



Heritage

C O L O R A D O

The Magazine of History Colorado

Summer 2018

Baseball in Colorado



Bringing
America's
Pastime to the
Centennial State

Colorado's Semi-Pro and Amateur
Baseball Teams in Rare Photos

"Bloomer Girls" Women's Teams
Barnstorm the West

Chronicling the Bid for Pro Baseball
in the Centennial State



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COL • O • R • A • D • O

The Magazine of History Colorado Summer 2018

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ON THE COVER

Shown here in the summer of 1902, the Glenwood Sluggers of Glenwood Springs were one of the teams who took to the baseball diamonds of Colorado's Western Slope in the days long before pro ball came to the state. See rare photos of semi-professional and amateur teams of Colorado's past beginning on page 4. Photo courtesy Jay Sanford.

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


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

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THE COLORADO BOOK REVIEW

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THE COLORADO ENCYCLOPEDIA

Did you know? More than 100 *Colorado Heritage* articles have been adapted for the *Colorado Encyclopedia*—a new online resource where you can find a wealth of information about Colorado history. What's in this twenty-first-century reference work on the Centennial State? Find out at ColoradoEncyclopedia.org.



Photographer Clarence Marchington captured daily life in his hometown of Idaho Springs, Colorado. Working out of a studio in the back of a curio shop, he produced portraits of Idaho Springs society, stamp-sized photos he sold for a quarter, "beautiful baby" contest pictures, and scenic views of the surrounding landscape. True to his mining-town roots, he accompanied inspectors to the diggings around Idaho Springs, photographing mine interiors and the boring of the Newhouse Tunnel. His images were some of the first to appear in the *Idaho Springs News*.

Fred Mazzulla—a Denver lawyer and self-confessed "packrat" who assembled a vast collection of 250,000 photos, manuscripts, and ephemera of the West—had nearly 800 of Marchington's photos. In 1999, a portion of Mazzulla's photographic collection relocated from the Amon Carter Museum in Texas to History Colorado.



To order a scan or print, or to see more of Marchington's photos of a mining town and its people at work and play, visit the History Colorado Online Collection at h-co.org/collections or stop in to the Hart Research Library at History Colorado.



Fostering a Place of Belonging

We strive to be a place of belonging for *all* Coloradans and to serve as a platform for community connection. Along those lines, here's just some of what we've been up to.

We're off and running with a new podcast initiative, sponsored by The

Sturm Family Foundation. Podcast host Noel Black started in June and is already crafting episodes that will share compelling Colorado stories with the world. We're excited that the podcast gives us a new way to move straight past the museum walls and meet people wherever they are to help ground us all in our shared history and offer context for current events.

Our collection plan identifies two primary goals: documenting late twentieth and early twenty-first-century history, and building a more inclusive collection. To that end, oral histories will be key—allowing us to collect memories from those whose voices haven't always been heard, and to make their stories accessible. Funding from the Emery Family will allow us to hire someone to focus on oral histories—new interviews as well as voices of the past preserved in our collections since our first oral history from 1914.

And, we've launched the initiative *We Are Colorado!* to gather and share stories that celebrate diverse communities,

past and present. We're hosting community collecting events and developing neighborhood memory projects, and we're at events like PrideFest and will co-create community programming for the History Colorado Center. We're working with staff and volunteers to integrate inclusivity at every level of museum work.

We'll know we're succeeding when more voices, perspectives, and experiences are part of museum life.

Steve W. Turner, Executive Director

A Correction: A few of you cried foul on some misleading wording (OK, scorekeeper, call it an error) in our last issue. We gave the record attendance "at a Rockies home game" as 51,267. That number was the record for a home game—at Coors Field.

But the team's all-time record at home was on opening day in 1993, their first season, when they played at Mile High Stadium to 80,227 brand-new Colorado Rockies fans.

Photo courtesy
Darren Eurich.



MISSION

*History Colorado
inspires generations
to find wonder and
meaning in our past
and to engage in
creating a better
Colorado.*

OUR SITES

History Colorado Center

1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

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

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

El Pueblo History Museum

301 North Union, Pueblo
719/583-0453, ElPuebloHistoryMuseum.org

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719/379-3512, FortGarlandMuseum.org

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Six miles east of La Jara, near Sanford,
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*Open: Memorial Day to October 1,
or by appointment.*

Trinidad History Museum

312 East Main Street, Trinidad
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Ute Indian Museum

17253 Chipeta Road, Montrose
Expanded museum now open!
970/249-3098, UteIndianMuseum.org

Open Through the 2018 Rockies Season...

Photo by Anthony Nern

**PLAY
BALL!**
A CELEBRATION OF
America's Game



Denver Bears ad, 1969.
Courtesy Marshall Fogel Collection.

On view now at the History Colorado Center, *Play Ball! A Celebration of America's Game* showcases the Marshall Fogel Collection, one of the greatest sets of baseball artifacts ever assembled outside the Hall of Fame. This celebration of our national pastime features more than 160 one-of-a-kind objects evoking the game's greatest moments—both on and off the field. The 3,000-square-foot temporary exhibition takes visitors through stories that begin on the ball field and echo through American history and culture. The exhibition is on view for as long as the Colorado Rockies are playing in the 2018 season.

Willie Mays's autographed center fielder's glove.
Courtesy Marshall Fogel Collection.



Play Ball! features classic baseball artifacts including more than forty bats of the game's greatest players, including Ty Cobb, Babe Ruth, Ted Williams, and Jackie Robinson. Visitors can size up their hand against Babe Ruth's, find the nails Ty Cobb used to hold his favorite bat together, and admire the glove flashed by Willie Mays to make some of his most memorable catches. From another side of baseball, they can see a receipt for roses Joe DiMaggio sent to Marilyn Monroe and colorful mid-century posters promoting the products of a bygone era.

Learn about Jackie Robinson's historic efforts to racially integrate the game and Jewish players who were intentionally walked because pitchers refused to pitch to them. See some of the actual jerseys and tickets associated with the game's darker moments, like the throwing of the 1919 World Series, Pete Rose's gambling, and Mark McGuire's steroid use.

Uniforms, programs, and schedules from the Denver Bears remind visitors of baseball in Colorado before the Rockies. And, the efforts to bring Major League Baseball to Denver are chronicled, including the construction of Coors Field and its impact on Lower Downtown Denver.

Play Ball! is free with museum admission. For more about the exhibition and special related programming, visit HistoryColorado.org.



LEFT ON THE FIELD

Colorado's Semi-Pro and Amateur Baseball

Berthoud team, about 1880. Back row, from left: Ben Turner (right field), George Kiernes (left field), George Graham (first base), Frank Fenron (center field), Josh Barr (chief booster or promoter). Middle row, from left: Fred Richardson (second base), Jap Pulliam (utility), Bill Turner (utility), Elmer Kay (utility). Front row, from left: Bill Fenton (center), Amos Mahon (shortstop), Bob Richards (pitcher). Courtesy Jay Sanford.



LD

ll Teams



ALISA DIGIACOMO
DIRECTOR OF CURATORIAL
SERVICES AND SENIOR CURATOR

"And they'll watch the game and it'll be as if they dipped themselves in magic waters. The memories will be so thick they'll have to brush them away from their faces. People will come, Ray. The one constant through all the years, Ray, has been baseball. America has rolled by like an army of steamrollers. It has been erased like a blackboard, rebuilt and erased again. But baseball has marked the time. This field, this game: it's a part of our past, Ray. It reminds us of all that once was good and that could be again."

—James Earl Jones as the character of Terence Mann,
Field of Dreams, 1989

"DiMaggio's grace came to represent more than athletic skill in those years. To the men who wrote about the game, it was a talisman, a touchstone, a symbol of the limitless potential of the human individual. That an Italian immigrant, a fisherman's son, could catch fly balls the way Keats wrote poetry or Beethoven wrote sonatas was more than just a popular marvel. It was proof positive that democracy was real. On the baseball diamond, if nowhere else, America was truly a classless society. DiMaggio's grace embodied the democracy of our dreams."

—David Halberstam,
Summer of '49, 1995

*B*aseball is timeless in its ability to unify players, fans, and communities. Stepping onto the field transforms ballplayers into comrades, united by the desire to win. In the same way, fans leave their day-to-day concerns at the admissions gate, finding commonality with others in the stands. Baseball stirs nostalgia. It offers participants—on and off the field—a feeling of home, of being a part of something greater. Baseball is springtime, peanuts and Cracker Jack, and good times. As America's national pastime, baseball transforms people through opportunity and reminds them of the American Dream, of what it is to be an American.

Colorado's baseball history is long and multifaceted, with beginnings in the 1860s, well before the construction of Denver's Coors Field in 1995. Men from varied social and economic backgrounds, skill levels, and industries made up Colorado's earliest organized teams. Many of these amateur and semi-professional teams were sponsored by Colorado businesses and individuals. These lesser-known teams offer great insight into the development of the game in the state and the impact of baseball on the state's economy, communities, and the people who call this place home.

In Colorado, baseball came by way of the gold rush. The game was already popular in the East, and fortune seekers brought it west. A level field, a bat, a ball, and something to mark the bases were all that was needed to play the game in the 1860s. In March 1862, the *Rocky Mountain News* called for the formation of a "Base Ball Club"; twenty-eight men responded, and organized Base Ball (originally spelled as two words) in Colorado took root. The following month brought Colorado's first recorded baseball game—on April 26, 1862.

In the 1860s, standard rules applied, with teams made up of players representing a town, a neighborhood, a business, or even a family. Teams could be amateur (with all unpaid players) or semi-professional (with some players paid). Commonly, semi-professional players earned their pay by collecting funds from game attendees—pitchers and catchers took home the largest share. As a second source of income, semi-pro players held regular jobs off the field.

During the Civil War, baseball served as a popular pastime for troops. The love of the game remained for soldiers after the war and helped fuel the development of professional teams. The first all-pro team, the Cincinnati Red Stockings, was organized in 1869. The team had ten players with a payroll of \$9,300. The formation of the National Association of Professional Base Ball Players followed in 1871. Organized in response to some teams paying players, the organization governed professional baseball teams, or teams paying all of the players on their roster.

Fueling the post-Civil War popularity of the game in Colorado were teams like the Young Bachelors Baseball Club, organized in 1866 and later known as the Colorado Baseball Club. This Denver team was one of many in the Colorado Territory. From small towns to farming communities and mining camps, the game of baseball captivated young and old, men and women, working class and wealthy alike. Fans supported their teams with enthusiasm and pride, feeling a sense of ownership for each win, and loss.

The arrival of the transcontinental railroad in Denver in 1870, and other lines that followed, brought a significant growth in population and trade in the Colorado Territory. In Denver alone, trade increased by 40 percent between 1871 and 1872. By 1873, Denver's population reached nearly 16,000—up from fewer than 5,000 just three years earlier. For baseball, this meant more teams displaying the pride of developing towns, communities, organizations, and businesses. Some teams took the name of their hometown: Denver, Leadville, Central City, Longmont, Silverton, Trinidad, Cripple Creek. Others were named for a business that sponsored them: the Denver Tramway Team, Denver Sanden Electric, Loveland Sugar Company, the Denver & Rio Grande Railroad. Other, creative names included the Old Homestead, Rough and Ready, the Excelsiors, the Calamities, and the Independents.

Next came the formation of the National Baseball League in 1876, along with more standardization of rules, new equipment—including the 1883 patent of the baseball as we know it today—and the improvement of fields (and players). Colorado got its first semi-pro team in the Denver Brown Stockings and in 1882 the first permanent baseball stadium (capable of seating 1,000 fans) in Colorado Springs. In 1885 the new Colorado State League listed teams in Colorado Springs, Leadville, Pueblo, and Denver.

It was also in 1885 that Denver's first baseball stadium was built at Thirty-Second and Larimer Streets (not far from today's Coors Field). Known as the Denver Base Ball Park, it hosted a record crowd on August 16, 1885, when between 3,500 and 4,000 of Denver's 54,000 residents filled the stands. A year later, Denver organized its first professional baseball team, the Denvers, who entered the Western League of Baseball and won the 1886 championship.

From that time forward, Denver was the center of professional baseball in Colorado.

By the late 1880s, amateur, semi-professional, and professional teams played all across Colorado. Among the town teams with paid rosters were Denver, Pueblo, Leadville, and Colorado Springs. Families, individuals, and a variety of businesses sponsored amateur and semi-pro teams. The teams sported their sponsors' names on their uniforms in exchange for those uniforms, their equipment, and their pay.

By 1910, about 200 baseball teams were playing in Denver alone. The number rose and fell through the years, impacted by the historical forces of World War I, the Great Depression, the Second World War, and the arrival of major league ball

in 1993. Regardless, one can't help but be impressed by the number of Colorado teams from the 1860s on. Not only did the teams offer people an enjoyable pastime, but, for many, the game was (and still is) an opportunity to earn extra income. The teams promoted communities, businesses, and services, in turn stimulating local economies.

Baseball was—and remains—a unifier, bringing together people who otherwise may never have even met.

Because history often celebrates the professional teams and players, the amateur and semi-professional teams have largely remained hidden. And they still do. Did you know that Colorado is home to the Rocky Mountain Baseball League? Formerly known as the Colorado Semi-Pro Baseball League, the organization was established in 1999 to give local college players a place to play and gain some experience over the summer.

The history of organized baseball in Colorado is deep-rooted, dynamic, and, at times, complex. The teams in the following pages are but a small sampling of the amateur and semi-pro teams that have played the game in Colorado—a game rich in history and meaning to our state.

Note: The author thanks baseball historian Jay Sanford for his generosity in sharing many of the images in this article, along with his vast knowledge of the sport. Credit is also due to Sanford for his work over the years to bring to light the history of the sport in Colorado, and to recognize players of the game through his research, writing, collecting, and many acts of kindness—including the placement of a headstone on the grave of Oliver “the Ghost” Marcelle in Denver’s Riverside Cemetery, forty-two years after Marcelle’s death.

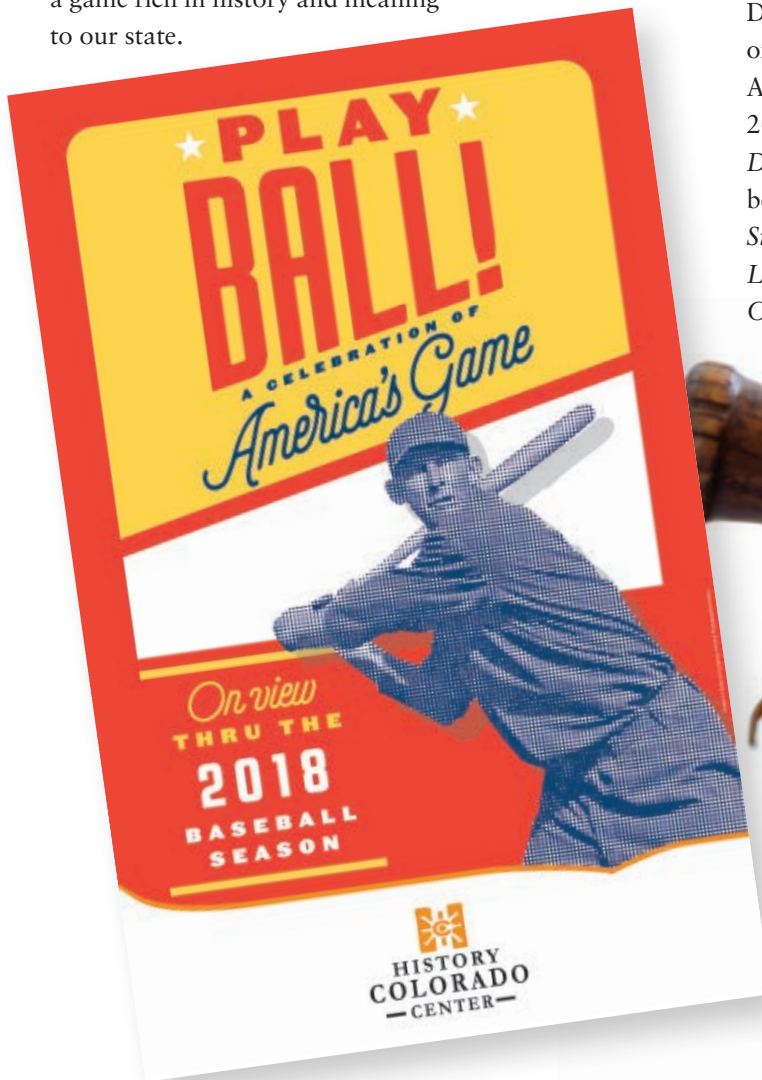
Alisa DiGiacomo holds a B.A. in art history and photography from the University of Northern Colorado and an M.A. in art history and museum studies from the University of Denver. Her writings for *Colorado Heritage* include “Between Two Worlds: The Life and Art of Eugene Standingbear” (September/October 2014); “The Denargo Market and the Evolution of Produce Distribution in Denver” (July/



August 2014); and “Seeing Allen True” (September/October 2009). Her book *Italy in Colorado: Family Histories from Denver and Beyond* (History Colorado, 2008) is about to be reprinted. Exhibits she has curated include *QuiltSpeak: Stories in the Stitches*; *The Italians of Denver*; *Children of Ludlow: Life in a Battle Zone, 1913–1914*; *Destination Colorado*; and *Backstory: Western American Art in Context*.

To see more photos of historic amateur and semi-pro baseball teams of Colorado, go to h-co.org/LeftontheField

The use of the term “organized” in this article refers to the development and structure of teams in Colorado and not professional baseball. In the photographs, whenever possible, a player’s name, position or role with the team, and location in the photo is noted. In some cases, only the last name of the player is known. In others, names are known but not who’s who in the photo. If you have any additional information about any team or player featured here, please share!





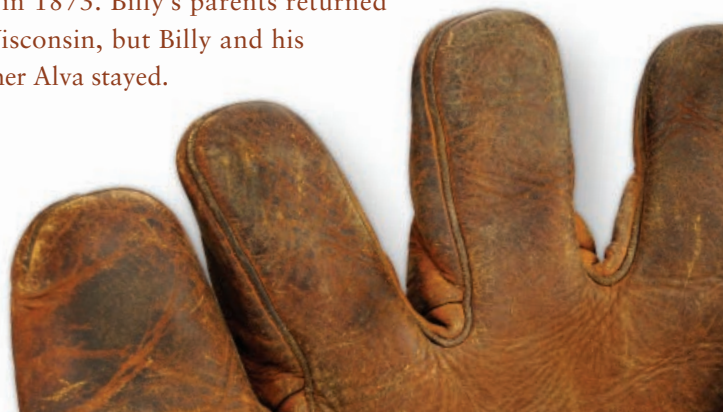
Colorado Springs Reds, 1882. Back row, from left: J.W.D. Stovell (first base), Austin (outfield), W. R. Tornell (outfield), Bill Rockwell (pitcher), Ed Kent (pitcher; went on to play Major League Baseball). Front row, from left: Jack Macklin (outfield), J. E. McIntyne (shortstop), Bill Traffley (center; went on to play Major League Baseball), Frank Newman (second base), Donnelley (third base). Courtesy Jay Sanford.

In 1882, Colorado Springs was a major force in baseball in the state. On June 24, the city hosted Colorado's organizational meeting for the state's baseball league. According to the *Colorado Springs Gazette*, during the evening meeting of the State Base Ball League, "Each club in the state is entitled to representation with two delegates. The process of the national game in this state will largely depend on the result of this meeting, and it is to be hoped that every club in the state wishing to join the league will send two delegates. Leadville, Denver and Fort Collins have already signified their intention of being represented. On this occasion provisions will be made for a series of games between the various clubs and a championship pennant will be provided."

The following day the Colorado Springs Reds played the Denver Brown Stockings in Colorado Springs and beat them 10 to 8.

Above facing: Alamosa team, 1886. Courtesy Jay Sanford.

Standing third from the left is William H. "Billy" Adams, the founder of Adams State University. Born in Wisconsin in 1861, at the age of ten he came west with his family; his brother George had tuberculosis and the family thought the Colorado climate would improve his health. Sadly, George died in 1873. Billy's parents returned to Wisconsin, but Billy and his brother Alva stayed.

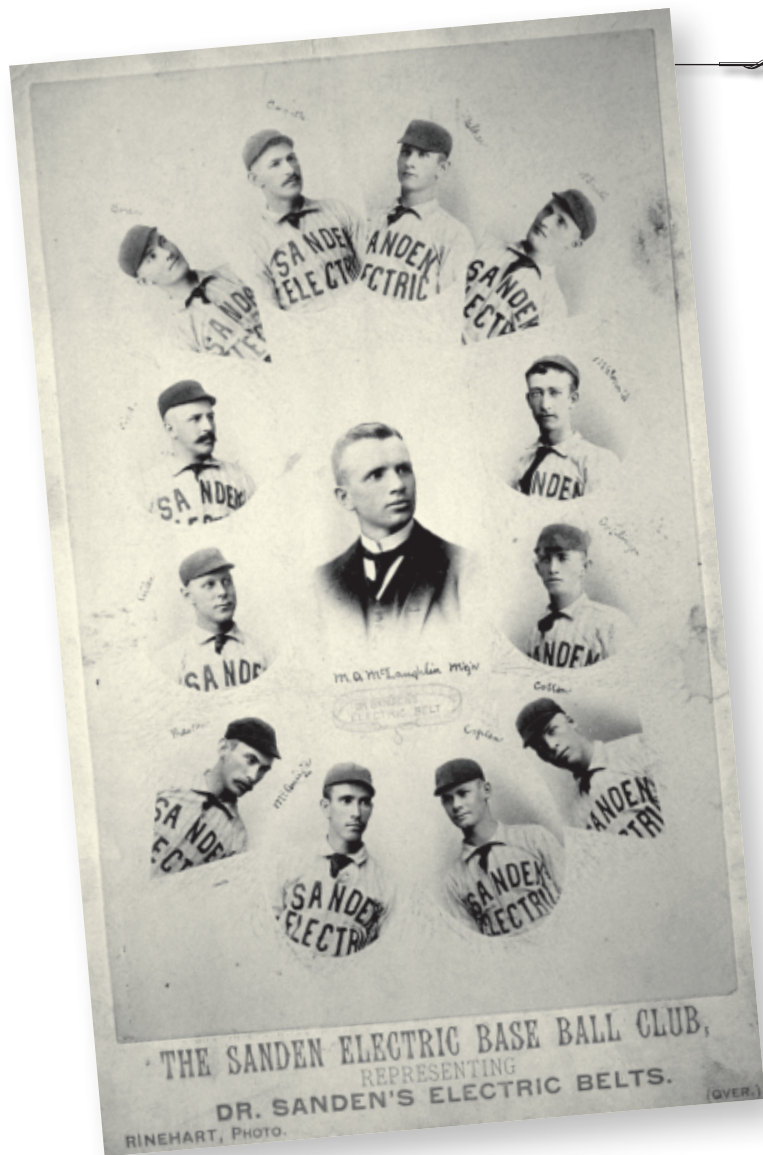




A ranch hand in his youth, Billy Adams was self-educated, studying law, history, government, economics, and politics in his spare time. Elected Alamosa City Treasurer, he then became mayor and in 1883 was elected Conejos County Commissioner. The year this photo was taken he was elected to the Colorado State Legislature as a representative. He remained involved in Colorado politics and in 1926 was elected Colorado's thirty-eighth governor. In total he served Colorado as a public servant for fifty years.

Leadville Blues, Leadville, 1888. Players include Marshal "Butch" Blake (first base and manager), Dawson (center field), Dolan (left field), Warren "Lefty" Fitzgerald (pitcher; front row, left), John Foutz (shortstop), Green (right field), W. H. Hughes (third base), King (secretary; center, wearing street clothes), Orth (second base), Angus McDonald White (middle row, far left), and George Washington Whyte (catcher; front row, right). Courtesy Jay Sanford.





The Sanden Electric Base Ball Club, representing Dr. Sanden's Electric Belts, Denver, 1891. Photo by Rinehart, Denver. Pictured are team manager M. A. McLaughlin and players: Caplen (pitcher), Cotton (catcher), Little (first base), McAuliffe (second base), Walter Preston (third base; played Major League Baseball), Allen (shortstop), Pink (left field), McLaughlin (center field), and Walker (right field). Courtesy Jay Sanford.

Used to advertise and sell Sanden Electric Belts, this souvenir photograph—along with free admission—was given to women attending the August 2, 1891, ball game at Denver's Broadway Park.

Below: Nevadaville team, 1890–1900. The gold-mining town known as Nevadaville or Nevada City was founded south of Central City in 1859. Little remains of the town today. Pictured are: Chalmar Rutherford, I.D.W. (possibly W.D.) Stevens, William Simmons, William J. Richards, Charles Workmaster, William O. Jenkins, Fred S. Bolsinger, and John Chapple (mascot/batboy). Photo by A. M. Thomas. 98.76.2

According to the *Silver Standard* newspaper, more than 200 fans arrived by train in Silver Plume on their way to the Nevadaville vs. Silver Plume game held on September 30, 1889. By the first half of the eighth inning it was too dark to play, and umpires called the game with Silver Plume leading Nevadaville 16 to 14.



Glenwood Springs team the Glenwood Sluggers, 1902. Pictured, standing, from left: Ed Everett, Charles Hughes, Jim Ford, Tom Baxter, Roy Reed. Standing, center: Sid Mangnall (mascot or batboy). Seated, from left: Oscar Smith, Carleton Hubbard, Ernest Barlow, John Thomas, Ben McCauley. Courtesy Jay Sanford.

On July 24, 1902, the Lake County newspaper the *Herald Democrat* reported, “Quite a number of Leadville rooters will probably accompany the local players to Glenwood Sunday. The second game of the series of three games for which \$250 a side has been posted will be played. The Leadville nine has won one game and if the Glenwood Springs team should win Sunday, the deciding game will be played at Aspen.”

Below: Golden Reds, 1903. Top row, from left: John Gow (third base), Defeus Quaintance (first base), William McIntyre (captain and second base). Second row, from left: H. Hartzell (catcher), A. W. Armstrong (manager), Harry Bates (catcher). Third row, from left: Joe Maughan (pitcher), Harry Rubey (secretary and treasurer), Joe Albert (pitcher). Bottom row, from left: Robert Taylor (right field), George Matthews (shortstop), Frank Jasper (center field), Charles Hamberger (left field). Courtesy Jay Sanford.

Of the 1903 team, the *Colorado Transcript* had this to say on April 2, 1903:

The Golden Reds baseball team has been reorganized for the 1903 season with the following officers: A. W. Armstrong, manager; Harry Rubey, secretary and treasurer; William McIntyre, captain. Most of last year’s players will probably be retained, but all promising candidates will be given a chance to make the team. Among the new men who will undoubtedly make good is Earl Walker, who gives promise of developing into a first-class pitcher; Maughan, who was in the box last year, has kept in practice and it is said he has developed a new and puzzling curve to catch his opponents.

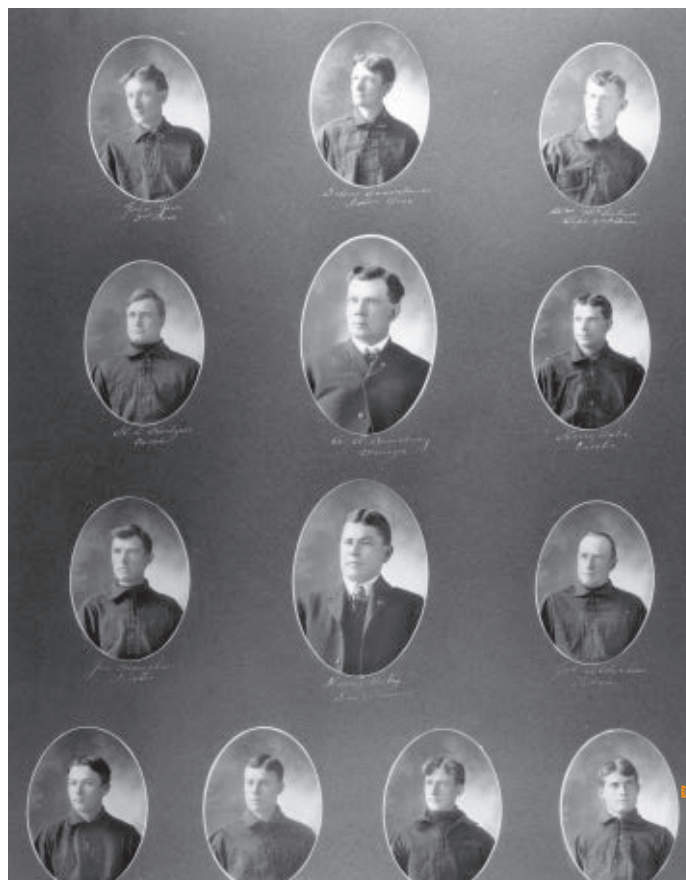
The Reds gave a good account of themselves last season and played winning ball in the fastest company, defeating all the semi-professional teams of Denver they played except the Old Homesteads. The team is strictly amateur, all of its members being bonafide residents of Golden. The season will open with the following players: H. Hartzell and Bates, catchers; Maughan and Walker, pitchers; Williams, first base; McIntyre, second base; Gow, third base; Matthews, shortstop; Jasper, left field; Quaintance, center field; Taylor, right field.



Peralta team, Greeley, about 1910, sponsored by Arthur A. Peralta (seated at center, holding a hat), superintendent of Great Western Sugar Company. Courtesy Jay Sanford.

The great-grandson of Luís María Peralta, who received the San Antonio land grant from the governor of Mexico in 1820, Arthur A. Peralta was one of eight children born to Antonio María Peralta Jr. and María Higuera Peralta. Born in 1873, Arthur grew up in California, where his father operated a sugar and coffee plant. In 1893 he graduated from Stanford University with a chemistry degree. A few years later

he settled in Greeley, where he worked for the Greeley Sugar Company. When Charles Boettcher founded the Great Western Sugar Company in 1903, Peralta became the company’s superintendent. Peralta died in California in 1919.



Top center: Underhill male team and Bayly-Underhill female team, Denver, about 1910. Courtesy Jay Sanford.

Around 1898 Townsend J. Underhill started making shirts, pants, and overalls in downtown Denver. After his death, Charles and William Bayly bought the company, changing its name to Bayly-Underhill Mfg. Co. in 1910. In 1942, the company became Bayly Mfg. Co. One of the first companies to sign union contracts for its employees, Bayly made some of the best work clothes in the United States—including those made for the Navy. After filing for bankruptcy, the business closed in 1991.

Below: Lithia Ball Club (with bats arranged to spell Lithia), sponsored by the Lithia Water Bottling Company, Pueblo, 1913. Courtesy Jay Sanford.

The consumption of the mineral water Lithia was popular between the late 1880s and World War I—including in Colorado. In 1906 Joseph Egan managed the Lithia Water Bottling Company at 120 East Eighth Street in Pueblo. In 1907 the company advertised Colorado Lithia Water (produced from the Colorado Lithia Well, 1,200 feet deep) as nature's remedy, noting that Lithia water "received the highest award at the St. Louis World's Fair." By 1917, the Lithia Water Bottling Company was also selling soda waters including

orangeade, grapeade, and cherryade flavors. Lithia continued its operations into the 1920s, likely closing after a decline in sales as a result of the U.S. government's investigation into the health and medicinal properties of Lithia water. A 1913



article in the *Salida Mail* noted that “Officials of the bureau of chemistry assert that it would take twenty-four barrels of the average brand of so-called Lithia water to produce a medicinal dose of lithium.”



Bottom center: Walsenburg Wonders players with WW on their shirts, 1914–15. Courtesy Jay Sanford.

By the early 1900s, Walsenburg (a railroad community in Huerfano County) supported a baseball team. In April 1904, the local paper encouraged the financial support of the team. The Walsenburg community answered the call, and in May 1904 the paper noted, “A big game of ball, a fast game of ball and nothing but base ball will be played next Sunday afternoon on the Walsenburg diamond. Walsenburg vs Aguilar. Come and take a seat on the grandstand—cost 10 cents—and witness one of the best games that will be played here this season.”

Below: Trujillo family team, Trinidad, about 1910. From left: Federico “Fred,” Celestino (also known as Subistiano), Jose “Joe” Demetrio or “J. D.,” Maxmilliano “Max,” Avenisio “Ben.” Courtesy Jay Sanford.

Pictured are five of twelve Trujillo siblings—the children of Juan Antonio Trujillo (1834–1916) and María Encarnación Ramires (1862–1942), both born in New Mexico, who operated a farm in Las Animas, Colorado.



Below left: Kunitomos team, Denver, 1920. Standing, from left: Duncan, Sullivan, Walker (captain), Olson, Rector, Famularo, unknown, Dr. Kunitomo. Kneeling, from left: Anthony Kunitomo, McDonald, Williams. Courtesy Jay Sanford.

Born in Tsuchiura, Japan, in 1879, Dr. Nobuya Kunitomo received his preliminary education in Japan. Around 1897 he came to the United States to further his medical training and education. He settled first in New York, where he married Irish immigrant Abbie McCarthy. The couple had two children, daughter Marie and son Anthony. In 1907 Kunitomo earned his law degree from the University of Illinois, and in 1912 a medical degree from the University of Pennsylvania.

Around 1920, the Kunitomo family moved to Denver, settling in a home at 3301 Zuni Street. Dr. Kunitomo continued his medical practice in Denver; he was a member of the American Medical Society and Colorado State Medical Society and served on the staff of Mercy Hospital.

Below right: Olathe team, managed by Arthur "Art" Loper, at the Denver Post Tournament, Merchants Park, Denver, 1925. Players include Johnny "Kid" West (first row, fourth from left; played left field and pitcher), Oscar Roatcap (standing, far right; played first base), R. Roatcap (center field), Walt Honeycutt (first row, third from right; pitcher), Joe Mills (catcher), Ramsey (second base), Holland (shortstop), Evans (third base), Williams (right field), Ament (pitcher), Greer (pitcher), Atkins (catcher), Hyatt (utility), Grantham (utility), Anderson (utility). Courtesy Jay Sanford.

Arthur "Art" Loper (1888–1975) grew up on a farm in Montrose, Colorado. The son of Isaac and Emma Loper, he was a former player for the Olathe Granger and part of the 1915 championship ball team that beat Telluride. His fellow players included the Roatcap brothers; Loper would manage them in 1925. According to the *Montrose Daily Press*, the 1915 championship game between Telluride and Olathe "was the worst slaughter in baseball history," with Olathe winning 19 to 4.



No article about baseball history in Colorado would be complete without a mention of the Denver Post Tournament. Established in Denver in 1915, the tournament became the biggest baseball event in the United States outside Major League Baseball. In 1934 the tournament made history as the first major venue of the twentieth century to bring professional black and white teams together for official league games. Frequently referred to as "the Little World Series" and the "Western World Series," the tournament ran ten days to two weeks and attracted teams from across the country. Over its thirty-three-year history (the last tournament was held in 1947), countless major and minor league players participated.

Facing, bottom left: Piro Mercantile team, Denver, about 1928. Back row, from left: Dan Paladino, Chick Baldi, John Coloroso, Fred Sabin, Eugene Piro (owner of Piro Mercantile), unknown, Clyde Garcio, Pie Face Smaldone, Smokey Brunetti. Front row, from left: unknown, Frank Curcio, Roxie Piro (batboy, son of Eugene Piro), Dominic Coloroso. Courtesy Fran Coloroso. PCCLI1811

Located at 3759 Lipan Street in North Denver, the building that formerly housed the Piro Mercantile still stands today; many north Denverites remember it as the old Subway Tavern. Look above the door and you'll still see the letters *EP* for store owner Eugene Piro. Born in Italy in 1884, Piro immigrated to the United States in 1909. Around 1914 he settled in Denver, where in 1920 he opened the Piro Mercantile.



Below right: Black Diamond Coal Company team, Boulder, 1936. Back row, from left: unknown, Landon Persons, Roy Brover, John Earl, Bauldie Moschetti, John Ultschi. Front row, from left: Bud Keeter, Byron "Wizzer" White, Merle Lefferdink, unknown, Bill Carkeek. Batboy: Bill Carkeek's nephew. Courtesy Jay Sanford.

Near Baseline Road and US 287, the Black Diamond mine was considered one of the best coal mines in northern Colorado. Employing some 100 workers, it was the last coal mine in the area to shut down operations in the mid-1950s.

Two of the players from the 1936 team made major contributions to American athletics. The first, Byron "Whizzer" White (a future US Supreme Court justice) was the runner-up for the Heisman Trophy for football. He went on to play for the Pittsburgh Pirates, where he was named all-pro. He also played for the Detroit Lions. The second, Bauldie Moschetti, in 1964 founded the Boulder Collegians, a summer collegiate baseball team. He also served as the organization's manager, general manager, recruiter, and primary sponsor. The Collegians won the National Baseball Congress World Series four times; more than seventy Collegians players made names for themselves in organized baseball. In appreciation for developing so many players, Major League Baseball awarded Moschetti a lifetime pass—allowing him entry into any big-league ball park free of charge.



Goalstone Brothers team, Denver, 1937. Photo includes Tom Albright, standing at far left, and Left Banks kneeling at far right. Not pictured, Oliver "the Ghost" Marcelle was also part of the 1937 Goalstone team as a pick-up player, making his last appearance in the 1937 Denver Post Tournament as the team's starting third baseman. Courtesy Jay Sanford.

Goalstone Brothers Jewelers was owned and operated by Joseph Goalstone. Born in New York in 1890, Joseph was the son of Russian Jewish immigrants Moshe Leib (Louis) and Sarah Genovich (Goalstone). Around 1910 the Goalstone family—including Joseph and his eight siblings—settled in Denver, where Louis worked as a butcher. In the late 1920s Joseph entered the jewelry business, working first as a diamond broker before operating his own stores. The team's jerseys read, "Goalstone Bros. 526 16th Street 'Square Deal' Jewelers."



Spotlight On . . .

Chronicling the Bid for Pro Baseball in Colorado



Visible from inside the exhibit *Zoom In: The Centennial State in 100 Objects*, the History Colorado Center's climate-controlled collections workspace is where artifacts are researched, conserved, catalogued, and photographed. Items documenting the bringing of Major League Baseball to Colorado are currently on view there.

BY ELISA PHELPS,
DIRECTOR OF CONTEMPORARY
COLLECTING AND SPECIAL PROJECTS

After almost 140 years of collecting, History Colorado's emphasis has shifted from preserving the historic past towards building a collection for the future. This requires a change in thinking as we consider which events of recent decades will one day be regarded as critical to shaping Colorado's present. Last year, one of the many public emails that came through the Hart Research Library had this offer:

I am former State Legislator, Kathi Williams. I carried the bill which created a Baseball Stadium District in order for Colorado to receive a Major League Baseball (MLB) Team. A gentleman by the name of Neil Macey brought me the concept for this legislation and was Executive Director of the Colorado Baseball Commission as we shepherded this concept through the legislature . . . We have decided to put together a comprehensive history, by compiling our records and interviewing those still alive, who were internal in this effort. We would ultimately like to turn over our papers and artifacts to History Colorado. . .

This unassuming email opened the door to a treasure trove of archival information and gave staff a wonderful opportunity to collect history from the people who made it. The initiative kicked off in April 2017 when many of the individuals involved in bringing MLB to Colorado gathered at History Colorado to share their memories.

The story begins with a group of civic leaders eager to bring MLB to Colorado. When the National League received permission to expand, the time was ripe for Denver to make a bid. Officials made it clear that a baseball-only stadium was a requirement for consideration. The quest for funding was on.

Enter Neil Macey. The Denver businessman looked at the passage of 1988's Scientific and Cultural Facilities District tax legislation, which provided a dedicated revenue source for arts

and culture, and saw a perfect model to fund a stadium. His search for a state legislator to make it happen led him to Kathi Williams of Adams County, who was pivotal in drafting and introducing the bill. Initially lacking adequate support, the bill died in committee. Then, last-minute negotiations revived it and it moved to the floor for debate. A continued push from Williams and State Senator Terry Considine, who carried the bill in the Senate, ensured it passed and could go to a public vote.

Now that enough legislators were convinced, reluctant Coloradans had to get on board too. Colorado Baseball Commission members and a host of volunteers worked tirelessly to generate public support for the stadium. Their efforts included an “ironing board brigade” in which Little League parents promised to vote for the legislation by signing an ironing board. The “Time Zone Without a Team” campaign also persuaded voters to support the stadium tax, which eventually passed by 54 percent.

Key players in the stadium drive were tapped to put together an ownership group. The presumed choice, John Dikeou, owner of the Triple-A baseball team the Denver Zephyrs, was no longer in a financial position to pursue ownership. Business and civic leader Trygve Myhren recalls being asked by then-Governor Roy Romer to work on the project. Myhren notes that the next choice, a group of Denver’s cable moguls, was deemed unacceptable by MLB because of their connections with media magnate Ted Turner, who’d angered baseball leadership over broadcast rights. Interest from outside Colorado was needed. It came in the form of Ohio-based Mickey Monus, then flying high as the owner of the Phar-Mor chain of stores.

In secret meetings on the top floor of the Westin Denver Downtown hotel, potential owners started by putting their names on slips of paper and writing two dollar figures: how much they’d put in if they were the principal owner, and how much they’d put in as a minority owner. Fear of potential media discovery left Myhren and his colleagues no secure place to talk, so the multimillion-dollar discussion affecting the future of Colorado baseball was conducted in the bathroom. Though based in Ohio, Monus and his partner, John Antonucci, were in the best position to make the needed financial commitment and were named the majority owners.

Roger Kinney, former director of the Colorado Baseball Commission, remembers the expansion visitation committee, made up of team owners and league officials, giving the commission instructions not to do anything special when they arrived for a visit. The plan was to meet on an upper floor of what’s now the Wells Fargo building. The visiting committee’s vehicle was directed to let them out on Broadway so they’d have to walk through the building lobby to get to the meeting room.

When they arrived, hundreds of fans singing “Take Me Out to the Ball Game” welcomed them. Kinney worried that Denver had overstepped but he heard the owner of the Philadelphia Phillies enthusiastically say, “They don’t treat me like this in Philadelphia!” Three months later, National League President Bill White announced that Denver had been awarded a Major League Baseball team.

Monus and Antonucci’s ownership was short-lived. After Monus was indicted for fraud, a new group including Jerry McMorris and Charles Monfort bought a controlling interest, and the Rockies played their first game on April 5, 1993.

The collection, which includes video interviews with all the key individuals still living, is nearing completion. In addition to stadium campaign materials and artifacts such as tickets from the first Rockies game, the collection includes minutes of the Baseball Commission and the Stadium Authority meetings, a copy of the presentation made to the National League, and the letters of support from the six neighboring governors urging the league to award Colorado a franchise.

To hear some of the oral histories about bringing Major League Baseball to Colorado, go to h-co.org/coloradoMLB.



A New Chapter Opens for a Storied Denver Site

BY JILLIAN ALLISON, DIRECTOR, CENTER FOR COLORADO WOMEN'S HISTORY AT THE BYERS-EVANS HOUSE MUSEUM

During Women's History Month this past March, the Byers-Evans House Museum, a Community Museum of History Colorado just blocks from the History Colorado Center, embarked on a new chapter. Newly redubbed the Center for Colorado Women's History at the Byers-Evans House Museum, the site now hosts scholarship, research, public programs, narratives, lectures, and exhibits geared to expanding the understanding and collective memory of the history of women in Colorado.

A space for dialogue and challenging questions that reflect the diverse audiences of Colorado, the center will amplify stories of the women who work within communities and connect local stories to the broader legacies of women's history worldwide. The center will share and collect stories that represent the lives and work of all women in Colorado—past and present.

The Center for Colorado Women's History is located within the Byers-Evans House Museum, a beautiful Italianate-style Victorian home built for William and Elizabeth Byers in 1883. William Byers printed Denver's first newspaper, edition one of the *Rocky Mountain News*, on April 23, 1859. Through her involvement in women's clubs, Elizabeth worked to establish the Ladies' Union Aid Society and other civic and charitable organizations.

In 1889, just six years after the house's construction, the couple sold it to William G. Evans, son of Colorado's second territorial governor and a key player in the development of transportation in the state of Colorado.

William and his wife, Cornelia, raised their four children in the house, where William's mother Margaret and sister Anne also lived. Both Margaret and Anne Evans helped spearhead the young city's burgeoning cultural institutions, such as the public library and the Denver Art Museum. After ninety-two years in the home, in 1981 the Evans family gave the house and its contents to History Colorado (then known as the Colorado Historical Society) for use as a museum. Beautifully restored to the period between 1912 and 1924, the home is furnished almost entirely with the Evans family's belongings.

Guided house tours will continue to weave together the stories of the many women who lived and worked in the home and the impact of the families on early Denver. At the center, we draw inspiration from these women and the unique experience the historic home can provide visitors. We're also looking forward to the opportunities this new direction will afford us—to explore, beyond Denver, the early twentieth century and the people who shaped this home.



Director Jillian Allison cuts the ribbon on the new center.





Kristen Blessman



Terry Nelson



Mag Hayden

On view in the center's gallery through 2018, the exhibit *Carrying the Torch of Liberty: Colorado Women's Work in World War I* highlights women's support of the war effort and their changing roles in society in that tumultuous era. Talks, teas, tours, and other programs also provide more insight on the work, lives, and experiences of Colorado women. Some programs, like a quarterly book club and musical performances, will take place within the furnished rooms of the home.

Visiting researchers and personal-history workshop participants will have access to an upstairs library room once used as office space.

To develop the center's exhibitions, programming, and research, History Colorado staff work with a volunteer advisory committee of historians, educators, and other members of the community. Later this year the center will hold a Fall Fellowship so three recipients can work with each other and History Colorado to bring knowledge and understanding of Colorado women's history into ever-greater focus.

Through ongoing collaborations—with authors, filmmakers, musicians, community organizations, and scholars—the center will tell ever more varied and complete stories of the women of Colorado.

The center launched on March 21 with a ribbon-cutting and behind-the-scenes tours. Speakers—including Kristen Blessman, president and CEO of the Colorado Women's Chamber of Commerce, Terry Nelson, senior special collection and community resource manager at the Blair-Caldwell African American Research Library, and Evans family member Mag Hayden—shared their thoughts on the milestone of creating a museum dedicated to women's history.



For more about the Center for Women's History and its upcoming programs, go to ByersEvansHouseMuseum.org.

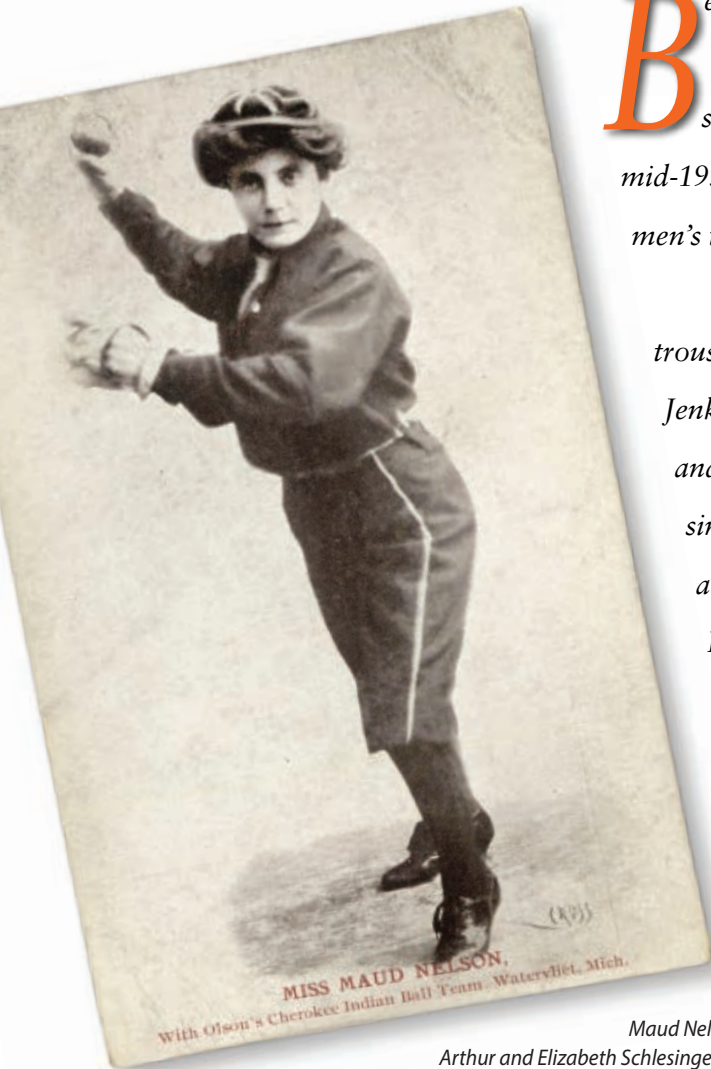
“BLOOMER GIRLS”

Baseball Teams Barnstorm Colorado

BY ANN SNEESBY-KOCH

Before A League of Their Own, there were “Bloomer Girls”: baseball teams that barnstormed the United States from the 1890s to the mid-1930s, playing local, semi-pro, and minor league men’s teams.

Bloomer teams, so named after the loose-fitting trousers they wore in the fashion of suffragist Amelia Jenks Bloomer, came from midwestern, southern, and eastern states and were made up of young, single women who earned a living playing ball at a time when women’s professional options were very limited. Bloomer Girls traveled across the country by rail, bringing with them their own fences, tents, and grandstands. And their schedules were grueling: In 1903, the Boston Bloomer Girls played, and won, twenty-eight games in twenty-six days. Over the Fourth of July weekend of that year alone they played six games in five different Oklahoma towns.



Maud Nelson appears in this undated photograph from the Arthur and Elizabeth Schlesinger Library on the History of Women in America, Radcliffe Institute for Advanced Study, Harvard University. Wikimedia Commons.





The Boston National Bloomer Girl's Base Ball Club, L.J. Galbreath, originator and owner (1890 to 1910). Courtesy Library of Congress Prints and Photographs Division.

NATIONAL BLOOMER GIRL'S BASE BALL CLUB. L. J. GALBREATH, Originator and Owner.

The Bloomer Girls made frequent stops in Colorado, playing in Denver, Cañon City, La Junta, Lamar, Las Animas, Rocky Ford, Salida, and Trinidad. The sports pages of local newspapers (some recently digitized by the Colorado Digital Newspaper Project) describe lively games between the Bloomer Girls and hometown baseballers. In July 1898, the Boston Bloomers stopped in La Junta and played for a crowd of nearly 700 people. Two of the “bloomers” were unable to play, so their positions were filled by Rocky Ford players—Red “Auburna” Lewis at first base and catcher George “Georgie” Daring.

Although the Bloomer teams were made up of women, every team included at least one male player, often two or three. The men were called “toppers” because of the wigs they wore along with the bloomers they donned in order

to pass as women. (Future Major League Baseball Hall of Famer Rogers Hornsby was a “topper” for a time as a teenager.) The *La Junta Tribune* reported that the disguise of the bloomer shortstop, one “Emma Kane,” was not very effective. “‘It’ did not give much evidence of femininity outside of the bloomers. Rumor says that he is a Chicago dude, with his hair parted in the middle.”

On the pitching mound for the Bloomers that day was seventeen-year-old pitching phenom Maud Nelson. Having begun her career at the age of sixteen, she played for the Chicago Bloomer Girls, the Boston Bloomers, the Star Bloomers of Indianapolis, and the Cherokee Indian Base Ball Club—a Native American men’s team from Watervliet, Michigan—throughout her whirlwind career. In the 1910s and 1920s, Nelson went on to become the owner-manager-

scout of the Western Bloomer Girls, a women's team from Chicago, and formed the All Star Ranger Girls. During the Bloomers-La Junta game, the *Tribune* reported that Nelson had her hand split from stopping a hot grounder, and she was ultimately out-pitched that day by the La Junta hurler, a gent named George Brennan. Brennan pitched such a great game (the Bloomers lost 6 to 7) that he was signed by the Boston Bloomers to play the remainder of the 1898 season. (You can read more about the game in "La Junta vs. Bloomer Girls," *La Junta Tribune*, July 27, 1898, on *Chronicling America*.)

That wouldn't be the last time Colorado saw the Boston Bloomers. The team traveled again to La Junta in August of 1903, and the *Tribune* gave the following account:

The Bloomer girls have come and they have also went. The ladies from the intellectual center of the universe demonstrated that they are artists at the national game, and know how to play ball. The old stagers who attended and expected to be amused by the antics of a female baseball player were rather startled when they saw a "bloomer" line the sphere over the home plate with all the speed of a cannon ball.

In the lineup for the Bloomers was Maud Wilson, playing shortstop, who was arguably the star of the game. The bloomer "caught a hot liner . . . and doubled a man out at first in a manner that would have been creditable to almost any old professional." Maud also made the hit of the game,



AMATEUR BASEBALL CHAMPIONS 1904

Left to right: Dr. Ben Beshoar, Dr. Snider, Carl McLean, Eddie Ferraro

Center row: John Beshoar, Will Bell, Tom Lochard, Marravo Ferraro, Fred Colby,

Bottom row: Sam Morse, Bernard Sullivan, Fred Owen

Amateur Baseball Champions 1904, Trinidad, Colorado. 10025361

Following are the positions of the players and the score by innings:										
BLOOMERS.		POSITIONS.				LA JUNTA.				
"Georgie" Darling.....		Catcher.....				Stewart				
Maud Nelson.....		Pitcher.....				Brennan				
"Auburna" Lewis.....		First base.....				Tom Foley				
Emily Forester.....		Second base.....				Mattingly				
Sophia Schultz.....		Third base.....				McClurkin				
Emma Kane.....		Short stop.....				Holly				
Cass Whitney.....		Left field.....				Ried				
Edith Martin.....		Center field.....				Ziekafoose				
Lillie Whitney.....		Right field.....				Polk				
SCORE BY INNINGS.										
Innings.....		1	2	3	4	5	6	7	8	9
Bloomer Girls.....		0	0	2	0	3	1	0	0	0-6
La Junta.....		3	1	0	0	1	0	2	0	*-7

The La Junta Tribune published the lineup and score by inning of a Boston Bloomers vs. La Junta game in its edition of July 27, 1898.

Lineup and score by inning for the Boston Bloomers vs. La Junta game from the La Junta Tribune, August 19, 1903.

The line-up of the two teams									
and score by innings is as follows:									
Boston Bloomers.	Position.	La Junta.							
Lucy Hall.....	Pitcher.....	Vanderhill							
G. White.....	Catcher.....	McKenna							
Celia Brown.....	First base.....	Hill							
Nellie Dunbar.....	Second base.....	Fanning							
Florence Woods.....	Third base.....	Wells							
Maud Wilson.....	Shortstop.....	Bacon							
Carrie Nation.....	Left field.....	Mitchell							
Lillie Emmett.....	Center field.....	Daniher							
Jessie Roberts.....	Right field.....	Gorman							
SCORE BY INNINGS.									
Boston Bloomers.....	0	2	0	3	0	1	0	0	0-6
La Junta.....	2	0	3	0	1	0	2	3	1-12

knocking the ball over the canvas fence. Pitcher Lucy Hall, demonstrating “speed, inshoots, drops and outshoots,” struck out a number of La Junta’s hitters.

In the sixth inning, a proper brawl broke out after one of the male chaperones of the Bloomers attempted to steal a bat belonging to the home team and got into a “wrangle” with one of the La Junta team members. During the “gab feast,” the La Junta shortstop “handed the chaperone one in the neck.” Then each of the Bloomers grabbed a bat and came to the chaperone’s defense. As the *Tribune* reported, “for a brief season it looked as though someone would have his nut cracked.” The arrival of the law quieted down the melee and the game continued, with the La Junta team soundly trouncing the Bloomers 12 to 6 (“Boston Bloomer Game,” *La Junta Tribune*, August 19, 1903, on *Chronicling America*).

By the 1930s, the Bloomer Girls had hung up their gloves, and professional women’s baseball would disappear until the formation of the All-American Girls Professional Baseball League in 1945.

For Further Reading

Read more about the Bloomer Girls in historic Colorado newspapers on *Chronicling America*:

- “The Bloomer Girls Baseball Team,” *La Junta Tribune*, July 20, 1898
- “Hurrah for the Girls,” *Cañon City Record*, July 21, 1898
- “Boston Bloomers Will Play Lamar Cardinals,” *The Lamar Register*, August 12, 1903
- “About the Bloomer Girls,” *La Junta Tribune*, August 15, 1903
- “Shapely Girls in Bloomers Tight,” *La Junta Tribune*, August 15, 1903
- “Bloomer Girls Lose Out,” *La Junta Tribune*, July 25, 1906

For even more baseball news along with other historical news from all over Colorado, the following titles, digitized by the Colorado Digital Newspaper Project, are now available via *Chronicling America* and the Colorado Historic Newspaper Collection:

- Cañon City Record*
- Cheyenne Record*
- Cheyenne Wells Record*
- Delta Chief*
- Delta Independent*
- Eastern Colorado Times*
- Fremont County Record*

Information about the Bloomer Girls teams in general is from Lissa Smith, editor, *Nike Is a Goddess: The History of Women in Sports* (Atlantic Monthly Press, 1999) and Paul Dickson, *The Dickson Baseball Dictionary*, third edition (W. W. Norton & Company, 2011).

ANN SNEESBY-KOCH is a digital librarian and the project manager for the Colorado Digital Newspaper Project at the Hart Research Library at History Colorado. A frequent blogger for History Colorado, she also wrote “Azalia Smith Hackley: Musical Prodigy and Pioneering Journalist” for the Winter 2017/18 issue of *Colorado Heritage*.



From the Hart...

In No Uncertain Terms

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

Augusta Tabor was silver baron Horace Tabor's first wife until his attempt to divorce her in order to marry Elizabeth "Baby Doe" McCourt. In this letter from our Tabor collection, Mss.00614, Augusta lets Horace, who was then serving his month-long stint as a Republican senator, know her opinion of the divorce in no uncertain terms. Despite her pleas, the two remained apart.

1883

Denver Jan 31st

Dear Husband,
I am happy to say that I am not divorced. And that you are still mine. All the intimidations and threats were of no avail, when I went into Court, and swore that I had not *concented* to it *willingly*. And I have since ascertained that the divorce is null and void. Now this is the 26th anniversary of our wedding. Just such a storm as we are having to-day, we were married in. And surely we did not live in a storm all those 24 years that you were at home!

Now you have had the honors of Senate [life?] which you deserted me for. And when your month is out Come home and let us live in harmony Or I will come to you. There is no need of haveing our case draged through court again. And as I am your wife I shall stand upon my rights.

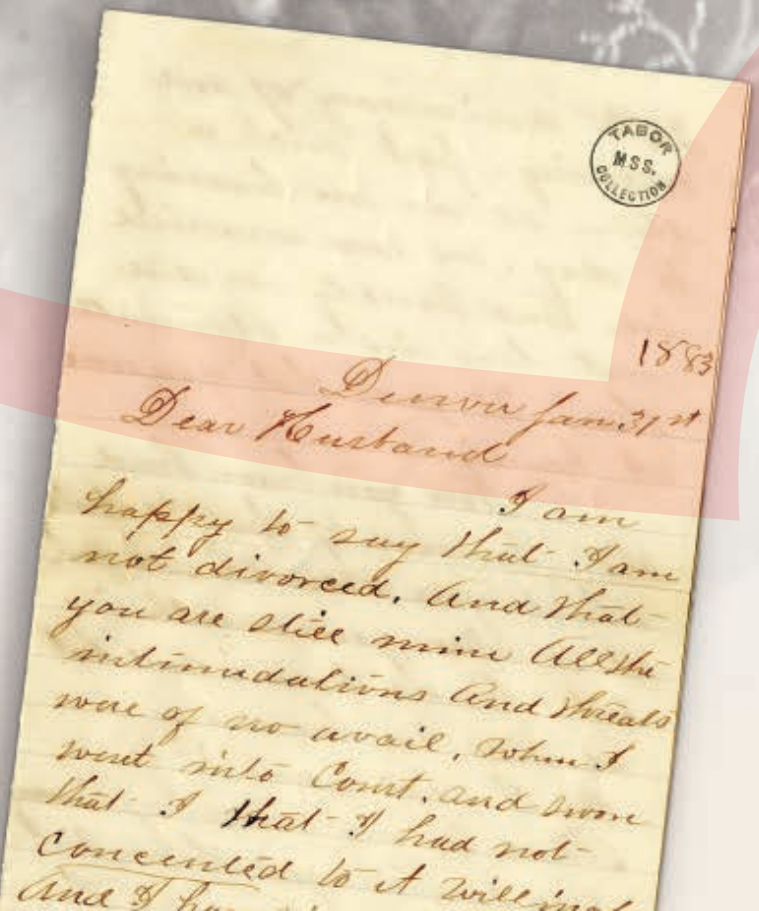
I have consulted several prominent judges and they all tell me that it was a *farce*. Even Judge [illegible] will not tell me that it will stand. Therefore I subscribe myself your loveing Wife

Mrs HAW. Tabor

I realy hope that you are satisfied and happy now.

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

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Zooming in on



The newest core exhibit at the History Colorado Center has a hundred stories to tell. Culled from the collections of History Colorado, Zoom In looks at 13,000 years of our state's past, from the lives of ancient peoples to the Coloradans of yesterday and today. In this and upcoming issues of Colorado Heritage, we'll take a look at just a few of those individual stories—stories that show how a single artifact can serve as a portal to the past. Zoom In, presented by Colorado State University, is on view now and free with museum admission.

After the first automobile arrived in Denver in 1899, Colorado motorists took to the roads in droves. Although peddler carts and wagons were required to display registration beginning in 1894, the state didn't issue official license plates until 1913. So, in order to identify their vehicles, early drivers creatively constructed their own plates, using whatever materials they had on hand—including leather, twine, and metal house numbers. These “pre-state” license plates varied widely; numbering and lettering systems were inconsistent, and in some cases the license plate was hand painted or simply consisted of metal numbers affixed directly to the car.

A leather pre-state license plate bearing a metal number two, made by one of Denver's early vehicle owners, is now on display in *Zoom In*.



Left: Members of the Colorado Mountain Club motor around the Estes Park area in 1913. 83.495.1.130

Coloradans who owned cars in the early twentieth century had unprecedented access to the state's gorgeous but far-flung landscapes. Groups like the Colorado Good Roads Association advocated improved roads for reliable transportation and enjoyable recreation.

Motorists took advantage of newly constructed roadways to venture farther and higher than they ever could before. Driving became a recreational activity in itself, but the advent of cars also meant that outdoor enthusiasts could follow their passions in areas once inaccessible or impractical to reach by other modes of transportation.

Members of the Colorado Mountain Club, founded in 1912, embraced the use of vehicles as a means of pursuing their passions. They toured the area that became Rocky Mountain National Park by car and drove to other rugged landscapes to hike, climb, and camp. They also enjoyed other recreational activities in the mountains—from photography and fishing to impromptu baseball games.

The popularity of such outdoor pursuits inspired the City of Denver to establish parks outside the city. Created by an act of Congress in 1914, the Denver Mountain Parks system provided—and still provides—opportunities for Coloradans and out-of-state visitors alike to enjoy scenic drives and experience the state's unique geography and wildlife within just sixty miles of Denver.

The spirit of adventure that drove early motorists in Colorado to hit the roads with makeshift license plates lives on today. Colorado roadways remain the most popular way to get to the high country for outdoor recreation like skiing, mountain biking, and hiking.

Traffic jams are far more likely now—over 90 percent of Colorado's 5.1 million residents own a car today, compared with a total of just 5,000 vehicles registered in the entire state between 1894 and 1910.

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



A Way of Creating Meaning: A Conversation with Rachel McLean Sailor

Every other year, History Colorado gives the Barbara Sudler Award for the best work of nonfiction on a western subject by a female author. Since we've begun reading the nominees for this year's award, we took the opportunity to chat with the winner of the last round, Rachel McLean Sailor, an assistant professor of art history at the University of Wyoming and the author of *Meaningful Places: Landscape Photographers in the Nineteenth-Century American West*, published by the University of New Mexico Press.

Colorado Heritage: Your book looks at the history of early western photography. But it's about much more than that—can you elaborate?

Rachel McLean Sailor: The book is concerned with our understanding of American places and how photography played a role in shaping that understanding. I worked from the assumption that places had preexisting meaning for local native cultures long before immigrant Americans arrived. My argument was that instead of simply capturing the truth of a place, photography was a way of creating meaning.

CH: What appealed to you about the topic of early western photography in the first place?

RMS: It seems to me that historical photographs are not studied nearly as much as they should be. Art historians tend to overlook them because they are considered visual culture instead of art, and historians, until very recently, have used them as mere illustration of history instead of as primary sources. Photography historians have investigated these early American photographs the most, but I believe that more is needed in the intersection of these disciplines—and indeed, my interdisciplinary approach was quite rewarding.

CH: I've read Ellsworth Kolb's book about his voyage down the Colorado River and through the Grand Canyon with his brother. I was struck by the colossal effort it took to haul all of that bulky and fragile photographic equipment with them. Can you speak to what photographers had to carry as they headed into the wilderness?

RMS: Advancement in photographic technology was rapid and dramatic in the nineteenth century. Every few years the practice became easier and the products were more impressive. The daguerreotype, as the first photographic process practiced in the United States beginning in the 1840s, was not a reproducible

method and was very difficult to practice in the field. Wet plate collodion methods of producing photographic negatives really allowed western imagery to be created and made available to others. This is the technology that accompanied western travelers and USGS expeditions and that allowed photographers to set up studios in communities across the West.

The equipment was bulky (view cameras and glass plates), and the process for developing negatives was laborious. Photographic prints were almost never made in the field, but created later in the studio as yet different pieces of equipment and chemicals were necessary. Field photography required pack animals and wagons. After the exposures were made, the fragile glass plates had to be transported back to a studio without breakage or corruption. Early photographic news told many tales of lost plates and disastrous ends to their labors.

CH: What do you think drove them? The quest for the perfect image? The market for a relatively new art form? Something else?

RMS: Photographers went west for the same reasons that others did. They saw opportunity and wanted to be part of the movement. Photography, like the other technology that accompanied western expansion (the railroad, the telegraph, etc.), was a product of the industrial revolution. It was one of the technological advances that gave rise to an awareness of and excitement for a new modern era.

The local photographers I discuss in the book were acutely aware of the opportunities in their communities. They tended to be entrepreneurs. Many didn't consider themselves artists at all. All were cognizant that they were living in extraordinary times.

CH: It seems like photography, as an art form, has a lasting hold on us. Why do you think that is?

RMS: The technology of photography has never stopped developing, and along with these constant advancements come an unbelievable abundance of possibilities for expression. The development of digital technology in our lifetime has been incredible, but consider also that the techniques of the past

are becoming more and more available—daguerreotypes, tintypes, collodion methods, etc., are all being used today and are taught in art departments across the country. In the history of art, media is often linked to a specific transformative era—marble sculpture with the classical era, the advent of oil painting and the printing press with the Renaissance. Photography is the medium of the modern world, of our time.

CH: So, what are you working on now?

RMS: My new research project is in many ways an extension of *Meaningful Places*. It's an investigation into the phenomenon of late pictorialism in America, that self-consciously artful way of making beautiful photographs that dominated photographic art production in the first half of the twentieth century. I'm looking at western practitioners who participated in this type of photography as an expression of cultural regionalism—the strongly felt cultural and political movement at its height between the wars. Like my first book, this will also focus on local western photographers and will rectify, what I believe, is an overlooked era of photographic production.

For more of our conversation with Dr. Rachel McLean Sailor, go to h-co.org/RachelSailor.



Figure 75. Kolb Brothers, *The Grand Canyon of Arizona*, Grand Canyon souvenir album, 1903. Yale Collection of Western America, Beinecke Rare Book and Manuscript Library, Yale University.

but to their desire to create a narrative about their lives in the canyon. One view, for example, shows Emery with a tripod perched precariously on the almost vertical slope of the canyon wall (figure 76). He poses as if in the process of taking a picture, while Ellsworth (presumably) photographs him from below. In yet another scene, Emery dangles from a rope as he passes from a tree in pursuit of a view of Cheyenne Falls (figure 77). Although depicted without a camera, Emery is emphasized as a vital and daring character. Still other photographs highlight the adventures of the Kolbs and the risks of photographing such a place (figures 78–80).

More than just a representation of their audacity, *View Hunters* is a fascinating image for other reasons. First, although the photograph shrewdly communicates a compelling narrative of bravery and industry, the image is an odd conflation of subject and object. Because the picture is of the photographers themselves at work in the canyon, it is unclear who is taking their picture. Are the brothers really working, or are they just posing? Second, although the tremendous tourist market in the Southwest drove the Kolbs' enormous photographic output, their particular style of self-representation connected them to the lineage of western photographers that preceded them and highlights the impact that the previous generation of settler photographers had on the West. The Kolbs' canyon-centered photography had the site specificity that characterized typical nineteenth-century photographers such as Ansel Adams, Whitney, Britt, and Butcher—as they lived in and identified with the particular place they photographed. Instead of catering to a local clientele and symbiotically building community and their business the way others did in the earlier West, however, the Kolbs were essentially enacting an earlier form of the western photographer for tourists by highlighting new experiences in a terrain that until the early

Performing the Pioneer

twentieth century was beyond the reach of most travelers. Furthermore, the Kolbs' emphasis on their own audacity was a response to the development of the American West and their own evolving medium. They were moving beyond the thrill of the "pioneer photographer" as their dominant narrative.

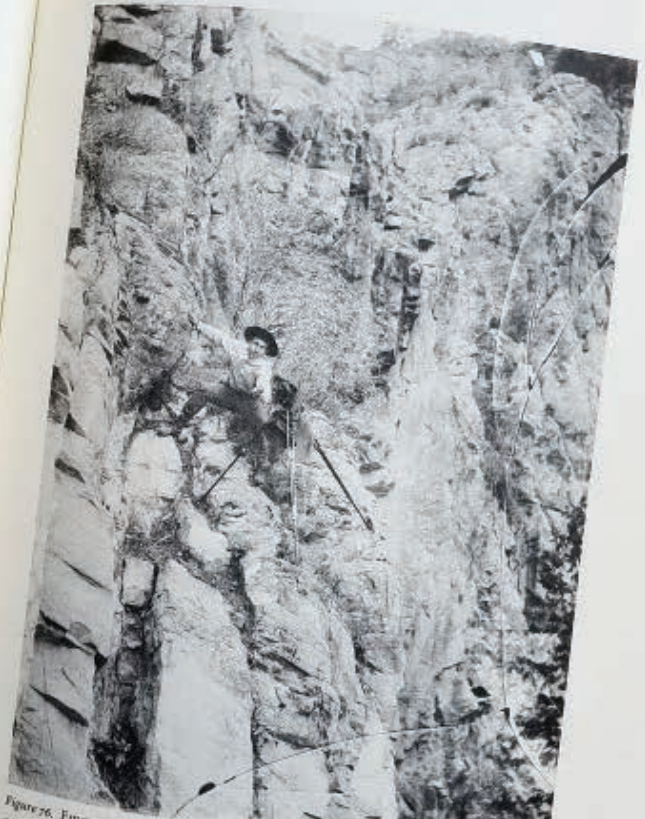


Figure 76. Emery Kolb, *Emery Kolb with Camera*, Cape Royal Rim, Grand Canyon, 1906. Emery Kolb Collection, Cline Library, Northern Arizona University.

A Walk Through the Harlem of the West

BY ERIC HUIZINGA, FORMER STATE HISTORICAL FUND INTERN

Up until this spring, I'd never been to Colorado, let alone Denver. I knew little aside from the spectacular geography and the professional sports the state has to offer. But working in the History Colorado State Historical Fund and staying in Denver's Capitol Hill have revealed the city's rich history, which often gets overlooked outside the state. So much has struck me as I've explored Denver, but nothing more so than a walking tour of Five Points.

The Five Points neighborhood sits just northeast of downtown and has been home to much of the city's cultural and racial diversity. Walking down Welton Street, I couldn't help but notice the old buildings contrasted by new construction.

Interpretive signs funded by the State Historical Fund guided my walk, pointing out features that would have otherwise gone unnoticed. The signs largely focus on the African American history within the neighborhood—and for good reason. Coming up Welton from downtown, the first sign along the tour stands in Charles D. Cousins Plaza, next to the Blair-Caldwell African American Research Library and named after a successful African American entrepreneur and philanthropist of the early twentieth century.

As I moved from stop to stop, murals high up on the sides of buildings offered bright pops of color, highlighting the area's artistic and musical past. Seeing musicians depicted in several of them, my mind ventured to the Rossonian Hotel and the jazz performed there by greats such as Duke Ellington and Dizzy Gillespie, who helped establish Five Points as the “Harlem of the West.”

The murals pointed towards Five Points' musical history but didn't hint at how big of a cultural role it still plays. But above the entrance to the old Casino Cabaret, now operating

as Cervantes' Masterpiece Ballroom, a display of prominent performances proved that music is still very much at the heart of this neighborhood.

Only a little farther up the road, the junction of Welton, Twenty-Seventh Street, Twenty-Sixth Avenue, and Washington Street makes up the five-point intersection that gives the neighborhood its name. Taking in the intersection, I found myself returning to my initial sentiment of the neighborhood: I felt the presence of its history contrasted by some of the recent development.

I found a spot at a new coffee shop overlooking the intersection. As I looked out the window, the Rossonian's unique position and design refused to let Five Points' history dissipate under the influence of these new projects. Across the street, buildings like the old Atlas Drugs offered a similar energy. These historic buildings mixing with the new construction represent a balance that's been struck throughout Five Points. Although the history hides in plain sight, the visual contrast between historic and modern make that history impossible to ignore.



A family awaits the start of a Shriners parade in Five Points in 1953. Photo by Clarence F. Holmes. Courtesy Denver Public Library, Western History Collection. X-22324

A quiet scene along Welton Street, circa 1950s. Photo by Burnis McCloud. Courtesy Denver Public Library, Western History Collection. MCD-57



New Listings

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

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

Brown Palace Hotel (Amendment)

Denver

Fall River Entrance Historic District (Boundary Increase and Amendment)

Rocky Mountain National Park, Estes Park vicinity

Byers Peak Ranch

Fraser vicinity

South Platte River Bridge

Lake George vicinity

Artesia Farm

Greeley vicinity

In the tiny Weld County settlement of Bracewell is the Artesia Farm—so named for the artesian well that provided an ample water supply for livestock and irrigation from this Poudre Valley farm's earliest beginnings. Established in 1910 with crop fields and a dairy operation, Artesia Farm still provides irrigated crops and Angus beef cattle on its 90 acres of land northwest of Greeley and half a mile from the Cache la Poudre River. It also boasts a significant architectural legacy given its Craftsman-style main house, its late nineteenth and early twentieth century outbuildings in the American Movements style, and its large, three-portal barn, all built between 1910 and 1930. Representing over 100 years of settlement, the farm has evolved in step with technological and economic advances in northeastern Colorado agriculture—most importantly the irrigation and sugar-beet cultivation so critical to the development of Greeley and Weld County.



Artesia Farm in Weld County

Removals

From the National Register of Historic Places

Windsor Milling and Elevator Co. Building

Windsor

Removals

From the the State Register of Historic Properties

Windsor Milling and Elevator Co. Building

Windsor

Do you know this building?

- | | | |
|-------------------|-----------------------|----------------------|
| 1. Where is it? | 2. When was it built? | 3. What was its use? |
| a) Craig | a) 1879 | a) Library |
| b) Fleming | b) 1892 | b) Church |
| c) Lafayette | c) 1918 | c) Hospital |
| d) Pagosa Springs | d) 1927 | d) All of the above |



Answers on
page 30

Do you know this building?

Continued from page 29

BY HEATHER PETERSON,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: c) Lafayette, b) 1892, d) All of the above

One hundred years ago the world faced the 1918 flu pandemic, which caused between 50 and 100 million deaths in a fifteen-month period. In the United States, 675,000 people died from the disease—including roughly 7,800 Colorado residents.

Worried about the disease's spread, many communities closed schools, churches, and other public meeting spaces. In an effort to keep their own residents healthy, some small Colorado mining towns even "closed" to outsiders altogether. Many hospitals filled to capacity treating flu victims, a situation that prompted the conversion of other facilities into temporary hospitals.

This was the case for the Lafayette Congregational Church in the fall of 1918 when it closed for worship and opened as an emergency hospital for flu victims. By December the worst of the flu was over, allowing the church to reopen in 1919.

The 1892 church was funded in large part by town founder Mary Miller. Mary and her husband, Lafayette, bought a small farm in eastern Boulder County in 1868. After Lafayette Miller suddenly died in 1878, Mary and her six children continued working the farm. In 1884 the family found coal on the property; mines were sunk and Mary began receiving royalties from the coal-mining operations on her farm. She expanded the farm property and platted the town of Lafayette on 150 acres of it.

The church was a community focal point for over thirty years with a small library opening within it in 1923, five years after the flu epidemic. Lafayette continued to grow along with the spread of coal mining as the area's primary industry. In 1928 the

church and library closed and the building became a meeting hall.

With the building available again in 1964, the town once again used it as a library, a role it played through at least the 1980s. The Theater Company of Lafayette, organized in 1996, now calls the church building home—having renamed it the Mary Miller Theater. The National Register added the building to its list in 1983.

Good to Know

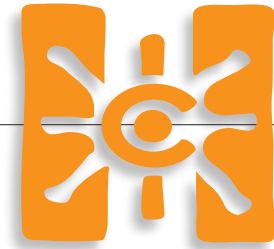
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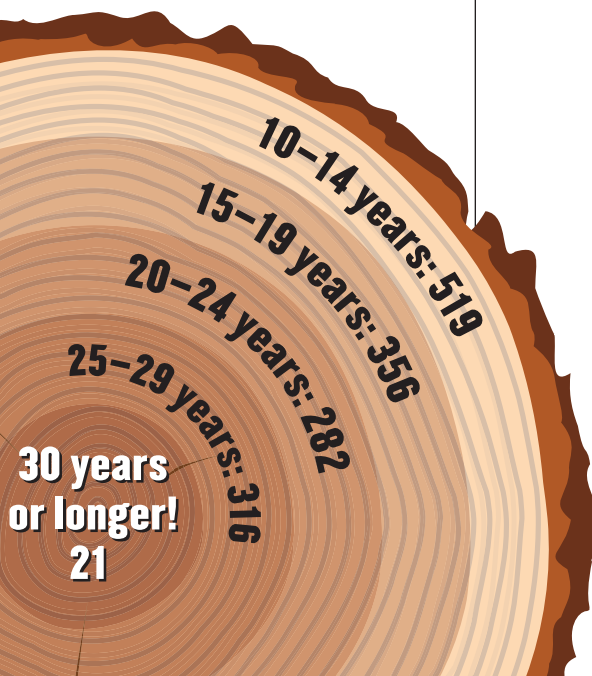
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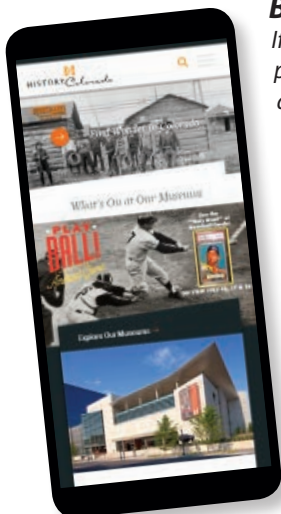
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