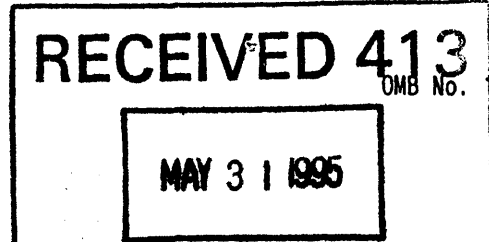


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Perry-Mansfield School of the Theatre & Dance
other names/site number Perry-Mansfield; Perry-Mansfield Camp; Perry-Mansfield Performing Arts School & Camp; P-M; 5RT976

2. Location

street & number 40755 Routt County Road 36 [N/A] not for publication
city or town Steamboat Springs [X] vicinity
state Colorado code CO county Routt code 107 zip code 80487

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [XX] 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 [XX] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [XX] nationally [] statewide [] locally. (See continuation sheet for additional comments [].)

Ames Edmunds Hartman May 19, 1995
Signature of certifying official/Title Date
State Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. (See continuation sheet for additional comments [].)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- [X] 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 See continuation sheet [].

Signature of the Keeper Date
Care D. Shuel 7-14-95

Name of Property Perry-Mansfield County/State Routt County, CO

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

Number of Resources within Property (Do not count previously listed resources.) Contributing Noncontributing

- [X] private [] building(s)
[] public-local [X] district
[] public-State [] site
[] public-Federal [] structure
[] object

49 11 buildings
sites
6 4 structures
objects
55 15 Total

Name of related multiple property listing.

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

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

(Enter categories from instructions)

RECREATION AND CULTURE/theater
EDUCATION/school
DOMESTIC/camp
RECREATION AND CULTURE/out door recreation
RECREATION AND CULTURE/sports facility

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE/theater
EDUCATION/school
DOMESTIC/camp
RECREATION AND CULTURE/outdoor recreation
RECREATION AND CULTURE/sports facility

7. Description

Architectural Classification

(Enter categories from instructions)

OTHER: Rustic

Materials

(Enter categories from instructions)

foundation log; stone
walls log
roof metal
other concrete

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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.)

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history

[X] 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.

Criteria Considerations

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

Property is:

[] 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.

[X] G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

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

Areas of Significance

(Enter categories from instructions)

PERFORMING ARTS

EDUCATION

ENTERTAINMENT/RECREATION

Periods of Significance

1914 - 1967

Significant Dates

1914

1918

1930

Significant Person(s)

(Complete if Criterion B is marked above).

Perry, Charlotte

Mansfield, Portia

Cultural Affiliation

N/A

Architect/Builder

Unknown

Name of Property Perry-Mansfield County and State Routt County, CO

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other:

Name of repository:

Perry-Mansfield Performing Arts School & Camp

10. Geographical Data

Acreege of Property 73.14 acres

UTM References

(Place additional UTM references on a continuation sheet.)

A. Zone	13	345010	4485950	B. Zone	13	345480	4485950
		Easting	Northing			Easting	Northing
C. Zone	13	345550	4485760	D. Zone	13	345540	4485320
		Easting	Northing			Easting	Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Marty Alexandroff, Preservation Specialist

organization Friends of Perry-Mansfield, Inc.

street & number P. O. Box 771100 telephone 303-879-3309

city or town Steamboat Springs state CO zip code 80487

Name of Property Perry-Mansfield County and State Routt County, CO

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Friends of Perry-Mansfield, Inc.

street & number 40755 Routt County Road 36 date August 10, 1994

city or town Steamboat Springs state CO zip code 80487

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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 7 Page 2

OMB No. 1024-0018
RECEIVED 413
MAY 3 1 1995
INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE
Perry-Mansfield
Routt County, CO

Narrative Description

The Perry-Mansfield Camp is situated in Routt County on County Road 36 in an area commonly referred to as Strawberry Park, approximately three miles north of Steamboat Springs, Colorado. Strawberry Park is a narrowing, V-shaped agricultural valley, receiving its name from the abundant strawberries raised during the early part of the century. The valley is surrounded on the north and east by foothills of the Park Range and Zirkel Wilderness Area of the Routt National Forest. The foothills open into a meadow on the valley floor, today rich in hay fields and 35-acre residential agricultural tracts. On the west the valley is bordered by a ridge overlooking Soda Creek. The view from the ridge west is of another open meadow valley owned by the Perry family of Denver and bounded by more foothills. Two schools and several residences are passed upon approaching the park from the opening at the south.

From 1914 through 1949 Portia Mansfield and Charlotte Perry purchased property beginning with five acres until the camp was approximately 88 acres when it was given to Stephens College in 1967. In 1993 the Friends of Perry-Mansfield, Inc., a Steamboat Springs nonprofit community group, purchased the property from Stephens College. At the time of the purchase, they sold a 15-acre parcel to a private individual, reducing the total property of the camp to approximately 73 acres.¹

The nomination includes 73 acres with its complex of 70 buildings and structures. All of the buildings share the same rustic architecture, characterized by log siding, small paned windows, overhanging roofs, and rock chimneys. Most of the buildings are one-story structures, built on pilings, resting on natural foundations, such as rocks, boulders, logs or stumps.

Traveling along Routt County Road 36, approximately one-half mile north of the junction of Routt County Road 36 and Amethyst Drive, a wood sign on the west introduces the Perry-Mansfield Camp. The area is zoned agricultural/residential by Routt County zoning ordinances. An outdoor horse training arena is seen from the county road. The entrance to the rail-fenced Perry-Mansfield Camp is a

¹Routt County Assessor's Office, Steamboat Springs, Colorado.

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Perry-Mansfield
Routt County, CO

Section number 7 Page 3

Narrative Description (continued)

dirt road entering from County Road 36. Traveling along the dirt road, on the north are two buildings which blend into the environment, the Julie Harris Theater and Louis Horst Studio. To the south another riding arena and fence indicate horseback riding is prevalent. A small drainage cuts through the property just past the two studios. Cottonwoods and willows line the stream and a patch of native aspen greet the viewer. It is not until one reaches the half-mile point of the road that the ambiance and seclusion of the complex is fully realized. Among pines, spruce and aspen sit a labyrinth of rustic buildings which merge with the pastoral setting.

The camp is bounded on the east by the county road and a small private easement. Abutting the camp boundary on the north, south, and west is private property. A ridge on the west offers an overlook of Soda Creek, which provides a portion of the boundary, with an uninhabited valley beyond. One of the original cabins, the Glen, is located below the ridge on the northwest. Private property consisting of two cabins, a small barn and a shed adjoins the Glen. These are owned by the Perry family and rest on the hillside and above the roadway. The camp road serves as a perpetual easement to the cabins. The Perry family leases these buildings to the camp during the summer months. (The Perry structures are not included in this nomination.)

Roads and paths lead from the open parking area at the confluence of the main road and parking area to various cabins and buildings clustered among the trees. Open meadows provide views of the surrounding mountains and offer generous expanses of sunlight. Mount Werner and the Steamboat Ski area five miles to the south can be seen from the riding arena and other open areas. Wildflowers and natural grasses are in abundance.

From the junction of the parking area, the road loops to the north, passing the Main Studio, large spruce and aspen, and guest cabins. Another junction provides access to the farthest end of the property to the north where more rustic cabins are located. Completing the loop, the road curves around the top of a ridge and intersects at the back of the Main Studio. To the south from the parking area, a road leads past the caretaker/manager's home, a two-story log structure. This road

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Perry-Mansfield
Routt County, CO

Section number 7 Page 4

Narrative Description (continued)

ends at the original homestead, the Cabeen, which is situated between immense pines, spruce and aspen. The Cabeen was the only residence on the property when it was purchased by Charlotte Perry and Portia Mansfield in 1914. The building is difficult to see because of its concealment among the trees.

All of the buildings are designed to harmonize with the natural surroundings--rustic log for the wilderness-like milieu. The weathered logs of the cabins blend with the bark of the trees, and the warm browns create a relationship to the earth. The simplicity of design establishes an intimacy with nature. The smells of fresh grasses, pines, and wildflowers are prevalent during the summer. Many native birds abound, as well as chipmunks, squirrels, and occasionally porcupines, marmots, deer, elk, snakes, and bear. Portia Mansfield and Charlotte Perry, the founders of the camp, had a reputation for preserving the environment. They were known to never move a tree or bush to build a cabin. In fact, numerous arguments developed with the carpenters from the Oak Creek coal mines about the placement of buildings--the ladies won out every time!

At the apex of the entrance road and north loop, two of the oldest buildings, the Main Lodge and Dance Studio, face each other and were designed to provide openness to the outdoors. In addition to these two buildings and the Cabeen, the 59 buildings on the property can be characterized under eight categories: classrooms, dormitories, rental cabins, one-room student housing, two-room student housing, three-room student housing, four-room housing, and five-room housing.

Most older buildings at Perry-Mansfield retain their integrity in that their basic form, orientation and siting remain as they did historically. Many of the buildings did receive new half-sawn log siding in the 1970s, which was a change from their historic wood frame character. However, this change was in keeping with architectural styles already established on the sawn log Main Lodge and did not diminish the integrity of the camp.

Simple, practical structures were built to serve the purpose of the camp. Sleeping cabins evolved from roofed platforms, which originally served as a support

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Perry-Mansfield
Routt County, CO

Section number 7 Page 5

Narrative Description (continued)

frame for a tent or screened room. Others were constructed with walls at the outset. Most were of single-wall construction. Portia and Charlotte employed a simple construction technique for these buildings: Each room had its own door that opened out to a porch or stoop. Walls were of vertical studs, clad in a single exterior layer of siding. This was a rough-sawn, twelve-inch board, horizontal board and batten. A typical floor was constructed of board wood planks, which was supported on floor joists. These spanned the modest width of the building and were supported by short log piers, which stood directly on the earth, with no footings in many cases. Other log piers stood on a stone that transferred the loads to the ground.

In the early years, the walls rose to approximately four feet, and above, a panel of wire screen completed the enclosure. Later, as the cabins proved colder than even appropriate for the rustic intent of the camp, the walls were enclosed with horizontal boards, and windows were inserted in smaller openings. This later siding was in four to six inch widths. Doors also were of simple construction. These had horizontal, butt-jointed planks, with an upper screen panel. Most doors to the sleeping cabins retain this early character.

Some early sleeping cabins also took on individual characteristics as well. Mexican Cabin, for example, contained a double row of rooms backed up to each other, opening out onto opposite sides of the building.

In terms of formal campus planning, very little is evident. Buildings appear to have been flung around the grounds, and thus the camp evolved "organically." This informal arrangement of buildings probably contributed to the intended rustic feel of the camp. There are some sub-areas or little neighborhoods that seem to have distinct identity. Certain sets of buildings are laid out to enclose an open space, while others are sited to make use of natural topographic features. For example, the row of structures on High School Hill (#37-49) clearly follows the edge of the escarpment that descends to Soda Creek. They don't create a space, but clearly have a sense of organization following the ridge of the hill. By contrast, Meadow (#32), Mare's Nest (#33), and Nose Bag (#34) frame a bit of grassland at the western edge of the camp. The set of buildings that includes the Pine Cabin (#4 plus #s 1, 2,

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Perry-Mansfield
Routt County, CO

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Narrative Description (continued)

and 3) tends to enclose an open space that looks out over the Soda Creek Valley that creates a commons area. Most other cabins are situated along the road that loops through the camp.

In most cases, each cabin was oriented with its entrance facing away from neighboring structures, perhaps to provide privacy and enhance the experience of being in the woods.

Portia Mansfield and Charlotte Perry supervised construction of most of the buildings from 1914 through the 1960s, and many of the design details are theirs. The cabins are clustered throughout the grounds, with most sited in the western half of the property.

Change was an inherent part of the camp. It continued to evolve as programs expanded and need for additional buildings occurred. In some cases, structures were removed. Others were expanded or doors and windows were added. Nonetheless, the basic character of the camp and its buildings retain their character: structures remained simple and utilitarian and continued to serve simple functions. Open spaces and trails also remained simple in character. All closely fitted with the natural environment.

The changes that occurred have not compromised the integrity of the camp as a historic resource. Although almost all of the structures were clad in sawn log veneer in the 1970s, they were similar to other buildings on the property, especially the Cabeen and Main Lodge. The addition of more recent cabins also has had little effect upon the historic character of the setting, in part because the natural landscape continues to dominate the scene and because the use of rustic style dominates.

The following section describes each of the buildings. They can be referenced to Map #1, the element map.

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Perry-Mansfield
Routt County, CO

Section number 7 Page 7

Narrative Description (continued)

CABEEN #35

The original log homestead built in the 1880s. An addition to the east was constructed of log in 1919. The Cabeen served as Portia Mansfield and Charlotte Perry's living quarters during their 53 years at the camp. The living room in the early days was transformed into a rehearsal hall and social gathering place for campers. The core of the building is log construction, with log rafters and a rubble rock foundation and river rock chimney. Logs are square notched. A shed roof covers the front porch. Windows are original wood sash. In the Music Room, on the east, added in 1934, windows are awning type. Today, Cabeen serves as staff housing with the Music Room still being used for its named purpose.

Contributing

3,276 sf

Condition: good

Construction date: 1880s with 1919 and 1934 additions

Builder: Mr. Metcalf, homesteader

MAIN LODGE #8

The Main Lodge is a large, rambling structure and one of the first built on the property after Perry and Mansfield arrived. It is a stepped, two-story structure constructed on timber piers setting on concrete footings. The primary spaces, including kitchen and dining halls are located on the upper level. Utility rooms and rest rooms are located on the lower level as well as a large multi-purpose classroom. The central portico has a gable room with symmetrical, flanking shed roofs. Connected to that is a subordinate gable roof. The building is clad in vertical sawn log siding. Some rooms are screened and others have hinged, shuttered windows. The staff dining room on the east was added in 1922. An open air passageway runs through the center of the building at the ground level. The main steps are half sawn logs. A stone terrace steps down from the entrance of the Main Lodge. The design of the building is attributed to Portia Mansfield and Charlotte Perry, and carpenters from the Oak Creek coal mines provided the labor.

Contributing

4,442 sf

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Perry-Mansfield
Routt County, CO

Narrative Description (continued)

Condition: Very good
Construction date: 1918 with 1922 addition
Builder: Oak Creek Mine Carpenters

THE MAIN STUDIO #7

The Main Studio is a cruciform plan. The main theater is an open space and has wood trusses that support a metal roof. The exterior is horizontal, drop siding. The eaves of the theater are supported on brackets. There are two entrances. The entrance on the south is accessed along a footpath. The second entrance lies on the west, accessed by a footpath. This leads to the main studio. A small room, called the Green Room, extends to the west. This serves as a stage entrance and lounge for performers. A masonry fireplace is centered along the west wall. The large central room, to the east of the Green Room, serves as the studio and theater. Large wooden shutters line the east and west walls which are hinged at the top to open as awnings to admit light and air. The central fly space area has a hip roof. The Green Room has a gable roof with a stucco fireplace on the west wall. There is a shed addition on the south side to house risers. On the east side stands an open air dance studio, which is a later addition. It was believed to have been added in the 1970s and is called the Little Ballet. The entire lower level on the east side of the building is used for costumes and sewing room. This building also appears to lack substantial footings. This is the largest building on the property.

Contributing

6852 sf
Condition: fair
Construction date: 1922/1970s?
Builder: unknown

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Perry-Mansfield
Routt County, CO

Section number 7 Page 9

Narrative Description (continued)

JULIE HARRIS THEATER #59

The Julie Harris Theater departs from the traditional rustic architecture of the camp. It was constructed in 1958 from a design by Canadian architect Willard Sage, an actor on staff at the camp. Although Sage studied under Frank Lloyd Wright, his he considered architecture a side line to his true advocacy of acting. The building evokes the aesthetic of Frank Lloyd Wright and his Taliesin West studio.² The rock walls of the buildings slope dramatically, in an exaggeration of a "battered" wall and are composed of local rock and set in a red-dyed mortar. The roof is metal and windows are hinged to evoke an out-of-door atmosphere when open. Eaves extend well past wall lines.

Contributing

6922 sf

Condition: good

Construction date: 1958

Architect/Builder: Willard Sage

LOUIS HORST STUDIO #58

The studio was construction in 1960. It is rectangular in plan, and is primarily an open dance floor. The metal roof is hipped with gable. It is clad in horizontal, drop wooden siding. Inset porches run along the north, east and west elevations. Portions of the studio walls are sliding garage doors that can be pulled back to open extensive portions of the space to the outdoors. This structure is supported on more modern versions of the piers used traditionally on the sleeping cabins, but are on concrete footings,

Contributing

3060 sf

²

"Steamboat Theater Designer has Rich Drama Background,"
Denver Public Library, Western History Department
Steamboat Springs Clippings Files, publication and
date unknown.

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Perry-Mansfield
Routt County, CO

Section number 7 Page 10

Narrative Description (continued)

Condition: fair
Construction date: 1960
Architect: San Caudill, Aspen³
Builder: Jacob Brunner⁴

Dormitories #19 and #22

RANCH #19

Ranch is a large structure which has a T-shaped plan. There is a rock veranda-type patio on the east side with three doors that lead into a bunk room. It is a single plank construction covered with vertical sawn log and the windows are original. The main element of the structure is a long, dormitory arrangement running north-south with a fairly significant wing heading to the east. A complex roof features two or three roof lines that suggest additions over time. The building has a mix of original four-over-over wood sash windows and replacement metal sliders. French doors on the south provide the entrance to the main room.

Contributing

1760 sf
Condition: fair
Construction date: 1924
Builder: unknown

³ "New Studio of Dance to Open" *Rocky Mountain News*, May 16, 1960, 43.

⁴"Louis Horst Studio of Dance is Dedicated at P-M Sunday" *The Steamboat Pilot*, August 11, 1960.

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Perry-Mansfield
Routt County, CO

Section number 7 Page 11

Narrative Description (continued)

GLEN #22

Glen stands below the cliff that overlooks Soda Creek. It is a very large, rambling structure which contains a kitchen and bathroom and shower room and several bunk rooms. There is a fireplace and several sleeping rooms of various sizes. One wing has wood windows, which appear to be original. Another wing has aluminum sliders for windows. It is clad in vertical sawn log and original clapboard siding is visible underneath, which was painted green. Glen has a metal roof. It is an L plan with a hipped roof and a wood deck in the crux of the L. It has a metal chimney.

Contributing

1747 sf

Condition: Poor

Construction date: 1925

Builder: unknown

Rental Cabins: #4, 11, 15, 21, 50, 51

PINE #4

Pine is one of the year-round rental cabins. It is finished in horizontal split face log siding with interlocking log elements that extend beyond the corners of the structure approximately two feet. The front-gable cabin has a metal roof. An open porch is framed with a log balusters. The structure has two storage units on a lower level that are accessed from the rear.

Non-contributing

1443 sq.ft.

condition: very good

construction date: 1980

Builder: Chuck Harrington

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Section number 7 Page 12

Perry-Mansfield
Routt County, CO

Narrative Description (continued)

WOODSHACK #11

Woodshack is a 1-1/2 story, vertical sawn log, rectangular cabin with kitchen and bath. The front gable roof is covered with metal. A porch in front is framed with a vertical log balustrade. Log purlins extend beyond the wall line.

Non-contributing

840 sf

condition: very good

construction date: 1979

Builder: Chuck Harrington

WILLOW #15

Willow is a raised, 1-1/2 story, sawn log square cabin with a kitchen and bath. Entry is in the gable end, with a porch in front and metal roof. A balustrade, with diagonal balusters, frames the deck.

Non-contributing

840 sf

Condition: very good

construction date: 1979

Builder: Chuck Harrington

SAGEBRUSH #21

Sagebrush is a simple, side gable metal roof, wood-frame, square building with inset porch facing along the east side which is supported on square wood posts with a split face log railing and a plank floor. This structure also has aluminum sliding windows and is sided with horizontal split log face of approximately 8 feet lengths, with vertical elements in between those lengths. The log facing comes down to the foundation. The log clad detailing in the gable ends is vertical.

Non-contributing

1770 sf

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Perry-Mansfield
Routt County, CO

Section number 7 Page 13

Narrative Description (continued)

Condition: very good
Construction date: 1985
Builder: unknown

SPRUCE #50

Spruce is one of the 1970s cabins on concrete foundation with a storage area underneath. The building is a 1-1/2 story, square, sawn log cabin with front-gabled, metal roof and a small deck on the north entry with a horizontal log balustrade.

Non-contributing
849 sf
Condition: very good
Construction date: 1978
Builder: Chuck Harrington

ASPEN #51

Aspen is a 1-1/2 story, square, sawn log cabin with bath and kitchen. The structure has a front-gabled, metal roof; the entry faces north. A deck, which has no railing, lies in front of the door.

Non-contributing
750 sf
Condition: excellent
Construction date: 1977
Builder: Chuck Harrington

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Perry-Mansfield
Routt County, CO

Section number 7 Page 14

Narrative Description (continued)

One-Room Cabins: #12, 14, 25, 30-31, 33-34, 37-48, 53

SQUIRREL CAGE #12

Squirrel Cage is a one-room sleeping cabin with a front-gabled, metal roof. It is clad in vertical half-sawn log siding. A front stoop is wood. Windows are half screen and half glass metal framed.

Contributing

168 sf

Condition: fair

Construction date: 1934

Builder: unknown

PASTURE #14

Pasture is a one-room, square, sleeping cabin with a front-gabled, metal roof. It is clad in vertical half-sawn log siding. A front stoop is wood. Windows are half screen and half glass metal framed.

Contributing

99 sf

Condition: Fair

Construction date: 1934

Builder: unknown

CHIP-N-DALE #25

Chip-N-Dale is a sleeping cabin with horizontal drop siding. Vertical boards form a foundation skirt. It is a single room, front-gabled structure with metal roof. Three wood steps that lead to a diagonal panel door with a screen window. The cabin is painted green.

Contributing

120 sf

Condition: Good

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Perry-Mansfield
Routt County, CO

Section number 7 Page 15

Narrative Description (continued)

Construction date: 1920
Builder: unknown

BUCKET #30

Bucket is a square one-room cabin with side-gabled, metal roof consisting of horizontal board and batten siding. There are no corner boards. It has exposed rafters. It reflects more the old tent style in that it has an entire level of screen windows that are approximately 3 feet up off the floor. Three wood steps lead to the panel door with a screen window. There's an outhouse in the rear.

Contributing

129 sf
Condition: poor
Construction date: 1922
Builder: unknown

CLUBHOUSE #31

Clubhouse is a side gabled, metal roof structure with a small intersecting gable roof porch. It is clad with horizontal, split-face log siding with diagonal log siding in the gable end. A vertical split log wood skirt conceals the foundation.

Contributing

336 sf
Condition: good
Construction date: 1958
Builder: unknown

MARE'S NEST #33

Mare's Nest is a front-gable, metal roof cabin, with vertical, sawn log siding. It has metal slider windows and a wood panel door. The building is supported on wood piers. Brackets support the extended rafters.

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Narrative Description (continued)

Contributing

240 sf

Condition: fair

Construction: 1922

Builder: unknown

NOSE BAG #34

Nose Bag is a one-room cabin with a side-gable, metal roof and sawn log siding. The log walls rest on the ground.

Contributing

168 sf

Condition: fair

Construction date: 1922

Builder: unknown

MA'S HUT #37

This structure is immediately south of the Main Lodge and is a one room cabin. It is clad with vertical board and batten siding. Windows are wood sash and awning type. A screen paneled wood door. It has a metal shed roof.

Contributing

100 sf

Condition: fair

Construction date: 1934

Builder: unknown

CLIFF'S PALACE #38

This building is painted red and is horizontal board and batten siding. It has a side gable roof with a small utility shed to the north. The structure sits on a concrete slab. Three concrete steps lead to the a wooden panel door entrance with wooden multi-pane sash and a hinged awning.

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Narrative Description (continued)

Contributing

294 sf
Condition: fair
Construction date: 1948
Builder: unknown

MUSIC HOUSE #53

The Music House is a one-room cabin with a side gabled, metal roof. It has no foundation and rests on concrete block footings. It is clad with horizontal, sawn log siding. A wooden door has a four-pane window. A double-hung sash with six-over-six window is in the building.

Contributing

130 sf
Condition: poor
Construction date: 1940
Builder: unknown

BLANKET #39

Blanket is a one room cottage. It is clad in horizontal sawn log siding. This structure retains the original exterior design. It is a side gable roof with a small shed roof extension on the east side covering the entry. Front wooden steps lead to a panel door with four panes of glass in the upper portion. And this has six-over-six double hung sash windows. It has new pressure treated wood steps. It has no foundation and rests on concrete block footings.

Contributing

120 sf
Condition: fair
Construction date: 1930
Builder: unknown

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Narrative Description (continued)

TWO TENT #40
OUTLOOK #41
HILL #42
RIDGE #43
CLIFF #44
TENTAMENT #45
TOP #47
LIGHTHOUSE #48

These one-room cabins are constructed of a vertical, sawn log, with front-gable, metal roofs and supported on wood posts, which have no footings. They do have some diagonal braces between posts. There's a small step into the entry. The cabins have a single conventional horizontal wood plank door with a panel in the upper portion or screen door. Windows are half screen and half glass metal framed. A single exposed lightbulb serves as a porch light on each cabin. A portion of Hill and Ridge are supported on a stumps. Ridge sits rather high because of the steep slope and has some fairly tall posts supporting it.

Contributing

Two Tent: 120 sf; Outlook, Hill, Ridge, Cliff, & Lighthouse: 168 sf;

Tentament: 224 sf; Top: 182 sf;

Condition: fair (Ridge and Cliff are in good condition; Tentament is in poor condition.)

*Construction date: All were listed as constructed in 1930 except Two Tent which was constructed in 1934

Builder: unknown

TREE #46

Tree is the same as the above-described cabins. However, one corner of the cabin is supported on a tree trunk. When Portia and Charlotte requested the Oak Creek carpenters construct this cabin, the men balked, saying that it would never last with the tree trunk location. It sits in the same spot 80 years later.

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Narrative Description (continued)

Contributing

384 sf

Condition: fair

Construction date: 1930

Builder: unknown

*There were six cabins reportedly built when the Main Lodge was built. Ridge, Cliff, Top, Lighthouse and Tree along with Skyline, described below, could possibly be the six cabins although no record except of Tree exists. The Ladies often told the story of how they argued with the carpenters about building a cabin over the roots of a tree. Tree is still standing today with the cabin resting on the roots of the tree. More recent records show the 1930 date.

Two-Room Cabins: #13, 18, 36

KINGS MEN #13

Kings Men is a two-room, rectangular sleeping cabin, with two doors that face east and a side gabled, metal roof. It is clad with vertical, split-face log siding and rests on wood piers with concrete block footings. Windows are half screen and half glass metal framed.

Contributing

240 sf

Condition: fair

Construction date: 1934

Builder: unknown

PINE TREE #18

Pine Tree is a two-room unit, with one door facing east and another facing north. It has a gabled end, metal roof and vertical, split-face log siding. The doors are horizontal planks with diagonal bracing, and some original wood frame sliding windows and two metal sliding windows as well.

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Narrative Description (continued)

Contributing

312 sf
Condition: poor
Construction date: 1950
Builder: unknown

GREENHOUSE #36

Greenhouse has been insulated for winter use. The foundation is enclosed with plywood and it has horizontal sawn log siding. It has a metal, side gable roof and has a small shed porch on the north side. It is a two-room living unit with a third room as a bath and a small kitchen area. It has horizontal metal slider windows.

Contributing

434 sf
Condition: good
Construction date: 1958
Builder: unknown

Three-Room Cabins: #1, 2, 3, 5, 6, 16, 29, 49, 60, 61

THREE TREES #1

KATTY KORNER #2

TOPNOTCH #3

These cabins are all three-room structures, constructed in a linear arrangement with a seamed-metal, side gable metal roof. The building is supported on wood piers and is clad with vertical split-face log siding. Windows are metal sliders. It is a single wall construction. The roof is exposed rafters. The original roof was a rolled asphalt with metal added over that. The door is simple plank of horizontal members, essentially 1 x 12's with an upper panel that is screened. Access is by broad wooden stairs approximately 12' wide.

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Perry-Mansfield
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Narrative Description (continued)

Contributing

384 sf-Three Tree & Topnotch; 360 sf - Katty Korner

Condition: fair

Construction date: 1939

Builder: unknown

KIOSK #5

Kiosk is a single story, side gable roof, three-room dormitory. It has original wood frame multi-pane sash, horizontal slider windows. It has horizontal split face log siding. Diagonal siding is found in the gable end. It is supported on wood piers, with no footings.

Contributing

360 sf

Condition: poor

Construction date: 1939

Builder: unknown

BINNACLE #6

This structure is a side gabled, sawn log sleeping cabin with metal roof. It contains three rooms, each of which opens onto steps that face west. Windows are half screen and half glass metal framed.

Contributing

384 sf

Condition: fair

Construction date: 1930

Builder: unknown

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Narrative Description (continued)

CLOVERLEAF #16

Cloverleaf is a three-room sleeping cabin with a three-door arrangement with the same vertical split log siding, side gabled, metal roof, door along the long ridge inside of the building.

Contributing

372 sf

Condition: fair

Construction date: 1934

Builder: unknown

FOOTHILL #29

Foothill is a side gable, metal roof, sawn log structure of three rooms. Each has a door opening to the exterior. Overhanging eaves with exposed rafters and ceiling joists. The exterior is clad in vertical half-sawn logs. The building is supported on wood piers with no footings.

Contributing

672 sf

Condition: fair

Construction date: 1930

Builder: unknown

SKYLINE #49

Skyline is a three-room bunkhouse that faces over the escarpment to the west. It has a side gable, metal roof with vertical sawn log siding. A wood porch with balustrade is situated in front of the structure and faces west. Windows are half screen and half glass metal framed. Wood steps lead to the porch and cabin entrances.

Contributing

396 sf

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Narrative Description (continued)

Condition: good
*Construction date: 1930
Builder: unknown

*According to Eleanor Bliss, Skyline cabin was at the camp when she was there in the early 1920s.

**SNOW FOLLY #61
LARK #60**

Snow Folly and Lark are three-room, rectangular, plywood sheathing structures with four casement windows and a metal, side gabled roof. These buildings are used for storage.

Contributing

Snow Folly: 660 sf; Lark: 468 sf
Condition: fair
Construction date: Snow Folly: 1959; Lark: 1958
Builder: unknown

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Narrative Description (continued)

Four-Room Cabins: #17

MEXICAN #17

Mexican cabin is a sleeping cabin with a four-door arrangement on the south facade. The Mexican is noteworthy in that it has paneled doors with hardware that is probably original. Windows appear to be original and are two-over-four double sashed wood frame. It has a side gabled, metal roof. This is actually a double-wide unit with a river rock chimney on the eastern facade and a pair of double French doors in addition to a single door with a screen door. Mexican has the gable ends supported on simple brackets with diagonal log siding. A small stone terrace lies in front of the building on the north side.

Contributing

640 sf

Condition: fair

Construction date: 1934

Builder: unknown

Five-Room Cabins: #28

ASPIRINN (INFIRMARY) #28

Wood frame structure containing five rooms with a side gable metal roof. Each room openings out onto wood steps. Siding is vertical half-sawn log. Of note is that the windows are original multi-light wood sash. One of the rooms contains the bathroom for the building.

Contributing

576 sf

Condition: good/fair

Construction date: 1949

Builder: unknown

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Narrative Description (continued)

Classrooms: #9, 32, 63

ART DEPARTMENT #9

The Art Studio is a one-room, frame structure, with vertical, half-sawn log siding. It has a front gable metal roof. Diagonal siding is located in the gable end and windows are aluminum sliders.

Non-contributing

420 sf

condition: good

construction date: 1980

Builder: Chuck Harrington

MEADOW #32

Meadow is a multi-room rectangular cabin, with vertical, sawn log siding. It has a side gable metal roof, with a shed addition and is supported on new concrete piers. There is a cement chimney on the west side.

Contributing

532 sf

Condition: good

Construction date: 1924

Builder: Oak Creek Mine Carpenters

CONRAD REHEARSAL HALL #63

Conrad Hall is a half-sawn log structure with front gable metal roof and large, double wood doors are on the gable ends. A wood door and three aluminum frame slider windows are on the west. The building is on a cement foundation.

Non-contributing

1320 sf

Condition: good

Construction date: 1985

Builder: Chuck Harrington

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Narrative Description (continued)

OTHER BUILDINGS:

PROPERTY MANAGER'S RESIDENCE #54

This is a two-story structure with horizontal split log siding with interlocking log elements that extend beyond the corners of the structure approximately two feet. It has a front gable metal roof and includes bath and kitchen. The building has three-over-three double sashed metal framed windows. A wooden door with window provides entrance to the lower level. Wood steps lead to an open porch on the second level. Both the steps and porch are framed with log balusters. A wood door with three-over-three glass pane provides an entrance to the second level. This building serves as the property manager's residence and is occupied year-round. A small wood frame playground exists to the south of the building.

Non-contributing

1738 sf

Condition: very good

Construction: 1981

Builder: Chuck Harrington

PUMP HOUSE #20

The pump house is a small gabled, metal roof building with half-sawn log siding. It is adjacent to a small irrigation ditch that runs along the edge of the property.

Contributing

200 sf

Condition: good

Construction date: 1954

Builder: unknown

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Narrative Description (continued)

THE RITZ #10

This building is across the road from Pine and is a simple side gabled, metal roof structure with half-sawn log siding. A wood door provides entry on the east.

Contributing

130 sf

condition: good

construction date: 1937

Builder: unknown

SCENE SHOP #62

This is a shed with horizontal rough sawn siding painted. It is on a concrete slab with a shed metal roof and exposed rafters and unfinished walls on the inside.

Non-Contributing

897 sf

condition: fair

construction date: 1983

Builder: Chuck Harrington

GUEST RESTROOM #52

This small front gabled, metal roofed structure stands between Spruce and the Music House. It is constructed of horizontal board-and-batten siding with a wood doors.

Contributing

144 sf

Condition: good

Construction date: 1950

Builder: unknown

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Narrative Description (continued)

OFFICE #55

The office is a front gable metal roof structure with shed roof porch supported by square wood posts. The entry faces south. It is clad in diagonal, sawn log siding in the gabled end and vertical sawn log siding on the walls. An addition in the rear was added in 1992.

Contributing

720/300 sf

Condition: good

Construction date: 1958/1992

Builder: Ted Seraphy/Randy Cochran

STABLE #56

The Stable is a gable metal roof structure with a hipped roof extension at the gabled ends. It is clad in vertical half-sawn log siding.

Contributing

1425 sf

Condition: good

Construction date: 1930

Builder: unknown

MAINTENANCE BARN #57

The Maintenance Barn is a gable metal roof structure with a shed roof extension on the south. It is clad in vertical half-sawn log siding and has a metal garage door on the south gable end. A small wood door provides entry to the left of the garage door.

Contributing

1980 sf

Condition: good

Construction date: 1930

Builder: unknown

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Narrative Description (continued)

ARCHIE'S SHED

This is a small shed of painted wood frame to the north of the Office (#55). It has been moved from another site on the camp where it served as an outhouse to the current site where it is used for storage.

Non-Contributing

Condition: deteriorating

Construction date: unknown

Builder: unknown

STRUCTURES

BRIDGE #68

A small wood foot bridge crosses a drainage just east of the Office.

Non-Contributing

Condition: good

Construction date: 1990s

Builder: unknown

FIREPLACE #65

A rock fireplace for grilling is on the east of Cabeen (#35) on the patio area.

Contributing

Condition: good

Construction date: 1940s

Builder: unknown

STAIRWAY #69

A wood stairway descends from the roadway west of Pine (#4) to Glen (#22) cabin. The stairway has small light fixtures at evenly spaced intervals.

Non-Contributing

Condition: good

Construction date: 1980

Builder: Chuck Harrington

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Narrative Description (continued)

SIGNAGE #66

A large wood sign on log posts provides the entrance to the camp off Routt County Road 36. This is a new sign, although a similar sign has always been at this position.

Non-Contributing

Condition: Excellent

Construction date: 1992 - replaces previous signage

Builder: Randy Cochran

SMALL RIDING RING #67

This is a small circular riding ring to the south of the stables. The ring is fenced with 6x6 vertical wood posts and 1x1 wood slabs.

Contributing

Condition: good

Construction date: 1930s

Builder: unknown

TENNIS/VOLLEYBALL COURT #64

The original tennis court is overgrown and replaced with grass. Early photos show this was a popular place for not only recreation, but dancing and picture taking. The area is now used as a volleyball court.

Contributing

Condition: Deteriorating

Construction date: c1920s

Builder: unknown

RIDING RING #23

Immediately upon entering the camp property, this rectangular riding ring appears on the left and is surrounded by a fence. Wood fence posts with 1x6 slabs provide fencing for the ring.

Contributing

Condition: good

Construction date: c1920

Builder: unknown

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Narrative Description (continued)

WESTERN RIDING RING #24

This square riding ring is located within the stable area and is used for practice and lessons and is surrounded by a wood fence similar to the small riding ring.

Contributing

Condition: good

Construction date: c1930

JULIE HARRIS SIGN #70

At the intersection of the main road into camp and the loop road to the Julie Harris Theater, is a small masonry, sculpture composed of local rock and set in a red-dyed mortar. It has a wood sign saying "Julie Harris Theater."

Contributing

Condition: good

Construction date: 1958

Architect/Builder: Willard Sage

FENCES #26

The camp property is mostly enclosed by fencing. A log fence is on the north boundary and across the east border of the site. A barbed wire fence is across the south boundary. Along the ridge at the west boundary, there is a log fence. The Perry property to the west of Glen (#22) is not fenced.

Non-Contributing

Condition: good

Construction date: 1970s/1994

Builder: Chuck Harrington/John Whittum/Randy Cochran

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Narrative Description (continued)

Numerical Listing of Resources

Element No. Building/Structure

1. Three Trees
2. Katty Korner
3. Topnotch
4. Pine
5. Kiosk
6. Binnacle
7. Main Studio
8. Main Lodge
9. Art Department
10. The Ritz
11. Woodshack
12. Squirrel Cage
13. Kings Men
14. Pasture
15. Willow
16. Clover Leaf
17. Mexican
18. Pine Tree
19. Ranch
20. Pump House
21. Sagebrush
22. Glen
23. Riding Arena
24. Western Riding Arena
25. Chip-n-Dale
26. Fences
27. Archie's Shed
28. AspirInn

Element No. Building/Structure

29. Foothill
30. Bucket
31. Clubhouse
32. Meadow
33. Mare's Nest
34. Nose Bag
35. Cabeen
36. Greenhouse
37. Ma's Hut
38. Cliff's Palace
39. Blanket
40. Two Tent
41. Outlook
42. Hill
43. Ridge
44. Cliff
45. Tentament
46. Tree
47. Top
48. Lighthouse
49. Skyline
50. Spruce
51. Aspen
52. Guest Restroom
53. Music House
54. Property Manager's Residence
55. Office
56. Stables

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Narrative Description (continued)

Numerical Listing of Resources (continued)

Element No. Building/Structure

- 57. Maintenance Barn
- 58. Louis Horst Studio
- 59. Julie Harris Studio
- 60. Lark
- 61. Snow Folly
- 62. Scene Shop
- 63. Conrad Hall
- 64. Tennis/Volleyball Court
- 65. Fireplace
- 66. Sign
- 67. Small Riding Ring
- 68. Bridge
- 69. Stairway
- 70. Julie Harris Sign

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Narrative Description (continued)

List of Resources

NAME	ELEMENT #
	<u>Contributing</u>
Buildings	
Dormitories	19, 22
One-Room Cabins	12, 14, 25, 30, 31, 33, 34, 37-48, 53
Two-Room Cabins	13, 18, 36
Three-Room Cabins	1-3, 5, 6, 16, 29, 49, 60, 61
Four-Room Cabins	17
Five-Room Cabins	28
Meadows	32
Main Studio	7
Main Lodge	8
The Ritz	10
Pump House	20
Cabeen	35
Guest Restroom	52
Office	55
Stables	56
Maintenance Barn	57
Louis Horst Studio	58
Julie Harris Theater	59
	TOTAL <u> 49 </u>

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List of Resources (continued)

NAME	ELEMENT #
<u>Contributing</u>	
Structures	
Riding Ring	23
Western Riding Ring	24
Tennis/Volleyball courts	64
Cabeen Fireplace	65
Small Riding Ring	67
Julie Harris Sign	70
TOTAL	<u> 6 </u>
<u>Non-Contributing</u>	
Buildings	
Rental Cabins	4, 11, 15, 21, 50, 51
Art Department	9
Property Manager's Residence	54
Scene Shop	62
Conrad Rehearsal Hall	63
Archie's Shed	<u> 27 </u>
TOTAL	11
Structures	
Fences	26
Signage	66
Bridge	68
Stairway	<u> 69 </u>
TOTAL	4

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Narrative Statement of Significance

Perry-Mansfield School and Camp (heretofore referred to as "Perry-Mansfield") is significant under Criterion A, and B. Charlotte Perry and Portia Mansfield founded and operated the oldest, continuous modern dance camp in the country. They contributed to the richness of American performing arts, education and recreation. This working relationship grew into one of the longest, most productive partnerships the American theater and dance world has known. Perry-Mansfield was instrumental in the pioneering of dance and theater in the United States.¹ The camp exists as one of the physical legacies in the nation which represents the educational training provided in modern dance and theater. Because the camp and its founders continued to achieve significance into a period less than fifty years ago, the property meets Criteria consideration G. The period of significance begins in 1914 from the camp's establishment in Steamboat Springs, Colorado, and extends to 1967, when Perry and Mansfield transferred ownership and control of the camp to Stevens College. The years represent when Charlotte Perry and Portia Mansfield influenced the physical environment within the boundaries of the camp, the American arts world, world famous artists, and those who became famous.

The Perry-Mansfield Performing Arts School and Camp is historically significant for its continuous contributions to education, recreational life, performing arts, and the development of modern dance in the nation. No other dance or theatre camp in the United States offered the unique combination of activities. Along with creative and educational programs of dance, drama, art, music, and writing, the camp offered pack trips, tennis, swimming, overnight camping outings, exploration of Indian artifacts and ceremonies, English and Western styles of horseback riding, and became a rating center for horsemanship. The camp became an innovator by teaching modern dance in public educational programs. Perry-Mansfield has been on the cutting edge of the performing arts. Its importance in the development of early dance is represented in the fact that there are few modern dancers who had not been at the camp at one time or another. Everyone of the major choreographers through the forties taught or used the professional group at Perry-Mansfield as a proving

¹Unless otherwise indicated, all information was derived from Lucile Bogue's *Dancers on Horseback* and Trica Henry's article in *The Journal of the Society for Dance Research*.

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Narrative Statement of Significance (continued)

ground for new work.² Perry-Mansfield was an oasis for creativity at a time when few such venues were available for either professional performing artists or students. The camp offered students a wide curriculum of study and professionals regular summer employment with an opportunity for full staging of ideas and major productions. While most dance institutions at the time were promoting the study and performance of either modern dance or ballet, Perry-Mansfield encouraged and supported both.

The camp pioneered dance education in the 1930s by holding the first master classes, teacher training, and exchange programs. Its most important contribution to the development and appreciation of dance as an art form in the United States was in providing a stimulating environment for students, teachers, choreographers, and performers from often widely divergent points of view,

Perry-Mansfield has encouraged creativity, operating without interruption since its founding in 1913 and location in Steamboat Springs in 1914. The camp has continued to make a significant contribution to the cultural life of Steamboat Springs, the State of Colorado, and the nation for more than 80 years as the oldest, continuous modern dance camp in the country.³ Throughout the years the character of the landscape has been maintained. Two-thirds of the structures were built before World War II and are still used today. When buildings were added, they followed the original cluster arrangement, taking advantage of the density of the existing vegetation to provide the seclusion desired for the cultural creativity expressed by the artists. There is a strong sense of connection with current and historic events through the buildings and their setting. It is this association with Charlotte Perry and Portia Mansfield and the noted persons and events that occurred

²Wehlan Morgan, "dance high up in the rockies," Perry-Mansfield Performing Arts School & Camp archives, publication and date unknown (c1950).

³ Brochures indicating the camp's continuous operation are available at Perry-Mansfield and in the archives of the Colorado State Historical Society Steven H. Hart Library.

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Narrative Statement of Significance (continued)

at their camp that gives the built environment of the camp its historic significance. While the camp continues its operation, the period of significance ends in 1967, when Charlotte Perry and Portia Mansfield transferred ownership and control of the camp to Stephens College.

Historic Background

In the late part of the nineteenth century, women's lives began to expand beyond their Victorian association with the home. The age of Industrialization served as a catalyst in transforming this belief. Women had more time, more money, and more space to be individuals. A new freedom for women was emerging--self-expression and independence were characteristics of the "new" woman. Another aspect of this new-found autonomy was an increase in many women's interest with health and bodily freedom. American modern dance parallels the development of these ideas as art and physical culture came into vogue. America's first modern dance artists believed themselves to be independent and capable and expressed these beliefs through this new dance form. The combination of the American untamed spirit and the ballerina's body produced the first solo dancers and modern dance,⁴ and those who created and performed it were feminists of their time, representing the "Modern American Women."⁵

Dance of the theatrical kind being produced was mainly academic. The only serious dance in America at the turn of the century was the ballet at New York's Metropolitan Opera House, which opened in 1883, and featured mostly Italian dancers.⁶ Since ballet in the United States was theoretically unknown, American dance in the early part of the 20th Century was limited to vaudeville and touring companies.

⁴Joseph H. Mazo, *Prime Movers: The Makers of Modern Dance in America* (New York: William Morrow & Company, Inc., 1977), 16.

⁵Elizabeth Kendall, *Where She Danced* (New York: Alfred A. Knopf, Inc., 1979), 8

⁶Mazo, 17.

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Narrative Statement of Significance (continued)

As the new dance style developed, most of the important dancers were women. Men produced ballet, but American men did not dance. It was a time in American history when it became the job of women to make a new art.⁷

Loie Fuller, Isadora Duncan, and Ruth St. Denis were the forerunners of modern dance. Although American, their success was gained in Europe. There was no theater-dance tradition in the United States. This aesthetic dancing was an original art referred to as interpretive or free-form dance⁸ and emerged from the revival of Romanticism. It fell in line with the artistic movement in Europe and the United States among photographers, architects, painters, and poets.⁹ America was the only place this style of dance could have developed and women filled the matinees to see the "classic" dancers: "the mere spectacle of graceful, musical, uncorseted motion was an impelling sight, a prophecy."¹⁰

Dance was part of the nostalgia and romanticism of the time. Women wanted to find a freer, simpler relation to the physical world in the midst of the overwhelming rush to industrialize. A mythological-type dance was pictured not only in people's mind but in the popular graphics they saw around them--in drawings, posters, cartoons, photos, and moving pictures.¹¹

Modern dance at the turn of the century was in its infancy--barely more than a dream of Isadora Duncan, whose performances and studios were basically ignored. The Denishawn Company was formed in 1915 by Ruth St. Denis and her husband Ted

⁷Ibid., 16.

⁸Kendall, xiii.

⁹Ibid., 85.

¹⁰Ibid., 81.

¹¹Ibid., 123.

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Narrative Statement of Significance (continued)

Shawn, and Martha Graham was just beginning to explore the dance form.¹² In 1906 modern dance as an art form in America was practically unknown and few people taught dancing. The first American ballet companies were not founded until the 1930s. In the world of visual arts, Expressionism was emerging as an art form. These influences impacted Portia Mansfield and Charlotte Perry, who were compelled to develop an educational camp idea and help bring modern dance into being. America was beginning to awaken to modern dance for the first time. Many of those interested in this expressionistic dance style would become Perry-Mansfield teachers. Along with Portia and Charlotte, they all developed American modern dance.

The Camp

In 1913 Portia Mansfield and Charlotte Perry established the Rocky Mountain Dancing Camp at Lake Eldora, Colorado. The camp changed location because too many curious men from Denver, upon reading and hearing about the barefoot, scantily clothed "nymphs" in the mountains, travelled to the mountain area to watch the dancers through binoculars. Violent afternoon thunderstorms and unpredictable weather also forced the ladies to search for another location--Lake Eldora was at a 9,000 foot elevation. A more isolated, less stormy site was required, and in 1914, the ladies purchased a five-acre original homestead three miles north of the town of Steamboat Springs, Colorado, for \$200, money they saved from teaching dance on Chicago's North Shore. (They continued to purchase property over the years through 1949 at which time they had acquired 88 acres.) The property, situated among the pines and aspens in Strawberry Park just north of Steamboat Springs was selected for its solitude and ambiance. The location was critical to the character of the camp. According to Charlotte Perry, the essentials of Perry-Mansfield were "an absorption in an art with heart and mind; a sense of the close brotherhood of the arts, and of the values of a way of life close to creatures and mountains and out-of-doors."

¹²Mazo, 116.

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Narrative Statement of Significance (continued)

When they purchased the Steamboat property in 1914 from a Mr. Metcalf, the only building on the site was a log cabin homestead, Cabeen (#35). Portia and Charlotte hired carpenters from the Perry mines in Oak Creek in 1918 to build a main lodge (used for dance classes and plays) and six wooden, canvas-topped cabins built along the ridge above Soda Creek. (The Oak Creek coal mines were owned by Charlotte's father, Sam Perry, and managed by her brother Bob.) The sides of all the buildings were open to the sun. The ladies enrolled in a casket-making school in the midwest to learn to make furniture to furnish the camp's first building. They built bunks, tables, benches and chairs, some of which still are used today. The Cabeen was the ladies' living quarters. Its living room served as a dining room and recreation and rehearsal hall. Light was provided by candles, lanterns, and kerosene lamps during the first 10 years at camp. There were no real roads. The entrance to the camp was through one of the present horse pastures by a trail that was often muddy and unsuitable for mule and cart. When that proved to be the case, the ladies carried the supplies from the make-shift road to town by hand. A garden, often planted at night by candlelight because it was the only time left out of their busy days, was located near the Cabeen. Water was obtained from a spring 200 feet below the ridge. A pump, started by hand, forced the water up to a tank on the hillside. It was often necessary for the ladies to run out of a class when the dining staff called for water, climb down the embankment, and prime the pump.

The atmosphere in Steamboat Springs was not conducive to scantily dressed young women in 1914. The community was scandalized by Portia and Charlotte's girls dance camp. It took many, many years before the women and the camp were accepted in the little town.¹³

By 1918 the women established a winter school in Carmel, California. Its operation lasted only a brief time. However, Carmel is where they spent some of

¹³Lillian Von Qualen, "The Saga of Steamboat Springs, The Perry-Mansfield Camp School has Lived Through a Generation of American Dance," *Dance Magazine*, January, 1942.

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Narrative Statement of Significance (continued)

their time when the Colorado camp was closed during the winter months. Students performed in San Francisco, San Jose, and Los Angeles. In 1921 the Carmel school was moved to Berkeley, California. The ladies worked diligently for many years in the fall, winter and spring teaching dance and drama classes in New York and California to save money to run the next season's camp. Extra money was usually put into the construction of new Perry-Mansfield buildings.

Combining a camp experience with education and the performing arts was unique and innovative for its time. The modern dance and theater program also incorporated equestrianism and a camping experience, creating a mecca for arts and humanities.

Classes were chiefly in dance and drama with performances for a small number of community people. In the earliest years horseback riding was only a sideline. However, its popularity grew quickly and it soon became recognized as one of the better known western camps.¹⁴

In 1920 a junior camp was established to meet increasing demands for a camp in the West for little girls. By then the camp was called the Rocky Mountain Dancing Camp.

The Portia Mansfield Dancers touring companies were formed in the early years. They first toured the West Coast and Northwest in 1922. Between 1922 and 1926 the camp groups toured the Keith, Orphrum and Loew vaudeville circuits. There were four separate companies by 1927 packing vaudeville houses from Atlanta, Georgia, to Portland, Oregon. However, when decisions were presented to continue in this professional touring realm, Portia and Charlotte felt that the commercial

¹⁴Adria Galbraith, "Rooting the Camp in the Country," *The Camping Magazine*, March, 1942, 3.

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Narrative Statement of Significance (continued)

pressure would exert an objectionable influence on their dancers and productions, and they decided to turn all of their energies to dance in education. Dancers from the touring companies, which disbanded in 1930, went on to solo, one became a manager for Martha Graham, another joined the famous Pavley-Oukrainsky Russian Ballet, and others became stage artists.

Many professionals in the American arts world from the 1920s through the 1960s came to Perry-Mansfield to share their expertise. The staff consisted of the innovative young women who originated the dance form and brought it and themselves into the realm of popular dance: Doris Humphrey, Agnes DeMille, and Harriet Ann Gray. It was one of the first places to train men in dance. Men, who made their mark in the field of dance, drama, and music, were added to the staff in the 1920s. They included Barney Brown, Louis Horst, Charles Weidman, and Jose Limon. This revolutionary dance form broke from the traditions and disciplines of ballet. It expressed freedom of spirit and individuality; and it combined movement, creativity, solitude. Although an unlikely location among the sheep and cattle ranches of the Yampa Valley of northwest Colorado, there was not a better place to culminate this type of ingenuity than in and among the aesthetics of Strawberry Park near Steamboat Springs, where the silence generated physical and mental creativity. Here the truly American art form, modern dance, was cultivated. This setting enhanced the imagination necessary for this unique concept of dance, which Portia assisted in making popular. The aesthetics of the wilderness and privacy of the location stimulated artistic expression and continues to do so today.

In 1930 the facility added a recreational camp to its modern dance and drama program. This integration proved to be so popular that visiting parents were sent to hotels in town when the building which normally served as a guest house for parents was turned into an additional camp facility. In 1944 the camp boasted 130 campers. In America few men danced during the early years when the camp was developing, thus, only a few male students attended. The ladies were extremely selective and ran a very rigid discipline. The camp attracted many wealthy Eastern families. Its reputation for quality performing arts, however, was sought after by both men and women who were serious about dance and acting.

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Narrative Statement of Significance (continued)

The camp's theater program flourished in the 1930s and became as important to the school as dance had always been. Campers attended from all over the country. Performances were held at Perry-Mansfield for local Steamboat residents and visitors. These dance performances may have been one of the first tourist attractions to the community. The train from Denver, "The Moffat," brought visitors to the area to see the dance concerts. Because of the camp's popularity, the Burlington Zephyr (currently on display at Chicago's Museum of Science and Industry) added private sleeper cars just for Perry-Mansfield campers and counselors. Former campers today remember riding in the car that was added at Grand Central Station in New York City and recall the additional two cars which connected in Chicago. In Denver the travelers boarded "The Moffat" for an eight-hour trip to Steamboat Springs.¹⁵ Eventually housing was built to accommodate the campers' parents, who might stay from one night to a month.

As directors, Portia and Charlotte were committed to the serious study of the performing arts and the opportunity to teach, choreograph, and perform original works. This philosophy attracted many of the most influential dancers, choreographers, and dance composers of the 1930s, 1940s, and 1950s to Perry-Mansfield. By 1937 the Perry-Mansfield faculty had included Doris Humphrey (at camp from 1934-1939), Charles Weidman (at camp in 1937), Jose Limon (began teaching at camp in 1935), Agnes de Mille (taught at camp in 1935), Hanya Holm (taught at camp in the 1930s and 1940s), Harriette Ann Gray (dance student at camp 1932-1935, taught at camp 1937-1981, and in 1940 became head of camp dance department), Eleanor King (choreographer and modern dance teacher at in camp 1936), and Louis Horst (1929 through the 1930s taught music appreciation, choreography and early dance forms at camp; returned in 1946 for one year). By 1945 John Cage, Merce Cunningham, and Valerie Bettis had joined the staff. And in the 1950s Helen Tamiris and Daniel Nagrin were added.

¹⁵Sureva Towler, interview with Marty Alexandroff, June, 1994.

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Narrative Statement of Significance (continued)

Many famous artists emerged from the Perry-Mansfield camp. Agnes DeMille's first teaching experience began at Perry-Mansfield in 1935. It was DeMille who created the Broadway production of "Oklahoma". She was inspired to produce "Rodeo" while at Perry-Mansfield after watching cowboys at a schoolhouse square dance in Hayden, Colorado, just west of Steamboat Springs. Louis Horst, famous music director for Martha Graham, taught in the late 1920's and returned in the 1940's. Hollywood choreographer Harriet Ann Gray, who trained Hollywood personalities Ann Miller, Rita Hayworth and Tony Curtis, headed the Perry-Mansfield dance department from 1932-1979. Doris Humphrey taught dance at the camp from 1934-1939. In 1935 famous choreographer, dancer, painter and actor, Jose Limon first came to camp to teach. A Maybell, Colorado, native, Dick Pleasant, attended Perry-Mansfield in the 1920's and went on to found the American Ballet Theater. Other notable campers include Julie Harris, Dustin Hoffman, Lee Remick, Joan Van Arc, Lee Horsley, E. J. Peaker, and many others who went on to become famous in theater, dance, and motion pictures.

Portia continually initiated additional activities to the camp curriculum. Classes in English and Western horseback riding introduced during the early years of the camp, were extremely popular, and a unique integration. Until they arrived at Perry-Mansfield, many of the girls who attended camp never had the opportunity to ride horses. This phenomenon prompted many to leave their dancing ambitions for those of the four legged variety. Eventually they earned a reputation as "dancers on horseback". Equestrian instructor Elizabeth Shannon arrived in 1934. She was the head of the riding department for 35 years. During her tenure she received an award from the National Education Association for her outstanding pioneering contribution to horsemanship in America. Her students were honored for several years at the horse show at Madison Square Garden for their winning Perry-Mansfield Riding Team. Portia initiated the first National Rating Center for Riding in the Rocky Mountain region sponsored by the American Association for Health and Physical Education and Recreation in 1953. This annual workshop was designed to train teachers and standardize instruction and judging techniques in equestrian sport.

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Narrative Statement of Significance (continued)

Mondays at camp were "trip days"--horseback rides into the Zirkel Wilderness to pick wild berries. Along with dancing, acting, art lessons and horseback riding, the staff pitched in to plant potatoes and beans and help with all the physical labor involved with maintaining the camp. It was a pioneer life in the outdoors, a life which stimulated ideas for composing.

The camp incorporated all levels of arts and education. It became an innovator by teaching modern dance in public educational programs. After World War II the University of Wyoming and New York University offered graduate credit for some of the Perry-Mansfield courses. Stephens College followed suit in 1961 when it began offering credit for some of the camp's courses toward a Bachelor of Arts degree.

The camp's reputation grew over the years. Art and other cultural activities were added to the curriculum. In 1965 Portia incorporated a boys camp into the established Perry-Mansfield camp. The boys camp included many of the activities already instituted, but added a rugged mountaineering school, among the first in the country teaching technical rock climbing, river rafting and other wilderness skills. The boys were housed at the nearby Whiteman School.

More tourists were inspired to visit northwest Colorado when the camp initiated the Steamboat Springs Square Dance Festival in the 1950's. More than 800 dancers participated from all over the country with 3,500 spectators arriving in town to watch. The main street of Steamboat Springs, U. S. Highway 40, was blocked off during this event for many years during July and August. Collier's Magazine referred to Steamboat Springs as the "dancingest town in the U.S." This nationwide festival "put Steamboat Springs on the map."¹⁶

¹⁶"Square Dance Carnival," *Collier's Magazine: Collier's Color Camera*, vol. 128:34-35, August 18, 1951.

"They Dance in the Streets in Steamboat Springs," *Newsweek*, August 28, 1950.

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Perry-Mansfield was the site of the first Annual Symposium for the Arts in 1951. This Rocky Mountain regional workshop brought together artists and art leaders to "discuss how artists, teachers and laymen in communities remote from metropolitan areas could best promote cultural development." The concept of "out-reach", later institutionalized by the National Endowment for the Arts (NEA), was conceived at the symposium. State art agencies, formed by NEA initiatives, would probably not exist today had it not been for discussions which transpired at that first symposium at Perry-Mansfield and subsequent annual conferences throughout the region. Because of their efforts, Portia and Charlotte received the State of Colorado Governor's Arts and Humanities Award for Excellence in the Arts in 1970 and 1974.

By the 1959 summer session Perry-Mansfield's enrollment consisted of 276 teachers, students, and staff from 40 colleges, almost every state in the United States, Europe, Latin America, and the Near and Far East.

In 1963 Charlotte and Portia began transformation of the camp by donating it to Stephens College. The arrangement included a four-year transition period during which the ladies would continue as directors and oversee the programs and activities.

From 1967 until 1991, Stephens College continued the dance and camp tradition. In 1991, under financial pressure, Stephens College decided to sell the property. Fearful of losing the historic camp to development, a group of local Steamboat citizens formed The Friends of Perry-Mansfield, Inc. and raised commitments from the city, local businesses, and individuals to make a \$150,000 down payment on the camp. It is this group which now owns the camp, having completed fund-raising efforts to purchase the \$1.2 million property, and continues to operate the camp in the historic tradition Portia and Charlotte established in 1914 in Steamboat Springs.

The Perry-Mansfield camp was a unique vision of two women who rallied against the social and artistic prejudices of their time, and stands today as a tribute to the perseverance and resilience of the performing arts.

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Narrative Statement of Significance (continued)

"The Ladies"

Colorado and the nation's arts and culture were positively effected for more than 70 years by the contributions of these two extraordinary women, Charlotte Perry and Portia Mansfield, commonly referred to in the endearing term as "The Ladies". Theirs is probably the all-time, long-term record for theatrical partnerships--a partnership which was without a break and had its influence on vaudeville, Broadway, dance, education, recreation, and documentary motion pictures. They are recognized in The Dance Encyclopedia,¹⁷ American and British Theatrical Biography: A Directory,¹⁸ Biographical Dictionary of Dance,¹⁹ and Notable Women in the American Theatre²⁰, the last in which Charlotte is referred to as having "influence that spread to both coasts...she had wide and lasting influence." And about the camp it states that "The Perry-Mansfield Camp fostered young talent in acting, playwriting, design, and dance through a system involving cooperation and shared responsibilities in theatre and production."

¹⁷ Anatole Chujoy and P. W. Manchester, *The Dance Encyclopedia* (New York: Simon and Schuster, 1967), 600.

¹⁸ J. P. Wearing, *American and British Teatrical Biography: A Directory* (Metuchen, NJ: The Scarecrow Press, Inc., 1979), 740.

¹⁹ Barbara Naomi Cohen-Stratynner, *Biographical Dictionary of Dance* (New York: Schirmer Books, 1982), 578.

²⁰ Alice M. Robinson, et al., ed., *Notable Women in the American Theatre* (New York: Greenwood Press, 1989), 726-7.

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Narrative Statement of Significance (continued)

Portia and Charlotte were instilled with the arts from very early ages. From the age of 12, Portia Mansfield (1887-1979) was entertaining her family's friends by dancing for them at social functions. She lived in New York City and attended the theater on a regular basis. However, in 1906, when Portia wanted to pursue a career in theater, her mother was determined she would receive a college education, and strive for the "proper" life of becoming a "lady" and finding a husband. Portia did graduate from Smith College with a degree in philosophy, but immediately left for Europe to study dance to fulfill her dream of expressing herself through modern dance based on her admiration of the famous dancer Isadora Duncan.

Charlotte Perry (1889-1983) entered Smith a few years before Portia's graduation. Charlotte was raised in Denver by parents whose wealth came from Colorado coal mining holdings. Her father was president of the Leyden Coal Company and founded the coal mines at what was to become Oak Creek. Sam Perry was also an officer of a corporation formed to complete the Moffat railroad line through the undeveloped coal beds of Yampa to Steamboat Springs. Charlotte also loved the theater and attended many performances at Denver's Elitch's Gardens. With the Rocky Mountains in their backyard, the Perry family spent many hours riding horses and enjoying outdoor activities.

At her first Smith College reunion, Portia met Charlotte, who was graduating that year. The following summer Charlotte invited Portia to join her family in the Rockies for a visit. Charlotte's father took the girls on a hunting trip in the mountains. The hunting trip sparked the dream of a camp in the mountains. Although neither Portia nor Charlotte had ever attended or visited a camp, their vision became a reality in 1913 in Eldora, Colorado. Once the camp was relocated the following year in Steamboat Springs, Portia and Charlotte managed the camp for over 50 years continuously pushing their proteges into unknown territories of dance, drama and directing.

Charlotte Perry was one of American's great directors and drama coaches. Her trademark was incorporating dance movement in drama. She "ran" the camp, made sets, and sewed costumes while Portia formed national touring dance companies

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comprised of the young women campers. Charlotte was one of the earliest advocates of the Stanislavsky method of dramatic training. She pioneered children's theater as a teacher, playwright and producer.

Portia's interest in film developed into producing and directing the Perry-Mansfield Motion Pictures on the Dance. The United States Information Service bought two of her pictures for distribution which were shown throughout Europe. Her "Dance Demonstrations" was translated for use in India. Many of her films were sold or rented to teachers of dance and professional students of drama. Undoubtedly, Portia's work was the prototype to today's popular aerobic videos. Her many articles established a precedent for the need for physical exercise for senior citizens.

Portia was ingenious in the field of film and developed many films about dance and the camp's guest artists, even during the early years of the camp's existence. She authored several books and pioneered the field of modern dance and the concept that American camping could be educational as well as recreational. She began filming dance at Perry-Mansfield in 1915. She also produced documentaries on horsemanship and mountaineering. (Most of her work is now in the archives of the Dance Collection of the New York Public Library Performing Arts Research Center at Lincoln Center, and the Colorado Historical Society in Denver.) Portia was elected president of the American Camping Association in 1934 and later (1974) received the prestigious American Camping Association Honor Award.

Through the years Charlotte Perry and Portia Mansfield received many prestigious national honors, awards, and public recognition. Among these were a Yale University School of Drama award, Governor's award for pioneering in Colorado culture, Larry Tajiri award for contributions to performing arts in the Rocky Mountain West, photographic recognition in the 1929 edition of Encyclopedia Britannica's "ballet" section, honors as mentors to the greatest performers of our nation, and outstanding leadership and noteworthy service to organized camping. They studied abroad in 1929. Eventually Portia earned a Master's degree in Physical

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Therapy in 1933 and a Doctorate in Education in anthropology from New York University in 1953. Charlotte earned a Master's degree in education from New York University in 1954.

Portia Mansfield and Charlotte Perry were early advocates of taking children out of the cities and exposing them to clean, mountain air, demonstrating that summer camps, in addition to outdoor play, could be used to educate in the arts and the environment. Many of their successes have been recorded in a document by Sureva Towler titled "Perry-Mansfield: A National Treasure."

Charlotte Perry and Portia Mansfield continued to make a significant influence in their contributions to the performing arts, education, and recreation throughout their lives. The years between 1944 and 1967 saw many important events which Portia and Charlotte initiated: The 1949 nationally recognized Square Dance Festival in Steamboat Springs; the First Symposium for the Arts in 1951; the first Rocky Mountain Rating Center in 1953; the establishment of a boy's camp in 1965; and many others as indicated in this nomination. Although the camp was owned and managed by Stephens College after 1967, Charlotte and Portia's presence still influenced activities in the cultural and recreational world through their participation at the camp, even after they retired to Carmel, California.

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Verbal Boundary Description

A minor subdivision located in the NE/4 Section 5, Township 6 North, Range 84 West of the 6th P.M. known as Lot 2 of the Perry Mansfield Lot Split.

Description of the tract of land is described as follows:

That part of the Perry-Mansfield Lot Split, a minor subdivision as filed by plat with the County Clerk and Recorder, appearing at File No. 11854; Routt County, Colorado. All of Lot 2 of aforesaid subdivision less those strips or tracts laying within the boundary of said Lot 2, that are excepted tracts of record.

Boundary Justification

The boundary of the Perry-Mansfield Camp is indicated on the accompanying map entitled "Perry Mansfield Lot Split."

The boundary includes the buildings and natural setting that have historically been associated with the Perry-Mansfield Camp minus a 15 acre parcel now known as Lot 1 of the Split Subdivision. Lot 1 does not contain any buildings or structures. Its integrity is being impacted by the construction of a new home.

UTM References (continued)

E. 13 345380 4485320

F. 13 345000 4485540

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Perry-Mansfield
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Photographs

The following information is the same for all photographs: All photographs are of resources on the Perry-Mansfield Camp property, Routt County, Colorado, and were taken by Jim Steinberg on September 1 and 9, 1993. The original negatives are located at the Portfolio Collection, 1016 Oak Street, P. O. Box 771192, Steamboat Springs, CO 80477.

<u>Photo No.</u>	<u>Element No.</u>	<u>Resource Name</u>	<u>Camera Direction</u>
1	3	Topnotch	S
2	4	Pine	NE
3	5	Kiosk	NE
4	7	Main Studio (Little Ballet)	SE
5	7	Main Studio (Costume Shop)	SW
6	7	Main Studio (Greenroom)	E
7	7	Main Studio	SE
8	8	Main Lodge	S
9	8	Main Lodge (Staff Dining)	W
10	8	Main Lodge (east)	S
11	12	Squirrel Cage	N
12	13	Kings Men	S
13	14	Pasture	NW
14	17	Mexican	NW
15	19	Ranch (south)	NW
16	19	Ranch (south)	NW
17	19	Ranch (north)	W
18	21	Sagebrush	SW
19	22	Glen	S

United States Department of the Interior
National Park Service

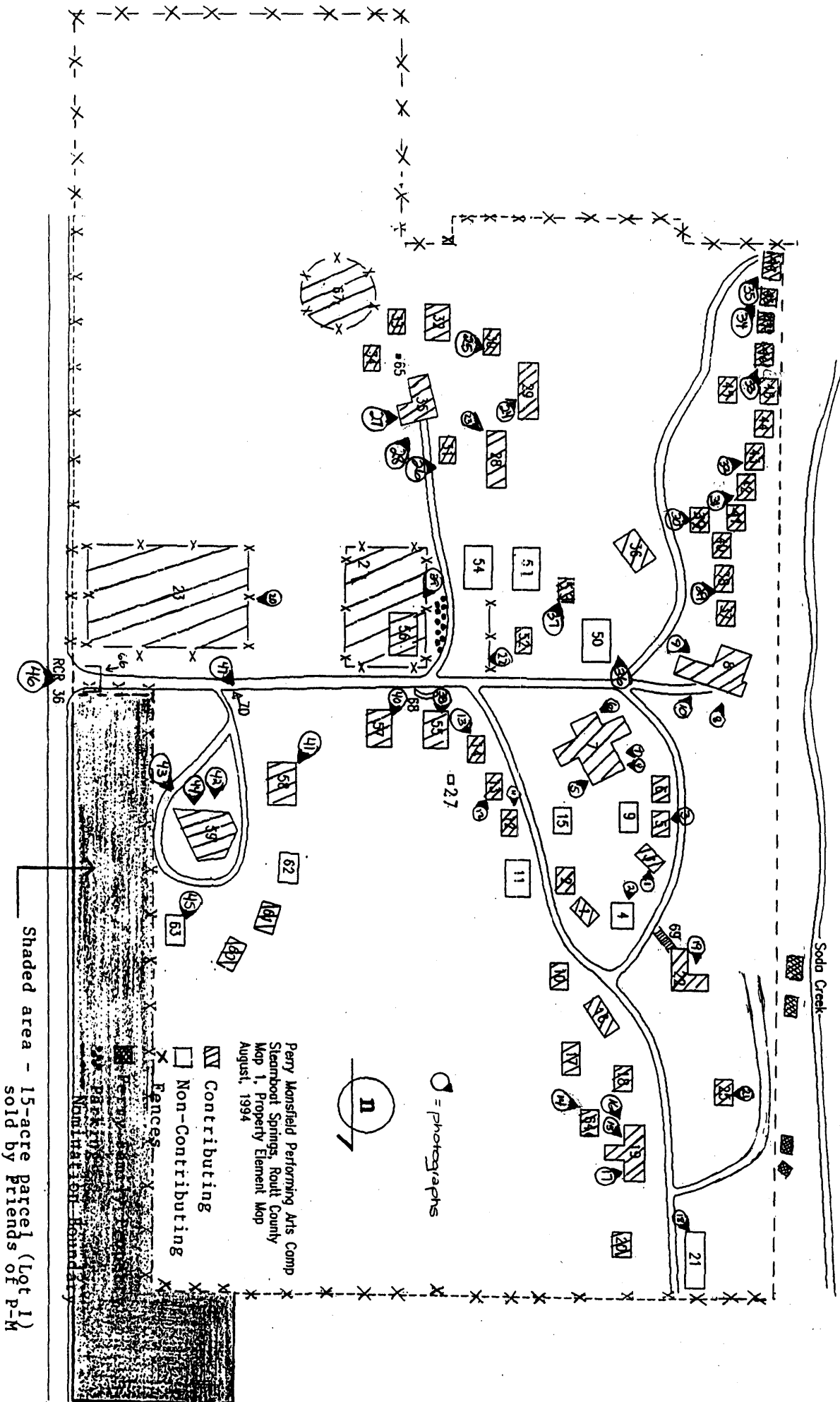
NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Perry-Mansfield
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Photographs (Continued)

<u>Photo No.</u>	<u>Element No.</u>	<u>Resource Name</u>	<u>Camera Direction</u>
20	23	Riding Ring	E
21	25	Chip-n-Dale	E
22	26	Fences	SE
23	28	Aspirinn	NW
24	29	Foothill	SW
25	30	Bucket	W
26	31	Clubhouse	W
27	35	Cabeen (Music Room)	W
28	35	Cabeen (Entrance)	S
29	38	Cliff Palace	SW
30	39	Blanket	W
31	42	Hill	SW
32	43	Ridge	SW
33	46	Tree (Trunk)	S
34	48	Lighthouse	S
35	49	Skyline	S
36	50	Spruce	S
37	53	Music House	SW
38	55	Office	N
39	56	Stables	NE
40	57	Maintenance Barn	NE
41	58	Louis Horst Studio	NE
42	59	Julie Harris Theater	N
43	59	Julie Harris Theater	NW
44	59	Julie Harris Theater	N
45	63	Conrad Hall	NE
46	66	Entrance Sign	W
47	70	Julie Harris Sign	NW

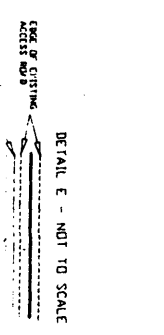
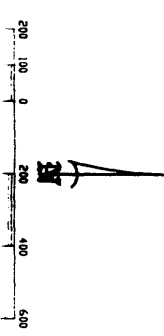
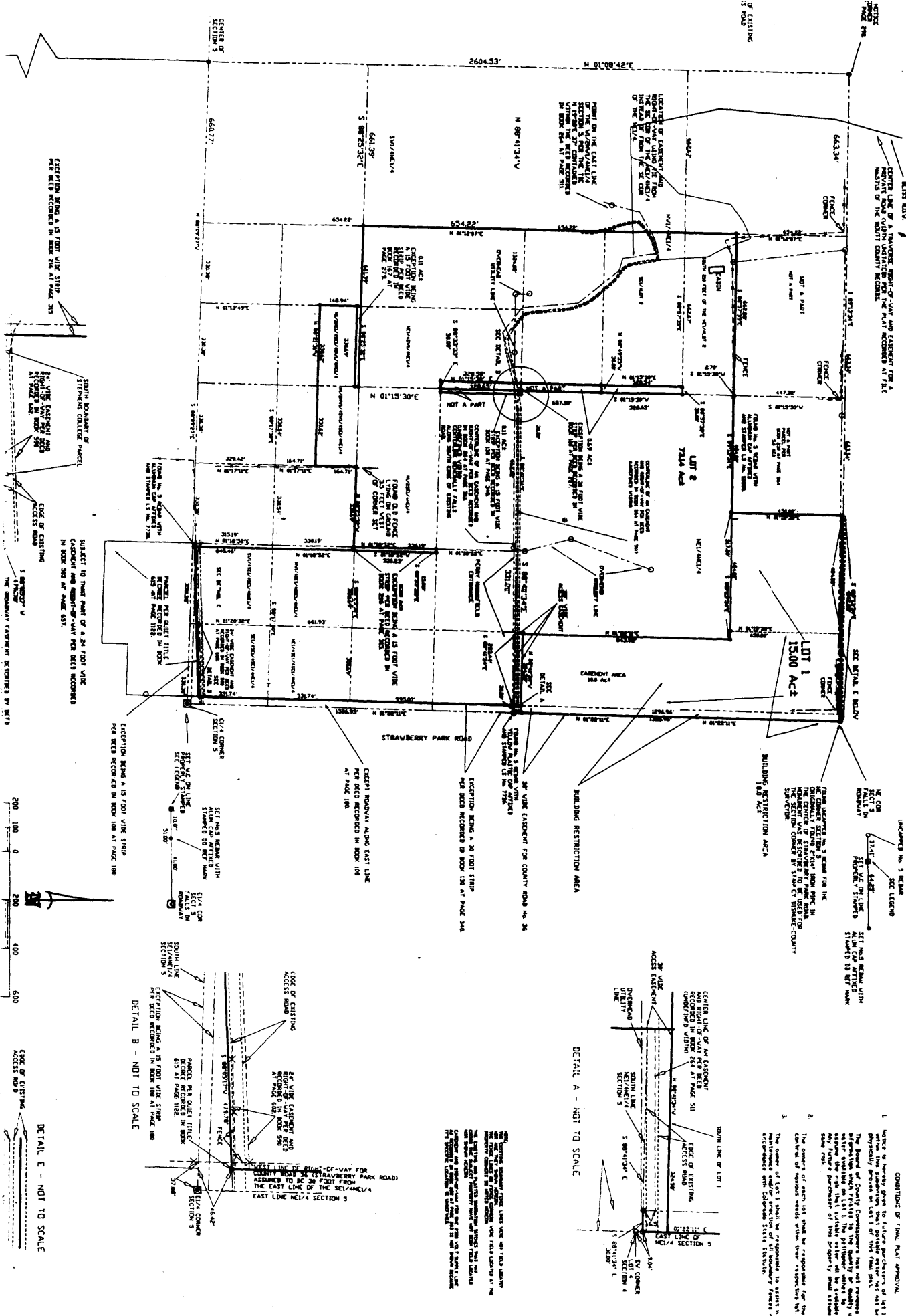


Perry Mansfield Performing Arts Camp
 Steamboat Springs, Routt County
 Map 1, Property Element Map
 August, 1994

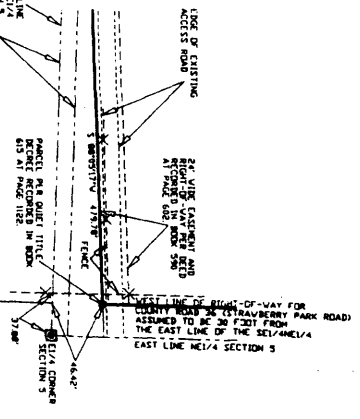
Shaded area - 15-acre parcel (lot P-1)
 sold by friends of P-M

PERRY MANSFIELD LUI SPLIT

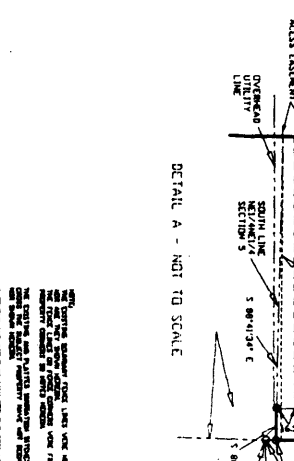
SHEET 2 OF 2



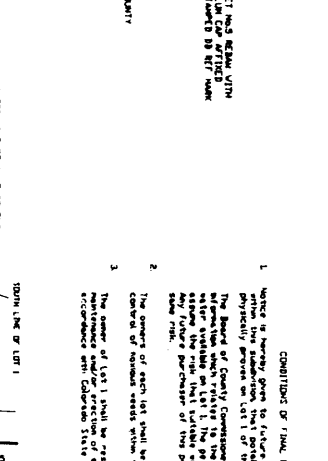
DETAIL A - NOT TO SCALE



DETAIL B - NOT TO SCALE



DETAIL C - NOT TO SCALE



DETAIL D - NOT TO SCALE

