

C O L O R A D O

Heritage

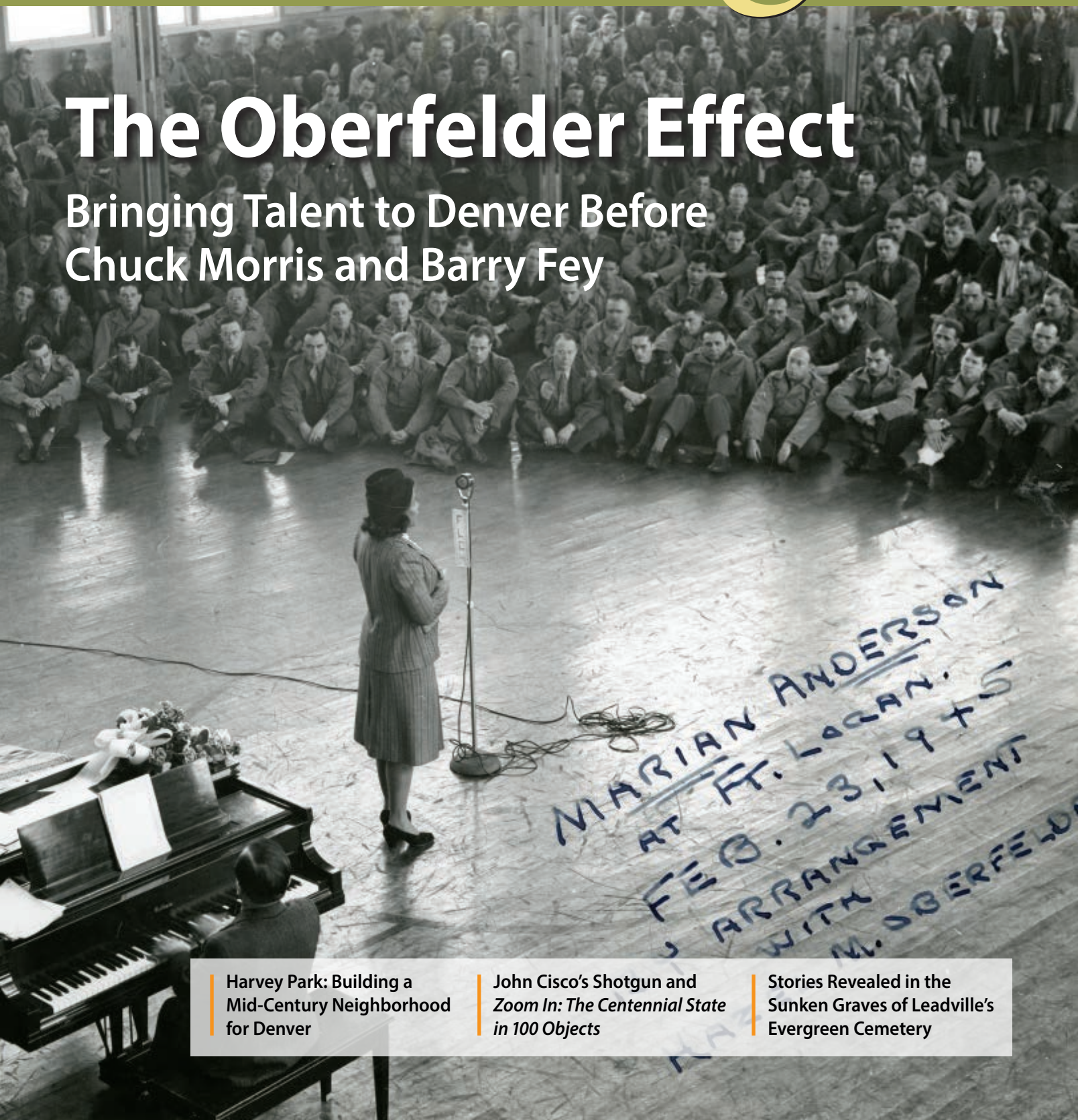


The Magazine of History Colorado

Fall 2017

The Oberfelder Effect

Bringing Talent to Denver Before
Chuck Morris and Barry Fey



Harvey Park: Building a
Mid-Century Neighborhood
for Denver

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

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



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ON THE COVER

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

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

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THE COLORADO BOOK REVIEW

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

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THE COLORADO ENCYCLOPEDIA

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



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

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

96.174.244

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



**A Hundred Objects,
a Hundred Portals to the Past**

Our newest exhibition has a hundred stories to tell.

Zoom In: The Centennial State in 100 Objects opens to the public on November 18 and to our members on Friday, November 17. We've

created a brand-new gallery to house this elegant and insightful 3,700-square-foot experience at the History Colorado Center.

When you dive into *Zoom In*, you'll explore 100 unique objects that have each had a role in shaping our state—from the time of the Paleoindians to the innovative story of Crocs shoes from Boulder.

Colorado's history is far too rich to distill into only 100 objects, but the ones we've selected, both ordinary and extraordinary, capture the diversity of the state's places and people. *Zoom In* joins our other core exhibits,

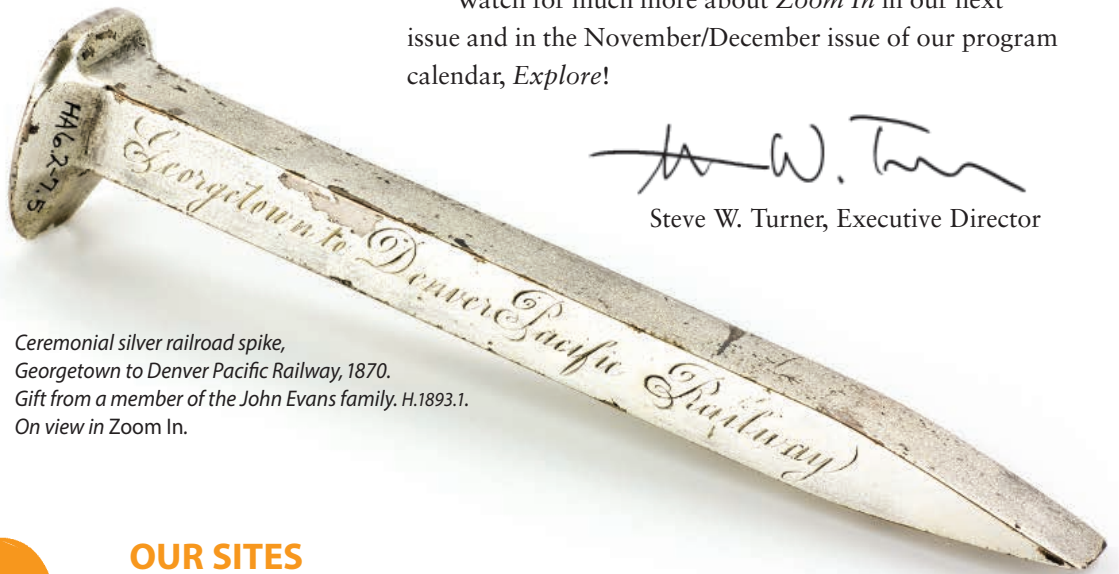
broadening even further the chance to immerse yourself in our state's past.

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

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

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

Steve W. Turner, Executive Director



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

MISSION

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

OUR SITES

History Colorado Center

1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

Byers-Evans House Museum

1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

El Pueblo History Museum

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

Fort Garland Museum and Cultural Center

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

Fort Vasquez

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

Georgetown Loop Historic Mining & Railroad Park®

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

Grant-Humphreys Mansion

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

Healy House Museum and Dexter Cabin

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

Pike's Stockade

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

Trinidad History Museum

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

Ute Indian Museum

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

From the Hart . . .

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

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

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

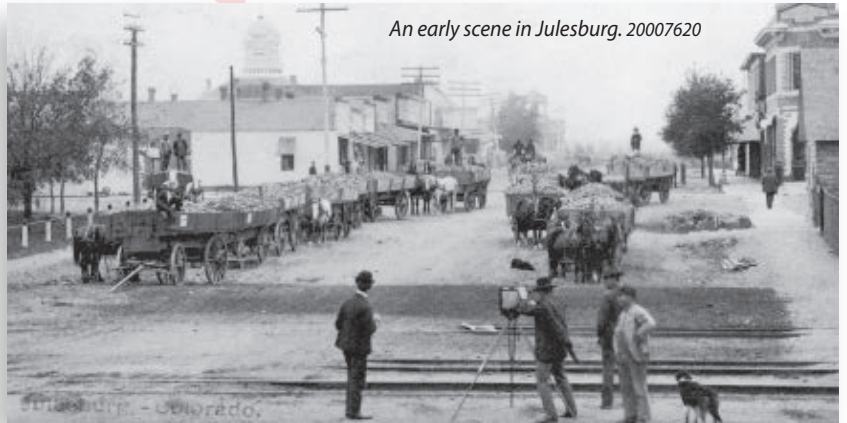
“Nights when not too tired they would sit around a huge cow chip fire and play cards or tell stories and there were always those who could sing. Sometimes at their card games there would be laughing and hilarity, then again the games would not go so well and there would be angry words. But when the boys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

Henry Neumann recounts an incident in early Julesburg

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

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

“I remember when the county was new that so many people were starving; they had no fuel or clothes when winter came on and no way of getting anything, for money was very scarce. Word of this predicament got to Denver, and the store



An early scene in Julesburg. 20007620

owners there made up a large shipment of clothes, shoes, and whatever was needed to help keep the people warm, and the Trinidad coal miners mined coal free, the mine owners donated their royalty, and the railroad shipped it in free. A committee was appointed to distribute these supplies and the people were taken care of until the severe winter was over. I know that many people were saved by this timely help.” (PAM 350-35)

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

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



THE OBERFELDER EFFECT



Marian Anderson. Eleanor Roosevelt. Liberace.

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

day to the city's audiences, who flocked to enjoy his offerings.

The list of talent goes on: Yul Brynner onstage in *The King and I*. Yehudi Menuhin, "sensational boy violinist."

Helen Hayes, esteemed actress and radio personality.

Accomplished conductor Leopold Stokowski.

The Broadway act Ziegfeld Follies. Ballerinas

Anna Pavlova and Margot Fonteyn.

John Philip Sousa and his band.

Actress Katharine Hepburn.

Satchmo
Mrs Oberfelder
Best wishes
Louis Armstrong

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

Bringing a World of Talent to Mid-Century Denver

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



BY ELLEN HERTZMAN

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

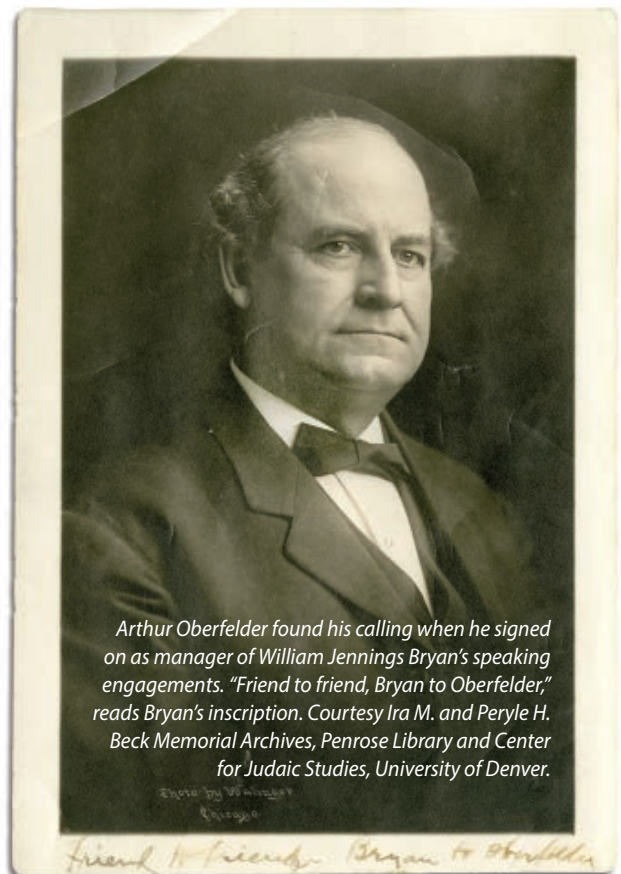
Between 1913 and 1958, hundreds of the best of their day played, sang, danced, and spoke at the Denver Auditorium, the Broadway Theater, the Phipps Auditorium, and Red Rocks Amphitheater. Oberfelder and his wife, Hazel, booked the stars and filled the houses. After the performances, they entertained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

Pioneer Stock

Born in 1890, Arthur Oberfelder was one of eight siblings. His parents, Joseph and Hannah Oberfelder, lived in Sidney, Nebraska. Joe and his brother Robert had migrated from New York to Sidney in the 1870s, just as the South Dakota gold fields were beginning to draw fortuneseekers.

Since Sidney was an established railroad town, well-situated to serve the newly opening mines, for a period it boomed. Money flowed in, entrepreneurs established businesses, and the population doubled. At times, a million pounds of freight a day left Sidney, destined for the Black Hills or the military and Indian outposts that the town's merchants also served.

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



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



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

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

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

Bryan was perhaps the most popular speaker on the Chautauqua circuit, the TED talks of the early twentieth century. As Bryan's employee, Arthur Oberfelder became familiar with the speakers on the circuit. In 1913, he took a position as the manager of the Denver office of the Redpath Lyceum, a Chautauqua booking organization that brought lecturers to towns around the country. Oberfelder began producing his own shows in 1918, and by 1926 he'd bought out his main Denver competition, an Englishman named Robert Slack who'd been presenting performers to the

not-quite-fifty-year-old city since 1904. Although Slack retired in the 1920s, Arthur's business bore the name Oberfelder-Slack for many years.

A Young City Ripe for Music

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

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

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

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

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

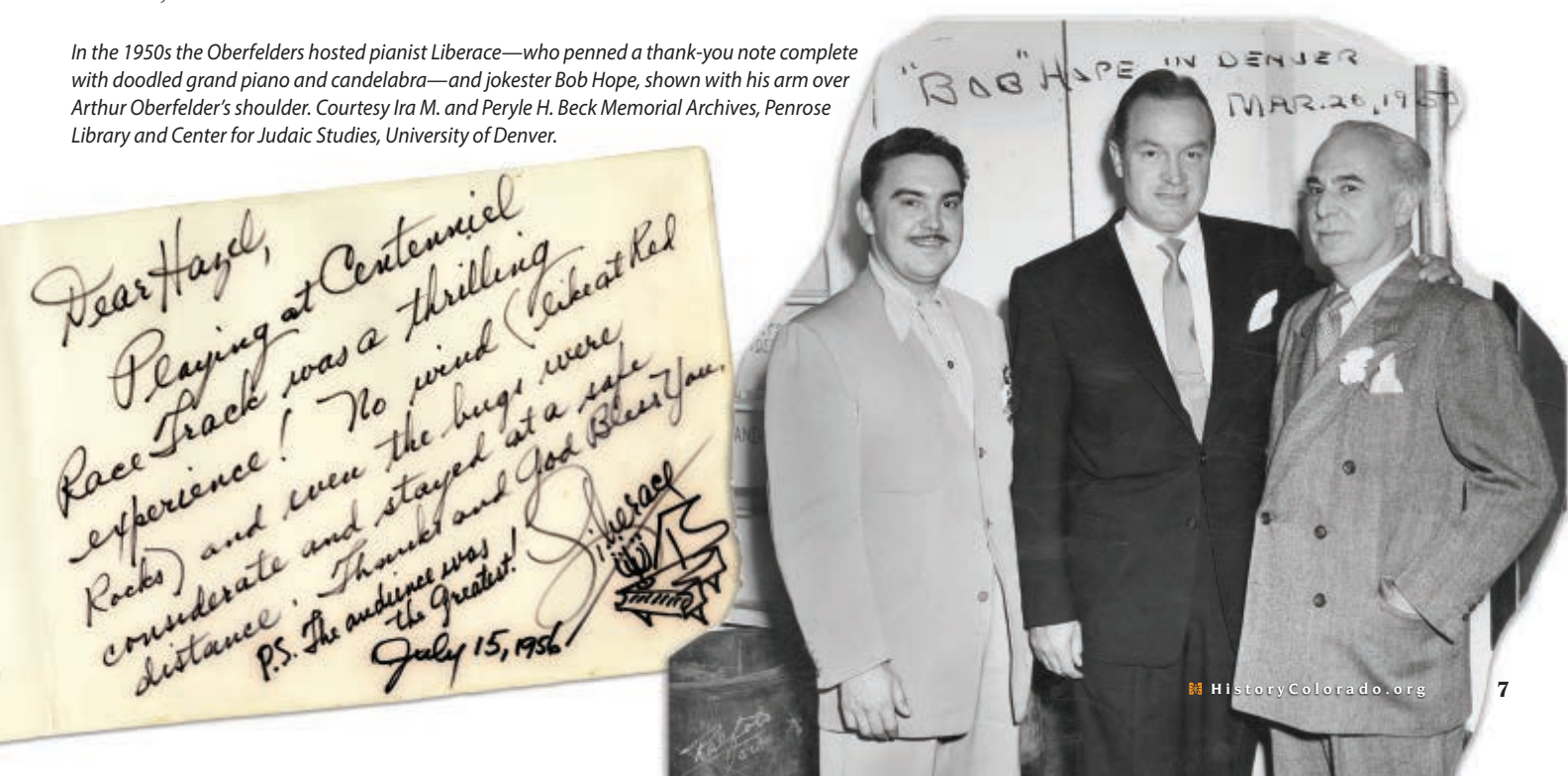
In 1912, a year before Arthur Oberfelder made his way to Denver, a free Sunday performance by the famed contralto Madame Schumann-Heink had seen 20,000 people turned away from a house already packed with an audience of 14,000. Denver craved music.

A Well-Matched Pair

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

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

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



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



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

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

Oberfelder dabbled in other enterprises as well. In the 1920s, he partnered with several businessmen to build Merchants Park, where the beloved Denver Bears baseball team

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

played for some twenty-five years. In the 1930s he managed the national tours of several Broadway productions. But for the most part, he stuck with what he knew and loved—bringing the world of classical music, dance, and theater to Denver.

Long Lines and Close Calls

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

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

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

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

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

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

The End of an Era

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

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

For Further Reading

For more about Denver’s concerts and concert spaces, see Henry Miles, *Orpheus in the Wilderness: A History of Music in Denver, 1860–1925* (Denver: Colorado Historical Society [History Colorado], 2006); Thomas J. Noel and Amy Zimmer, *Showtime: Denver’s Performing Arts, Convention Centers & Theatre District* (Denver’s Division of Theatres and Arenas, 2008); and Debi Lee Greenfield, *We Have Music: A History of Classical Music in Denver from 1850–1945* (Unpublished manuscript, 1996). See also Ann L. Jones, “Battles, Bricks,

and Bunting: A History of the Denver City Auditorium,” in *Colorado Heritage* (1985, no. 4), 2–15.

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

ELLEN HERTZMAN is a volunteer tour guide at the History Colorado Center, Byers-Evans House Museum, and Governor’s Residence. A fourth-generation Coloradan, she shares her interest in history with anyone who’ll listen. Her journey with Arthur Oberfelder began many years ago, when she was sorting through file folders inherited from her mother. She came across an old postcard with a line drawing of the



interior of a busy mercantile store. The handwritten caption read: “Oberfelders Store in Sidney Nebraska 1876.” Interest in her family’s history led her to History Colorado and the Denver Public Library, where she learned that her great, great grandmother, Rose, was the sister of Isaac Oberfelder, Joseph and Robert’s cousin from Omaha. To her astonishment, she then discovered the Oberfelder name in connection with a large collection donated in 2015 to the Beck Archives of the Center for Judaic Studies at the University of Denver. Arthur Oberfelder’s granddaughter (Hertzman’s previously unknown fourth cousin) had donated photos, scrapbooks, programs, and other mementos. The collection opened a door, not just to a part of Hertzman’s past, but to a Colorado story that had all but faded from sight.

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

Spotlight On . . .

John Cisco's Muzzleloader



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

WR.54.1

Riding Shotgun on the Smoky Hill Route

BY JAMES S. PETERSON,
ASSISTANT CURATOR FOR ARTIFACTS

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

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

According to newspaper articles, in the short time John Cisco had been "riding shotgun" he'd become a universal favorite on the Smoky Hill route. "Johnny" had been the hero

of a dozen or more skirmishes and had a reputation as the coolest, bravest, and best "Indian fighter" on the route. Pioneer artist Charles S. Stobie wrote of him that he'd been "instrumental in saving many lives and much property along the route."

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

But he would die before he could realize that dream.

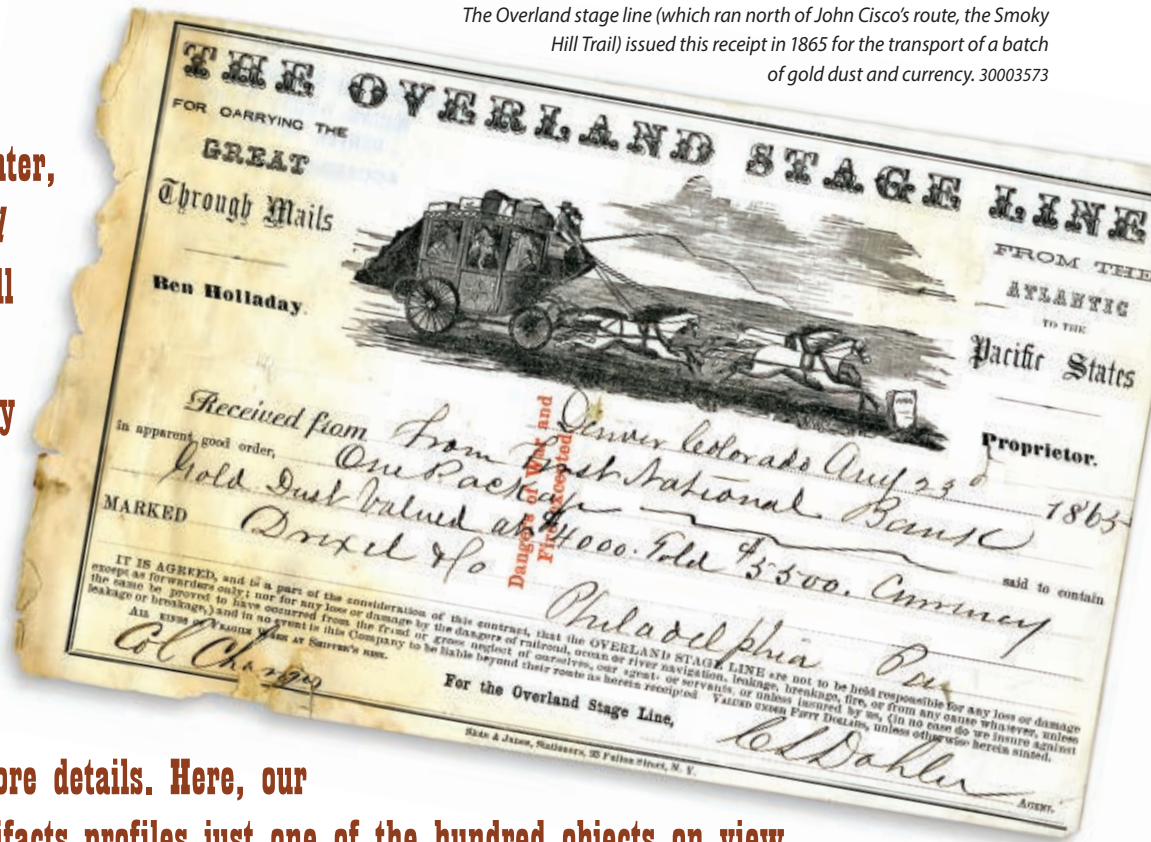
On the eighth of January, he and coach driver Louis Voorheis went on a hunting expedition. They left the Lake Station stage stop near what is now Limon, riding alongside an eastward-bound Smoky Hill coach. After several miles they turned off the road to check some wolf bait they'd set. They'd only traveled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

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

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

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

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



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



Gridiron Grit:

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

BY DAWN DiPRINCE, DIRECTOR OF COMMUNITY MUSEUMS

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

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



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

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

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



The teams square off in a historic Bell Game.



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

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

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

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

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



The Central High School Blue Wildcats recapture the Bell.

EVERGREEN CEMETERY AND IRISH COLORADO

BY JAMES WALSH

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

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

All photos courtesy of the author except where noted.

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

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



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

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

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

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

The Irish-born portion of the Leadville Irish were overwhelmingly from the west coast of Ireland, the regions most devastated by the famine. Forty percent of them were from County Cork, from a copper mining region on the tip of the remote Beara Peninsula. The American-born Irish in Leadville were from urban areas such as New York and Chicago, but also from mining regions across North America. Hundreds came from the eastern Pennsylvania anthracite region near Scranton/Wilkes-Barre. Others were from the lead mining area in the Adirondacks of upstate New York or the copper mining area in the Upper Peninsula of Michigan. Many came from mining regions in England and Canada, such as Cape Breton, Nova Scotia, and Cleator Moor (an iron ore and coal mining region in northern England). The migration patterns

revealed in the Annunciation Parish birth records highlight a transient, desperate post-famine diaspora, wandering from mining region to mining region in hopes of finding decent, fair wages and a permanent place to settle. This is the story told by the sunken graves in the Old Catholic section of Evergreen Cemetery, a story that has yet to be memorialized or marked as public history in our state, or anywhere in North America.

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



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

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

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

Sixteen years later, in 1896, the miners launched another strike. Their wages were still three dollars a day. This time they had the support of the Western Federation of Miners and a network of resources. Eugene V. Debs visited Leadville, rallying the miners to keep up the fight. In the early

months of the strike, American-born replacement workers from Missouri were escorted into mines by the Colorado National Guard in an attempt to reopen them. A splinter group of Irish miners, the “Regulators,” attacked two of these mines in the middle of the night trying to drive out the scabs. Mounting a homemade cannon on a bluff above the Coronado mine, about fifty Regulators attacked but were driven back by well-positioned guards who’d been tipped off. The Regulators rushed to the Robert Emmet mine and attempted the same thing, but again were driven back and forced to give up their fight. The official death toll that night was six, nearly all of them Irish. Local newspaper accounts, however, estimate the death toll at twenty or more, citing rumors that many bodies were hastily buried along the railroad tracks. The strike ended months later.

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



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

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



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

After a film screening and reception to commemorate the hundredth anniversary of the Easter Rising in Dublin, more than a hundred people made the drive to Leadville for a daylong series of events. The town graciously moved the

heard from some people in Ireland, one of whom discovered that his great grandfather is among those buried there. He and his wife traveled to Leadville recently and placed a new, permanent stone marker at the site.

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

Irish American history is glossed over with success stories, tales of Irish Americans who climbed the social ladder and became powerful political and social forces in their communities. But what of the legions who drifted from backbreaking job to backbreaking job, dying young and fighting for survival in this industrial landscape? Aside from scattered famine memorials in cities such as New York and Chicago, Irish America has lost touch with stories of desperation and struggle, guts and sweat and fight. The

sunken graves in Evergreen Cemetery’s Old Catholic section bring us back to this history and remind us of where we’ve come from. Any public history that captures this untold story matters. It’s a story of labor strikes and ethnic discrimination, infant mortality and family separation. Marking this story is important. Seeing this story through sunken graves matters. This story plants us firmly in our roots as we navigate our way through today’s social and political challenges, through highly charged issues such as immigration, labor, and ethnic discrimination. The graves nudge us to ask ourselves, “Who am I?”



Author James Walsh (left)
with Consul General Farrell

date of its annual fall “St. Patrick’s Day Practice Parade” to accommodate Farrell’s visit. I gave a talk in Annunciation Church about the history of the Leadville Irish, followed by a walking tour of the town’s east side. That afternoon, about a hundred people gathered at the edge of the cemetery’s Old Catholic section. With a bagpiper playing in the pine forest, we drifted among the sunken graves, absorbing what the human text of unmarked graves could tell us. The *Irish Times* later published a story about the cemetery and I

JAMES WALSH, PhD, is an assistant professor in the Political Science Department at the University of Colorado Denver. He specializes in the history and politics of labor, immigration, social movements, and community organizing. Walsh is the founder of the Romero Theater Troupe, a company that brings stories of struggle and resistance to the stage. He wrote about the legacies of Colorado’s vagrancy laws in our March/April 2016 issue.

HARVEY PARK MEMORIES

Southwest Denver's Showpiece



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

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

BY SHAWN SNOW, WITH MEMORIES FROM DEAN REINFORT

The Birth of Harvey Park

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

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

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

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

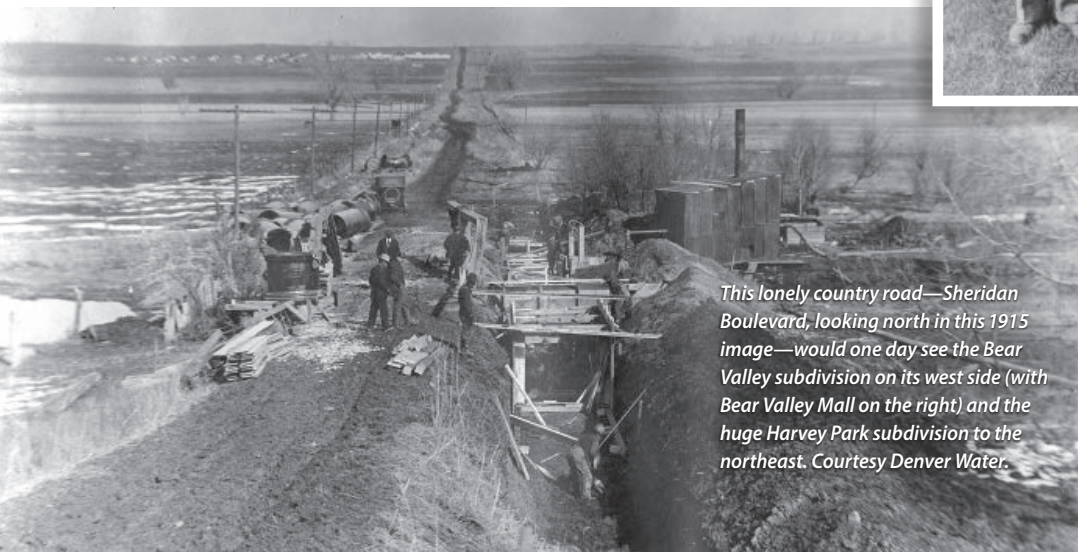
The area’s most prolific builder, Hutchinson Homes, developed nearly all of the houses in today’s Harvey Park South neighborhood. Ted Hutchinson marketed his Century Series in three models—with two-, three-, and four-bedroom options. “There exists a keen understanding of quality materials and construction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

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

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



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



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


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

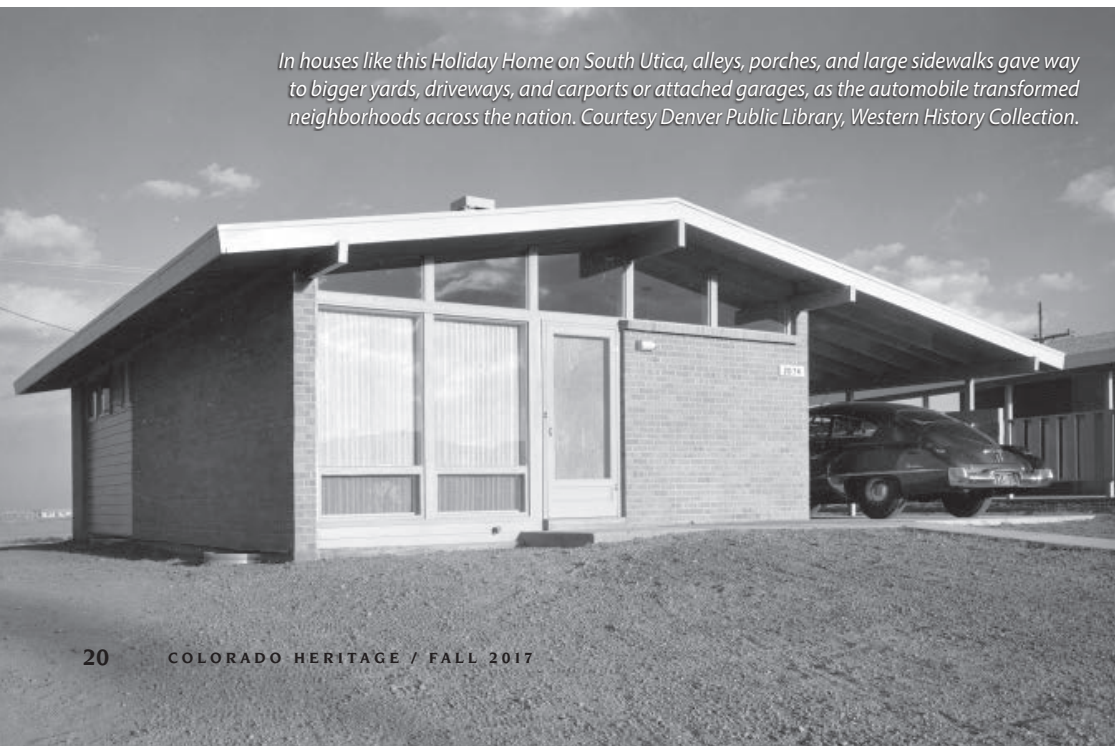
While other companies, including CC Ford and the Frederics Bros, built subdivisions within Harvey Park, one tract stands out from the others: the Cliff May Homes, built by Franklin Burns's D. C. Burns Realty and Trust Company. This 170-home development straddled South Lowell Boulevard between Iliff and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

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

The Suburban Lifestyle

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

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



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

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

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

The Reinfort Family

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

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

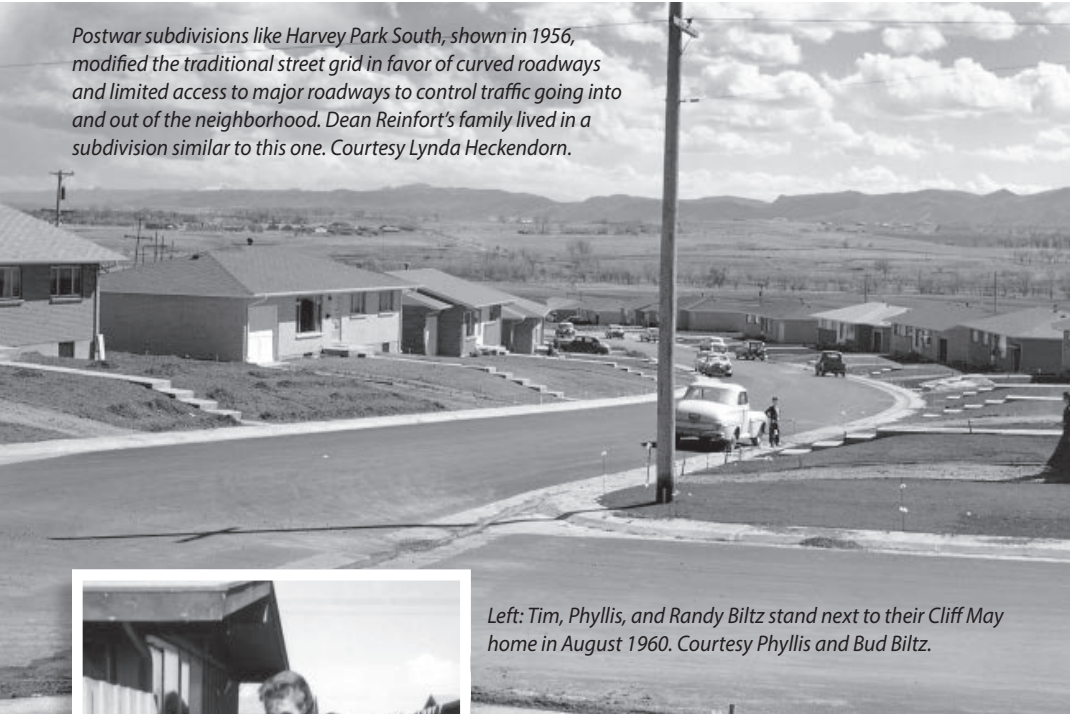
For Lily Reinfort, the norms of mid-century suburban life nearly mandated her role as mother and homemaker. While she did help with the family upholstery business, she focused her efforts on raising her three boys and maintaining the home.

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



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

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



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



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

After settling in the burgeoning suburbs, the Reinforts adopted new patterns of daily life in this white, mostly middle-class neighborhood of Denver: driving to work, letting the children walk to school, and shopping at new strip malls and grocery stores. The Rein-

fort children focused on school, activities, and free time, enjoying a newfound suburban norm of limited parental supervision.

Early Changes to the Suburban Ideal

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

racial integration continued in many of Denver's schools until 1995.

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

My neighbor Dawn Sneith and I went to Doull Elementary for kindergarten and the first grade starting in 1972. My mom and I walked together for the first few times when the school year began, so that I would know how to get there. Later, Mom, Dawn, and I went a couple of times to school together, and then it was Dawn and I walking together to school. . . .

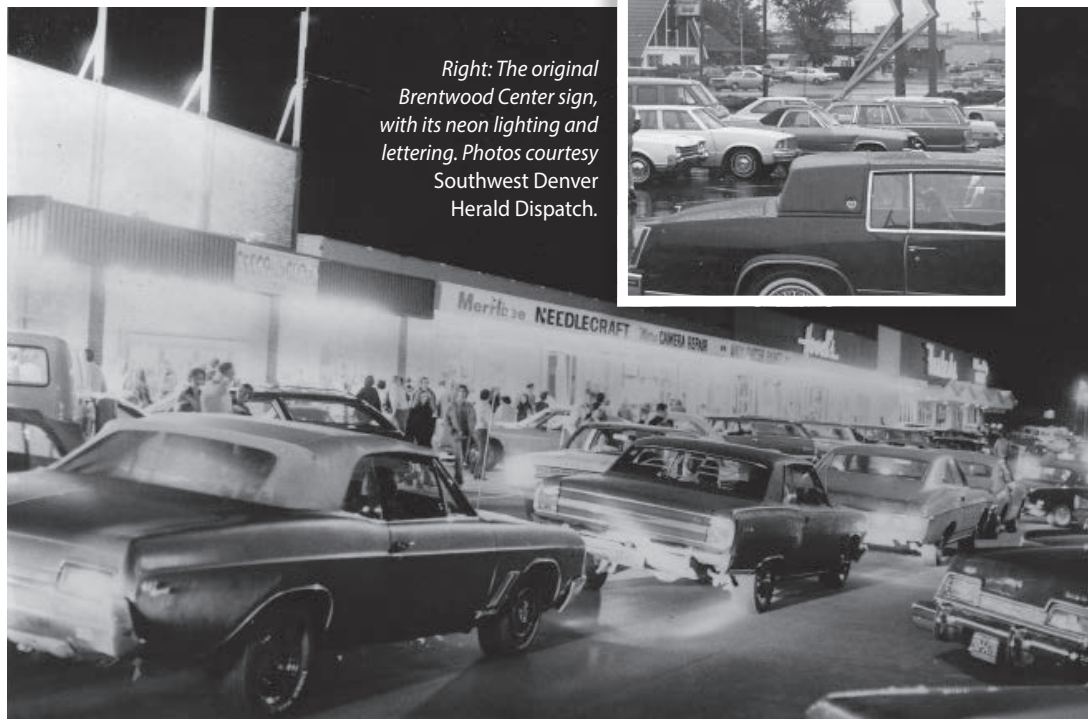
After school, Dawn and I would sometimes play Frisbee, tag, or hide and seek. In addition, we would tend to form a small neighborhood or community of our own, using small Sesame Street finger puppets, and the small Fisher Price human-like toy figures as our models. We would give them names, and place them into small families and establishments like schools and businesses.

Whenever I was at Dawn's house, watching TV shows was usually the main source of entertainment. However, when she was the first kid on the block to get Pong, and later the Atari video games, that also made it fun to come over

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



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



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



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

Shopping Center Memories

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

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

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

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

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

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

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

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

Remembering Hested's Five and Dime, Reinfort adds:

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

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

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

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

Regarding the once ubiquitous Kmart stores:

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

And the Evans Drive-In:

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

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

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

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

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

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

Changing Faces, Changing Times

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

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

the late 1960s and early 1970s. The vast majority of these high school graduates had moved out within a few short years after graduating from high school. By the time the mid-1980s came, most of these parents not only in Harvey Park but also all over southwest Denver were now middle aged with empty nests.



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

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

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

Dean Reinfort reflects on these changes:

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

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

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

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

Mr. Nguyen had served as an officer in the South Vietnamese army during the Vietnam War. He was able to bring himself and

his family to the United States. Mr. Nguyen runs a restaurant and has always worked hard to keep his house and yard in great shape. Mrs. Nguyen has worked in both an Asian market and their restaurant. The Nguyen children grew and excelled at various professions, living their American dream. The children were all excellent students in school as well.

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



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



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

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

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

The More Things Change . . .

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

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



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

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

Overall, I have had some very interesting and nice neighbors, especially when I was growing up in southwest Denver. I am sure that these stories are not exclusive to Harvey Park but they illustrate what life was like during this particular postwar era in one area of Denver. The neighborhood in general still respects

property and privacy. As a result, the neighborhood is relatively quiet. Another theme that hasn't really changed is the sharing and caring attitude that the vast majority of the neighbors display towards one another. This has always been expressed by gifts of food, especially during the holidays, as well as invitations to graduations, birthdays, and weddings amongst the neighbors in the community.

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

For Further Reading

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

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



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

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

Colorado Heritage: What makes preservation worthwhile?

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

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

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

- Removal and salvage of the historic bricks, which are several layers thick.
- Over-excavation of the street to remove old structural elements (dirt, gravel, old concrete, or whatever may be there).

- Replacing any underground utilities (water, sewer, gas, storm drainage pipes, etc.).
- Placing all other utilities underground to remove power lines, etc., from surface and view area.
- Compacting the soil and base material.
- Pouring a concrete structural layer of ten to fifteen inches.
- Replacing the old historic bricks as the wear surface and visible part of the street.

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

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

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

to work toward a solution instead. . . . A lot of locals simply start with that approach now.

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



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

Bent County Courthouse and Jail in Las Animas



Huerfano County Courthouse and Jail in Walsenburg



New Listings

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

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

National Register of Historic Places

Animas Canon Toll Road

Between Durango and Silverton in the San Juan National Forest

Farmers State Bank of Cope

Cope

Natchrieb-Kelly Ranch

Buena Vista vicinity

Smith-Friskey Ranch

Buena Vista vicinity

Park County Historic Cemeteries, Multiple Property Documentation Form

- Cleora Cemetery, Salida vicinity
- Como Cemetery, Como vicinity

Colorado’s Mid-Century Schools, 1945–1970, Multiple Property Documentation Form

- Jamaica Primary School, Aurora
- S. A. Wilson Elementary School, Colorado Springs

Our Lady of Mount Carmel Church

Denver

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



neighborhood. Its twin towers dominate a neighborhood that increasingly faces intense development pressure.

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

Roselawn Cemetery

Pueblo

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



State Register of Historic Properties

Lon and Tillie Filoon House

Lamar

First Creek Ski Cabin

Winter Park vicinity



Answers on page 30

Do you know this building?

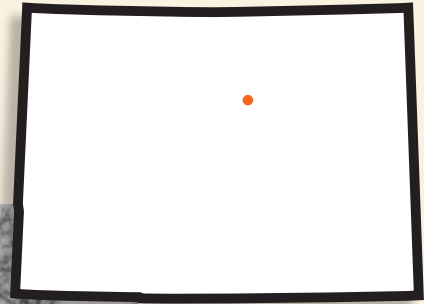
- | | | |
|-----------------|-----------------------|-------------------------------|
| 1. Where is it? | 2. When was it built? | 3. What was its original use? |
| a) Denver | a) 1868 | a) Architect’s office/home |
| b) Eaton | b) 1889 | b) Attorney’s office/home |
| c) Gunnison | c) 1901 | c) Field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

Do you know this building?

Continued from page 29

BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

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



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

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

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

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

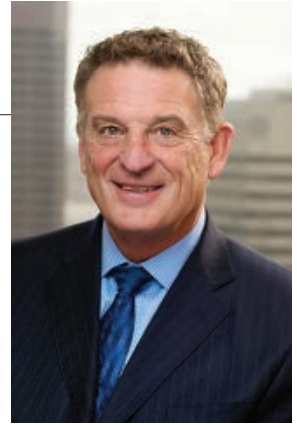
The State Register of Historic Properties listed the property in 1993, and the State Historical Fund has since awarded over \$230,000 in grants for interior and exterior restorations.

Good to Know

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

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

History Colorado and Boettcher Foundation Honor Tim Schultz with New Gallery



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

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

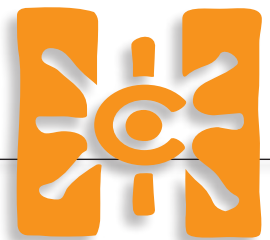
Other highlights of Tim’s tenure:

- More than 3,600 capital grants awarded, totaling more than \$213 million
- Endowment growth from \$171 million to more than \$275 million
- The Boettcher Scholarship program, which evolved from a simple tuition payment to include lifelong programming and leadership development
- Webb-Waring Biomedical Research Awards established to fund biomedical research at Colorado institutions
- Boettcher Teacher Residency training program founded
- Accreditation and funding program launched for early childhood education centers

- Space to Create Colorado, a partnership with the Colorado Office of Economic Development, Colorado Department of Local Affairs, Artspace, and History Colorado to build arts-focused affordable housing and community space in rural communities

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

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



History Colorado Corporate and Foundation Partners

- | | | |
|--|--|---|
| AARP | Colorado State University | Lloyd & Eleanor King Foundation |
| Abarca Family Foundation | Colorado Yurt Company | Packard Foundation Fund for Pueblo |
| Alpine Bank | CSAC: Community Service Advisory Commission—a Pueblo County and City of Pueblo Partnership | Southern Ute Indian Tribe |
| Altrusa International Foundation of Montrose | Daughters of the American Revolution | Sturm Family Foundation |
| Anschutz Family Foundation | Dazbog Coffee | Team Evergreen Bicycle Club |
| The Anschutz Foundation | The Denver Foundation | Trinchera and Tercio Foundation |
| Arts in Society | El Pomar Foundation | Trinchera Blanca Foundation |
| Boettcher Foundation | Gates Family Foundation | Ute Mountain Ute Tribe |
| The Charles M. and Faye G. Schayer Charitable Foundation | Harmes C. Fishback Foundation Trust | Walter S. Rosenberry III Charitable Trust |
| Coca-Cola Refreshments | Holland & Hart, LLP | WE4Smith Foundation |
| Colorado Creative Industries | KM Concessions, Inc. | Western Colorado Community Foundation/ Dave and Mary Wood Foundation |
| Colorado Garden Foundation | | |



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

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

Q: *What are historic preservation tax credits?*

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

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

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

Q: *Who is eligible for tax credits?*

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

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

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

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

A streetscape in 1920s Leadville, Colorado. 20005369



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 Cheyenne Johnson at 303/866-4845 or Cheyenne.Johnson@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*

Winter in the City



30 JANUARY Tue
through
2 FEBRUARY Fri

RSVP by December 15

When winter's white reaches our doors, many of us head for the mountains. But how about enjoying the delights of the season right here in town? Warm up and relax with tasty meals and delicious libations to soothe the soul. It's Winter in the City, with overnights at some of Denver's finest hotels—like the Brown Palace. If you've ever wanted to check out these historic edifices in your own city, now's your chance! In between our dream-filled nights will be days of happy diversions with fantastic tours and more. Don't run away from winter. Let's embrace it together, right here in town.

Includes three nights' lodging at the Brown Palace, Oxford Hotel and Hotel Teatro, valet parking, bus transportation, guides, entrance fees, two drinks and four meals, including stops at the Broker Restaurant, Palace Arms and Ellyngton's.
303/866-2394

\$1,200 / Members \$1,125 / Single supplement \$350