

HISTORIC DENVER NEWS

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At the 2005 celebration of Chinese New Year, hundreds gathered in the Far East Center parking lot to watch Boulder's Shaolin Hung Mei Kung Fu Association perform the Lion Dance.
Photo: Donated to the Denver Public Library by the Rocky Mountain News / Rick Giase

PEACE AND LONGEVITY AT NEW COLORADO LANDMARK

by Leah Charney, Historic Denver Managing Editor, with research from Ron Sladek, Tatanka Historical Associates Inc.

When Thanh Luong and his brother Thong escaped Vietnam in 1975, there was no imagining what their future might hold. The family settled in Denver, where they joined brother, Nghia, who had been a student at the University of Colorado Boulder since the early 1970s.

The Luongs were now part of a growing group of Vietnamese refugees resettling in the United States; in early April 1975 alone more than 95,000 refugees had been picked up by American-funded ships and another 40,000 people by ships provided by other countries, mere weeks before the Fall of Saigon. Upon making it to Colorado, the Luong family was safe, together, and now they were starting over.

Barely a decade later, the brothers, together with their wives, acquired the 2.5-acre property where the present-day Far East Center sits. Their 1975 selves may never have imagined where they'd be, much less that on January 24, 2024, 49 years after their escape, that their humble shopping center would be added to the Colorado State Register of Historic Places. The Colorado State Register nomination was written by historian Ron Sladek and funded by a grant from the Colorado State Historical Fund. Historic Denver helped secure the grant and oversaw the project.

Today, the Far East Center is a cultural citadel, hosting popular Halloween and Lunar New Year events, as well as the Mid-Autumn Asian Festival. But in the beginning, it was primarily a place for other displaced East and Southeast Asian Denverites to find a little taste of their former homes.

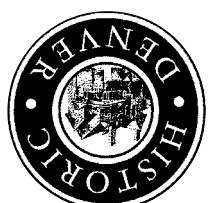
Upon arriving in Denver, the Luong brothers looked for work, ultimately finding steady paychecks stocking shelves at local King Soopers stores. Family members pooled their resources to open a grocery store in 1977, near the intersection of South Federal Boulevard and West Alameda Avenue, just north of the current Far East Center location. As the population of those displaced by the decades of conflict between North and South Vietnam grew through the rest of the 1970s into the 1980s, a need for businesses catering to these newcomers followed suit.

In 1986, the family acquired 333 and 375 S. Federal Blvd., cleared a few small structures and eight manufactured trailer homes, and set to work developing a commercial center. From the beginning, the site was designed with the Asian American and East Asian immigrant populations in mind; though many of the businesses then, as now, cater to the Vietnamese and Vietnamese American communities, the goal was to design a flagship shopping center that would appeal to a wide range of East Asian groups.

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FROM OUR PRESIDENT & CEO



Welcome to the spring edition of *Historic Denver News*. Is it just me, or do the past few months feel like a year in themselves? I would like to focus on three things in this quarter's newsletter. First and foremost, the Historic Denver family was deeply saddened by the loss of filmmaker Jim Havey. Jim has been a close friend of the organization — and of preservation — for many years. Anyone who had even the smallest of interactions with Jim could not fail to have appreciated his kindness and compassion. Our thoughts are with his family and the team at Havey Pro Cinema.

Thinking of Jim's preservation contributions reminds me that Historic Denver is only able to do what we do because of the support of our wonderful members, donors, and champions. You are at the heart of everything we do, and we truly treasure your contribution to our organization. As we update our database and mailing lists, future editions of *Historic Denver News* will be sent to active Historic Denver members and select community partners only. If you would like to continue to receive this publication, please check on your

membership status and be sure it is up to date.

Your membership not only allows us to continue to create and deliver *Historic Denver News*, but it is also an investment in the organization itself and in creating a legacy for future generations. Together, we can continue to bring history alive and make a meaningful impact in our beautiful city. Thank you for being part of our community and for your ongoing support. You can call Jay Homstad at 303.524.5288 ext. 26 or visit historicdenver.org/support-us to verify or renew your membership.

Nowhere is the need for your continued support more apparent than in our efforts to protect buildings at risk. You may have seen recent press coverage of the El Chapultepec building at 1962 Market St., which is under threat of demolition. Submitting an owner-opposed application for landmark designation is never our preferred course of action. In December, in an effort to promote the adaptive reuse of the building, Historic Denver sought to be proactive and met with the property owner, Monfort Companies. Three months later, lacking any follow-up communication from Monfort Companies and knowing that a demolition application was imminent, we felt we had no alternative but to submit an application for local landmark designation.

Historic Denver is committed to working with Monfort Companies to reach a compromise. Examples across the city, such as the Tavern Uptown's incorporation into AMLI Uptown apartments, Moffat Depot's transformation into a senior center at Balfour Riverfront Park, the once-abandoned Woodie Fisher Hose Company becoming a bar and restaurant, and Monfort Companies' own work in the Ballpark neighborhood illustrate that existing buildings can be brought back to life, regardless of their condition, and incorporated into contemporary development.

Demolishing one of the oldest and most culturally significant entertainment buildings in an area that continues to undergo culture and entertainment-led regeneration is misplaced. Please take a look at historicdenver.org/thepec to learn more about this legendary building and to sign our petition to support its retention. We appreciate your championing of not only Denver but also Historic Denver and I hope to bring you an optimal outcome in next quarter's letter.

John Deffenbaugh
President & CEO, Historic Denver



Historic Denver CEO John Deffenbaugh, Director of Preservation Action Michael Flowers, and Board Member Kelly Wemple visited El Chapultepec in late March.



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Unless otherwise noted, all photographs were taken by Jay Homstad.



Culture for all.



PEACE AND LONGEVITY CONTINUED

When construction began, the Luongs had a waiting list of potential tenants who were all refugee small business owners from Vietnam, Laos, Cambodia, and China. After two years developing the site, the Far East Center held its grand opening on August 26, 1988.

Little has changed in the 36 years since: The complex is made up of two buildings that together form a U or angular half-moon. The L-shaped northwest building has two stories, while the south building features only one. Both have the same large overhanging awnings and visually prominent roof tiles made of bright red metal, which evoke the red tile roofs common across many areas of East and Southeast Asia. Adding to the seamless design and decor are Chinese paper lanterns, which hang from the awnings and showcase the blend of cultures from multiple countries and cultures. Customers drive through an Asian-style gate with a pagoda-style roof to enter the complex.

The property also features a guardian lion, which originated in Indian and Chinese Buddhism as protectors of the occupants within. Traditionally these come in pairs: a male lion balancing his right paw on a ball that represents the material character of life, and a female whose act of protecting a cub represents life's spiritual side. The female lion statue at the Far East Center was destroyed by an automobile, and only the male statue remains.

Ultimately the Far East Center has served as an anchor, attracting many other businesses to the area. Indeed, the Far East Center is the starting point for the "Little Saigon" district. But the Far East Center itself still stands alone as the focal point of retail commerce and cultural activities in the district.

Today's tenants include businesses like Little Saigon Supermarket, Pho Hong Restaurant, Vinh Xuong Bakery, Saigon Bowl, Kim Jewelers, and V Spa Foot Massage. Most are Vietnamese-owned businesses but others in the East Asian community, such as Chinese and Korean, are also represented. Nearly all are owned by immigrants or first- and second-generation Asian American owners.

As for the Luong family, they still operate Truong An Gifts out of the Far East Center. The retail store has owned up to its name: Truong An means "peace and longevity" in Vietnamese. ♣



Top The pagoda-style entrance at the Far East Center is large enough for two lanes of car traffic to enter and exit. Photo: Ron Sladek

Inset: Members of the Luong family, including Mimi, Mai, Phuong "Fawn," and Thanh "Tom," worked together on the designation effort. Photo: Beth Glandon

Bottom: The remaining guardian lion watches over the parking lot and protects the businesses at the Far East Center. Photo: Ron Sladek

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FROM BOARDING HOUSE TO JAZZ BAR: THE STORY OF EL CHAPULTEPEC

by Michael Flowers, Director of Preservation Action

The building at 1962 Market St. is synonymous with jazz. An everyone's bar, the music at El Chapultepec was never behind a cover charge, and all were welcome. That commitment to both jazz and accessibility meant that all manner of humans passed through the doors of "The 'Pec," as it was lovingly known, over the decades before the club closed for good in 2020. The longest owner and operator of the business was Jerry Krantz, who started bringing in jazz musicians in the late 1970s, developing the club into a well-loved part of Denver's music scene. It became a cultural phenomenon, one of those unique places that everyone could experience, where there was never a shortage of talent.

Beyond its legendary jazz club status, the building itself has many stories: It was constructed circa 1890 by Catherine Evans, a madam, who was known for her shrewd business practices. Alongside the other women who managed prostitutes and "houses of ill repute," Evans helped shape Market Street, formerly Holladay Street, into the heart of Denver's early red-light district. A successful businesswoman, she owned six properties in the red-light district, including 1962 Market Street, plus 20 acres on South Broadway and a house in Kansas City. Though she was arrested several times for her trade, women like Evans had a formative impact on what we now know as Lower Downtown, as well as economic independence and the ability to own properties, as also evidenced by her more well-known neighbor, madam Mattie Silks who operated the House of Mirrors a few doors down.

Evans sold the property to Frank Klipfel, another notorious Market Street business owner, in 1902. Klipfel owned several saloons on and around the building, including two establishments across the street. One of those was the Alcazar Theater, a rowdy dance club that got him dubbed "King Klipfel II of the red-light district" by *The Denver Post*. Klipfel was arrested in 1900 for attacking a police officer with a knife, but despite this, the Alcazar Theater and his other ventures were successful. In 1905, when Frank went on an elongated trip to Europe, he turned the keys of his saloons and the Alcazar to his younger brother, Eugene. Eugene's turn at the helm of the empire ended when Denver authorities cracked down on the red-light district in 1913, enforcing laws and forcing out the districts' inhabitants.

After this, the business at 1962 Market St. changed slightly, becoming a saloon and a general boarding house that served both Japanese and Mexican immigrants who worked in the wholesale and warehouse district in Lower Downtown. Saturnino Yepez, a Mexican immigrant, took ownership of a restaurant in the building and management of the boarding house in 1921. According to census records in 1930, all the residents, more than 20 in all, were immigrants who most likely worked at the railyards, and warehouses.

In 1933, the Romano family started a restaurant and bar at the address and were able to purchase the building in 1945. By 1957, the space was officially named El Chapultepec though the exact timing of the name is a bit of a mystery; several origin stories exist though none can be corroborated. According to a 2011 interview with Jerry Krantz, under the Romanos, El Chapultepec always served Mexican fare and played live music, though primarily mariachi and Western-style country.

Jerry Krantz was born in Denver in 1934. He served as a Marine in Korea before seeking work in Chicago, where he was employed at a jazz club. By the late 1950s he had returned to Denver and begun courting Julia Romano. Marrying into the Romano family, Jerry helped out at El Chapultepec while working other jobs. He was officially listed as the proprietor by 1979, the same year that Julia would pass away, but he would never come to own the building itself. A year later, Krantz remarried to Alice Cota, who would

help him establish El Chapultepec as a jazz giant.

In the late 1970s and early 80s, Krantz was having a harder time booking mariachi musicians for the venue but still believed that live music was key to the establishment's success. Remembering jazz from his time in Chicago, he explored booking jazz musicians. One of the first was Freddy Rodriguez Sr., a local star and eventual mainstay of El Chapultepec. Almost immediately the jazz was a success, with *Westword* heralding it as the "hot new jazz spot" in 1982. It only grew in reputation from there.



Krantz hung the portraits of players on the wall, which would soon be covered with the faces of greats and legends. Celebrities began to seek out The 'Pec when they were in town, including The Police, ZZ Top, and Mick Jagger. Future President Bill Clinton played there in 1991 and even Frank Sinatra paid a visit. But attracting the famous is not what made El Chapultepec special, it was instead Jerry's vision. Jerry wanted a club where anyone was welcome to come and listen to excellent jazz.



Jazz clubs were (and typically still are) considered upscale venues, with covers, dress codes, and the like, so Krantz's vision was unique. El Chapultepec was a place where anyone, for the price of a drink, could experience world-class jazz. In a place where your economic class had nothing to do with your appreciation of the music, the audience was common folk, often elbow-to-elbow with celebrities, all listening to some of the best talent the music world had to offer. So many people made memories at The 'Pec, patrons and musicians alike. It became part of the cultural heart of Denver and created something truly bigger than itself.



When Krantz died in 2012, his wife and children took up the mantle. But it has now been more than three years since music thrummed through the small bar and musicians took its small stage. The building still exists at 1962 Market St., even though the family had to shutter the doors in the midst of the COVID-19 pandemic. Though he never owned the building, the physical representation of its history and Jerry Krantz's vision remain part of the building's story. Historic Denver is hopeful that the building can be saved so this story remains a part of Denver's present and future. ♣

Saxophonist Freddy Rodriguez pictured after playing El Chapultepec in 1989. Photo: Latinos/Hispanics in Colorado Collection, Auraria Library

Eugene Bass behind the drum set in 2005. His group, Eugene Bass and A Touch of Clazz, were The 'Pec's weekend house band at the time. Photo: Donated to the Denver Public Library by the Rocky Mountain News / Evan Semon

Jerry Krantz pictured in the club in 2005. Photo: Donated to the Denver Public Library by the Rocky Mountain News / Evan Semon

HOW CAN YOU HELP SAVE EL CHAPULTEPEC?

This is an ongoing preservation advocacy issue, and details are changing daily. Please visit historicdenver.org/thepec to sign our petition and for updates as this issue continues to evolve.

Historic Denver filed a Landmark Designation nomination on March 12, 2024, to document El Chapultepec's many stories as well as to begin a mediation process by which we hope a compromise with current owners can be reached to ensure the building's future.



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DEAR READER,

At Historic Denver, we're committed to protecting our city's irreplaceable cultural touchstones.

Our readers tell us this quarterly print publication is a vital source of information on preservation, news, events, and the people and projects that shape our city. We also use these pages to share updates on restoration efforts, insights into our city's architectural marvels, or deeper insight into the people who've shaped our community.

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Thank you for your continued support of Historic Denver. Together, we are preserving the past and shaping the future.

Sincerely,

Jay B. Homstad
Director of Development
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HISTORIC DENVER'S 53RD ANNUAL



THANK YOU

We thank all the sponsors who made our 53rd Annual Gala & Awards Dinner, held on November 2, 2023, possible. We are grateful for your support and continued commitment to save the places that tell the stories of Denver's diverse history.

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MOLLY BROWN

HOUSE MUSEUM

FROM MARGARET BROWN TO MOTHER JONES: WELL-KNOWN WOMEN AND THE LUDLOW MASSACRE OF 1914

by Tom “Dr. Colorado” Noel, Guest Contributor

Seeing as much of the Brown’s wealth came from Leadville mines, it may be surprising to learn that Margaret Brown was a staunch defender of miners and their struggle to unionize and advocate for safer conditions and better pay. As Kristen Iversen’s 1999 biography, *Molly Brown: Unraveling the Myth*, points out, Margaret was a champion for the working class.

In September 1913, a conflict between striking miners and the Colorado Fuel & Iron (CF&I) Company began in Las Animas and Huerfano counties. Because miners lived in company housing and were paid in scrip from the company store, a strike meant that they had no housing or ability to purchase supplies. The striking miners erected a tent colony at Ludlow. As tensions escalated, the Colorado National Guard was called up. On its deadliest day, April 20, 1914, shots were fired into the tent community. Strikers and their families lost their lives in this exchange. Particularly shocking was the death of 12 women and children who hid in a dugout beneath the tent and then suffocated when the tent above them was set on fire.

Margaret visited Ludlow shortly after the massacre to criticize the slaughter of striking miners, their wives, and their children. She publicized their plight and provided aid to families thrown out of company housing in the chilly spring of 1914, while also publicly criticizing the powerful CF&I mine owners, John D. Rockefeller, Sr. and John D. Rockefeller, Jr. To expose the National Guard, whose machine gunfire and fire killed those women and children hiding under their tent, Margaret echoed the white-haired Mary Harris Jones — known as Mother Jones to striking miners — in publicizing the Ludlow Massacre and the plight of the strikers.

Prior to her activism, Mother Jones’s life had been one of hardship: She lost her husband and children to yellow fever in 1867, and shortly thereafter lost her dressmaking business to the Chicago Fire of 1871. Working for the United Mine Workers, by 1902 she had earned the title, “the most dangerous woman in America” due to her success in organizing miners and their families against mine owners. She became perhaps the best known advocate for the labor struggles prevalent in this robber-baron era.

Though then in her eighties, it is no surprise that Mother Jones was a key organizer in the Colorado Coalfield War, the strike organized against Colorado Fuel & Iron from September 1913 through December 1914. Jones fired up strikers with her oratory and led a protest march on the State Capitol. To silence her, authorities locked Mother Jones up in the Walsenburg Courthouse cellar. Of Ludlow’s deadliest day, April 20, 1914, Mother Jones wrote in her autobiography, “fire and guns had robbed men, women and children of their homes and slaughtered tiny babies and defenseless women.” The massacre led to a meeting between Jones and the senior Rockefeller, which prompted him to finally visit the Colorado mines in 1915.

Meanwhile, Margaret Brown packed up her khaki dress and camping outfit and took the train to Ludlow. She told reporters, “I am here, ready for work, and ready to do anything which is required of me by those who need my services.” After seeing the devastation, Margaret said, “I personally joined the union, got my card, and went back to the men. I told them I was one of them and that we must pull together.”

As chair of the Women’s Relief Committee, Margaret helped that group buy clothing and supplies for the miners’ families, including personally purchasing 200 pairs of shoes. She also worked with the Denver Garment Workers Union, the Women’s Peace Association, the Young Women’s Christian Association and others to support labor causes. Margaret joined the National Women’s Trade Union League crusading for the eight-hour workday, a \$3 minimum daily wage, and affordable childcare. She helped focus the country — including society women on the East Coast — on the Ludlow tragedy by leading fundraisers and speaking out about the rights of miners.

In 1918, the United Mine workers of America erected an eighteen-foot-high granite monument with a striking miner and his wife with infant in arms. Next to the monument is Ludlow’s infamous “black hole” where the suffocated mothers and children were found. In 2009, Ludlow was designated a National Historic Landmark, the nation’s highest site distinction.

This April marks the 110th anniversary of the slaughter at Ludlow, where an estimated 100 people lost their lives in America’s deadliest labor war. To learn more about this chapter in Colorado labor history, visit the Ludlow Memorial in Southern Colorado, the Molly Brown House Museum, or one of the numerous sites around the state that hold archives and special collections relating to the Ludlow Massacre, including CSU Pueblo. *Colorado Experience* also has an excellent episode on the Ludlow Massacre available on your local PBS station. ♣

Tom “Dr. Colorado” Noel is a longtime Historic Denver member, former officer, and author or co-author of five Historic Denver books.



Top: Mother Jones led 600 miners to march to Colorado’s State Capitol a few months before the Ludlow Massacre. Photo: Courtesy Newberry Library

Inset: Mother Jones in front of the Colorado State Capitol. Photo courtesy of West Virginia Regional and History Center, West Virginia University Libraries.

Bottom: The ruins of the tent colony at Ludlow would have looked much the same to Margaret Brown as in this image from the Red Cross Society. Photo: Denver Public Library Special Collections, X-63219



LEARN MORE ABOUT THE LEGACY OF MOTHER JONES

The Molly Brown House Museum will play host to Colorado Theatre in Non-Traditional Spaces on Saturday, April 13 at 7 p.m. when they bring *Mother! The Story of Mary Harris Jones* to the museum. In advance of the 110th anniversary of the Ludlow Massacre, the company brings labor advocate Mary Harris “Mother” Jones, America’s “most dangerous woman,” to life.

Get your tickets at mollybrown.org.

VOLUNTEER SPOTLIGHT: MOLLY BROWN HOUSE MUSEUM

by Katelyn Wilson, Public History Intern at the Molly Brown House Museum

Molly Brown House Museum volunteers are our greatest source of support and connection to the community. Wonderful volunteers from all walks of life come into the museum to assist with tours, events, and guest help. Although Lucy Gordon has only been here since August of 2023, her presence and her aid within the house showcases the kinds of amazing people you'll find volunteering here.



As a student in the Public History Program at University of Colorado Denver, Lucy first became interested in volunteering at the Molly Brown House Museum as a way to get more museum experience under her belt before graduating. She is most frequently an Experience Host at the museum, "More often than not on the second floor, just making sure that guests are treating the house and the antiques with respect." At other times, she is hosting on the first floor, giving guests an introduction to the building and some context on Mrs. Brown's life, as well as general guidelines and rules for their self-guided tours.

When I asked Lucy what she has so far learned about Margaret Brown that she thinks is impactful, she told me she deeply respects how much of an advocate Mrs. Brown was, specifically for women's suffrage and children's education. "It's really admirable to learn about — this might sound weird, but a real woman," Lucy said before explaining that it seems as if a lot of headstrong women, especially during Margaret's time, were fictional, but it is fresh and inspiring to see that Mrs. Brown was "very adamant that people have rights, people are people and they deserve to be treated like people."

I wanted to know how volunteering at the Molly Brown House Museum has impacted Lucy. She explained that volunteering at the house has been an amazing influence on her life, as it gave her an opportunity to be more social. Despite having only moved to Denver last summer, away from her friends and family, Lucy says "the house has just really opened up Denver to me, and helped me experience more of what the city has to offer."

As we were talking, I wondered what advice Lucy would give to any new volunteers coming in, now that she is very familiar with the Experience Host role at the museum. She had one major tip: "Don't be scared." When she started, she was really nervous, so she wants to reassure any new volunteer that, "Even if you are new here, you're going to learn everything, and it all comes with time. It'll be okay."

Lucy's favorite room in the house is Margaret's: "I love that shade of green," she said, and commented on how bright the room feels. "Her room feels so welcoming. The warmth envelops you."

Lucy's enthusiastic demeanor and engaging spirit are what make her work volunteering vital to guest experience. She is just one example of the special people who choose to volunteer at the Molly Brown House Museum. While we show our appreciation to them in April during National Volunteer Month, we are grateful for them all year long. ♣

SPECIAL

CALLING ALL COMMUNITY MEMBERS: ANNUAL AWARDS NOMINATIONS NEEDED!

We want to hear from you about which preservation projects you think should be nominated for Historic Denver's 2024 awards. We're looking for projects completed in Denver in the last 1-3 years. Honors will be presented in-person at our 54th Annual Gala & Awards Dinner on October 10, 2024, at The Brown Palace Hotel.

HONOREES ARE SELECTED FROM THE FOLLOWING CATEGORIES:

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REMIX AWARD

Given to one or two projects each year that creatively combine the old and new. Typically, these projects involve historic or existing structures with significant additions or alterations that add to, and do not detract, from the building's story or the community's appreciation of the structure.

INDIVIDUAL AWARDS

Historic Denver presents three individual awards each year:

ANN LOVE AWARD

Honors a person who does not consider themselves a traditional preservationist but who has shown initiative, creativity, and commitment in preserving the history, culture and architecture of Denver.

MOLLY BROWN AWARD

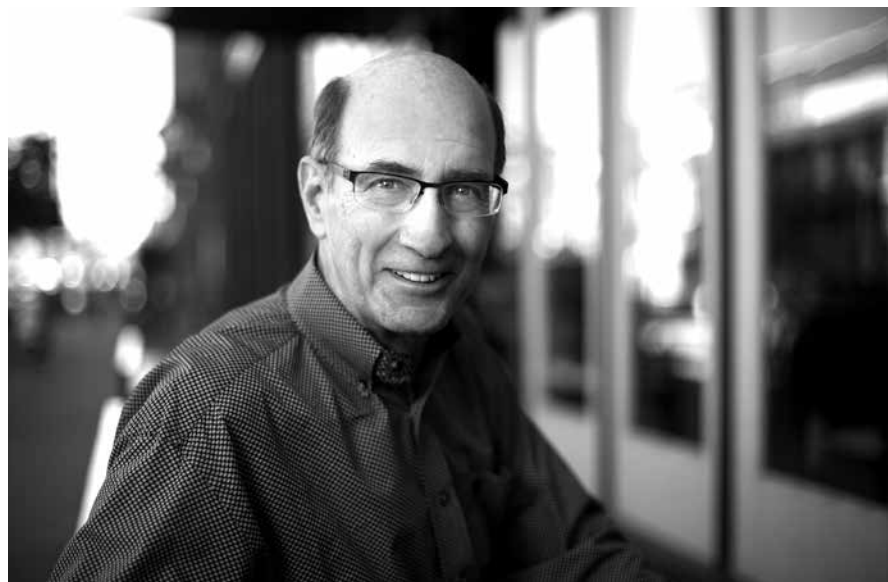
Honors someone who lives in Margaret "Molly" Brown's spirit today by devoting many years to civic life in all its forms, actively engaging in politics, philanthropy, arts and culture, and historic preservation.

KEYSTONE AWARD

Honors a person who has made a significant contribution to historic preservation over a career or lifetime. In some instances, the individual awards may be given to a couple, a partnership, or a specific group of people. ♣

NOMINATIONS

To coincide with National Preservation Month, nominate a person/project
May 1 through May 31:
historicdenver.org/tours-events/annual-awards-program



IN MEMORIAM:

JIM HAVEY

by Alison Salutz, Director of Community Programs, and Leah Charney, Historic Denver News Managing Editor

This winter, Historic Denver said goodbye to a dear friend and collaborator, Jim Havey. We are including an excerpt of Jim's obituary here to share more about his life and many accomplishments. Jim was an award-winning historian and filmmaker who made films with many organizations across the state, including Historic Denver.

For more than 15 years, Havey Productions, the company Jim founded in 1979, has created a film highlighting our annual award winners. Each year, guests were treated

to an uplifting film that highlighted preservation projects and individuals who made a positive impact on Denver.

We also worked with Jim in 2008 to produce *Molly Brown: Biography of Changing Nation*. This documentary film on the significance of Margaret Brown's life within the context of the nation was the culmination of research, scholar visits and interviews, and original research. The film still plays daily in the museum and helps provide the greater context of the world in which Margaret Brown lived.

According to his obituary:

"Jim's career spanned the technological evolution from rolls of film and slide projectors to SD cards and streaming video. Along the way, he became known as the 'Ken Burns of Colorado,' as he and his intern-turned-23-year-business-partner, Nathan Church, made scores of films — including major documentaries *Colfax Avenue*, *Union Station*, *Downtown Denver*, *Centennial Statehouse*, and *The Great Divide*, his favorite.

Jim worked best under pressure and, mostly unbeknownst to the hundreds of people who turned up for his premieres, he often finished films mere hours before showtime. Once, he loaded slides to end a film, even after the projector had begun playing the beginning."

Awards for his films were numerous and included three Heartland Emmys. Historic Denver honored Jim for all these efforts in 2015, when he received our 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 former Colorado First Lady, Ann Love, a founder of Historic Denver. Given this description, Jim was an obvious winner.

His final film, *The Five States of Colorado*, was released in April 2023 at a premiere that also acted as his retirement party. Jim died peacefully, surrounded by his wife and children, on January 19, 2024, from complications related to Alzheimer's and Lewy body dementia. He was 74 years old. He will be missed. ♣

PRESERVATION BRIEFS

ASK A PRESERVATIONIST: ADVICE FROM MY HOME TO YOURS

by Mike Owen, Preservation Services Manager

I get all kinds of phone calls from homeowners, including those in historic districts, but the most common issue is usually, “I’m too cold in this old house!” With that in mind, I tried to compile the most useful answers I’ve given homeowners so that you may benefit from some of these helpful tips. We’ll start with windows, because they can be a *pane...*

Generally, the Landmark Preservation Commission won’t approve window replacement to modern options, even if those historic windows seem to be letting in quite a bit of cold air in the winter. Why does the city tend to draw a hard line on replacing windows? Historic wood windows were made with what’s called old-growth wood. The trees were much older and denser — basically stronger, heartier wood when they were cut down. So historic windows have lasted 100 years and can last 100 more. New replacement windows usually last 20-30 years and are often made of very young trees, so their thermal performance is not as good.

Have you considered storm windows? Exterior or interior storm windows are a great way to essentially provide the same double-pane that window companies will try to sell you and are friendly to maintaining historic integrity. You can order very basic interior storms online, or they can be custom created to fit a variety of interior window openings.

Also don’t forget about those sash locks, they’re not just about security! Another reason to make sure they’re all in place in the winter is the lock pushes the upper sash all the way up to ensure it’s in the correct position and thus seals the window completely. One thing I do in my old house every October is walk around and add new weather stripping to every window, then seal the window with the sash lock. I don’t touch any window again all winter. If windows are your biggest issue, you can also get even more technical advice and learn about additional window care techniques such as glazing putty at our upcoming Love Old Buildings event on May 18 (see info below).

“Yeah yeah windows, but what else you got?” you may ask. Let’s talk about walls next. A very popular thing to do in old homes is to expose the brick, and often real estate listings boast it as a real amenity. While it may look cool, preservationist purists like me normally don’t find exposing the brick an appropriate treatment as it makes things, well, too cool. We follow the Secretary of the Interior’s Standards... I know, we’re just no fun. There are some instances when exposed brick with industrial and manufacturing buildings is appropriate since it would have been the historic condition and appearance. But there are typically more reasons not to expose the brick. By exposing the brick you’re removing a layer of wall and exposing brick that was never meant to be exposed.

In my own historic foursquare, we had exposed brick walls when I moved in. Initially I was actually going to leave the exposed brick because I figured what’s done is done. But that first winter, whenever I would put my hand against a wall it felt like an air conditioner. On the other side of one exposed brick wall was a north facing wall to a narrow alley that never saw the sun. Also mortar would sometimes flake off, because again, it was never meant to be an exposed, finished wall. Once, a small piece hit my wife in the head, and she joked the house was spitting at her. That settled it for us — we needed to do something about the exposed brick walls.

To keep an exposed brick wall, one option is to reseal and re-mortar the wall while keeping the “exposed” look, but this is tricky because resealing products can trap moisture. Again, from the preservation purists standpoint, this would not be considered an “appropriate” treatment. So, because I am a purist, we decided to re-plaster the wall in our house.

When deciding on a treatment for any exposed brick walls in your home, there are a lot of questions to ask your contractor: Is it brick or wood; does it need a new lathe or wire mesh for the new plaster to adhere to; should you add insulation while you are working on the wall anyway? If the exposed brick wall is beside a large window, adding a plaster wall system that has a greater depth could “subsume” the window surround, sticking out and potentially looking wonky. Keep in mind that products like Gypsolite® or synthetic stuccos still need a sub-layer added to the brick to help it adhere. All these

questions should be discussed with your contractor to find the best approach, but my hope is to help you know some of the questions to ask.

I want to end by talking about what will probably be the most cost-effective way to improve the thermal performance of your house: insulation in the attic. The most heat loss in a house is often through the roof, which is why Xcel Energy offers rebates when their customers add insulation. You may think, “But I have insulation already.” How old is it and is it doing enough? You may be able to ask the previous owner when they put the insulation in if you’re not sure, or your contractor may be able to tell how old it is.

If it turns out insulation is a good option for your home, be careful what kind of insulation you choose. I generally recommend blown-in insulation for historic homes. Spray foam insulation adheres to the historic wood and is irreversible. A more traditional approach of blown-in insulation or even rigid insulation may be best in historic homes. Also, the environmental impact of insulation varies, so I would also encourage you to look at the long-term impacts of any product you choose. Additionally, I’ve also heard certain spray foam insulations leave a lingering smell. I avoid insulation companies that have a very aggressive sales approach. The day they come by to give you a quote, they end the conversation saying the price is only good if you sign with them that same day. Be prepared with your questions — and response —

before they ring your bell. And don’t forget to ask the insulation companies about the Xcel rebate process.

One final tip is to get a good programmable thermostat so you’re only using the heat in the rooms you need, when you need it. This is a small sampling of the many things that help get better thermal performance out of your home. If I’ve left you wanting more, come May 18 and talk to the professionals! ♣



Managing Editor Leah Charney and her husband loved the look of the exposed brick in their Victorian cottage in the Cole neighborhood and chose to keep it for the 13 winters they lived there. Photo courtesy of Virtulance via REcolorado MLS listing

LOVE OLD BUILDINGS EXPO: SATURDAY, MAY 18, 12-4 PM, EMERSON SCHOOL

This weekend workshop will help you feel more knowledgeable about your historic home. We’ll cover popular topics like historic window repair, masonry, maintenance FAQs and more. If you live in, own, or love a historic home, join us for this informational session from noon to 4 p.m. on Saturday, May 18, at the Emerson School building.

For an additional ticket, join us at 4 p.m. as we walk to the Molly Brown House Museum, where we’ll enjoy a tour with Museum Director Andrea Malcomb about how they approached restoration at the house. The tour will end with drinks and conversation on the museum’s 3rd floor. Get tickets for either or both at historicdenver.org/events.





THE HEALING POWER OF A PAIR OF NORTHEAST DENVER HOMES

by Kerry Baldwin, Research & Evaluation Coordinator for Discover Denver, with research from Todd Matuszewicz, Discover Denver Volunteer



Several of Colorado’s premier healthcare facilities have roots in the treatment of tuberculosis, a leading cause of death in the United States in the late-19th and early-20th centuries. Colorado’s climate was thought to alleviate symptoms of the illness, also known as consumption, and thousands of people moved here to benefit

from fresh air, high altitude, and sunlight. National Jewish Health, Swedish Medical Center and many others originated as treatment centers for tubercular patients. There were also many smaller sanatoriums throughout the city — some little more than a grouping of canvas tents.

In Denver’s Clayton neighborhood, one such enterprise operated out of two large residences along East 34th Avenue (now Bruce Randolph Avenue). The houses were built around 1905 by developer John J. Cook, Jr. When he advertised Cook’s Addition as having “delightful air, scenery, and pure artesian water” and being “away from the dust of the city” he may not have imagined that his words would be taken so literally.

From about 1912 to 1932, Hillcrest Sanatorium was operated by Matilda Sotholdt. She placed ads searching for “healthseekers” for her “private home for tubercular patients.” Sotholdt was born in Norway and immigrated to the United States around 1903. By the mid-1900s, she was working as a nurse in Denver. In 1920, Sotholdt lived at 3434 E. 34th Ave. (now addressed as 3395 Madison St.) with a houseman, a nurse, and eight patients. All of the patients were male - three from Norway, three from



Sweden, and two from the U.S. Around 1922, she expanded the sanatorium to include a second residence one block away at 3400 E. 34th Ave. To maximize exposure to air and sunlight, Sotholdt advertised that her facility had “dry airy sleeping porches.”

In 1927, Sotholdt sold 3434 E. 34th Ave. to Gertrude L. Johnson, who opened the Gertrude L. Johnson Boarding School for Children. She opened the school at the end of the Progressive Era in the United States, a time of social reform in which the cause of dependent children — those who were orphaned, or from impoverished families who received public support — achieved widespread attention. The 1930 Federal Census shows Gertrude, her husband Harry, their two young sons, and a housekeeper, along with nineteen children between the ages of 4 and 14, living at the boarding school. Unlike the nearby Clayton School for Boys which only accepted white boys, the children in Johnson’s facility were sets of siblings, both boys and girls. The yard also featured a fenced-in playground for the children.

Matilda Sotholdt continued to operate the sanatorium at 3400 E. 34th Avenue for several more years, but as doctors better understood that tuberculosis was spread via close contact, communities began discouraging people with advanced cases of tuberculosis from moving out of their home states. Around 1930, the Colorado legislature passed a measure that prohibited non-residents from receiving public assistance for tuberculosis treatment. By the mid-1930s, the popularity of small tubercular homes was waning, and Hillcrest Sanatorium closed its doors. Gertrude Johnson operated the group home at 3434 E. 34th Ave. until 1933 when she sold the property. Today both buildings are private single-unit residences. ♣

Top, from left to right: 3400 E. Bruce Randolph Ave. (formerly 3400 E. 34th Ave.) today. Tuberculosis patients flocked to Colorado to partake in fresh air, especially on balconies and sleeping porches. 3395 Madison St. (formerly 3434 E. 34th Ave.) today.

Inset: Like many other healthcare institutions across the state, Craig Colony in Edgewater (now Craig Hospital in Englewood), originally opened as a tuberculosis sanitarium.

Photos: Discover Denver and Donated to the Denver Public Library by the Rocky Mountain News

VOLUNTEER SPOTLIGHT: DISCOVER DENVER

by Meaghan Heinrich, Discover Denver Survey Coordinator



Discover Denver Survey Coordinator Meaghan Heinrich on survey with volunteers Marcia Heit and Judy Gordon. Photo: Meaghan Heinrich

Discover Denver has been documenting buildings across the city since 2014. Much of the documentation is performed by volunteers who donate their time to help support the project. In honor of April’s status as National Volunteer Month, we sat down with long-time field survey volunteers Pat Bernard, Marcia Heit, and Judy Gordon to talk about what keeps them engaged in the project.

How long have you been volunteering with Discover Denver?

Pat: I started volunteering with Discover Denver in 2014, while surveying mid-century homes in Harvey Park.

Marcia: I began volunteering with Discover Denver in 2018 after retiring from teaching. I volunteer with field survey and building research.

Judy: I first started volunteering with Discover Denver in 2016 after hearing about the project in a newspaper article.

What do you like most about volunteering with Discover Denver?

Pat: It’s truly a great group of interesting people to work with. It doesn’t feel like work, it feels like I’m doing walking tours in my own city every time I go out with Discover Denver.

Marcia: I love that each property is a bit of a surprise and that I may uncover some hidden history that otherwise might be overlooked or lost. It’s a great way to acquaint myself with the city that has been my family’s home for generations.

Judy: I also enjoy being outdoors. I feel very familiar with all the neighborhoods we’ve worked in and have a much better feel and appreciation for the entire city.

What would you share with others about volunteering with Discover Denver?

Marcia: Discover Denver is a really fun way to meet interesting people and learn about our city’s rich history!

Judy: There are always new and different properties to learn about and new neighborhoods to explore. Other volunteers are always very welcoming and helpful.

What’s the most interesting discovery you’ve made while surveying?

Pat: Surveying Ben Okubo’s home in the Whittier neighborhood and learning of the stories of Amache Internment Camp survivors relocation to Denver.

Judy: Getting to meet Wilma and Wellington Webb while surveying and talking to them about our work with Discover Denver.

A partnership between Historic Denver and the City and County of Denver, Discover Denver is a citywide building survey focused on identifying the buildings and areas of the city that are historically, architecturally or culturally significant. Community volunteers are key to the success of the project — visit discoverdenver.co for more information and to find out how you can get involved! ♣

VOLUNTEER SPOTLIGHT: HISTORIC DENVER WALKING TOURS

by Alison Salutz, Director of Community Programs

In celebration of National Volunteer Month (April), one Historic Denver program that wouldn't be possible without volunteers is our assortment of walking tours. Since launching the LoDo Walking Tour in 2014 in partnership with Visit Denver to coincide with the re-opening of Union Station, Historic Denver now offers three core tours multiple times per week (LoDo, Larimer Square, and Capitol Hill).



We have created nearly a dozen specialty tours in the decade since that first tour. Volunteers train, research, and even write new tours to continue our expanding offerings, which help uncover and share the history of Denver's built-environment. Below we interview Charlotte Rocha, who was part of our second class of docents who first trained in 2015, to ask about her experience as a volunteer walking tour guide.

What do you like about volunteering with Historic Denver?

I'm a native of Denver, so learning about my hometown is an opportunity I couldn't miss. I like helping guests understand the history of a beautiful city that had every reason to fold up and go away once the gold played out, but city leaders at the time had the foresight and the means to make Denver a place worth the investment.

Why are walking tours a great way to experience Denver?

You get the actual vibe of the place once you're on the pavement. Building details, neighborhood layouts, understanding how the city grew is much easier to understand as you walk. It seems more personal somehow.

When did you first fall in love with a historic building?

As a child I witnessed the beautiful mansions in Cap Hill being torn down and it broke my heart. I also experienced the rebirth of Larimer Street and understood the need to save and cherish what was and how it can be useful today in a manner that has charm and history.

You started giving tours in 2015, how do you feel about Denver's past and its future?

Parts of the city have certainly changed (LoDo) as reuse and new build (like the Dairy Block) continues. I treasure Denver's past, including the scandals and corruption. I feel that the city has developed a consciousness that looks at ideas or concepts, questions the reasoning behind them, and makes decisions accordingly. The Park Hill golf course is a good example of citizens having an opinion on the plans going forward.

Anything else you'd like to share about being a guide, and sharing Denver with guests?

I hope my enthusiasm and love of my hometown is evident. Denver isn't really "old" like Philly or Boston, but I think its beginnings are unique. You couldn't take a boat to Denver, so if this was your destination pre-train travel, you had to endure rough travel and conditions. Yes, San Francisco had a gold rush, too, but the Spanish had established Yerba Buena, so a city already existed. Denver had a much different start.

What would you like readers to know about you and your biographical details?

I've lived in Fargo, ND, and the Bay Area, but Denver has always held my heart. As a corporate trainer for Visa Inc., I traveled the U.S. extensively. Relocating with Visa back in Denver in 2008, I managed an international help desk. Both jobs taught me to value the knowledge and perspectives of teams, and that applies to this volunteer position. My fellow docents bring incredible talents to the table and we're so lucky to benefit from that. I also volunteer at Denver Botanic Gardens in a variety of areas and I've found that the history of Denver is evident there, too, since the gardens are on the site of Denver's first cemetery. I love international travel and will take a Viking river cruise in France this summer. I hope to see more of the world in the years to come. I'm a life-long learner.

What do you want others to know about the organization or volunteering with us?

I admire Historic Denver for keeping with the values that have guided the organization for all these years. I'm very proud to play a small part in keeping the story of Denver alive. 🍀



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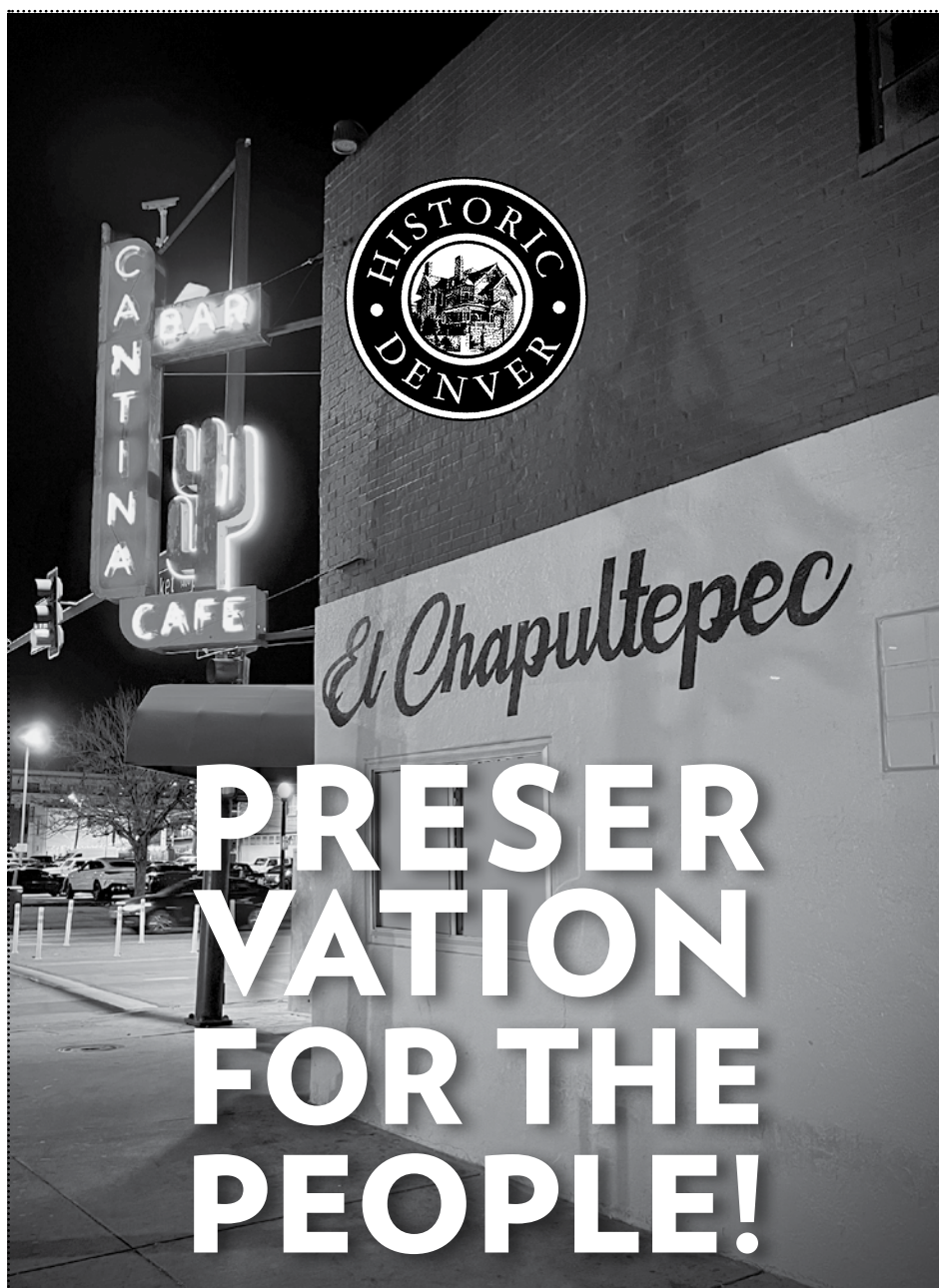
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Castle Lion Development, LLC
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THANK YOU

New and Renewing Members January 1 — March 20, 2024

- | | | |
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| Mary Beth Armbruster | William (Duke) Hartman | Robin Payne |
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CALENDAR OF EVENTS

To purchase tickets to upcoming events visit:
historicdenver.org/events

Make sure your membership is up to date to get member pricing.



COLORADO THEATRE IN NON-TRADITIONAL SPACES: MOTHER JONES

Saturday, April 13 ♦ 7 p.m.
 Molly Brown House Museum
 \$35 Member ♦ \$40 Non-member

Colorado Theatre in Non-Traditional Spaces is coming to the museum to share stories of notable people through the medium of theater! Join us in advance of the 110th anniversary of the Ludlow Massacre to learn about Mary Harris "Mother" Jones, America's "most dangerous woman" and labor advocate.

HISTORIC DENVER REALTOR SEMINAR

Wednesday, April 24 and December 4
 12-4:30 p.m. ♦ Virtual
 \$55 Member ♦ \$70 Non-member

This popular three-credit virtual 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.



1340 PENN AFTER HOURS: MILE HIGH HOLLYWOOD

Thursday, May 9 ♦ 7-9 p.m.
 Molly Brown House Museum
 \$16 Member ♦ \$20 Non-member

From silver screen to technicolor, Hollywood helped secure Margaret Brown's legacy! Sip on cocktails while mingling with silent film stars, activists, and more. Hear racy tales and explore taboo topics while sipping cocktails at our 1340 Penn Program Series, held at the historic home of Margaret "Molly" Brown.



LOVE OLD BUILDINGS EXPO

Saturday, May 18 ♦ 12-4 p.m.
 Emerson School, 1420 Ogden St.
 Members Free ♦ \$5 Non-member

This workshop will help you feel more knowledgeable about your historic home. We'll cover popular topics like historic window repair, masonry, maintenance FAQs and more. If you live in, own, or love a historic home, join us for this informational session.

RESTORATION AND LIBATIONS

Saturday, May 18 ♦ 4:30-6p.m.
 Molly Brown House Museum
 \$25 Member ♦ \$30 Non-member

After the Love Old Buildings Expo, walk over to the Molly Brown House Museum, where we'll enjoy a tour with Museum Director Andrea Malcomb about how they approached restoration at the house. The tour will end with drinks and conversation on the museum's 3rd floor.

NIGHT OUT IN CAPITOL HILL

Wednesday, May 22 ♦ 5-7:30 p.m.
 \$80 Member ♦ \$100 Non-Member



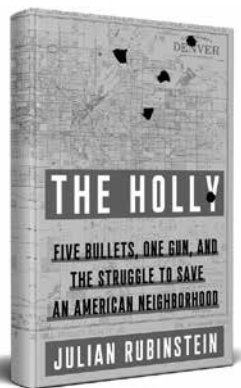
Join us for a progressive tour that will feature appetizers and drinks at the Keating Mansion, Croke Patterson Campbell Mansion, Women's Press Club and more. Expert guides will lead you from site to site, allowing you to focus on enjoying the history, architecture and libations throughout the evening.



MID-CENTURY MODERN WALKING TOUR

Thursday, May 23 and July 11 ♦ 6-7:30 p.m.
 \$20 Member ♦ \$25 Non-member

If you love mid-century modern, you'll love learning about the Cliff May homes. All 170 of the homes in Denver were built in the Harvey Park neighborhood, designed to be both prefabricated and elegant in their minimalism. Local expert Atom Stevens leads this tour in southwest Denver, while also sharing his personal experience as a longtime owner of a Cliff May home.



COMMUNITY BOOK CLUB - THE HOLLY

Sunday, June 2 ♦ 12:30-2 p.m. ♦ Free
 Virtual or in person at Molly Brown House Museum

Join the Molly Brown House Museum and the Center for Colorado Women's History, as we read and discuss books related to women's history, Colorado history, and books by women authors from Colorado. Book titles and locations can be found on the Adult Programs page of the Learn With Us section of our website, mollybrown.org. Meetings are held in person and online via Zoom. Let's read!

This month's book is *The Holly* by journalist Julian Rubinstein, who called Denver home for a number of years. Rubinstein has also released a corresponding documentary film, also called *The Holly*, that is available on a number of streaming services.



PRIVATE SPACES: QUEER CAPITOL HILL WALKING TOUR

Sat., June 8, June 15, and July 13, 10:30 a.m.-12 p.m.
 Tuesday, June 11 and July 9, 6-7:30 p.m.
 Thursday June 27 and July 25, 6-7:30 p.m.
 \$20 Member ♦ \$25 Non-member

How did laws keep queer Denver heavily policed and segregated? The tour explores how Cap Hill spaces were a refuge and connectors for LGBTQ people. Stops include the first home of the Gay Coalition of Denver, meeting spaces for Denver Area Mattachine Society, and the first headquarters for the Gay Community Center of Colorado.



COLORADO THEATRE IN NON-TRADITIONAL SPACES: HARVEY MILK

Tuesday, June 11 ♦ 7-8 p.m.
 Molly Brown House Museum
 \$35 Member ♦ \$40 Non-member

Colorado Theatre in Non-Traditional Spaces is coming to the museum to share stories of notable people through the medium of theater! Honoring the LGBTQ history of 1340 Pennsylvania, we will host a performance featuring gay rights activist Harvey Milk.

WICKED COLFAX WALKING TOUR

Thursday, June 13 and August 22 ♦ 5:30-7 p.m.
 \$30 Member ♦ \$35 Non-member



Complete with a Colfax-themed cocktail, we'll start at a historic school and end at the one-time home of an iconic burlesque bar. This new Historic Denver tour is brought to you in collaboration with Colfax Ave Business Improvement District and Crazy Horse Kitchen + Bar — the final and most scandalous tour stop.

CAPITOL CROSSROADS SCAVENGER HUNT

Thursday, June 13 — Sunday, June 15
 Various Central Denver Locations
 \$20 Member Team ♦ \$25 Non-member Team

Are you ready to uncover more about Denver's past while following a series of clues through the city? Go on foot, go by bike, or any way you like! The hunt is an innovative way to uncover more about the city you love, while enjoying a fun activity with family, friends, or on your own.



ELITCH ELIXIRS

Thursday, July 11 ♦ 5:30-7:30 p.m.
 Historic Elitch Theatre ♦ \$35 Member ♦ \$40 Non-member

Join us for delicious drinks and apps at the Historic Elitch Theatre, with special guest Mary Elitch Long, the first woman to own and manage a zoo — the first zoo between Chicago and California! Local historian Debra Faulkner portrays Mary Elitch Long, sharing details from her life in a conversational format as we enjoy cocktails in this cool space where actors like Grace Kelly, Lana Turner, Mickey Rooney once graced the stage.

CIVIC SEASON

HAVE YOU HEARD OF CIVIC SEASON?

Bookended by our newest and oldest federal holidays, Civic Season runs from Juneteenth (June 19th) through Independence Day (July 4th.)

Why these two dates? Civic Season uses these two holidays as anchor points to help people understand our past and shape our future. Juneteenth reminds us of the realities and struggles to create a more perfect union. The 4th of July commemorates the creation of our nation, based on ideals of freedom, equality, justice, and opportunity.

The goal of Civics Season is to bring history to younger generations in ways that are meaningful and innovative, helping to connect them to our nation's history. Museums and historic sites like the Molly Brown House Museum can offer diverse perspectives and more institutions working together can reveal a much richer history than any single source.

This is our first year participating, but the Molly Brown House Museum intends to host several events during the 15 days of Civic Season. As events are finalized, details will be shared on our social media channels, in our e-newsletters, and on our website, mollybrown.org.

This summer, join us as we celebrate and engage in Civic Season! For more information about Civic Season, visit thecivicseason.com.