

HISTORIC DENVER NEWS

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“The 1893 World’s Columbian Exposition in Chicago astonished Americans from both crowded cities and small towns. They discovered not only grandiose architecture but also a breathtaking sense of perspective and space.”

– Thomas J. Noel and Barbara S. Norgren,
Denver The City Beautiful

Denver’s Civic Center Park, c. 1940. Photo: Denver Public Library Special Collections, Z-2089

INNOVATION, INSPIRATION, IMPACT: HOW THE 1893 WORLD’S FAIR CHANGED DENVER

by Stephanie McGuire, Curator of Collections, Jay Homstad, Development Manager, and Leah Charney, Historic Denver News Managing Editor

The Chicago World’s Fair, also known as the World’s Columbian Exposition, was built along the shore of Lake Michigan with temporary structures torn down at the Fair’s end.

Despite their impermanence, the Beaux-Arts architecture was awe-inspiring: Six enormous white buildings surrounding a pool of water made up the Court of Honor. Along the outskirts of the Fair were the State and Country Pavilions where 46 nations represented themselves through unique exhibits. Open for just six months, more than 27 million people attended the Fair, including the Brown family.

The Fair was a spectacular show of the nation’s latest inventions and ideas, elevating certain businesses, people and brands, architectural styles, and changing the world — and Denver — as we know it today.

INNOVATION: 1893

The Chicago World’s Fair took place at a time of industrial and technological explosion. It was one of the largest and most memorable marketing opportunities in history for inventors, artists, and businesses to be seen by millions.

If you were lucky enough to have a presence on this global stage, your legacy just might still be around today.

Who would electrify the Fair became a battle between two leading scientists, Thomas Edison and rival Nikola Tesla. Though Edison was known for his miraculous lightbulb that harnessed electricity to create artificial sunlight, Tesla shocked crowds a

year before the Fair when he sent electric current through his own body safely, touching a wire which turned on a lightbulb in his other hand.

Tesla’s bid won. His new alternating current (AC) generators, which transmitted power across a further distance than Edison’s direct current by using transformers, became the established power supply across the nation, and the United States’ electricity is still predominantly powered by AC.

On the Fair’s opening day, jaws dropped when President Grover Cleveland tapped a telegraph key and the electrical power turned on, illuminating the approximately 100,000 electric lights. Every building was outlined in white bulbs and giant searchlights swept across the grounds. Colored lights sparkled from the electric fountain. One reporter noted, “This is an age of wonders.”

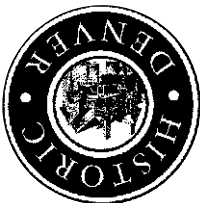
Today we experience some of the same physical innovations and products as visitors to the Fair witnessed for the first time over a century ago: electric sewing machines, moving sidewalks, which eventually wound up in airports, George Washington Ferris Jr.’s wheel, and food products like Pabst Blue Ribbon beer, Vienna Beef hot dogs, and Wrigley’s chewing gum. After H.J. Heinz, founder of Heinz condiments, scattered “claim your prize” tags around the first floor of the main exhibit hall to attract visitors, more than a million people came upstairs to claim a Heinz pickle pin.

Though some of these inventions and products existed beforehand, the Fair provided an unprecedented opportunity for many to make a lasting impact and maintain a presence over the next one hundred and thirty years. If Tesla hadn’t won the bid, if Ferris wasn’t hired to build his wheel, if Heinz hadn’t attracted crowds with his pickle pin prize, those aspects of American culture would likely be absent.

CONTINUED ON PAGE 3

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FROM OUR NEW PRESIDENT & CEO



I admit to feeling a little nervous as I sat down to write my first letter as president and CEO of Historic Denver. I put off writing this for as long as possible. Though my time in the role so far has been a whirlwind, I am struck by the diversity of the organization’s endeavors, the passion of all those I have met and, most of all, the importance of Historic Denver’s work to our great city and its communities.

I would first like to acknowledge my predecessor, Annie Levinsky. When I met Annie, I felt a little starstruck. I may wear a size 12, but the metaphorical shoes I am stepping into are far larger. I am committed to building on Annie’s pragmatic approach and many successes and look forward to working in partnership with her and her colleagues at History Colorado.

The fact that Historic Denver’s work continued seamlessly since Annie’s departure is a testament to its staff, board, and interim president and CEO, Andrea Burns. We often think of the person at the top as the face of the organization, yet the past months have given Historic Denver the opportunity to introduce our community to more of our staff, who will continue their support as I take the helm. I am honored to work with our capable staff and learn from their deep museum and preservation experience. I thank everyone for their warm welcome.

In previous roles, I championed the retention of existing buildings in two of the most contemporary and successful cities in Europe. Scotland’s capital, Edinburgh, has the greatest concentration of Georgian architecture in the world and its core is a UNESCO World Heritage Site containing 4,500 protected buildings. The square mile of the City of London is not only the world’s foremost financial services center, but it is also London’s original Roman settlement dating from AD 50. Both cities integrate stunning contemporary architecture into historic urban environments and both illustrate that it is possible for modern development to go hand in hand with mature buildings. Indeed, the contrast between the new and old can be exhilarating, with each accentuating the design qualities of the other.

I now champion Denver’s built environment — in a city as young as Denver, history is a precious commodity. The past is messy and complicated, and so is saving places. But when existing buildings are integrated into new development, they can add economic and social value for generations. Preservation encourages designers to think more critically about site form and layout. Adaptive reuse adds diversity, breaking down monolithic blocks to a relatable human scale. And, retaining existing buildings keeps our history alive in three dimensions.

The chief urban designer at the City and County of Denver, Eugenia Di Girolamo, joined us in early June at the Q2 meeting of the Historic Denver Board of Trustees. Urban design is an interdisciplinary profession that crosses the dividing line between architectural and urban planning; it seeks to ensure that the outcomes of those two professions gel together to create walkable, joyous cities of human scale where people want to live, work, and play. Listening to Eugenia’s presentation, I felt that her messages of partnership, of joining the dots, exerting passive (and sometimes not so passive) influence, and upholding beauty in the built environment were hugely relevant both to Historic Denver and to wider preservation objectives. Only by working together can we create great urban outcomes that holistically integrate the new and the old.

I look forward to working with you all to find agreeable compromises to support high-quality design in our city.

John Deffenbaugh
President & CEO, Historic Denver

CORRECTION

In the Spring 2023 story “Modernist Architect Alan Golin Gass Landmarking His Long Time Home,” Babi Yar Park was inaccurately referred to as a Hungarian tribute. The 27-acre memorial park is dedicated to those who were massacred from 1941 to 1943 in Kiev, Ukraine.



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



HOW THE 1893 WORLD'S FAIR CHANGED DENVER

INSPIRATION, 1904-1941

Like many cities near the end of the 19th century, Denver's landscape included a haphazard array of remnants from the city's frontier past. Though historic images often feature our beautiful Victorian mansions, stately commercial structures, and ornate government buildings, there was no cohesive city plan for how the built environment should work together.

With the dawn of the new century approaching, the reinterpretation of classical European architecture at the 1893 World's Fair launched the City Beautiful movement. The movement lasted until approximately 1941 and had far-reaching influences in cities like San Francisco, Washington D.C., and, of course, Denver, who wanted to modernize with a unified aesthetic to architecture, city planning, and civic landscaping.

Architect Daniel Burnham and renowned landscape architect Frederick Law Olmsted Sr. created a system of wide boulevards and canals that were inspired by Baron Georges Eugene Haussmann's radical redesign of Paris, France in the 1860s. Their use of massing, scale, and proportion ignited numerous ideas for improving the way American cities should be laid out, especially their city centers.

The showpiece of the 1893 World's Fair was the white plaster and stucco Court of Honor — a gleaming example of how to create a beautified urban core, with a magnificent park at its center, surrounded by similarly scaled civic buildings. Allegedly, seeing the Court of Honor is what inspired Mayor Robert Speer to create Civic Center Park, Denver's first National Historic Landmark.

In addition to that influence, the legacy of the Fair can also be seen in Denver's extensive parks and parkways system. Broad tree-lined avenues and 300 miles of parkways came to punctuate Denver's major thoroughfares, creating a network of over 400 acres of neighborhood parks accentuated by civic landmarks. Washington Park and City Park would become their own little civic centers, surrounded by schools and fire stations.

Over the course of Speer's three terms in office, he oversaw the grading and paving of more than 300 miles of city streets, the installation of our city's iconic red sandstone sidewalks, implementation of streetlamps, and the overhaul of sanitation and storm sewer systems. Between 1905 to 1910, over 110,000 shade trees were given away to city residents who agreed to plant them.

For better or worse, Speer's belief in the power of civic beauty as essential to the public welfare can be traced back to the Columbian Exposition. The influence the fair had on Speer is especially evident in the nickname he gave Denver: "Paris on the Platte."

IMPACT: 2023 AND BEYOND

Today, the 1893 Chicago World's Fair seems like a quaint notion. It is hard to fully imagine how revolutionary the event was in its time, much less completely grasp how it continued to contribute to changing the face of cities like Denver for decades to follow.

We've seen a shift toward inclusion and telling our full history, warts and all, in the time since. Though the U.S. Congress invited other nations to take part in the Fair, African Americans were formally excluded from being allowed to host a site or space. Less than 30 years after the end of slavery, Black Americans were only invited to participate as low-wage labor, entertainment, or as paying guests. Noted activists Ida B. Wells Barnett and Frederick Douglass protested this by creating an 81-page pamphlet, *The Reason Why the Colored American Is Not in the World's Columbian Exposition*, which was distributed from the Haitian building at the Fair.

One of the products the Fair made famous was a pancake mix, which former slave Nancy Green helped market by working the exhibit as a racist caricature named Aunt Jemima. The exhibit was so popular that police had to control the crowds, Green was given a lifetime contract to lend her likeness to the brand, and the product officially changed its name. But in 2021, current owners PepsiCo retired the brand and imagery and returned the products to the original Pearl Milling Company name.

Though these global expositions have continued, with Expo 2025 slated for Osaka, Japan, these events have had lesser impacts on Americans and Denverites alike. We gained parks, parkways, and many local landmarks — like the 1915 Colorado National Bank at 17th and Champa streets (now the Marriott Renaissance Denver Downtown) and the 1914 center portion of Denver's Union Station. Even Lakeside Amusement Park, which opened in 1908 as White City, was inspired by the 1893 Fair. But the splashy stories and inventions of the "White City" of 1893 have become less replicated.

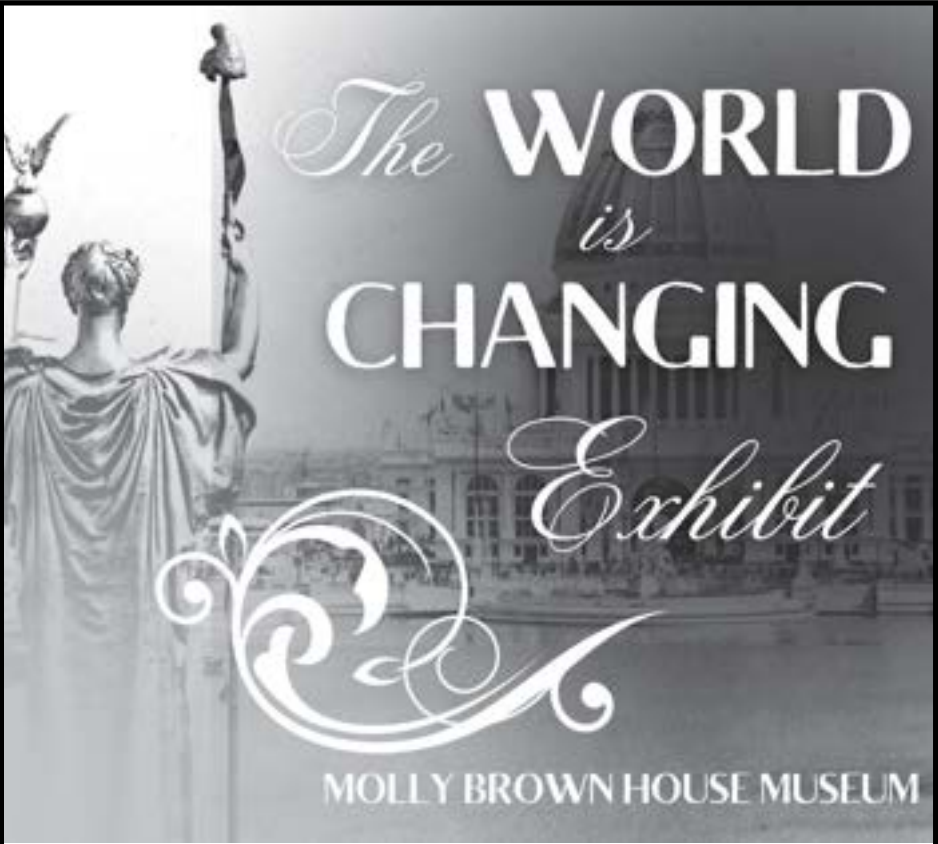
The Chicago World's Fair produced a real, tangible connection between our past and our present through its enduring legacies. We continue to live in both a country and a city that was shaped by its past, good and bad alike. As we inhabit these spaces, we continue to be both influenced by the past and change and evolve, ever curious for the next innovation, inspiration, and lasting impact. ✨



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MID-CENTURY MARVELS: THE CLIFF MAY HOMES

by Atom Stevens, Guest Contributor

As construction in Harvey Park heated up in the 1950s, some builders focused on traditional styling while others wanted to build the future — creating the contemporary designs that we now refer to as mid-century modern. In nearly all cases, these homes were designed by architects of the day who strongly believed that good design had the power to elevate the human experience. These homes were set apart by their minimal ornamentation and simple, elegant forms meant to fade into the background while natural light, the seasons, and the dwellers’ own tastes took center stage.

D. C. Burns Realty & Trust was one of several firms who started construction in the new neighborhood in southwest Denver, competing to provide the best products they could to veterans of World War II and their growing families. Their model village of three homes opened to the public in November 1954 at the intersection of Harvard Avenue and Lowell Boulevard and was unique in several ways among other new construction happening in the Denver area.

The homes they offered were a prefabricated, modular, and post-and-beam system designed in California and built in Denver under license. Then-celebrated home designer Cliff May and architect Chris Choate, AIA, conceived of the system as a means to bring the ideas that May had become famous for through his work with the rich and famous to the masses. The “Cliff May Homes,” as they came to be known, distilled May’s typically sprawling single-story ranch homes — ones that frequently featured open plans, high ceilings, walls of glass, rustic materials and an emphasis on private outdoor living space — into something everyone could afford and enjoy.

This was made possible through the creation of a panelized prefabricated system. After foundations were poured, homes would arrive from a nearby plant, flat-packed on flatbed trucks and ready for assembly. Panels already had siding preinstalled and even the original wood windows were pre-assembled and ready to nail to the face of the structure. The standardized panels offered a modular grid on which the homes were planned, offering Burns the ability to offer seven different floor plans from the same kit of parts, ranging from 2-beds/1-bath to 4-beds/2-baths — each with either a 1-car carport or combination carport/garage.

To see the Cliff May Homes advertised in The Denver Post, you might wonder if you were buying a house, or a new way of life: “An exciting adventure in living . . . that’s FUN!” pronounced the advertisement for the new model homes. And that was the selling point — your chance to enjoy informal California living in Colorado.

Several thousand prefabricated Cliff May Homes were built from this system during 1953-56 in cities around the country (mostly on the West Coast). With 170 homes, Denver’s Harvey Park is home to the largest collection of these unique homes outside of California, many of which maintain the essence of elegant living upon which they were designed. 🌿

Atom Stevens is an interior designer turned real estate agent, focusing on mid-century modern homes in the Denver area. He is also a charter board member of the Colorado chapter of Docomomo US, and long-time owner of a Cliff May Home.

SEE THESE
MID-CENTURY
MODERN MARVELS
FOR YOURSELF
DURING OUR
EMPOWERED BY
PLACE: CLIFF MAY
WALKING TOUR
WEDNESDAY,
JULY 19 // 6 P.M.

Atom Stevens leads this hour-long tour along city sidewalks in the Harvey Park neighborhood.

TICKETS REQUIRED
historicdenver.org/events

STAFF SPOTLIGHT: MIKE OWEN



adobe structures, historic rolling stock cars, mining sites, and archaeology projects. This prior work experience has made for a fluid transition as he tackles his new role at Historic Denver.

We are pleased to welcome Mike Owen to the Historic Denver team as the new preservation services manager. Mike joins us from the State Historical Fund (SHF), where he worked for almost six years. While there, Mike reviewed construction documents and bids, conducted site visits, and ensured work complied with the Secretary of the Interior’s Standards for the Treatment of Historic Properties. He also worked closely with the contracts department on covenant and easement reviews. Most of the grants he managed concerned restoring designated buildings in Southwest Colorado, but his territory included a wide variety of sites and challenges. These included

Prior to moving to Colorado in 2016, Mike grew up in Brooklyn, NY. When he was a little boy, he would draw plans of houses and show them to an uncle who is an architect. Mike decided to study business in college, but by the time he turned 30 was dissatisfied with his career. Following his childhood interest in architecture — and his love of the historic districts and neighborhoods he grew up in — he transitioned to the field of historic preservation and received a Master of Science in Historic Preservation from the Pratt Institute.

Mike’s passion for public service matured at the New York City Landmarks Preservation Commission, where he worked for five years as the community outreach program manager. Mike was one of the few staff assigned to review and approve work at the Empire State Building. He learned firsthand about the challenges and importance of preservation amidst the charged development pressures and political climate of New York City.

Living in Colorado for the past seven years has been a welcome change for Mike. Through his work at SHF, Mike became aware of the importance of Historic Denver’s mission, and he felt joining our team would be an ideal next step in his career. He and his wife love living in Denver and one of the real treats for Mike is being able to walk to work, which he’s done nearly every day since he began working with us in February. 🌿



2022

ANNUAL REPORT

Last year marked a year of change in both our organization and city. Historic Denver’s former leader Annie Levinsky, its small but mighty staff team, and our passionate board members and volunteers advanced Historic Denver’s mission to promote and protect Denver’s historic places. Though I cannot take credit for the organization’s achievements, I am excited to share some of our 2022 highlights.

Preservation advocacy went from strength to strength. Two of the individual landmarks added to the register were properties Historic Denver heavily advocated for: the Livestock Exchange Building on the National Western campus and the Robinson House, a 50 Actions for 50 Places site. Speaking of 50 Actions, we continued to make progress on our ambitious community-sourced list. This included securing \$40,000 to support the Welton Street Cafe’s move to a larger space in a historic building. We were also thrilled when our friends at the La Alma Lincoln Park Historic Cultural District, which Historic Denver spent years working with neighbors through our Action Fund to help create, was awarded the State Historic Preservation Officer Award.

The Molly Brown House Museum is one of the most significant ways we connect with the community. Our educators help students connect with Margaret Brown’s story, both in their classrooms as well as through museum visits, engaging with 9,300 students in 2022 alone. The annual exhibit, *Heroine of the Titanic*, brought artifacts to Denver, including a small Egyptian funerary talisman called an ushabti that Margaret Brown gave to the captain of the rescue ship Carpathia. Thanks to partners at seven other institutions and private collections, we brought artifacts to the Brown house and introduced a larger telling of the Titanic story.

Building on the theme of stories, Discover Denver completed survey work of the Westwood neighborhood, which stretches from Federal to Sheridan Boulevards and Alameda Avenue south to Mississippi Avenue, including the diagonal Morrison Road commercial corridor. Surveyors discovered unique building types, like the basement or half-house, in which the majority of the building is below grade, and spoke with neighbors who told of building their homes from stones foraged from other parts of Denver. More stories will be uncovered during the research period, including those from the strong Vietnamese American community and other longstanding Latino and Asian neighbors, which we look forward to sharing soon.

Historic Denver’s work is made possible by our members, supporters, volunteers, and friends like you. Our 2022 Annual Dinner saw nearly \$150,000 raised to support advocating for places and stories that matter. We look forward to seeing you at the historic Brown Palace for the 53rd Annual Dinner & Awards Program on November 2, 2023.

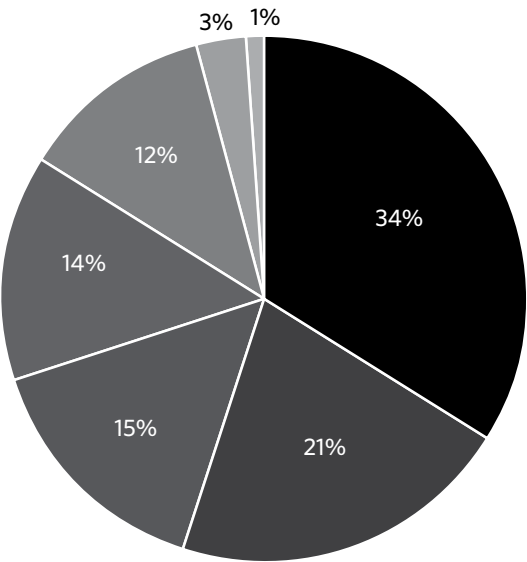
Since joining the organization in May, I’ve already seen some of the organization’s recent achievements and I look forward to revisiting those successes in the next Annual Report. For now, it’s a fun exercise to be both looking forward and looking back at what preservation for the people looks like.

John Deffenbaugh
President & CEO, Historic Denver

HISTORIC DENVER BY THE NUMBERS

STATEMENT OF ACTIVITIES

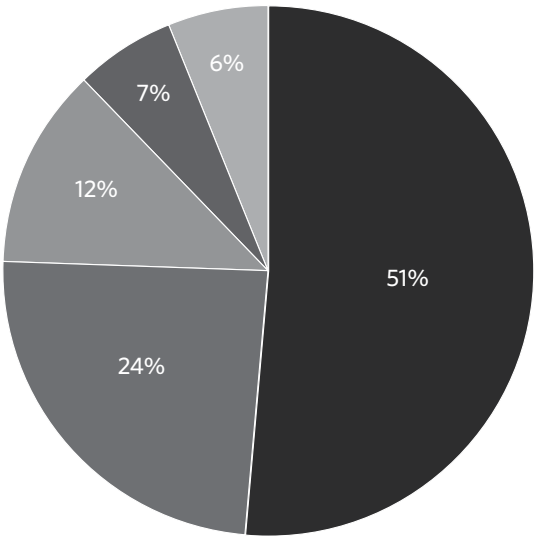
	AUDITED 2022	2021
Revenue and other support	Total	Total
Admissions	\$ 589,398.00	\$ 441,423.00
Education & Programs	\$ 216,731.00	\$ 205,976.00
Contributions/Support	\$ 213,683.00	\$ 161,283.00
Membership Income	\$ 48,666.00	\$ 48,201.00
Gift Shop Sales	\$ 247,812.00	\$ 180,808.00
Less cost of goods sold	\$ (98,494.00)	\$ (75,088.00)
Foundations & Other Grants	\$ 362,064.00	\$ 230,900.00
In-Kind	\$ 20,297.00	\$ 18,887.00
Investment Return	\$ (93,464.00)	\$ 41,381.00
Other	\$ 120.00	\$ 650.00
Paycheck Protection Program	\$ -	\$ 168,000.00
Project Management Activity		
Project reimbursements	\$ 271,268.00	\$ 930,949.00
Project management fees	\$ 24,137.00	\$ 58,002.00
Less: project management expenditures	\$ (247,216.00)	\$ (1,000,412.00)
TOTAL REVENUE	\$ 1,555,002.00	\$ 1,410,960.00
Expenses		
Program Services		
Molly Brown House Museum	\$ 855,783.00	\$ 681,872.00
Preservation & Advocacy	\$ 401,805.00	\$ 350,009.00
Education & Awareness	\$ 106,014.00	\$ 90,084.00
Total Program Services	\$ 1,363,602.00	\$ 1,121,965.00
Supporting Services		
Management & General	\$ 205,197.00	\$ 118,915.00
Membership & Development	\$ 105,290.00	\$ 87,987.00
Total Supporting Services	\$ 310,487.00	\$ 206,902.00
TOTAL EXPENSE	\$ 1,674,089.00	\$ 1,328,867.00
Change in net assets	\$ (119,087.00)	\$ 87,288.00
Net assets, beginning of the year	\$ 2,161,676.00	\$ 2,079,583.00
Net assets, end of the year	\$ 2,042,589.00	\$ 2,161,676.00



REVENUE & OTHER SUPPORT

Prior to noted deductions

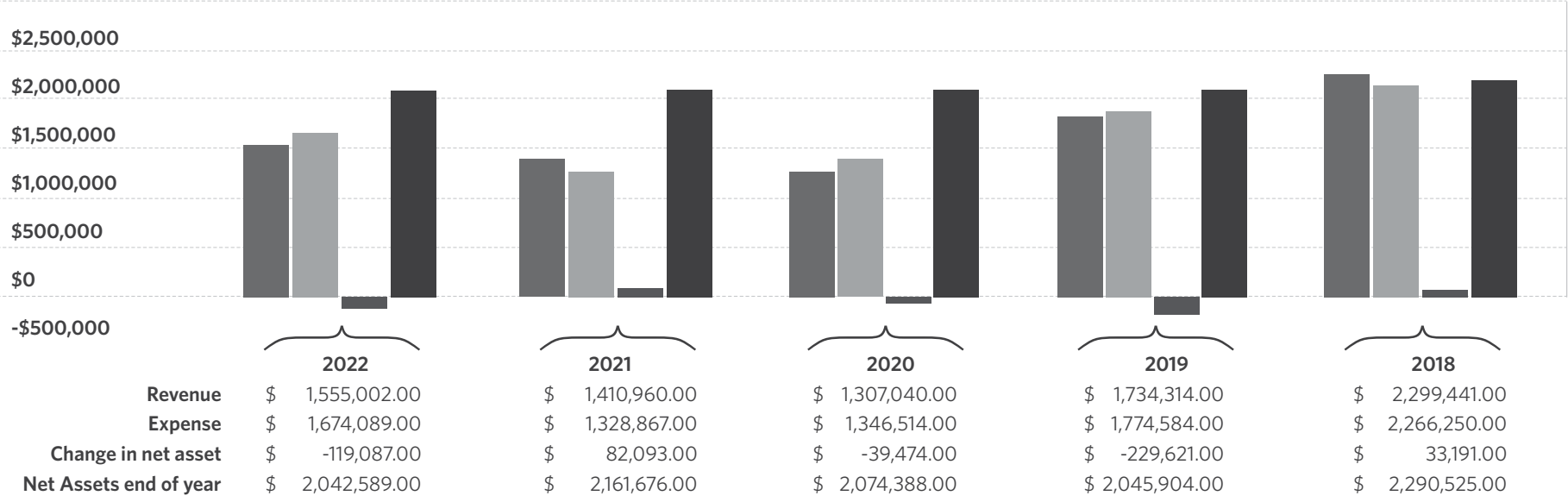
Admissions	\$ 589,398.00	34%
Foundation Grants	\$ 362,064.00	21%
Contributions & Membership	\$ 247,812.00	15%
Gift Shop Sales	\$ 262,349.00	14%
Education & Programs	\$ 216,731.00	12%
Grant Management	\$ 48,189.00	3%
In-Kind Donations	\$ 20,297.00	1%
Other	\$ 120.00	0%
TOTAL	\$ 1,746,960.00	100%



EXPENSES BY CATEGORY

Molly Brown House Museum	\$ 855,783.00	51%
Preservation and Advocacy	\$ 401,805.00	24%
Management and General	\$ 205,197.00	12%
Education and Awareness	\$ 106,014.00	7%
Membership and Development	\$ 105,290.00	6%
TOTAL	\$ 1,674,089.00	100%

5 YEAR SUMMARY



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Staff attended dozens of public and/or community meetings in 2022, for an average of approximately 2.3 meetings per month.

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Amy Cole
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Columbia Group
Georgianna Contiguglia
Coors Western Art Exhibit
Kathleen Corbett
Ann Corrigan
Dr. Renee Cousins King
Thomas & Suzanne L. Coxhead
Dan Craine
Craine Architecture
Joda Crawford
Heather Dahms

Dan & Barb Danbom
Jane Daniels
Margaret Danuser
Mark Davidson
Steven Davis
Katie Davis
Melissa Deal
Kimber Dempsey
Spencer T. Denison
Denver Art Museum
Denver Charter Bus Company
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Beth Douma
Brion Doyle
Abby Dvorkin
E&C Precast Concrete, Inc.
Patrick Eidman
Stephen Ekman
Ekman Design Studio
Carolyn Elliott
Jason Elrod
Alison Emery
Nicholas Enlow
David Entremont
Vivian Epstein

The highest donation we received in 2022 was \$50,000; the smallest amount was \$1. Every bit helps!

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Catherine Hartwell
HaveyPro Cinema
Connie & Robert Hayes
Emily Hazen
Travis Heath
Thomas & Suzanne Hefty
Dave Heinicke & Weston Smith
Johan Henrikson
Barbara H. Hernley
Felix Herzog
Phillip Heter
HIE Consulting Engineers
Bryan Hill
Fabby Hillyard
Historic Denver Homes and Land
History Colorado
Sarah Hite
Tamara Hoffman
Jay B. Homstad
Veronica Hume
Dennis Humphries
Indicate Capital
Infinite Monkey Theorem
Lane & Ellen Ittelson
JAB Real Estate
Dennis Jackson
Janus Henderson Investors
Nancy Jardee
Jasmine Jensen
John Hammer's Irish Session Band
Ann Johnson
Gina Johnson
Graham Johnson
Karen J. Jonas
Candice Jones
Janet & Reynold Kalstrom
Janeen Kendall
Rita Killam
Deborah Kilmer
Nora Kimball
Sharon Kindick, in Tribute of
Jennifer Kindick
Bruce Kirchhoff
Michael Klein
Phillip Kleppen
Toni Knight
Sarah Komppa
Sarah Krause
La Napoule Foundation
Jenna Labutka
Melissa Langlois
Carla Larson
Marian Lauterbach
LCP Development
Marla Le Gourrierc
Alex Leder
Normalee Lee
Delores J Legg
Bruce Leigh
Annie Levinsky
James Lindberg
Jodi Litchfield
Ellen and Anthony Lomonaco
Sasha Lopez
Emery Love
John Lucero
Lucero Development Services
Teena Luehrsen
Lynette Luhnnow
David Lynn Wise, AIA
Stephanne MacCarter
Kathryn B. MacPhail
Pamela Mahonchak
Carolyn Malaby
Andrea Malcomb
Nicole Malo
Dino Maniatias
Jennifer Martinez
Eryn Martinez
Estate of Kathlien E. Massey, in
Memory of Michael G. Massey
Eva Mate
Mary Mathews
Judy Matson
Sara Mattes
Kristen Matthews
Thomas Matthews
CJ Matthews
Sarah McCarthy
Anne McCleave
Thomas McClure
Michael McComb
Carla McConnell
Nancy McCurdy
Kerry McGuire
Kenneth McIntosh
Evelyn P. McLagan, in Memory of
Bob Rhodes
Elizabeth Meck
Sarah Meese
Jessica A Meeske, in in Memory of
Bob Rhodes
Christopher H Merrell
MidFirst Bank
Casey Miller
William Moon

Charles Moore
Barb Moritzky
Deborah Mueller-Hruza
Ann Mullins
Mundus Bishop Design, Inc.
Christie Murata
Cecilia Murphy
Dan Murray
Bob Musgraves & Joan Prusse
My Brother's Bar
NAI Shames-Makovsky
National Western Center
William Naylor
Jeri Neff
Harold Nelson
Joshua Neugebauer
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Robert Newman
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Nils Nordberg
Northern Trust Bank
Gwendolyn V. Nossaman
Bruce C. O'Donnell
John Olson
Roger Oram
Elizabeth Orr
Oula Company
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Nancy Parker
Parkside Financial Bank & Trust
Brian Pendleton
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Gary Petri
Juliana Phelps
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Doug Pooley
Susan Powers
Carol S. Prescott
Amy Pulver
R.M. Design & Construction
Travis Railey
Ron Ramirez
Ratio
Nicole Redfern
Sarah Reynolds
Lorinn Rhodes, in Memory of Bob Rhodes
Kent Rice
Jennifer Richardson
John Richardson
Barbara S. Rigel
Jeanne Robb
Antonin Robert
Charlotte Rocha
Rockmount Ranch Wear
Victoria Rohrig
Molly O. Ross
Jean Rueschhoff
Susan Ruml
Robin Rumble
Susan Rutherford

Number of total Walking Tours given: 159

Number given to a skateboarding monk: 1

Valerie Saiz
Amanda Samland
Brie Samyn
Susan Sargent
Bob Sarlo
Saslow Management Development
Marshall Schecter
P.B. Schechter
Sandra Scherer
Vincent Schoultz
Monica Shaffer
Christine Shaw
Leah Shaw
Rick Shaw
Betsy & Chris Shears
Shears Adkins Rockmore
Wilma Shen
Lori Sherman
Melanie Short
Joy Shouse
Michael Shube
Lisa Shultz
Jay Silverthorn
Larissa Simkovich
Charlie Smith
Shawn Snow

Rita Sokolowski, in Memory of
Joe Sokolowski
Sopra Communities
Greg Sorensen
Spectrum General Contractors
Jeannine Spicer
Kent Spuhler
St. Charles Town Company
Teresa St Peter

Discover Denver volunteers surveyed nearly 3,400 buildings, covering 2.3 square miles of Denver's Westwood neighborhood.

Joyce Steele, in Memory of Vivian Gilbert
Sabrena Stemberge
Phil Sterritt
Atom Stevens
Pam Stinson
Peg Clover Stipek
Rosemary Stoffel
Stonebridge Companies
Pamela Story-Staker
John Stowell
Sigri Strand
David Striker
Joan Strobel-McLean
Studio CPG
Swanee Hunt Family Foundation
Julie Swick
Vincent Szafranko
Kenneth Taylor
Kim Terlau
Dennis Thompson
Vie Thorgren
Heather Thorwald
Kerry Thulin
Carol Lynn Tiegs
Margaret Toal
Melanie Tobin
Judi Tointon
Julie Tombari
Francesca Tronchin
Tryba Architects
Peggy Ulrich-Nims
Urban Ventures
Molly Urbina
Urbina Strategies
Van Camp's Quality Hardwood Floors
Jennifer Vanini
John Venhoff
Lisa Vollrath
Warren Volz
Rich Von Luhrte
Ann Walker
Elizabeth Walker
Jeremy Ward
Carol Warner
Aileen Waski
Barbara Wasko
Peggy Watkins
Watkins Stained Glass
Darrell Watson
Mary W. Watson
Eric Weisman
Joan Wells
Shari Welt
William Wenk
Jamie White
Sandra White
Joseph Wilcox
Tangela Wilhite
Sara Williamson
Cindy Wilson
Linda Wilson
Stacey Wilson
Karen Winfield
Julia Winger
James Wink
Pam G. Winker
Charlotte Winzenburg
Cindy Wolf
Charlie Woolley
Cameron Yanoscik
Barbara J. Yost
Donald Zeller
ZF Capital
Nora Zorich

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PRESERVATION BRIEFS



1741 Gaylord St.

THE LONG AND WINDING ROAD OF DEMOLITION REVIEW

by Jay Homstad, Development Manager, and Michael Flowers, Director of Preservation Action

While it is the nature of cities to evolve, this sometimes happens at the expense of the cultural landscapes we all value. The City and County of Denver’s demolition review process is designed to provide notice to the community and give a voice in what happens to our city’s buildings.

Before 2006, a demolition permit could be issued for any building, even one listed on the National Register of Historic Places, without notice or review of its cultural or historical significance. Demolition review is now part of the city’s Landmark Preservation Ordinance, which was originally adopted in 1967 and provides protection to locally designated landmarks and contributing buildings in historic districts.

While as many as 700 demolitions happen each year without fanfare, buildings going through Denver’s demolition review process do occasionally make headlines. Higher-profile buildings like Tom’s Diner on Colfax Avenue, the Channel 7 Building on Lincoln Street and the Richard Crowther House in Cherry Creek made news in recent years when they underwent demolition review.

INITIAL REVIEW

Whenever a building owner applies for a demolition permit or seeks a certificate of demolition eligibility, the city’s Landmark Preservation Commission staff first evaluates whether the structure might be eligible to become a landmark. Denver has 10 criteria for eligibility, including embodying a distinct architectural style, being the work of a recognized architect, having direct association with historic events or recognized influential persons, or being representative of an era of culture or specific heritage.

A minimum of three criteria must be met for a building to be considered for landmark status and the property must maintain its historic integrity. If the structure does not meet these criteria, the city issues an approval within 10 days that clears the way for the applicant to later pull a demolition permit. A certificate of demolition eligibility is a due-diligence tool sought by property owners (or their potential buyer) to determine if they will run into any issues should they later seek a path to demolition.

If the building has potential to meet three or more criteria, city staff flags it for a public review period. This signifies that it may be culturally or historically important, but does not guarantee future landmark status. That’s where the community comes in.

POSTING PERIOD AND MEDIATION

For a potentially significant building, the review period includes a 21-day posting period. This includes electronic notices to nearby registered neighborhood associations and Denver City Council, a physical sign posted in front of the structure, and notice posted on the city’s website, denvergov.org/landmark.

During the posting period, any three Denver residents can sign a notice of intent to designate the building as historic. If no one comes forward during those 21 days, the city issues the approval or certificate of demolition eligibility.

If a group of three or more applicants does come forward, after filing paperwork and paying a fee, the city then extends the posting period to a total of 60 days. The fee

for filing a notice of intent to designate is \$875, set by Denver City Council to ensure anyone wishing to file is serious about attempting to designate the building as historic.

This extended period mandates sessions with a third-party mediator who brings the property owner or owner’s representative together with the applicants. The goal of mediation is to allow each side to express their point of view and desired outcome. Historic Denver often becomes involved in mediation, as one party — and sometimes both — may ask for our support and expertise.

From there, the mediator and others — which could include Historic Denver or an entity like the local registered neighborhood organization — help the owner and applicants try to find an amenable solution. Often, if there is an agreement during this period, the owner withdraws the demolition or certificate request.

Mediation is not always able to achieve what both sides desire, however. When mediation is unsuccessful, the applicants have a choice: let the notice of intent to designate expire, or proceed with a landmark designation application, which kicks off the next step of the process.



Tom's Starlight replaced Tom's Diner at 601 E. Colfax Ave. in September 2022.

LANDMARK DESIGNATION APPLICATION

Once the applicants apply, the city’s Landmark Preservation staff confirms the application is complete and sets a date for a hearing with the Landmark Preservation Commission (LPC), a board comprised of volunteers with historic preservation expertise.

At any point during the review or before the hearing, the applicants may withdraw in favor of a compromise or other solution. A few years ago, for example, the Denverites who filed a landmark designation application for Tom’s Diner on Colfax Ave. and Pearl St. withdrew it when owner Tom Messina indicated he was willing to consider selling to a new, preservation-minded buyer. Months later, GBX Group and Messina entered into an agreement and applied to list the building on the National Register of Historic Places. The property reopened in September 2022 as Tom’s Starlight, a cocktail bar and restaurant that fits as perfectly on Colfax Avenue as it would in Palm Springs.

The Landmark Preservation Commission’s hearings are open to the public, and any Denverite may attend and speak. At the hearing, the commission determines whether the application demonstrates the property meets the minimum criteria and maintains its historic integrity; if so, the application moves on to Denver City Council.

The Landmark Preservation Commission solely evaluates the application based on the city’s criteria, and does not take into consideration other factors such as property rights or economics. If the commission approves the application, it then moves to the Land Use, Transportation, and Infrastructure Committee (LUTI), which verifies everything is in place to move the application forward to a full Denver City Council public hearing. It is important to note that LUTI moving an application forward is not an indication that the application will ultimately be approved, it is a procedural step.

Earlier this year, the commission reviewed the application for 1741 Gaylord St., a 7,000-square-foot Dutch Colonial Revival mansion near City Park. It was designed by renowned Denver architects Gove & Walsh, also known for designing Union Station and the Cathedral of the Immaculate Conception, among other prominent buildings. It was the home and office of Edith Burger, one of the founders of Children’s Hospital. The fact that the building was flagged for demolition review led to the research that uncovered its forgotten history.

Historic Denver joined the mediation on 1741 Gaylord St., and remained in conversation with the applicants and the owner, a real estate developer. In this case, the property owner and the community advocates were unable to reach an agreement. As a result, the advocates applied to designate the building as an individual landmark, sending the application to the Landmark Preservation Commission and ultimately to Denver City Council.

CITY COUNCIL HEARING

Denver City Council determines whether the building becomes a Denver landmark. Unlike the Landmark Preservation Commission, City Council may consider additional factors beyond the building’s significance or criteria, such as public testimony. The public comment portion of the hearing is an opportunity for Denverites to get involved by speaking directly to council. The public may also write to council members in advance of the hearing.

City Council’s decision ends the demolition review process one way or another: for

example, the council voted against landmarking the Channel 7 Building, which has the green light for demolition any time between now and May 2026, and the Richard Crowther house, which has already been demolished.

In the case of 1741 Gaylord St., Denver City Council voted unanimously to make it a landmark, following an overwhelming show of community support. (It was only the second time since 2006 that the council landmarked a building without the consent of its owner.) Once a structure is protected from demolition, it can be coupled with new development, change uses, and evolve as needed.

MAKING A DIFFERENCE TOGETHER

Historic Denver tracks every demolition notice provided by the city and thoughtfully determines when to take action. We serve as a resource to community members, property owners and civic leaders seeking to understand the value and significance of existing buildings. We can help connect property owners with preservation-minded buyers, as we did in the case of Tom’s Diner, or provide building research, as we did with 1741 Gaylord St.

As Denver’s leading community-driven voice for historic places, Historic Denver works every day to promote and protect our historic places in support of a diverse, dynamic and distinctive city. Financial support from Historic Denver’s members and sponsors allows our team to engage directly with the demolition review process, and supports our important advocacy work. We thank you for helping us engage every day in the places that mean the most to Denverites.

DISCOVER DENVER PHASE 5 UPDATE




The Discover Denver citywide building survey is currently working its way across northeast Denver, documenting buildings in the Skyland, Clayton, Whittier, and Five Points neighborhoods. Volunteers have nearly finished their work in Skyland and are expected to move on to Clayton in early July.

A Discovery Day open house event is tentatively being planned for September 23, 2023, at Blair-Caldwell African American Research Library with more details to come. Our conversations with community members provide integral information we might not otherwise find through the Denver Assessor’s website or be aware of when surveying.

Discovery Days are an opportunity for the public to learn about the project, meet staff and volunteers, and share their own knowledge about the city’s buildings. We welcome neighbors, former and present, to tell us more about the neighborhood, bring historic photographs and documents to share with the project, and participate in oral history interviews about their neighborhood. 🌿

HISTORIC PROPERTIES *deserve an* EXPERT



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Pictured Above: The Richthofen Castle in Montclair, Sold by Casey in 2012.

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Photo: Shannon Schaefer Stage

TWO NEW STATE HISTORIC FUND GRANTS AWARDED

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

In June, History Colorado announced that the State Historic Fund awarded two grants that Historic Denver will manage on behalf of the property owners: \$250,000 for the Asbury United Methodist Church and \$250,000 was awarded for the Fitzroy Place-Warren Iliff Mansion. Historic Denver will also act as the fiscal agent for a \$50,000 grant awarded to Urban Sanctuary Denver, a Black woman-owned and BIPOC-led wellness organization, as they begin a multiphase rehabilitation of the historic Douglass Undertaking building at 2741 Welton St.

ASBURY UNITED METHODIST CHURCH

This North Denver church, designed by the firm of Kidder & Humphries, is a Denver Landmark that exemplifies the bold architectural features characteristic of noted architect Henry Hobson Richardson, while exhibiting the stylistic interpretations of Denver architect Franklin Kidder. The church is regarded as a compact version of Richardson’s Trinity Church in Boston. SHF partnered with Historic Denver and the owner in 2004 to address critical restoration of the historic bell tower. Since then, deterioration of the stone and masonry at the four façades has reached a critical point, and this grant will address necessary façade restoration. A true community space, the Asbury Church has hosted neighborhood meetings, conferences, workshops, office parties, networking events, art classes, high school proms, men’s church groups, women’s symposiums, weddings, funerals, celebrations of life, all-inclusive dance parties, birthday parties, and a wide range of fundraising events.



Photo: Shannon Schaefer Stage

FITZROY PLACE-WARREN ILIFF MANSION

This project will restore the masonry of the chimneys and porte cochère column structure and bases of this University Park property. The Richardsonian Romanesque home designed by Fuller and Wheeler is a Denver Landmark and on both the State and National Register. It was originally commissioned by Elizabeth Sarah Frazer Iliff and her second husband, Bishop Henry White Warren in 1892. The owner, Accelerated Schools, is committed to preserving the 130-year-old building and is also dedicated to serving our community’s youth by providing individualized academic curriculum. 🌿

GET STATE HISTORICAL FUNDS

If you are a part of a non-profit or community-based group and are housed in a local, state, or nationally designated historic building in need of preservation TLC, you may be eligible for State Historical Funds! Find out more about the SHF grants at historycolorado.org/state-historical-fund

Did you know Historic Denver offers our SHF grant writing services and SHF grant management services to local nonprofits? Call Mike Owen for more details: 303-534-5288 ext. 25.

THANK YOU

New and Renewing Members March 11 ~ June 25, 2023

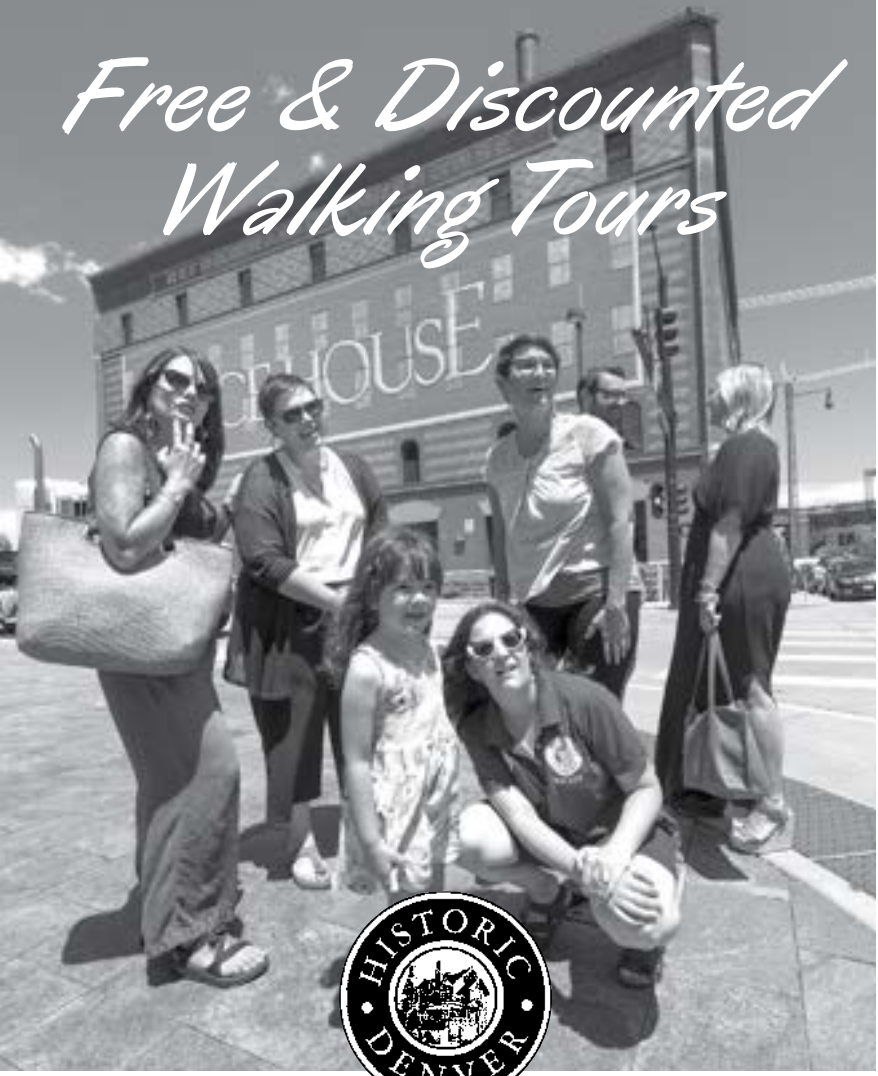
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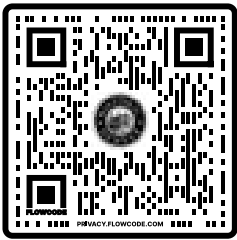


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CALENDAR OF EVENTS

To purchase tickets to upcoming events visit:
historicdenver.org/event
Make sure your membership is up to date to get member pricing.



1340 PENN AFTER HOURS: SEXY SARAH
Thursday, July 13 • 7 p.m.
Molly Brown House Museum
\$16 Member • \$20 Non-member

Her mother was a courtesan. Her father was the illegitimate half-brother of Napoleon III. She performed for prisoners, soldiers, and kings. Her life was theatrical on and off the stage. Who was Sarah Bernhardt and how did she become the most famous actress to ever live?

**EMPOWERED BY PLACE:
CLIFF MAY HOMES**
Wednesday, July 19 • 6-7 p.m.
Starting Location: 2505 S Lowell Blvd.
\$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.



UNDER THE LENS: INNOVATIONS
Tuesday, July 25 • 6:30-8 p.m.
Molly Brown House Museum
\$20 Member • \$25 Non-member
At the 1893 World's Fair, electricity lit up the fairgrounds. Inventors like Edison and Tesla competed in a bidding war to determine whose patents on electricity would light the fair! Join us as we host author Kristen Iversen to explore the electric details and innovations of the fair.

The Under the Lens Series, in conjunction with *The World is Changing* exhibit at the Molly Brown House Museum, will explore world-changing topics in four programs from May to August. Each Under the Lens ticket includes snacks and a beverage; adult beverages are available to those 21+.

ART ON PENN: AUGUST SIP AND PAINT
Saturday, August 12 • 5-7 p.m.
Molly Brown House Museum
\$20 Member • \$25 Non-member
(Supplies included)

Join us at the Molly Brown House Museum to have fun creating a piece of art! Our

instructor, Amy Marsh, will guide every student step by step to create your art piece while you enjoy sipping a beverage!



**UNDER THE LENS:
REPRESENTATION AT THE FAIR**
Tuesday, August 22 • 6:30-8 p.m.
Molly Brown House Museum
\$20 Member • \$25 Non-member

Our last program of the Under the Lens Series looks into how representation manifested at the 1893 World's Fair. Between the exhibits, attendees, and organizers, there was a lot to be said about who had a seat at the table. We will explore how race and gender were presented — from the organization of the fair to the exhibits themselves.

The Under the Lens Series, in conjunction with *The World is Changing* exhibit at the Molly Brown House Museum, will explore world-changing topics in four programs from May to August. Each Under the Lens ticket includes snacks and a beverage; adult beverages are available to those 21+.

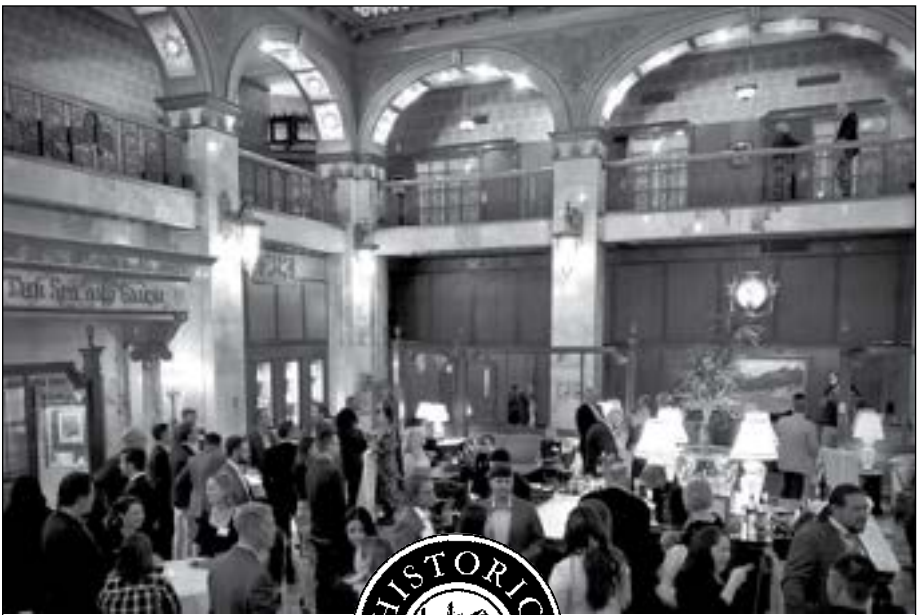
**1340 PENN AFTER HOURS:
BIZARRE COLORADO**
Thursday, September 21 • 7 p.m.
Molly Brown House Museum
\$16 Members • \$20 Non-members

Pickled skulls, dueling madams, lost locomotives, and two-story outhouses are just some of the weird and wonderful stories from Margaret's Colorado. Dive into early Colorado history with these and more. How bizarre do you think it will get?



**SAVE THE DATE:
30th YEAR VICTORIAN HORRORS**
October 13, 14, 15
October 19, 20, 21
October 26, 27, 28

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 will be pre-released to members of Historic Denver at the end of the summer, before they go on sale to the public. Tickets sell out quickly!



SPONSOR THE 53RD ANNUAL AWARDS DINNER & GALA

Thursday, November 2
5 PM Cocktails / 7 PM Dinner
The Brown Palace
Evening Cocktail Attire

Sponsorships start at just \$3,000, with new benefits for higher level packages — like premier table placement. The evening includes our popular cocktail networking hour, a three-course dinner, short documentary film, award presentation, and live auction. Join us at The Brown Palace this November to celebrate the individuals and preservation projects uniting Denver's past with the 21st century!

CONTACT

Jay Homstad at 303-534-5288 ext. 26
or email jay@historicdenver.org
to discuss package options and learn how you can support our largest fundraising event of the year.



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