

C O L O R A D O

Heritage

The Magazine of History Colorado

Spring 2019

The First Draft

Colorado History Over a Few Beers

HISTORY Colorado
140TH ANNIVERSARY
1879-2019

From Saloon Fare of
1859 to 360 Breweries,
Big and Small

Money Ruled the Gilded
Age, and Louise Hill
Reigned Over Denver

A Century of Women's
Suffrage—and a Lot
Longer in Colorado

"After The Ride," by John Falter. Number 85 in the series "Home Life in America"

In this friendly, freedom-loving land of ours—Beer belongs... enjoy it!

BEER AND ALE—AMERICA'S BEVERAGES OF MODERATION
Sponsored by the United States Brewers Foundation... Chartered 1862



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ON THE COVER

*In 1945, with Prohibition and World War II behind us, brewers had to reassure an increasingly suburban populace that beer belonged—not in saloons or speakeasies, but in backyard barbecues, family gatherings, and vacation outings. The solution was the “Beer Belongs” ad campaign. It was one of many moments in beer’s history that reflect the broader story of life in Colorado and the rest of America.
 Photo courtesy the Beer Institute. See page 4.*

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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Colorado Heritage (ISSN 0272-9377), published by History Colorado, contains articles of broad general and educational interest that link the present to the past. *Heritage* is distributed quarterly to History Colorado members, to libraries, and to institutions of higher learning. Manuscripts must be documented when submitted, and originals are retained in the Publications office. An Author’s Guide is available; contact the Publications office. History Colorado disclaims responsibility for statements of fact or of opinion made by contributors. History Colorado also publishes *Explore*, a bimonthly publication of programs, events, and exhibition listings.

Postage paid at Denver, Colorado

All History Colorado members receive *Colorado Heritage* as a benefit of membership. Individual subscriptions are available through the Membership office for \$45 per year (four issues).

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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.



2014.33.348

Fun!, 1963

Ray V. Frost (1907–2003). 35mm color slide. Gift of Christy Fischer.

Ray V. Frost captured friends and family running along the crest of a dune at the Great Sand Dunes National Park and Preserve. Frost was a resident of Golden, Colorado, and worked as a master brewer at Coors Brewing Company. He was also an avid photographer, traveler, skier, and mountaineer who photographed his road trips, skiing, and hiking and climbing adventures throughout Colorado between about 1930 and 1982.

On March 17, 1932, President Herbert Hoover designated 35,528 acres in the San Luis Valley near Alamosa as the Great Sand Dunes National Monument. Redesignated as a national park by an act of Congress in 2004, its boundaries grew to encompass 107,432 acres with an adjacent 41,686 acres as a national preserve located in the Sangre de Cristo Range.

To order a scan or print, or to see more of our collections of historical photography, visit the History Colorado Online Collection at h-co.org/collections or stop in to the Hart Research Library at History Colorado.



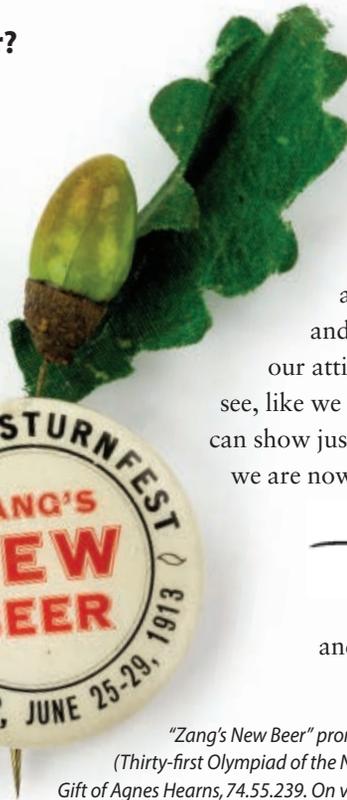
Why an Exhibit About Beer?

Our newest History Colorado Center exhibit is *Beer Here! Brewing the New West*. “It may seem like there’s a brewery on every corner in Colorado,” writes its lead developer, Sam Bock. “But it wasn’t that long ago

when this state only had *one* brewery—the biggest in the country. Today, there are 360 . . . and counting. The rise of this industry reflects significant social and economic changes that have shaped modern Colorado.”

Colorado’s brewing industry leads the way in innovation, inclusivity, and economic impact. We’re not just home to the nation’s largest brewery; we’re also home to some of the country’s most celebrated craft brewers and we host the nation’s biggest beer festival. Beer reveals an economy once reliant on mining and drilling evolving into one driven equally by tourism and recreation.

A look at the story of beer tells us why a state whose territorial government was founded in a saloon would enact Prohibition four years earlier than the rest of the country—then go on to see its brewing industry employ thousands statewide. Beer’s packaging and promotion have long mirrored the “branding” of Colorado as an outdoor mecca, and, today,



“Zang’s New Beer” promotion button for 1913 Bundesturnfest (Thirty-first Olympiad of the North American Gymnastic Union), Denver. Gift of Agnes Hearn, 74.55.239. On view in Beer Here! Brewing the New West.

individual varieties represent the dreams of the entrepreneurs who created them and Coloradans’ love of the outdoors.

So, more than just an exhibit and an occasion to sample a few specially made varieties, *Beer Here!* is an invitation to learn about our society and our economy, and even to reflect on our attitudes about alcohol. We hope you’ll see, like we do, that a close look at Colorado beer can show just how our state has evolved to where we are now.

Steve W. Turner, Executive Director and State Historic Preservation Officer

A correction: On page 10 of our last issue, in a feature about Colorado and World War I, we ran a photo of soldiers parading “down Sixteenth Street” in Denver. Two astute readers noticed that the building in the background is the Municipal Auditorium—home of today’s Ellie Caulkins Opera House—which is on Fourteenth, not Sixteenth.

MISSION

History Colorado creates a better future for Colorado by inspiring wonder in our past.

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

Fort Garland Museum and Cultural Center

East of Alamosa off U.S. 160
719/379-3512, FortGarlandMuseum.org
Open: March 1 to October 31.

Fort Vasquez

13412 U.S. 85, Platteville
970/785-2832, FortVasquezMuseum.org

Georgetown Loop Historic Mining & Railroad Park®

Georgetown/Silver Plume I-70 exits
1-888/456-6777, GeorgetownLoopRR.com

Grant-Humphreys Mansion

770 Pennsylvania Street, Denver
303/894-2505, GrantHumphreysMansion.org

Healy House Museum and Dexter Cabin

912 Harrison Avenue, Leadville
719/486-0487, HealyHouseMuseum.org
Open: May 18 to October 8, or by appointment.

Pike’s Stockade

Six miles east of La Jara, near Sanford, just off Highway 136
Closed for the season.

Trinidad History Museum

312 East Main Street, Trinidad
719/846-7217, TrinidadHistoryMuseum.org

Ute Indian Museum

17253 Chipeta Road, Montrose
970/249-3098, UteIndianMuseum.org

Spotlight On . . .

Robert Roeschlaub and Collecting Architecture, Past and Present

BY ANNA MASCORELLA, TEMPLE BUELL
ASSOCIATE CURATOR OF ARCHITECTURE

History Colorado holds a rich collection of architectural materials, including the work of Robert S. Roeschlaub, Colorado's first licensed architect. Born in Munich in 1843, Roeschlaub immigrated to America with his family and in 1873 settled in Denver, where he started his practice.

You're likely familiar with Roeschlaub's Trinity United Methodist Church (1887–8) in downtown Denver; his rendering of the building appears in Zoom In: The Centennial State in 100 Objects at the History Colorado Center. While the church is one of his most famous buildings, Roeschlaub's local schools—over fifteen total—form a recognizable part of Denver's cityscape. His schools played a key civic role, elevating the city's image and garnering attention from educators across the country. Not surprisingly, Roeschlaub's drawings of these buildings make up a considerable portion of our Roeschlaub holdings. One such school, Corona School (now Dora Moore), offers insight into the architect's collection and the history of Denver.

Located at Ninth Avenue and Corona Street in Capitol Hill, the 1889 Corona School exemplifies Roeschlaub's innovative school design. The school's steep pyramidal roof

is flanked by massive twin onion domes

that mark its corner entrances, revealing Roeschlaub's interest in circulation and movement. These striking features give way to the terra-cotta detailing of vegetal forms along Corona's entryways and friezes. Roeschlaub's meticulous drawings of the school—essentially working documents—are works of art in themselves: The architect used pen and ink and watercolor to render every detail. In addition to structural and decorative components, Roeschlaub artfully depicted elements of Corona's gravity-based ventilation system, the leading architectural technology at the time. Roeschlaub's emphasis on proper ventilation reflected late-nineteenth-century anxieties over the hygiene of urban settings. Responding to the concern for public health and the importance of public education in legitimizing the city of Denver, Roeschlaub's schools—on paper and in built form—mark a critical moment in the capital's architectural, intellectual, and civic development.

The Roeschlaub collection—photographs, plans, drawings, books, and drafting materials—has been in History Colorado's collection since 1981, when it was donated by architect Kenneth R. Fuller, son of Roeschlaub's successor, Robert K. Fuller. While this collection illustrates our robust architecture holdings, we're actively collecting architectural materials from the mid-twentieth century to the present. For this contemporary collecting initiative, we're interested in capturing voices that are missing from our collection in order to represent the lives of Colorado architects and Denver's built environment more broadly. Do you know of a significant or unique architecture collection in need of a good home? Contact us at 303/866-2306 or curator@state.co.us.

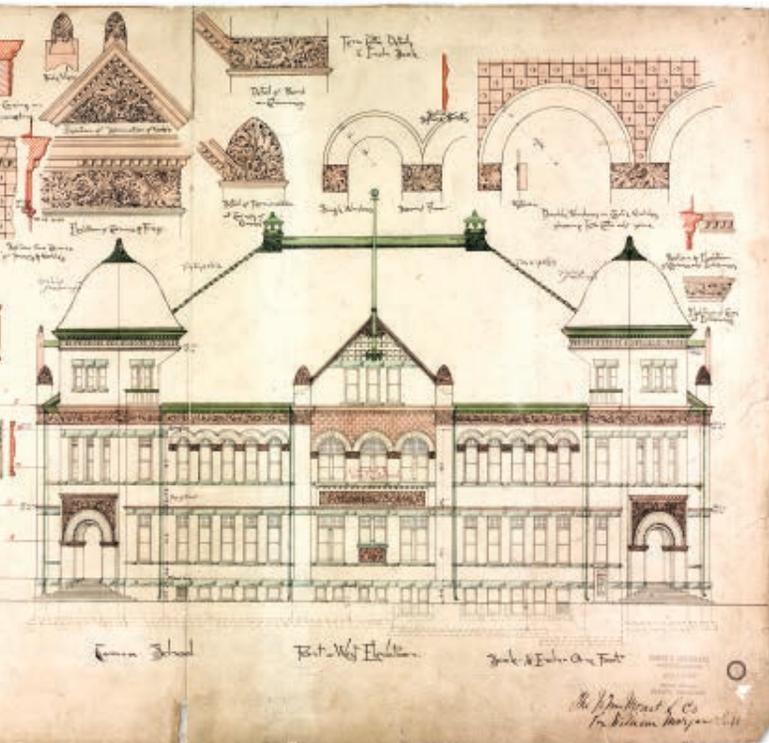
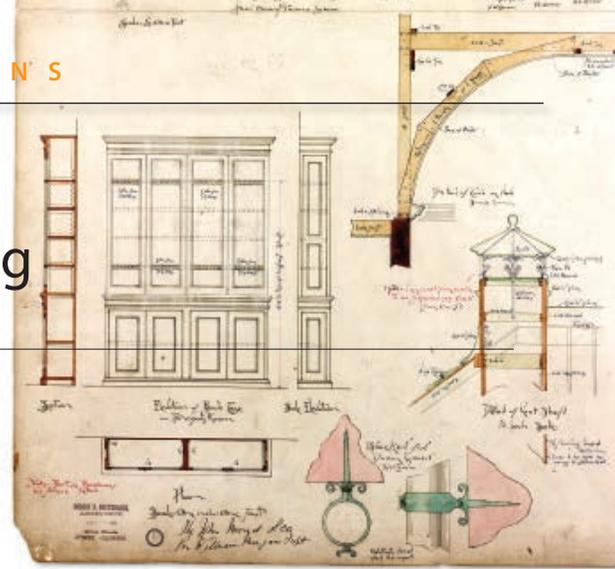
To see more of our architecture-related holdings, visit the History Colorado Online Collection at h-co.org/collections.

Robert S. Roeschlaub, Corona School, Denver, 1889.

Left: Front or west elevation. 92.275.172

Above: Details including bookcase and vent shaft. 92.275.181

In 1975 Corona (Dora Moore) School became the first locally landmarked school in Denver; it was added to the National Register of Historic Places three years later.



THE FIRST



Tent saloon in Creede, 1892.2000.129.178

May 18, 2019–August 9, 2020

History Colorado Center

A river of beer flows through Colorado's past.

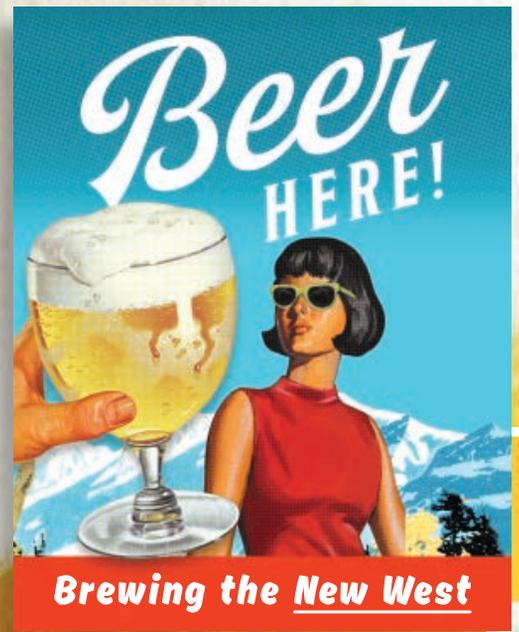
Back in the gold rush, saloons weren't just saloons. They were post offices, restaurants, hotels, and social clubs. But then Colorado banned alcohol—four years before Prohibition hit the rest of the country. By the 1970s, beer was big business again—*really* big business. Now, homebrewers have gone pro and it seems like there's a brewery on every corner.

All of this making you thirsty for more? Come explore our brewing past, present, and future. See beer-brewing equipment from then to now, a massive bottle-breaker from Prohibition days, the nation's first aluminum beer cans, and a wealth of other artifacts from our state's hoppy history. Visit nineteenth-century saloons, Prohibition-era "drugstores," and the kitchen that brewed up the modern craft beer industry.

After you view the exhibit, stay awhile to enjoy a sampler tray of historic beer styles. More than just a tale of ale, this is a story of Colorado—told over a few beers.

Beer Here! is generously supported by lead sponsors
Ball Corporation and Coors Brewing Company.

#brewingthenewwest



Brewing the New West

DRAFT



Colorado History Over a Few Beers

BY JASON L. HANSON



Coloradans love our local beer. The first locally brewed keg was tapped in Denver to rave reviews from residents at the end of 1859.

Today more than 360 breweries throughout the state—encompassing both the world’s largest beermaking plant and the smallest nano-operations—pour locally made libations for appreciative patrons. In every corner of this rectangular patch of mountains and plains, liquid artisans are crafting an array of exceptional beverages that pair well with the joys of living here. An intrepid (and thirsty!) aficionado could watch the Colorado sunset with a different locally made beer in hand every evening for nearly a decade without repeating.

Shine a light on one of those pints at just the right angle and it will reveal broader themes in Colorado’s story, such as the social networks of newly arriving immigrants, women’s evolving political clout, the suburban lifestyles of returning GIs and their families, Coors’s role in defining the Rocky Mountain mystique, and the brewpub politics that launched a governor and presidential candidate. Each story opens to us each time we open a beer. From the earliest mining camps to today’s booming cities, the history of beer in the Centennial State illuminates the historical moments that have shaped—and continue to shape—our experience as Coloradans.

Don’t miss our **Historic Styles Brewfest on July 20**—twenty-five breweries from around the state will fill the History Colorado Center atrium with historic brews. You’ll find re-creations of ancient recipes, retired craft classics, and popular historic styles. Every beer will have a story to tell, and many won’t be available elsewhere. Tickets go on sale to History Colorado members on May 13 at h-co.org/brewfest. Tickets for all others go on sale May 20. Looking to support the exhibit and have some fun? Find a Taproom Fundraiser near you at h-co.org/taproom.



Tent Saloon in Creede, 1892

As Americans and others of European ancestry chased dreams of wealth in mineral rushes throughout the US West in the latter half of the nineteenth century, saloonkeepers followed close on the miners' heels. Saloons were often the first establishments in camp—even when calling them an “establishment” might mean stretching the truth as taut as the canvas on their tent frames. Most of these saloons served some form of whiskey, which was more efficient and cost-effective to transport than kegs of beer. Bulky, heavy, and liable to spoil en route, beer required brewers to work close to sizeable populations of thirsty consumers. Whiskey had none of these disadvantages and was, accordingly, the libation of choice.

Note that some of the patrons at this saloon are pictured holding carpentry tools, a testament to the demand for construction workers and other trades to support the miners as towns sprung into being at gold and silver strikes throughout the West. Perhaps in this case, their project was building more comfortable saloon quarters before winter arrived!

Rocky Mountain Brewery, 1861

Beer as we know it today arrived in the Rocky Mountains with the Colorado Gold Rush. In the rambunctious twin cities of Denver and Auraria, nearly any form of enjoyment could be had for the right price. But beer proved hard to find. Frederick Salomon, a merchant, recognized a market for the liquid gold, and in December 1859 he and a partner opened

the Rocky Mountain Brewery in Auraria at Tenth and St. Louis (Larimer) Streets, on the site of today's Auraria Campus. The thirsty miners gave the brewery's first beers good reviews. Those miners' taste notwithstanding, Oscar J. Goldrick, an early Denver schoolteacher, recalled in the *Rocky Mountain News* on July 12, 1872, that the original Colorado beer, “though quite drinkable, was as innocent of hops as our early whiskey was of wheat or rye.”

This is the only known image of the Rocky Mountain Brewery, the first commercial brewing enterprise in the territory that would become Colorado. It pictures the brewery in its second location in the young town of Highland, across the Platte River from Denver, which opened with a lagering cellar in 1861.

White House Saloon, Cripple Creek, 1893 or 1894

Most of the beer consumed during the first decades of Colorado's American settlement was lager beer produced by local brewers. It was enjoyed in saloons by men (and, apparently, the occasional pet donkey, probably rescued from the mines), since it was difficult to bottle for home consumption and social mores prevented respectable women from drinking in public.

Saloons like Cripple Creek's White House often served as social centers for ethnic enclaves, where men far from home and family could find the comfort of familiar customs, converse in their native language, receive mail, share news from home, get leads on work, and enjoy the camaraderie and diversion that proved hard for them to come by elsewhere in American society. Some saloonkeepers cashed paychecks, offered loans, and stored valuables in the safe for patrons with limited access to or understanding of the banking system. Others shepherded



83.130.14

ROCKY MOUNTAIN BREWERY
Brewery Block, Highland.
Solomon Endlieh & Good, Proprietors.



the formation of fraternal organizations to ensure that countrymen and their families were insured against the hazards of their dangerous occupations and received proper burials when tragedy struck. Likewise, saloons provided laborers with space for union meetings. More than one sociologist at the time ascribed the saloon's popularity to its role as "the workingman's club."

Zang Brewery, 1890–1900

In 1892 Colorado counted twenty-three breweries in operation. These brewers were always looking to expand their markets, but the problems of bulk and spoilage associated with shipping beer over long distances had constrained their ambitions. However, a suite of technological advances began to free brewers from their local shackles and transform the brewing business into a national industry.

As railroad networks expanded across Colorado during the latter decades of the nineteenth century, the recently discovered pasteurization process and the invention of the crown cap to seal bottles made it possible to efficiently package and ship large quantities of beer without spoiling. Note the train cars in the foreground of this image of the Zang Brewery in Denver, lined up to carry Zang's beer to customers in Colorado and beyond. These advances allowed the larger brewers on the Front Range—particularly Zang's, the descendant of the original Rocky Mountain Brewery, as well as Coors in Golden—to ship to more distant markets around the state. By the same token, out-of-state breweries began shipping their product into Colorado. The first advertisements for Budweiser appeared in Colorado newspapers in the late 1870s.



40000249

Coors Pure Malted Milk, 1935–1940

Coloradans voted to prohibit the sale of all alcoholic beverages within the state beginning in 1916. Four years later, the nation followed suit with the ratification of the Eighteenth Amendment in 1920. Progressive reformers advocated temperance in response to fears that Americans' drinking habits had become a public health crisis. As alcohol consumption in the United States reached historically high levels, reformers saw alcoholism trapping families in poverty, destroying drinkers' health, and engendering violence, particularly in the home. Women and children suffered most at the hands of drunken men, and accordingly enfranchised women—first in Colorado and then nationally—played a leading role in the Prohibition campaign.

Drinking rates did decline during Prohibition, but lawlessness notably increased as many Americans scoffed at the dry law and organized crime grew to supply their continued demand. Furthermore, some xenophobic elements within the Prohibition movement targeted the immigrant communities

that centered on saloons, and the resurgent Ku Klux Klan often served as vigilante enforcers of the dry law.

When the US economy careened into the Great Depression, men stood in breadlines as breweries sat idle. Coors kept its malt house operating by retooling much of the brewery to produce malted milk, among other ventures, but nothing could fully replace the brewing industry's economic impact. By 1933 a majority of Americans—once again led by women under the auspices of the Women's Organization for National Prohibition Reform—judged the “noble experiment” a failure and welcomed repeal with the ratification of the Twenty-first Amendment.



“Dad Takes On All Comers;” Douglass Crockwell, 1953

As people in Colorado and around the country moved out to the suburbs during the decades of prosperity that followed World War II, brewers followed them home. No longer wishing to be associated with saloons, which never recovered their prominent societal role after Prohibition, brewers portrayed their beer as an essential part of a happy American home.

Beginning in 1945 a brewers’ trade group launched an advertising campaign aimed at depicting the ways in which “Beer Belongs” at home. Wary of the return of Prohibition, the brewers presented their product as a quintessential part of everyday life that men and women enjoyed together. Advertisements featured middle-class couples or groups of family and friends enjoying beer in a variety of familiar settings like backyard barbecues, family gatherings, gameday parties, and vacation spots. Every ad insisted that “Beer Belongs,” often explaining, “In this friendly, freedom-loving land of ours—beer belongs . . . enjoy it!” Each one also emphasized that beer is “America’s Beverage of Moderation.” The campaign successfully reflected new attitudes toward beer’s role in American life. By the start of the 1950s two-thirds of American households kept a few cold ones in the fridge.

Charlie Papazian Brewing at Home, 1983

Charlie Papazian moved to Boulder in the early 1970s to work as a teacher and enjoy hiking and camping in the Rocky Mountains. He joined a wave of new Coloradans during the decades after World War II, as the state’s population grew at a rate not seen since the decades of gold and silver rushes a century earlier. They came for the booming economy along the Front Range as well as the lifestyle and recreational opportunities afforded by living amid such spectacular landscapes. These New Westerners were increasingly likely to see the region’s precious natural resources, which had historically driven the western economy, as treasured environmental amenities ideal for recreation rather than extraction.

In Boulder, Papazian taught elementary school by day and began teaching homebrewing classes in his kitchen in the evenings, encouraging a growing community of friends and beer enthusiasts to subscribe to his mantra: “Relax—Don’t Worry. Have a Homebrew!” This photo shows him heeding his own advice in his kitchen in 1983. By that point, he had founded the American Homebrewers Association (with Charlie Matzen), organized a handful of “Beer and Steer” campouts in the foothills above Boulder, started the Great American Beer Festival, and had taught,

Courtesy Denver Public Library, Western History Collection. X-10031





"DAD TAKES ON ALL COMERS," by Douglas Crookwell. Number 96 in the series, "Home Life in America"

In this friendly, freedom-loving land of ours... *Beer Belongs—Enjoy It!*

BEER AND ALE—AMERICA'S BEVERAGES OF MODERATION
Sponsored by the United States Brewers Foundation... Chartered 1862



Courtesy the Beer Institute.

by his own estimation, nearly a thousand Coloradans to brew. Among them he includes at least two notable alums: one of the founders of Boulder Brewing, which opened in 1979 as the first new brewery in Colorado since Prohibition's repeal, and one of the cofounders of New Belgium Brewing, now one of the largest breweries—craft or otherwise—in the nation.

John Hickenlooper at the Wynkoop Brewing Company, 1988

In 1988 the Wynkoop Brewing Company opened as the first brewpub in Colorado. On its opening night, thirsty crowds thronged to what had been a neglected warehouse in a dilapidated part of Denver, making it clear that what people then called “microbrews” had an enthusiastic customer base in Colorado. Bartenders passed out twenty-five-cent pints as quickly as they could pour them that night—more than six thousand by last call—and the growth of Colorado's craft beer industry has rarely slowed since.

The popular brewery helped spark the redevelopment of Denver's then-struggling Lower Downtown district, now a vibrant neighborhood where residents and visitors can still enjoy a Wynkoop beer or choose from a long list of newer restaurants and breweries. In the ensuing decades, the growth of the craft beer industry in Colorado mirrored the rise of one of the Wynkoop's founders. John Hickenlooper, pictured on page 12 around the time of that memorable opening night, has progressed from brewpub owner to Denver's mayor to Colorado's governor to, as of this writing, candidate for president.

Dale's Pale Ale Around the Campfire in South Park, August 2015

Coors invented aluminum beverage cans in 1959, but as craft brewers began to establish a presence in the market in the 1980s and '90s, they generally packaged their product in bottles. Most couldn't brew enough at a time to fill a typical canning run, and they were happy to encourage the cachet



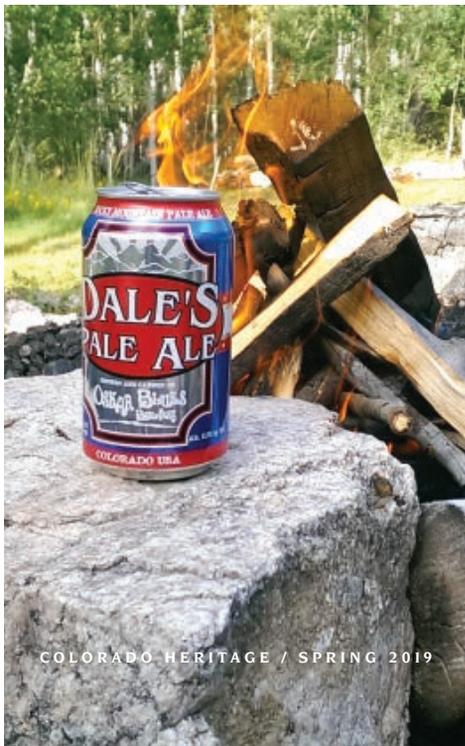
Courtesy Charlie Papazian.

that associated fine beverages with traditional glass bottles. That philosophy changed in 2002, when the Oskar Blues Brewery in Lyons put Dale's Pale Ale in aluminum cans. Three years later, *The New York Times* anointed Dale's the best pale ale, suggesting that the can might have protected the beer's flavor better than a bottle could.

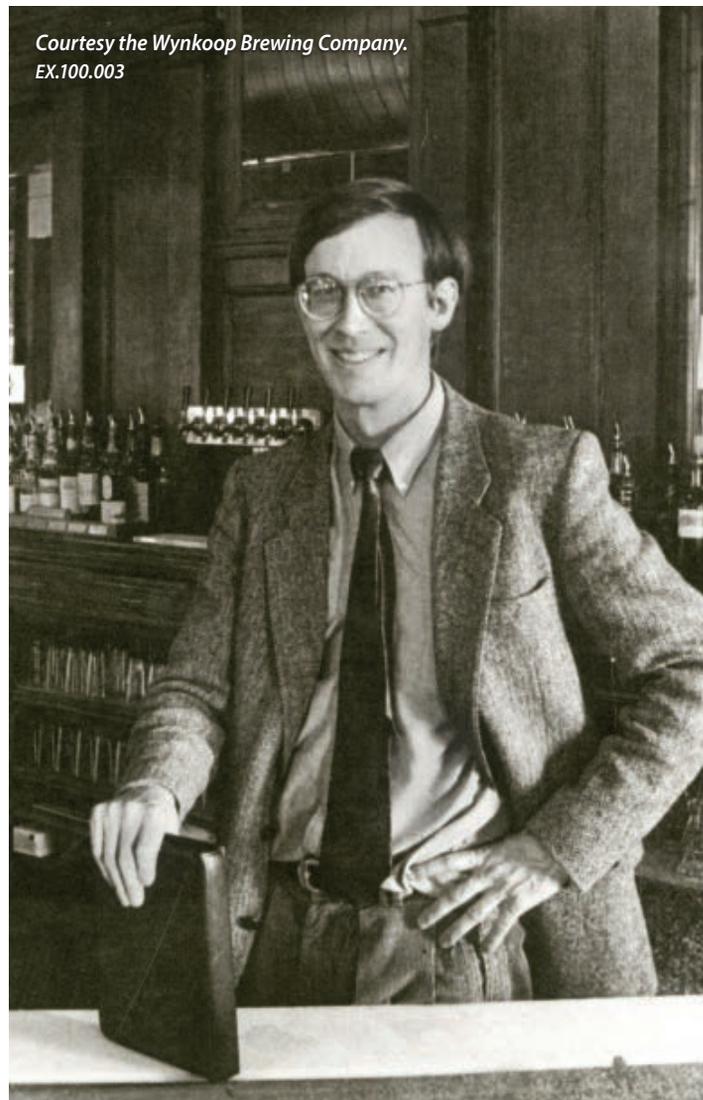
Oskar Blues happily pointed out that cans were also easier to pack along for bike rides, ski days, camping trips, and other outdoor recreational pursuits that had drawn so many people to Colorado—including Dale Katechis, the brewery founder and an avid mountain biker. Colorado consumers quickly discovered that the canned craft beer paired nicely with their love of the outdoors, and the infinitely recyclable aluminum cans were easier on their environmental consciousness. Craft brewers had already positioned their beers as one of the amenities associated with the West's high quality of living, and canning their beers allowed them to draw an even stronger link between outdoor recreation and their beer. The industry took note, Coloradans took the beer along on their outdoor adventures, and today Colorado's best beers come—and go—in cans.

Great American Beer Festival, 2016

In 1982 Charlie Papazian launched the Great American Beer Festival when he invited a small group of professional brewers to Boulder to trade tips and tastes at a homebrewer's conference. That first festival featured twenty-four brewers serving forty-seven different beers to eight hundred festival-goers. From that modest beginning, the festival has grown along with the craft beer industry into one of the world's bucket-list brewing events.



Courtesy of the author.



Courtesy the Wynkoop Brewing Company.
EX.100.003

Today the festival has moved to downtown Denver, where more than sixty thousand beer enthusiasts and eight hundred brewers from around the country turn the city into the center of the beer universe for a long weekend each fall. The festival's judges have defined and refined styles of beer as they annually award the best brewers in the United States. Revelers celebrate the quality and creativity of the nation's vibrant craft brewing industry. And breweries like Fort Collins' New Belgium Brewing, a longtime festival stalwart, showcase their lineup of beers, and often a few special pours, for festive fans.

For Further Reading

Newspaper sources for this essay included the *Rocky Mountain News*, *Golden Telegraph*, and *The Denver Post*. Books included Thomas J. Noel, *The City and the Saloon: Denver 1858–1916* (University Press of Colorado, 1996); Elliott

West, *The Saloon on the Rocky Mountain Mining Frontier* (University of Nebraska Press, 1979); Stanley Baron, *Brewed in America: A History of Beer and Ale in the United States* (Little, Brown, 1962); William Kostka, *The Pre-Prohibition History of Adolph Coors Company, 1873–1933* (Adolph Coors Company, 1973); and Maureen Ogle, *Ambitious Brew: The Story of American Beer* (Harcourt, 2006). Also see Royal Melendy, “The Saloon in Chicago” (*The American Journal of Sociology*, November 1900); Jon M. Kingsdale, “The ‘Poor Man’s Club’: Social Functions of the Urban Working-Class Saloon” (*American Quarterly*, October 1973); Nathan Michael Corzine, “Right at Home: Freedom and Domesticity in the Language and Imagery of Beer Advertising, 1933–1960” (*Journal of Social History*, Summer 2010); and three articles from *Journal of the West* (Spring 2016): B. Erin Cole, “A Brewing Controversy: The Coors Boycott, 1967–1987”; Jason L. Hanson, Michael McCullough, and Joshua Berning, “New West, Brew West: Home Brewing an Industry in the West”; and Sam Bock, “Crafting the Can: What the Aluminum Beer Can Teaches Us about the Twenty-First-Century West.”

JASON L. HANSON is the Chief Creative Officer and Director of Interpretation and Research at History Colorado. His previous publications include “Women’s Work in Utopia: How the Women of the Colorado Cooperative Company Sought Utopia by Doing What They’d Always Done” (*Colorado Heritage*, July/August 2016), “Brewers Want the Best: Growing a Brewing Industry in the Centennial State” (*Colorado Heritage*, September/October 2015), and *A Ditch in Time: The City, The West, and Water* with Patty Limerick (Fulcrum Publishing, 2012). When it comes to beer, he believes in being an aficionado, not a connoisseur—a lover, not a snob.



To see more about the legacy of beer and brewing in Colorado, go to h-co.org/FirstDraft

Courtesy of the author.



Women's Vote 2020: Commemorating Women's Suffrage in Colorado and the Nation

BY JILLIAN ALLISON, DIRECTOR

CENTER FOR COLORADO WOMEN'S HISTORY AT THE BYERS-EVANS HOUSE MUSEUM



Workers at Western Steam Laundry in Denver, about 1915. 10047755

Next year will mark one hundred years since the ratification of the Nineteenth Amendment. The amendment, adopted on August 26, 1920, bars states from denying citizens the right to vote on the basis of sex. Nearly twenty-seven years before the ratification of the Nineteenth Amendment, Colorado women began to vote in all elections. On November 7, 1893, Colorado became the first state in the nation to approve women's suffrage by state referendum, requiring popular vote for approval. Prior to that, beginning in 1877 after a failed attempt to secure full voting rights, women in Colorado could vote in school board elections. On November 6, 1894, voters elected three women to the Colorado House of Representatives: Carrie Clyde Holly, Frances Klock, and Clara Cressingham. They were the first women to serve in any legislature in the nation. As Colorado led the

way in the early pursuit for women's suffrage, Colorado has continued to have more women in the legislature than in most states. As of this writing, 47 percent of Colorado's state legislators are women, compared to a nationwide average of 29 percent.

On January 3, 2019, outgoing governor John Hickenlooper signed an executive order creating the Women's Vote Centennial Commission, which will lead efforts to commemorate one hundred years since the passage of the Nineteenth Amendment and recognize women's suffrage in Colorado. Goals for the commission, as set by the executive order, include:



- Illuminating the contributions of women in Colorado’s history and the state’s important role in the national movement for the women’s vote.
- Educating young people—through schools, libraries, and museums—about the historical struggle for voting rights.
- Building new knowledge and inspiring new research on the history of the women’s vote in Colorado.
- Creating a website that highlights activities, programs, and events across the state.
- Considering and planning for a monument or other physical representation of key women in history.

The Women’s Vote Centennial Commission, with support from History Colorado, will engage the residents of Colorado in the rich history of women’s suffrage in the state. The members of the commission were selected through the executive order. Cathey Finlon, the chair of History Colorado’s Board of Directors, is the chair of the commission. Other members include current and former elected officials and community leaders from across the state. With the commission, History Colorado will commemorate and explore the stories of women and men who worked for women’s suffrage, as well as women who’ve pursued the opportunity to participate in democracy as voters and as elected officials.

In order to reach communities throughout the state and develop a greater understanding of the entire state’s participation in the suffrage movement, History Colorado is building a collaborative network of organizations to host exhibitions, programs, and commemorative activities. The work of the network will be the central feature of the website COWomensCentennial.org, which features an events calendar highlighting activities, exhibitions, and commemorations throughout the state. The website includes information about ways to get involved in the

collaborative network for organizations interested in planning activities in their communities. Additionally, the History Colorado blog will feature a Women’s Vote 2020 theme, highlighting historical content and statewide events. While activities will happen throughout the next eighteen months, commemorations will focus on three key days: August 26, 2019 and 2020 (Women’s Equality Day), and November 7, 2019.



Above: Former Governor John Hickenlooper signs the executive order creating the Women’s Vote Centennial Commission in January 2019.

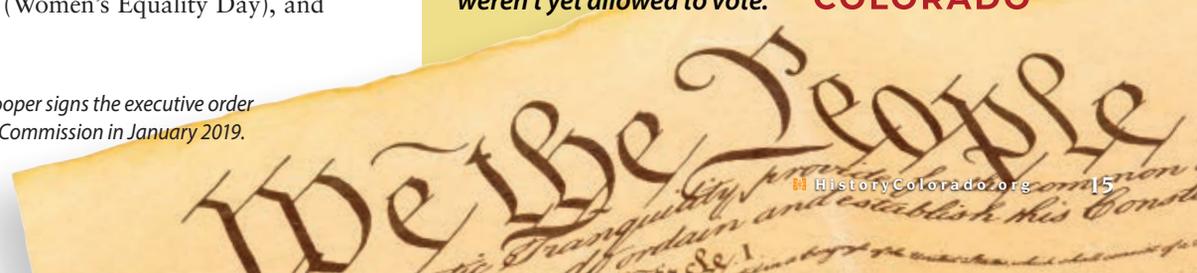
Ongoing programming at the History Colorado Center, Center for Colorado Women’s History, and the statewide Community Museums of History Colorado will explore this rich topic in women’s history. History Colorado will engage local historians, nationally recognized scholars, community members, and three Fall Fellowship recipients who’ll generate new knowledge and ways of expressing women’s history. History Colorado’s dynamic slate of programs will explore Colorado’s unique story and its context within the larger national struggle for equal access to the polls through the women’s suffrage movement, 1920 and beyond.

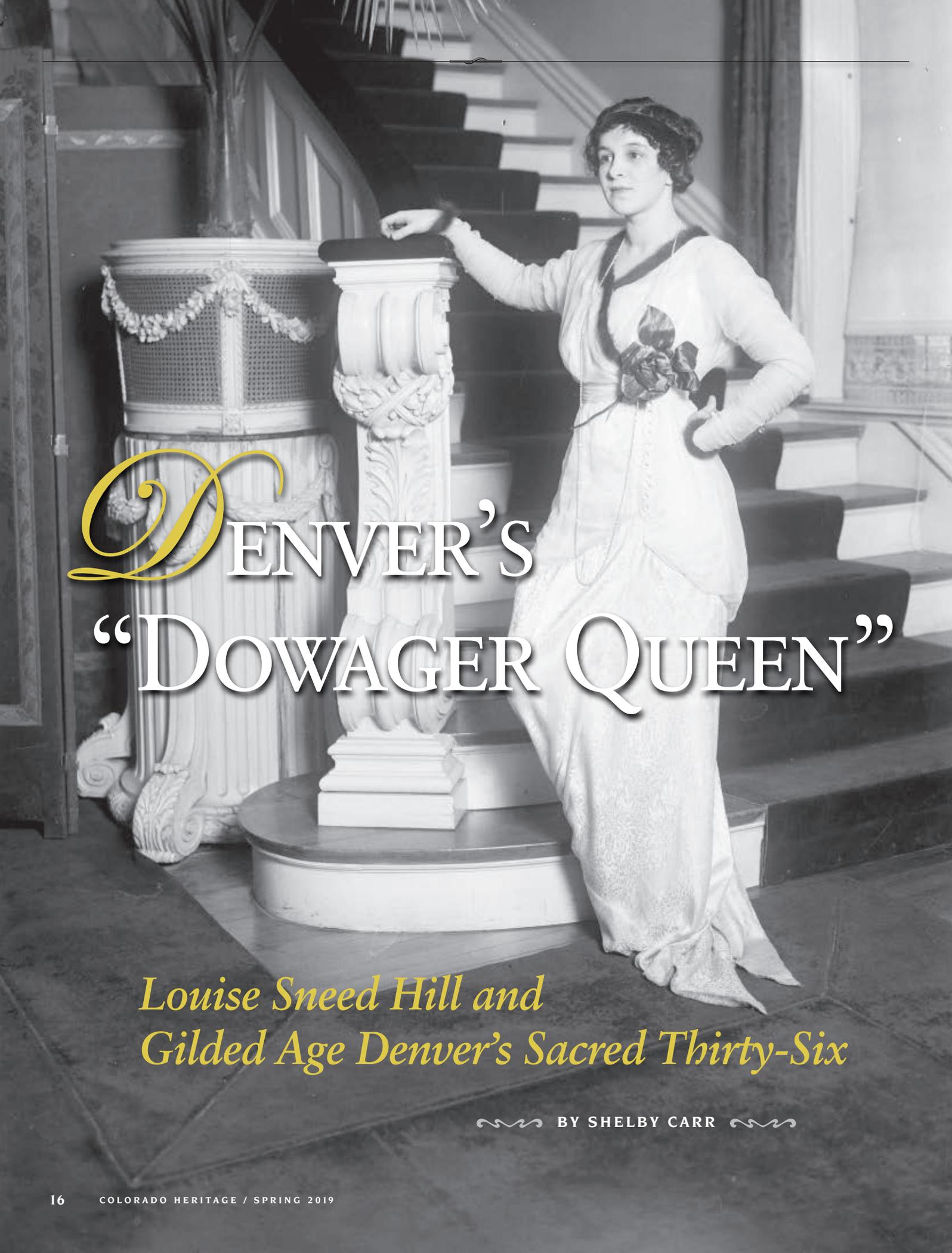
Women/Work/Justice

Looking forward to 2020, the Center for Colorado Women’s History at the Byers-Evans House Museum has opened a new exhibition, Women/Work/Justice. The exhibition, which runs through February 2020, looks at ways in which women have been activists and have impacted their communities outside of the polling place. While voting is an extremely important part of the democratic process, it’s just one of the many ways women can impact their communities. Women/Work/Justice explores seven instances in Colorado when women served as the force behind changes in the workplace. In their fight for personal and workplace safety, equal access to opportunity, and fair wages and hours, the women featured in Women/Work/Justice took a stand to improve their lives and those of the women who came after them. Spanning the 1910s to the 1980s, these stories not only show women adapting to a changing Colorado; they also illustrate instances of women as drivers of change.

One of the seven stories featured in Women/Work/Justice focuses on improving workplace safety and hours for industrial laundry workers. Passed in 1912, the “Laundry Girl Law” illustrates the influence that women’s votes had on Colorado before national suffrage. This law, which limited the number of hours women could work in dangerous conditions in industrial laundries, took more than a decade to pass. Through a united effort of workers, middle-class women who belonged to influential women’s clubs, and newly elected female legislators, women enacted change in Colorado when women in most states weren’t yet allowed to vote.

2020
WOMEN’S VOTE
CENTENNIAL
COLORADO





*D*ENVER'S
“DOWAGER QUEEN”

*Louise Sneed Hill and
Gilded Age Denver's Sacred Thirty-Six*

BY SHELBY CARR

*M*oney ruled all in the Gilded Age (1870–1914), the era of pure decadence in the United States that still reigns as perhaps the most lavish period in the country’s history. Modest, unassuming dress and decorative style fell out of fashion. The more apparent you could display your great wealth through opulent parties and expensive objects, the better.

Where there is money, there is conflict, and the upper echelons of society felt this struggle greatly during the Gilded Age. Not only did those of old money take issue with the *nouveau riche*, but also the great wealth attained during this time created a large divide between the *haves* and the *have-nots*. Conflict erupted both between classes and within classes. Harsh judgments were imposed on many, if not all, members of society as unspoken requirements of a mold into which all individuals must fit. Religion also factored into this culturally stressful time. During the Gilded Age, Protestantism held a key place as the prevailing religious sect in the United States. Many Americans born in the United States were bothered by the influx of Catholicism and Judaism that accompanied immigration in the late nineteenth century.

It was during this time of tension between money, class, and religion in 1893 that a bold brunette beauty blew into Denver like a whirlwind. She carried herself with a delicate grace and was elegantly, unapologetically honest. A woman of short stature, high heels, and quick wits, Louise Sneed Hill ruled over Denver society for four decades with her Southern charm and passion for success.

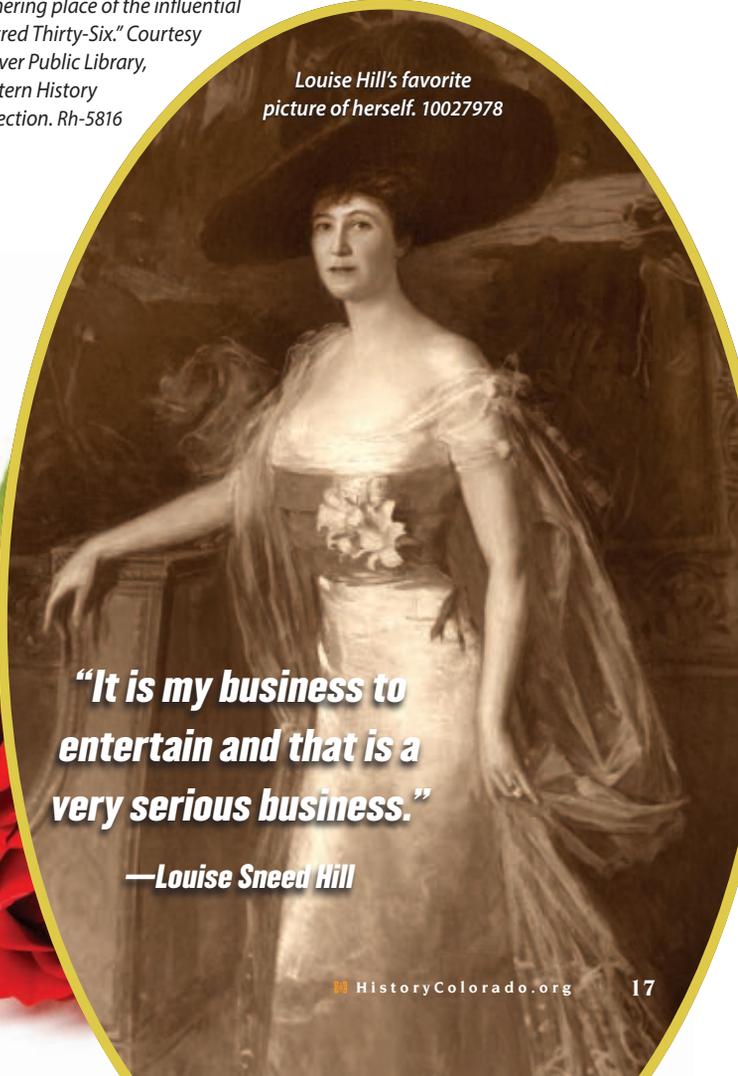
In the age of the “self-made man,” Hill fashioned herself as a self-made woman in terms of elite societal achievement. She frequently attended events without her husband, orchestrated and hosted her own events, published a book, and handled relations with the press. The majority of her married life she conducted her business without the aid of her husband.

Hill placed in a scrapbook an untitled article that called high society a “queer game.” To her, elite society was, in part, a game that could be lost and won and she was determined to come out on top. She believed high society required a particular set of skills—traits she possessed—and by which she considered herself the ultimate winner. Hill took cues from East Coast societies and used her intelligence, ambition, and money to create a legitimate aristocratic-style high society in Denver. She ruled with poise and used the press to her advantage. She also chose her words carefully to publicly but politely set the boundaries of society.

Those outside Hill’s inner circle were warned: If an individual was unprepared to enter the arena of elite society, they should beware what they might encounter. Anyone who entered into a battle with Louise Hill was sure to lose. She created the game and served as its master, arbiter, and most decorated player.

Facing: Louise Hill poses beside the staircase of her Denver mansion, the Capitol Hill gathering place of the influential “Sacred Thirty-Six.” Courtesy Denver Public Library, Western History Collection. Rh-5816

Louise Hill’s favorite picture of herself. 10027978



“It is my business to entertain and that is a very serious business.”

—Louise Sneed Hill

Louise Hill created a society group in Denver dubbed the “Sacred Thirty-Six,” which she modeled after elite societies of the East. Specifically, Hill looked to Caroline Astor’s Four Hundred—so named for the capacity of Astor’s ballroom. Money, lineage, and prestigious titles gained entrance to the New York Knickerbocker’s society. Owing to the Four Hundred’s prominence and definition as the social center of the country, acceptance in this group meant true achievement in the high societal realm of the Gilded Age.

The “little band” that “began with nine tables of bridge about whose edges gathered the ultra-ultras of the day’s elite” comprised influential, wealthy Denverites, described the *Rocky Mountain News* society pages on April 22, 1934. The Sacred Thirty-Six, though a reinvention of the Old Guard (a previously existing class of wealth in Denver), was the first nationally and internationally recognized establishment of an elite social scene in Denver.

Throughout her tenure as the doyenne of Denver’s upper crust, Hill walked a fine line between old and new at a time when American society was unsure of its social direction. Hill believed society had become “too particular” and was “becoming so strict that soon one [would] have to undergo something like a eugenic test to qualify for it,” wrote the *News* on April 15, 1914. Though she championed strict social constructs, Hill preferred them tempered with playful qualities. She introduced privileged Denverites to animal-themed dance steps and promoted the enjoyment of alcohol and frivolous activities like roller-skating. She ushered in a new era of high society and, in many ways, crafted the members of the Sacred Thirty-Six as Denver’s first celebrities. Weekly newspapers detailed their comings and goings as reporters pulled back the veil of elite society to reveal to all Denver citizens the competitive game of wits that defined the upper echelons of society.

Hill’s upbringing influenced how she established and ran the Sacred Thirty-Six. Born into the “Southern aristocracy” in 1862, Louise Bethel Sneed grew up a Southern belle on her family’s North Carolina plantation. The Sneeds were prominent members of the Granville County community and strengthened their power through marriages that connected them to former chief justices of the North Carolina Supreme Court, statesmen, investors in the Transylvania Company (including the founder of Kentucky), and other plantation owners. Hill never knew her mother, who died when Louise was only days old. Still, Hill grew up privileged and spent many summers at the Hotel St. Elmo in Green Cove Springs, Florida. There she



The Nathaniel P. Hill family included son Crawford, future husband to Louise Sneed Hill. From New York and Rhode Island, respectively, Nathaniel and Alice Hill served as arbiters of Denver’s Old Guard society. 10027934

gathered with close family friends Varina—wife of Jefferson Davis, president of the Confederate States—and Catherine Davis, cousin of Jefferson Davis and mother-in-law of Joseph Pulitzer, creator of the Pulitzer Prize. Hill was reared, in her own words, in a “puritanical” family. As a girl she thought it “dreadfully wicked” to play cards and for a woman to smoke was “one of the seven deadly sins.” In the previously noted 1914 *News* article, she said, “[T]hank goodness I have developed with age.”

The Civil War ravaged the area where Hill grew up, limiting her prospects for leading a charmed future in the post-Reconstruction South. No one in the South had enough money to provide a vessel for the highly motivated Hill to achieve her ambitions. From relatives who lived in territorial Colorado she heard stories of great fortune in the Rocky Mountain region, prompting her decision to travel west to explore suitable marriage prospects.

When Hill arrived in Colorado, she found it a “social wasteland” seemingly destitute of all culture and familiar customs. Heather Cox Richardson wrote in *West From Appomattox: The Reconstruction of America after the Civil War* that at the war’s end, the western portion of America was seen as a “region of inexhaustible resources, where labor could easily realize profit from nature.” Colorado’s climate seemed a dream for ranching and agriculture. The Pikes Peak Gold Rush (1858–1861) was perhaps the main instigator for westward migration in the nineteenth century. Stories spread across the country concerning the gold territory that promoted large findings of mineral deposits, encouraging individuals to travel to the Rockies in search of fortune. Pieces such as “Our Central Gold Region—The Pike’s Peak Mining District,” first published in the *New York Herald* and again in the *Rocky Mountain News* on September 7, 1860, stated: “The Pike’s Peak district may therefore be henceforth regarded as one of the gold producing regions of the world.” Such reports kept the gold-seeking spirit alive and spurred westward migration into the 1890s.

The prevalence of mining and agriculture spawned a large contingent of poor, working-class individuals hoping to earn riches through hard labor. In Denver, at its beginnings, no substantial upper class existed. The mining industry gave way to other successful industries out of necessity and helped to create a new class identity of nouveau riche families. Denver was also a town powered by the saloon and tavern business. As Thomas J. Noel writes in *The City & The Saloon: Denver, 1858–1916*, the city boasted 478 saloons in 1890 and many individuals believed the “absence of bars [was] a hallmark of

a ‘good neighborhood.’” The presence of so many saloons meant rowdy, perhaps uneducated patrons flocking into the city. Hill would have experienced some culture shock and felt appalled at the lack of decorum in Denver.

Louise Bethel Sneed chose to visit Denver in 1893 and stayed with her cousins, Captain William D. and Cynthia Bethel. A former Confederate army officer, Captain Bethel moved west and became a “well-known Colorado pioneer and capitalist,” according to his *Pueblo Chieftain* obituary of August 20, 1906. Bethel’s prominence in Denver’s early social scene enabled Louise to make a proper entrance and attain introductions to Colorado’s wealthiest families. While an undated scrapbook clipping of Louise’s titled “Denver’s Most Exclusive Set Ruled by One” told that “the heart and fortune of every eligible youth in town were laid at her feet,” Crawford Hill—a successful businessman and son of Nathaniel P. Hill, a former US senator—caught her eye.

Born into a distinguished New York family, Nathaniel Hill counted among the few Denver citizens who were not entirely nouveau riche. A former student and professor of chemistry at Brown University, Hill had money and business connections prior to journeying west and only increased his fortune in the smelting business. His wife, Alice Hale Hill, came from a prosperous Rhode Island family.

With their immense status, Nathaniel and Alice Hill served as arbiters of Denver’s Old Guard society, the small group of families who “had manners and charm” as well as “character and integrity,” connections, and money, commented Marilyn Griggs Riley. Riley further elaborated that Denver’s Old Guard society served to “provide marriageable sons and daughters, to form corporations, to solidify water rights, to secure real estate investments . . . and shaped and ruled the city from Capitol Hill mansions.” The Hills owned a now long-gone, twenty-room, three-story mansion at Fourteenth and Welton Streets, an area that early Denverites considered the city’s first upper-crust neighborhood. Their prominent neighbors included Governor John Evans and wife Margaret, Elizabeth and William Byers, and Elizabeth and John Wesley Iliff. The Old Guard ran Denver, its development, and its politics with the Hills at the helm of the social scene.

Louise Sneed’s arrival made an immediate impact on Denver’s Old Guard. Her cousins threw an opulent ball to introduce her to Denver society at their mansion on East Colfax. Many of Denver’s Old Guard attended the black-tie affair, including the Moffats, Cheesmans, and Hills. Crawford Hill, Colorado’s most eligible bachelor although rather devoid of a sparkling personality, made the acquaintance



Louise poses with her sons, Nathaniel (right) and Crawford Jr. Courtesy Denver Public Library, Western History Collection. F23307

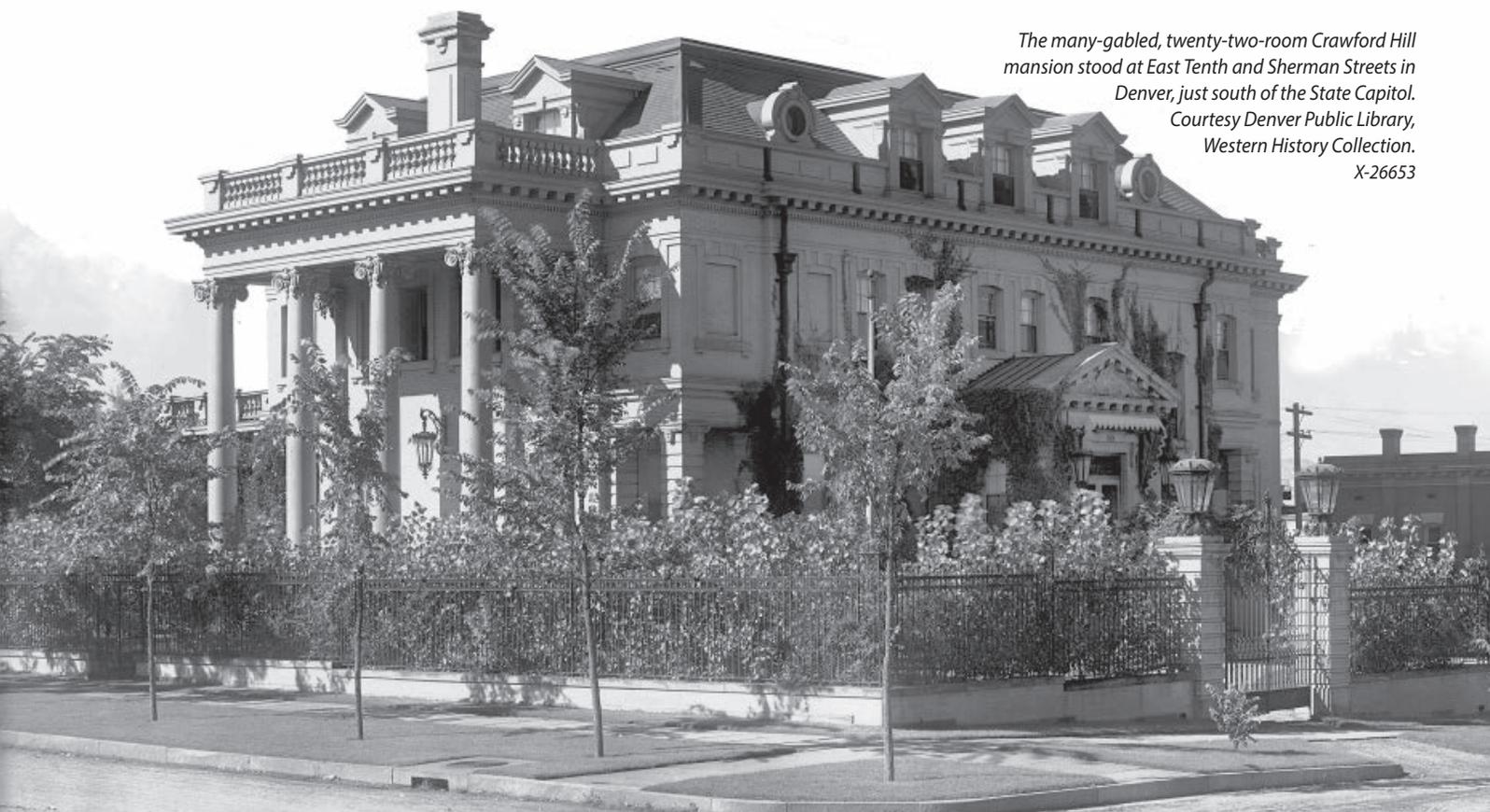
of the energetic Louise at that ball in her honor. It was the perfect match: What Crawford lacked in social presence Louise more than made up for with her ambition, tenacity, and drive to rule. Two years later they married in a lavish ceremony in Memphis, Tennessee. In an *Aspen Daily Times* article on January 16, 1895, titled “Crawford Hill Married,” the author dubbed the bride, Miss Louise Sneed, “the reigning belle of this city.” An article in *The Denver Republican*—then owned by Nathaniel Hill and later by Crawford and Louise—praised the bride’s beauty, her exquisite pearl white satin and chiffon gown, and described the “superb diamonds” that sparkled “on her ensemble” that were a gift from Crawford. In another untitled article from Louise’s personal scrapbook, the Hill-Sneed wedding was portrayed as a “beautiful, notable, and important event.” The author described Louise as “recognized everywhere as belle and a beauty . . . [H]er marriage into a family as prominent as her own makes it an occasion of unusual import and interest.”

After their wedding, Crawford and Louise Hill established their home in Denver and Louise set out to redefine the upper echelons of the city’s social scene. She began a love affair with the society pages of Colorado’s newspapers on her wedding day that lasted to her dying day, as her prolific scrapbook collection testifies. Unlike the Old Guard of

Denver, Louise Hill loved the press. She launched a mission to reform Denver’s social scene by positioning herself as its crowned leader and influencing culture and society to suit her ideals of modern society and genteel womanhood

Louise Hill began her rise to the top of Denver’s high society by seeking to “captivate all of Denver with her charm, wit, and beauty,” wrote Kristen Iversen in *Molly Brown: Unraveling the Myth*. The first step Hill took in fashioning herself the city’s new society queen was building a grand residence. When the couple returned to Colorado after their nuptials they lived in La Veta Place, a row of Victorian brownstone apartments formerly at 1407 Cleveland Place. It was Denver’s most elegant apartment house but Hill despised the “dark and uninspired” surroundings, Riley chronicled. Consequently, after the birth of sons Nathaniel in 1896 and Crawford Jr. in 1898, Crawford Sr. built his family a twenty-two-room French Renaissance mansion, completed in 1906 at the southwest corner of Tenth Avenue and Sherman Street. Although the front door faced Tenth Avenue, the Hills preferred to use the address 969 Sherman Street—the street that leads directly to the State Capitol. According to Renee McReynolds, an employee of the law office in the Hills’ former residence, having a home on that street implied political and social stature.

The many-gabled, twenty-two-room Crawford Hill mansion stood at East Tenth and Sherman Streets in Denver, just south of the State Capitol. Courtesy Denver Public Library, Western History Collection. X-26653



Hill attended social functions and began holding events at her new mansion. One of her initial acts as self-titled social arbiter of Denver was to declare forty names she considered worthy of high society. In an untitled newspaper article from one of Hill's scrapbooks, the author declared that the "immaculate, immortal Forty are tagged and ribboned beyond the peradventure of a doubt." These names belonged to those individuals who attended an exclusive dance at the Adams Hotel. The article named all forty guests and concluded by stating "and there you are—or are not!" Perhaps knowingly, Hill whittled down the forty names to thirty-six. A 1927 letter from Louise Hill to Agnes Tammen indicates that in hosting bridge parties at her stately home, Hill had instructed others in "the best way to arrange the tables" but to "be sure and do not say that I arranged the tables." Hill's bridge parties consisted of nine tables of four players each. Just as Caroline Astor's New York ballroom could only fit four hundred people, Louise Hill's society carried the number thirty-six because of how many people her bridge tables could accommodate.

Historians such as Riley have often attributed the "sacred" title of the thirty-six names to an untitled newspaper interview a journalist conducted with Louise Hughes Morris. Morris, a member of the Thirty-Six and one of Hill's closest friends, supposedly responded to a journalist's question by stating, "Goodness, you'd think we were sacred, the way you were asking." The journalist properly titled the story that followed "Party at Mrs. Hill's for the Sacred 36." The public referred to the group of social elites as such from that moment forward.

As waiters stand at the ready with champagne, the Sacred Thirty-Six gather for a dinner party at the Denver Country Club. Courtesy Denver Public Library, Western History Collection. X-29430



Over the decades of its existence, some of the members of the Thirty-Six included Mr. and Mrs. Charles McAllister Wilcox, Mr. and Mrs. George B. Berger, Mr. and Mrs. E. C. Stimson, Mr. and Mrs. Lucius Cuthbert, Mr. and Mrs. W. C. Russell, Mr. and Mrs. T. B. Stearns, Mr. and Mrs. William Cooke-Daniels, Mr. and Mrs. Edward Marsden Cook, Mr. and Mrs. Theodore Holland, Orlando Willcox, Mr. and Mrs. Chester Beatty, Mr. and Mrs. T. A. Richards, Mr. and Mrs. Benjamin B. Lawrence, Mr. and Mrs. Daniel Tears, Judge and Mrs. Henry C. Stimson, and Bulkeley Wells. Members of the Thirty-Six were responsible for establishing the Denver Country Club in 1901, the Mile High Club in 1902, and the Cactus Club in 1911, which, as the *Rocky Mountain News* society pages reported on April 22, 1934, were "all exclusive and highly contributory aggregations to social and cultural Denver."

Hill was selective in who she invited to her events. She routinely denied Denver socialite and philanthropist Margaret Brown entrance to her exclusive parties because of Brown's unrefined behavior, Catholicism, and new money status. Only after "Molly" Brown survived the *Titanic* did Hill give her partial acceptance by throwing a luncheon in her honor in May 1912.

Margaret Brown was not the only woman denied entrance

into the Thirty-Six because she lacked the required criteria; at least two hundred other upper-class couples fell short of the elite distinction. Hill laid out these social constructs in a work she titled *Who's Who in Denver Society*. The blue book, originally bound in red cloth with gold lettering, was published in 1908. It contained many names of those in Denver who were considered to be of an upper class. A sketch of Hill graced the cover page along with the book title. Hill put herself and Crawford at the top of the list for the category titled "The Smart Set," along with family members and the Sacred Thirty-Six. Those named at the top of the list included Carrie and Thomas F. Walsh, mining magnate turned philanthropist and influential businessman in Washington, D.C., and Gertrude and L. M. Cuthbert, Crawford's sister and her husband.

According to the text, some "Hints on Behavior" suggested that "manners are indeed stronger than laws and are signs by which one's status is fixed." The text continued on to state that "people of breeding never 'look up to' or 'look down upon'" their associates but rather they leave them with the effect of "unspoken caress without the familiarity of anything personal." It also stated that to "be quietly *qui vive* is the first mark of breeding." These traits, among countless others including the avoidance of painful or disgusting

topics and laughing or giggling, were the set requirements that all individuals, both men and women, hoping to enter the upper realms of society must possess.

Throughout her time as the self-designated queen of society, Hill penned letters to newspaper reporters at numerous establishments including the *Rocky Mountain News*. She instructed them how to portray her in the society pages and at times bribed them to do so. In a 1929 letter to Helen Eastom of *The Denver Post*, Hill expressed her deepest regrets of not being able to come into her office for she was far too busy but still wanted to present her with a photograph, "which is really lovely except the face, which does not look like a human being." Hill went on to instruct Eastom to "tell the printer who executes the picture that you put in the paper, that if he will have the face blurred . . . he will do me an everlasting favor and I shall properly send him a check for \$5.00" and that "Mr. Bonfils will think it is only a mistake, and the picture will be divine." Included in the letter, Hill also sent lines of wording to accompany the photograph. They described her as "too magnificent" and instructed Eastom that if she didn't use them Hill understood; however, if she recalled correctly, Eastom told her to write the lines in such a way as to make herself sound like "the greatest person in the world."

Encounters such as these aided Hill's rise to the top of society and the solid establishment of the Thirty-Six. In fact, every Sunday *The Denver Republican* featured the comings and goings of Louise Hill in the top articles on the society pages. Though Hill could control many publications through bribes and ownerships, she did not have the support of one of *The Denver Post*'s most popular writers, "Polly Pry."

In a letter from an individual at the Polly Pry Publishing Company (most likely "Polly Pry"



herself) to what appears to be a *Republican* employee, the publishing company individual relayed her frustration about the constant feature of Hill in the society pages.

She stated that she had enclosed a copy of the prior week's *Sunday Republican* and to her dismay, the first five stories on the society pages were about Hill and her name appeared six times in the section's seven stories. She also said she "read the society pages every Sunday and I want to ask if it is fair to the rest of the people of Denver that we should be punished this way every Sunday?" She also mentioned that one longstanding society editor had recently been fired from the *Republican* for not putting Hill's name first in the first item for one edition of the paper. She requested that the recipient of her letter take her concerns to their superiors to "get us some relief." She thought it was "ridiculous and very pointed . . . if Mr. or Mrs. Hill had any distinction aside from owning the *Republican* and having money" the constant bombardment of stories about them "might be not quite so tiresome."

The recipient of the letter retaliated with a letter of his or her own: "sorry to disagree with you . . . *The Republican* is owned by the Hills . . . recognized social leaders of Denver." He or she argued that it was preposterous to think that Louise Hill would not be featured in the first articles of the society page as it was "the place in which the doings of the fashionably elect of Denver are chronicled" and as the social leader of Denver, Hill would certainly be included. The letter writer continued on to say that in New York City "an annual Astor ball is required for the establishment of social lines . . . [I]n Denver, the same result is accomplished fifty-two times a year by the *Sunday Republican*."

The author further defended the Hills by writing a short personal history of them. The writing, while praising Louise Hill's pedigree, warned those unprepared to deal with the iron fist she reigned with:

as long as there must be class distinctions there will be a sacred inner circle, and Denver is to be congratulated on the fact that its leading society family is rich, refined and well-bred . . . my advice . . . cease reading the society page of the *Republican* . . . society is a queer game and if you are not in it, you should be prepared to play it for all there is in it.

The writer concluded that "philosophy considered, it is a disease . . . it exists, has its votaries, high priests, neophytes and victims, and if you butt up against it . . . beware of the carom."



Louise Hill wears the gown crafted for her presentation at the English court. The intricately detailed red velvet court train was trimmed with a fourteen-karat gold floral pattern. 10027379

Undeterred by one negative perspective, Hill continued to grace Denver's society pages. Whether it was articles about her tiara that "dazzled society" and oozed with diamonds, her diet regimen of "two glasses of buttermilk, two crackers, and water" or that she had given up "letting her friends copy everything she wears or does" for Lent, she was certainly the center of attention in Denver. Her "aptitude for doing the charming and graceful thing, her ready sympathy for others, a naturalness of manner as refreshing as a spring, tact breeding and an uncanny sense of the fitness of things, and a proficient memory remembering the little personal feelings between people and avoiding situations that might result in friction" factored in her success.

While Hill was fond of promoting herself in the public eye—at times when she attended theater performances, she would stand and face the audience rather than the stage so

that the audience could gaze upon her as well (*Historic Denver News*, May 1977)—she did not want certain aspects of her life published in the press. This setting of boundaries as she revised social norms further demonstrates her intermediary position between Victorian gentility and modern society. While married to Crawford, she maintained a love affair with Thirty-Six member Bulkeley Wells, a close friend and travel companion of the Hills. Louise Hill neither flaunted nor hid her affair, of which members of her social circle and the press knew—though it went unreported. Hill’s actions show a woman with a desire to live a modern lifestyle without isolating herself entirely from the morality of the high-society past.

Despite her local fame, Hill and her Thirty-Six lacked national or international recognition. Seeking to be acknowledged as the Mrs. Astor of the West, Hill made the leap into the international smart set with the assistance of an acquaintance she had made through a Mrs. Avery, a wealthy friend from Colorado Springs. Avery was acquainted with Mamie Fish, a notable society woman in New York and Newport, Rhode Island. Later, after the passing of Caroline Astor, Mamie Fish was considered to be her successor. Avery mentioned Hill to Fish, and when Hill was traveling through New York she visited Fish’s home with Avery. That meeting opened the door for Hill to make her international societal debut.

In an article titled “Denver Society Woman to Enter Palace, Mrs. Crawford Hill Will Be ‘Presented,’” a journalist described the event that marked Hill’s place in history as the first Denverite to be presented in English court. The article stated:

The importance of being presented at court may be judged correctly only when you consider a society woman from any of the lesser cities of America is absolutely unknown outside of her own home. She has no acquaintance worth speaking of among New York’s “400” and in the capitals of Europe there is for her no possibility of recognition. But let her be presented at court and her whole social status is changed.

The Denver Republican in July 1907 described Hill’s presentation dress. The journalist wrote that Hill “attracted much attention in a particularly handsome gown of white satin, embroidered with diamonds, with a comb train of red velvet, heavily brocaded with gold.” The author detailed that Hill’s “ornaments were a pearl and diamond collar with lace, a string of pearls and a tiara of diamonds with pear-shaped pearls.” During her presentation, Hill was received by the

Prince and Princess of Wales and the Duke of Connaught.

Her grand entrance into English high society put her, and her Thirty-Six, in the limelight. It allowed important New Yorkers to acknowledge Denver as a relevant, elite society. As the *Republican* article stated, it gave “distinction and la[id] a foundation for the future recognition of Denver society.” After Hill’s presentation at court, the notoriety of the Sacred Thirty-Six continued to grow as did Hill’s features in the society pages. From that point forward, Hill was acquainted with and entertained numerous nobles including lords, ladies, the queen of Belgium, and Prince and Princess Henry XXXIII of Reuss, a former principality in what is now East Germany. She was the only woman in town permitted to entertain President William Howard Taft during his 1911 visit to Denver, the *Rocky Mountain News* noted on October 3 of that year.

Hill’s social reign and her national and international travel continued through the 1920s and ’30s, beyond the death of her husband in 1922. She entertained presidents and fabulously wealthy and titled society people. She never told anyone her age and still hosted in her sixties with the exuberance she had in her thirties.

By 1944 Hill had shut down the mansion for parties and social gatherings due to the ravages of World War II, the waning taste for extravagance, and the shift from obsession with high-society elites to Hollywood stars. The mansion’s upkeep became too much and she suffered a stroke around 1947. Consequently, she and her staff moved into the Skyline Apartments at The Brown Palace, room 904, and her sons sold her mansion to the newly established Jewish Town Club. In 1947 many of Hill’s spectacular clothes and furnishings were auctioned off. Six hundred items went up for sale including her English court presentation train, which the *Rocky Mountain News* on May 20 reported sold for \$22.50.

Louise Hill became a bit of a recluse in her later years and the lack of visits from her sons and their families saddened her. She wrote to her niece in 1938 that she felt her own letters were “so stupid, so that I am sure that they bother you.” She penned to Nathaniel and Crawford Jr. in 1940 that she knew they had only “slight interest in how I’m doing but . . . you might feel sorry for me as I have been so terribly sick suffering from intense pain, confined to my bed constantly.” She wrote to both sons again that year that she spent “so much time trying to convince you not to come out here as it would bore you to death . . . but I did think you could send me a postcard.”

Hill spent her remaining years in her Brown Palace apartment. She died there of pneumonia in 1955 at the age of ninety-two, leaving an estate worth just over \$5 million and survived by her two sons, four grandchildren, and seven great-grandchildren. Her sons died soon after: Crawford Jr. in 1960 and Nathaniel in 1965.

Though Hill discussed at length her “hard work” as a high-society woman in the newspapers she never acknowledged her role as a mother. She was a tough mother to her sons but also loved them fiercely and worried greatly for their safety during World War I.

She avidly supported the troops during World War I, frequently donating her time and funds. She created and served as director general of the Soldiers’ Family Fund and called for all Coloradans to support the cause. The people of Colorado answered her plea, some days as high as around \$2,000. When *The Denver Post* asked about the outpouring of support she received for her fund, she said in its April 10, 1917, edition:

I am proud of the way Colorado is responding. . . . I’m proud and happy to know that patriotism glows so strongly in the hearts of Coloradans. While I’ve always prayed for peace, I believe that first and last and always the honor of this country should be maintained. I am going to try to do my share. It isn’t a Denver proposition, it belongs to all of Colorado.

She believed the work of a society woman was not only useful and important but also one of the hardest kinds of work. On April 15, 1917, she told the *News* that it was a more difficult task than those of an army general. Why? Because “the society leader must manage women. And to fight her battles she cannot use brute force. Tact is the only weapon she can use . . . she must always be alert and planning, for one wrong move may wipe her colors from the field.”

An animated conversationalist and thorough sophisticate, Hill effectively put the Mile-High City on the social map. She found it her duty to elevate the Colorado social scene

on an international scale and used the press as a tool to accomplish her goal. In a time of transition from the more conservative Victorian society, Hill combined her Southern, leisure-loving upbringing with her work ethic to aid in progressing Denver from a rowdy town with a reserved class of wealth to a more progressive, internationally recognized society. According to a May 4, 1947, article in the *News*, “Mrs. Crawford Hill: Dowager Queen of Denver Society,” Hill claimed many firsts in Denver’s social scene, such as breakfast balls, private banquets where an orchestra played during the meal, and an afternoon dance where guests frolicked to the “turkey trot” and the “worm wiggle.”

Hill turned herself into the ultimate figure of grace, class, and unattainable but desired success. Because of her great wealth and determination to gain recognition for her city and to secure her title as a society noble, she influenced the minds of Denver citizens every



In this undated image, Harry Rhoads photographed Louise Hill leaving The Brown Palace in downtown Denver. Hill lived out her final years in the hotel. Courtesy Denver Public Library, Western History Collection. Rh-648

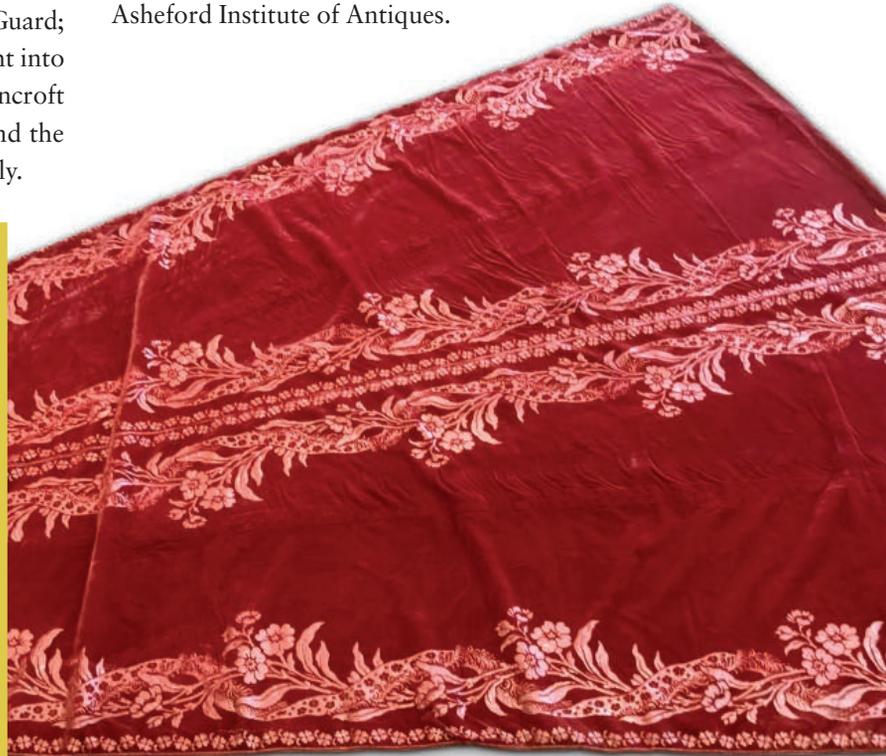
day. Her methods of influence knew no limits as publications relentlessly displayed her cultural capital and class identity. She changed the social structure entirely and sustained a legacy unmatched by perhaps any other Denver citizen of her time.

The Sacred Thirty-Six—a group the April 22, 1934, *News* society pages pegged as “more difficult to crash than the confines of Buckingham Palace”—represented the first iteration of an elite social scene in Denver and gained worldwide acknowledgment of the city as a legitimate cultural and educated place. Hill made Colorado a desirable destination on the same level as the great cities of the East, an accomplishment still reflected in Denver’s abundance of cultural institutions. Louise Hill’s creation of an aristocratic society in early Colorado forever altered the epicenter of the Rocky Mountain West.

For Further Reading

Scrapbooks full of some of Louise Hill’s favorite articles reside within her collection at the Hart Research Library at History Colorado. Hill’s personal correspondence and items such as the maroon velvet train from her English court presentation gown also are housed at History Colorado. Three Denver Public Library collections proved indispensable to this research: Marilyn Griggs Riley’s papers contain extensive notes on Hill, her in-laws, and Denver’s Old Guard; the Crawford Hill collection of letters provides insight into his life and marital relationship; and the Caroline Bancroft tapes also contain information pertaining to Hill and the perspectives of an individual who knew her personally.

SHELBY CARR graduated magna cum laude from the University of Colorado with her B.A. in history. She has worked as an intern for History Colorado’s school programs division as well as National History Day in Colorado as a mentor and competition judge. She’s earning her M.A. in American history with an emphasis on the Gilded Age, a minor in public history, and a certificate in historic preservation. During her graduate studies, she has interned writing speeches for Governor John Hickenlooper at the Colorado State Capitol, assisting in operations at the Byers-Evans House Museum, and in communications and marketing as well as the archival department at the History Colorado Center. She presented her research on the restoration and preservation of the Colorado State Capitol at Colorado Preservation Inc.’s 2018 Saving Places Conference and on the Crawford Hill Mansion at the 2019 conference. Carr holds a certificate in genealogical research from Boston University and a certificate in antiques, collectibles, and appraising from Asheford Institute of Antiques.



After Louise Hill’s death, the velvet train she’d worn in London sold at a public auction for \$22.50 to Jessica McDowell, a Denver interior designer. In 1952, historian Caroline Bancroft bought it from McDowell. She sold it to Hill’s son Nathaniel, who subsequently loaned the train to the Colorado Historical Society (today’s History Colorado) and donated it officially in 1958. Photos by the author (see also page 20).

Sheila Goff and Her Eleven Years with NAGPRA

BY STEVE GRINSTEAD, MANAGING EDITOR

Late last year, Sheila Goff retired after eleven years as History Colorado’s NAGPRA liaison and curator of archaeology. The Native American Graves Protection and Repatriation Act stipulates that any institution receiving federal funds must provide tribes with a list of its holdings of “ongoing cultural significance”—whether funerary objects, sacred objects, human remains, or other “objects of cultural patrimony.” The institution must then consult with that tribe and repatriate any objects deemed necessary to return.

As a new NAGPRA coordinator comes on board, Sheila looked back on her own experience. One of the most sensitive issues she dealt with were human remains.

collection. “This was an individual from South Dakota; we only knew that’s where it was from, from the person who donated it. We consulted with all tribes in South Dakota who could have been affiliated, and the Cheyenne River Sioux Tribe stepped up. I flew to Rapid City, drove three hours to the reservation, and handed the individual to the tribe.” As of that landmark—yet humbling—effort, all human remains in our collection have returned to tribes.

There’s one caveat: Inadvertent discoveries of remains—during road or house construction, by hikers who find remains unearthed in a cut bank, and so on—are inevitable. Our Office of the State Archaeologist handles those

discoveries, transferring them for repatriation under NAGPRA as needed.

As for the consultation process, Sheila adds, “It’s *really* important to the tribes, particularly with human remains. When they’ve been removed and put in museums, it’s taken away their right—*violated* their right—to take care of their ancestors. This gives them back that right.” And in opening our doors to tribal representatives for consultations about other kinds of artifacts, “that’s just a really good way to build trust relationships, by sharing what we have and

acknowledging that we don’t know everything about them. We showed Ute tribal representatives *eight hundred* objects; many of them didn’t fall under NAGPRA, but we learned so much about those. Every time we share, we learn a tremendous amount about them—how the beadwork was done, what something was used for, etc.”

And Sheila’s closing thoughts? “We’ve had the support of the leadership of this agency since NAGPRA passed, which is so important. We have a unique relationship with the Colorado Commission of Indian Affairs, and a *very* strong relationship with the Ute tribes. It’s those partnerships that have helped move this forward. Partnerships and collaboration have been absolutely essential to getting this done. I can’t emphasize that enough.”



Representatives of the three Ute Tribes of Colorado and Utah honor Sheila Goff for her work as NAGPRA liaison, with the gift of a traditional Bear Dance shawl, at the opening of *Written on the Land: Ute Voices, Ute History* at the History Colorado Center in December 2018. From left: Edward Box III (Southern Ute Indian Tribe), Cassandra Atencio (Southern Ute Indian Tribe), Goff, Garrett Briggs (Southern Ute Indian Tribe), Betsy Chapoose (Ute Indian Tribe of the Uintah and Ouray Reservation).

A “human remain,” she says, “can be as small as one bone, or we have actually had some complete sets of skeletal remains. They ended up in our collection in multiple ways—through past archaeological investigations, or even through donations, back before there were laws in place prohibiting the collecting and accessioning of remains.”

A day in December 2018, in fact, marked the return of the very last human remains in History Colorado’s museum

New Listings

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

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

National Register of Historic Places

Gas Creek School

Nathrop vicinity

A familiar landmark to those who travel US Highway 285 through Chaffee County, the Gas Creek School served as Chaffee County School District No. 20's only school from 1909 to 1958. The one-teacher, one-room school provided instruction for students living on ranches and farms in the surrounding agricultural area and tangibly illustrates the spread of public education in Colorado and the value that local farmers and ranchers placed on schooling.

The building is also important for serving as a venue for community functions, including meetings, dances, celebrations, and dinners, and is architecturally significant as an exceptionally well-preserved one-room rural schoolhouse. The school stands as a relatively rare example of a brick rural school building, which make up only about 25 percent of the historic rural schools surveyed to date in Colorado.



Gas Creek School. Photo by Tom Simmons.

The presence of other historic resources including privies and playground equipment further enhances its importance. Nomination of the Gas Creek School was partially funded by a State Historical Fund grant to the Greater Arkansas River Nature Association to survey historic places in Chaffee County and prepare National Register nominations.

David Hull Holmes House

Boulder

Gimlett/LeFevre Cabin

Garfield

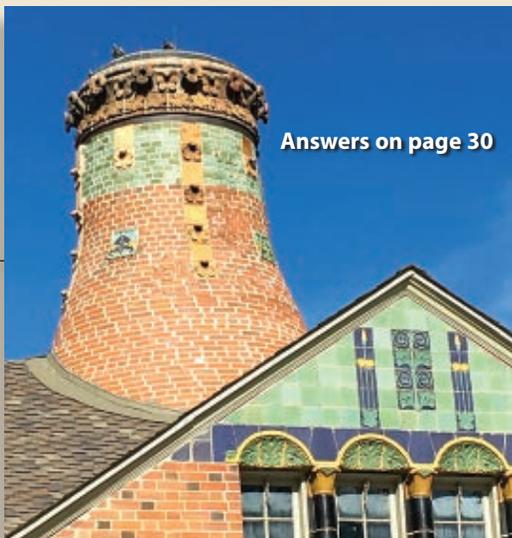
State Register of Historic Properties

Deatherage/Gibbs Place

Shawnee vicinity

Knearl Block and Opera House/Desky Hotel

Brush



Answers on page 30

Do you know this building?

- | | | |
|---------------------|---------------------------------|-----------------------|
| 1. Where is it? | 2. What type of building is it? | 3. When was it built? |
| a) Glenwood Springs | a) Church | a) 1908 |
| b) Pueblo | b) House | b) 1918 |
| c) Sterling | c) Factory | c) 1922 |
| d) Colorado Springs | d) School | d) 1935 |

Do you know this building?

Continued from page 29

BY AMY UNGER,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: d) Colorado Springs, c) Factory, a) 1908



The art pottery the Van Briggles Pottery Company produced during the early twentieth century is widely recognized as groundbreaking, combining Art Nouveau design and matte glazes to create objects of exceptional beauty. Few, however, realize that Artus Van Briggles's wife, Anne, served as a major force in the company's success, which relied heavily on her artistic vision and business savvy after her husband's death in 1904.

Anne oversaw the construction of the company's striking factory building, built in Colorado Springs in 1908 and listed in the

National Register in 2009. In collaboration with architect Nicolaas van den Arend, Anne envisioned a factory unlike any other in the United States that would serve as manufacturing facility, showroom, and tourist attraction.

Inspired by the Flemish farmhouses of van den Arend's native Netherlands, the picturesque building incorporates more than five thousand art tiles and terra-cotta decorative elements, the majority designed and produced by Anne. Now a part of the Colorado College campus, the building itself is a work of art and an enduring reminder of the Van Briggles' creative genius.

Anne Gregory met Artus Van Briggles in Paris in 1894 during the early years of the Art Nouveau movement. An Ohio native, Artus studied at the Cincinnati Art School before joining the Rookwood Pottery Company as a decorator. Rookwood's founder, Maria Longworth

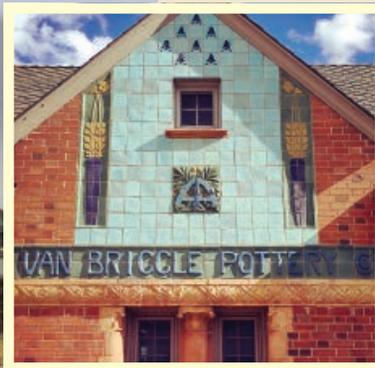
Storer, recognized Van Briggles's considerable talents and arranged for him to further his education in Paris. Anne studied landscape painting in New York and Berlin before arriving in Paris. The couple engaged in 1895.

After returning to Ohio, Artus fell ill with tuberculosis, prompting a move to Colorado Springs in 1899. Anne soon joined Artus, and together they began perfecting the techniques, materials, and designs that would distinguish Van Briggles pottery. In 1902 the couple married and the company's work soon garnered praise from national art journals and influential local citizens, including William Jackson Palmer.

After Artus's death at age thirty-five, Anne led the company through challenging times, expanding the business to include the production of art tiles and training young potters in the techniques she and her husband had pioneered. Anne is believed to have created more than half of the nine hundred designs attributed to the Van Briggles Pottery Company between 1900 and 1912, and her pottery and tiles remain widely admired as the work of a master. Still producing pottery today, Van Briggles is one of the oldest producers of art pottery in the nation.

Visitors to the History Colorado Center can see one of Artus Van Briggles's masterpiece vases on display in the exhibit *Zoom In: The Centennial State in 100 Objects*.

The Van Briggles logo features Anne and Artus Van Briggles's initials, AA, and reflects the collaborative nature of their partnership.



Good to Know

National or State Register listed properties may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for History Colorado State Historical Fund grants. These grants may be used for acquisition and development, education, and survey and planning projects. The next nomination submission deadline is May 31, 2019. For information, call 303/866-3392.

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

Colorado State University: Dedicated Since Day One

Colorado State University has been here since the beginning—or since *before* the beginning, depending on where you start. In 1870, CSU was founded as the Colorado Agricultural College, making it six years older than the state itself. Jared Orsi, an environmental and borderlands historian and CSU professor, explains, “As a Land Grant University, CSU historically dedicated itself to helping Coloradans steward the state’s abundant land and other natural resources productively, fairly, and sustainably. Since the university’s founding in 1870, these contributions have expanded beyond agriculture, and today CSU continues to share its expertise on a broad range of matters for the practical benefit of the community in ways appropriate for the twenty-first century.”

Orsi is himself a prime example of the behind-the-scenes collaboration that makes the research and exhibits at History Colorado possible. As a member of our State Historian’s Council, he’s tasked, along with four other leading historians from across the state, with producing and sharing diverse knowledge that both CSU and History Colorado can disseminate.

CSU was particularly interested in collaborating with us on our exhibition *Zoom In: The Centennial State in 100 Objects*. “As CSU prepares to celebrate its 150th anniversary as Colorado’s Land Grant University in 2020,” says Amy Parsons, executive vice chancellor of the CSU System, “this is a rare opportunity to support an exhibit that looks back on the stories, people, and inventions that weave the history of our great state—a history that CSU has contributed to, and been influenced by.”



CSU has supported History Colorado by providing substantial expertise and financial contributions. History Colorado receives funding from the state gaming funds to maintain baseline operations, but educational programs and new exhibits are available because of support from donors, members, and community partners.

Another way History Colorado relies on the community? CSU graduates sixty-five to ninety history majors annually—ensuring that the next generation of curators, writers, and researchers are well equipped for the next 150 years.



**Presented by
Colorado State University.**

Society 1879

Society 1879 honors and recognizes those who include History Colorado in their estate plans. These gifts help preserve Colorado’s historical treasures for future generations. A well-planned gift can support the organization’s future while helping families achieve financial goals such as lowering their tax liability.

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In every issue of Colorado Heritage, we'll field your questions about our collections, your own collections, Colorado history, archaeology, or historic preservation.

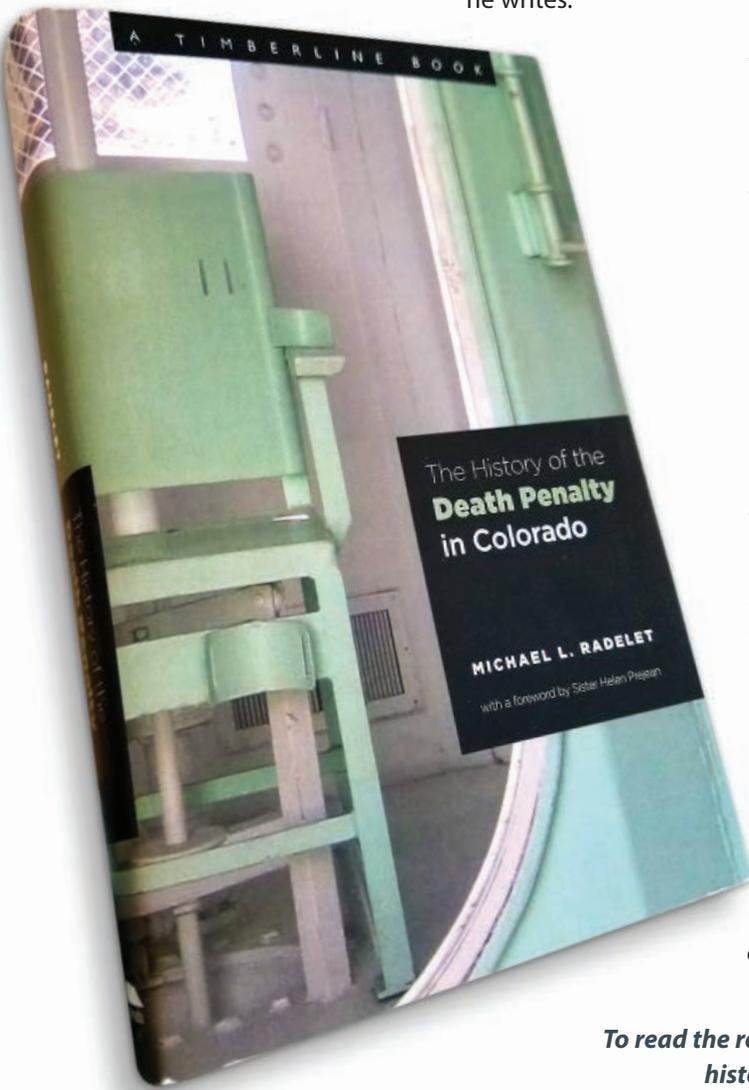
Q: Do you publish book reviews?

A: We do! We partner with the Center for Colorado Studies at the Denver Public Library to publish book reviews on an ongoing basis. Begun in 2009, the center promotes research into Colorado through scholarly book reviews and resource guides and by compiling lists of recent Colorado research. You can access this invaluable resource at history.denverlibrary.org/center-colorado-studies.

Many of the books reviewed on the site, and the insights of the expert reviewers who critique them, have timely relevance to today's headlines. A recent example is Dr. Jeff Broome's review of *The History of the Death Penalty in Colorado*, by Michael L. Radelet (Boulder: University Press of Colorado, 2017). Broome is a professor of philosophy at Arapahoe Community College in Littleton. In his review, he writes:

A study of the history of the death penalty in America is as much an endeavor in ethics and morality, and while that question forever remains in the fore, the object of this book is to cover the evolving moral perspective, illuminated in various legal dealings with this issue, that can be discovered when examining the death penalty in Colorado since its inception as a territory and eventually emergence as a state. It is a daunting task to blend morality with history, yet the author, Michael Radelet, while not a philosopher (he is a sociologist at CU Boulder), does an excellent job of blending philosophical issues within producing the unique history the death penalty has in Colorado.

This book is relevant because it places the whole perspective of this issue, from its beginnings through the most recent debates, that has confronted Colorado lawmakers. Included in this discussion are two especially heinous murders in recent history, the Aurora theater murders of July 20, 2012, and the five murders/robbery of a Denver bar, on October 17, 2012. To an engaged citizen confronting the morality of punishment justifying the death penalty, these two cases seem like slam-dunk arguments for death. Yet Colorado jurors refused to impose the death penalty in both cases, leaving Colorado voters and legislatures with a large moral "hangover" regarding the future of the death penalty in Colorado. Radelet sees this as an inevitable swing in the ultimate abandonment of its continuation in Colorado as well as America. . . .



To read the rest of this review and see hundreds more, go to history.denverlibrary.org/center-colorado-studies.



Do you have a question for History Colorado?

Send it to publications@state.co.us, and please put "Ask History Colorado" in the subject line.

VOLUNTEER WITH US

We're a certified "Service Enterprise," meeting our mission through the power of volunteers. By giving your time, you can help us continue to engage people in our past in order to create a better Colorado. Share your passion by finding the volunteer or internship opportunity that's just right for you. Visit HistoryColorado.org/volunteers or call 303/866-3961.



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Love History Colorado? Join us! You'll get free admission to our museums, a number of Georgetown Loop Railroad® passes based on your membership level, our publications, and much more. Already a member? Members at higher levels get reciprocal Smithsonian benefits. Consider upgrading to get the VIP treatment. Join us or give the gift of membership by going to HistoryColorado.org/membership.



LEAVE A LEGACY

In 1879, just three years after Colorado achieved statehood, Governor Pitkin established the State Historical Society (today's History Colorado) to collect and preserve items related to the state's identity. Today, History Colorado's Society 1879 honors those whose estate gifts will help preserve Colorado's past for generations to come. Estate gifts come in all shapes and sizes. Options exist. Contact Cheyenne Johnson at 303/866-4845 or Cheyenne.Johnson@state.co.us.



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Create an unforgettable event with an authentic Colorado experience. The History Colorado Center offers a convenient downtown location with full event-planning services and a team of culinary experts. Treat your guests to a taste of history with our interactive exhibits set in a clean, modern museum setting. Whether it's a dream wedding, 1,500-person cocktail reception, or a meeting for ten, we look forward to creating a custom event in our beautiful museum. Find us—and all our other sites—at HistoryColorado.org.



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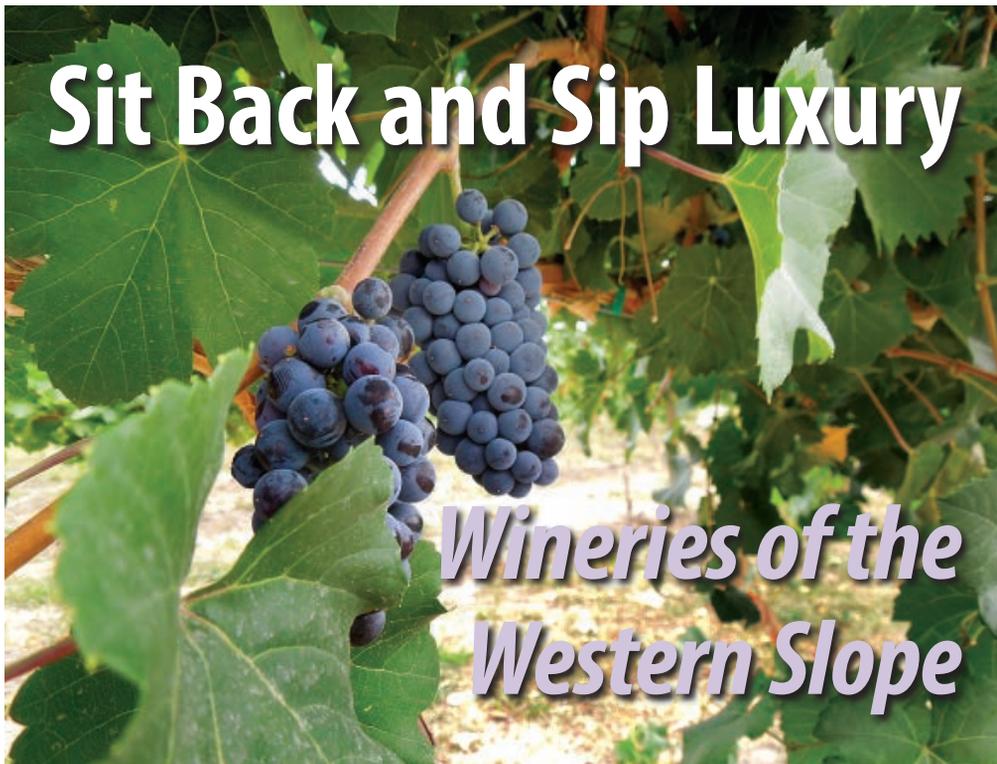
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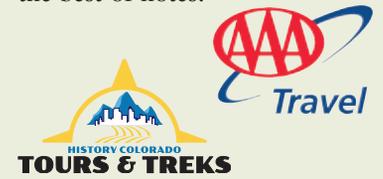


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\$1,800 / History Colorado & AAA members \$1,350
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5-8
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