

HISTORIC DENVER NEWS

EST. 1970 • VOLUME 52 • NUMBER 4 • FALL 2023



Colfax Avenue has remained vibrant for its 155-year history. Photo: Max Bohana

THE LONG HISTORY OF A “WICKED” STREET

by Leah Charney, Historic Denver News Managing Editor

Before the bars, the car lots and neon signs, the mansions-turned-retail — before it was “wicked” and before Colorado ever became a state — Colfax Avenue first appeared on Denver maps in 1868, when it was still among the open prairie. But after more than 150 years, Colfax has had many iterations.

Colfax Avenue has long been a connector. Denverites know that downtown’s diagonal grid is due to being platted along the Cherry Creek and South Platte River, but, as early Denver historian Jerome Smiley wrote in 1901, “the two great thoroughfares, Colfax Avenue and Broadway, were established as what may be called base-line streets for the eastern and southern new districts.” As mining money poured in, the mansions followed and Colfax east of downtown became a residential road lined with both trees and prairie palaces.

So how did this part of Colfax go from where Denver’s monied elite built their mansions to gaining a certain, ahem, reputation for being the longest and wickedest street in America?

FROM PLAINS TO PALACES, RESIDENTIAL TO RETAIL

Named for Schuyler Colfax, the U.S. House Speaker who went on to become Ulysses S. Grant’s Vice President, the Avenue witnessed nearly all of Denver’s history.

Following the advent of the railroads in 1870, Denver’s population increased by 649% percent by 1880, and another 200% in the next decade.

Subdivisions sprang up along the Colfax corridor between the Colorado State Capitol at Grant Street, which began construction in the 1890s, and Colorado Boulevard, some two miles eastward. Developers paid to lay cable lines so that, by the end of 1888, tracks lined Colfax past York Street and, by 1890, an additional line extended from York all the way to Montclair.

The Panic of 1893 hit Colorado especially hard. Many large houses along East Colfax converted to multi-family residences, and the construction that followed after the economy recovered was no longer grand homes, but a period of multi-family buildings, apartments, and terraces. As Laurie and Tom Simmons write in the East Colfax Avenue Historic Denver Guide,

“After 1905, no new single-family residences were built on East Colfax between Broadway and Garfield Street.”



The Alta Court luxury apartments were built in a Renaissance Revival style in 1902. Photo: Tom Noel, 1984

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FROM OUR NEW PRESIDENT & CEO



I am writing this from far above the Atlantic as I head home to see my parents in Scotland, where cooler weather is the order of the day. In the summer edition, I wrote about Edinburgh and London, both ancient but economically successful cities. That perceived paradox has been at the forefront of my mind during these past months at Historic Denver.

Of the many diverse experiences and conversations that I have encountered, one thing that stands out as a consistent thread is being pressed to make a false choice between two items that are portrayed as contradictory to one another. Such false choices include pitting safety against aesthetics, efficiency against age, and affordability against preservation. Critics of retaining and reusing older buildings point to many things to justify their motives: lower but beautiful balustrades that have existed for generations are suddenly “unsafe;” older buildings with solid stone walls “lack energy efficiency;” and “only new-build structures” can solve our city’s housing crisis. Not only are these choices divisive and

intended to achieve predetermined outcomes, but they are simply untrue.

Nowhere is this better illustrated than in our Historic Denver Annual Award Winners. Honoring five powerful projects and three passionate people, the awards truly highlight the opportunities offered by older buildings to address the challenges our city is facing. In Capitol Hill, a former church has been converted by the St. Francis Center to residential accommodation for those transitioning out of homelessness. In the Clayton neighborhood, York Street Yards, a former military medical supplies depot, now accommodates creative and design studios, a brewery, and electric truck and sport utility manufacturer Rivian’s main Rocky Mountain sales and service center. Neither building has landmark status, yet both contribute immensely to city-wide objectives and to the quality of environment in their local communities.

I look forward to seeing you on November 2 at The Brown Palace when we honor the projects and people demonstrating that, instead of false choices, historic buildings provide a tool to address affordability, beauty, safety, and efficiency. Tickets sell out every year, so visit our website to purchase or donate; all proceeds support Historic Denver’s mission to protect and preserve our city’s built heritage.



John Deffenbaugh
President & CEO, Historic Denver



SPOTLIGHT: AWARDS ARTISAN HISTORIC DENVER AWARDS A WORK OF ART

When each of our eight Historic Denver Annual Award winners receive their award in November, they’ll also receive a handmade piece of art crafted by Derik Penny.

Though each year’s awards differ slightly from previous years in color treatment or wood type, Community Preservation and Remix awards are inspired by bullseye beveled rosettes, while the individual awards include glass donated by Watkins Stained Glass.

A third-generation Coloradan, Derik grew up cutting and hauling wood for his father. Today, Derik honors his dad — who died unexpectedly when Derik was only 17 — by creating stunning works of wall art, bespoke chess and game sets, handmade furniture, and even jewelry. Find more of Derik’s artwork at [instagram.com/derikpennyart](https://www.instagram.com/derikpennyart).

CORRECTION

In the Annual Report printed in the Summer 2023 edition, the following key advocates were absent from the list: Legacy Advisors Anne & Brooks Bond, Wende Nossaman, Tom & Cyndi Sprung, and Donor and Dual Member Rod Hernley. We thank you all for your ongoing support and deeply appreciate the dedication of Historic Denver’s members.



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Historic Denver News welcomes your letters, contents of which may be edited for length and clarity. Please include your name, address and telephone number in correspondence to:
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Unless otherwise noted, all photographs were taken by Jay Homstad.



Culture for all.

COLFAX: THE EVER-CHANGING AVENUE

Early commercial buildings began to appear late in the 19th century, following streetcar stops, and increased as the 20th century dawned. Many notable locations we still recognize today came to Colfax at this time. The Fillmore Auditorium opened in 1907 as the Mammoth Roller Skating Rink at the corner of Colfax and Clarkson; by 1911 it was the Fritchle Automobile & Battery Company, an early pioneer of electric car manufacturing. The Cathedral Basilica of the Immaculate Conception hosted its first mass at the corner of Colfax and Logan in October 1912. The Ogden Theater opened as a movie house in September 1917.

Colfax Avenue was already a paved road by the time it became part of U.S. Route 40, which extended coast-to-coast from Atlantic City to San Francisco. Ultimately the automobile would change Colfax more than anything else.



Before Fanny's Corner there was Stanley's Furs. Photo: Denver Public Library Special Collections, Z-10642

THE CAR IS KING AND ANOTHER KING COMES TO COLFAX

Between a successful streetcar and highway designation, everything was happening for the avenue. Denver adopted its first citywide zoning code in 1925, designating Colfax for business and commerce. Trees and lawns gave way as construction boomed and Colfax became a center for not only commerce, but also community life — construction of East High School was completed in 1925, modeled after Independence Hall in Philadelphia and many of the former grand houses began to add commercial storefronts.

One example is 1600 E. Colfax Ave., a resplendent residence built by Kemp G. Cooper. Cooper came to Denver in 1876 and purchased the Rocky Mountain News from William Byers in 1878, before becoming president and general manager of the Republican Publishing Company. The commercial addition wrapping the building's corner front was added in 1938, where the building's longest tenant, Stanley Furs, operated well into the 1980s. Depending on the length of time you've been in Denver, you may think of its more recent tenants, Fresh Mex or Bubba Chinos, or of the bright yellow and green sign painted on the side when it was Fanny's Corner Florist.

Farther east, the Weicker Transfer and Storage Company, also known colloquially as "the storage castle" was designed in the Italian Gothic style by Fisher & Fisher. The building at 2100 E. Colfax Ave. opened in 1926 with 70,000 square feet of storage space and continues to operate as a storage facility today. Its founder, Robert Weicker started the company in 1889, and, with the help of 35 Belgian draft horses, boasted, "We can move anything." His records show he backed up these claims, including moving mausoleums and locomotives.

In 1948, a local man who stood barely above five feet, with a larger than life personality and fashion sense to match, opened a now legendary business in the 1905 building located at 1201 E. Colfax Ave. Nicknamed the "Sultan of Striptease" and the "King of Burlesque," Sid King first opened Sid King's Crazy Horse Bar beginning in 1948. According to King's son, "The Crazy Horse was considered the most popular strip joint west of the Mississippi." With visitors like Elvis Presley and King Hussein of Jordan, the eponymous bar also made an appearance in the 1978 Clint Eastwood film Every Which



A portion of this sign has been restored and now hangs inside Crazy Horse Kitchen + Bar. Photo: Tom Noel, 1980.

Way but Loose. The club closed in 1983.

A host of factors coalesced to change Colfax's reputation from sophisticated to seedy. As automobile traffic increased in the years following World War II, more buildings gave way to parking lots. The destruction of 22 blocks of downtown Denver due to the Skyline Urban Renewal Project forced a lot of businesses to move, and some found a new home on East Colfax. Culture norms shifted in the 1960s and 1970s — pornographic theaters, topless bars, and prostitution moved more into the public eye and onto the street. By 1950, trolley lines had all been converted to buses and Interstate 70 completed construction in the late 1970s. All of these had an effect on the avenue, which became seen as less pedestrian friendly and more gritty.

COLFAX COMES FULL CIRCLE?

What's said about Colfax is often greatly exaggerated. Or perhaps misunderstood. Though fewer tourists traversed Route 40 once the interstate system was completed, Colfax has remained a major roadway. The 15 and 15L bus routes are two of the most heavily used passenger lines in the Denver Metro. Local businesses flourish, sometimes even buoyed by Colfax's reputation.

In recent decades, \$25 million has been invested in the streetscape, including in trees and sidewalks. A large section of East Colfax stretching from Sherman to Albion streets was rezoned to Main Street zoning in 2005, which requires specific building heights, wide sidewalks, upper story setbacks, rear parking, and, per the City and County of Denver, "facilitate efficient utilization of land near transit."

The East Colfax Avenue Bus Rapid Transit Project is set to begin service in 2027. Given that Colfax's history is closely tied to transit developments, this service will again impact who and what is on the avenue. Once dedicated bus lanes run down the center, will the Colfax of the future be reminiscent of the streetcar days of the past? On the ever-changing avenue, anything is possible. ♣

JOIN US

Join us on Thursday, October 12 for a brand-new specialty tour exploring a portion of Colfax. We'll start at the historic Emerson School and, after bringing the buildings and characters of Colfax to life, the tour ends with a Colfax-themed cocktail at the former home of iconic burlesque bar Sid King's Crazy Horse Bar. Many thanks to our partners Colfax Avenue Business Improvement District and Crazy Horse Kitchen + Bar. Tickets at historicdenver.org/events.

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by Michael Flowers, Director of Preservation Action

In 2021, Denverites nominated dozens of sites for Historic Denver's 50 Actions for 50 Places. The campaign identified places our communities cannot imagine Denver without, especially those that have been under-recognized in the past and those that reflect the full depth and diversity in our city's story. The list was narrowed to 50 sites for which we have been actively working with community members and property owners to develop preservation actions of all kinds, from research projects, to interpretive plans, to publicity efforts, to local and National Register designation applications.

DENVER'S LATEST LANDMARK CONTINUES LEGACY OF PROLIFIC CIVIL RIGHTS LEADER

With a unanimous 13-0 vote by Denver City Council, on August 28 the Irving P. Andrews House was officially designated a Denver Landmark. Andrews was a prolific Denver lawyer and civil rights leader who made major impacts on the city and the nation over a career spanning four decades.

Despite his accomplishments, Andrews is not well known outside of those practicing law, or perhaps those who may have received a scholarship under his name, which is one reason the Andrews family submitted his home during the initial 50 Actions for 50 Places campaign. One goal of our 50 Actions for 50 Places programs is to help tell Denver's diverse history, including uncovering lesser-known stories. The submission more than met that goal and we are grateful to the Andrews family for helping to educate us on Irving's accomplishments. Through landmarking the Irving P. Andrews House, it is our hope that others will learn of a Denver civil rights hero who fought for justice.

Andrews was born in 1925 and grew up in Pueblo in a predominantly white neighborhood where he began to experience prejudice at a young age. He enlisted in the Navy during World War II, and quickly climbed to the rank of ensign due to his intellect and capabilities. It was a major accomplishment, but the promotion caused issues for Andrews. He was not allowed to live with the Black enlisted men of lower rank but, due to segregation, he was not placed in the white officer quarters either. Instead, he lived in a Quonset hut away from the other officers and enlisted men.

The prejudice and isolation he experienced during his service, coupled with his experiences as a child, served as the catalyst for a lifelong career fighting for civil rights. Andrews stated, "I have done most things in my work out of social self-defense. I do not like being a second-class citizen and will not be one. And if I fight for the rights of others then my own rights are assured."

After he returned home from the war, Andrews attended Colorado College and then University of Denver Law School. He excelled in both his studies and extracurriculars, including participating in an award-winning debate team at the school. He became one of the first Black graduates from DU Law in 1950 and received the highest mark on the 1951 Colorado Bar Exam. Even with these accomplishments, Andrews had a difficult time finding legal work. He worked as a janitor at the YMCA's Glenarm Branch while he built up his own practice.

One of Andrews' major goals was to provide justice and due process for the underserved, people of color, and for the poor. Over the course of his career, Andrews developed the reputation of being one of the most prolific trial attorneys in the state. Students would even skip class to see him in court. Andrews became an accomplished lawyer while also making huge strides for civil rights.

Andrews served on the legal team that won the landmark 1954 *Brown v. Board of Education* case that struck down school segregation. He continued to be at the forefront of breaking barriers when he established the first integrated law firm in Colorado with fellow lawyer John L. Kane Jr., who would later become a US District Judge. Andrews and Kane often took on cases on behalf of those who did not have funds to hire lawyers, including several death penalty cases. Their practice also represented members of the Congress of Racial Equality, who were arrested and charged with "trespassing" during protests for equal rights.

Andrews attended the 1963 March on Washington that influenced the passage of the groundbreaking Civil Rights Act of 1964 and helped to lead a similar march in Denver



In this undated photo, Irving P. Andrews works while his daughter, Liz pays a visit. His children and grandchildren attended the City Council meeting where his house and office was designated a Denver Landmark. Photos: Courtesy Andrews family

that started in Fuller Park and ended at the downtown Post Office where they mailed letters to urge Colorado politicians to adopt the civil rights legislation. He went on to serve as a member and leader in the National Association for the Advancement of Colored People and Greater East Denver Action Committee.

Later in his career, he set up a law practice in the upstairs unit of 2241-2243 York St. due to difficulty securing office space downtown, again

because of racial prejudice. Andrews operated on York Street from 1971 to 1995 and took on a variety of cases from there, such as appeals, challenging probable cause in evidence collection, inadequacy of assigned counsel, arguing for those who were denied due process, among many others.

Often, he represented defendants who might otherwise be denied adequate counsel. The Landmark designation application states "As a true defense attorney, Andrews represented clients regardless of their background, seriousness of their accused crime, and even ability to pay, ensuring they received their due process and right to be fully and fairly defended in the courts. The cases were not always high profile or glamorous, but he gave every defendant full consideration, often making arguments on highly technical details of case law or evidence."

Andrews died in 1998, leaving this strong legacy behind. He is buried in the Fort Logan Cemetery. His wife, Sara Shears, and other family members still reside at the home and work to preserve the memories of Andrews as a talented litigator who advocated for equality. The Andrews family bringing forward the nomination is just one more step in preserving Irving P. Andrews' legacy so future generations can learn about him. The house is representative of a remarkable career and will now be protected under the Denver Landmark ordinance.

ACTION COMPLETE: FIRE STATION NO. 13



The diversity among the sites nominated for the 50 Actions campaign is one reason the project resonates with so many. Some sites are well known in Denver, like the Aztlan Theater in the Santa Fe Arts District or Sakura Square downtown. But others are lesser known and a great opportunity to uncover their

stories. That is the case for Fire Station No. 13 on South Broadway.

The South Denver Fire Department was organized in early 1891 and bids for a "Hose House" at Broadway and Center were announced in the Rocky Mountain News in July of that same year. Construction was also completed sometime in 1891, and the building officially became House No. 1 for the town of South Denver, serving in that capacity until the town was annexed to Denver in 1894. The Denver Evening Post even posted a story on the station receiving a library in 1900, a boast among firemen in the city. The former hose house officially became Fire Station No. 13 for the Denver Fire Department and served in that capacity until 1978.

Currently under private ownership, this little firehouse is a gem facing Broadway among a mix of new buildings and old. A photograph from 1916 shows how much integrity the historic fire station has; changes have been minimal and it has been well

CONTINUED NEXT PAGE

PRESERVATION BRIEFS



LEGACY OF FREDERICK DOUGLASS CONTINUES IN FIVE POINTS

by Mike Owen, Preservation Services Manager, and Leah Charney, Historic Denver News Managing Editor

By the time sons of the great abolitionist Frederick Douglass opened the Douglass Undertaking Company at 2745 Welton St., the building had already led a storied life.

Originally constructed as a residence prior to 1891, the Neo-Classical facade added in 1915 was designed by renowned architect Merrill H. Hoyt. In 1916, brothers Fredrick Douglass Jr. and Lewis Henry (L.H.) opened their business, which remained until 1944. The brothers also went on to establish Denver's first school for Black children.

Today, Denver Landmark #206 is home to Urban Sanctuary, a Black- and woman-owned not-for-profit dedicated to wellness for, and led by, the BIPOC and LGBTQIA community. In addition to yoga and healing services, Urban Sanctuary also hosts anti-racism education and provides a space for social justice — all of which also honors the Douglass family legacy.

Historic Denver has recently partnered with the Urban Sanctuary team to complete construction documents on a State Historical Fund project for rehabilitation of the roof, storefront, structural system, and mechanical system. Beyond its culture and architecture significance, the Douglass Undertaking Building, also known as the Douglass Mortuary or La Paz Pool Hall, is one of nine contributing buildings to the Five Points Historic Cultural District in Denver.

The preservation of the building will allow Urban Sanctuary to broaden their scope of services and maximize accessibility. Historic Denver is thrilled to partner with Urban Sanctuary to support their ongoing inclusive and diverse offerings. To learn more about the work of Urban Sanctuary, visit USDenver.com. 🍀

ACTION COMPLETE: FIRE STATION NO. 13

cared for! The building currently serves as leasable office space, meaning the former firehouse remains occupied and in good shape.

Building owner Lee Weinstein, who purchased the property at auction in 1982, nominated the building to 50 Actions for 50 Places. Weinstein requested resources, technical information, and contractor referrals for window maintenance — a service that Historic Denver is happy to provide, both for 50 Actions sites, but also to all of our members. This action will ensure that the building continues to be a well-maintained piece of Denver history. 🍀

COMPLETED ACTIONS



- Skyline Halprin Fountains
- Judge Raymond Jones House
- Robinson House
- Welton Street Cafe
- Fire Station No. 13
- Irving P. Andrews House

IN MEMORIAM: WARREN KUEHNER

We are saddened to report that Warren Kuehner passed away on August 8, 2023, after a brief stay at the Denver Hospice. Part of the first class of Historic Denver docents, Warren launched our LoDo Walking Tour during the 2014 tour season and later also gave Larimer Square tours.

Warren was born on May 3, 1944, the oldest of five children. In high school, he was an avid debater and president of the local chapter of the National Forensic League — skills that no doubt aided his capacity as a guide and volunteer. While studying for his Master's at University of Oklahoma, Warren met fellow student Betty Jacober and they married in 1968. They went on to have two daughters, Jennifer and Mary.

Soon after he and Betty were married, Warren's student military deferment was withdrawn and he received his draft notice. After completing Air Force officer training, Warren was assigned fascinating assignments at the Space and Missile Systems Organization in Los Angeles and a stint in Munich as part of an Air Force scientist exchange program. Prior to moving to Germany, the Kuehners spent eight months learning German at the Defense Language Institute.

The family moved to Denver after his discharge in 1976, where Warren's career included time spent with Hewlett Packard and forming his own software development company, Information Resources. He later worked as a professor, teaching information technology at both Metropolitan State College (now University) and later at the Women's College at the University of Denver, from where he retired in 2008. During this time he consulted with US West, spending several years as part of the team that brought cellular technology to Eastern Europe, Russia, and Indonesia.

Warren's interests were varied. In addition to his time volunteering for Historic Denver, Warren also answered the phones at KUVO's regular pledge drives. In 1994, he and Betty spent a year living in Slovakia teaching English as part of the Education for Democracy program. Warren also participated in two book clubs, and was involved in a science interest group (that only occasionally talked about science) and a math interest group (that actually did talk about math).

Warren was a kind, generous, gentle, and loving man who helped to mentor newer guides. We were lucky enough to have Warren put his love of conversation to use on our walking tours for the last nine years. Warren shared his love of Denver, past and present, alongside his wit and knowledge. His warmth will be greatly missed. 🍀



Photo: Courtesy Kuehner family



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AFTER 30 YEARS,

Victorian Horrors

STILL CHILLS



During Victorian Horrors, actors embody Gothic horror authors while reading their thrilling tales. Photo: Scott Dressel-Martin

This year marks the 30th anniversary of Victorian Horrors at the Molly Brown House Museum. This unique event fuses literature, theater, and Victorian Halloween traditions, bringing the works of Gothic authors to life. Participants are greeted by a troupe of talented local actors who embody each author's words through dramatic readings. The Brown's Victorian home is the perfect setting for these readings, enhanced by Halloween decorations from the era, taxidermy, and cabinets of curiosity provided by local oddities purveyors, The Learned Lemur. In honor of this historic milestone, we sat down with Steve Freisen, director of the Molly Brown House from 1993-1995, and Andrea Malcomb, director of the Molly Brown House Museum from 2011-present, to discuss how the event came to be and what keeps audiences coming year after year.

What was the genesis of this concept?

Steve: I was feeling inundated by gory and scary haunted houses, and that led me to think, wait a minute, the Victorians handled horror, not in a gross or in your face way, but still quite scary and haunting. Even Charles Dickens' *A Christmas Carol* has ghosts. I liked the idea of readings from the authors. So, I went to some actors and they thought it would be fun.

How does Victorian horror as a genre stand up for modern audiences?

Andrea: Gothic horror has a staying power because it taps into our deepest human fears, forces us to accept our mortality, and thrills us as we confront the unexplainable. In their daily lives, Victorians like Margaret Brown lived in close proximity to death through communicable diseases, high infant and maternal mortality rates, and a lack of public safety laws. Gothic horror as a genre still taps into those same anxieties and fears.

How did you select the stories and find the actors?

Steve: The first year we did stories by Edgar Allan Poe, Emily Dickinson, and we did a version of a popular folk tale, *The Vanishing Hitchhiker*, which has been around since as early as the 1870s. All I needed was to get one actor excited; they went on and recruited the rest. And that was the delightful part of it. Everybody said, "Oh this is going to be great fun, this is different from what we do."

How do you select the stories today?

Andrea: We have been fortunate to keep working with this same core troupe of actors all these years, with some actors having performed every single year. Julia Elstun

Payne helps us elevate the experience for our guests and the actors. We sit down in June to review feedback from the previous year's event, look at what stories we haven't performed in recent years, and challenge ourselves to find untold stories and authors. Many of the actors are well acquainted with the genre and create the scripts or treatments of the stories themselves, to find the most terrifying or mesmerizing part of what is often a longer story.

What did you want the audience to feel when you created the event 30 years ago?

Steve: We wanted the audience to be amused, bemused, but not necessarily frightened. I wanted it to be a family experience. I wanted it to be quite markedly different from the gory haunted houses that were going on in Denver at the time and continue to go on.

Who are you trying to attract with this event today?

Andrea: The same holds true thirty years later. Our guests say they are looking for a Halloween experience that is not the typical haunted house, but rather one that plays on a more intellectual and psychological terror. The actors bring to life the author's intent through their readings, whether it's by a shout of fear or a moan of sorrow. When hearing a tale of a chilling ghostly presence or the sound of a beating heart that's surely only in our head, our imaginations connect our own personal fears to that story.

Who is your favorite Victorian author?

Steve: Quite frankly, anything from Edgar Allan Poe. He is the best as far as I'm concerned. I like his work; I like what he's written about. *The Mask of the Red Death* is one I like, and *The Cask of Amontillado*, *The Tell-Tale Heart*...

Andrea: Poe is most certainly the rock star of the genre, but there were also female authors, beyond Mary Wollstonecraft Shelley, who were writing about dark subjects. Each year we elevate one or two of these female authors. Even Edith Wharton and Louisa May Alcott have works that fall within the Gothic genre.

What do you have planned to make the 30th year the biggest yet?

Andrea: All the stories have a sort of spooky house theme to them, filled with the descriptions of spaces that evoke terror - from creaking floors to open doors, and clocks that chime at midnight. Steve will be happy to know we're doing *The Mask of the Red Death* for the 30th anniversary, *The Red Room* by HG Wells, an Algernon Blackwood story about two people exploring a haunted house, as well as a fan favorite, *The Yellow Wallpaper* by Charlotte Perkins Gilman. The rest will have to remain a mystery!

Special for our 30th year, guests can also add a tintype photography session with Tintype Obscura to capture their spooky memory. Or they can see what's in their future with a tarot card reading from a local spiritualist. In addition, for our most thrilling year yet, we are hosting an "Is Mrs. Brown Still Here" Victorian-inspired ghost-hunting event on October 11th, and we'll take a look at Victorian Spiritualism on October 18th called "Fire and Water." ♣



Historic preservation and sustainability are natural partners. The preservation and reuse of existing buildings and retrofitting them to be "green" reaches for new heights of fiscal and environmental responsibility.

Daria Castiglione



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53RD ANNUAL GALA & AWARDS DINNER

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COCKTAIL HOUR - 5PM DINNER & AWARDS PROGRAM - 7PM

HISTORIC DENVER'S 53RD ANNUAL GALA & AWARDS DINNER returns to The Brown Palace to celebrate the individuals and preservation projects uniting Denver's past with the 21st century. Our largest event and fundraiser of the year is one of a few events granted the rare privilege of taking over the grand Atrium Lobby during the event cocktail portion.

Following the cocktail and networking hour, Jerry Glick will be honored with the Keystone Award for lifetime achievement in historic preservation; the Honorable Elbra M. Wedgeworth will receive the Ann Love Award, honoring those who embody the spirit of one of Historic Denver's founders; and Gertie Grant will be honored with the award created specifically to honor a woman who demonstrates Margaret Brown's commitment to community. Community Preservation Awards will be given to Raíces Brewing Company in Sun Valley, Historic Berkeley Regis, and Capitol Hill's St. Francis Warren Residences. Remix Awards, bestowed to projects that successfully blend a historic building with a new development, go to the former Tom's Diner/White Spot at 601 E. Colfax Ave. and York Street Yards in the Clayton neighborhood.

As of press time, some tickets were still available. Reserve yours today, while they last!

KEYSTONE AWARD

The Historic Denver Keystone Award honors those who have made significant contributions over their lifetime to historic preservation in Denver.



Jerry Glick

Jerry Glick first formed real-estate investment and development company Columbia Group in 1973. By the mid-1980s, he was working on adaptive reuse projects ranging from office space to affordable housing to some of Denver's first lofts. Glick was also Co-founder of Urban Ventures LLC, a multifamily-housing and commercial development firm first launched in 1998. He also served as Chairman of the Denver Urban Renewal Authority, from 1993 to 1998, during a time in which the agency became more preservation-minded.

Many recognizable adaptive reuse projects bear Glick's influence, including the Silver Square Lofts at 3377 Blake St., a 1909 sugar beet warehouse that Glick and partners turned into 57 residential units in 1987. The 1889 Studebaker Lofts building at 15th and Blake streets is the former site of both Studebaker automobile manufacturing and previous to that, a seed company; Glick and partners joined together in 1995 to create 33 units of low- to moderate-income housing with retail space on the main level. In 2008, Glick restored the Rocky Mountain Seed Co. annex, built in 1920 at 1321 15th St.; he and son, Fred, later restored the 1880 main building at 1520 Market St. and also partnered on the adjacent AIA-award winning infill at 1500 Market.

He was a vocal supporter of the Lower Downtown Historic District at a time when many others didn't initially understand the need for or business case for historic districts. A lifelong entrepreneur and philanthropist, Glick is active in both business and community organizations. He is a member of the Colorado Forum, and past service includes the steering committee for the Denver Downtown Area Plan, Chair of the Downtown Denver Partnership, Chair of Denver Civic Ventures, and Vice President of the Denver Union Station Project Authority.

ANN LOVE AWARD

The Ann Love Award honors individuals who may not consider themselves traditional preservationists but have shown initiative, creativity, and commitment in preserving the history, culture and architecture of Denver. The award is named for Colorado First Lady Ann Love, a founder of Historic Denver.



Hon. Elbra M. Wedgeworth

With a career in public service spanning more than 30 years, to call the Honorable Elbra M. Wedgeworth "influential" is an obvious understatement. She held positions in all three branches of Denver's city government — Auditor's Office, Denver City Council, and Mayor's Office — and was responsible for Denver's securing the 2008 Democratic National Convention. As President and Chair of the Denver 2008 Convention Host Committee, Wedgeworth became the first African American woman to hold such a role in a major political party; in 2013, she became the first person of color to ever serve as Chair of the Downtown Denver Partnership

and, in 2017, the first woman of color to serve on FirstBank's Board of Directors.

Wedgeworth's career includes serving as Clerk and Recorder for the City and County of Denver from 1994 to 1996. In 1999, she was elected to represent City Council District 8 and was unanimously elected as Council President in 2003, a position she held until 2005. As Denver Health and Hospital Authority's Chief Government and Community Relations Officer, Wedgeworth's contributions included spearheading a \$75 million bond initiative for the construction of the Denver Health Outpatient Medical Center. She retired from Denver Health at the end of 2019 after serving more than 30 years in public service.

A lifetime advocate for historic buildings, Wedgeworth advocated for the historic designations of Tamm Hall, the Mullen and Sugar buildings, and several historic districts, including Wyman Historic District and Welton Street Historic District (now the Five Points Historic Cultural District), among others. She served nine terms as President and Chair of the Denver Union Station Project Authority, which oversaw the \$500 million Denver Union Station Project that included the adaptive reuse of Denver's historic Union Station building.

In 2014, she was honored by the city with the dedication of 2855 Tremont Pl. as the Elbra M. Wedgeworth Municipal Building. The Elbra Mae Wedgeworth Papers, housed at the Denver Public Library, Blair-Caldwell African American Research Library, include items from 1991 to 2014.

MOLLY BROWN AWARD

The Molly Brown Award was created to honor women who live in Margaret "Molly" Brown's spirit today by devoting many years to civic life in all its forms, actively engaging themselves in politics, philanthropy, arts and cultural endeavors and historic preservation.



Gertie Grant

Gertie Grant inadvertently launched what would become the Denver Digs Trees program from her garage in 1983. After saving 50 unwanted trees and giving them to neighbors, an undertaking of urban forestry grew into a 40-year legacy: Distribution of free- and low-cost trees combined forces with The Park People, who offered to sponsor half the cost of the trees planted in the right of way; public bond funds continued expanding the initiative citywide; Grant officially became the first Denver Digs Trees staff member in 1991; each year, more and different trees added to the diversity of Denver's landscape.

To date, Denver residents have now received nearly 70,000 trees, but Grant's devotion doesn't stop at the city limits. As the lead for Trees Across Colorado — a program of the statewide nonprofit Colorado Tree Coalition — Grant also works to enable town foresters, homeowners associations, and other community organizations to purchase low-cost trees in bulk. Over 25 years, that program has added another 24,000 trees to Colorado's community forest. Together with her family, she established the Grant Family Endowment and Action Funds, benefiting Colorado Open Lands.

In addition to her contributions to the urban canopy, Grant is an active member of her West Washington Park neighborhood organization and Inter Neighborhood Cooperation (Denver INC). Grant initiated what would become the Washington Park View Plane, one of the city's 14 ordinances that limit building heights to protect views. She was also instrumental in creating a Denver Landmark Historic District to preserve 15 Queen Anne-style Victorian homes, including her own.

COMMUNITY PRESERVATION AWARDS

Community Preservation Awards are given annually to projects, institutions and individuals that have made an exceptional contribution to the preservation of Denver's heritage. These projects exemplify high quality restoration, the careful consideration of the city's historic fabric, and a commitment to community. The winners of these awards are essential to Historic Denver's mission and the organization takes great pride in recognizing those who assist in enhancing Denver's built environment.

RAÍCES BREWING COMPANY

Raíces Brewing Company is an open concept taproom, brewpub, and brewing facility located where the Sun Valley and Lincoln Park neighborhoods meet. The 6000-square-foot bow truss building on the 3.2 acre mixed-use STEAM on the Platte campus is a rare Latino-centered space in the craft brewing industry, where only an estimated 3 percent of brewery owners identify as Hispanic or Latino.

Spanish for roots, Raíces was created for those from across the Americas, inclusive of Mexican, Caribbean, and Central and South American cultures. The building's most recent use was as a car repair facility, yet its location boasts a rich cultural history: Raíces is situated where the east bank of the Platte River meets West Colfax in an area initially settled in the 1880s by Eastern European Jews fleeing persecution. Though the location quickly became anchored by commercial and industrial facilities, the surrounding residential areas remain diverse — the perfect location for a 15 barrel brewery whose core tenets are that culture and community are assets.

Developed by Urban Ventures, White Construction completed core and exterior shell work on the 1939 structure. Architectural design is by Arete Inspired Architecture, who specialize in adaptive reuse spaces for craft alcohol and food and beverage manufacturing. Built Construction completed interior build out and implementation of Chord Design Studio's roots-themed interior design plan, resulting in thriving community gathering space with 20 taps, a stage, and a riverside patio.



HISTORIC BERKELEY REGIS

Historic Berkeley Regis (HBR) formed in 2016 to focus on the historic assets located in the Berkeley Regis neighborhood of Northwest Denver. As an area experiencing one of the highest rates of demolitions and new construction over the past decade, HBR founders saw a need for historic preservation issues to become part of development discussions. The group seeks to build community, share historical research and documentation, and also provide preservation education and advocacy.

HBR's work entered the public eye after a demolition request was filed in spring of 2019 on a shuttered mortuary with intricate polychromatic terra cotta exterior details, stained glass windows, and cast-in-place plaster ceiling detailing. By the end of that year, the group successfully found a preservation-minded buyer to purchase the Howard Berkeley Park Chapel and prevent its demolition. The historic building, designed by Denver architect J. Roger Musick, was designated a Denver landmark in July 2020 and now operates as an early childhood education center and church.

Beyond directly preserving structures, HBR is also interested in ensuring new designs are created in context and beautifully coexist alongside the historic buildings and neighborhoods of Northwest Denver.

Their wide-ranging education and outreach efforts include teaching people how to research the history of their own properties, sponsoring historical lectures, hosting events at historic buildings, and supporting maintenance, restoration, and community use of the neighborhood's National Register-listed parks, parkways, and associated buildings, such as the 1913 Berkeley Bathhouse.



ST. FRANCIS WARREN RESIDENCES

After 113 years of serving the Capitol Hill community, Warren United Methodist Church held its last service in June 2014. But the building — initially constructed in 1909 and designed by renowned Denver architect William E. Fisher — wasn't yet done serving others. The not-for-profit St. Francis Center (SFC), which supports those experiencing homelessness across the Denver metropolitan area, purchased the former church and immediately began using it as an employment and job training center.

In 2021, the church would transform into St. Francis Warren Residences: 48 single occupancy housing units with community bathrooms, kitchens, laundry, and gathering spaces where residents can access mental and physical healthcare, substance abuse treatment, job skills development, and other supportive services. The Gothic church's original details were incorporated into the design, like arched windows, refurbished sanctuary lighting fixtures, and pew backs absorbed into railings. Though the sanctuary itself was minimally updated, dormers were added to create more living space in the 1952 Fellowship Hall addition.

Each of the unique, dormitory-style microunits is around 150 square feet and allows low-income individuals who earn at or below 30% of the Area Median Income (AMI) to pay an affordable amount. SFC worked with affordable housing developer BlueLine Development, permanent supportive housing consultant BeauxSimone Consulting, and Shopworks Architecture, who is dedicated to applying a trauma-informed design approach to all their projects. Designed by Shopworks Architecture, construction was completed by general contractor Taylor Kohrs.



REMIX AWARDS

Our newest award honors preservation, rehabilitation, or restoration projects that creatively combine the old and new.

601 E. COLFAX AVE.

After two decades of the all-night eatery Tom’s Diner, this 1967 former White Spot was thrust into the spotlight in May 2019 after a request for a certificate of non-historic status was filed — a step that is often a precursor to demolition. By the end of that year, longtime owner Tom Messina had entered into a partnership with Cleveland-based GBX Group with a plan to save this iconic structure and completed the nomination to have the building listed on the National Register of Historic Places. Importantly, the partnership also granted a historic preservation easement to the Colorado Historical Foundation that protects the building’s spaceship-style roof, considered one of the country’s best examples of Googie-style architecture, as well as the entire exterior façade in perpetuity.

GBX Group and Messina consulted with Denver Land Company to facilitate project plans. KEPHART led the design team with THK Associates driving the patio landscaping design. Revitalization included removing anything that had been added to the exterior; they also restored the building’s fascia, glazing, and stone veneer. A former parking lot was transformed into an urban oasis: In addition to planting more than 25 trees, a five-foot deep landscaping system, like those used on green roofs, was also added and all new elements can be easily removed in the future without impacting the historic structure. The result pays thoughtful tribute to the past while the additions to the exterior surroundings evoke a space remixed for the present and future.

The team was able to take advantage of state and federal tax credits, preservation grants, and other related sources of funding to refurbish both the interior and outside of this unassuming piece of roadside Americana. Originally designed by the Los Angeles-based firm Armet and Davis, the building remains among the most intact buildings on East Colfax.



YORK STREET YARDS

York Street Yards is a 32-acre site located in the Clayton neighborhood in the former home of the historic Denver Medical Depot. Built in 1942 for the Army as a storage and distribution center for medical supplies during World War II, the site is roughly bordered by York and Steele streets and situated between City of Denver greenspaces Schafer Park and the 39th Avenue Greenway.

The first warehouse was erected of timber, concrete, and 1.2 million bricks in just 22 days, thanks to the thousand or so workers who toiled round-the-clock. The buildings were designed by Temple Hoyne Buell and construction was completed by F.J. Kirchoff Construction Company — Kirchoff previously co-owned Lakeside Amusement Park. Fourteen contributing structures on the site were added to the National Register of Historic Places in 1998, including the two mammoth warehouse buildings that make up the York Street Yards portion today.

The nearly 500,000 square foot urban business campus now houses an electric car service center, e-bike retailer, and a brewery, among others, with interior suites from 2,500 to more than 20,000 square feet. Window and door systems were updated, building corners were opened up, and garage-style rolling glass doors were added to let in natural light, yet much of the original industrial feel and representation of the WWII military era construction remains.

Developed by ScanlanKemperBard (SKB) in partnership with Tryba Architects and Hyder Construction, main components of the multi-year phased project include renovations, new construction, and creating a “cut-through” one of the buildings to link Denver Parks & Recreation’s 39th Avenue Greenway to the campus. UNUM collaborative designed the interior of many of the spaces within, including Cohesion Brewery as well as the buildout of Rivian Service Center.



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NICK PERITO: DENVER'S CONNECTION TO HOLLYWOOD'S GOLDEN AGE

by Judy and Larry Trompeter, Guest Contributors, and Leah Charney, Historic Denver News Managing Editor



Perito spent his formative years amassing his many musical talents at this brick bungalow at 4648 Federal Blvd. Photo: Discover Denver

It was the accordion that first connected Denver-born Nick Perito to crooner and cultural icon Perry Como in the early 1950s. Within 15 years of Perito first playing the squeezebox behind Como on live television, Perito was the singer's musical director and conductor, supporting the second half of Como's six-decade career — from live musical performances to radio, film, and television.



In 1974, Perito performed for and met Queen Elizabeth, The Queen Mother at the Royal Variety Performance in London; Perito is pictured third from right, wearing glasses and facing the camera. Photo: PCCL12286, CIAPA Collection, History Colorado.

And Como wasn't the only one who asked Perito to share his talent with them. The cover of Perito's 2004 memoir, "I Just Happened to be There..." Making Music With the Stars, showcases a veritable who's who of the golden age of Hollywood: Judy Garland, Bob Hope, and Dean Martin are among many who worked with Perito during his own long career as a musician, arranger, composer, and band leader.

Nick Perito was born in 1924 in a classic cottage at 3321 Osage St., in what is now known as the Lower Highlands neighborhood in northwest Denver.

Perito's parents, Jennie and Rocco, were immigrants from Potenza, Italy, who met in Denver as teenagers and fell in love. After arriving in the United States, Rocco first worked to help build railroads over the Rockies; by the time he met Jennie, he earned steady employment cleaning out railroad cars. A sadly common story of the time, of the couple's six children, only three survived to adulthood. Their youngest child was Nick, born in 1924 and named for an elder brother who had tragically died from pneumonia just two years prior. Perito was baptized at Our Lady of Mount Carmel Church, founded in 1894 and located at 3549 Navajo St. in the heart of North Denver's former Little Italy neighborhood.



By age 11, Perito was already a master at playing accordion. Photo: PCCL12290, CIAPA Collection, History Colorado

After the family moved farther northwest to a brick bungalow at 4648 Federal Blvd., Rocco worked selling fruits and vegetables door to door. The Peritos grew produce on the two empty lots next door to their home and also kept a goat named Stella. This house was surveyed by Discover Denver volunteers in 2021 during the project's documentation of the nearly 3,500 buildings in the Sunnyside neighborhood.

Enamored by the "magic box" some of his father's friends played, Perito was given a small twelve-bass accordion at age 5. Aiming to make his parents proud and not squander the fifty cents a week they paid for his lessons, Perito practiced often. He even won an amateur contest at Rivoli Theatre on Curtis St. by playing duets with friend Henry Gentile — the two split the five dollar first prize. At age 12 or 13 he decided to begin studying piano as well.

As a student at North High School, Perito was asked to join a small orchestra led by John Browning, the concertmaster of the Denver Symphony; Perito provided rhythm on the accordion since the band couldn't afford three French horn players. In his memoir, Perito casually recounts a time when the City of Denver asked the orchestra to play "at an outdoor area in the foothills."

"Imagine all of us musicians in tuxedos," Perito writes, "carrying our instruments and climbing up the side of a foothill on a breezy summer night with dust swirling all around us. We were not a group of happy campers. When we finally arrived at a fairly level plateau and reluctantly began to unpack our instruments, we noticed all the members of the city council and their friends seated up on the various rock outcroppings, trying not to slip or fall on the tilted terrain." The "terrain" in question was in the process of

being developed into the world-famous Red Rocks Amphitheatre.

After graduating from North in 1942, Perito briefly attended the University of Denver's Lamont School of Music before being drafted into the Army during World War II. Following the war, he studied piano at Juilliard School of Music in New York City.

From there he made his way into show business full-time, working with some of the biggest stars of the era, including Bing Crosby, Dinah Shore, Frank Sinatra, and even convincing television's Bea Arthur to stage a one-woman show. Perito earned a dozen Emmy nominations along the way but always cleared his schedule to work as Perry Como's arranger and accompanist. It was Perito who arranged for Como to donate scripts and scores to the archives of the American Music Resource Center at the University of Colorado Boulder.

Perito married his high school sweetheart, Judy Stone, in 1949, and the two remained happily married until he died in 2005 at the age of 81. Though the couple ultimately



Pictured left to right, Nick Perito, Frank Sinatra, and Perry Como playing for Nancy and Ronald Reagan (not pictured). Photo: PCCL12280, CIAPA Collection, History Colorado

made their home in California, many of their relatives still reside in Denver.

The Discover Denver citywide building survey encourages neighbors to share their stories and information so that others can learn through the work and knowledge of the community. Learning more about the people who have lived and worked inside our city's existing buildings, like we now know about Nick Perito, helps provide valuable context and insight. Neighbors are encouraged to talk with volunteers or staff when they are surveying and also add to the "Share What You Know!" page on the project's website, discoverdenver.co.

Judy Trompeter has been volunteering with Discover Denver since its inception and was recognized in April by Denver 7 as a "7 Everyday Hero" for her contributions to the surveying efforts. Larry Trompeter has been a fan of Perry Como since he was nine years old. The Trompeters have been active Historic Denver members since 1998.

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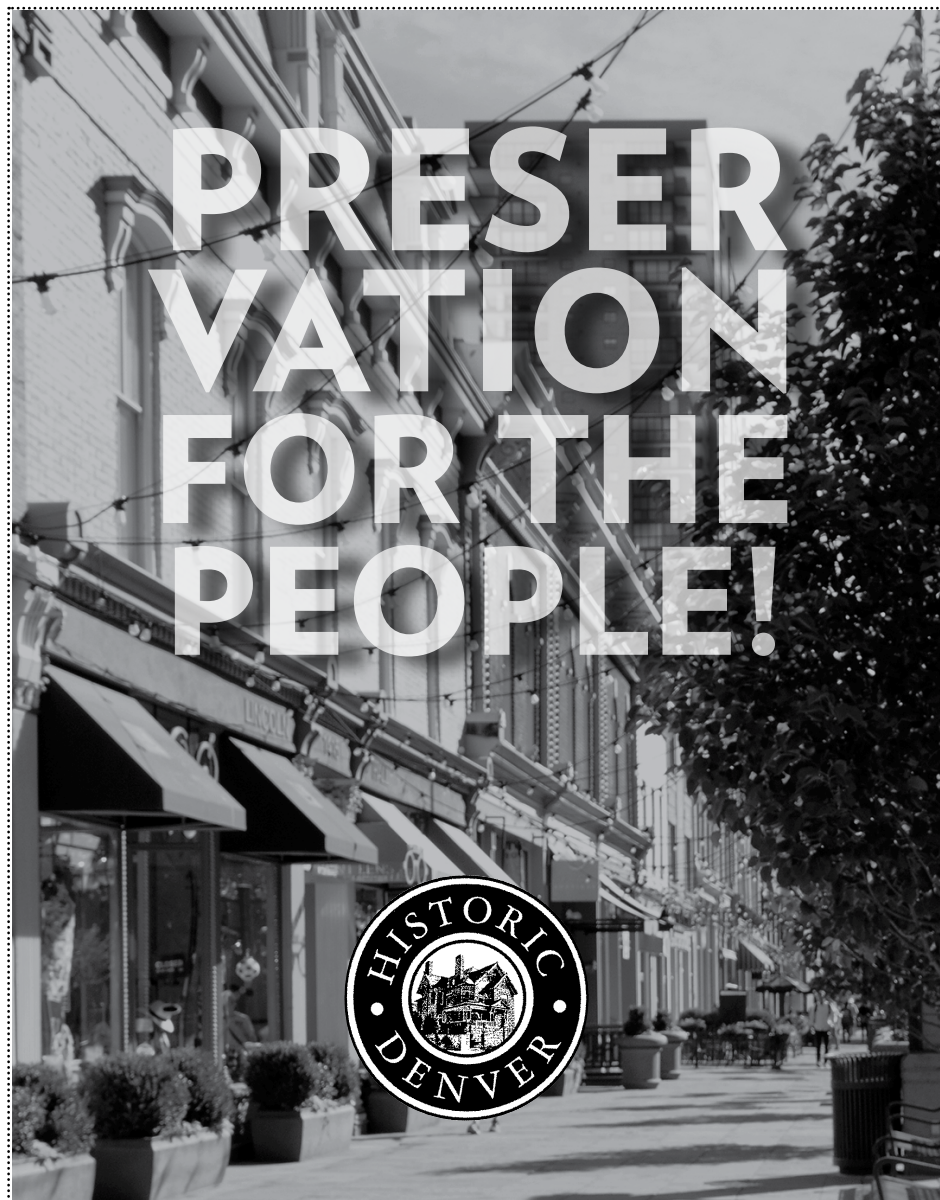
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HISTORIC COLFAX WALKING TOUR

Thursday, October 12 ♦ 5:30-6:45 p.m.
 Starts at Emerson School, 1420 Ogden St.
 \$30 Member ♦ \$35 Non-member

How did Colfax go from tree-lined residential road where Denver's monied elite built their mansions to gaining a certain, ahem, reputation for being the longest and wickedest street in America? Join us as we explore the ever-evolving Avenue: We'll start at a historic school and end at the one-time home of an iconic burlesque bar, complete with a Colfax-themed cocktail, bringing the buildings and characters of Colfax to life along the way. This brand-new specialty tour, brought to you in collaboration with Colfax Ave Business Improvement District and Crazy Horse Kitchen + Bar, is expected to last 75 minutes, not including the relaxing beverage at the final tour stop.

IS MRS. BROWN STILL HERE?

Wednesday, October 11 ♦ 6 p.m. and 9 p.m.
 Molly Brown House Museum
 \$80 Member ♦ \$100 Non-member

Do you have what it takes to meet a ghost? Otherworld Paranormal Events joins us at the historic Molly Brown House Museum to discover if we might be able to contact the ghostly residents of 1340 Pennsylvania St. Learn about various ghost-hunting methods in the historic home of Margaret Tobin Brown and maybe you will be the one to answer: Is Mrs. Brown Still Here? This program will host two sessions on the same night.



FIRE AND WATER: THE SPIRITUALISM AND ASTROLOGY OF MARGARET BROWN

Wednesday, October 18 ♦ 6:30-8:30 p.m.
 Molly Brown House Museum
 \$45 Member ♦ \$55 Non-member

Seances, talking boards, Tarot, and astrology were some of the ways Spiritualism was present, and at times pervasive, in Margaret "Molly" Brown's lifetime. As she said, "I am a daughter of adventure...I never know when I may go up in an airplane and come down with a crash...That's my arc, as the astrologers would say." Join us for a look into spiritualist history, including both a presentation about Tarot with Renna Shesso and an interpretation of Margaret's natal chart with local astrologers. Ticket includes snacks and a beverage; adult beverages are available to those over 21.

VICTORIAN HORRORS

October 13, 14, 15 ♦ October 19, 20, 21
 October 26, 27, 28 ♦ Timed entry between 6-9 p.m. ♦ Molly Brown House Museum
 \$25 Member ♦ \$30 Non-member

This year, the Molly Brown House Museum celebrates 30 years of Victorian Horrors! This annual program invites the "ghosts" of famous authors to theatrically read their works in the October ambiance of the historic home of Margaret "Molly" Brown. Tickets sell out quickly!

Please note: October 15 performances are offered 5-8 p.m.



53RD ANNUAL AWARDS DINNER & GALA

Thursday, November 2
 Cocktail Reception 5 p.m.,
 Awards Program and Dinner 7 p.m.
 The Brown Palace ♦ \$195 Individual ♦ \$250 Patron ♦ Sponsorships Starting at \$3,000

Join Historic Denver in celebrating the individuals and preservation projects uniting Denver's past with the 21st century! Our largest fundraiser of the year includes our popular networking cocktail hour followed by a three-course dinner, short film about the eight 2023 honorees and their projects, awards presentation, and an auction and paddle raise to support Historic Denver's year-round work. Patron ticket holders receive two drinks at the cocktail reception.



EMPOWERED BY PLACE: BOB RAGLAND

Wednesday, November 8 ♦ 6:30-8 p.m.
 Virtual ♦ Free, donations appreciation

Known as "the non-starving artist," Bob Ragland inspired many Denver artists to pursue art as a career and shake off the expectation that art would not provide a living wage. His mentees continue to actively contribute to Denver's art scene and will share their favorite memories and inspirational words from Bob. Visual artist Moe Gram will moderate a conversation with fellow Denver artists, Carmen Avila and Michael Gadlin.



1340 PENN AFTER HOURS: WE SHALL NOT BE DENIED

November 16 ♦ 7-9 p.m.
 Molly Brown House Museum
 \$16 Members ♦ \$20 Non-members

Join us for a lively debate between Margaret Brown and others on the cause of Women's Suffrage. Learn about the struggles from women fighting for the final push for voting rights. A red rose against or a yellow rose in support, which will you choose?



GIRL SCOUT VICTORIAN HOLIDAY PARTY

December 3 ♦ 4-7:30 p.m. ♦ Molly Brown House Museum ♦ \$18 per person

Join us for a special Girl Scout Victorian holiday party at the Molly Brown House Museum! Learn about both the Browns and Christmases of the past while enjoying games, crafts, and yummy treats. Activities are spread throughout the Brown's home, decorated in its Victorian holiday finery. Recommended for ages 6+.

REALTOR SEMINAR: UNDERSTANDING & SELLING DENVER'S HISTORIC HOMES

Wednesday, December 6 ♦ 12-4:30 p.m. ♦ Virtual ♦ \$55 Member ♦ \$70 Non-Member

This popular three-credit course is offered to real estate agents twice a year and covers 150 years of Denver architecture, an exploration of the various types of historic protections, maintenance pointers for homeowners, and sales tips. We are offering the course virtually; in order to receive all three of the education credits you must have video capability and remain present for the entirety of class.

ANNUAL ORGAN TOUR

Saturday, December 9 ♦ 9 a.m.-12 p.m.

Tour begins at Calvary Baptist Church
 6500 E. Girard Ave., Denver

\$20 Member ♦ \$25 Non-member

Historic Denver and the American Guild of Organists Denver Rocky Mountain Chapter are partnering to present a morning of history, architecture, and beautiful organ music. At each site, which this year includes Calvary Baptist Church, Christ Church and Wellshire Presbyterian Church, we will hear about the history and architecture of the church, as well as be delighted by live organ music.

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