

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

COLORADO CHAUTAUQUA

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: The Colorado Chautauqua

Other Name/Site Number: Texas-Colorado Chautauqua
Chautauqua Park
Texado Park

2. LOCATION

Street & Number: 900 Baseline Road

Not for publication:

City/Town: Boulder

Vicinity:

State: Colorado County: Boulder Code: 013

Zip Code: 80302

3. CLASSIFICATION

Ownership of Property

Private:
Public-Local: x
Public-State:
Public-Federal:

Category of Property

Building(s):
District: X
Site:
Structure:
Object:

Number of Resources within Property

Contributing
87
7
7
1
102

Noncontributing
20 buildings
3 sites
5 structures
7 objects
35 Total

Number of Contributing Resources Previously Listed in the National Register: 72

Name of Related Multiple Property Listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ____ Entered in the National Register
- ____ Determined eligible for the National Register
- ____ Determined not eligible for the National Register
- ____ Removed from the National Register
- ____ Other (explain):

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

<p>Historic:</p> <p>Education Recreation and Culture</p> <p>Domestic</p>	<p>Sub:</p> <p>Education-related Auditorium Outdoor Recreation Single Dwelling Multiple Dwelling Hotel</p>
<p>Current:</p> <p>Education Recreation and Culture</p> <p>Domestic</p>	<p>Sub:</p> <p>Education-related Auditorium Outdoor Recreation Single Dwelling Multiple Dwelling Hotel</p>

7. DESCRIPTION

Architectural Classification:

Materials:

Foundation: Wood, Stone, Concrete
Walls: Wood, Stucco
Roof: Composition
Other:

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Describe Present and Historic Physical Appearance.**Summary**

The Colorado Chautauqua is located in southwest Boulder, at the foot of Green Mountain. Chautauqua's grounds, cottages, and public buildings comprise the Chautauqua Park Historic District, an area of 40 acres bordered on 3 sides by City of Boulder Open Space and Mountain Parks land. The historic district has a spectacular natural setting at the base of the Flatirons, some of the dramatic massive rock uplifts along the foothills of the Rocky Mountains. The roughly triangular site slopes upward from north to south, and the built environment of the district follows the topography, with public spaces located on the flatter land at the north of the park and quieter, residential areas in the hilly south. The district contains five large public buildings, more than 100 residential cottages, and several landscaped open spaces. Chautauqua's streets, platted in 1898, are narrow; some are alleys. The cottages are almost uniformly quite small and yards are tiny. Interspersed green or garden spaces lend the site its distinctive camp-like feeling.

In addition to this high degree of integrity of location, design, and setting, the district evidences meticulous attention to workmanship, and materials. Of 137 identified resources, 102 retain sufficient integrity to contribute to the 1898-1930 period of significance.¹ Although many of the buildings have seen exterior alteration in the last century (usually by the enclosure of porches or by small additions), most of these changes took place during the period of significance, and are compatible with the original appearance. The Chautauqua Park Historic District was created by the City of Boulder in 1978, bestowing legal protection to Chautauqua's buildings. In 1989, the city's Landmarks Preservation Advisory Board and the Colorado Chautauqua Association collaborated to devise and adopt design guidelines that further protect the historical character of Chautauqua.

These guidelines summarize the character-defining qualities of the park: stone gutters and swales, red-colored Lyons stonework, retaining walls in random rubble or ashlar pattern, one-story rectangular wood frame cottages with front porches and horizontal or vertical siding, simple gabled or hipped roofs of moderate pitch, double-hung windows with plain surrounds. A prescribed paint palette of historic colors "contributes to the feeling of a large camp, rather than a collection of individual properties."² The Colorado Chautauqua Association undertakes all maintenance and rehabilitation according to a formal preservation plan. Historic Boulder, Inc., the Colorado Historical Society, and the National Trust for Historic Preservation have recognized Chautauqua's preservation program with honors and awards. In 2003 a thorough study of the natural and designed landscape was undertaken to fully document the history of Chautauqua Park and to guide future preservation efforts. This study resulted in the 2004 *Chautauqua Park Historic District Cultural Landscape Assessment and Plan*, which is the first thorough analysis of a chautauqua site.

In addition, the Chautauqua Movement lives on at the Colorado Chautauqua. The Colorado Chautauqua Association or its predecessor, the Texas-Colorado Chautauqua Association, and the City of Boulder have managed the site in partnership since 1898. The City of Boulder owns all the land (approximately 40 acres) comprising Chautauqua Park. Of the 40 acres, the city has leased 26 acres to the non-profit Colorado Chautauqua Association (CCA) on a series of 20-year leases dating back to 1898. The city also owns the

¹ The National Register of Historic Places nomination for this property identified 72 contributing resources in 1978. (The Chautauqua Auditorium was placed in the National Register in 1974.) It is believed that some structures and buildings were not counted in that inventory. With the growth of the Colorado Chautauqua Association's historic preservation program, a good number of buildings and structures were returned to their historic condition and are now considered contributing resources.

² Landmarks Preservation Advisory Board, *Chautauqua Design Guidelines* (Boulder, CO: City of Boulder Department of Community Planning and Development, 1989): 25.

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Auditorium, the Dining Hall, and the Academic Hall, which are located on the CCA leasehold and are part of the lease to CCA. Of the other buildings within the CCA leasehold area, CCA owns the Community House, the Columbine Lodge, the Missions House, the Preservation Office (Primrose Apartments), and 61 cottages. An additional 39 cottages located within CCA's leasehold area are privately owned; the private owners own the physical improvements on the city-owned/CCA-leased land pursuant to 20-year subleases from CCA.

Every year, thousands attend musical performances and silent films, hear lectures, attend classes, hike or climb the Flatirons, and enjoy cottage life. Today's chautauquans listen, learn, and recreate in a built, designed, and natural environment largely unchanged since 1930. As a result, the integrity of the site's historical feeling and associations has been maintained to a remarkable degree.

The Chautauqua Movement prescribed that chautauquas be located in rural or semi-rural spots, in order to provide restful, healthy, and inspiring surroundings for the chautauquans.³ In March of 1898, the City of Boulder purchased the Bachelder Ranch and adjoining Austin-Russell tract, a total of 171 acres, to provide a suitable location for a chautauqua. The Bachelder Ranch property included a ranch house, several outbuildings, apple orchards, fields of alfalfa, a small reservoir, a well and windmill. The Austin-Russell tract, which extended to the foot of Green Mountain, was held in reserve for future growth of the assembly and has remained undeveloped open space.

The Bachelder property was immediately platted for streets and tent sites. As at many independent chautauquas whose organizers wanted to maximize housing revenue, the plan is basically a grid modified to accommodate the site's topography. The 1898 plat indicated 10 streets running east-west and two running north-south on a site with a significant change in elevation, rising nearly 200 feet from north to south. Streets were named after states (Colorado and Texas), officials of the Colorado and Southern Railroad (Trumbull and Keeler), officers of other chautauquas (Topping), and Boulder municipal leaders (Ricketts).

Construction of the Auditorium began on May 12, 1898 and the contractor's bid for the Dining Hall was accepted on May 19. Both were completed by opening day, July 4. The Association erected large tents to house classrooms and cultural programming; 150 canvas tents on wooden platforms, most measuring only 12 by 14 feet lined the streets to house the first visitors to Chautauqua. A brochure promoting the opening season of the Texas-Colorado Chautauqua proclaimed, "The Assembly grounds are charmingly located, just at the base of the mountains, and when beautified by a landscape gardener and the addition of handsome buildings will prove a beautiful home for this new institution."⁴

Placement of buildings, structures, sites, and circulation routes deviates little from the 1898 plat designating sites for public buildings and temporary structures, gardens and walkways, and tent sites. Permanent buildings replaced tents between 1899 and World War One. Streets—some with stone gutters, a few with narrow slate walks, and most with linear rows of shade trees—follow the original road patterns. The near absence of sidewalks reinforces a rural, camp feeling, rather than lending an urban or suburban atmosphere. In the 1940s, the University of Colorado winterized many of the cottages to relieve the housing crisis caused by masses of students enrolling on the GI Bill. Chautauqua Park became a year-round neighborhood, but was not materially transformed. Roads were paved in the late 1940s. A reservoir located at the southern tip of the property was filled with gravel and dirt in 1941 and paved in 1955. Three alleys, constructed in the 1940s to accommodate parking and paved according to the 2004 plan, serve as service routes. Colorado Chautauqua Association

³ Andrew Reiser, *The Chautauqua Moment: Protestants, Progressives, and the Culture of Modern Liberalism* (New York: Columbia University Press, 2003), 221, 229.

⁴ *The Texas-Colorado Chautauquan*, (Fort Worth, TX: 1898).

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signage, both historic and modern, incorporates character-defining design elements, although municipal street and directional signs do not.

The 2004 Cultural Landscape Assessment and Plan reports,

The arrangement and scale of the cottages in the Chautauqua Park historic district resembles the arrangement and feeling of the early residential tents. The front facades of the cottages and community buildings face the street. Individual cottages are of a consistent scale, are similar in architectural character, and are placed away from the street edge along a fairly uniform setback of 15 feet from the road edge...Interwoven within the dense grid of cottages, which are generally one-story structures, are a number of public spaces and buildings. Chautauqua Park's camp-like character is partly derived from the openness of the cottage landscapes. The lack of fencing and property line plantings expands the perception of public space within the neighborhood. The streets and setback areas are for the most part uninterrupted by driveways and landscaping. The alleys in Chautauqua Park follow a similar pattern and landscape composition. Although clearly more utilitarian in their use they are composed in the camp-like manner.⁵

The relationship between the Colorado Chautauqua and its surrounding foothills environment is essential to its historical integrity.⁶ In 1911, Frederick Law Olmsted, Jr. praised the setting of Chautauqua's designed and geometrical grounds against the mountain scenery. Olmsted recommended maintaining formal landscapes for the daily life of the chautauqua in a setting of "wild" lands that provided aesthetic and recreational value.⁷ Views and viewsheds, while encompassing a century of foliation and the growth of the City of Boulder, also maintain a high degree of historical integrity. This foothills setting remains a character-defining feature of the Colorado Chautauqua.

The following description of the resources is organized by street within the district.

Baseline Road

Baseline Road, the 40th parallel of north latitude, forms the northern edge of the historic district. An octagonal ticket office/ gatehouse at the northeast corner of the assembly grounds was erected for the first season, in 1898. Anxious to collect every possible admission fee of fifty cents, Chautauqua's managers also erected a scalloped picket and post fence extending west and south of the ticket booth the first season. This barrier continued around the platted grounds as a wire fence. The perimeter fence was removed when regular security patrols and a 10 PM curfew were instituted in 1910. By 1912 the ticket booth was relocated to the northeast area of the grounds, by the Tennis Court, and refitted as an outhouse.

Baseline Road is separated from Chautauqua by a change in grade that varies from a low stone wall to a steep slope. The edge is covered by thick vegetation and contains four features, all historically significant, in good condition, and in their original location.

Shelter House (1917)

Adjacent to the original buggy entrance, this rustic small stone structure was a prominent feature of a 1917 enhancement of the northern border of the grounds. The present structure replaced a 1911 stone entrance gate and ticket booth that also sheltered passengers on the streetcar line running between Chautauqua and downtown Boulder from 1899 to 1926.

⁵ Mundus Bishop Design, *Chautauqua Park Historic District Cultural Landscape Assessment and Plan* (Denver, CO: 2004), 77.

⁶ *Chautauqua Park Historic District Cultural Landscape Assessment and Plan*, 33.

⁷ Frederick Law Olmsted, Jr. *Improvement of Boulder, Colorado: Report to the City Improvement Association* (Boulder, CO: 1911).

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The rectangular shelter has one story, stone rubble walls, and stone rubble quoins at each corner. On the north elevation these columns are stepped out to form short retaining walls to the east and north. The north elevation also incorporates a stone rubble bench. A concrete seat tops the bench, replacing the original wood plank. The roof is hipped and dual-pitched with architectural composition shingles; overhanging eaves have exposed rafters with shaped ends. The single entrance is open on the west elevation. Original twelve-light fixed windows were removed in the 1930s, although the wood frames are intact. The shelter's interior has a concrete floor. The interior walls are stepped out to create benches, with concrete seats replacing original wood planks.

Three concrete steps ascend from Baseline Road to a concrete terrace bordering the shelter to the north and west. This leads to a concrete walkway following the route of the original buggy drive and a long-gone 1899 wooden boardwalk on the east side of the Chautauqua Green. Removal of the windows and replacement of wood bench seats do not significantly affect the integrity of the structure, which continues to orient visitors to the rustic, resort character of the historic district. The original function as passenger depot is retained; the shelter currently serves as a bus stop.

Entrance Gate (1917)

Historic Name: King's Gate

This easternmost entrance to the Chautauqua grounds was its principle vehicle access until 1912. The current feature was built as part of an improvement scheme after the vehicle entrance was shifted to the west. Two eight-foot stone towers flank the walkway leading from Baseline Road to the interior of the park. Rubble stone walls form shallow arcs to the east and west of the towers; rock-bordered planting areas lie to the north of the walls. Low rock walls extend from the stone towers along both sides of the walkway a short distance to the south. Original decorative stone caps are missing; otherwise, the structure retains a high degree of historical integrity.

Lincoln Street Steps (1917)

Historic Name: Queen's Gate

Conforming to the rustic style of the streetcar shelter and entrance gates, this shallow set of double steps divided by a stone retaining wall is rarely used as a pedestrian entrance to the Chautauqua Green. The original appearance of the steps is intact, although vegetation and snow seasonally obscure the steps from Baseline Road.

Main Entrance (1912)

The vehicular entrance to Chautauqua was moved to this location, where Kinnikinic Road meets Baseline Road, in 1912 to relieve traffic congestion caused by arriving trolleys, buggies, and automobiles. The principle historic features are a pair of arching rubble stone walls. A conforming red-brown stone slab bench, low massed shrubs, ornamental trees, and a wooden two-post entrance sign were installed in the 1990s, and the main features and character of the historical entrance are largely intact.⁸

Chautauqua Green (1910)

Historic Name: Tennis Park

The Chautauqua Green is one of the most important elements of the historic district, contributes to its historical significance, and is Boulder's oldest public park. Its current size is approximately 10 acres, consisting of a large oval meadow defined by a loop road with angled and parallel parking spaces. The Green served as pasturage when the property was a ranch. It was used by early chautauquans as a horse and carriage parking lot. In 1901, the Boulder Improvement Association hired landscape architect W.W. Parce to complete a plan for Chautauqua.

⁸ *Chautauqua Park Historic District Cultural Landscape Assessment and Plan*, 51.

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The plan was adopted in 1904 and included the Chautauqua Green, or “Tennis Park” encircled by a loop drive. The park drive has been modified in two ways. The primary loop road remains aligned to the 1904 plan; in 1987 the road was modified to add green space, and two rounded interior corners were eliminated, which somewhat negatively impacted the historic elliptical shape of the Green. Also in 1987, the road was narrowed to provide more parking spaces, and a section of stone gutter on the east side of the Green was reconstructed. This gutter has a steep side slope and, while built of sandstone pieces set in concrete, is not compatible with the historic gutters.

Large, mature trees date from the original development of the site, and clearly reflect design intent to define the space and direct views into and across the Green. Several of these trees, planted along the walkway from the Shelter House, remain to offer shade and respite to pedestrians. Reproduction lamp posts, installed in 1998, line the walk and are also located elsewhere—on the Dining Hall terrace, in the Centennial Garden, by the Auditorium, and by the Community House. A brass plaque attached to a boulder in the northwest corner of the Green serves as the Rock Miners Memorial. This monument was installed in 1954 to honor generations of area miners who held single-jack competitions at Chautauqua’s annual Fourth of July celebration. Boulders throughout the district are marked with drill holes from these competitions. A small rose garden was planted near the Miners monument in 1981. In 2002, a Peace Garden was planted in the southeast corner of the green, opposite the Dining Hall.

The oval space of the Green is still strongly defined by the site topography, roads, and plantings and retains its historical integrity.⁹ The area surrounding the Green, its landscape edge, is very similar in form and character to its historic condition. Landscape buffers shield the noncontributing but architecturally compatible Ranger Cottage from the Green.

Arbor (1908)

The walkway from Baseline Road has a fairly steep grade and this rustic arbor was built as a resting stop for those arriving by trolley. The lower portion of the structure consists of a pair of massive semi-circular rubble stone walls. Each wall supports five squared piers that taper in width. The stone base is capped with an oval pergola of peeled logs. The interior features stone benches. The arbor retains its historic appearance and is in superior condition, with the log beams and rafters forming the pergola roof having been replaced in 1990.

Playground (1913)

Originally a corral for buggy horses, and designated as a baseball field by the Colorado Chautauqua Association in 1903, the playground was developed by the City of Boulder in 1913. A wading pool was added in 1915, but abandoned during the Depression. The location of the playground and many of its landscape features have not changed since 1913. For safety reasons, contemporary equipment replaced historic playground equipment, most recently in 1995. A noncontributing child-size replica of the Chautauqua Auditorium (1998) functions as a playhouse. In 1964, tennis courts were installed to the east of the playground, and the lower parking lot was graded.

Chautauqua Dining Hall (1898)

The Denver construction firm of W.M. Windham began work on the Chautauqua Dining Hall May 17, 1898 and the building was ready for business by July 4. The Dining Hall was built at a cost of \$11,000 and was stipulated by the Texas-Colorado Chautauqua Association as one of the essential facilities to be provided by the City of Boulder for the first Chautauqua season. Since all residents lived in tents the first season, and some continued to do so until WWI, cooking in domestic units posed a fire hazard. Even when cottages began to dot

⁹ *Chautauqua Park Historic District Cultural Landscape Assessment and Plan*, 56.

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the assembly grounds, most were small one-room sleeping cabins with no provision for food preparation. From its establishment, the Dining Hall has been run as a concession; its first proprietor was Oliver Toussaint Jackson, who later established the first resort for Colorado's African American community at Dearfield, Weld County.

Overlooking the Chautauqua Green, the Dining Hall is a large, side-gabled one-and-a-half story wood frame building with a T plan and wood pier foundation. The roof is wood shingled. The main story walls are clad in horizontal five-inch siding, with pilasters on each corner. Vertical siding covers the ground half story. The kitchen wing has a shed roof, with single ply built up roofing with gravel ware course. The side gables are wood shingled. Centered on the north façade, a front-gabled porch features two square columns and two squared pilasters. The gable is decorated with an oculus window within a bracketed, pedimented cornice. A wooden flagpole mounts the gable. Two square, hipped roof towers shingled in wood flank the center porch to the west and east. The upper third of each tower is open on four sides with wooden railings and a trio of round columns at each corner. A small, one over one double hung window with architrave trim punctuates the north elevation of each tower at the main floor level. These towers were deemed structurally unsound and removed in 1928. They were recreated during a 1982-1984 rehabilitation of the Dining Hall, during which the wooden roof and foundation piers were reinforced.

In its first years of operation, the Dining Hall also served as a resting stop for Chautauqua visitors walking from the buggy parking area and pedestrian entrance to the Auditorium; a porch with a wooden shed roof was added to the east side of the building. A similar wooden awning was present on the south side. In 1900, these temporary constructions were replaced with an L-shaped porch with shed roof on the west half of the north elevation and two-thirds of the east side. Round, wooden columns support the porch and a wood railing runs its length. A skirt of wood lattice, applied in the 1982-1984 rehabilitation of the Dining Hall, screens the north side of the lower half story, which contains storage areas, rest rooms, and offices. The site of the building slopes and the central entrance, with its double, glazed doors surmounted with a transom window, is accessed by a flight of wooden stairs with wooden railings. A hinged gate on its south end provides a second entrance to the L-shaped porch. Service entrances to the kitchen are located on the south side of the Dining Hall, as is a glazed and paneled, wheelchair accessible door to the main dining room, which occupies the western third of the building. Main story windows are two over two lights, double hung with wooden pediments and dentils. The ground half story has square, four light windows.

A red-tinted concrete terrace, built in 1987, on the north serves as the Dining Hall's waiting area and sometime outdoor café. Red stone steps provide access to the terrace from Clematis Drive. Retaining walls of red-brown random ashlar masonry with sandstone planters frame the steps and extend the width of the terrace to the east and west. A service alley leads to an asphalt parking lot on the south side of the building.

The Dining Hall retains its historical status as a focal point of the Green. Significant elements—the square and shingled towers, pediment, and oculus window—parallel the design of the Auditorium and introduce the visitor to the district's interior. The concrete path in the greenway leading from the Shelter House to the Auditorium runs along the east side of the Dining Hall, following the route of the 1899 board walk. From 1898 until 1941, a square wooden bandstand was located just south of the Dining Hall, bordering the greenway. In 1899, a 22-foot square, wooden art gallery was erected in this greenway, adjacent to the Bandstand. The Art Hall was relocated south of the Academic Hall in 1903.

Storage Buildings (1908)

Two small, one-story rectangular side gable stone buildings located to the southwest of the Dining Hall originally served as restrooms; the north was for men and the south for women. When public restrooms were

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installed in the lower level of the Dining Hall in 1986, the buildings were converted to storage sheds for landscaping equipment and supplies. The buildings are identical. Stone rubble walls constructed of various sized stones are slightly battered. Roofs are shingled with wood and have overhanging eaves and exposed beams on gable ends. Gable ends have vertical siding with louvered vents. Each building has a center slab door on the south elevation.

Clematis Drive

Clematis Drive follows the east-west arrangement of roads initiated by the 1898 plat of the Texas-Colorado Chautauqua. Texas Avenue, as the road was known until 1918, first appears on a Sanborn fire insurance map in 1900. It began west of the Dining Hall and terminated at the street platted as Dunaway Avenue and now known as Kinnikinic. In 1900 the road was joined to a new north-south road, Colorado Avenue. Historic photographs indicate that Clematis Drive had a narrow detached walkway, of unknown materials, at this time. In 1910 the road was extended east to the newly built Sumac Drive to form the loop road around the Chautauqua Green. Six residences line Clematis Drive, all oriented north to the Green. Angle parking spaces are arranged on the north side of the street and a temporary pedestrian walkway is installed on the north side each summer to provide safe passage for pedestrians.

Cottage Number 100 (1899)

Historic Names: Office, Gift Cottage

This rectangular building was built after the first season to accommodate the office of the Chautauqua Secretary. It has a front gable wood-shingled roof with overhanging eaves and a wood ridge cap with curved ends. The walls are covered in horizontal siding with corner boards. The north gable is clad with vertical boards and decorated with a garland molding; the south gable has horizontal siding with louvered vent. An off-center door on the north elevation is paneled and glazed and features a large single light surrounded by small colored lights. A transom above the door is composed of a narrow band of small lights. The sash and transom window to right of the door echoes the entry with a narrow band of lights. The east and west elevations have similar transoms above 1/1 double hung windows with wood surrounds and architrave trim; the south elevation has a 6/6 double hung window. A pent roof protects a paneled and glazed door on the south elevation. Classical columns atop square bases support an under eave porch on the north elevation. The columns flare into decorative spandrels below the eaves. A wooden center staircase and railings lead to the porch.

A wooden platform sheltered by a canvas awning was erected between the Office and the Dining Hall in 1899; it served as an informal dining space until it was demolished about 1905. The building itself served as the Chautauqua Office until 1944, when its interior was remodeled to provide rental housing. In 1987 the building was rehabilitated, and the decorative molding on the front gable was recreated. The cottage then functioned as a rental unit in the off-season and was used as a gift shop during the summer. In 2002, Cottage 100 became the office of the Colorado Music Festival.

Cottage Number 102 (1899)

Historic Names: Bide-A-Wee, Bradford Cottage

A Texas family who wanted sturdier accommodations than those offered by the canvas tents built this cottage the fall after Chautauqua's first season. It is a one-story hipped roof square dwelling with overhanging eaves. A wood pier foundation supports the structure. A wrap-around, screened-in porch with shed and gabled roofs was added within a year or two of construction to the façade and east elevation. The porch has post supports, low panel walls, lattice skirting, and wooden stairs and rail. Walls are covered in horizontal siding with corner boards. The off center door is located on the façade. Windows are four-over-four double-hung. A brick chimney is present on the east wall. A shed-roofed addition was built on the south side of the cottage in 1917. With its spacious porches and rambling affect, this cottage typifies early dwellings at Chautauqua.

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Cottage Number 106 (1899)

This one-story front gable rectangular dwelling features overhanging, open cornice eaves. The foundation is composed of wood piers. Walls and gable ends are clad with horizontal siding; the walls are trimmed with corner boards. An L-shaped, shed roofed addition was built on the east and south elevations in 1920. This porch has low walls clad with horizontal siding. The front porch has a shed roof supported by square posts as well as a balustrade and wooden stairs. The door is centered on the north elevation. Windows on the cottage are twelve-over-one light double hung with wood surrounds; the addition has single-light awning windows.

Cottage Number 108 (1899)

A duplex until converted to a single dwelling in 1920, Cottage 108 is a one-and-a-half story, rectangular, side gable dwelling with overhanging eaves. The roof is composition shingled. Walls are shingled on lower part and have horizontal siding on upper part. The raised foundation is stone. Gable ends are shingled and three one-over-one light double hung windows were installed during a 1983 renovation. Other windows are double hung one-over-one with decorative shutters. A shed roofed screened-in porch on the east shelters the off center door. The porch is accessed by concrete stairs with stone walls and stone caps on the east. When the cottage was converted to a single dwelling, entrances on the north elevation were removed, but this conversion did not diminish the building's integrity, and it retains the defining features of a Chautauqua cottage.

Cottage Number 110 (1919)

Historic Name: Bonnie View Cottage

Cottage 110 was built on the site of the demolished Denison Teachers Cottage (1901). It is a two-story side gabled rectangular dwelling with overhanging, open cornice eaves. Stuccoed walls and gable ends with half-timbering lend the cottage elements of the Craftsman style. It has a raised concrete foundation that is stuccoed. The entrance is on the east elevation, accessed by stone steps and covered with a shed roof. A one-story, shed roof enclosed porch, added in 1956, spans the north elevation. The porch has stuccoed walls and a band of double hung windows. Two gabled dormers flank a central shed roofed dormer on the north elevation. The dormers have stuccoed walls with half-timbering. All windows are six-over-six double hung with wood surrounds.

Cottage Number 114 (1913)

Historic Name: Armstrong Cottage

This one-story, rectangular, side gabled roof dwelling features widely overhanging open cornice eaves. The bungalow-style cottage has walls clad with shingles of wide and narrow exposures. Gable ends are shingled and contain paired four-light windows. A projecting front gabled porch has an exposed truss, board balustrade, wooden deck, stairs, and railing. The center door has vertical geometric glazing. Six-light windows with wood surrounds are on three sides of the structure. The cottage has a stone foundation with a wood water table of wide and narrow horizontal siding. In 1917, the east side of the porch was enclosed. In 1987, a sun porch with a band of single-light windows was added under the eaves on the west elevation. The cottage represents the Craftsman influences found in many cottages built at Chautauqua from approximately 1912 through the 1920s.

Gaillardia Lane

Gaillardia Lane was graded through the site of the Bachelder Ranch orchard about 1915. The orchard still contained the ranch barn, windmill, and pump, which were condemned and demolished in the late 1940s. The lane was originally a graveled east-west through street between Chautauqua and Colorado avenues. In the late 1940s when the park's roads were first paved, Gaillardia became a cul-de-sac, ending just behind the old ranch house. A narrow gravel path runs east from the end of the street to the Centennial Garden.

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Chautauqua experienced peak attendance in the years after World War One, and the Association built a series of near-identical cottages on both sides of Gaillardia in 1919. Each of these cottages is in excellent condition and retains historic integrity. Two noncontributing buildings are also located on Gaillardia Lane: Cottage 216, a Craftsman style bungalow moved from its original site near the University to the Chautauqua grounds in 1954; and Number 212-214, a duplex dating from the 1930s that was moved from central Boulder to the site of the Bachelder barn in 1955. Although the dates of relocation render the cottages noncontributing resources, both buildings exhibit the character-defining features of Chautauqua architecture

Cottage Number 211 (1919)

This one-story, rectangular, side gable roof dwelling with overhanging, open cornice eaves has a concrete block foundation. Its walls and gable ends are clad with horizontal siding and trimmed with corner boards. Louvered vents are located in the gable ends. Multi-light, single light, double-hung, and slide-by windows with wood surrounds are paired. The shed roof porch on south façade is screened and supported by simple wood posts. The center door is paneled and glazed. A narrow flagstone patio between the house and the street was installed in 1989.

Cottage Number 213 (1919)

This is a one-story, rectangular, side gable roof dwelling with overhanging, open cornice eaves and a concrete block foundation. Its walls and gable ends are clad in horizontal siding and trimmed with corner boards. Louvered vents are located in the gable ends. The center door is paneled and glazed. Windows are one-over-one light double hung on the south façade and multi-light on remaining elevations. All windows have wood surrounds. The shed roof porch on south façade is screened. A narrow stone patio between the house and the street was installed in 1989.

Cottage Number 215 (1919)

This is a one-story, rectangular, side gable roof dwelling with overhanging, open cornice eaves and a concrete block foundation. Its walls and gable ends are clad with horizontal siding and trimmed with corner boards. Louvered vents are located in the gable ends. The south façade has one-over-one double-hung windows, while the west elevation features widows with multiple lights. The east elevation has a six over one double hung window. A shed roof porch on south façade is screened and has walls covered with vertical siding. The center door is paneled and glazed. A narrow concrete patio between the house and the street was installed in the 1970s.

Cottage Number 217 (1919)

This is a one-story, rectangular, side gable roof dwelling with overhanging, open cornice eaves and a concrete block foundation. Its walls and gable ends are clad with horizontal siding and trimmed with corner boards. Louvered vents are located in the gable ends. The south façade has one-over-one double-hung windows, while the west elevation features widows with multiple lights. The east elevation has a six over one double hung window. A shed roof porch on south façade is screened and has walls covered with vertical siding. The center door is paneled and glazed. A concrete patio was installed between the house and the street in the 1970s.

Cottage Number 219 (1922)

Slightly different from its neighbors, Cottage 219 is one-story rectangular hipped roof dwelling with overhanging, open cornice eaves with shaped rafter ends. In 1944, the structure was raised on a new concrete foundation. Walls are covered with horizontal siding. A full-width hipped roof enclosed porch spans the south façade of Cottage 219. The center door is paneled and glazed. Aluminum, single pane sliding windows detract only minimally from the cottage's historic appearance. A small shed roofed entry porch on the east elevation has wooden stairs. A stone patio was installed between the house and the street in 1989.

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Cottage Number 221 (1916)

Historic Name: Hoosier Bungalow

A group of teachers from Hammond, Indiana, had this cottage built in the northwest corner of the Bachelder orchard. It is a one-story side gabled L-plan dwelling with a wood pier foundation. Typical of Chautauqua cottages of its era, the building features overhanging, open cornice eaves. Walls are clad with shingles. Horizontal siding covers the gable ends. An under eave porch was added in 1920 and enclosed in 1985. In 1954, a flat roofed addition was made at the northwest corner of building. The door on the south façade is off-center. All windows are double hung with one-over-one lights and wood surrounds. A painted brick chimney is located near the west end. In 1992, a flagstone patio was installed in front of the house. In 1996, stonework and plantings were landscaped on the east and north.

Cottage Number 212-214 (c. 1930, noncontributing)

This cottage was moved to the Chautauqua Park from Euclid Street in 1955 to provide additional rental housing. It is a rectangular, one-and-a-half story side gabled duplex dwelling with overhanging, open cornice eaves. Walls are shingled and the foundation is concrete block. The gable ends are stuccoed with half-timbering, with small three-light windows, and louvered vents. A shed roofed, porch with horizontal siding below screens runs the full width of the north façade. Wooden stairs and railings access inset entrances on east and west ends. A shed-roofed dormer on the south elevation has simple double hung windows. Other windows are also double hung, with multiple lights. Two small shed roof projections extend to the rear on the east and west.

Cottage Number 216 (c. 1932, noncontributing)

This rectangular, one-story front gabled roof dwelling with widely overhanging, open cornice eaves and false beams was moved to Chautauqua Park in 1954 from Broadway to serve as additional rental housing. Gable ends are stuccoed and half-timbered. Walls are stuccoed above sill course and shingled below. The concrete block foundation is covered with horizontal siding. A gabled porch, screened-in, projects on three-quarters of the north façade. The entry is on the east side of this porch. The off-center door from the porch to the house has a tapered wood surround. A bay window projects on the east elevation. Windows are one-over-one and multiple light double hung and awning; some have tapered surrounds.

Cottage Number 218 (1919)

This is one-story, rectangular side gable roof dwelling with overhanging, open cornice eaves. The wood pier foundation is skirted with wide horizontal boards forming a water table. Walls and gable ends are clad with horizontal siding and trimmed with corner boards. Louvered vents are located in the gable ends. Multi-light windows, some double-hung and some slide-by, with wood surrounds are paired. The shed roof porch on the north façade is screened and has wooden vertical siding, stairs and railing. The center door is paneled and glazed. A flagstone walk, with two shallow flights of steps, leads to the porch.

Cottage Number 220 (1919)

This is a one-story rectangular side gable roof dwelling with overhanging, open cornice eaves and a concrete block foundation covered with wide horizontal siding. Its walls and gable ends are clad with horizontal siding and trimmed with corner boards. Louvered vents are located in the gable ends. The west façade has one over one double hung windows, while the north and east sides have six over one double hung windows. A shed roof porch on north façade is screened and has walls covered with vertical siding. The center door is paneled and glazed. A concrete walkway and wooden stairs lead to the porch.

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Cottage Number 222 (1924)

This is a rectangular, one-story, side gabled roof dwelling. It has overhanging, open cornice eaves. The wood pier foundation is covered with wide horizontal siding starting at water table. Walls and gable ends are clad in horizontal siding with corner boards. The gable ends have louvered vents. The under eave enclosed porch is screened and is accessed by a wooden staircase that has a railing. The tapered wood surround on the center entrance is echoed on some of the wood surrounds on the one-over-one light double hung windows.

Kinnikinic Road

This street is identified on the 1898 plat of the Chautauqua grounds as Dunaway Avenue, and platted north south to terminate at Texas Avenue. By the time its first cottages were built, before the opening of the second season, it was called Chautauqua Avenue and linked with the street known now as Goldenrod Drive. By 1908, possibly when park streets were first graveled in 1907, the street was extended to connect with the western section of the drive encircling the horse and buggy pasture. Historic photographs indicate that Kinnikinic Road had a narrow, detached walk of unknown material during this time. When the vehicle entrance to the park was shifted west in 1912, Chautauqua Avenue extended farther to the northwest and intersected with Baseline Road. Rustic stone gutters line Kinnikinic, likely built when the street was graveled in 1907.¹⁰

By Chautauqua's second season, managers faced a housing crisis. Tent accommodations had proved to be drafty and flimsy and visitors demanded better accommodations. Along Chautauqua Avenue, and on other streets, small wood cabins were rapidly constructed. Measuring 12x14 feet, many of these cabins were almost certainly built right on the wooden tent platforms. Some cabins had only three walls, with a tent annex to increase living space. These cabins would be replaced by successive waves of cottage building throughout the grounds in 1901, 1910, and 1919; some of the cottages may have incorporated the older cabins.

Other ways were sought to remedy the housing shortage. Association and city officials made special concessions to investors who would build permanent cottages for rental to the summer visitors. Cottage 14, built by the Rev. Bruce Kinney, and Cottage 20, built by Miss Emily Kern, were probably built as such investments. One supporter argued, "Better to have 5 cottages costing \$100 than one costing \$500."¹¹ Other cottages, such as Mariposa, were moved to the Assembly grounds from downtown Boulder. And one cottage, Gwenthean, was built to serve as a model for future Chautauqua cottages.

In the winter of 1900, the Association announced a contest. Prizes would be awarded to teachers competing by city, town, or school district to build the best cottage. Eligible cottages had to cost at least \$200 to build and needed to be finished by June 30, 1901. A prize of \$150 plus 18-year land lease, free tuition to summer school, and admission to all concerts, lectures, and entertainments lured teachers from Ft. Worth, Houston, Paris, Hillsboro, TX and from Nebraska to construct near-identical cottages on Kinnikinic. One of these, the Houston Cottage, is still owned and used by the Houston Teachers Cottage Association.

Four later cottages—35, 16, 18, and 20—were built after the period of significance. Designed by Boulder architect John Blanchard in the Craftsman style, the four cottages are compatible with the historic district and display the character-defining features of the district.

¹⁰*Chautauqua Park Historic District Cultural Landscape Assessment and Plan*, 15.

¹¹Quoted in Mary Gale, *The Grand Assembly: The Story of Life at the Colorado Chautauqua* (Boulder, CO: First Flatiron Press, 1981), 38.

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Cottage Number 13A (1900)

Historic Name: Idylwilde

Cottage 13A is a one-story, pyramidal, hipped roof with two pitches and overhanging open cornice eaves. Walls are of horizontal siding. The original wood pier foundation was replaced with concrete block in 1941. Until 1967, an under eave porch surrounded the cottage on all four elevations. The west, north, and south portions of this porch were enclosed; the porch is accessed by wooden stairs and railing on the east façade. During the 1967 rehabilitation, a small shed roof addition was made on the north end of the cottage. The center door is paneled. Windows are double hung with wooden brick surrounds; some are paired.

Cottage Number 13B (1971, noncontributing)

Built to replace a 1900 cottage measuring just 20' x 20' this rectangular, one-and-a-half story front gable dwelling has overhanging enclosed eaves. Walls are covered with wide horizontal siding. Gable ends have horizontal siding, paired windows, and louvered vents. A shed-roofed porch on the east façade features wide horizontal siding under the screens and vertical siding along porch foundation; the porch entry is at its south end and is accessed by wood stairs and railing. The off-center door to the house is paneled and glazed with a lattice light. A small wood deck with wood railing is centered on the west elevation second floor. A panel under the multi-light door gives entrance to the upper story. All windows are one-over-one light and double hung, with simple wood surrounds.

Cottage Number 14 (1899)

This rectangular, one-story hipped roof dwelling with overhanging, open cornice eaves was built in 1899 as an investment property. The foundation is wood pier covered in horizontal siding. In 1917, Rabbi Joseph Blatt bought the cottage and it served as his summer home until 1956. The first year of Blatt's ownership, shed roofed additions were built to the west, north, and south. The porch on the east façade was enclosed that year as well. Walls are clad with wide horizontal siding and vertical siding. The integrity of the building is somewhat diminished by modern exterior features. A center paneled and glazed door is accessed by a flight of concrete steps with iron railing leading to a stoop constructed of red sandstone laid in a random ashlar pattern. In the 1980s plate glass and other nonhistoric windows were installed in each elevation. Still, the cottage retains most character-defining features of Chautauqua cottages. The area to the west of the cottage is terraced with sandstone slabs and planted with indigenous succulents.

Cottage Number 16 (1941, noncontributing)

Built to replace small early cabins 15 and 16, this cottage was designed by prominent area architect John Blanchard. This is a rectangular, side gabled one-and-a-half story Craftsman dwelling with overhanging eaves. Walls and gable ends are shingled. The raised foundation is concrete. Three shingled, gabled dormers with exposed rafters and six-light windows are located on the east façade. Windows are paired one-over-one light double hung windows with wood surrounds. A narrow wood sill course runs around the house. The off-center door is louvered screen, flanked with sidelights. A shed hood with triangular braces protects it. Concrete stairs with pipe railing lead to a concrete stoop. In the 1960s, a flat roofed addition with a double gabled second story was constructed on the west elevation. This second story has aluminum horizontal sliding windows.

Cottage Number 18 (1941, noncontributing)

John Blanchard also designed Cottage 18 in the Craftsman style. It is a rectangular, side gabled two-story dwelling with overhanging, open cornice eaves. The raised foundation is painted concrete. Walls and gable ends are shingled. The gable ends have louvered vents. An original one-story flat roofed projection on north end of west elevation has gabled second story. The south end of the west elevation has projecting shed roof

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enclosed addition, built in the 1960s, to the same proportions as the north wing. First story windows are paired one-over-one light double hung windows with wood surrounds, shared sill course, and shed roofed hoods supported by triangular braces. All windows have white aluminum storm windows. The entrance is a center slab door, accessed by brick stairs with brick walls surmounted with pipe railing.

Cottage Number 19 (1900)

This is a rectangular, one-story front gabled roof dwelling with overhanging eaves. The wood pier foundation is covered with horizontal siding. Walls and gable ends are clad with horizontal siding. The walls have tapered corner boards and wooden belt course above vertical wooden siding. The shed-roofed porch on the east façade is screened and has tapered wood post supports, a solid wood balustrade, and narrow and wide horizontal siding below the porch deck. The porch entrance is on its south end, and accessed by wooden stairs and railing. The off-center door is paneled and glazed. To its north is a multiple-over-single light window with tapered wood surround; other windows are four-light, in swing casement windows. A shed roofed, screened porch on the west elevation has vertical siding below screens.

Cottage Number 20 (1941, noncontributing)

In 1941, the owners followed those of Cottages 16 and 18, in hiring architect John Blanchard. Cottage 20 is a rectangular, side gabled two-story dwelling with overhanging, open cornice eaves. The foundation is stone and the walls are shingled. A small, one story gabled wing projects on the west elevation. Windows are one-over-one light, double hung, and have wood surrounds. The south elevation has a full-length shed roofed screen porch with an off center, paneled and glazed door. The north elevation features a full-height stone chimney with sloped shoulders. There is a stone retaining wall below the south and west elevations.

Cottage Number 21 (1901)

This is a rectangular, one-story front gabled dwelling with wide overhanging, open cornice eaves. The foundation of the east part of the house is wood piers, covered by vertical siding. An addition on the west elevation sits on a concrete slab. Walls and gable ends are clad in horizontal siding. Gable ends have louvered vents. The center door has a wood surround. In 1928, the original half hip roof on the east portion of the house was replaced with a pent roof sheltering a porch; a small addition and screen porch were also built on the south elevation. In 1970, the 1928 addition was removed, additions were constructed on the south and west elevations, and under eave screened porches were built on the east and west elevations. Wood stairs and railing lead to the primary entrance, on the east porch. A six-over-six light window and a four-over-four light window, both with simple wood casing are on the east façade. Remaining windows are single light and double hung.

Cottage Number 22 (1915)

Cottage 22 is a rectangular, one-story front gabled roof dwelling with overhanging, open cornice eaves. The east foundation is of wood piers covered with vertical siding, while the west is a concrete slab. The upper portion of the walls is covered in horizontal siding, with vertical siding below the sill line. Gable ends are covered in horizontal siding. The full width, under eave porch on the east façade is screened, with vertical siding below screens. The north elevation has a shed-roofed porch, screened with vertical siding below the screens; this may be an early addition. Windows are one-over-one light and double hung. The windows on the façade have tapering wood surrounds.

Cottage Number 23 (c. 1890)

Historic Name: Mariposa

This one-story, rectangular, front gabled roof dwelling with overhanging open cornice eaves was built about 1890 and moved to its present site in 1899. Walls are clad in narrow horizontal siding rounded on the bottom edge and have corner boards. The foundation is raised concrete. An octagonal turret at the northeast corner is

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embellished with a wooden finial and decorative molding above the windows. The east façade also features a shed roofed porch with square posts supported by arched brackets, and a stick balustrade and railing. Windows are one-over-one and double hung. In the 1940s, several additions were made to the building, including a shed-roof addition on the west end of the north elevation. This addition has an under eave porch with vertical siding below screens. In 1974, the front and side porches were enclosed. In 1995, the front porch was restored, and the rooflines on the additions corrected to pitch of original building.

Cottage Number 24 (1899)

Historic Name: Badger Cottage

Cottage 24 is a one-story front gabled roof dwelling with overhanging, open cornice eaves. The raised foundation is wood piers. The walls are horizontal siding, and have corner boards. The cross gable roofed porch on the east façade is enclosed with screens; vertical siding covers porch walls below the windows. Wooden stairs and rails provide access to the porch's center door. In 1928 a shed-roofed addition was made on the north elevation and a side gabled addition was made on the rear, west elevation.

Cottage Number 25 (1919)

This rectangular, one-story side gabled roof dwelling has overhanging, open cornice eaves. The foundation is of wood piers with a wood water table. Walls and gable ends are clad in horizontal siding, and the walls have corner boards. The east façade features a full width, under eave porch with screens and vertical siding below the screens. The porch is accessed by wood stairs and rails. The center entrance has a paneled and glazed door. Windows are multiple-light and double hung; they have simple wood surrounds. A flagstone patio built in the 1990s occupies the space between the house and the street

Cottage Number 26 (1919)

Cottage 26 is a rectangular, one-story side gabled roof dwelling with overhanging, open cornice eaves. The wood pier foundation is covered with wide wood siding. Walls and gable ends are clad with horizontal siding; the walls have corner boards. The full-width under eave porch on the east façade is screened with plywood panels below screens and accessed by wooden stairs and railing. The center door is paneled and glazed. Windows are multiple-light and double hung with wood surrounds.

Cottage Number 27 (1919)

This is a rectangular, one-story side gabled roof dwelling with overhanging eaves. The foundation is wood piers, covered with wide horizontal siding. Walls and gable ends are covered with horizontal siding. Gables have louvered vents. An under eave, full-width porch on the east façade is screened, with vertical siding below the screens. The center entrance to the porch is accessed by wooden stairs and railings. The center entrance to the house is paneled and glazed. Windows are multiple-light and double hung with wood surrounds. The east elevation features a flagstone patio, built in the 1990s.

Cottage Number 29 (1899)

Historic Name: Gwenthean Cottage

Theodosia Ammons designed this cottage as her home, her laboratory, and her classroom. Ammons was a professor at the Colorado Agricultural and Mechanical College, the state's land grant college in Fort Collins. The founder of its Department of Domestic Science, Ammons served as the principal of Chautauqua's School of Domestic Economy. The name honored the three Ammons sisters: Gwendolin, Theodosia, and Anne. It was intended to demonstrate the latest technology in housekeeping. Ammons taught classes in the cottage and in four tent classrooms erected around the cottage. She also wrote articles for women's magazines and lectured

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widely on “Economical Living as Demonstrated in a Model Cottage.”

Very few innovations in domestic economy have been added to the cottage since it was built, and many of its furnishings are original. Gwenthean Cottage is one of the most significant buildings at the Colorado Chautauqua: it is the work of an early female architect, represents the development of the academic field of human ecology, and serves as a museum of Victorian domestic innovation.

Gwenthean Cottage is a pyramidal and hipped roofed frame dwelling with a cross shaped plan. Wide overhanging eaves with open cornices shelter wide porches on the east, north and south elevations. This wraparound porch has square columns supporting the roof, and a narrow—spaced to prevent children from injuring themselves—wood railing balustrade. The porch gate, of the same narrow railing as the balustrade, slides between grooves in columns flanking the opening. The gate was designed to be childproof. The porch deck is sloped to shed rain. Walls are clad in horizontal siding. Below the porch, a stone foundation is screened with lattice. A wide central wooden staircase, constructed of widening rectangular risers in a zigurat pattern, leads to the porch. Above the steps, original 1899 painted lettering titles the house “Gwenthean Cottage.” An off-center, paneled glazed door with simple wood trim opens from the porch into the cottage. A secondary entrance on the west elevation is glazed and paneled and has a simple hood. Large, one-over-one light double hung windows are present on each elevation. There is a simple brick chimney on the west elevation.

A member of Ammons family, which still owns the cottage, remembers the porch as “the world’s biggest playpen.” Canvas curtains could be installed on special hooks on the north and east portions of the porch to provide sex-segregated open-air sleeping space. The south porch functioned as a dining room, and there is a wood pass-through to the kitchen on the south wall.

This labor saving device is repeated in the interior with a pass-through from the kitchen to the dining room, one of the cottage’s six rooms. The interior has 804 square feet of living space: parlor, dining room, two bedrooms, bath, and kitchen. The bathroom has its original fixtures and was the first private bath at Chautauqua. The kitchen has a large, well-designed pantry and some original fixtures, including a wood-burning stove. Every room except the parlor has a closet. The dining room has a built-in buffet. Wood floors were installed to be easy to clean, and to be covered with simple rag rugs, rather than the ornate and dusty carpets favored by many Victorians.¹² Grooved paneling on the interior walls and ceiling were designed to shed dust; the paneling retains its original finish.

Cottage Number 30 (1901)

Historic Name: Ft. Worth Cottage

Cottage 30 is an L-shaped, one-story hipped roof dwelling with a hipped roof projection to the west with overhanging, closed cornice eaves. The foundation is wood piers covered with horizontal siding. Walls are clad in alternating wide and narrow horizontal siding. A hipped roof projection on the west is original; it was a screened sleeping porch but was enclosed in the 1940s with single light double hung windows. The east façade features a shed-roofed porch with wood railing, stairs. The off-center entrance is a paneled and glazed door with a simple wood surround. Windows are one-over-one light and double hung with wood surrounds.

¹² Sarah Leavitt, *From Catherine Beecher to Martha Stewart: A Cultural History of Domestic Advice* (Chapel Hill, NC: The University of North Carolina Press, 2002), 85.

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Cottage Number 31 (1901)

Historic Name: Paris Teachers' Cottage, Garlandia

This is a rectangular, one-story hipped roof dwelling with overhanging open cornice eaves. The foundation is wood piers that are covered in wide horizontal siding. Walls are clad in alternating wide and narrow horizontal siding. The under eave porch on the east façade and north elevations was added in 1915. In 1921, a full-width shed roofed addition was made to the west elevation. This addition was replaced in 1941 and extended by six feet in 1992; it is clad in horizontal siding and has a secondary entry with a shed hood. In 1992, the porch was enclosed with one-over-one light, double hung windows, aluminum on the east and vinyl on the north. The porch is accessed by wooden stairs and railing. The central glazed and paneled door is recent. Windows are one-over-one light and double hung and four-light casement. The south window on the façade has ornamental molding. A small gazebo, originally a small carport attached to the 1921 addition and moved to its present site when that addition was demolished, is situated on the northwest corner of the lot.

Cottage Number 32 (1901)

Historic Name: Mirror Cottage, Hillsboro Teachers' Cottage

Cottage 32 is a rectangular, one-story hipped roof dwelling with overhanging, open cornice eaves. The foundation is stone. Walls are clad in alternating wide and narrow horizontal siding. A shed-roofed porch at the northeast corner was enclosed in 1964. This porch has a stone base with concrete cap, wide horizontal siding above the stone and sliding single-light aluminum windows. A 1964 gabled addition on the west elevation also has aluminum horizontal sliding windows. All other windows are one-over-one light and double hung, with wood surrounds and architrave trim.

Cottage Number 33 (1901)

Historic Name: Houston Teachers Cottage

This is a one-story, rectangular, hipped roof dwelling with overhanging, open cornice eaves. The foundation is wood piers, covered with a wide wooden water table. Walls are covered with bands of wide and narrow horizontal siding that flares at water table. Below the off-center door are a wooden stoop and stairs. Windows are two-over-two light and double hung, with wooden frames. The original open porch on the east façade was enclosed in the 1970s, when an addition was also made to the west (rear) elevation. The windows on the porch and addition have aluminum frames.

Cottage Number 34 (1917)

Historic Names: Nebraska Teachers Cottage, Stoner Cottage

Cottage 34 is a one-and-a-half story, rectangular, side gabled roof dwelling with overhanging closed cornice eaves. Horizontal siding covers the wood pier foundation. Walls and gable ends are clad in horizontal siding. The north elevation has an original one-story, side-gabled projection. Shed roofed dormers on the east façade and west elevation have vertical siding; two multiple-light windows flank central plate glass window. The full-width shed roofed porch was enclosed in 1960 with sliding glass windows replacing screens; the lower walls of the porch are clad in horizontal siding. The center door is paneled and glazed. Windows are one-over-one light, double hung and multiple-light awning windows.

Cottage Number 35 (1931, noncontributing)

Historic Names: Suits Me, Out and In

This cottage was built on the site of the 1902 Brownwood, Texas, Teachers Cottage. It was designed in 1931, in the Craftsman style, by John Blanchard. It is a side gabled one-and-a-half story rectangular dwelling with widely overhanging open cornice eaves. The foundation is raised stone. The gable ends have horizontal siding, paired windows and braces. Walls are clad with horizontal siding with corner boards. A shed dormer with exposed rafters on the east façade is shingled, and contains three, four-light casement windows. The center door

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is paneled and glazed, with a wood surround. There is a band of three six-light casement windows next to the door. A shed roofed porch on the façade with a stone wall, wood posts, and concrete trim is reached by concrete stairs with stone walls. A shed roof porch was built on the west elevation in 1953. This was enclosed in 1965 with single light double hung windows. Original windows include six-light and eight-light casement windows and three-over-one double-hung windows with wood surrounds. There is a rubble stone chimney on the west elevation. An oval flagstone patio on the west side of the house was built in the 1990s.

Ranger Cottage (1987, noncontributing)

The Ranger Cottage was built by the City of Boulder to provide offices and interpretive space for its Mountain Parks and Open Space division. While in keeping with the character of Chautauqua's buildings, its recent construction renders it a noncontributing resource. The Ranger Cottage is a square frame building with a hipped roof with overhanging eaves on the north and east elevations. A hipped roof cupola with three light sashed windows on all four sides caps the roof. Horizontal siding covers the building and it has a concrete foundation screened with lattice. An L-shaped under eave porch is accessed by a central wood staircase with wood railings on the façade, a similar staircase on the east elevation, and a ramp (2002) on the west elevation. A recessed, glazed and paneled door is set in the northeast corner of the building, with a sliding glass window on the southeast wall of the recess providing access to the rangers. The north wall has a trio of single-light sashed windows; the other walls have paired single-light sashed windows. A large parking lot, built to service visitors to Chautauqua and to its surrounding open space, lies to the north of the Ranger Cottage.

Morning Glory Drive

Morning Glory Drive was indicated as Fulton Avenue on the 1898 plat of the assembly grounds. By the next year, its name had changed to Dallas Avenue and simple 12 x 14 foot wooden cabins were lining the road. Rocky Mountain Joe Sturtevant built his photography studio, The Woodbine, at the intersection of Dallas and Colorado avenues, and Dallas Avenue was becoming a well-traveled route between the Auditorium and the cottages on the west side of the grounds. In 1900, the road was given a more substantial prospect with the construction of Wild Rose Cottage and of the large building housing the summer school. Renamed Morning Glory in 1918, the road serves as one of the principle east-west streets in the park.

Cottage Number 302 (c. 1900)

Historic Name: Wild Rose Cottage

This is a one-story dwelling with a T shaped plan and a cross-gabled roof. The foundation is concrete block. Walls are clad with narrow vertical siding above sill level and shingled below sill level. All three gabled ends have decorative rafters. The gables are shingled and have louvered vents. A hipped roof porch on the north façade has narrow vertical siding below screens and is accessed by wooden stairs and railing. The center door is paneled and glazed. Windows are six-over-one light double hung.

Wild Rose Gazebo

To the west of Cottage 302 is a rectangular gazebo with a wood shingled hipped roof, wood lattice walls, and benches. The construction date of this structure is unknown, but it is indicated as being in its present location on a 1928 Sanborn fire insurance map.

Cottage Number 304 (1928)

Cottage 304 is a rare exception to uniform placement of cottages along the streets of Chautauqua Park. Rather, it is well set back from Morning Glory Avenue, between Cottages 302 and 306, west of Cottage 300. It is a

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one-story, rectangular, side gabled roof dwelling with overhanging open cornice eaves. Vertical siding covers the wood pier foundation. Walls and gable ends are covered with vertical siding; the walls have simple corner boards. Gable ends are ornamented with triangular braces and tall geometric windows. Other windows are single light and double hung. The north façade features a shed-roofed porch with diagonal siding below screens. The off-center door is paneled and glazed. A stone chimney is located on the east elevation.

Cottage Number 306 (1914)

Historic Name: Morning Glory

Cottage 306 is a one-story, rectangular, front gabled roof dwelling with overhanging, open cornice eaves. The foundation is wood piers. Walls are covered with horizontal siding and have corner boards. Gable ends are shingled and decorated with triangular braces. An under eave porch at northeast corner has screens above vertical siding. This porch was added, along with a room on the east, in 1929. The off-center door is paneled and glazed. Windows on façade are six-over-one light, and double hung with simple wood surrounds. Other windows include two drop-pocket windows, multiple light horizontal sliding windows, and single light double hung windows. There is a stone chimney on the south elevation.

Cottage Number 309 (1924)

This is a one-story, rectangular, side-gabled roof dwelling with overhanging, open cornice eaves. The wood pier foundation is covered with horizontal siding. Walls and gable ends are clad in horizontal siding; the walls have simple corner boards. An under eave porch on the south façade is screened with horizontal siding below screens. The off-center door is paneled and glazed. All windows have one-over-one lights and are double hung, with wood surrounds. A shed-roofed projection on east elevation, possibly an original porch enclosed, has a band of one-over-one light, double hung windows above horizontal siding. A 1942 shed roofed addition on the north elevation has awning windows. A secondary entrance, which is paneled and glazed, on the east elevation is accessed by stairs leading to a wooden deck, built in 1983, on the northeast corner.

Cottage Number 310 (1926, noncontributing)

This one-and-a-half story, rectangular, side gabled dwelling with widely overhanging, open cornice eaves was designed by Boulder architect John Blanchard. The foundation is raised stone and wall and gable ends are shingled. The off-center door is paneled, glazed, and flanked by six-over-six double hung windows. Triangular braces support a shed hood over the door. Below the entrance sits a concrete stoop and stairs with stone side walls and pipe railing. Windows are six-over-six light and double hung, with wood surrounds; the upper story gable has paired multiple-light windows. A front gable addition in 1970 created a second floor on the west elevation; this addition is not complementary to the scale of other resources in the district and mars the historical integrity of the building.

Cottage Number 311 (1899)

Cottage 311 was originally one of the bathhouses located to the southeast of the Auditorium and was moved to its present site in 1910. It is a one-story, rectangular, side gabled roof dwelling. Walls and gable ends are clad with horizontal siding; the walls are trimmed with corner boards. The gables have overhanging, open cornice eaves and louvered vents. The foundation is wood piers covered with plywood; the north foundation is poured concrete. A hip roofed porch, flush with the eaves and screens runs the length of the south façade and extends around to the west and east elevations. The east and west porch walls are enclosed with awning windows and horizontal siding. A shed roof addition on the north (rear) elevation was constructed in 1956.

Cottage Number 313 (1910)

This is a one-story, rectangular, front gabled roof dwelling with overhanging, open cornice eaves. The raised wood pier foundation is covered with vertical siding. Walls and gable ends are covered with vertical siding.

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The gable ends have louvered vents. A circa 1930, hip roof addition was made to the south façade and west and north elevations. The façade has screens over vertical siding, while the west and north sides have single light double hung windows over vertical siding. The center entrance is paneled and glazed. A small shed roofed open porch is located on the north elevation. The east elevation features a stone chimney with concrete cap.

Cottage Number 314 (1923)

Cottage 314 replaced an 1899 cabin and was modeled on Cottage 29, having a center core surrounded on three sides with under eave porches. It is a one-story, square, side gabled roof dwelling with wide overhanging, open cornice eaves. The foundation is of wood piers covered in vertical siding. Walls are of vertical siding. The gable ends are clad in vertical siding and have louvered vents. The north façade has an under eave full-width screened porch with vertical siding below the screens, and accessed by wooden stairs and rails. Triangular braces support a gabled hood over the porch entrance. The center entrance is flanked by sliding sash windows. Windows on the east and west elevations were altered in 1987 when a sided-gabled addition was made to the south. A stone chimney on the south elevation is original.

Cottage Number 316 (1928)

John Blanchard designed this one-and-a-half story front gabled rectangular dwelling with overhanging, open cornice eaves. The foundation is stone. Walls and gable ends are shingled. The north façade has a front gabled porch with shingles on walls under screens. Battered stone piers support the porch, which is skirted with vertical siding. The center paneled and glazed door is accessed by concrete steps with stone walls and pipe railing. The west elevation has a stone chimney. An under eave porch on the south elevation was enclosed in the 1960s with horizontal sliding windows. There is a stone patio at the rear, as well as a small, detached front gabled garage with shingled walls and gables. The garage was erected at the same time as the cottage.

Community House (1918)

The Community House was built on the site of The Woodbine (1900), a log cabin that housed the studio of Joseph Bevier Sturtevant. Known as Rocky Mountain Joe, Sturtevant was a pioneer of Colorado photography and in 1899 was appointed "Official Chautauqua Photographer." Sturtevant hung out a shingle encouraging visiting teachers and families to "Have Your Face Tuck: 15 for 15 Cts." He also widely photographed the activities of early Assemblies and his photographs remain important documentation of Chautauqua's early grounds, structures, and buildings. In 1913, The Woodbine was remodeled to house Colorado's first Montessori school. The school existed only briefly, and The Woodbine was razed and replaced by a flowerbed by 1916.

As popular educational, cultural, and recreational activities replaced teacher education as a main focus of Chautauqua's programming, more families began to make the grounds their summer home. Chautauqua's cottages were small, usually containing one or two sleeping rooms, with little space for family or social entertaining. Beginning in 1913, fundraising and planning were undertaken to provide a communal social space for chautauquans. The building would contain library shelving, rainy day playrooms for children, a large assembly room to accommodate 150, separate meeting rooms for men and women, an apartment for the Chautauqua Hostess, a dormitory for four girls, and a clubroom for the Rocky Mountain Climbers Club. Boulder architect Arthur A. Saunders designed the Community House, with a plan that met all of the chautauquans' desires.

The Community House is a two-story frame building with a raised rubble stone foundation. The roof is hipped with an in-eave gable on each of the four elevations and two massive stone chimneys. The roof was reinforced twice, first in the early 1980s and again in 1997 when, during construction that equipped the Community House

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for winter use, steel and micro laminate beam supports were installed. The roof has composition shingles and overhanging, open eaves. Walls are clad with rough stucco over diagonal sheathing. Most of the windows are double hung, four over four light upper sash and a single light lower sash. There are also four 4 over 4 light horizontally sliding sash windows, two on the north elevation and two on the south. All double hung windows are covered on the exterior with a wood framed combination storm/screen unit with meeting rail to match. Under the large east dormer is a terrace with a low wall above the porch. The south elevation features a gable over the entrance to the under eave porch which runs the width of the east elevation. The south elevation also has a hipped dormer over a 2-½-story bay window.

The east porch has battered stucco piers atop stone bases and triangular bases, varnished beadboard ceiling, wood floor, and concrete stairs with stone walls. It is accessed by a flight of concrete steps with a wood railing. In 1997 a motorized wheelchair lift was installed on the west side of the stairs. Entry from the porch is through two sets of paneled and glazed double doors. Additional entrances are located on the west elevation, a lower entrance to the garden level rooms, and an upper service entrance that is accessed by a flight of wood stairs with wooden railing. Two entrances on the north elevation also provide access to the lower level. The east entrance has a shed-roofed hood; this is the entrance to the Rocky Mountain Climbers Club room, indicated by a hand painted sign dating from the 1930s. All secondary entrances have paneled and glazed doors.

A small stone terrace was built on the east of the Community House in 1997. It is furnished with planters and wooden benches during the summer. To the north of the terrace stands a 1915 sundial that was originally located in the Flower Garden and moved to the Community House grounds in 1997.

The stolid Craftsman style building still contains Saunders' interior and exterior features and still serves as Chautauqua's living room, hosting social and recreational activities year-round. A large, two-story central room features narrow pine flooring, stained built-in shelving, and Arts and Crafts style wood molding throughout. A brick fireplace, now fitted with a gas fire, is centered on the room's west wall. To the west of this great room are two rectangular rooms; the south was intended as a men's club room and is separated from the central room by large paneled folding doors. The north room, the women's club room, was remodeled to provide kitchen space and a wheel chair-accessible restroom in 1997. Both clubrooms have large brick fireplaces, linked with a central flue to the fireplace in the great room.

The great room has a surrounding balcony with wooden balustrade and railing, at the second story level, accessed by wood stairs and railing. Two storage spaces are located on the east side of the balcony, on either side of a paneled and glazed door leading to an exterior terrace. The west side of the balcony provides access to the Hostess Apartment, two rooms that now house the Chautauqua archives, as well as to a dormitory apartment containing a bedroom, a storage room, and a lavatory. The ground floor of the Community House contains three large rooms, a restroom, and a small utility room, accessed through a hallway reached by a flight of wooden stairs at the northeast corner of the great room. Originally housing the Rocky Mountain Climbers Club room and a "Rainy Day Room" for children's activities, the entire ground floor, with the exception of the Climbers Club room, was remodeled in 2000 to restore it to its original use as social and creative space. Floors are concrete and all interior spaces feature stained wood moldings around window and door openings. The west room is fitted as an art studio, with washable paint walls and floor. The center room has a massive fireplace of fieldstone with a wood mantle. The east room, the Rocky Mountain Climbers Club room, features a similar fireplace, as well as rudimentary kitchen fixtures.

Centennial Garden (1907, restored 1998)

Historic Name: Flower Garden

Prior to its design as a formal garden in 1907, this area was divided by a dirt road that serviced the Bachelor

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Ranch house. In the early years of Chautauqua, the site contained an ice cream and lemonade pavilion and large tents used for educational and cultural programming. The original plan for the garden, possibly by W.W. Parce, included the bandstand, which stood in its northeast corner until it was demolished in 1941.

The garden was an ornate labyrinth of looping circular paths separated by flowerbeds. The garden sloped down to the public restrooms behind the Dining Hall. Blue spruce trees that were planted in the 1907 “improvements” now tower over the garden.

By the 1960s, the garden was overgrown and in disrepair. The Colorado Chautauqua Association, citing fiscal shortages, fired the groundskeepers and no planting or maintenance was undertaken for more than 25 years. In 1982, a lane called Garden Place (which had been known as Colorado Avenue from 1900 to 1918) running between Clematis Drive and Morning Glory Drive was replaced by a flagstone path. But the garden itself became an informal dog park.

For Chautauqua’s centennial, the garden was restored to its historic design and function. The Centennial Garden is now a favorite spot for quiet contemplation and pre-concert picnics. The design follows the historic plan of the space, with winding brick paths separated by flowerbeds and shrubs. In the center of the Centennial Garden, river rocks and wildflowers surround a non-contributing fountain fashioned from a boulder. Rustic wooden benches are seasonally placed beneath the original evergreens, which are highlighted by in-ground uplights. A wooden post and lattice fence was installed at the north edge of the garden in 2002, to screen the garden from service areas behind the Dining Hall.

Cottage Number 200 (1882)

Historic Names: Bachelder Ranch House, Superintendent’s House, Keeper’s Dwelling

The Bachelder Ranch House is the oldest building in Chautauqua Park and, while the cottage has undergone alteration in the last century, it conveys the historic sense of the original building. It is a one-story, rectangular, hipped roof dwelling with slightly overhanging, closed cornice eaves. The foundation is stone. A center, flush entry with concrete stoop and steps is located on the east façade. Stucco was applied to the stone walls in the 1920s. About the same time a shed-roofed garage addition of concrete block with double-hinged doors was made to the west elevation on the north side. There is a small shed-roofed screen porch on south elevation. Windows are one-over-one light and six-over-one light, and are double hung with brick stills. The central brick chimney has a metal cap. Low rock retaining walls with landscaping were installed on the east side of the house in the 1970s, the same time a fenced vegetable garden was planted on the north.

Academic Hall (1900)

Historic Names: School House, Office, Administration Building

Two supporters of the Colorado Chautauqua Summer School financed the construction, and retained ownership, of this building in 1900. The school was the first university-level summer school in Colorado. In its first decade, enrollment each summer was as high as 600 students. In 1905, the University of Colorado began to provide summer courses for credit, and many teachers attending the Assembly would walk to campus for classes there. The owners of the Academic Hall sold the building to the City in 1905 for \$1250, and Colorado Chautauqua Association managers predicted that the University would soon spare the Association the expensive privilege of providing post-secondary classes. The Chautauqua *Journal* reported, “Many patrons of the Chautauqua are desirous of eliminating technical branches of instruction and substituting lectures of a popular educational character.”¹³ Still, attendance at the Chautauqua Summer School exceeded that at the University

¹³Quoted in Galey, 78.

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until 1915. The Academic Hall then continued to offer “popular” non-credit Chautauqua Institute classes and a Lyceum series. Educational and club programs continued in the Academic Hall until the 1930s. The Colorado Chautauqua Association offices were relocated from Cottage 100 to the Academic Hall in 1944.

The Academic Hall is a two-story rectangular frame school building with hipped roof, closed cornice, overhanging flared eaves, and composition architectural shingle roofing. Walls are beveled horizontal siding with corner boards. Central entrances on north and south elevations have double, vertical paneled doors and transoms with geometric tracery. Each entrance is flanked on both sides by a double hung window with geometric tracery on both upper and lower sashes. All other windows are two over two lights with wood casings and crown moldings under the drip caps. All windows are covered on the exterior with wood framed combination storm/screen units with a horizontal rail matching the window meeting rail. The north entrance has wooden stairs, railing with square balusters, and landing.

The interior is largely intact, and remains a document of Chautauqua’s educational tradition. Interior walls and ceilings are horizontal paneling; the lower rooms and upper east rooms also have original paint on wood panel blackboards with chalk rails. All interior floors are varnished pine boards. A simple wood stairway, with wooden railing ascends to the second floor. The Academic Hall originally had four classrooms on the first floor, two on each side of a wide hallway. There were two classrooms on the east side of the upper floor and an open lecture space on the west. The rooms on the east side of the second floor have partitions that slide into the stud space, to create a larger lecture space meant to accommodate 200 students.

When the Academic Hall became the Colorado Chautauqua Association office building, the lower classrooms were divided by partitions to create offices, and water lines were connected. A bank of brass post-office boxes for residents was installed on the west wall of the lower hallway. In the early 1980s, a bathroom was installed in the lower northeast classroom. In 1991 and 1992, the building was insulated for winter use; some siding was replaced as insulation was installed. Storm/screen units were attached to each window, and the bathroom was relocated to the lower southeast classroom. In 1999, partitions were installed in the upper west classroom to provide further office space.

Enrollment in the Colorado Chautauqua Summer School surpassed the capacity of the Academic Hall until about 1910. On the grassy areas east and west of the building, students would attend classes in large tents furnished with wooden bookshelves and desks. From 1900 to 1906, the northwest lawn of the Academic Hall contained Boulder’s first fountain, a rustic six-foot concrete and field stone obelisk with a circular brick pool. In the first seasons, a Press Tent stood on the east lawn, indicating the mass cultural appeal of chautauqua programs. The lawns of the Academic building now have simple, rock-enclosed planting beds; there is a boulder with a brass memorial plaque dating from the 1970s on the northwest lawn. At the Morning Glory curbside on the northwest lawn stand a mailbox and a newspaper box. Red sandstone walks to the north and south entrances were installed in 1975. Two stone benches flanking the south entrance were built in 1992.

Chautauqua Auditorium (1898)

An assembly space, open to the elements in emulation of the outdoor prayer circles of Methodist camp meetings, is the defining feature of a chautauqua. Grand edifices such as the Chautauqua Hall of Brotherhood (1909, Defuniak Springs, FL) of the Florida Chautauqua Association and humble pavilions like the Taylorville Chautauqua Auditorium (1916, Manners Park, IL) are frequently the only surviving evidences of the vast Chautauqua Movement. Often called tabernacles, these structures reflect the movement’s descent from Methodist camp meetings.

So important was a tabernacle that construction of a hall capable of seating 6,000 was second only to the

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provision of land for the assembly when organizers negotiated with City officials to bring the assembly to Boulder. The Auditorium site, on a high point at the east edge of the grounds, broadcast the importance of the new Chautauqua. An early bulletin announced, "It is situated on a commanding eminence at the base of the mountains overlooking the plains, and may be seen for a distance of twenty-five miles."

Boulder voters approved a bond issue financing the purchase of land and construction on April 5, 1898. The first promotional brochure for the Texas-Colorado Chautauqua, published by the Gulf & Southern Railroad within days of the bond issue, reported that, "The architect has submitted plans for the tabernacle." The Denver firm of Kidder and Rice proposed a grand wooden hall, with imposing towers and open arcade on its façade. The style is typical of resort architecture, but its massing and shingle towers suggest the influence of H.H. Richardson, in whose Boston studio Franklin Kidder had apprenticed.

Construction began on May 12. McCallister Lumber Company had the winning bid--\$6,700, plus a \$20 a day bonus for each day before June 30th if the Auditorium was completed by that deadline. Seventy-five workers raced to frame the structure, and derricks were brought by railroad from Denver to lift the six 3-ton eighty-foot trusses to the fifty-six foot height called for in the plans.

The building is a large wood frame, pitched truss one-story auditorium with an irregular plan, front gable roof, and shallow eaves. The main part of the building has no foundation; posts rest on stone slab footings. The roof is of composition roll; the original roofing was an early type of asphalt roll. The topography of the site rises to the east, and the grade of the building follows this slope. Polygonal, shed-roofed wings project beneath a louver vented clerestory to the north and south. A wood flagpole is attached to the roof just above the eaves at each angle. Kidder and Rice designed these wings to be porch-like, and open to the air. Each of three sides on both wings had four square columns supporting suspended skirts of vertical siding. First season speakers, performers, and visitors complained loudly about the choking gray dust that swirled through the Auditorium on windy days. According to one chautauquan, "visibility was as poor as in a London fog. At some platform performances a wet handkerchief held over the mouth was a necessity."¹⁴ Before the 1899 season, panels that slide upward on ropes and pulleys were installed on the middle sections of the wings. Hinged double doors were fitted on the east and west ends of the wings.

The east façade has seven bays. The central bay wall has narrow horizontal siding. It contains an arcade with two square columns on square bases and two square pilasters framing the three openings. A simple wood drip cap with hood moldings surmounts the entrances. Over the architrave three slighted elongated rounded arches separated by decorative pilasters form window openings. A rectangular panel of vertical siding is framed with additional molding. The upper third of the bay is delineated by a belt course of decorative molding below and above three nine-light ocular windows. The pediment in the gable has dentil molding. A four-light ocular window is centered in this pediment. It has decorative molding at the cardinal points.

The central bay is flanked to the north and south by a pair of square hipped roof towers, with exposed rafter tails and walls of vertical siding and shingles. The towers are stepped back from the central bay. The lower section of each tower has an opening framed with pilasters and crowned with a hood molding. The middle section contains a lancet window opening framed in wood below a flat arch with keystone molding. Ocular windows with four lights are located on the north side of the north tower and south side of the south tower. The uppermost sections of the towers are shingled with double arched openings on all sides. The east side of each tower has a decorative balconet below the arches. The apex of both tower roofs has a wooden flagpole.

¹⁴Quoted in Galey, 30.

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Symmetrical bays to the north and south are stepped back at a slight angle from the towers. These bays are the east walls of the wings and have vertical siding. Photographs of the Auditorium in its first season of use show these bays as completely open, and unfinished. By 1900, the bays had been finished to the Kidder and Rice design and were fitted with doors to keep out wind, dust, and light. Each bay has two wide openings with wood surrounds and a molding drip cap. As in the central bay, the rain caps are just below a rounded arched opening. The arches are more semi-circular than in the central bay. Between the openings is a tapering classical pilaster with square base and simple capital. The upper section of each bay projects slightly and has a decorative fascia just below the eave. A wood flagpole is located at the middle of the eave on each bay.

The central five bays are flanked by a pair of shorter square pyramidal roofed towers angled slightly from the wing bays, parallel with the taller towers. Walls have vertical siding. An opening with a simple wood surround is located on the lower east side of each tower. Vertical rectangular window openings are louvered and surmounted with a classical pediment molding on the south side of the south tower and north side of north tower. The uppermost sections of these towers are open on four sides, with a colonnade of round columns supporting the roof. A decorative pilaster applied to the vertical siding of the upper section connects visually with the middle column on each side. Wood flagpoles are attached at the apex of both tower roofs.

The central bay and outer tower openings were fitted with hinged double doors in 1900. Panels that slide up on ropes and pulleys were installed that year on the other eight openings on the façade. Wood panels were installed in tall window openings on the inner tower and the rectangular windows on the outer towers.

A stage wing with foundation of coursed rubble stone projects on the west of the auditorium. The wing has a half-hipped roof to which are attached four wood flagpoles, one at each angle and at the apex. Walls are clad with wide vertical siding. The stage walls have a horizontal molding delineating upper and lower sections, as if to imply two stories. Four-section horizontal window openings were built on the upper section of all three elevations. Similar two-section openings to provide light and ventilation to the performers' green room under the stage and to the bleacher seats on the stage were centered below on the lower levels of the northwest and southwest elevations of the stage. These openings were originally covered with canvas curtains to prevent backlighting and glare. In 1899, six over six light double hung windows were installed in the openings. After 1906, wood panels were installed in all the stage wing window openings, but the wood surrounds are still visible. A central hinged double door on the lower west elevation services the stage. This door was flanked by two-section window openings, while the upper level had four-section window openings. A door was cut into the south wall of the Auditorium in 1905 to provide performer access.

The early setting of the Auditorium consisted of indigenous grasses, social paths, and large boulders. The building seemed to emerge naturally from its landscape. As the Chautauqua grounds were developed, civic and Association leaders desired a more formal setting for the city's most prominent building. A promenade was built around the east, west, and north elevations in 1906, creating a terrace of lawns and stone paving. The southern side of the Auditorium remained a grassy lawn. The promenade is a massive and rustic structure, constructed of rough cut sandstone with a hammered sandstone cap. It extends out as a half circle on the Auditorium's east façade, with its main entrance, a short flight of stone steps, opposite the central bay. An iron fence with thin vertical rails is set on top of the promenade. The north section of the terrace had massive rustic stone stairways and piers with wood steps on its north and west sides. The north stairway was restored in 1982, but the west stair was removed in the 1920s. In the 1970s, an engraved memorial boulder and a rustic wooden bench were placed in a secluded corner of the north terrace.

In the 1940s, the main entrance to the Auditorium was shifted to the doors on the west end of the south wing. In 1968, a concrete walkway was installed that linked the south entrance to the 1906 promenade. A terrace of

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cut sandstone laid in a random pattern was built in this area in 1987. A retaining wall of sandstone pieces laid in ashlar pattern separates the terrace from a grassy lawn to the east. Concrete steps flanked by sandstone retaining walls ascend to the sidewalk and street. This terrace is furnished with noncontributing wooden and stone slab benches, a stone drinking fountain, and stone pylon with a National Register of Historic Places marker.

In 1912, Columbine Road was graded as a carriage road entering the park to the northeast of the auditorium. It continued to the south and west, and intersected with the eastern section of Chautauqua Avenue (now Goldenrod Drive). A section of road was then built to the north, connecting to the drive around the Green creating a loop drive around the Auditorium. The northern section of this loop was returned to lawn in the 1950s and a 1981 landscaping project replaced the wood steps to the north terrace with concrete and created planting spaces along the stairs. The western section of the loop was demolished in the 1980s and a concrete walkway was built linking the Auditorium to the Dining Hall and the Green. A semicircular dirt parking lot to the northeast of the Auditorium is a remnant of the carriage road. In 2001, the semicircular Charles Sawtelle Memorial, a concrete terrace inlaid with guitar picks on which sits a semi-circular wooden bench, was installed on the north lawn of the Auditorium.

Several outbuildings have serviced the Auditorium. Although the Auditorium was provided with electric lighting at construction, the building has never been plumbed. In 1899, a bathhouse and two public restrooms were built in the ravine east of the Auditorium. The latrines were demolished when public restrooms were installed in the Dining Hall, and the bathhouse moved to Morning Glory Drive and converted to a dwelling. A six-sided ticket booth, built in 1980 and patterned after the 1898 ticket booth, is located to west of the stage wing. Twin six-sided concession stands, built in 1979, are located on the south terrace and north lawn. All three frame structures are clad in horizontal siding, shingled with wood, lack foundations, have simple window openings with wood shutters, and are entered by wood slab doors.

By the 1970s, after years of deferred maintenance, the Auditorium was in extremely poor condition. The original mauve paint had been replaced by a khaki shade that led summer moviegoers to nickname it "The Pea Green." The roof leaked, and concert patrons would often sit beneath umbrellas on rainy nights. Even the wooden flagpoles had been removed in the 1930s. The manager of Boulder's parks recommended demolition. Preservationists were roused to action, and the Auditorium was placed on the National Register of Historic Places in 1974. A local architectural firm undertook an historic structure assessment, and this formed the basis for the 1979 rehabilitation. Compromised stone footings were replaced or reinforced with concrete. The Auditorium was reroofed with roll roofing to emulate the original materials. Warped and rotted sections of the pine siding and sliding panels were replaced, and steel cable wind braces were installed on the north and south walls to stabilize the building in high winds. To celebrate Chautauqua's centennial, the Auditorium's many flagpoles were reconstructed in 1998. The exterior and grounds of the Auditorium retain their historic integrity and are in excellent condition.

The interior of the building has witnessed only minimal modifications. It remains lofty and open, with only the square, unfinished timber supports interrupting the space. The house was originally furnished with rows of benches with wood seats and backs. When William Jennings Bryan spoke at Chautauqua in 1905, L.C. Paddock editorialized in the *Boulder Daily Camera*, "The benches are unthinkably hard. Bryan is the only man who ever rendered them tolerable to the spine, and if he came often we doubt if the hardness that is native to two-inch pine would entirely be dissipated."¹⁵ In 1917 the center section benches were replaced with 600

¹⁵Quoted in Sylvia Pettem, *Chautauqua Centennial (Boulder, Colorado): A Hundred Years of Programs* (Longmont, CO: Book Lode, 2000), 13.

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“opera chairs.” In 1941 and 1950, seats salvaged from Boulder’s Whittier School and from the Loveland Theater, respectively, replaced many of the remaining benches. More seating salvaged from old theaters and refurbished with paint and cushioned seats replaced worn previous seating in 1991-1992. Rows of original benches are still located in the northeast rear portion of the Auditorium. The floor of the building was gradually graded and paved with concrete from 1900-1950. A concrete technical pit with metal railings was installed in 2000. A 1905 projection booth stands at the rear of the house. It is reached by wood stairs with railings. Early film projectors had bright, hot, and hazardous bulbs. The booth is made of metal and has a vent to the exterior. The projector openings in the booth have metal shutters that were attached to the ceiling by thin strings; if a fire occurred, the strings would burn and the shutters slam close to contain the fire.

The Auditorium was built to accommodate 6,000 and, in addition, 500 patrons could be seated on banks of risers built on the stage. The bleachers were removed and replaced with dressing rooms at stage left and right in 1905. The risers were discovered to have served as structural support for the stage wing during a 2004 rehabilitation effort to correct outward bowing of the walls; steel reinforcements were installed to remedy the problem.

The stage was constructed with a fir beadwood acoustic shell rising to the windows, in keeping with a design touted in an early brochure as having “the proper proportions for good acoustics.” This shell was extended to the roof in the 1980s, and wooden acoustical panels were added at the same time. In 1905, center steps to the curved stage were removed and new steps built to stage right. The stage was re-floored in 1993 recycling materials from a demolished Denver warehouse; the dimensions of the original tongue and groove fir flooring were matched exactly. In 2000, the stage right dressing room door was widened to accommodate wheelchair users. A thin partition of horizontal paneling was added in the 1970s to the right of the south entrance to regulate audience flow and reduce natural light when the doors are opened during daytime programs.

Picnic Shelter (c. 1922)

Historic names: Chautauqua Picnic Pavilion, Arbor

A wooden picnic arbor was constructed on this site by 1901. In 1915, the City of Boulder built two rustic stone fireplaces adjacent to that shelter. The present structure was built to replace the original about 1922. The shelter is a long, rectangular structure with shallow, gable roof and open walls. Square timbers with diagonal bracing define five bays on the long axis and two on the short axis and support the roof above a concrete slab floor. Gable ends feature narrow vertical boards separated by open spaces. Large squared stones are located at the northeast and northwest corners of the structure. The interior contains several wooden picnic tables. A parking area is located on the east side of the building.

Waterwise Garden (1898, redesigned 1993)

Historic Name: Alamo Plaza, The Park

The 1898 plat of the Chautauqua grounds provided for a small green, Alamo Plaza, on this site. The roughly triangular park instead became a utilitarian space, occupied by program and residential tents and a buggy parking lot. In 1903, the Art Hall, previously located between the Dining Hall and the Auditorium, was moved to this site, and became the headquarters for the Chautauqua Hostess, a chaperone for single women visitors. Close to the Hostess’s quarters a large tent dormitory, the Girls Camp, was erected each summer until a permanent building to house young women was constructed in 1913. During this decade, the space was formalized as a grassy lawn for recreation, and known as The Park.

In 1906, wire settees were purchased to furnish seating, and several of these benches still grace the lawn. A 1948 beautification scheme further formalized the garden. The 1973 aluminum flagpole set in a rustic stone base commemorates Chautauqua’s 75th anniversary. In 1993, Senator Tim Wirth and his wife, Wren Wirth,

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organized the gift of a teaching garden to Chautauqua. The garden is now defined by Wild Rose Road to the west, Goldenrod Drive on the east, and the Academic Hall parking area—preserving one function of the original space—on the north. The garden, which retains its historic use and sense of space, features a rock fountain along with regional plants, flowers, and herbs that conserve water.

Goldenrod Drive

Goldenrod Drive is not indicated on the 1898 plat of the assembly grounds, except as the eastern border of the camp. However, perhaps because of the lower drive's proximity to the Auditorium and Dining Hall, some of the first wooden cabins and cottages were built along the east edge of the grounds. On a 1900 Sanborn fire insurance map, the road is clearly marked as a continuation of Chautauqua Avenue (now Kinnikinic Road). Goldenrod runs south from the Auditorium and ends just past Lupine Lane in a cul-de-sac, with wooden stairs leading to the reservoir site. The street is lined with rustic stone gutters, likely installed at the same time as those on Kinnikinic Drive. Older gravel walks, of uncertain date, were replaced with flagstone in 1948. Like Wildrose Road, Goldenrod Drive serves as a border of the central core of the park.

Cottage Number 1 (1925)

Cottage 1 is located on the site of a cottage that had been moved from downtown Boulder to the assembly grounds in 1899. This cottage is the earliest work of architect John Blanchard at Chautauqua. It is a rectangular, front gabled one-and-a-half story dwelling with overhanging, open cornice eaves with large triangular braces. The raised stone foundation is sloped to accommodate the site and a garage with double-hinged wood doors is located at the east basement level. Walls are shingled above the sill line and horizontal siding below. Gable ends are shingled. The north elevation has a center entrance, below a shed hood with braces, and flanked by paired three-over-one light, double hung windows. A shingled shed-roofed dormer on the west elevation contains three, multiple-light windows. The west elevation features multiple-light casement windows and a stone chimney. The east elevation has a full length, projecting shed-roofed porch, enclosed with vertical, single-light windows. There is also a wood deck and railing on the south half of the east elevation.

Cottage Number 2 (1899)

Historic Name: Alamo Cottage

This rectangular, one-story gable on hip roof dwelling is one of the earliest cottages at Chautauqua. For several summers, until a permanent addition was made in 1906, Alamo Cottage had a tent annex to its south. The cottage's overhanging, open cornice eaves have shaped rafter ends. Its foundation is stone. The walls are clad in horizontal siding. The west façade contains the shingled gable, which has a horizontal, three-light window. The off-center door is paneled and glazed. The north elevation contains a brick chimney. The originally open porch on the north end of the façade is supported by classical columns and accessed by wood stairs and railings. In 1951, this porch was screened and horizontal siding was applied under the screens. A wide, shed-roofed addition was constructed on the east elevation in 1906. Windows have two-over-two or six-over-six lights and are double hung with wood sashes.

Cottage Number 3 (1928)

This is a rectangular, one-story side gabled roof dwelling with overhanging, open cornice eaves. The foundation is wood piers covered in horizontal siding. Walls and gable ends are covered with horizontal siding. The off-center door is paneled and glazed. An under eave porch on the west façade is screened with horizontal siding under the screens. Below the screen entrance to the porch is a wood stoop. A full width shed roofed addition on the east elevation, probably constructed in the 1940s, has single-light double hung and awning windows. Other windows are one-over-one light, double hung and have tapering wood surrounds. The north elevation contains two horizontal casement windows.

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Cottage Number 3A (1928)

This simple cottage, though built in the 1920s, is reminiscent of the 20' x 20' wooden cabin it replaced. It is a rectangular, one-story front gabled roof dwelling with overhanging, open cornice eaves. The foundation is wood piers covered in horizontal siding. Walls are clad in horizontal siding and trimmed with corner boards. The off-center door is paneled and glazed. The west façade features a hipped roof porch that is screened, with horizontal siding on the lower walls. Beneath the entrance to the porch is a wooden stoop. Windows have one-over-one lights, are double hung, and have tapering wood surrounds. A shed-roofed 1940 addition extends across the east elevation and has single light double hung and awning windows.

Cottage Number 4 (1916)

Historic Name: Tehosa Lodge

This is a one-story, rectangular dwelling with side gabled roof featuring overhanging, open cornice eaves. The foundation is on wood piers covered with wide horizontal siding. Walls have horizontal siding above the sill line and wider horizontal siding below the sill line. Gable ends are shingled. The west facade features an under eave porch with wide horizontal siding below screens. Stone stairs with an iron railing access the porch. Center paneled and glazed double-hinged doors serve as the primary entrance to the house. A gabled addition on the south elevation and a full length, shed-roofed addition on the east were constructed in 1953. Windows are mostly single-light and double hung windows, with a few swing casements and stationary glazed openings. The north elevation features a stone chimney and wood stairs, railing, and landing accessing a secondary entrance.

Cottage Number 5 (1928)

Designed in 1928 by John Blanchard on the site of two 1899 cottages that were demolished, this rectangular, side gabled one-and-a-half story dwelling has overhanging, open cornice eaves. The raised foundation is stone. Walls are shingled above a narrow board sill course with horizontal siding below. Gable ends are shingled and have decorative braces. A wide shed-roofed dormer on the west elevation is shingled, has exposed rafters, and contains three, four-over one light, double hung windows. Other windows are four-over-one lights with wood surrounds. The center door is paneled and glazed. It enters the house from the shed-roofed screen porch on the west façade. Red sandstone steps access this porch. The north elevation features a tall stone chimney, a projecting full width shed roofed porch, and a wide shed-roofed and shingled dormer.

Cottage Number 6 (c. 1901)

Historic Names: Corsicana Teachers Cottage, Mission Cottage, Cantwell Cottage

This rectangular, one-story pyramidal roof dwelling has overhanging boxed eaves. Wide horizontal siding covers the wood pier foundation. Walls are clad with horizontal siding and trimmed with corner boards. The cottage was built as a duplex, converted to a single dwelling about 1925. Two paneled doors are located on the north and south ends of the west façade. A wide, shed-roofed porch on the façade is screened with vertical wood siding under screens and a center screen door; the east elevation features an identical porch. Windows are six over six light and double hung. Small horizontal windows on the south and east elevations were added in the 1920s.

Cottage Number 7 (1906)

Historic Name: Nano's Nook, Coulehan Cottage

Cottage 7 is a one-story cross gabled T-shaped dwelling with overhanging, flared and boxed eaves. The wood pier foundation is covered with plywood. Walls and gable ends have horizontal siding. The center door is paneled and glazed. Windows are one-over-one light, and double hung. In 1919, a shed-roofed porch on the west façade, which wraps around to the north elevation, was added. This porch was enclosed in 1983 with bands of one-over-one light, double-hung windows above vertical siding. An addition was made to the east elevation at the same time.

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Cottage Number 8 (1900)

Historic Names: Chula Vista, Dixie-Paul

This is a rectangular, one-story hipped roof dwelling with overhanging, open cornice eaves and shaped rafter ends. The foundation is wood piers, covered with a wooden water table. Walls are clad in horizontal siding. A shed-roofed porch on the west façade is screened with vertical boards below the screens. Beneath the center, screened porch entrance is a concrete stoop with wrought iron railings. Two paneled and glazed doors serve as entrances to the house, which was subdivided as a duplex from 1906 to 1922. Shed roofed additions were made on the south elevation in 1935 and to the north elevation in 1945. On the north addition, original screens have recently been replaced with aluminum storm\screen windows. Windows are one-over-one light, two-over-two light, or four-over-four light; all windows are double hung.

Cottage Number 10 (c. 1890)

Cottage 10 was built in town and moved to its present site in 1899 to provide permanent housing for chautauqua visitors. It is a rectangular, one-and-a-half story front gable dwelling with overhanging, open cornice eaves. The foundation is stone. Walls are covered with narrow horizontal siding and trimmed with corner boards; gable ends are shingled. The off-center paneled and glazed door on the west façade has a decorative molding surround and a transom window of small rectangular lights around a large light. A concrete stoop with low stone walls with concrete caps leads to the entrance. A central three-sided bay projects on the façade. It has a hipped roof, frieze, and two one-over-one light, double hung windows. An addition was made to the south in 1928. A shed-roofed dormer on this addition has geometric windows on its walls. All other windows are one-over-one light, double hung, with plain wood casings. An enclosed porch on the east (rear) elevation was built in 2001. A stone chimney on the south elevation—not original to the cottage—was removed in 2004.

Cottage Number 11 (1926)

Historic Name: Chautanich

This Craftsman style rectangular, side gabled one-and-a-half story dwelling was designed by John Blanchard on the site of two earlier wooden cabins. It features overhanging, open cornice eaves, walls of horizontal siding trimmed with corner boards, and a wood water table. Gable ends are shingled. The raised foundation is stone. Two gabled dormers on the west have shingled walls, exposed rafters, and one-over-one light, double hung windows. The main entry is an off-center paneled and glazed door on the west façade. This door is protected with a shed-roofed hood supported by braces. Concrete stairs with stone walls with concrete trim lead to the entry. The east (rear) elevation has a shed-roofed dormer on a full width shed roofed, 1949 addition. Windows are three over-one-light and double hung. The north elevation features a band of one-over-one double hung windows and a full-height stone chimney. An attached carport is original, and located to the north of the main building.

Cottage Number 12 (1923)

With its façade on the northeast, this one story side gabled dwelling has overhanging, open cornice eaves. The foundation is stone and wood piers. Walls are of wide vertical siding above the sill line and horizontal siding below. Gable ends are shingled. The shed-roofed porch on the façade has wide horizontal siding below screens and is accessed by wood stairs and railing. A shed-roofed addition was built on the full width of the southwest elevation in 1942 and features a massive, tapering stone chimney. All elevations contain four-light casement windows. In 2000 a flagstone terrace with stone retaining walls was built off the southeast corner of the house, which is accessed by a secondary paneled and glazed door.

Cottage Number 13 (1927)

Cottage 13 was created by joining two 1899 wood cabins. It is a square, one-story, side gabled roof dwelling

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with overhanging, open cornice eaves. Horizontal siding covers the wood pier foundation. Walls and gables are clad in horizontal siding; the gables have louvered vents. Under eave screen porches on the west façade and east elevation have horizontal siding below the screens. Both porches have center entries. The façade has a paneled and glazed center door, as does the east elevation. All windows are one-over-one light and double hung windows. There is a stone chimney at the center of the roof.

Cottage Number 603 (1924)

This one-story, rectangular dwelling has a side gabled roof, and overhanging, open eaves. The raised foundation is concrete. Walls are clad with horizontal siding. An under eave porch on the east façade is screened and has a solid balustrade clad with horizontal siding. The east porch is accessed by wooden steps and railing. The center door is glazed and paneled. Windows are double hung with one-over-one lights and tapered surrounds.

Wildrose Road

This road is indicated as Baker Avenue on the 1898 plat, and was known as Colorado Avenue from 1900 to 1918. Originally extending from the open space in front of the Dining Hall, it served as a principle north-south route through the grounds. It now begins at Morning Glory Drive and serves as one of the main arteries of the central core of Chautauqua, with the Missions House and Waterwise Gardens as its principle features.

Cottage Number 300 (1928)

Cottage 300 is a rectangular, one-story front gabled dwelling with overhanging, open eaves. Wide horizontal siding covers the wooden pier foundation. Walls and gable ends are clad in horizontal siding. An under eave porch on the east façade has horizontal siding below the screens. The off-center screen door is accessed by wooden stairs and railing. The off center entrance to the house is a paneled and glazed door with a tapered wooden surround. Windows are six-over-one light and double hung with wood surrounds, some tapered.

Cottage Number 401 (1900)

Historic Names: WCTU Rest Cottage, Rest Cottage

The Women's Christian Temperance Union had its origins in a meeting held in 1874 at Chautauqua, New York. The WCTU spread with the Chautauqua Movement and Union activities were common at independent chautauqua assemblies. Though the enduring connection between the WCTU and the Chautauqua Movement was always informal, it was also not surprising. Both movements aimed at the educational, cultural, and moral uplift of the American people. During the 1899 Assembly, the Colorado WCTU rented a tent in which to hold meetings and lectures. The tent, like most of the temporary structures on the grounds, proved to be unsatisfactory. WCTU members raised \$489 to build a permanent headquarters at the Texas-Colorado Chautauqua. The Rest Cottage was dedicated in 1900, with the reading of a temperance poem commissioned for the occasion, "And with civic valor burning/Mart and hamlet, hill and plain/Shall we free dear Colorado/From the liquor traffic's stain."

The Rest Cottage served as a meeting place for WCTU members and as a center for the dissemination of the WCTU message to chautauquans. With its broad porch and brick fireplace, the cottage also provided a respite for women on hot, sunny mornings and cold, rainy afternoons. In 1910, an addition with bedrooms and a sleeping porch was added that provided overnight accommodations for WCTU members until the 1950s. In 1961, the Colorado Chautauqua Association purchased the cottage, and remodeled it to provide year-round housing. The sleeping porch was enclosed and the original appearance of the Rest Cottage was almost totally obscured. In 1999, the Colorado Chautauqua Association undertook an historic structure assessment and

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successfully returned the cottage to its 1910 floor plan and appearance.

The Rest Cottage is a one-story rectangular dwelling with overhanging, closed eaves. The roof is gabled in front and hipped on the west half of the building. The cottage has a concrete block foundation. Walls are clad in narrow horizontal siding with rounded edges. The front gable has vertical siding, a louvered vent, and a small pent lip extending above the roof of the porch. A hipped roof open porch with wood deck accessed by flagstone steps is located on the south end of the façade. This porch contains a recessed center entry with a door featuring four vertical panels. All windows are two over two double hung with crown moldings. There is a brick chimney on the west elevation. The 1910 side gabled addition on the north has a hipped roof screen porch with square wood balusters and railing. An entry to the cottage from this porch is paneled and glazed.

Missions House (1911)

Historic Names: Missions, Wild Rose Lodge

In 1906, a group of women interested in foreign and domestic missionary work proposed to present a course of lectures on missions during the next Chautauqua Assembly. The 1907 lectures were well subscribed and that year the School of Missions was established and affiliated with the national Council of Women for Home Missions. The School was an important part of the rapidly expanding network of women's organizations in general and the influential sub-group of organizations working to expand professional opportunities for women in church work. Participants lived in rental cottages and attended classes in the Academic Hall and large program tents. In 1910, the School expanded to provide instruction for young women, and the girls were housed in the Girls Camp.

Officials of the School asked the Colorado Chautauqua Association to build a permanent home for its activities and participants. In 1911, Hazel House was razed to make way for construction of the Missions House. The School of Missions was held in late June, and the Colorado Chautauqua Association used the lodge for rental accommodations during the Assembly, which ran from July 4 through early August. This arrangement continued until 1956, when the School moved to Estes Park. Over the next decades, the building became known as Wild Rose Lodge and its interior was repeatedly altered to provide more guest rooms. Two additions containing bathrooms were added to the east façade, jutting out onto the porch. In 1999, the Colorado Chautauqua Association engaged consultants to conduct an historic structure assessment, and in 2000 the exterior of the lodge was winterized and restored to its original appearance.

Missions House is a one-and-a-half story, side gable wood frame Arts and Crafts style building. It has a raised stone foundation, stone chimney, and overhanging eaves with composition roofing. The walls are covered with beveled horizontal siding up to the shared sill course of the first story windows and horizontal siding up to the eaves. Gables are shingled. The wide shed roofed dormer on the east elevation has three pairs of top hinged, awning, two over two light windows. The wide shed roofed in eave dormer on the west elevation has two shared sill course, six-light horizontally sliding sash windows, the same as the first floor on three elevations except the east. The east facade features a pair of multi-light, box-head windows on the full width under eave screened porch. All windows (except two boxed-head) have wood framed combination storm/screen units. The porch has vertical siding underneath the screens. The central entrance has glazed and paneled double doors. The porch is accessed by wide concrete stairs with stone side walls and pipe railings leading to double screened doors. Over the porch entrance is a carved wooden sign reading "Missions House" that dates from the 1940s. A secondary entrance to the porch, a screened door accessed by a wooden ramp, is located on the south elevation.

Cottage Number 501 (1901)

Historic Name: San Antonio Teachers Cottage

This rectangular, one story dwelling has a side gabled roof with overhanging, open eaves and a pent roof below

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the gables on the north and south elevations. The foundation, of wood piers, is covered with vertical siding. Walls are clad with horizontal siding; the gables are shingled. The east facade has a shed-roofed porch with vertical siding below screens; it is accessed by a flight of wood stairs with a wood railing. The entry door is off-center, glazed and paneled. This cottage was a duplex until 1970 when the original 2nd entry door was removed and the opening covered with horizontal siding. On the west elevation is a 1980 addition with a gable roof. The east, south, and north elevations have four-over-four double hung windows, while the west addition has single-light double hung windows. All windows have simple wood surrounds.

Cottage Number 502 (1900)

Historic Name: Brolin Cottage, Brown Palace

This rectangular, one-and-a-half story, side gabled dwelling was built to house visiting lecturers and Chautauqua faculty. Its foundation is concrete block. Walls and gable ends are clad with horizontal siding and have corner boards. There is a shed dormer on the east elevation, clad with horizontal siding. The east elevation has a shed-roofed 1970 addition. The porch on the east elevation is original; a hipped roof addition to the porch on the north elevation was constructed in 1970. The porch is screened, with vertical grooved plywood under the screens and vertical siding under the porch deck. The off-center entry on the east elevation is a full flush wood door. Windows are one-over-one light and double hung, with simple wood surrounds. The north gable end has paired windows.

Cottage Number 601 (1901)

Historic Name: Marshall Teachers Cottage

Cottage 601 is a one-story, square, cross-hipped roof dwelling with overhanging and flared eaves. The foundation is concrete. Walls are clad with horizontal siding. A full-width, shed-roofed porch with vertical siding under screens is located on the west facade. The entrance has a gabled hood and concrete stoop. The center entrance is paneled and glazed. The north elevation features a 1919 shed-roofed sleeping porch; the entrance to this porch was relocated to the east about 1928. Two shed-roofed additions were made to the west elevation in 1958. All windows have one-over-one lights and are double hung in simple wood casings.

Primrose Road

Primrose Road is indicated on the 1898 plat of the assembly grounds as Texas Avenue, and on 1900 and 1918 Sanborn fire insurance maps as A Street. Although several public buildings—the Preservation Office and Columbine Lodge—are located on Primrose Road, it displays the same quiet, residential aspect of other interior streets within the historic district.

Small, nearly identical cottages were built by the Colorado Chautauqua Association in two phases in 1910 and in 1928 to replace earlier wooden cabins and provide superior accommodations. In 1919, responding to a long-voiced desire for a hotel to lodge single chautauquans, the Association built a large lodge on Primrose Road. In the mid-1980s, small sandstone terraces were built between each of the cottages and the street.

Cottage Number 405 (1928)

Cottage 405 is a one-story, rectangular, front gabled roof dwelling with overhanging, open eaves. Horizontal boards cover the wood pier foundation. Horizontal siding covers walls and gable ends; the walls are trimmed with corner boards. There is a hipped roof porch with a center entrance on the south façade; porch walls are horizontal siding under screens. The off-center entry to the cottage is a paneled and glazed door. All windows are one-over-one light, and double hung with simple wood surrounds.

Cottage Number 407 (1928)

This is a one-story, rectangular, front gable roofed dwelling with overhanging, open eaves. Horizontal siding

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covers the wood pier foundation. Walls are clad with horizontal siding and trimmed with corner boards. The upper gable ends contain louvered vents. The shed-roofed porch on the south façade has post supports and a solid balustrade of horizontal siding beneath screens. The entrance to the porch is at its center; the entrance to the cottage is an off-center paneled and glazed door. All windows are one-over-one light, and double hung with simple wood surrounds.

Cottage Number 409 (1910)

Cottage 409 is a one-story, rectangular, hipped roof dwelling with overhanging, open eaves. Walls are clad with horizontal siding and trimmed with corner boards. Vertical board siding covers the wood pier foundation, which has a wooden water table. The under eave porch on the south façade has screens above a solid balustrade with vertical board siding below. The screened door entrance to the porch is centered. The entrance to the cottage is an off-center paneled and glazed door. All windows are one-over-one light, with the exception of a pair of six-over-one light windows, and are double-hung with simple wood surrounds.

Cottage Number 411 (1910)

This is a one-story, rectangular, side gabled roof dwelling with overhanging, open eaves. The wood pier foundation is covered with vertical siding. Walls above the sill line are covered with horizontal siding and with wide and narrow horizontal siding below the sill. Gable ends are clad in horizontal siding and contain louvered vents. The shed-roof porch on the south façade has vertical siding below screens and an off-center entrance. The off-center door to the cottage is paneled and glazed. In 1995, these entrances were widened, and their thresholds lowered, to make the cottage accessible to guests using wheelchairs. All windows are four-over-one light and double-hung with wood surrounds.

Cottage Number 413 (1910)

Cottage 413 is a one-story, rectangular, side gabled dwelling with overhanging, open eaves. The wood pier foundation is covered with vertical siding. Walls and gable ends are clad with alternating wide and narrow horizontal siding; gable ends contain louvered vents. An under eave porch on the south façade has an off-center entrance and its walls are vertical siding below screens. The off-center door to the cottage is paneled and glazed. Double-hung multiple-over-single light windows have decorative lintels.

Cottage Number 415 (1928)

This is a one-story, rectangular, front gabled roof dwelling with overhanging, open eaves. The wood pier foundation is covered with vertical siding. Walls and gable ends are covered with horizontal siding; the walls are trimmed with corner boards. An under eave porch on the south façade has horizontal siding below screens. The porch entry is off-center, as is the paneled and glazed door to the cottage. Windows are double-hung, have one-over-one lights, and are trimmed with tapered surrounds.

Cottage Number 417 (1928)

Cottage 417 is a one-story, rectangular, front gabled dwelling with overhanging, open eaves. The wood pier foundation is covered with vertical siding. Walls and gable ends are covered with horizontal siding; the walls are trimmed with corner boards. An under eave porch on the south façade has horizontal siding below screens. The porch entry is off-center, as is the paneled and glazed door to the cottage. Windows are double-hung, have one-over-one lights, and are trimmed with tapered surrounds.

Preservation Office (1913)

Historic Names: Girls Camp, Primrose Apartments

The 1912 *Chautauqua Bulletin* reported that the Young Women's Missionary Society of Colorado, associated

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with the School of Missions, was building an assembly hall and dorm for 36 girls to the west of Missions House. The building was used as a warehouse in the 1930s and 1940s. In the 1950s, the building was divided into three apartments to meet the demand for student housing. Since the late 1980s, the Colorado Chautauqua Association preservation program and housekeeping departments have been located here.

This one-story rectangular gable on hip roof building has overhanging open eaves. The building has a stone foundation. Walls are covered with horizontal siding and have corner boards. Gables have vertical siding with louvered vents. A hipped roof enclosed porch (originally screen) runs the length of the north elevation. In the 1950s, a shed roof porch entry was added on the south elevation. The centered main north entrance has wood stairs and rails flanked by rustic stone walls. The secondary entrances on the east and west elevations have wooden decks, balustrades, and railings. Windows are one-over-one double hung, most paired on a shared sill. All entry doors are glazed and paneled. A flagstone path, built in 2002, on the east side of the building leads to the service alley behind the Preservation Office. Central trash dumpsters—a bear precaution—enclosed with wood fencing are located in this alley.

Columbine Lodge (1919)

Historic name: The Lodge

Single travelers and cottagers' out-of-town guests had long presented a housing problem for Chautauqua's managers. Until the Lodge was opened, just after World War One, many such visitors often took hotel rooms in Boulder, or rented rooms in town. With the Lodge, Chautauqua essentially had a hotel, and was able to better serve growing numbers of motoring tourists who wished to experience the Assembly for a few days or a week, rather than rent a cottage for the entire season.

This is a large two-story rectangular gable on hip roof hotel building with overhanging open eaves. The gables are small, with louvered vents, and centered on the east and west ends. The foundation is raised stone. Walls are of rough, pebbledash stucco with vertical board siding under the first floor deck between stone piers. A projecting front gabled two-story porch is centered on the north façade. The porch is open on the lower story, with stick balustrade and rail, wood floor and wood stairs; one-over-one, double hung windows flank the center door. The upper story is screened as a sleeping porch. A hipped roof porch protecting a secondary entrance on the south elevation has Y-shaped post supports and decorative braces. All windows are paired, one-over-one light, double hung with wood surrounds and wood framed screen/storm units. There is a small, shed-roofed hood on the east elevation at basement level.

Aster Lane (on some maps spelled "Astor")

Indicated on the 1898 plat of the assembly grounds as Colorado Avenue, and on 1900 and 1918 Sanborn fire insurance maps as B Street, Aster Lane is a quiet residential street, with little through traffic. All but three of the cottages on Aster Lane were built in 1910, as the Colorado Chautauqua Association constructed a series of near-identical dwellings to accommodate burgeoning summer attendance at the chautauqua assembly.

Cottage Number 503 (1910)

Historic Name: Cottage E

Cottage 503 is a one-story, rectangular, side gabled roof dwelling with overhanging, open eaves. The raised wood pier foundation is covered with vertical board skirting. Walls and gables ends are clad with alternating wide and narrow horizontal siding. An under eave porch on the south façade has an off-center entrance and narrow vertical siding below screens. An off-center paneled and glazed door opens into the house from the porch. There is a single-light window to right of this door. Windows are double-hung and are one-over-one

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light and nine-over-one light; windows on the east and west elevations have narrow decorative surrounds with vertical members extending beyond the top of the window. The north elevation has a secondary paneled and glazed entrance door, accessed by a wood stairway and railing.

Cottage Number 505 (1910)

Historic Name: Cottage D

This is a one-story, rectangular, hipped roof dwelling with overhanging, open eaves. The raised wood pier foundation is covered with vertical board skirting. Walls are clad with horizontal siding. The under eave porch on the south façade has narrow vertical siding below screens and an off-center entrance. An off-center paneled and glazed door leads from the cottage onto the porch. There is a single-light window to right of this door. Double-hung windows are either one-over-one light or nine-over-one light. A small flagstone patio between the cottage and the street was built in the early 1990s.

Cottage Number 506 (1910)

Historic Name: Cottage H

This is a one-story, rectangular, hipped roof dwelling with overhanging, open eaves. The raised wood pier foundation has a wood water table. Walls are clad with horizontal siding. The under eave porch on the north façade has narrow vertical siding below screens and an off-center entrance. An off-center paneled and glazed door leads from the cottage onto the porch. There is a single-light window to right of this door. Double-hung, one-over-one light and six-over-one light windows have simple wood surrounds.

Cottage Number 507 (1910)

Historic Name: Cottage C

Cottage 507 is a one-story, rectangular, side gable roofed dwelling with overhanging, open eaves. The wood pier foundation is raised on the north where the site slopes and is covered with vertical siding. Walls are clad with horizontal siding of alternating wide and narrow lap. The under eave porch on the south façade has walls of screen with vertical siding below and an off-center entrance. An off-center, paneled and glazed door leads from the porch into the cottage. Double-hung, one-over-one light and six-over-one light windows have simple wood surrounds. The north elevation has a secondary paneled and glazed entrance door, accessed by a wood stairway and railing. A small flagstone patio between the cottage and the street was built in the early 1990s.

Cottage Number 508 (1910)

Historic Name: Cottage G

This is a one-story, rectangular, side gable roofed dwelling with overhanging, open eaves. Its wood pier foundation is covered with vertical siding. Walls are clad with horizontal siding of alternating wide and narrow lap. Gables are vented. The under eave porch on the north façade is screened and accessed by wooden stairs and railings leading to an off-center screen door. An off-center, paneled and glazed door leads from the porch into the cottage. Double-hung, one-over-one light and six-over-one light windows have simple wood surrounds.

Cottage Number 509 (1910)

Historic Name: Cottage B

Cottage 509 is a one-story, rectangular, side gable roofed dwelling with overhanging, open eaves. The wood pier foundation is raised on the north, where the site slopes and is covered with vertical siding. Walls are clad with horizontal siding. An under eave porch on the south façade has vertical siding below the screens and an off-center screen door. An off-center, paneled and glazed door leads from the porch into the cottage. Double-hung, one-over-one light and six-over-one light windows have simple wood surrounds. The north elevation has

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a secondary paneled and glazed entrance door, accessed by a wood stairway and railing. A small flagstone patio between the cottage and the street was built in the early 1990s.

Cottage Number 510 (1903)

Historic Name: Cottage 52

Cottage 510 is a one-story, rectangular hipped roof dwelling with overhanging, open eaves. The original foundation is of wood piers; the foundation under the south addition is a concrete slab. Both have a vertical board skirting. Walls are clad with horizontal siding of alternating wide and narrow lap. A shed-roofed porch on the north façade has walls of vertical siding below screen and an off-center screen door. Concrete steps with wood railing lead to the porch. The primary entrance to the cottage is an off-center paneled wooden door with a single light transom. The south elevation has an addition, date unknown. The gabled roof of the addition meets the long side of the original hipped roof, creating a higher ridgeline that exposes a small central gable on the north. Windows are double-hung, with one-over-one lights and plain wood casings.

Cottage Number 511 (1910)

This is a one-story, square, side gable roofed dwelling with overhanging, open eaves. Walls are clad with horizontal siding above the sill level and horizontal siding in alternating wide and narrow lap below. The wood pier foundation is raised on the north where the site slopes and is covered with vertical board skirting. A shed-roofed porch on the south façade has walls of narrow vertical siding below screen and an off-center screen door. An off-center, paneled and glazed door leads from the porch into the cottage. Windows are double-hung, and have four-over-one lights and simple wood surrounds. A small flagstone patio between the cottage and the street was built in the early 1990s.

Cottage Number 512 (1903)

Historic Name: Cottage 17

Cottage 512 was built as Cottage 17 on Kinnikinick. It was moved to its present site in 1942. It is a one-story, rectangular dwelling with a side gabled roof featuring overhanging, open eaves. The raised original foundation is on wood piers covered with stucco; the south addition is on a concrete slab. Walls are clad with wood shingles and trimmed with corner boards. The north façade has a shed-roofed porch with walls of vertical siding below screen. Wooden stairs, railing, and landing access this porch. An off center, paneled and glazed door leads from the porch to the cottage. The south elevation has a shed-roofed addition, built in 1985. Twelve-over-one and four-over-four light, double-hung windows are on the original building; the addition has one-over-one light, double hung windows. A concrete patio, installed when the cottage was moved, is located between the house and the street.

Cottage Number 516 (c. 1890)

Historic Names: Terrell Teachers Cottage, Hexagonal Cottage

Cottage 516 has a complex history. Built about 1890 as a duplex, it was moved from downtown Boulder to the site of the present Cottage 20 on Kinnikinick in 1899. In 1905, it was moved to its present location. It is a rectangular, one-story, side gabled roof dwelling. Overhanging, open eaves have decorative false beams. The wood pier foundation is covered with lattice. Walls are clad with horizontal siding; a shed-roofed 1910 addition on the east elevation has flush horizontal siding. The under eave porch on the north façade has wood posts, and an arch in a gable hood over the wooden steps. The north façade also contains a bay with two single-light, double-hung windows on its northeast and north sides and a paneled and glazed door on its northwest side. The bay projects onto the porch, which has another paneled and glazed door into the cottage on its west end. Other windows are one-over-one light, double-hung as well as some horizontal sliding windows, all with simple wood surrounds. A wood patio with a wood railing was constructed on the east elevation in 1982.

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Upper Tennis Court (1912)

In the early years of the twentieth century, tennis courts were marked out with cloth tape each summer in the area that later became the Chautauqua Green. W.W. Parce's 1910 plan for the Green did not include tennis courts, but casual references to the Green as the "Tennis Park" persisted as late as 1915. By that time, however, tennis—a perennial favorite activity at Chautauqua—had been provided with a permanent courts in the southern part of the assembly grounds. The surface was touted as clay, but was more likely a simple layer of gravel.¹⁶ The backstops were made of chicken wire. About 1917, a drinking fountain set in a rubble stone base was built to the north of the courts. The Chautauqua Women's Forum paid to have the tennis courts surfaced with concrete in the late 1920s.

The rectangular court was resurfaced in 1992 with concrete and a composite playing surface colored green (in-bounds) and red (out-of-bounds). The court area is now defined by sandstone walls and steps surrounded by a chain link fence. These walls are retaining walls; the level of the court is about five feet below Lupine Lane and five feet above the alley to the north. A flight of sandstone steps leads into the tennis court from the west, entering a sandstone terrace with two sandstone benches.

Play Area (1912, noncontributing)

When the tennis courts were built in 1912, a horseshoe pitch was installed to the west. In the late 1920s, the horseshoe pitch was replaced with a croquet lawn. The croquet lawn in turn was replaced with a concrete basketball court, with a concrete block retaining wall and chain link fence. Because the appearance of the site has been so altered, the Play Area does not contribute to the significance of the historic district.

Lupine Lane

Lupine Lane was named Keeler Avenue, after an official of the Gulf and Southern Railroad. Like the other east-west streets in the historic district, Lupine was crowded with platform tents during its first years. From 1900 to 1918, as indicated on Sanborn fire insurance maps, the road was known as C Street. Lupine Lane is a quiet, little trafficked street, with just a few cottages, all built during the period of peak attendance at Chautauqua.

Cottage Number 701 (1922)

This is a rectangular, one-story, side gable dwelling with overhanging, open eaves. The concrete block foundation is raised to the north where the site slopes and probably reconstructed in 1969, when basement-level rooms under a hipped roof were added. The walls are clad with horizontal siding and trimmed with corner boards. An under eave porch on the south façade has walls of narrow vertical siding below screen and a center screen door. The center door from the porch to the cottage is glazed and paneled. A 1928 addition was made on the south elevation. Windows date from the 1960s, and are double-hung with single lights and simple wood casings. The flagstone patio between the cottage and the street was built in the 1980s. A painted concrete block retaining wall, built in the 1970s, separates the grounds of this cottage from the tennis court to its east.

Cottage Number 703 (1922)

Cottage 703 was built as a twin of Cottage 701. It is a rectangular, one-story, side gable dwelling with overhanging, open eaves. The concrete block foundation is raised where the site slopes and was reconstructed

¹⁶ Galey, 116 and *Chautauqua Park Historic District Cultural Landscape Assessment and Plan*, 76.

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in 1969 when basement-level rooms were added. The walls are clad with horizontal siding and trimmed with corner boards. An under eave porch on the south façade has walls of narrow vertical siding below screen and a center screen door. The center door from the porch to the cottage is glazed and paneled. Windows date from the 1960s, and are double-hung with single lights and simple wood casings. The flagstone patio between the cottage and the street was built in the 1980s.

Cottage Number 704 (1950, noncontributing)

This is a rectangular, one-and-a-half story, front gable roofed dwelling with overhanging, open eaves. The raised concrete foundation contains a basement-level half-story. Walls are shingled, as are the vented gables. A hip roofed porch on the north façade has exposed rafters, a center double screen door and a solid balustrade of vertical siding below screens. The center entrance to the cottage is paneled and glazed. Some of the double-hung one-over-one light windows have wooden shutters. There is a full-height stone chimney on the east elevation, as well as a secondary entrance with a small shed hood. A wide, shed roofed 1958 addition on the south (rear) elevation has an attached carport. Another small shed roofed hood with lattice on the west protects the glazed paneled entrance to the basement quarters.

Cottage Number 700 (1953, noncontributing)

Historic Name: Garage Cottage

This is a one-story, rectangular, cross-gabled roofed dwelling with overhanging, open eaves. The foundation is poured concrete. Walls are clad with wide horizontal siding; the gables are vented. The north façade has a shed-roofed porch with vertical siding below screens and a screen center door. There is an under eave screen porch on the south elevation. All windows are double-hung, with two-over-two lights. A full-height stone chimney was built on the west elevation in 1983. There is a fieldstone retaining wall at the north edge of the property, along the street.

Boggess Circle

The 1898 plat of the assembly grounds shows a reservoir at the southern tip of the camp. This reservoir was dug in the 1880s to serve the Bachelder Ranch. It was fed by Bluebell Spring, and from it ran a series of irrigation ditches. When the City of Boulder bought the Bachelder property, it improved the reservoir by enlarging it and building sloped embankments. Although properly a City reservoir, it became known as Chautauqua Lake and its embankments served as an informal promenade.

The reservoir was further enlarged and lined with concrete when water lines were built in 1902 to supply the cottages and public water taps of Chautauqua. By 1923, however, the quality of the water was poor and the City built a new reservoir to the southeast, on Enchanted Mesa. The old reservoir was occasionally used to store irrigation water until it was drained in 1929 and the site was consigned to utility duty; garages for 10 automobiles were built just to its north in 1923, but demolished within a decade.

The reservoir was filled with gravel and dirt in 1941 to provide building sites for new cottages, sites in demand by Texas vacationers with family ties to Chautauqua. Ten cottages, all reflecting the character-defining aspects of historic cottages, were built on or moved to Boggess Circle in the 1950s. In 2002, the Association saved an historic 1924 bungalow from demolition by moving it from the University of Colorado campus to Boggess Circle.

Cottage Number 801 (1950, noncontributing)

Cottage 801 is a rectangular, side gabled one story dwelling with overhanging, open eaves. The foundation is poured concrete. Walls are covered by horizontal siding below sill line and shingled above. Gables are shingled. The projecting, shed roofed screen porch on the south façade has a center door and walls of vertical siding below screens. A similar porch runs the width of the north elevation. Windows are single light double-

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hung. In 1962, a side gabled addition and screened porch were added on the west elevation. The porch forms a dogtrot between the main cottage and the addition, and now contains the primary entrance. The addition features an in eave gable decorated by a geometric multiple-over-single light fixed window, flanked by casement windows, on its south elevation. Other windows are also casements.

Cottage Number 802 (c.1925, noncontributing)

This rectangular, one story side hipped gable dwelling with overhanging, open eaves was built on Broadway in the 1920s and moved to Boggess Circle in 1954. It has a concrete block foundation; its walls are clad in horizontal siding and trimmed with corner boards. The north façade contains a wide, shed-roofed porch with horizontal siding below screens. Entry to the porch is from a west side wood stoop and stairs. Cottage windows are three-over-one and double-hung with simple wood casings. The east elevation features a center gabled enclosed porch with six light casement windows over vertical siding.

Cottage Number 803 (1953, noncontributing)

Cottage 803 is a rectangular, one-story dwelling with a gable on hip roof with widely overhanging, open eaves. The foundation is poured concrete and contains a walkout basement on its east elevation. Widely lapped shingles cover the walls. Wood louvers fill the small gables on the east and west roofs. The west end of the south façade has an open under eave porch with wood railing and full-length bench. The entry to the house from this porch contains a flush door with vertically glazed sidelights. The east elevation features an under eave, screened porch cantilevered over a large flagstone patio on the slope below. Paired, aluminum sliding doors lead from this terrace to the basement quarters. All windows are vertical, single-light casements or fixed single-light windows. There is a brick chimney on north elevation.

Cottage Number 804 (1950, noncontributing)

This is a rectangular, one- and-a-half story dwelling with a gable on hip roof and overhanging, open eaves. The partly raised foundation is poured concrete and contains walk out basement level quarters added in 1953 on its east end. Walls are covered by wide, horizontal siding. The north façade contains two gables and an open, shed-roofed porch over the main entry in its south end. A secondary entrance on this elevation has a shed-roofed hood. The east elevation features a wide enclosed, shed roofed porch resting on the raised portion of the foundation. The south elevation has a wood deck on the southeast corner with a wood sliding door accessing the enclosed east porch. All windows are single-light and double-hung.

Cottage Number 805 (1953, noncontributing)

Cottage 805 is a rectangular, one-and-a-half story side gabled dwelling with overhanging, open eaves. The foundation is of poured concrete. Walls and gables are covered with quarter sawn log siding. The west façade has a small, centered shed-roofed hood covering a paneled and multiple-light entry door. The east elevation features a small shed roofed dormer with three single-light awning windows. The south elevation has a wood stairway and railing, added in 1957, accessing the upper half-story. All the windows are double-hung, with two-over-two lights.

Cottage Number 807 (1954, noncontributing)

This is a rectangular, one-and-a-half story side gabled dwelling with overhanging, open eaves built into a steep north-facing hill. The foundation is poured concrete. Walls are covered in narrow vertical siding and the gables are shingled. In 1990, the original flat roof was replaced by a half-story with a gabled roof containing a shed-roofed dormer on its north pitch. In 2000, a wide enclosed porch was built on the north façade. This porch is accessed by a long L-shaped wood stairway and railing. Windows are double-hung or casements with one-over-one lights. A wide wood deck and railing was been added to the east elevation in 1982.

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Cottage Number 808 (1950, noncontributing)

This rectangular, one story hip roofed dwelling has widely overhanging, open eaves and is built into a steep north-facing hill. The foundation is of poured concrete with tall stone columns on the north. The walls are covered with wide horizontal siding. An under eave screened porch wraps around part of the north and west elevations with vertical siding under the screens. Access to the porch is provided by a long wood stairway and railing. A west-facing door provides entry to the porch and double flush glazed and paneled doors lead from the porch to the house. All windows are single-light and double-hung.

Cottage Number 809/810 (c. 1925, noncontributing)

This duplex was built at 2230 Euclid in the 1920s and moved to Chautauqua Park in 1955. It is a rectangular, one story side gabled multiple dwelling with overhanging, open eaves. The foundation is concrete block. Walls and gables are shingled. Both gables contain a single-light awning window. The east façade has a full width, shed-roofed porch with shingle walls below screens. Center screen doors on its north and south ends give entry to this porch. The entrances to the cottage from the porch are matching paneled and glazed doors. North and south elevations have small shed roofed projections. The south elevation has a wood deck, wheelchair ramp, and railing to porch. The north elevation has a small wood stoop and railing. The façade has three-over-one light, double-hung windows; the remaining windows have single lights.

Cottage Number 811 (1924, noncontributing)

This bungalow was built near the University of Colorado campus in 1924. Planned campus expansion threatened its demolition and the Colorado Chautauqua Association moved it to Chautauqua Park in 2002. It is a rectangular, one story side gabled dwelling with overhanging, open eaves. The new foundation is poured concrete. Walls and gables are covered with alternating wide and narrow shingles. The east façade features a center gabled hood with triangular braces that protects a wood stoop and railing. The stoop gives access to a three-light glazed and paneled entry door. The façade also contains a tapered brick chimney. The north end of the façade has a ten-over-one light, double-hung window while the south end has paired six-over-one light, double-hung windows. Other windows are six-over-one light, and double-hung. Some are paired. The south elevation has a centered, shed-roofed hood covering another secondary entry with a door glazed and paneled similar to the east door. Wood steps lead to this entry.

Contributing Buildings-88

Dining Hall

Storage Buildings (2)

Academic Hall

Community House

Auditorium

Missions House

Preservation Office

Columbine Lodge

Cottages 1, 2, 3, 3A, 4, 5, 6, 7, 8, 10, 11, 12, 13, 13 A, 14, 19, 21, 22, 23, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 100, 102, 106, 108, 110, 114, 200, 211, 213, 215, 217, 218, 219, 220, 221, 222, 300, 302, 304, 306, 309, 311, 313, 314, 316, 401, 405, 407, 409, 411, 413, 415, 417, 501, 502, 503, 505, 506, 507, 508, 509, 510, 511, 512, 516, 601, 603, 701, 703

Cottage #316 Garage

Contributing Sites-5

Main Entrance

Green

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Playground
Centennial Garden
Waterwise Garden

Contributing Structures-8

Shelter House
Entrance Gate
Lincoln Street Steps
Arbor
Picnic Shelter
Wild Rose Gazebo
Upper Tennis Court
Parking Lot (remnant of carriage road)

Contributing Objects-1

Community House Sundial

Noncontributing Buildings-20

Ranger Cottage
Cottages: 13B, 16, 18, 20, 35, 212/214, 216, 310, 700, 704, 801, 802, 803, 804, 805, 807, 808, 809/810, 811

Noncontributing Sites-2

Peace Garden
Play Area

Noncontributing Structures-6

Chautauqua Auditorium Playhouse
Garlandia Gazebo
Ticket Booth
Concession Stands (2)
Public Tennis Courts

Noncontributing Objects-7

Miners Memorial
Charles Sawtelle Memorial
Memorial Boulder
Centennial Garden Fountain
Centennial Garden Fence
Waterwise Garden Fountain
Waterwise Garden Flagpole

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: Locally:

Applicable National

Register Criteria: A X B C D

Criteria Considerations

(Exceptions): A B C D E F G

NHL Criteria: 1

NHL Theme(s):

- II. Creating Social Institutions
 - 4. recreational activities
- III. Expressing Cultural Values
 - 1. educational and intellectual currents
 - 6. popular and traditional culture

Areas of Significance: Education, Entertainment/Recreation

Period(s) of Significance: 1898-1930

Significant Dates:

Significant Person(s):

Cultural Affiliation:

Architect/Builder: F.E. Kidder & E.R. Rice, W.W. Parce, J. Blanchard, A.A. Saunders, T. Ammons

Historic Contexts:

- XXVII. Education
 - F. Adult Education
 - G. Adjunct Educational Institutions
- XXXIV. Recreation
 - C. General Recreation
 - 2. Resort Communities

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Summary**

The Colorado Chautauqua in Boulder stands out as an exceptional representative of the Chautauqua Movement. Founded in 1898 as the Texas-Colorado Chautauqua, the property is the only site of its kind: an independent institution established and continuously operating as a chautauqua open to the general public. Its founders—Texas educators and Boulder civic leaders—designed the site and the program of “the Great Western Chautauqua” with great attention to the “Chautauqua Idea.” The chautauqua was to offer a summer school for schoolteachers desiring “systematic study,” provide “ample instruction and entertainment for old and young,” and take best advantage of “one of the most beautiful and healthful locations on the continent.”¹⁷

The Colorado Chautauqua is a living document of the Movement’s ideals: learning for all, uplifting entertainment, and useful leisure in a natural and inspiring setting. The Colorado Chautauqua displays more historic integrity than any extant chautauqua property, including those already designated National Historic Landmarks. Adding to its national significance is the fact that the Colorado Chautauqua survives as a unique, western expression of the Movement. In its heyday, the Colorado Chautauqua was the most prominent, most stable and largest independent chautauqua in the West. It remains the only continuously operating chautauqua west of the Mississippi River. In keeping with the egalitarian nature of the western chautauquas, the Colorado Chautauqua is now the nation’s only continuously operating chautauqua with grounds open and free for public enjoyment.

This property is significant under Criterion 1 as an outstanding representation of America’s first truly national mass educational and cultural movement. At a time when less than two percent of adult Americans held high school degrees, when primary and secondary teacher training was rudimentary, unsystematic, or non-existent, chautauquas brought post-secondary education to millions and teacher training to thousands. Chautauquas brought prominent speakers, high culture, and popular entertainments to non-urban areas that never before had such opportunities. While cities were growing more congested, chautauquas emphasized the benefits of outdoor life. Between the founding of the Chautauqua Movement in 1874 and its nadir in 1930, perhaps 45 million Americans had attended a chautauqua.

The Chautauqua Idea—ordinary people gaining extraordinary exposure to education, to high and low culture, and to new recreational forms—was institutionalized in two, quite distinct formats: the independent assembly and the circuit chautauqua. Modeled on the Chautauqua Institution in western New York, the independent assembly was designed to be held annually in the summer at a permanent location. More than 400 independent assembly sites in the United States have been identified by historians.¹⁸ The circuit chautauqua, traveling troupes of educators and entertainers, brought a week or two of programming to rural towns all over the United States. Although derided or ignored by the independent assemblies and dismissed as entertainment for the “booboisie” by the likes of H.L. Mencken, the circuit chautauquas visited as many as 10,000 towns between 1904 and 1930. The Colorado Chautauqua is unique because its programming successfully assimilated the popular entertainment featured at the circuit chautauqua with the educational emphasis of the independent assembly.

¹⁷ *The Texas-Colorado Chautauqua Journal*, (Denver, CO: April, 1899).

¹⁸ The Chautauqua Institution Archives, Harry McClarran Collection, “The Chautauqua Movement: Independent Chautauqua Assemblies” (Chautauqua, NY: Chautauqua Institution, 2004).

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The Chautauqua Movement shaped our national landscape as well as our national culture. Hundreds of towns have parks or districts named “Chautauqua.” Now municipal green space or residential neighborhoods, these sites serve as reminders of the independent assemblies or circuit chautauquas that once enlivened civic life.¹⁹ Less common are the distinctive tabernacles, pavilions, and auditoriums that were the central feature of the independent assemblies, though a few stand as the sole vestiges of a rural assembly.²⁰ Some independent assemblies developed into suburban neighborhoods or entire municipalities.²¹ Other assemblies discontinued chautauqua programming as they became typical summer resorts, or evolved into religious denominational retreats.²² A few of these parks, pavilions, and communities have had periodic seasons of Chautauqua-like programming.²³ Only six chautauquas have remained in continuous operation, offering chautauqua programming since their founding.²⁴ Of these six, the Colorado Chautauqua displays the highest integrity of buildings, sites, structures, and setting.

Origins and Growth of the Chautauqua Movement

In 1874, businessman Lewis Miller and Methodist bishop John Heyl Vincent began a summer school for Sunday School teachers on the shores of Chautauqua Lake in western New York State. Although the summer school occupied the facilities of an established Methodist camp meeting, Miller and Vincent were wary of the enthusiasm of camp meetings and intended their new enterprise to support systematic teacher training. The organizers realized after the success of the first season that a broader constituency demanded the sort of educational opportunities provided by athenaeums, lyceums, and mechanics’ institutes during the antebellum period.²⁵ The early Chautauqua Institution provided a broad range of educational and cultural offerings, from musical performances to lectures and instruction on every conceivable topic. The Institution soon endeavored to bring a “college outlook” to those masses of Americans who, despite compulsory public education, had on average only five years of formal education.

In 1878, the Chautauqua Literary and Scientific Circle (CLSC) was born as the United States’ first mail-order book club. Its members enrolled in a four-year course, which after completing, they were awarded a diploma and invited to the Chautauqua Institution to participate in an elaborate graduation ceremony. The Chautauqua Literary and Scientific Circle soon had thousands of members; by 1900, 50,000 people had been awarded diplomas from this “everyday college.” Since the founders of the Chautauqua Institution were uninterested in franchising their idea, the spread of the Chautauqua Movement was non-hierarchical and organic. The CLSC would be the single most effective method of spreading the Chautauqua Idea throughout America. Its graduates wrote about Chautauqua, organized independent assemblies, and, after the turn of the century invited the circuit chautauquas to their small, rural towns.

¹⁹ The Chautauqua Park Historic District in Des Moines, Iowa, listed on the National Register of Historic Places, is an example of properties that have this in name only association with the Chautauqua Movement.

²⁰ Properties of this type listed on the National Register of Historic Places include the Chautauqua Auditorium in Taylorville, Illinois and the Waxahachie Chautauqua Building in Waxahachie, Texas.

²¹ Pacific Palisades, in Santa Barbara, California and Laurel Park, in Northampton, Massachusetts are examples of chautauquas that later became suburban enclaves. The DeFuniak Springs Historic District, Florida, listed on the National Register of Historic Places, is an example of a chautauqua that formed the core of subsequent urban development.

²² The Gulfside Chautauqua, founded by and for African Americans, in Waveland, Mississippi is now a retreat and conference center operated by the United Methodist Church.

²³ The community of Waxahachie periodically organizes a week of chautauqua programming and there have been significant efforts to revive chautauqua in DeFuniak Springs.

²⁴ The Fountain Park Chautauqua in Indiana, the New Piasa Chautauqua in Illinois, the Colorado Chautauqua, and the Lakeside Assembly in Ohio are listed on the National Register of Historic Places. The Bay View Association in Michigan and the Chautauqua Institution in New York are National Historic Landmarks designated in 1987 and 1989 respectively.

²⁵ Historian Andrew Reiser terms this the “mid-century culture market.” Reiser, 101-103.

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Newspaper accounts, word of mouth, popular novels, and promotional pamphlets also brought “chautauqua” into cultural currency.²⁶ An 1895 *Cosmopolitan* writer stated that, “The nearest realization of democracy which I have witnessed during a residence of a quarter century in the United States is the Chautauqua Movement. There rank, wealth, and competitive rivalries appear to be forgotten.”²⁷ Civic supporters and staff served as missionaries for the chautauqua idea. Before the Boulder chautauqua’s first season, a delegation was sent to Ottawa, Kansas to investigate proper chautauqua methods and arrangements. Mary Barrett, who had served as secretary for the Ottawa chautauqua, was then brought to Boulder to help organize the first assembly.

Within three years of its founding, the Chautauqua Institution had spawned three unofficial offspring—in New York’s 1,000 Islands, at Bay View, Michigan, and at Clear Lake, Iowa. By 1899, 78 independent assemblies had been established, and by 1900 over 100 were operating—51 in the Midwest, 23 in the northeast, 16 in the south, and 11 in the west.²⁸ The burgeoning movement held almost universal appeal—a Jewish Chautauqua Society Assembly was held Atlantic City, New Jersey between 1893 and 1909; Spring Bank, Wisconsin hosted the Western Catholic Chautauqua; and, for several seasons after 1906 the Louisiana Colored Chautauqua was held in Ruston, Louisiana. At its peak in 1924, the Chautauqua Movement had been institutionalized in 440 independent assemblies—at many, albeit for just a summer or two.²⁹ As educational, cultural, and recreational programming burgeoned, attendance boomed and the campuses of many independent assemblies evolved from tented campgrounds to sylvan resorts with cottages, hotels, restaurants, chapels, and clubhouses.

Traveling chautauquas, impermanent by their nature, rapidly expanded geographically. In 1904, Keith Vawter transformed Iowa’s Redpath Lyceum Bureau by offering packaged tent chautauquas that brought lecturers, educators, and performers to rural towns. By the mid-1920s, the Redpath agency and 20 other companies would organize circuit chautauquas all over the country.³⁰ By 1930, more than 10,000 mostly small, mostly rural communities had hosted weeklong traveling chautauquas provided by an estimated 93 chautauqua circuits deploying 8,580 tents.

Beginnings of the Colorado Chautauqua—Teachers, Railroads, Boosters, and Mountains

In the late 1890s, the Texas Board of Regents determined to establish a summer school for teachers in a cool climate. Because the Chautauqua Movement was such a powerful and popular cultural force at this time, the Regents surmised that the best way to obtain a favorable location for the teachers’ school would be to partner with a railroad company, package the school with a chautauqua, and barter with a Colorado town for a site. The president of the University of Texas, the chair of the Board of Regents and officials of the Colorado and Southern Railroad visited Boulder in September of 1897. City fathers wooed the Texans by offering to supply land, facilities, and public utilities for the assembly, to be named the Texas-Colorado Chautauqua. A promotional brochure published as soon as the agreement was finalized proclaimed, “The program embraces a period of six weeks and is by all odds the most comprehensive intellectual treat ever presented west of the Mississippi River.”³¹

²⁶ Some of these novels are the “Pansy” novels by Isabella Alder, notably the 1876 *Four Girls at Chautauqua*; Anna E. Hahn’s 1888 *Summer Assembly Days*; John Haverton’s 1891 *The Chautauqua: A Novel*; and Kate Thurston’s *Chautauqua Circle*, also published in 1891.

²⁷ Hjalman Hjorth Boyesen, quoted in Reiser, 158.

²⁸ Reiser, 51.

²⁹ “The Chautauqua Movement: Independent Chautauqua Assemblies.”

³⁰ James Schultz, *The Romance of Small-Town Chautauquas* (Columbia, MO: University of Missouri Press, 2002), 15.

³¹ *The Texas-Colorado Chautauquan* (Ft. Worth, TX: 1898).

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The involvement of the Colorado and Southern Railroad in organizing and promoting this new institution was typical of the Chautauqua Movement, and in the development of new recreational activities in the late nineteenth century.³² Mining freight was declining, and tourism was booming; Boulder was thirty lucrative rail miles from Denver. By 1900, two daily trains from Denver brought visitors to Boulder's assembly grounds; and daily trains ran from the northern plains and from mining towns to the west. Just as the Grand Rapids and Indiana Railroad subsidized the founding of the Bay View, Michigan Chautauqua and the Denver and Rio Grande road underwrote the Rocky Mountain Chautauqua at Palmer Lake, Colorado from 1886 to 1910, the Colorado and Southern viewed its support of the Texas-Colorado Chautauqua—which included assigning its manager and passenger agent Eli Hirschfield to be the assembly's first secretary, as well as arranging programs and assuming all financial risk in the first year—as a good investment. The railroad even planned to extend its line right to the assembly grounds. The grade proved too steep, and a streetcar line was substituted.

The role of Boulder's municipal boosters in attracting the chautauqua, too, is typical of the Chautauqua Movement. Lucius Paddock, editor of the *Daily Camera*, led the campaign to win the chautauqua for Boulder. The city had a certain level of status anxiety, even with the 1876 establishment of the University of Colorado in Boulder. Boulder's civic leaders promoted the city as the "Athens of the West", and more than a qualified competitor with Denver, which aimed to be the "Hartford of the West." The city's economic base was rapidly shifting away from supplying mines in its western hinterlands with building supplies and the produce of its truck farms. The University and a growing number of local tuberculosis sanitariums offered buyers for these products, and important employment opportunities. Paddock editorialized, "The prize is too big to be allowed to slip away. It will be to the West what the Eastern institution of the same name has been to the East. Boulder's name as the leading residential and educational town will be unassailable."³³

The Chautauqua Movement stressed that educational and cultural activities should take place apart from the houses, offices, shops, and farms of daily life, in an inspiring natural setting that encouraged healthful physical recreation. Dwellings were to be primitive tents, cabins, or cottages grouped in a camp-like resort. The site for the Texas-Colorado Chautauqua was expressly chosen for its spectacular mountain setting and health-giving environment. An early promotional pamphlet for Boulder's Chautauqua advertised that, "In the earliest days, men sought the springs and mountains not merely as hunters and miners, but in search of health and repose. The new method of 'resorting' is the Boulder Chautauqua Assembly."³⁴ Preservation of the natural setting has followed Frederick Law Olmsted, Jr.'s 1910 advice that Chautauqua's designed grounds "should have a well-marked boundary and once across the boundary all domestic niceness of finish and especially all garden-like planting, or lawn-making or decoration—in short all sophistication whatever should be left behind."³⁵ The Colorado Chautauqua is an outstanding representative of both the built and natural landscape created by the Chautauqua Movement.

Development of the Colorado Chautauqua

A special train came from Ft. Worth for the opening day, July 4, 1898. Teachers were offered their fare, board, lodging, lectures, entertainment, and tuition for 6 weeks for \$75.00. First season chautauquans arrived to find the grounds filled with the residential and program tents typical of early chautauquas. In keeping with the bucolic emphasis of the Chautauqua Movement, tent life was promoted as an attraction. "Why do so many people live in tents at Chautauqua?" read an early advertisement. "A majority of campers who have lived in a

³²Railroad and streetcar companies were instrumental in the establishment of seaside escapes such as the Revere Beach Reservation outside of Boston (NHL, 2003), and amusement parks like Kennywood Park (NHL, 1987) on the outskirts of Pittsburgh and Seabreeze Park on Lake Ontario near Rochester, NY.

³³ Quoted in Galey, 6.

³⁴ Quoted in Galey, 6.

³⁵ Olmsted, *The Improvement of Boulder, Colorado: Report to the City Improvement Association*.

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tent in the Rocky Mountains would rather live in a tent than in any house ever built. The advantage claimed by such persons is the delight of breathing the pure air which is constantly passing through the canvas... Those who have tried it will tell you that one can tent with perfect comfort, even luxury, if they set about it using ordinary common sense and prudence. Bring plenty of bed clothing.”³⁶

The grand Chautauqua Auditorium loomed over the assembly grounds, its towers signaling its importance as the center of educational and cultural activities. An amphitheater or airy lecture hall was the defining feature of a chautauqua. On Opening Day, four thousand people gathered in the Auditorium to hear the Assembly’s resident orchestra, the Kansas City Symphony, and listen to Governor Alva Adams salute the new chautauqua as evidence that, “the west was just a little ahead of the east in spiritual, physical, educational and patriotic development.”³⁷ The featured speaker was Henry Watterson, who argued for full pursuit of victory against Spain. When Boulder mayor Crockett Ricketts announced breaking news of the destruction of the Spanish fleet at Santiago, the audience erupted in wild applause and cheering.

By 1901, the railroad had withdrawn from the enterprise and it was reorganized as the Colorado Chautauqua Association; a majority of the directors were Boulder citizens, rather than Texans. The assembly was rechristened the Colorado Chautauqua. This shift to local ownership of programming and the grounds was important; Chautauqua’s leaders were determined to make it a paying proposition. Continual improvement to the grounds was intended to meet the expectations of chautauquans who appreciated the rigors of the educational, cultural, and recreational programming, but for whom the charms of tent life had grown, literally, cold.

Construction of rental cottages and cabins was seen as a way to attract greater attendance and as a steady stream of revenue. Increasing numbers of families came to the chautauqua for a wholesome, educational and culturally uplifting vacation, joining the teachers who attended the Chautauqua Summer School. These families wanted larger, sturdier accommodations with private cooking and sanitary facilities. By 1910, most residential tents had been replaced with permanent dwellings, and the early simple wood cabins were being expanded into more substantial buildings or demolished to make way for cottages. Two lodges were built in 1911 and 1919 to house single visitors and short-term guests who had previously stayed in local private homes or hotels. By 1918, Chautauqua promoted itself as a desirable vacation destination. Its *Bulletin* informed prospective visitors that, “the ideal place for a vacation must combine opportunities for rest, recreation, and self improvement, with new and interesting scenes, congenial companionship, and pleasant and healthful climate. Such a place is found at Boulder Colorado, the home of the Colorado Chautauqua and Summer School.”³⁸

Growing educational activities of the assembly demanded better facilities. Teacher training courses at the summer school were first held in canvas tents equipped with wood plank bookshelves, benches, and desks. In 1900, a schoolhouse built to accommodate 600 students was constructed to the east of the Auditorium. An Art Gallery, located by the Dining Hall, housed classes and exhibitions. A private cottage, Tehosa Lodge, served as the meeting place of the Chautauqua Literary and Scientific Circle. Another, Gwenthean Cottage, housed the Summer School’s department of domestic science. In 1911, the School of Missions made its headquarters in the Missions House lodge. Groups of teachers attending the Summer School also built residential cottages on the grounds. Communities supported their teachers in this effort. In 1900, the *Houston Post* started a fund to raise money for a cottage, and in 2 weeks, the fund had \$217.29. An editorial solicited contributions by stating that, “The *Post* believes that lady teachers of Houston deserve not only commendation but substantial

³⁶ *The Texas-Colorado Chautauquan*, (Ft. Worth, TX: 1898).

³⁷ Quoted in Gale, 15.

³⁸ *Colorado Chautauqua Bulletin*, April 1918 (Boulder, CO: The Colorado Chautauqua Association): 4.

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recognition for their months of tireless effort toward the elevation morally and mentally of the future men and women on whom will depend Houston's continued prosperity."³⁹

Cultural programs and expanding entertainment opportunities supported interior improvements to the Auditorium, including a projection booth for motion pictures in 1905 and more comfortable seats in 1917. Capacity audiences for programs encouraged the construction of a terrace and promenade around the Auditorium, provision of public restrooms, and formalization of the garden to its east. The social reform and educational programs of the Women's Christian Temperance Union were so popular that the Colorado Union built its own rest cottage in 1900. Recreational activities stimulated the development of the grounds as well. A streetcar line brought visitors from Boulder's downtown depot to the assembly grounds, and allowed chautauquans easier access to rail excursions into the mountains. A stone shelter house erected in 1911 serviced passengers on this line. The Chautauqua Green was formalized as a recreational space in 1910, and a playground built to its east in 1913. Tennis courts were marked with cloth tape on the Green for several summers until a permanent court was built in 1912. The Green itself was developed according to a plan by landscape architect W.W. Parce as Boulder's first municipal park in 1910. From 1914 to 1919, a nine-hole golf course occupied the Chautauqua Meadow in the Austin-Russell tract to the west of the grounds. A small zoo, populated in 1913 with deer, elk, a gray wolf, two pheasants, two bears, two gray squirrels, and "some guinea pigs," operated on the grounds from 1903 to about 1906.⁴⁰ In 1917, a central community house was built to meet demand for club meeting rooms and informal recreational activities.

Chautauqua and Education

Educational historians credit the founders of the Chautauqua Movement, particularly John Heyl Vincent, with developing a modern theory of adult education. Their advocacy had as central tenets that all men and women were capable of advanced study and that educational opportunities beyond formal primary and secondary education should be available to all.⁴¹ This broad view of education paralleled the establishment of university extensions and the founding of state land grant universities. Vincent wrote in his 1886 *The Chautauqua Movement*, that Americans should "read the same books...and observe the same sacred days—days consecrated to the delights of a lofty intellectual and spiritual life."⁴² The Chautauqua Literary and Scientific Circle (CLSC) was the most widespread expression of Vincent's hope for mass cultural literacy. By 1910, 10,000 local reading circles had been established throughout the country and 300,000 citizens had participated in the CLSC program by 1918.⁴³ The Bay View program spread to reading groups across the country and counted as many as 25,000 members. These local circles stimulated the establishment of local libraries, many of which were later housed in buildings provided by the philanthropist Andrew Carnegie, who shared Vincent's faith in adult education.

From its start, the Colorado Chautauqua promoted adult education. Its first bulletin boasted that, "Chautauqua is a great university, whose students are scattered in homes, on farms, in shops, in towns and mining camps, in cars and ships, wherever a human soul carries love of learning."⁴⁴ Many of its first season residents were members of the Chautauqua Literary and Scientific Circle in their Texas, Oklahoma, Nebraska, and Colorado

³⁹ *Houston Post*, April 23, 1901.

⁴⁰ The date zoological efforts were finally abandoned is unknown, but one old time chautauquan reported to historian Mary Galey that the bull elk was barbecued for a citywide picnic when the zoo was closed. Galey, 116.

⁴¹ John Scott, "The Chautauqua Movement: A Revolution in Popular Higher Education," *The Journal of Higher Education*, Volume 70, Number 4 (July/August 1999): 390.

⁴² John Heyl Vincent, *The Chautauqua Movement* (Boston: The Chautauqua Press, 1886), 114.

⁴³ Not content simply to implement chautauqua programming, the Bay View Assembly imitated the CLSC by promoting the Bay View Reading Circle between 1893 and 1921.

⁴⁴ *The Texas-Colorado Chautauquan*, (Ft. Worth, TX: 1898).

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hometowns. Summer meetings of the CLSC met in the Women's Headquarters tent until Tehosa Lodge was built in 1904. Desiring an experienced group leader, the Colorado Chautauqua recruited the leader of the Ottawa, Kansas CLSC to lead this group for several seasons. For those wishing instruction by its faculty, the Chautauqua Summer School had two divisions that offered classes for adult learners. The Institute provided formal courses in music, the arts, literature, and physical culture. The Lyceum organized lectures on every subject from "Science and Psychology Popularized" to "The Work of Women in Patriotic Organizations."

Coincident with the rise of the Chautauqua Movement was an emphasis on teaching as a profession that required specialized, standardized training. The principle expression of this trend was the establishment of normal schools to train primary and secondary school teachers. The Chautauqua Institution initially introduced this emphasis on professionalism and standardization to Sunday school instructors. Soon, however the appeal of summer school to sectarian educators became evident, and in 1878 the Chautauqua Institution established a College of Liberal Arts that offered credit courses in subjects like pedagogy, physical education, and library science. By 1887, at least 20 states had teachers' units of the Chautauqua Literary and Scientific Circle and encouraged teachers to use their meetings to prepare for the examinations required for a normal school certificate. Historian Andrew Reiser writes that, "Chautauqua assemblies served as a transition to a more bureaucratic approach to teacher training."⁴⁵ Independent chautauquas in San Marcos, Texas, DeFuniak Springs, Florida, and Monteagle, Tennessee all offered teacher training. The Pacific Grove Assembly in California had an academy organized into schools of natural history, botany, Sunday School Normal Work, music, and elocution.

Boulder's Chautauqua joined its fellow independent assemblies in preparing students for the teaching profession. Between 1898 and 1925, an average of 200 students enrolled annually in the Collegiate Department of the Chautauqua Summer School. According to the *Colorado Chautauqua Bulletin*, diplomas awarded by the School "should be of value to students who present them to other institutions of learning for the purpose of securing advanced credit."⁴⁶ It was the first credit-awarding post-secondary summer school in the Rocky Mountain West and engaged faculty from Texas and Colorado universities, as well as from leading educational institutions in other states. The Summer School offered an average of 51 classes, organized into 16 "branches," each session. Pioneering work in training kindergarten teachers was undertaken at the Colorado Chautauqua, and one of the nation's first Montessori kindergartens was established in 1913. Teachers would be trained in Maria Montessori's innovative pedagogy, and the *Chautauqua Bulletin* promised that "High standards and ideals for body, mind, and spirit will be placed before the children and a constant effort made to help them grow toward the ideals."⁴⁷ When the University of Colorado opened its own summer school in 1905, many teachers lived on the Chautauqua grounds and attended classes at the University. The Colorado Chautauqua Summer School continued to train teachers until the 1930s, but the number and breadth of courses became increasingly restricted.

Chautauqua and Culture

Inextricably linked with the idea of education in the Chautauqua Movement was a commitment to intellectually stimulating and morally uplifting cultural entertainments. So sacred was the opportunity for self-improvement provided at a chautauqua, and perhaps an expression of the origins of several chautauquas as camp meetings, that the assembly halls of independent chautauqua were often called "tabernacles." The Chautauqua Movement reflected the oral culture of the nineteenth and early twentieth centuries, and chautauquans were accustomed to, and welcomed, lectures of three and four hours in length. The Chautauqua Institution advertised itself as the

⁴⁵ Reiser, 237.

⁴⁶ Quoted in Galey, 78.

⁴⁷ Quoted in Galey, 87.

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“American Platform.” Speakers drew the biggest crowds at both the independent assemblies and on the chautauqua circuit as well. Early promotional material for the Texas-Colorado Chautauqua advised that, “To see and hear great men: No other place in the world affords one-tenth as large an opportunity to gratify your curiosity about the personality of living leaders of research, education, and reform.”⁴⁸ In its first season alone, the Texas-Colorado Chautauqua presented 94 different speakers. Many of the most eminent figures of the day spoke in the Chautauqua Auditorium: William Jennings Bryan, Robert M. LaFollette, Hamlin Garland, “Pitchfork” Ben Tillman, T. DeWitt Talmadge, Jane Addams, and the evangelist Billy Sunday.

The Colorado Chautauqua, like most of the independent assemblies, long had an ambivalent relationship to theater. Organizers felt it was fine to study Shakespeare’s plays, but perilous to perform them. Fully staged plays were not performed at the Colorado Chautauqua until traveling repertory groups were booked after 1916. Instead, the Auditorium stage and program tents were filled with audiences for other forms of drama. Readers, elocutionists, expressionists, recitalists, monologists, monodramatists, characterists and amateur tableaux were popular entertainments.

The assembly grounds contained a bandstand, and informal concerts were presented daily in Chautauqua’s first decade. During the same years, the Association engaged a resident orchestra or band every summer, either the Kansas City Symphony or the Louis Rischard Band, from Chicago. As at most independent assemblies, concert music at the Colorado Chautauqua tended to the popular, rather than the classical. In 1904 John Philip Sousa and his orchestra performed in the Chautauqua Auditorium, as did the Chicago Ladies Orchestra in 1908. Choral groups attracted large audiences. These groups provide an interesting perspective on the imperialist and ethnic ideologies that course below the surface of the Chautauqua Movement. In 1904, the Kaffir Boys from South Africa entertained in the Auditorium. In 1910, Rawei’s New Zealanders, a Maori chorus were presented with the thrilling program note: “Their ancestors were cannibals!”⁴⁹ Jubilee singers were perennial audience favorites.

If the platform speakers and musical performers at the Colorado Chautauqua were representative of the national movement, another form of entertainment in the Auditorium was pioneering. On July 21, 1898 chautauquans saw their first motion picture—“Edison’s Genuine Projectoscope, Colorscopic Diorama and Wargraph with Music representing scenes of the war with Spain.” Movies were a central part of programming at the Colorado Chautauqua from then on. In 1905, a special projection booth was installed in the Auditorium and the *Bulletin* announced, “We will have a moving picture man of national reputation” to screen the pictures. Early films included Edison’s “The Boer War, Fully Illustrated,” French director Georges Melie’s “Cinderella” and “A Trip to the Moon,” early documentaries like “Where Missionary Donations Go,” and “Uncle Tom’s Cabin.” Moral uplift in programming remained a concern for Chautauqua’s managers and in 1917, Secretary F.A. Boggess assured readers of the *Bulletin* that films—which now comprised almost half of the Auditorium programming—would be chosen to “keep on the high standards of the educational and intellectual side.”

With the rapid growth of the circuit chautauquas, independent chautauqua assemblies were struggling by 1910. While the traveling chautauquas did present educational programming, much of their appeal lay in popular entertainment. By 1920, lectures represented only 28% of the programming offered on the Redpath-Vawter circuit.⁵⁰ Independent assemblies often looked askance at their competitors. Mrs. Noble Pennybacker, the leader of the Chautauqua Literary and Scientific Circle at the Colorado Chautauqua offered this prayer at a

⁴⁸ Quoted in Galey, 19.

⁴⁹ Pettem, 34.

⁵⁰ Russell L Johnson, “‘Dancing Mothers’: The Chautauqua Movement in 20th-Century American Popular Culture,” *American Studies International* 36 (June 2001), 58.

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meeting, “Lord, we are in doubt of this movement—but thou canst bring good out of it.”⁵¹

Starting in 1905, the Colorado Chautauqua booked much of its “talent” through chautauqua agencies. Acts like Mascot the Talking Horse, the Hiawatha Indians, and Professor Pamahaska’s Peerless Performing Pets appeared on the Auditorium stage into the 1920s. Still, Secretary Boggess guarded the sensibilities of chautauquans by asking for references from other chautauqua managers. He sent an annual survey that asked, “Do you regard the entertainment as appealing to the very best people? Does it in any sense approach the vaudeville attraction, and if not, what distinguishes it from it? Does it in any sense smack of the cheap and gaudy?”⁵² If the quality of entertainment at the post-WWI Colorado Chautauqua trended toward the popular, rather than the elite, this is in keeping with the national movement itself. Education and entertainment were united in the first 25 years of the movement. With the expansion of circuit chautauquas, the challenge to the independent assemblies was to re-shape programming to meet popular tastes. By incorporating select popular entertainments into its enduring program of more intellectual offerings, The Colorado Chautauqua succeeded where many other independents failed.

Chautauqua and Recreation

President James Garfield proclaimed after a visit to the Chautauqua Institution in New York that, “all the world has been struggling all these years to get leisure hours: and it was left to Chautauqua to show them how to use them.”⁵³ Implicit in the “Chautauqua Idea” was a search for an alternative to the business of industrializing cities. Inspired by the brush arbors and wooded camps of Methodist camp meetings such as the Oak Bluff meeting on Martha’s Vineyard (NHL, 2005), the physical surroundings of a chautauqua promoted a sense of separation from the workaday world. At camp meetings and chautauquas alike, tents and rustic cottages were clustered around a “tabernacle” and buffered from urban development by a body of water or an expanse of open space. In this charmed circle, the chautauquan was free to recreate, to vacate the worries of daily life. Not only were learning and culture sacred duties for chautauquans, recreation took on a moral mandate. The Colorado Chautauqua serves as an exceptional example of the Chautauqua Movement’s dedication to useful leisure and healthful recreation.

Life outdoors was a signal attraction for early Boulder chautauquans. Even when high winds collapsed tents residents sang the praises of sleeping in the mountain air; when cottages replaced tents, most were built with sleeping porches. Life out of doors was not a casual undertaking at the Colorado Chautauqua. In 1900, the Association hired Professor I.W. Latimore to conduct physical culture classes for men and women. Boys and girls were organized by age into clubs, as was common at the independent assemblies.⁵⁴ Professor Latimore supervised club activities and outings.

Hiking wasn’t simply walking at Chautauqua. Rather, it “awakened the hunting and migratory instinct.”⁵⁵ Outdoor recreation served as an authentic counterpoint to the artificial experiences thrust up by urban life. The Chautauqua Climbers Club was formed in 1906 to organize hikes, climbs, and camping trips. By 1923, its name changed to attract more Boulder residents, and the Rocky Mountain Climbers Club had led more than 2,000 hikers into Colorado’s backcountry. The relationship between Chautauqua’s natural setting and its recreational activities is so inextricably linked, that the Flatirons—the striking rock formations that form Boulder’s skyline—were known until WWI as the “Chautauqua Slabs” because most of their principle trails were blazed by Chautauqua climbers and hikers.

⁵¹ Quoted in Galey, 58.

⁵² F.A. Boggess to L.L. Carpenter, January 10, 1909, Colorado Chautauqua Association Archives.

⁵³ Quoted in Galey, 4.

⁵⁴ Reiser, 223.

⁵⁵ “The Advantage of Tent Life,” *The Texas-Colorado Chautauqua Journal* (Denver: CO, April, 1900): 13.

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Even beyond the simple pleasures of camp life and the rigors of mountain hikes, recreation was serious business. Walking trips were organized to Eldorado Mountain, a resort 5 miles to the south of Boulder. Excursions by train on the Switzerland Trail to Mount Alto were popular diversions. From the Chautauqua Literary and Scientific Circle, to the Women's Christian Temperance Union, to the Woodmen of the World and the Merry Milk Maids, club life flourished on the assembly grounds as it did in small towns across the nation. At Chautauqua, however, club life was lived in close company. The clubs rivaled each other in creating rituals, organizing events, and staging celebrations. Children were invited to join a "Junior Chautauqua," should the constant activity of the Boys and Girls Clubs leave them idle. By 1915, the recreational pace was so frenetic that cottagers instituted Quiet Hours between 1 and 3 PM daily. No organized activity could be scheduled, loud talking or music was prohibited, and chautauquans were encouraged to rest before their next bout of recreation.

Decline of the Chautauqua Movement and Persistence of the Colorado Chautauqua

The progression from canvas tents to permanent residences and growth of programming parallels the development of the Chautauqua Institution and of other independent assemblies like Bay View, Michigan and Lakeside, Ohio. By the 1930s, however, the grounds of the independent assemblies were sparsely populated, the Chautauqua Institution was on the verge of bankruptcy, and almost all the circuit chautauquas had folded. The economic pressures brought on by the Great Depression were accompanied by multi-faceted cultural and social factors that rendered chautauquas moribund. Radio and movies brought entertainment and cultural programs to rural communities. The Jazz Age rendered quaint the high-minded uplift of chautauqua programming, and the Victorian mores that prohibited social dancing at the Colorado Chautauqua until the late 1930s failed to attract the children and grandchildren of the first chautauquans. Paradoxically, a growing fundamentalist movement in religion drew some people out of the chautauqua tent and into the revival tent. Some non-denominational assemblies were transformed into evangelical camp meetings. Although the Colorado Chautauqua had no denominational affiliation, many other independent assemblies were dependent on church support, which waned as the Depression loomed. High school and university education was more widely available to the American masses. By the 1920s, working- and middle-class chautauquans were increasingly able to afford automobiles, and attending local chautauquas or spending the summer at an assembly seemed less exciting leisure activities. Independent and circuit chautauquas advertised to motoring tourists and tried to cater to automobile traffic; a 10-car garage was built at the Colorado Chautauqua in 1923. Most of these efforts failed to increase attendance and after the stock market crash in 1929, any sort of vacation was beyond the reach of most Americans.

By the 1940s, fewer and fewer independent assemblies were held every summer. Most educational programming at the Colorado Chautauqua was discontinued, though an electrified sign on the Auditorium still promised "Entertainment Nightly." Second-run movies attracted loyal audiences to the increasingly dilapidated Auditorium. The grounds continued to be used recreationally, as a vacation resort for private cottage owners and renters and as a popular public park. The University of Colorado (CU) underwrote the winterization of many cottages to accommodate students returning to school on the GI Bill. Chautauqua's partnership with the University held unexpected advantages that contributed to its survival and eventual renaissance in the 1970s. Visiting artists and writers such as John Cage, Merce Cunningham, and Allen Ginsburg lived in Chautauqua Park for short periods, and the revival of live Auditorium entertainment is due to the CU Music Department's Giora Bernstein, who founded the Colorado Music Festival in 1978.

When many of the buildings in the Park were threatened with destruction in the early 1970s, public concern was rallied to raise money to undertake extensive preservation and rehabilitation projects. These efforts developed into a thorough and award winning preservation program that has succeeded in restoring the Park to a high

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degree of historic integrity. The physical revival of Chautauqua Park has been matched with an increase in chautauqua programming. Educational programs—including teacher education—and lectures are presented once more in both the Auditorium and Community House. Speakers in recent years have included Hunter S. Thompson, Al Gore, Ralph Nader, and Ram Dass. Live musical entertainment flourishes at the Colorado Chautauqua as well. The Colorado Music Festival Orchestra presents an annual season of classical music. Silent films with live accompaniment are shown weekly in the summer. Popular and folk musicians perform in the Auditorium in warm weather; the 2004 season featured Los Lobos, David Byrne, and the Indigo Girls. Chautauqua Park remains a favorite recreational spot; the Green is crowded with kite-flyers on windy days, picnickers on sunny days, and Nordic skiers on wintry days. Miles of trails and the Flatirons attract hikers and climbers today as in 1898.

Comparison to Similar Resources

Theodore Roosevelt was reputed to have said that chautauqua “is typically American, in that it is typical of America at its best.” Most chautauquas were never as big or as grand as the largest surviving chautauquas, the Chautauqua Institution, the Lakeside Assembly, and the Bay View Association. The signature attributes of these older resorts—an inspiring natural environment, a grand and airy meeting space, simple seasonal dwellings—reflect their origins as camp meetings. Most of the independent assemblies modeled themselves on their sophisticated cousins, but aspired to more modest executions. In this sense the Colorado Chautauqua, founded as a chautauqua assembly, is typical. It is typical of chautauqua at its best; the integrity of grounds, setting, structure and mission makes the Colorado Chautauqua unique among surviving chautauqua sites.

Circuit chautauqua agencies and town organizing committees, observing a central tenet of the Chautauqua Movement, often specified that the chautauqua be located near a lake or, failing that, a grove of trees. Yet, even if used for several years, these tenting grounds were temporary. That the sites of the traveling circuit chautauquas are, if remembered at all, mostly documented in street signs and park names is unsurprising. Yet what became of the hundreds of independent chautauquas that populated America’s landscape at the turn of the twentieth century?

Some independent chautauquas simply vanished after a year or two of summer assemblies. Penn Yan, New York, hosted the Keuka Lake Assembly in 1904. When the chautauqua proved to be a financial disaster for its organizers, the land where grand buildings had been envisioned was put to use as a town park. Sites of more sustained chautauquas have also disappeared. The Lincoln Chautauqua Association, in Illinois, held annual assemblies from 1902 to 1937, but traces of its facilities are almost undetectable in what is now Lincoln Memorial Park. The grounds of the Lithia Springs Assembly, which operated from 1890 to 1910 in Shelbyville, Illinois, are barely distinguishable from the woods that once sheltered its pavilion and cottages. Although it flourished from 1897 to 1909, and was briefly revived in 1916, the Northern Chautauqua Assembly in Marinette, Wisconsin, left no trace at all. Its grounds, now barren of resources, have been listed in the National Register of Historic Places.

The National Register of Historic Places lists a number of single buildings—usually auditoriums or pavilions—that are the sole survivors of once-vibrant independent assemblies. The Hastings, Nebraska Assembly met for only one season although its Chautauqua Pavilion is still used for civic functions, as are the Rockville Chautauqua Pavilion in Indiana and the Taylorville Chautauqua Auditorium in Illinois. The Beatrice Assembly in Nebraska operated from 1889 to 1907, but its entrance gate and pavilion are all that remain. The Red Oak, Iowa Chautauqua functioned between 1905 and 1921 and the Elkhart, Indiana Assembly from 1905-1917; their tabernacles now stand alone in municipal parks. These properties are, without doubt, historically and architecturally significant but ultimately they are remnants that tell only a fragment of the chautauqua story.

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Many independent assembly sites were adapted to new purposes. The Oregon Shakespeare Festival stages its plays on the grounds of the Southern Oregon Chautauqua Assembly, which met annually from 1893 to 1916 in Ashland. The East Epping Assembly in New Hampshire, founded in 1886, is now a family-oriented rustic summer resort. When the Culver Park Assembly in Indiana failed financially after two seasons in 1889, its founder Henry Harrison Culver recouped his losses by starting a military academy on its site. The chautauqua's hotel became a dormitory and the tabernacle was converted into a drill hall. The site of the National Chautauqua, founded in 1891, is listed in the National Register of Historic Places. After a brief existence as an independent assembly, its grounds in Glen Echo, Maryland, became an amusement park and is now a cultural and recreational center owned by Montgomery County. Except in the written record, it would be difficult to distinguish these sites as former chautauquas.

Some independent assemblies became, or returned to their roots as, religious institutions. Although few, if any, of the resources at the Winona Lake, Indiana, Chautauqua survive, the site served as a Christian retreat center many years after the chautauqua folded in 1915. A theological seminary is now located on the grounds. The Gulfside Chautauqua and Camp Meeting in Waveland, Mississippi, was organized, complete with a summer school, for African Americans in 1923. It is now operated as a conference center and retreat by the United Methodist Church. New Jersey's Ocean Grove Camp Meeting Association, founded in 1879, operated as the Ocean Grove Chautauqua Assembly between 1883 and 1909. Its site, listed in the National Register of Historic Places, is presently used as a Christian summer resort. Again, the history of these properties alone allies them with the Chautauqua Movement; none have remained intact as independent assembly sites.

Other independent assemblies, by accident or by design, evolved into suburban residential districts or formed the core of entire municipalities. The Connecticut Valley Assembly met in Northampton, Massachusetts, each summer from 1887 to 1933. Its cottages now form the enclave of Laurel Park, a secluded private neighborhood. When the National Chautauqua was founded, the organizers subsidized the construction of year-round housing for eminent people to encourage the development of an exclusive suburb for Washington, DC. Clara Barton, founder of the American Red Cross, was one such early resident. Although the National Chautauqua failed in short order, the suburb envisioned by its proponents, Glen Echo, was a success. Pacific Palisades in Santa Monica, California, was the permanent outgrowth of the Chautauqua Association of Southern California held there between 1922 and 1924; organizers and developers worked together to market the chautauqua as a benefit of suburban living. The Midland Chautauqua Assembly attracted audiences of up to 3,000 chautauquans in its Hall on the outskirts of Des Moines, Iowa, between 1896 and 1905. In 1927, its grounds were cleared and developed as a residential subdivision, which is listed as the Chautauqua Park Historic District in the National Register of Historic Places and is an important example of community planning and development between the World Wars.

The independent assembly most illustrative of the connection between some chautauquas and municipal planning was the Florida Chautauqua Association, founded in 1885 at DeFuniak Springs. The Louisville and Nashville Rail Road, of which Fred DeFuniak was the general manager, organized the chautauqua to attract commercial and residential development. The L&N offered land to the Association, some of which was reserved for chautauqua facilities. The rest of the land was sold—the profits supporting the construction and operation of the chautauqua—and developed according to a comprehensive plan devised by W.J. Van Kirk, a division land agent for the L&N. Inspired by the work of Frederick Law Olmsted, Van Kirk eschewed the block and grid plans typical of Florida speculative towns at that time. He planned DeFuniak Springs with broad avenues branching off a drive that circled a lake. Van Kirk provided the new city with a railroad station, courthouses, and commercial districts. Prescient of the City Beautiful movement, Van Kirk's plan did include

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some of the features of other independent assemblies. The lake was central to the plan, lending a resort-like air to the working town. An imposing Chautauqua Hall of Brotherhood, listed in the National Register of Historic Places, advertised the winter chautauqua assembly year-round. About 180 chautauqua-era resources survive in the DeFuniak Springs Historic District, which is also listed in the National Register of Historic Places. However, the district also contains an equal number of more recent buildings that vary greatly in size and style. For this reason, and despite a recent revival of winter chautauqua programming, DeFuniak Springs has little cohesiveness as a chautauqua site.

Approximately 35 independent assemblies were established in the West.⁵⁶ Boulder was far from alone in appreciating the civic benefits bestowed by a chautauqua. The success of these assemblies seemed to rest on their ability to attract steady attendance and prominent platform talent. Pacific Grove, California, organized in 1879, complete with a chapter of the Chautauqua Literary and Scientific Circle, and held a chautauqua assembly until 1926. Presumably, its proximity to Los Angeles assured it a steady stream of both chautauquans and able performers. When the Colorado Chautauqua opened in 1898, the Rocky Mountain Chautauqua at Palmer had been operating 75 miles to its south at Palmer Lake for 10 years. In 1903, the Rocky Mountain Chautauqua grounds contained 85 house tents, 35 tent cottages, and 7 small cabins and the chautauqua offered a 6-week summer assembly. The Rocky Mountain Chautauqua may have exceeded its financial capacity by erecting a grand auditorium and music hall, and the 1909 assembly was its last. The music hall was converted into a private residence soon after the last season and the auditorium was demolished in 1948. The National Chautauqua was held at the Garden of the Gods in Colorado Springs from 1902 to 1905. Perhaps its brief existence, and the demise of the Rocky Mountain Chautauqua, was due to competition from their rival in Boulder. In Oregon, five independent assemblies were established. One of them, the Gladstone Assembly, was reputed to be the third largest chautauqua in the nation at the turn of the twentieth century.⁵⁷ In Idaho, an independent assembly was established at Spirit Lake in 1908, but failed economically by 1913, after which its grounds hosted circuit chautauquas. The Idaho State Chautauqua Assembly in Boise began in 1910 and offered college-level instruction in literature for several years. It, too, failed and became a stop for the circuit chautauquas until the late 1920s. Washington's Whidbey Island hosted the Northwest Chautauqua from 1910 to 1915. Assemblies also briefly operated on Vashon and Bainbridge Islands in Puget Sound. None of the Oregon, Idaho, or Washington sites contains significant resources from their chautauqua days. A sterling example of western chautauqua architecture does survive in Waxahachie, Texas. Built for the North Texas State Chautauqua in 1902—one of seven Texas assemblies, the only one to operate for more than a decade, and the only one known to have a surviving building—the Waxahachie Chautauqua Auditorium is listed in the National Register of Historic Places. The North Texas Chautauqua held a two week assembly in June from 1900 until the late 1920s and was atypical of independent assemblies in continuing to use tents for housing throughout its existence. Because the Waxahachie Chautauqua Auditorium is a solitary building, it cannot convey the full complexity of an intact independent assembly site, although it is an excellent example of the “tabernacle.”

Two smaller, intact sites in the Midwest more closely convey an historic sense of the independent chautauqua assembly. The New Piasa Chautauqua, listed in the National Register of Historic Places, was founded as the Piasa Bluffs Assembly in 1885 to incorporate chautauqua programming with a more conventional summer resort. Located on the east bank of the Mississippi River in Illinois, New Piasa contains features, such as a swimming pool and small commercial district, more typical of a resort. Now a private community, complete with its own town hall, New Piasa occasionally conducts some chautauqua programming for residents. The integrity of the site is somewhat diminished in the wake of two fires that destroyed the 1903 Chautauqua Inn

⁵⁶ “The Chautauqua Movement: Independent Chautauqua Assemblies.”

⁵⁷ Betty Lou Young, “Californian accepts task to research West Coast Chautauquas,” *Chautauqua Network News* (February, 2005): 2.

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and 17 cottages. Fountain Park Chautauqua Assembly, in Indiana, is also listed in the National Register of Historic Places. Founded in 1895, a two-week assembly has been held every year since. Marketed as a “Christian Church project” in its early years, Fountain Park was expressly established as an independent chautauqua assembly and not a camp meeting. Its founders sought a way to package the nondenominational, modern cachet of the Chautauqua Movement with comforting reassurance to the traditional Protestant values of its hoped-for clientele. In keeping with traditional Midwestern chautauquas, the Fountain Park grounds are accessed only by those holding tickets for the assembly. Its site and setting are largely intact, with 73 cottages and a hotel. However, the property’s integrity is marred by an incongruous entry gate erected in 1960 and a modern RV park. More importantly, the Fountain Park Chautauqua lacks a signature historical feature of the independent assembly; its tabernacle, built in 1895, was demolished in 1960 and replaced with a 600 seat meeting hall.

Founded as a Methodist camp meeting in 1873, Ohio’s Lakeside Association retains as many features of a camp meeting site as it does of an independent chautauqua assembly.⁵⁸ Situated on a peninsula in Sandusky Bay, Lakeside was operated by the Camp Meeting Association, a merger of two Methodist conferences. The Camp Meeting Association was introduced to the Chautauqua Idea in 1879 by its new superintendent, B.F. Vincent, the brother of John Heyl Vincent. Vincent introduced the full range of chautauqua programming and by the mid-1880s Lakeside’s offerings included a comprehensive summer school. In 1919, the governing body changed its name to the Lakeside Association, although the Association retains close organizational ties to the Methodist Church. Now a gated resort community with robust chautauqua programming, the Lakeside Historic District contains 766 contributing buildings and 84 noncontributing buildings. Lakeside retains a large number of fine examples of camp meeting cottages, as well as a variation on that style—with porch wings on all four elevations—unique to Lakeside, a fine resort hotel built in 1875, and the grid plan typical of many independent assemblies that needed to maximize housing lots. However, the site lacks cohesiveness as an exemplar of the independent chautauqua. A commercial district and some of the major public buildings, massed on the west side of the grounds, are at odds with the delicate, decorative woodwork of the Victorian camp meeting cottages in the residential areas. Built in 1929, the massive, modern Mission Revival style Hoover Auditorium overwhelms its environs. Sensitivity to the site’s history is lacking in the design of the brick entrance pavilion and the Fountain Park Inn, both erected in 1962.

A National Historic Landmark, the Chautauqua Institution was founded in 1874 on the grounds of a Methodist camp meeting at Fair Point, New York, as the Chautauqua Lake Sunday School Assembly. The progenitor of the Chautauqua Idea, renamed the Chautauqua Institution in 1902, represents the evolution of the camp meeting plan into the model for subsequent independent assemblies. Much larger than any of the independent chautauquas with more than 800 buildings on its grounds, the Chautauqua Institution is *sui generis* in many ways. Chautauqua wasn’t founded to be a chautauqua, as were many of the independent assemblies. Its plan, though, clearly inspired its imitators, including the Colorado Chautauqua: located a train ride from the nearest big city, set in natural beauty, platting wooden summer residences on small unfenced lots with even and shallow setbacks, offering public accommodations, providing educational facilities, and focused on an imposing, yet open-air, auditorium. The basic elements of the plan have remained stable, though the grounds have evolved over time. From its humble camp meeting origins, Chautauqua grew consciously as an American utopia. Grand avenues and imposing public buildings—notably the 1909 Post Office and the 1907 Colonnade Building—were built after the turn of the twentieth century to demonstrate the principles of the City Beautiful Movement. Later buildings in styles varying from Colonial Revival and Georgian Revival to Beaux Arts and 1930s Gothic Revival house Chautauqua’s library, opera, ballet, and numerous and varied educational

⁵⁸ The National Register of Historic Places nomination for Lakeside makes favorable comparative references to camp meeting archetypes like Ocean Grove, New Jersey and Wesleyan Grove on Martha’s Vineyard, Massachusetts.

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offerings. The Chautauqua Institution is a gated resort, with modern resort amenities including a marina, shops, restaurants, and several complexes of contemporary condominiums. Newer intrusions may detract somewhat from the historic integrity that is marked throughout much of the property, but they also give evidence of the Chautauqua Institution's continuing vitality and popularity.

Also founded as a camp meeting, in 1876, and also a National Historic Landmark, the Bay View Assembly in Petoskey, Michigan, shares many of the same characteristics found at the Chautauqua Institution and at many of the independent assemblies. The selected location was rural, but relatively easy to reach by train. The naturally terraced site chosen on Little Traverse Bay offers both an inspiring view and recreational opportunities.

Wooden cottages set evenly back from streets welcome summer residents, and public accommodations greet guests. Larger institutional buildings house educational and cultural activities. Bay View is distinct from other independent chautauquas in just as many ways, however, and preserves a more intact sense of an artfully idealized camp meeting than of a typical independent chautauqua. Rather than a grid imposed on the site's topography to maximize the number of house lots, Bay View's plan is an outstanding example of the romantic landscape design promoted by Andrew Jackson Downing. In this curvilinear plan are nestled more than 400 Victorian and Colonial Revival cottages. Almost a quarter of Bay View's signature Victorian cottages were designed by a single architect, B.F. Darling, and many others share distinctive architectural details like two-story roofed porches. There is a cohesiveness of residential architecture here lacking at many other chautauqua sites, but the cohesiveness is that of a romantic subdivision. Bay View's public buildings, ranging in date from 1876 to 1963 and in style from Queen Anne to Beaux Arts to Tudor Revival reflect the progression of Bay View's chautauqua programming. Bay View adopted the Chautauqua Idea in 1885, and established the Michigan Department of the Chautauqua Literary and Scientific Circle. Domestic-looking Queen Anne cottages were built, literally, to house the reading circles and so reinforce the value of home-centered learning.

⁵⁹ So successful was Bay View's foray into chautauqua assembly programming that the organization absorbed the Michigan Chautauqua Association in 1904. Even so, secular chautauqua lecturers and performers continued to mount the 1876 Preacher's Stand, located in a natural amphitheatre, until the Classical Revival Hall Auditorium was built in 1914. Now a private summer community, Bay View continues to offer educational and cultural programming to its residents and remains associated with the United Methodist Church. The integrity of the site overall is diminished by the fact that US Route 31 bisects the grounds; because recent years have seen the traffic on this road increased by 50%, the Department of the Interior assigned it a "watch" level of threat.

Conclusion

The story of the Chautauqua Movement is a story about average Americans taking very seriously the essence of democracy, demonstrating optimism and unlimited faith in the power of self-improvement, and using the chautauqua to better themselves and their communities. The Colorado Chautauqua peerlessly documents the experience of those average Americans—ordinary people taking part in the most important educational, cultural, and recreational currents of their day.

Its location in the Rocky Mountains represents the westward spread of the movement, and it remains the only independent assembly in continuous operation in the western United States. Its site at the base of Green Mountain is an enduring reminder of the importance placed by the movement on inspiring natural settings. Because it is surrounded by public open space, the setting of Boulder's Chautauqua has remained essentially as it was in 1898. Its sites, buildings, and structures are intact, the property tells a cohesive narrative, and its grounds are open to the general public. In its gardens, on its porches, and in the Auditorium, visitors experience

⁵⁹ Ellen Weiss, Bay View Association National Register of Historic Places Nomination Form (Washington, DC: National Register Files, 1986): 2.

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the Colorado Chautauqua much as it was at the height of the Chautauqua Movement.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: #
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository): Colorado Chautauqua Association Archives, Boulder, Colorado

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10. GEOGRAPHICAL DATA

Acreege of Property: 40 acres

UTM References:	Zone	Easting	Northing
A	13	476224	4427797
B	13	476183	4427329
C	13	475833	4427309
D	13	475835	4427802

Verbal Boundary Description:

The district is bordered to the west, east, and south by Boulder Open Space and Mountain Parks lands that preserve the historic natural setting for the District. A century of Boulder’s growth has brought urban development, buffered by Baseline Road, proximate to the District’s northern boundaries. The precise boundaries are as follows:

Starting at the Shelter House on Baseline Road at a point on the northwest corner of the Benson Addition; then south approximately 300 feet; then east along the south property line of the Benson and Holmes Additions approximately 700 feet; then 400 feet south to Bluebell Canyon Creek; then south following the west bank of the creek for 1900 feet; then continuing northwesterly to the east side of the Bluebell Shelter Road for 275 feet; then north to the south edge of Baseline Road 1750 feet; then east 800 feet to the point of beginning. Boundaries are indicated on accompanying sketch map.

Boundary Justification:

The boundary includes the historic Chautauqua grounds, and includes all resources which were historically a part of the Colorado Chautauqua and that maintain historic integrity. The boundaries are the same as the boundaries of the Chautauqua Park Historic District which were designated by the City of Boulder, Ordinance Number 4382 on September 5, 1978.

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NATIONAL HISTORIC LANDMARKS SURVEY
January 24, 2007