of the areas damaged by the flood brought new attention to the degraded state of the city's rivers.

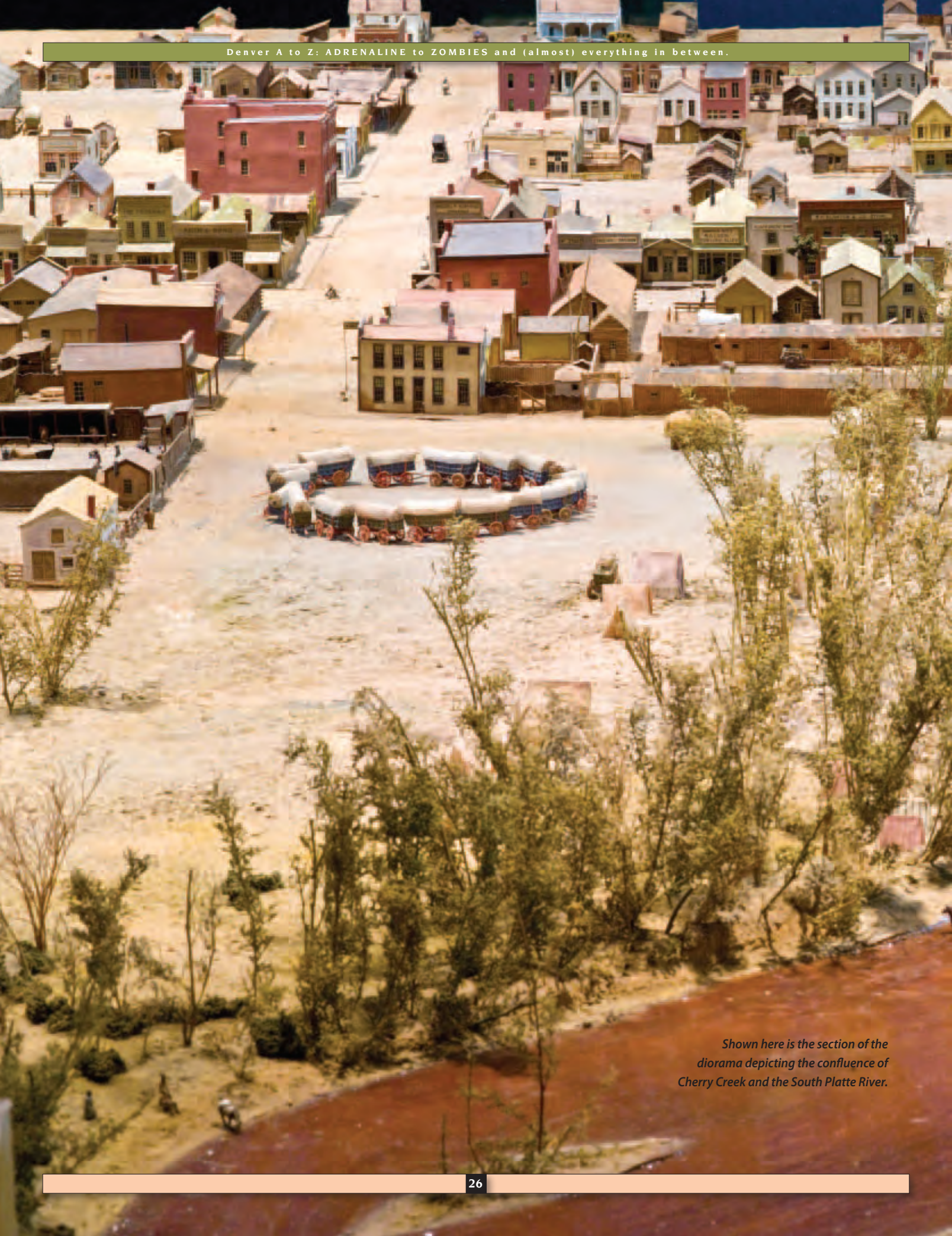
One of the most important developments to come out of the South Platte River flood was the creation of the Platte River Greenway, an effort led by state senator Joe Shoemaker to build a system of parks and trails along the river's banks. The restoration of the South Platte, city planners wrote, would not only bring beauty to a long-ignored part of the city but also turn it into a "significant natural amenity…[with] the potential to become the cohesive force which draws the region's citizens together." Denver in the 1970s was a fragmented metropolis. Fights over growth, pollution, race, and other issues threatened to tear the city apart. Nature, the source of Denver's civic identity, could bring people together.

Cherry Creek, though, played an ambiguous role. The South Platte River could be restored to its former glory, but much of Cherry Creek, with its concrete channel and the dams built within its banks, could not. Environmental rhetoric in the 1960s and '70s celebrated the wild over the civilized, and Cherry Creek seemed far too compromised to be celebrated. But the attention paid to the South Platte inspired other civic organizations and city offices to propose improvements to the creek to "gain respect for Cherry Creek as the resource it is today, and to inspire this generation of Denver citizens to make Cherry Creek into a jewel of the Queen City." The rubble and overgrown vegetation in its bed were removed. A bike and pedestrian path was built along the creek's bed from the South Platte River upstream to Cherry Creek Dam. Along the creek's path through downtown Denver, benches, artwork, and fountains were installed. A park now graces the confluence of Cherry Creek and the South Platte River, once again bringing life to Denver's birthplace.

For Further Reading

For more about Cherry Creek's role in Denver, see Louisa Ward Arps' classic *Denver in Slices: A Historical Guide to the City* (Swallow Press, second edition 1998). For eleven essays about life in around Denver, see *Denver Inside and Out* (History Colorado, 2011).

B. ERIN COLE is the senior researcher at History Colorado. A fourth-generation native of the Western Slope, she is also a Ph.D. candidate at the University of New Mexico. She writes about race, sexuality, and urban planning in the twentieth-century urban West.



Shown here is the section of the diorama depicting the confluence of Cherry Creek and the South Platte River.

The original 1936 Denver diorama goes on view February 7 in its new state-of-the-art setting in the History Colorado Center lobby.

Not Just Your Granddad's Diorama

History Colorado's *Early Denver* Returns

This coming February will see the return of a History Colorado gem. The Early Denver *diorama, a 1930s-era public works project showing central Denver in 1860, dazzled visitors at the Colorado History Museum for almost seventy-five years. In the 1930s, the diorama broke new ground: funded by the Federal Emergency Relief Administration (FERA) and its successor, the Works Progress Administration (WPA), it provided badly needed employment to out-of-work historians, artists, architects, and craftspeople, and it helped kick off a period of creative activity that marked the first Golden Age of the Colorado Historical Society—today's History Colorado.*

Now, exhibit developers are restoring the diorama in a new state-of-the-art exhibit case in the lobby of the History Colorado Center. The setting will make a longtime favorite accessible to new generations.

BY WILLIAM J. CONVERY

In 1933, Franklin Delano Roosevelt became President of the United States and Adolph Hitler, Chancellor of Germany. Congress legalized 3.2 beer—to the relief of millions of down-and-out Americans who really needed a drink. *King Kong* premiered, as did Major League Baseball's All-Star Game. Michael Caine, Yoko Ono, Ruth Bader Ginsburg, and Quincy Jones were born. Calvin Coolidge and the heroic Alaskan sled dog Balto died. And in that fourth year of the Great Depression, the Colorado Historical Society faced oblivion.

The crisis was as predictable as it was unavoidable. The Depression left the Society, in the words of State Historian and chief curator LeRoy Hafen, in a "critical situation." As savings evaporated and businesses closed in the wake of the 1929 stock market crash, national unemployment jumped from under 9 percent in 1930 to almost 25 percent by 1933. Banks collapsed, school districts laid off teachers, homeless shelters were overrun, and out-of-work Denverites resorted to panning Platte River gravel in a desperate search for gold. Adding to the misery, the eastern plains experienced its worst drought in over forty years. Faced with a toxic combination of dwindling tax revenues and overwhelming demands for relief, Colorado's legislature saw few compelling reasons to fund the fifty-four-year-old State Historical Society. The cash-strapped legislature empowered the governor to suspend nonessential agencies for three months, slashed the Society's biennial budget by 36 percent, and considered abolishing the Society altogether. In a telling sign of shifting priorities, staffers from the Governor's Committee on Unemployment and the federal Civil Works Administration moved into now-vacant State History Museum offices, labs, and exhibit galleries.

Perhaps inspired by their new CWA tenants, Society officials took radical measures. Beginning in 1934, the Federal Emergency Relief Administration funded twenty-two field-

workers, who fanned across the state on the Society's behalf, collecting oral histories from surviving pioneers. After the success of that project, Relief Administration officials asked the Society for other ideas. Led by Hafen, museum officials suggested an ambitious series of dioramas depicting a variety of historical themes. These "life models" would help students and museum visitors "visualize history."

The dioramas opened a new chapter for the Historical Society. Museums had long used dioramas to portray events and landscapes. But the Colorado Historical Society was the first organization in the nation to deploy federal relief funds for historical projects. Museum staff laid out a multiyear plan to create forty-one dioramas. The first, depicting 1860 Denver, was also the most ambitious. Developers imagined a tableau measuring eleven by twelve feet. It would feature 350 miniature structures: cabins, frame and brick buildings, tents, bridges, outhouses, saloons, hotels, theaters, and an encampment of Arapaho Indians. Project supervisor Edgar C. McMechen, a Brooklyn-born writer, reporter, and former Denver Art Museum curator, envisioned a "Lilliputian town . . . thronged by figures of men, women and children in the costumes of the period, covered wagons, horses, mules, oxen, dogs, Indian warriors and their families." Seeking a high level of accuracy, historians spent six months researching photographs, manuscripts, directories, guidebooks, land deeds, and newspapers—in the process discovering dozens of previously unknown structures. Construction took an additional year and employed a sculptor, a moldmaker, and seven unemployed architects to model each of the pint-sized buildings.

Laid out at a scale of 1/16 inch to the foot, *Early Denver* portrayed in miniature the central business district of Denver and Auraria, from the south side of Larimer Street to the South Platte River and from the east side of Sixteenth Street

to Tenth. Craftspeople showed incredible creativity in their choices of materials. After laying down a base of window screen and plaster, they sprinkled birdsand into a shellac finish to give the streets a suitably gritty texture. Artisans fashioned dozens of ersatz cottonwood trees from ambrosia (a poetical name for ragweed) dipped in dye, and shrubbery from bits of baby's breath immersed in shellac. They made cardboard buildings with brown paper wrapping for siding and painted brick texturing. Paper sheets and flannel underwear hung from miniature laundry lines. Matchsticks became picket, board, and stake-and-rider fences and twine dipped in white lead emulated peeled cottonwood logs.

Planned, researched, and built between late 1934 and mid-1936, the *Early Denver* diorama provided much-needed employment to out-of-work historians, architects, and craftspeople. FERA and the WPA paid part-time workers $55 for each 88-hour month. Eunice Welch was a typical worker. Born in Colorado Springs, she graduated from high school just as the Depression set in. She learned woodcarving at the Denver Art Museum, taking classes on credit in hopes of future employment. She landed her first job on a WPA-funded Denver Art Museum project. Finishing that, she transferred to the Colorado Historical Society.

Welch produced scores of miniatures for the Denver diorama. After carving a diminutive wooden prototype of a covered wagon, she and other artisans crafted a caravan of cardboard buggies, stagecoaches, farming and mining wagons, even a ferryboat. The artists covered immigrant wagons with silk or cloth canopies. Armed only with a sharp craft knife, and without the aid of magnifiers, Welch carved a small army of people, horses, cattle, oxen, dogs, and even miniscule cats measuring less than 1/8 of an inch. Transformed into plaster molds, the figures were recast in lead before returning to Welch for painting. The artists modeled the figures' clothing from hats, dresses, walking sticks, and other objects from the Society's collection.

The WPA attracted the down-and-out, the self-taught, and the elderly with few prospects. But meager pay and stringent hours, and a slowly improving economy, made it hard for Society officials to retain skilled workers. Some of the workers left in 1939 when the WPA increased the number of required hours from 88 to 110 while keeping monthly pay at $55 (about $725 in 2011 dollars). State Historian LeRoy Hafen protested when Society officers considered letting

the project lapse. Such a move, he wrote, "would be very unfortunate and unwise. . . . It would throw out of work some twenty-five workers, most of whom have shown a very great interest in our work. . . ." Hafen offered to take two weeks' unpaid leave to help keep expenses down.

The Society weathered such crises until 1941, when growing wartime production created new private-sector jobs for skilled workers. In a 1979 interview, Eunice Welch Darley proclaimed, "I think that Mr. Hafen had in mind things that were needed in the Museum, probably for years, but no funding to help to get it done. And this came along . . . ." Although *Early Denver* was complete by 1936, Society staff went on to realize goals far beyond their initial dreams. By the beginning of World War II, federally subsidized workers had crafted forty-one dioramas, interviewed hundreds of old-timers, compiled 158,000 note cards of historical data, cataloged and indexed books and manuscripts, collected and bound state newspapers, drafted maps, made woodblock prints for educational outreach, and built exhibit cases, card files, and bookshelves. Artists created more than seventy drawings, portraits, and scenic paintings in crayon, oil, and watercolor. By 1938, Hafen could report that federal relief funding had enabled the Society "to make a better showing in the last two or three years than could ever have been possible otherwise."

The Society ultimately leveraged its state appropriation by almost a quarter of a million dollars' worth of federal relief work. Combined CWA, FERA, and WPA projects employed an average of thirty-five workers—and as many as sixty—each year between 1935 and 1941. Colorado Historical Society projects provided models for work throughout the nation, including the popular wildlife dioramas at the Denver Museum of Natural History (today's Denver Museum of Nature & Science).

More than seventy-five years have passed since the Denver diorama first sparked museum visitors' imaginations. Now, the diorama will reveal its stories to new audiences. "I think it's a way to embrace our past in a new light," said project lead Shannon Voirol. "Visitors *love* this diorama. They grew up with it, and it lets them imagine a place that they know existed but couldn't visualize without the diorama's help."

Along with History Colorado staff, conservator Judy Greenfield and Denver artist Carlotta Espinosa are working to reassemble the diorama—carefully cut apart to accommodate its 2010 move from the old Colorado History Museum—and restore components weathered by nearly three generations of display. Espinosa first worked on the diorama during an early 1980s restoration. Like the WPA craftspeople of the 1930s, she read primary documents and interviewed historians. The museum staff "wanted you to learn as much as you could. It was like going to school," she says. She relied on her own semi-frontier experiences as a kid in Fraser, Colorado, to help

Artist Carlotta Espinosa works on the diorama during its 1980s restoration. Espinosa returned to History Colorado to help prep the diorama for its new installation in the History Colorado Center lobby.

inform her work. The project gave her an appreciation of community in Colorado: "The *Denver Diorama* . . . shows the first integration. You can see the community of love coming together."

Espinosa returned to help History Colorado staff address the significant technical challenges of displaying the beloved but fragile diorama in the History Colorado Center's open, light-filled lobby, where it can only stay on view temporarily. The lobby's high traffic and intense afternoon sunlight posed a challenge for designers and conservators. To make the diorama accessible while protecting its integrity, exhibit developers combined low-tech solutions with high-tech ones. Light-blocking materials on nearby windows will mitigate direct sunlight. The display case will utilize a "SmartGlass" building material to control ambient light on the diorama throughout the day. (This is one of only two known uses of SmartGlass in a museum.) "We're using the best contemporary design and engineering to showcase this diorama," lead developer Shannon Voirol says, "while still observing best museum conservation practices."

At the same time, exhibit developers deliberately limited the amount of technology used to interpret the diorama. "We were very thoughtful about how much technology and interpretation we layered onto the diorama, Voirol says. "The simplicity of our design allows people to imagine themselves as part of the streetscape. Despite all the leading-edge technology at the History Colorado Center, we know that people still love dioramas. They like to place themselves in those early streets. We're trying to get people as close to a street-level view as we can." Street-level labels will identify pioneer thoroughfares, and panels will give context about early Denver and the New Deal projects that inspired the diorama in the first place.

"The more all of us learn about the people who made this diorama, the more impressed we are with their skill, craftsmanship, and research," Voirol says. The new setting for the *Early Denver* diorama promises to display that skill all over again.

For Further Reading

The Colorado Magazine, *Colorado Heritage*, and *Colorado History NOW* preserve the best descriptions of the *Early Denver* diorama and the Colorado Historical Society's other WPA projects. See Edgar C. McMechen, "Federal Project Work at the State Museum," *The Colorado Magazine* 15:3 (May 1938), 129–34; LeRoy R. Hafen, "History of the State Historical Society of Colorado, Part III, 1925–50," *The Colorado Magazine* 31:1 (January 1954), 37–68; Maxine Benson's history of CHS, "A Centennial Legacy," *The Colorado Magazine 57* (1980 annual), 23–30; and Modupe Labode's "New Deal for Old Stuff," *Colorado History NOW* (May 2005). The Edgar C. McMechen manuscript collection (MSS 742) and the Colorado Historical Society Correspondence Archives from 1933 to 1936, housed at the Stephen H. Hart Library and Research Center, contain an additional trove of unpublished records and descriptions.

WILLIAM J. CONVERY is Colorado's state historian and director of History Colorado's Exhibits and Interpretation division. His previous work includes *Pride of the Rockies: The Life of John Kernan Mullen* (Boulder: University Press of Colorado, 2000) and a profile of John M. Chivington in *Soldiers West: Biographies of the Military Frontier*, revised edition, edited by Durwood Ball and Paul A. Hutton (Norman: University of Oklahoma Press, 2009). His most recent contribution to *Colorado Heritage* was "Freedom and Slavery in the Pikes Peak Country, 1859–61," in the November/December 2011 issue.

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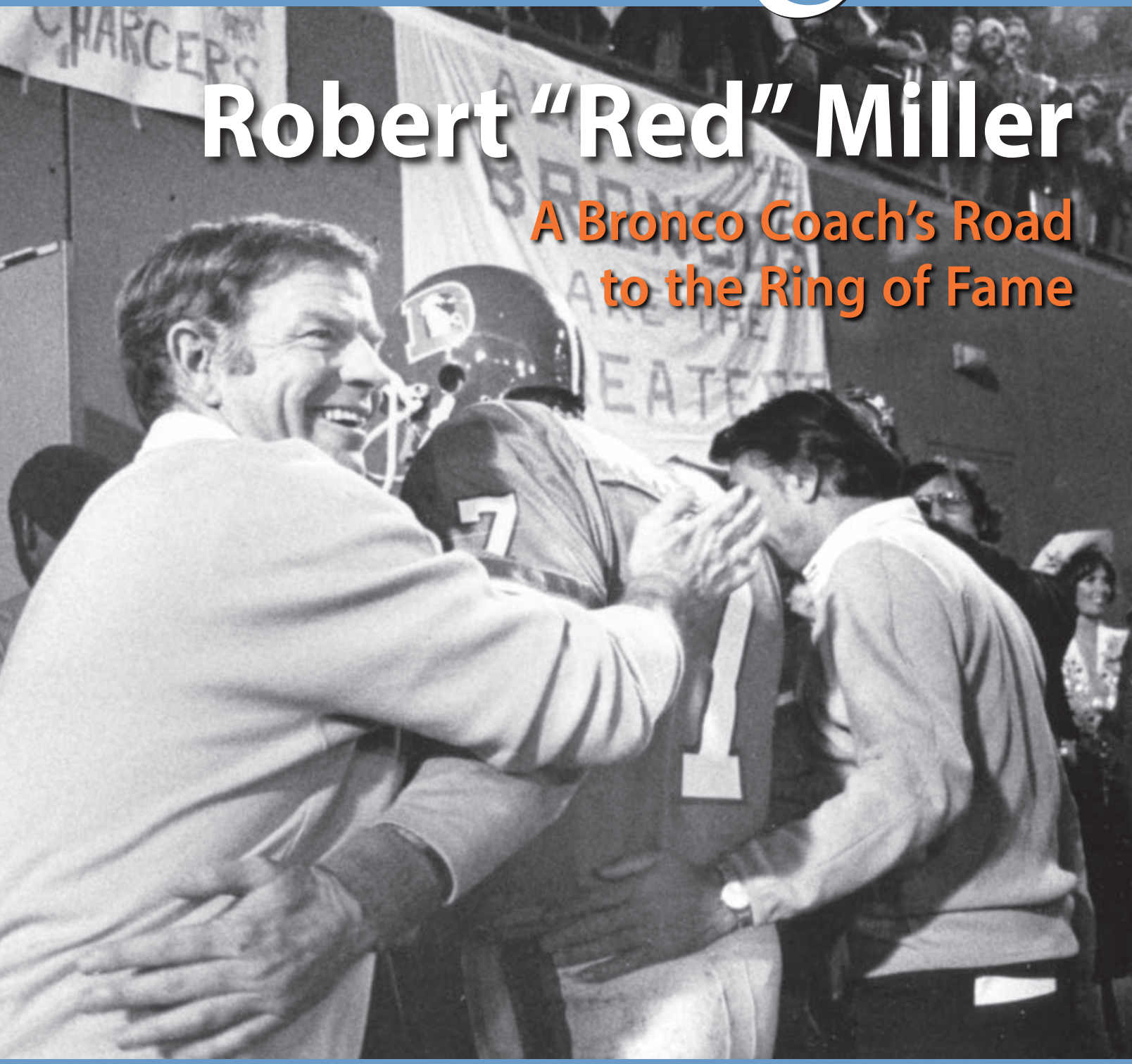

Robert "Red" Miller

A Bronco Coach's Road to the Ring of Fame

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ON THE COVER

Denver Broncos Head Coach Red Miller pats quarterback Craig Morton on the back after a win over the San Diego Chargers in 1977—the year the Broncos made their first Super Bowl appearance. "Although we didn't win the Super Bowl," Morton says, "that game was something that never will be duplicated, ever." As author Keith Valdez writes, Red Miller fueled the momentum that drove the team to legitimacy, and it's a momentum that's with them still. Rocky Mountain News *photo by David Cornwell courtesy Denver Public Library Western History Collection (WH2129, Box 190).*

All images are from the collections of History Colorado unless otherwise noted.

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THE COLORADO BOOK REVIEW

Interested in reading online reviews of new publications about Colorado? **The Colorado Book Review and New Publications List** is an online journal devoted to new Colorado nonfiction. The site is cosponsored by History Colorado and the Center for Colorado Studies and housed at the Denver Public Library. The Colorado Book Review lists new nonfiction works about Colorado and provides reviews of selected recent publications. Check out the latest! It's all at history.denverlibrary.org/center-colorado-studies.

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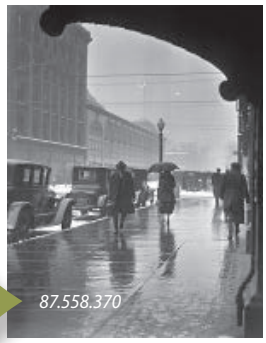
THE COLORADO ENCYCLOPEDIA

Did you know? More than 100 *Colorado Heritage* articles have been adapted for the ***Colorado Encyclopedia***—a new online resource where you can find a wealth of information about Colorado history. What's in this twenty-first-century reference work on the Centennial State? Find out at ColoradoEncyclopedia.org.

Denver native Clark Blickensderfer taught himself photography and developed a flair for western landscapes, Denver cityscapes, and ornithological photos. He gained recognition for his salon images, which were exhibited internationally, and later colorful autochromes and lantern slides. A charter member of the Colorado Mountain Club, he was inspired by his surroundings and drawn to the pictorialism school of photography, shooting many of his images with a "soft focus" style that allowed him to capture the changing light and many moods of both the mountains and the city. Blickensderfer took this photograph, titled *A Wet Day*, in about 1925 on a sidewalk in downtown Denver.

History Colorado holds a collection of more than 800 photographs by Blickensderfer made between 1910 and 1930.

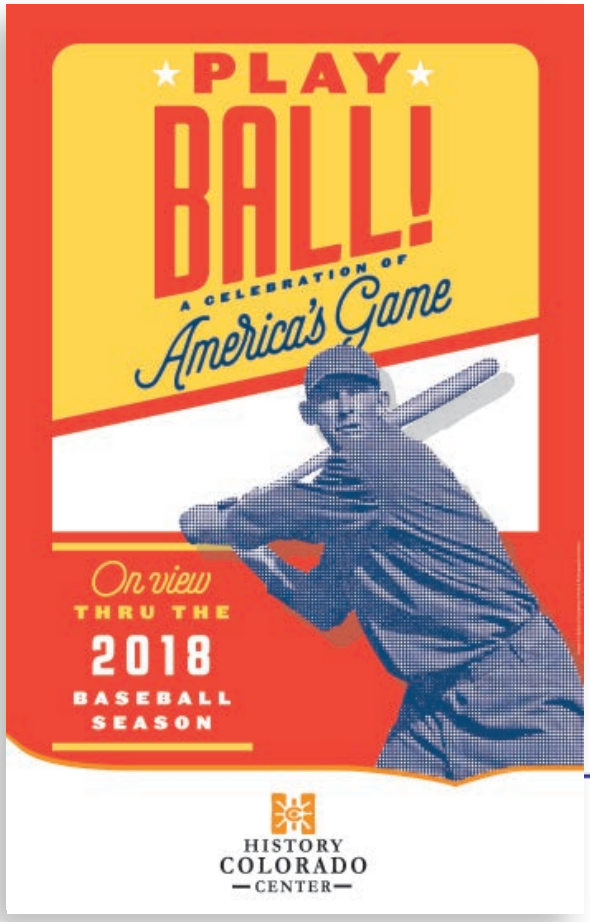


To order a scan or print of this image, or to see more Clark Blickensderfer photos from our collection, visit the History Colorado Online Collection at h-co.org/collections.

It's Time to *Play Ball!*

It's hard to imagine the Colorado Rockies have been playing for twenty-five years. But sure enough, this year marks their twenty-fifth anniversary, so we're opening our newest History Colorado Center exhibition, *Play Ball! A Celebration of America's Game* in tandem with the Rockies' season. And in that same spirit of celebration, we're keeping *Play Ball!* open for as long as the Rockies are playing this season (and, of course, postseason).

The exhibition showcases the holdings of Marshall Fogel, a local collector of historic baseball memorabilia. Inspired by a lifetime spent loving the game, Marshall has amassed one of the greatest collections outside the Hall of Fame—artifacts that show just how closely baseball mirrors the currents of American life. He's generously opened his collection up to us, and the result is an experience that will wow not just diehard lovers of the game, but anyone who's ever heard of Jackie Robinson, Babe Ruth, and Joe DiMaggio or found themselves just a little misty-eyed while watching a classic baseball movie.



Our summer issue will recount a few lesser-known tales of baseball's past. In the meantime, enjoy some Denver Broncos history, a look at Coors Field's beginnings, and even some firsthand memories of Dust Bowl softball. Then, come on in to the History Colorado Center to be amazed at genuine reminders of baseball greatness from around the country and right here on Denver's own storied Blake Street.

Steve W. Turner,
Executive Director

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History Colorado inspires generations to find wonder and meaning in our past and to engage in creating a better Colorado.

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Pike's Stockade
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Open: Memorial Day to October 1, or by appointment.

Trinidad History Museum
312 East Main Street, Trinidad
719/846-7217, TrinidadHistoryMuseum.org

Ute Indian Museum
17253 Chipeta Road, Montrose
Expanded museum now open!
970/249-3098, UteIndianMuseum.org

From the Hart . . .

The Hart Index: Baseball and Beyond

Compiled by the staff of the Hart Research Library at History Colorado, with apologies to Harper's Index

First year the *Rocky Mountain News* published calls for the formation of a baseball club in Denver: ***1862***

Date the City of Denver agreed to sell the Denver Bears' land to build a baseball stadium: ***October 16, 1947***

Date ground was broken for the construction of Coors Field: ***October 16, 1992***

Number of batters Satchel Paige struck out in the 1934 Denver Post Tournament in Denver: ***44***

Career bases stolen by Tim Raines, who got his start with the Denver Bears: ***808***

Average high temperature in Denver on April 6 (1993–2017): ***55° F***

Average humidity in Denver on April 6 (1993–2017): ***52%***

Fixed temperature and humidity of Coors Field's humidor: ***70° F, 50% humidity***

Capacity of Coors Field when it opened in 1995: ***50,200***

Current capacity of Coors Field: ***50,398***

Record attendance at a Rockies home game at Coors Field: ***51,267***

Number of athletes training yearly at the Olympic Training Center in Colorado Springs: ***10,000-plus***

Number of athletes on Team USA at the 2018 Winter Olympics in PyeongChang: ***242***

Number of athletes from Colorado on Team USA at PyeongChang: ***31***

Estimated amount of material from Mile High Stadium demolition that was recycled: ***85%***

Date Red Miller named head coach of the Denver Broncos: ***January 31, 1977***

Miller's record as Broncos head coach, 1977–1980: ***42–25***

Average points per game by opponents of the 1977 Broncos' "Orange Crush" defense: ***10.6***

Average points per game by opponents of the 2015 Broncos Super Bowl–winning defense: ***18.5***

Cost of genetic testing to determine a child's predisposition for sports: ***$169***

Year Walter Hakanson of the Downtown Denver YMCA named the sport of softball: ***1932***

1945 batting average of Lucille Colacito, All American Girls Professional Baseball League catcher and Denver Softball Hall of Famer: ***.141***

Temperature at the coldest major league baseball game (Rockies vs. Braves, Coors Field, April 23, 2013) since MLB began tracking temps in 1991: ***23° F***

Number of times Hashim Kahn, Colorado Sports Hall of Famer, won the British Open Squash Championship: ***7***

Number of ultramarathons in Colorado in 2018: ***55***

Time limit to complete the 100-mile Leadville Trail 100 Run: ***30 hours***

Colorado Mountain Club members enjoy a game of baseball in Clear Creek County in 1915. 10044571

House Joint Resolution that declared Colorado's State Sport to be Pack Burro Racing: ***12-1021***

Favorite sports of the Hart Research Library staff: ***Tennis, hockey, snowboarding, bocce, pro wrestling, monster trucks***

Softball Magic in the Dust Bowl

BY GENE M. CULVER

Mother Nature extended and even intensified the miserable times created by the Stock Market Crash of 1929 with nearly a decade of drought and dust storms on the Plains. The little town of Chivington•• in southeastern Colorado where my family lived could only accept the gloom and despair, just as hundreds of other communities in the region. Chivington's only public places were a two-story brick school house, a small store, and a smaller post office with perhaps thirty mostly hungry residents.

••Ironically, the town that started something praiseworthy was named after Col. John M. Chivington, who, in 1864, led an unprovoked attack on a defenseless Native American village just seven miles to the north. It was named the Sand Creek Massacre.

The Chivington team came out victorious in the softball league's "opener" over a team fielded by the nearby town of Eads, shown here. 20006828

Despite the meager facilities this tiny spot on a map initiated a brief but worthy legacy during this very bleak period. With little work to occupy their time, several men, including my father, suggested starting a softball team. The notion of "playing" while so many were hurting received very little enthusiasm from wives and skeptics. Even some of those expecting to play had doubts in such a dismal period. With almost no equipment, an obvious shortage of funds and more will than talent, prospects were about as good as those of a stock market recovery. These conditions perhaps spurred the determination to overcome the obstacles.

Not everyone opposed the idea, however, and a couple of volunteers decided to "pass the hat" for small donations that eventually matched the amount needed for bats, a few balls, and protective gear for the catcher. The team's possessions were just enough to fill a "gunny sack." Most players were able to find old fielder's gloves, and another need was met when the school offered the softball diamond for the summer.

Practice sessions were quickly set, and almost by accident it was discovered that the two best horseshoe pitchers, Frank and Dick, were equally proficient at pitching a softball. A tall cowboy, Slim, with legs slightly bowed at the knees, surprisingly was chosen as catcher. No one else had the nerve to try out for the position. The Royce brothers, Bill and Bob, were naturals for the outfield and the other positions included Jim at first and Rich at second. The lineup was completed and a good thing, because softball teams then had ten players (now only nine) and we were almost out of athletes.

Practice was exciting, and a few people even came to watch, but with no competition it soon got boring. Fortunately, news of our softball team attracted attention in Eads, a much larger town a few miles west. Some boasting and bragging between the two and our first game was scheduled. With a little work on the field and some patches in the weathered screen behind home plate, the "opener" soon got under way. "Word of mouth" announcement of the game drew a crowd. Some walked, some drove their cars. The "upstart" Chivington bunch beat the Eads bunch with runs to spare.

Before long, other teams from nearby towns formed and the informal "Dust Bowl Softball League" was born. It didn't take long before we could have a game every Sunday. And that was how often the team from Chivington won the first season. Playing again next year was never in doubt. Winning on the field was rewarding, but the greater success was the mood of those who attended the games. The dust storms did not end, and the rains did not start, but the spirits were buoyed by the diversion from the gloom and pain of a great deal of misery.

Players were serious about their game and the competition was real, but errors and misplays could be exciting too. Take the time when there was a rundown between third and home. The third baseman threw high to Slim (remember, his legs were slightly bowed) and when he reached down to tag the runner, he had squirted between Slim's legs to score.

Our devoted catcher could only look embarrassed but the play give the spectators a good laugh and reason to admire the determination of this most unlikely ballplayer.

The following year was better than the first, with more teams and tougher competition. The "take" at each game increased, but uniform upgrades were much too expensive so the team continued playing in work clothes, Levis, blue denim shirts, and shoes that had little resemblance to athletic footwear. On more than one occasion, a player chased down a fly ball wearing cowboy boots! Even more remarkable, this ill-clad team beat the highly touted one from Lamar, a town of 4,000 people! News about softball went all over the area; nearly every town had a team that wanted to play the league's finest: Chivington.

We did have a couple of losses in the second season, but we maintained our "team to beat" ranking. None of this changed the weather, but anyone discussing it soon found the conversation switching to heroics on the ball diamond. The underlying grief and suffering persisted, but that improbable handful of ballplayers from Chivington brought a few smiles and pride to everyone.

This circa-1935 catcher's mitt resides in the collection of History Colorado. 91-217-98

As most people know, the dust storms of the '30s moved enough dirt and sand to make another planet. Late in the decade those who stayed finally got some relief with more rainfall and an improving economy. Sadly, the miracle of softball in southeastern Colorado had to compete with a much more ominous contest: World War II. The younger players were getting recruited to participate in a conflict no one wanted.

The team, of course, could not continue; the games were over. Players had been heartily cheered for their efforts on the field, but the far greater good, though perhaps unintended, was to divert attention

Lamar, a town of several thousand residents, was home to another team in the Dust Bowl Softball League. Courtesy Denver Public Library, Western History Collection. X-11970

from one of the nation's worst tragedies and make it a little easier to cope. And one of the smallest towns, Chivington, had provided the spark that spread a little light where suffering was epidemic.

GENE M. CULVER grew up in Chivington and Eads, going on to work for Dun & Bradstreet all over Colorado and the West. He later started his own insurance business in Missouri, raised three tremendous kids, and returned often to Colorado to swish down the slopes. His historical writings range from this piece about Chivington's softball team to a catalog of industrialists, thinkers, and politicians who defined the twentieth century.

AUTHOR'S NOTE: *At age 87, I should confess to an imperfect memory of the story about Chivington softball. However, I cannot concede to any inaccuracy of its theme. These were real people playing roles they had never intended (and with a total lack of any luxury), who inspired victims of incredible hardship and helped them outlast a peril that seemed endless. I'm certain that the participants have all passed on, but though virtually unpublicized, I'm also certain their spirits linger in the skies once occupied by mountainous clouds of dust.*

Unfortunately, there were few means of recording the events I describe here. Cameras were a luxury and there were no sportswriters nearby to amplify the "heroics" of the teams. Like a lot of nostalgia, we start too late to make the events more permanent.

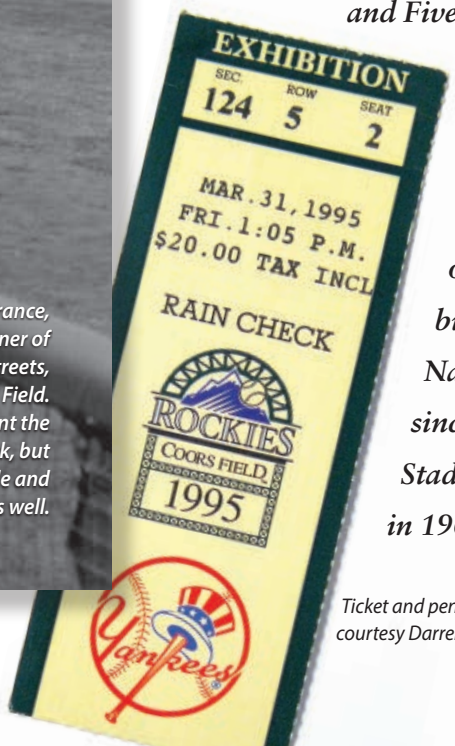
A Field of Our Dreams

In the 1990s Major League Baseball finally came to Denver after decades of loyal fan support for minor league teams. The Colorado Rockies debuted in 1993 as part of a two-team MLB expansion after multiple scares left Colorado fans unsure whether they'd get a major league team after all—from uncertainty about the expansion itself, to finding owners who could commit to the team, to deciding on a location for a new stadium and how to fund its construction.

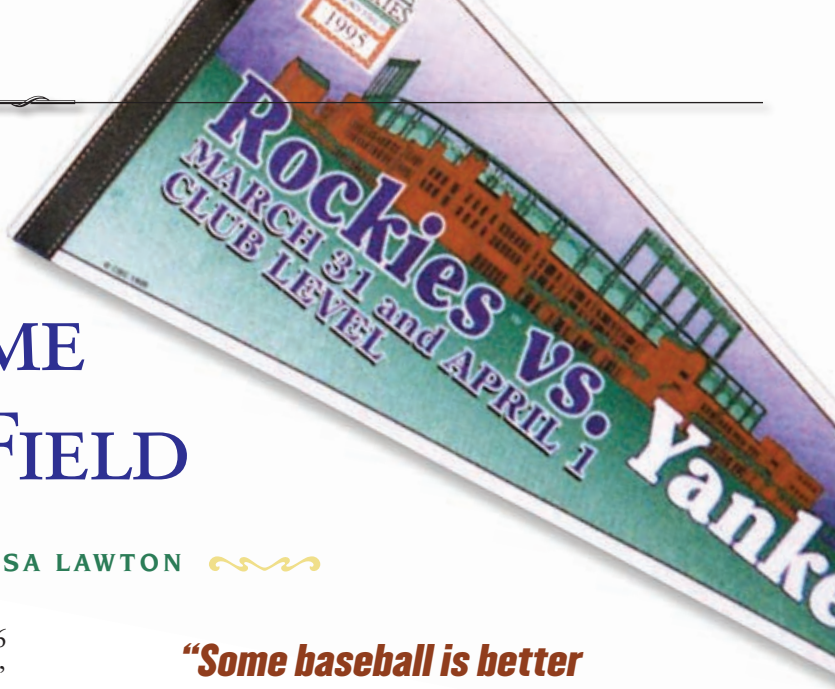
After playing their first two seasons at Mile High Stadium, which they shared with the Denver Broncos football team, the Rockies moved into their brand-new home for the 1995 season. Straddling Denver's Lower Downtown and Five Points neighborhoods, at the time Coors Field was the first baseball-only stadium built in the National League since Dodgers Stadium opened in 1962.

This view of the new high-tech scoreboard taken from the edge of the visiting-team dugout includes a Yankees player flashing a smile at the camera. Fraker made quite an effort to walk around the new stadium to capture many views of the park.

Facing: The first-base entrance, shown here at the corner of Blake and Twenty-First Streets, is one of five gates into Coors Field. Not only did Fraker document the interior of the new ballpark, but he captured the exterior façade and surrounding neighborhood as well.



Ticket and pennant courtesy Darren Eurich



The Colorado Rockies Welcome Fans to Coors Field

BY MELISSA LAWTON

Leading up to the official opening game on April 26 against the New York Mets were many "opening" games. There were games played by replacement players because of a players' strike, day and night games, rescheduled exhibition games—even snow games. The last games to be played at Coors Field with replacement players were against the New York Yankees, who visited Denver to try out the new stadium in a preseason exhibition series on March 31 and April 1. Both teams fielded replacement players due to the strike—a stoppage that lasted for 232 days, the longest in MLB history. The strike officially ended the next day, on April 2, and sent the Rockies' replacement players back to the minors, despite having defeated the Yankees over the previous two days.

Native Denverite and avid sports fan Patrick Fraker packed his camera for one of these exhibition games at Coors Field. It's unclear which day he attended, but he arrived to watch the Rockies in their new stadium and documented his experience in black and white. We also don't know why he chose to load his camera with black and white film that day. His career at History Colorado (known then as the Colorado Historical Society) may have informed his decision. The images featured here are a selection from a larger collection of photographs he took at the game.

"Some baseball is better than none at all."

—Rockies Coach Don Zimmer, quoted in The Denver Post *on April 1, 1995, addressing the use of replacement players during the strike*

View all of Fraker's photographs in the History Colorado Online Collection by visiting h-co.org/collection and entering "Fraker" in the search box. Or to view all Colorado Rockies collection items, simply search "Rockies baseball."

Game Stats

First regular-season game at Coors Field—April 26, 1995; Colorado Rockies 11, New York Mets 9 (14 innings)

First Pitch: *5:38 p.m., Bill Swift to Brett Butler*

First Plate Appearance, At Bat, Swing, and Hit: *Brett Butler, infield single, 1st inning*

First Run: *Walt Weiss (Rockies), 1st inning*

First Strikeout: *Bill Swift, struck out (called) David Segui, 2nd inning*

First Home Run: *Rico Brogna (Mets), 4th inning off Swift*

First Grand Slam: *Todd Hundley (Mets), 6th inning off Swift*

First Flyout (Sacrifice Fly): *Dante Bichette (Rockies), caught by David Segui, scoring Joe Girardi, 1st inning*

First Foul Pop Fly: *Andrés Galarraga (Rockies), fielded by Jeff Kent*

First Base on Balls: *Bobby Jones (Mets) walked Bill Swift, 5th inning*

First Batter Hit by Pitch: *Roberto Mejía (Rockies) by Jerry Dipoto, 6th inning*

First Wild Pitch: *Mike Munoz (Rockies), facing Rico Brogna, 7th inning*

First Error: *Tim Bogar (Mets), 14th inning*

First Walk-off Home Run and First Rockies Home Run: *Dante Bichette (Rockies), 3-run homer, 14th inning*

Coors Field Stadium Stats

Original Seating Capacity: *50,200*

Max Seating Capacity (2011): *50,490*

Record Attendance: *51,267*

Elevation: *5,200 feet above sea level (highest in MLB); 2nd highest is Chase Field in Phoenix at 1,100 feet*

Construction Cost: *$300 million (about $485 million in 2018 dollars)*

Groundbreaking: *October 16, 1992*

Field Surface: *Kentucky bluegrass/perennial ryegrass*

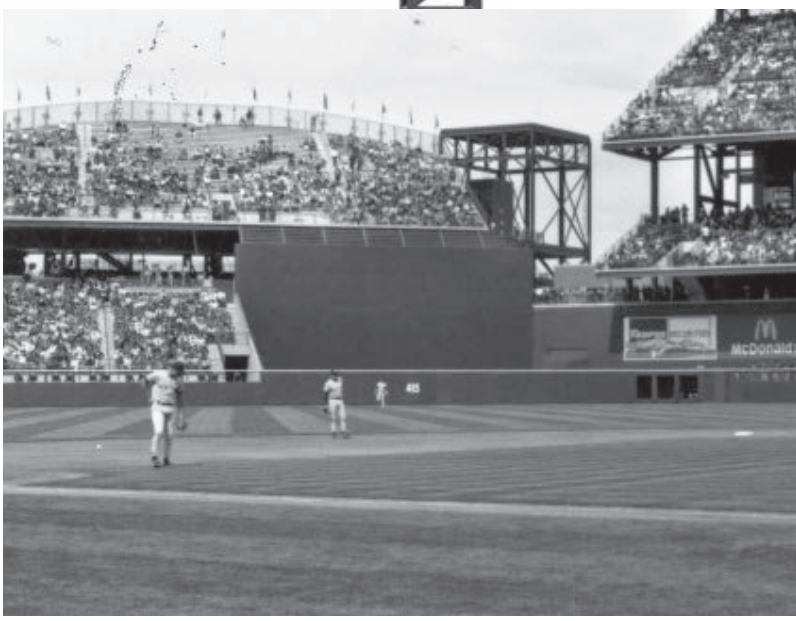
Distance from Home Plate to Center Field Wall: *415 feet*

First ballpark with heated infield and grass.

303 home runs hit at Coors Field in 1999, the highest number for any park in a season.

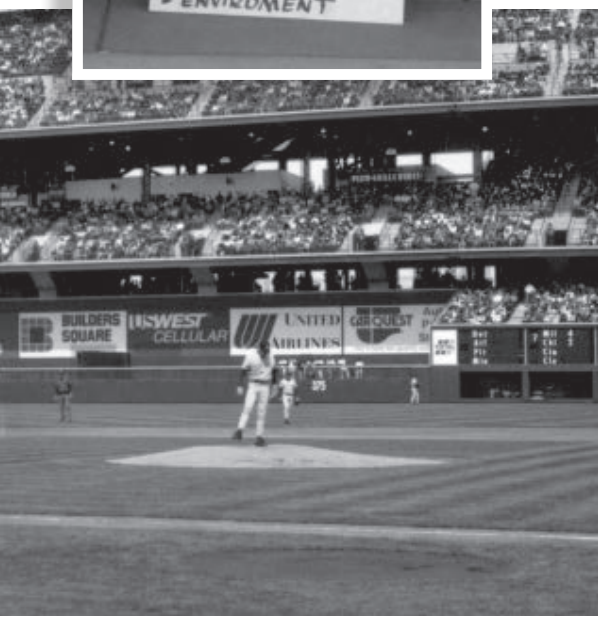
Facing: Here Fraker captures a view toward home plate from the outfield, giving a sense of just how large this ballpark was designed to be. It was speculated during the design stage that the higher elevation and thinner air would mean more home runs. To counteract the elevation, the outfield at Coors Field is the largest in the MLB. Despite this design it was the most home-run friendly park until the installation of the room-sized humidor, which keeps the balls stored at a higher humidity and brought the number of home runs down within the same range as other parks.

In this photo Fraker captures all three seating tiers, including the private VIP boxes at the top of the second tier. Coors Field was designed with 64 luxury boxes that could comfortably hold 730 fans, and The Denver Post *reported that the annual rents for the luxury boxes ranged from $60,000 to $90,000. This modern convenience and its cost was controversial, as (unlike at other taxpayer-funded ballparks) those revenues went directly to the Rockies organization, not toward paying off the public debt.*



The "Rockpile," seen here on the left, pays homage to the previous Rockies seasons at Mile High Stadium. They're the seats farthest from home plate and the cheapest in the house—originally costing only a dollar apiece. Mile High had a similar set of seats in the outfield, and the same feature was incorporated into the new Coors Field design. On the right are the upper-deck seats in right field, added to the design at the last minute after the Rockies drew record-breaking crowds during their first two seasons. The decision was made to increase the seating capacity at Coors Field based on higher than anticipated attendance. The seats were removed before the start of the 2014 season.

Inset: The building of Coors Field was not without its critics and controversies. Before construction even started there came to light claims of conflict of interest with possible owners and financers, and disputes with landowners over the city's methods of obtaining the land necessary and monetary compensation. A key part of the winning construction bid was a commitment to affirmative-action hiring, promising that 20 percent of subcontracts would be granted to African American, Hispanic, and female-owned companies. The Rocky Mountain News *reported that 45 percent of contracts had been awarded to minority companies in May 1993, but that number was disputed as misrepresenting the reality of who actually did the work of building the stadium. Fraker snapped a photo of this sign on the way into the ballpark, documenting the bitterness many people still felt about the new venue and its impact on many of Denver's communities.*



MELISSA LAWTON is the photo research and permissions librarian at the Hart Research Library at History Colorado. Although not the biggest fan of sports, she's constantly finding new images to get excited about in History Colorado's photography collections—especially those documenting rapid change to urban landscapes in the latter half of the twentieth century. She joined History Colorado in 2013 and received her MS in library and information science with a concentration in archival studies from Drexel University.

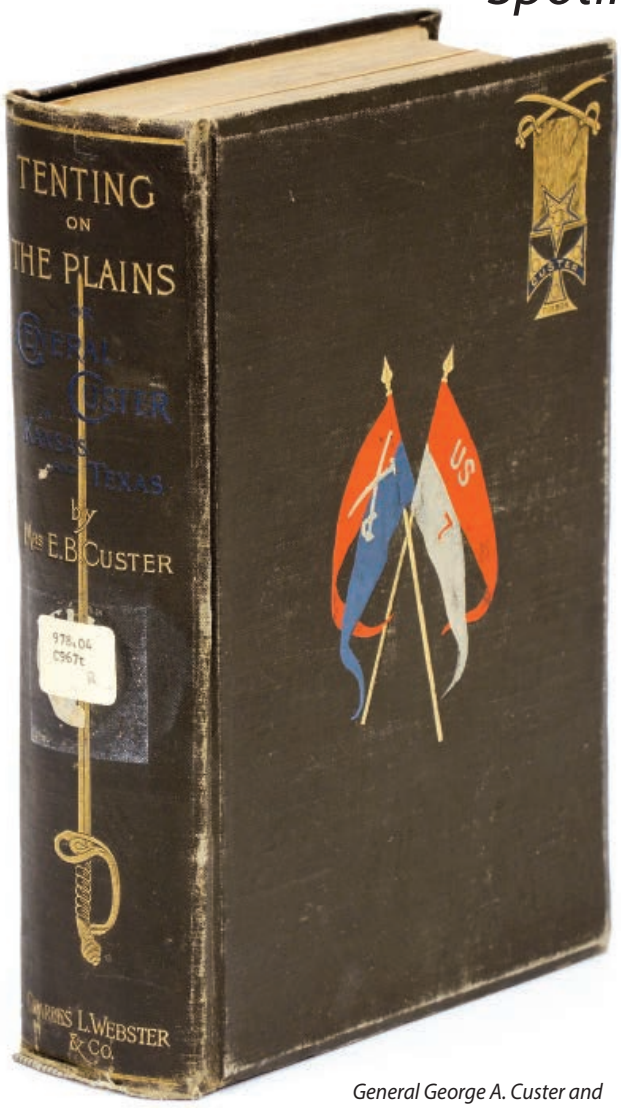
Tickets and ball courtesy Darren Eurich

In 1995—their third season as a team and their first at Coors Field—the Rockies won a wild card berth in the postseason, losing to the Atlanta Braves in four games.

Spotlight On . . .

More About John Cisco: An Adventure in Identity

BY JAMES S. PETERSON, HISTORY COLORADO ASSISTANT CURATOR FOR ARTIFACTS



Currently on display in the History Colorado Center exhibition* Zoom In: The Centennial State in 100 Objects *is a sawed-off shotgun that belonged to John Cisco. In our fall 2017 issue of* Colorado Heritage, *some of the gun's history was offered to readers.

To recap: John Cisco was a United States Express Company stagecoach express messenger reportedly killed by Cheyenne Dog Soldiers near Colorado's Lake Station stage stop on the Smoky Hill Route in 1869. At the funeral, Father John H. Kehler eulogized Cisco as a survivor of Andersonville, the Confederate prison camp where nearly 13,000 Union soldiers perished from exposure, starvation, and disease during the Civil War. Prison records held by the National Park Service indicate the validity of Father Kehler's story; the documents note that John Cisco enlisted at age forty in the 39th New York Infantry in January 1864. Six months later, he was captured in Petersburg, Virginia, and transported to the Andersonville prison—which he survived. It seemed the history of the shotgun as owned by John Cisco had come to an end. That is, until Jeff Broome contacted us after we published the story. A fifth-generation Coloradan keenly interested in history, Broome contended that the owner of the shotgun couldn't have been the forty-five-year-old John Cisco described in the* Heritage *article.

According to Broome, the owner of the shotgun would have been much younger. His belief was that the gun had been owned by a runaway boy who'd been taken in by General George Armstrong Custer in the summer of 1863. Broome cited Libbie Custer's 1887 book, *Tenting on the Plains: Or, General Custer in Kansas and Texas*, as evidence.

General George A. Custer and Mrs. Elizabeth Custer dine at a table in front of the camp headquarters tent near Fort Hays, Kansas, in 1869. Photo by W. J. Phillips. Courtesy National Park Service, Little Bighorn Battlefield National Monument. LIBI_00019_00496

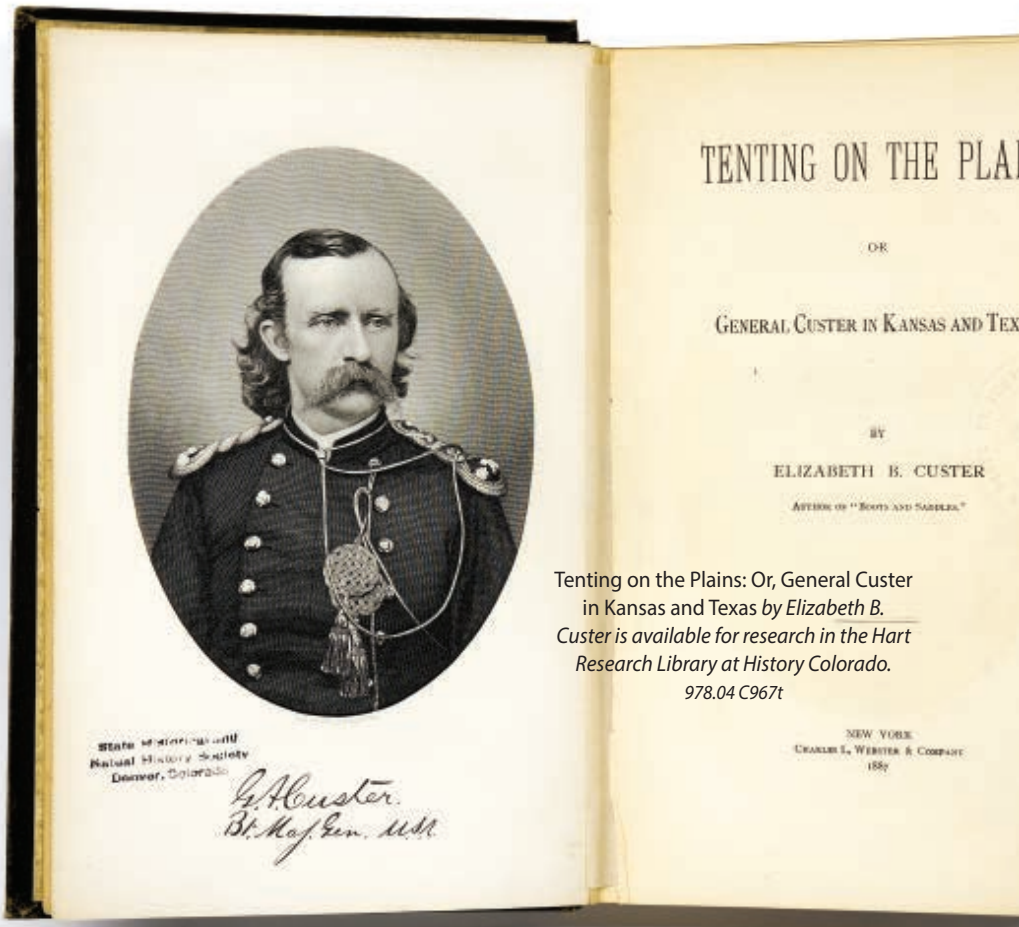
Libbie, Custer's wife, portrays "Johnnie Cisco" as a devoted personal servant of General Custer. Described in the book as a "poor little picked sparrow of a chile," the boy appeared out of nowhere at Custer's Rappahannock County, Virginia, encampment shortly after the Battle of Gettysburg. Custer reported that it was useless to attempt to return him to his eastern home "for he was a determined little fellow, and would have merely fled again." Over time, her husband took a growing interest in the youth, and near the end of the war arranged for him to enlist as a soldier, securing for the lad a generous bounty that could be used for school after the war.

It's entirely possible that Cisco's service resulted in his capture and imprisonment at Andersonville. If so, however, Libbie Custer writes nothing of it. She notes that a year and a half after Cisco departed for school, he returned homesick to their quarters in Fort Riley, Kansas. She states that General Custer then secured a job for the young man with the Wells Fargo Express Company, where he would eventually be attacked and killed defending the passengers on his stagecoach. Although the John Cisco researched by History Colorado staff was not riding shotgun on the day he was ambushed, he was killed just a half mile off the Smoky Hill Route. And although Libbie's story doesn't resolve the age discrepancy between the Cisco eulogized by Father Kehler and the younger Cisco she knew, her account certainly adds credence to Broome's claim.

As we dug deeper, we made another breakthrough. Broome located three sworn affidavits filed in 1867 on behalf of Wells, Fargo and Company and its subsidiary, the United States Express Company. Each was a claim for property loss suffered during frontier American Indian raids along the Smoky Hill Route. All were signed by Express Company employee John L. Cisco. Armed with this new clue—the middle initial *L*—History Colorado staff and Broome returned to Civil War military records in hopes of finding John L. Cisco. We found two.

The first record represented a Confederate soldier from Louisiana—no age given—who deserted while on furlough in Mississippi in September 1863, about the same time Libbie's Johnnie Cisco first showed up at Custer's camp. Until further research can be done, we've discounted this soldier as our Cisco based on General Custer's claim that Johnnie Cisco was from back East. However, Custer kept the details of Cisco's past confidential. One has to wonder what in Johnnie's past could be so controversial that Custer thought it necessary to keep from his wife.

The other record we found describes John L. Cisco as a seventeen-year-old who enlisted in New York's Eighth Cavalry Regiment on February 23, 1865. Although we lean towards this being our man based on his age, connection to the East, enlistment date, and choice of regiment (cavalry), we can't discount the possibility that Custer's beloved young servant might have been a Confederate deserter. Could this have been Custer's secret?



Tenting on the Plains: Or, General Custer in Kansas and Texas *by Elizabeth B. Custer is available for research in the Hart Research Library at History Colorado.* *978.04 C967t*

Despite the unanswered questions about John L. Cisco and the history of his shotgun, this story is a great example of the type of work done by curators at History Colorado, as well as an illustration of the fact that history isn't stagnant or stuck in the past. The more we work with items from the permanent collection, the more we engage the public and uncover and learn.

Have a John L. Cisco in your family tree, an interest, or additional information? Please contact us and join the adventure.

Felipe and Dolores Baca
Weaving a Deep History through Southern Colorado

BY KIRBY STOKES, DIRECTOR, TRINIDAD HISTORY MUSEUM

In December 2017, the Colorado Latino Hall of Fame awarded Felipe and Dolores Baca the 2017 Legacy Honor.

In beautiful southern Colorado, under the Sangre de Cristo Mountains and the Huajatolla Peaks and just 14.9 miles north of the New Mexico border, stands a small town with a big personality: Trinidad. The Purgatoire River Valley has been the meeting grounds of peoples for thousands of years, beginning with the travel of the Clovis people, continuing with the Jicarilla Apache and the Ute, and followed by continued immigration from all over the world today. The buildings are old, the streets are charming, the history is deep, the culture is rich, the views are gorgeous, and the homes are affordable.

Dolores Baca shared her husband's philosophy of community service and devotion to family. She lived in the Baca House until her death in 1915. Photo by O. E. Aultman. 10032809

The State of Colorado has the honor and pride of being the steward of the Trinidad History Museum. The museum covers a full city block and holds four historically registered buildings. The buildings range from a three-story Victorian in the Second French Empire style to Greek Revival in adobe. The five lawns and twenty-seven flower and vegetable gardens create a green oasis in El Corazon de Trinidad National Historic District. On the northwest corner of the property is the Baca House, a two-story adobe with a widow's walk, built by John Hough in 1870. In 1873 the Bacas bought the property for 20,000 pounds of wool—or $7,000, making the structure a million-dollar home by today's standards.

The couple began their married life farming in the Sangre de Cristo Mountains of northern New Mexico. While in New Mexico their family would grow to include six children, and they became one of the richest families in the region. In 1859 a thirty-year-old Felipe Baca traveled to Denver on business. But along the way, it was the Purgatoire River that caught his attention. Felipe recognized the potential of the land immediately and returned the next spring with teams of men to prepare irrigation and crops so their families could follow. The Bacas loaded up and headed north, joined by a caravan of twelve other families and some friends. The group arrived in 1861 and began to build plazas along the river. The Bacas built a large plaza and a small church, where all the families could gather for Catholic worship on Sundays.

In 1866 the Bacas donated seventy-five acres of land to encourage the growth of downtown Trinidad. The Santa Fe Trail ran right through the land they donated, bringing travelers and providing great economic opportunity for other families in the area. The donation created St. Andrews School, the first public school in the Colorado Territory. (Trinidad School District is still District No. 1 to this day in its honor.) The school split between public and church, with the church taking over the religious curriculum; the school stayed in operation until 2007.

Seasonal and native gardens surround the Baca House in Trinidad.

The Latino Hall of Fame's recognition of the Bacas pays tribute to the many legacies they've left us. Not only did the Bacas do much to encourage growth in Trinidad, but their influence can be felt throughout the state—whether in the prosperity and great success of their children or due to Felipe's work as a Territorial Representative. Concerned that the people of southern Colorado would garner lesser representation than those in the north, Felipe became one of the loudest voices in the legislature. He insisted, for example, that any state constitution must be published in both Spanish and English so that all citizens could have equal knowledge of their rights. Dolores was an unarguable influence of her own, holding the title of town matriarch until her death, when four separate newspapers published loving obituaries on her passing.

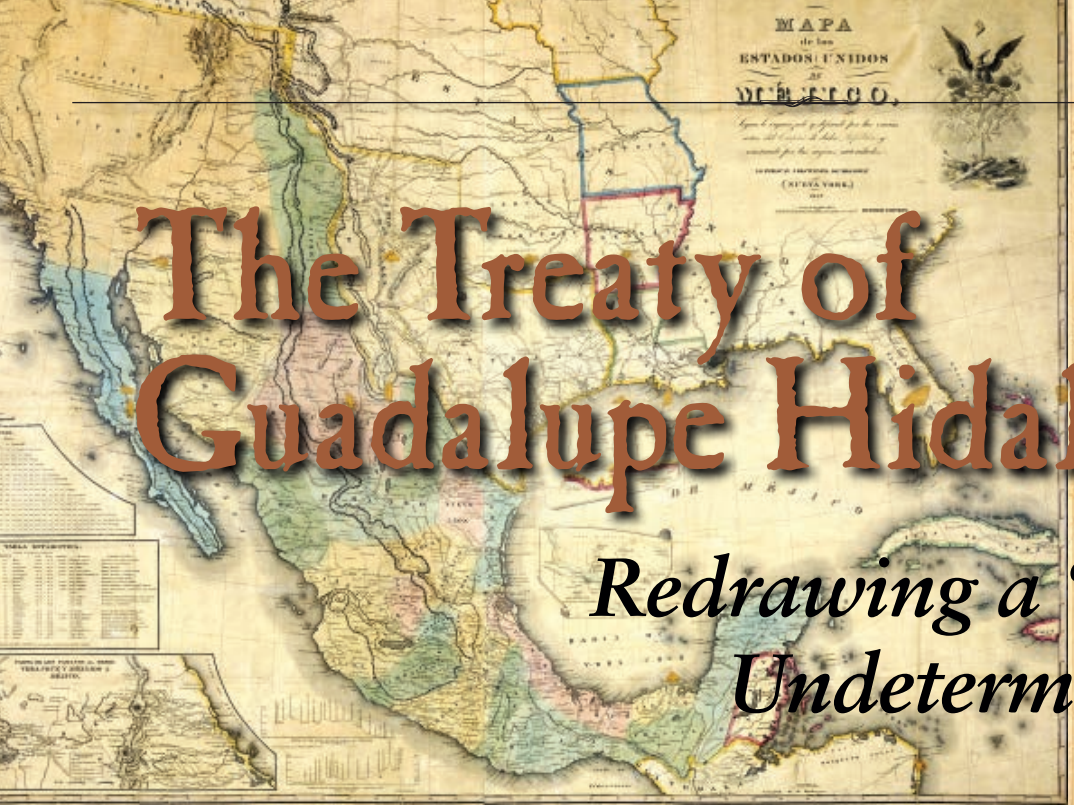
Inset: The Bloom Mansion and its heritage gardens adjoin the Baca House at the Trinidad History Museum.

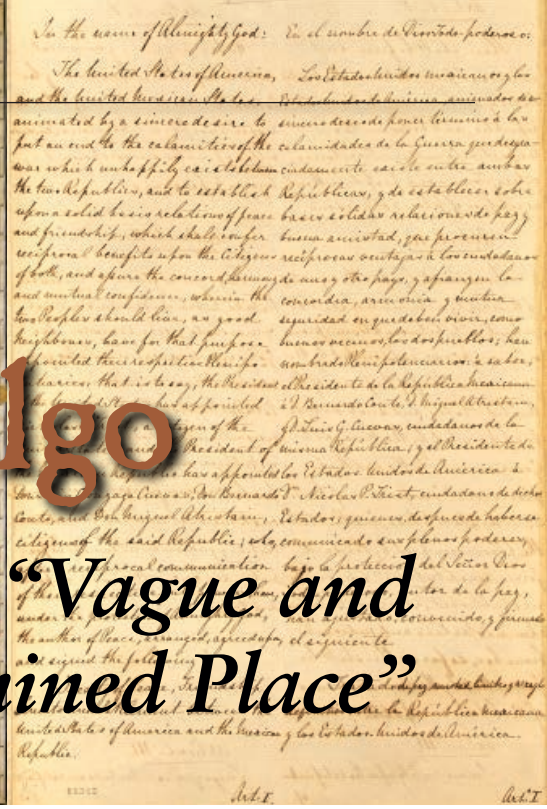
After Dolores's death, the home acted as a rooming house for many years. At the end of its tenure in that role, in the late 1950s three wealthy businessmen bought the Baca House and its barn. Local legend A. R. Mitchell acted as the first curator of the museum and spent close to a year in the Baca House returning it to its original state. Over the years, electricity and plumbing had been added to parts of the home. That was all removed. The 1970s brought the purchase of the museum by the State of Colorado—its loyal steward ever since.

The way people interact with museums is changing at the same pace as the way people interact with each other. We've learned that shared experiences are some of the most impactful ways to convey the stories of our sites. With this in mind, the Trinidad History Museum is reworking the family parlor room of the Baca House to be an interactive wool studio. The studio includes a large Navajo *Yei* style rug and related artifacts. The exhibit tells the story of wool in our region—the raising and shearing of sheep, the cleaning and looming, and modern fiber arts. The space will be a dedicated hands-on area, where you'll be able to use various looms and spindles, watch videos of shearing, and touch the raw product. The studio has become a club space for local loomers and weavers—in hopes that while they're working guests will engage with them to learn about the process as it's done today.

So be sure to visit the Trinidad History Museum this summer, where you can get your hands on all things wool in the home of hall-of-famers Dolores and Felipe Baca.

Felipe Baca, a successful farmer from northern New Mexico, passed through southern Colorado and was so impressed with the Purgatoire valley that he co-founded the town of Trinidad.





The Treaty of Guadalupe Hidalgo

Redrawing a "Vague and Undetermined Place"

BY CHARLES N. SAENZ

Following ten months of negotiations, the Treaty of Guadalupe Hidalgo brought an official end to the Mexican-American War (1846–1848). Signed on February 2, 1848, the treaty turned 170 years old earlier this year. To mark that anniversary, the Community Museums of History Colorado have arranged for the treaty to go on view at El Pueblo History Museum on loan from the National Archives. The occasion will mark the first time that the treaty has appeared on display anywhere in Colorado.

Above: John Distrunell's 1847 Mapa de los Estados Unidos de Méjico, *or Map of the United States of Mexico, was the map used during the treaty negotiations. Courtesy National Archives.*

The Treaty of Guadalupe Hidalgo. Courtesy Library of Congress.

Facing: William Henry Jackson shot this view of the "Old Town" area of Pueblo (also called Goat Hill, Smelter Hill, or Old Mexico) in 1900. 20103310

The treaty serves as a unique reminder of Colorado's place at the crossroads of several nations, empires, and states that have claimed possession of the region, its resources, and the people who lived there. Long before the arrival of Europeans, indigenous tribal communities made the region their home. Beginning in 1598 with the initiation of Spanish colonizing efforts along the Upper Rio Grande, the Crown of Spain claimed much of modern Colorado as part of the Kingdom of New Mexico. In fact, the region saw the inroads of French trappers and, famously, US Army Lieutenant Zebulon M. Pike in 1806–1807, as Spanish control of the region was never absolute. After a decade of insurgency farther to the south, Spanish territorial claims over the region transferred to Mexico in 1821. The Mexican government authorized settlement of southern Colorado in the 1830s and '40s. Creation of the Republic of Texas in 1836 witnessed new claims on the land. Unable to exert regional influence like other claimants, Texas nevertheless claimed a western boundary extending to the Rio Grande. Although not recognized by Mexico, Texan maps included a swath of land between the Arkansas River and Rio Grande extending northwards into today's Wyoming. The treaty ceded Mexican claims to this zone of dispute, and the US government eventually reorganized the boundaries of the state of Texas.

The Treaty of Guadalupe Hidalgo significantly increased the size of the United States—seizing nearly half of what had

once been Mexico. Under the terms of the treaty, the United States paid $15 million in reparations and agreed to assume another $3 million in claims made by US citizens against the Mexican government. This territorial shift formally incorporated much of the future Territory of Colorado into the United States and realigned the region's likely prospects for development and exploitation from south to east.

Within the span of two generations, the region's inhabitants witnessed the West's transfer from Spain to Mexico and from Mexico to the United States. Under Article VIII of the Treaty of Guadalupe Hidalgo, roughly 50,000 Mexican nationals living north of the new borderline were granted US citizenship and assurances that the new legal regime would protect their property. Article VIII stipulated that "property of every kind . . . shall be inviolably respected. The present owners, the heirs of these, and all Mexicans who may hereafter acquire said property by contract shall enjoy with respect to it, guarantees equally ample as if the same belonged to citizens of the United States."

Still, many of these people were eventually dispossessed of their lands and other wealth. The US Court of Private Land Claims invalidated the legitimacy of land grants, and greedy surveyors and attorneys consumed the costs of repeated legal fights.

The treaty of Guadalupe Hidalgo featured prominently in the political discourse of the Chicano Movement of the late 1960s and 1970s. Popularization of the mythical Aztec homeland of Aztlán created an important linkage between the US Southwest and Mexico—a bond severed by the treaty. In his classic poem, *Yo Soy Joaquín* (I Am Joaquin), Colorado-based Chicano leader Rodolfo "Corky" Gonzales took aim at the hollow promises of the treaty, writing: "The Treaty of Hidalgo has been broken / And is but another treacherous promise. My land is lost / And stolen, / My culture has been raped." The common refrain "we didn't cross the border, the border crossed us" referenced the suddenness whereby Mexicans became US citizens, the accompanying grief that transition entailed, and a powerful rebuttal to claims that Chicanos were latecomers to the United States by means of immigration alone. In this way, the treaty became a powerful symbol of a lost inheritance and Anglo betrayal.

The Treaty of Guadalupe Hidalgo has thus assumed an important place in the study of borderlands and offers a useful point of entry to *Borderlands of Southern Colorado*. At once a prosaic example of how borders come into being and a symbol of the deep cultural meaning of borders, the treaty serves as a means to explore the significance of borders as unique historical phenomena. *Borderlands of Southern Colorado* exhibits will feature something more than the treaty that brought a close to the US war with Mexico. As the late Gloria E. Anzaldúa put it, "A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants." *Borderlands of Southern Colorado* will consider the transitory and unfixed history of Colorado, examining the prohibited and forbidden features of its past.

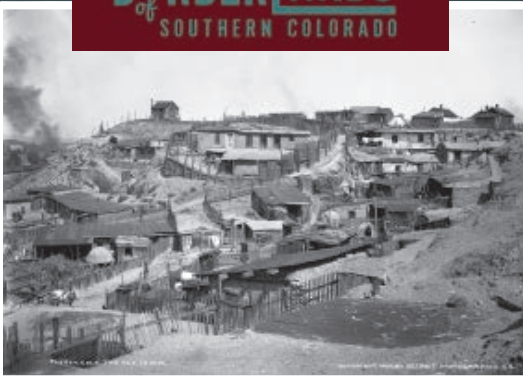
CHARLES N. SAENZ is assistant professor of history at Adams State University and a consultant for the *Borderlands of Southern Colorado* exhibition.

An exhibit that will extend across three History Colorado museums,* Borderlands of Southern Colorado *promises to redefine the way we think about this vibrant region.

Never before has History Colorado presented an exhibit in multiple locations simultaneously. Starting at El Pueblo History Museum in May 2018, and continuing a year later at the Trinidad History Museum and Fort Garland Museum,* Borderlands of Southern Colorado *will emphasize the area's historic diversity and complexity.

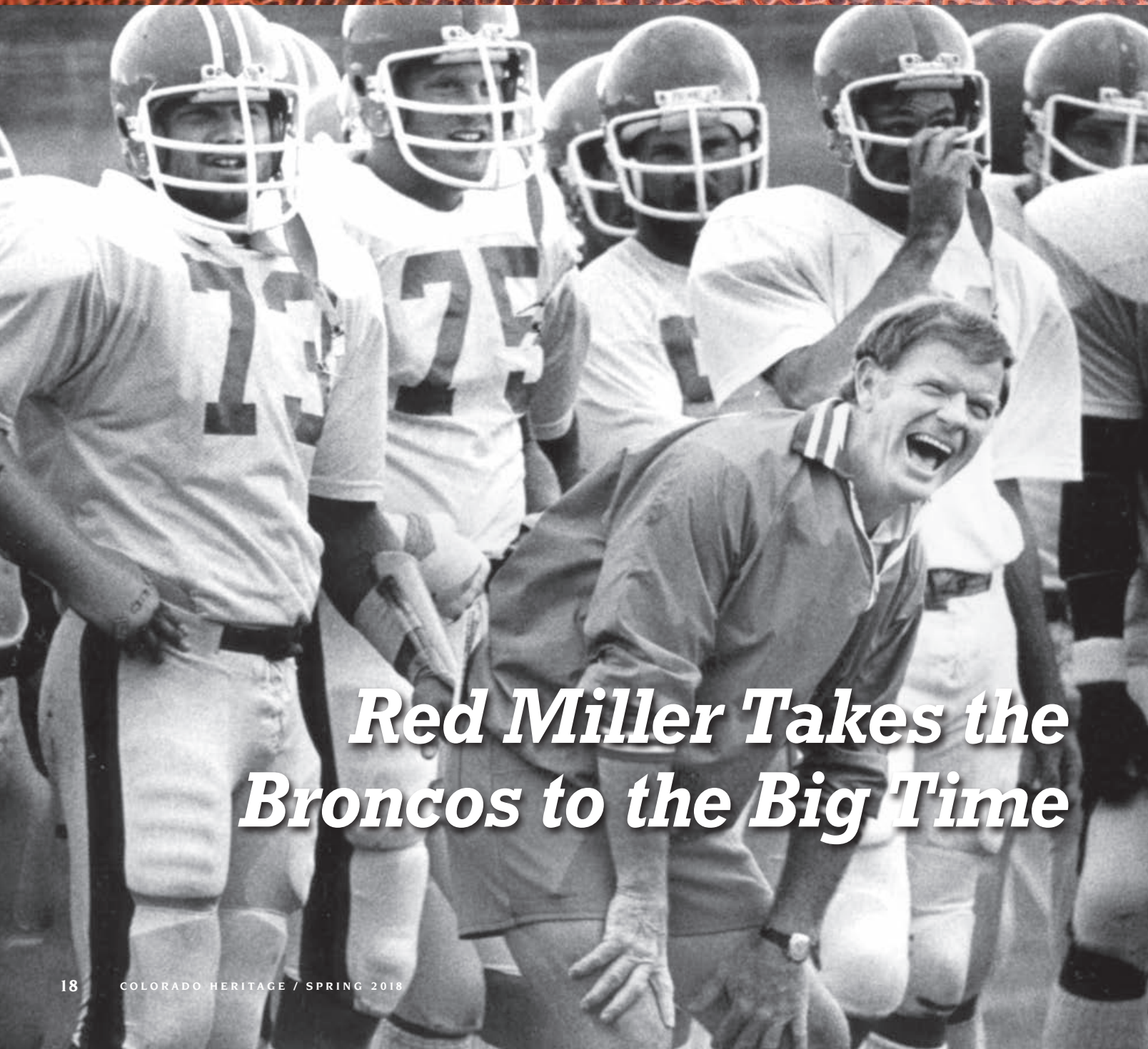
Celebrating the cultures, landscapes, and legacies that have both divided and united southern Colorado, this innovative exhibit will reinvent historical interpretation and appreciation in the Centennial State.

BORDERLANDS of SOUTHERN COLORADO



—Derek R. Everett, instructor, Metropolitan State University of Denver and Colorado State University, and Borderlands *exhibition consultant*

Miller Will Always Be the



Red Miller Takes the Broncos to the Big Time

This page and facing: Two sides of Red Miller. Rocky Mountain News *photos by David Cornwell courtesy Denver Public Library Western History Collection (WH2129, Box 190).*

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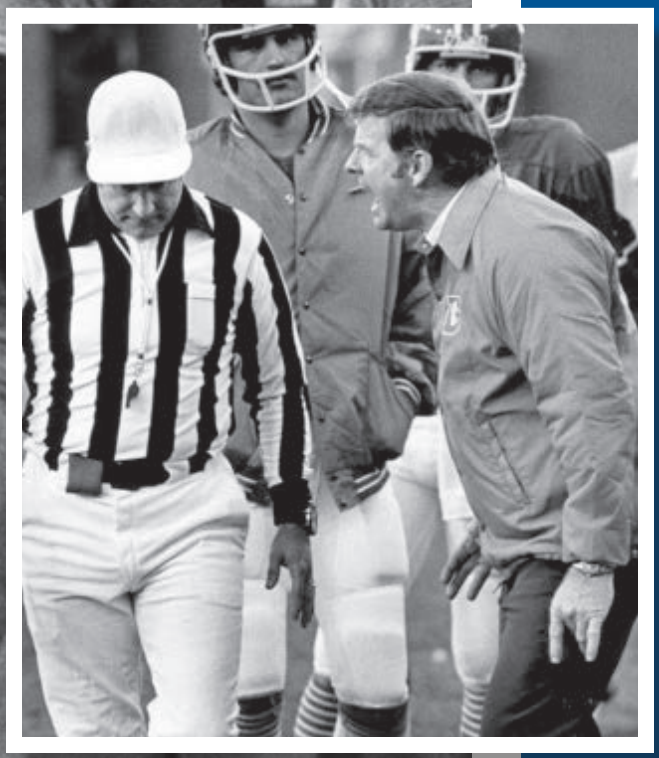
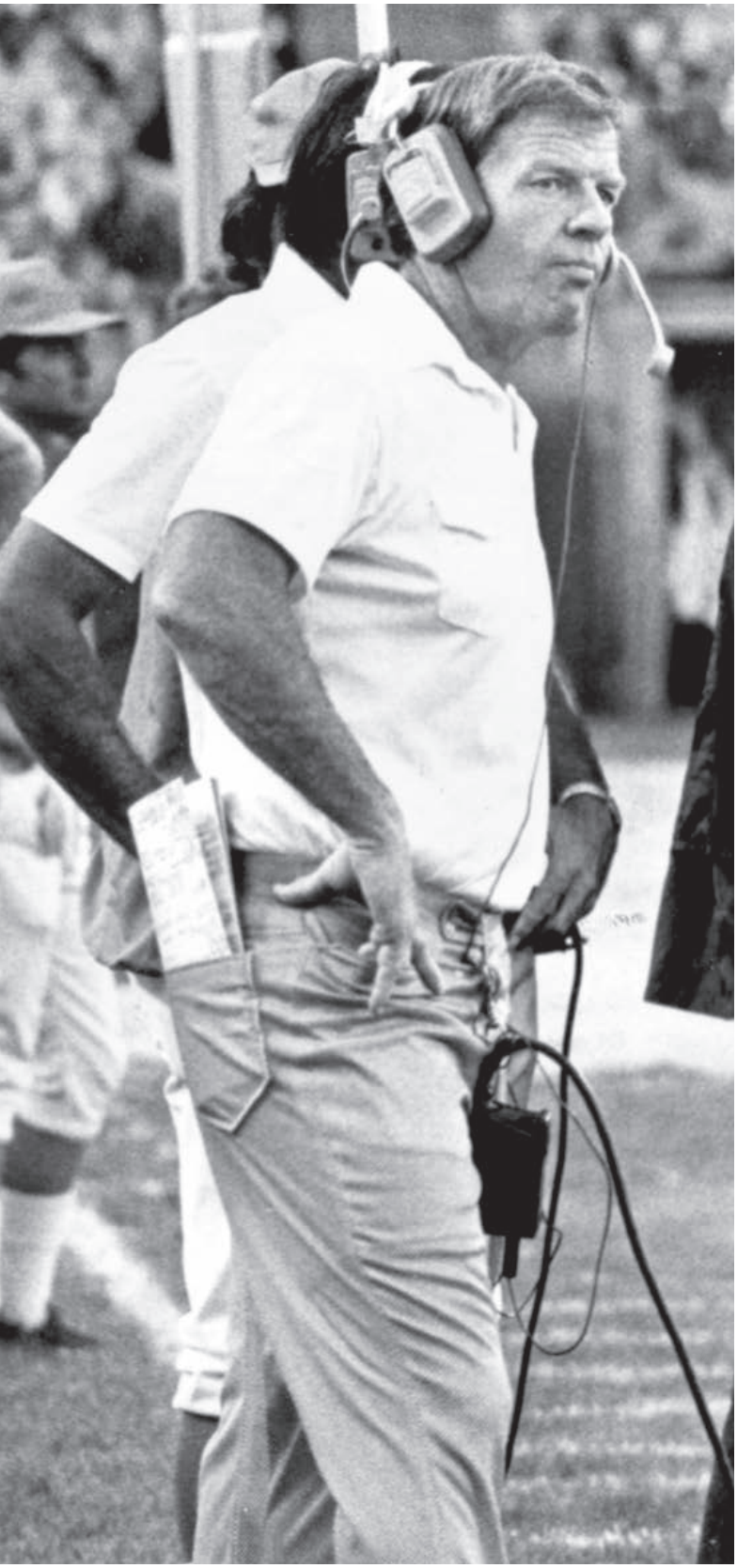


On December 10, 2017, at Sports Authority Field at Mile High, there was a sigh of relief: the Denver Broncos had soundly defeated the New York Jets 23–0. The win wasn't about clinching a playoff berth or one that put them ahead in the AFC West division but, rather, one that simply ended an eight-game losing streak. The 2017 season was one of the worst, second only to the 1967 season when the Broncos lost nine games in a row under first-year head coach Lou Saban. The 2017 season ended with the Broncos finishing 5–11 and left fans wondering what went wrong. Many of those fans have become accustomed to the high standards and winning culture the Broncos have established since their first Super Bowl appearance forty years earlier. The vaunted '77 season was a pivotal one, as it catapulted the Broncos to becoming consistent contenders and a respected team among the National Football League (NFL), all possible because of Head Coach Robert "Red" Miller and his passion for fooball.

The Denver Broncos have had many successful coaches: Red Miller, Dan Reeves, Mike Shanahan, John Fox, and Gary Kubiak. All of them led the Broncos to Super Bowl appearances—with Shanahan and Kubiak being the only two to win the Super Bowl—but none had a greater impact on the Broncos organization than Robert "Red" Miller. Red became head coach in 1977 after John Ralston and "quickly laid a new foundation for a franchise that previously had never been a contender," writes Nicki Jhabvala of The Denver Post. *The fans in 1977 didn't have the luxury of seeing the Broncos winning on a consistent basis and they had no idea what it felt like to cheer for their team during the playoffs, let alone the Super Bowl. But Miller brought a new mindset and feeling to the organization that still fuels the players' and fans' enthusiasm to this day.*

BY KEITH VALDEZ



On the sidelines during the 1978 season. Rocky Mountain News *photo courtesy Denver Public Library Western History Collection (WH2129, Box 190).*

In a 2017 interview, Billy Thompson, a former Broncos cornerback and safety in the "Orange Crush" defense, said, "When Red came in it was the beginning of something that was special from that point on, and it's the same way now. We needed his passion to push us to our first Super Bowl. It was one of the most remarkable things. . . ." Miller's mentality, hard work, and love of football created the initial momentum that has driven the Broncos, to date, to eight Super Bowl appearances and three Super Bowl wins, and to becoming one of the winningest franchises in all of American professional sports. Miller's legacy is less about winning championships, and more about bringing relevance and legitimacy to a team that has become hugely popular in Colorado and around the nation.

Red Miller's path to the NFL is one paved with hard work and respect. Born in 1927 to John Samuel Miller and Jennie Miller, the red-haired boy was the second youngest of eight siblings. From Macomb, Illinois, John Miller taught his kids to have a solid work ethic. Red remembered his dad telling him, "'When you go to work, and you're being paid by another guy, you work your rear end off, you be there on time, you give them a day's work—or you don't take their pay.' Hard work was his God." The Millers lived during the Great Depression, so the sons were expected to work and help support the family. Red held several jobs by the age of seven: he had a paper route, shined shoes, dug ditches, worked in restaurants, and, once he was old enough, worked in the coal mines with his father for a summer.

Outside of work, Red's passion was sports, especially tackle football. He loved it so much that he was coaching his team by the age of nine for Macomb's Fourth Ward School, and they played exhibition games against the other wards. They had no referee or uniforms. Red was the coach and organizer, and, when there was an injury, he was the athletic

trainer. He also played as a lineman and linebacker because most of the boys wanted to carry the ball. "Somebody had to do this," he later said. "We gotta have a team!"

In high school he excelled in sports, earning twelve letters—four for football, four for basketball, and two each in baseball and track—all while juggling various jobs. When he graduated high school in 1946, he got scholarship offers from Purdue, Kansas State, and Western Illinois State Teachers College in Macomb. He didn't want to leave his parents, so he attended Western Illinois with an offer of $17.50 per quarter for tuition. When Red's father heard that he was awarded a scholarship for college to play football, he told him, "What's the matter with you, boy? You need to get a job." It was the encouragement from his oldest brother and his mother that pushed him towards college.

Red started as a freshman for the Leathernecks football team and played as a guard and linebacker. He went on to be the Leathernecks' Most Valuable Player from his sophomore through his senior year, was the Illinois Intercollegiate Athletic Conference MVP as a sophomore, served as team captain, and was the homecoming king his senior year. Miller was also a boxer and became the regional Golden Gloves heavyweight champion while in college. He majored in physical education and minored in journalism and biology, but he always wanted to be an NFL coach. After graduation he continued to work at the Elks Club where he'd been working during his college tenure. Seeking opportunities to coach, he contacted the athletic director of Western Illinois, Ray "Rock" Hanson, who gave him an assistant coaching position for the Leathernecks' new junior varsity team in 1950. The following year, Hanson arranged two interviews for Red, leading him to become the head coach at a tiny high school in Astoria, Illinois. Miller also taught three biology courses and four physical education courses every day.

After he married his high school sweetheart, Nancy, the couple moved to Canton, Illinois, where Red coached at Canton High School in 1953. It was there that the couple would have their first child, Steve. By 1954, Red was recruited as line coach and track coach for Carthage College by Art Keller, a man he would later consider his mentor. It was a small program with only two coaches, and the pair found themselves acting as the team's chauffeurs since the program offered no other way to get students to games. During his time at Carthage, Red and Nancy welcomed their daughter, Lana.

In 1957, Miller took the next step to becoming a head coach. He got a call from Dr. Frank Beu, the president of Western Illinois, about an open head coaching position. However, he wouldn't be offered the job because he wasn't thirty and Beu felt that he wasn't quite ready. Instead, Beu hired Lou Saban as the head coach and Miller as Saban's

Miller celebrates with safety Billy Thompson during the '77 season. Rocky Mountain News *photo courtesy Denver Public Library Western History Collection (WH2129, Box 190).*

Miller coaches wide receiver Charlie Taylor in 1979. Rocky Mountain News *photo by John Gordon courtesy Denver Public Library Western History Collection (WH2129, Box 190).*

offensive and defensive line coach. He hired another young coach, by the name of Joe Collier, as an assistant.

During the men's three-year tenure coaching the Leathernecks the team went 5–4, 6–1, and 9–0. Their success at Western Illinois garnered interest in Lou Saban by the ownership of the newly formed American Football League (AFL) team the Boston Patriots. Saban signed on as head coach for the inaugural season in 1960 and Collier and Miller followed him to Boston as assistants, despite Miller's being offered the head coaching position at Western Illinois. The idea of coaching in the NFL was too great an opportunity for Miller to pass up, even if he wasn't a head coach.

Miller served as offensive line coach for two seasons with the Patriots, who went 5–9 and 9–4–1. Despite the winning record for that second season, Saban was fired during the 1962 season after a poor 2–3 start. He signed on with the Buffalo Bills that same year, and both Collier and Miller followed suit. Miller was hesitant, having been offered the offensive coordinator position with the Boston Patriots under new head coach Mike Holovak, but he decided to go to Buffalo because he enjoyed working for Saban. While at Buffalo, Miller played an integral part in recruiting Cookie Gilchrist from the Canadian Football League. Gilchrist would become one of the AFL's stars, rushing for 1,096 yards in his first season in the league.

Always looking to move up in the coaching ranks, Miller wanted Saban to give him the title of offensive coordinator. Although it might seem like a show of vanity, Miller knew it was necessary for his resume and his ultimate goal of becoming a head coach, and he was already doing the job. Buffalo finished 7–6–1 for the 1962 season. Even though Saban promised during a postseason rally to give Miller the offensive coordinator title, he introduced Red as the offensive line coach, a lesser position. From then on, Red Miller knew he wouldn't be able to further his career in Buffalo, and he decided to go elsewhere.

Not many know that Red Miller had *two* stints with the Denver Broncos. And . . . the first didn't go as well as planned. After he quit the Buffalo Bills, Miller got a call from Jack Faulkner, the Denver Broncos head coach, offering him a two-year contract as one of the team's assistant coaches. Unfortunately the Broncos only won eight games in the three years that Red was with the team. The practice facilities next to Mile High Stadium were in disarray, and the team was wearing the infamous brown and yellow uniforms with the vertically striped socks. The Broncos were slowly moving towards credibility in the AFL, but they were nowhere near where Red Miller would take them one day. So, it's no surprise that Miller jumped at the chance to go to the more prestigious National Football League by joining the St. Louis

Cardinals for the 1966 season. (The NFL and AFL wouldn't formally merge until 1970.) Miller had finally arrived at his goal of working in the NFL.

As St. Louis' offensive line coach from 1966 to 1970, Miller oversaw five offensive linemen who were selected to the Pro Bowl: Bob DeMarco, Irv Goode, Ken Gray, Ernie McMillan, and Bob Reynolds. After the 1970 season, the Baltimore Colts hired Miller as their offensive line coach. It was a short stint because Carroll Rosenbloom traded the franchise for the Los Angeles Rams, and Robert Irsay, father of current Indianapolis Colts owner Jim Irsay, bought the Baltimore Colts; with a new owner came new changes and the entire staff was released after the 1972 season. Miller made his way back to the New England Patriots, this time under Chuck Fairbanks.

Officially, Miller was the offensive line coach, but in fact he ran the offense. Fairbanks told him, "You coach the offense, you write the playbook, you use your terminology, you call every play, and I will never second guess you." The Patriots would go 26–30 while Red was there. The team's most successful season was Red's last, in 1976, when they finished with a record of 11–3 and lost a controversial divisional round playoff game against the Oakland Raiders. (The Raiders benefited from a questionable roughing-the-passer penalty on the Patriots' Ray "Sugar Bear" Hamilton that kept them in the game.)

After the 1976 season, Miller knew he'd done all he could as an assistant for the Patriots, and he resumed his pursuit of becoming a head coach. On January 20, 1977, Fred Gehrke, general manager of the Denver Broncos, called Miller to offer him the offensive coordinator position for the team. Miller shrewdly turned it down because it would've been a lateral move in his career. Just ten days later he got another call, this time from Gerald Phipps, the owner of the Broncos, offering him the head coaching position. Finally, Red Miller had achieved his lifelong dream, as he became the head coach of the Denver Broncos.

From 1951 to 1977, Red Miller had seen a lot of success in a career as an assistant coach and offensive line coach. The Denver Broncos, on the other hand, had not enjoyed the same success. From their inaugural season in 1960 to the 1976 season, they posted an 82–147–9 record; their best season was a 9–5 finish in 1976. The team had seven different head coaches and only three winning seasons, missed the playoffs for seventeen consecutive seasons, and had the franchise threaten to move out of Denver on two separate occasions. But when Miller came

A dejected Broncos squad heads for the locker room after a 1977 game. Rocky Mountain News *photo by David Cornwell courtesy Denver Public Library Western History Collection (WH2129, Box 473).*

to Denver in '77, the up-and-coming team didn't need a builder to tear them down and reconstruct them, they needed a coach who could push them to the next level. The Broncos players knew that, which is why a group of twelve players known as the "Dirty Dozen" had staged a mutiny against Head Coach John Ralston after the 1976 season, announcing that he'd lost the respect of his players and was incapable of leading them to a championship. In January 1977, Ralston resigned as head coach.

Red Miller quickly established himself with the players. As defensive tackle Rubin Carter recalled, "He came in with energy and enthusiasm that were unbelievable. There's an old saying that the speed of the leader is the speed of the pack. Well, you better keep up with Red Miller because when he got to the field, he hit it running." Miller saw his team's potential and set out to make sure that they saw it as well. "Red was the best motivator I ever saw," says former Broncos guard Tom Glassic. "Our practices were precise, and everyone focused and concentrated. Ralston's practices were guys smoking in the locker room and hanging out, and nobody's paying attention. [Miller] treated us like we were all in it together, we all were professionals, and he'd treat us that way. And we took to that." Miller's leadership and the connection he forged with the players created a strong foundation for what was already a fairly stable team. His motivation and the mutual respect he established were something Denver fans had never seen before.

"Miller's approach to coaching was decidedly more hands-on" than his predecessor's, wrote Daniel E. Slotnik for the *New York Times* in 2017. "He was bloodied during practice while demonstrating a blocking technique to Claudie Minor, a 280-pound offensive tackle, without wearing a helmet. He joined the rookies Steve Schindler and Rob Lytle in a training-camp rookie 'talent show,' in which he banged out ragtime on a piano."

The Broncos' opening game in Week 1 was against the St. Louis Cardinals and that team's explosive offense. With one of the best offensive lines in football, the Cardinals' offense was potent and hadn't been held to single digits since 1974. Played in Denver, it was a hard-fought game that saw the Broncos offense turning the ball over four times. The Broncos averaged just 4.2 yards per play and punted seven times. Although it was a sluggish offensive opening, the team's lone touchdown was enough to beat St. Louis because the vaunted Orange Crush defense shut down the high-flying Cardinals' offense. The Broncos started 1–0 and showed the NFL that they were legitimate contenders.

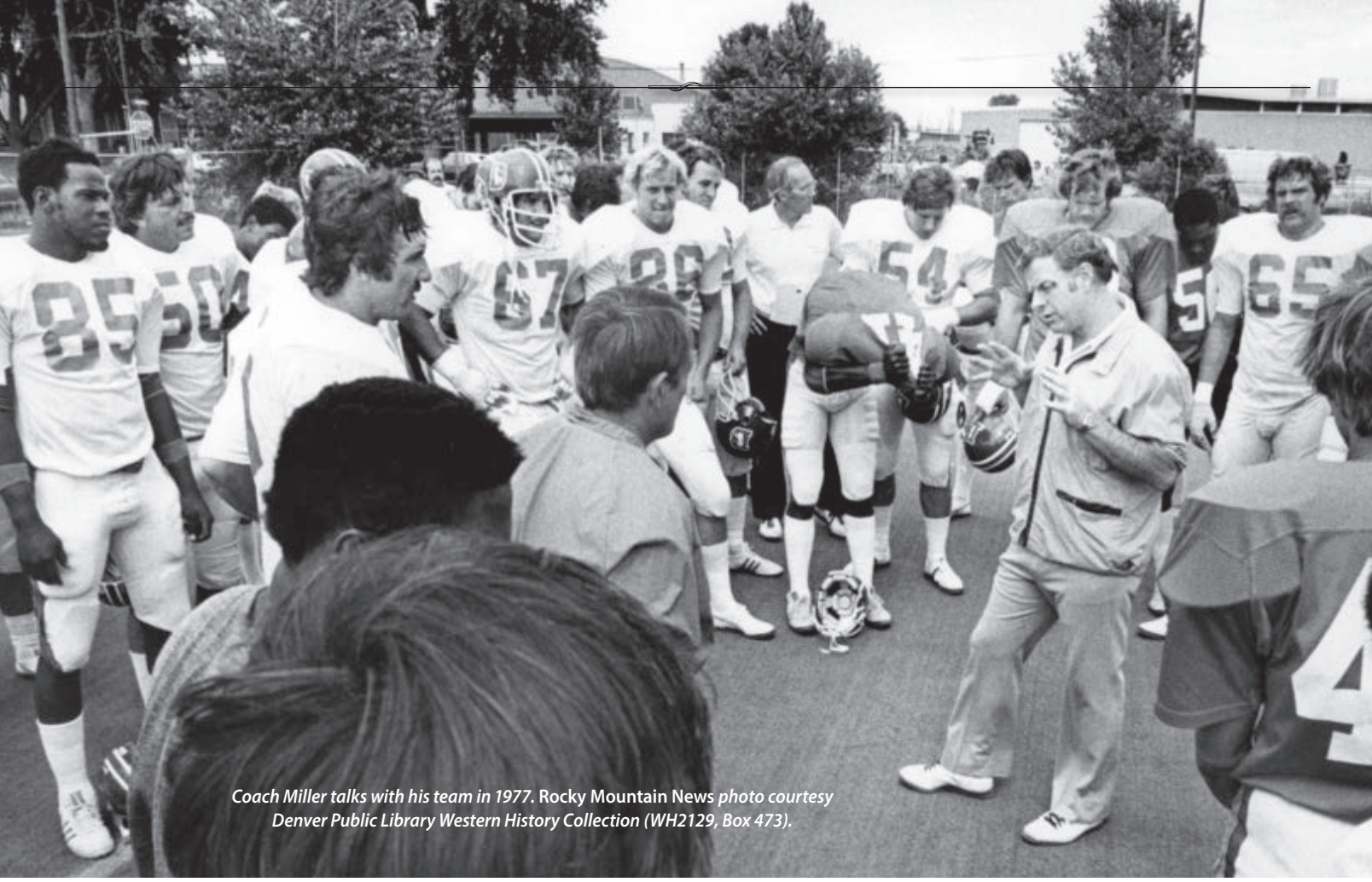
The defense proved to be an immovable force in Week 2, preventing the Buffalo Bills from scoring; the Bills' only points came on a fumble return for a touchdown. Buffalo's running back was asked about Denver's linebackers, and he remarked, "Oooh, bad dudes." In Week 3 Denver traveled to Seattle and came away with a 25–13 win, a dominating romp. Still, Red Miller told the press after the game, "Enough is whatever it takes to win the game, and that's all we are interested in." Week 4 brought the divisional opponent Kansas City Chiefs to Denver, and it was one of the games that tested the Denver Broncos since a team must win its own division in order to reach the playoffs. The Broncos handily defeated the Chiefs 23–7 with another brilliant defensive showing. Miller's impact was clear, early in the season. The division rival Chiefs had beaten the Broncos efficiently in years past, but with Red Miller at the helm the script had flipped.

Still, the season was just beginning. The very next week the undefeated Denver Broncos had to face the undefeated Oakland Raiders, in Oakland.

Up until 1977, the Broncos-Raiders rivalry wasn't much of a rivalry at all, since only one of the teams had been winning. "The only way a rivalry ever heats up is when both teams are good," said Raiders Head Coach John Madden. "When Denver was down it wasn't a good rivalry." Since Miller had lost against Oakland in a divisional round of the playoffs the previous year, his animosity towards the Raiders was already high. In a team meeting, Miller addressed his players by saying, "I want to tell you what I like about the Oakland Raiders. I don't like a *$#@ thing about them! I don't *$#@ like their colors. I don't *$#@ like their stadium. I don't *$#@ like their fans. I don't like a *$#@ thing about them."

Red's passion was obvious to everyone. Linebacker Bob Swenson saw Miller tearing into the referees before the game, telling them they'd better call a fair contest. "Red knew there was something at stake, big time," Swenson says, "and he wanted a fair, even field. That was classic Red right there. He knew something was up; something was special." The Broncos would rout the Raiders 30–7. It was during this game that linebacker Tom Jackson famously told Raiders Head Coach John Madden, "It's all over, fat man!"

The Broncos went 6–0 to start the season before losing



Coach Miller talks with his team in 1977. Rocky Mountain News *photo courtesy Denver Public Library Western History Collection (WH2129, Box 473).*

their first game to the Raiders in Denver. The Broncos, however, bounced back and went on another six-game winning streak until losing to the Dallas Cowboys on December 18. But the loss didn't matter because the Denver Broncos had won the AFC West division, earning the number-one seed in the playoffs and, with it, home-field advantage. It was the first time for each of those accomplishments in team history. Red Miller had brought legitimacy to the Denver Broncos and the fuel that drove "Broncomania" to its peak.

The Broncos defeated the Pittsburgh Steelers 34–21 in the divisional round of the playoffs—a win that answered the question of whether or not the Broncos were for real. The only thing standing between the Denver Broncos and their first Super Bowl appearance was another contest against the Oakland Raiders. Oakland was favored, but going into the game as underdogs didn't faze Miller or his players. "We've been underdogs before," Miller said. "I think we've proved that we don't buckle under to that kind of thing."

The Broncos upset the Raiders 20–17.

"All season long they said we were too young and that we didn't belong here," Miller told his players after the game. "I wonder if they believe we're for real now? I *guarantee* you we're for real."

In Super Bowl XII the Broncos faced the Dallas Cowboys in New Orleans. But it was no Cinderella story for the Broncos. The Cowboys beat Denver 27–10. And yet, when the team came back to Denver, it was a changed city. Throngs of fans gathered to welcome the players with cheers and to show that they had only been reinvigorated, not disheartened. Miller hated to lose, but his effect on the team wasn't lost on the fans; they could see what the Broncos had become. "What was great for me was I had coached games in Denver when there were 9,000 people there," said Miller. ". . . I thought the people so much yearned for this, that somebody had to be the first, and that was a thrill for me."

During Miller's next three seasons with Denver, the Broncos would go 10–6, 10–6, and 8–8; they lost in the first round of the playoffs in 1978 and '79. In 1980, Denver just missed the playoffs because of a three-game losing streak at the end of the season to the Raiders and the Chiefs.

Even though Miller didn't win the Super Bowl for the Denver Broncos, he brought the city something that mattered. "He knew it was important for us to be successful," said linebacker Tom Jackson. "That's all. He understood that he had to be successful, so to go to that

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Above right: Fans greet Miller after the 1978 Super Bowl.
Rocky Mountain News *photo by David Cornwell courtesy Denver Public Library Western History Collection (WH2129, Box 190).*

Facing page: The Broncos fly to Super Bowl XII.
RMN *photo courtesy DPL Western History Collection (WH2129, Box 473).*

Below: Miller and Governor Richard Lamm speak at a 1978 clean-air conference.
RMN *photo courtesy DPL Western History Collection (WH2129, Box 190).*

Super Bowl, it gave him legitimacy, it gave us legitimacy. The organization became something different after that." Jackson's words ring true because, since 1977, the Denver Broncos have been AFC West champions fifteen times, gone to the playoffs twenty-two times, made eight Super Bowl appearances, and had three Super Bowl wins. Red Miller's passion, work ethic, sense of respect, and love of football deserve much of the credit for the team's trajectory.

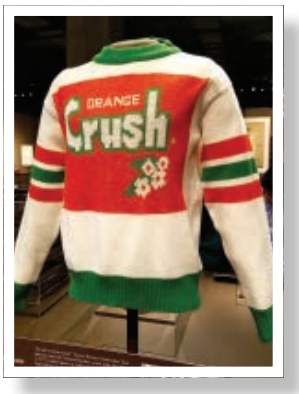
Miller's impact on the Denver Broncos would not be forgotten, but it would be overshadowed by the dominance of players like quarterback John Elway. Twenty years after Miller's historic run, Elway and star players Terrell Davis, Shannon Sharpe, Rod Smith, Steve Atwater, and others would go on to win the franchise's first and second Super Bowl championships in the 1997 and '98 seasons. In Miller's years with the Broncos, he turned an underdog team into a formidable and respected organization within the National Football League. "Other coaches have [guided] and will guide the Broncos to the Super Bowl," writes Andrew Mason, "but Miller will always be the first."

Those who are old enough to have witnessed the 1977 season, and those who've heard and read about it, understand its importance in Denver Broncos history. At the same time, many don't, because at this point it was many years ago. So it was appropriate that in 2017, the fortieth anniversary of that historic season, the Denver Broncos announced that Red Miller would be inducted into the Denver Broncos Ring of Fame. His induction on November 19 of that year reminded fans of his importance and educated younger fans about the Broncos' first Super Bowl and what it meant for the team and the city of Denver. Broncos owner Pat Bowlen established the Ring of Fame in 1984 to honor former players and staff who've played significant roles in franchise history. There are thirty-two members in the Ring of Fame, with Miller and Dan Reeves being the only two coaches.

Sadly, Red Miller died on September 27, 2017, but not before being notified by Broncos president and CEO Joe Ellis that he was to be inducted into the Ring of Fame. Ellis told Miller that "the honor was long overdue" and that he'd "helped ignite the franchise's winning ways."

Red Miller's induction came during halftime of a Cincinnati Bengals game, and it was a day of remembrance of Miller's legacy. Many players from the '77 season attended the ceremonies and recalled how Miller influenced the Denver Broncos organization. "Red Miller was the embodiment of what we stood for when we made the playoffs and Super Bowl for the first time," Tom Jackson said. "It was not an accident. He set the foundation for the successes that have come after, and for the great organization that you see today. I couldn't be prouder as a Ring of Fame member to speak for Broncos country as we welcome Red Miller into the Ring of Fame." Former wide receiver Rick Upchurch said, "He brought accountability, he brought toughness, and he was the type of guy who was a player's coach. A guy that you could sit down with and get true answers from. That's what I loved about him. Not only that, after the game was over he remained your friend."

Another person was honored before the Cincinnati Bengals game, and that was newly inducted Pro Football Hall of Fame running back Terrell Davis. It was Red's day, but it was appropriate to connect two eras of Denver Broncos football to show Miller's lasting effects on the team. And although the Broncos may have had a down season in 2017, because of the winning culture and determination established by Red Miller, fans know that the team will bounce back and continue his legacy.



Above: Orange Crush sweater, 1977. Gift, Anna Natassia Scheitler in memory of Joe and Frances Iacino, Bill and Dutchess Scheitler. 2017.39.1

For Further Reading

In *'77: Denver, the Broncos, and a Coming of Age* (Lanham, MD: Taylor Trade Pub., 2009), Terry Frei offers an intimate telling of the Denver Broncos' 1977 season and its impact on the team and the city of Denver. *100 Things Broncos Fans Should Know and Do Before They Die* (Chicago: Triumph Books, 2012) is Brian Howell's compendium of greatest moments, players, and all things Broncos. In *Tales from the Denver Broncos Sideline: A Collection of the Greatest Broncos Stories Ever Told* (New York, NY: Sports Publishing, 2014), Andrew Mason gives a comprehensive history of the team, highlighting all of the memorable milestones including the Orange Crush defense, "The Drive," and the arrival of Peyton Manning.

KEITH VALDEZ completed his master's degree in global affairs with an emphasis in world history and culture at the University of Denver. Since 2016, he has been working in the Guest Services department at the History Colorado Center and has assisted the El Movimiento Advisory Committee with the creation and support of the exhibition *El Movimiento: The Chicano Movement in Colorado*.

This vintage "Orange Crush" sweater from the Red Miller era is one of the artifacts on view in the History Colorado Center exhibition* Zoom In: The Centennial State in 100 Objects. *Denver beverage distributor Joe Iacino partnered with the Denver Broncos at the height of Orange Crush fever to produce themed memorabilia. Coloradans rallied around their team, kicking off the Broncomania that still unites fans today.

In* Zoom In, *100 artifacts show how Colorado became Colorado. Culled from the vast collections of History Colorado, every object on view had a role in shaping our state—from the age of the Paleoindians to Jack Swigert's Apollo 13 flight suit and beyond.

Zoom In is presented by Colorado State University.

COLORADO STATE UNIVERSITY

The Centennial State in ZOOM IN 100 Objects

Tim Stroh Takes the Helm of the State Historical Fund

BY JONATHAN RAAB, PRESERVATION COMMUNICATIONS MANAGER

Preservation in Colorado matters—and History Colorado is proud to be a partner in keeping our heritage alive. Through its Preservation Programs, History Colorado offers local communities a number of tools to preserve the past. One of those tools is the State Historical Fund, a unique grant program that's awarded $298,557,905 across 4,525 grants since its inception.

That's a strong legacy, and the program continues to help Colorado's communities by investing in their historic buildings, structures, sites, and more. Tim Stroh, AIA, the new director of the State Historical Fund, recognizes the responsibility he's been given as he takes on this new role.

"Having worked with the State Historical Fund before taking this job, I know firsthand the difference this grant program makes," Tim said. "When you see the dollar amount of grants awarded—almost $300 million—it's pretty staggering. But behind that number are literally thousands of stories of local governments, historical societies, and individuals making a real difference in keeping the history that is important to them alive."

Tim has a wealth of experience in historic preservation and in community development. His career involvement with the American Institute of Architects helped shape his views on the built environment. From 1999 through 2013, Tim was the principal architect and president of his company, Source Architechnology Systems PC. In 2013, he transitioned to the public sector, joining the Colorado Department of Local Affairs as the Main Street Architect. While there, he also took on responsibilities as interim project manager for the Space to Create Initiative, then as the interim state coordinator for the Colorado Main Street Program. As the Main Street Architect, Tim worked to assist communities with design services, education, and training.

No matter the project, Tim helped communities find historic preservation solutions to economic and development challenges. While Colorado is experiencing a development boom, Tim was a voice for adaptive re-use and rehabilitation, rather than demolition and new construction. Communities all over the state are facing this choice: get rid of the old, or help make the old new again.

Before taking on the role of State Historical Fund director, Tim was involved with History Colorado Preservation Programs in several capacities, having served on the Colorado Historic Preservation Review Board, the State Register Review Board, and, appropriately enough, the State Historical Fund Advisory Committee, where he helped make recommendations on project funding.

While there's always room to improve, Tim recognizes the incredible success the State Historical Fund has had in the past.

"The State Historical Fund is really one of a kind. It embodies Colorado's commitment to historic preservation. The staff here—from the historic preservation specialists to the outreach team to the contracts folks—are all dedicated experts. It's an honor to lead that team. We're going to continue to build on the great work we've done alongside Colorado's communities, and help preserve more of our beautiful state's history."

Projects supported by the State Historical Fund proudly display this banner.

New Listings

In the National Register of Historic Places and Colorado State Register of Historic Properties

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation.

National Register of Historic Places

Downtown Florence Historic District
Florence

Downtown Longmont Historic District
Longmont

First Unitarian Society of Denver
Denver

Johnson Stage Station
Powderhorn vicinity

Santa Fe Trail Mountain Route Trail Segments—Iron Springs Vicinity
Otero County

Truscott Junior High School
Loveland

Longhurst Lodge
Boulder County

The Forest Service built this 1922 summer cabin as part of its "Recreation Residence movement," at its peak in the early twentieth century. The program resulted in more than 19,000 cabins in 116 National Forests, most of them in the West. The program ended in the 1960s, and the number of cabins has declined as leases expire and the Forest Service removes the cabins and reclaims land. In 2012 the Longhurst Lodge was one of only three such cabins left in Boulder County that were built in the Arapaho and Roosevelt National Forests in the 1920s. The cabin is an excellent example of Rustic architecture. It stayed in the same family for nearly 100 years and is now owned by HistoriCorps, a nonprofit that provides volunteers for historic preservation projects.

Wray Lions Amphitheater

Longhurst Lodge

State Register of Historic Properties

District No. 33 School—Penrose School
Las Animas vicinity

Wray Lions Amphitheater
Wray

Built in 1976, this is the only open-air natural amphitheater known to exist in northeastern Colorado. Nestled within the canyon walls of the caliche bluffs on the southeastern edge of Wray, the amphitheater is a geographic focal point for its region. The community uses it as a venue for entertainment, recreation, and gatherings. In addition to local graduations and other community events, it's hosted live theater performances that have drawn more than 1,500 people over four days of performances from northeastern Colorado, western Kansas, and eastern Nebraska.

Removals

From the State Register

Dotsero Bridge (No. F-08-F)
Dotsero

Eagle River Bridge (No. F-09-H)
Eagle

Portland Bridge (No. K-16-K)
Portland

Rio Grande Railroad Viaduct (K-16-S)
Florence

Do you know this structure?

1. Where is it?
   a) Antonito
   b) Blanca
   c) Hooper
   d) La Veta
2. When was it built?
   a) 1881
   b) 1897
   c) 1910
   d) 1921
3. Which railroad originally used it?
   a) Atchison, Topeka & Santa Fe Railroad
   b) Colorado and Southern Railway
   c) Denver & Rio Grande Railroad
   d) San Luis Southern Railway

Answers on page 30

Do you know this structure?

Continued from page 29

BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: b) Blanca, c) 1910, d) San Luis Southern Railway

The San Luis Southern Railway (SLS) built this trestle in 1910 to span Rattlesnake Gulch through Trinchera Creek Canyon, about four miles south of the town of Blanca. Officially dubbed the San Luis Southern Railway Trestle but better known as "Rattlesnake Trestle," it measures 190 feet long, 14½ feet wide, and 46 feet high. It's constructed as a twelve-span, two-story, timber-frame trestle. The gulch, or gorge, cuts through a prairie landscape and descends about 125 feet.

The Costilla Estates Development Company organized in 1902 and bought Costilla Estates—a part of the original Sangre de Cristo land grant. The purchase included about 500,000 acres within Costilla County, Colorado, and Taos County, New Mexico. The land borders the Sangre de Cristo and Culebra mountain ranges on the east and the Rio Grande river on the west. The company's aim was to develop 70,000 acres of land with various planned communities throughout the region. It established the SLS Railway to connect those communities and transport crops and residents.

The rail line completed its inaugural trip from Blanca to San Acacio, a 15.8-mile stretch, in April 1910. By November it had laid an additional 14 miles of track to Jaroso, Colorado.

But despite the development company's good intentions and financial strength in its early years, it lacked accurate information about the area's weather fluctuations. As a result, none of the planned communities reached the dreams the company had envisioned. Today, only a few of the towns exist.

Charles Boettcher rescued the financially broke railroad in 1928. It continued hauling locally grown vegetables in refrigerated cars from warehouses at San Acacio and Jaroso to the Denver & Rio Grande at Blanca. As water shortages diminished agricultural production in the area, the railroad started transporting locally mined minerals—such as volcanic rock mined west of Mesita in 1952.

The new San Luis Valley Southern Railroad formed in 1953 in hopes of reviving the rail line's debt-ridden operations. But the debts kept exceeding the revenue, and in 1957 the railroad and trestle were abandoned. The National Register of Historic Places included the trestle in its list in 2004.

Good to Know

National or State Register listed properties may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for History Colorado State Historical Fund grants. These grants may be used for acquisition and development, education, and survey and planning projects. The next nomination submission deadline is June 1. For information, call 303/866-3392.

For more about these and all National and State Register properties in Colorado, visit historycolorado.org/oahp/national-state-registers.

A Life of Integrity and a Legacy for the Future

Last trip to the lake with brothers—Bo, Betsy, Tommy, and Jack.

To leave a legacy is to impact others beyond our time. Many of us think about our legacy—and, maybe most of all, what we'd like that legacy to be once we're gone. It can be our possessions, lessons learned, passions, dreams for the future, or serving a cause we cared about. Every year History Colorado receives gifts from family and friends wishing to honor a loved one's memory. Elizabeth "Betsy" Stettner passed away last September, but her legacy will impact History Colorado for years to come.

Young Betsy

Betsy was a History Colorado member who had a lifelong passion for history and telling stories of those who came before her. Her husband, Ken, her sons Richard, Robert, and Andrew, her ten grandchildren, her three brothers, and her many friends were what mattered to her most—and she was fiercely loyal to all of them. "She taught us to be kind, honest, and live life with integrity," Andrew remembers. "She had an unbelievable strength and determination that only grew stronger as her body weakened as ALS [Amyotrophic Lateral Sclerosis] wore on."

Betsy drew inspiration from the history of her own family, and she had countless heirlooms from past generations; she took immense pride in passing along her family artifacts and the stories that gave them meaning. "Betsy appreciated History Colorado for the immense collection and the efforts to keep history alive," Andrew recalls. "She looked forward to visiting the museum and listening in on the lectures presented at the History Colorado Center."

When Betsy was diagnosed with ALS, she wanted to accomplish certain goals in the time she had left and to experience a great life in spite of that diagnosis. She went to a Broncos game and she bought a beat-up 1974 Winnebago RV, making it out to her beloved lake house twice and sharing countless laughs with the ones who mattered to her the most. She also considered her legacy and the opportunity to support one of her passions. History Colorado represents so much of what she loved in life, and that's why she asked that donations in her memory be directed to the organization.

History Colorado is incredibly honored and grateful to Betsy and her family for leaving a legacy of giving and support of the museum that will benefit generations to come. Betsy's passion for history—for the sharing of stories and the importance of learning from the past—will carry on.

Society 1879 Members

Anonymous (5)
Hart and Marguerite* Axley
Richard and Mary Lyn Ballantine
Barbara Benedict
Marilyn Brown and Doug Morton*
George Cole
Joseph Elinoff
Barbara Garlinghouse
Edwin Grant
Mr. and Mrs. Frank A. Kugeler
Katharine and James Kurtz*

. SOCIETY .
1879
HONORING THOSE WHOSE ESTATE PLANS INCLUDE HISTORY COLORADO

Linda Love and Phil Karsh*
Patricia and Ed Martin
Nancy and Jim Peterson
Linda and John Roberts
Martin Sorensen, Jr.
Phil Sterritt
Judith Sullivan
Lydia Toll
The Vinnik Family
Grant Wilkins

*deceased

Ask Us!

Do you have a question for History Colorado? Ask us! In every issue of Colorado Heritage, *we'll field your questions about our collections, your own collections, Colorado history, archaeology, or historic preservation.*

Q: *Who's eligible for a State Historical Fund grant, and how do I apply?*

A: First, a little background: We distribute funds through a competitive process, and all projects must demonstrate strong public benefit and community support. Grants vary in size—from a few hundred dollars to more than $200,000. The History Colorado State Historical Fund assists in a wide variety of preservation projects including restoration and rehabilitation of historic buildings, architectural assessments, archaeological excavations, designation and interpretation of historic places, preservation planning studies, and education and training programs.

Who's eligible to apply? In short, public entities and nonprofit organizations may apply for a State Historical Fund grant. A public entity, as defined by Colorado law, includes "the state, county, city and county, incorporated city or town, school district, special improvement district, agency, instrumentality, or political subdivision of the state organized pursuant to law." Nonprofits include any organization certified by the Internal Revenue Service as tax exempt under Internal Revenue Code Section 501 (c), (d), (e), (f), (k), or Section 521 (a). A nonprofit must be a registered business entity with the Colorado Secretary of State.

So, **private individuals and for-profit organizations** aren't eligible to apply directly for State Historical Fund grants, but: they **may partner with an eligible applicant**—an appropriate public entity or nonprofit organization willing to apply for and administer a grant on their behalf. The public or nonprofit applicant or applicants who apply on the project's behalf are then legally and financially responsible for ensuring that the project is carried out in accordance with State Historical Fund policies, procedures, and contract requirements. The applicant's relationship with a property owner takes the form of a legally binding contract.

The State Historical Fund has two competitive grant rounds every year for historic preservation projects involving Acquisition and Development, Survey and Planning, Education, and Archaeology preservation projects. **The deadlines for competitive grant applications are April 1 and October 1 of every year, except when those dates fall on weekends,** in which case they occur on the first Monday after.

Non-competitive grants such as Emergency Grants and Historic Structure Assessment grants are available year round.

You can take a look at our Grants Application Guide at HistoryColorado.org/shf-competitive-application.

The State Historical Fund was created by the 1990 constitutional amendment allowing limited gaming in the towns of Black Hawk, Central City, and Cripple Creek. The amendment directs that a portion of the gaming tax revenues be used for historic preservation throughout the state. History Colorado has been authorized to distribute the grants through the State Historical Fund.

If you have any other questions about State Historical Fund grants, go to HistoryColorado.org/state-historical-fund or call 303/866-2825.

Above: Sangre de Cristo Heritage Center, 2017; Bottom: The Ohio City Hall in Ohio City, Colorado

Do you have a question for History Colorado? Send it to publications@state.co.us, and please put "Ask History Colorado" in the subject line.

VOLUNTEER WITH US

You can make a difference! Volunteers play a vital role in telling Colorado's story. By giving your time, you can help us continue to engage people in our past in order to create a better Colorado. Share your passion by finding the volunteer or internship opportunity that's just right for you. Visit HistoryColorado.org/volunteers or call 303/866-3961.

JOIN US

Love History Colorado? Join us! You'll get free admission to our museums, a number of Georgetown Loop Railroad® passes based on your membership level, our publications, and much more. Already a member? Members at higher levels get reciprocal Smithsonian benefits. Consider upgrading to get the VIP treatment. Join us or give the gift of membership by going to HistoryColorado.org/membership.

LEAVE A LEGACY

.SOCIETY.
1879
HONORING THOSE WHOSE ESTATE PLANS INCLUDE HISTORY COLORADO

In 1879, just three years after Colorado achieved statehood, Governor Pitkin established the State Historical Society (today's History Colorado) to collect and preserve items related to the state's identity. Today, History Colorado's Society 1879 honors those whose estate gifts will help preserve Colorado's past for generations to come. Estate gifts come in all shapes and sizes. Options exist. Contact Cheyenne Johnson at 303/866-4845 or Cheyenne.Johnson@state.co.us.

MAKE HISTORY WITH YOUR NEXT EVENT

Create an unforgettable event with an authentic Colorado experience. The History Colorado Center offers a convenient downtown location with full event-planning services and a team of culinary experts. Treat your guests to a taste of history with our interactive exhibits set in a clean, modern museum setting. Whether it's a dream wedding, 1,500-person cocktail reception, or a meeting for ten, we look forward to creating a custom event in our beautiful museum. Find us—and all our other sites—at HistoryColorado.org.

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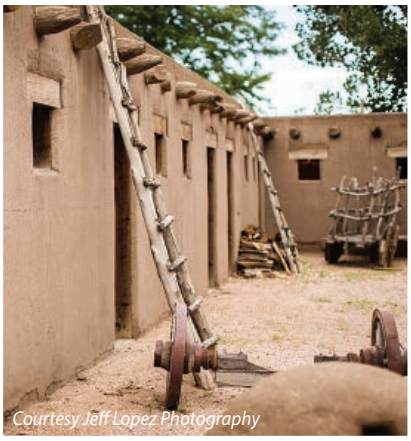
Borderlands Tour

Exploring the Treaty of Guadalupe Hidalgo



Courtesy Jeff Lopez Photography

Includes bus transportation, guides, interpretation, museum entry and a festive lunch. 303/866-2394

$90 / **Members $75**

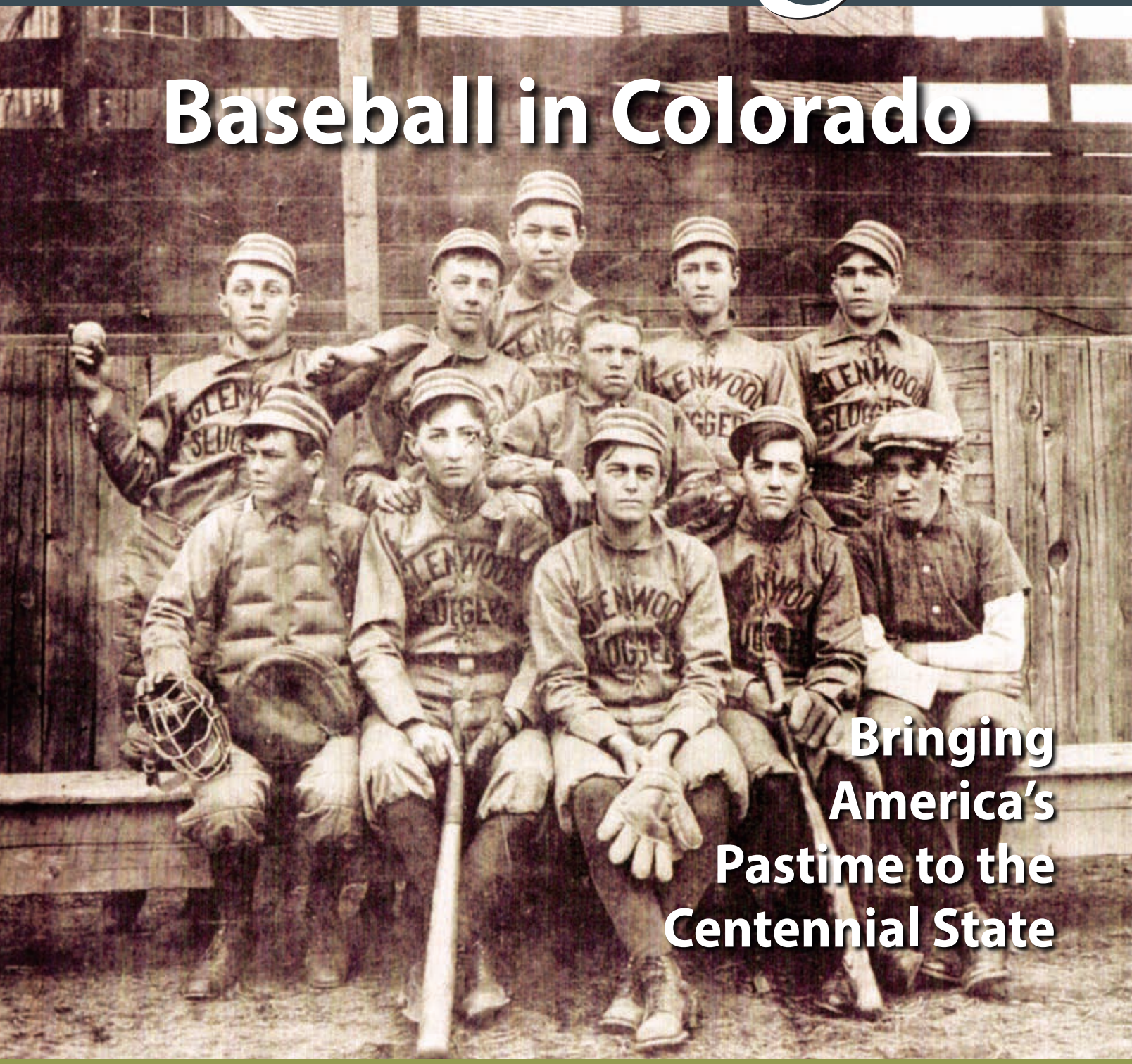
Extra Tour Opportunity!

12 JUNE Tue / 9 am–5 pm
RSVP by June 1

Trek with us to History Colorado's El Pueblo History Museum for an up-close viewing of the actual Treaty of Guadalupe Hidalgo—the treaty that created much of the modern southwestern US boundary. On loan from the National Archives, it's never been on view in Colorado. Hear about the treaty's importance to the Southwest and its ramifications when it was ratified 170 years ago. We'll even walk to the original boundary between Mexico and the United States. Don't miss this rare opportunity!

Next
Sample

COLORADO
Heritage
The Magazine of History Colorado
Summer 2018



Baseball in Colorado

Bringing America's Pastime to the Centennial State

Colorado's Semi-Pro and Amateur Baseball Teams in Rare Photos

"Bloomer Girls" Women's Teams Barnstorm the West

Chronicling the Bid for Pro Baseball in the Centennial State

COLORADO
Heritage
The Magazine of History Colorado Summer 2018

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ON THE COVER

Shown here in the summer of 1902, the Glenwood Sluggers of Glenwood Springs were one of the teams who took to the baseball diamonds of Colorado's Western Slope in the days long before pro ball came to the state. See rare photos of semi-professional and amateur teams of Colorado's past beginning on page 4. Photo courtesy Jay Sanford.

All images are from the collections of History Colorado unless otherwise noted.

For additional content, see h-co.org/blogs and medium.com/Colorado-Heritage-Extras

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THE COLORADO BOOK REVIEW

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THE COLORADO ENCYCLOPEDIA

Did you know? More than 100 *Colorado Heritage* articles have been adapted for the ***Colorado Encyclopedia***—a new online resource where you can find a wealth of information about Colorado history. What's in this twenty-first-century reference work on the Centennial State? Find out at ColoradoEncyclopedia.org.

Photographer Clarence Marchington captured daily life in his hometown of Idaho Springs, Colorado. Working out of a studio in the back of a curio shop, he produced portraits of Idaho Springs society, stamp-sized photos he sold for a quarter, "beautiful baby" contest pictures, and scenic views of the surrounding landscape. True to his mining-town roots, he accompanied inspectors to the diggings around Idaho Springs, photographing mine interiors and the boring of the Newhouse Tunnel. His images were some of the first to appear in the *Idaho Springs News*.

Fred Mazzulla—a Denver lawyer and self-confessed "packrat" who assembled a vast collection of 250,000 photos, manuscripts, and ephemera of the West—had nearly 800 of Marchington's photos. In 1999, a portion of Mazzulla's photographic collection relocated from the Amon Carter Museum in Texas to History Colorado.

To order a scan or print, or to see more of Marchington's photos of a mining town and its people at work and play, visit the History Colorado Online Collection at h-co.org/collections or stop in to the Hart Research Library at History Colorado.

Fostering a Place of Belonging

We strive to be a place of belonging for *all* Coloradans and to serve as a platform for community connection. Along those lines, here's just some of what we've been up to.

We're off and running with a new podcast initiative, sponsored by The Sturm Family Foundation. Podcast host Noel Black started in June and is already crafting episodes that will share compelling Colorado stories with the world. We're excited that the podcast gives us a new way to move straight past the museum walls and meet people wherever they are to help ground us all in our shared history and offer context for current events.

Our collection plan identifies two primary goals: documenting late twentieth and early twenty-first-century history, and building a more inclusive collection. To that end, oral histories will be key—allowing us to collect memories from those whose voices haven't always been heard, and to make their stories accessible. Funding from the Emery Family will allow us to hire someone to focus on oral histories—new interviews as well as voices of the past preserved in our collections since our first oral history from 1914.

And, we've launched the initiative *We Are Colorado!* to gather and share stories that celebrate diverse communities, past and present. We're hosting community collecting events and developing neighborhood memory projects, and we're at events like PrideFest and will co-create community programming for the History Colorado Center. We're working with staff and volunteers to integrate inclusivity at every level of museum work.

We'll know we're succeeding when more voices, perspectives, and experiences are part of museum life.

Steve W. Turner, Executive Director

*A Correction: A few of you cried foul on some misleading wording (OK, scorekeeper, call it an error) in our last issue. We gave the record attendance "at a Rockies home game" as 51,267. That number was the record for a home game—*at Coors Field. *But the team's all-time record at home was on opening day in 1993, their first season, when they played at Mile High Stadium to 80,227 brand-new Colorado Rockies fans.*

Photo courtesy Darren Eurich.

MISSION

History Colorado inspires generations to find wonder and meaning in our past and to engage in creating a better Colorado.

OUR SITES

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Center for Colorado Women's History at the Byers-Evans House Museum
1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

El Pueblo History Museum
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719/583-0453, ElPuebloHistoryMuseum.org

Fort Garland Museum and Cultural Center
East of Alamosa off U.S. 160
719/379-3512, FortGarlandMuseum.org

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Trinidad History Museum
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719/846-7217, TrinidadHistoryMuseum.org

Ute Indian Museum
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Expanded museum now open!
970/249-3098, UteIndianMuseum.org

Open Through the 2018 Rockies Season...

Photo by Anthony Nern

Denver Bears ad, 1969.
Courtesy Marshall Fogel Collection.

On view now at the History Colorado Center, *Play Ball! A Celebration of America's Game* showcases the Marshall Fogel Collection, one of the greatest sets of baseball artifacts ever assembled outside the Hall of Fame. This celebration of our national pastime features more than 160 one-of-a-kind objects evoking the game's greatest moments—both on and off the field. The 3,000-square-foot temporary exhibition takes visitors through stories that begin on the ball field and echo through American history and culture. The exhibition is on view for as long as the Colorado Rockies are playing in the 2018 season.

Play Ball! features classic baseball artifacts including more than forty bats of the game's greatest players, including Ty Cobb, Babe Ruth, Ted Williams, and Jackie Robinson. Visitors can size up their hand against Babe Ruth's, find the nails Ty Cobb used to hold his favorite bat together, and admire the glove flashed by Willie Mays to make some of his most memorable catches. From another side of baseball, they can see a receipt for roses Joe DiMaggio sent to Marilyn Monroe and colorful mid-century posters promoting the products of a bygone era.

Learn about Jackie Robinson's historic efforts to racially integrate the game and Jewish players who were intentionally walked because pitchers refused to pitch to them. See some of the actual jerseys and tickets associated with the game's darker moments, like the throwing of the 1919 World Series, Pete Rose's gambling, and Mark McGuire's steroid use.

Uniforms, programs, and schedules from the Denver Bears remind visitors of baseball in Colorado before the Rockies. And, the efforts to bring Major League Baseball to Denver are chronicled, including the construction of Coors Field and its impact on Lower Downtown Denver.

Play Ball! is free with museum admission. For more about the exhibition and special related programming, visit HistoryColorado.org.

Willie Mays's autographed center fielder's glove.
Courtesy Marshall Fogel Collection.

LEFT ON THE FIEL

Colorado's Semi-Pro and Amateur Baseba

Berthoud team, about 1880. Back row, from left: Ben Turner (right field), George Kiernes (left field), George Graham (first base), Frank Fenron (center field), Josh Barr (chief booster or promoter). Middle row, from left: Fred Richardson (second base), Jap Pulliam (utility), Bill Turner (utility), Elmer Kay (utility). Front row, from left: Bill Fenton (center), Amos Mahon (shortstop), Bob Richards (pitcher). Courtesy Jay Sanford.

LD

ll Teams

ALISA DiGIACOMO
DIRECTOR OF CURATORIAL
SERVICES AND SENIOR CURATOR

"And they'll watch the game and it'll be as if they dipped themselves in magic waters. The memories will be so thick they'll have to brush them away from their faces. People will come, Ray. The one constant through all the years, Ray, has been baseball. America has rolled by like an army of steamrollers. It has been erased like a blackboard, rebuilt and erased again. But baseball has marked the time. This field, this game: it's a part of our past, Ray. It reminds us of all that once was good and that could be again."

—*James Earl Jones as the character of Terence Mann,* Field of Dreams, *1989*

"DiMaggio's grace came to represent more than athletic skill in those years. To the men who wrote about the game, it was a talisman, a touchstone, a symbol of the limitless potential of the human individual. That an Italian immigrant, a fisherman's son, could catch fly balls the way Keats wrote poetry or Beethoven wrote sonatas was more than just a popular marvel. It was proof positive that democracy was real. On the baseball diamond, if nowhere else, America was truly a classless society. DiMaggio's grace embodied the democracy of our dreams."

—*David Halberstam,* Summer of '49, *1995*

Baseball is timeless in its ability to unify players, fans, and communities. Stepping onto the field transforms ballplayers into comrades, united by the desire to win. In the same way, fans leave their day-to-day concerns at the admissions gate, finding commonality with others in the stands. Baseball stirs nostalgia. It offers participants—on and off the field—a feeling of home, of being a part of something greater. Baseball is springtime, peanuts and Cracker Jack, and good times. As America's national pastime, baseball transforms people through opportunity and reminds them of the American Dream, of what it is to be an American.

Colorado's baseball history is long and multifaceted, with beginnings in the 1860s, well before the construction of Denver's Coors Field in 1995. Men from varied social and economic backgrounds, skill levels, and industries made up Colorado's earliest organized teams. Many of these amateur and semi-professional teams were sponsored by Colorado businesses and individuals. These lesser-known teams offer great insight into the development of the game in the state and the impact of baseball on the state's economy, communities, and the people who call this place home.

In Colorado, baseball came by way of the gold rush. The game was already popular in the East, and fortune seekers brought it west. A level field, a bat, a ball, and something to mark the bases were all that was needed to play the game in the 1860s. In March 1862, the *Rocky Mountain News* called for the formation of a "Base Ball Club"; twenty-eight men responded, and organized Base Ball (originally spelled as two words) in Colorado took root. The following month brought Colorado's first recorded baseball game—on April 26, 1862.

In the 1860s, standard rules applied, with teams made up of players representing a town, a neighborhood, a business, or even a family. Teams could be amateur (with all unpaid players) or semi-professional (with some players paid). Commonly, semi-professional players earned their pay by collecting funds from game attendees—pitchers and catchers took home the largest share. As a second source of income, semi-pro players held regular jobs off the field.

During the Civil War, baseball served as a popular pastime for troops. The love of the game remained for soldiers after the war and helped fuel the development of professional teams. The first all-pro team, the Cincinnati Red Stockings, was organized in 1869. The team had ten players with a payroll of $9,300. The formation of the National Association of Professional Base Ball Players followed in 1871. Organized in response to some teams paying players, the organization governed professional baseball teams, or teams paying all of the players on their roster.

Fueling the post–Civil War popularity of the game in Colorado were teams like the Young Bachelors Baseball Club, organized in 1866 and later known as the Colorado Baseball Club. This Denver team was one of many in the Colorado Territory. From small towns to farming communities and mining camps, the game of baseball captivated young and old, men and women, working class and wealthy alike. Fans supported their teams with enthusiasm and pride, feeling a sense of ownership for each win, and loss.

The arrival of the transcontinental railroad in Denver in 1870, and other lines that followed, brought a significant growth in population and trade in the Colorado Territory. In Denver alone, trade increased by 40 percent between 1871 and 1872. By 1873, Denver's population reached nearly 16,000—up from fewer than 5,000 just three years earlier. For baseball, this meant more teams displaying the pride of developing towns, communities, organizations, and businesses. Some teams took the name of their hometown: Denver, Leadville, Central City, Longmont, Silverton, Trinidad, Cripple Creek. Others were named for a business that sponsored them: the Denver Tramway Team, Denver Sanden Electric, Loveland Sugar Company, the Denver & Rio Grande Railroad. Other, creative names included the Old Homestead, Rough and Ready, the Excelsiors, the Calamities, and the Independents.

Next came the formation of the National Baseball League in 1876, along with more standardization of rules, new equipment—including the 1883 patent of the baseball as we know it today—and the improvement of fields (and players). Colorado got its first semi-pro team in the Denver Brown Stockings and in 1882 the first permanent baseball stadium (capable of seating 1,000 fans) in Colorado Springs. In 1885 the new Colorado State League listed teams in Colorado Springs, Leadville, Pueblo, and Denver.

It was also in 1885 that Denver's first baseball stadium was built at Thirty-Second and Larimer Streets (not far from today's Coors Field). Known as the Denver Base Ball Park, it hosted a record crowd on August 16, 1885, when between 3,500 and 4,000 of Denver's 54,000 residents filled the stands. A year later, Denver organized its first professional baseball team, the Denvers, who entered the Western League of Baseball and won the 1886 championship.

From that time forward, Denver was the center of professional baseball in Colorado.

By the late 1880s, amateur, semi-professional, and professional teams played all across Colorado. Among the town teams with paid rosters were Denver, Pueblo, Leadville, and Colorado Springs. Families, individuals, and a variety of businesses sponsored amateur and semi-pro teams. The teams sported their sponsors' names on their uniforms in exchange for those uniforms, their equipment, and their pay.

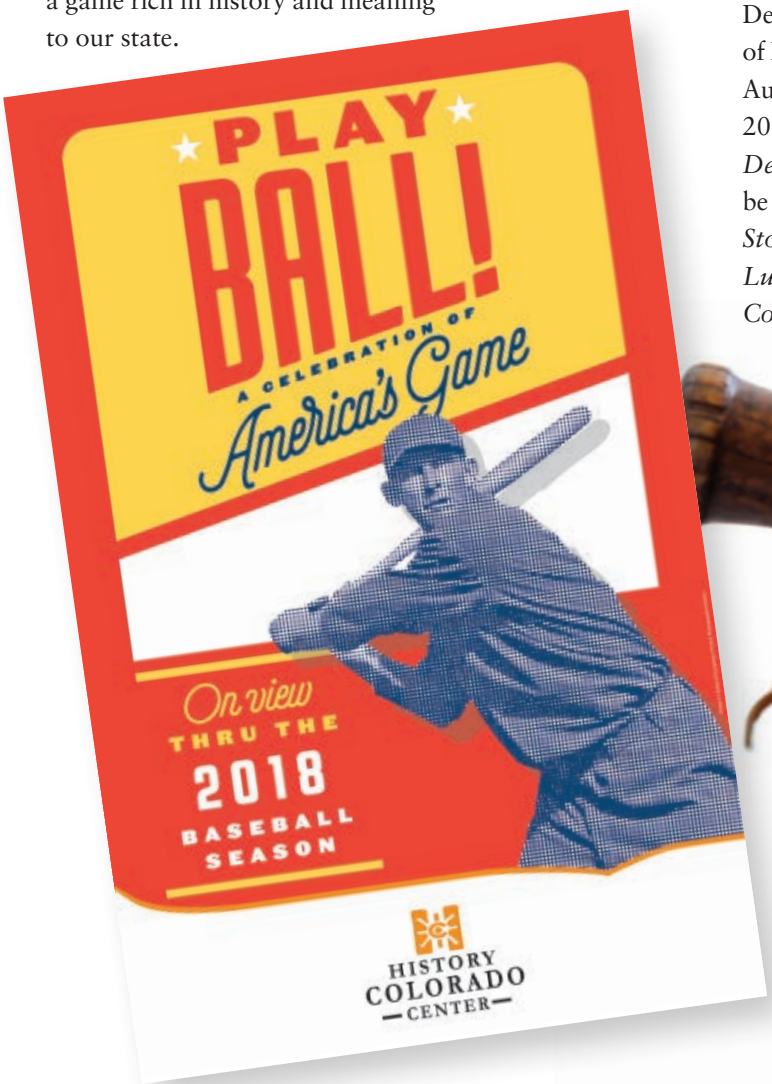
By 1910, about 200 baseball teams were playing in Denver alone. The number rose and fell through the years, impacted by the historical forces of World War I, the Great Depression, the Second World War, and the arrival of major league ball

in 1993. Regardless, one can't help but be impressed by the number of Colorado teams from the 1860s on. Not only did the teams offer people an enjoyable pastime, but, for many, the game was (and still is) an opportunity to earn extra income. The teams promoted communities, businesses, and services, in turn stimulating local economies.

Baseball was—and remains—a unifier, bringing together people who otherwise may never have even met.

Because history often celebrates the professional teams and players, the amateur and semi-professional teams have largely remained hidden. And they still do. Did you know that Colorado is home to the Rocky Mountain Baseball League? Formerly known as the Colorado Semi-Pro Baseball League, the organization was established in 1999 to give local college players a place to play and gain some experience over the summer.

The history of organized baseball in Colorado is deep-rooted, dynamic, and, at times, complex. The teams in the following pages are but a small sampling of the amateur and semi-pro teams that have played the game in Colorado—a game rich in history and meaning to our state.



Note: The author thanks baseball historian Jay Sanford for his generosity in sharing many of the images in this article, along with his vast knowledge of the sport. Credit is also due to Sanford for his work over the years to bring to light the history of the sport in Colorado, and to recognize players of the game through his research, writing, collecting, and many acts of kindness—including the placement of a headstone on the grave of Oliver "the Ghost" Marcelle in Denver's Riverside Cemetery, forty-two years after Marcelle's death.

Alisa DiGiacomo holds a B.A. in art history and photography from the University of Northern Colorado and an M.A. in art history and museum studies from the University of Denver. Her writings for *Colorado Heritage* include "Between Two Worlds: The Life and Art of Eugene Standingbear" (September/October 2014); "The Denargo Market and the Evolution of Produce Distribution in Denver" (July/August 2014); and "Seeing Allen True" (September/October 2009). Her book *Italy in Colorado: Family Histories from Denver and Beyond* (History Colorado, 2008) is about to be reprinted. Exhibits she has curated include *Quiltspeak: Stories in the Stitches*; *The Italians of Denver*; *Children of Ludlow: Life in a Battle Zone, 1913–1914*; *Destination Colorado*; and *Backstory: Western American Art in Context*.

To see more photos of historic amateur and semi-pro baseball teams of Colorado, go to h-co.org/LeftontheField

The use of the term "organized" in this article refers to the development and structure of teams in Colorado and not professional baseball. In the photographs, whenever possible, a player's name, position or role with the team, and location in the photo is noted. In some cases, only the last name of the player is known. In others, names are known but not who's who in the photo. If you have any additional information about any team or player featured here, please share!

Colorado Springs Reds, 1882. Back row, from left: J.W.D. Stovell (first base), Austin (outfield), W. R. Tornell (outfield), Bill Rockwell (pitcher), Ed Kent (pitcher; went on to play Major League Baseball). Front row, from left: Jack Macklin (outfield), J. E. McIntyne (shortstop), Bill Traffley (center; went on to play Major League Baseball), Frank Newman (second base), Donnelley (third base). Courtesy Jay Sanford.

In 1882, Colorado Springs was a major force in baseball in the state. On June 24, the city hosted Colorado's organizational meeting for the state's baseball league. According to the *Colorado Springs Gazette*, during the evening meeting of the State Base Ball League, "Each club in the state is entitled to representation with two delegates. The process of the national game in this state will largely depend on the result of this meeting, and it is to be hoped that every club in the state wishing to join the league will send two delegates. Leadville, Denver and Fort Collins have already signified their intention of being represented. On this occasion provisions will be made for a series of games between the various clubs and a championship pennant will be provided."

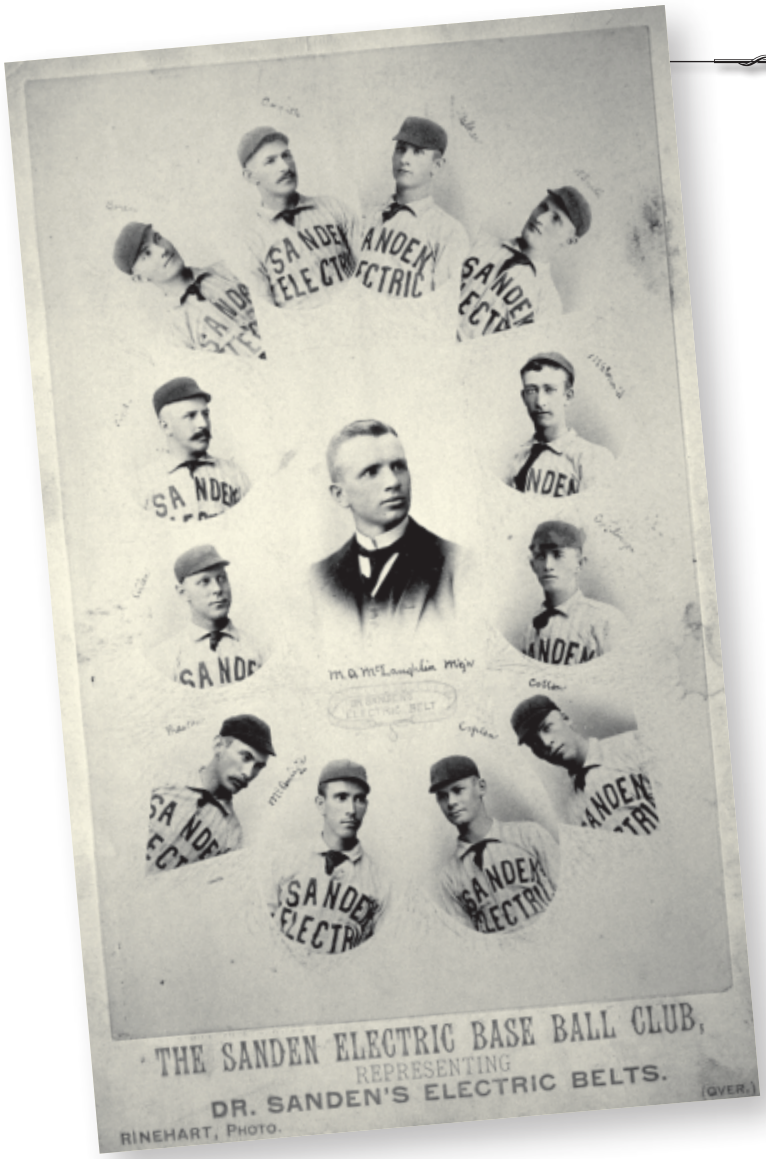
The following day the Colorado Springs Reds played the Denver Brown Stockings in Colorado Springs and beat them 10 to 8.

Above facing: Alamosa team, 1886. Courtesy Jay Sanford.

Standing third from the left is William H. "Billy" Adams, the founder of Adams State University. Born in Wisconsin in 1861, at the age of ten he came west with his family; his brother George had tuberculosis and the family thought the Colorado climate would improve his health. Sadly, George died in 1873. Billy's parents returned to Wisconsin, but Billy and his brother Alva stayed.

A ranch hand in his youth, Billy Adams was self-educated, studying law, history, government, economics, and politics in his spare time. Elected Alamosa City Treasurer, he then became mayor and in 1883 was elected Conejos County Commissioner. The year this photo was taken he was elected to the Colorado State Legislature as a representative. He remained involved in Colorado politics and in 1926 was elected Colorado's thirty-eighth governor. In total he served Colorado as a public servant for fifty years.

Leadville Blues, Leadville, 1888. Players include Marshal "Butch" Blake (first base and manager), Dawson (center field), Dolan (left field), Warren "Lefty" Fitzgerald (pitcher; front row, left), John Foutz (shortstop), Green (right field), W. H. Hughes (third base), King (secretary; center, wearing street clothes), Orth (second base), Angus McDonald White (middle row, far left), and George Washington Whyte (catcher; front row, right). Courtesy Jay Sanford.



The Sanden Electric Base Ball Club, representing Dr. Sanden's Electric Belts, Denver, 1891. Photo by Rinehart, Denver. Pictured are team manager M. A. McLaughlin and players: Caplen (pitcher), Cotton (catcher), Little (first base), McAuliffe (second base), Walter Preston (third base; played Major League Baseball), Allen (shortstop), Pink (left field), McLaughlin (center field), and Walker (right field). Courtesy Jay Sanford.

Used to advertise and sell Sanden Electric Belts, this souvenir photograph—along with free admission—was given to women attending the August 2, 1891, ball game at Denver's Broadway Park.

Below: Nevadaville team, 1890–1900. The gold-mining town known as Nevadaville or Nevada City was founded south of Central City in 1859. Little remains of the town today. Pictured are: Chalmar Rutherford, I.D.W. (possibly W.D.) Stevens, William Simmons, William J. Richards, Charles Workmaster, William O. Jenkins, Fred S. Bolsinger, and John Chapple (mascot/batboy). Photo by A. M. Thomas. 98.76.2

According to the *Silver Standard* newspaper, more than 200 fans arrived by train in Silver Plume on their way to the Nevadaville vs. Silver Plume game held on September 30, 1889. By the first half of the eighth inning it was too dark to play, and umpires called the game with Silver Plume leading Nevadaville 16 to 14.

Glenwood Springs team the Glenwood Sluggers, 1902. Pictured, standing, from left: Ed Everett, Charles Hughes, Jim Ford, Tom Baxter, Roy Reed. Standing, center: Sid Mangnall (mascot or batboy). Seated, from left: Oscar Smith, Carleton Hubbard, Ernest Barlow, John Thomas, Ben McCauley. Courtesy Jay Sanford.

91-217-98

On July 24, 1902, the Lake County newspaper the *Herald Democrat* reported, "Quite a number of Leadville rooters will probably accompany the local players to Glenwood Sunday. The second game of the series of three games for which $250 a side has been posted will be played. The Leadville nine has won one game and if the Glenwood Springs team should win Sunday, the deciding game will be played at Aspen."

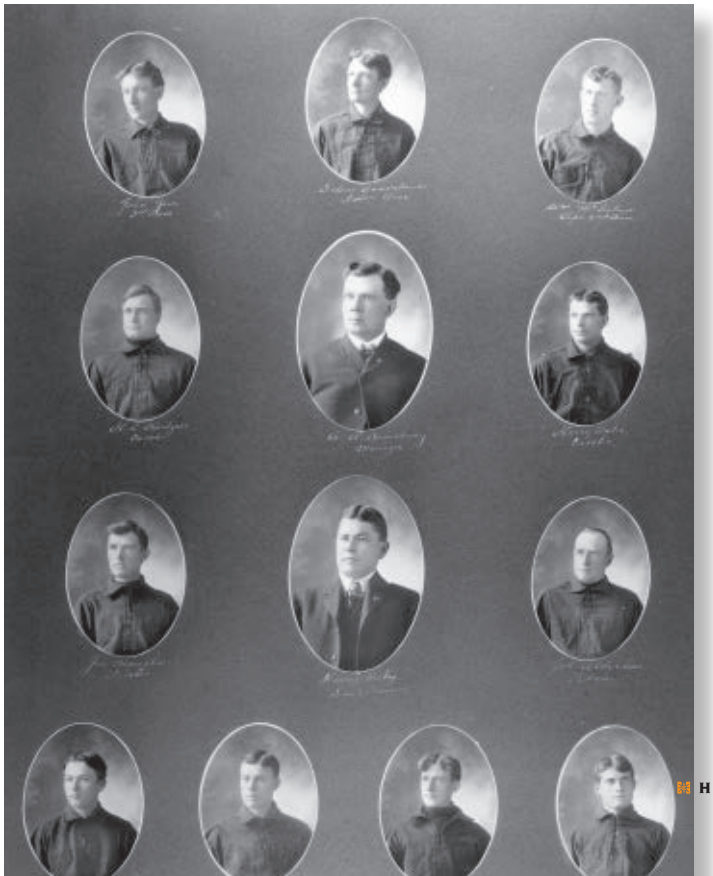
Below: Golden Reds, 1903. Top row, from left: John Gow (third base), Defeus Quaintance (first base), William McIntyre (captain and second base). Second row, from left: H. Hartzell (catcher), A. W. Armstrong (manager), Harry Bates (catcher). Third row, from left: Joe Maughan (pitcher), Harry Rubey (secretary and treasurer), Joe Albert (pitcher). Bottom row, from left: Robert Taylor (right field), George Matthews (shortstop), Frank Jasper (center field), Charles Hambergar (left field). Courtesy Jay Sanford.

Of the 1903 team, the *Colorado Transcript* had this to say on April 2, 1903:

> The Golden Reds baseball team has been reorganized for the 1903 season with the following officers: A. W. Armstrong, manager; Harry Rubey, secretary and treasurer; William McIntyre, captain. Most of last year's players will probably be retained, but all promising candidates will be given a chance to make the team. Among the new men who will undoubted make good is Earl Walker, who gives promise of developing into a first-class pitcher; Maughan, who was in the box last year, has kept in practice and it is said he has developed a new and puzzling curve to catch his opponents.
>
> The Reds gave a good account of themselves last season and played winning ball in the fastest company, defeating all the semi-professional teams of Denver they played except the Old Homesteads. The team is strictly amateur, all of its members being bonafide residents of Golden. The season will open with the following players: H. Hartzell and Bates, catchers; Maughan and Walker, pitchers; Williams, first base; McIntyre, second base; Gow, third base; Matthews, shortstop; Jasper, left field; Quaintance, center field; Taylor, right field.

Peralta team, Greeley, about 1910, sponsored by Arthur A. Peralta (seated at center, holding a hat), superintendent of Great Western Sugar Company. Courtesy Jay Sanford.

The great-grandson of Luís María Peralta, who received the San Antonio land grant from the governor of Mexico in 1820, Arthur A. Peralta was one of eight children born to Antonio María Peralta Jr. and María Higuera Peralta. Born in 1873, Arthur grew up in California, where his father operated a sugar and coffee plant. In 1893 he graduated from Stanford University with a chemistry degree. A few years later he settled in Greeley, where he worked for the Greeley Sugar Company. When Charles Boettcher founded the Great Western Sugar Company in 1903, Peralta became the company's superintendent. Peralta died in California in 1919.



Top center: Underhill male team and Bayly-Underhill female team, Denver, about 1910. Courtesy Jay Sanford.

Around 1898 Townsend J. Underhill started making shirts, pants, and overalls in downtown Denver. After his death, Charles and William Bayly bought the company, changing its name to Bayly-Underhill Mfg. Co. in 1910. In 1942, the company became Bayly Mfg. Co. One of the first companies to sign union contracts for its employees, Bayly made some of the best work clothes in the United States—including those made for the Navy. After filing for bankruptcy, the business closed in 1991.

Below: Lithia Ball Club (with bats arranged to spell Lithia*), sponsored by the Lithia Water Bottling Company, Pueblo, 1913. Courtesy Jay Sanford.*

The consumption of the mineral water Lithia was popular between the late 1880s and World War I—including in Colorado. In 1906 Joseph Egan managed the Lithia Water Bottling Company at 120 East Eighth Street in Pueblo. In 1907 the company advertised Colorado Lithia Water (produced from the Colorado Lithia Well, 1,200 feet deep) as nature's remedy, noting that Lithia water "received the highest award at the St. Louis World's Fair." By 1917, the Lithia Water Bottling Company was also selling soda waters including orangeade, grapeade, and cherryade flavors. Lithia continued its operations into the 1920s, likely closing after a decline in sales as a result of the U.S. government's investigation into the health and medicinal properties of Lithia water. A 1913

article in the *Salida Mail* noted that "Officials of the bureau of chemistry assert that it would take twenty-four barrels of the average brand of so-called Lithia water to produce a medicinal dose of lithium."

Bottom center: Walsenburg Wonders players with WW on their shirts, 1914–15. Courtesy Jay Sanford.

By the early 1900s, Walsenburg (a railroad community in Huerfano County) supported a baseball team. In April 1904, the local paper encouraged the financial support of the team. The Walsenburg community answered the call, and in May 1904 the paper noted, "A big game of ball, a fast game of ball and nothing but base ball will be played next Sunday afternoon on the Walsenburg diamond. Walsenburg vs Aguilar. Come and take a seat on the grandstand—cost 10 cents—and witness one of the best games that will be played here this season."

Below: Trujillo family team, Trinidad, about 1910. From left: Federico "Fred," Celestino (also known as Subistiano), Jose "Joe" Demetrio or "J. D.," Maxmilliano "Max," Avenisio "Ben." Courtesy Jay Sanford.

Pictured are five of twelve Trujillo siblings—the children of Juan Antonio Trujillo (1834–1916) and María Encarnación Ramires (1862–1942), both born in New Mexico, who operated a farm in Las Animas, Colorado.

Below left: Kunitomos team, Denver, 1920. Standing, from left: Duncan, Sullivan, Walker (captain), Olson, Rector, Famularo, unknown, Dr. Kunitomo. Kneeling, from left: Anthony Kunitomo, McDonald, Williams. Courtesy Jay Sanford.

Born in Tsuchiura, Japan, in 1879, Dr. Nobuya Kunitomo received his preliminary education in Japan. Around 1897 he came to the United States to further his medical training and education. He settled first in New York, where he married Irish immigrant Abbie McCarthy. The couple had two children, daughter Marie and son Anthony. In 1907 Kunitomo earned his law degree from the University of Illinois, and in 1912 a medical degree from the University of Pennsylvania.

Around 1920, the Kunitomo family moved to Denver, settling in a home at 3301 Zuni Street. Dr. Kunitomo continued his medical practice in Denver; he was a member of the American Medical Society and Colorado State Medical Society and served on the staff of Mercy Hospital.

Below right: Olathe team, managed by Arthur "Art" Loper, at the Denver Post Tournament, Merchants Park, Denver, 1925. Players include Johnny "Kid" West (first row, fourth from left; played left field and pitcher), Oscar Roatcap (standing, far right; played first base), R. Roatcap (center field), Walt Honeycutt (first row, third from right; pitcher), Joe Mills (catcher), Ramsey (second base), Holland (shortstop), Evans (third base), Williams (right field), Ament (pitcher), Greer (pitcher), Atkins (catcher), Hyatt (utility), Grantham (utility), Anderson (utility). Courtesy Jay Sanford.

Arthur "Art" Loper (1888–1975) grew up on a farm in Montrose, Colorado. The son of Isaac and Emma Loper, he was a former player for the Olathe Granger and part of the 1915 championship ball team that beat Telluride. His fellow players included the Roatcap brothers; Loper would manage them in 1925. According to the *Montrose Daily Press*, the 1915 championship game between Telluride and Olathe "was the worst slaughter in baseball history," with Olathe winning 19 to 4.

No article about baseball history in Colorado would be complete without a mention of the Denver Post Tournament. Established in Denver in 1915, the tournament became the biggest baseball event in the United States outside Major League Baseball. In 1934 the tournament made history as the first major venue of the twentieth century to bring professional black and white teams together for official league games. Frequently referred to as "the Little World Series" and the "Western World Series," the tournament ran ten days to two weeks and attracted teams from across the country. Over its thirty-three-year history (the last tournament was held in 1947), countless major and minor league players participated.

Facing, bottom left: Piro Mercantile team, Denver, about 1928. Back row, from left: Dan Paladino, Chick Baldi, John Coloroso, Fred Sabin, Eugene Piro (owner of Piro Mercantile), unknown, Clyde Garcio, Pie Face Smaldone, Smokey Brunetti. Front row, from left: unknown, Frank Curcio, Roxie Piro (batboy, son of Eugene Piro), Dominic Coloroso. Courtesy Fran Coloroso Daly, History Colorado CIAPA Collection. PCCLI1811

Located at 3759 Lipan Street in North Denver, the building that formerly housed the Piro Mercantile still stands today; many north Denverites remember it as the old Subway Tavern. Look above the door and you'll still see the letters *EP* for store owner Eugene Piro. Born in Italy in 1884, Piro immigrated to the United States in 1909. Around 1914 he settled in Denver, where in 1920 he opened the Piro Mercantile.

Below right: Black Diamond Coal Company team, Boulder, 1936. Back row, from left: unknown, Landon Persons, Roy Brover, John Earl, Bauldie Moschetti, John Ultschi. Front row, from left: Bud Keeter, Byron "Wizzer" White, Merle Lefferdink, unknown, Bill Carkeek. Batboy: Bill Carkeek's nephew. Courtesy Jay Sanford.

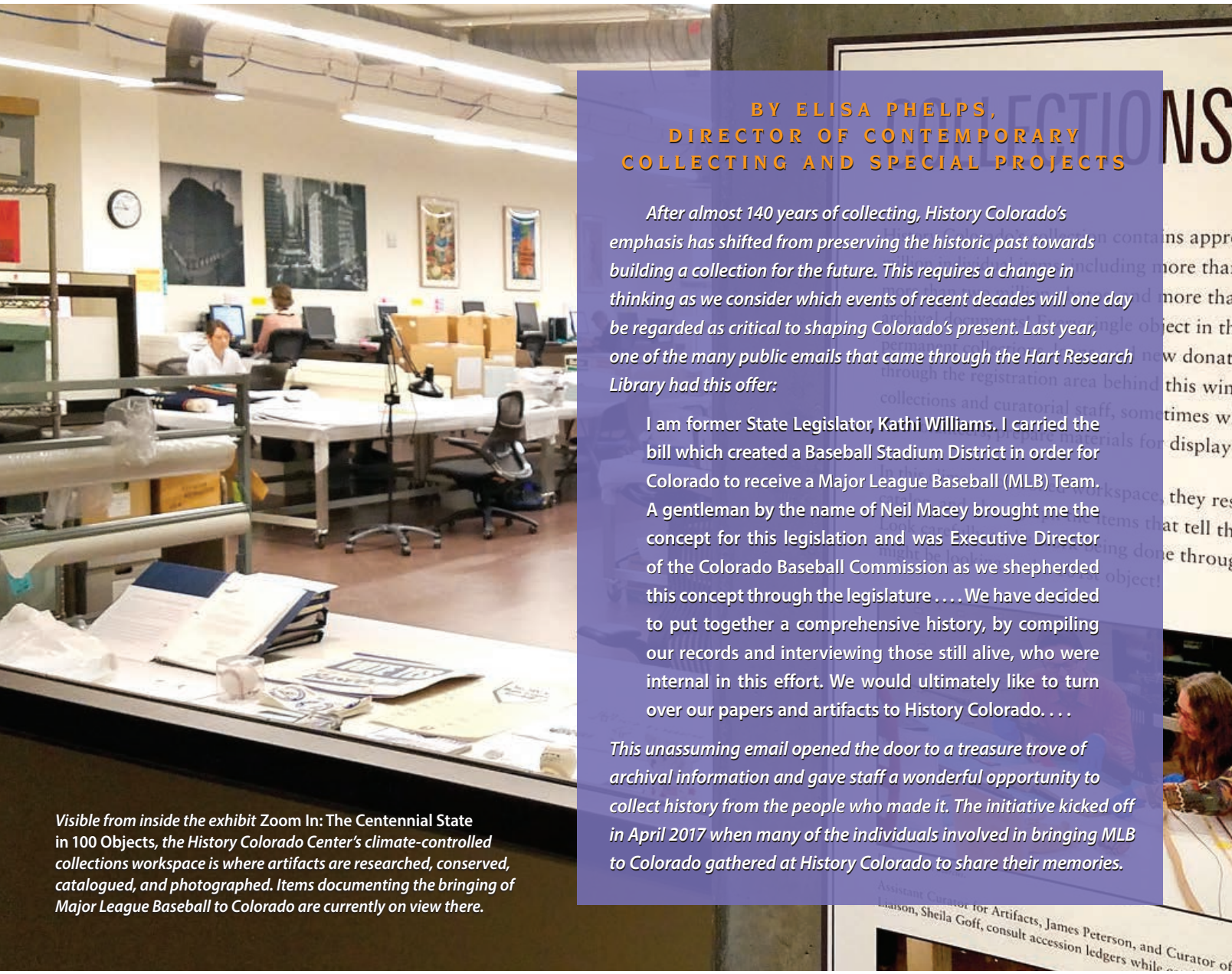
Near Baseline Road and US 287, the Black Diamond mine was considered one of the best coal mines in northern Colorado. Employing some 100 workers, it was the last coal mine in the area to shut down operations in the mid-1950s.

Two of the players from the 1936 team made major contributions to American athletics. The first, Byron "Whizzer" White (a future US Supreme Court justice) was the runner-up for the Heisman Trophy for football. He went on to play for the Pittsburgh Pirates, where he was named all-pro. He also played for the Detroit Lions. The second, Bauldie Moschetti, in 1964 founded the Boulder Collegians, a summer collegiate baseball team. He also served as the organization's manager, general manager, recruiter, and primary sponsor. The Collegians won the National Baseball Congress World Series four times; more than seventy Collegians players made names for themselves in organized baseball. In appreciation for developing so many players, Major League Baseball awarded Moschetti a lifetime pass—allowing him entry into any big-league ball park free of charge.

Goalstone Brothers team, Denver, 1937. Photo includes Tom Albright, standing at far left, and Left Banks kneeling at far right. Not pictured, Oliver "the Ghost" Marcelle was also part of the 1937 Goalstone team as a pick-up player, making his last appearance in the 1937 Denver Post Tournament as the team's starting third baseman. Courtesy Jay Sanford.

Goalstone Brothers Jewelers was owned and operated by Joseph Goalstone. Born in New York in 1890, Joseph was the son of Russian Jewish immigrants Moshe Leib (Louis) and Sarah Genovich (Goalstone). Around 1910 the Goalstone family—including Joseph and his eight siblings—settled in Denver, where Louis worked as a butcher. In the late 1920s Joseph entered the jewelry business, working first as a diamond broker before operating his own stores. The team's jerseys read, "Goalstone Bros. 526 16th Street 'Square Deal' Jewelers."

Spotlight On . . .
Chronicling the Bid for Pro Baseball in Colorado



Visible from inside the exhibit Zoom In: The Centennial State in 100 Objects, *the History Colorado Center's climate-controlled collections workspace is where artifacts are researched, conserved, catalogued, and photographed. Items documenting the bringing of Major League Baseball to Colorado are currently on view there.*

BY ELISA PHELPS,
DIRECTOR OF CONTEMPORARY COLLECTING AND SPECIAL PROJECTS

After almost 140 years of collecting, History Colorado's emphasis has shifted from preserving the historic past towards building a collection for the future. This requires a change in thinking as we consider which events of recent decades will one day be regarded as critical to shaping Colorado's present. Last year, one of the many public emails that came through the Hart Research Library had this offer:

> I am former State Legislator, Kathi Williams. I carried the bill which created a Baseball Stadium District in order for Colorado to receive a Major League Baseball (MLB) Team. A gentleman by the name of Neil Macey brought me the concept for this legislation and was Executive Director of the Colorado Baseball Commission as we shepherded this concept through the legislature . . . . We have decided to put together a comprehensive history, by compiling our records and interviewing those still alive, who were internal in this effort. We would ultimately like to turn over our papers and artifacts to History Colorado. . . .

This unassuming email opened the door to a treasure trove of archival information and gave staff a wonderful opportunity to collect history from the people who made it. The initiative kicked off in April 2017 when many of the individuals involved in bringing MLB to Colorado gathered at History Colorado to share their memories.

The story begins with a group of civic leaders eager to bring MLB to Colorado. When the National League received permission to expand, the time was ripe for Denver to make a bid. Officials made it clear that a baseball-only stadium was a requirement for consideration. The quest for funding was on.

Enter Neil Macey. The Denver businessman looked at the passage of 1988's Scientific and Cultural Facilities District tax legislation, which provided a dedicated revenue source for arts and culture, and saw a perfect model to fund a stadium. His search for a state legislator to make it happen led him to Kathi Williams of Adams County, who was pivotal in drafting and introducing the bill. Initially lacking adequate support, the bill died in committee. Then, last-minute negotiations revived it and it moved to the floor for debate. A continued push from Williams and State Senator Terry Considine, who carried the bill in the Senate, ensured it passed and could go to a public vote.

Now that enough legislators were convinced, reluctant Coloradans had to get on board too. Colorado Baseball Commission members and a host of volunteers worked tirelessly to generate public support for the stadium. Their efforts included an "ironing board brigade" in which Little League parents promised to vote for the legislation by signing an ironing board. The "Time Zone Without a Team" campaign also persuaded voters to support the stadium tax, which eventually passed by 54 percent.

Key players in the stadium drive were tapped to put together an ownership group. The presumed choice, John Dikeou, owner of the Triple-A baseball team the Denver Zephyrs, was no longer in a financial position to pursue ownership. Business and civic leader Trygve Myhren recalls being asked by then-Governor Roy Romer to work on the project. Myhren notes that the next choice, a group of Denver's cable moguls, was deemed unacceptable by MLB because of their connections with media magnate Ted Turner, who'd angered baseball leadership over broadcast rights. Interest from outside Colorado was needed. It came in the form of Ohio-based Mickey Monus, then flying high as the owner of the Phar-Mor chain of stores.

In secret meetings on the top floor of the Westin Denver Downtown hotel, potential owners started by putting their names on slips of paper and writing two dollar figures: how much they'd put in if they were the principal owner, and how much they'd put in as a minority owner. Fear of potential media discovery left Myhren and his colleagues no secure place to talk, so the multimillion-dollar discussion affecting the future of Colorado baseball was conducted in the bathroom. Though based in Ohio, Monus and his partner, John Antonucci, were in the best position to make the needed financial commitment and were named the majority owners.

Roger Kinney, former director of the Colorado Baseball Commission, remembers the expansion visitation committee, made up of team owners and league officials, giving the commission instructions not to do anything special when they arrived for a visit. The plan was to meet on an upper floor of what's now the Wells Fargo building. The visiting committee's vehicle was directed to let them out on Broadway so they'd have to walk through the building lobby to get to the meeting room. When they arrived, hundreds of fans singing "Take Me Out to the Ball Game" welcomed them. Kinney worried that Denver had overstepped but he heard the owner of the Philadelphia Phillies enthusiastically say, "They don't treat me like this in Philadelphia!" Three months later, National League President Bill White announced that Denver had been awarded a Major League Baseball team.

Monus and Antonucci's ownership was short-lived. After Monus was indicted for fraud, a new group including Jerry McMorris and Charles Monfort bought a controlling interest, and the Rockies played their first game on April 5, 1993.

The collection, which includes video interviews with all the key individuals still living, is nearing completion. In addition to stadium campaign materials and artifacts such as tickets from the first Rockies game, the collection includes minutes of the Baseball Commission and the Stadium Authority meetings, a copy of the presentation made to the National League, and the letters of support from the six neighboring governors urging the league to award Colorado a franchise.

To hear some of the oral histories about bringing Major League Baseball to Colorado, go to h-co.org/coloradoMLB.

A New Chapter Opens for a Storied Denver Site

BY JILLIAN ALLISON, DIRECTOR, CENTER FOR COLORADO WOMEN'S HISTORY AT THE BYERS-EVANS HOUSE MUSEUM

During Women's History Month this past March, the Byers-Evans House Museum, a Community Museum of History Colorado just blocks from the History Colorado Center, embarked on a new chapter. Newly redubbed the Center for Colorado Women's History at the Byers-Evans House Museum, the site now hosts scholarship, research, public programs, narratives, lectures, and exhibits geared to expanding the understanding and collective memory of the history of women in Colorado.

A space for dialogue and challenging questions that reflect the diverse audiences of Colorado, the center will amplify stories of the women who work within communities and connect local stories to the broader legacies of women's history worldwide. The center will share and collect stories that represent the lives and work of all *women in Colorado—past and present.*

The Center for Colorado Women's History is located within the Byers-Evans House Museum, a beautiful Italianate-style Victorian home built for William and Elizabeth Byers in 1883. William Byers printed Denver's first newspaper, edition one of the *Rocky Mountain News*, on April 23, 1859. Through her involvement in women's clubs, Elizabeth worked to establish the Ladies' Union Aid Society and other civic and charitable organizations.

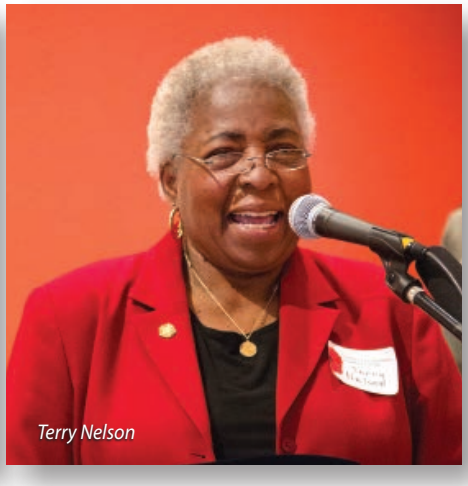
In 1889, just six years after the house's construction, the couple sold it to William G. Evans, son of Colorado's second territorial governor and a key player in the development of transportation in the state of Colorado.

William and his wife, Cornelia, raised their four children in the house, where William's mother Margaret and sister Anne also lived. Both Margaret and Anne Evans helped spearhead the young city's burgeoning cultural institutions, such as the public library and the Denver Art Museum. After ninety-two years in the home, in 1981 the Evans family gave the house and its contents to History Colorado (then known as the Colorado Historical Society) for use as a museum. Beautifully restored to the period between 1912 and 1924, the home is furnished almost entirely with the Evans family's belongings.

Guided house tours will continue to weave together the stories of the many women who lived and worked in the home and the impact of the families on early Denver. At the center, we draw inspiration from these women and the unique experience the historic home can provide visitors. We're also looking forward to the opportunities this new direction will afford us—to explore, beyond Denver, the early twentieth century and the people who shaped this home.

Director Jillian Allison cuts the ribbon on the new center.

Kristen Blessman



Terry Nelson

Mag Hayden

On view in the center's gallery through 2018, the exhibit *Carrying the Torch of Liberty: Colorado Women's Work in World War I* highlights women's support of the war effort and their changing roles in society in that tumultuous era. Talks, teas, tours, and other programs also provide more insight on the work, lives, and experiences of Colorado women. Some programs, like a quarterly book club and musical performances, will take place within the furnished rooms of the home.

Visiting researchers and personal-history workshop participants will have access to an upstairs library room once used as office space.

To develop the center's exhibitions, programming, and research, History Colorado staff work with a volunteer advisory committee of historians, educators, and other members of the community. Later this year the center will hold a Fall Fellowship so three recipients can work with each other and History Colorado to bring knowledge and understanding of Colorado women's history into ever-greater focus.

Through ongoing collaborations—with authors, filmmakers, musicians, community organizations, and scholars—the center will tell ever more varied and complete stories of the women of Colorado.

The center launched on March 21 with a ribbon-cutting and behind-the-scenes tours. Speakers—including Kristen Blessman, president and CEO of the Colorado Women's Chamber of Commerce, Terry Nelson, senior special collection and community resource manager at the Blair-Caldwell African American Research Library, and Evans family member Mag Hayden—shared their thoughts on the milestone of creating a museum dedicated to women's history.

For more about the Center for Women's History and its upcoming programs, go to ByersEvansHouseMuseum.org.

"Bloomer Girls"

Baseball Teams Barnstorm Colorado

BY ANN SNEESBY-KOCH

Before A League of Their Own, *there were "Bloomer Girls": baseball teams that barnstormed the United States from the 1890s to the mid-1930s, playing local, semi-pro, and minor league men's teams.*

Bloomer teams, so named after the loose-fitting trousers they wore in the fashion of suffragist Amelia Jenks Bloomer, came from midwestern, southern, and eastern states and were made up of young, single women who earned a living playing ball at a time when women's professional options were very limited. Bloomer Girls traveled across the country by rail, bringing with them their own fences, tents, and grandstands. And their schedules were grueling: In 1903, the Boston Bloomer Girls played, and won, twenty-eight games in twenty-six days. Over the Fourth of July weekend of that year alone they played six games in five different Oklahoma towns.

Maud Nelson appears in this undated photograph from the Arthur and Elizabeth Schlesinger Library on the History of Women in America, Radcliffe Institute for Advanced Study, Harvard University. Wikimedia Commons.

The Boston National Bloomer Girl's Base Ball Club, L.J. Galbreath, originator and owner (1890 to 1910). Courtesy Library of Congress Prints and Photographs Division.

NATIONAL BLOOMER GIRL'S BASE BALL CLUB. L. J. GALBREATH, Originator and Owner.

The Bloomer Girls made frequent stops in Colorado, playing in Denver, Cañon City, La Junta, Lamar, Las Animas, Rocky Ford, Salida, and Trinidad. The sports pages of local newspapers (some recently digitized by the Colorado Digital Newspaper Project) describe lively games between the Bloomer Girls and hometown baseballers. In July 1898, the Boston Bloomers stopped in La Junta and played for a crowd of nearly 700 people. Two of the "bloomers" were unable to play, so their positions were filled by Rocky Ford players—Red "Auburna" Lewis at first base and catcher George "Georgie" Daring.

Although the Bloomer teams were made up of women, every team included at least one male player, often two or three. The men were called "toppers" because of the wigs they wore along with the bloomers they donned in order to pass as women. (Future Major League Baseball Hall of Famer Rogers Hornsby was a "topper" for a time as a teenager.) The *La Junta Tribune* reported that the disguise of the bloomer shortstop, one "Emma Kane," was not very effective. "'It' did not give much evidence of femininity outside of the bloomers. Rumor says that he is a Chicago dude, with his hair parted in the middle."

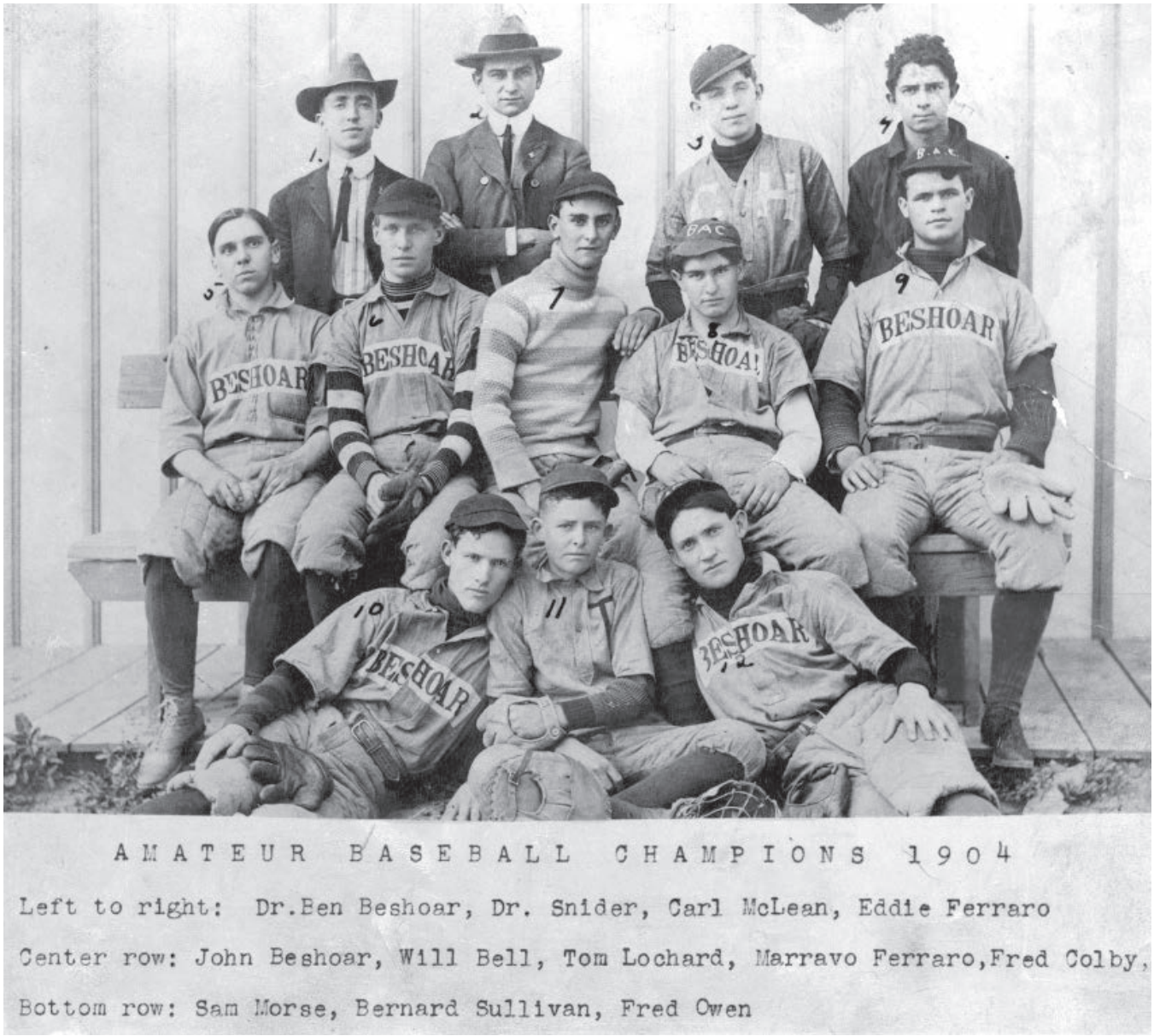
On the pitching mound for the Bloomers that day was seventeen-year-old pitching phenom Maud Nelson. Having begun her career at the age of sixteen, she played for the Chicago Bloomer Girls, the Boston Bloomers, the Star Bloomers of Indianapolis, and the Cherokee Indian Base Ball Club—a Native American men's team from Watervliet, Michigan—throughout her whirlwind career. In the 1910s and 1920s, Nelson went on to become the owner-manager-

scout of the Western Bloomer Girls, a women's team from Chicago, and formed the All Star Ranger Girls. During the Bloomers–La Junta game, the *Tribune* reported that Nelson had her hand split from stopping a hot grounder, and she was ultimately out-pitched that day by the La Junta hurler, a gent named George Brennan. Brennan pitched such a great game (the Bloomers lost 6 to 7) that he was signed by the Boston Bloomers to play the remainder of the 1898 season. (You can read more about the game in "La Junta vs. Bloomer Girls," *La Junta Tribune*, July 27, 1898, on Chronicling America.)

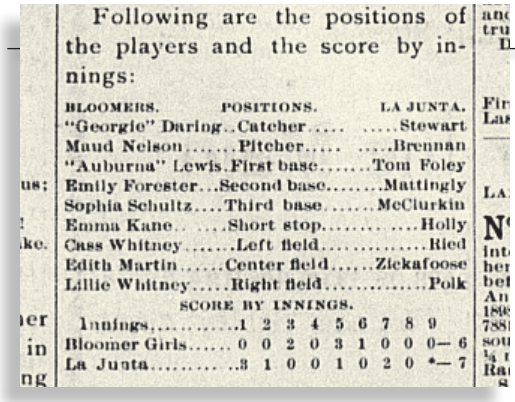
That wouldn't be the last time Colorado saw the Boston Bloomers. The team traveled again to La Junta in August of 1903, and the *Tribune* gave the following account:

> The Bloomer girls have came and they have also went. The ladies from the intellectual center of the universe demonstrated that they are artists at the national game, and know how to play ball. The old stagers who attended and expected to be amused by the antics of a female baseball player were rather startled when they saw a "bloomer" line the sphere over the home plate with all the speed of a cannon ball.

In the lineup for the Bloomers was Maud Wilson, playing shortstop, who was arguably the star of the game. The bloomer "caught a hot liner . . . and doubled a man out at first in a manner that would have been creditable to almost any old professional." Maud also made the hit of the game,



Amateur Baseball Champions 1904, Trinidad, Colorado. 10025361



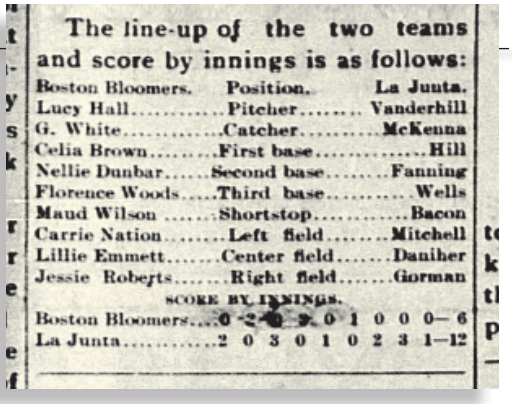
Following are the positions of the players and the score by innings:

BLOOMERS.	POSITIONS.	LA JUNTA.
"Georgie" Daring	Catcher	Stewart
Maud Nelson	Pitcher	Brennan
"Auburna" Lewis	First base	Tom Foley
Emily Forester	Second base	Mattingly
Sophia Schultz	Third base	McClurkin
Emma Kane	Short stop	Holly
Cass Whitney	Left field	Ried
Edith Martin	Center field	Zickafoose
Lillie Whitney	Right field	Polk

SCORE BY INNINGS.

Innings	1	2	3	4	5	6	7	8	9	
Bloomer Girls	0	0	2	0	3	1	0	0	0	—6
La Junta	3	1	0	0	1	0	2	0	*	—7

The La Junta Tribune *published the lineup and score by inning of a Boston Bloomers vs. La Junta game in its edition of July 27, 1898.*



The line-up of the two teams and score by innings is as follows:

Boston Bloomers.	Position.	La Junta.
Lucy Hall	Pitcher	Vanderhill
G. White	Catcher	McKenna
Celia Brown	First base	Hill
Nellie Dunbar	Second base	Fanning
Florence Woods	Third base	Wells
Maud Wilson	Shortstop	Bacon
Carrie Nation	Left field	Mitchell
Lillie Emmett	Center field	Daniher
Jessie Roberts	Right field	Gorman

SCORE BY INNINGS.

Boston Bloomers	0	2	0	3	0	1	0	0	0—6
La Junta	2	0	3	0	1	0	2	3	1—12

Lineup and score by inning for the Boston Bloomers vs. La Junta game from the La Junta Tribune, *August 19, 1903.*

knocking the ball over the canvas fence. Pitcher Lucy Hall, demonstrating "speed, inshoots, drops and outshoots," struck out a number of La Junta's hitters.

In the sixth inning, a proper brawl broke out after one of the male chaperones of the Bloomers attempted to steal a bat belonging to the home team and got into a "wrangle" with one of the La Junta team members. During the "gab feast," the La Junta shortstop "handed the chaperone one in the neck." Then each of the Bloomers grabbed a bat and came to the chaperone's defense. As the *Tribune* reported, "for a brief season it looked as though someone would have his nut cracked." The arrival of the law quieted down the melee and the game continued, with the La Junta team soundly trouncing the Bloomers 12 to 6 ("Boston Bloomer Game," *La Junta Tribune*, August 19, 1903, on Chronicling America).

By the 1930s, the Bloomer Girls had hung up their gloves, and professional women's baseball would disappear until the formation of the All-American Girls Professional Baseball League in 1945.

For Further Reading

Read more about the Bloomer Girls in historic Colorado newspapers on Chronicling America:

"The Bloomer Girls Baseball Team," *La Junta Tribune*, July 20, 1898

"Hurrah for the Girls," *Cañon City Record*, July 21, 1898

"Boston Bloomers Will Play Lamar Cardinals," *The Lamar Register*, August 12, 1903

"About the Bloomer Girls," *La Junta Tribune*, August 15, 1903

"Shapely Girls in Bloomers Tight," *La Junta Tribune*, August 15, 1903

"Bloomer Girls Lose Out," *La Junta Tribune*, July 25, 1906

For even more baseball news along with other historical news from all over Colorado, the following titles, digitized by the Colorado Digital Newspaper Project, are now available via Chronicling America and the Colorado Historic Newspaper Collection:

Cañon City Record

Cheyenne Record

Cheyenne Wells Record

Delta Chief

Delta Independent

Eastern Colorado Times

Fremont County Record

Information about the Bloomer Girls teams in general is from Lissa Smith, editor, *Nike Is a Goddess: The History of Women in Sports* (Atlantic Monthly Press, 1999) and Paul Dickson, *The Dickson Baseball Dictionary*, third edition (W. W. Norton & Company, 2011).

ANN SNEESBY-KOCH is a digital librarian and the project manager for the Colorado Digital Newspaper Project at the Hart Research Library at History Colorado. A frequent blogger for History Colorado, she also wrote "Azalia Smith Hackley: Musical Prodigy and Pioneering Journalist" for the Winter 2017/18 issue of *Colorado Heritage*.

From the Hart . . .
In No Uncertain Terms

Compiled by the staff of the Hart Research Library at History Colorado

Augusta Tabor was silver baron Horace Tabor's first wife until his attempt to divorce her in order to marry Elizabeth "Baby Doe" McCourt. In this letter from our Tabor collection, Mss.00614, Augusta lets Horace, who was then serving his month-long stint as a Republican senator, know her opinion of the divorce in no uncertain terms. Despite her pleas, the two remained apart.

1883
Denver Jan 31st

Dear Husband,

I am happy to say that I am not divorced. And that you are still mine. All the intimidations and threats were of no avail, when I went into Court, and swore that I had not *concented* to it *willingly*. And I have since accertained that the divorce is null and void. Now this is the 26th anniversary of our wedding. Just such a storm as we are having to-day, we were married in. And surely we did not live in a storm all those 24 years that you were at home!

Now you have had the honors of Senate [life?] which you deserted me for. And when your month is out Come home and let us live in harmony Or I will come to you. There is no need of haveing our case draged through court again. And as I am your wife I shall stand upon my rights.

I have consulted several prominent judges and they all tell me that it was a *farce*. Even Judge [*illegible*] will not tell me that it will stand. Therefore I subscribe myself your loveing Wife

Mrs HAW. Tabor

I realy hope that you are satisfied and happy now.

The Hart Research Library at History Colorado is free and open to the public Wednesday–Saturday, 10 am–3 pm. The library provides access to our unparalleled collection of archives, artifacts, and photographs documenting Colorado's history. Our website—HistoryColorado.org/library—includes links to our online catalogs and services. Email our librarians at cosearch@state.co.us with questions or to request research assistance.

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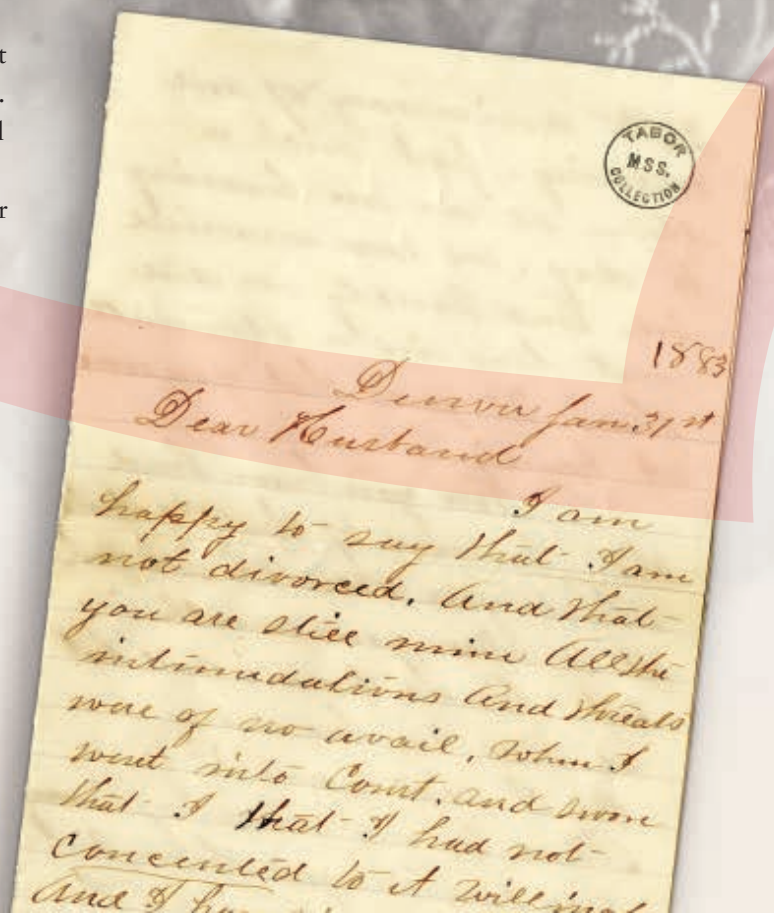

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Zooming in on

ZOOM IN The Centennial State in 100 Objects

License plate number 2 (Colorado "pre-state" license pad), 1902–03. Gift, Joseph T. Woolfenden. H7268.3

Left: Members of the Colorado Mountain Club motor around the Estes Park area in 1913. 83.495.1.130

The newest core exhibit at the History Colorado Center has a hundred stories to tell. Culled from the collections of History Colorado, Zoom In *looks at 13,000 years of our state's past, from the lives of ancient peoples to the Coloradans of yesterday and today. In this and upcoming issues of* Colorado Heritage, *we'll take a look at just a few of those individual stories—stories that show how a single artifact can serve as a portal to the past.* Zoom In, *presented by Colorado State University, is on view now and free with museum admission.*

After the first automobile arrived in Denver in 1899, Colorado motorists took to the roads in droves. Although peddler carts and wagons were required to display registration beginning in 1894, the state didn't issue official license plates until 1913. So, in order to identify their vehicles, early drivers creatively constructed their own plates, using whatever materials they had on hand—including leather, twine, and metal house numbers. These "pre-state" license plates varied widely; numbering and lettering systems were inconsistent, and in some cases the license plate was hand painted or simply consisted of metal numbers affixed directly to the car.

A leather pre-state license plate bearing a metal number two, made by one of Denver's early vehicle owners, is now on display in *Zoom In*.

Coloradans who owned cars in the early twentieth century had unprecedented access to the state's gorgeous but far-flung landscapes. Groups like the Colorado Good Roads Association advocated improved roads for reliable transportation and enjoyable recreation.

Motorists took advantage of newly constructed roadways to venture farther and higher than they ever could before. Driving became a recreational activity in itself, but the advent of cars also meant that outdoor enthusiasts could follow their passions in areas once inaccessible or impractical to reach by other modes of transportation.

Members of the Colorado Mountain Club, founded in 1912, embraced the use of vehicles as a means of pursuing their passions. They toured the area that became Rocky Mountain National Park by car and drove to other rugged landscapes to hike, climb, and camp. They also enjoyed other recreational activities in the mountains—from photography and fishing to impromptu baseball games.

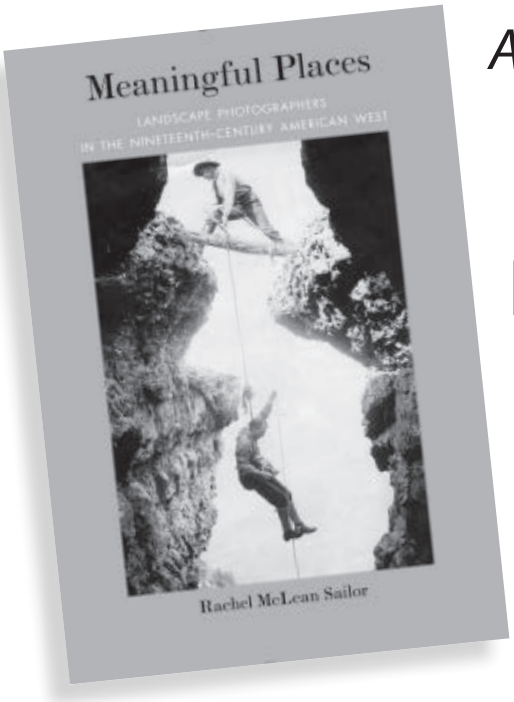
The popularity of such outdoor pursuits inspired the City of Denver to establish parks outside the city. Created by an act of Congress in 1914, the Denver Mountain Parks system provided—and still provides—opportunities for Coloradans and out-of-state visitors alike to enjoy scenic drives and experience the state's unique geography and wildlife within just sixty miles of Denver.

The spirit of adventure that drove early motorists in Colorado to hit the roads with makeshift license plates lives on today. Colorado roadways remain the most popular way to get to the high country for outdoor recreation like skiing, mountain biking, and hiking.

Traffic jams are far more likely now—over 90 percent of Colorado's 5.1 million residents own a car today, compared with a total of just 5,000 vehicles registered in the entire state between 1894 and 1910.

For more about* Zoom In: The Centennial State in 100 Objects*, go to HistoryColorado.org.

BY JULIE PETERSON, PUBLIC HISTORIAN AND EXHIBIT DEVELOPER



A Way of Creating Meaning: A Conversation with Rachel McLean Sailor

Every other year, History Colorado gives the Barbara Sudler Award for the best work of nonfiction on a western subject by a female author. Since we've begun reading the nominees for this year's award, we took the opportunity to chat with the winner of the last round, Rachel McLean Sailor, an assistant professor of art history at the University of Wyoming and the author of Meaningful Places: Landscape Photographers in the Nineteenth-Century American West, *published by the University of New Mexico Press.*

Colorado Heritage*: Your book looks at the history of early western photography. But it's about much more than that—can you elaborate?*

Rachel McLean Sailor: The book is concerned with our understanding of American places and how photography played a role in shaping that understanding. I worked from the assumption that places had preexisting meaning for local native cultures long before immigrant Americans arrived. My argument was that instead of simply capturing the truth of a place, photography was a way of creating meaning.

CH*: What appealed to you about the topic of early western photography in the first place?*

RMS: It seems to me that historical photographs are not studied nearly as much as they should be. Art historians tend to overlook them because they are considered visual culture instead of art, and historians, until very recently, have used them as mere illustration of history instead of as primary sources. Photography historians have investigated these early American photographs the most, but I believe that more is needed in the intersection of these disciplines—and indeed, my interdisciplinary approach was quite rewarding.

CH*: I've read Ellsworth Kolb's book about his voyage down the Colorado River and through the Grand Canyon with his brother. I was struck by the colossal effort it took to haul all of that bulky and fragile photographic equipment with them. Can you speak to what photographers had to carry as they headed into the wilderness?*

RMS: Advancement in photographic technology was rapid and dramatic in the nineteenth century. Every few years the practice became easier and the products were more impressive. The daguerreotype, as the first photographic process practiced in the United States beginning in the 1840s, was not a reproducible method and was very difficult to practice in the field. Wet plate collodion methods of producing photographic negatives really allowed western imagery to be created and made available to others. This is the technology that accompanied western travelers and USGS expeditions and that allowed photographers to set up studios in communities across the West.

The equipment was bulky (view cameras and glass plates), and the process for developing negatives was laborious. Photographic prints were almost never made in the field, but created later in the studio as yet different pieces of equipment and chemicals were necessary. Field photography required pack animals and wagons. After the exposures were made, the fragile glass plates had to be transported back to a studio without breakage or corruption. Early photographic news told many tales of lost plates and disastrous ends to their labors.

CH*: What do you think drove them? The quest for the perfect image? The market for a relatively new art form? Something else?*

RMS: Photographers went west for the same reasons that others did. They saw opportunity and wanted to be part of the movement. Photography, like the other technology that accompanied western expansion (the railroad, the telegraph, etc.), was a product of the industrial revolution. It was one of the technological advances that gave rise to an awareness of and excitement for a new modern era.

The local photographers I discuss in the book were acutely aware of the opportunities in their communities. They tended to be entrepreneurs. Many didn't consider themselves artists at all. All were cognizant that they were living in extraordinary times.

CH*: It seems like photography, as an art form, has a lasting hold on us. Why do you think that is?*

RMS: The technology of photography has never stopped developing, and along with these constant advancements come an unbelievable abundance of possibilities for expression. The development of digital technology in our lifetime has been incredible, but consider also that the techniques of the past

are becoming more and more available—daguerreotypes, tintypes, collodion methods, etc., are all being used today and are taught in art departments across the country. In the history of art, media is often linked to a specific transformative era—marble sculpture with the classical era, the advent of oil painting and the printing press with the Renaissance. Photography is the medium of the modern world, of our time.

CH: ***So, what are you working on now?***

RMS: My new research project is in many ways an extension of *Meaningful Places*. It's an investigation into the phenomenon of late pictorialism in America, that self-consciously artful way of making beautiful photographs that dominated photographic art production in the first half of the twentieth century. I'm looking at western practitioners who participated in this type of photography as an expression of cultural regionalism—the strongly felt cultural and political movement at its height between the wars. Like my first book, this will also focus on local western photographers and will rectify, what I believe, is an overlooked era of photographic production.

For more of our conversation with Dr. Rachel McLean Sailor, go to h-co.org/RachelSailor.

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Figure 75. Kolb Brothers, *The Grand Canyon of Arizona*, Grand Canyon souvenir album, 1913. Yale Collection of Western America, Beinecke Rare Book and Manuscript Library, Yale University.

but to their desire to create a narrative about their lives in the canyon. One view, for example, shows Emery with a tripod perched precariously on the almost vertical slope of the canyon wall (figure 76). He poses as if in the process of taking a picture, while Ellsworth (presumably) photographs him from below. In yet another scene, Emery dangles from a rope as he passes from a tree in pursuit of a view of Cheyava Falls (figure 77). Although depicted without a camera, Emery is emphasized as a vital and daring character. Still other photographs highlight the adventures of the Kolbs and the risks of photographing such a place (figures 78–80).

More than just a representation of their audacity, *View Hunters* is a fascinating image for other reasons. First, although the photograph shrewdly communicates a compelling narrative of bravery and industry, the image is an odd conflation of subject and object. Because the picture is of the photographers themselves at work in the canyon, it is unclear who is taking their picture. Are the brothers really working, or are they just posing? Second, although the tremendous tourist market in the Southwest drove the Kolbs' enormous photographic output, their particular style of self-representation connected them to the lineage of western photographers that preceded them and highlights the impact that the previous generation of settler photographers had on the West. The Kolbs' canyon-centered photography had the site specificity that characterized typical nineteenth-century photographers such as Easterly, Whitney, Britt, and Butcher—as they lived in and identified with the particular place they photographed. Instead of catering to a local clientele and symbiotically building community and their business the way others did in the earlier West, however, the Kolbs were essentially enacting an earlier form of the western photographer for tourists by highlighting new experiences in a terrain that until the early

Performing the Pioneer 109

twentieth century was beyond the reach of most travelers. Furthermore, the Kolbs' emphasis on their own audacity was a response to the development of the American West and their own evolving medium. They were moving beyond the thrill of the landscape for its own sake and adopting new strategies of promotion that took the "pioneer photographer" as their dominant narrative.

Figure 76. Emery Kolb, *Emery Kolb with Camera, Cape Royal Rim, Grand Canyon*, 1906. Emery Kolb Collection, Cline Library, Northern Arizona University.

A Walk Through the Harlem of the West

BY ERIC HUIZINGA, FORMER STATE HISTORICAL FUND INTERN

Up until this spring, I'd never been to Colorado, let alone Denver. I knew little aside from the spectacular geography and the professional sports the state has to offer. But working in the History Colorado State Historical Fund and staying in Denver's Capitol Hill have revealed the city's rich history, which often gets overlooked outside the state. So much has struck me as I've explored Denver, but nothing more so than a walking tour of Five Points.

The Five Points neighborhood sits just northeast of downtown and has been home to much of the city's cultural and racial diversity. Walking down Welton Street, I couldn't help but notice the old buildings contrasted by new construction.

Interpretive signs funded by the State Historical Fund guided my walk, pointing out features that would have otherwise gone unnoticed. The signs largely focus on the African American history within the neighborhood—and for good reason. Coming up Welton from downtown, the first sign along the tour stands in Charles D. Cousins Plaza, next to the Blair-Caldwell African American Research Library and named after a successful African American entrepreneur and philanthropist of the early twentieth century.

As I moved from stop to stop, murals high up on the sides of buildings offered bright pops of color, highlighting the area's artistic and musical past. Seeing musicians depicted in several of them, my mind ventured to the Rossonian Hotel and the jazz performed there by greats such as Duke Ellington and Dizzy Gillespie, who helped establish Five Points as the "Harlem of the West."

The murals pointed towards Five Points' musical history but didn't hint at how big of a cultural role it still plays. But above the entrance to the old Casino Cabaret, now operating as Cervantes' Masterpiece Ballroom, a display of prominent performances proved that music is still very much at the heart of this neighborhood.

Only a little farther up the road, the junction of Welton, Twenty-Seventh Street, Twenty-Sixth Avenue, and Washington Street makes up the five-point intersection that gives the neighborhood its name. Taking in the intersection, I found myself returning to my initial sentiment of the neighborhood: I felt the presence of its history contrasted by some of the recent development.

I found a spot at a new coffee shop overlooking the intersection. As I looked out the window, the Rossonian's unique position and design refused to let Five Points' history dissipate under the influence of these new projects. Across the street, buildings like the old Atlas Drugs offered a similar energy. These historic buildings mixing with the new construction represent a balance that's been struck throughout Five Points. Although the history hides in plain sight, the visual contrast between historic and modern make that history impossible to ignore.

A family awaits the start of a Shriners parade in Five Points in 1953. Photo by Clarence F. Holmes. Courtesy Denver Public Library, Western History Collection. X-22324

A quiet scene along Welton Street, circa 1950s. Photo by Burnis McCloud. Courtesy Denver Public Library, Western History Collection. MCD-57

New Listings

In the National Register of Historic Places and Colorado State Register of Historic Properties

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation.

Brown Palace Hotel (Amendment)
Denver

Fall River Entrance Historic District (Boundary Increase and Amendment)
Rocky Mountain National Park, Estes Park vicinity

Byers Peak Ranch
Fraser vicinity

South Platte River Bridge
Lake George vicinity

Artesia Farm
Greeley vicinity
In the tiny Weld County settlement of Bracewell is the Artesia Farm—so named for the artesian well that provided an ample water supply for livestock and irrigation from this Poudre Valley farm's earliest beginnings. Established in 1910 with crop fields and a dairy operation, Artesia Farm still provides irrigated crops and Angus beef cattle on its 90 acres of land northwest of Greeley and half a mile from the Cache la Poudre River. It also boasts a significant architectural legacy given its Craftsman-style main house, its late nineteenth and early twentieth century outbuildings in the American Movements style, and its large, three-portal barn, all built between 1910 and 1930. Representing over 100 years of settlement, the farm has evolved in step with technological and economic advances in northeastern Colorado agriculture—most importantly the irrigation and sugar-beet cultivation so critical to the development of Greeley and Weld County.

Artesia Farm in Weld County

Removals
From the National Register of Historic Places

Windsor Milling and Elevator Co. Building
Windsor

Removals
From the the State Register of Historic Properties

Windsor Milling and Elevator Co. Building
Windsor

Do you know this building?

1. Where is it?
   a) Craig
   b) Fleming
   c) Lafayette
   d) Pagosa Springs
2. When was it built?
   a) 1879
   b) 1892
   c) 1918
   d) 1927
3. What was its use?
   a) Library
   b) Church
   c) Hospital
   d) All of the above

Answers on page 30

Do you know this building?

Continued from page 29

BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: c) Lafayette, b) 1892, d) All of the above

One hundred years ago the world faced the 1918 flu pandemic, which caused between 50 and 100 million deaths in a fifteen-month period. In the United States, 675,000 people died from the disease—including roughly 7,800 Colorado residents.

Worried about the disease's spread, many communities closed schools, churches, and other public meeting spaces. In an effort to keep their own residents healthy, some small Colorado mining towns even "closed" to outsiders altogether. Many hospitals filled to capacity treating flu victims, a situation that prompted the conversion of other facilities into temporary hospitals.

This was the case for the Lafayette Congregational Church in the fall of 1918 when it closed for worship and opened as an emergency hospital for flu victims. By December the worst of the flu was over, allowing the church to reopen in 1919.

The 1892 church was funded in large part by town founder Mary Miller. Mary and her husband, Lafayette, bought a small farm in eastern Boulder County in 1868. After Lafayette Miller suddenly died in 1878, Mary and her six children continued working the farm. In 1884 the family found coal on the property; mines were sunk and Mary began receiving royalties from the coal-mining operations on her farm. She expanded the farm property and platted the town of Lafayette on 150 acres of it.

The church was a community focal point for over thirty years with a small library opening within it in 1923, five years after the flu epidemic. Lafayette continued to grow along with the spread of coal mining as the area's primary industry. In 1928 the church and library closed and the building became a meeting hall.

With the building available again in 1964, the town once again used it as a library, a role it played through at least the 1980s. The Theater Company of Lafayette, organized in 1996, now calls the church building home—having renamed it the Mary Miller Theater. The National Register added the building to its list in 1983.

Good to Know

National or State Register listed properties may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for History Colorado State Historical Fund grants. These grants may be used for acquisition and development, education, and survey and planning projects. The next nomination submission deadline is October 5. For information, call 303/866-3392.

For more about these and all National and State Register properties in Colorado, visit historycolorado.org/oahp/national-state-registers.

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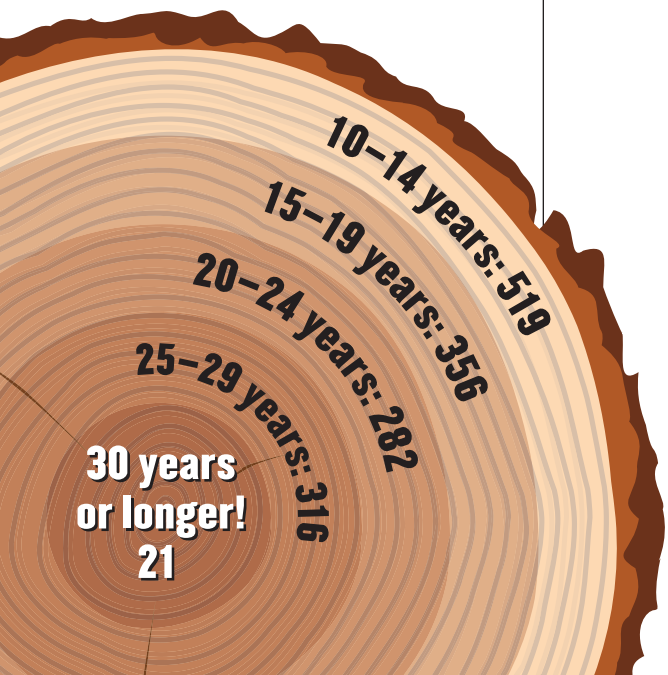

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