

C O L O R A D O

Heritage

The Magazine of History Colorado

Fall 2018



Written on the Land

Showcases Ute
Stories, Voices,
and Artifacts

May Bonfils Stanton's Belmar
Mansion Housed Wealth
and Philanthropy

The Pueblo Union Depot Still
Keeps Time for a Storied City

Borderlands Artists Take Center Stage
in *Without Borders* Exhibit

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ON THE COVER


On December 8, the History Colorado Center opens *Written on the Land: Ute Voices, Ute History*, an exhibition created with guidance from more than 30 tribal representatives. On view will be more than 200 artifacts from History Colorado's world-class collection, including Ute beadwork, clothing, basketry, and contemporary craft. See pages 2 and 4–5. Pictured here: *Ah-ne-pitch, Tomas-cita, and Ma-rez; Rose and Hopkins Studio, Denver, 1896–99. 10033124*

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

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

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THE COLORADO BOOK REVIEW

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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.



83.495.2.81

In this photo probably taken by George Harvey, Jr., Colorado Mountain Club members Max Giesecke (left) and George C. Barnard climb toward the summit of Mount Richthofen on July 1, 1914. Rising to an elevation of just under 13,000 feet, the peak is on the western border of Rocky Mountain National Park.

Formed just two years earlier with twenty-five charter members, the Colorado Mountain Club led hikes and climbs around Colorado, advocated for wilderness preservation, and lobbied for the creation of Rocky Mountain National Park. Harvey was active with the club's Outing Committee and probably took this image on a scouting trip. He also served on the club's board from 1913 to 1922, as vice president in 1920, and as president in 1921 and '22.



To order a scan or print, or to see more of George Harvey, Jr.'s albums (Ph.00094), visit the History Colorado Online Collection at h-co.org/collections or stop in to the Hart Research Library at History Colorado.

Opening December 8!
History Colorado Center

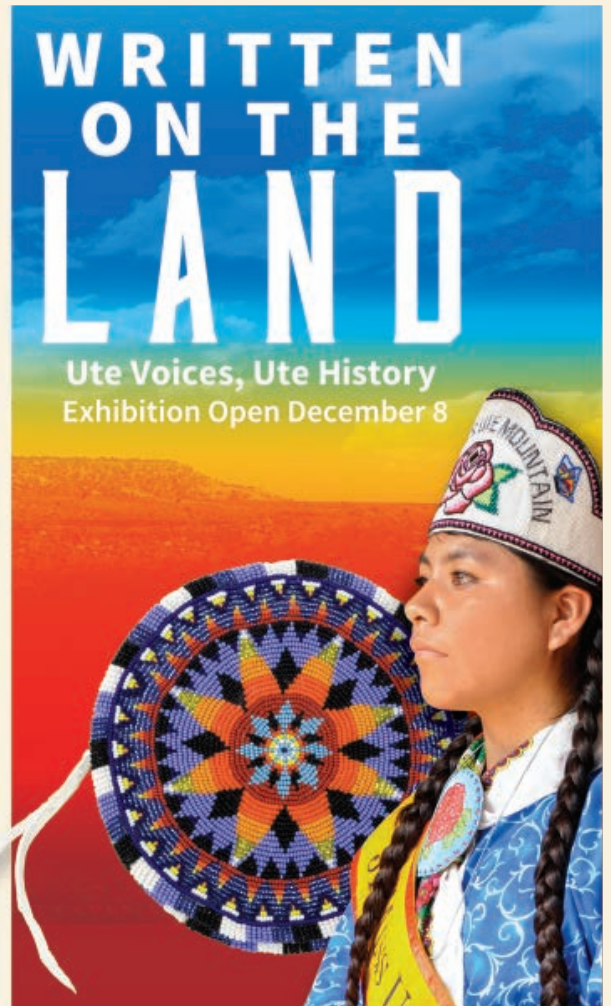
Written on the Land: Ute Voices, Ute History

Hear the story of Colorado's longest continuous residents, told in their own voices. *Written on the Land* features more than 150 artifacts from History Colorado's world-class collection, including Ute beadwork, clothing, basketry, and contemporary craft. See colorful beadwork that adorned dresses, moccasins, bags, and jewelry, along with the willow baskets, stone tools, and wooden saddles historic Ute people used as they moved through the Rocky Mountains with the seasons. Hear elders tell the traditional story of the Bear Dance and see beaded gloves, fringed shawls, and carved instruments used in the Bear Dance today.

Written on the Land is told from the perspectives and in the voices of today's Ute people. The Southern Ute Indian Tribe, Ute Mountain Ute Tribe, and Ute Indian Tribe of the Uintah and Ouray Reservation provided insights every step of the way to bring this exhibit to the public.

Help us keep their stories alive by contributing to our crowdfunding campaign! Give before November 13 and your donation will be **DOUBLED** thanks to a matching challenge by The Abarca Family Foundation. Learn more about the exhibit at h-co.org/writtenontheland and give at h-co.org/utevoices.

Written on the Land is generously supported by Walter C. and Jaynn M. Emery and Family and the National Science Foundation.



MISSION

*History Colorado
 creates a better
 future for
 Colorado by
 inspiring wonder
 in our past.*

OUR SITES

History Colorado Center

1200 Broadway, Denver
 303/HISTORY, HistoryColoradoCenter.org

**Center for Colorado Women's History
 at the Byers-Evans House Museum**

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

El Pueblo History Museum

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
 Open: March 1 to October 31.

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
 Open: May 18 to October 8, or by appointment.

Pike's Stockade

Six miles east of La Jara, near Sanford,
 just off Highway 136
 Closed for the season.

Trinidad History Museum

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

Ute Indian Museum

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



To our valued History Colorado member and *Colorado Heritage* reader

Over the past three years, we have been deeply entrenched in a mission to grow and strengthen History Colorado. Our world, country, and state are rapidly changing, and it's vital that our organization be a catalyst for progress. We have a fantastic opportunity to learn from our past—using Colorado's unique history—to inform the way we view the world today, and to empower a broader audience to become actively engaged in shaping the future.

At History Colorado we strive to be a place of belonging for all Coloradans and to serve as a platform for community connection. Our commitment to telling Colorado's stories in authentic and engaging ways is represented through the opening of the Center for Colorado Women's History at the Byers-Evans House Museum in Denver and the expanded Ute Indian Museum in Montrose, and exhibitions including *Backstory: Western American Art in Context*, *Borderlands of Southern Colorado*, *El Movimiento: The Chicano Movement in Colorado*, *Play Ball! A Celebration of America's Game*, and *Zoom In: The Centennial State in 100 Objects*.

We are deeply committed to Colorado's diverse communities and award grants of close to \$8 million a year to historic preservation projects throughout the state to help organizations and communities preserve their heritage. Through our new engagement programs such as We Are Colorado we are including more voices, perspectives, and experiences as part of the stories we share.

History Colorado is on an exciting trajectory. This summer we announced the appointment of Dr. Tom Noel (University of Colorado Denver) as the new state historian and created Colorado's first State Historian's Council. The council's other members are Dr. Nicki Gonzales (Regis University), Dr. Jared Orsi (Colorado State University), Dr. Duane Vandebusch (Western State Colorado University), and Dr. William Wei (University of Colorado Boulder). These respected historians will collaborate with History Colorado to carry the narratives of the state to the forefront.

In September we expanded our board of directors from nine to thirteen members to increase its diversity in experience and statewide representation. The new members—Dr. Donna Lynne, Ellen S. Roberts, Stephen F. Sturm, and Dr. Albert C. Yates—will significantly contribute to the capacity of the board to support History Colorado's next phase of growth and innovation.

We are proud to announce another important addition, Daniel L. Ritchie, chancellor emeritus of the University of Denver, who will lead History Colorado's Strategic Planning Advisory Committee. In this role, Mr. Ritchie will head a committee that will work with the board and leadership to develop a five-year strategic plan for History Colorado and its statewide museums, education programs, collections, and significant archaeological and preservation services.

Mr. Ritchie is a transformational leader, as evidenced in his work with the University of Denver, Denver Center for the Performing Arts, UCHealth, and so many other organizations. We are fortunate he chooses to bring his considerable insight and experience to History Colorado at this significant moment in the history of our 140-year-old institution.

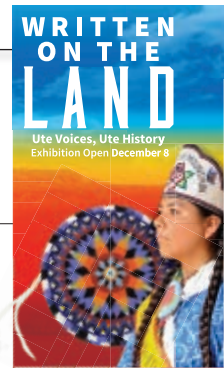
As we transition to the next phase of our growth, we are optimistic and extremely excited by the opportunities these new partnerships will present to History Colorado, and I hope you will share in my enthusiasm.

As a member of History Colorado your trust and support are so important to our ability to serve our state, and we could not do it without you.

Thank you,

Steve W. Turner, Executive Director





Spotlight On . . . Ute Cradleboards

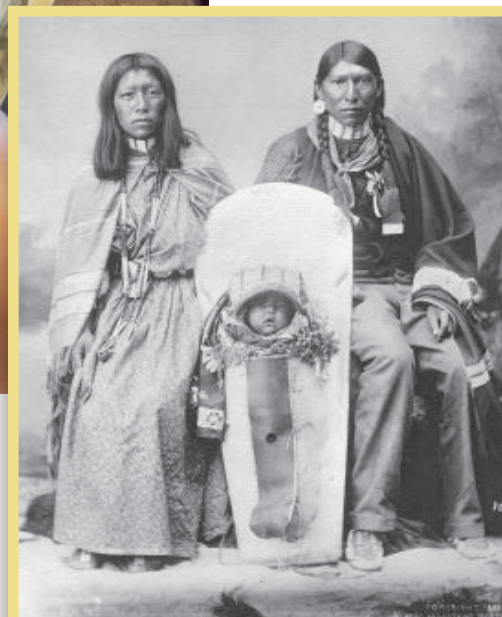
BY SHEILA GOFF, NATIVE AMERICAN GRAVES PROTECTION AND REPATRIATION ACT LIAISON, CURATOR OF ARCHAEOLOGY

*The exhibit **Written on the Land: Ute Voices, Ute History** will enable us to share Ute history and contemporary life through text, images, videos, interactives, and artifacts—the latter from History Colorado’s comprehensive Ute artifact collection and generous loans of contemporary items from the tribes. One of the most interesting Ute artifact types is the cradleboard; Ute people used cradleboards historically, and many still use them today. And, while many native people have used cradleboards, Ute cradleboards are distinctive for their basketry, tanned hides, and beadwork.*



We’ve learned from publications and consultation that, most often, grandmothers or older female relatives make cradleboards after the baby’s birth. Crafted with love and care, cradleboards keep babies safe while allowing mothers to easily transport them. Tribal cultural advisors explained to us that cradleboards also let babies better see what’s happening around them and have good eye contact with people speaking to them.

The most common type of cradleboard, predominant by the 1870s, was made with a wooden board cut into an oval that was broader at the top than at the bottom, which was squared off. People made the earliest of willow, preferring Ponderosa pine later on. This type of cradleboard supported the child’s head and, although



Ah-ne-pitch, Tomas-cita, and Ma-rez, photographed by the Rose and Hopkins Studio in Denver, 1896–99. 10033124

Waynoka Whiteskunk with her son Koda Whiteskunk in a modern cradleboard, Ute Mountain Ute Tribe, Towaoc, Colorado, 2016. Photo by Shannon Voirol.

heavy, could be transported more easily on a horse. The board was covered with brain-tanned buckskin (Ute women were known for their hide-tanning skills), and the top of the board's back had fringe.

The mother placed the baby in a pouch attached to the front of the board. She secured the baby by lacing up the front and fastening a buckskin band across the baby's chest. That band, the upper part of the board, and sometimes the pouch were surfaces that skilled Ute beadworkers could decorate. Often a mother suspended buttons, bells, or other small objects at the top edge of the pouch to entertain the baby.

freeing her hands for gathering plants or performing any other tasks. She could lean the cradleboard against a tree or suspend it from low branches using the straps. She could soothe the baby by rocking the cradleboard gently back and forth.

In an earlier, simpler version, instead of using a board the maker bent willow into an oval frame, with the top wider than the bottom. She attached slats to the top and bottom of the frame and placed it inside a buckskin cover. Often, one end of the cover was longer, so it could be folded up and secured into a pouch where the baby could be placed. The early cradleboards also had sunshades made of willow or snowberry.

Many mothers still use cradleboards—some made traditionally, others incorporating newer materials such as cotton fabric. In both cases, they're still made with great love and reverence. In Cortez, Colorado, near the Ute Mountain Ute Reservation, you can buy the wooden board for the base of a cradleboard at the local hardware store.

In another interesting variation, Ute women often made smaller versions of cradleboards. They gave them to young girls to use as toys and, more importantly, to use as teaching tools so girls could start learning how to care for babies. These cradleboards had all the elements of their full-sized counterparts: beadwork, willow sunbonnets, and dangling treasures. As seen by examples on view in *Written on the Land*, they're also

every bit as beautiful.



Toy cradleboard, 1890.
Thomas M. McKee Collection.
E.1894.162



Boy's cradleboard,
1875-1890. Thomas M.
McKee Collection. E.1894.81

The buckskin on a boy's cradleboard is traditionally white, while a girl's is yellow—colors created by mixing clay and water, sometimes after smoking the clay. Brain tanning also created white buckskin. A boy's cradleboard might have a hole in the front of the pouch, as seen in the one shown here, which is also on view in the exhibit.

You can see basketry skills in the sunshades attached to the top of cradleboards. Ute people traditionally made sunshades of twined willow—something that sets Ute cradleboards apart from those made by other tribes. A kerchief might provide even more protection for the baby. Other times, the sunshade was made of whatever material was available, even shaped window screen. Beadwork often adorned the edge of the sunshade.

A mother placed loops and a strap across the back of the cradleboard so she could wear it over her shoulders—

The History Colorado Center opens *Written on the Land: Ute Voices, Ute History* on December 8, 2018. The exhibit has been developed with shared curatorial authority in collaboration with the Southern Ute Indian Tribe and the Ute Mountain Ute Tribe, Colorado, and the Ute Indian Tribe of the Uintah and Ouray Reservation, Utah.

Help us keep these stories alive by contributing to our crowdfunding campaign! Give before November 13 and your donation will be doubled thanks to a matching challenge by The Abarca Family Foundation. Learn more about the exhibit at h-co.org/writtenontheland and give at h-co.org/utevoices.

From the Hart . . .

Martin Bischoff Writes Home from the War

Compiled by the staff of the Hart Research Library at History Colorado

Among the many pieces of correspondence available to researchers at the Hart Library are the letters of Martin Bischoff (Mss. 01509), who wrote home to his family from England during World War II. Here, Martin—somewhat casually—tells his family of a disaster in the English Channel that would earn him the Purple Heart. See more, including this letter in full, a follow-up letter, and additional photos, at h-co.org/Bischoff.

May 12, 1944

Dear Mom, Dad, and Betty,
 From your letters it seems that Denver is bursting into bloom, and the park must be quite a sight as everything turns green, and the flowers add a touch of color. Here the weather has been quite decent, and living conditions are once again bearable. . . .

As the War Department sometimes sends untimely telegrams, perhaps it will be best if I tell you about a little deal I was in on. The expression “going through Hell and high water” never had a literal meaning for me before, but now all that remains is to take a trip through Hell. One day awhile back the Jerries closed their eyes and got lucky with their guns. As a result our crew found it necessary to seek the security of the Channel. We all bailed out, and after about 45 minutes in a dinghy, I was picked up by a boat. I took advantage of the situation to get a good stiff drink of rum, and the only lasting effects I have is a colorful story to tell your grandchildren. . . .

Sorry that I can’t tell you where I am, but no matter what the others have written home, such information is definitely a military secret, and I don’t feel right about taking advantage of my position as my own censor. There is no way of telling when the information might get into wrong hands. . . .

One of these British radio programs is on, and is it corny. All of their programs sound like a revival of the gay nineties. . . . [T]hey think all Americans are either crazy, immensely wealthy, former gangsters, or a combination of all three.

This is all the news for now. Seriously, I am very well, and back working hard. Very confidentially, a dinghy makes the best place of worship I have ever been in.

So long for a while.

Love,
 Mart

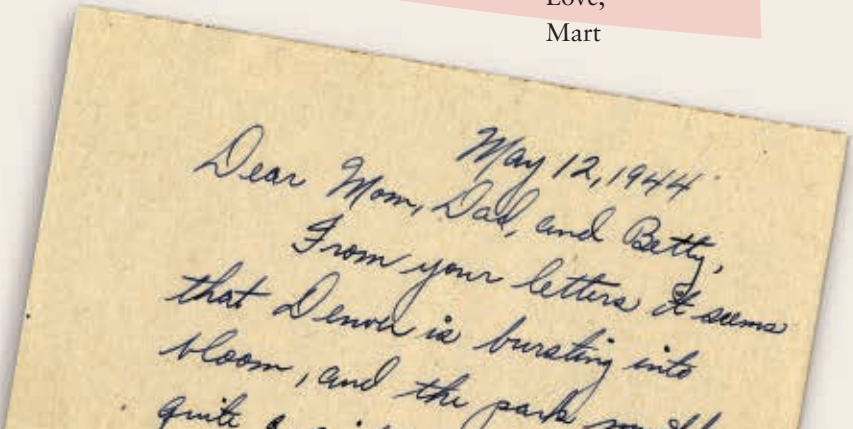


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The Hart Research Library is free and open to the public Wednesday–Saturday, 10 am–3 pm. The library provides access to our unparalleled collection of archives, artifacts, and photographs documenting Colorado’s history. Our website—HistoryColorado.org/library—includes links to our online catalogs and services. Email our librarians at cosearch@state.co.us with questions or to request research assistance.



30003819

Zooming in on

The Centennial State in ZOOM IN 100 Objects

BY JULIE PETERSON
PUBLIC HISTORIAN AND EXHIBIT DEVELOPER

In Colorado Heritage, we're looking at a few of the 100 stories in the newest core exhibit at the History Colorado Center. Presented by Colorado State University, Zoom In is on view now and free with admission.

Many have proclaimed 2018 the “year of the woman” in American politics, with female candidates scooping up nominations and offices. But in Colorado, it could be said that the true year of the woman was 1893, when the state was the nation’s first to give women the right to vote through popular referendum.

In 1870, Territorial Governor Edward McCook appealed to legislators to give women equal voting rights. Lawmakers refused, citing women’s lack of desire to vote and fears that they’d threaten men’s political power. When Colorado became a state in 1876, the constitution included limited voting rights for women—they could only participate in school district elections. The constitution also included a provision that the question of full suffrage would be put to the people, but that referendum failed in 1877.

By the time the election of 1893 rolled around, national pro-suffrage groups like the Women’s Christian Temperance Union were more established in Colorado. And, the Populist party led the state, with a platform that included suffrage. Politicians and others vocally supported the cause, and newspapers around the state endorsed votes for women. Baby Doe Tabor provided rooms at the Tabor Grand Opera House for campaign headquarters. Minnie J. Reynolds, a *Rocky Mountain*

News reporter and founder of the Denver Woman’s Press Club, spread the campaign’s message. Disproving legislators’ earlier claim that women didn’t want to vote, they turned out in droves for the 1893 school district elections, choosing Ione T. Hanna to serve on Denver’s school board.

Sensing a turning tide, Governor Davis H. Waite passed the question to the people of Colorado, signing a bill in April 1893 that called for a referendum on women’s suffrage that November. The day after the election, it was clear that Colorado women had won the right to vote. Suffragists celebrated, publishing a note in *The Denver Republican*: “We thank the men of Colorado who showed to the world yesterday that they were neither afraid nor ashamed to give their women equal rights with themselves.”

Voters in 1894, the first election in which women could vote, elected three women—Carrie Holly, Francis Klock, and Clara Cressingham—to the state legislature.

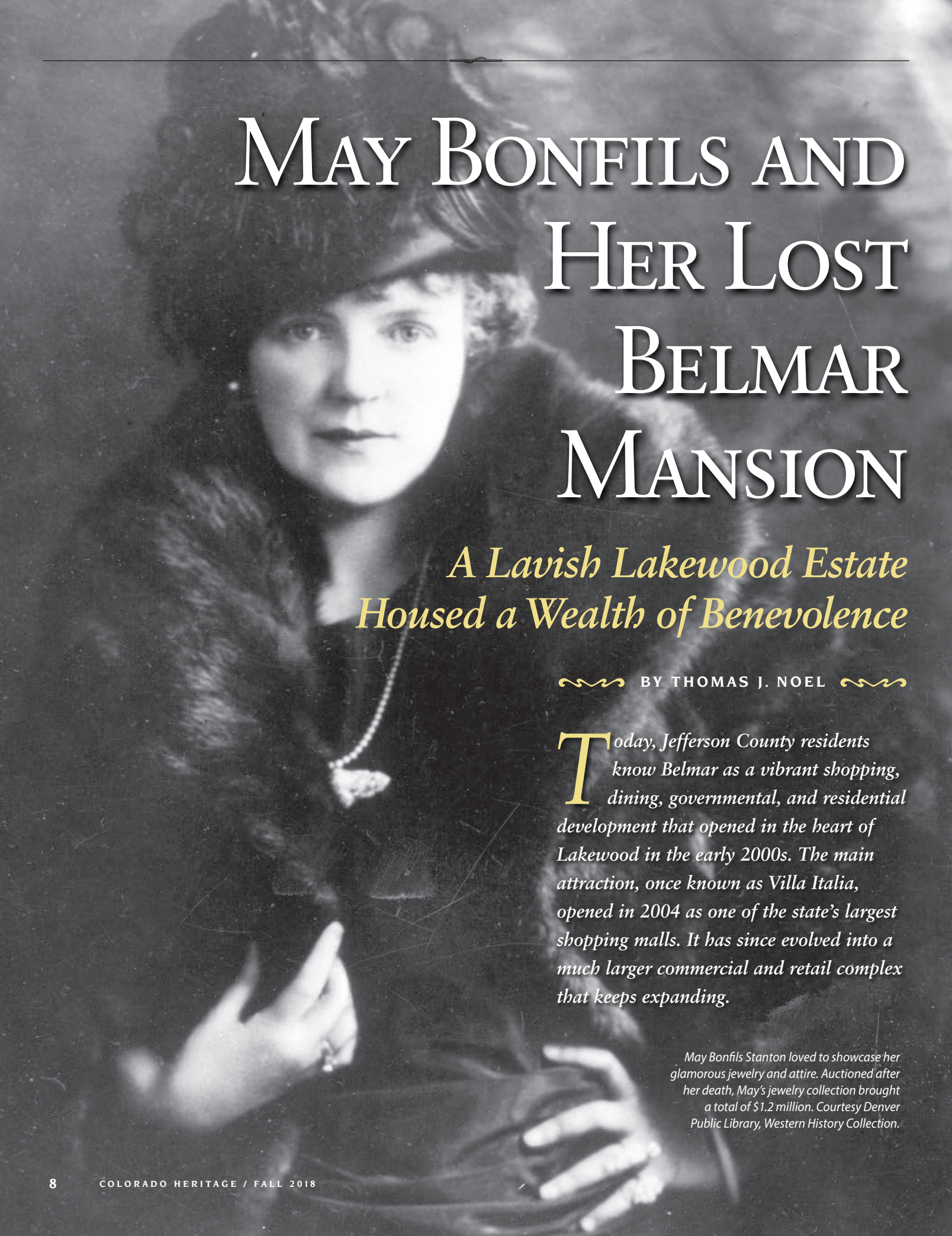
The ballot box on display in *Zoom In* was used in that year’s election. This unassuming wooden box with a slender tube of glass in its center speaks to a momentous time in Colorado history.

For more about Zoom In: The Centennial State in 100 Objects, go to HistoryColorado.org.

Minnie J. Reynolds in 1898. Reynolds lobbied for suffrage via the pages of the Rocky Mountain News. 10030253



Ballot box and case for El Paso County Precinct 94, Colorado Springs, 1884. Gift of Niles L. Dingman, H.7300.1. On view in Zoom In.



MAY BONFILS AND HER LOST BELMAR MANSION

*A Lavish Lakewood Estate
Housed a Wealth of Benevolence*

BY THOMAS J. NOEL

Today, Jefferson County residents know Belmar as a vibrant shopping, dining, governmental, and residential development that opened in the heart of Lakewood in the early 2000s. The main attraction, once known as Villa Italia, opened in 2004 as one of the state's largest shopping malls. It has since evolved into a much larger commercial and retail complex that keeps expanding.

May Bonfils Stanton loved to showcase her glamorous jewelry and attire. Auctioned after her death, May's jewelry collection brought a total of \$1.2 million. Courtesy Denver Public Library, Western History Collection.

What shoppers, residents, and visitors may not know is that the name “Belmar” comes from the extraordinary estate built there by May Bonfils, daughter of Frederick Bonfils. The Bonfils name—both famous and infamous—conjures not only Colorado’s most successful and feared newspaper tycoon but also his two feuding daughters, May and Helen, striving to improve and culturally enrich the lives of Coloradans.

Denver would never be the same after Frederick Gilmer Bonfils and his partner, Harry Heye Tammen, captivated and enthralled readers with big headlines, red ink, photographs, and sensational stories in *The Denver Post*. Fred Bonfils took an early interest in the neighboring town of Lakewood, where his daughter May would one day build her Belmar Mansion.

Born in 1883 in Troy, New York, May grew up in the Bonfils family’s Denver mansion at East Tenth Avenue and Humboldt Street. She attended St. Mary’s Academy, the most prestigious Catholic school in Colorado. There May earned a gold medal for her piano playing in 1899, encouraging her lifelong interest. Next came the elite Wolcott School for Girls in a building still standing at East Fourteenth Avenue and Marion Street. The school’s motto, “Noblesse Oblige,” May would take to heart. That French phrase stated that the well-heeled had an obligation to care for those less fortunate.

May’s affinity for humanitarian work was delayed if not thwarted by her decision to marry without her father’s permission. May hastily settled on a twenty-three-year-old Clyde V. Berryman, a sheet music and piano salesman with

Wells Music. The couple eloped to Golden, where they married in a civil ceremony in 1904. Fred Bonfils exploded. May had wedded against his wishes, choosing someone he perceived as a poor nobody and marrying outside the Church. After May’s marriage to Clyde, it was Helen who became “Papa’s Girl.” Helen later admitted that she too secretly dated against her father’s wishes but always had her dates pick her up at May’s house. Fleeing her father’s wrath, May and Clyde Berryman moved to Omaha, then to Kansas City, then to Wichita, then to Los Angeles and Oakland, with Clyde trying to find work in music stores. While her father kept his distance, May’s mother, Belle, visited her as often as possible and sent money regularly. The Berrymans did not return to Denver until 1916 when they moved into a house Fred bought for them at 1129 Lafayette Street.

Fred Bonfils died in 1933, leaving the largest estate said to be probated in Colorado up to that time: \$14,300,326 (about \$269 million in 2018 figures). Upon the reading of his will, May found herself largely written out, leaving her a measly \$12,000 a year. The will did stipulate that if May divorced Berryman her annuity would more than double. May went to court, where her lawyer argued that Bonfils’ will encouraged divorce and discouraged good morals. The court agreed, awarding May the same \$25,000 annuity as Helen received. Frederick’s widow, Belle Bonfils, died two



May’s father, Frederick Bonfils, transformed The Denver Post into the lucrative “Voice of the Rocky Mountain Empire.” He provoked criticism with his lurid journalism and promotional shenanigans, ranging from this baby elephant “endorsing” the paper to Harry Houdini scaling the Post building’s façade. Courtesy Denver Public Library, Western History Collection.



Stout, elegant Belmar entry gates guarded the privacy of reclusive May Bonfils. Courtesy Lakewood Heritage Center.

years after her husband. Her \$10.5 million estate went primarily to Helen, again shortchanging May. Worse, May's small share was set up as a trust fund to pay her the income. Even more insulting, Helen was to administer May's trust.

May had her lawyer, Edgar McComb, contest the will. He charged that Belle had been unsound in mind and under Helen's influence. In a court appearance that saw the two sisters angrily shout at each other, the court upheld May's right to share evenly in her mother's estate. Helen, however, retained control of *The Denver Post*, where she insisted her sister was never to be mentioned. May, in return, made snide remarks about Helen's theater career to other news sources.

Though they were the opposite of charitable to each other, Helen and May's good works would make the Bonfils name synonymous with benevolence. Helen set up the Helen G. Bonfils Foundation with her share, which benefitted worthwhile causes from the arts to education to healthcare. May funded the Bonfils Library–Auditorium at Loretto Heights College, a Catholic college for women in southwest Denver,

and set up the May Bonfils Clinic of Ophthalmology at the University of Colorado Medical Center. She provided the mosaic murals, Stations of the Cross, statues, and reredos decorating the Catholic chapel of the United States Air Force Academy Cadet Chapel in Colorado Springs. She paid for an elegant 1934 monastery and prayer garden with a bronze statue of St. Francis of Assisi for the Franciscan Fathers who staffed St. Elizabeth's Church in the Auraria neighborhood. Her instructions that the Franciscans spend on "the sick and needy" led to a free lunch line at the rear of St. Elizabeth's Church—a program that operates to this day.

May oversaw these charitable works from her Belmar Mansion, which boasted twenty rooms including a walnut-paneled dining room, an art salon, and a small chapel off the foyer. May commissioned Jules Jacques Benois Benedict, Colorado's most flamboyant architect, to design her dream house. Benedict trained at the Ecole de Beaux-Arts in Paris in the classical and Renaissance



The Belmar Mansion entryway. Courtesy Lakewood Heritage Center.

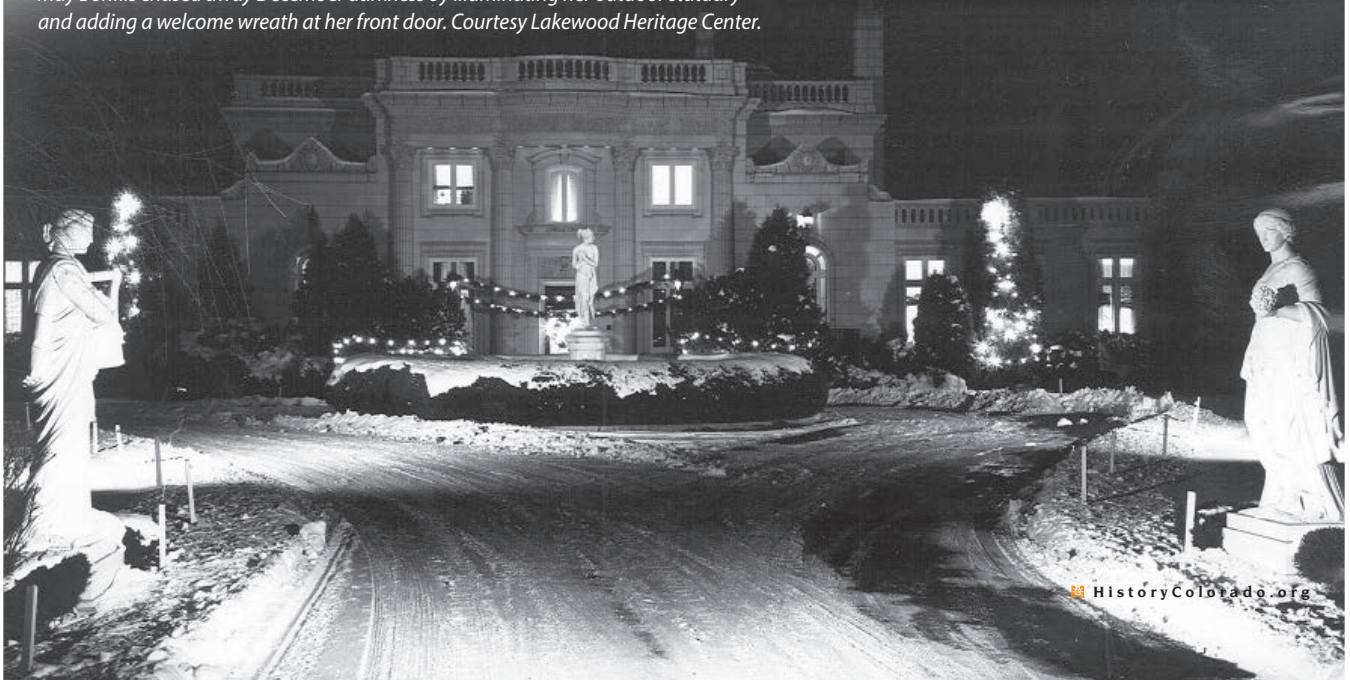
traditions. Benedict said he designed Belmar “in the fashion of” the Petit Trianon with an exterior of “marbleized terra cotta.” Construction began in 1936 and was completed in 1937. At the end of a long, tree-lined drive, the residence reigned, guarded by an elaborate wrought-iron entry gate and fence. Metal shields on either side of the gate flaunted the word *Belmar*. The gate posts were topped by statues of Pan playing his pipe. Inside the gates, visitors were greeted at the entry by a statue of Venus by the famed Italian sculptor Antonio Canova. The letter *B*, reminiscent of the *B* Napoleon Bonaparte used to rebrand Versailles as his own, highlighted a scroll over the main door. Glazed white terra cotta sheathed the gate posts, the eight-foot wall surrounding the property, the boathouse on Kountze Lake, and the mansion itself.

The library contained not only books and art but also replicas of famous statues May had seen in her European travels. Belmar had statues galore—atop the entry gates, in the mansion, and sprinkled around the grounds. The library harbored a giant table and cabinet said to be originals from Versailles. A Hans

The only surviving structure on the Belmar Mansion grounds is this boathouse made of the same marblelike terra cotta as the mansion. Courtesy of the author.



May Bonfils chased away December darkness by illuminating her outdoor statuary and adding a welcome wreath at her front door. Courtesy Lakewood Heritage Center.



Holbein portrait of Queen Elizabeth I and works by Picasso, Corot, Correggio, Dufy, Holbein, Modigliani, van Dyck, and other art celebrities adorned the walls.

On the west elevation a solarium overlooked a three-tiered fountain with three crouching lions at its base. In 1953, May contracted with V. W. Gasparri of New York to purchase the \$18,895 fountain of Italian biancho chiaro marble. Beyond the fountain, Belmar overlooked Kountze Lake and a then undeveloped natural landscape with a Rocky Mountain backdrop. May slept in a bed once owned by Marie Antoinette, sat in a crested chair that had supported Queen Victoria, and tickled a piano played by Frédéric Chopin.

The rooms of Belmar overflowed with European antiques. To house all of her growing collection, May in 1941 hired Colorado's leading architect, Burnham Hoyt, to design a \$36,000 art gallery addition to Belmar. Honoring her great grandfather's service in the armies of Napoleon, May prided herself on a Chippendale case containing the original silk gauntlet that Napoleon had worn when he was crowned emperor of France.

In 1943, May's marriage to Clyde Berryman—with whom she had been separated for ten years—ended in a Reno divorce. Several years later, her friendship with interior designer Ed Stanton blossomed. While working for the Central City Opera House Association, Ed met one of

the opera's major financial donors, May Bonfils. May took a liking to this polite, most helpful young man. "He was charming, very friendly, a ruggedly handsome John Wayne type," according to his barber, Jerry Middleton.

May's possessions needed constant care and managing, and she tired of overseeing this all on her own. Though he was many years younger, she knew Ed would make a fine manager of her property and collections. One day May proposed: "If you marry me and enable me to live at Belmar, I'll give you a million dollars. I want you to take care of me for the rest of my life. But you can't just live with me; we have to be married." As she had no children or major heirs, she wanted Stanton to handle her estate and see that it went to a worthy cause after she was gone.

They planned a wedding at Presentation of Our Lady Catholic Church in southwest Denver, but Church officials discovered that May's first husband was still alive and revoked the Church's approval. So May, age 73, married Ed, age 46, at Belmar Mansion quietly on April 28, 1956, with District Judge Robert H. McWilliams officiating. Only May's nurse and Ed's brother, Robert, attended.

Happy in her union with Ed, May kept mostly to her estate. Neighbors rarely saw her except for her frequent visits to the now-gone Lewis Drug Store at 8490 West Colfax, where she, her chauffeur, and her poodle would arrive in her



May filled the Belmar Mansion's rooms with the European art and antiques she gathered in her many travels. The living room (above) is where she and Ed Stanton kept the piano once played by Frédéric Chopin himself. Photos courtesy Lakewood Heritage Center.



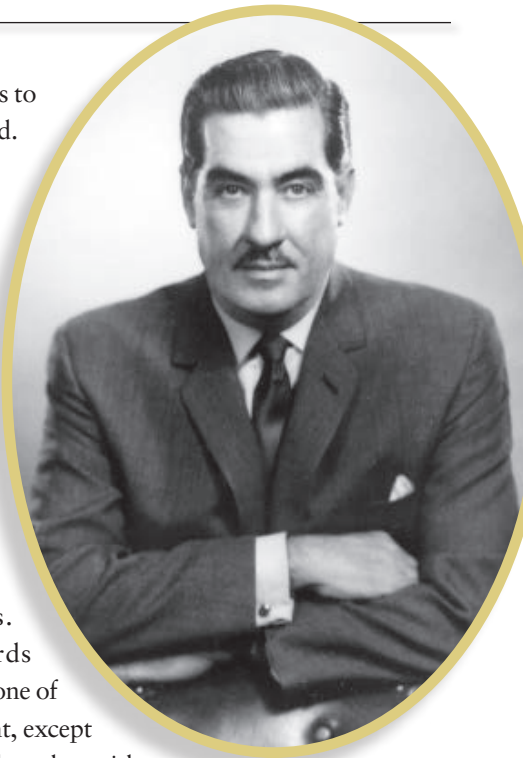
Rolls Royce. She always ordered a cherry limeade for herself and an ice cream cone for her dog. The soda jerk and locals must have gaped at the befurred and bejeweled grand dame. For these excursions, May dressed to the hilt in clothing designed exclusively for her by the famous Sorelle Fontana fashion house in Rome. She also sporadically opened the beautifully landscaped grounds and gardens to visitors. In the summers, Brownie Girl Scouts, for whom she provided a ten-acre day camp site on the east side of Wadsworth Boulevard, frolicked around the yard.

May's vision for Belmar went beyond the statues and furniture; she wanted an oasis. That vision not only included her collections but also wildlife. To protect wildlife on Kountze Lake and the rest of her property, May had Colorado officials approve it as "State Licensed Preserve No. 557," where "hunting, fishing or trespassing for any purpose" were forbidden. She was protecting a herd of thirty mule deer and preening peacocks. May also bought swans to patrol Kountze Lake, along with wild ducks. After acquiring a permit for the purchase of migratory waterfowl in 1949, she brought from Canada some handsome black and white geese that flew in marvelous formations—thus introducing to Denver a species that would become far less rare and exotic.

The grounds were patrolled by armed security guards, who evicted (among others) Clyde Berryman—the former

husband whose attempts to visit were not appreciated. Neighborhood youngsters also found the mansion irresistible. Katy Lewis, curator of the Lakewood Heritage Center, collects Belmar stories, including a confession from one old-timer that he and his friends used to break into the Belmar gardens to steal watermelons. Although armed guards patrolled the grounds, none of his group ever got caught, except for the time they brought a dog with them and he made too much noise. Still, they remained unreformed. They did not bring the dog again but they did keep going and always escaped unscathed—and with the watermelons.

Belmar's vast grounds also housed the Belmar Farms, where May raised prizewinning Suffolk sheep as well as black Angus cattle, milk cows, and chickens. She kept meticulous records of how many eggs, chickens, and sheep were sold. On outlying fields, she raised oats and barley. May entered some of her finest livestock in the Colorado State Fair. Her sheep won prizes but never earned mention in *The Denver Post*—the result of her long-standing feud with her sister, Helen.



Above: Charles Edwin "Ed" Stanton met May Bonfils in Central City and soon became her right-hand man, then her husband. Courtesy Denver Public Library, Western History Collection.





The Belmar estate and Kountze Lake. May's backyard fountain is now at Speer Boulevard and Pennsylvania Street in Hungarian Freedom Park. Courtesy Lakewood Heritage Center.



Charles Edwin Stanton



May Bonfils raised cattle on what she liked to call her Belmar Farms. Courtesy Lakewood Heritage Center.

The Belmar Mansion also housed May's stunning jewelry collection. The centerpiece of that collection was the Idol's Eye. This 70.20-carat blue diamond, later surrounded by 35 carats of smaller diamonds in a dazzling necklace, was discovered around A.D. 1600 in the famous Golconda mines of India. Its name came from its early placement in the eye of an idol in a mosque in Benghazi, Libya. Later, Persian Prince Rahab lost it to Britain's East India Company. The diamond then disappeared for 300 years until resurfacing in 1906 in the possession of Ottoman Sultan Abdul Hamid of Turkey. Stolen from Hamid, the Idol's Eye disappeared again.

May bought the Idol's Eye in 1947 from Harry Winston, the celebrated New York City jeweler. Winston made trips to Belmar and helped her collect other world-famous diamonds, such as the Liberator—a 39.80-carat Venezuelan gem named in honor of Simón Bolívar, who spearheaded South America's liberation from Spain. From the Maharaja of Indore, May bought a celebrated diamond and emerald necklace. She collected a strand of ninety-five of the world's largest and most perfect pearls.

To have fun with her collection, on special occasions May had an armored car bring her most prized jewelry from a downtown bank vault. As dinner guests watched in awe, she draped the Idol's Eye over her poodle. As the diamond-bedecked dog scampered among the guests, May instructed the servants, "Don't let the dog out!" To match her expensive accessory tastes, May bought a Rolls Royce Silver Cloud in 1959. The \$20,000 car made headlines in *Cervi's Rocky Mountain Journal* when it was delivered to her door. The article marvels at the custom car with its air conditioning, inlaid polished walnut interior, built-in picnic trays, and other luxuries.

May Bonfils Stanton died at her Belmar home on March 12, 1962, with Ed by her side. Records show that Helen did not attend her sister's funeral. As May's custom mausoleum was under construction in Fairmount Cemetery, Helen allowed May to be only "temporarily" placed with her parents in their memorial crypt.

May's will left almost half of her estate, estimated in total at \$30 million, to her husband, Ed Stanton, who also received the mansion, its furnishings, and fifteen acres of the grounds. She left \$2,500 each to her nurse, watchman, and

Facing: Ed Stanton poses at Belmar's front gate in 1959 with a champion black Angus steer and May's new Rolls Royce Silver Cloud. Courtesy Lakewood Heritage Center.

ranch foreman and \$2,000 each to her cook and secretary as well as \$1,000 for the care of her dog and cat. Ed Stanton donated Belmar Mansion and ten acres of its grounds to the

Archdiocese of Denver in 1970 “for religious purposes only.” But the Archdiocese found both the mansion and the land a challenge to maintain. A spokesman for the Archdiocese

complained that “the mansion’s normal maintenance was \$1,000 a month and that a year’s effort to find appropriate use of the estate had been unsuccessful.” Stanton sold or leased much of the square-mile site east of Wadsworth Boulevard for Villa Italia Shopping Center and other retail uses. By donating land for Lakewood’s government center, a public library, and the Lakewood Heritage Center, he played a key role in reshaping Belmar into the governmental and retail center of Lakewood.

May’s world-class jewelry collection was auctioned off at the Parke-Bernet Galleries of New York City in 1962. The Idol’s Eye sold for \$375,000 to Harry Levinson, a Chicago jeweler, and is now in the Smithsonian. The vast art collection was auctioned off in 1971.

Honoring May’s legacy of philanthropy, Ed formed the Bonfils-Stanton Foundation. The money raised from auctioning May’s jewelry and art collections supported this foundation in its original efforts. In 1981, the foundation made its first grant—a donation of \$100 to the Park People, a nonprofit dedicated to maintaining and improving Denver’s often underfunded

public parks. This preliminary grant was followed by \$5,000 to help the Park People restore the Washington Park Boat-house, a beloved amenity that had fallen into disrepair.



*May Bonfils Stanton in her senior years, when she shunned photographers and refused to talk about her age.
Courtesy Denver Public Library, Western History Collection.*

In 1982 the Bonfils-Stanton Foundation made its first major gift: \$125,000 to the Denver Botanic Gardens to establish the May Bonfils-Stanton Memorial Rose Garden. A follow-up grant funded a lecture series at the botanic gardens, which continues today. Another early beneficiary was the Central City Opera, where May and Ed had met.

The questions remained of what was to become of Belmar Mansion. Stanton rejected the idea of a museum, saying a home should be for the living and a museum was for the dead. Others claimed May did not want any other woman sleeping in her home. The Archdiocese ultimately sold the property for \$350,000 to the Craddock Development Company of Colorado Springs. In 1971, the City of Lakewood issued Craddock a demolition permit for a two-story, 8,661-square-foot private residence with a two-car garage and a basement. The demolition made way for a \$3 million office park named “Irongate Executive Plaza” for Belmar’s surviving grand entry gate. What had once been one of Colorado’s most palatial estates became a generic office park. Before demolition in 1971, the statues and other fixtures, inside and out, were sold off. Sale of the mansion and grounds facilitated the construction of Lakewood Town Center, complete with its civic and cultural amenities, as well as Villa Italia Shopping Center.

Proceeds of these sales went to the Bonfils-Stanton Foundation to support its charitable mission throughout Colorado. The foundation awarded grants to a variety of Colorado nonprofits—from homeless shelters to healthcare. In 2012, the trustees voted to allocate all of its philanthropy toward Denver’s arts and cultural organizations—reflecting a desire to focus on a key need at a time when many other local funders had reduced their support for the arts. Meanwhile, the cultural sector was growing more essential to the vibrancy of the Denver community.

Today, the Belmar Mansion is remembered for its beauty and splendor but more importantly for the charitable works of its owner. May Bonfils Stanton was as peculiar as she was philanthropic. She found joy in living lavishly and generously, and her efforts, and those of her husband, set a course of generosity that thrives to this day.

For Further Reading

The author thanks the Bonfils-Stanton Foundation for their support of this essay, which is based on a much longer, forthcoming history of the foundation. Gary P. Steuer, president and CEO, initially proposed the project and has been most helpful as a guide and editor. Dorothy Horrell, the previous

CEO and executive director and now chancellor at the University of Colorado Denver, provided an interview and images. Monique Loseke, executive assistant, made us at home in the D&F Tower and provided advice and editing as well as opening up all materials. Caitlyn “Katy” Lewis, museum curator at the Lakewood Heritage Center, could not have been more welcoming and helpful. She gave us a grand tour of the many remnants of the Belmar Mansion and farms. Katy also provided many images, stories, and good ideas. Graduate student Evan West served as a research assistant. Special thanks to Kristen Autobee, Kathleen Barlow, and Vi Noel. As usual, the staff at the Denver Public Library Western History & Genealogy Department and the Hart Research Library at History Colorado have been wonderful collaborators.

The author relied on the Bonfils-Stanton Foundation’s files and clippings as well as the Bonfils-Stanton Family Papers, 1899–1999, at the Denver Public Library’s Western History and Genealogy Department. For more about May Bonfils and the Belmar Mansion, see Thomas J. Noel, Stephen J. Leonard, and Kevin E. Rucker, *Colorado Givers: A History of Philanthropic Heroes* (Boulder: University Press of Colorado, 1998); Marilyn Griggs Riley, *High Altitude Attitudes: Six Savvy Colorado Women* (Boulder: Johnson Books, 2006); Dorothy J. Donovan, “Beautiful Belmar,” *Historically Jeffco* (Golden: Jefferson County Historical Society), Summer 1994; and *Lasting Impressions: The Recipients of the Bonfils-Stanton Award in Their Own Words* (Denver: Bonfils-Stanton Foundation, 2010).

THOMAS J. NOEL was named in 2018

the State Historian of Colorado and the chair of the State Historian’s Council of History Colorado. He is a professor of history and director of Public History, Preservation & Colorado Studies at the University of Colorado Denver. Noel is the author or co-author of fifty-three books and many articles. He was a longtime Sunday columnist for *The Denver Post* and the *Rocky Mountain*



News and appears regularly as “Dr. Colorado” on 9News’s “Colorado & Company.” He completed his B.A. at the University of Denver and his M.A. and Ph.D. at the University of Colorado Boulder.

El Pueblo History Museum Opens Contemporary Indigenous Art Exhibit

BY ZACH WERKOWITZ, COMMUNITY RELATIONS MANAGER
AT EL PUEBLO HISTORY MUSEUM



El Pueblo History Museum has opened a new exhibit of contemporary indigenous art, Without Borders: Art Sin Fronteras. The exhibit is a collaboration with the Northern Rio Grande National Heritage Area in Santa Fe, New Mexico.

Without Borders is an artistic conversation with El Pueblo History Museum's acclaimed history exhibit Borderlands of Southern Colorado. Artists from New Mexico, California, Arizona, and beyond are displaying works in a variety of media, all exploring the concept of Borderlands and what homelands are today.

In this exhibit, nearly two dozen Borderlands artists each share their own part of a dialogue within a land of shared heritage and history. Curated by Leland Chapin of the Northern Río Grande National Heritage Area, *Without Borders* showcases diverse art media to expand on the words of philosopher Gloria Anzaldúa: "To survive the Borderlands/you must live *sin fronteras*/be a crossroads." Participating artists include Cara Romero, Jodie Herrera, Erin Currier, Olivia Romo, Roxanne Swentzell, Diego Romero, Ernesto Yereña Montejano, Jason Garcia, Leland Chapin, Jason Jaacks, Thomas Vigil, Cannupa Hanska Luger, Dr. Chip Thomas/Jetsonorama, Zeke Peña, Jeff Slim, Adria Malcolm, Arlene Ladell Hayes, Vicente Telles, and Miles MacGregor/El Mac.

"This exhibit is in many ways a dream come true for the museum," says Dawn DiPrince, director of El Pueblo History Museum. "We're excited to bring artists in to expand our understanding of the Borderlands of Southern Colorado."

DiPrince adds that "we started the exhibit process with the help of scholars, and now we're engaging artists who live in this shared geography to also express what it means to be from this part of the world."

Visitors can see for themselves how that dialogue is playing out by engaging with *Without Borders: Art Sin Fronteras* for free through February 28, 2019.



El Mac, Abuelita of Presidio, archival pigment photograph.



"A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition."

—Gloria E. Anzaldúa

Above: Jodie Herrera, Hope, oil painting on wood.

Photos courtesy the Northern Río Grande National Heritage Area.

El Pueblo History Museum, located at 301 North Union Avenue in historic downtown Pueblo, marks the site of the international border between Mexico and the United States prior to the Treaty of Guadalupe Hidalgo. The museum showcases the city's history and the region's many cultural and ethnic groups. The property includes a re-created 1840s adobe trading post and plaza, and the archaeological excavation site of the original 1842 El Pueblo trading post.



Erin Currier, *Volver*, mixed media on panel.

Keeping Time

Pueblo Union Depot Stands Tall Over a Storied City

BY JEREMY MORTON

Where does the time go? This question confronts us as the seasons and years blend one into the next. But in early March of 1990, that question's existential meaning was replaced by something far more literal.

It was a brisk winter morning when, in broad daylight, thieves violated the grand Union Depot that had towered over Pueblo's downtown for over a century. The burglars broke in and made their way to the fourth floor of the neglected train station. They knew what they were looking for.

Today's Pueblo Union Depot.
Photo by Witold Skrypczak/
Alamy Stock Photo.





It was here that one could peer out the three glass clock faces and take in an unparalleled Pueblo panorama, but these pilferers weren't there for the views. They climbed the three staircases for the precious copper offered by the clock mechanism. They didn't care about the history of this imposing, timeworn building, the illustrious characters who'd made their way through its bustling corridors, or the multitudes of trains that had unloaded hopeful immigrants looking to find the American Dream. And what did it matter? Decades had passed since this dilapidated relic had played a pertinent role in the community.

On Monday, November 12, at 1 pm, meet the author at the History Colorado Center as he presents "Keeping Time: A History of Pueblo," part of our Colorful Colorado lecture series. For details, go to HistoryColorado.org/events.

The first train “rode the varnish” into Pueblo in 1872. It was the Denver & Rio Grande, owned by the founder of Colorado Springs, William J. Palmer. The locomotive connected Pueblo to the Transcontinental Railroad and therefore the outside world, ensuring Pueblo wouldn’t become another of Colorado’s many ghost towns. Pueblo served its purpose as a ramshackle mining supply town, but it would become much more than that.

Palmer needed a way to promote his railroad. There were no mines in Pueblo County, so in order to bring industry to the region he decided to encourage the building of smelters. Joseph G. Mather and Alfred W. Geist, who’d been involved in the smelting business in Utah, arrived on the scene in 1878 and were the first to bring the industry to Pueblo. They realized it was an ideal location for smelting; it was downhill all the way from the mountains, had easy access to the limestone necessary for the process, and most importantly had two railroads passing through. This process that changed ore into metals was significant to the development of Pueblo, but another industry was destined to become more important.

The city now known as Pueblo once was four separate towns: Pueblo, South Pueblo, Central Pueblo, and Bessemer. The name of that final town is indicative of how important steel became to the region. The Colorado Coal and Iron Company (CC&I) was founded in 1880 by the same man who’d brought the railroad and smelters to Pueblo. William J. Palmer envisioned “an integrated industrial complex based on steel manufacturing” in which all necessary resources were controlled by one company, writes James Whiteside in *Regulating Danger: The Struggle for Mine Safety in the Rocky Mountain Coal Industry*. His successors realized that vision when CC&I merged with the Colorado Fuel Company to form Colorado Fuel & Iron. CF&I became the first, and only, integrated iron and steel mill west of St. Louis. Soon dubbed the “Pittsburgh of the West,” Pueblo became one of the country’s largest steel producers. This boom in industry helped the city continue growing, and it grew apparent that a premier city needed a train depot that matched its preeminence.

With Pueblo as the hub of the western steel industry, more railroads began serving the city. By the late 1880s, five companies were passing through: the Denver & Rio Grande; Denver, Texas and Fort Worth; Chicago, Rock Island and Pacific; Atchison, Topeka and Santa Fe; and the Missouri Pacific. As Kathie White explains in *Landmarks and Legacies: A History of Pueblo’s Union Avenue Historic District*, each railroad company operated its own dilapidated depot, and city planners started pushing for a single depot to be shared by all. Technically, there was a union depot, but it was no

better than the rest. Former mayor D. L. Holden, writing to the *Pueblo Daily Chieftain* in October 1888, explained best the need for a new train station in a statement he directed at the depot managers:

I take it that you, who are acute, intelligent railroad managers, do not need to be informed that our city needs a union depot, and that the small shanty which now passes as one, jammed in under the hill where no cool western breeze can reach it, without even a shed to protect the platform from the noonday sunshine, would be a disgrace to a village of a thousand people. It may do no harm, however, to remind you of these things. If you will go over there any night you will find the two small waiting rooms, which are also used as hotel offices, crowded with men, women and children waiting to take their trains, the seats all filled and many standing; often the floor filled with sleeping men, the atmosphere fetid and stifling, no ventilation, and in winter a red hot demon of a stove adding to the general discomfort. No convenience for either comfort or decency, not even for answering the calls of nature. . . . Surely the citizens of Pueblo have a right to complain of the almost total lack of accommodations for the traveling public. Never did a city do more for railroads or receive less from them in return.

Holden alluded that the need for a union depot had long been acknowledged yet ignored. Henry Thatcher and others had drawn up incorporation papers for the Pueblo Union Depot Company in 1882; the incorporators included notable Denver residents David H. Moffat and Walter S. Cheesman. Perhaps due to the distance of their founders, the PUDC didn’t treat the building of the station as a pressing issue. But Holden’s reprimand succeeded, and construction began on the station; it was completed the following year.

The imposing Union Depot was designed by Frank V. Newell and the Chicago-based architectural firm Sprague and Newell. True to Richardsonian Romanesque style, the architects utilized red sandstone (from nearby Manitou), intricate, recessed entryways, and hipped roofs. One-story structures made from the same materials flanked the four-story rectangular main building on both sides.

The most prominent feature was a soaring clock tower topped by a weather vane that lined up with the center of Victoria Street. The tower rose 150 feet skyward with three-foot bronze clock hands. A *Daily Chieftain* article at the opening of the depot gave a vivid description of the timepiece:

The clock was made at the famous Seth Thomas works and is one of the finest of its size in the United States. It weighs

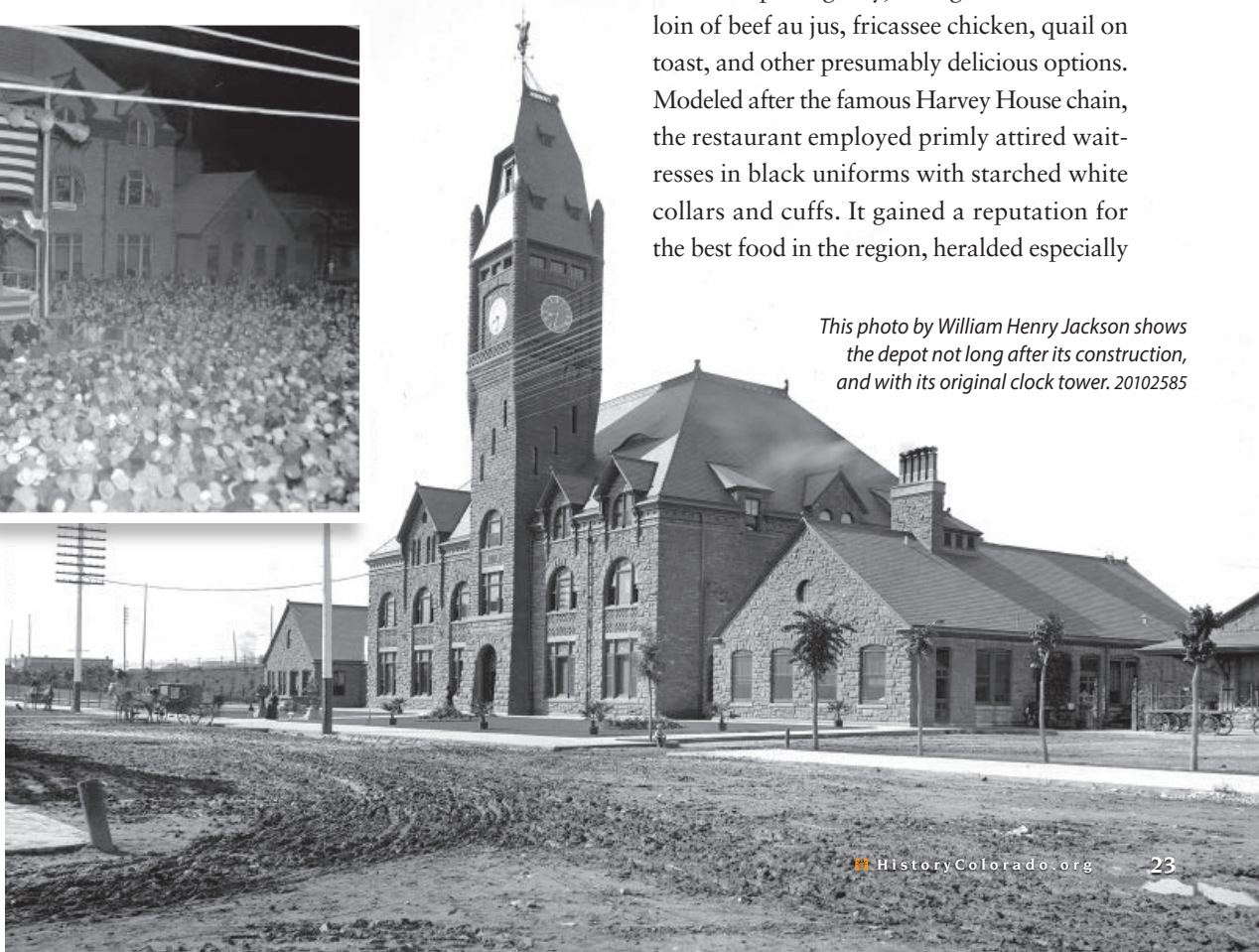
about 3,000 pounds . . . The clock itself is 5 feet 6 inches in height, the pendulum rod 8 feet long, and the clock weight has a fall of 25 feet . . . There are four dials, one on each side of the tower, each seven feet in diameter and made of ground plate glass. The figures, which are of cast iron, covered in gold leaf, are each fifteen inches in length. The dials are illuminated at night by sixteen incandescent electric lights in the interior of the tower.

The interior matched the elegance and grandeur of the exterior. Mosaic tile flooring, richly polished wood wainscoting, and ornate 1,000-pound wrought-iron chandeliers highlighted the extravagance. Antique oak, the wood of choice, was utilized for the ceilings and to finish the dining and waiting rooms. An elaborate tin ceiling topped the main dining room. Artistic stained glass filled transoms over heavy plate-glass windows. The *Daily Chieftain* of November 2, 1890, further described the interior:

Between the dining room and the track side of the building is the lunchroom, where over 100 people can be supplied at the lunch counter at the same time. The lunchroom is connected to the dining room by a single door. . . West of the dining room is the serving room [which] contains a large brick oven of the latest and most approved pattern. Beyond these rooms are the kitchen, storeroom and laundry, all furnished very completely and thoroughly equipped for business.



Above: A crowd gathers outside the depot as a man speaks on a dais draped with bunting and a forty-five-star flag. Some viewers watch from the windows. Photo by Harry M. Rhoads. Courtesy Denver Public Library, Western History Collection. Rh-1173



For more than a century the clock ticked away the hours, keeping time for generations of Puebloans until that fateful day when thieves stole the clock mechanism for its valuable metal. “They just went in and took the whole thing,” Pueblo resident Walter Otte said in 1990. “They took the weights and cable pulleys. Everything.” Fortunately, S. H. Ambjor, a Seattle resident and an avid fan of large timepieces, happened to be in Pueblo later that year. When he heard what had happened, Ambjor took it upon himself to fix the clock; after finding a new mechanism in Texas, he worked on the mechanism from his home. Seven months later, he flew down to Pueblo and installed the new mechanism in March 1991. The Pueblo Union Depot once again served as Pueblo’s timepiece.

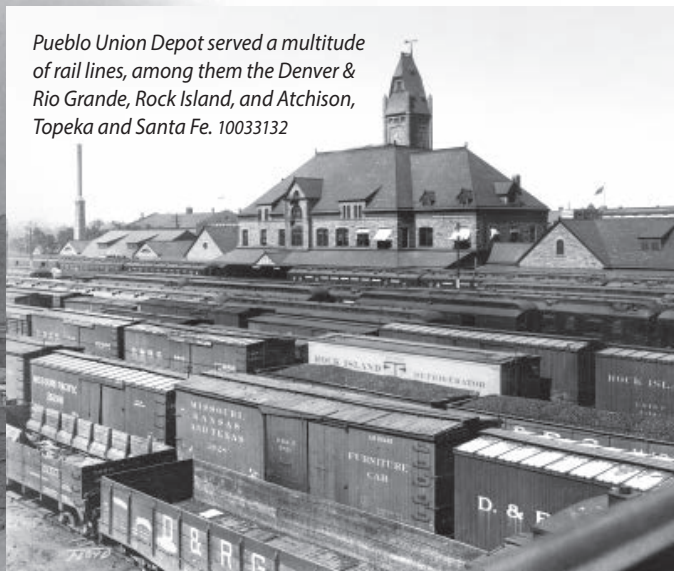
On opening day, 100 guests dined on loin of beef au jus, fricassee chicken, quail on toast, and other presumably delicious options. Modeled after the famous Harvey House chain, the restaurant employed primly attired waitresses in black uniforms with starched white collars and cuffs. It gained a reputation for the best food in the region, heralded especially

This photo by William Henry Jackson shows the depot not long after its construction, and with its original clock tower. 20102585

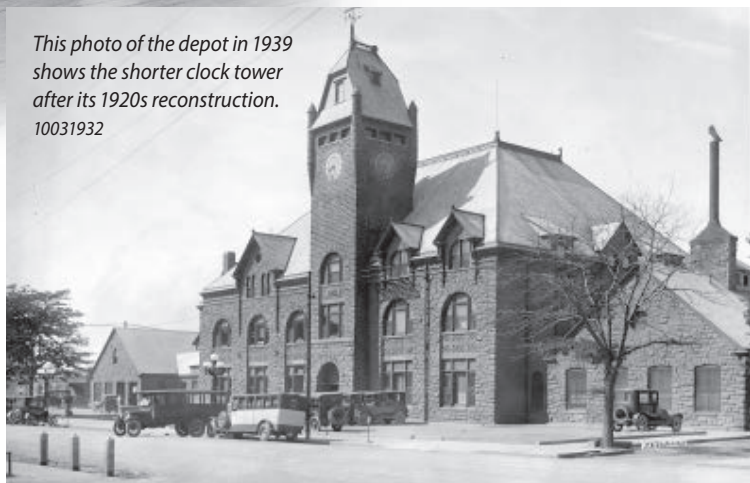
Passengers scramble to and from their trains in an undated photo taken from the depot. 10055123



Pueblo Union Depot served a multitude of rail lines, among them the Denver & Rio Grande, Rock Island, and Atchison, Topeka and Santa Fe. 10033132



This photo of the depot in 1939 shows the shorter clock tower after its 1920s reconstruction. 10031932



The June 1921 flood ravaged Pueblo, leaving the city awash in mud, debris, and destruction. 10031291



Markings on a wall inside the depot show how high the floodwaters rose. 10036444

for its homemade pies and bread. By 1917, the depot utilized thirty-three waitresses and had its own baker to handle the throngs of visitors. The building was soon one of the busiest train stations in Colorado, servicing about 160,000 passengers a year. Overlooking the city, the Union Depot also became Pueblo's most recognizable and respected building.

Pueblo finally had a depot befitting its growth, history, and prosperity. The \$400,000 cost of the station grew by another \$200,000 with later alterations and additions. Pueblo had given so much to the railroad companies; now, those companies had given the city the depot it deserved.

As the steel industry grew, so did Pueblo. Hundreds of passengers came through the doors of the Union Depot every day, from the poorest of immigrants to presidents of the United States.

Crews begin the arduous process of assessing the damage to the rail lines in the wake of the 1921 flood. 10039563



Theodore Roosevelt came by train during his tour of Colorado, and Woodrow Wilson passed through the depot before giving his last public speech. While speaking at Pueblo's City Hall in 1919, urging support of his version of the League of Nations, Wilson collapsed due to a stroke, forcing him to serve the remainder of his term as an invalid. President Franklin D. Roosevelt gave one of his train platform speeches at the depot while running for a second term in 1936.

Much more common were the many who arrived in the city to find work and start a new life, as in this scene described by the *Daily Chieftain* in 1909: "A crowd of immigrants unloaded at the Union station yesterday morning. As they walked out of the station and turned into B Street heading toward Union Avenue, they chortled in glee, 'In America the land of the free,' they said, 'and Pueblo, the city of plenty of work.'" In the early 1900s, Pueblo's future looked bright.

The Union Avenue District blossomed as the city's downtown became a place of joviality and commerce. Unfortunately, forces beyond people's control would abruptly end Pueblo's era of prosperity.

The Arkansas River was the artery that allowed communities to grow throughout Pueblo's region. The powerful waterway permitted travel and transport with relative ease. Now people traveled by rail, and they exported and imported goods by train. But on June 3, 1921, Pueblo's river would no longer be ignored. The Arkansas had long been unpredictable and Pueblo had suffered floods before, but those all paled in comparison to 1921. An eighth-grade student, Bernard Kelly, who happened to be at the Union Depot at the time of the flood, recounted his memories in 1956:

In the railroad yards, steel cars, laden and empty alike, were tossed aside. Wooden freight cars ripped from their trucks, floated along the streets like barges. Tracks were torn up, and in one place were piled eight high like giant jackstraws . . . Out beyond the Union Depot where two passenger trains were stalled, courageous railroaders went through the cars trying to calm the passengers. Other crews marshaled every man they could, attempted plan after plan to save the trains and the people aboard. In the end, the mad river won.

The lights in the cars went out as the tumbling water hit the battery boxes. The cars began to turn over, one at a time. The panic-stricken occupants ran forward through the trains as the cars rolled behind them. The flood gushed through the windows.

The floodwaters rose to a high-water mark of ten and a half feet at the depot. According to B. Milton Stearns, a dispatcher that night, the water rose three and a half feet from 11:30 to 11:45 alone. The Union Depot Hotel manager reported, "The water came up so quick that when we put sacks of potatoes against the door, the water washed them away as fast as we set them there." The rushing water inundated the extravagant interior, submerged the mosaic tile, shattered stained glass, and damaged antique oak beyond repair. All of that could be replaced, but, for many poor souls, that fateful June night would be their last. Said Mesa County Sheriff Frank Ducray, who was on one of the trains, "I saw a man and his daughter, and he was kneeling with her while she recited the 'Now I lay me down' of her childhood. I saw them swept away in one another's arms."

About seventy-five people spent the night at the depot, trapped there as they awaited trains.

When the sun rose above the horizon the next morning it exposed the near-complete devastation of the town. The water had receded, but several feet of mud still caked the

roads and buildings. The once-bustling Union Avenue had disappeared, enveloped under wreckage and debris. Some buildings had collapsed and washed away in the calamity, others were unrecoverable. The flood had reduced people's lives to litter that filled the streets. A closer examination of the rubble revealed bodies indifferently buried beside the corpses of animals.

For much of the country the 1920s would be a roaring decade when the economy boomed, but Pueblo spent the 1920s rebuilding. From the area surrounding the depot, citizens cleared irreparable tracks and railcars, along with other miscellaneous junk covered in a film of mud. The building was so damaged it had to be largely rebuilt. The slate roof was replaced. The wall that once separated the waiting rooms by gender was removed, making one large room. The most noticeable change came to the glorious clock tower, which had cracked, necessitating that it be lowered by thirty feet. Workers removed one of the clock faces in order to maintain the structural integrity.

After a few years the town was beginning to recover, but soon the entire country experienced the manmade disaster of the Great Depression. Dust storms swept through the city, and grand buildings remained vacant.

Meanwhile, the onset of the automobile age sped the decline of train travel. World War II offered a respite for Pueblo's economy, and the Union Depot played a vital role in the war effort as it was utilized in the transport of troops and supplies. The servicemen also needed to be fed, making the dining area busier than ever.

As quoted in Kathie White's *Landmarks and Legacies*, the superintendent of the depot at the time, Albert R. Thomas, remembered: "Soldiers would pitch in and carry kitchen tubs and wash them for us . . . waitresses would start setting tables for the next shift . . . Sometimes USO girls would help clear the tables and after dinner tables were taken down, volunteer musicians from Pueblo played dance music." Thirty-three trains came through daily, carrying as many as five hundred soldiers. The 165 employees of the depot could barely handle the hordes. When the war ended, the Union Depot was less busy and the automobile overtook the train as the preferred mode of travel, but passenger service continued. In the postwar years the number of employees working at the depot dropped from 165 to seven.

The train built Pueblo. People from all over the world arrived by rail. Railroads made the world smaller and made Pueblo accessible, enabling people to build a steel

industry envied throughout the West. With the passing of widespread train travel, so went another era of Pueblo's past. Former Union Depot superintendent Albert R. Thomas recounted:

Everyone knows the history of the passenger service: the sight of bellcaps scurrying, the legions of waiters on trains beaming as they served Rock Cornish game hen and deep dish apple pie, the silver service, coffee urns steaming, embossed napkins and, in the Rocky Mountain region, "mountain trout every day in the dining car."

Passenger service ceased at the depot in April 1971, but the building's oak walls and mosaic tile still tell stories of bustling hallways, music-filled dining rooms, presidential speeches, and overflowing ticket offices. The Union Depot breathes history and, more than any other structure, reminds Pueblo's residents where they came from.

As 1976 approached, Americans started planning for the country's Bicentennial. Celebrating a two hundredth birthday has a way of reminding people that their history and heritage are important. In Pueblo, residents started pushing for some of the town's most important buildings to be recognized as National Historic Landmarks. Naturally, the Union Depot was one of the first they thought to distinguish. Grant O. Hunt, regional curator for El Pueblo History Museum (today a Community Museum of History Colorado), prepared the National Register of Historic Places nomination form for the Union Depot in August 1974. Hunt noted at the time:

The depot is in relatively good structural condition as maintenance has been adequate. . . . Originally, the first floor contained a restaurant, bakery, waiting room, and a baggage room. Today, all that remains are the waiting rooms and the baggage room. Office space and a maintenance shop have replaced all other functions.

Describing why the building deserved to be recognized as a historic landmark, Hunt pointed to the building's architecture, geography, and usage. He mentioned the front façade, stonework, archways, and how the clock tower lines up with the center of Victoria Street, among many other features. Hunt added that the depot is "an excellent early example of the blending of many functions and requirements into a single building." The depot was the third building in Pueblo to claim landmark status, less than a year after the Rosemount Mansion and the Goodnight Barn.

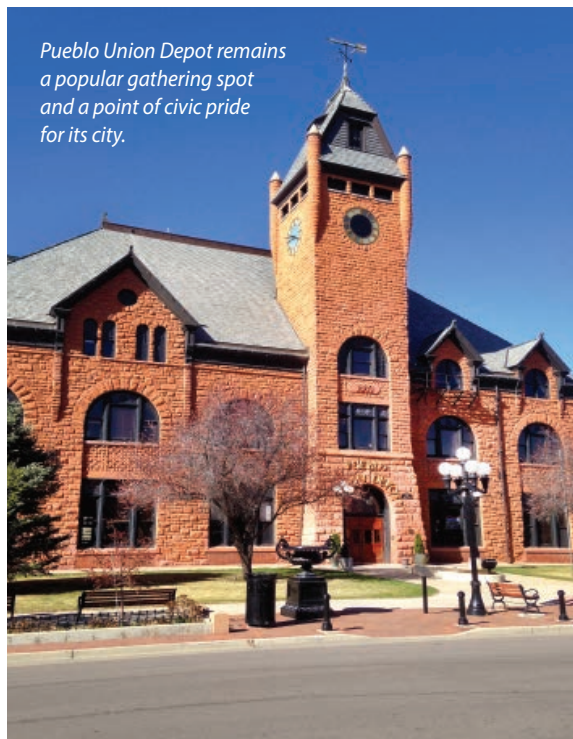
The Chicago, Rock Island and Pacific had folded decades earlier, but the remaining four railroads of the Union Depot Company owned the building until 1983. After a succession

of failed plans in the hands of new owners, the building lay vacant and fell into disrepair. Vagrants and vandals moved in, and Pueblo could easily have lost its most treasured building to the many fires set by squatters. It was during this time that burglars saw an opportunity and stole the ignored building's clock mechanism. But it was their selfish act that caused Puebloans, once again, to pay attention to their mistreated monument. A group of local investors led by Kathi and Tim Miller bought the building and began extensive repairs and renovations. They repaired the mosaic tile floor, restored the stained-glass windows, and found the original tin ceiling above the drop ceiling in the main dining room.

The neglect of the building after the decline of passenger service turned out to be a blessing in disguise, as the newly renovated Union Depot now stood as the least changed of Colorado's large railway stations. The first meal in the refurbished dining room brought in more than 350 people, and the depot became a favorite destination for weddings, parties, and events of all kinds. Public and private entities filled the offices, and the third floor transformed into luxurious lofts. In 2001, local lawyers Joseph and James Koncilja bought the property from the Millers and continued the work the Millers had started. Both the Millers and the Konciljas credit the depot's survival to Dorothy Tezak, who acted as caretaker after passenger service ceased in 1971. The Union Depot is an anchor of the Union Avenue Historic District and has helped revitalize a once-dying downtown.

The Union Depot still towers over Pueblo, revealing a preservation success story. Restored stained glass welcomes the sun's rays through beautiful designs. The original oak and tin ceilings remind visitors to glance up, while the renovated mosaic tile makes it hard not to look down. With your eyes closed, it's easy to hear crowded corridors filled with the voices of foreign travelers, the clinking glasses of dinner parties past, the scurrying feet of late arrivals, and brass bands filling the air with dance music.

Pueblo's Union Depot is much more than an old train station. It embodies the industry that provided the scaffolding on which Pueblo was built. It symbolizes the immigrants who gave Pueblo its unique ethnic enclaves; it epitomizes the ups and downs of Pueblo's economy; it reminds us of the generations who've been here before us. The Union Depot has survived neglect, floods and fires, booms and busts, and it still keeps the time, standing tall over its exceptional city on the banks of the Arkansas.



Pueblo Union Depot remains a popular gathering spot and a point of civic pride for its city.

For Further Reading

Kathie White's *Landmarks and Legacies: A History of Pueblo's Union Avenue Historic District* (Pueblo: Historic Pueblo Business Center Association, 2004) provided the primary scaffolding for this article. For more about the Pueblo Union Depot, see Amy Matthew, "Time atop the Tower," *Pueblo Chieftain*, January 27, 2014; Grant O. Hunt, *National Register of Historic Places Nomination Form: Union Depot SPE494* (1975; on file at History Colorado's Office of Archaeology and Historic Preservation); and Kathi Miller's informative *History of the Pueblo Union Depot* brochure. D. L. Holden's plea for a dedicated union depot ran in the *Pueblo Daily Chieftain* on October 7, 1888. See also James Whiteside, *Regulating Danger: The Struggle for Mine Safety in the Rocky Mountain Coal Industry* (Lincoln: University of Nebraska Press, 1990) and Bernard Kelly, "The Great Pueblo Flood of 1921," *The Pueblo Lore*, June 1995.

JEREMY MORTON is the public engagement manager at the History Colorado Center, and the former education coordinator at El Pueblo History Museum in Pueblo. A Denver native, he graduated from the University of Colorado Denver with a bachelor of arts in history and master of arts in curriculum and instruction.



Toughness Across the Generations: Centennial Farm & Ranch Families Honored

BY JONATHAN RAAB, PRESERVATION COMMUNICATIONS MANAGER

As my father and uncle helped a cow with the birth of her calf, I watched in equal parts horror and fascination as a new life was pulled into the world within the depths of our 100-year-old barn. It was messy, difficult, and more than a little scary—especially for a kid.

Seeing a calf born is my first clear memory. As scary as it was, it served as an important lesson: life is fragile, but life is tough. Tough in that it's hard to survive, but also, if you survive, you *are* tough.

Having spent most of their lives on a farm, my father and uncle were certainly tough. And the thirty-one Centennial Farm & Ranch families honored this past August by History Colorado and the Colorado Department of Agriculture embody *toughness* like few others.

The Colorado Centennial Farms & Ranches program honors families who, for 100 years or more, have owned a working farm or ranch of at least 160 acres or that produces at least \$1,000 a year. At this year's ceremony I met people who demonstrate that toughness necessary to endure tough weather, economic challenges, and technological changes that have upended how agriculture has flourished and floundered in the West.

In the images our photographer took, we got to see three or sometimes four generations of a single family, drawing

a straight line back to the founding of Colorado and beyond. These families came from all across the state, and their stories embodied Colorado's history. Connections to World War II, the deployment of rural electricity, the development of industrial refrigeration, connections to cattle ranching history, near-misses during the deadly March 1931 blizzard, and so much more—Colorado's history was there, in a way that few other events can capture.

When I think back to my time on a farm, I remember cows being born, escaping, and being sold for slaughter. I remember the struggle to keep the animals fed and the fences repaired. I remember early mornings and the lights on in the barn well after dark. When my family sold off the livestock, I didn't realize it at the time, but I was watching a way of life that had been in my family for generations come to an end.

But for these families, that way of life continues. Even as our state grows and transforms, Colorado can count on the toughness of these Centennial Farm & Ranch families—all 581 of them—to see the state through another hundred years of challenge and change.



Every year, History Colorado and the Colorado Department of Agriculture celebrate these families at the Colorado State Fair. The families receive a sign proclaiming their Centennial Farm or Ranch status and a certificate signed by the executive director of History Colorado, the Colorado Commissioner of Agriculture, and the governor. See HistoryColorado.org/centennial-farms-ranches.

For more photos of this year's honorees, go to HistoryColorado.org/blogs.



Photo by Anthony Nern.

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



Boulder County Courthouse. Courtesy Downtown Boulder Historic District.

Boulder County Courthouse (Amendment to the Downtown Boulder Historic District)

Boulder

The Boulder County Courthouse was originally listed in the National Register of Historic Places on December 3, 1980, as a contributing building to the Downtown Boulder Historic District. This amendment to the district’s nomination recognizes the statewide significance of the courthouse for its association with the first same-sex marriage licenses issued in Colorado and the civil rights struggles of lesbian,

gay, bisexual, transgender, and queer (LGBTQ) people. It was here in 1975 that County Clerk Clela Rorex issued the first same-sex marriage licenses in Colorado, an occasion that had an impact across the country. Though Colorado’s Attorney General directed Rorex to stop, the six licenses she issued were never invalidated—foreshadowing the eventual legalization of same-sex marriage by the U.S. Supreme Court in 2015. This amendment was prepared by History Colorado’s Office of Archaeology and Historic Preservation staff as part of the Heritage Diversity Initiative, which seeks to increase inclusion in the National and State Registers for properties associated with underrepresented communities.

Rock Island Snow Plow No. 95580

Limon

Bain Cabin

Rollinsville vicinity

State Register of Historic Properties

Carriage Works

Montrose

Bergen Park Church

Evergreen

Starkville Central School

Starkville

Claybaugh Cow Camp

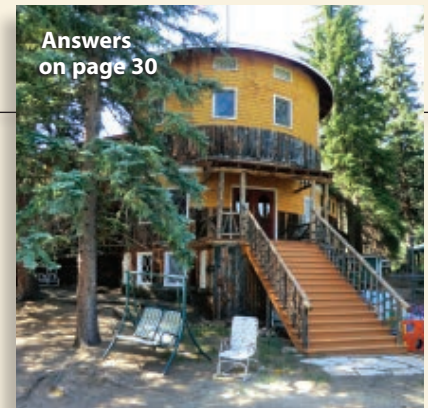
Grand Junction vicinity

Truxaw & Kruger Grocery/Seldin’s Cash Grocery

New Raymer

Do you know this building?

1. When was it built?
 - a) 1882
 - b) 1901
 - c) 1913
 - d) 1924
2. Which railroad stopped here?
 - a) Denver & Rio Grande
 - b) Colorado Midland
 - c) Colorado Central
 - d) Colorado and Southern
3. What style is it?
 - a) Tudor Revival
 - b) Queen Anne
 - c) Rustic
 - d) Craftsman



Do you know this building?

Continued from page 29

BY AMY UNGER,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: b) 1901, d) Colorado and Southern, c) Rustic



In the late 1890s and early 1900s, the Colorado and Southern Railway offered a number of specialty trips targeted to outdoor enthusiasts and tourists seeking to experience the scenic beauty of the Rocky Mountains. What began as a clever way to attract new passengers quickly led to the construction of several impressive summer resorts in Platte Canyon, including the Kiowa Lodge in Bailey and the Shawnee Lodge three miles to the north. In July 1901, C&S advertised the opening of Glenisle, the last of the grand tourist lodges built on the banks of the South Platte River.

Located between Bailey and Shawnee, Glenisle was proudly touted as “one of the most artistic creations imaginable” and quickly became a popular stop for tourists seeking to escape the city to fish, hike, golf, or simply relax in the cool mountain air. The resort offered a fashionable social scene as well, hosting dances, parties, picnics, and special events for visitors and locals alike.

With the rustic but elegant resorts popular in the Adirondacks as their guide, Glenisle’s builders used

unpeeled logs and siding, wood shingles, and stone to connect the lodge to the surrounding forest, a hallmark of Rustic-style architecture. Wide verandas provided sheltered outdoor living space, and the interior featured exposed log posts and beams, a massive stone fireplace, and ample natural light.

Unlike the Kiowa and Shawnee lodges, which were built and managed by C&S, Glenisle was developed by a group of investors led by Willis Mitchell Marshall, president and founder of the Central Savings Bank of Denver. Besides hospitality, lodging, and fine dining in the main lodge, the Glenisle Land Company built several small rustic cabins on site and offered free land to those willing to construct an appropriately priced “artistic cottage” on the 160-acre property.

As the automobile industry grew and railroad travel waned, the large luxury resorts in Platte Canyon struggled. The Shawnee and Kiowa lodges were lost to fire, but Glenisle survived, changing ownership a number of times before Arthur and Sarah Belle Baldwin acquired the resort in 1924. The Baldwins’ granddaughter, Barbara Tripp, and her husband, Gordon, joined the Baldwins in 1946 and the resort adapted to changing times, focusing on family-oriented recreation. In 1985 Glenisle was listed in the National Register, and a 2009 History Colorado State Historical Fund grant helped preserve the lodge’s roof. Today, Glenisle is under new ownership and remains a striking example of the finely crafted Rustic-style resorts promoted by the Colorado and Southern during the heyday of railway travel.

Good to Know

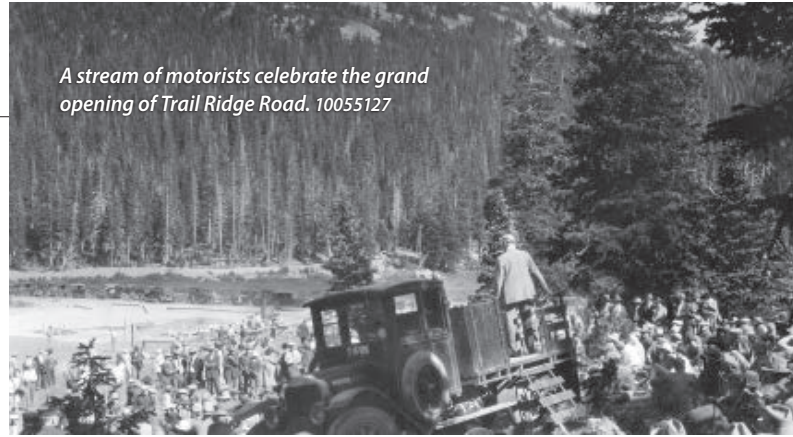
National or State Register listed properties may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for History Colorado State Historical Fund grants. These grants may be used for acquisition and development, education, and survey and planning projects. The next nomination submission deadline is February 1, 2019. For information, call 303/866-3392.

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

The Emery Family and the Emery Archaeology Lab

History Colorado has received a generous estate gift from the Walter C. and Jaynn M. Emery Charitable Trust to construct the new Emery Archaeology Lab. The lab will provide students and visitors with hands-on experience and behind-the-scenes insights into projects of History Colorado’s Office of Archaeology and Historic Preservation. Featuring a portal window directly from the exhibition *Zoom In: The Centennial State in 100 Objects*, the lab will deepen students’, graduate students’, and volunteers’ connection with Colorado’s extensive archaeological sites. Thanks to the Emery family’s support, the Emery Archaeology Lab will enhance History Colorado’s mission to protect, provide, and maintain artifacts for future generations.

This gift is just a part of the Emery family’s legacy of community involvement. Their longstanding history in Colorado goes back to Louis George Carpenter, who once served as the president of the History Colorado board. Later, the Emery family contributed to the completion of Trail Ridge Road leading into Rocky Mountain National Park. In 1919, Roe Emery garnered an exclusive franchise to carry tourists into the park. He established the Circle Tour, with buses picking up tourists and visitors from the train in Denver and driving them to Estes Park, then over Trail Ridge Road and into Grand Lake. Roe also bought the Stanley Hotel in Estes Park in 1929. His Circle Tour included stays at the Stanley, the Grand Lake Lodge, and the Lewiston Lodge, a site that burned in 1938. Roe also had the concession for Glacier National Park in Montana in the early 1910s and introduced the “Red Buses” as that park’s primary mode of transportation.



A stream of motorists celebrate the grand opening of Trail Ridge Road. 10055127

Walter Emery’s passion for Colorado history was inspired by his parents, Jeannette and Roe. As a member of the Urban Renewal Board of Denver, Walter grew concerned about historic homes that were about to disappear in Denver and surrounding areas as the city grew. He helped the board realize that these historic homes were emblems of Denver’s past that needed to be saved. His equally civic-minded wife, Jaynn Mann Emery, served on the boards of the Denver Botanic Gardens and the Denver Dumb Friends League, among many others.

History Colorado thanks the Emerys and their children, Roe, Victoria, and Sloan, for helping to make this archaeology lab possible. Look for the new Emery Archaeology Lab at the History Colorado Center in the gallery of *Zoom In: The Centennial State in 100 Objects* in the fall of 2019.

If you want to make a lasting impact at History Colorado, please consider joining Society 1879 by including us in your estate plans, or by naming us as a beneficiary of your life insurance or IRA.

For more about Society 1879 or Colorado! membership, email chelsea.eversmann@state.co.us or call 303/866-4736.

Colorado! Members

Colorado! engages givers in the long-term vision of History Colorado while deepening their connection to Colorado’s past, present, and future. Colorado! members receive invitations to exclusive events to meet leading historians and thought leaders and enjoy unparalleled access to History Colorado’s collections and programs:

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Sloan & Mark Schwindt
Julie Speer
Stephanie & David Tryba
Tamra Ward &
Dustin Whistler
Karen Williams &
Dick Monfort
Lise Woodard & John Reilly

In every issue of Colorado Heritage, we'll field your questions about our collections, your own collections, Colorado history, archaeology, or historic preservation.

Q: *I'm a member of History Colorado living in Maine, and I just received the Summer 2018 edition of Colorado Heritage. Your articles about baseball—amateur, semi-pro, and pro—were very interesting. But: What about the Denver Bears? My father worked for a construction company in Denver and the firm's owner had tickets every summer for the Bears' games. Our family was lucky enough to be able to use those tickets once or twice a summer back in the '50s. The Bears were a farm team for the New York Yankees and that's where and when the Yankees became my favorite team (not a good idea here in New England, but Red Sox fans can get over it). Was there any specific reason that the articles didn't mention the Bears?*

A: Glad you asked! That issue of *Heritage* came together as something of a "Hey, we have this amazing exhibit about baseball, so why not run some baseball stories?" It was never intended as a comprehensive look at the history of baseball in Colorado. That said, you're absolutely right: As much ground as we covered, the Bears sure must have seemed like a gaping omission.

Denverites watched the Bears (1900–1984) at Merchant's Park in south Denver and later at Bears Stadium, the original Mile High Stadium. The AAA farm team for the Yankees in the late '50s, the Bears were a formidable club—even winning the Junior World Series in 1957. In 1984 the Denver Zephyrs replaced the Bears and played at Mile High Stadium until the Colorado Rockies arrived in 1993.

Our *Play Ball!* exhibit features a 1911 Bears team photo, a 1962 *Denver Bears Magazine*, a 1969 Bears season schedule, and a 1956 Bears All-Star souvenir program, plus this classic 1923 image of owner Milt Ansfinger with the team's mascot—a genuine bear. Also on view is the short-lived "strike zone uniform," a 1952 experiment. The design added blue fabric to the shoulders and pant legs to help umpires see whether a pitch was a strike. The style didn't catch on, and the Bears only wore them for one home game . . .

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.

Denver Bears owner Milt Ansfinger parades the team's mascot in front of fans on opening day at Merchant's Park in April 1923. Courtesy Denver Public Library, Rocky Mountain News Photo Archives. RMN-050-8914



In honor of an excellent Colorado Rockies season, we've gone into extra innings! We've extended the run of *Play Ball! A Celebration of America's Game* through January 6. Come see this compendium of classic baseball memorabilia, and bring your friends and family over the holidays. For more, go to HistoryColorado.org.



VOLUNTEER WITH US

We're a certified "Service Enterprise," meeting our mission through the power of volunteers. 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

Create an unforgettable event with an authentic Colorado experience. The History Colorado Center offers a convenient downtown location with full event-planning services and a team of culinary experts. Treat your guests to a taste of history with our interactive exhibits set in a clean, modern museum setting. Whether it's a dream wedding, 1,500-person cocktail reception, or a meeting for ten, we look forward to creating a custom event in our beautiful museum. Find us—and all our other sites—at HistoryColorado.org.



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OK, Texas, Here We Come!



Includes bus transportation to San Antonio, seven nights' lodging including two nights at Big Bend National Park, all guides and entry fees, three dinners, two lunches and seven breakfasts. 303/866-2394

\$2,300 / Members \$2,100 / Single supplement \$375

30 JANUARY Wed
through
6 FEBRUARY Wed

RSVP by December 14

History Colorado's journey to our neighboring states ends with the Oklahoma Panhandle and Texas. We'll see museums, Native American sites, the Texas State Capitol, the cave with the world's largest bat colony and the epic splendor of Big Bend National Park. From the beauties of the natural world to Lone Star history, it's a diverse menu for your palate. We'll end with a Farewell Dinner on the River Walk in San Antonio. The next morning you're on your own to stay and explore or head home on your own schedule and budget.

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