

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 90000869

Date Listed: 6/21/90

Annunciation Church  
Property Name

Denver  
County

CO  
State

N/A  
Multiple Name

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

*for* Patrick Andrews  
Signature of the Keeper

6/21/90  
Date of Action

Amended Items in Nomination:

The property is significant under criterion A. The period of significance should be 1904-1940.

The nomination is hereby amended to include this information.

Verified by telephone with Barbara Norgren of the Colorado SHPO, 6/20/90.

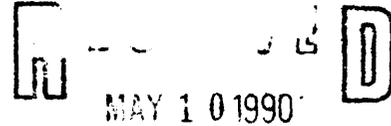
DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

NPS Form 10-900  
(Rev. 8/86)  
NPS/CHS Word Processor Format  
(Approved 03/88)

OMB No. 1024-0018

United States Department of the Interior  
National Park Service



**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

**NATIONAL  
REGISTER**

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable". For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries. Use letter quality printers in 12 pitch. Use only 25% or greater cotton content bond paper.

**1. Name of Property**

historic name: Annunciation Church  
other names/site number: 5DV.3287

**2. Location**

street & number: 3601 Humboldt Street (NA) not for publication  
city, town: Denver (NA) vicinity  
state: Colorado code: CO county: Denver code: 031 zip code: 80205

**3. Classification**

Ownership of Property	Category of Property	No. of Resources within Property	
(X) private	(X) building(s)	contributing	noncontributing
( ) public-local	( ) district	<u>1</u>	_____ buildings
( ) public-State	( ) site	_____	_____ sites
( ) public-Federal	( ) structure	_____	_____ structures
	( ) object	_____	_____ objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A

No. of contributing resources previously listed in the National Register N/A

**4. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, 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.  
( ) See continuation sheet.

Barbara Sudler

Signature of certifying official

5-2-90

Date

State Historic Preservation Officer, Colorado Historical Society  
State or Federal agency and bureau

In my opinion, the property ( ) meets ( ) does not meet the National Register criteria. ( ) See continuation sheet.

\_\_\_\_\_  
Signature of Commenting or Other Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

**5. National Park Service Certification**

I, hereby, certify that this property is:

() entered in the National Register.  
( ) See continuation sheet

( ) determined eligible for the National Register. ( ) See continuation sheet

( ) determined not eligible for the National Register.

( ) removed from the National Register.

( ) other, (explain:) \_\_\_\_\_

Patrick Andrew 6/21/90

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

for \_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

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**6. Functions or Use**

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**Historic Functions**  
(enter categories from instructions)

Religion: Religious Structure

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**Current Functions**  
(enter categories from instructions)

Religion: Religious Structure

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**7. Description**

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**Architectural Classification**  
(enter categories from instructions)

Gothic Revival

Romanesque

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**Materials**  
(enter categories from instructions)

foundations Stone

walls Brick

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roof Asphalt Shingles

other Stained Glass Windows

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**Describe present and historic physical appearance.**

Annunciation Church interprets its Romanesque Revival and Gothic Revival inspiration with massive red brick walls detailed by horizontal white cut stone cordons, a stone triple Roman arched entry, artistic stained glass windows set in Roman arched openings, and one large rose window that accents the front elevation. The cross at the roof's peak remains today as the structure's highest point because the planned steeple and bell tower have never been built. Even so, Annunciation Church appears complete, strong, and stable on its corner location in a poor east Denver neighborhood of primarily small Queen Anne homes. Frederick W. Paroth, a licensed Denver architect, designed Annunciation Church and supervised construction with Michael J. Kenney as general contractor. Between 1904 and 1907 they created this church within a growing immigrant working class community. Materials were obtained from local, national and international sources. Economy was the guideline wherever possible so that more could be spent on the aspects of the structure that the people valued most like stained glass from Mayer and Co. of Munich, Germany, the Carrara marble main altar from Italy, and golden oak pews from craftsmen in Iowa. Annunciation Church emerged debt free and complete but for the spires in 1907 and remains so to this day.

(x) See continuation sheet

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The 65' by 125' church has a rectangular basilica plan and a seating capacity of 400. An 81' by 24' red brick dependency on the northwest corner serves as a Mass preparation area with an entry to the main altar. Supporting walls for a bell tower spire and smaller spire flank the east central entry. The bell tower support rises to sixty feet on the south east corner. (The planned bell tower was to have risen another sixty feet.) Its squared-off roof is finished with a stone cap with the same profile that outlines the gabled front facade at the roofline. Its asphalt shingles are designed to resemble a slate roof. A stone cordon twice crosses the front facade horizontally with the lower stone twice as wide giving a greater sense of weight to the lower third of the structure. Stone also caps five slender brick buttresses on both side walls and seven slender brick buttresses that strengthen the tower support and front elevation. The caps appear at two-third intervals thereby reinforcing the horizontal effect of the cordons.

Opting for the less expensive light reddish brick over a pale gold brick called for in the original specifications, Paroth and Father Henry Robinson actually enhanced the design. The red brick provides greater contrast for both the stone accents and for the shadowing effect created by corbeled brick courses. The corbeled courses run horizontally across the side walls at the top of the buttresses and echo the Roman arched windows in the top section of the bell tower support. The original wrought iron fence still stands to the south and east; its four foot height increases to five and one half feet at the tower to continue across the front, curving in at the entries.

Stained glass windows fill the transoms over entry doors. Above the main entry, a cut stone medallion is shielded by the lower stone cordon and only here is the stone not horizontal, but forms a pediment in reflection of the roofline thereby lifting the eye to a small stone cross and then to the magnificent rose window. A statue of the serene Madonna of Our Consolation watches over the entry in a Roman arch alcove above the rose window. Above the rose window, another corbeled brick course follows the roofline in a chevron pattern.

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Annunciation's interior continues the strength of its Romanesque Revival influence, but places greater emphasis on the Gothic Revival style. The interior is embellished with marble, plaster scroll work, oil paintings, murals, scagliola, woodcarving, and Corinthian order columns. An entry hall reveals triple arched wooden doorways into the vaulted sanctuary. The center white marble aisle divides original oak pews that rest on wooden floors and extend to arcades of four columns on the left and five columns on the right. The grandeur of the vaulted ribbed nave is echoed in the lower side vaults formed by the arcades of Corinthian order columns and the side walls. Side marble aisles are next to the columns within the side areas with lower ceilings while additional pews extend to the side walls.

Looking right from the entry, the marble baptismal font rests in an alcove formed by the northeast corner of the structure and the interior north wall of the entry. A statue of the Pieta from Mayer and Company of Munich stands nearby. The stained glass windows in this alcove and in the southeast corner (as well as those in the top of the tower support are within a roman arch but each contains two smaller Roman arches allowing a circular glass to rest in the spandrel. This variant of the classic Roman arch is repeated throughout the sanctuary. It is found in the design of the rose window resting over two Roman arched windows above the choir loft and in the overall effect formed by every pair of arches along each side of the nave, only here, rather than forming a spandrel for circular clerestory windows, a further variant allows painting of a rectangular shape. Another variant appears in the carving on the pew ends and in the balustrade of the choir loft.

Looking left from the entry, an original carved oak confessional stands under two stations of the cross that adorn the side walls. The confessional was designed and manufactured by E. Hackner of LaCrosse, Wisconsin.

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Ten large traditional stained glass windows illuminate the sanctuary. Between them are the stations of the cross depicted by oil paintings within small Roman arches. The plaster arches above windows and doors are embellished with radiating gilded foliage. The same gilded embellishment appears on the arches above the Corinthian order columns. Warm pale rose to soft brown scagliola shafts support elaborate wide gilded capitals. The nine columns in Annunciation Church are fine examples of scagliola or marbleizing. Scagliola was the term used by Father Callanan in 1916 correspondence with Bishop Matz concerning the debt incurred for completion of Annunciation Church interior details. There is no record of the names of the artists. Evidently the artists worked in Denver and then moved on. The marbleizing work included the columns, walls and some detailing around the genuine marble main altar. (The two side altars, which are also marble, were added later.)

The marbleized columns have never been painted. A portion of the marbleized walls had been painted with a latex paint which was removed during the 1980s restoration. Mr. and Mrs. Phil Morelli and other parishioners accomplished this task after consultation with the Rocky Mountain Regional Conservation Center. Most of the original marbleizing was revealed; RMRCC did restore a very small portion of the northeast wall to bring it back to its original appearance. All of this work is documented in several scrapbooks, complete with photographs of work in progress, in the Annunciation Church archives.

The construction of the columns consists of a core of six or seven 2 X 12 or 2 X 14 boards bolted together to form beams which run the vertical length of the columns. They rest on stone foundations. A circle of plaster around the 'beams' provide the base for the ornamental scagliola. Mr. Phil Morelli provided this information.

From these columns emerge the arches that parallel the aisle and lead the eye to the altar. In the nave, above alternate columns, new arches begin in the spandrels and cross the ceiling forming three separate ribbed vaults. Another smaller ribbed vault is created in the apse above the main altar.

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In each side area six lower ribbed vaults are formed directly out of the columns. At the front of each side area, marble altars beneath statues of the Virgin and St. Joseph are in perfect scale. Above the statues are oil paintings. Only one artist has been identified for the oil paintings in the Church. I.P. Gogolin painted "Christ Holding Lamb" above the north side altar and painted the three scenes in the vestibule. The vestibule work is dated 1925. The fourteen stations of the cross are by another artist, name unknown, who is also credited with "The Annunciation" above the main altar.

The apse holds the Carrara marble altar. The apse flooring is marble. A balustrade separates the altar areas from the main sanctuary. The balusters are painted wood and the rail is marble. An octagonal raised carved marble pulpit exhibits a unique carving in each panel.

An oil painting of the Crucifixion fills the upper portion of the Roman arch that frames the main altar. Above the painting and within ornate ribs in the vaulted apse ceiling is a mural that depicts the Annunciation. Stained glass windows depicting the Nativity and Resurrection are on either side of the altar. Two round stained glass windows are also set in the sides of the apse.

The large rose window dominates the view across the sanctuary from the altar. Beneath the rose window, organ pipes vary in height to complement the window. The choir loft parapet, well-embellished in design but muted by its soft ivory color offers a horizontal relief.

The walls of the church are a pale warm pink, with painted wainscoting slightly more intense in color than the columns. The vaulted ceilings are in softer hues. Colors work to enhance the design.

The exterior has not changed since its construction except for a new roof and the addition of a stone grotto along the wall of the dependency. In 1907, all the windows, except the rose window, the two windows beneath it and a choir stair window, were in place. Most of the statuary was in place. The marble aisles, the marble apse flooring, the scagliola details, and the organ were added between 1916 and 1928. In the early 1930's, the marble side altars, the marble pulpit, and the Mayer rose window with its companion windows were added. By 1934, the interior was complete; it has retained these features.

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The years had taken their toll on Annunciation Church by rendering the exterior brick dirty and the interior painted surfaces in need of repair--the oil paintings were too dingy to be seen. In 1970, the Capuchins, the Franciscan Order of Friars Minor, were entrusted with the running of the parish. Father Thomas More Janeck asked the parishioners to begin the interior renovation in 1980. Sister LaVonne Guidoni remembers the words of Father Janeck, "We begin in faith to get the impossible done." Father John Cousins, O.F.M. Cap., was the pastor during the interior restoration work. He provided the leadership and guidance for this project. They employed the Rocky Mountain Regional Conservation Center affiliated with the University of Denver to supervise the \$50,000 interior restoration. Their expert preservationists cleaned the surfaces, restored and cleaned oil paintings, made repairs where necessary and once again revealed the original beauty of Annunciation Church. The work is documented in several notebooks in the church office. This restoration was completed in 1982. The exterior renovation, a project completed in 1978, cost \$40,000, which was raised by Annunciation alumni. The entire exterior was tuckpointed, cleaned and sealed.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties: ( ) nationally ( ) statewide (x) locally

Applicable National Register Criteria ( ) A ( ) B (X) C ( ) D  
 Criteria Considerations (Exceptions) (X) A ( ) B ( ) C ( ) D ( ) E ( ) F ( ) G

**Areas of Significance**

(enter categories from instructions)

**Period of Significance**

**Significant Dates**

Architecture

1904, 1907

1904, 1905, 1907

Social History

1904, 1940

& 1933

1904

**Cultural Affiliation**

N/A

**Significant Person**

N/A

**Architect/Builder**

Architect: Paroth, Frederick W.

Contractor: Kenney, Michael J.

**State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.**

**Introduction**

Annunciation Church meets criterion C under criterion consideration A because it embodies the distinctive characteristics of Romanesque Revival and Gothic Revival designs. The church is also significant for the high artistic value of the stained glass windows crafted by Franz Mayer and Co., Munich, and for the Carrara marble from Italy. The church also meets Criterion A for its role in the social history of the neighborhood. Its 1904 construction symbolized a permanence for the surrounding immigrant neighborhood. It helped to stall the encroachment of industrial development from the South Platte River bottoms, thus preserving the immediate neighborhood and protecting neighborhoods east and south toward the heart of Denver.

**Architecture**

Annunciation Church contains basic elements of the Romanesque Revival and Gothic Revival styles. Round arches, corbeled brick courses, chevrons, and smooth articulated wall surfaces interpret the Romanesque Revival style while buttresses, a high gabled roof, ribbed vaults, and walls of richly decorated fenestration interpret the Gothic Revival style. Lacking the bell tower and spires, the church loses some vertical emphasis but retains strength by keeping to basic, non-embellished elements in its asymmetrical exterior design.<sup>1</sup> The style is interpreted more elaborately on the interior, continuing reliance on the Roman arch and variations of it while adding Gothic Revival detail with stained glass, marble, oil paintings, statuary, and gilded, foliated embellishments.

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**Stained Glass Windows and Carrara Marble**

On April 18, 1905, Mayer & Company, Munich confirmed the order for two windows, "The Nativity" and "The Resurrection", which are installed above the main altar. Mayer & Company, later called Franz Mayer of Munich, Inc. was well known for fine artistry in stained glass. The confirmation letter promised both would be done in Mayer's "best and richest style" following the suggestions of Father Henry Robinson.<sup>2</sup> A letter dated June 7, 1933, to the Reverend Michael F. Callanan, P.R. from Franz Mayer of Munich, Inc., outlines the contract for Annunciation Church to purchase five stained glass windows: one rose window and three one light windows for the organ gallery, and one two light window for the stairway.<sup>3</sup>

The main altar was crafted from Carrara marble in Italy and was shipped in 54 slabs in June 1907 and assembled on site just in time for the Annunciation Church consecration ceremony in September. The design is in harmony with the church interior and exhibits fine carved decoration. The Daprato Statuary Company, Chicago, arranged the sale and claimed that the "low price (\$2454.20) is due to the need to be seen in your section."<sup>4</sup>

**Architect**

Frederick W. Paroth, a German immigrant, was the architect for the Annunciation Church. Paroth received his architectural training in Germany, arriving in the United States in 1882, settling in Denver in 1889 at age 29. Paroth lived up to the claim he placed on his letterhead that read "Fred W. Paroth, Architect and Superintendent... Catholic Institutions a Specialty."<sup>5</sup> His first documented project was the two story brick and stone St. Elizabeth's School in 1890 in Denver. In 1891, he was the architect and builder of St. Elizabeth's Monastery, and in 1896 was credited as the 'builder' of the St. Elizabeth's Church in Gothic Revival style with Romanesque influences.<sup>6</sup> St. Elizabeth's Church and monastery, on the Auraria Campus in downtown Denver, is on the National Register and is also a designated Denver landmark. Paroth was also responsible for the design of the Sacred Heart Orphanage in Pueblo, Colorado, which was listed on the National Register in March, 1989.

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In 1893, Paroth designed and built the first St. Anthony's Hospital and he continued to work for the German order of Mount St. Francis Sisters as they added to their growing hospital complex in west Denver. His last documented project for the sisters was a two story convent in 1921 adjacent to the hospital.<sup>7</sup>

The Denver landmark, Mt. Carmel Italian Catholic Church, built in 1899 in North Denver is reported to be the idea of Pastor Mariano Lepore who "had a Mr. Parrot (sic) work out ideas and assist with the architectural designs and plans."<sup>8</sup>

In 1904, Paroth was the architect of record for Annunciation Church and Holy Family Church, Denver. His 1928 obituaries reported other Denver projects -- St. Clara's Orphanage, St. Rosa's Convent, warehouses and offices -- and Colorado projects -- Golden's St. Joseph's Church, Boulder's Church of the Sacred Heart (now demolished), Pueblo's Sacred Heart Orphanage, as well as churches in Longmont, and "other towns near Denver."<sup>9</sup> The two buildings that Paroth cited when he applied for his "A" architect license in 1910 were St. Clara's Orphanage and Volker & Co. Warehouse.<sup>10</sup>

Historic Context

Annunciation Church is located in Denver's Cole Neighborhood. Founded as St. Ann's parish in 1883, it served mainly immigrants who worked in the smelters, the railroad shops, and the foundries. They lived in Denver's St. Vincent's Addition east of the South Platte River. The first place of worship was a vacant store on Blake Street. The Reverend M.J. Carmody was the first pastor; he built the first frame St. Ann's at 38th and Nebraska, now Delgany, on land given by Bishop Joseph P. Machebeuf, Denver's pioneer bishop.<sup>11</sup>

In 1885 the Reverend Nicholas C. Matz was appointed pastor. Shortly thereafter St. Ann's was totally destroyed by fire. A freight train sitting on the track near the church had blocked the fire equipment. Father William Howlett reported that "considerable feeling was aroused by the conduct of the railroad in the case, but nothing, not even an apology, ever came of it."<sup>12</sup> St. Ann's was rebuilt, larger, by Father Matz, and he lived there until he became Coadjutor Bishop in 1887. His successor at St. Ann's was the Reverend Godfrey Raber.

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Father Raber began the long tradition of providing parish schooling and soon had 180 pupils studying under the Sisters of St. Joseph of Carondelet in classrooms at the back of the church. In 1889, Bishop Machebeuf died, Bishop Matz became head of the diocese, and the Reverend Henry Robinson was called in from Leadville to be pastor of St. Ann's and vicar general of the two year old Diocese of Denver.<sup>13</sup> Father Robinson asked the Sisters Of Charity of Leavenworth to teach in the school. Father Robinson had worked with this Community in Leadville and desired their talents at the new Annunciation School in 1889. The Sisters of Charity of Leavenworth have taught at Annunciation continuously since 1890.

Father Robinson arrived from Leadville, Colorado, where he had successfully built the \$30,000 Gothic Revival Church of the Annunciation in 1880.<sup>14</sup> In Denver, Father Robinson was immediately concerned that the small homes in St. Ann's vicinity were giving way to industrial development. The parish had moved further east, across the railroad tracks. It was dangerous for the children to cross the tracks for school. Father Robinson agreed with Father Raber's assessment that first a new school and then a new church were needed further east in the new residential portion of the parish. In October 1890, a new three story \$19,000 building at 37th and Humboldt Street was completed to serve as school and temporary church. Father Robinson lived in his office for 16 years while he monitored the growth of the school and planned for the new church.<sup>15</sup>

At Father Robinson's request, St. Ann's parish was renamed Annunciation parish in 1890. Father Robinson was not a man to go far in debt; he believed that "the people would work more earnestly for a church before it was built than pay a big debt on it after they had it."<sup>16</sup> He had built the Leadville church and the Annunciation School on this premise. (Both buildings survive, though the school is now the Eagles Club.) He slowly raised the funds from his hard working parish community despite the silver panic of 1893 which directly affected the Globe smelter and the railroads where most parishioners were employed.<sup>17</sup> Finally, in 1904, construction of Annunciation Church began on four lots at 36th and Humboldt Street.

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Father Robinson kept two scrapbooks of receipts and correspondence that include the period of church construction. The scrapbooks show Father Robinson to be a frugal man, alert to potential savings and aware of financial detail. His contract with Paroth provided the architect two and one-half per cent of the \$24,750 construction cost. The correspondence also shows Father Robinson, by then a Monsignor, to be demanding in quality of workmanship and material during construction. Fine statuary and interior embellishments were purchased by Msgr. Robinson including the altar rail, oil paintings, the pews and confessionals, and the statue of the Pieta which was crafted by Mayer and Company, Munich.<sup>18</sup> Upon completion, Annunciation Church met the requirements to be a consecrated church, which included being debt free. Bishop Matz led the consecration ceremony in September 1907.

Msgr. Robinson died in 1913. Father Richard Brady and Father Edward Clark each served as pastor for one year. Father Michael F. Callanan became pastor in 1916 and held this position until his death in 1934.<sup>19</sup>

Father Callanan was interested in the architecture of the church. He wanted to complete the tower and spires, and once put the project out to bid, but the money could never be spared. He settled for continuing to embellish the church interior. In 1916 artists visiting Denver created a scagliola altar screen and completed side wall and column decorations. Father Callanan felt confident because contributions had been increasing.<sup>20</sup>

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By the 1920's parish income was falling. Somehow the organ was purchased in the 1920's. Marble flooring in the apse and a new marble aisle was installed in 1928. Donations in 1931 provided the marble pulpit and side altars.<sup>21</sup> In 1933, Franz Mayer of Munich, Inc., was contacted for the second Mayer stained glass window order. The windows were delivered and installed, but the parish was very slow in paying off the bill. Despite the expense of running a large school, and coping with the needs of the hard working, but lower income community, Father Callanan and his parish were able to continue to add the finishing details to the interior of the church. Father Callanan had complained in a letter to Bishop J. Henry Tihen in 1924 that "so many of our best paying parishioners are continually leaving for more aristocratic surroundings."<sup>22</sup> When parishioners prospered, they moved out of Annunciation parish leaving room for the next family to follow their example. This has been the pattern for Annunciation parish to the present. The ethnic make-up has undergone several changes, but the pattern has remained the same.

Father Charles H. Hagus became pastor in 1935. Born into a pioneer Colorado family, he had grown up in Annunciation parish. The parish continued to serve the blue collar stockyard and smelter workers of the Swansea neighborhood, as well as the poor neighborhoods of Cole and Five Points. Though the school was condemned because of safety hazards in 1938, somehow funds were found to remodel and continue. Father Hagus reported a school enrollment of 641 with 18 Sisters of Charity of Leavenworth and two assistant pastors in 1945.<sup>23</sup> One wonderful surprise came when a little black box was found among the items Father Callanan left to the church at his death. It contained gold mining stock he had purchased at 50 cents a share that brought the church \$80,000 with their sale. This windfall, finally received in 1944, went to build a new high school in 1949.<sup>24</sup>

Father Thomas Barry followed Father Hagus as pastor in 1954. Church resources went to serve the community and to build a new gymnasium for the high school in 1961. Helen Bonfils and the Frederick G. Bonfils Foundation donated a grotto in the side yard on the east wall of the dependency. By 1968 the last class graduated from the high school and that building became the elementary school. In 1970 the old 1890 school was demolished.<sup>25</sup>

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But 1970 was also the beginning of a new era. Annunciation parish was given to the Capuchins, the Franciscan Order of Friars Minor. Under Father Paulinus I. Karlin, O.F.M. Cap., Father Thomas Janeck, O.F.M. Cap., and Father Julian Haas, O.F.M. Cap., Annunciation experienced a rebirth. Mariachi masses celebrated the Hispanic heritage of the community, the school enrollment increased, and the church received a careful, professional \$50,000 restoration under the supervision of the Rocky Mountain Regional Conservation Center affiliated with the University of Denver.<sup>26</sup>

Sister Therese Klepac, a Sister of Charity of Leavenworth, said, "Europeans built this parish, but the Hispanic parishioners restored it. Once we fixed up the church, people began fixing up homes and businesses around here. Folks began to feel that the whole neighborhood was worth saving. And people started to look at the history of this area and this parish."<sup>27</sup>

**Social History**

The 1904 construction of Annunciation Church characterized permanent settlement for first and second generation immigrants; it helped set a limit to encroachment of industry into city neighborhoods. 1904 Denver was experiencing growth in industry and population. Many newcomers were immigrants who settled near their jobs infilling modest neighborhoods like Swansea and Cole where Annunciation is located. The automobile was making its entrance with as many as 200 machines owned in Denver in 1902. Home Rule gave Denver increased power over its destiny, and newly elected Mayor Speer started ambitious municipal beautification and building projects.<sup>28</sup> It was an exciting time, and the second generation Irish, German, and Slav parishioners together with the newly arrived immigrants made their contribution with the construction of a church just as grand as their more affluent counterparts at St. Elizabeth's, St. Leo's, and the several Denver protestant churches. Also, construction of an enduring church, debt free, consecrated and deemed irremovable, gave a permanence to the community. It helped assert the right of the neighborhood to exist, not to be encroached by industrial development as had 1880's St. Ann's. Neighborhoods like that surrounding east Denver's Annunciation Church were heavily Catholic and therefore the history of the church parish is an intrinsic part of the social history of the neighborhood.<sup>29</sup>

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Annunciation Church stands today, serving its community in new and old ways. As a member of Schools in Urban Neighborhoods (SUN), the church continues its commitment to education. Annunciation School has seen an increase in enrollment since the nearby public school has been closed. As a member of Neighborhood Housing Services, the church fulfills its commitment to improve housing in the community; two exemplary HUD projects on church property have been completed. As a member of Metropolitan Organization of Peoples (MOP), an organization of city-wide community leaders, the church joins others in dialogue with the city to stabilize the community through home ownership, promote affordable rent policies, and affect other local issues. The Twin Parishes Center, housed in an 1890 store at 37th and Humboldt Street, is run jointly by Annunciation Church and the wealthy, suburban Shrine of St. Anne Parish in Arvada. It offers employment counseling, a food bank, and emergency assistance.<sup>30</sup>

The 1989 parish is majority Spanish-surname with a significant black membership and some Anglos. Membership counts approximately 500 families. Interstate 70 is now ten blocks north, some industrial development has moved closer over time, the railroad tracks still run six blocks northeast, and the neighborhood is poor with high unemployment rates. Yet, the neighborhood endures. Pride in the 1970's renovation, excitement generating for the 1990 Annunciation Parish Centennial celebration, and the many community efforts to improve housing, find jobs, and support good schools reflect the 1904 perseverance that created this community and built Annunciation Church.

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FOOTNOTES

1. For sketch of Annunciation Church with tower, spires, turrets and corbeling detail, as it was intended to appear when finished, see cover of Annunciation Yearbook: Nineteen Hundred and Eighteen in Annunciation Church Archives, Denver, Colorado.

2. Stained glass windows were procured from three sources. In addition to Mayer of Munich Germany, the scrapbooks show Copeland Glass Co., Denver, filled a small order on October 30, 1905, and Benziger Brothers, New York City, thanks Father Robinson for payment of \$2475.00 for windows on September 8, 1906. The source of the Benziger windows, presumably the large windows on the side walls, has not been confirmed. Fr. Henry Robinson, Scrapbooks, c 1897-1908, Annunciation Church Archives, Denver, Colorado.

3. Edward Heiland, of Franz Mayer of Munich, Inc., to M. F. Callanan, June 7, 1933, Annunciation Church file, Denver Archdiocese Archives, Denver, Colorado.

4. Robinson, Scrapbooks.

5. U. S. Department of Commerce, Bureau of the Census, United States Census of Population: 1900, Colorado, vol. 1; U. S. Department of Commerce, Bureau of the Census, United States Census of Population: 1910, Colorado, vol.1; and Robinson, Scrapbooks.

6. Permit #726, 1890, Denver Building Department, Microfilm, Western History Collection, Denver Public Library, Denver, Colorado; "Denver Architect Dies in Hospital Which He Designed," The Denver Post, 13 October 1928, p.8; and "Financial Statement of the New St. Elizabeth's Church," "Saint Elizabeth Church," and "A History of Our First 100 Years; 1879-1979," St. Elizabeth Church Archives, Denver, Colorado.

7. Sister Viatora, two telephone interviews November 1989. Sister Viatora related information from files, Mount St. Francis Archives, Colorado Springs, Colorado.

8. Writers Program, Colorado, Architecture of Denver Churches, c 1935, Colorado Historical Society Collection, Denver, Colorado.

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9. Permit #901 (Annunciation Church), 1940, Denver Building Department, Microfilm, Western History Collection, Denver Public Library, Denver, Colorado; Permit #766, 1904 (Holy Family Church), Denver Building Department, Microfilm, Western History Collection, Denver Public Library, Denver, Colorado; "Denver Architect Dies In Hospital Which He Designed," p.8' and "Paroth, Pioneer Architect, Dead," Rocky Mountain News, 13 October 1928, p.5.

10. Application Record: "A" Licenses, By Reciprocity, State of Colorado, Architecture Board of Examiners, Denver, Colorado.

11. Rev. William J. Howlett, "Parish Histories," c 1915, Denver Archdiocese Archives, Denver, Colorado, p. 13; and Annunciation Golden Jubilee: 1890-1940, Annunciation Church Archives, p.7.

12. Howlett, p. 13-14; and "Biographies of Matz, Machebeuf, and Salpointe," Rocky Mountain News, 28 October 1887, p. 1-2.

13. Howlett, p. 14; and Rev. William O'Ryan and Rev. Thomas H. Malone, History of the Catholic Church in Colorado, (Denver: C.J. Kelly, c 1890) quotations from this publication in Denver Archdiocese Archives.

14. William H. Jones, The History of Catholic Education in the State of Colorado (Washington, D.C.: Catholic University of America Press, 1955), p. 106; Lambert Florin, Historic Western Churches (Seattle: Superior Press, 1969), pp. 62-64; and "(Centennial Album--No. 39," Rocky Mountain News, 23 November 1959, p. 15. "Centennial Album--No. 39" shows a partial photograph of Leadville's Church of the Annunciation.

15,. The school was built with proceeds from St. Ann's sale plus \$81.00. It had a large room on the third, or top, floor, according to the archives of the Sisters of Charity of Leavenworth, school rooms and offices, and a hall for literary and social purposes. At a later date, in the 1930s, when repairs were done on the school building to bring it up to Denver Building Code standards, the thrid floor was removed entirely. Elementary school enrollment reached 800 by 1900. The Sisters of Charity of Leavenworth had assumed charge of the parish school in 1889; they were housed in rented houses until 1907 when they bought the Amos Bissel mansion where this order continues to live today while serving Annunciation parish. Also, the Annunciation Church Society, incorporated April 26, 1896, purchased four lots at 36th and Humboldt Street for the church site and a two story residence at 3621 Humboldt, next to the church site, for use as a rectory. This brick residence

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continues today to serve as rectory and church office. Howlett, p. 14; Permit #728, 26 April 1890, Denver Building Department, Microfilm, Western History Collection, Denver Public Library, Denver, Colorado; Annunciation Golden Jubilee: 1890-1940, p. 7-10. Annunciation Golden Jubilee: 1890-1940 contains pictures of the early priests and church buildings.

16. Howlett, p. 15.

17. LeRoy R. Hafen, ed., Colorado and Its People. 4 vols., (New York: Lewis Historical Publishing Co., 1948), 1:449; Robert G. Athearn, The Coloradans, (Albuquerque: University of New Mexico Press, 1976), "The Not-So-Gay Nineties," pp. 189-212.

18. Robinson, Scrapbooks.

19. Annunciation Church Archives.

20. Ibid., and Annunciation Church file, Denver Archdiocese Archives

21. United States Fidelity and Guaranty Company to Rt. Rev. J. Henry Tihen, 11 December 1938, re: new marble aisle, Annunciation Church file, Denver Archdiocese Archives; 1 "\$14,000 Gift Consecration in Catholic Church Today," Rocky Mountain News, 20 September 1931, p.8.

22. Rev. Michael F. Callanan to Rt. Rev. Bishop (Tihen), 31 December 1924, Annunciation Church file, Denver Archdiocese Archives.

23. Thomas J. Noel, "Spiritual Rebirth; Hispanic Denver's Annunciation Parish," Colorado Heritage 3 (1988): 45-46. The \$180,000 needed for school renovation came from fundraising in the parish and a Frederick G. Bonfils Foundation donation. The parish purchased a nearby Greek Orthodox Church, renamed it Hagus Hall, and held fundraising events there. Annunciation Church file, Denver Archdiocese Archives.

24. Rocky Mountain News, 1 February 1944; Annunciation Church file, Denver Archdiocese Archives; and Noel, p. 46.

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25. Annunciation Church file, Denver Archdiocese Archives.

26. Ibid., Noel, p. 47. Annunciation Church was selected by the producers of the "Father Dowling" television series to be Father Dowling's church. The series is in its second season.

27. Noel, p. 42.

28. Hafen, vol. 1, p. 501; Athearn, pp. 215-224.

29. The Catholic population of Colorado had increased dramatically from 40,000 in 1889 to 117,435 in 1906. In 1906, 50% of Coloradans who were members of churches were Catholic, and two thirds of the Catholics were urban. Hafen, vol. 2, p.212.

30. Fr. Julian Haas, interview held September 1989, Annunciation Church rectory, Denver, Colorado; and Noel, p. 47.



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