

C O L O R A D O

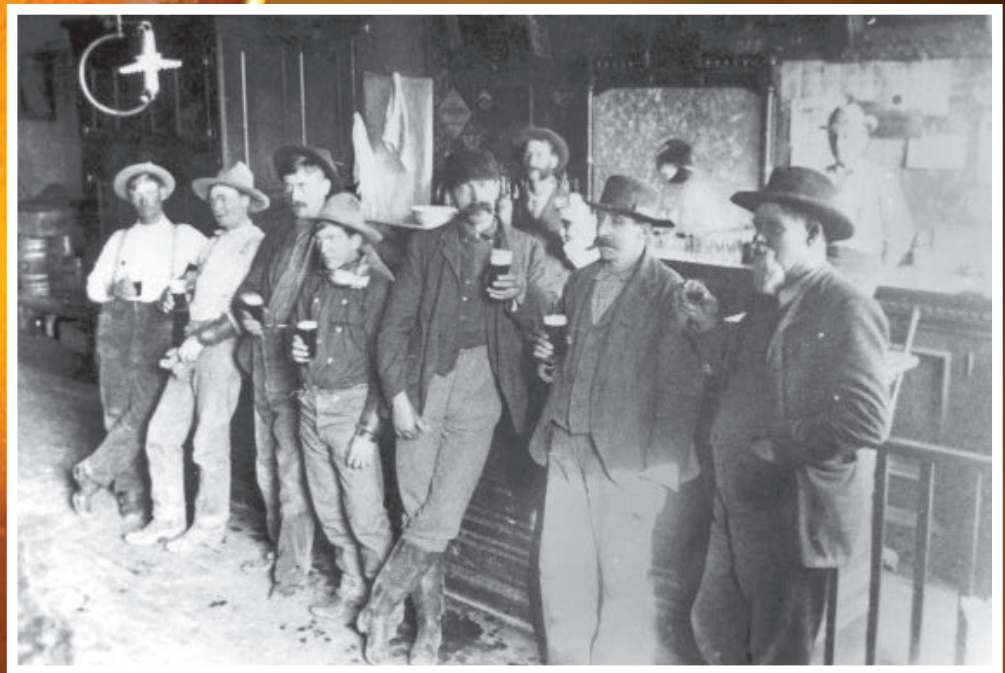
Heritage

The Magazine of History Colorado

September/October 2015

Beer Here!

How Brewers and
Farmers Sowed the
Seeds of a Local Industry



TOYS

of the '50s, '60s and '70s

ALSO IN THIS ISSUE

- Toys of the '50s, '60s and '70s at the History Colorado Center
- Chicano Murals in Colorado: The First Decade
- Fall Programs Around the State

Edward C. Nichols
PRESIDENT AND CEO

History Colorado Center
1200 Broadway
Denver, Colorado 80203
303/HISTORY

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MEMBERSHIP CATEGORIES

Individual \$65 (1 adult)

1 membership card, 1 guest ticket, 1 Georgetown Loop Railroad® ticket

Senior Individual \$60 (1 adult, age 65+)

1 membership card, 1 guest ticket, 1 Georgetown Loop Railroad® ticket

NEW! Dual \$75 (2 adults or 1 adult and 1 guest)

2 membership cards, 2 guest tickets, 2 Georgetown Loop Railroad® tickets

NEW! Senior Dual \$70 (2 adults age 65+ or 1 senior and 1 guest)

2 membership cards, 2 guest tickets, 2 Georgetown Loop Railroad® tickets

Family \$80 (2 adults, children under 18)

2 membership cards, 2 guest tickets, 2 Georgetown Loop Railroad® tickets

NEW! Grandparent \$80 (2 adults, up to 4 grandchildren under 18)

2 membership cards, 2 guest tickets, 2 Georgetown Loop Railroad® tickets

Explorer \$150 (2 adults, children or grandchildren under 18, 2 guests)

2 membership cards, 4 guest tickets, 4 Georgetown Loop Railroad® tickets

Centennial \$300 (2 adults, children or grandchildren under 18, 4 guests)

2 membership cards, 6 guest tickets, 6 Georgetown Loop Railroad® tickets

Members at these Giving Society levels receive the VIP experience!

Historian \$500 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 8 guest tickets, 8 Georgetown Loop Railroad® tickets, 2 lecture tickets

Bancroft \$1,000 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 10 guest tickets, 8 Georgetown Loop Railroad® tickets, 4 lecture tickets, exclusive events, recognition in Annual Report and Donor Wall, private collections tours, concierge service, Smithsonian Affiliates benefits*

NEW! Pioneer \$3,000 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 12 guest tickets, 12 Georgetown Loop Railroad® tickets, 6 lecture tickets, exclusive events, recognition in Annual Report and Donor Wall, private collections tours, concierge service, Smithsonian Affiliates benefits*, access to museum leadership

NEW! Visionary \$10,000 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 14 guest tickets, 14 Georgetown Loop Railroad® tickets,

10 lecture tickets, exclusive events, recognition in Annual Report and Donor Wall, private collections tours, concierge service, Smithsonian Affiliates benefits*, access to museum leadership

*History Colorado is a Smithsonian Affiliations member. Join or renew at Bancroft or above and receive:

- One year of *Smithsonian* magazine
- 10% discount at Smithsonian Museum stores, Smithsonian catalog, and SmithsonianStore.com
- Travel and study tour opportunities
- And more! See <https://affiliations.si.edu>



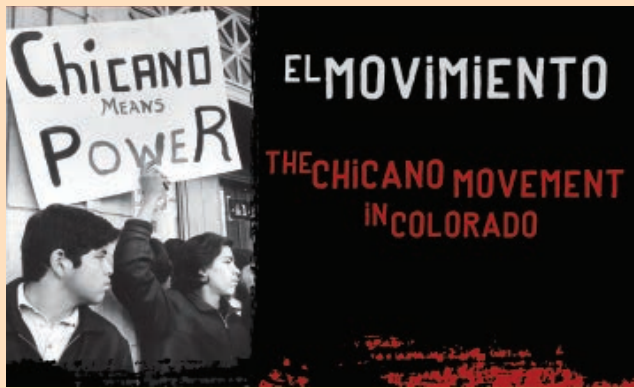
Smithsonian Affiliations
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- Unlimited free admission to the History Colorado Center
- Unlimited free admission to History Colorado museums and historic sites statewide
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- Free and discounted train rides and mine tours at Georgetown Loop Historic Mining & Railroad Park®
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- One-year subscription to the award-winning *Colorado Heritage*
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- 10% discount in History Colorado Center's Café Rendezvous
- Discounts on research and photo services in Stephen H. Hart Library & Research Center
- Benefits and privileges at Time Travelers® museums and historical sites nationwide

COLORADO Heritage

SEPTEMBER/OCTOBER 2015



El Movimiento Looking Back, Looking Forward

History Colorado Center

Join us for community dialogues exploring Colorado's Chicano Movement and where we are today. *Sponsored by AARP.*



History Colorado members \$4, nonmembers \$5

Art and Culture of El Movimiento

Wednesday, September 16, 6 P.M.

Explore the importance of art, music, poetry and dance to the Chicano movement.

The Latino Experience in Vietnam

Wednesday, October 21, 6 P.M.

The Vietnam War and the Chicano Movement are inextricably linked. Latino soldiers died at a disproportionately high rate in the war, and many came home wondering why the democratic ideals they fought for abroad were denied to them at home. Join us for a discussion about the Latino experience in Vietnam and the Chicano and anti-war movements.

Chicano Teatro: Stereotypes, Icons and Other Contradictions

Tuesday, November 10, 6 P.M.

Su Teatro, Denver's nationally acclaimed theater company, presents Luis Valdez's *Los Vendidos* and *I Think I'm Turning Mexican* by Tony Garcia. Garcia will host this evening of performance and lead a discussion examining the role of Chicano theater as a tool for criticism and community engagement. Expect collective rants, reflections and reasonable responses.

- I4 Preservation Now
- I6 Brewers Want the Best: Growing a Brewing Industry in the Centennial State
Jason Hanson
- 24 Chicano Murals in Colorado: The First Decade
Lucha Martinez de Luna

DEPARTMENTS

- 2 From the President
- 3 New & On View
- 5 Family Fun
- 7 Adult Programs
- I3 Calendar

ON THE COVER

Drinkers pose with their pints at a saloon in Morrison in the early 1880s. As Coloradans' demand for beer grew, so did the competition for locally grown barley and other ingredients. Read about the growth of a brewing industry across this thirsty, dusty state, starting on page 16. Courtesy Denver Public Library, Western History Collection. X-11189



History Colorado on the Web

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HISTORY COLORADO CENTER

1200 Broadway, Denver

Open: Daily, 10 A.M. to 5 P.M.

Extended evening hours! Open till 9 P.M. every third Tuesday.

Admission: Members free; nonmember adults \$12; seniors and students \$10; children \$8; children 5 and under free. **303/HISTORY**, www.HistoryColoradoCenter.org

Admission: Members free; nonmember adults \$12; seniors and students \$10; children \$8; children 5 and under free. **303/HISTORY**, www.HistoryColoradoCenter.org

BYERS-EVANS HOUSE MUSEUM

1310 Bannock Street, Denver

Open: Daily, except Sunday, 10 A.M. to 4 P.M. Guided house tours from 10:30 A.M. to 3:30 P.M.

Admission: Members free; nonmember adults \$6; seniors and students (with ID) \$5; children (6–12) \$4. Group tours available. **303/620-4933**, www.ByersEvansHouseMuseum.org

EL PUEBLO HISTORY MUSEUM

301 North Union, Pueblo

Open: Tuesday through Saturday, 10 A.M. to 4 P.M.

Admission: Members free; nonmember adults \$5; seniors, children 6–12, and students with ID \$4; children 5 and under free; children 12 and under free on Saturdays. **719/583-0453**, www.ElPuebloHistoryMuseum.org

FORT GARLAND MUSEUM

25 miles east of Alamosa off U.S. 160

Open: April–September, daily, 9 A.M. to 5 P.M. October–March, Wednesday through Saturday, 10 A.M. to 4 P.M.; closed Sunday, Monday, and Tuesday.

Admission: Members free; nonmember adults \$5; seniors \$4.50; children ages 6–16, \$3.50. **719/379-3512**, www.FortGarlandMuseum.org

FORT VASQUEZ MUSEUM

13412 U.S. 85, Platteville; 35 miles north of downtown Denver

Open: March 1–31, Wednesday–Sunday, 10 A.M. to 4 P.M. April 1–September 30, daily, 10 A.M. to 4 P.M. To schedule tours, call 303/866-4591.

Admission: Members and children under 5 free; nonmembers \$2. **970/785-2832**, www.FortVasquezMuseum.org

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GRANT-HUMPHREYS MANSION

770 Pennsylvania Street, Denver

Open: For rental events, including receptions, weddings, and business meetings. **303/894-2505**, www.GrantHumphreysMansion.org

HEALY HOUSE MUSEUM AND DEXTER CABIN

912 Harrison Avenue, Leadville

Open: Daily, May through October, 10 A.M. to 4:30 P.M. Group tours (20+) can be arranged in winter (depending on availability) with reservation.

Admission: Members free; nonmember adults \$6; seniors \$5.50; children (6–16) \$4.50; children 5 and under free. **719/486-0487**, www.HealyHouseMuseum.org

PIKE'S STOCKADE

Six miles east of La Jara, near Sanford, Colorado, just off Highway 136

Open: Memorial Day to October 1, or by appointment.

TRINIDAD HISTORY MUSEUM

312 East Main Street, Trinidad

Open: May 18–September 30, Tuesday–Friday, 10 A.M. to 4 P.M. Closed on state holidays. Free self-guided tours of garden and grounds, Monday–Saturday, 10 A.M. to 4 P.M. Baca House and Santa Fe Trail Museum available by appointment for groups of six or more. Bloom Mansion closed for restoration.

Admission: Members free. Nonmember ticket options for Historic Homes Guided Tours, Santa Fe Trail Museum self-guided tours, Friday Heritage Garden Tours, and combination tickets at adult, senior, and child rates. Children 5 and under free. **719/846-7217**, www.TrinidadHistoryMuseum.org

UTE INDIAN MUSEUM

17253 Chipeta Road, Montrose

Closed for expansion

Open in temporary office space, Montrose Visitor Center, 170 S. Cascade **970/249-3098**, www.UteIndianMuseum.org



From the
PRESIDENT

In August I informed the board of History Colorado that I will retire this fall. Back in June of 2007 when I accepted the offer from the Colorado Historical Society board to serve as president and CEO, we set the primary

goal of increasing the awareness of Colorado’s history and its presentation to audiences across the state. We changed our brand to History Colorado with a whole new approach to statewide marketing. I agreed to a five-year commitment to bring Colorado’s history to the forefront, and now, eight years later, I look back on the most exciting and enjoyable segment of my professional career. In that time, we have become a strong element of the State of Colorado’s face to the public, enhanced the voice of preservation funding to Colorado, and become a recognized leader in the presentation and education of Colorado’s history and a national leader in the museum industry.

History Colorado is at a transition point from the creation of the new History Colorado Center and its programs to the organization’s ongoing work to serve Colorado’s future. It has been a privilege to have led this institution through its transformation from the Colorado Historical Society to History Colorado. It has meant more than just a new building; it has meant a new way to present Colorado’s history and to interface with the many people we serve: from thousands of students and visitors to preservation grant recipients, researchers, and members of the Colorado Executive and Legislative Branches.

The result has been incredible, with awards and praise from across the country, including a recent invitation to the Smithsonian American History Museum to study issues in the museum industry with other leaders of nationally honored institutions. At the same time, our preservation programs have become a national leader with \$9 million in preservation grant funding annually all across Colorado, as well as the highly regarded publications on preservation and planning we provide.

This was done through the hard work and support of many. Together with members, donors, staff, board members, partners, and industry experts, we dreamed and we set out to reach those dreams. Now, History Colorado is ready to begin a new phase and set new goals for long-term operation and success. I thank you for the honor of heading History Colorado for eight years and I wish you the very best.

Edward C. Nichols, President and CEO

The History Colorado Center will be closed for scheduled maintenance on Tuesday, September 8, and Wednesday, September 9. The Stephen H. Hart Library & Research Center will remain open for regular hours (10 A.M.–5 P.M.) on Wednesday, September 9.



The production team that includes History Colorado exhibits researcher Aaron Marcus has won a Heartland Chapter Emmy Award for its work on the Season 2 "Colorado Experience" documentary about the Sand Creek Massacre. History Colorado has partnered with Rocky Mountain PBS to produce "Colorado Experience" for the past three seasons. Marcus has been an integral part of the team from the beginning, working to research and acquire images for the productions. In addition to the Sand Creek Massacre episode, the HC/RMPBS team was nominated for an additional six awards.

New & On View

Denver

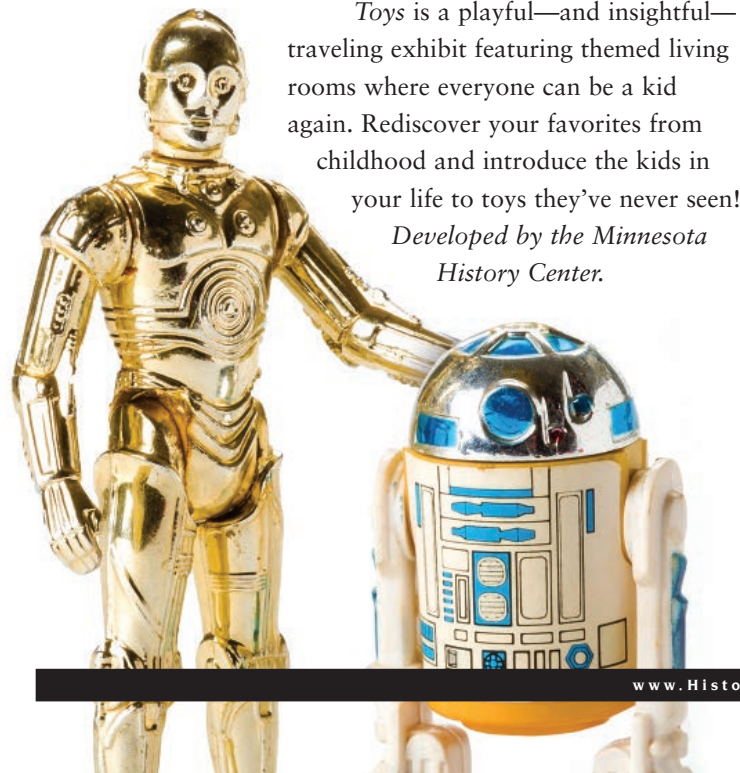
History Colorado Center (unless otherwise noted)



Toys of the '50s, '60s and '70s

On view through October 4

Toys provide a window into the shifting fabric of American life, and the three decades in this exhibit represent a unique era. The toy business boomed, fueled by toy-hungry Baby Boomer kids, the development of cheap manufacturing technologies and the spread of TV—and its ubiquitous advertising. Society was changing too. Gender roles were challenged, racial stereotypes confronted and authority questioned. Toy manufacturers developed new toys that reflected America's shifting culture.



Toys is a playful—and insightful—traveling exhibit featuring themed living rooms where everyone can be a kid again. Rediscover your favorites from childhood and introduce the kids in your life to toys they've never seen!

Developed by the Minnesota History Center.



EL MOVIMIENTO THE CHICANO MOVEMENT IN COLORADO

On view now
El Movimiento immerses you in the urgency and vitality of one of Colorado's most important social movements. Artifacts, images and

the voices of the activists reveal the struggle for labor rights, the founding of the Crusade for Justice, student activism and the Vietnam War.

Presenting sponsor: **AARP**
Real Possibilities

With support from: The Abarca Family Foundation



We ♥ Rocky Mountain National Park

On view now
Rocky Mountain National Park turns 100 this year. History Colorado is celebrating the people and the places of one of our most cherished spots. Every day, Coloradans and visitors alike have incredible experiences in the Rocky Mountain National Park. *We ♥ Rocky Mountain National Park* introduces you to amazing people and the ways they've loved the park.



Photo courtesy Minnesota History Center

Searching for Home: Homelessness in Colorado History



Opens November 7

In the 1880s, “Baby Doe” Tabor and her husband, Horace, were the wealthiest couple in Colorado.



A global depression destroyed their fortune, and when Baby Doe died in a Leadville shack, her story exposed Coloradans to an uncomfortable truth: homelessness can happen to anyone.

Searching for Home invites you to consider the complexities of an issue often reduced to stereotypes. The exhibit explores the lives of Coloradans whose belongings aren’t typically found in museums: the down-on-his-luck prospector renting a bed, a beauty queen sleeping on a friend’s couch after an eviction. Discover the challenges of preparing a healthy meal with a few dollars and a microwave, put yourself in the shoes of a juvenile leaving foster care, and discover how labels have changed the way we think about people experiencing homelessness.

History Colorado staff is developing *Searching for Home* with a Community Advisory Committee. The exhibit invites visitors to reflect on life without the shelter, health care, safety and relationships provided by stable housing.

The Denver Artists Guild: Its Founding Members

Byers-Evans House Gallery
On view through September 26

See twenty-one works from some of the most influential Colorado artists of their day—the originators of the Denver Artists Guild, founded in 1928. A newly published and richly illustrated book from History Colorado chronicles all fifty-two of the guild’s founding artists. History Colorado members get 10% off the book at the Byers-Evans House Museum and History Colorado Center.

Meditation on Fragments

Byers-Evans House Gallery
October 2 through January 2

Open Shutter Gallery and the Byers-Evans House proudly present classic and new work by world-renowned photographer Paul Caponigro. The exhibit features handcrafted silver gelatin darkroom prints. Born in Boston in 1932, Caponigro is one of America’s most significant fine art photographers.

Free receptions on First Friday Art Walk nights: October 2 and November 6, 5 to 8 P.M.



Third Tuesday Rendezvous

History Colorado Center
Tuesdays, September 15, October 20, November 17 and December 15

The History Colorado Center will stay open till 9 P.M. every third Tuesday of the month. See the exhibits and check out special out-of-the-box programs and activities.

Free with admission

Pueblo

El Pueblo History Museum

Changing America: The Emancipation Proclamation, 1863, and the March on Washington, 1963

On view now

One hundred years separate the Emancipation Proclamation and the March on Washington, yet they are linked in the larger story of liberty and the American experience. Both grew out of decades of bold actions, resistance, organization and vision.

Reading the Emancipation Proclamation, J. W. Watts, 1864
Courtesy U.S. National Archives and Records Administration



Changing Colorado: Civil Rights in the Centennial State

On view now

Changing Colorado explores Colorado civil rights issues, from Japanese internment to women’s suffrage, worker rights to the Chicano movement. High school students from eight Pueblo schools collaborated to create the exhibit.

Trinidad

Trinidad History Museum

First Fridays at the Trinidad History Museum

Fridays, September 4 and October 2
Through October, the Trinidad History Museum will stay open till 8 P.M. the first Friday of every month. Spend an

evening enjoying music and special events at local businesses, galleries and museums around town.

Platteville

Fort Vasquez

Traders Market

Saturdays, September 19 and October 17, 7 A.M. to 4 P.M.

Vendors sell their wares at a fun all-day market.

FAMILY FUN

Denver

Out of School Time

Friday, September 25, 9 A.M. to 4 P.M.

School's back in session but we're still having fun learning outside the classroom! Join us as we explore the *Toys of the '50s, '60s and '70s* exhibit. We'll also make some toys of our own.

Members \$45, nonmembers \$50 (extended care \$10)



FAMILY FREE DAY

History Colorado Center
Saturday, September 12, 10 A.M. to 5 P.M.
Explore the *El Movimiento* exhibit and the entire History Colorado Center for free! Enjoy performances from Grupo Folklorico Sabor Latino, Concheros dancers and musicians. Also, help us celebrate Rocky Mountain National Park's 100th anniversary with a slice of cake and learn camping skills from the Camp Moreno Project.

Conchero Music

11:30 A.M. to noon—Tzotzollin y Grupo Conchero Huitzilopochtli are musicians and dancers from the indigenous communities who take part in Chichimeca/Mexica (Aztec) traditions. Passed down through the centuries, these ancient traditions endure.

Grupo Folklorico Sabor Latino

2:30 to 3 P.M.—Legend has it that the Tarascan traveled from the north and populated central Mexico, settling in Pátzcuaro. The dances of the region express the pride of the indigenous peoples and their traditional ceremonies. The *sones* and *jarabes* of Michoacán give us a nostalgic taste of the life and customs of another time.

Claire's Clues Kickoff— Become a Preservation Adventurer!

History Colorado Center
Monday, September 7

Attention Colorado fourth and fifth graders! This fall, take the Claire's Clues challenge! You'll learn about Colorado's historic places and earn cool prizes. See page 32 to learn more.



First Wednesday Preschool Story Time

History Colorado Center
Wednesdays, September 2 and October 7, 9:30 to 10 A.M.

Bring the kids (age 2–5) to story time in our *Destination Colorado* exhibit. We'll read stories and then have playtime in the exhibit before the museum opens.

Free with admission!

Historic Halloween

History Colorado Center
Saturday, October 31, 11 A.M. to 2 P.M.

Trick-or-treat around the museum and meet famous Coloradans of the past, like William Green Russell and Molly Brown.
Free with admission!

Halloween Tea

Byers-Evans House Museum
Saturday, October 31, 12:30 to 2:30 P.M.
Tour the historic Byers-Evans House Museum, decorated for Halloween. Then, enjoy tea sandwiches, scones, fresh fruit and desserts.

Members \$20, nonmembers \$25

Reservations required:
303/620-4933



FAMILY FUN ACTIVITIES at the History Colorado Center!

These are just highlights, and performances are subject to change, so check www.HistoryColoradoCenter.org for updates.
Free with admission.

MUSEUM THEATER

Lincoln Hills Memory Kitchen

September 5, 6, 19, 20 and October 3, 4, 17, 18, 31 from 11 A.M. to 4 P.M.—In the *Colorado Stories* exhibit, actress Lonnie McCabe portrays Linda KaiKai Tucker, an African American woman who grew up in 1940s Denver. Learn about segregation in the city and the merits of Lincoln Hills, an African American resort community in Gilpin County.

Sydney Sayles

September 12, 13, 26, 27 and October 10, 11, 24, 25 from 11 A.M. to 4 P.M.—Wandering the *Destination Colorado* exhibit? Be wary of Sydney Sayles! He's a slick traveling tonic salesman who visits railroad towns on the high plains selling his own brand of healing elixirs. But it's not long before he quickly dashes out of town!

Ditch Boss

Saturday, October 17, 11:30 A.M. to 2 P.M.—Stop by the irrigation gate in the *Living West* exhibit and meet Luis Francisco Valdez as he leads a community meeting about sharing water in the San Luis Valley. Actor Angel Vigil portrays the *majordomo* (ditch rider) as you explore the importance of water and the history of Hispano settlers in southern Colorado.

Native American Beadwork

Saturday, October 24, 11 A.M. to 1 P.M.—Ever wonder how the beautiful patterns are created in Native American beadwork? Come watch as Angelique Acevedo-Barron demonstrates on her loom.

PERFORMANCES

The Life of a Mountain Man

Saturday, September 5, 10:30 A.M. to 2 P.M.—Ever wonder how the mountain men lived? Doc Grizzly tells us how he got things done in the 1830s.

Cherry Creek Dance

Saturday, September 19, 1:30 to 2 P.M.—Student dancers from Cherry Creek Dance perform a variety of dances.



Trinidad

Trinidad History Museum

Artocade 2015

September 11–13

Trinidad's Art Car Parade and Festival is back, and the Trinidad History Museum is participating again! One of the largest art festivals in southern Colorado, Artocade celebrates creativity in the form of artfully enhanced vehicles. The high point of a weekend of fun is the parade on Saturday at noon, when decorated cars, bikes, motorcycles, golf carts, scooters and rolling conveyances beyond your wildest imagination descend on Trinidad's brick streets. For details, visit artocade.com.

Fort Garland

Fort Garland Museum

Fall Encampment and Candlelight Tour

Saturday, September 19, 9 A.M. to 8:30 P.M.

The Fort Garland Memorial Regiment presents activities and displays about nineteenth-century garrison life at Fort Garland. At sundown, Jack Rudder leads a candlelight tour of the museum.

Members free, nonmember adults \$5, seniors \$4.50, children \$3.50 (under 6 free)

Information: 719/379-3512

Platteville

Fort Vasquez Museum

Family Campfire

Saturdays, September 12 and October 10, 6 to 9 P.M.

Join the staff and volunteers of Fort Vasquez Museum to swap campfire stories and tall tales. We'll gather around the campfire to toast marshmallows and make s'mores. Free for everyone!

Colorado Pioneer Stories

Saturday, September 26, 6:30 to 9 P.M.

Enjoy an hour of stories about Colorado settlers from the 1880s.

Members \$8, nonmembers \$9 (kids free)
RSVP required: 970/785-2832

ADULT PROGRAMS

Denver

COLLECTIONS & LIBRARY PROGRAMS at the History Colorado Center

Stephen H. Hart Library & Research Center

Members \$4, nonmembers \$5 (unless otherwise noted)
RSVP required. Call 303/866-2394, or register online! *All programs require a minimum number of registered participants and may be canceled if the minimum is not met 48 hours ahead of time. Early registration recommended!*

Family History Resources at History Colorado

Wednesday, September 9, 10:15 to 11:15 A.M.—History Colorado’s research collections include a wealth of materials for visitors interested in their Colorado roots. Join our reference librarian to explore our family history resources in a program designed for genealogists of all experience levels.

Photo Mashup Madness with ideaLAB and History Colorado

Saturday, September 12, 11 A.M. to 1 P.M.—Join us for a family photo workshop! We’ll start at the History Colorado Center, where we’ll choose a historic photo of downtown Denver from the archives. Then, we’ll hit the streets, bringing cameras with us to photograph the same spots featured in the photos. We’ll finish at the Denver Public Library’s ideaLAB to mash the historic and current photos together in Photoshop.

IdeaLAB family workshops are free for all ages, but no unaccompanied adults or children, please! RSVP by September 11 at ctc@denverlibrary.org.

Historical Craft Society

Saturday, September 19, 10:15 A.M. to 12:15 P.M.—

Calling all crafters and kids! Make animal pull toys with this collection-inspired craft project hosted

by History Colorado and Sadie Fox Studio. Coffee and pastries will be available to buy. All supplies included. Members \$8, nonmembers \$10



Archival Treasures

Tuesday, October 6, noon to 1:30 P.M.—History Colorado’s archival collections include letters, diaries and personal records from some of Colorado’s most famous (and infamous) individuals. In this hands-on workshop, you’ll take an in-depth look at original documents from the Tabor family, William

Jackson Palmer, Ned Wynkoop, George Bent and others—who made history big and small. *(Limited to 10 people)*

Broncomania Forever!

Saturday, October 10, 1 to 2 P.M.—Come spend an hour with History Colorado’s cataloger and discover a wide array of programs, books and ephemera related to the Denver Broncos.

Preserving Family Photographs

Monday, October 19, 1 to 3 P.M.—Feeling overwhelmed about how to care for and preserve your family photographs? History Colorado’s photo archivist and curator presents a workshop where you’ll learn simple steps to preserve, store and organize your family photos. *(Limited 25 people)*



Collections Close-Ups: Food for Thought: Historic Menus from the History Colorado Collection

Monday, October 12, 2:15 to 3:15 P.M.

Did you know you can learn a lot about a city’s history from reading old restaurant menus? History Colorado has some great morsels to share. Join us to see a selection from across the twentieth century. Free with admission

COLORFUL COLORADO at the History Colorado Center

Members \$4, nonmembers \$5 (unless otherwise noted)
Meet Colorado authors, History Colorado curators and others. Call 303/866-2394 to reserve your spot, or register online! *All programs require a minimum number of participants and may be canceled if the minimum is not met 48 hours ahead of time. Early registration recommended!*

Master the Three R’s about Jefferson

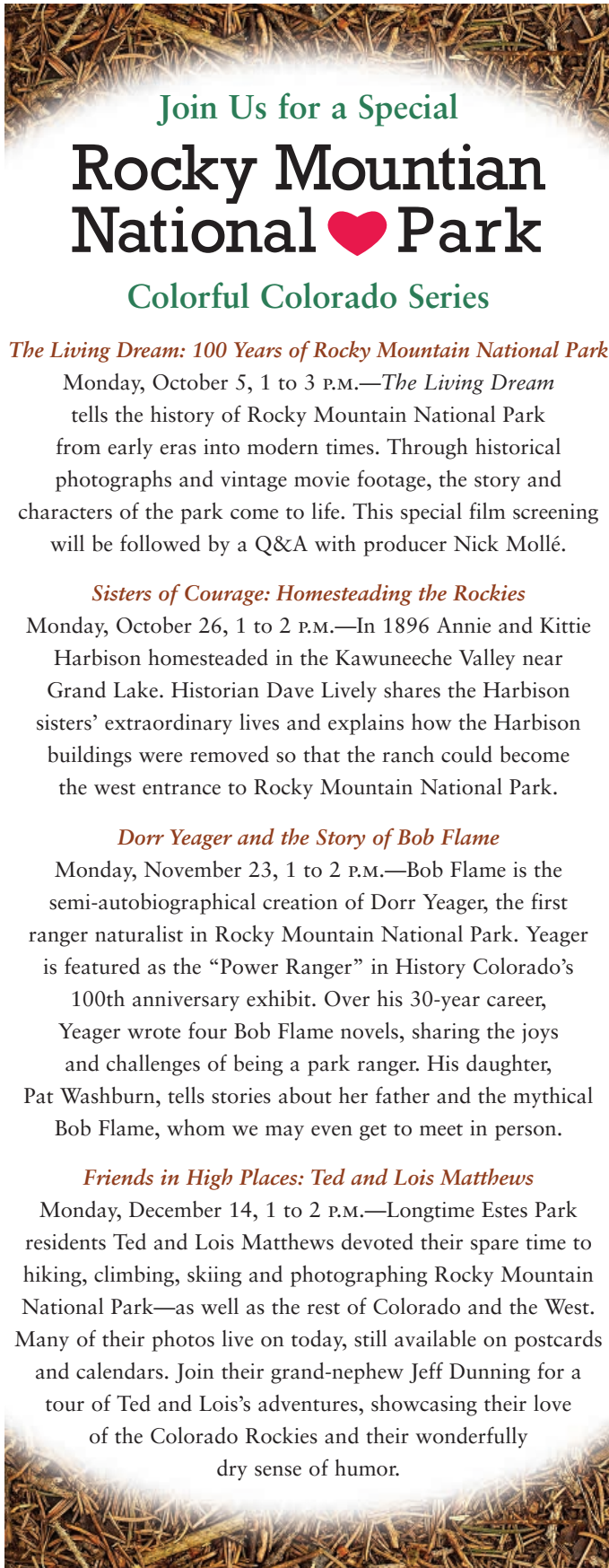
Monday, September 14, 1 to 2 P.M.—Presidents Franklin Delano Roosevelt and Ronald Reagan each tried to convince Americans they were the “New Jefferson.” Join Jack Van Ens as he portrays the *real* Thomas Jefferson, dressed in authentic eighteenth-century costume, and offers a corrective to the other two R’s: Roosevelt and Reagan.

The Lost Restaurants of Denver

Monday, October 12, 1 to 2 P.M.—From mining camp bakeries to continental cuisine, historians Robert and Kristen Autabee discuss Denver’s vanished eateries in their new book, *The Lost Restaurants of Denver*. We’ll hear stories of innovation, hard work and crazy ideas.

Courtesy Robert and Kristen Autabee





Join Us for a Special
Rocky Mountain National Park
 Colorful Colorado Series

The Living Dream: 100 Years of Rocky Mountain National Park

Monday, October 5, 1 to 3 P.M.—*The Living Dream* tells the history of Rocky Mountain National Park from early eras into modern times. Through historical photographs and vintage movie footage, the story and characters of the park come to life. This special film screening will be followed by a Q&A with producer Nick Mollé.

Sisters of Courage: Homesteading the Rockies

Monday, October 26, 1 to 2 P.M.—In 1896 Annie and Kittie Harbison homesteaded in the Kawuneeche Valley near Grand Lake. Historian Dave Lively shares the Harbison sisters' extraordinary lives and explains how the Harbison buildings were removed so that the ranch could become the west entrance to Rocky Mountain National Park.

Dorr Yeager and the Story of Bob Flame

Monday, November 23, 1 to 2 P.M.—Bob Flame is the semi-autobiographical creation of Dorris Yeager, the first ranger naturalist in Rocky Mountain National Park. Yeager is featured as the “Power Ranger” in History Colorado’s 100th anniversary exhibit. Over his 30-year career, Yeager wrote four Bob Flame novels, sharing the joys and challenges of being a park ranger. His daughter, Pat Washburn, tells stories about her father and the mythical Bob Flame, whom we may even get to meet in person.

Friends in High Places: Ted and Lois Matthews

Monday, December 14, 1 to 2 P.M.—Longtime Estes Park residents Ted and Lois Matthews devoted their spare time to hiking, climbing, skiing and photographing Rocky Mountain National Park—as well as the rest of Colorado and the West. Many of their photos live on today, still available on postcards and calendars. Join their grand-nephew Jeff Dunning for a tour of Ted and Lois’s adventures, showcasing their love of the Colorado Rockies and their wonderfully dry sense of humor.

Platteville

Fort Vasquez Museum

Flag Retirement Ceremony

Saturday, September 19, 10 A.M. to 4 P.M.

Through September, Fort Vasquez Museum will receive U.S. and other flags that need to be retired in a respectful manner. The Fort Vasquez Chapter of the Daughters of the Revolution will conduct the retirement ceremony.

Information: 970/785-2832

After Hours 2015

Saturdays, 6:30 P.M.

The Fort Vasquez Museum presents a series of after-hours history programs. Refreshments will be served at the break.

Members \$9, nonmembers \$10

Reservations required: 970/785-2832 (*Limited to 24*)

September 26—Family Campfire

October 24—Mountain Man Stories with Dan Overholster

Pueblo

El Pueblo History Museum

Bruja Brew Fest

Saturday, September 12, 5 to 9 P.M.

Come have fun at the second annual Bruja Brew Fest featuring Colorado craft beers and ciders, street tacos and live music.

Tickets \$25

Information: 719/583-0453



Recording Your Memories

Tuesdays, September 15, 22, 29 and October 6, 13 and 20, 10:30 to 11:30 A.M.

Everybody has a story to tell! This fun and easy six-week workshop will help you write down your family and personal stories for present and future generations. Even if you’ve never considered yourself a writer, you’ll find this class practical and thought provoking. Local writer and CSU instructor Dorothy Heedt leads the class.

\$40 (*includes all six sessions*) Information: 719/583-0453

History Colorado Members



Save the date!

Member Exhibit Preview: *Searching for Home*

History Colorado Center
Friday, November 6,
10 A.M. to 5 P.M.

Members enjoy a free sneak peek of our new exhibit, *Searching for Home: Homelessness in Colorado History*, which invites visitors to explore the struggles of Coloradans looking for a place to call home—from Baby Doe’s time to the present.

RSVP: h-CO.org/SearchingForHomePreview or 303/866-5424

Courtesy Denver Public Library, Western History Collection, X-29161



Fall Colors Seen Daily!

Enjoy Colorado’s splendid autumn hues from a unique vantage point—the historic Georgetown Loop Railroad®. Explore Clear Creek Valley from above, and traverse horseshoe curves and cross four bridges including the spectacular Devil’s Gate High Bridge. In addition to the free tickets you receive when you renew your membership, members always get discounts on additional tickets—plus free mine tours when you make advance reservations!

RSVP required: 1-888-456-6777.

(The number of free tickets you get is based on your membership level.)

Members’ Behind-the-Scenes Collection Tours!

History Colorado Center
Tuesdays, 1–1:30 P.M.

- September 15
- October 20

Ever wonder what happens behind the scenes at the History Colorado Center? Join us every third Tuesday and learn how our collections are stored and cared for. Visit rarely seen storage and processing spaces and get an up-close-and-personal view of artifacts. Preregister for this exclusive opportunity! Make a day of it and enjoy the daily lunch special in Café Rendezvous. *(Limited to 12 people)*

Free for members! Register at: h-CO.org/BTS

Member Tip:

Come back again and again to see Toys of the '50s, '60s and '70s! Members always get in free. And when you upgrade your membership, you can bring guests too! See h-CO.org/Membership for details.

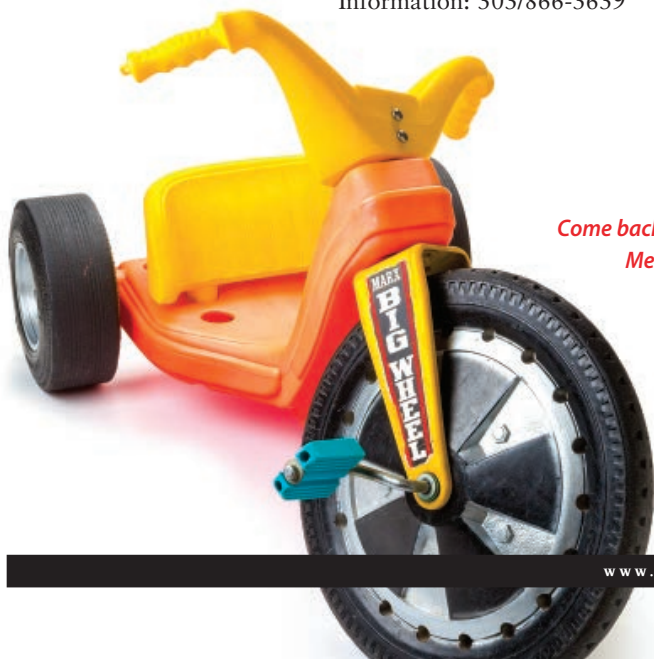
Photos courtesy
Minnesota History Center

Special Offer for Members on Grandparents Day

History Colorado Center
Sunday, September 13

Grandparents and grandchildren, come in and enjoy a meal deal and a day of crafts, performances and fun throughout the museum! Share memories of beloved toys with a visit to the *Toys of the '50s, '60s and '70s* exhibit. Members-Only Meal Deal is \$6 per person.

Information: 303/866-3639



2015–16 Lecture Series

The World Around Us

At times, the ideas, people and reputation of Colorado transcend its borders and engender transformative changes in the wider society. Other times, outside forces influence Colorado in ways large and small. The 2015–16 lecture series uncovers Colorado’s place, in *The World Around Us*.

We’ll discover Colorado women who changed the world, with talks on the creator of the Barbie doll and Emily Griffith, an innovative Denver educator. We’ll delve into environmental lessons gleaned from one small corner of Rocky Mountain National Park. Our state historian will reveal the hidden histories of Colorado’s official symbols, and Dr. Tom Noel will show us what makes the state so unique. Our annual speaker from the Smithsonian Institution will provide an exciting object-based history of the United States. We’ll consider what Colorado’s endangered prairie ecosystems and native environment can gain from an influential new conservation project in Montana. We’ll close with the legacy of the National Historic Preservation Act on our state.

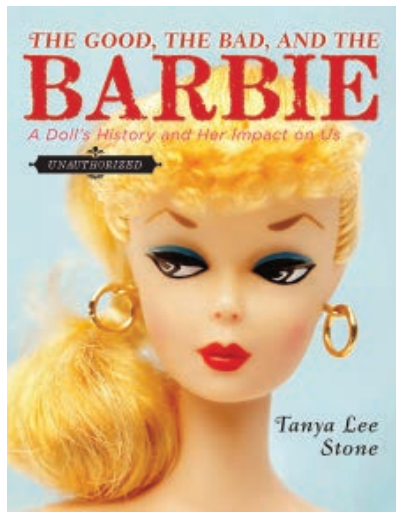
All lectures are at 1 and 7 P.M. at the History Colorado Center. **NEW: Lectures are now on the third Monday of each month.** Call 303/866-2394 for more information. Sponsored by the Walter S. Rosenberry III Charitable Trust

The Good, the Bad and the Barbie: How Ruth Handler Changed the Face of American Toys

Monday, September 21

History Colorado is excited to be hosting the *Toys of the '50s, '60s and '70s* exhibit. What better way to open the new lecture series than to honor one of the most popular toys of all time:

Barbie! Denver native Ruth Handler created the Barbie doll after she and her husband Elliot (also a Denver native) started the Mattel toy company. Author Tanya Lee Stone explores how this iconic doll turned Mattel into one of the most successful toy companies in the world, and considers Barbie’s impact on American culture.



Courtesy Tanya Lee Stone

Barbie’s Denver Roots

BY SHAWN SNOW AND MICHAEL VINCENT,
HISTORY COLORADO’S PUBLIC PROGRAMS TEAM

At the 1959 Toy Fair in New York City, an idol was born—Barbie, the “Teen-Age Fashion Model.” Over the years, she has been the source of excitement, admiration, wonder and controversy. Modeled after the Bild-Lilli doll from Germany, Barbie was created by Ruth Handler and her company, Mattel. Ruth’s inspiration came after watching her daughter Barbara playing in the early 1950s. Barbara stopped playing with baby-dolls as she got older, instead gravitating toward adult paper dolls, changing the outfits and creating varied scenarios. Ruth said, “I used to watch that over and over and think: if only we could take this play pattern and three-dimensionalize it, we would have something very special.”

Though Barbie is now known across the world, her creator’s roots in Denver’s Whittier and City Park neighborhoods are less known. Ruth was born in Denver in 1916, the tenth and last child in her family. Her parents had emigrated from Poland in 1906 and settled in Denver, joining a robust Jewish community. Ruth moved frequently as a child and lived with her sister Sarah for much of the time. Sarah was a hardworking businesswoman who set an example for Ruth: “[She] was a fantastic role model and I absolutely idolized her. She always worked outside the home, seemed to thrive on working, so I grew up with the idea that a woman—a mother—with a job was neither strange nor unnatural,” Ruth wrote in her autobiography.

Ruth was sixteen when she met the love of her life, Isadore “Elliot” Handler, at a dance. Both graduated from Denver schools: Ruth from East High and Elliot from North. After college, they moved to California, got married and had two children: Barbara and Ken. With her husband and another business partner, Ruth helped start a new company—Mattel. The business first sold décor and furniture made of Plexiglas,

Note the New Date!

The Story of Colorado’s State Symbols



Monday, October 19

As Coloradans, we should all know state symbols that describe our lovely home, like the white and lavender columbine or the blue spruce. But did you know that Colorado actually has more than thirty official state symbols? These include our brilliant state gemstone—the aquamarine—and the dazzling rhodochrosite, our state mineral. Why do states promote symbols? Do they matter? State historian Dr. William Convery uncovers the history behind some of the more obscure state symbols—and makes the case for why we need them.



Courtesy Karen Pike Photos

but soon turned its attention to toys. Ruth's time as a parent with young children sparked her idea for Barbie, but growing up in Denver with an independent female role model influenced her the most. Little did she know that she'd change the face of American toys forever.

On September 21, join us for a lecture by Tanya Lee Stone, author of *The Good, the Bad, and the Barbie: A Doll's History and Her Impact on Us*. Stone's lecture will celebrate the exhibit *Toys of the '50s, '60s and '70s* at the History Colorado Center and honor Ruth Handler's role in the creation of one of the most successful toy empires in history.

Give Back Through Your Time and Talent!



Do you like to interact with people of all ages? Do you love a good project? Are you skilled at organizing? Do you enjoy sharing your knowledge? We need you! History Colorado relies on the time and talents of a dedicated corps of volunteers who share a passion for Colorado and its history, and who pass that knowledge on. Volunteers get to do important and fun activities such as:

- Greeting and guiding guests through History Colorado museums and historic properties
- Leading school groups
- Facilitating interactive experiences with visitors
- Assisting with museum events
- Supporting the office operations of departments such as Collections, Library, Education, Development and Preservation

We have volunteer positions available in Denver, Pueblo, Trinidad and Fort Garland. Whether you have a lot of time or a little, your help will be appreciated! And you'll be rewarded with special perks like discounts on membership, behind-the-scenes access, working with a knowledgeable team and making lasting friendships. Give us a call at 303/866-3961, email HC_VolunteerOffice@state.co.us or visit h-CO.org/volunteer . . . and step into the story!

Leave a Legacy

Inspire the next generation to learn about our state's past by remembering History Colorado in your estate plans. A few simple sentences in your will is all it takes to leave a legacy to History Colorado and future generations. Your gift will make a lasting impact.

Sample Language for Your Will:

I give and bequeath to History Colorado, Tax ID #84-0644739, the sum of \$_____ (or _____% of my estate, or _____% of the rest and remainder of my estate), to be used for the accomplishment of its general purposes (or a specific purpose as indicated).

Would you like to learn more about leaving a legacy for History Colorado? Contact Rebecca Olchawa Barker at 303/866-4845 or Rebecca.Olchawa-Barker@state.co.us.



HISTORY *Colorado*



History Colorado

Tours & Treks

Take a Guided Trip Into the Past (To register call 303/866-2394)



Forts of Northern Colorado by Bus

Saturday, September 19, 9 A.M. to 5:30 P.M.

Along the South Platte River and other northern waterways, forts sprang up to protect and provide for the immigrants passing through and those who came to stay—playing host to General Frémont, the Bent brothers, Kit Carson and more. We'll head for Weld County to learn about four forts that were once oases in a remote land: Forts Lupton, Vasquez, St. Vrain and Jackson. In some cases there's nothing left to see—but the sites and the histories remain, and we've rounded up the best local historians to tell the tales! Members \$75, nonmembers \$90 (*Price includes bus transportation, lunch, guides and admissions.*)



Sixth Annual History Colorado Organ Crawl

Friday, October 2, 1 to 4 P.M.

Let ring the organs of north Denver! Join us once again as we listen to the sounds of history in our city. We won't be walking from organ to organ this time, but you'll still be amazed at the diverse history as we explore Our Merciful Savior Episcopal, Annunciation Catholic and St. Joseph Polish Catholic churches and experience the sounds of these organs off the beaten path. Join us for this annual aural tradition! Members \$26, nonmembers \$31 (*Provide your own transportation during the tour. Maps supplied.*)



Denver's First Cemetery

Friday, October 9, 6 to 8 P.M.

Time to tempt the zombies! Knowing that Cheesman Park once held Denver's first cemetery will encourage you to tread lightly on our walking tour, lest you disturb what lies beneath. We'll share the history surrounding this park—the gruesome and the grandiose. Guaranteed to get you into the Halloween spirit (so to speak), this tour is not to be missed. Members \$16, nonmembers \$21 (*Provide your own transportation to starting location.*)



Ghost Stories at the Grant-Humphreys Mansion

Wednesday, October 21, 5 to 9 P.M.

Join Tom "Dr. Colorado" Noel as he teams up with the actors of Colorado Homegrown Tales to offer a reader's theater presentation of spine-tingling ghost stories based on real-life events. As you move through the rooms of the house, listen to stories excerpted from productions of *Ghostlight*, a full-length script by Colorado playwright Michael R. Duran. We'll be sure to tell the history of this stately structure and its former owners, along with other "spirited" tales, so join us for an evening of history and haunting. Members \$60, nonmembers \$70 (*Subject matter is adult in nature and not recommended for those under 14.*)



27th Annual History Colorado Cemetery Crawl

Saturday, October 24, 1 to 4 P.M.

Tom "Dr. Colorado" Noel and a host of ghosts guide us through Colorado's second-largest and most illustrious necropolis, Mount Olivet Cemetery. Meet underground celebrities as a star-studded cast portrays some of Colorado's most historic characters, such as Horace and Elizabeth "Baby Doe" Tabor and Governor William Gilpin. We'll also inspect the most elaborate private mausoleum in the Rockies. Members \$26, nonmembers \$31 (*Provide your own transportation to starting location. Tombside taxi service provided by the Model A Ford Club of Colorado, weather permitting.*)

Calendar

SEPTEMBER

9 Wednesday

FAMILY HISTORY RESOURCES
History Colorado Center
See page 7.

12 Saturday

PHOTO MASHUP WORKSHOP
FOR FAMILIES
See page 7.

FAMILY FREE DAY

History Colorado Center
See page 5.

BRUJA BREW FEST

El Pueblo History Museum
See page 8.

FAMILY CAMPFIRE

Fort Vasquez Museum
See page 6.

13 Sunday

GRANDPARENTS DAY
History Colorado Center
See page 9.

14 Monday

THE THREE R'S ABOUT JEFFERSON
History Colorado Center
See page 7.

16 Wednesday

ART AND CULTURE OF
EL MOVIMIENTO
History Colorado Center
See page 1.

19 Saturday

MEMORIAL REGIMENT
ENCAMPMENT AND
CANDLELIGHT TOUR
Fort Garland Museum
See page 6.

HISTORICAL CRAFT SOCIETY

History Colorado Center
See page 7.

FLAG RETIREMENT CEREMONY

Fort Vasquez Museum
History Colorado Center
See page 8.

FORTS OF NORTHERN COLORADO BUS TOUR

See page 12.

21 Monday

THE GOOD, THE BAD AND
THE BARBIE
History Colorado Center
See page 10.

25 Friday

OUT OF SCHOOL TIME
History Colorado Center
See page 5.

26 Saturday

LAST DAY TO SEE DENVER
ARTISTS GUILD
Byers-Evans House Gallery
See page 4.

COLORADO PIONEER STORIES

Fort Vasquez Museum
See page 6.

OCTOBER

2 Friday

MEDITATION ON FRAGMENTS
EXHIBIT RECEPTION
Byers-Evans House Museum
See page 4.

ANNUAL ORGAN CRAWL

See page 12.

4 Sunday

LAST DAY TO SEE TOYS OF
THE '50S, '60S AND '70S
History Colorado Center
See page 3.

5 Monday

ROCKY MOUNTAIN
NATIONAL PARK FILM
History Colorado Center
See page 8.

6 Tuesday

ARCHIVAL TREASURES WORKSHOP
History Colorado Center
See page 7.

9 Friday

DENVER'S 1ST CEMETERY
See page 12.

10 Saturday

BRONCOMANIA FOREVER!
History Colorado Center
See page 7.

12 Monday

COLLECTIONS CLOSE-UPS:
HISTORIC MENUS
History Colorado Center
See page 7.

LOST RESTAURANTS OF DENVER

History Colorado Center
See page 7.

19 Monday

COLORADO'S STATE SYMBOLS
History Colorado Center
See page 10.

FAMILY PHOTOS WORKSHOP

History Colorado Center
See page 7.

21 Wednesday

LATINO EXPERIENCE IN VIETNAM
History Colorado Center
See page 1.

GHOST STORIES

Grant-Humphreys Mansion
See page 12.

24 Saturday

ANNUAL CEMETERY CRAWL
See page 12.

26 Monday

SISTERS OF COURAGE
History Colorado Center
See page 8.

31 Saturday

HISTORIC HALLOWEEN FOR KIDS
History Colorado Center
See page 5.

HALLOWEEN TEA

Byers-Evans House Museum
See page 5.

Repeated Events

MEMBERS' COLLECTION TOURS!

History Colorado Center
September 15 and October 20
See page 9.

AFTER HOURS 2015

Fort Vasquez Museum
September 26 and October 24
See page 8.

PRESCHOOL STORY TIME

History Colorado Center
September 2 and October 7
See page 5.

FIRST FRIDAYS

Trinidad History Museum
September 4 and October 2
See page 4.

THIRD TUESDAY RENDEZVOUS

History Colorado Center
September 15 and October 20
See page 4.

TRADERS MARKET

Fort Vasquez Museum
September 19 and October 17
See page 5.

RECORDING YOUR MEMORIES

El Pueblo History Museum
September 15, 22, and 29,
October 6, 13 and 20
See page 8.

Celebrating Our Agricultural Legacies

BY MARISA RUBEL,
COLORADO CENTENNIAL FARMS INTERN

As you travel the roads of our state, perhaps you've noticed the Colorado Centennial Farm plaques dotting the landscape. These signs recognize farms where a family has successfully dedicated itself to a century of working the land.

Many of Colorado's Centennial Farms and Ranches were established by settlers who filed claims through the Homestead Act. After planting crops and building a dwelling, homesteaders received a deed to the land from the government. Success was earned by dedication and hard work on an unforgiving and dry landscape.

The Colorado Centennial Farms and Ranches program, established in 1986 by then-Governor Richard Lamm, History Colorado, the Colorado Department of Agriculture and the Colorado State Fair, celebrates the role agriculture has played in our state's history and economic development. This year, the Centennial Farms and Ranches program is proud to announce a new partner: the Colorado Tourism Office, whose Heritage and Agritourism program celebrates Colorado's agricultural roots. The Colorado Centennial Farms program recognizes farms and ranches owned by the same family for more than 100 years—honoring the strength, endurance and perseverance of generations who've worked their land through decades of challenges. The program has designated nearly 500 family farms and ranches in sixty-one of Colorado's sixty-four counties.

In 2015, twenty-two farms and ranches were inducted into the program in a ceremony at the Colorado State Fair. Each received a certificate and a metal sign to display on their property. Farmers and ranchers told family stories of hope and new beginnings, as well as struggle. While hardship is part of the agricultural lifestyle, most of the families believe it's a good life—one they hope the younger generations will embrace.

2015 Centennial Farms and Ranches

Allen Family Homestead (1915)
Dove Creek, Dolores County

Anton Brekel Farm (1913)
Haxtun, Logan County

Arla and Herman Cook Ranch (1915)
Brush, Morgan County

Chicago Ranch (1909)
Briggsdale, Weld County

Conrad and Hazel Schmidt Family Trust (1909)
Akron, Washington County

Eldon Gerber Family Ranch, LLC (1915)
Craig, Moffat County

Frank E. Carnes and Evelyn C. Bricker Carnes Farm (1915)
Haxtun, Phillips County

Hansen Farm (1900)
Brush, Morgan County

Housewart Ranch (1915)
Hotchkiss, Delta County

The Johnson Family Farm (1914)
Sterling, Logan County

Jose Antonio Lujan Homestead (1884)
Gardner, Huerfano County



Kirkendall Farm and Ranch (1915)
Pritchett, Baca County

Mortensen Family Farm (1915)
Brush, Morgan County

Peters 313 Ranch, Inc. (1914)
Hereford, Weld County

Ross Ranch (1908)
Cotopaxi, Fremont County

Schmidt Farm (1908)
Strasburg, Adams County

Spittoon Farm (1915)
Eckley, Yuma County

Spool Ranch (1904)
Ramah, Elbert County

Spring Creek Ranch (1905)
Chromo, Archuleta County

Vallejos Ranch (1886)
Walsenburg, Huerfano County

Villa Ranch (1915)
Meeker, Rio Blanco County

Westesen Farm and Ranch (1903)
Olathe, Montrose County



New Listings

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

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

National Register of Historic Places

Downtown Loveland Historic District

Loveland

Founded in 1877, Loveland first developed as a railroad town, but soon became a major agricultural center and a regional hub for commerce and government. Strategically located in the Big Thompson River Valley, Loveland was a key stopping point on the Colorado and Central Railroad, which ran between Golden and Cheyenne. Loveland was named in honor of Colorado and Central’s president, William A. H. Loveland. The historic district encompasses Loveland’s commercial center and reflects the development and growth of the city.

Santa Fe Trail Mountain Route Trail Segments—Delhi Vicinity 1, Delhi Vicinity II and Delhi Vicinity III

Las Animas County

These trail segments are part of the longer Santa Fe Trail Mountain Route that provided a vital transportation link between the United States and newly independent Mexico. This fostered commercial trade and established social ties pivotal

Good to Know

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

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



Francis-Petry House

to regional development and expansion of the United States. Contrary to popular perception, the Santa Fe Trail was not a single trail with two branches, but a complex transportation system made up of various routes, starting points and destinations.

State Register of Historic Properties

Conrad Borgens House

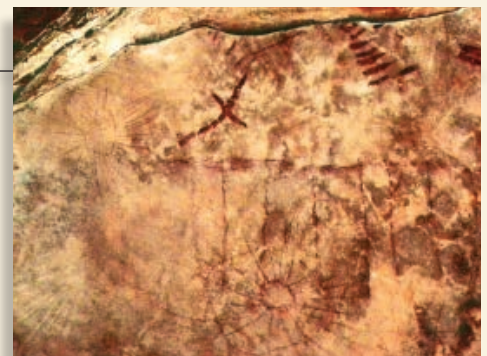
Greeley

This 1920 house is a good example of a Craftsman-style residence. Builder and carpenter Conrad Borgens designed and built this house for his family and included character-defining features like wood-shingle siding, lap siding, a full-width front porch with massive battered piers, exposed rafter ends, broadly overhanging eaves, multi-light-over-one windows and gabled dormers. Borgens carried the Craftsman style to the interior with built-in cabinets, cupboards and decorative wood features. A descendant of Conrad Borgens continues to own the house.

Francis-Petry House

Denver

Designed by Denver architect Edwin Francis, this 1952 house is a good example of the Tudor Revival style. The building has massive chimneys with multiple flues and elaborate chimney pots, half-timbering, intricate brickwork and windows featuring diamond-panes or multi-colored roundels. Francis designed and built this house for his family, where they resided until 1968. Although most of his designed buildings were in a more traditional style, he designed at least two more modern residences and was a proponent of the International style.



Do you know this art?

- | | | |
|----------------------------|----------------------|--------------------------------|
| 1. What type of art is it? | 2. When was it made? | 3. Who were the artists? |
| a) Chalk art | a) 6400 BC–AD 1 | a) Archaic people |
| b) Rock art—pictographs | b) 1000 BC–AD 900 | b) Basketmaker III people |
| c) Rock art—petroglyphs | c) AD 900–1300 | c) Pueblo II/Pueblo III people |

Answers on page 32

BREWERS WANT THE BEST

Growing a Brewing Industry in the Centennial State

BY JASON HANSON



As Samuel Pells looked ahead to the spring of 1907, the president of the Crystal Springs Brewing and Ice Company in Boulder had two big problems: Prohibition was on the local ballot and barley was in short supply.

Troublesome temperance advocates were supporting a “Better Boulder” slate of city council candidates that promised to dry up saloons within the city limits. But the more pressing concern for Pells that spring was securing the barley he needed to continue brewing his popular lineup of weurzbergers, extra pales, and Bohemian lagers. As the desiccating election drew near, Pells advertised his intention to take a break from the campaign and travel east to purchase several carloads of barley seed, which he would “distribute among the farmers of this section” in time for spring planting “in the hopes that a

better character of barley will result.” Explaining that a “peculiarly pure quality of it is required for malt and the brewers want the best,” Pells promised in the Boulder Daily Camera to furnish the seed at his cost and pay a “good price” to growers who would contract their crop to Crystal Springs.

Pells was the latest in a long line of Colorado’s early brewers who often had to go to great lengths to secure reliable supplies of malted barley and hops that they could combine with water and yeast to make beer. From the day the first brewery heated its brew kettle in 1859 to the onset of the state’s early experiment with Prohibition in 1916, local brewers sought to generate local economies while participating—sometimes willingly and sometimes reluctantly—in national and global markets, struggling to reconcile their patrons’ palates with the state’s agricultural capabilities.



Most of the beer consumed in the first decades of Colorado's American settlement was enjoyed by men in saloons, since it was difficult to bottle at home and social mores prevented respectable women from drinking in public. Manufacturing and transportation limitations meant local brewers produced most of the beer consumed in Colorado saloons into this decade. Courtesy Denver Public Library, Western History Collection. X-11189



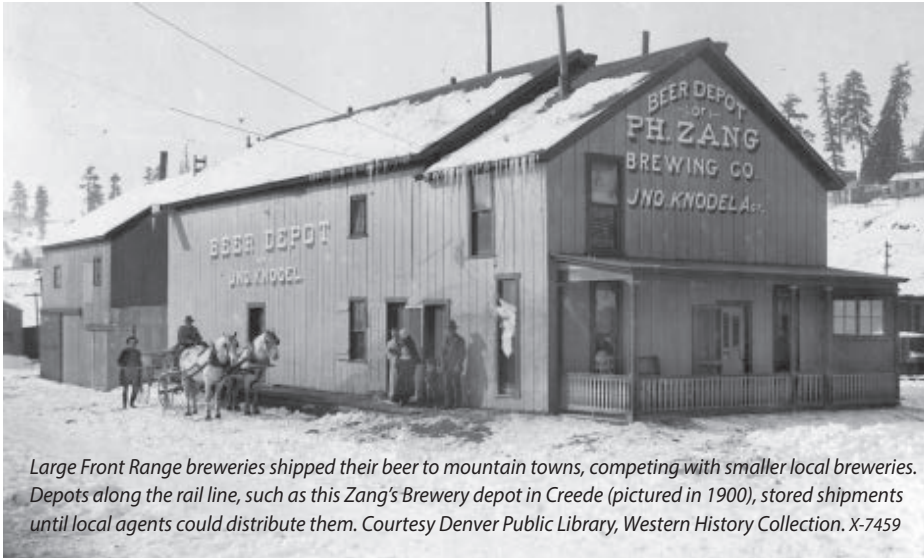
Facing: Men bring in the barley harvest around the turn of the twentieth century. Early Colorado brewers regularly implored the state's farmers to plant more brewing barley. Bringing in the Sheaves by L. D. Regnier (1890–1910) courtesy Denver Public Library, Western History Collection. Z-2963

Today Colorado is one of the leading hubs of the global brewing industry. Our rectangular patch of mountains and plains boasts more than 240 breweries (and counting), from the smallest nano operations in the back rooms of day-job offices or converted single-car garages to the largest single beer-making plant in the world. The Great American Beer Festival turns Denver into the center of the brewing universe for a long weekend every autumn, when it convenes the nation's best brewers to showcase their creations. And so many breweries are concentrated along the Front Range that it's often referred to as the Napa Valley of Beer, despite the fact that (unlike its oenological counterpart) only a small portion of the ingredients that make the beer are actually grown here.

Had they been able to peer a century and a half into the future to see the affinity for fermentation that would come to be such a prominent aspect of Colorado's economy and culture, the Euro-Americans who first settled here—and soon thereafter began nostalgically recalling the West that was—may well have formulated a more prophetic and exciting origin story for the local brewing industry. Ceran St. Vrain

would have been an ideal founding brewer. A gentlemanly mountain man and one of the principal figures in the trading network that centered on Bent's Fort in the 1830s and '40s, St. Vrain had spent part of his boyhood in his family's St. Louis brewery before coming west. But St. Vrain didn't brew on the fur trade frontier. Nineteenth-century trappers and traders were a famously thirsty group, but Bent's Fort featured no taproom within its adobe walls to offer respite from the sun and dust of the Santa Fe Trail, no cool beer cellar to lager barrels before they were loaded onto wagons headed south.

Bulky and heavy to transport, with lower profit margins than distilled spirits and liable to spoil along the hot dusty trail, beer was poorly suited for trade conducted by wagon train. It was a commodity best produced locally. But securing the specialized ingredients needed to brew was a dauntingly uncertain proposition in a place where the global web of economic exchange was spun down into a single, long, tenuous thread. Even in 1810 in St. Louis—then the westernmost city in the newly expanded United States—St. Vrain's father had resorted to exchanging his beer for the ingredients he needed to brew the next batch (twenty-four bushels of barley



Large Front Range breweries shipped their beer to mountain towns, competing with smaller local breweries. Depots along the rail line, such as this Zang's Brewery depot in Creede (pictured in 1900), stored shipments until local agents could distribute them. Courtesy Denver Public Library, Western History Collection. X-7459

for a barrel of strong ale). The savvy son knew first-hand that successful breweries required a vibrant economy and a robust population to assure a steady supply chain and an adequate customer base—two commodities in short supply along the Santa Fe Trail.

In the first half of the nineteenth century, beer was a local and urban product. Native people throughout the region had enjoyed indigenous fermented beverages resembling beer long before Euro-American settlers appeared, and mountain men and soldiers were occasionally known to brew personal stocks using local flora. But beer as we know it today was rarely available west of St. Louis before the discovery of gold in California set off a series of mineral rushes that dotted the region with new settlements. These mineral rushes conjured urban centers like Denver into being with previously unimaginable speed. And with cities suddenly in place, brewers did not hesitate.

Instead of Ceran St. Vrain, the first commercial brewers in Colorado were Frederick Z. Salomon and Charles Tascher, who got their hands on enough grain and hops to open the Rocky Mountain Brewery in Denver in late 1859. Salomon was a merchant operating out of Las Vegas, New Mexico, when he recognized the opportunity presented by a gold strike along the South Platte and its tributaries. He relocated his store to the new settlement of Auraria springing up along the southern bank of Cherry Creek. Tascher was a successful miner who had discovered one of the first big loads in the Gregory Diggings. Together the pair began brewing in November 1859, and before the calendar turned to 1860, they had tapped their first keg.

The editor of the *Rocky Mountain News*, who gratefully

received an early sample at the newspaper office, pronounced it “a little the best we ever tasted.” Recalling the happy occasion when the first keg was tapped for the public, one eloquent imbibor was more measured, recounting that the original Colorado beer, “though quite drinkable, was as innocent of hops as our early whiskey was of wheat or rye.” “Quite drinkable” was good enough for the thirsty residents of the new territory, and the Rocky Mountain Brewery prospered.

The brewery's quick success was not enough keep Tascher tethered, and he left the business the following spring. Salomon brought on John Good and Charles Endlich in a new partnership that lasted until Salomon himself moved on to other ventures in 1861, rising to prominence as a key figure in some of Denver's early water companies and railroad enterprises. After Endlich died in 1864, Good continued to operate the brewery until 1871, when he sold it to his brewmaster, Philip Zang, and redirected his attention and capital to banking and real estate investment.

Colorado's first brewers were not the romantic figures that have often been bestowed upon the creation myths of other frontier enterprises. When Philip Zang took over the Rocky Mountain Brewery and eponymously rechristened it the Philip Zang Brewery, he was the first professional beer-maker to preside over the region's pioneer brewery. Rather than impassioned artisans who carried their craft westward in covered wagons to worthy pioneers, the men who first set Colorado on a course to becoming one of the world's best places to drink beer were—like Ceran St. Vrain before them—savvy businessmen. They saw beer as one opportunity among a diverse portfolio of ventures undertaken to make their fortunes in the wide-open economy of the Gold Rush.

More breweries soon opened to share in the Rocky Mountain Brewery's success, and the tide of thirsty men washing up against the Front Range made plenty of room for the industry to grow. From the first days of boomtown settlement to the onset of state Prohibition in 1916, a steady stream of new arrivals swelled the ranks of those belling up to the bar. Denver's population regularly doubled and sometimes tripled every decade, from its

foundings through the first decade of the twentieth century. The thirst for beer outpaced even this extraordinary population growth.

With some Denver saloons selling through ten kegs a day in the hot summer months and the number of thirsty Coloradans continually growing, brewers raced to stay a step ahead of the increasing demand. Colorado brewers statewide produced nearly 23,000 barrels of beer (at 31 gallons per barrel) in 1878, as the U.S. was beginning to emerge from a severe economic recession, and almost every year thereafter for a decade and a half the state's output grew. In 1893, twenty-three breweries produced nearly 235,000 barrels—more than a tenfold increase in fifteen years—before the onset of another major economic recession caused the industry to contract.

Most of this beer was lager, a cool and crisp alternative to ale that quickly captured the American public's palette after it was introduced by German immigrants around 1840, sweeping aside the distilled spirits and cider that had been the cornerstone of the nation's drinking habits since Colonial days.

This lager beer was enjoyed mostly by men in saloons, since it was difficult to bottle for home consumption and social mores prevented “respectable” women from drinking in public. Frederick Neef, proprietor of the Neef Brother's Brewery and (advantageously) a saloon operator, recalled that at his saloon “Now and then a woman would come to the rear door . . . but they never lounged in the saloon. No respectable woman would drink in public.” Neef usually sent his female customers home with whiskey, which was commonly available in bottles and presumably more discrete.

As the demand for beer grew, the competition for brewing ingredients intensified. By 1865, rising commodity prices forced the Rocky Mountain Brewery, Sigi's Colorado Brewery, and the Ale Brewery to collusively raise

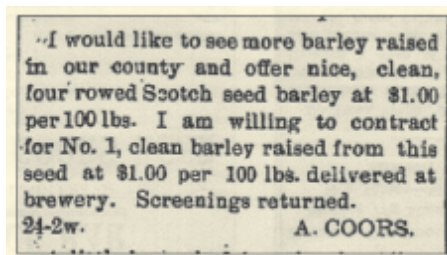
the price of eight-gallon kegs by one dollar due to “the extreme high price of ale brewers' stock.” In a region where short growing seasons, extreme weather, and difficult travel routes could make basic necessities scarce and expensive, procuring enough of the “ale brewers' stock” to keep thirsty customers satisfied presented formidable and expensive challenges for Colorado brewers.

It took a lot of beer—and thus a lot of barley—to slake the prodigious thirst of residents in burgeoning communities along the Front Range and in the mountains. In 1874, the relatively small Schueler and Coors Brewery in Golden, founded only the year before, purchased 200,000 pounds of barley at a cost of \$10,000 (a little more than \$200,000 today) to produce more than 2,000 barrels of beer. As Coors was just getting started, the much larger Denver Brewing Company reported it required

2.5 million pounds of barley a year and had paid between \$80,000 and \$90,000 in 1874 (roughly \$1.6 to \$1.8 million today) to import barley from growers in Utah and California in addition to what it bought from local growers. Nearly two decades later in 1892, Zang's Brewery boasted that it paid about \$150,000 a year (about \$3.9 million today) to purchase more than 12 million pounds of barley, “most of which is grown in Colorado,” in order to produce 150,000 barrels of beer a year.

A number of early brewers developed seed programs aimed at cultivating an ample (and contracted) supply of high-quality barley. As early as

1874, the Denver Brewing Company offered seed barley to farmers at cost, with a promise to buy all they could grow. In 1892, Adolph Zang (who had inherited the business from his father, Philip) crowed that his family's brewery had been “largely instrumental in starting the cultivation of barley by Colorado farmers, frequently furnishing the seed to the farmer on a year's time, and in some cases giving him instructions as to the best methods of cultivation.” Adolph Coors complained in newspaper ads in 1898 that “I would like to see more barley raised in our county” and offered



I would like to see more barley raised in our county and offer nice, clean, four rowed Scotch seed barley at \$1.00 per 100 lbs. I am willing to contract for No. 1, clean barley raised from this seed at \$1.00 per 100 lbs. delivered at brewery. Screenings returned. 24-2w. A. COORS.



Telephone—314 Red.
NO SYNDICATE.
NO COMPANY,
NO TRUST.
Adolph Coor's Beer
You Patronize Home Industry
When You Drink It
Anton Wissler,
Agent for Custer County.
PINT and QUART
BOTTLES
for Family
Use.

As the demand for beer grew, the competition for ingredients intensified. Brewers like Adolph Coors were united in their desire to see more barley grown locally and offered incentives such as seed programs and advance contracts. After one of its main competitors, Zang's Brewery of Denver, sold a controlling share to a British investment syndicate in 1889, Coors advertised that its brewery remained locally owned. *Wet Mountain Tribune (Westcliffe), December 29, 1906.*
Courtesy Colorado Historic Newspapers.

growers “nice, clean, four-rowed Scotch seed barley at \$1.00 per 100 lbs” with a promise of buying back the barley it grew at the same scale of \$1.00 per 100 pounds. Brewers like Samuel Pells in Boulder continued such efforts up to the eve of Prohibition.

Newspaper editors around the state joined the campaign to spur more barley production, printing the praises of brewers and boosters alike for “the superior quality” of the barley grown in Colorado and urging farmers to cultivate more. George West, publisher of the *Colorado Transcript* in Golden, made one compelling appeal to the territory’s growers in an 1875 editorial. He noted that barley brought higher prices than wheat and reasoned that “Year by year the demand of our brewers will increase. The use of beer is rapidly extending.” This led him to the optimistic conclusion that “It is not probable that the high price of barley will cease to prevail, or that there will be any difficulty in disposing of the crop.” Such entreaties failed to have the desired effect, however, and limited local supplies and high prices consistently forced brewers to look farther afield to secure the grain they required.

Despite the apparent opportunity for local barley growers, at the end of the 1874 growing season a farmer named W. D. Arnett of Bear Creek wrote to the *Colorado Transcript* that he had “quit the cultivation of barley because the market was so limited that I had hard work to sell.” The *Rocky Mountain News* in Denver, which a year before had lamented “There is not enough barley raised in Colorado to supply the beer brewers with malt,” reprinted the letter with skeptical commentary. But Arnett’s experience suggests a kink in the local market. Large maltsters in the Midwest, with increasingly efficient railroad links to Colorado, were able to compete with small local growers who often had to cart their bushels (sometimes over mountain passes) to local maltsters or brewers willing to do their own malting.

Some brewers—notably Adolph Coors, whose grand aspirations and belief in quality assurance through vertical integration led him to build a malthouse next to his brew-

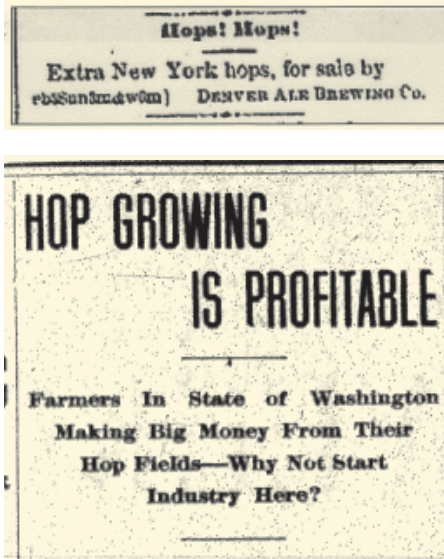
house—preferred to malt their own barley. But most looked to reduce costs where they could, and George West’s simple analysis of local barley’s bright future failed to account for economic forces in the wider national marketplace. As a writer for the *Rocky Mountain News* explained in 1873, “When barley rises to \$1.25 per bushel here, it is cheaper for our brewers to purchase ready-made malt at the east and ship it to Denver. This can be readily, and constantly, done.”

Difficult as it was for brewers to get an adequate supply of barley from local sources, hops posed a steeper challenge. The first Rocky Mountain Brewery lager was “innocent of hops” because the bitter and aromatic cones were difficult and expensive to obtain. Legend has it (in what may be a touch of retrospective mythologizing) that John Good hauled those first hops across the plains in his ox cart unaccompanied. Under such circumstances, prudent brewers used only as much as they had to in order to stretch the supply as far as possible.

Much as they had with barley, brewers and newspaper editors prodded the state’s farmers to plant hops. Adolph Zang lamented in the local press in 1892 that “As it has been demonstrated that hops can be successfully and very profitable [*sic*] grown in Colorado, it seems a pity that more hops are not locally grown so as to more fully meet the local demand.” The newspapers of the day do contain a few mentions of enterprising farmers planting hop fields along the Front Range. In 1875, a man named C. J.

Marsh planted twenty acres of hops on Bear Creek near Morrison. And in 1889, the *Silver Cliff Rustler* reported, “There is a twenty-two-acre field of hops near Denver which will produce this year 1,500 pounds to the acre.” But Zang’s claims that such operations demonstrated the success and profitability of hops in Colorado are dubious.

Hops never took hold as a commodity crop in Colorado, much to the frustration of the editor of the *Fort Collins Weekly Courier*, who in 1911 exhorted from a headline that “Hop Growing is Profitable: Farmers in State of Washington Making



Most of the domestic hops in Colorado's earliest beers were grown in upstate New York. They could be hard to obtain, and one brewery's surplus could be a stroke of luck for other local brewers. As the nation's hop industry shifted to the Pacific Northwest, some newspaper editors urged local growers to cash in on the crop in Colorado.
 Top: Rocky Mountain News, May 2, 1871.
 Bottom: Fort Collins Weekly Courier, September 29, 1911. Courtesy Colorado Historic Newspapers.

Big Money From Their Hop Fields—Why Not Start Industry Here?” The article went on to offer an overview of the lucrative hop harvest in the Yakima Valley, which the writer calculated was worth roughly \$1.2 million (approximately \$30 million today). However, the author failed to mention that the longer summer days and ideal climactic conditions of the Pacific Northwest made for much higher yields than could be obtained in Colorado. Hops grown in Washington and Oregon may yield the 1,500 pounds per acre that the optimistic grower near Denver was hoping for in 1889, but in Colorado harvests might be only a quarter of that amount.

Hops remained difficult to grow—and thus obtain—locally, and Colorado brewers turned to suppliers in New York, the Pacific Northwest, and Europe to meet their needs. While homegrown barley was praised, some brewers advertised their exotic foreign hops as a sign of quality. Zang’s boasted in advertisements that the beer was “Brewed exclusively of Bohemian Hops and Selected Colorado Barley,” and the Palace Bar in Creede crowed they were the “Sole Handlers of the Coors Beer. The finest Beer in the State. Made from Imported hops.”

As with barley, the difficulty was not only Colorado’s climate but also the market. “The finest quality of hops in the country are grown in Colorado,” an “eminent Milwaukee brewer” ostensibly told the *Fort Morgan Times* in 1889, in an article that smacks of reality-stretching boosterism:

But the freight rates are so unreasonable that we cannot afford to buy them here. We can get the German hops a trifle cheaper. The Colorado hops are equally good, but then the competition in beer making is so great that we have to buy where we can save a penny. Cheap ocean transportation more than overcomes the duty laid on hops.

Whether the “eminent Milwaukee brewer” was real or just a contrived mouthpiece for the writer, the difficulty of competing in a national and global hop marketplace deterred efforts to grow hops along the Front Range. Despite the local thirst for beer, hops never became a significant crop in Colorado fields before Prohibition.



In 1866, travel writer Bayard Taylor noted the taste for lager among the mining camps. This photo looking up Gregory Gulch from Black Hawk in the 1860s gives a glimpse of the scene he chronicled, with the small log building near the center among the many saloons he noticed. Courtesy Denver Public Library, Western History Collection. X-2033

Assuming they could secure adequate malt and hops, Colorado brewers supplied most of the beer enjoyed by their fellow Coloradans into the decade after statehood. The same transportation limitations that had kept beer off the Santa Fe Trail—namely bulky packaging and a propensity to spoil—meant that most of the beer consumed in Centennial State saloons into the 1880s was brewed locally.

However, a suite of technological advances began to transform the brewing business from a local enterprise into a national industry in the 1870s and '80s. Pasteurization made long-range shipping without spoilage possible, and the invention of the crown cap to seal bottles made it feasible to efficiently package large quantities of beer for shipment. The same expanding railroad lines that conveyed midwestern malt and exotic hops into the state made it easier for brewers to take advantage of their expanded production capabilities and to distribute their beers throughout the remote expanses of the West.

Larger brewers on the Front Range began to ship to more distant markets around the state and the region, proferring competition to small local breweries. The Denver Ale Brewing Company began shipping its beer to Laramie and Salt Lake City in 1873, returning to Utah in liquid form some of the barley the company had imported. By the same token, out-of-state breweries began shipping their product into Colorado. Anheuser-Busch was shipping its Budweiser lager to Colorado by the late 1870s, and by 1900 Schlitz, Blatz, and Pabst from Milwaukee had joined the St. Louis brewer in distributing in Colorado.

To compete with the invading national breweries, and following a pattern that was transforming other large industries like steel production and mining at the turn of the century, Colorado brewers looked to grow through mergers and acquisitions intended to increase efficiency and leverage greater economies of scale. One of Colorado's most famous breweries was born from such a marriage of economic necessity, after the owners of the (misleadingly named) Milwaukee Brewery in Denver defaulted on a loan taken out to finance an expansion. Brewer-turned-lender John Good repossessed the business and in 1899 the Colorado brewing pioneer became a brewery owner once more. He renamed it the Tivoli and in 1901 merged it with the Union Brewery, establishing the Tivoli-Union Brewery that lives on today in Denver lore (and was reincarnated in 2012). Those who did not see good prospects for consolidation often sought outside capital in order to grow. Adolph Zang sold a controlling share of the state's original brewery to British investors in 1889.

Consolidation, economic difficulties, and rising temperance sentiment took a steady toll on breweries in Colorado. From a peak of twenty-three in 1893, the number of breweries declined to sixteen in 1895, in the wake of another depression and sunk to only six in 1916, as Prohibition settled on the state. But this market contraction did not reflect a shrinking taste for beer during the period. Coloradans drank fifteen to twenty gallons of beer per person in the late 1870s, nearly all of which was produced in the state. By 1910, consumption had grown to more than twenty-three gallons per person, of which roughly a quarter was produced outside of Colorado.*

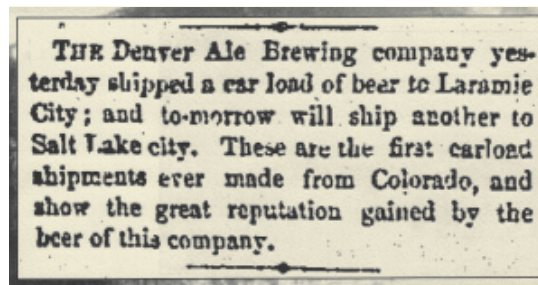
Such drinking habits put Coloradans as a whole slightly

(but not embarrassingly) above the national average, estimated in 1912 to be between twenty and twenty-one gallons per person. Even thirsty Denver—where the beer consumed amounted to more than forty-three gallons per person—compared modestly with New York City, which sloshed in at nearly seventy-seven gallons per person in 1910.

Even as Colorado farmers sowed their fields with the barley seeds that Samuel Pells had procured back east, the dry ticket proclaimed victory in the 1907 election in Boulder. The new administration fulfilled its promise to close the city's saloons, and Boulder remained a bastion of Prohibition for sixty years (affirming that choice at the ballot box fifteen different times in that period) before local voters finally repealed the dry ordinances and sanctioned alcohol sales again. Crystal Springs Brewery persisted a few more years in Boulder before Pells packed up and moved his brewing operations to Trinidad in 1910, but his respite was short-lived. Colorado went dry on New Year's Day 1916. The nation followed suit with the ratification of the Eighteenth Amendment in 1920.

Many of Colorado's prominent early brewers died during the dry days of Prohibition: Adolph Zang passed away in 1916, John Good was laid to rest in 1918, and Adolph Coors Sr. followed them in 1929. The Colorado brewers caught eternally on the wrong side of that "noble experiment" might have been astonished by the vitality, scope, and widespread appreciation of Colorado's resurgent brewing industry today, but one aspect would surely resonate as unchanged. For many brewers the search continues for reliable, high-quality supplies of locally grown malted barley and hops. According to John Carlson, executive director of the Colorado Brewer's Guild, nearly all guild members want to use ingredients grown in Colorado, but perhaps only half are able to do so, and even then only for some of their brews. In many Colorado beers, the only local ingredient is the water.

That situation is changing as the brewing industry's



Beginning in the 1870s, pasteurization and advances in bottling combined with an expanding railroad network to allow breweries to ship their beer beyond the local market. In 1873, the Denver Ale Brewing Company claimed to be the first brewer to ship its beer outside of Colorado. Rocky Mountain News, May 28, 1873. Courtesy Colorado Historic Newspapers.

*This is a crude calculation that divides brewery output in 1878 by the total population in 1880. The range reflects the assumption that a quarter or less of the state's total output was consumed out of state in the late 1870s, since the large Denver breweries that shipped as much as half of their product out of the territory were much more likely to do so than smaller local breweries. As with other estimates, it includes every man, woman, and child in the state and thus dramatically underestimates the volume consumed by those who actually drank beer.

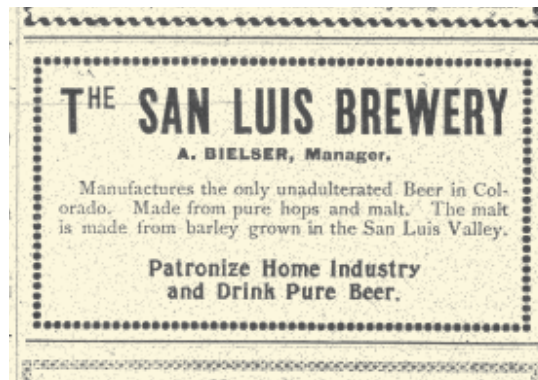
success generates interest in developing the supporting agricultural enterprises necessary for local brewers to make truly local beer. Most of the brewing barley grown in Colorado already goes into Coors beer, but several micromaltsters around the state now turn grains from the waving fields of the San Luis Valley and the northeastern plains into the *terroir* (meaning the taste of a specific place) increasingly sought by craft and home brewers as well as their patrons. The number of acres planted in hops across Colorado is at an all-time high that promises to go higher, as the introduction of a pelletizing operation on the Front Range makes it possible to process and preserve Colorado hops for brewing year-round.

It may be more local support than Colorado's early brewers ever enjoyed.

For Further Reading

Most of this essay draws on local newspapers and other contemporary accounts of the brewing industry in Colorado. For more about the role of the saloon in Denver's early decades, see Thomas J. Noel's *The City and The Saloon: Denver 1858–1916* (University of Colorado Press, 1996). For the story of saloons throughout the Rocky Mountain region during that time, see Elliott West's *The Saloon on the Rocky Mountain Mining Frontier* (University of Nebraska Press, 1979). For a more detailed account of the first beer brewed in Colorado, see the author's brief article, "Innocent

of Hops: The Case of Colorado's First Craft Beer," on www.CPR.org (Colorado Public Radio, October 14, 2014). For the story of the Tivoli Brewery, see Margaret Coel, Jane Barker, and Karen Gilleland's *The Tivoli: Bavaria in the Rockies* (Colorado and the West, 1985). For general histories of beer and brewing in the United States, see Stanley Baron's *Brewed in America: A History of Beer and Ale in the United States* (Little, Brown, and Co., 1962) and Maureen Ogle's *Ambitious Brew: The Story of Beer in America* (Mariner Books, 2007).



The 1907 appeal by the San Luis Brewery to drink local beer sounds familiar to any craft beer drinker today. San Juan Prospector (Del Norte), December 21, 1907. Courtesy Colorado Historic Newspapers.

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The Philip Zang Brewing Company in Denver was the descendent of the territory's original Rocky Mountain Brewery. By the 1890s, when this painting was made, it was one of the largest breweries in the state. Zang's Brewery, Denver, by Louis J. Porr (1890–1900). History Colorado. 84.405.28



CHICANO MURALS

BY LUCHA MARTINEZ DE LUNA

Emanuel Martinez, *Mayan Numerals*, 1968, *Crusade for Justice building*, *Downing Street*, *Denver*. Courtesy Emanuel Martinez.

In most societies, artists create monumental works to promote an agenda of a government and/or a religious system, or to recognize elites within that same system. Art created in a monumental style implies a certain sense of homogeneity in a society, so the duration of that style can reflect the longevity of a particular ideology. Likewise, the destruction of monumental art—or the development of a new style—can mirror a radical change, or a challenge to the prevailing ideology.

At the onset of the Chicano Movement in the late 1960s, Denver, Colorado, underwent just such a change in its monumental art.

As in most cases, the challenge to the status quo began on the fringes of mainstream society, where individuals rebelled after years of repression, discrimination, and repeated attempts at cultural cleansing. For Chicanos, art became a powerful tool to express feelings of dehumanization and repression in American society and, most importantly, to proudly embrace their heritage. Chicanos utilized art, specifically large, public murals, to stimulate both their memory and their identity while fomenting sociopolitical change in an oppressive social environment.

The development of this new, unique art style was the result of deeply rooted memories that transcended the course of time and territorial lines drawn and redrawn on maps. This story began around 1500 B.C. with the birth of Mesoamerica, a term used to describe a geographic area where people shared similar cultural traits. At the time of the Spanish conquest, that area included central and southern Mexico, Belize, Guatemala, Honduras, and El Salvador. In addition was the cultural zone of *Ootam*, identified by the *Mexica* (Aztec) as *Chichimecatlalli* or *Chicomoztoc*, by the Spaniards as “*Gran Chichimeca*,” and for the Chicanos, *Aztlan*. The region extended into northeastern Mexico, in the states of Sonora, Chihuahua, and Baja California, in addition to parts

Emanuel Martinez,
Lincoln Park, 1970, Denver.
Courtesy Emanuel
Martinez.

IN COLORADO

THE FIRST DECADE

of Arizona, California, Colorado, New Mexico, Utah, and Texas. Although this vast geographic region varied drastically ecologically, the inhabitants shared similar agricultural technologies and basic staple crops of corn (maize), beans, and squash. The importance of agriculture became the basis for many components of the Mesoamerican cosmovision, inspiring artists to create motifs and iconic images that would heavily influence future generations of artists in post-Revolutionary Mexico and the Chicano Movement.

To understand the iconographic nature of Chicano murals, it is essential to delve into the complex web of the past—when single strands interconnected in the 1960s as youth united under one banner to proclaim, “*Ya Basta!*” (Enough!). They began by identifying themselves as Chicanos, a sociopolitical term (used as early as the late 1950s) to spawn a cultural awakening, to actively defy government labels assigned to their identity: Mexican American, Hispanic, and Latino. However, this self-proclaimed term—*Chicano*—was not accepted by conservative, usually older family members who felt it created unnecessary negative connotations and suggested ethnic nationalism. Activists admitted that the term was indeed an act of defiance, but the motivation was clear: They must be heard and stand for their civil liberties and rights. Determined to learn about their cultural heritage, Chicanos throughout Colorado joined to rediscover their

true historical past. The few stories that survived would no longer be quietly told around the dinner table; these stories and new ones, they proclaimed, would be retold through art, poetry, music, dance, and theater on a stage for all to see and hear!

With no textbooks mentioning their presence in the United States and no museums to tell their story, the logical direction to turn for information was south. Chicanos knew that their Mestizo (a mix of Spanish and indigenous ancestry) roots stretched back to a time when the Spaniards began to settle in New Spain—today’s México and U.S. Southwest. After the conquest of Mesoamerica in 1521, the Spanish began to move northward. The first Spanish explorers, Álvar Núñez Cabeza de Vaca in 1528–30, Fray Marcos de Niza in 1539, Francisco Vázquez de Coronado in 1540, and Hernando de Soto in 1541, were searching for the fabled Seven Cities of Gold, Cíbola. Unable to locate Cíbola or precious metals, the Spaniards did not return until 1598, when Juan de Oñate led a large expedition to northern Nuevo Mexico and founded San Gabriel de los Españoles, nine years before the English established Jamestown. In 1610, Santa Fe de San Francisco was established, becoming the capital of the northern region. Spanish settlements gradually expanded north and south as the Mestizo population grew. Indigenous tribes fiercely protected their territories.

For Chicanos, this struggle between the indigenous populations of New Spain and the Spaniards became a central theme in their murals: They were forced to confront the harsh reality of being the creation of both the conquered and the conqueror.

From the beginning of the Movement, Chicanos identified more with their indigenous heritage than their European heritage. Like their indigenous ancestors, Chicanos refused to assimilate into mainstream society. By depicting indigenous imagery, particularly in mural painting, Chicano artists told stories of the past, empowering their audience by legitimizing their self-identity and self-worth. Heavily influenced by post-Revolutionary Mexican muralists such as Diego Rivera, José Clemente Orozco, and David Álfaro Siquieros, murals in Colorado became a vital component in the urban landscape, specifically in Chicano communities. Just as Mexican muralists found inspiration in the archaeological projects that rediscovered the ancient cultures of Mexico, Chicano muralists found inspiration from both Southwest and Mesoamerican cultures.

The first contemporary Chicano mural in Colorado was painted in 1968 at the Crusade for Justice building, in the Chicano Movement headquarters on Downing Street in Denver. The mural, *Mayan Numerals* by Emanuel Martinez, was located in the banquet room, the central hub of activity for dances, meals, and meetings. The mural depicted the Initial Series of Stela D from the archaeological site of Copan, Honduras. The series of Maya full-figure, naturalistic-style glyphs spanned the entire north wall. The glyphs aligned in a single row, each separated by standard bar and dot Maya numerals. On the south wall, two Maya figures supported a cartouche containing a tripartite Mestizo head. Martinez first depicted this Mestizo image on an altar to commemorate the end of a hunger strike in California by Cesar Chavez in 1967. The Mestizo head portrays a profile of an indigenous mother, a profile of a Spanish father, and, in the center, a face of their union, a Mestizo/Chicano. The significance of the mural was to commemorate the artistic and scientific accomplishments of Mesoamerican cultures while acknowledging the continuation of a people.

After 1968, Chicano murals began to appear in open, public settings. In 1969, with the aid of residents from the Lincoln Park Housing Projects, Martinez painted the facade of his and other residents' homes with bold red and white Zapotec geometric designs. Unfortunately, the Denver Housing Authority did not appreciate his creative works and threatened to evict him. The residents of the Housing Projects joined together to prevent his eviction and the destruction of the murals, but years later, after Martinez moved, the entire mural was sandblasted.



Emanuel Martinez, Zapotec Designs, 1969, Lincoln Housing Projects, Denver. The author is at right, with her sister. Courtesy Emanuel Martinez.

The following year, Martinez painted the side of a storage building in the pool area of Lincoln Park/La Alma Park at 1100 Osage Street. Denver law required that the artist be a city employee in order to paint the building. Martinez resolved the problem by training to be a lifeguard for Lincoln Park. He then designed the 70-by-8-foot mural and recruited community youth to help him paint it.

Martinez reportedly “informed the Department of Parks and Recreation of his intentions” to improve the building, the walls of which were covered in slogans and other graffiti, but “he received no financial assistance from them.” The center of his mural, a bright, bold sun, represented the fifth sun, from the iconic Mexica Sunstone, often referred to as the Aztec Calendar Stone. For the Mexica, the Sunstone depicted the four previous cycles of creation and destruction, while the center sun, the fifth, portrayed the present era. Martinez replaced Tonatiuh, the fifth sun, with an image of a Mestizo—symbolizing the creation of Chicanos. Encircling the Mestizo head were two images of Quetzalcoatl, the plumed serpent deity—one of the most longstanding images in Mesoamerica and with numerous meanings, such as the fertility of the earth. Written on the body of one of the plumed serpents was “*La Raza*,” defined by Meier and Ribera as “an ethnic term for Spanish speaking people, connoting a spirit of belonging and sense of common destiny.” Below the sun, Emiliano Zapata, a Revolutionary hero for both Chicanos and Mexicans, stands on the first steps of a pyramid. On the right side of the sun, four hands—brown, black, white, and yellow—are clasped, signifying the “unity of races.” According

to Martinez, “the mural stimulates creativity in the community” while also “educating the community.”

A year later, Martinez painted the entire swimming pool building at Lincoln Park with the aid of youth and adults from the community. At the base of the building, a band of white, stepped diamonds ran through the center of elongated red diamonds outlined by thick, blue lines. Above was a band of green, stepped diamonds with a yellow, elongated rectangle in the center, while elongated yellow diamonds outlined thick, red lines. Similar geometric designs are found on Navajo textiles—showing the influence of southwestern culture on Martinez’s work. Perched above the Navajo designs, a band of stylistic eagles with a sun behind each defined the horizon. The eagle image—the logo for the United Farm Workers led by Cesar Chavez—symbolized solidarity with Chicanos throughout the nation. At the south side of the building, a profile of four indigenous people, two on each side, gazed toward the horizon.

When the pool closed in 1971, Martinez applied for a small grant from Denver Opportunity to begin a Denver Opportunity Arts and Crafts Training Program. Housed in the former pool storage building at Lincoln Park, the program became an instant success in the community. The artist then approached Parks and Recreation, asking if he could turn the storage facility into a recreation center. He became founder and director of La Alma Recreation Center that same year and quickly went to work with the community to cover the remaining three exterior walls, interior walls, and ceiling with murals. Martinez then received requests from other parks to paint murals on their facilities, such as Argo Park swimming pool in Globeville, Curtis Park swimming pool, and the Robert F. Kennedy Recreation Center.

Emanuel Martinez, La Alma/Lincoln Park, 1969, Denver (in the background). The occasion is the author’s baptism at the park’s swimming pool, with a group of young swimmers looking on. Pictured, from left, are Ernesto Vigil, Carol Quintana, and Gilbert Quintana. Courtesy Emanuel Martinez.

The Argo Park mural, painted around the entire building, depicted a large band of stylized suns in the center of bold red, white, stepped fret and diamond designs. In Curtis Park, Martinez created large portraits of both a Chicano male and female and an African American male and female. Facing the pool, three arms—brown, black, and white—clutched their fists behind a large Mestizo head. At the other end of the wall, children of diverse ethnic backgrounds held hands. A band of thick, yellow, elongated crosses ran through the center of elongated blue diamonds outlined by thick, red lines defining the base of the building. For the Robert F. Kennedy Recreation Center murals, Martinez painted on the interior and exterior of the building. On the 50-by-40-foot wall with large windows was a highly stylized design with three large corn stalks ascending from the base of the building to the top. A band of bright yellow and red geometric designs symbolized the sun above the vegetation. Leaning against the large stained-glass window in the center of the building, a Chicano male and female

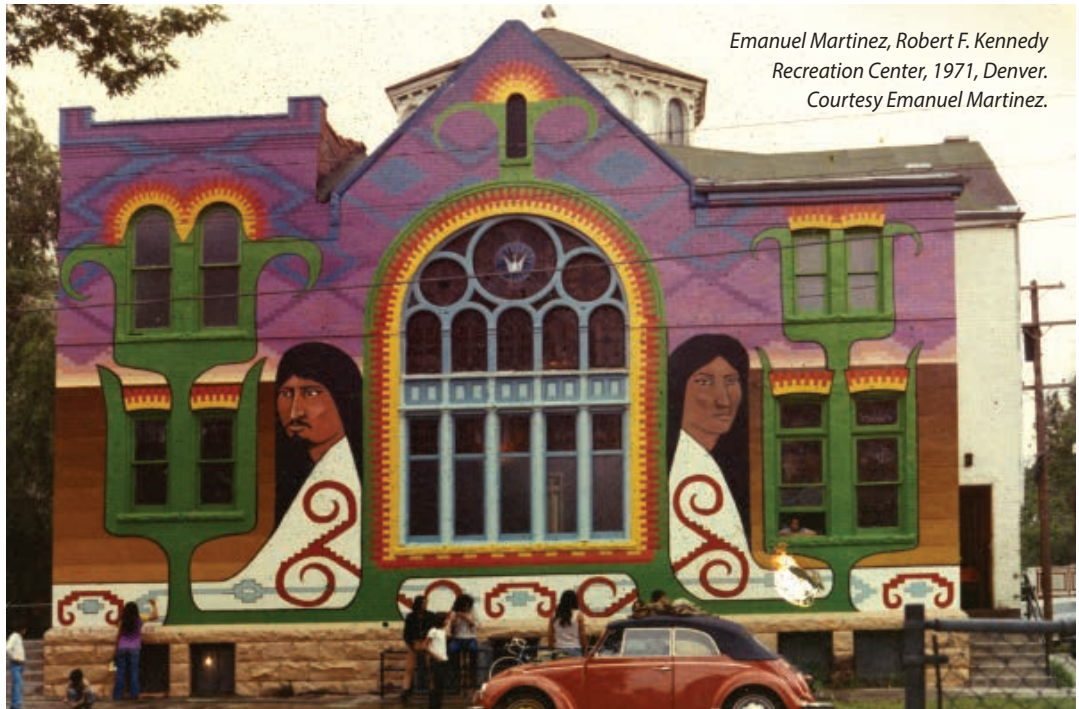


Emanuel Martinez, Curtis Park, 1971, Denver. Courtesy Emanuel Martinez.

looked out towards the community. Wearing traditional white ponchos designed with a step-fret motif, the figures represented Mother Earth and Father Sky. With all three of these murals, Martinez aspired to “use mural painting in Denver, in the way it is used in Mexico, telling the story of a people’s history and their present aspirations.” He added that, “In Mexico, murals are not art for art’s sake. They are a medium of visual education, monumental in size, and become public property.”

In 1972, the momentum of the Mural Movement in Denver came to an abrupt halt after artist Roberto Lucero had just completed two murals on two buildings at La Raza Park (formerly Columbus Park). The murals depicted colorful pre-Columbian images, such as the Aztec Calendar Stone. As reported in the *Straight Creek Journal*, “Lucero said that he chose the Aztec symbols because . . . for a lot of Chicano people there is too much emphasis on Hispano background and not enough on the Indian background.” The murals were targeted by City Councilman Geno DiManna, who objected to the paintings. DiManna and Joe Ciancio, director of Parks and Recreation, demanded that City employee/artist Emanuel Martinez paint over Lucero’s mural. Martinez refused, resigning from his position as an official City Muralist.

After the City had Lucero’s mural painted over, DiManna and Parks and Recreation created a new ordinance putting a halt to the painting of any new ones. Frustrated with the lack of local government support and funds, Martinez moved



Emanuel Martinez, Robert F. Kennedy Recreation Center, 1971, Denver. Courtesy Emanuel Martinez.



Roberto Lucero, Birth of Mestizo Culture, Westside Action Center, 1100 Santa Fe Drive, 1974, Denver. Empire Magazine, The Denver Post, December 1, 1974.

to New Mexico and Las Vegas, living away from Denver for the next four years. Other Chicano communities in the country saw deliberate attempts to suppress mural production. In 1974, police raided a local Chicano alternate school in Santa Fe, New Mexico, during a celebration, destroying the interior of the school and a recently painted mural. As the police entered with heavy-arms fire, vandalizing everything in their path, “nineteen-year old Linda Montoya was killed and several people were wounded.” In Denver, the government’s suppression of the Mural Movement lasted for two years, but the effort only resulted in an increase in Chicano muralists and murals in the city.

In 1974, Roberto Lucero painted a mural at the Westside Action Center at Eleventh and Santa Fe, titled *Birth of Mestizo Culture*. The mural depicted a very large stylized eagle with a serpent locked in its beak. The eagle perched atop a stepped pyramid overlooking two fallen warriors—a Spanish conquistador and a Mexica. Adjacent to the pyramid, workers stood on several levels of scaffolding busily constructing a large Mestizo head.

The following year, Carlota Espinoza painted *Pasado*,

In 1977, Martinez designed and collaborated with Chicano artists Elfege Baca, Ernie Gallegos, Roberto Roybal, and Carlos Sandoval, along with numerous neighborhood children, to paint *Urban Dope, Rural Hope*. Denver’s largest mural, it is painted on a 16-by-350-foot wall on a privately owned building at Ninth and Bryant across from the Sun Valley housing projects. Martinez told the *Rocky Mountain News* in 1977 that the purpose of the mural was “to contrast the deteriorating steps of an urban drug addict opposed to the hope of an agricultural family.” This theme is often viewed as the central cause of the Chicano struggle. Specifically, the pattern of inequality

began after the United States ceded the Southwest from Mexico in 1858. According to the Treaty of Guadalupe Hidalgo, the United States agreed that Mexican citizens would maintain their land and maintain equal rights as new American citizens. Unfortunately, the United States ignored this treaty, and Mexican Americans/Chicanos quickly lost their land and civil rights. As a result, they were forced to leave their land and find work as agricultural migrant workers or move into cities. In the cities, they lived in the barrio or projects where education was a luxury, resulting in the process of marginalization and segregation. *Urban Dope, Rural Hope* romanticizes about a quintessential past, with Mother Earth embracing her child and the Father playing the guitar. In contrast, on the other side of the wall, an image portrays the dangers of drugs: A large hypodermic needle pierces the arm of a person who slowly withers into a skeleton. Between these two scenes, a long, outstretched, stylized eagle clutches in its beak the plumed serpent, Quetzalcoatl. Behind the eagle’s outstretched wing, a large cob of corn transforms into the cloak of Mother Earth.

In 1978 Carlos Sandoval led the North High School Mural Project, or “Two Muralists,” sponsored by Denver Man Power, a program that helped students select a specific field of study. Working with twenty-four high school students, Sandoval conveyed three messages through his mural: the study of art, specifically murals; the importance of education; and a female portraying the elements of existence—earth, wind, fire, and water—and the cycle of life. In the mural, Sandoval stressed “the importance of how a muralist has the power to convey a message through his art.”

The final mural from the first decade of Chicano murals in Colorado, *La Alma*

by Emanuel Martinez, is located at La Alma Park Recreation Center. The 20-by-60-foot mural, a gift from the artist to his community, was painted with the aid of Michael Maestas and people from the community. Martinez created a large, stylized eagle with outstretched wings. The body of the eagle, shaped by the profiles of Mestiza women, gazes out toward the horizon, with a cityscape on one side and a ruralscape on the other. The braids of the women wrap around a cob of corn. Clutched in the eagle’s claws, a human skull and a human embryo symbolize the cycle of life. On the right side of the eagle stands a contemporary Mestizo man with a Mestizo head on his T-shirt, holding barbells. On the left, an indigenous man holds two ceramic ancient Puebloan-style vessels with burning flames. This mural, *Staff of Life*, and Espinoza’s murals (with the exception of her mural at Our Lady of Guadalupe Church, covered by a wall) are the only that remain from the first decade of murals in Colorado.

Emanuel Martinez, Elfege Baca, Ernie Gallegos, Roberto Roybal, and Carlos Sandoval, *Urban Dope, Rural Hope*, 1977, Ninth and Bryant, Denver. Courtesy Emanuel Martinez.



Emanuel Martinez, *Staff of Life*, 1976, Community College of Denver. Courtesy Emanuel Martinez.



Emanuel Martinez,
La Alma, La Alma
Recreation Center,
1978, Denver. Courtesy
Emanuel Martinez.



Despite initial government resistance, the

first decade of Chicano murals flourished, in works celebrating the Chicano presence in Colorado. During the Chicano Movement, murals became an inner voice for Chicanos, to publicly educate the masses about their past. Young artists—Emanuel Martinez, Roberto Lucero, Carlota Espinoza, and Carlos Sandoval—discovered within themselves the skill to empower Chicanos with monumental art. Each developed a distinct, holistic approach to interpreting the Chicano cultural experience and, with community support, helped Chicanos reclaim their self-identity. Images of their history on walls began to defy the deliberate attempt to erase their past and their voice. Murals also brought art to the *barrio*, in communities where it normally wouldn't have been viewed. Instead of being trapped in museums, to which people of the *barrio* did not have access or were intimidated to enter, art was brought to them. Within this art, children could see their faces in the images: They looked like the figures in the paintings and felt proud of their heritage.

These first steps paved the way for the creation of the City Walls Project of the Metro Denver Urban Coalition, which hired six muralists—Jon Howe, Jerry Jaramillo, Steve Lucero, Al Sanchez, Fred Sanchez, and Carlos Sandoval—who painted throughout the state. In the following years, a new generation of Chicano artists—Carlos Fresquez, Bob Luna, Marc Anthony Martinez, Andy Mendoza, David Ocelotl Garcia, Leo Tanguma, Leticia Tanguma, Tony Ortega, and others—began to leave their mark.

Today, Chicano murals have become a natural component of the state's urban landscape. They continue to celebrate *Chicanismo*, but also the culturally rich and diverse population of Colorado.

For Further Reading

Published sources include *Towards a People's Art: The Contemporary Mural Movement*, by Eva Cockroft, John Weber, and James Cockroft (E. P. Dutton & Co., Inc., 1977); *Emanuel Martinez: A Retrospective*, by Teddy Dewalt (Tumbleweed Press, 1995); *Church Wall Hiding Our Lady of Guadalupe Mural Brings Protests*, by Tina Griego (*The Denver Post*, "Denver and the West," July 3, 2010, available at www.denverpost.com/news/ci_15432318?source=infinite); *Lincoln Park Mural Is Designed to Educate, Stimulate*, by George Lane (*The Denver Post*, August 23, 1970); *Mexican Americans/American Mexicans: From Conquistadors to Chicanos*, by Matt S. Meier and Feliciano Ribera (Hill and Wang, 1993); *The Murals of Colorado: Walls That Speak*, by Mary Motian-Meadows and Georgia Garnsey (Johnson Books, 2012); *Reflejos, Mirrors: Reflections of a Culture*, by Millie Paul (Churchill Films, MP Productions, 1979); *Artist Sees Mural Project as Vital Education Medium*, by Lynne Scott (*The Denver Post*, June 21, 1972); and *Mural Movement Threatened by City Council* (*Straight Creek Journal*, October 12, 1972).

LUCHA MARTINEZ DE LUNA is an archaeologist specializing in Mesoamerica. She is director of the *La Providencia* Archaeological Project and director of *O'na Tök* archaeological site in Chiapas, Mexico. She directs an archaeological field school and is a visiting professor of the University of Science and Arts in Chiapas. She graduated from the University of Colorado at Denver and earned a master's degree from Brigham Young University. A Colorado native, she actively advocates for the need to provide more accessibility to the arts and cultural sciences, particularly for students of diverse backgrounds.

Do you know this art?

Continued from page 15

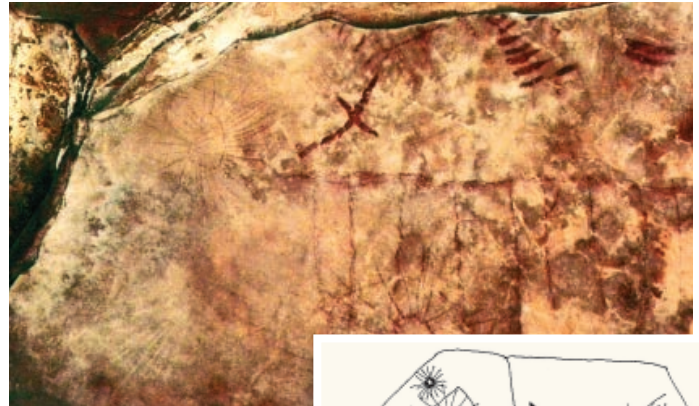
BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

- Answers:** c) Rock art—petroglyphs,
a) 6400 BC–AD1 and c) AD 900–1300,
a) Archaic people and c) Pueblo II/Pueblo III people

Some of Colorado’s earliest farmers created this rock art in southwestern Colorado. Although the prehistoric groups lived more than 1,000 years ago, evidence of their existence survives.

This petroglyph contains identifiable motifs including: geometric imagery, long, straight and curved lines, rows of lines, fanlike forms, a rakelike form, grids, hatched lines, a triad, arrowlike symbols, sunburst forms and a cross. Many of the motifs resemble those of the Abstract-Geometric tradition paintings found in the Southwest, Colorado Plateau and Uncompahgre Plateau. These paintings may be associated with the Archaic groups who occupied the area between 6400 BC and AD 1. Some of the other motifs appear to have been repainted, possibly in the late Pueblo II/Pueblo III period (AD 900–1300) by Ancestral Puebloan peoples. The cross motif may also be associated with the Pueblo II/Pueblo III. The artwork demonstrates a high degree of integrity and careful workmanship.

In addition to the petroglyphs, well-preserved corn cobs and kernels were discovered at the site. A 2013 calibration of earlier radiocarbon dating of the corn returned a date range between 403 BC and 53 BC—one of the earliest dates for corn found in Colorado. The rock art and corn artifacts provide glimpses into the daily lives of these ancient peoples and help us understand the domestic, ritual and ceremonial uses of the site, along with the chronology of its occupants. This site, located in Montrose County, is important because it documents these ancient peoples in the northern extremity of their territory. The site also helps us to understand the transition from hunter-gatherer subsistence practices to an agricultural-based existence. The Colorado State Register added the site to its list in 1996.



Become a Preservation Adventurer— Play Claire’s Clues!

Summer may be over, but that doesn’t mean it’s time to stop having adventures! Join History Colorado’s preservation team and take the Claire’s Clues challenge.

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Claire’s Clues is an educational partnership between History Colorado and Rocky Mountain PBS to encourage fourth and fifth graders to learn about Colorado history. The program challenges kids to answer history questions each week to earn points and win prizes.

Playing Is Easy

1. Sign up for a free account on edmodo.com and join the Claire’s Clues group here: <https://edmo.do/j/5pgtyw>. (Edmodo is a safe and secure school program created just for students!)
2. Each week, visit History Colorado’s Facebook page ([facebook.com/HistoryColorado](https://www.facebook.com/HistoryColorado)), and watch the Claire’s Clues video to get your challenge question.

3. Submit your answer online through Edmodo within seven days of the video being posted.
4. Tune in this fall to episodes of Rocky Mountain PBS’s “Colorado Experience” (Thursdays at 7 P.M.) to answer bonus questions and earn more points.
5. From September 2015 through January 2016, snap and share selfies at historic sites around Colorado to earn even more points.
6. Earn points and digital badges to win prizes! You could win a pizza party with Claire for your whole class, a chance to design your own kid’s menu item at the History Colorado Center café or a chance to appear on screen on Rocky Mountain PBS!



Questions? Visit h-CO.org/Claire'sClues, or contact Claire at claire.lanier@state.co.us.

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Recent additions include *Sunrise from the Summit: First Light on Colorado's Fourteeners*, by Glenn Randall (reviewed by Walter R. Borneman); *The Denver Beat Scene: The Mile-High Legacy of Kerouac, Cassady and Ginsberg*, by Zack Kopp (reviewed by Hugh Bingham); and *Colorado: A Historical Atlas*, by Thomas J. Noel with cartography by Carol Zuber-Mallison (reviewed by Richard D. Lamm).

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