

C O L O R A D O

Heritage



The Magazine of History Colorado

Summer 2017

The Irish in Colorado

In the Mines and in the City



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of Photographers
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and Winter Prather

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to the Ute Indian
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In 1882, the Irish satirist Oscar Wilde went to Leadville—the most Irish city in the Rockies. His impressions bore his signature wit, but his esteem for the miners was just as apparent. See page 4. Illustration by Thomas Nast. Courtesy Denver Public Library, Western History Collection (Z-8797).

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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.



2014.157.155

Colorado's adopted son, musician John Denver, filmed several network television specials in Colorado in the 1970s and '80s, beginning in 1973 with his first televised performance at Red Rocks Amphitheatre. History Colorado recently acquired a large collection of slides and photographs that document Denver in behind-the-scenes, candid moments captured during the filming of four of those specials. This charming photo of the singer-songwriter with violinist Itzhak Perlman was taken in Aspen in 1980 during the filming of "John Denver: Music and the Mountains," which was broadcast on ABC the following year.

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



In Backstory, Artifacts and Art Get New Voice

The romantic allure of the West that continues to seduce people to Colorado is, in many ways, unchanged from the mid-19th century,” writes John Wenzel of *The Denver Post*. That notion lies at the heart of *Backstory*:

Western American Art in Context, sponsored by The Sturm Family Foundation and on view at the History Colorado Center through February 11. The timeless draw of the West is what we’ve chronicled by combining the forces of the Denver Art Museum’s western art masterpieces with a range of artifacts from History Colorado’s collections.

In a journey from the Civil War through the 1950s, *Backstory* opens up the stories beyond the art—while, in turn, the art amplifies the voice of every artifact on view. As Wenzel writes, the exhibition “tells the history of human impact on the idealized landscapes, but it’s also laid out like an art gallery—with plenty of open space between pieces that lets them command individual, considered attention.”

In a key display, he writes, “A haunting, blown-up photo of 16-year-old Lorenzo Taylor . . . hangs over his Civil War drums, so weathered you can practically see his fingers wrapped around the grubby drumsticks. Nearby is the

inkwell used to sign the surrender of Robert E. Lee’s army on April 9, 1865, at Appomattox.” The exhibition is filled with moments as evocative as this one.

In another exhibition, which we’re readying for a fall opening, we’ll once again give voice to our collections—this time by telling the history of the Centennial State in 100 objects. Keep watching your *Explore* program calendar for details about both exhibitions and the programs we’re designing around them.

Steve W. Turner, Executive Director



Civil War Drum and drumsticks, Wm. Hall & Son, New York, 1861. History Colorado, H.979.2.A-C. On view in Backstory.

MISSION

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

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Ute Indian Museum

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

*From the Hart . . .***The Hart Index: Summertime in Colorado**

Compiled by the staff of the Stephen H. Hart Library & Research Center at the History Colorado Center, with apologies to Harper's Index

- Hottest Fourth of July celebration in Denver history, and temp that day: **1874 (102°)**
- Year Willis Carrier invented air conditioning: **1902**
- Coldest Fourth of July celebration in Denver: **1903 (42°)**
- Number of US festivals dedicated to celebrating a live but headless chicken: **1**
- Number of years “Mike the Headless Chicken” of Fruita, Colorado, lived after his 1945 beheading: **1.5**
- Length of the irrigation ditch running mostly underground from Chatfield Reservoir to Denver’s City Park: **26 miles**
- Year this hand-dug “City Ditch” was completed: **1867**
- Sales of organic Colorado watermelons in 2015 (most recent year stats are available online): **\$197,953**
- The same statistic for Colorado sweet corn in 2015: **\$152,862**
- And again, for Colorado peaches in 2015: **\$2.3 million**
- Number of times we’ve pondered “Big Peach” running the world, since looking up these stats: **>50**
- Original name of Colorado’s most famous river: **the Grand**
- Year the Grand was renamed the “Colorado”: **1921**
- Number of states the river runs through: **5 (CO, UT, AZ, NV, CA)**
- First year of the Colorado Lottery: **1983**
- Lottery proceeds to Colorado State Parks in 1983: **about \$4.1 million**
- Lottery proceeds to Colorado State Parks in 2016: **about \$14.3 million**
- Average discharge of the Arkansas River at Salida in April (2013–2016): **362 cubic feet per second**
- Average discharge of the Arkansas River at Salida in June (2013–2016): **3,348 cubic feet per second**
- Most exciting month to raft the Arkansas: **June**
- Total distance of 2017 Ride the Rockies bike race: **447 miles**
- Total elevation gain of 2017 Ride the Rockies bike race: **about 32,337 feet**
- Colorado’s status in the United Health Foundation’s 2016 “Health Rankings Report”: **10th healthiest state**
- Cost of a Colorado resident’s combined fishing and hunting license in 1917: **\$1**
- Cost of a resident’s annual fishing license in 2017: **\$26**
- Approximate length of Winter Park’s Alpine Slide: **3,000 feet**
- Approximate length of the Mountain Coaster near Kandersteg, Switzerland: **2,461 feet**
- Altitude of Oeschinensee Lake, Kandersteg, Switzerland: **5,177 feet**
- Altitude of Winter Park, Colorado: **9,052 feet**
- Ice cream produced in Colorado in the state’s Centennial year (1976): **8.2 million gallons**
- Colorado’s contribution to total national ice cream production that year: **.01%**
- History Colorado library staff’s favorite Denver ice cream shops: **Bonnie Brae, Liks, Sweet Action, Voodoo Doughnuts (doesn’t like ice cream)**

We hope you’re enjoying your summer!



The Windsor dairy and ice cream shop in Evergreen. 10024058



THE ORANGE

The Irish in Colorado's Mining Towns

BY LINDSEY FLEWELLING

“From Salt Lake City one travels over the great plains of Colorado and up the Rocky Mountains, on the top of which is Leadville, the richest city in the world,” wrote Oscar Wilde in Impressions of America (1906). “It has also got the reputation of being the roughest, and every man carries a revolver. I was told that if I went there they would be sure to shoot me or my travelling manager. I wrote and told them that nothing that they could do to my travelling manager would intimidate me.”

Wilde, the popular Irish playwright, novelist, and poet, traveled to Leadville in April 1882 as part of a yearlong tour of North America in which he lectured on art and aesthetics to a diverse array of communities. Even though the silver-mining city

was remote and isolated, Wilde and several other prominent Irish speakers made Leadville a tour stop in the 1880s. Leadville was the most Irish city in the Rocky Mountain region and its miners were well-known for their support of Irish causes.

After speaking to Leadville’s miners at the Tabor Opera House, Wilde’s hosts took him to a dancing saloon where he saw “the only rational method of art criticism I have ever come across. Over the piano was printed a notice: – ‘PLEASE DO NOT SHOOT THE PIANIST. HE IS DOING HIS BEST.’ The mortality among pianists in that place is marvellous.” Later, Wilde descended into a mine in a bucket, but luckily he was soon distracted from such indignity. He wrote, “Having got into the heart of

AND THE GREEN

the mountain I got supper, the first course being whisky, the second whisky and the third whisky.”

Wilde’s enthusiasm for Leadville was later portrayed in a Thomas Nast cartoon, appearing in Harper’s Bazaar on June 10, 1882. The cartoon depicted Wilde raising a pair of miner’s boots and a hat in the air, surrounded by flowers growing in boots and

small sketches of boxers, a liquor bottle, fighting roosters, and houses with the label “Leadville.” The caption read, “Mr. Oscar Wilde has lately delivered a lecture in New York on Art Decoration. . . . In all his travels, he says, the only well-dressed men he has seen have been the miners of the Rocky Mountains. “Their wide-brimmed hats, which shade their faces from the sun and protect them from the rain, and the cloak, which is by far the most beautiful piece of drapery ever invented, may well be dwelt on with admiration. Their high boots, too, were sensible and practical. They only wore what was comfortable, and therefore beautiful.” Leadville and its miners had made quite a lasting impression on the Irish writer.

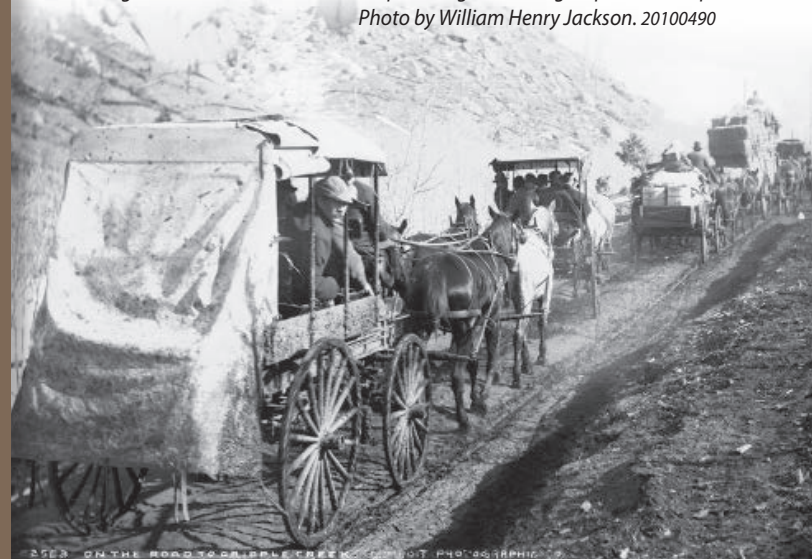
Irish Immigration to the American West

Large-scale immigration to the United States from Ireland was spurred by the Great Famine of 1845–52. Out of a population of eight million, approximately one million people died during the famine and many more were impelled to emigrate from Ireland, with the United States by far the most common destination. An estimated 1.5 million Irish immigrated to the United States between 1845 and 1855, making up 40 percent of the total American immigration in those years. The immigrants were mainly Catholic, impoverished, and unskilled workers from rural areas. Once in the United States, they concentrated in industrial cities in the East and Midwest, but also settled in places like Denver, San Francisco, and Butte, Montana. They were attracted by the availability of jobs and chain migration, with family members encouraging their relatives to join them in their new locations. Even after the generation of Great Famine migrants, the Irish continued to immigrate to the United States in high numbers. Many of them worked their way from eastern cities to the mines out west.

Those who worked in the mines formed a network of mining camps around North America and the United Kingdom, explains historian James Walsh. The same miners moved from mine to mine, working in County Cork in Ireland or Cornwall, England, and immigrating to work in

On the road to Cripple Creek around 1900—at a time when first- and second-generation Irish miners made up the largest ethnic group in the camp.

Photo by William Henry Jackson. 20100490



Facing: The Maid of Erin was one of many Leadville-area mines whose names honored their owners’ Irish roots. Courtesy Denver Public Library, Western History Collection. X-60968



Carbonate Hill, shown here around 1890, offered a panoramic view of Leadville and the mining families' housing. Photo by William Henry Jackson. 20100381



In 1879 Leadville's Irish founded Annunciation Catholic Church, whose steeple towers above Seventh Street in this undated photo. 10054666

Pennsylvania, Michigan, Nevada, California, and Colorado. They developed transferable skills in copper, tin, coal, gold, and silver mining.

In the nineteenth century, the Irish were the second largest foreign-born ethnic group in Colorado, with the major sites of Irish settlement at Leadville, Cripple Creek, and Denver. The earliest Irish migrants in Colorado were miners, railroad workers, soldiers, and domestic servants. In Denver, many Irish worked as common laborers.

Boom Times in Leadville and Denver

In 1877, miners in Lake County realized the black sand they'd been pitching to the side while looking for gold was actually silver. The result was a silver boom, with the city of Leadville springing up overnight. By 1880, 30,000 people lived in Leadville. The silver boom drew immigrants from Canada, England, Germany, Sweden, Scotland, Wales, France, Austria, and Norway. By far the largest ethnic group of miners in Leadville was Irish. About 9 percent of the population was born in Ireland and another 7 percent were second-generation Irish Americans. The majority of Irish were miners, and, like most groups in Colorado in the 1880s, the majority were men.

Irish women in Leadville were housewives, domestic servants, and laundresses. Six Irish women are recorded as prostitutes. The city was also home to several Irish nuns from the Sisters of Charity of Leavenworth, Kansas, who worked as nurses at St. Vincent's Hospital, built in 1879.

The Irish mainly settled on the east side of the city, with Sixth Street as their primary thoroughfare. Because they were the largest ethnic group in Leadville, the Irish had a corresponding impact on the growing city. They founded their own Catholic church, the Church of the Annunciation, in 1879. Irish American children attended St. Mary's Catholic School. The names of local mines also reflected the Irish presence. Many, Walsh writes, were named after people or groups from the Irish nationalist movement: Robert Emmet, Wolfe Tone, O'Donovan Rossa, Fenian Queen, Charles Stewart Parnell. Others had more general cultural links to Ireland: O'Sullivan, Murphy, Fitzjames, Letterkenny, Mary Murphy, Red-Headed Mary, Seamus O'Brian, Fitzhugh, Donovan, O'Brien, and Maid of Erin.

The most prominent Leadville citizens were also Irish. Margaret Tobin Brown and her husband, J.J., were the children of Irish immigrants. Baby Doe Tabor, whose birth name was Elizabeth McCourt, was also second-generation Irish. Her husband, Colorado Lieutenant Governor Horace Tabor, was known to support Irish nationalism. Many of the Irish American millionaires of Leadville moved down to the Front Range and became renowned members of the Denver community. There they supported Irish and American political causes, the Catholic Church, and the construction of such projects as St. Joseph's Hospital. Irish Americans in Denver gained their own Catholic parish with the opening

of St. Patrick's in 1881. St. Patrick's collaborated with the Daughters of Erin and Ancient Order of Hibernians to conduct Denver's St. Patrick's Day festivities starting in 1885. The holiday was celebrated regularly until the 1920s, when Denver's Ku Klux Klan presence dampened the desire to publicly celebrate ethnic pride.

The leading Irish businessman in Denver was J. K. Mullen, who made his millions in flour milling. Mullen was born in Ballinasloe, Ireland, immigrated with his family to the United States in 1856, and arrived in Denver in 1871. He was an active philanthropist for Denver religious charities, particularly for Catholics, but, in a time of sectarian hostilities, he also supported Protestant causes. Mullen promoted the temperance movement, cofounding and presiding over the Denver Chapter of the St. Joseph's Catholic Total Abstinence Society. He helped organize the St. Patrick's Catholic Mutual Benefit Society of Denver, which sponsored social activities and provided sickness and funeral benefits to its members. And he aided in the building of several Catholic churches in Denver, including St. Leo's and St. Cajetan's.

Mullen settled in Capitol Hill along with several other Irish millionaires such as the Browns, Thomas M. Patterson, John F. Campion, and Dennis Sheedy. Together Mullen, the Browns, Campion, and Sheedy bought eight lots within walking distance of their mansions to be the site of the Immaculate Conception Cathedral, which was dedicated in 1912. In 1913, Reverend Hugh L. McMenamin reported about 3,500 parishioners, most of whom were Irish Americans.

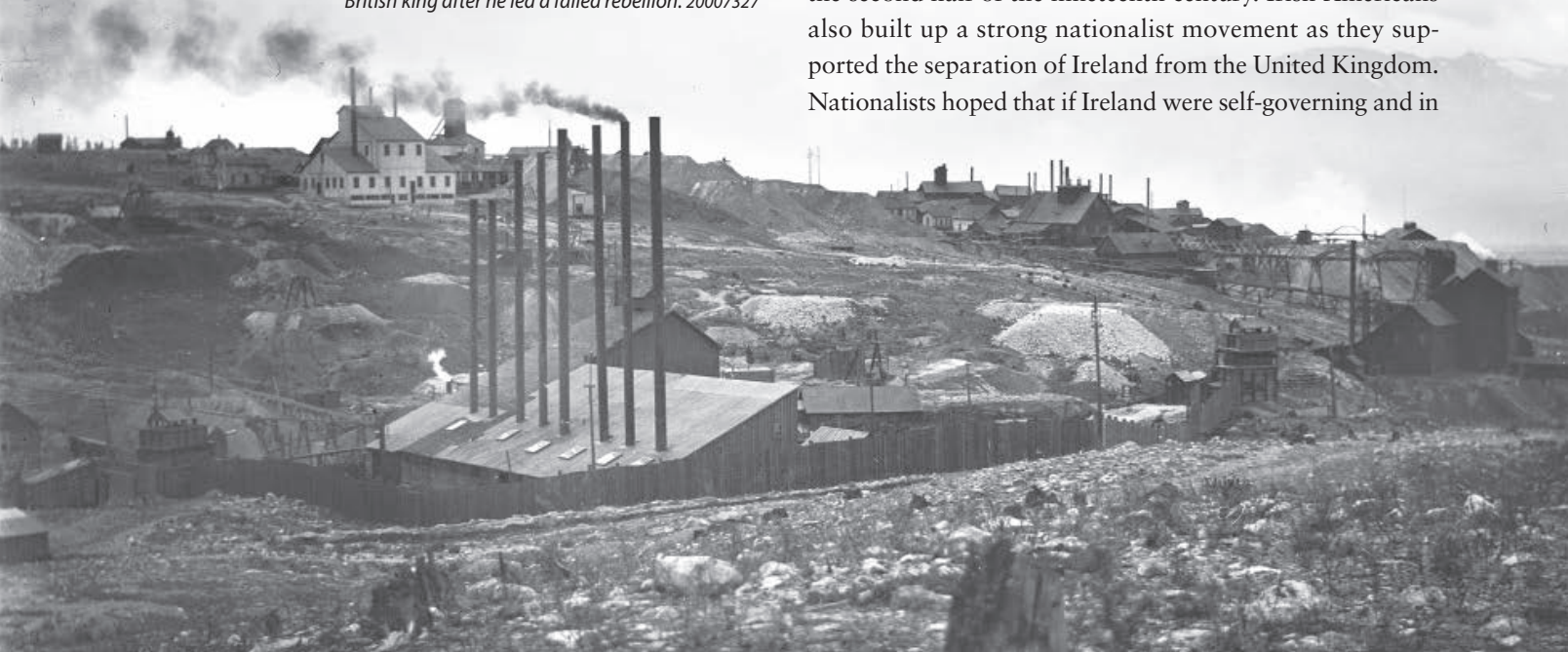
Leadville's Robert Emmet mine (shown in 1897) was named for the Irish nationalist executed in 1803 for treason against the British king after he led a failed rebellion. 20007327

Irish Nationalism and Labor Activism in Colorado

While British presence in Ireland went back centuries, Ireland officially became part of the United Kingdom with the Act of Union in 1800. Ireland saw numerous uprisings against the British, and by the mid-nineteenth century separate Irish nationalist movements developed with some promoting violent revolution while others supported constitutional routes to self-government. Irish Americans played a large role in Irish nationalism, attempting to invade Canada in 1866 and 1870, recruiting Civil War veterans to fight across the Atlantic in Irish uprisings, and donating funds.

By the late 1870s, Irish nationalists adopted two main areas of focus. First, they wished to better conditions for Irish farmers, most of whom were tenants on small tracts of land. In many cases absentee landlords with little connection to Ireland owned the land itself. Second, they promoted the cause of Home Rule, which would give Ireland a local parliament of its own but maintain the connection to Great Britain through the monarchy and military. In 1878, the leaders of these two nationalist movements, Michael Davitt and Charles Stewart Parnell, agreed to work together to better the condition of Ireland. The constitutional and revolutionary sides of the nationalist movement were united through the Irish Land League, which had both Irish and American branches.

The Irish in America were known for their participation in Democratic Party politics and were also closely tied to the American labor movement, helping found the American Federation of Labor and Knights of Labor. The participation of Irish immigrants in political and labor movements reflected the unique Irish American identity developing throughout the second half of the nineteenth century. Irish Americans also built up a strong nationalist movement as they supported the separation of Ireland from the United Kingdom. Nationalists hoped that if Ireland were self-governing and in



a better position on the world stage, Irish Americans could rise above the prejudices they faced in the United States and gain acceptance, prosperity, and success in their new homes.

Irish nationalism was a highly supported cause for Irish immigrants in Leadville. Nationally, Leadville ranked third in money donated to the Irish Land League, behind only Philadelphia and Chicago. Leadville formed its own branches of the Land League and Ladies' Land League. The city also had several other Irish societies, including the Knights of Robert Emmet, Ancient Order of Hibernians, and Daughters of Erin. The Irish had their own local militia, the Wolfe Tone Guards.

Many first- and second-generation Americans joined ethnic associations, allowing them to remain connected to their country of origin while fully participating in American society. Benevolent and fraternal organizations helped immigrants achieve respectability while also celebrating their heritage. Often the associations were mutual benefit societies, helping newcomers find jobs and maintain funds in case of illness or death.

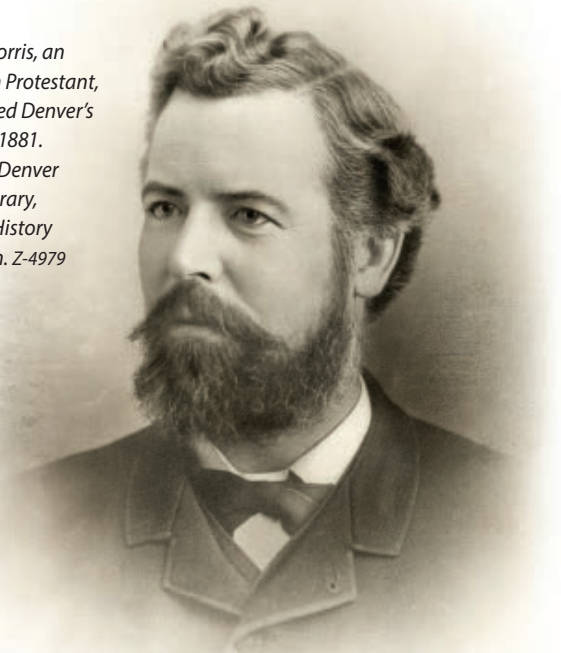
Like Leadville, Denver had its share of Irish ethnic associations. The Fenian Brotherhood established a branch in Denver in 1866, and the Clan-na-Gael was present in the 1870s. A quasi-military Irish social club, the Mitchel Guards, formed in 1874, and the Ancient Order of Hibernians, Irish Progressive Society, and Irish Fellowship Association were active by the 1880s. Denver had its own Irish Catholic newspaper, the *Rocky Mountain Celt*, edited by C. E. McSheehy. The city's branches of the Land League and Ladies' Land League were founded in 1881.

Denver's Land League had greater middle- and upper-class membership than that of Leadville, reflected in a donor base that included Colorado Governor Frederick Pitkin. Robert Morris, an Irish Protestant, was the Land League's president, while Mullen served as its treasurer. The Irish in Denver united behind Morris, who was elected the city's mayor in 1881. To this day, he is the last foreign-born mayor of Denver. In a letter to the editor of the *Rocky Mountain News* on November 11, 1881, Mullen argued that Denver's Land League aided in bringing Catholic and Protestant Irish Americans closer together, as shown through Morris's victory.

He wrote, "The land league of this city has done a great deal towards making Irishmen acquainted with each other, and this acquaintance has ripened into a bond of sympathy that has resulted in united Irishmen as they have never been united before." Mullen asserted that Irish American support of Morris marked the "dawn of a new era in political affairs. . . . That which was done on Tuesday will be repeated under like circumstances, to the end that, regardless of creed or nationality, character and ability shall be recognized as the necessary requisite to attain success." Mullen believed all of this was possible because of Land League actions encouraging the Irish to look beyond sectarianism.

Both Leadville and Denver's Irish populations were well-organized and supportive of nationalist causes, leading several Irish nationalists to include both cities in their fundraising tours of the United States. Davitt, the founder of the Land League, visited Colorado twice, along with the organization's treasurer and secretary and several Irish Members of Parliament. Oscar Wilde traveled to Leadville, Denver, and Colorado Springs on his American tour.

Robert Morris, an Irish-born Protestant, was elected Denver's mayor in 1881. Courtesy Denver Public Library, Western History Collection. Z-4979



Denver's Irish launched the weekly *Rocky Mountain Celt* in 1881.





Cripple Creek gold miners and their family members pose in 1893; at the time, roughly a third of their number were Irish Americans. 10029220

Along with their Irish nationalist activism, Leadville's Irish joined local labor movements. They were among the leaders of two Leadville strikes, the first lasting twenty-three days in 1880 and the second from June 1896 to March 1897. Labor activism fit well with Irish land agitation and calls for self-government. In fact, all three of these movements were tied together through the most prominent Irish American newspaper, the *Irish World*, published in New York. The newspaper's founder and editor, Patrick Ford, promoted Irish nationalism, American labor activism, and land rights for tenant farmers. The *Irish World* was circulated throughout the United States, including places as distant and remote as Leadville before railroad access.

In both of the Leadville strikes, the miners' unions were led by the Irish, demanding higher pay and shorter working days. And in both cases, the strikes were put down by the state militia. The 1880 strike, led by Dublin-born Michael Mooney, remained peaceful. In contrast, the 1896 strike, led by the Western Federation of Miners and Donegal-born Edward Boyce, became violent. Armed strikers attacked the mines and at least eight miners were killed.

The site of Colorado's last great gold rush, Cripple Creek, also had labor activism closely associated with the Irish. In contrast to earlier mining towns, only 29 percent of miners in the Cripple Creek District were immigrants. First- and second-generation Irish made up the largest percentage of ethnic groups at the turn of the century. The Cripple Creek District developed its own Irish associational culture, with the Ancient Order of Hibernians and its women's auxiliary, as well as the Sheridan and Sarsfield Clubs, all restricted to members of Irish descent. Still, Cripple Creek was an ethnically mixed town, with no group large or separate enough to form its own enclave.

At the time of the Cripple Creek strike of 1894, one-third of miners were Irish American, the majority of them union members. The strike itself was portrayed in contemporary discourse as a battle between Irish Catholic miners and Episcopalian mine owners. While the main organizer for the union was a Scottish Catholic, John Calderwood, and there were many different ethnicities represented as union leaders, Irish Americans did fill a number of the highest leadership positions. The 1894 strike is remarkable because Governor Davis Waite ordered the state militia to Cripple Creek to protect the striking miners rather than the mine owners. The result was a victory for the strikers. Less successful was the Cripple Creek strike of 1903–04, also associated with the Irish. Irish American John C. Sullivan, president of the State Federation of Labor, helped organize miners leading up to the strike.

In Denver, many Irish Americans were also labor leaders. Joseph Murray encapsulated the international flavor of the Irish nationalist and labor movements of the era. He was born near Dublin, immigrated to Manchester, England, to work in the mills, and became active in the Irish nationalist movement. He fought for Italian independence in 1859 and eventually made his way to America to join the Union cause in the Civil War. In 1869 he moved to Colorado as a founding member of the Greeley agricultural colony and came to prominence fighting for labor rights with the Knights of Labor. He promoted unity among the working classes of the world. Other local Irish American labor leaders included Edward Keating and Roady Kenehan.

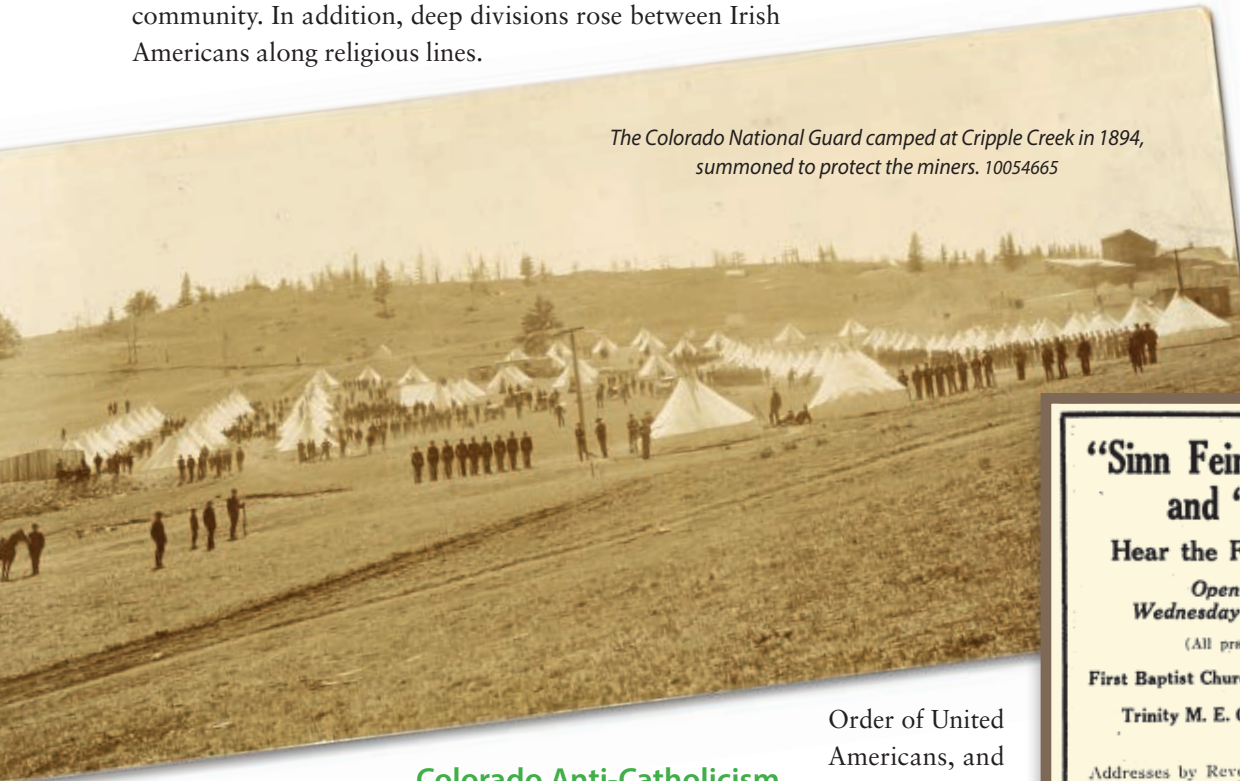
Not all of Colorado's Irish Americans sought common cause with other ethnic groups. For miners in the West, rivalries between ethnic groups often developed, with particular competition between the Irish and Cornish. Irish Catholics

often conflicted with German, Italian, and Hispanic presence in the churches. In Leadville, Cripple Creek, and Denver, Irish Americans aided in blocking Chinese immigrants from gaining job opportunities. Chinese immigrants were completely excluded from Leadville by 1879, and anti-Chinese riots broke out in Denver in 1880. In Cripple Creek, Asians, Mexicans, and eastern and southern Europeans were excluded and African Americans were segregated from the white community. In addition, deep divisions rose between Irish Americans along religious lines.

the bottom of the social ladder. Similarly, the Orange lodge in Cripple Creek was founded just after the Cripple Creek strike of 1894. At least seventeen Orange lodges formed in Colorado at the turn of the century. Members of the Orange Order sought to demonstrate American patriotism and anti-Catholicism, warn of papal influence in the public schools and government, and support the union between Ireland and Great Britain.

The Scotch Irish in the United States were closely associated with earlier anti-Catholic and nativist movements such as the Know Nothing Party, American Protestant Association,

The Colorado National Guard camped at Cripple Creek in 1894, summoned to protect the miners. 10054665



Colorado Anti-Catholicism

In 1896, a new Irish ethnic organization was founded in Leadville, made up of Irish Protestants and those who wanted Ireland to remain united with Great Britain. That organization was the Loyal Orange Institution, or the Orange Order. A mutual benefit fraternal society and anti-Catholic organization, the Orange Order was strongest in Ireland, Scotland, and Canada. In the United States, where the Grand Orange Lodge had gained its charter in 1870, the organization was much weaker.

The largest and oldest Orange presence in Colorado was in Denver. The Traynor Orange Lodge organized in 1893 and was joined by at least three other lodges in the city. In Leadville, the timing of the Lincoln Orange Lodge's founding is interesting because the city's population had been in drastic decline since the 1893 silver crash. It's possible that Irish Protestants were trying to dissociate themselves from the Irish American leaders of the miners' strike. Orangemen would consider these Irish Americans to be radical, extreme, and at

Order of United Americans, and American Protective Association. These nativist organizations denied that Catholics could be "100% American" because of their allegiance to the Pope. The American Protective Association, originally founded in the Midwest, flourished in Denver in the aftermath of the silver crash of 1893. In the face of economic panic, the APA took a prominent role in efforts to vilify Irish Catholics as the root of the financial collapse, inflicting papal influence upon the United States, and promoting labor strife.

The APA's brief peak years would not be the last time anti-Catholic groups rose to prominence in Colorado. The Ku Klux Klan gained a foothold in the state in the 1920s, targeting Catholic, Jewish, and African American presence across Colorado. At the height of its power in the winter of 1924–25, the Colorado Ku Klux Klan operated klaverns in every county in the state, controlled the state legislature,

**“Sinn Feinism, Bolshevism
and ‘the Reds’”**

Hear the Famous Ulster Men

*Open Mass Meetings
Wednesday Evening at 8 o’Clock*

(All prayer-meetings omitted.)

First Baptist Church—Governor Shoup Presiding

**Trinity M. E. Church—Bishop McConnell
Presiding**

Addresses by Reverends	ALL SPEAKERS AT BOTH MEETINGS
C. W. McGuire Wm. Corkey	
E. Hazelton E. M. McFadden	

‘Hear Both Sides of the Irish Question

and held sway over high-level representatives such as Denver Mayor Benjamin Stapleton, United States Senator Rice Means, and Colorado Governor Clarence Morley. Anti-Catholic organizations such as these used tactics of intimidation and discrimination to make life difficult for many Irish Americans.

The Orange and the Green

On the morning of March 17, 1900, Irish Americans preparing for St. Patrick's Day celebrations were confronted with the sight of an Orange flag flying from Denver's City Hall. "Insult to St. Patrick," blared the *Denver Evening Post* headline. "The symbol of the Orange cause was found floating over city hall this morning." The *Rocky Mountain News* characterized it as an "attempt to inject sectarian virus in St. Patrick's Festival." The flag was quickly torn down and replaced with the American flag and the Green flag. The *Evening Post* reported that after the morning's commotion, "the parade in the afternoon was a glittering pageant."

Support from Colorado's Irish American community for Irish nationalism meant that Irish political concerns continued to play out within the state. In 1919, Éamon de Valera, president of the Irish parliament, visited Denver, Idaho Springs, and Pueblo as part of his fundraising tour of the United States. He urged support for official American recognition of an Irish republic. Denver's United British Society protested the city council's welcome to de Valera and, in 1920, a delegation of Irish Protestant ministers from Ulster spoke at several open meetings to denounce de Valera and reveal the dangers of Irish self-governance. A few weeks later, Lindsay Crawford, representative of the Protestant Friends of Ireland, traveled from Toronto to Denver to counter the claims of the Ulster ministers and support independence.

Denver had become the key Irish city in Colorado by the early 1900s. After the silver crash of 1893 and strike of 1896, the productivity and population of Leadville declined drastically. Many Irish miners moved on to different mines in the West, while others relocated to the capital. In 1910, 44 percent of the Irish in Colorado lived in Denver, with 63 percent of the state's total Irish population living on the Front Range. Those Irish who stayed in Colorado were more urban and middle class than the working-class miners of earlier years. Still, they remained active in labor movements, including County Cork-born Mary Harris Jones, known as "Mother Jones," who championed miners during the 1914 Ludlow Massacre. The Irish worked in coal mines along the Front Range, became police officers in Denver, supported the Catholic Church, participated in fraternal societies, and helped shape the growing city.

For Further Reading

General information about the Irish immigrant experience in the United States can be found in Kevin Kenny's *The American Irish: A History*, Kerby Miller's *Emigrants and Exiles: Ireland and the Irish Exodus to North America*, and Thomas N. Brown's *Irish-American Nationalism, 1870–1890*. David M. Emmons examines the Irish in the West in *Beyond the American Pale: The Irish in the West, 1845–1910* and *The Butte Irish: Class and Ethnicity in an American Mining Town, 1875–1925*. Denver's Irish are explored in David Brundage's *The Making of Western Labor Radicalism: Denver's Organized Workers, 1878–1905*, Thomas J. Noel's *Colorado Catholicism and the Archdiocese of Denver, 1857–1989*, and Dennis Gallagher, Noel, and James P. Walsh's *Irish Denver*. Walsh's PhD dissertation from the University of Colorado, "Michael Mooney and the Leadville Irish: Respectability and Resistance at 10,200 Feet, 1875–1900," has a wealth of information on the Irish in Leadville and beyond. Elizabeth Jameson's *All that Glitters: Class, Conflict, and Community in Cripple Creek* discusses Cripple Creek's Irish, labor, and associational culture.

More about anti-Catholicism in America can be found in John Higham's *Strangers in the Land: Patterns of American Nativism, 1860–1925*, Donald L. Kinzer's *An Episode in Anti-Catholicism: The American Protective Association*, and, for a Colorado-specific view, *Hooded Empire: The Ku Klux Klan in Colorado* by Robert Alan Goldberg. The American Orange Order is addressed in the author's PhD dissertation from the University of Edinburgh, "Ulster Unionism and America, 1880–1920."

Facing: The Denver Post of January 20, 1920, advertised a talk on the "Irish Question" by a delegation of Irish Protestant ministers from Ulster.

LINDSEY FLEWELLING completed her PhD in history at the University of Edinburgh. Her book, *Two Irelands beyond the Sea: Ulster Unionism and America, 1880–1920*, will be published by Liverpool University Press in 2018. She is currently pursuing the Historic Preservation Graduate Certificate at the University of Colorado Denver, leading school tours at the History Colorado Center, and serving on the Historical Commission of the Town of Superior.

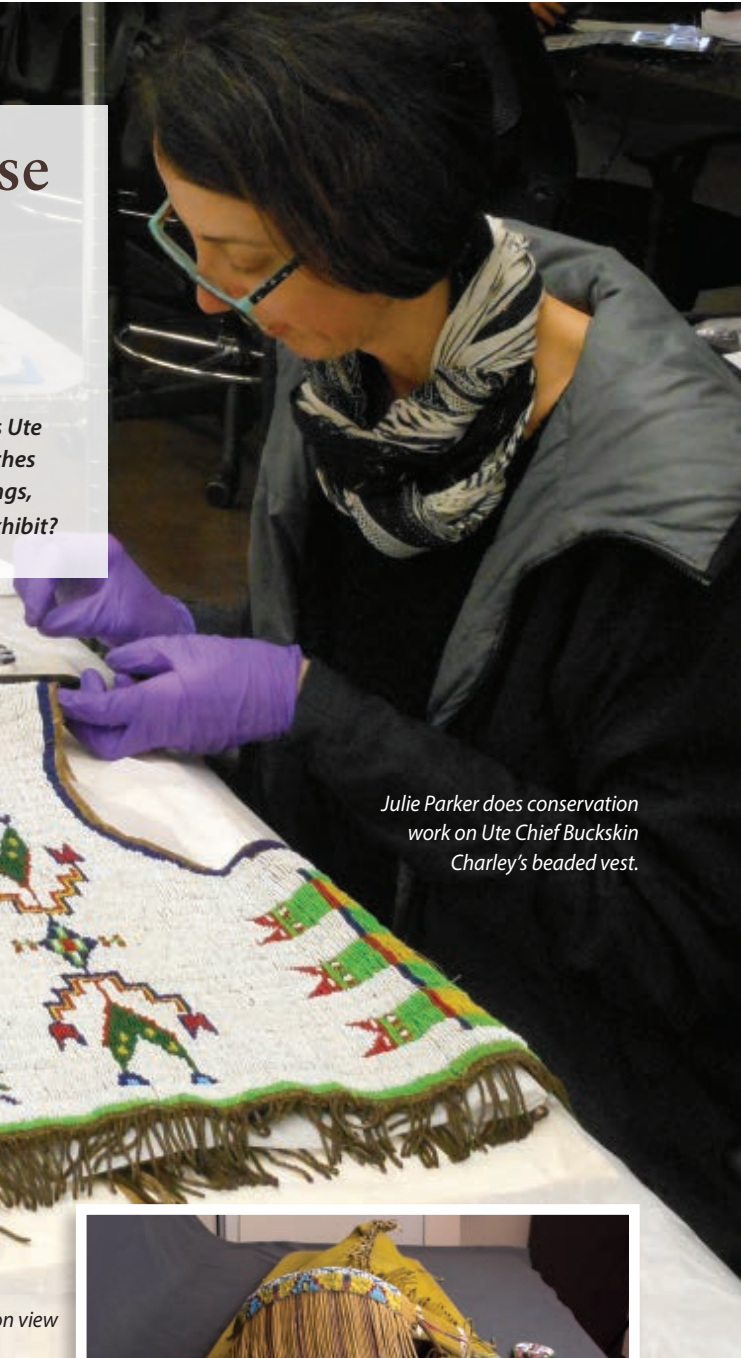


Spotlight On . . . The Ute Indian Collection

Journey to the Exhibit Case

BY SHEILA GOFF,
NATIVE AMERICAN GRAVES PROTECTION
AND REPATRIATION ACT LIAISON,
CURATOR OF ARCHAEOLOGY

The expanded Ute Indian Museum in Montrose reopened to the public in June. Now, visitors can once again enjoy artifacts from History Colorado's Ute collection—one of the finest in the United States. It includes beaded pouches and bags, headdresses, dresses, shirts, moccasins, belts, hat bands, leggings, bows, arrows, baskets, and more. But, how does an artifact become an exhibit?



Julie Parker does conservation work on Ute Chief Buckskin Charley's beaded vest.



A Ute girl's cradleboard before its conservation prior to going on view



The first step, of course, is to receive the artifact into the collection. History Colorado currently curates about 900 Ute artifacts, the majority of them historic. How did we acquire these collections?

Charles S. Stobie, an artist and tribal scout, made one of our earliest collections, which his estate gifted to History Colorado in 1933. Other donors include Verner Reed, a late-1800s mining and real estate magnate

who studied indigenous cultures and whose wife donated their collection after his death. In the early 1900s, Joseph O. Smith and Captain Steven Olop served as US government Indian agents, enforcing policies and reservation boundaries for the Southern Ute Indian Tribe and Ute Mountain Ute Tribe, respectively. Indian agents sometimes collected artifacts from the Ute people they worked with, which, in the case of Smith and Olop, History Colorado then purchased.

The wife of Dennis E. Flavey, superintendent of the Uintah Railroad, administered remedies to Ute people who traveled from the Uintah and Ouray Reservation and paid Mrs. Flavey in beaded goods. Her granddaughter donated them to the museum in 2009. Similarly, John Boulter was a shopkeeper in Atchee, Colorado, where beaded artifacts were often exchanged for supplies in the store. The Boulter collection was gifted to the museum in 1974.

Residents in and around Montrose also made important collections. Thomas M. McKee, a photographer who also worked as a railroad express messenger and had interests in paleontology, set up a photo studio in Montrose in 1890. The Kentucky native is believed to be one of the first photographers to take X-ray pictures and also introduced western Colorado to moving pictures in 1895. In the early 1900s he turned his interests to documenting the daily lives of Ute people in photographs. He also amassed one of the largest Ute beadwork collections in the country, at over 200 artifacts. And in 1955 the Montrose Chamber of Commerce and the Uncompahgre Chapter of the Daughters of the American Revolution—who were instrumental in the founding of the Ute Indian Museum—gifted History Colorado a collection of Ute artifacts, many of which had belonged to Chief Ouray and his wife Chipeta.

While collections documenting the history of the Ute people are key to what we do, we and our Ute consultants believe that it's important to collect artifacts that represent the thriving Ute tribes today. In 2014, we received a generous collection donation from Diane Box, wife of Edward Bent Box, Sr. Box was a traditional religious leader who also served his tribe as a council member in the 1970s and '80s. And, we've purchased a University of Utah football helmet. You may ask yourself: Why? The answer: It represents the positive outcome of negotiations between the Ute Indian Tribe and the university. In exchange for the use of "Utes" for sports teams' names, the university agreed to offer educational scholarships to Ute students and to launch programs to educate students about the Ute people and appropriate behavior when using their tribal name.

An important part of the acquisition process involves research before and after receiving artifacts—as we seek to understand what the artifact is, how it was made and used, and how it needs to be cared for. For the Ute collection, we conducted two comprehensive reviews with designated

representatives of the three Ute tribes. We shared our research with the consultants and showed them the artifacts. They rewarded us with additional information, allowing us to update and correct our records. Because all three tribes were already advising us on the content of the new exhibits in Montrose, we jointly selected the artifacts that would best reflect that additional content and the updated exhibit text.

Still, even at that stage, the artifacts aren't ready for display. One of the museum's responsibilities is to care for the artifacts into perpetuity. Our registration staff assesses the condition of each artifact to make sure it's stable enough to exhibit. In some cases, a conservator needs to clean or repair it before it can be shown. Take a look at the before-and-after images of a girl's cradleboard, collected by Verner Reed, that went on display in June. Conservator Julie Parker had to clean it and stabilize the bonnet.

At this point in the process, we build cases using materials and light levels that won't damage artifacts. We build mounts that not only make a wonderful visual experience but that protect what's on view. Note the mount we made for the cradleboard, allowing us to mount it to the back wall of the case. Mountmaker Bryan Bardwell handcrafted it with materials that are archival—taking close to thirty-two hours to complete a single mount. The cradleboard has two charms attached by thin leather thongs. We compensated for the weight of the hanging charms by placing magnets in them and in the cradleboard, so the charms don't dangle and cause or sustain damage.

With the case in place, curators and exhibit staff are ready to install the cradleboard and its ID label, along with several other artifacts that, together with the cradleboard, tell a story about Ute family life.

We hope you'll make your way to Montrose to see the many spectacular artifacts from the Ute collection and, when you do, remember the journey that they, too, took to get there.

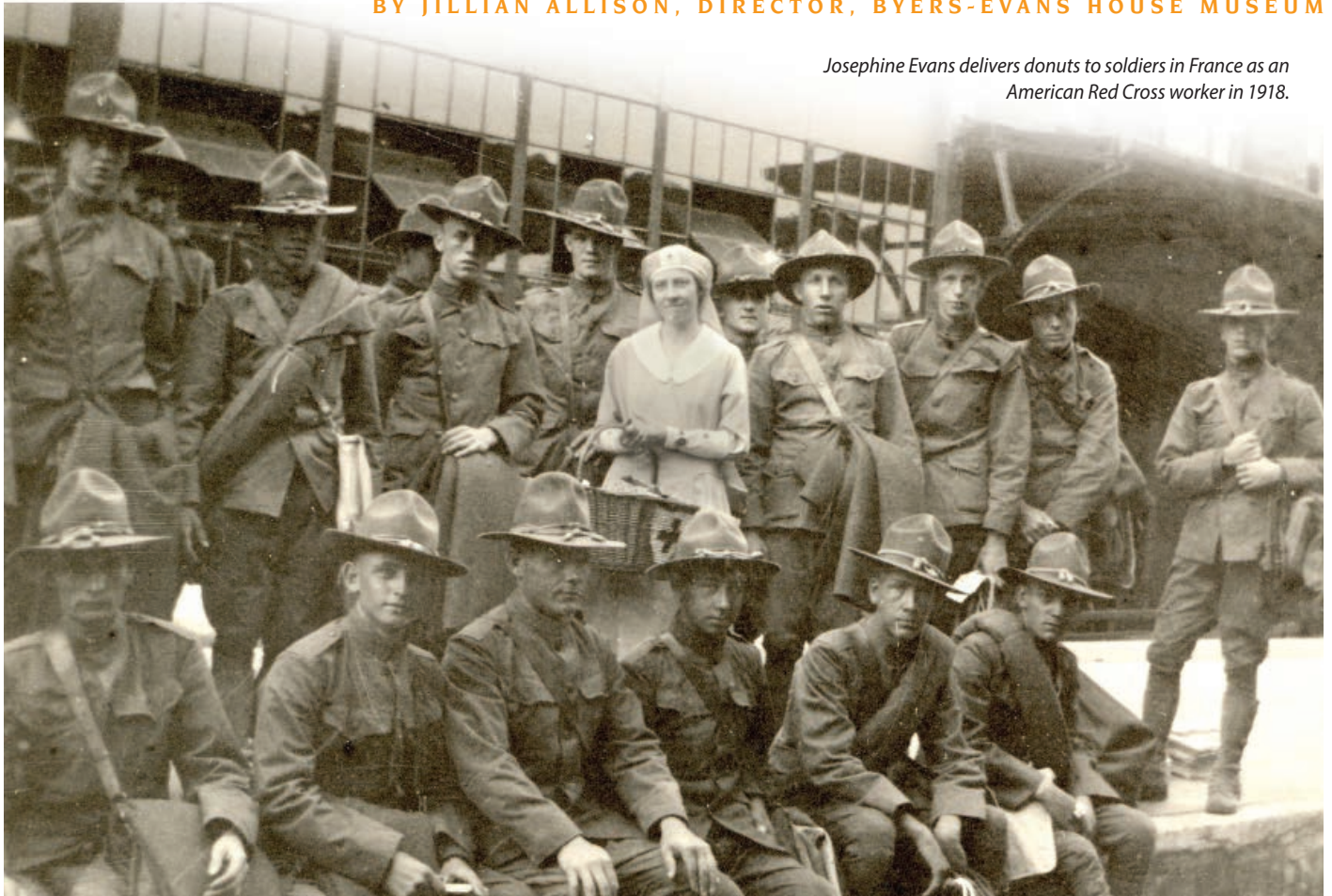


Above: The same cradleboard after restoration, during which it was cleaned and its bonnet stabilized

Carrying the Torch of Liberty: Colorado Women's Work in World War I

BY JILLIAN ALLISON, DIRECTOR, BYERS-EVANS HOUSE MUSEUM

Josephine Evans delivers donuts to soldiers in France as an American Red Cross worker in 1918.



One hundred years ago, the United States officially entered World War I. For the centennial of this pivotal American turning point, the Byers-Evans House Museum is opening a free exhibit, *Carrying the Torch of Liberty: Colorado Women's Work in World War I*, featuring posters, artifacts, and photographs that reveal the contributions of Colorado women—from club members and immigrants to labor organizers, doctors, and nurses—to the war effort both at home and abroad. Josephine Evans, once a resident of the Byers-Evans home, was one of the many Colorado women who played a part in that effort.

Despite her family's prominence, Josephine Evans rarely made the society pages of Denver's newspapers. She did, however, make headlines in *The Denver Post* on November 7, 1918, when she got her orders to sail to France to serve as a canteen worker with the Red Cross.

The Armistice agreement came just four days later, ending the war, but canteen workers were still needed to help with the demobilization of American troops. Once in France, Josephine sent word to the Rocky Mountain headquarters of the Red Cross that she was working with wounded soldiers in Brest. The *Post* published a photo of her smiling as she delivered fresh donuts from a basket.

Prior to her work in France, Josephine had served in the canteen in Denver like many other local women. A group of women headed by Elizabeth Keely established the canteen, for the Red Cross, in April 1918 in Union Station. The canteen served more than 95,000 soldiers as they were routed through Denver on their way home. Keely and the canteen workers strove to make a soldier forget that "he was alone and hungry in a city of strangers." Among other things, the facility provided a shower, check cashing, a game of cards, and a hot meal.

The Red Cross also recruited a welcome-home committee comprised of business and professional men to give the soldiers encouragement upon their return to the States. They worked alongside “white robed, blue veiled angels” like Josephine, wrote Frances Wayne for the *Post* in July 1919. The volunteers “typified the home and parent spirit . . . they have talked as older sisters and brothers talk to younger brothers; they have dug into their pockets; they have watched through the hours of night and returned smiling with [the] dawn.”

Josephine was an ideal candidate for Red Cross service. The organization sought women in their late twenties and early thirties who could work for a nominal salary, had some knowledge of French or Italian, and who had “good temper, discretion and self-reliance.” Evans was 31 years old in 1918 and unmarried, living with her parents. No stranger to France, she’d lived there with her mother and sister while studying art in 1910. She’d employed a French tutor when she studied at the Art Institute of Chicago in 1913.

When the war broke out, Josephine wasn’t the only member of her family to serve. Her father, William, sat on the executive committee of the Red Cross’s Denver chapter, and her mother, Cornelia, served in the organization as well, chairing its Supplies Committee. Her brother John served in the Army—first as a provost marshal in Colorado, then in the Office of the Provost Marshal General in Washington, DC. On October 14, 1919, Josephine returned to her family home in Denver—today’s Byers-Evans House Museum. Sadly, her experiences left her increasingly withdrawn, and she suffered from poor health both physically and psychologically. No longer was she dedicated to an active social calendar and days spent horseback riding, fishing, and creating artwork for exhibits and competitions.

Josephine Evans’s story is just one of many that reveal World War I’s enduring and often poignant impact on Americans’ private lives. Yet, the work of women in the war led to a lasting expansion of women’s roles and rights across the United States.

Visit *Carrying the Torch of Liberty: Colorado Women’s Work in World War I* at the Byers-Evans House Museum. *Carrying the Torch* is the first in a series of exhibits making use of the museum’s gallery to tell the stories of the contributions of women to Colorado history. The gallery is open Monday through Saturday from 10 am to 4 pm and Sundays from 1 to 4 pm. For details about house tours, teas, and other programs visit ByersEvansHouseMuseum.org or call 303/620-4933.

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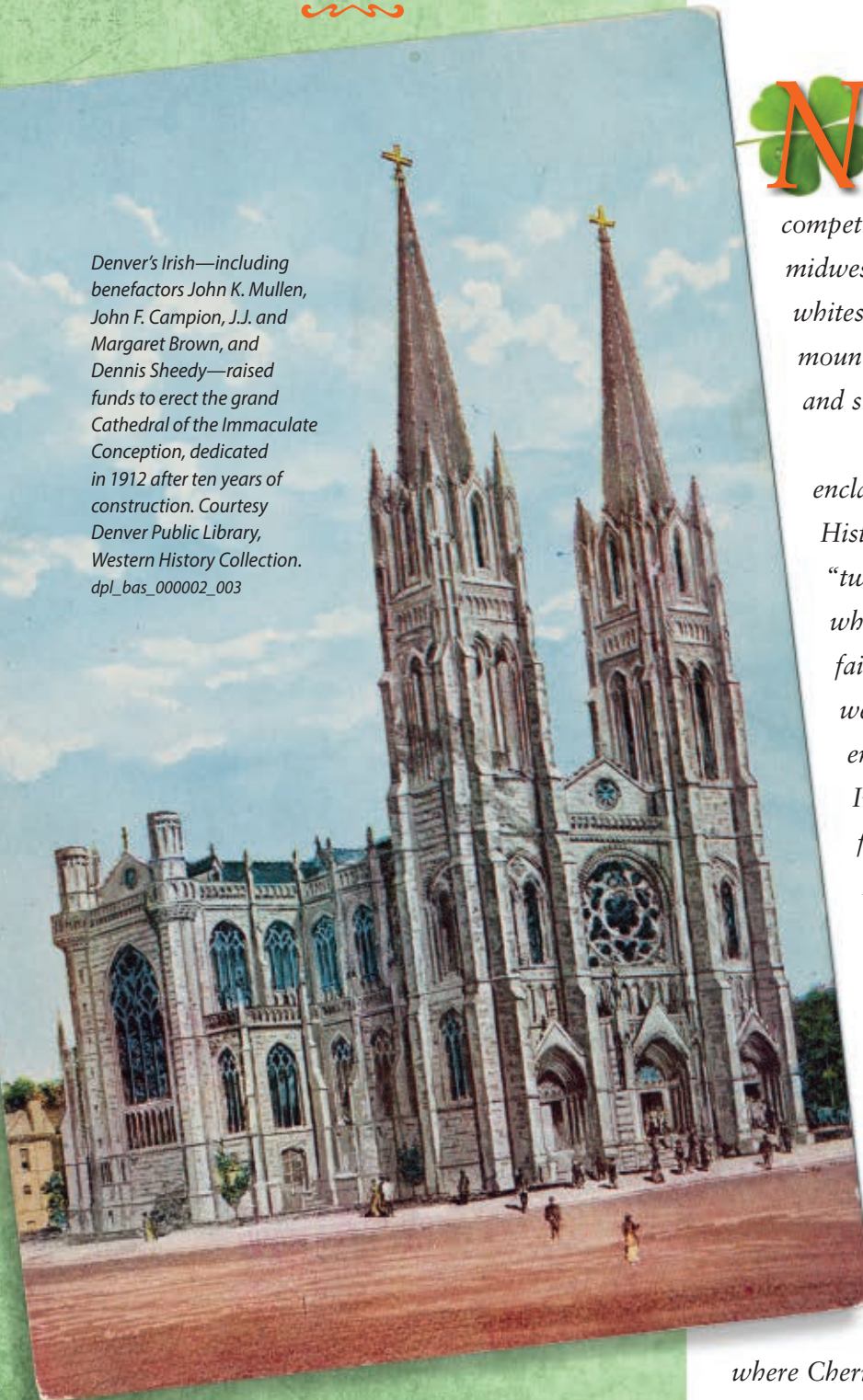
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DENVER'S IRISH RESIST NATIVISM 1890–1920

BY PHYLIS CANCELLA MARTINELLI

Denver's Irish—including benefactors John K. Mullen, John F. Campion, J.J. and Margaret Brown, and Dennis Sheedy—raised funds to erect the grand Cathedral of the Immaculate Conception, dedicated in 1912 after ten years of construction. Courtesy Denver Public Library, Western History Collection. [dpl_bas_000002_003](#)



Nineteenth-century Colorado was already a “zone of contact,” where Native American tribes and French and Spanish arrivals made competing claims on the land. But to eastern and midwestern populations of native-born Protestant whites it appeared empty—a land of spectacular mountains, dusty plains, and possibilities of gold and silver waiting to be seized, as in California.

Most associate the Irish with major urban enclaves like Boston; but some moved west. Historian David Emmons calls these immigrants “two boat” Irish. The first boat held those who fled Ireland to escape the potato crop failures of the 1840s. In the second boat were the Irish who moved beyond the early enclaves. Colorado’s attraction for these Irish adventurers was a gold rush named for the landmark of Pikes Peak in the Rockies. Colorado’s 1860 territorial census showed the Irish the largest foreign-born group, although they only numbered six hundred souls, or roughly 1.7 percent of the mostly native-born whites of the territorial population of 386,416. Mercantile companies in outfitting towns promoted tales of easy wealth, convincing prospectors to brave the arid plains. There was no enormous gold strike; still, gold was found in 1858 where Cherry Creek entered the South Platte River. One nearby hamlet emerged to become Denver.

Not all second-boat Irish Catholic immigrants sought gold. Michael Ivory, an immigrant from Kilkenny in southern Ireland, was in his twenties when he arrived in Denver in 1858. He'd planned to profit on the hardware and oxen he brought with him; the plan was unsuccessful, but he was one of Denver's few remaining Irish pioneers when he died in 1912. Others pushed west to escape nativist hostility, fueled by the growing numbers of Irish Catholics arriving in the United States. American-born white Protestants feared the nation was changing; hence, the term *nativist* was coined to describe them. Another label was the "Know Nothing Party," the name of a violent group that thrived in the 1850s. The group's activities included mob attacks, arson, church burnings, and murders. For self-protection, Irish immigrants organized a group called the Ancient Order of Hibernians, or AOH.

Nationally, nativist power waned as the nation moved toward Civil War. But prejudice remained, as shown in an article in the *New York Times* in 1861 on changing immigration trends, which suggested that as volunteers went east to serve the Union army, industrious German immigrants could replace them in the lands "sweeping from the Missouri River to the Rocky Mountains." The dip in Irish immigrants in 1861, however, was fine, since the "belligerent" Irish were not good at following orders, the writer claimed.

In Colorado's diverse mining towns the Irish found employment as laborers or prospectors, and a general acceptance—occasionally tragedy and occasionally fortune. When a young immigrant died in the remote camp of St. Elmo, his death was mourned. But many immigrants died without mourners.

Thomas Walsh, another young Irishman, found the riches that eluded many prospectors. First he worked as a laborer, then he prospected on the side for a rich strike. He finally struck gold in Ouray, Colorado, and by 1902 he'd become a multimillionaire. He moved east to Washington, D.C., choosing not to settle in a posh home in Denver.

The Irish in Denver

Denver saw modest growth during the Civil War era, and in 1860 the Denver Town Company donated land for a Catholic church, to be named St. Mary's. Later that year two French priests arrived to serve the small church "far out on the prairie." Irish immigrants, the Smith brothers, hauled the church bell west. Women also made their mark in early Denver. In 1864 Kate Smith joined her brothers on a trip

west. After exploring other areas of Colorado she settled in Denver, marrying fellow Irish immigrant John K. Mullen. "May" Milligan (born Mary) joined her Irish immigrant parents on the difficult journey across the plains by wagon from Iowa to Colorado in the 1870s. May used her cooking skills to land work as a camp cook. She married Walter Comstock and the couple ranched for a time, eventually settling in the tiny coal-mining town of Paonia.

Irish Americans in the Denver region quickly established social and political organizations. One early group was a branch of the Fenians, a trans-Atlantic society focused on freeing Ireland from England. The Denver chapter had its grand St. Patrick's Day ball in 1867. Denver grew to boast an exceptional number of social clubs, a fact Emmons cites to illustrate the organizational richness of the Irish in the West.

In 1870 Colorado's Territorial census found 1,614 residents of Irish origin. Denver grew when Irish laborers arrived to work on the railroads, the lifeblood of commercial growth; the men often lived nearby on the plains. Of the Irish women living in the territory, many worked in domestic service. Nuns served in schools, hospitals, and churches. Some of these women of religion belonged to Irish orders, such as the Irish Sisters of Loretto.

Many Irish soldiers served in Colorado forts. One of those soldiers was William McCarthy, who, like others, pursued a military career begun in the Civil War. McCarthy left his plumbing apprenticeship to join the Union army at Camp Clay, Ohio. A member of the Ethan Allen Continental Company, he became part of Company D, First Kentucky Infantry, and later settled in Denver.

Despite immigrant volunteers to the Union army, anti-Irish sentiment regarding their presence in the West surfaced. In response, Colorado Irish settlers formed their own branches of the AOH. One was founded in 1878 in the mining town of Central City, followed by another in the mining hub of Leadville in 1879. In that year Denver also formed a branch, which included a militia, the Denver Hibernian Rifles. Unfortunately, the foresight was correct about the need for defensive groups. Stephen Leonard notes that Denver had "little overt Know Nothingism in the 1880s [but] the groundwork for prejudice" was being laid "by the natives toward the Germans and Irish . . ." Leonard also mentions that a whiff of nativism was present in an anti-immigrant group calling themselves the Patriotic Sons of America.

One factor causing animosity was anti-Catholicism. Another was the Irish fondness for alcohol in a time when

Leadville's many Irish immigrants founded a branch of the Ancient Order of Hibernians in 1879. The town is shown here in that same year. 20004631



anti-alcohol sentiments generated Prohibition. A third factor was Irish immigrants' involvement in unions.

Denver saw the growth of churches among both the German Catholics and Irish Catholics in Auraria (both groups had Protestant members, too). But anti-Catholic sentiment grew along with the expansion of parishes. In 1880 almost 24 percent of Denver's population was foreign born, a factor that led to a greater awareness of newcomers. In 1878 Denver's Catholics built a second parish, St. Elizabeth's, which catered to Germans. Certainly at times Irish clergy as well as worshipers felt overlooked by French and German prelates. Thankfully, some Irish immigrants helped their own. John K. Mullen began his economic rise in Auraria and donated the land for a parish, St. Leo the Great Church, in 1882. The new church covered Auraria and southwest Denver. During the 1880s several new churches and schools were built. Sacred Heart parish was finished in 1880, complete with a school. In 1883 St. Joseph's parish began serving South Denver. As Irish numbers grew in Auraria, so did their discontent with worshipping in the basement of St. Elizabeth's. A real coup for the Irish came in 1907 with the building of St. Patrick's in North Denver's immigrant area, which gave the Irish a church named after the patron saint of Ireland.

Denverites' awareness of an Irish presence grew as the

cityscape spread, following tram lines. With that growth came more immigrant neighborhoods—and more Catholic churches and schools in those areas. The neighborhoods followed a pattern of "moral geography" as native-born whites moved farther out to avoid the encroachment of immigrants, who were often working-class, Catholic, and, stereotypically, liquor-loving new arrivals.

In Denver, immigrant bars and saloons provided an escape from the dominant society, a sense of community, and a source of wealth and status for the owners. Irish saloons served as places to drink and to discuss politics and as headquarters for social services and informal networking. Organizations like the Irish Fellowship Association met in bars. Out of pubs came support for Irish politicians. There, one could gather a critical mass of Irish voters, able to discuss political matters among "their own." Although the Irish were a relatively small ethnic group in Denver, they were a political force given their concentration in the saloon business. In 1900 the Irish represented only three percent of Denver's populace but owned ten percent of the bars. Eugene Madden, for example, became a successful saloon owner and alderman who represented Auraria for twenty-nine years, even during Prohibition.

The third complaint against the Celtic immigrants—their

In 1907, Irish Catholics built St. Patrick's Catholic Church on Pecos Street in North Denver. Photo by Louis C. McClure. Courtesy Denver Public Library, Western History Collection. MCC-3627



involvement in labor activism—grew out of Irish miners' frequent resistance to the conditions imposed on workers. During a major strike of silver miners in Leadville, opponents even claimed (falsely) that the strike leader, Michael Mooney, belonged to the radical Irish group the Molly Maguires.

Nativism Emerges

In the early 1890s Colorado became a stronghold of a new nativist group, with some twenty-five active chapters of the American Protective Association, founded in Iowa. The group was strongly anti-Catholic and anti-immigrant, as elsewhere Colorado's APA members were drawn from native white Protestants. With the silver crash of 1893 the Irish became a convenient scapegoat and a target of misplaced hostility for those who'd lost money due to the government's change in stance, which bolstered the gold standard. Denver's Catholics faced vicious attacks by the APA that only ended when the group lost power.

Denver's Bishop Nicholas Matz decided to keep a low profile, but Irish journalists fought the APA's attacks on Catholic businesses and the group's removal of Catholics from municipal offices. Father Thomas Malone, who'd come to Denver for his health, used the newspaper the *Colorado Catholic* to attack the APA. He also traveled the state giving popular speeches on Irish patriotism—citing, for example, the bravery of New York's Irish Brigade during the Civil War. While the APA was in power, the Irish and other Catholic businessmen were harassed and systematically ousted from government positions. Even justice in local courts was not a certainty, as the APA controlled those courts. Further, Malone's investigations unearthed secret codes and methods used to discriminate against the hiring of Irish in the Denver Fire and Police Board. Denver's Thomas Patterson (an "Orange," or Protestant, Irishman) was approached in 1894 by APA members asking for his support. Patterson proceeded to write vigorous anti-APA editorials. He backed his fellow Irish immigrants, despite religious differences.

In the new century, the APA faded as Colorado's economy improved and public attention turned to World War I. By 1900 Denver had emerged as a major western city. Despite the APA's harassment, the Irish of Denver in 1902 exerted a public presence by hosting the first "genuinely Irish affair west of Chicago" when the United Irish societies gathered; the AOH's national convention attendees marched throughout the city, led by the Denver Hibernian Rifles. At a time when the Irish found themselves excluded from most groups, a chapter of the Knights of Columbus, a benevolent society for the Irish, organized in Denver. That same year a convention of labor unions had an Irish presence. One prominent Irish speaker was Father Thomas J. Hagerty, a priest and passionate labor organizer. Hagerty urged workers to adopt a form of Socialism to avoid repression, saying that "The jingle of gold [for owners] drowns out the voice of justice . . ." Later he helped draft the manifesto of the radical International Workers of the World, or "Wobblies," and a circular diagram showing that union's aims.



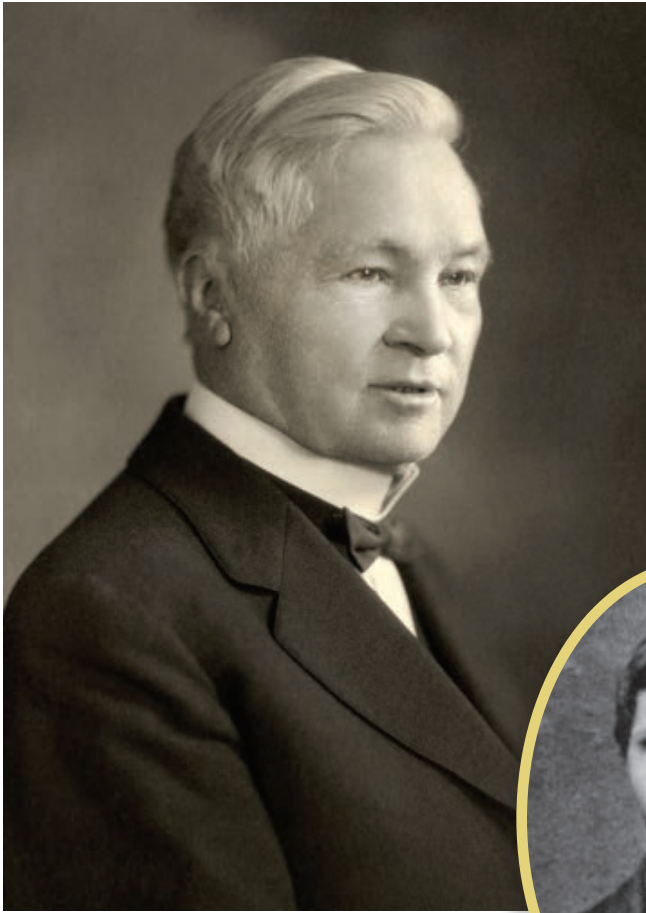
Margaret Brown was among Denver's Irish Americans who spoke out on behalf of miners and other laborers in the aftermath of the Ludlow Massacre. Courtesy Library of Congress.

Labor unrest in Colorado continued with a particularly violent strike resulting in the April 1914 tragedy known in infamy as the Ludlow Massacre. The strike was focused on coal-mining conditions in southern Colorado. The miners were predominantly the newest immigrants—southern and eastern Europeans such as Italians and Greeks—but among their numbers were the Irish. The state militia's vicious armed attack included looting and the setting of a fire that swept through the workers' camp, killing two women and twelve children. On the day of the massacre, an Irish laborer's family fought back by shooting at scabs brought in to take the jobs of striking miners.

Two Irish American women helped bring the massacre to the public's attention. One was famed labor activist Mother Jones, and the other was the "unsinkable" Margaret Brown. Margaret Tobin grew up in Hannibal, Missouri, daughter of Irish immigrants. After finishing with school, she worked in a cigar factory. Then, she moved west for better opportunities, joining older brother Daniel in Leadville. She met and married an Irishman, James "J.J." Brown, and after striking it rich the Browns moved to Denver. Margaret gave an impassioned public speech on the plight of laborers, hoping to favorably influence opinion and generate support. Denver's Edward Keating, another Irish American, also kept attention on the Ludlow debacle. Keating used his influence as a U.S. Congressman to push for the federal investigation of the strike in 1915.

Some of the APA animus toward Irish Catholics faded as the nation entered World War I. Americans largely pulled together, including immigrants and their children. German American immigrants faced hostility and suspicion as to where their loyalties lay. And, the "Irish Question" arose when some groups lobbied for an Ireland free of England. In wartime, contributions to unseat an American ally could be seen as unpatriotic.

In wartime Denver, wealthy Irish American miller John Mullen came under attack by editors of *The Denver Post*. They claimed, but never proved, that Mullen was unfairly profiting while other Americans sacrificed. Mullen was now seen as less than "100% American," a title reserved for native-born white Protestants. These false allegations reflected on all Irish Catholics. Later the Ku Klux Klan played on fears that increased immigration would hurt a unified American identity. A glimpse into the hostility Irish Americans faced was a 1918 leaflet in which teachers needed to be reminded that "an American" did not need to be someone of English heritage. "You may be of pure Irish blood and yet be a real American."



John K. Mullen, shown here as a young immigrant at age nineteen and again in his later years, made a fortune in flour milling and became a loyal supporter of Irish Catholic causes. 10027936, 10042619

Hiram Wesley Evans, an Imperial Wizard and Emperor of the Klan, focused on the growing numbers of Catholic immigrants, stating, “Most immigration of recent years, seen as fundamentally un-American have been Catholic [T]he Roman Church seems to take pains to prevent the assimilation of these people.” The new Klan adopted a militant, fundamentalist version of Protestantism intertwined with a powerful strand of racial Anglo Saxon nativism. Fundamentalist beliefs provided a moral guide to restoring the nation to a safer path. It was a religious route that was rife with emotion and light on theology. The path converged nicely with the Klan’s “mystic” spirituality and offered solutions to American social problems based directly on the Protestant Bible.

Under the guise of benevolence—using donations to fight a local smallpox outbreak—the Klan grew. Dr. John Galen Locke, Colorado’s engaging Klan leader, successfully recruited both new and APA members. Locke grew up in Colorado and had a wealth of social ties throughout Denver. Colorado’s Klan targeted Irish Americans and in 1924 made a sweep of political offices—from governor to the mayor of Denver, a U.S. senator, and offices in many local governments. Colorado now had the most powerful Klan west of the Mississippi.

As Robert Goldberg writes in *Hooded Empire*, in Colorado “The Catholics bore the brunt of Klan hatred.” While race is something most casual readers associate with the Klan, the revived Klan looked at cultural pluralism with the same distaste as racial mixing.

From one church in 1860, Denver’s Catholic churches had grown to twenty-one parishes by 1920, and Catholics had erected a downtown cathedral. Catholics numbered an estimated 37,748, about 15 percent of Denver in 1926. It was mostly the Irish clergy whose toes the Klan longed to step on and the Irish Ancient Order of Hibernians and Knights of Columbus they sought to trip up. While the Protestant Reformation shook Christianity to the core, some of the thornier issues went unchanged. The Pope retained leadership for Catholics, bolstered by the doctrine of papal infallibility. Many false Klan claims revolved around the notion that the Pope was moving the Vatican to the United States; the Klan backed its claim with doctored photos. The Knights of

Resurgent Nativism, the KKK Arrives

Such admonitions weren’t heeded when Colorado slid into a post-war economic decline. Native-born whites again looked for scapegoats, targeting the same groups as had the American Protective Association. Throughout the nation, a postwar malaise created an atmosphere conducive to the growth of the Ku Klux Klan. The Klan was reborn in 1915, gathering steam in the 1920s. The original Klan, of course, was most active in the South, but this next effort spread throughout the nation, reaching Colorado in 1921. As historian Charles C. Alexander notes in *The Ku Klux Klan in the Southwest*, the Klan of the previous century and that of the twentieth century were not identical. In common were racism, violence, and secrecy. But the newer Klan went further than the Know Nothings and APA in bigotry by fusing “longstanding distrust of Catholics and hatred of Negroes with anti-Semitism, fear of radicals and an Anglo Saxon superiority complex.” The resurgent Klan pushed for immigrant restrictions and vowed to set the nation’s moral compass away from the “Roaring Twenties” of booze, jazz, and women with bobbed hair and youth led astray.





Columbus, like the KKK, were a secretive order, thus giving the Klan freedom to concoct a false Knights oath in which they pledged allegiance to the Pope above all other loyalties.

Denver Catholics heard warnings of the Klan's dangers from elsewhere. Irish Catholic clergy denounced the KKK as a group out to take away the religious freedom and civil rights of "Jews, Catholics, negroes and foreigners," reported the *New York Times*. The Klan, now, met a new Denver bishop savvy on how to combat nativism through the media, patriotic gestures, and other measures. Bishop John Henry Tihen was a German American from Indiana with a quick and open mind. His ecumenical approach served him well. During the tumult of World War I he was transferred to Denver from Lincoln, Nebraska, and warmly welcomed by Catholics. He joined and was active in the Irish AOH. He was known and liked throughout Denver for raising money

for war efforts. Parochial schools were a Catholic irritant to the Klan, whose members believed such separate education could not produce "true American children." When the Klan passed a law that all schools must fly the American flag, Bishop Tihen made sure that it happened. Tihen saw parochial schools as critical in ensuring a new generation of Catholics and kept building schools in Denver during the Klan's rule. But with Catholics as the main target of the Klan's attacks, Klan-dominated school boards fired some Catholic teachers from Denver's public schools.

Bishop Tihen encouraged his most vocal priests to aid him. Father Hugh L. McMenamin—"Father Mac"—was beloved in Denver during World War I for his popular radio program and fundraising speeches. He bought the *Denver Catholic Register* in 1910, revitalizing it in the '20s. Father Mac gave Father Matthew Smith, a fierily and energetic priest, free sway over the press. The Irish American priest, along with his siblings, worked to make the pen more powerful than the burning cross, using the once mundane newspaper

Cardinal John Farley bravely perches on a scaffolding atop the Cathedral of the Immaculate Conception in 1912 to perform its dedication. Courtesy Denver Public Library, Western History Collection. dpl_bas_000005_001

to attack the Klan. The Smith team reported on profit the Klan made by selling its regalia (the white robes) and compiled a list of 2,400 alleged Denver Klansmen in 1924. In the *Register*, Smith lambasted legislation proposed by the new governor, Clarence Morley, outlawing sacramental wine during Prohibition. Catholics believed wine was essential to the Mass, and not only would Mass be celebrated throughout Colorado, but, “If necessary, priests will come here by the hundreds to keep celebrating Mass.” The law didn’t pass. The Catholic community protected Denver’s priests.

A Knights of Columbus member, Patrick Walker, was one of the few individuals directly attacked by the Klan. In 1923 he was abducted and pistol-whipped. Robert Goldberg writes that such acts had more to do with power grabs than simple bigotry.

The Klan now planned a massive parade to suburban Arvada, where the local church was also a shrine—housing a relic of St. Anne’s wrist bone. The Irish Catholic men of the Knights of Columbus, the AOH, and other Catholics learned of the Klan’s plan and countered with a pilgrimage to the shrine, with some 10,000 marchers taking part. The marchers started in Denver at Regis College. Careful planning involved clergy and representatives of all twenty-one Denver parishes, making the state’s first pilgrimage memorable. It would end with an outdoor Mass in front of the shrine.

Fortunately, the pilgrimage didn’t end in a mêlée because John Galen Locke, in jail on a variety of charges, nixed the Klan parade. He ordered that “no member of the Klan should become involved in violence during his confinement,” reported the *Billings Gazette*. Cracks in the powerful Klan organization were a cue that the nativist group was weakening, a situation the pilgrimage took advantage of. Denver’s Irish couldn’t breathe easy yet, but the Klan now knew the magnitude of united Catholic groups.

In Denver, conflict between Catholic pilgrims and a Klan parade was averted. But the years of nativist presence, the realization that many of their Protestant neighbors were ready to denounce them, and the psychological and physical terror inflicted left a mark on Denver’s Irish. Catholic businesses were rebuilt, new jobs were found, or individuals simply left. One of the legacies handed down

through generations resulted from the prejudice their group had faced: The Irish community itself now had a lower profile in Denver. Most obvious was the elimination of the St. Patrick’s Day parade begun in 1902; the tradition halted during the Klan era and didn’t resume until 1966.

Such an event brings an ethnic group together to show pride in its presence. The Irish have overcome nativism but nativism still exists, with a focus on other groups.

For Further Reading

For interesting photos of Denver and an overview of the state’s Irish, see Dennis Gallagher, Thomas Jacob Noel, and James Patrick Walsh, *Images of America: Irish Denver*. Many books have been written on Irish immigration but few focus on the West; see David M. Emmons, *Beyond the American Pale: The Irish in the West, 1845–1910*. For a controversial perspective see Noel Ignatiev, *How the Irish Became White*, which looks at how early arrivals were stereotyped as a group of lower intelligence. Much of the Irish struggle is ignored in favor of paeans to Irish success; Mary C. Kelly’s *Ireland’s Great Famine in Irish-American History: Enshrining a Fateful Memory* gives a deep background. Another new book that covers many aspects of Irish American culture is J. J. Lee and Marion R. Casey, editors, *Making the Irish American: History and Heritage of the Irish in the United States*.

PHYLIS MARTINELLI, PhD, grew up in an Italian neighborhood in San Francisco, later studying sociology. Her urban studies background was one reason the Phoenix History Project hired her. She examined the ways Phoenix grew, and the immigrants the city attracted. She continued teaching at St. Mary’s College of California, expanding her interests to include mining towns. She continues writing books and articles as a professor emerita. Her retirement days are filled with research and writing.



THE BEAUTIFUL, UNPHOTOGENIC COUNTRY

*David DeHarport and Winter Prather's
Singular Visions of Colorado*

BY ADRIENNE EVANS



From the lofty slopes of Longs Peak to the green waters of Hanging Lake, Colorado is perpetually camera-ready. Little wonder that the state's national parks and mountain ranges have inspired a long tradition of fine art and landscape photography. In the late nineteenth and early twentieth centuries, master photographers such as William Henry Jackson and Fred Payne Clatworthy gained notability for their images of the Rockies. Laura Gilpin turned to the mountainous areas around Colorado Springs. Even contemporary photographers, such as John Fielder, have built their careers on depicting Colorado's alpine beauty.

But two other Colorado photographers working in the latter half of the twentieth century focused on less iconic visions of the state.

David DeHarport roamed Colorado's austere Eastern Plains, shooting what he called "the beautiful, unphotogenic country." Winter Prather, meanwhile, produced experimental work that captures the changing aesthetics and cityscape of midcentury Denver. History Colorado holds the largest known collections of both photographers' works, which have recently been processed and made available to the public thanks to funding from the National Historical Records & Publications Committee.

Looking at DeHarport's large body of work, one wouldn't suspect that photography was his second career. Before dedicating himself to the craft full time, he'd spent the twenty previous years in the anthropology field. He earned a BA and MA in anthropology from the University of Denver in 1945, and completed PhD work on the subject at Harvard in 1960. While DeHarport was passionate about his field, photography remained a constant in his life. He began to study the craft in high school and continued to shoot and exhibit photographs through college. And, his photography skills complimented his anthropological work. He used the medium to create prolific photographic surveys of archaeological sites at Canyon de Chelly in Arizona, Chichen Itza in Mexico, and the Ajanta Caves in India. DeHarport's 1,600-page dissertation on Canyon de Chelly alone included 2,600 photographs that he shot himself. In the years following his time at Harvard, DeHarport took positions with the Navajo Claims Commission and Northern Arizona University. Then,

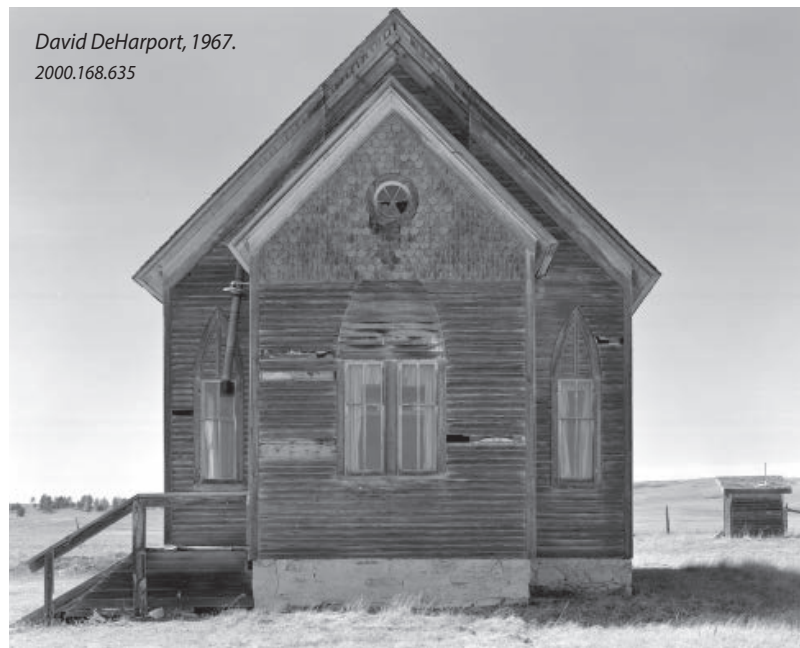
in the mid-1960s, he became acutely ill with renal disease. After recovering, he retired from the anthropology field, having decided that if he didn't pursue the photographs he'd always longed to shoot, he may never get the chance.

Once DeHarport made a full-time commitment to photography, he turned his lens on another lifelong passion: Colorado's Eastern Plains region. Although raised in Denver, he'd spent a lot of time on his grandparents' ranch in rural Douglas County. In an artist's statement, DeHarport described his connection to the area: "My earliest memories include stories of my grandfather's ox train trips across the short grass plains during the Colorado gold rush and his settling of the ranch . . . I remember trips to the 'old ranch' as a child, and later, during the 1930s, rabbit hunting trips and the dust bowl." Some of DeHarport's earliest photographs of the plains date back to the 1940s—though he achieved the bulk of his work in that region from the 1970s to the 1990s.

During DeHarport's later work on the plains, he partnered with fellow photographer Marscha Winterfield. The two took day trips, driving east from Denver and capturing images of derelict homes, neglected graveyards, silos, irrigation ditches, and sprawling ranches—all set against the region's sparse landscape. Much of this work culminated in DeHarport and Winterfield's photographic series "Last Chance to Cope." They named the series for two towns on the plains, but its scope stretched from the edge of the Rocky Mountains to the west to Colorado's border with Kansas to the east.



David DeHarport, 1950.
2000.168.1261



David DeHarport, 1967.
2000.168.635

Facing: David DeHarport, 1991. 2000.168.430;
insets: Portrait of David DeHarport by Bill O'Connor, about 1985. 2000.168.1264;
Winter Prather self-portrait, about 1951. 2000.300.6



The visual style of DeHarport's Eastern Plains images ranges from romantic, mostly in his earlier work, to abstract, mostly in the "Last Chance to Cope" series. The work also functions as one of the few existing visual compendiums of a region DeHarport considered "artistically ignored." Whether photographing hand-lettered business signs in Ramah, the exterior of an abandoned church in Eastonville, or a mural painted on a wall in Kersey, DeHarport worked to document the minute details of life and history on the plains. Considering his past career, his work reads almost like an extension of his archaeological survey photography. In addition, DeHarport kept diaries of his daily photographic excursions from 1963 to 2000. Another holdover from his former career, the diaries read like detailed yet terse field notes, revealing little of the photographer's emotion or intent. This approach led one critic reviewing a 1994 exhibition of DeHarport's work to declare, "The state's prairie lands appear remote—sparse, spacey and even boring." Yet, as mundane as some of his images may have appeared to observers, his Eastern Plains work is remarkable for its completeness. During David DeHarport's career, he covered approximately 36,000 prairie miles and documented more than ninety communities.

Winter Prather, a fellow Denverite and contemporary of DeHarport's, had a different take on Colorado. Born in Michigan, Prather first came to Denver as a college student. He graduated from the University of Denver in 1945 with a history degree. Like DeHarport, he learned photography early in life and shot photographs on the side in college.



After graduation, Prather spent time as a contract photographer for the Denver Research Institute. In 1951, he returned to Denver and became a successful freelance photographer at a dynamic time in Colorado's history. Postwar Colorado swelled with wealth and population as oil, uranium booms, and a budding tourist trade drew growing numbers of people and industries to the state. Many of Prather's early photos reflect this new sense of prosperity. Likely shot for commercial clients, these images often feature fashionable young women and the ingenuity of new Denver construction and design. Prather's images of architect I. M. Pei's Colorado National Bank and Mile High Center and Gio Ponti's North Building of the Denver Art Museum are prime examples.

Prather was an experimenter as well as an aesthete. In both his commercial and fine art work he sought abstraction in surface textures, reflections, organic forms, the Denver cityscape, and even the work of other artists. In addition, he practiced revolutionary darkroom techniques such as solarization, printing positives as negatives, and double exposing images. These printing methods enabled him to add a sense of unreality to a photograph or imbue an image with multiple layers of visual information and meaning.

Prather's innovative techniques and visual style were informed by his own intellectual inquiries and his involvement



Facing: *Winter Prather, 1965. 2000.300.1;*
Winter Prather, about 1955. 2000.300.7

Winter Prather, about 1960. 2000.300.11

Although Prather spent his final years in relative obscurity, local photographers have seen to it that much of his work survives. After his death in 2005, Prather's photos were mounted in shows at the Gallery Sink and the Z Art Department in Denver. The exhibits resulted in a monograph on Prather and his work. In addition, local photographer Bill O'Connor preserved a number of Prather's papers and photographs from those troubled later years. A friend of Prather and DeHarport's, O'Connor donated Prather's materials, along with a selection of DeHarport's work, to History Colorado in 2000. Thanks to these efforts, DeHarport and Prather's unique views of Colorado will endure.

For Further Reading

The collections of Winter Prather and David DeHarport are Ph.00332 and Ph.00500, respectively, at the History Colorado Center in Denver. See also Michael Paglia's foreword to Michael Horsley, *Winter Prather: The Blink of an Eye* (Denver, 2011).

with major photography movements of the day. Although geographically removed from photographic innovators of the period, Prather was certainly not isolated from them. In 1951, he attended the Aspen Institute's "First Conference on Photography," which brought luminaries in the field to Colorado. There, Prather had the opportunity to exchange ideas with the likes of Ansel Adams and Beaumont Newhall. Later in the decade, he became a close friend of photographers Walter Chappell and Minor White. And, Prather ran with a pack of local experimenters in Denver, producing work alongside Nile Root, Arnold Gasson, James Milmoie, and Syl Labrot.

Prather was an undeniable success in the medium throughout the 1950s and '60s. But starting in the 1970s, his mental faculties began to fail. He suffered from mini-strokes that caused intense breaks with reality. Many suspect that these strokes were caused by selenium poisoning, as Prather employed the substance to tone his photographs. At that time, Prather also grew increasingly preoccupied with mysticism. Coupled with his declining health, Prather's spirituality was often at the center of the delusions and antisocial behavior that marked the latter years of his life. In the 1980s he had difficulty getting work, leading him into poverty and increased mental illness.

ADRIENNE EVANS, since 2015, has been History Colorado's project archivist for the NHPRC-funded Colorado 20th-Century Photography Collections Project. As part of the project, she has processed the David DeHarport, Winter Prather, and Aultman Studio photographs collections and is currently working on the Fred Payne Clatworthy collection.



View more of Winter Prather and David DeHarport's photographs in Colorado Heritage Extras at medium.com/Colorado-Heritage-Extras. You can also browse many of their images in the History Colorado Online Collection at h-co.org/collections.

Preservation at a Crossroads: Hispanic Legacies in the San Luis Valley

BY ERIKA WARZEL, NATIONAL AND STATE REGISTER HISTORIAN
AND ASTRID LIVERMAN, NATIONAL AND STATE REGISTER COORDINATOR

Sandwiched between the Sangre de Cristo and Rocky Mountain ranges, the San Luis Valley has a long history as the crossroads of many cultures—from Apache, Navajo, Pueblo, Comanche, Kiowa, and Ute peoples to Spanish, Mexican, Anglo-American, and Japanese settlers and immigrants.

And this legacy lives on in the valley’s historic buildings and sites. With a \$43,000 grant from the National Park Service, the History Colorado Office of Archaeology and Historic Preservation (OAHP) is working to nominate four additional properties associated with the valley’s Hispanic heritage to the National Register of Historic Places.

The valley’s first settlement dates to 1849, when New Mexican colonists moving north to settle the Sangre de Cristo Land Grant founded the Plaza de los Manzanares (today’s town of Garcia). Historic churches, plazas, and homes built in the architectural style of the valley’s Hispano settlers still stand throughout the Sangre de Cristo National Heritage Area, consisting of Costilla, Conejos, and Alamosa counties.

The valley is home to several notable resources already listed in the National Register. The Capilla de Viejo San Acacio is the oldest continually used non-Native American religious space in Colorado. This Hispanic church and cemetery are the historic and cultural center of the Viejo San Acacio community. Many other Catholic mission churches along the banks of the Culebra River in Costilla County were also recently listed.

The Plaza de San Luis de la Culebra Historic District recognizes the center of Colorado’s oldest continuously inhabited town. The district contains an important collection of buildings as well as the Vega—the commons for animal grazing—and the San Luis People’s Ditch. The Trujillo Homestead in the north of the valley is typical of early small-scale cattle ranches in the area, its establishment foreshadowing a time when Hispano ranchers faced intimidation and violence as large Anglo-American cattle operations expanded and consolidated their holdings.

The Sangre de Cristo National Heritage Area is rich with historic properties, and recognizing more of these resources via the National Register would help share the region’s story. Knowing this, the National Park Service, through its Underrepresented Communities grant program, awarded the \$43,000 to History Colorado. OAHP will partner with NPS and the Sangre de Cristo National Heritage Area to identify and nominate additional properties showcasing the valley’s rich Hispanic heritage.

This effort complements the History Colorado Heritage Diversity Initiative, a crowdsourcing and mapping effort to identify resources associated with African American, Asian American/Pacific Islander, Hispanic/Latino, LGBTQ, women’s, and urban American Indian communities that highlight their history in Colorado. The effort also aligns with the Sangre de Cristo National Heritage Area’s goal of preserving and protecting the unique cultural heritage of the San Luis Valley.

For more about the Sangre de Cristo National Heritage Area, visit sdcnha.org or call 719/580-4070.

The circa-1860s adobe potato cellar and ranch headquarters of the Garcia Homestead in Conejos County will be nominated to the National Register as part of the NPS grant. Photo by Erika Warzel.



The adobe hall of the SPMDTU (Sociedad Protección Mutua de Trabajadores Unido) in Chama, Costilla County, was built by chapter members around 1920. It will be nominated to the National Register as part of the grant project. Photo by Erika Warzel.



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

Colorado State Forest Building Complex

Gould vicinity

Denver Press Club

Denver

Fort Lyon National Cemetery

Las Animas vicinity

Ross-Broadway Branch, Denver Public Library

Denver

Agricultural Resources of Phillips County Multiple Property Documentation Form

Phillips County

State Register of Historic Properties

TBM Avenger Aircraft N53503

Grand Junction

The Torpedo Bomber M (TBM) Avenger Aircraft N53503 is a World War II single engine torpedo bomber in flying condition. The military aircraft was manufactured by General Motors’ Eastern Aircraft division in 1945 and accepted for service by the U.S. Navy’s Bureau of Ordnance later that same year. The aircraft is an increasingly rare example of the carrier-based torpedo bomber aircraft that had a prominent role in U.S. naval operations during World War II. Character-defining features include its folding wings, which allowed for efficient storage on the aircraft carrier deck between deployments, and the tail hook arresting gear, which allowed the plane to stop within the short amount of space on the deck when landing.

Fewer than 200 TBM aircraft are estimated to exist today, with not even twenty in original, flyable condition. At the end of World War II, the United States destroyed tens of thousands



of military aircraft rendered obsolete by the advent of the jet age. In 1950, N53503 was removed from U.S. Navy service and transferred to the Royal Canadian Navy. While in Canadian service, the aircraft was repainted with Canadian markings, and additional radio equipment was added to support the aircraft’s primary postwar mission of anti-enemy submarine patrol in the North Atlantic.

In 1958, the aircraft passed into civilian hands and operated as an aerial insecticide applicator. Its original bomb-bay doors were removed, as were the military markings. Following its acquisition in 1970 by the Commemorative Air Force (CAF)—an organization dedicated to preserving historic military aircraft—the Avenger has undergone restoration efforts centered on undoing civilian modifications, returning its historically accurate paint scheme as documented by historic photographs, and maintaining its airworthiness per FAA regulations. CAF’s Rocky Mountain Wing maintains the aircraft at the Grand Junction Regional Airport as the cornerstone of a continuing program of outreach and education on aviation and World War II history.

Do you know this government building?

- | | | |
|-----------------|-----------------------|---------------------------|
| 1. Where is it? | 2. When was it built? | 3. Who was the architect? |
| a) Greeley | a) 1902 | a) William N. Bowman |
| b) Saguache | b) 1911 | b) John J. Huddart |
| c) Sterling | c) 1917 | c) Albert Randolph Ross |
| d) Walden | d) 1921 | d) Bessie Smith |



Photo courtesy Jennifer Finch

Do you know this government building?

Continued from page 29

BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: a) Greeley, c) 1917, a) William N. Bowman

In 1883 the small Weld County Courthouse served its 5,000 citizens well. But by 1914 the county's 50,000 residents found it more than a bit small. Although they were startled at the cost estimate of \$400,000—a number that was based on pre-World War I prices and bound to go up—they forged ahead, signing on Denver-based architect William N. Bowman to design the stately Neoclassical-style Weld County Courthouse in Greeley. It was completed in 1917 at a cost of \$414,302.05, including furniture. The county held a dedication ceremony on the Fourth of July and made the final cash payment on its new courthouse.

Indiana limestone and terra cotta comprised the exterior wall material, while the interior featured elaborate bronze ironwork and marble. White marble—quarried from Marble, Colorado—was the primary interior material on the grand staircase, interior columns, wainscoting, and even one of the judge's benches.

Elaborate stained-glass windows depicting flowers and the Colorado state seal decorated the stairway landings, and a circular opening surrounded by a bronze balustrade highlighted the third- and fourth-floor corridors.

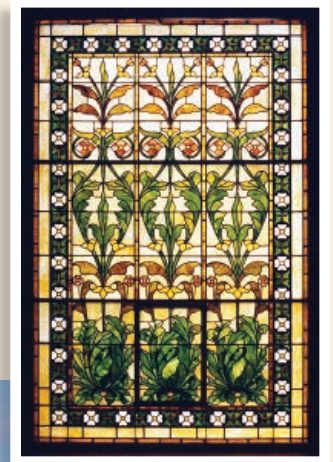
The four-story courthouse, with a full basement and attic, housed county offices and the county and district courts. The courts originally used the fourth floor, which featured large sleeping rooms for sequestered jurors—one for men and one for women—with single beds, washstands, and mirrors.

An unusual feature is the pneumatic time-keeping system that used air pressure to move its internal components and controlled all of the original clocks in the building. Bellows in a master clock forced air through metal pipes to the other clocks, referred to as “slave” clocks; the air moved the clock hands forward. In 1973 the original mechanical system of weights and pulleys powering the clock system was converted to electricity.

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 October 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.



By the 1960s, the county government offices once again outgrew their courthouse. Rather than construct a new building, the county moved all of its non-court related offices to other buildings. Now only the Nineteenth Judicial District Courts and the Weld County Courts occupy the building—which, in 2017, celebrates its centennial year.

The National Register of Historic Places added the courthouse to its list in 1978. In 1999 the State Historical Fund awarded a \$55,000 grant to help restore the pneumatic clock system and the stained glass.

History Colorado Welcomes Kathleen Grummel

History Colorado is pleased to welcome Kathleen Grummel as its new director of development. Grummel comes to Denver from the Chicago area and brings over twenty-five years of development leadership and fundraising experience to the organization. With family in Colorado and an affinity for the state's love of wellness, heritage, and beauty, she is elated to be given the opportunity to immerse herself in the Colorado lifestyle.

Grummel most recently served as the director of development for Northwest Community Hospital Foundation and prior to that as the Chicagoland affiliate of Susan G. Komen for the Cure. With a fundraising philosophy that embraces empathetic connections, she seeks to empower donors to connect with the mission of History Colorado: to inspire generations to find wonder and meaning in our

past and to engage in creating a better Colorado. She looks forward to making those connections between History Colorado and the community to help inspire moments of pride.

"Fundraising is a humbling experience and I want to learn from donors, volunteers, and community members to find out what's important to them," Grummel says. Adds Steve Turner, executive director of History Colorado, "We were struck by her notion that our supporters are investors, not just donors."



History Colorado Corporate and Foundation Partners

Alpine Bank

Altrusa International Foundation of Montrose

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The Anschutz Foundation

Arts in Society

BNSF Railway Foundation

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City of Montrose

CoBiz Financial

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Colorado Creative Industries

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Colorado Yurt Company

Costilla County

County of Montrose

CSAC: Community Service Advisory Commission—
a Pueblo County and City of Pueblo Partnership

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Dazbog Coffee

Del-Mont Consultants

Delta-Montrose Electric Association

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KM Concessions, Inc.

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Metcalf Archaeological Consultants

Packard Foundation Fund for Pueblo

Rotary Club of Montrose, Colorado

Sturm Family Foundation

Team Evergreen Bicycle Club

Tides Foundation

Trinchera and Tercio Foundation

Trinchera Blanca Foundation

Union Pacific Foundation

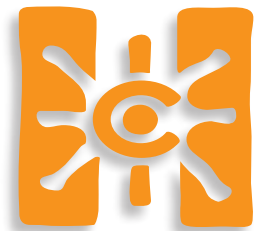
Ute Mountain Ute Tribe

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Do you have a question for History Colorado? Ask us! Starting with this issue of Colorado Heritage, we'll field your questions about our collections, your own collections, Colorado history, archaeology, or historic preservation. Since this is our first go-round, we'll start with a question our Stephen H. Hart Library & Research Center often hears.

Q: *I have a collection of old books that have been in my family for generations. How can I find out what they're worth?*

A: To line up an appraisal of your collection, try locating professional appraisers in your area by consulting the websites of the Antiquarian Booksellers Association of America, the Appraisers Association of America, Inc., and the American Society of Appraisers. You can also search online for such terms as "appraisers," "books rare and used," and "antique dealers." You should expect to pay an appraisal fee unless materials are subsequently purchased by the appraiser. For income tax purposes, fees paid for the appraisal of materials donated to a qualifying charitable institution such as a library or museum are deductible within the limits established by law.



Why can't we appraise your collections ourselves? We can't provide appraisals of the monetary value of materials offered as gifts, brought in for identification, or submitted for any other purpose. The Internal Revenue Service regards libraries and museums as interested parties, and appraisals prepared by them for gifts that they receive are subject to question. This is because some libraries and museums in the past were tempted to compete for gifts by providing high appraisals. Consequently, the Association of College and Research Libraries recommends that "to protect both its donors and itself, the library, as an interested party, ordinarily should not appraise gifts made to it." Most libraries and museums now follow policies on appraisals similar to ours.

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.

When an appraisal is used for tax or insurance purposes, an appraiser must be prepared to defend his appraisal in court. This requires an expert knowledge of prices. We're not in the business of buying or selling on a daily basis, so we can't provide current market information as appraisers can. Plus, appraisers often have much more extensive collections of price guides and related bibliographies than can be found in most libraries.

Similar considerations apply when appraisals are requested for reasons not connected with gifts and tax deductions. Accurate establishment of prices can be a complex procedure, requiring a time-consuming search in auction records and price guides.



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

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 Rebecca Olchawa Barker at 303/866-4845 or Rebecca.Olchawa-Barker@state.co.us.



MAKE HISTORY WITH YOUR NEXT EVENT

Whether it's a holiday party at the History Colorado Center, a wedding at the Grant-Humphreys Mansion or the new Ute Indian Museum, a meeting at El Pueblo History Museum, or any other occasion, we have spaces available statewide. Contact our rentals teams at HistoryColorado.org to find the fit that's just right for your social, corporate, or community function.



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HISTORY *Colorado*

See the art. See the artifacts.

BACK STORY

WESTERN AMERICAN ART IN CONTEXT

At the History Colorado Center

Have you seen *Backstory* yet? In an innovative partnership with the Denver Art Museum, we're pairing 50 of the DAM's finest masterworks with the History Colorado artifacts that give context to the art. See works by Frederic Remington, Albert Bierstadt, Alexander Phimister Proctor, Charles Marion Russell, Charles Partridge Adams, and other western art masters, paired with artifacts of the Civil War, westward migration, railroad travel, and western fashion.

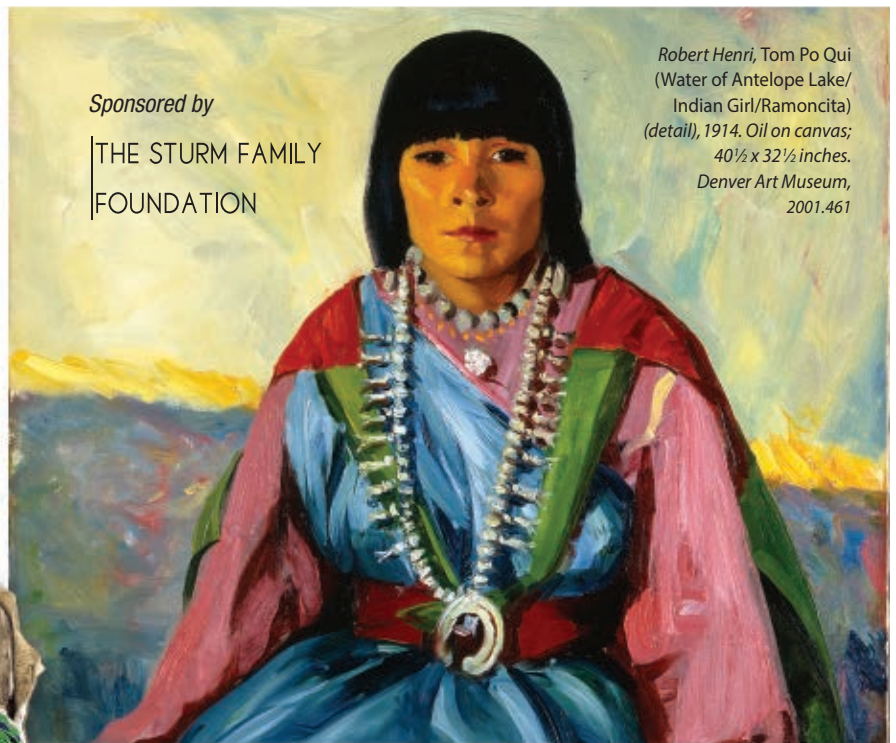
On view through February 11!

*Ute moccasins, late 1800s.
History Colorado. 81.98.4*



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Robert Henri, Tom Po Qui
(Water of Antelope Lake/
Indian Girl/Ramoncita)
(detail), 1914. Oil on canvas;
40½ x 32½ inches.
Denver Art Museum,
2001.461



Get the backstory.