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United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



### 1. Name of Property

Historic name: South Park City Museum

Other names/site number: 5PA.394

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: 100 4<sup>th</sup> Street PO Box 634

City or town: Fairplay State: CO County: Park

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A \_\_\_ B \_\_\_ C \_\_\_ D

AD W.T. Dep SHPO 9/15/14

Signature of certifying official/Title: \_\_\_\_\_ Date

Deputy State Historic Preservation Officer

State or Federal agency/bureau or Tribal Government Deputy State Historic Preservation Officer

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

Signature of commenting official: \_\_\_\_\_

Date

Title :

State or Federal agency/bureau or Tribal Government

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**4. 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:)

*Barbara Wyatt*  
Signature of the Keeper

11-5-14  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>28</u>	<u>9</u>	buildings
<u>1</u>	<u>                    </u>	sites
<u>8</u>	<u>2</u>	structures
<u>1</u>	<u>                    </u>	objects
<u>38</u>	<u>11</u>	Total

Number of contributing resources previously listed in the National Register 2

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Recreation and Culture: Museum

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Recreation and Culture: Museum

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Late Victorian

No Style

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Wood: Weatherboard, Log; Stone: Sandstone

## Narrative Description

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### Summary Paragraph

Located at the northwest end of Front Street in Fairplay, Colorado, the South Park City Museum is a 1950s re-creation of a frontier mining town. The outdoor museum opened in 1959, timed to coincide with a statewide centennial celebration of the Rush to the Rockies as well as the centennial of the founding of Fairplay. Motivated by a desire to preserve Park County's disappearing mining heritage, Leon Snyder, a Colorado Springs lawyer, worked with local residents to create a museum town that would display historic frontier buildings from across the county. A site on Front Street, including several extant historic buildings in their original locations, was purchased in 1957. Architect Edward L. Bunts of Colorado Springs donated his time to plan the museum site. The initial buildings were moved onto the property during the summer of 1958. Though the museum opened in 1959, it took several years to complete Snyder's vision for the site with further buildings added in the early 1960s. Snyder's vision was fully realized in 1966 with the installation of the narrow gauge train engine. Little has changed at South Park City since 1966, making it an excellent representation of mid-twentieth century tourism and preservation efforts. The museum site includes 37 buildings (27 of them contributing), 10 structures (8 of them contributing), and 1 contributing object. It also includes many small elements such as boardwalks, hitching posts, miscellaneous mining equipment, and wagons. Oriented along Front Street, South Park City comprises a mix of resources in their

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original location, resources moved to the site, and resources constructed for the museum. Construction materials include frame, log, and stone.

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## Narrative Description

### Contributing Resources

*Site* (see Site Plan): Opened in 1959, the South Park City Museum is located at the intersection of Front Street and 4<sup>th</sup> Street at the northwest corner of Fairplay, Colorado. The museum visitor's center and parking lot are located on 4th Street but the primary orientation of the museum is along Front Street. A principal street in the historic center of Fairplay, Front Street terminates at the museum. A wood picket fence separates the museum from the town, controlling access. The fence starts at the Company Store, extends across Front Street to Simpkins General Store, and then southeast to the J.A. Merriam Drugstore. Extending across the road, just behind the fence, is a sign reading "South Park City" supported by two tall log poles. The remainder of the museum site is enclosed by a chain link fence.

The site of South Park City is just over 150,000 square feet, excluding the visitor's center and parking lot. South Park City's irregularly shaped site measures roughly 670' x 325' at its longest and widest points. Front Street is relatively level, but there are dramatic topographic changes to the northeast and southwest of the museum's main street. The topography helps define the site, creating both physical and visual boundaries around the museum. To the northeast the land rises steeply with Highway 9 running along the top of the ridge. The museum took advantage of this hill when constructing the mining exhibit, digging the mine tunnel into the hill. To the southwest, there is a steep drop down to the Middle Fork of the South Platte River. Tailings piles from placer mining efforts are visible along the river from the museum. The Mosquito Range rises to the west and north of Fairplay. The northwest end of Front Street within the museum offers scenic mountain views including Mount Buckskin, Mount Arkansas, and Mount Democrat.

The predominant building types are frame and log, with some stone. The buildings moved to the site were selected to represent the range of building types and styles typical of Park County in the late-nineteenth century. The museum site includes a mix of historic buildings located on the site when it was purchased by the museum (Transportation Shed, Wagon Barn, Mayer House, Mayer Outhouse, Pioneer Home, Brewery, and Summer Saloon), twenty-six buildings moved to the museum from mining communities across Park County, and buildings purpose-built for the museum (Company Store, Diorama Building, Visitor's Center, Archives, and Mining Mill). Two of the resources within the museum district have been previously listed on the National Register: the South Park Brewery (5PA.24) and the Summer Saloon (5PA.27).

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The entrance to the museum is through the Visitor's Center, where visitors purchase tickets and collect museum maps. Visitors exit through the rear, where a dirt and gravel path leads up to the Dyer Memorial Chapel. From the chapel, a path leads visitors past the Smokehouse and Brewery and then to Front Street, exiting between the Garo Cabin/Wash House and the Summer Saloon. From here the recommended museum path leads a few buildings southeast down Front Street to Rachel's Place. After Rachel's Place, visitors head back up Front Street to the Pioneer House, Summer Saloon, Garo Cabin/Wash House, Park County Courthouse, Assay Office, mining exhibit, transportation exhibit, and Trapper's Cabin. The Trapper's Cabin is located at the far northwestern end of the museum. From this point, visitors cross Front Street, and continue southeast down the opposite side of the street, passing the Rost Barn, Star Livery, Stage Barn, Stage Coach Inn, Blacksmith Shop, Diorama Building, Schoolhouse, Morgue and Carpenter Shop, Sumner Collection, Dentist Office/Barber Shop, Ranger Station, Mayer Home, Doctor's Office, South Park Sentinel, Simpkin's General Store, Bank of Alma, and J.A. Merriam Drug Store. Visitor's then cross the street again to exit through the Company Store.

Front Street through South Park City is a dirt and gravel road. Raised wood plank boardwalks line both sides of the street. The boardwalks are an original feature of the museum, included in early descriptions: "The street of South Park City, about two blocks long, is bordered on both sides by old buildings that have been restored and furnished, with wide board sidewalks and hilly terrain adding an authentic touch" ("Visit to South Park City is Enlightening Experience." *Colorado Springs Free Press*, October 13, 1960). On the southwest side of Front Street the boardwalk extends from the J.A. Merriam Drug Store to the Stage Coach Inn. On the northeast side of the street, the boardwalk extends from the Company Store to the Assay Office. Several wood hitching posts and wood benches are situated along the boardwalk. Several wagons are also located along Front Street. Dirt and gravel paths connect the resources not located on the boardwalks. Some paths, such as the one leading to the Trapper's Cabin, are lined with stones. Stones also line much of the boardwalk. The landscaping in the museum is minimal. Some scattered trees, including aspen, have been planted along Front Street. The rest of the site has been left in a natural state with patchy grass covering the rocky ground.

The frame buildings are clustered along the southeast end of the street, giving this area the character of an established town. These buildings are painted and many feature decorative details such as bracketed cornices. Nine of the buildings are of the false front type popular in western frontier towns. False front buildings are characterized by a vertical extension of the facade of a building beyond the roof line and side walls. The flat facades made buildings appear larger and provided a large space for signage, making this type ideal for commercial buildings. False front buildings could make the hastily built commercial districts of mining communities appear more like the brick and stone commercial districts of more established towns by approximating their rectangular outlines. False front buildings could give the appearance of prosperity without as

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much investment. During the dramatic booms and busts of the frontier period, business owners did not want to invest too much into buildings before knowing if a community would last. The log buildings are clustered at the northwest end of the street, and are more widely spaced and irregularly arranged, giving this area of the museum a rustic character. Unpainted frame buildings are also located towards this end of the museum. This organization was designed to resemble a historic mining community, which would have had its more elaborate and distinguished businesses and residences at its center, with more temporary and rustic buildings scattered around the fringes of the community.

Other key building clusters in the museum are the mining area located on the hill northeast of Front Street and the transportation area located at the northwest end of Front Street. The mining area includes the Mining Mill, Mine Tunnel, Head House, and Gallows Frame. The transportation area includes the Depot, Water Tower, Wagon Barn, and Transportation Shed as well as rolling stock. The museum purchased 500' of narrow gauge track from the Denver & Rio Grande Railroad in 1963 and laid it along the northwest end of Front Street. The track is laid in a Y-shape. The track starts at the northwest end of the site, beyond the Trapper's Cabin and splits into two tracks adjacent to the Depot. The Engine, Box Car, Cattle Car (#5785), and Caboose are located on the track before the split; the Cattle Car (#5525) and Gondola Car are located after the split on the northeastern section of track.

### *Individual Resources*

Below is a list of resources, arranged alphabetically by type, included in the district. Very limited information is available on the original appearance of the buildings versus their historic appearance after installation in the museum. Community volunteers prepared the buildings, and the museum retained few records of what alterations were made. South Park City did not have a professional curator until the early 1970s. Historic photographs of the museum establishment show that many of the buildings were moved without doors and windows. It is unknown whether the original doors and windows were reinstalled after the buildings were situated in the museum or if they were replaced. Lists from 1958 of recommended work to be done for the Assay Office and Morgue have been located in the museum archives. For the Assay Office, the list included: "make dirt floor, chink logs, repair roof, repair walls and benches inside, put up some kind of stove and pipe, cover gable ends with old boards." For the Morgue, the list included: "repair shed at back, finish papering inside, provide some kind of smoke stack, finish windows, front door needs threshold, back door can be home made of old boards, roof needs some repair, pour cement foundation." These lists are representative of the type of work done on all the buildings when they were acquired by the museum. The museum also installed new signage on the buildings to indicate their interpreted functions. These alterations do not negatively impact the integrity of the buildings since they were part of the establishment of the museum and within the

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historic period of significance (1957-1966). Limited alterations have been made to the buildings since their installation, primarily new roofing, fresh paint, and general repairs. Any other known building projects are included in the descriptions below. The information in the following table and descriptions comes primarily from E.J. Amitrani's *A Town is Born: The Story of South Park City*, published by the museum in 1982, and conversations with the current museum staff and board.

District resources	Construction date	Original location	Date incorporated into museum	Contributing	Non-contributing
<b>Site</b>					
Museum	1957-1966			x	
<b>Buildings</b>					
Archives and Restroom	1984	in original location	1984		x
Assay Office	c.1893	Mosquito Gulch	1958	x	
Bank of Alma	c.1873	Alma	1958	x	
Blacksmith Shop	c.1890	Leavick	1958	x	
Burro Room and Transportation Shed	c.1935	in original location	1958	x	
Company Store	1961	in original location	1961	x	
Dentist Office/ Barber Shop	c.1870	Fairplay	1960	x	
Depot	c.1890	Buffalo Springs	1963	x	
Diorama Building	1959	in original location	1959	x	
Doctor's Office	c.1890	Fairplay	1962	x	
Father Dyer Chapel	c.1870s	Fairplay	1981		x
Garro Cabin/ Wash House	c. 1895	Garro	1958		x
Garro Outhouse	unknown	unknown	unknown		x
Head House	c.1890	Leavick	1960	x	
Homestead	c.1890	Leavick	1959	x	
J.A. Merriam Drug Store	c.1873	Alma	1958	x	
Mayer Home	c.1879	in original location	1959/1985	x	
Mayer Outhouse	c.1879	in original location	1959/1985	x	
Mining Mill	1973	in original location	1973		x
Morgue and Carpenter Shop	c.1880	Fairplay	1958	x	
Park County Courthouse	c.1862	Buckskin Joe	1978		x



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Pioneer Home	1881	in original location	1958	x	
Rachel's Place	c.1880	Alma	1958	x	
Ranger Station	c.1900	Fairplay	1991		x
Rost Barn/ Horse Barn	c.1880	Fairplay	1985		x
Schoolhouse	c.1879	Garo	1960	x	
Schoolhouse Outhouse	unknown	unknown	unknown		x
Simpkin's General Store and Old Lodge Hall	c.1880	Dudley	1958	x	
South Park Brewery	1893	in original location	1958	x	
South Park Sentinel	c.1905	Lake George	1957	x	
Stage Barn	c.1879	Mosquito Pass	1958	x	
Stage Coach Inn	c.1879	Mosquito Pass	1958	x	
Star Livery	c.1890	Fairplay	1958	x	
Summer Saloon	1879	in original location	1958	x	
Sumner Collection	c.1890	Fairplay	c.1960	x	
Trapper's Cabin	c.1890	Leavick	c.1960	x	
Visitor's Center	2000	in original location	2000		x
Wagon Barn	c.1935	in original location	1958	x	
<b>Structures</b>					
Box Car #3555	1903	Denver & Rio Grande Railroad	1963	x	
Caboose #0517	1920	Denver & Rio Grande Railroad	1963	x	
Cattle Car #5525	1904	Denver & Rio Grande Railroad	1985		x
Cattle Car #5785	1904	Denver & Rio Grande Railroad	1963	x	
Gondola Car #795	1904	Denver & Rio Grande Railroad	1963	x	
Mine Tunnel	2008	in original location	2008		x
Smoke House	c.1880	in original location	1958	x	
Train Engine	1914	United Fruit Company, Guatamala	1916	x	
Water Tower	c.1910	Ophir	1960	x	
Well House	c.1880	Lower Tarryall area	1960	x	

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Objects					
Gallows Frame	unknown	Buckskin Gulch	1958	x	

***Assay Office (Photo 21)***

**Construction Date/ Move Date: c.1893/ 1958**

**Original Use/ Museum Interpretation: Assay Office/ Assay Office**

The Assay Office was originally located at the North London Mill in Mosquito Gulch. Assay offices were a key feature of mining communities; here ore was weighed, its purity tested, and its value determined. Now located between the Mining Mill and the Park County Courthouse, the Assay Office is a single-story, rectangular plan, log building measuring approximately 12' x18'. The unfinished logs vary in size; instead of log joints, the building utilizes corner post construction with the horizontal logs abutting vertically placed corner logs. Chinking fills the space between the logs. The side gable roof is covered with metal sheeting. Vertical wood siding fills the gable ends. The facade contains a single off-center wood door and two four-over-four wood sash windows. Each side contains a single four-over-four wood sash window. A door opening on the south corner has been covered with horizontal boards.

***Bank of Alma (Photos 3 and 4)***

**Construction Date/ Move Date: c.1873/ 1958**

**Original Use/ Museum Interpretation: Bank/ Bank**

Originally located in Alma, the bank operated from c.1873 to 1937. The Bank of Alma is now located between the J.A. Merriam Drug Store and Simpkin's General Store. The bank abuts the drug store, but projects slightly forward from it. The false front, rectangular plan, frame building is covered with wood clapboard siding and measures approximately 24' x 18'. The siding is painted a pale blue and "The Bank of Alma" is painted in black on the false front. The false front conceals a front gable roof sheathed in metal sheeting and features a projecting decorative cornice with seven wood brackets. The cornice and window surrounds are painted white. Extending across the width of the facade are an off-center entrance containing double wood panel doors topped by a transom and two, four-light, fixed, wood-frame windows. Simple wood pilaster boards are located at the corners of the facade and between the door and windows, dividing the facade into three bays.

***Blacksmith Shop (Photo 10)***

**Construction Date/ Move Date: c.1890/ 1958**

**Original Use/ Museum Interpretation: Blacksmith Shop/ Blacksmith Shop**

The blacksmith shop was originally located in Leavick. Now located between the Diorama Building and the Stage Coach Inn, the building is furnished with equipment from the Hoffman

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Ranch near Dudley. The rectangular plan, single-story, log building measures approximately 18' x 13'. The logs are round with little finishing. The corners feature steeple notching. The front gable roof is covered with two layers of wood planks. Vertical board-and-batten wood siding covers the gable ends. The gable end features a sign reading "August and Lew Hoffman Blacksmith Shop" and a wooden wagon wheel hangs from the roof ridge. The facade features an offset door, made of wood planks held together with steel strapping. A single deep set, horizontal window opening holding two fixed, one-over-one wood frame windows is located next to it.

***Burro Room and Transportation Shed (Photos 19-21)***

**Construction Date: c.1935 (in original location)**

**Original Use/ Museum Interpretation: Office, Ice House, and Storage/ Burro Exhibit and Vehicle Display**

In its original location, this building originally housed company offices and storage for the Fairplay Ice and Coal Company. The museum uses the office portion for an exhibit about the history of the burro in South Park while the rear of the building holds the museum's collection of vehicles. The Burro Room and Transportation Shed is located between the Depot and the Mining Mill. According to *A Town is Born*, the museum constructed an addition to the shed, converting it to the current U-shaped building. The overall building measures approximately 76' x 64'. The addition date is unknown, but it is believed to have been within the period of significance. The frame building is sheathed in vertical wood plank siding. The southeast section of the building (original) utilizes wider planks for siding while the other sections feature narrower boards. A shed roof covered with synthetic roll roofing covers the building. Only the Burro Room at the south corner of the building is enclosed; the Transportation Shed is open onto the central courtyard formed by the U-shaped plan. Wood posts support the shed roof on the interior. The Burro Room features a single wood door on the facade. Boards cover a window opening on the northwest side and two sash windows are located on the southeast side. The building was designated a Park County Historic Landmark on February 19, 2009.

***Company Store (Photo 30)***

**Construction Date: 1961 (in original location)**

**Original Use/ Museum Interpretation: Ticket office and gift shop/ gift shop**

The museum constructed the Company Store in 1961 as a gift shop and ticket office. After a visitor's center was completed in 2000, the entrance and ticket sales moved to the visitor's center, with this building functioning as the exit and gift shop. The Company Store is located at the southeast corner of the museum at the intersection of Front Street and Fourth Street. The building measures 16' x 56' and rests on a concrete foundation. The building has two primary facades; one facing Front Street and one facing Fourth Street. Museum visitors enter on Front

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Street (within the museum) and exit to Fourth Street (outside the museum). The rectangular plan, frame building is sheathed in unpainted vertical board-and-batten siding. The shed roof is covered with metal sheeting. The wall plane extends above the roof line on the southwest, southeast, and northeast sides of the building, functioning as a false front and blocking the shed roof from view. A shed roof porch extends along the southeast and northeast sides of the building. The Front Street facade has a central wood four-panel door flanked by one-over-one, wood frame, sash windows. A wood-plank sign is attached to the false front with white lettering reading "The Company Store." The Fourth Street facade has four pairs of one-over-one wood frame, sash windows, and a wood panel door. The windows have unpainted, wood flower beds resting on the sills. The false front on the Fourth Street facade has a white painted sign above the shed-roof porch that reads "South Park City." The northeast side facing the parking lot has a single door and two, four-paned, fixed windows. The false front on the northeast side is hidden behind a large wood sign with "South Park City" painted in yellow.

***Dentist Office and Barber Shop (Photo 7)***

**Construction Date/ Move Date: c.1870/ 1960**

**Original Use/ Museum Interpretation: House/ Dentist Office and Barber Shop**

Originally located in Fairplay, this house was moved to the museum in 1960. The museum decided to interpret it as a dentist office and barber shop. It is furnished with the nineteenth-century dental equipment of Dr. McKenna from Breckenridge. The frame, front-gabled building is now located between the Ranger Station and Sumner House and measures approximately 34' x 18'. A shed roof section at the rear of the building on the northwest side holds the barber shop and creates an L-shaped plan. The facade is covered with wood clapboard siding, while the other sides are covered with vertical board-and-batten siding. The siding is painted green with white trim. The roof is covered with wood shingles. The facade is very simple with a single, offset entrance door on the main level and a fixed, four-light window above on the gable end. On the northwest side, there are two wood panel doors, one on the dentist office and one on the barber shop. There is a single four-over-four, wood sash window on the dentist office and two similar windows on the barber shop. On the southeast side there are two four-over-four wood sash windows and a fixed, nine-light, wood frame window.

***Depot (Photo 16)***

**Construction Date/ Move Date: c.1890/ 1963**

**Original Use/ Museum Interpretation: Buffalo Springs School/ Depot**

Originally a school near Buffalo Springs, this building was moved to the museum in 1963. The museum converted the school to a depot since they had already acquired a school building but were missing a depot. Now located at the northwest end of Front Street, the depot is adjacent to

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the narrow gauge tracks, engine, and rail cars. The frame building measures approximately 20' x 30'. With the exception of a bay window projection on the southwest side, the building is rectangular in plan. The depot is covered with wood clapboard siding and painted cream with tan trim. When the museum acquired the building, they altered it to look more like a depot including extending the eaves, adding the bay window (to provide a view of the tracks from the depot office), and remodeling the interior to create a waiting room and depot office. The museum also constructed a raised platform of unfinished wood planks that wraps around the depot on the southeast and southwest sides. The southwest facade contains a five panel wood door and a bay window with three, four-over-four wood sash windows. Another four-over-four wood sash window is located on the southeast side. The side gable roof has simple wood eave brackets and is sheathed in wood shingles. A brick chimney is located on the gable ridge.

### ***Diorama Building (Photo 9)***

**Construction Date: 1959 (in original location)**

**Original Use/ Museum Interpretation: Diorama display**

The museum constructed the Diorama Building in 1959 to house the dioramas of Hank Gentsch, a wood carver who also created dioramas for the National Mining Museum and Hall of Fame in Leadville, CO. Gentsch created eleven dioramas depicting the region's early mining operations. The museum moved the dioramas to the mining exhibit in the South Park Brewery in the mid-1970s and converted the building to storage. In 1985, Gentsch donated additional dioramas and, in 1987, the museum returned the building to its original function. The Diorama Building is located between the Schoolhouse and Blacksmith. The simple, shed roofed, rectangular plan, frame building is clad in unpainted, vertical board-and-batten wood siding. It measures approximately 13' x 18'. A shed roof porch extends across the facade. The center section of the porch is enclosed with vertical wood planks, sheltering the entrance door. Four-light, fixed wood windows are located on either side of the entrance.

### ***Doctor's Office (Photo 6)***

**Construction Date/ Move Date: c.1890/ 1962**

**Original Use/ Museum Interpretation: Unknown/ Doctor's Office**

The Doctor's Office was moved to the museum from Fairplay in 1962. Leon Snyder had a particular interest in including a doctor's office in the museum, as his grandfather, Dr. Henry S. Zumro, had been a surgeon during the Civil War. Snyder had inherited his grandfather's instruments and medical equipment and wanted to be able to display them at the museum. The Doctor's Office is now located between the South Park Sentinel and the Mayer Home. This small, rectangular plan, wood-frame, three-room, one-story building sits on a concrete-block foundation. The front-gabled roof is covered with wooden shingles, and a brick chimney is

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located on the left side of the roof. The building is painted brown with white trim. It measures 16' x 24' and is sheathed in horizontal wood drop siding. The gable ends are filled with narrow wood vertical siding. The gable end is ornamented with two turned wood posts arranged in an upside down "T" shape. White fascia board trim decorates the roofline. Brown trim board covers the foundation. A gable-roof, partial width porch is centered on the facade. Two wood steps lead from the plank sidewalk to the wood porch floor. Two tapered wood posts support the porch's gable roof and the gable end features a king post truss. The porch covers a wood four-panel door, slightly left of center, and a six-over-six wood frame, sash window, located to the right of the door. The northwest and southeast sides feature rows of nine vertical trim boards, painted brown, with white decorative brackets at the top visually supporting the roof. Each side contains two, six-over-six wood sash windows. The rear contains one wood four-panel door, slightly right of center.

***Head House (Photos 21 and 24)***

**Construction Date/ Move Date: c.1890/ 1960**

**Original Use/ Museum Interpretation: Blacksmith Shop/ Head House**

The Head House was moved to the museum from Leavick in 1960. Originally a blacksmith shop, the museum moved it to the mining exhibit and interpreted the building as a head house or dry house. Usually located near the top of a mine shaft, the head house was a place for miners to change out of dirty and wet clothes at the end of a shift. The Head House is located adjacent to the Mine Tunnel and the Gallows Frame. It is set back on a hill behind the Mining Mill. The Head House is a rectangular plan, front gable, log building, measuring 16' x 12'. The unfinished logs are connected using saddle notching. Chinking fills the gaps between the logs. The gable roof is covered with wood planks. The facade has a simple wood door and a fixed, four-light, wood frame window. The window frame is painted red.

***Homestead (Photo 14)***

**Construction Date/ Move Date: c.1890/1959**

**Original Use/ Museum Interpretation: Dwelling/Chinese Tong House then Homestead**

The Homestead was moved to the museum from Leavick in 1959. Originally a dwelling, the museum initially interpreted the building as a Chinese Tong House (a meeting house) to represent the role of Chinese laborers in the history of mining in the Fairplay area. Though the word "tong" literally translates as "hall," it also came to refer to the mutual aid societies formed by Chinese immigrants. Soon after the museum opened, the exhibit was vandalized and artifacts stolen; the museum closed it and converted the building to storage space. The museum reopened it as a homestead in 1981. The Homestead is located at the northwest end of Front Street, between the Livery and the Rost Barn. The rectangular plan, frame building consists of three

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parts. From left to right there is a taller side gable roof section, a shorter side gable roof section, and a shed roof section. The total building measures approximately 25' x 12'. The walls are sheathed in vertical, unpainted wood planks. The roof is covered with split logs. On the facade the taller side gable section contains a wood panel door and a bay window containing a fixed, four-light window framed by single-light windows. The shorter gable roof section contains a four-light fixed window. On the north side, a single, six-light, fixed window is located on the shed roof section. On the west side, both side gable sections have wood panel doors.

***J.A. Merriam Drug Store (Photos 4 and 5)***

**Construction Date/ Move Date: c.1873/ 1958**

**Original Use/ Museum Interpretation: Feed Store/ Drug Store**

The Drug Store (originally a feed store) was moved from Alma in 1958. The building holds a large collection of historic drug store stock purchased at auction in Westcliffe, Colorado and donated to the museum. The Drug Store is located at the southeast end of Front Street. It is on the end of the block and its northwest wall abuts the Bank of Alma. It is a false front, rectangular plan, wood frame building. It measures approximately 32' x 16'. The front gable roof is sheathed in corrugated metal. The facade of the building is covered in horizontal wood clapboard siding while the sides and rear are covered in vertical board-and-batten siding. The facade is painted light blue with white trim; the board-and-batten siding is unpainted. The front facade of the drug store is much simpler than the adjacent Bank of Alma, without any of its decorative features. Centered on the facade are double wood and glass doors topped by a two-light transom. Twelve-light, wood frame windows are located on either side of the doors. There are two painted signs above the door. The upper sign reads: "1880 J.A. Merriam" and the lower sign "Drug Store."

***Mayer Home (Photo 6)***

**Construction Date/ Move Date: c.1879/ in original location**

**Original Use/ Museum Interpretation: House/House**

Constructed circa 1879, the Mayer Home is in its original location. Located in the middle of the South Park City Museum, the building has been an important visual feature of the museum since it opened, even though the museum did not acquire the building until 1985. The Mayer Home is situated between the Doctor's Office and the Ranger Station. The house is composed of two sections, a taller gable-front section on the left (12' x 24') and a shorter shed roof section on the right (also 12' x 24'). False fronts cover both sections, though the false front on the left is taller. There are two brick chimneys, one on the gable roof ridge and the other on the slope of the shed roof. A 12' x 10' hipped roof addition is attached to the back of the gable front building. The false front feature white cornices, each trimmed with four yellow decorative wood brackets. Both sections are covered in horizontal clapboard siding painted yellow. Wood shingles cover

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the roofs, and the foundation is covered on all sides by non-historic unpainted pressure-treated board. Vertical white wood trim boards are located at the corners and joints between the two buildings. The building on the left has a four-panel wood door centered on its facade; a four-over-four wood sash window is located on either side of the door. The smaller shed roof building has one four-panel wood door and a four-over-four wood sash window. The door and window openings on both sections are topped by simple wood pediments. The Mayer House was designated a Park County Historic Landmark on February 19, 2009.

*Mayer Outhouse:* Constructed circa 1879, the Mayer Outhouse remains in its original location. It is located to the rear of the Mayer Home. The frame building has a shed roof and is sheathed in vertical wood planks.

### ***Morgue and Carpenter Shop (Photo 8)***

**Construction Date/ Move Date: c.1880/ 1958**

**Original Use/ Museum Interpretation: Morgue and Carpenter Shop/ Morgue and Carpenter Shop.**

This frame building was moved from 5th Street in Fairplay to the museum in 1958. It is now located between the Sumner Collection and the Schoolhouse. The rectangular plan, frame building measures approximately 26' x 24'. The building is sheathed in unpainted, vertical board-and-batten wood siding. The gable front roof is sheathed in wood shingles. On the facade a central wood panel door is framed by two eight-light windows. Three signs are located around the door reading "Morgue," "Carpenter Shop," and "Coffin Maker." Above the door, a six-over-four sash window is located on the gable end.

### ***Pioneer Home (Photo 28)***

**Construction Date: 1881 (in original location)**

**Original Use/ Museum Interpretation: House/ House and dressmaker's shop**

Built by Leonard Summer in 1881, the Pioneer Home stands in its original location next to the Summer Saloon. Originally the Summer residence, the house is also known as the Denny House for blacksmith Dan Denny, who was the last to live in the building. The museum acquired the residence in 1958 and interpreted it as a house with an attached dressmaker's shop. A 2'-high cast iron fence encloses the small strip of grass in front of the Pioneer Home. The Pioneer Home is composed of two parts: a front gable section covered with a false front (on the right) and a side-gabled section with a shed-roof porch extending across its length (on the left). The overall building measures approximately 42' x 40'. From the facade, the building appears to have a roughly rectangular footprint, with just a slight projection of the false-front section beyond the shed roof porch. However, the shed-roof section is much shallower (18' deep) than the false-



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front section, creating a rough L-plan. The frame building is clad in horizontal clapboard siding. The siding is painted blue with white trim. The cornice of the false front is decorated with four pairs of brackets painted dark blue. A central door is framed by four-over-four wood sash windows topped with simple wood pediments. The shed-roof porch is supported by simple square wood posts. The facade of this section contains a simple wood door and two four-over-four wood sash windows. The gable and shed roofs are sheathed in wood shingles. A brick chimney is located on the ridge of the side gable roof. The building was designated a Park County Historic Landmark on February 19, 2009.

***Rachel's Place (Photos 29 and 30)***

**Construction Date/ Move Date: c.1880/ 1958**

**Original Use/ Museum Interpretation: Saloon/ Saloon**

The saloon was moved from Alma in 1958. Now located between the Pioneer Home and the Company Store, the single-story, frame, rectangular plan, false-front building measures 26' x 33'. The front-gable roof is sheathed in rolled asphalt, and a brick chimney is located on the roof slope. The building is clad in horizontal clapboard siding painted white with teal trim. The cornice of the false front is decorated with eight wood brackets, painted teal and white. A row of wood dentils, painted teal, extend across the facade above the windows and door. The four-bay facade contains an off-center, wood and glass door topped by a transom. Three, four-light fixed wood-frame windows topped by two-light transoms fill the remainder of the facade (one to the left of the door and two on the right). Wood pilasters, painted teal, are located between the door and windows.

***Schoolhouse (Photos 9 and 10)***

**Construction Date/ Move Date: 1879/1960**

**Original Use/ Museum Interpretation: Schoolhouse/ Schoolhouse**

The Schoolhouse was moved from Garo in 1960. Now located between the Diorama Building and the Morgue and Carpenter Shop, the frame, rectangular plan, gable-front building measures approximately 23' x 15'. The school is covered in clapboard siding; the siding was painted red, but has faded to a pink color. The trim is painted white. A small, gable-front entry vestibule is centered on the facade. A gable-roofed belfry tops the vestibule. The roof is covered with wood shingles. The vestibule contains a wood five-panel front door with a transom above it. To either side of the vestibule are two-over-two wood sash windows. The southeast and northwest sides of the building each hold two two-over-two wood sash windows. The transom and windows are all topped by a simple wood pediment detail. There are no windows on the rear. Simple wood pilaster boards are located at the corners of the main building and vestibule. A brick chimney is located on the gable ridge.

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***Simpkin's General Store and Old Lodge Hall (Photo 2)***

**Construction Date/ Move Date: c.1880/ 1958**

**Original Use/ Museum Interpretation: General Store/ General Store and Masonic Lodge**

The general store was moved from Dudley in 1958. At that time, the museum added a second floor to the store to house a lodge hall. The lodge was dedicated on June 6, 1959, as a memorial to Lawrence N. Greenleaf, a past Grand Master of the Masons in Colorado. The store is located between the South Park Sentinel and the Bank of Alma. The rectangular plan, false front building is constructed of logs and measures approximately 30' x 18'. A shed roof, frame addition on the southeast side was added by the museum to accommodate stairs leading to the lodge hall on the second floor. The front gable roof is covered in green asphalt roofing. A brick chimney is located on the northwest side of the roof. The facade and southeast addition are covered with unpainted, vertical board-and-batten siding. The log construction is exposed on the other sides. The facade features a centrally placed wood and glass door framed by two four-light fixed wood windows. Above the door is a painted sign with the words "Post Office" written on it. Above this sign is a larger sign which reads: "Simpkin's General Store—Miner's Supplies – Groceries – Dry Goods." A wood and glass door is located on the southeast addition with a Masonic square and compass symbol placed above the door.

***South Park Brewery (Photos 23 and 31)***

**Construction Date: 1893 (in original location)**

**Original Use/ Museum Interpretation: Brewery/ Museum exhibits**

Constructed by Leonard Summer in 1893, the brewery is in its original location. This building replaced an earlier brewery destroyed by fire in 1892. Popularly known as the Summer Brewery, it operated until around 1900. The brewery was listed in the National Register on June 25, 1974 as the South Park Lager Brewery (5PA.24). The museum uses the brewery for exhibit space. The brewery is located behind the Garo Cabin and Park County Courthouse. The two-story, masonry building measures 80' x 68'. The stone wall on the southwest side rises to the height of the gable ridge, hiding the gable roof from view, similar to a false front building. The stone wall is stepped. The gable-front roof is covered with metal sheeting. The brewery was built into the hillside with the first floor exposed on the southeast side and below grade on the northwest side. The primary facade faces southwest toward Front Street. The building is constructed of locally-quarried red sandstone. The walls of the southern half of the southwest facade and the southeast side are composed of regular-sized ashlar blocks laid in rectilinear courses while the other walls are composed of irregularly shaped stones laid in irregular courses. Two additions (dates unknown) are located on the northwest side of the building. A hipped roof stone section is

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centered on this side with a frame, shed roof addition located to the right, filling the space between the addition and the southwest facade.

On the southwest facade, a wood door is centered on the ground level. A small boarded opening is located to the left of the door and a four-over-four wood sash window is located to the right. There are four four-over-four wood sash windows on the second level and two identical windows at the attic level. On the southeast side there are large double wood doors, likely for deliveries, located off center. There are two four-over-four wood sash windows on the first floor and the second floor. On the northeast side, there is a door, a small single-light window, and a four-over-four wood sash window on the first floor. A single four-over-four wood sash window is located on the second floor and a four-light fixed window is located at the attic level. All the door and window openings on the main building are topped with brick segmental arches. On the northwest side, a wood door is located on the hipped roof addition and a four-light fixed window is located on the shed addition. A building restoration project is currently in progress with assistance from the Colorado State Historical Fund (SHF).<sup>1</sup>

***South Park Sentinel (Photo 2):***

**Construction Date/ Move Date: c.1905/ 1957**

**Original Use/ Museum Interpretation: Saloon and then Schoolhouse/ Newspaper office**

The South Park Sentinel was moved from Lake George in 1957. Previously used as a saloon and a one-room schoolhouse, the museum has interpreted the building as a newspaper office. The South Park Sentinel is located between Simpkin's General Store and the Doctor's Office. The one-story, false-front, frame building measures 16' x 34'. Wood shingles cover the gable front roof, and a ventilation pipe protrudes from the roof's southwest corner. The building is clad in horizontal clapboard siding. The building is painted white with gray trim. A four-panel wood door is centered on the facade of the building. One-over-one wood sash windows are located on either side of the door. "South Park Sentinel" is painted in gray on the false front. The false front is very simple, with no cornice or other decorative elements.

***Stage Barn (Photo 12)***

**Construction Date/ Move Date: c.1879/ 1958**

**Original Use/ Museum Interpretation: Stage Barn/ Stage Barn**

The Stage Barn, along with the adjacent Stage Coach Inn, was moved from Mosquito Pass to the museum in 1958. The Stage Barn housed fresh teams of horses for the stage along with grain and feed. The Stage Barn and Stage Coach Inn were placed next to each other in the museum to

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<sup>1</sup> Archaeological monitoring is required by SHF for projects involving any ground disturbance; such monitoring for the Brewery restoration work involving the foundation has not revealed any information associated with the site.

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retain their historic connection; the Livery is located on the other side of the barn. The barn measures approximately 26' x 15'. The low, squat building is covered with a shallow pitched, front-gable roof. The rectangular plan building is constructed of irregularly hewn logs. The notching is also irregular with saddle notching mixed with other notching variations. A Dutch door is located off center on the northeast facade. The roof is covered with split logs. A door on the southeast side of the barn leads into a connected corral. The corral fence is constructed of unfinished wood posts and rails; wire mesh covers the fence. There are no other openings on the barn.

***Stage Coach Inn (Photos 10 and 12)***

**Construction Date/ Move Date: c.1879/ 1958**

**Original Use/ Museum Interpretation: Stage Coach Inn/ Stage Coach Inn**

The Stage Coach Inn, along with the adjacent Stage Barn, was moved from Mosquito Pass to the museum in 1958. The inn provided food and lodging for stage coach passengers traveling over the pass. The Stage Coach Inn and Stage Barn were placed next to each other in the museum to retain their historic connection; the Blacksmith is located on the other side of the inn. The side gable, two-story inn is made of hand-hewn, squared logs with lap joint notching. The log construction is exposed on the facade, but covered with unpainted wood planks on the sides. The inn measures 35' x 20'. The roof is sheathed in wood shingles. The facade contains an off center wood door and two four-over-four wood sash windows. A shed roof addition is attached to the southeast side. Two four-over-four wood sash windows are located on the northwest side; one on each story.

***Star Livery (Photo 13)***

**Construction Date/ Move Date: c.1890/1958**

**Original Use/ Museum Interpretation: Livery/ Livery**

The livery was moved from its original location at 6th and Front streets in Fairplay to the museum in 1958. Now located between the Stage Barn and the Homestead, the building measures approximately 48' x 22'. The rectangular plan, gable front, frame building is sheathed in a mix of unpainted vertical and horizontal wood planking. The roof is covered in metal sheeting. Double horizontal plank doors are centered on the east facade. Rows of small two-over-two fixed windows provide illumination to the interior which is lined with large stalls.

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***Summer Saloon (Photo 27)***

**Construction Date: 1879 (in original location)**

**Original Use/ Museum Interpretation: Saloon/ Store with restrooms, subsequently exhibit space**

Constructed in 1879 by Leonard Summer, the Summer Saloon is in its original location. Summer built it in front of his brewery to provide a retail outlet for the beer he was producing. Incorporated into the museum in 1958, the saloon was originally used as a store and restroom building. The museum later converted it to temporary exhibit space. The Summer Saloon was listed in the National Register on May 8, 1974 (5PA.27). Located between the Garo Cabin and the Pioneer Home, the building measures 44' x 35'. The Summer Saloon is a rectangular plan building constructed of red sandstone. According to *A Town is Born*, the sandstone came from local quarries near Red Hill Pass. The irregularly shaped stones are outlined with rope mortar joints. The majority of the building features random ashlar masonry while the top of the facade features regular rows of progressively smaller stones. The building has a flat roof surrounded by parapet walls on the front and sides. The parapet walls on the sides are stepped towards the rear. The facade features two wood cornices, one at the top of the parapet wall and the other above the door and windows. Both cornices are painted yellow and feature four paired brackets; the upper cornice is larger than the lower cornice. Just below the upper cornice is a stone engraved with "Leonhard Summer 1879." The three bay facade contains paired wood-panel doors with nine lights in the upper half, framed by twelve-light, fixed, wood windows. Two transoms are located above the door, a smaller single-light transom topped by a larger two-light transom.

***Sumner Collection (Photo 8)***

**Construction Date/ Move Date: c.1890/ c.1960**

**Original Use/ Museum Interpretation: House/ Exhibit space**

The Sumner Collection building was moved from Fairplay to the museum circa 1960. Originally a residence, the museum converted the building to exhibit space, displaying a collection of Native American artifacts, mining and trapping equipment, and Victorian curiosities donated by Myrtle and Lawson D. Sumner and Carl Gilley of Lake George. The Sumner Collection is located between the Dentist Office and the Morgue and Carpenter Shop. The front gable, rectangular plan building is constructed of round logs and measures approximately 34' x 17'. The log notching is irregular but square log notching predominates. Vertical wood planks cover the gable ends. The roof is sheathed in wood shingles. The facade contains a five-panel wood door and a six-over-one wood frame sash window.

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***Trapper's Cabin (Photo 17)***

**Construction Date/ Move Date: c.1890/ c.1960**

**Original Use/ Museum Interpretation: Residence/ Trapper's Cabin**

Originally located in Leavick, the Trapper's Cabin was moved to the museum circa 1960. The Trapper's Cabin is located at the far northwest end of the museum site, situated on a slight rise above the train and water tower. The cabin faces southeast and measures 10' x 15'. The front gable, rectangular plan building is constructed of round logs with steeple notching and concrete mortar chinking. The gable ends are covered with vertical wood planking. The roof is sheathed in wood shingles. The facade contains an off center wood plank door with a large single light and a single-light, fixed window. There are no other openings.

***Wagon Barn (Photo 18)***

**Construction Date/ Move Date: c.1935/ in original location**

**Original Use/ Museum Interpretation: Ice House/ Wagon Barn**

Constructed circa 1935 by the Fairplay Ice and Coal Company, the Wagon Barn is in its original location. Built as an ice house, the building was incorporated into the museum in 1958 and used to display the museum's historic vehicles. It is located between the Depot and Transportation Shed. The front gable, rectangular plan, frame building measures 20' x 30'. The walls are covered with unpainted vertical board-and-batten siding with horizontal wood planks covering the gable ends. The roof is sheathed in corrugated metal. A two-panel, wood door is located on the southeast side of the building; this is where visitors enter the building. A top-hung sliding, wood door suspended from a metal track is located on the southwest side. The building was designated a Park County Historic Landmark on February 19, 2009.

***Structures:***

***Box Car #3555 (Photo 15)***

**Construction Date/ Move Date: 1903/ 1963**

**Original Use/ Museum Interpretation: Box Car/ Box Car**

Constructed in 1903, the box car was moved to the museum in 1963. Leon Snyder purchased the box car from the Denver & Rio Grande Railroad along with 500 feet of rail. The rail was laid along the northwest end of Front Street, extending from the Trapper's Cabin to the mine trestle. The engine, box car, cattle car and caboose are displayed together in front of the Water Tower and Depot. The superstructure is constructed of wood with the walls composed of vertical boards. The box car has been painted red. The box car has a capacity of 1,276 cubic feet and

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interior measurements of 29' 5" long, 7' 6" wide, and 6' 1" tall. Box cars were all-purpose freight cars used to transport a wide range of cargo and manufactured goods.

***Caboose #0517 (Photo 15)***

**Construction Date/ Move Date: 1920/ 1963**

**Original Use/ Museum Interpretation: Caboose/ Caboose**

Constructed in 1920, the caboose was moved to the museum in 1963. Leon Snyder purchased the caboose from the Denver & Rio Grande Railroad along with 500' of rail. The rail was laid along the northwest end of Front Street, extending from the Trapper's Cabin to the mine trestle. The engine, box car, cattle car and caboose are displayed together in front of the Water Tower and Depot. The caboose superstructure is constructed of wood with the walls composed of narrow vertical boards. The caboose has been painted red. A cupola on the caboose allowed the crew to monitor the train while in operation. The caboose was connected to the rear of the train and provided living space for the train crew. The caboose is the only rail car that is open for visitors to tour. When the caboose was installed, the museum constructed wood stairs at the southwest and northeast corners to provide access.

***Cattle Car #5785 (Photo 15)***

**Construction Date/ Move Date: 1904/ 1963**

**Original Use/ Museum Interpretation: Cattle Car/ Cattle Car**

Constructed in 1904, the cattle car was moved to the museum in 1963. Leon Snyder purchased the cattle car from the Denver & Rio Grande Railroad along with 500' of rail. The rail was laid along the northwest end of Front Street, extending from the Trapper's Cabin to the mine trestle. The engine, box car, cattle car and caboose are displayed together in front of the Water Tower and Depot. The superstructure is constructed of wood with the walls composed of widely spaced horizontal boards with diagonal bracing. The cattle car has been painted black. The interior dimensions are 29'-4" long, 7'-3" wide, and 6'-1" tall. It has a capacity of twenty five tons. The cattle car was designed to transport livestock with the open slats in the sides providing plenty of ventilation.

***Gondola Car #794 (Photo 15)***

**Construction Date/ Move Date: 1904/ 1963**

**Original Use/ Museum Interpretation: Gondola Car/ Gondola Car**

Constructed in 1904, the gondola car was moved to the museum in 1963. Leon Snyder purchased the cattle car from the Denver & Rio Grande Railroad along with 500' of rail. The rail was laid along the northwest end of Front Street, extending from the Trapper's Cabin to the mine trestle.

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The gondola car is located at the end of the trestle with an ore cart on the trestle displayed in the position of dumping its load into the gondola car. Gondolas are open-top cars that are used to carry loose bulk materials that are impervious to weather conditions such as coal, coke, aggregates, sand, ores, gravel, slag, scrap, poles, railroad ties, etc. The superstructure is constructed of wood with the walls composed of wide horizontal boards. The gondola has been painted red. The interior dimensions are 30' long, 7'-9" wide, and 3'-10" tall. It has a capacity of 50,000 lbs.

***Smoke House (Photo 24)***

**Construction Date/ Move Date: c.1880/ in original location**

**Original Use/ Museum Interpretation: Smoke House/ Smoke House**

Constructed by Leonard Summer, the Smoke House is in its original location northwest of the South Park Brewery. Summer used the building to cure meat to supply his grocery and butcher shop with smoked bacon, hams and sausages. The small masonry structure is set into a sloping hillside so that only a couple feet of the rear wall are exposed. It is constructed of red sandstone and features coursed rubble masonry. The shed roof is covered with corrugated metal. The Smokehouse faces southeast. A wood door composed of rough diagonal boards is centered on the facade; there are no other openings. The Smoke House was designated a Park County Historic Landmark on February 19, 2009.

***Train Engine #5518 (Photos 16 and 17)***

**Construction Date/ Move Date: 1914/ 1966**

**Original Use/ Museum Interpretation: Train Engine/ Train Engine**

Built in 1914, Leon Snyder purchased the engine from the United Fruit Company of Bananera, Guatemala in 1966. Snyder had searched the U.S. for a narrow gauge engine for several years, but had been unable to locate one. This engine, known as a Porter Mogul #6, was the same type used by the Denver, South Park, and Pacific Railroad. The engine is displayed with the box car, cattle car and caboose in front of the Water Tower and Depot.

***Water Tower (Photos 16 and 17)***

**Construction Date/ Move Date: c.1880/ 1960**

**Original Use/ Museum Interpretation: Water Tower/ Water Tower**

Originally located in Ophir, where it was used on the Colorado, Rio Grande and Southern Railroad Line, the Water Tower was moved to the museum in 1960. It is part of the museum's railroad exhibit and sits next to the depot, tracks, and railcars. Water towers such as this one were used to fill the boilers of steam engines. The structure is wood framed with a gable-roofed shed



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at the base. The cylindrical tank is supported by wood framing that rest on the roof of the shed. The walls of the shed are covered with vertical plank siding and the roof is sheathed in corrugated metal. A wood plank door and fixed, four-light, wood frame window are located on the northwest side. The water tank is constructed of vertical wood siding cinched together with ten metal straps. The roof of the water tank is conical and composed of wood planks.

***Well house (Photo 7)***

**Construction Date/ Move Date: c.1880/ 1960**

**Original Use/ Museum Interpretation: Well House/ Well House**

Originally located in the Lower Tarryall area, the Well House was moved to the museum in 1960. Located between the Dentist Office and the Ranger Station, the frame building is 6' x 6'. It is set back about 10' from the boardwalk. The walls are covered with vertical wood planks. The front gable roof is also covered in wood planks.

***Objects:***

***Gallows Frame (Photo 21)***

**Construction Date/ Move Date: Unknown/ 1959**

**Original Use/ Museum Interpretation: Gallows Frame/ Gallows Frame**

Originally located at Phillips Gold Mine in Buckskin Gulch, the Gallows Frame (also called a head frame) was moved to the museum in 1958. The wood frame supported the cable and pulleys used to lower and raise ore buckets in the mine shafts. The Gallows Frame is part of the museum's mining exhibit, located near the Mine Tunnel, the Head House and the Mining Mill. It is set back behind the Mining Mill on the north side of Front St. The Gallows Frame is connected to a track with an ore cart which was used to transport the ore. This track leads to the Mining Mill.

**NONCONTRIBUTING RESOURCES**

***Buildings:***

***Archives and Restrooms***

**Construction Date: 1984 (in original location)**

**Original Use/ Museum Interpretation: Archives and Public Restroom**

The museum constructed this building in 1984 as a public restroom and archives facility. The Archives and Restrooms building is located behind Simpkin's General Store and the Bank of

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Alma. The building is accessible via a concrete path that runs between the two buildings. The entrance is located off center on the northeast side. The opening contains a single hollow metal door. There are no other openings on the building. The side gable, rectangular plan building is constructed of concrete blocks. It measures approximately 45' x 12'. The roof is clad in corrugated metal. The gable ends are covered with vertical wood siding. This building is non-contributing since it was constructed outside the period of significance.

***Father Dyer Chapel (Photo 32)***

**Construction Date/ Move Date: c.1870s/ 1981**

**Original Use/ Museum Interpretation: Unknown/ Church**

Interpreted as the Father Dyer Chapel, this building may have originally been a residence. Early museum records refer to the building as a church, but there is no documentation for this assertion. The Father Dyer Chapel was one of the museum's early acquisitions. But instead of incorporating it into the Front Street complex at the time of acquisition, the chapel was moved to a hill on Highway 9 near a small cemetery in 1957. The chapel was eventually moved to the museum in 1981 and opened as a museum exhibit in 1983. The Father Dyer Chapel is located on the northern edge of the museum site, about 70' west of the visitor center, uphill from the majority of the resources. The front gable, rectangular plan, two-story, log building measures approximately 30' x 20'. The logs are squared with dovetail notching. Concrete chinking fills the space between the logs. The gable ends are covered with vertical. The chapel faces southeast. The facade contains a central four-panel wood door with a six-over-six wood frame sash window on either side. A single light window surrounded by sixteen, rectangular stained glass panes is centered on the gable end. The building rests on a raised concrete block foundation. Rustic wood steps lead up to the entrance, with a large landing enclosed by a wood rail balustrade at the entrance. The chapel is non-contributing since it was moved to the museum complex after the period of significance.

***Garo Cabin (Photos 25 and 26)***

**Construction Date/ Move Date: c.1895/1973**

**Original Use/ Museum Interpretation: Cabin/ Wash House**

The museum moved this log cabin to the museum from Garo in 1958. The cabin has been interpreted as a wash house. Now located between the Park City Courthouse and the Summer Saloon, the building sits upon a concrete foundation and measures 20' x 15'. The cabin is a rectangular, single pen, one-story building constructed of unfinished round logs. The logs feature square notching; the space between the logs is filled with concrete chinking. The front gable roof is covered with wood shingles. The gable end is covered with unfinished vertical wood planks.

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The facade contains a simple wood door and a four-over-four wood sash window. A brick chimney is located on the roof ridge.

### ***Garo Cabin Outhouse***

**Construction Date/ Move Date: Unknown/ Unknown**

**Original Use/ Museum Interpretation: Outhouse/ Outhouse**

Located to the rear of the Garo Cabin, no information is available on the origin or relocation date of the outhouse. The two-door outhouse is located between the Garo Cabin and South Park Brewery. The outhouse is constructed of squared wood logs with the corner joints framed with vertical wood beams. The side-gabled roof is covered with wood shingles. The outhouse is non-contributing since the date of its incorporation into the museum is unknown.

### ***Mining Mill (Photo 21 and 24)***

**Construction Date/ Move Date: 1973/ in original location**

**Original Use/ Museum Interpretation: Mining Mill/ Mining Mill**

The museum constructed the Mining Mill in 1973 to replace an earlier mining exhibit building whose roof collapsed after heavy snows. The original building was constructed in 1960 to house the museum's mining equipment collection, including a steam engine, a stamp mill, a crushing mill, and a separating table. The Mining Mill is located near the center of South Park City on the north side of Front St. The ore cart track from the Gallows frame runs into the north side of the building. The Mining Mill has a separate entrance and exit; the entrance is located on the south side of the building (facing Front Street) while the exit is on the north side leading to the Mining Tunnel. The building is divided into three sections; the center section rises taller and projects further north than the two adjoining sections. The center section contains interior stairs leading from a landing at the entrance of the building to the main story bellow, creating a partial second story. The building measures about 60' x 30', with the north (rear) projection measuring 13' x 13'. The shed roof is covered with corrugated sheet metal. The walls are sheathed in unpainted, vertical board-and-batten siding. The Mining Mill is non-contributing since it was constructed after the period of significance.

### ***Park County Courthouse (Photo 25)***

**Construction Date/ Move Date: c.1862/1867/c.1960/1978**

**Original Use/ Museum Interpretation: Courthouse/ Courthouse**

According to early museum records, this building was constructed circa 1862 and served as the Park County Courthouse in Buckskin Joe. When the county seat moved to Fairplay in 1867, the courthouse was also reportedly moved. However, there is no documentation to confirm this local

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tale. A new stone courthouse was constructed in Fairplay in 1874. The museum acquired the courthouse in 1959, and soon after moved it to the courthouse lawn. The museum did not move the building from the courthouse square to the museum complex until 1978. The courthouse is now located between the Garo Cabin and the Mining Mill. The courthouse is a front-gabled, rectangular plan, single pen, single-story log building. A mix of rounded, unfinished logs and squared, hand-hewn logs were used in its construction. The corners feature dovetail notching. The building rests on a concrete foundation and measures 18' x 28'. The front gable roof is sheathed in wood shingles. The facade has three bays with a door on the right side and two windows to the left. The wood door has four-lights, and the windows are two-over-two, wood-framed, fixed windows. A wood sign with "Park County Courthouse" painted in red has been placed on the gable end. In 1981, the museum received a grant from the Gates Foundation to restore the courthouse including reinforcing, re-flooring, re-roofing, and re-chinking the building. The courthouse is non-contributing since it was moved to the museum complex after the period of significance.

***Ranger Station (Photo 7)***

**Construction Date/ Move Date: c.1900/ 1991**

**Original Use/ Museum Interpretation: Ranger Station/ Ranger Station**

Originally located in Fairplay, the Ranger Station was moved to the museum in 1991. Now located between the Mayer Home and the Barber Shop, the Ranger Station measures approximately 14' x 24'. The front gable, frame, one-story building is set back several feet from the boardwalk with a plank walkway leading from the boardwalk to the entrance. Unpainted, horizontal, wood clapboard siding covers the walls. The roof is sheathed in wood shingles and a brick chimney rests on the gable ridge. A five-panel, unpainted wood door is centered on the facade. A four-over-four, wood sash window is located on either side of the door. A single four-over-four wood sash window is located on the northwest side. A four-over-four wood sash window and a paneled wood door are located on the southeast side. The simple framing of the door and windows has been painted brown. "General Land Office" is written on a wood sign above the door. The Ranger Station is non-contributing since it was moved to the museum complex after the period of significance.

***Rost Barn (also referred to as the Horse Barn)***

**Construction Date/ Move Date: c.1880/ 1985**

**Original Use/ Museum Interpretation: Dairy Barn/ Farm equipment exhibit**

Originally located in Fairplay, the barn was moved to the museum in 1985. The museum named the building for its original owners, the Rost family, who were Fairplay pioneers. Built as a dairy barn, the museum uses the building to display its collection of tack, farm machinery, and agricultural tools. The Rost barn is located at the far northwestern end of the museum site, placed

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just west of the Homestead. The barn is composed of two separate sections that have been placed next to each other; the sections abut each other on the gable ends, but are not connected. The southern section of the building is taller than the northern section. Together the sections form a rectangular plan, side gable building that measures approximately 31' x 14'. It is constructed of rounded, unfinished logs. The space between the logs is filled with concrete chinking and the corners features simple lap notching. The gable ends are covered with unpainted vertical boards. The roof is sheathed in wood planking. The eastern facade of the of the building features a Dutch door and a small rectangular window opening on the southern section and a door composed of vertical boards on the northern section. A fixed, four-light, wood frame window is centered on the north side. The barn is non-contributing since it was added to the museum after the period of significance.

***Schoolhouse Outhouse (Photo 9)***

**Construction Date/ Move Date: Unknown/ Unknown**

**Original Use/ Museum Interpretation: Outhouse/ Outhouse**

Located southeast of the Schoolhouse, no information is available on the origin or relocation date of the outhouse. The side-gable, frame building faces northwest towards the school. It has been painted to match the schoolhouse. The walls of the frame building are composed of narrow, horizontal wood siding. The roof is sheathed in wood shingles. A four-panel, wood door is centered on the facade. A square vent is located on the north wall. The outhouse is non-contributing since the date of its incorporation into the museum is unknown.

***Visitor's Center (Photo 31)***

**Construction Date/ Move Date: 2000/ in original location**

**Original Use/ Museum Interpretation: Visitor's Center**

The museum constructed this two-story Visitor's Center in 2000. The Visitor's Center is located at the northeast corner of the museum site, on the northwest side of the parking lot. Museum visitors enter the building from the parking lot, but they exit from the rear, southwest corner of the building, the starting point of the South Park City tour. The design of the frame building was inspired by the original Fairplay Hotel (destroyed by a fire in 1921). The irregular plan building is 65' x 30' with a 10' x 20' projection on the northwest side. The roof is cross gabled and sheathed in asphalt shingles. The building is covered in horizontal vinyl siding. The southeast facade is composed of three distinct parts (from left to right): a single-story, side gable section; a taller, front-gable section; and a two-story side gable section. The single-story, side-gabled section contains a single four-over-four sash window. The front-gabled section contains two, four-over-four sash windows. On the two-story section, a porch topped by a balcony extends across the facade. Six, square posts support the balcony; a decorative railing encloses the

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balcony. The balcony wraps around the corner and extends across the northeast side of the building; five posts support the balcony on this side but there is no porch flooring on the northeast side. The facade of the two-story section is four bays wide. On the first floor there are three, four-over-four sash windows and double, wood panel doors with nine-lights. On the second floor, there are three, four-over-four sash windows and paired French doors. Two brick chimneys are located on the roofs of the side gable sections. The Visitor's Center is non-contributing since it was constructed after the period of significance.

***Structures:***

***Cattle Car #5525***

**Construction Date/ Move Date: 1904/ 1985**

**Original Use/ Museum Interpretation: Cattle Car/ Cattle Car**

Constructed in 1904, the cattle car was moved to the museum in 1985. The cattle car is located next to the gondola car, next to the Burro Room and Transportation Shed. The superstructure is constructed of wood with the walls composed of widely spaced horizontal boards with diagonal bracing. The cattle car has been painted black. The interior dimensions are 29'-4" long, 7'-3" wide, and 6'-1" tall. It has a capacity of twenty five tons. The cattle car was designed to transport livestock with the open slats in the sides providing plenty of ventilation. The Cattle Car is non-contributing since it was relocated to the site after the period of significance.

***Mine Tunnel (Photo 22)***

**Construction Date/ Move Date: 2008/ in original location**

**Original Use/ Museum Interpretation: Mine tunnel exhibit**

The museum constructed the mine tunnel in 2008. It replaced an earlier version of a mine tunnel constructed in 1960 that became unsafe. The replacement mine tunnel was designed by architect Neil Katz from Colorado Springs. The so-called Alma Queen Mine is located partially below ground, as the roof sits under a ground covered hill. This makes the mine's southwest facade the only visible side. This hill is covered with large rocks and sparse plant vegetation. The southwest facade is covered with horizontal wood planks reinforced by four vertical wood posts. A centrally placed door leads into the Mine Tunnel. Narrow gauge tracks for a mine cart exit through the opening. A door of vertical boards covers the opening. Above the door are two painted signs reading "ALMA QUEEN" and "MINE". Visitors exit the mine tunnel at the top of the hill, through a frame, shed-roof structure. Corrugated metal covered the sides and roof of the structure. The facade, which faces southeast, is covered with horizontal wood planks and contains a wood door composed of vertical planks. The Mine Tunnel is non-contributing since it was constructed after the period of significance.

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## **Integrity**

Comparisons between historic photographs of the museum and current views show that the museum appearance has changed remarkably little since the 1960s. Visitors today have an experience very similar to those touring the museum fifty years ago. Since this nomination is evaluating South Park City as a c.1957-1966 outdoor museum complex, when considering the integrity of the site and individual buildings within it, the original appearance of the buildings is secondary to the appearance of the buildings after they were installed in the museum. Most of the buildings were moved from their original locations and may have had original materials or design features altered upon arrival at the museum. But such changes, if within the period significance, do not impact the integrity of the district as a midcentury outdoor museum. The important comparison is how the current museum site and individual buildings compare to the museum as it existed between c.1957-1966.

The South Park City Museum retains a high degree of integrity of location and setting. The museum site maintains its original orientation along Front Street, which is the focus of the museum experience. The landscaping remains natural, with only the addition of a few trees since the museum was established. Characteristic frontier-style site features such as the boardwalks, hitching posts, and wagons remain key elements of Front Street. The surrounding area has also changed little, with limited new construction around the museums and views of the South Platte River Valley and Mosquito Range unchanged.

The most notable change to the site has been the addition of buildings after the period of significance. However, this impact is minor when considered within the context of the entire museum site. Two resources, the Mine tunnel and Mining Mill, were built as replacements for features that were an original part of the museum. The roof of the original Mining Mill collapsed after a heavy snow and the original Mining Tunnel was deemed unsafe. Though the new Mining Mill and Mining Tunnel are non-contributing due to being constructed after the period of significance, they do not significantly detract from the site integrity since they were original features of the museum. Two buildings, the Archives and Restroom Building and the Visitor's Center, were constructed after the period of significance. However, the Archives and Restroom Building is small and placed behind the Bank of Alma, where it has minimal visual impact on the museum district. The Visitor's Center was constructed at the northeast end of the museum site, adjacent to the parking lot. Thus, it also has minimal visual impact on the view along Front Street within the museum. Two of the buildings moved to the site after the period of significance, the Father Dyer Chapel and the Park County Courthouse, have belonged to the museum since the 1950s, but were not moved to the museum until after the period of significance. Four additional resources were acquired and moved to the museum after the period of significance: the Cattle Car #5525 (1985), the Garo Cabin (1973), the Rost Barn (1985), and the Ranger Station (1991).

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The Cattle Car blends with the other railcars, so its addition has only a small impact. The Rost Barn was placed at the northwestern end of Front Street. It is the last building on the street and thus its addition has a minimal impact on the integrity of the views along Front Street within the museum. The largest impacts were the addition of the Garo Cabin and the Ranger Station since they are located near the center of the museum's main street. However, when comparing the small Garo Cabin and Ranger Station to the overall size and scale of the main street, the addition of these buildings does not have a significant visual impact. Two outhouses are listed as non-contributing since their move date to the museum is not known. However, they are small structures, placed towards the back of the buildings, and thus have minimal visual impact. There are no plans to move additional buildings to the museum. The main street of the museum is filled without room for expansion and growth beyond the current museum site is not possible due to topography and the location of roads and buildings.

The South Park City Museum also retains a high degree of integrity of materials, workmanship, and design. Few changes have been made to the buildings since they were installed in the museum, primarily changes in paint and roofing. Many of the buildings also retain integrity of workmanship to the frontier period, especially the locally quarried sandstone of the Summer buildings and the hand-hewn timbers of the log buildings. Though this frontier period workmanship falls outside the period of significance, it is a key part of the frontier period heritage being interpreted at the museum. The integrity of association and feeling is also high with the museum in continuous seasonal operation since its establishment. The visitor experience has changed little since the 1960s, including the placement of buildings, museum exhibits, and building interpretation.

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.



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**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

**Areas of Significance**

(Enter categories from instructions.)

Entertainment/ Recreation

Social History

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**Period of Significance**

1957-1966

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**Significant Dates**

1959

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**Significant Person**

(Complete only if Criterion B is marked above.)

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**Cultural Affiliation**

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**Architect/Builder**

Edward L. Bunts

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### Statement of Significance Summary Paragraph

The South Park City Museum is an intact mid-twentieth century outdoor museum interpreting a frontier mining community, significant for its association with Park County tourism, the Rush to the Rockies, and early historic preservation efforts in Park County. During Colorado's Gold Rush, mining towns were scattered across Park County but by mid-twentieth century, these ghost towns were rapidly disappearing, victims of vandalism, fire, and the natural elements. Leon Snyder (1892-1973), a Colorado Springs lawyer, worked with local residents to preserve Park County's mining heritage by creating an outdoor museum. The goal was to create an authentic replica of a nineteenth century Colorado mining town, using historic buildings from Park County. The creation of the outdoor museum was a community effort, with residents donating their time to prepare the buildings as well as artifacts to furnish them. South Park City opened in 1959. It was well-received with positive press in the Denver and Colorado Springs newspapers, an award from the American Association of State and Local History, visitors from across the United States, and even an article in the *New York Times*. Over the next several years several additions were made to the museum as Snyder and the museum board worked to create what they felt was a complete frontier mining town. The initial museum plan was completed in 1966 with the installation of a narrow gauge railroad engine.

The South Park City Museum is significant at the local level under **Criterion A** in the area of **Entertainment/Recreation** for its role in the development of tourism in Park County. It is further significant in the area of **Social History** for its association with local efforts to preserve Park County's mining heritage and to celebrate the centennials of Fairplay and the Rush to the Rockies. The period of significance begins in 1957 with the establishment of the museum site and ends in 1966 with the addition of the Train Engine, which completed Leon Snyder's original vision for the museum.

**Criteria Consideration B:** Many of the buildings within the museum have been relocated from their original sites. According to the National Park Service's *How to Apply the National Register Criteria for Evaluation*, moved buildings are generally not eligible for designation since moving buildings destroys the integrity of location, setting, and association. This makes moved buildings ineligible for their association with historic events or themes from the period of their construction. Thus, the buildings of South Park City are not being nominated for their association with Park County's settlement and mining history. A collection of historic buildings moved to a new location is not eligible "unless it has achieved significance since the time of its assemblage" (National Park Service 1997, 31). This applies to the South Park City Museum which is being nominated with a period of significance of 1957-1966. According to Criteria Consideration B, "a grouping of moved historic buildings whose creation marked the beginning of a major concern

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with past lifestyles can qualify as an early attempt at historic preservation and as an illustration of that generation's values" (National Park Service 1997, 31). South Park City meets this qualification as an excellent example of early historic preservation efforts in Park County and a mid-twentieth century interpretation of frontier Colorado.

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## Narrative Statement of Significance

South Park City is significant under **Criterion A** for **Entertainment/Recreation** for its association with midcentury automobile tourism in Park County. Limited changes have occurred at the museum since the early 1960s, creating a unique opportunity for a historic tourist experience. South Park City is a primary tourist attraction for the county and played a significant role in development of tourism in the county. South Park City developed at a time when Park County was shifting from an agricultural and mining economy to agricultural and tourist/recreation economy (much of it based on the county's mining heritage). South Park City is also associated with America's midcentury fascination with western frontier culture. The western genre was popular in film, television, books, and comics. South Park City is an excellent example of "frontier" tourist attractions from midcentury, such as the Flying W Ranch in Colorado Springs, Buckskin Joe's near Cañon City (dismantled), Old Tuscon in Arizona, Nevada City in Montana, Wild West City in New Jersey, and Frontierland at Disneyland. Unlike many of these attractions, however, the South Park City founders focused more on education than entertainment. Unlike many western-themed attractions, at South Park City there were no staged gunfights, saloon performances, stage coach and pony rides, ice cream vendors, or large souvenir shops. When the museum opened, it sold only postcards and old-fashioned hard candy.

South Park City is also significant under **Criterion A** for **Social History** for its association with midcentury efforts to celebrate, preserve, and interpret Colorado's western heritage. South Park City opened in 1959 as part of the Rush to the Rockies centennial event. The museum opening was planned to coincide with the Rush to the Rockies centennial, and the museum is believed to be the only surviving site associated with the centennial celebration, since most of the other centennial sites, such as the Pioneer Village in Civic Center Park in Denver, were temporary.

South Park City is also associated with early historic preservation efforts in Park County. Buildings were moved to South Park City in response to the loss of many historic South Park buildings to fire and vandalism. While moving buildings from their original location is not the recommended treatment today, the museum was established before the passage of the National Historic Preservation Act codified preservation guidelines. In the 1950s, the movement of abandoned historic resources seemed like the best way to preserve them, and without this effort, most of the buildings currently located within the museum would have disappeared long ago.

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The goal of the South Park City founders was to provide an authentic mining town experience while preserving and celebrating Park County's mining heritage. South Park City is significant as a representation of the midcentury appreciation and presentation of mining heritage as well as midcentury ideals about authenticity and preservation.

The local community as well as prominent state leaders played a role in the foundation of the museum. Prominent board members included Leon Snyder (Colorado Springs lawyer and leader in the Colorado Republican Party), Quigg Newton (president of the University of Colorado who later served two terms as mayor of Denver), Jack Foster (editor of the Rocky Mountain News), James Grafton Rogers (President of the Colorado Historical Society), and Harry Locke (State Senator from Park County). The museum was recognized as an outstanding effort at the time, receiving an Award of Merit from the Association of State and Local History in 1960, which was presented at the 80th annual meeting of the State Historical Society of Colorado. The President of the Historical Society called South Park City "a major outdoor museum" that was "the most amazing, surprising, and successful undertaking of its kind in the state" ("Awards Committeeman Says: 'South Park City will be Biggest State Attraction in Five Years.'" *Fairplay Flume*, December 15, 1960). The museum also received national press coverage including articles in the *New York Times* and *Women's Day Magazine*.

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## Developmental history/additional historic context information

### *Introduction*

Various, and sometimes contradictory, cultural movements and impulses have influenced perceptions of South Park City since it opened in 1959. Leon Snyder and the original South Park City Board worked in the Scandinavian tradition of outdoor museums. The museum they created was to be an educational experience as well as a means of preserving buildings from the region's mining towns. The buildings Snyder collected were arranged for teaching purposes, organized to represent his vision of a typical frontier mining settlement. Those involved with the museum hoped to attract visitors, but the goal was to educate and share their local heritage rather than to make a profit. The formation of the outdoor museum was strongly influenced by local pride and a fear of losing their ties to those who established Park County. According to Snyder: "We feel that the history of South Park and the gold mining activities carried on there has never been fully told and that by presenting these activities and buildings in tangible form we will be preserving Colorado history" (Letter to Maurice Frink, May 26, 1960).

While the South Park City Museum has changed remarkably little over the decades, perceptions of the museum have changed dramatically. In the 1960s, South Park City was an award-winning outdoor museum. It was a patriotic celebration of local mining heritage and a valiant effort to

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preserve the Park County's frontier buildings and material culture. Before the passage of the National Historic Preservation Act of 1966, historic preservation in the United States had few tangible guidelines. Moving threatened buildings was often seen as the best way to preserve them. Historic buildings were viewed as cultural artifacts that could be collected and moved like other material objects, with less consideration for their setting, location and context. Historic buildings were arranged for display just like other museum collections.

Early visitors to South Park City were likely drawn by a variety of factors. With increased tourism and automobile travel at mid-century, they were looking for places to go. The Rush to the Rockies Centennial likely inspired nostalgia for the past and may have sparked an interest to know more about Colorado's mining history for some. The Cold War era was also a period of strong patriotic fervor inspiring popular celebration of American achievement and character including the concepts of Manifest Destiny and the settlement of the West. The western genre was popular in film, television, and books. And though South Park City was an outdoor museum rather than a western theme park, there were still likely many visitors drawn by the desire to feel like they were stepping into a western movie.

Today, perceptions have changed. Outdoor museums are often viewed as old-fashioned attractions in the age of multi-media experiences. For preservationists, the practice of moving buildings makes many outdoor museums problematic. Historic context is now viewed as an essential part of a building's character and significance. By removing a building from its original location, its connection to the historic landscape and community is lost. Many also criticize outdoor museums for biased historical presentations that too often express the vision of a single founder motivated by a desire to celebrate a region's heritage, rather than a balanced historical perspective. Most visitors today likely have different reasons for coming to South Park City than those in the 1960s. Some are drawn by an interest in the state's mining heritage or heritage tourism. Others see South Park City as a kitschy roadside attraction. Some are likely drawn by the fact that South Park City shares a name with the popular, long-running South Park television cartoon show, loosely based on modern day Park County. For many, South Park City is a nostalgic place. But instead of nostalgia for the frontier, these visitors are nostalgic for the 1950s vision of the west presented at South Park City.

### ***Outdoor Museums***

The National Trust for Historic Preservation has defined an outdoor museum as "a restored, re-created or replica village site in which several or many structures have been restored, rebuilt, or moved and whose purpose is to interpret a historical or cultural setting, period or activity" (Murtagh 1990, 90). There are three common types of outdoor museums: a collection of buildings that are in their original locations and interpreted as a museum (ex. Old Salem in North

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Carolina); a collection of buildings moved to a new site for preservation and interpretation (ex. Greenfield Village in Michigan); and a collection of reconstructed buildings (ex. Plimoth Plantation in Massachusetts). Some outdoor museums can be a mix of types such as Williamsburg in Virginia which combines buildings in their original locations with reconstructed buildings or South Park City which combines buildings in their original locations with buildings moved in around them. Outdoor museums can be an unrelated collection of buildings representing a variety of historical periods or organized to replicate a community from a particular time period.

Swede Artur Hazelius is considered the founder of the outdoor museum. He established the Noriske Museet, an ethnographic museum, in Stockholm in 1873. His goal was to preserve the country's disappearing folk culture and inspire patriotism. In 1891, the museum was expanded, creating Skansen, a 75-acre park in Stockholm displaying a collection of Swedish village buildings. The museum also displayed traditional crafts and was staffed by docents in traditional costumes who demonstrated folk songs, dances, and crafts. The museum used a mix of buildings and artifacts to present a past way of life. The outdoor museum became a popular preservation model throughout Scandinavia. Other early examples included the Norsk Folkenmuseum in Oslo which opened in 1902 and the Sandvig Collection in Lillehammer which opened in 1904. According to Swedish historian Gosta Berg, "The primary objective of the open-air museum is undeniably pedagogical, and the intention is to give the visitor a concrete and immediately understandable picture of living conditions in the past. . . . In addition to this pedagogical function, however, open-air museums have also come to play an important part for the conservation of cultural monuments" (Marshall 1974, 396). This Scandinavian model would inspire the formation of many similarly motivated museums in the United States.

Outdoor museums gained popularity in the United States in the 1920s and 1930s at the same time as period rooms were being incorporated into museums. Instead of presenting material culture items in glass cases organized by type, period rooms presented artifacts in a more life-like setting. Objects were displayed in context designed to replicate how items would have originally been used. The development of period rooms was inspired by a growing interest in decorative arts. Domestic artifacts would also be a key part of the outdoor museum experience. Outdoor museums provided not just an opportunity to walk around a collection of historic buildings, but to walk through interiors furnished to replicate the building's original appearance and use. Early outdoor museums in the United States included Colonial Williamsburg (1920s), Greenfield Village (1933), Conner Prairie in Indiana (1930s), Sturbridge Village in Massachusetts (1946), Shelburne Museum in Vermont (1947), Old Salem (1950), and Historic Deerfield in Massachusetts (1952), Nevada City in Montana (1959), and the Museum of Appalachia in Tennessee (1960s).

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Outdoor museums presented the history of daily life and the common man. Henry Ford believed that the best way to understand the people of the past was to reconstruct “the conditions under which they lived. Then we have a history that is intimate and alive, instead of something in a book” (West 1989, 263). Their formation was often motivated by a feeling that the values and traditions of a past era were being lost. These museums often celebrated disappearing craft traditions or skills. Many of the early outdoor museums were created through the private investment of business leaders such as Greenfield Village (Henry Ford), Colonial Williamsburg (John D. Rockefeller, Jr.), and Conner Prairie (Eli Lilly). The founders used their museums to “communicate their own subjective interpretations of the past to their fellow citizens who would visit their villages,” such as Rockefeller’s new, tidy, harmonious vision of Colonial America (Barthel 1990, 82).

### ***South Park***

South Park is one of three mountain parks, or broad level valleys, in Colorado (along with North Park and Middle Park). South Park’s grassy plateau varies from 8500-10,000 feet above sea level, with the mountains reaching beyond 14,000 feet above sea level. South Park has been famed for its plentiful native wildlife, lush grazing pastures, and beautiful mountain scenery since the mid-nineteenth century. The economy of the county has been based primarily on mining, ranching, and tourism. Miners were initially drawn to Park County for the easily accessible gold to be found by placer mining along its creeks and streams. The gold mining rush hit the county in 1859, along with many other mining regions in Colorado. Prospectors and other entrepreneurs quickly established mining camps across the county. These camps were hastily built from whatever materials were readily available, mostly logs and canvas. The buildings were generally not designed for longevity; they were built quickly to keep out the elements. These camps would rise and fall with the success of the local mines and the demand for their products. Towns rose almost overnight including saloons, post offices, banks, hotels, general stores, liveries, newspapers, and gambling halls. Many of these boom towns died quickly. A few like Fairplay and Alma became permanent towns, adding families and community buildings like schools and churches. Other communities like Buckskin Joe, Montgomery, Dudley, Tarryall, and Leavick were deserted after the initial mining boom passed. By the end of the 1860s, the easy placer gold had been purged from the streams and gulches, and many miners left the county. For example, Buckskin Joe, which in the early 1860s boasted five thousand residents, a courthouse, theater, hotel, stores, and a post office, had only thirty residents by 1869 (Buildings from Buckskin Joe were moved to South Park City as well as the eponymous movie set and western attraction in Canon City which took its name from the frontier town.)

The mining industry in the county has gone through various ups and downs as various locations and metals (including silver, lead, copper, and zinc) have been mined. In the 1950s, it was in a slump due to a reduced demand for metals after World War II. Most mining claims had been shut

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down and the county's mining history was rapidly disappearing as abandoned mining camps fell victim to aging, weather, fire, and vandalism. Park County residents began to look for ways to preserve their mining heritage as well as developing the region as a tourist destination.

### ***The Establishment of South Park City***

South Park City was the vision of Leon Snyder. A lawyer from Colorado Springs, Snyder had a ranch in South Park where he often came for fishing and recreation. Over decades of visits, Snyder saw many of the area's historic buildings disappearing. Wrote Snyder:

During the years I visited South Park, I have seen the old buildings and contents destroyed and carried away by vandals and I have seen them fall to pieces and decay through neglect. Every gulch in old South Park was filled with mining prospectors' small towns and cabins in the early gold rush days. Most of these gulches are now completely without evidence of human inhabitation (Letter to James Groff, September 29, 1960).

Snyder spoke with Everett Bair, an unofficial historian of Fairplay, about his concerns for South Park's mining heritage. They decided that "the only way to preserve these things was to bring them all into one place where they could be protected, preserved and shown to the public in proper background" (Letter to James Groff, September 29, 1960). Fairplay was selected as the ideal location to recreate a frontier mining community. Snyder worked to organize Park County residents as well as others across Colorado to support the project. Snyder would provide the leadership, as well as much of the funding, for the establishment of the museum. He also helped coordinate the donation of buildings and artifacts for the museum.

The formation of the South Park Historical Society and South Park Historical Foundation was announced in July 1957. Its stated goal was to preserve the history of the South Park community. According to R.P. Alskog, Fairplay mayor:

Each year, these antiques were leaving our county by the thousands. We want to try to preserve those things that are left so we can see what our town and our county were in the days when we were in the center of Colorado's mining bonanza. We're going to attempt to acquire as many sites, buildings and other items of historical interest as we can. We'll attempt to preserve those which are already here and get back some of those which have left the area. We hope everyone, everywhere, with any items of historical value will be willing to give them to us or lend them to us ("Fairplay to Preserve Its History," July 14, 1957).



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The foundation planned to open the new museum in 1959 to coincide with the centennial of Fairplay's establishment and the Rush to the Rockies celebrations across Colorado. In case of dissolution, all property of the foundation would go to the Colorado Historical Society.

South Park City was not just a project of Park County locals, but a regional and even statewide effort. Leon Snyder recruited many prominent Coloradans to serve on the first board of the South Park City Foundation. Quigg Newton served as board president with Jack Foster the First Vice President. R.P. Alskog was the Second Vice President and Leon Snyder was the Secretary. C.W. Mariner was the Treasurer. Other Foundation Trustees included James Grafton Rogers (the President of the Colorado Historical Society), Harry Locke (a State Senator representing Park County), and Kenny Englert (president of the Pikes Peak Historical Society).

Snyder and others involved with the establishment of the museum sought to create a frontier mining town experience that was as accurate as possible. The terms "authentic" and "authenticity" were used frequently in early internal discussions of South Park City as well as in press coverage. Created before the passage of the National Historic Preservation Act in 1966 and the publication of the National Register Criteria in 1967, which recommended against moving buildings, those involved with South Park City envisioned the South Park City Museum as a historic preservation project. Their goal was to protect the region's rapidly disappearing buildings and to preserve them for future generations to appreciate and learn from. Moving the buildings to a location where they could be restored and protected from fire and vandalism seemed like the best way to achieve this. According to Snyder: "We thought that the only way to protect the remaining buildings and equipment and items of historic interest was to bring them together in one place as they could not be protected in the various canyons and mountainsides all over South Park" (Letter to Maurice Frink, May 26, 1960). The buildings were viewed primarily as artifacts with current preservation concerns such as context, setting, and feeling not yet emphasized.

The museum began with the purchase of land on northwest Front Street. This had been a primary commercial district until an 1873 fire destroyed most of the buildings along Front Street's northwestern end. Of the scattered buildings located here in the 1950s, only the Mayer House remained in use. The other buildings were vacant, and Snyder purchased them along with the surrounding land. Snyder then donated the land and buildings to the foundation. Next was site planning to determine what other buildings should be moved to the site and where they would be placed. Edward L. Bunts, a Modernist architect from Colorado Springs, donated his time for the project. Born in Philadelphia in 1901, Bunts moved to Colorado Springs in 1918 for tuberculosis treatment. After working as a draftsman for other firms, he founded his own firm in 1932. Noted projects in Colorado Springs include the First Christian Church, Palmer High School, and El Paso County Judicial Building. According to an article in the *Colorado Springs Free Press*, Bunts was "planning streets and locations of building, and also supervising necessary

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restorations so all will be complete and authentic” at South Park City (“Colorado Springs Citizens Help to Restore Pioneer Town, ‘South Park City.’” August 7, 1958).

Snyder spent a summer touring Park County, visiting historic mining camps and photographing potential buildings. He looked for buildings that were in moveable condition and that “when put together, would make a complete town” (Letter to Maurice Frink, May 26, 1960). Unlike frontier-themed building collections such as Frontierland at Disneyland, Snyder “particularly wished to avoid an imitation town” (Letter to Maurice Frink, May 26, 1960). South Park City would be a non-profit museum that emphasized education.

According to plans in the museum archives, the foundation narrowed down the selection of buildings available to move to the museum by looking at what would fit together and represent the range of frontier building types in Park County. Museum plans state that:

As we see it there should be a building set aside for some particular ‘way of life’ of the pioneer, such as prospector’s cabin, stores, pioneer homes, etc. . . . It is obvious that in every instance we should pick the buildings that have historical significance as well as use for purposes of demonstration. . . . We have to consider whether we want perhaps to select a typical building from each of several difference towns, so that the area is represented, where we do not have a particularly historical background for the building. . . . Each building will be moved in from some place in South Park—no new buildings. Each building will be furnished and equipped to show the activities and way of life of the early pioneers and prospectors (South Park City Archives).

Many owners were willing to donate buildings to the new museum. The museum purchased other buildings for generally small amounts. The largest expense was moving and restoring the buildings. Much of the work was done with volunteers but professionals were needed for the building moves. Park County helped by providing a bulldozer to clear the paths for the buildings. The foundation started moving buildings to the museum site in 1958. Early fundraising efforts included inviting the public to become citizens of Fairplay. Individuals who sent a donation of \$1 or more to the “Town Marshal” at South Park City would receive a citizenship certificate and a permit to carry an empty gun (“Famous Old Mining Assay Office in Historic Exhibit.” *Colorado Springs Free Press*, August 21, 1958).

Museum representatives attended a Rush to the Rockies press convention in Denver during February 1959. Asked questions about when the museum would be ready, the representatives “found more interest in the Press convention and in the Denver area in South Park City than in any other event scheduled for the Centennial celebration” (“How Long Before the Visitors Start to Arrive?” February 26, 1959). During the spring of 1959, the foundation focused on furnishing the museum buildings, and the town council approved closure of Front Street through the museum during the summer months.

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The museum opened in May 1959. Admission was \$.50 for adults and \$.25 for children. By the beginning of September, more than 12,000 visitors had come to see South Park City. The *Fairplay Flume* reported that:

To date there has not been a single complaint from persons who have visited the City, and, in fact, nearly every visitor has been very complimentary on the wonderful exhibits which they have seen. Visitors who have entered the gate with misgivings as to its being another “tourist trap” have stopped on their way out to tell those in charge that they plan to return and that “they are going to tell their friends to come and see it.” This is the kind of publicity which is going to build the City in the years to come and which will, as one museum manager from the east stated: “Make South Park City one of the most important tourist spots in Colorado” (September 3, 1959).

By the end of the season, 16,000 visitors had seen the museum.

Snyder, as well as the larger community and the Colorado Historical Society, viewed South Park City as a successful preservation project. A museum publication in 1959 stated that “More and more the people of the United States are becoming interested in conserving their history—and this is what the citizens of Park County are trying to do in their construction of a ‘Way of Life’ Museum” (“Getting Ready for 100 Years of Fairplay 1859-1959”). According to Snyder:

We have been highly complimented by people who I believe to be experts in the authenticity and integrity of the restoration. We have kept out honky tonks and tourist traps which generally haunt this sort of thing, have had the whole area zoned to prevent encroachment and there is no commercialism within the limits of the city. It is a true historical restoration and reproduction to show the way pioneers lived and worked in the early Colorado mining days (Letter to James Groff, September 29, 1960).

The museum received national recognition in 1960, given an achievement award by the American Association for State and Local History “for the establishment of a major outdoor museum in Fairplay, Colorado to represent a mining town 1875-1885 period” (*Colorado Springs Gazette*, October 16, 1960). Maurice Frick, director of the Colorado Historical Society, nominated the museum for the award. Arthur Woodward, former chief curator of the Los Angeles County Museum visited and wrote: “During my 30 years in museum work and association with the restoration and preservation of historical sites, I have not encountered any such faithful work as that now being done at Fairplay. The project deserves the support of historically minded Coloradans” (“National Association Gives Award to South Park City.” *Colorado Springs Gazette Telegraph*, October 16, 1960).

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Press coverage was also positive. An article in the *New York Times* described South Park City as “a synthesis of regional history, the essence of the typical mining camp when Colorado was young. What it lacks in the awesome scale and professional polish of a place like Williamsburg, Va., it makes up in charm derived from the obvious devotion of the amateur prop men who brought it together” (“One Street Suburb Recalls Colorado of Old” June 26, 1960). An article in the *Colorado Springs Free Press* stated that “the most outstanding of recently completed historical projects within Colorado is the completely re-created and fabulous South Park City at Fairplay. Here there are the building, machinery and the indescribable feelings that was another century. This is a Western mining town—of another era entirely” (“Fabulous South Park City at Fairplay Presents Authentic Restoration of Pioneer Western Mining Town” August 9, 1959).

Due to the push to open in time for the Rush to the Rockies Centennial, not all of the envisioned development of the site was completed before opening. Some buildings initially proposed for the museum were never acquired including a dance hall, a large mansion from Fairplay, and a boarding house from Tarryall. Other buildings and features were added over the next few years as the museum board worked to complete its vision for the site. During 1960, the development of the museum continued with the construction of a simulated mine shaft to connect the gallows frame by track and ore car with the mill. Building additions in the early 1960s included a one-room school, dentist office/barber shop, doctor’s office, head house, and trapper’s cabin. In 1961, the museum constructed the Company Store to hold the ticket office and gift shop. The final part of Snyder’s original vision for the museum was the addition of resources to represent the history of the railroad in the region. These resources proved to be some of the most challenging to acquire. Unable to locate a historic depot, in 1963 the museum acquired a school and converted it to a depot. The museum was able to purchase a caboose, cattle car, box car, gondola car, and track from the Denver and Rio Grande Railroad the same year. But a train engine proved much more elusive. Unable to locate a narrow gauge in the U.S., Snyder eventually purchased an engine from Guatemala in 1966. The completion of the railroad exhibit marked the achievement of Snyder’s original vision of the museum.

### ***Rush to the Rockies Centennial***

In the summer of 1858, William Green Russell discovered a small amount of gold near where Denver stands today. Word of the find traveled east and in the spring of 1859 thousands of people flocked to the Front Range of the Rocky Mountains to seek their fortunes. There was not much gold to be had near Green Russell’s original find, but huge strikes were discovered in the nearby mountains.

The Rush to the Rockies centennial celebration was a yearlong event held in 1959 to commemorate Russell’s discovery and the surge of settlement it brought to Colorado. Events large and small were held throughout the state. In addition to being an occasion for Coloradans to express pride in their state, organizers also hoped that the festivities would create a second

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“Rush to the Rockies,” bringing a flock of tourists to the state to spend money and boost the economy.

Planning for the centennial began in 1954, soon after Denver Mayor Quigg Newton proposed the celebration. It began as a Denver event, inspired by the Festival of Mountain and Plain, a celebration of pioneer days held in Denver around the turn of the twentieth century (“Centennial Celebration Planned for City.” *Denver Post*, December 5, 1954). The centennial evolved into a statewide celebration with the Colorado Centennial Committee established to coordinate and market events. Fourteen regional committees were organized under the umbrella of the statewide committee.

The Rush to the Rockies centennial celebration was marketed internationally. Promotional posters claiming “This Year It’s Colorful Colorado” were created by the State Advertising Department and the Colorado Visitor’s Bureau for the centennial. They were distributed throughout the state, and to “key points of travel interest throughout the world” (“Centennial Poster Distributed.” *Denver Post*, March 4, 1959). The Continental Oil Company produced and distributed over one million copies of the centennial “Official Calendar of Events.” The calendar provided a month-by-month listing of centennial events held throughout the state, and urged tourists to “Come to play . . . come to stay . . . come to Colorado during the “Rush to the Rockies” Centennial” (Continental Oil Company 1959).

Not surprisingly, the largest Rush to the Rockies events were held in Denver. A “Pioneer Village” was built in Civic Center Park for the summer of 1959, remaining open through the fall. The village included recreations of businesses that would have been found in Denver a century earlier. Included were an assay office, post office, livery stable, hotel, stage depot, dry goods store and saloon. Another major attraction in the village was a log cabin reported to have been the location of the meeting of the first Territorial Legislature, donated by Colorado Springs’ Broadmoor Hotel. The General Assembly for 1959 was called to order in the cabin. “Montezuma,” a retired Denver & Rio Grande Railroad narrow gauge locomotive, was also on display in the village. A contemporary addition was a 90’-tall Titan intercontinental ballistic missile, loaned by the Martin Company to represent Colorado’s modern industries.

Many events held during 1959 were promoted as centennial events, even if they had no connection to the Rush to the Rockies such as the “Centennial Speed Skating Competition” at the Denver Coliseum, the “Centennial Carnation Show” at the May D&F department store, and a dog show endorsed as an “accredited Centennial show” (Continental Oil Company 1959).

Outside of Denver, most centennial events were smaller in scale and more homegrown. Salida organized the Chaffee County Cavalcade and Pageant, with a cast of more than 200 presenting vignettes of frontier life, portraying mountain men, Native Americans, Spanish priests, and explorers. A group of high school students from the Whiteman-Gaylord School in Steamboat

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Springs took a musical production on the road in celebration of the centennial. “Freedom Trail,” an original work written by the school’s English teacher, Lucile Maxfield Bogue, was the story of the first suffragette in Colorado in 1859.

Rodeos, dances, and parades were popular centennial events. In Grand Junction, the Veterans of Foreign Wars sponsored the Centennial Rodeo Round-Up. DeBeque’s “Roan Creek Round-Up” included a special Rush to the Rockies salute. Norwood held a Pioneer Day that featured a centennial dance. Hotchkiss put on the “Kowboy Karnival,” described by *The Daily Sentinel* as an “all out Western rodeo and parade” (“Western Slope Calendar of Events, Rush to the Rockies Centennial.” *The Daily Sentinel*, March 31, 1959). Limon combined its fiftieth anniversary with a Rush to the Rockies celebration, declaring “Centennial Saturdays,” when residents were encouraged to dress up in frontier western clothing. A three-day celebration was held which included free barbeque, a carnival and street dancing. Limon also created Maverick Town, which included a sod house and log cabin. In Colorado Springs there was the “rip-roaring and artistic Pikes Peak Panorama centennial pageant” which included a presentation of the history of the region “in a vast panorama of sight and sound.” The program included square dancing, a performance by the Air Force Academy band, and a fictionalized “Indian attack on the settlers, with the burning of the covered wagon, with the massacre, and then with the typically western rescue by the brave and intrepid cavalymen” (“History of West Unrolls in Spectacular Pageant” *Colorado Springs Gazette Telegraph*, July 5, 1959).

With its opening timed to coincidence with the Rush to the Rockies celebration, South Park City was described by the *Colorado Springs Free Press* as a “major attraction of this year’s Colorado Centennial and ‘Rush to the Rockies’ celebration” and “certain to be a major stopping point on the Centennial visitors’ itinerary” (“South Park City Major Centennial Year Attraction.” *Colorado Springs Free Press*, September 11, 1959). Promotion of South Park City had begun the year before with a full-page spread in the *Denver Post*: “Colorado’s newest town—or is it one of the oldest?—is taking shape on the northern edge of Fairplay, as a pioneer attraction for the state’s “Rush to the Rockies” centennial celebration next year. To be known as South Park City, the town eventually will have more than 30 buildings, which are being hauled in from ghost mining towns in the Fairplay-Alma area” (“Town of the Past Taking Form at Fairplay.” *Denver Post*, December 16, 1958).

### *The Frontier West in Popular Culture*

Midcentury American popular culture was fascinated with the frontier and Wild West. Edward Everett Dale’s *Frontier Ways; Sketches of Life in the Old West*, published in 1959, argued that “although the American Frontier has disappeared and its days and ways are only a memory, it’s flaming spirit still lives on. This is only too apparent to everyone who reaches for a magazine on the rack of a newsstand, attends a picture show, or watches television” (Everett 1959, 13). The frontier was romantically celebrated as a period when anyone had the opportunity to create a new

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life if they were willing to struggle for it. The frontier period was seen as a defining moment in American history that significantly shaped the country's character. This also tied into American patriotism during the Cold War period.

The Western genre was at its peak of popularity in the late 1950s. The popularity of Westerns helped motivate midcentury tourism to the West, as visitors sought to see and experience the places and stories from favorite programs and movies. An article on South Park City in *Woman's Day Magazine* described the buildings on Front Street as "right out of Gunsmoke or Wyatt Earp, only this time for real" (Letter to James W. Groff, September 26, 1960). More than forty Western television shows were on the air in 1959 when South Park City opened. These included: *Death Valley Days* (1952-1970), *The Adventures of Rin Rin Tin* (1954-1959), *Gunsmoke* (1955-1975), *Cheyenne* (1955-1963), *The Life and Legend of Wyatt Earp* (1955-1961), *Furry* (1955-1960), *Zane Grey Theater* (1956-1961), *Maverick* (1957-1962), *Wagon Train* (1957-1965), *Have Gun—Will Travel* (1957-1963), *Zorro* (1957-1959), *Sugarfoot* (1957-1961), *Tales of Wells Fargo* (1957-1962), *16 Men* (1957-1959), *The Californians* (1957-1959), *Colt .45* (1957-1960), *The Restless Gun* (1957-1959), *Man Without a Gun* (1957-1959), *Trackdown* (1957-1959), *Buckskin* (1958-1965), *The Rifleman* (1958-1963), *Lawman* (1958-1962), *Wanted: Dead or Alive* (1958-1961), *Bronco* (1958-1962), *Frontier Justice* (1958-1961), *Bat Masterson* (1958-1961), *Yancy Derringer* (1958-1959), *The Texan* (1958-1960), *U.S. Marshal* (1958-1960), *Cimarron City* (1958-1960), *The Rough Riders* (1958-1959), *Mackenzie's Raiders* (1958-1959), *Laramie* (1959-1963), *Bonanza* (1959-1973), *Rawhide* (1959-1965), *Quick Draw McGraw* (1959-1962), *Riverboat* (1959-1961), *The Rebel* (1959-1961), *Shotgun Slade* (1959-1961), *Black Saddle* (1959-1960), *Johnny Ringo* (1959-1960), *The Deputy* (1959-1961), *Law of the Plainsman* (1959), *Hotel de Paree* (1959-1960), *Wichita Town* (1959-1960), *Hudson's Bay* (1959), *Pony Express* (1959), and *The Man from Blackhawk* (1959-1960). There were also many Western films released in 1959 including *Rio Bravo*, *Good Day for a Hanging*, *The Gunfight at Dodge City*, *Last Train from Gun Hill*, *Ride Lonesome*, *They Came to Cordura*, *Day of the Outlaw*, *Alias Jesse James*, *Yellowstone Kelly*, *The Hanging Tree*, *No Name on the Bullet*, *Gunmen from Laredo*, *Westbound*, *The Wonderful Country*, *Warlock*, *The Hangman*, *The Oregon Trail*, *These Thousand Hills*, *The Young Land*, *The Wild and the Innocent*, *Face of a Fugitive*, *Thunder in the Sun*, *Cast a Long Shadow*, *King of the Wild Stallions*, *Mustang!*, *The Sheriff*, *The Miracle of the Hills*, *Wild and Woolly Hare*, *Lone Texan*, and *Rancho Texas*.

For those interested in a Western experience, there were many opportunities, ranging from historic sites to theme parks. In addition to South Park City, many other western attractions were developed in Colorado during the 1950s. In Colorado Springs, the Flying W Ranch opened in 1953, offering Western musical entertainment and chuck wagon dinners, and the Ghost Town Museum opened in 1954. Magic Mountain, a recreated gold rush town, opened in Golden in 1959. Buckskin Joe was a Western theme park near Cañon City. Constructed as a movie set in 1957, the owners began allowing tourists between movie shots the following year. Like South

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Park City, Buckskin Joe included a collection of historic frontier era buildings moved together to recreate a frontier town. The town took its name from Horace Tabor's general store moved from Buckskin Joe in Park County. However, Buckskin Joe was a more commercial experience than South Park City, focused on western-themed entertainment with gun fights, trolley rides, and live entertainment (Buckskin Joe was closed and dismantled in 2010).

There were also many Western attractions beyond Colorado and even beyond the Western United States. Most comparable to South Park City was Nevada City in Montana. The mostly abandoned mining community became home to Charles and Sue Bovey's collection of Montana pioneer buildings in 1959 with moved buildings placed among the original historic buildings. Many Western movie sets were developed into tourist attractions. In Arizona, Old Tucson was built in 1939 to replicate 1860s Tucson for the movie *Arizona*. Abandoned after filming was completed, the site was rediscovered in the mid-1940s as the Western genre gained popularity. Old Tucson was developed into a popular movie studio, and in 1960, opened for public tours. Other movie sets developed into tourist attractions included Pioneertown and Corriganville Movie Ranch in California. Similar in design to the movie sets, entrepreneurs also built replica Western pioneer towns for the sole purpose of attracting tourists. These towns often included actors recreating gun fights, cowboys singing campfire songs, or other forms of live entertainment. Midcentury examples included Frontier Town in Montana, Wild West City in New Jersey, and Frontier Town in New York.

One of the most famous western town recreations was Disneyland's Frontierland, which opened in 1955. Walt Disney's theme park included all the iconic elements of the West without the dirt and distress, creating an idealized version of western history. According to Michael Steiner, "transforming the frontier into a place where people might reenact the past became a passion for Walt Disney. Remodeling what was often a dirty, brutal, chaotic experience into the cleanest, happiest, most predictable place on earth became a mission" (1998, 6). Disney wanted to create a West that visitors could immerse themselves in.

Knott's Berry Farm, a California theme park begun in the 1940s, also included a western area. Called Ghost Town, the area of the park included a mix of historic buildings moved to the site and re-creations. A Knott's Berry Farm publication explained the appeal of the Ghost Town:

Ghost Town depicts an era in our nation's history when men were forging ahead and crossing new frontiers. Ghost Town also represents an era of free people who carved out their salvation without let or hindrance. The people, the things, the buildings of Ghost Town are long dead, but the same pioneer spirit still lives on (Knott's Berry Farm 1953, 59).



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Though an outdoor museum rather than a theme park, visitors were likely attracted to South Park City for many of the same reasons as Frontierland or Knott's Berry Farm. Like the theme parks, South Park City provided the opportunity for visitors to walk in and around furnished historic buildings arranged in a facsimile of a frontier town, allowing visitors to step into the past, imagining they were entering a Western television show or movie. South Park City marketing materials played to tourist desires to step into the past, promoting the museum as a play to experience the past, not just learn about it: "Although the temptation to glamorize the old west was resisted, true history of the exciting gold rush days itself makes South Park City a never-to-be-forgotten experience. When you enter this fabulous town. you step back a hundred years and live those rip-roaring days when life was risky, fortunes were made and lost overnight, and when men of vision laid the groundwork of the West's great destiny" ("Come Up to Park County to Really Live Your Vacation.")

### *Midcentury Tourism in Colorado*

Midcentury America saw a huge boom in tourist travel as Americans with new automobiles and disposable income set out to see the country. During America's postwar boom new car sales rose dramatically, contributing to an increase in automobile tourism. New developments in air travel also made it much easier for people across the country to visit Colorado. Denver became a main hub in the Rocky Mountain region. In a ten year period between 1950 and 1960 the number of passengers using the Denver airport annually leapt from 243,437 up to 2,052,544 (Noel and Faulkner 2010, 48). These factors in addition to advertising and promotion of Colorado attractions really helped boost the tourist trade in Colorado. In 1939 there were a reported 1,395,512 visitors to Colorado, who spent \$53,700,000 (Colorado Wonderland Association). By 1956 the number of visitors had grown to 3,878,000, who spent a total of \$225,816,000 (*Colorado 1956-1958 Year Book*).

Though Colorado had been attracting tourists since the nineteenth century, drawn by its scenery and reputation as a health destination, mid-century tourists tended to seek more varied and active experiences. Instead of spending a leisurely month at a resort or dude ranch, the mid-century tourist more likely had a week to spend and wanted to experience as much as possible during that period. According to tourist surveys, visitors primary interests were: sightseeing, photography, relaxing, visiting historic sites, picnicking, fishing, camping, hiking, shopping, studying nature, and learning about Native Americans. Additional interests included swimming, horseback riding, boating, mountain climbing, attending the theater, dancing, and playing golf and tennis (*Colorado Statewide Summer Tourist Survey 1953*, 40). In an article on Western tourism written in 1952, Clifford M. Zierner emphasized the important role of popular culture in shaping tourist perceptions of the West:

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Popular literature, songs, and motion pictures have emphasized certain qualities of the West—deserts and mountains, lonely wind-swept plains, tumbleweeds, cowboys and Indians and adventurers, stagecoaches, glamorous cities and riotous towns, herds of cattle, ghost towns, lost mines. Each has had its time and place, and usually the visitor finds enough remaining in reality or in museums to reward his trip (465).

Park County could offer many of the attractions tourists sought:

This Fairplay-Alma District truly offers a wealth, not only in minerals, but in interesting and historical places. Situated at the western edge of beautiful, scenic South Park. South Park, the old summer hunting grounds of the 'Ute' Indians, a vast expanse of colorful, flowered meadows and fine stock ranches, surrounded on all sides by timbered mountains and 14,000 foot peaks, with ice cold fishing streams and lakes, a hunter's paradise abounding in deer, elk, mountain sheep and antelope ("The Famous Fairplay-Alma Gold Mining District of South Park").

South Park City was featured in many midcentury tourist guides and maps. A map produced by Sperry and Hutchinson Co. in 1962 wrote of Fairplay:

Fairplay. (Alt 9,964 ft. Pop 404.) Typical mining town. Prospectors, angry because miners had driven them out of Tarryall placers, settled here in 1859, named it Fairplay. Recently the citizens re-created an old mining town called South Park City, complete with dance hall, drug store, stage station, assay office, blacksmith shop and others. See grave of Prunes, famous old mine burro (Colorado Map 1962).

Like Fairplay, many Western communities originally based upon the declining mining or lumbering industries were looking to tourism to boost their economies. At the end of South Park City's first summer of operation, Fairplay residents were optimistic about the tourist boost the museum could provide: "We are seeing more actual tourists this summer than for several years—and business on the average is fairly good. We've got a big thing in South Park City and it will continue to grow if we but stick with it and give it a chance—and if we will all get together and advertise it everywhere we possibly can" ("Where Are the Tourists" August 20, 1959).

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West, Carroll Van. "Greenfield Village: A Landscape for the Present, the Past . . . and of Mr. Ford." *The International Journal of Museum Management and Curatorship* 8 (1989): 263-277.

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South Park City Museum

Name of Property

Park, Colorado

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***Newspaper Articles***

“Awards Committeeman Says: ‘South Park City will be Biggest State Attraction in Five Years.’”  
*Fairplay Flume*, December 15, 1960.

“Centennial Celebration Planned for City.” *The Denver Post*, December 5, 1954.

“Centennial Poster Distributed.” *Denver Post*, March 4, 1959.

“Chicago Stage Joins ‘Rush to the Rockies’.” *Denver Post*, June 28, 1958.

“Colorado Springs Citizens Help to Restore Pioneer Town, ‘South Park City.’” *Colorado Springs Free Press*, August 7, 1958

“Denver to Build Pioneer Village.” *Denver Post*, March 8, 1959.

“Here’s Your Chance to Plan Centennial.” *Rocky Mountain News*, April 16, 1958.

“Fabulous South Park City at Fairplay Presents Authentic Restoration of Pioneer Western Mining Town.” *Colorado Springs Free Press*, August 9, 1959.

“Fairplay to Preserve Its History.” *Rocky Mountain News*, July,14, 1957.

“Famous Old Mining Assay Office in Historic Exhibit.” *Colorado Springs Free Press*, August 21, 1958

“History of West Unrolls in Spectacular Pageant.” *Colorado Springs Gazette Telegraph*, July 5, 1959.

“How Long Before the Visitors Start to Arrive?” *Fairplay Flume*, February 26, 1959.

“It’s Easy to Say. . . But.” *Fairplay Flume*, October 29, 1959.

“Labor Day is Over. . . But . . .” *Fairplay Flume*, September 17, 1959.

“Let’s Think Before We Go Overboard” *Fairplay Flume*, May 28, 1959.

“Limon Combines 50th Anniversary ‘Rush’.” *Denver Post*, May 24, 1959.

“Log Cabin ‘Capitol’ Given for Centennial.” *Denver Post*, June 27, 1958.

“National Association Gives Award to South Park City.” *Colorado Springs Gazette Telegraph*, October 16, 1960.

“One Street Suburb Recalls Colorado of Old.” *New York Times*, June 26, 1960.

South Park City Museum

Name of Property

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“Restored Ghost City to Open at Fairplay.” *Denver Post*, August 29, 1958.

“‘Rush’ Events Being Designed on Make-Your-Own-Fun Plan.” *Denver Post*, December 25, 1958.

“Salida Plans to Stage Real ‘Rush’ Pageant.” *Denver Post*, April 1, 1959.

“South Park City Attendance Has Passed 12,000.” *Fairplay Flume*, September 3, 1959.

“South Park City Major Centennial Year Attraction.” *Colorado Springs Free Press*, September 11, 1959.

“South Park City Waits.” *Fairplay Flume*, April 2, 1959.

“Town of the Past Taking Form at Fairplay.” *Denver Post*, December 16, 1958.

“Visit to South Park City is Enlightening Experience.” *Colorado Springs Free Press*, October 13, 1960.

“Western Slope Calendar of Events, Rush to the Rockies Centennial.” *The Daily Sentinel*, March 31, 1959.

“Where Are the Tourists.” *Fairplay Flume*, August 20, 1959.

***South Park City Archives, South Park City Museum***

Building files. South Park City Museum.

“Come Up to Park County to Really Live Your Vacation.” Brochure c.1970

Fairplay Chamber of Commerce. “The Famous Fairplay-Alma Gold Mining District of South Park.” c.1960

Public Relations files. South Park City Museum.

Snyder, Leon. Letter to James W. Groff (*Woman’s Day Magazine*). September 29, 1960. Typed copy in South Park City Archives.

Snyder, Leon. Letter to Maurice Frink (Executive Director Colorado Historical Society). May 26, 1960. Typed copy in South Park City Archives.

South Park City Museum  
Name of Property

Park, Colorado  
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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 # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: South Park City Museum

**Historic Resources Survey Number (if assigned):** 5PA.394

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**10. Geographical Data**

**Acreage of Property** 4.44

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 39.225961 | Longitude: -106.005641 |
| 2. Latitude: 39.225626 | Longitude: -106.004245 |
| 3. Latitude: 39.225485 | Longitude: -106.003788 |
| 4. Latitude: 39.225262 | Longitude: -106.003398 |
| 5. Latitude: 39.224684 | Longitude: -106.003955 |
| 6. Latitude: 39.224602 | Longitude: -106.003823 |

South Park City Museum  
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- |                        |                        |
|------------------------|------------------------|
| 7. Latitude: 39.224453 | Longitude: -106.004002 |
| 8. Latitude: 39.224453 | Longitude: -106.005498 |
| 9. Latitude: 39.225795 | Longitude: -106.005838 |

### Verbal Boundary Description

The district boundary includes all of the museum property owned by the South Park Historical Society: Block D Lot 2; Block C Lot 9 and 4<sup>th</sup> Street Alley; Block D Lot 1, 3, and 4; Block E all; Block 3 Lot1-8; Block 4 Lots 1-9.

### Boundary Justification

The district encompasses the historic boundaries of the museum complex.

---

### 11. Form Prepared By

name/title: Abbey Christman (for the South Park City Museum)  
organization: Center of Preservation Research, University of Colorado Denver  
street & number: College of Architecture and Planning, UCD, Campus Box 126  
PO Box 173364  
city or town: Denver state: CO zip code: 80218  
e-mail abigail.christman@ucdenver.edu  
telephone: 303-315-5323  
date: 2/21/14

---

### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)



South Park City Museum

Name of Property

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## Photographs

### Photo Log

Name of Property: South Park City Museum

City or Vicinity: Fairplay

County: Park

State: CO

Photographer: Abigail Christman

Date Photographed: 8/3/2012, 9/22/2012 and 5/11/2013

#### Description of Photographs:

1. View of South Park City from Front Street showing the connection between Fairplay and the museum. View to northwest.
2. View of South Park City sign and main street. View to northwest.
3. View of South Park City sign, main street, and board walk. View to northwest.
4. Looking towards Fairplay from South Park City. View to southeast.
5. Interior of the J.A. Merriam Drug Store showing museum collection. View to southwest.
6. View of the Doctor's Office and Mayer House. View to west.
7. View of Ranger Station and Dentist Office/Barber Shop. View to west.
8. View of Sumner House and Morgue and Carpenter Shop. View to west.
9. View of Schoolhouse, Diorama Building, and Blacksmith. View to southwest.
10. View of Blacksmith and Stage Coach Inn. View to west.
11. View showing southwestern boundary of the museum site and the rear of Simpkin's General Store and South Park Sentinel. View to northwest.
12. View of Stage Coach Inn and Stage Barn. View to south.
13. View of the Livery Barn. View to West.
14. View of Homestead and Rost Barn. View to west.
15. View of South Park City site from northwestern boundary looking down the main street of the museum. View to southeast.
16. View of Depot, Water Tower, and Engine. View to northwest.
17. View of Engine, Water Tower, and Trapper's Cabin. View to northwest.
18. View of Wagon Barn. View to northwest.
19. View of Burro Room and Transportation Shed, Cattle Car, and Gondola Car. View to northeast.
20. View of South Park City site showing northern boundary of the museum site and Highway 9 as well as roof of Transportation Shed. View to west.

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21. View of Mining Mill, Assay Office, Head House, and Gallows Frame. View to north.
22. View of Mine Tunnel. View to north.
23. View of South Park City from the mining hill showing the South Park Brewery, Smokehouse, and Courthouse.
24. View of Mining Mill, Smoke House, and Gallows Frame. View to north.
25. View of Courthouse and Garo Cabin/ Wash House. View to north.
26. View of South Park City main street and boardwalk with Garo Cabin/ Wash House to right. View to northwest.
27. View of Summer Saloon. View to northeast.
28. View of Pioneer House. View to north.
29. View of Rachel's Place and Company Store. View to northeast.
30. View of South Park City main street and boardwalk with Rachel's Place to the right. View to northwest.
31. View of the South Park City parking lot showing the South Park Brewery, Father Dyer Chapel, and Visitor's Center. View to northwest.
32. View of the Father Dyer Chapel. View to northwest.

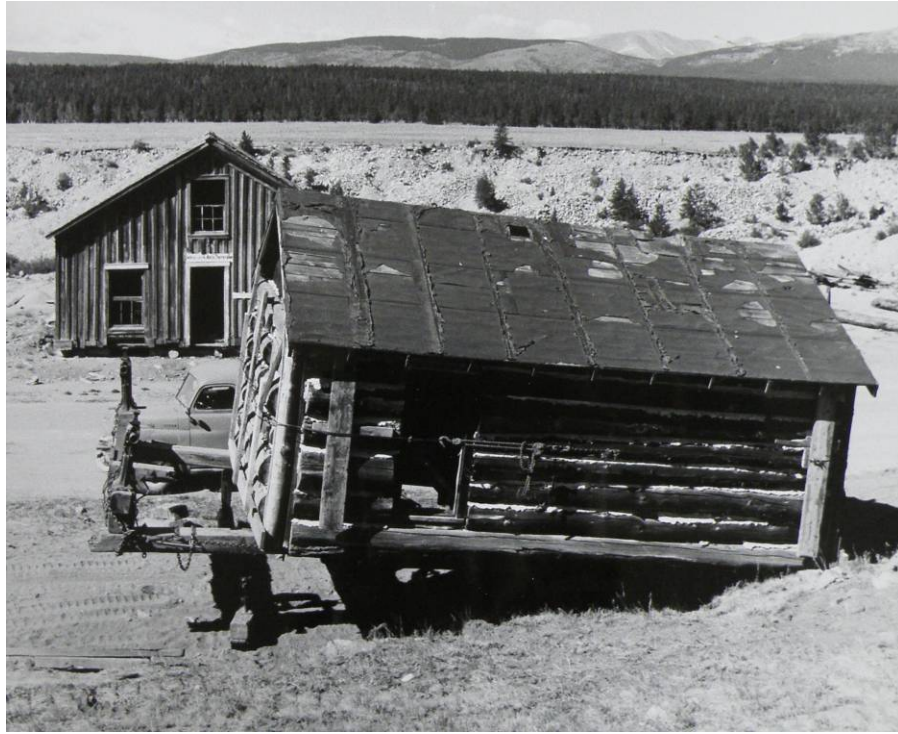
### **Historic Photographs**

Courtesy of South Park City Museum

- H1. Assay Office move in progress. Morgue and Carpenter House visible to rear. c.1958
- H2. Assay Office move in progress. Mayer House and South Park Sentinel visible in distance on the left. c.1958.
- H3. Blacksmith Shop move in progress. c.1958.
- H4. Office in place. Original Mining Mill visible to left. Head House and Gallows Frame visible to the rear. c.1959
- H5. Blacksmith and Stage Coach Inn c.1959
- H6. Sumner Collection, Morgue and Carpenter Shop, and Schoolhouse c.1959
- H7. Bank of Alma, Simpkin's General Store, South Park Sentinel, and Mayer House. c.1959
- H8. Front Street in South Park City c.1959
- H9. Photographer and Dentist- now the Dentist and Barber.c.1960
- H10. Front Street in South Park City, Rachel's Place on the right. c.1960
- H11. Front Street in South Park City. Rachel's Place, Pioneer Home, and Summer Saloon visible on the left. c.1960
- H12. Front Street in South Park City. J.A. Merriam's Drug Store, Bank of Alma, Simpkin's General Store, and South Park Sentinel visible on left. c.1960
- H13. South Park City postcard c.1960.
- H14. South Park City postcard c.1960.
- H15. South Park City postcard- Barbershop and Bath. c.1960.
- H16. South Park City Postcard. Blacksmith Shop. c.1960

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H1. Assay Office move in progress. Morgue and Carpenter House visible to rear. c.1958



H2. Assay Office move in progress. Mayer House and South Park Sentinel visible in distance on the left. c.1958.

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H3. Blacksmith Shop move in progress. c.1958.



H4. Office in place. Original Mining Mill visible to left. Head House and Gallows Frame visible to the rear. c.1959  
(Compare to current photo #21).

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H5. Blacksmith and Stage Coach Inn c.1959  
(Compare to current photo #10)



H6. Sumner Collection, Morgue and Carpenter Shop, and Schoolhouse c.1959  
(Compare to current photo #8)

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H7. Bank of Alma, Simpkin's General Store, South Park Sentinel, and Mayer House. c.1959



H8. Front Street in South Park City. c.1959 (*Compare to current photo #3*)

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H9. Photographer and Dentist- now the Dentist and Barber.c.1960



H10. Front Street in South Park City, Rachel's Place on the right. c.1960.  
(Compare to current photo #30).

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H11. Front Street in South Park City. Rachel's Place, Pioneer Home, and Summer Saloon visible on the left. c.1960



H12. Front Street in South Park City. J.A. Merriam's Drug Store, Bank of Alma, Simpkin's General Store, and South Park Sentinel visible on left. c.1960



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H13. South Park City postcard c.1960.

Text on back: "The restored front street and businesses of an early Colorado mining town. Everything is as authentic as possible. Included are a gold mill, a stamp mill, carpenter shop, museum, drug store, saloon, assay office, bank, blacksmith shop, newspaper office, stagecoach inn, Masonic hall, Chinese tong house, livery stable, post office, general store, pioneer home, morgue and schoolhouse."

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H14. South Park City postcard c.1960.



H15. South Park City postcard- Barbershop and Bath. c.1960.

Text on back: "Located in the rear of Simpkin's General Store—complete with all pioneer accessories. Old rocker-type barber chair of a century ago. Tin bathtub. South Park City, Fairplay, Colo., an authentic restoration of an early pioneer mining town."

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H16. South Park City Postcard. Blacksmith Shop. C.1960

Text on back: "Blacksmith Shop. Complete with forge, bellows, anvil and tools, all in working condition. South Park City, Fairplay, Colo., an authentic restoration of an early pioneer mining town."

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, D.C.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

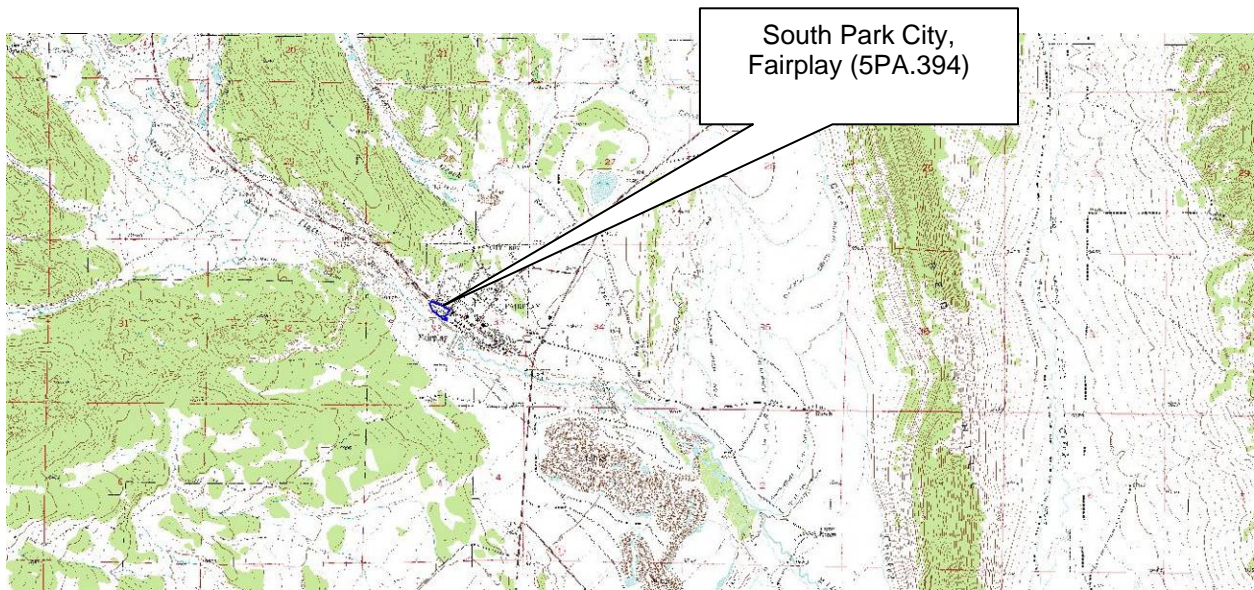
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Name of Property

-----  
County and State

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Name of multiple listing (if applicable)

Section number 7 Page 68

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PM 6th Township 9S Range 77W Section 33 SE NW elevation 9960ft  
Fairplay West Quad Map

United States Department of the Interior  
National Park Service

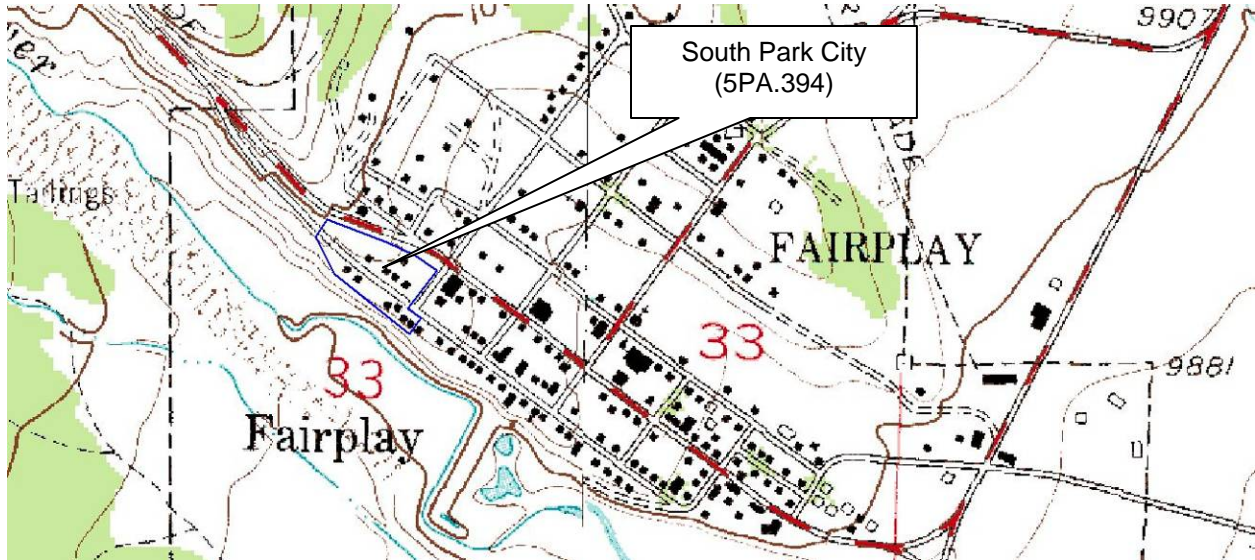
**National Register of Historic Places  
Continuation Sheet**

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Name of Property

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County and State

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Name of multiple listing (if applicable)

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United States Department of the Interior  
National Park Service

### National Register of Historic Places Continuation Sheet

-----  
Name of Property

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County and State

-----  
Name of multiple listing (if applicable)

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SOUTH PARK CITY

BEADS

South Park  
Colorado

CO 397

# SOUTH PARK CITY

SIMPKINS GENERAL STORE  
MINER'S SUPPLIES GROCERIES SHIRT MAKING

POST OFFICE

SOUTH PARK SHED

BATH CO.







SOUTH PARK CITY

THE COMPANY STORE

SOUTH PARK CITY

THE BANK OF ALMA











Red door of the log cabin.

Red window frame of the log cabin.

CARPENTER SMITH

HILDEGARD

JEFFIN BLANCH

Cupola on the red building.



August & Leo Hollman  
BLACKSMITHS



August & Lew Hoffman  
BLACKSMITHS







STAGE BARN

STAGE BARN













WAGON  
BARN

16



























THE COMPANY STORE





NO PARKING  
ANYTIME



FATHER DYER

CHAPEL

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY South Park City Museum  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: COLORADO, Park

DATE RECEIVED: 9/19/14 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 11/05/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000899

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 11-5-14 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA A  
REVIEWER Bonnie Boyd DISCIPLINE Historian  
TELEPHONE 202-354-2252 DATE 11-5-14

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

<b>COLORADO CERTIFIED LOCAL GOVERNMENT NATIONAL REGISTER NOMINATION REVIEW REPORT FORM</b>
--

Property Name: South Park City Museum

Address: 100 4th Street, PO Box 634, Fairplay, Park County, CO 80440

Certified Local Government: Park County

Date of public meeting at which nomination was reviewed: May 1, 2014

Eligibility Criteria: (Check applicable boxes)

- |   |                                      |
|---|--------------------------------------|
| <input checked="" type="checkbox"/> Criterion A | <input type="checkbox"/> Criterion C |
| <input type="checkbox"/> Criterion B            | <input type="checkbox"/> Criterion D |

Please check the boxes below appropriate to the nomination review:

**Commission/Board**

- The commission/board recommends that the nomination meets the criteria checked above.
- The commission/board recommends that the nomination fails to meet any of the above criteria.
- The commission/board chooses not to make a recommendation on the nomination. Attach an additional sheet explaining the lack of a recommendation.

**Chief Elected Official**

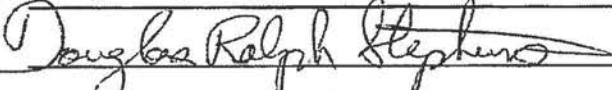
- The chief elected official recommends that the nomination meets the criteria checked above.
- The chief elected official recommends that the nomination fails to meet any of the above criteria.
- The chief elected official chooses not to make a recommendation on the nomination. Attach an additional sheet explaining the lack of a recommendation.

Attach an additional sheet to make any further comments.

**Certify this report with both signatures below**


**CLG Commission/Board Chair or Representative**

Print name: Doug Stephens, Chair, PCHPAC

Signature:  04/26/2014  
(Date)

**Chief Elected Official or Designee**

Print name: Mark Dowaliby, Chair, BOCC

Signature:  5/1/2014  
(Date)



**Linda Balough**  
Director  
719.836.4298  
[lbalough@parkco.us](mailto:lbalough@parkco.us)

**Park County**  
**Office of Historic Preservation**  
PO Box 1373  
Fairplay CO 80440



May 6, 2014

Steve W. Turner, AIA  
Deputy State Historic Preservation Officer  
History Colorado  
1200 Broadway  
Denver, CO 80203

Dear Mr. Turner,

Enclosed please find the completed Colorado Certified Local Government National Register Nomination Review Report Form for the South Park City Museum. The Park County Historic Preservation Advisory Commission (PCHPAC) reviewed the nomination at their April 26, 2014, public meeting and unanimously found that the property meets eligibility criterion A. Mark Dowaliby, chief elected official in Park County, and fellow county commissioners Dick Hodges and Mike Brazell then reviewed the nomination at their May 1, 2014, meeting and concurred with the findings and recommendation of PCHPAC.

Both the Park County Historic Preservation Commission and the Board of County Commissioners wish to express their overwhelming support for the nomination of the South Park City Museum to the National Register of Historic Places. First created in the late 1950s, the South Park City Museum is one of Park County's best loved and most visited tourist sites. The museum represents an important milestone in the development of Park County's tourism industry and the impressive result of early efforts by concerned citizens to preserve Park County's frontier heritage as embodied by its historic buildings.

The commissioners and our office wish to thank Abbey Christman, the Center of Preservation Research at the University of Colorado Denver, and the South Park National Heritage Area for undertaking this nomination and the Office of Archaeology and Historic Preservation for recognizing the historic significance of the South Park City Museum for their work in bringing this nomination forward.

Best regards,

Amy Unger  
Preservation Planner / PCHPAC Staff  
Park County Office of Historic Preservation  
719-836-4292

**RECEIVED**

MAY 09 2014

**HC/OAHP**



September 16, 2014

Ms. Carol Shull  
Interim Keeper of the National Register  
National Register of Historic Places  
1201 Eye Street, N.W., 8<sup>th</sup> Floor (MS 2280)  
Washington, D.C. 20005-5905

Dear Ms. Shull:

We are pleased to submit for your review the enclosed National Register of Historic Places nomination for South Park City Museum (5PA.394) in Park County, Colorado.

The Colorado Historic Preservation Review Board reviewed the nomination at its meeting on May 16, 2014. The board voted unanimously to recommend to the State Historic Preservation Officer that the property met the criteria for listing in the National Register.

The enclosed disk contains the true and correct copy of the nomination for South Park City Museum to the National Register of Historic Places.

We look forward to the formal listing of this property. If you have any questions, please do not hesitate to contact me by phone at 303-866-4683 or by email at [erika.warzel@state.co.us](mailto:erika.warzel@state.co.us).

Sincerely,

Erika Warzel  
National and State Register Historian  
(303) 866-4683  
[erika.warzel@state.co.us](mailto:erika.warzel@state.co.us)

Enclosures

CDs (2)  
Signature Page