



**REGULAR CITY COUNCIL MEETING
CITY COUNCIL CHAMBERS – CITY HALL
#1 CITY HALL PLACE
MONDAY, JULY 27, 2026 - 5:30 PM**

MINUTES

A. CALL TO ORDER

President Aliff called the meeting to order at 5:30 p.m.

B. INVOCATION

C. PLEDGE OF ALLEGIANCE

D. ROLL CALL

Council Members Present: Mark Aliff, Brett Boston, Roger Gomez, Joe Latino, Ted Hernandez, Dianne Danti, Selena Ruiz-Gomez.

Council Members Present via Zoom: None.

Council Members Absent: None.

Administrative Staff Members Present: Mayor Heather Graham, City Attorney Carla Sikes, City Clerk Clyde Bishop.

E. SPECIAL RECOGNITIONS

E1 PROCLAMATION PRESENTATION: "DAUGHTERS OF THE AMERICAN REVOLUTION DAY — JULY 27, 2026" — ANN WRIGHT, REGENT OF THE ARKANSAS VALLEY CHAPTER OF THE DAUGHTERS OF THE AMERICAN REVOLUTION

F. PUBLIC FORUM

- Frank Arteaga appeared in person and spoke about weapons that were turned in to him.
- David Everetts appeared in person and spoke about Sharia Law.
- Angela Sharpe appeared in person and spoke about Flock Cameras.
- Terry Blaine appeared in person and spoke about illegal mini-bikes.
- Ian King appeared in person and spoke about Flock Cameras.
- Elvis Martinez appeared in person and spoke about ballot issues.

G. COUNCIL MEMBER AND MAYOR COMMENTARY

Council members expressed comments regarding community-related issues and

events/functions they attended.

H. REVIEW AND APPROVAL OF AGENDA

The agenda was reviewed page by page.

Councilor Boston, seconded by Councilor Ruiz-Gomez, moved to amend the agenda, moving R8 to the end of the meeting, and approving the amended agenda as distributed.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

I. READING AND APPROVAL OF MINUTES

I1 CITY COUNCIL MINUTES 071326

Councilor Boston, seconded by Councilor Latino, moved to dispense with the reading and approve the Minutes of the Regular Meeting dated **July 13, 2026** as distributed.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

J. PUBLIC HEARINGS

J1 PUBLIC HEARING FOR THE PURPOSE OF RECEIVING PUBLIC TESTIMONY AS IT PERTAINS TO APPROVING THE SERVICE PLAN FOR JACKSON RANCH METROPOLITAN DISTRICT NOS. 1-7

REQUIRED COUNCIL ACTION: OPEN THE HEARING, RECEIVE PUBLIC TESTIMONY, AND CLOSE THE HEARING.

PUBLIC HEARING:

- Erin Stutz appeared in person and spoke in favor of this project.

Seeing no one wished to speak, President Aliff declared the hearing closed.

J2 A RESOLUTION APPROVING THE SERVICE PLAN FOR JACKSON RANCH METROPOLITAN DISTRICT NOS. 1-7

A staff report and detailed review of the Resolution was given by

Councilor Gomez, seconded by Councilor Latino, moved to approve the Resolution.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion 7-0.

This Resolution was assigned as 16377.

K. CONSENT AGENDA

City Clerk Clyde Bishop read the Consent Agenda into the record.

L. COMMUNICATIONS

L1 MINUTES OF PLANNING & ZONING COMMISSION MEETING FOR 6/10/2026

M. RESOLUTIONS

- M1 A RESOLUTION RATIFYING THE AWARD OF AN EMERGENCY CONSTRUCTION CONTRACT IN THE AMOUNT OF \$114,765.30 TO RUSS GRADING & EXCAVATING LLC, A COLORADO LIMITED LIABILITY COMPANY, FOR PROJECT NO. 25-012 (SWAN03) — FOR EMERGENCY STORM SEWER POINT REPAIR ON GARFIELD STREET AND W. ABRIENDO AVENUE AND APPROVING A CHANGE ORDER IN THE AMOUNT OF \$81,860.02 FOR ADDITIONAL WORK AND MATERIALS, AND AUTHORIZING AND APPROVING THE PURCHASING AGENT'S EXECUTION OF THE SAME**

This Resolution was assigned as 16378.

- M2 A RESOLUTION RATIFYING THE AWARD OF AN EMERGENCY CONSTRUCTION CONTRACT IN THE AMOUNT OF \$108,252.60 TO RUSS GRADING AND EXCAVATING LLC, A COLORADO LIMITED LIABILITY COMPANY, FOR PROJECT NO. 25-012 (SWAN03) — FOR EMERGENCY STORM SEWER POINT REPAIR ON E. 5TH STREET AND JOPLIN AVENUE AND APPROVING A CHANGE ORDER IN THE AMOUNT OF \$160,638.02 FOR ADDITIONAL WORK AND MATERIALS, AND AUTHORIZING AND APPROVING THE PURCHASING AGENT'S EXECUTION OF THE SAME**

This Resolution was assigned as 16379.

- M3 A RESOLUTION APPROVING CONTRACT AMENDMENT NO. 1 IN THE AMOUNT OF \$74,072.83 TO COLORADO FRONT RANGE ROOFING., FOR PROJECT NO. 25-112 (WWAN04) FY2026 REPLACEMENT OF VARIOUS ROOFS, AND AUTHORIZING THE PURCHASING AGENT TO EXECUTE SAME**

This Resolution was assigned as 16380.

- M4 A RESOLUTION RATIFYING THE AWARD OF AN EMERGENCY CONSTRUCTION CONTRACT IN THE AMOUNT OF \$42,759.00 TO RUSS GRADING AND EXCAVATING LLC, A COLORADO LIMITED LIABILITY COMPANY, FOR PROJECT NO. 25-012 (SWAN03) — FOR EMERGENCY STORM SEWER POINT REPAIR ON E. 13TH STREET AND READING AVENUE AND APPROVING A CHANGE ORDER IN THE AMOUNT OF \$33,502.57 FOR ADDITIONAL WORK AND MATERIALS, AND AUTHORIZING AND APPROVING THE PURCHASING AGENT'S EXECUTION OF THE SAME**

This Resolution was assigned as 16381.

- M5 A RESOLUTION RATIFYING AN EMERGENCY CONSTRUCTION CONTRACT IN THE AMOUNT OF \$28,248.52 WITH PARKER EXCAVATING, INC., FOR EMERGENCY SANITARY SEWER POINT REPAIR AT 2203 E 13TH ST, PROJECT NO. 24-033 (WWAN03) AND APPROVING THE PURCHASING AGENT'S EXECUTION OF THE SAME**

This Resolution was assigned as 16382.

- M6 A RESOLUTION AUTHORIZING THE ISSUANCE OF A REVOCABLE PERMIT (REV-26-20) TO AMERICAN LEGION POST #2 FOR THE CLOSURE OF THE**

700 BLOCK OF WEST 9TH STREET BETWEEN CRAIG STREET AND WEST STREET TO HOST THEIR CAR AND BIKE SHOW ON AUGUST 8, 2026, FROM 6:00 A.M. TO 3:00 P.M.

This Resolution was assigned as 16383.

M7 A RESOLUTION CONFIRMING THE APPOINTMENT BY THE MAYOR OF SHAWN DAVIS, GARY GOMEZ, AND DAVID FRYBERGER TO SERVE TERMS ON THE PUEBLO ZOOLOGICAL SOCIETY BOARD OF DIRECTORS

This Resolution was assigned as 16384.

M8 A RESOLUTION OF THE CITY OF PUEBLO IN SUPPORT OF AN APPLICATION TO HOUSING AND URBAN DEVELOPMENT TO SUBMIT A PATHWAYS TO REMOVING OBSTACLES TO HOUSING (PRO) GRANT APPLICATION OF UP TO \$10,000,000 TO SUPPORT INFRASTRUCTURE EXPANSION AND BLIGHT REMOVAL EFFORTS.

This Resolution was assigned as 16385.

N. ORDINANCES – FIRST PRESENTATION

N1 AN ORDINANCE APPROVING AND AUTHORIZING THE MAYOR TO EXECUTE AN INTERGOVERNMENTAL AGREEMENT BETWEEN THE CITY OF PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND THE COUNTY OF PUEBLO, A POLITICAL SUBDIVISION OF THE STATE OF COLORADO, RELATING TO THE 2026 SPECIAL MUNICIPAL ELECTION

N2 AN ORDINANCE ESTABLISHING 2027 PUEBLO RURAL TRANSPORTATION PLANNING (TP) PROJECT, TP2601, AND BUDGETING AND APPROPRIATING FUNDS IN THE AMOUNT OF \$16,000 FOR SAID PROJECT

N3 AN ORDINANCE APPROVING AND ACCEPTING A GRANT AWARD LETTER AND APPLICABLE CONDITIONS PERTAINING THERETO WITH THE COLORADO DIVISION OF CRIMINAL JUSTICE, IN THE AMOUNT OF \$275,384, FROM JANUARY 1ST, 2026, THROUGH DECEMBER 31ST, 2026, AND BUDGETING AND APPROPRIATING FUNDS INTO PROJECT NUMBER PS2509, AND RATIFYING THE MAYOR'S EXECUTION OF SAME

N4 AN ORDINANCE APPROVING, ACCEPTING, BUDGETING, AND APPROPRIATING A CLEAN TRANSIT ENTERPRISE GRANT NUMBER 26-HTR-ZL-00201 ADMINISTERED BY THE COLORADO DEPARTMENT OF TRANSPORTATION, AWARD, AND APPLICABLE CONDITIONS PERTAINING THERETO, BETWEEN THE CITY OF PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND THE COLORADO DEPARTMENT OF TRANSPORTATION ESTABLISHING PROJECT NUMBER BC2602, BUDGETING AND APPROPRIATING \$1,099,282 DOLLARS, AND AUTHORIZING THE MAYOR TO EXECUTE SAME

- N5 AN ORDINANCE APPROVING, ACCEPTING, BUDGETING, AND APPROPRIATING A UNITED STATES DEPARTMENT OF TRANSPORTATION GRANT NUMBER CO-2026-005-00 IN THE AMOUNT OF \$2,848,959 DOLLARS ADMINISTERED BY THE FEDERAL TRANSIT ADMINISTRATION, AWARD, AND APPLICABLE CONDITIONS PERTAINING THERETO, BETWEEN THE CITY OF PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND THE FEDERAL TRANSIT ADMINISTRATION, AND AUTHORIZING THE MAYOR TO EXECUTE SAME**
- N6 AN ORDINANCE APPROVING THE MEMORANDUM OF UNDERSTANDING BETWEEN THE PUEBLO COUNTY SHERIFF'S OFFICE AND THE PUEBLO POLICE DEPARTMENT REGARDING THE ALTERNATE AND DEFAULT ROUTING OF E911 CALLS FOR EACH PUBLIC SAFETY ANSWERING POINT, AND AUTHORIZING THE MAYOR TO EXECUTE THE SAME**
- N7 AN ORDINANCE APPROVING AND ACCEPTING A GRANT AGREEMENT FROM THE EL POMAR FOUNDATION, ESTABLISHING PROJECT NO. CI2618, AND BUDGETING AND APPROPRIATING FUNDS IN THE AMOUNT OF \$5,000 TO PROJECT NO. CI2618 FOR YOUTH RECREATION PROGRAMS AT THE EL CENTRO DEL QUINTO SOL COMMUNITY CENTER**
- N8 AN ORDINANCE SUBMITTING TO THE REGISTERED ELECTORS OF THE CITY OF PUEBLO, COLORADO AT THE COORDINATED MUNICIPAL ELECTION TO BE HELD ON NOVEMBER 3, 2026, THE CITIZEN-INITIATED QUESTION OF ADOPTING AN ORDINANCE AMENDING TITLE XIV OF THE PUEBLO MUNICIPAL CODE TO IMPOSE AN ADDITIONAL ONE-SIXTH OF ONE PERCENT (0.167%) SALES TAX FROM JANUARY 1, 2027 THROUGH DECEMBER 31, 2031 FOR THE OPERATIONS AND CAPITAL IMPROVEMENT OF THE PUEBLO ZOO**
- N9 AN ORDINANCE APPROVING A LEASE BETWEEN PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND L.B. FOSTER COMPANY FOR A PARCEL OF LAND IN THE MEMORIAL AIRPORT INDUSTRIAL PARK AND AUTHORIZING THE MAYOR TO EXECUTE SAME**

O. APPROVAL OF CONSENT AGENDA

Councilor Hernandez, seconded by Councilor Gomez, moved to approve all Resolutions Set Forth in the Consent Agenda, Pass the Ordinances of the Consent Agenda, Setting the Public Hearings for August 10, 2026, and Order the Ordinances to be published BY TITLE.

Roll Call – **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

P. REGULAR AGENDA

Q. RESOLUTIONS

Q1 A RESOLUTION APPROVING AND AUTHORIZING THE PURCHASING AGENT TO EXECUTE AN AGREEMENT IN AN AMOUNT NOT TO EXCEED \$999,459 BETWEEN THE CITY OF PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND BROWN AND CALDWELL, INC., A CALIFORNIA CORPORATION, FOR THE DESIGN OF A THIRD PRIMARY CLARIFIER AND AN AERATED GRIT REMOVAL SYSTEM

A staff report and detailed review of the Resolution was given by Andra Ahrens, Director of Wastewater.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the Hearing closed.

Councilor Gomez, seconded by Councilor Danti, moved to approve the Resolution on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

This Resolution was assigned as 16386.

Q2 A RESOLUTION AUTHORIZING THE TRANSFER OF \$900,000 TO PROJECT ED0801, RMS/IQOR LEASE: POPE BLOCK PREVIOUSLY ESTABLISHED IN THE 1992-2026 SALES AND USE TAX CAPITAL IMPROVEMENTS PROJECT FUND

A staff report and detailed review of the Resolution was given by Danny Nunn, Director of Finance.

Councilor Hernandez, seconded by Councilor Ruiz-Gomez, moved to approve the Resolution.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** Councilor Gomez. Motion Passed 6-1.

This Resolution was assigned as 16387.

Q3 A RESOLUTION SUPPORTING AND CONSENTING TO NOMINATION OF THE PLAZA VERDE PARK TO THE NATIONAL REGISTER OF HISTORIC PLACES

A staff report and detailed review of the Resolution was given by Beritt Odem, Director of Planning, Damion Pachota, National Registry, Winter Roybal, Grant Engagement Specialist, and Lala Zanatorian.

- Carmen Arteaga appeared in person and spoke in favor of this Resolution.
- Steve (Unknown) appeared in person and spoke in favor of this Resolution.

Councilor Gomez, seconded by Councilor Ruiz-Gomez, moved to approve the Resolution.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion

Passed 7-0.

This Resolution was assigned as 16388.

R. ORDINANCES – FINAL PRESENTATION

R1 AN ORDINANCE CALLING A SPECIAL MUNICIPAL ELECTION TO BE HELD ON NOVEMBER 3, 2026, DIRECTING THAT THE SPECIAL MUNICIPAL ELECTION BE CONDUCTED AS PART OF A COORDINATED ELECTION, ADOPTING FOR USE AT THE SPECIAL MUNICIPAL ELECTION THE REQUIREMENTS AND PROCEDURES OF THE UNIFORM ELECTION CODE OF 1992 EXCEPT TO THE EXTENT THE UNIFORM ELECTION CODE OF 1992 CONFLICTS WITH A SPECIFIC PROVISION OF THE CHARTER OF THE CITY OF PUEBLO, AND SUSPENDING FOR SUCH PURPOSES THE PUEBLO ELECTION CODE AND ALL ORDINANCES AND RESOLUTIONS OF THE CITY IN CONFLICT THEREWITH

A staff report and detailed review of the Ordinance was given by Clyde Bishop, City Clerk.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Gomez, seconded by Councilor Latino, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

This Ordinance was assigned as 11230.

R2 AN ORDINANCE BUDGETING AND APPROPRIATING FUNDS IN THE AMOUNT OF \$490,000 FROM THE UNAPPROPRIATED FUND BALANCE OF THE GENERAL FUND TO ACCOUNT 10114001-51060 IN THE AMOUNT OF \$30,000, AND TO ACCOUNT 10180200-58197 IN THE AMOUNT OF \$460,000

A staff report and detailed review of the Ordinance was given by Melissa Cook, Director of Housing and Citizen Services.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Boston, seconded by Councilor Ruiz-Gomez, moved to amend the Ordinance to budget and appropriate the funds in the amount of \$465,500 from the unappropriated fund balance of the general fund to account 10114001-51060 in the amount of \$30,000, and to account 10180200-58197 in the amount of \$435,500, approve the amended Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** Councilor Gomez. Motion Passed 6-1.

This Ordinance was assigned as 11232.

R3 AN ORDINANCE AUTHORIZING THE DIRECTOR OF FINANCE TO FORGIVE

INTEREST ACCRUED TO A 2005 AFFORDABLE HOUSING DEVELOPMENT LOAN AGREEMENT UPON REPAYMENT IN FULL OF THE PRINCIPAL BALANCE, RELATED TO THE VILLAS OF PUEBLO II AFFORDABLE HOUSING PROJECT, AND TO DIRECT THE REPAID FUNDS TO THE CITY'S HOME PROGRAM AS PROGRAM INCOME

A staff report and detailed review of the Ordinance was given by Melissa Cook, Director of Housing and Citizen Services.

PUBLIC HEARING:

Angela Sharpe appeared in person and spoke against this Ordinance.

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Gomez, seconded by Councilor Danti, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Latino, Councilor Hernandez, Councilor Danti. **Nays:** Councilor Gomez, Councilor Ruiz-Gomez. Motion Passed 5-2.

This Ordinance was assigned as **11233.**

R4 AN ORDINANCE APPROVING AND ACCEPTING A GRANT FROM THE COLORADO DEPARTMENT OF LOCAL AFFAIRS IN THE AMOUNT OF \$200,000.00 TO PROVIDE HOMEOWNER REHABILITATION; AUTHORIZING THE MAYOR TO SIGN THE GRANT AGREEMENT, ESTABLISHING PROJECT HS2602, AND BUDGETING AND APPROPRIATING \$200,000.00 TO PROJECT NO. HS2602

A staff report and detailed review of the Ordinance was given by Melissa Cook, Director of Housing and Citizen Services.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Gomez, seconded by Councilor Latino, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

This Ordinance was assigned as **11234.**

R5 AN ORDINANCE APPROVING A LEASE EXTENSION AGREEMENT BETWEEN THE CITY OF PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND LOCKHEED MARTIN CORPORATION, A MARYLAND CORPORATION, EXTENDING THE TERM OF THE LEASE OF PREMISES AT THE PUEBLO MEMORIAL AIRPORT, AND AUTHORIZING THE MAYOR TO EXECUTE THE AGREEMENT

A staff report and detailed review of the Ordinance was given by Greg Pedroza, Director of Aviation.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Gomez, seconded by Councilor Danti, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

This Ordinance was assigned as **11235**.

R6 AN ORDINANCE APPROVING THE COMPENSATION OF FAIRFIELD & WOODS, P.C. RELATED TO REPRESENTATION OF THE CITY IN PUBLIC UTILITIES COMMISSION PROCEEDING NO. 24A-0442E PURSUANT TO THE ENGAGEMENT AGREEMENT, APPROVING THE CORRESPONDING CONFLICT OF INTEREST WAIVER, AND AUTHORIZING THE MAYOR TO EXECUTE THE SAME

A staff report and detailed review of the Ordinance was given by Carla Sikes, City Attorney.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the Hearing closed.

Councilor Gomez, seconded by Councilor Latino, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** Councilor Gomez. Motion Passed 6-1.

This Ordinance was assigned as **11236**.

R7 AN ORDINANCE AMENDING CHAPTER 2 OF TITLE III OF THE PUEBLO MUNICIPAL CODE RELATING TO FIRE BANS, SMOKING, FIREWORKS AND OPEN BURNING ADDING SECTIONS 7 THROUGH 16

A staff report and detailed review of the Ordinance was given by Harley Gifford, Deputy City Attorney.

Councilor Ruiz-Gomez, seconded by Councilor Latino, moved to postpone this item to August 10, 2026.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

R8 AN ORDINANCE APPROVING AND ACCEPTING THE UPDATED CRISIS INTERVENTION TEAM (CIT) MASTER SERVICES AGREEMENT BETWEEN THE CITY OF PUEBLO AND HEALTH SOLUTIONS

A staff report and detailed review of the Ordinance was given by Chris Noeller, Chief of Police.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Latino, seconded by Councilor Gomez, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti. **Nays:** None. Motion Passed 6-0.

This Ordinance was assigned as 11239.

R9 AN ORDINANCE APPROVING AND ACCEPTING A GRANT AGREEMENT AND APPLICABLE CONDITIONS PERTAINING THERETO WITH THE STATE OF COLORADO DEPARTMENT OF LAW PEACE OFFICER STANDARDS AND TRAINING (POST), ESTABLISHING PROJECT NUMBER PS2606, BUDGETING AND APPROPRIATING FUNDS INTO PROJECT PS2606, AUTHORIZING THE MAYOR TO EXECUTE SAME

A staff report and detailed review of the Ordinance was given by Chris Noeller, Chief of Police.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Gomez, seconded by Councilor Danti, moved to approve the Ordinance on final presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

This Ordinance was assigned as 11237.

R10 AN ORDINANCE APPROVING AN INTERGOVERNMENTAL AGREEMENT BETWEEN THE CITY OF PUEBLO, A COLORADO MUNICIPAL CORPORATION, AND THE STATE OF COLORADO, ACTING BY AND THROUGH THE COLORADO DEPARTMENT OF TRANSPORTATION, PROJECT: SHO M086-106 (27194) PRAIRIE AND ST CLAIR IMPROVEMENTS, ACCEPTING A GRANT IN THE AMOUNT OF \$621,000, ESTABLISHING PROJECT ACCOUNT CI2616, CDOT GRANT PRAIRIE & ST CLAIR, TRANSFERRING \$69,000 FROM PROJECT ACCOUNT HUAN01, STREET RESURFACING PROJECT TO PROJECT ACCOUNT CI2616, CDOT GRANT PRAIRIE & ST CLAIR PROJECT, BUDGETING AND APPROPRIATING FUNDS IN THE AMOUNT OF \$690,000, AND AUTHORIZING THE MAYOR TO EXECUTE SAME

A staff report and detailed review of the Ordinance was given by Andrew Hayes, Director of Public Works.

PUBLIC HEARING:

Seeing no one wished to speak, President Aliff declared the hearing closed.

Councilor Latino, seconded by Councilor Gomez, moved to approve the Ordinance on final

presentation.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Latino, Councilor Hernandez, Councilor Danti. **Nays:** Councilor Gomez, Councilor Ruiz-Gomez. Motion Passed 5-2.

This Ordinance was assigned as 11238.

S. COMMUNICATIONS

S1 A CITIZEN FILED AN ETHICS COMPLAINT AGAINST MAYOR HEATHER GRAHAM

A staff report and detailed review was given by Harley Gifford, Deputy City Attorney.

Councilor Hernandez, seconded by Councilor Ruiz-Gomez, moved to accept this Ethics Complaint.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti. **Nays:** Councilor Ruiz-Gomez. Motion Passed 6-1.

Councilor Boston, seconded by Councilor Danti, moved to dismiss the Ethics Complaint.

Roll Call - **Ayes:** President Aliff, Councilor Boston, Councilor Gomez, Councilor Latino, Councilor Hernandez, Councilor Danti, Councilor Ruiz-Gomez. **Nays:** None. Motion Passed 7-0.

T. ADJOURN

President Aliff adjourned the meeting at 7:59 p.m.

Respectfully submitted,
Clyde Bishop

Clyde Bishop
City Clerk



State Historic Preservation Office
Office of Archaeology and Historic Preservation
1200 Broadway
Denver, Colorado 80203

Subject: Proposal to Nominate Plaza Verde Park to the National Register of Historic Places

Proposal:

- The State Historic Preservation Office of History Colorado is interested in nominating Plaza Verde Park to the National Register of Historic Places at the local level for its association to the history of the Chicano Civil Rights Movement in Pueblo, Pueblo's Lower East Side Neighborhood, and the murals that represent Chicano history and pride.

The Colorado Heritage for All Initiative:

- The Colorado Heritage for All Initiative is one of America 250–Colorado 150 Commission's Signature Initiatives celebrating the 250th anniversary of the Declaration of Independence and the 150th anniversary of Colorado's statehood in 2026. The goal of History Colorado's Heritage for All Initiative is to identify 150 currently under-recognized and underrepresented places that tell the stories of communities of color, women, and LGBTQ+ Coloradans, and to add all of these sites to the State Register and/or National Register by the end of 2026. This initiative also seeks to expand funding opportunities through Colorado's State Historical Fund for listed properties.

State and National Registers of Historic Places:

- The Colorado State Register of Historic Properties and the National Register of Historic Places are honorary designations that document the history of properties throughout the state. The designation process is voluntary and owner consent is required before a nomination is accepted by History Colorado.

Historical Significance of Plaza Verde Park:

We believe Plaza Verde Park is eligible for the National Register of Historic Places at the local level under **Criterion A for Art, Ethnic Heritage: Hispano/Latino/Chicano and Social History, and Social History: Women's History**. It is associated with the history of the Chicano Civil Rights Movement in Pueblo, Colorado. The park continues to be a central place for Chicano activism, mural painting, and evokes community pride amongst the city's Lower East Side residents. Plaza Verde Park may be eligible for **Criterion Consideration G**, which allows properties to expand their period of significance beyond 50 years in the past to capture the site's

continued significance. **Please see attached National Register draft nomination for Plaza Verde Park for more information and historical overview.**

Community Engagement:

- History Colorado has been working with community members in Pueblo on the possibility of nominating Plaza Verde Park to the National Register of Historic Places. To date, El Pueblo History Museum has received over 80 letters of support from the community to nominate the site.

Thank you for your time and consideration,

Contacts:

- Layla Anzelc-Tolian - Colorado Heritage for All Research Fellow:
Email: anzelc-tolian.layla@state.co.us
Telephone: 719-850-3756
- Dianne Archuleta - Director of El Pueblo History Museum:
Email: dianne.archuleta@state.co.us
- Dawn DiPrince - History Colorado President/CEO & State Historic Preservation Officer:
Email: dawn.diprince@state.co.us
- Damion Pechota - Senior State and National Register Historian:
Email: damion.pechota@state.co.us

This is a rough draft. Research and writing of this nomination is not complete. This is preliminary information and does not reflect a fully completed and reviewed National Register Nomination.

Plaza Verde Park
Name of Property

Pueblo
County and State

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Plaza Verde Park

Other names/site number: 5EP.8883

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 800 East Ash Street

City or town: Pueblo State: Colorado County: Pueblo

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

X A B C D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

Plaza Verde Park
Name of Property

Pueblo
County and State

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☐

Public – Local

☒

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐☐

Plaza Verde Park

Name of Property

Pueblo

County and State

Site

Structure(s)

☒

Object

☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

1

sites

1

structures

objects

2

1

Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

LANDSCAPE/park = city park

Current Functions

(Enter categories from instructions.)

LANDSCAPE/park = city park

Plaza Verde Park
Name of Property

Pueblo
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

N/A

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete and metal

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Plaza Verde Park, located in Pueblo's Lower East Side neighborhood, remains within its original property boundary. It measures approximately 852 ft by 744 ft.¹ It is surrounded by the flood plain of Fountain Creek to the southwest and by residential houses to the north and east. Also bordering the park to the north and east are East Ash Street and South Hudson Avenue. The park includes a large recreational field comprised of grass and trees, a horseshoe court, a park trail, a restroom facility, playset equipment, a gazebo, a basketball court, infographic marker about the history of the park, and handball courts. Murals are found on the handball courts and restroom facility. The oldest of the murals, painted on the outer wall of the east elevation of the handball courts, was completed in 1978 by Leo Lucero.² The handball courts structure and the restroom facility building are the only contributing resources. The site itself is a non-contributing resource. The horseshoe court, playset equipment, gazebo, basketball court, and marker are non-contributing features. The park's boundaries and parcel allotments remain the same from its initial construction. All parcels were granted to the City of Pueblo in 1973 following the 1965 flood, except for the northeast corner of parcel 0431412001, which was granted in 1976.³

¹ See map. Actual measurements: side a=1,137 ft, by side b=70 ft, by side c=852 ft, by side d=744 ft.

² "In Plaza Verde Park New Mural Appears," *La Cucaracha*.

³ Pueblo County Assessor, Plaza Verde Park Records; City of Pueblo Parks and Recreation, "Plaza Verde Park: Mothers of La Casa Verde," Infographic.

Plaza Verde Park
Name of Property

Pueblo
County and State

Narrative Description

Surrounding Landscape of Plaza Verde Park (Non-contributing)

To the east, there is a recreational field comprised of grass and trees. It is bordered in part by East Ash Street to the north and South Hudson Avenue to the east. To the south, a levy runs diagonally along the recreational field, trending southeast-northwest. The space is open aside from a horseshoe court. A concrete sidewalk leads to the horseshoe court from the west. The horseshoe court was added sometime after 2012.⁴ To the south, the concrete park trail leads up the levy to Fountain Creek Park Trail, which follows along the Fountain Creek floodplain and Fountain Creek itself. The levy is covered in grass and small bushes. Running along the bottom of the levy are cottonwood trees. Located to the northwest of the restroom structure is playset equipment. The playset equipment was added sometime before 2007.⁵ The remaining playset equipment is situated right off of the main park trail, and consists of a concrete path that circles the equipment, as well as two benches. The equipment has slides and swings. The area for the playset equipment is covered in mulch and has two nearby cottonwood trees. Located at the very northern edge of the park is a gazebo. Under the gazebo are four picnic tables. To the southeast of the gazebo are nine rose bushes planted in commemoration of Las Madres de la Casa Verde. A basketball court is located to the west of the gazebo and directly to the east of the handball courts. Both basketball hoops are painted with three vertical stripes of green, white, and red, representing Mexico's flag.

Recreational Field and Horseshoe Court (Non-contributing) (Photos 1-4)

To the east, there is a recreational field comprised of grass and trees. It is bordered in part by East Ash Street to the north and South Hudson Avenue to the east. To the south, a levy runs diagonally along the recreational field, trending southeast-northwest. The space is open aside from a horseshoe court. A concrete sidewalk leads to the horseshoe court from the west. The horseshoe court was added sometime after 2012 and is not associated with the historic function of the property.⁶ It is therefore considered a non-contributing feature. The base of the court is made from concrete. Two parallel narrow divots are inlaid into the concrete. These are both long rectangular strips that each lead to metal stakes in the ground meant to catch a horseshoe during the game. Behind each metal stake is a backboard, placed there to prevent the horseshoe from being tossed outside of the court. Each backboard is made from wood and is held in place by two metal bars that are set into the ground.

Fountain Creek Trail and Levy (Surrounding Landscape Description to the South/Not in Park Boundary) (Photos 5-7)

⁴ Google Satellite Images, Plaza Verde Park, 800 E Ash Street, 2007-2022.

⁵ Google Satellite Images, Plaza Verde Park, 800 E Ash Street, 2007-2022.

⁶ Google Satellite Images, Plaza Verde Park, 800 E Ash Street, 2007-2022.

Plaza Verde Park

Name of Property

Pueblo

County and State

To the south, the concrete park trail leads up the levy to Fountain Creek Park Trail, which follows along the Fountain Creek floodplain and Fountain Creek itself. The levy is covered in grass and small bushes. Running along the levy are cottonwood trees. Fountain Creek trail trends southeast-northwest along the floodplain and creek. To the southwest of the trail at the top of the levy, is a large concrete half-circle at the edge of the floodplain followed by a small garden bed with grasses to the north of various decorative rocks. Facing north, the levy borders the entire park to the south. The park trail, connecting to Fountain Creek Park Trail, trends towards the park and crosses its entire length. The park trail can be followed back down to the north to enter the park from the levy.

Restroom Building, Murals (Contributing) and Historical Marker (Non-contributing)
(Photos 8-15)

The restroom building is located towards the southeast portion of the park, near the playset equipment and gazebo located to the north and the horseshoe court to the northeast. It was installed sometime before 2007.⁷ Approximately 10 feet to the north of the restroom building is an infographic marker that tells the history of the park and the contributions of Las Madres de la Casa Verde. The historical marker was contributed by a local organization, Comadres, in 2016.⁸ The historical marker is a non-contributing feature.

The restroom facilities building has a small rectangular semicircle plan with rounded corners, measuring approximately 27 ft by 12 ft. The building trends northwest-southeast. It sits at the convergence of the park trail trending north-south and the concrete path to the horseshoe court in the recreational field trending east-west. The restroom building is approximately 65 feet to the southeast of the playset equipment, and approximately 145 ft to the south of the Gazebo. The building sits on a concrete pad. It is made from bricks, all of which have been painted over. Murals and artwork are painted on the façade as well as each elevation of the structure. They were painted in 2013.⁹ A parapet extends over the roof on the southeast and northwest elevations of the structure. It has a red metal roof. In the center of the roof is a vent pipe.

Façade (Photos 11-12): The building rests on a concrete pad. It is comprised of bricks, all of which have been painted over. Towards the base of the building is a light blue painted motif consisting of a circle with four teardrop shapes extending from it. Each motif is set on a grey border, and enclosed by black lines in the shape of rectangles. Each motif is separated by two black lines. The majority of bricks on the façade are painted beige. The bricks of the parapet extending past the side of the southeast corner of the façade are painted red. A metal door is located to the southeast corner of the elevation. The frame of the door is painted light blue with light blue painted lines used to emulate stones. Black painted lines are used to emulate vertical bricks. Towards the bottom portion of the door are painted the words “Una Dama Maya.” Above these words is an abstractly painted motif with colors of purple, black, orange, yellow, and blue.

⁷ Google Satellite Images, Plaza Verde Park, 800 E Ash Street, 2007-2022.

⁸ Carmen Arteaga, “La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change,” in *El Movimiento de Pueblo: An Anthology of Chicana and Chicano Activism*, edited by Rita J. Martínez, Deborah Martínez Martínez, Pablo Mora, Juan Espinosa (Vanishing Horizons, LLC: Pueblo, 2016) 7-10.

⁹ Pueblo Parks and Recreation, *2017-2018 Fall/Winter/Spring Program Guide*, 19.

Plaza Verde Park

Name of Property

Pueblo

County and State

The top portion of the door are the same words in English, "A Mayan Lady." A white metal sign was plastered directly over the words "A Mayan Lady" and above the abstract motif, reading, "Closed for Season Report Vandalism" with a telephone number below it. The middle portion of the door is painted beige.

In the center of the building is a narrow metal door. Over the door is a large mural. The mural is of an eagle and a vulture. The two bird's necks are wrapped around one another. The eagle has red talons and white and blue feathers of various shades. The eye of the vulture is a black swirl and it's painted using white, black, light pink, and red. Above the birds are white clouds. Color is strewn about the background, consisting of shades of green and light brown or beige. The majority of the background is blue. Below the birds is the sun. The entire mural is enclosed in a circle.

The door to the northwest corner of the façade is metal. Like the door to the southeast corner of the façade, the frame of the northwest door is painted light blue with light blue painted lines used to emulate stones. Black painted lines are used to emulate vertical bricks. Towards the bottom of the door are painted the words "El Soldado del Aguila." To the top of the door is a sign reading "Closed for Season Report Vandalism" with a telephone number below it. The middle of the door is painted beige. The bricks of the parapet extending past the side of the northwest corner of the façade are painted red. A vent pipe is visible extending from the center of the roof. The parapet extends over the southeast and northwest corners of the roof. The bricks are painted red on both the southeast and northwest corners. The last layer of bricks at the top of the parapet on both the southeast and northwest corners are painted grey.

Southeast Elevation (Photo 13): Towards the base of the southeast elevation is a light blue painted motif consisting of a circle with four teardrop shapes extending from it. Each motif is set on a grey border, and enclosed by black lines in the shape of rectangles. They are separated by two black lines. Halfway up the base of the building are beige painted bricks. Extending halfway up the building, on the southeast corner, is one layer of grey painted bricks. The western side of the elevation is curved. Towards the top of the building, in the center, is a rectangle of grey painted bricks. At the top portion of the building, and surrounding on either sides, is a rectangle of grey painted bricks and ones that are painted red. The last layer of bricks, on the edge of the parapet are grey bricks.

Southwest Elevation (Photo 14): Towards the base of the southwest elevation the motif is the same as that which is on the façade. Most of the bricks on the entire wall of this elevation are painted beige, except for three layers of bricks towards the top that are painted red. Where the building curves, at the northwest corner of the elevation, part of a mural is visible. The part of the mural that is visible is a yellow rose with green leaves and a purple rose with green leaves. One small window, located to the northwest portion of the elevation, measures approximately 10 in. by 5 in. The window opening is framed by bricks. Another window, located to the southeast portion of the elevation, measures approximately 10 in by 5 in. This window opening is also framed by bricks. At the top most portion of this elevation, towards the roof, is a layer of grey painted bricks.

Plaza Verde Park

Name of Property

Pueblo

County and State

Northwest Elevation (Photos 15-16): Towards the base of the northwest elevation the motif is the same as that which is on the façade and the southeast elevation. The northeast corner of the northwest elevation curves. A large mural is painted in the center of the elevation. The center of the mural itself consists of large words that read “Plaza Verde Park.” The mural is surrounded by 10 roses, in varying shades of reds, purples, blues, and yellows. Each rose has leaves and the roses are connected by green vines. The background consists of a majority of beige painted bricks, with the top portion towards the roof being red painted bricks. The last layer of bricks of the parapet are painted grey.

Interior: The interior of each restroom facility contains toilets on the back walls. The walls of the interior of both spaces are also covered in detailed murals from the floor to the ceiling.¹⁰

Playset Equipment (Non-contributing) (Photos 16-17)

Located 60 ft to the northwest of the restroom building, 35 ft to the southwest of the gazebo, and 50 ft to the southeast of the basketball court, is playset equipment. The playset equipment was added sometime before 2007. Between 2012 and 2022, another set of park equipment at the southwestern portion of the park, near the handball courts, was removed.¹¹ The remaining playset equipment is situated right off of the main park trail, and consists of its own concrete path that circles the equipment, as well as two benches. The equipment consists of slides and swings. The area for the playset equipment is covered in mulch and has two nearby cottonwood trees. The playset equipment is non-contributing.

Gazebo (Non-contributing) (Photos 19-22)

Located at the very northern edge of the park is a gazebo. It is 25 ft to the northeast of the playset equipment and 130 ft to the east of the basketball court. The gazebo is an open air structure, with eight support beams, on a concrete pad. Under the gazebo are four picnic tables. The gazebo has an octagonal metal pro-panel roof. The roof is two tiered with a cupola picket at the very top. Although a gazebo was requested by community members in 1972, it was not installed until 2015.¹² Due to its recent construction, it is a non-contributing feature.

Basketball Court (Non-contributing) (Photos 23-27)

The basketball court is located 130 ft to the west of the gazebo, 50 ft to the northwest of the playset equipment, and directly to the east of the handball courts. The court trends north-south and measures 90 ft by 60 ft. It is concrete. To the south is a basketball hoop that is painted with three vertical stripes of green, white, and red, representing Mexico’s flag. The other basketball hoop is located to the north. It is also painted with three vertical stripes of green, white, and red. The exact date for which the basketball hoops were painted is unknown, however, a photograph

¹⁰ Further analysis and site photographs are needed as these the interior spaces as they are normally locked when not in use for events.

¹¹ Google Satellite Images, Plaza Verde Park, 800 E Ash Street, 2007-2022.

¹² Carmen Arteaga, “La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change,” 7-10.

Plaza Verde Park

Name of Property

Pueblo

County and State

from 1972 shows they were painted at that time.¹³ The basketball court is a non-contributing feature.

Handball Courts (Contributing) (Photos 28-41)

The handball courts are located directly to the west of the basketball court. The handball courts are an open concrete structure measuring approximately 50 ft by 25 ft in its entirety. There are two courts connected by the front wall, as it is known in the game. Atop the front wall, which connects the two courts, is a chain link fence, approximately 5 ft high, meant to prevent the ball from going over the court during the game. Each individual court measures 25 ft by 20 ft. Each court is encircled by a chain-link fence. The fence measures approximately 10 ft. high. The entire structure is made from 3 tilt up concrete walls. When observing the structure from a sky view, it forms an “H” shape. The floor or deck of the court is made from poured concrete. The poured concrete floor or deck of the court encompasses both the inside and outside of the walls. It contains several significant murals painted between 1978 and 2012.

East elevation (Photos 28-29): The tilt up concrete wall of the east elevation measures approximately 50 ft. across. It is made of smooth concrete. The wall is not a perfect rectangle, but instead extends outward from the top and tapers inward towards the bottom. A chain link fence connects to northern and southern sides of the east elevation. The first mural to be painted in the park encompasses the entire east elevation of the handball courts. It was painted by local Chicano artist Leo Lucero in 1978.¹⁴ The mural has several representations and perspectives. The first perspective depicts a buffalo in what represents North America to the south of the elevation, and a llama standing in what represents South America on the north elevation. In between these two depictions, towards the center of the elevation, is a giant eagle holding a serpent in its mouth. When standing closely to the mural, the eagle feathers make up an army of *soldados*, soldiers, with gun belts. From another perspective, the painting reveals other figures. One figure in the mural’s upper register emulates revolutionary figure Emiliano Zapata as noted by artist Leo Lucero. This figure and another male figure depicted below hold a gun belt together with what appears to be a representation of the *xiuhpōhualli* calendar between them. Next to the figure representing Emiliano Zapata, is a woman holding a torch and below this painting, in the lower register, is another depiction of a woman with her hands on either side of a basket filled with white calla lilies and a child sitting on her shoulder.¹⁵

South elevation (Photos 30-33): The south elevation consists of the inner walls of one of the two handball courts. The court measures 25 ft by 20 ft. The court is surrounded by a metal chain link fence that is approximately 10 ft. high. The deck or floor of the court is made from concrete. Closer to the front wall are painted horizontal and vertical white lines on the deck or floor of the

¹³ “September 16 In Fotos: Mexican Independence Day.”

¹⁴ “Community Murals across Colorado by Chicano/a Artists Named Among America’s 11-Most Endangered Historic Places,” *History Colorado*, May 4, 2022, <https://www.historycolorado.org/press-release/2022/05/04/community-murals-across-colorado-chicanao-artists-named-among-americas-11>.

¹⁵ “In Plaza Verde Park New Mural Appears,” *La Cucaracha*, vol. 3, no. 7, July 3, 1978, 2, 11, *Colorado Historic Newspapers*, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19780703-01.1.2&c=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Leo+Lucero-----0--Pueblo---->.

Plaza Verde Park

Name of Property

Pueblo

County and State

court used for the game. Murals are painted on each of the three inner walls of the south elevation.

The mural on the east-facing wall of the south elevation is painted onto the smooth concrete tilt up wall. It consists of a white background with the words “Yo Soy Chicano” and “Juan Patriciopacheco Jr.” In between the two phrases is a man with his arms in the air and his hands in fists. The mural is surrounded by a depiction of a feathered serpent, eating its tail. Both the lower registers of the south and north corners of the mural have been spray-painted with non-original writing to the mural.

The mural on the south facing wall of the south elevation is a depiction of five men. The wall is made from smooth concrete. Each of the five men depicted in the mural are wearing hats and are facing west. The men are painted grey with a blue sky background. The mural remains largely in good condition, however, to the west there is spray painted writing in the corner of the lower register of the mural. To the east of the south facing wall, is a portion of the mural that has also been spray painted over with several colors.

The mural on the west facing wall of the south elevation is a mural of a child’s face. The wall is made of smooth concrete. The background of the mural which covers the entire wall consists of blue and red paint. The mural has been defaced in the lower register of the north side of the wall. It is covered over with non-original spray paint to the mural. In the lower register of the southern corner of the west facing wall is the artist Anthony Armijo’s signature, reading “Armijo.” The top of the front wall of the handball courts features a metal chain link fence that is meant to prevent the ball from exiting the court during the game. All murals on the south elevation are by artist Anthony Armijo and painted in 2012.¹⁶

West Elevation (Photos 35-38): The tilt up concrete wall of the east elevation measures approximately 50 ft. across. It is made of smooth concrete. The wall is not a perfect rectangle, but instead extends outward from the top and tapers inward towards the bottom. A chain link fence connects to northern and southern sides of the east elevation. A mural is painted across the entirety of the west elevation. The north portion of the wall of the west elevation consists of men walking on grass below Mexico’s flag. Painted on the flag is an eagle standing on a cactus, eating a serpent. Also painted on the flag at the very upper register is the symbol of the Eastside Commission. Prominently placed in the center of the mural is a representation of a warrior with an eagle flying at his side. At the southern portion of the west elevation, the mural includes women standing together on grass surrounded by trees and bushes. A woman to the most southern corner of the mural holds a sign that reads “Chicana” with a woman wearing a beret and gun belts below it. The women all stand below a banner with Che Guevara depicted on it. Behind the banner is the United States flag. The background consists of a blue sky with clouds.¹⁷

¹⁶ Tracy Harmon, “Last Viela Ride Honors Pueblo Muralist Who Immortalized Homicide Victim,” *The Pueblo Chieftain*, June 23, 2020, <https://www.chieftain.com/story/news/local/2020/06/23/last-vicla-ride-honors-pueblo-muralist-who-immortalized-homicide-victim/113419360/>.

¹⁷ Steve Lucero, “The Mural Project 2012 at Plaza Verde Park/Lower Eastside” oral history, conducted with Dianne Archuleta, History Colorado, pdf format, February 27, 2026.

Plaza Verde Park

Name of Property

Pueblo

County and State

North Elevation (Photos 39-41): The north elevation consists of the inner walls of one of the two handball courts. The court measures 25 ft by 20 ft. The court is surrounded by a metal chain link fence that is approximately 10 ft. high. The deck or floor of the court is made from concrete. Closer to the front wall are painted horizontal and vertical white lines on the deck or floor of the court used for the game. Murals are painted on each of the three inner walls of the north elevation. All murals on the north elevation are by artist Anthony Armijo and painted in 2012.¹⁸

The mural on the west-facing wall of the north elevation painted onto the smooth concrete tilt up wall. In the lower register of the northern portion of the mural is a depiction of Pueblo. It is set in the background. In the foreground of the center of the mural is a man in a zoot suit. Directly next to this depiction, and towards the southern corner of the upper register of the mural, is a painting of Martín “Marty” Serna. Next to the painting of Martín Serna reads his name.¹⁹ The background consists of a sunset over the landscape surrounding Pueblo. The mural is signed by the artist and reads “Armijo.”

The mural on the north-facing wall of the north elevation depicts the phrase “As Iron Sharpens Iron One Man Must Sharpen Another” in the lower register. To the eastern portion of the wall is a painting of Rudolfo “Corky” Gonzales speaking into a microphone. Under his image reads “Corky Gonzales.” In the center of the mural is a large painting of a temple. Next to the temple, to the west, are the heads of three men looking in opposite directions and surrounded by a golden circle with 5 lines projecting from the sides. Towards the west portion of the wall is a depiction of Dolores Huerta, not painted by Anthony Armijo, but added in the spring of 2026.²⁰ In the lower register of the mural towards the west is the artist’s name “Armijo.” The background of the mural is the sky and clouds, painted with pinks and orange to depict evening.

The mural on the east facing wall of the north elevation is a depiction of Jesus on the cross wearing a crown of thorns. The scene is at the center of the mural. The background of the mural is that of a blue sky.²¹ In the lower register of the northern portion of the mural is the artist, Anthony Armijo’s signature, reading “Armijo.” The top of the front wall of the handball courts features a metal chain link fence that is meant to prevent the ball from exiting the court during the game.

Alterations

Changes to Plaza Verde Park have occurred over time. This includes work done to update portions of the Fountain Creek Park Trail along the floodplain and Fountain Creek and installing a concrete path and updating the levy. Between 2012 and 2022, additional playset equipment located at the southwestern portion of the park, near the handball courts, was removed. Additionally, the horseshoe court was added to the park sometime after 2012.²² A painting of

¹⁸ Tracy Harmon, “Last Viela Ride Honors Pueblo Muralist Who Immortalized Homicide Victim.”

¹⁹ Lucero, “The Mural Project 2012 at Plaza Verde Park/Lower Eastside” oral history, conducted with Dianne Archuleta.

²⁰ Ibid.

²¹ Ibid.

²² Google Satellite Images, Plaza Verde Park, 800 E Ash Street, 2007-2022.

Plaza Verde Park

Name of Property

Pueblo

County and State

Cesar Chavez on the north-facing wall of the north elevation was painted over and replaced in the spring of 2026 with a depiction of Dolores Huerta. Her name is painted below.²³

Integrity

The handball court and restroom facility are located in Plaza Verde Park on 800 East Ash Street. The park is bordered by East Ash Street and South Hudson Avenue, and the levy to the southeast. The **location** of the structure and building remain original to their construction. The landscape and **setting** surrounding the handball courts and restroom facility in Plaza Verde Park remain relatively unchanged from their period of significance. Plaza Verde Park is surrounded by residential homes to the north and east and the levy to the southwest.

The handball courts and restroom facility retain good integrity of **design**. Both resources retain their functionality and spatial organization in the park. They are situated within an area of the neighborhood that is accessible to the East Side community in Pueblo. The design features and spatial organization of the handball courts and restroom facility remain the same and serve the same purposes for recreation and functionality within the larger park. The retention of the original spatial organization of the park, as well as its designed functionality, also convey good integrity of **workmanship**.

The park has good integrity of **materials**. The restroom structure retains its original materials, as do the handball courts. Additionally, the many design elements of the murals are unaltered, aside from some restoration by local artists to ensure they do not fade or become defaced.²⁴ A painting of Cesar Chavez was painted over and replaced by a depiction of Dolores Huerta in 2026.²⁵ Although some alterations were made throughout time, this reflects the living practice of mural painting in Plaza Verde Park.

The handball courts and restroom facility were historically used by the community during events, social gatherings, protests, and in remembrance of Chicano cultural heritage and pride. The community still **associates** this structure and building, that each adorn murals, as a places of remembrance. The protection of the park's murals and continued mural painting depicting cultural heritage and pride portrays how this association remains strong with East Side neighborhood residents. They also retain integrity of **feeling**. During community gatherings, protests, and events, this recreational structure and building were used. The retention of the murals also portray the historic feeling of the property. The continuation of this practice to paint murals depicting cultural heritage also showcase their continued importance to the community.

8. Statement of Significance

²³ Lucero, "The Mural Project 2012 at Plaza Verde Park/Lower Eastside" oral history, conducted with Dianne Archuleta.

²⁴ "Battle over Mural at Plaza Verde Park Back to Ground Zero," *The Pueblo Chieftain*, November 16, 2007, <https://www.chieftain.com/story/news/2007/11/17/battle-over-mural-at-plaza/8452444007/>; "September 16 In Fotos: Mexican Independence Day."

²⁵ Lucero, "The Mural Project 2012 at Plaza Verde Park/Lower Eastside" oral history, conducted with Dianne Archuleta; "September 16 In Fotos: Mexican Independence Day."

Plaza Verde Park
Name of Property

Pueblo
County and State

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Plaza Verde Park
Name of Property

Pueblo
County and State

Areas of Significance

(Enter categories from instructions.)

ART

ETHNIC HERITAGE: Hispanic/Latino/Chicano

SOCIAL HISOTRY: Women's History

Period of Significance

1972-2013

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

City of Pueblo, Parks and Recreation

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Plaza Verde Park is eligible for the National Register of Historic Places at the local level under **Criterion A** for **Art, Ethnic Heritage: Hispanic/Latino/Chicano** and **Social History**, and **Social History: Women's History**. It is associated with the history of the Chicano Civil Rights Movement in Pueblo, Colorado. The park historically acted as a central space for Chicano activism and community pride amongst the city's Lower East Side residents.

Plaza Verde Park
Name of Property

Pueblo
County and State

In 1968, women from the Lower East Side of Pueblo created Las Madres de la Casa Verde in response to the lack of recreational facilities for the youth of their community. Las Madres de la Casa Verde organized and established a community center, Casa, to facilitate activities for Chicano youth such as after school programs, cultural education, tutoring, and lobbied for safe recreational spaces to be built in Pueblo's Lower East Side neighborhood. Their activism was in response to a number of youth deaths that had occurred in the community due to the lack of safe recreational spaces for them to use. Las Madres de la Casa Verde lobbied for a park to be built in their community using land devastated by the Pueblo Flood of 1965. Many of the homes destroyed on the parcels that would become Plaza Verde Park belonged to Las Madres de la Casa Verde members and their families.²⁶

The park was commissioned on May 5, 1972. Las Madres de la Casa Verde worked with Martín Serna, a Chicano Activist, member of the Brown Berets, and co-director of La Raza Unida, to complete the park and its planning. Since its construction, Plaza Verde Park has been a place of civil rights activism and community gathering. The park is significant for its murals depicting Chicano history and culture. Plaza Verde Park meets the requirements for **Criterion Consideration G** as a significant site representing the history of the Chicano Movement in Pueblo, Colorado through its murals. The park was created out of a need for infrastructure and safe recreational spaces in the face of redlining and discrimination experienced by Pueblo's Lower East Side neighborhood. It became a significant site of activism during the Chicano Movement and continues to act as a community gathering place. It is a reminder of how the movement in Pueblo had impacts not only within the city but within the larger Civil Rights Movement. This history is reflected in the murals that adorn walls on structures in the park. The murals, painted between 1978 and 2013, are significant representations of Chicano muralism that hold incredible significance. Therefore, the period of significance is 1972 when the park was commissioned, to 2013, the year when the most recent murals were painted in the park.²⁷

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A, Art (1978-2013)

Plaza Verde Park is eligible for the National Register of Historic Places at the local level under **Criterion A for Art**. The period of significance is 1978, when the first mural was painted by Leo Lucero on the eastern facing wall of the handball courts, to 2013, the year when the most recent murals were painted in the park. Plaza Verde Park is significant for its murals that portray the history of Chicano activism, heritage, and pride. The murals are an important example of Chicano muralism, stemming from the Chicano Civil Rights Movement of the 1960s and 1970s, in Pueblo's Lower East Side neighborhood. Through community support, the murals have

²⁶ Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," in *El Movimiento de Pueblo: An Anthology of Chicana and Chicano Activism*, edited by Rita J. Martínez, Deborah Martínez Martínez, Pablo Mora, Juan Espinosa (Vanishing Horizons, LLC: Pueblo, 2016) 7-10.

²⁷ City of Pueblo Parks and Recreation, "Plaza Verde Park: Mother of La Casa Verde." Infographic, n.d.

Plaza Verde Park

Name of Property

Pueblo

County and State

survived several threats throughout the years, and stand as a testament to the resiliency of the East Side neighborhood community in the face of discrimination.²⁸

The murals, painted by renowned Chicano artists Leo Lucero and Anthony Armijo, as well as local community groups between 1978 and 2013, portray themes of social justice, Chicano identity, and cultural heritage. Included in the murals found throughout the park is a tribute to Las Madres de la Casa Verde, an organization of women who founded the park. The murals adorn walls of structures in Plaza Verde Park, including the handball courts and restroom facility. Since the first mural was painted by Leo Lucero in 1978, they have been under threat of removal or defacement. Organizations such as La Raza Unida, La Gente, and the East Side Commission have helped ensure over the years that the murals remain present in the community. These murals are a significant representation of community pride in Pueblo's Lower East Side Neighborhood, and the tradition of mural painting continues to be practiced.²⁹

For the significance of the murals as important depictions of Chicano muralism, Plaza Verde Park is eligible for the National Register of Historic Places under Criterion A for Art. As described by Lucha Martinez de Luna, Director of Chicano/a/x Community Murals of Colorado, "Chicano/a/x community murals illuminate an often untold, overlooked, or erased history in cities where Hispanos, Chicanos, and Mexican Americans were key to their development." Threats facing these murals include gentrification, lack of legal protections, and deterioration over time.³⁰ The murals of Plaza Verde Park tell the history of the Chicano Movement in Pueblo through depictions of Chicano identity, symbolism, and important civil rights activists including Martín Serna, Rudolfo "Corky" Gonzales, Cesar Chavez, and Las Madres de la Casa Verde.

Criterion A, Ethnic Heritage: Hispanic/Latino/Chicano and Social History (1972-2013)

Plaza Verde Park is eligible for the National Register of Historic Places at the local level under **Criterion A for Ethnic Heritage: Hispanic/Latino/Chicano**. The period of significance is 1972, when the park was first commissioned, to 2013, as there is no appropriate end date since the park continues to be a significant place for the Chicano community. Throughout its history, the park has served as a place of protest, community gathering, mural painting, and celebration for the Chicano community of Pueblo, Colorado. The park is also significant for its murals depicting Chicano history and culture. It continues to serve as a central space for the community of Pueblo's Lower East Side neighborhood. The property is significant to understanding the

²⁸ Pueblo Parks and Recreation, *2017-2018 Fall/Winter/Spring Program Guide* (Pueblo Colorado: Pueblo Parks and Recreation, 2017), 19, <https://www.pueblo.us/DocumentCenter/View/17660/2017-2018-Pueblo-Parks-and-Recreation-Fall-Winter-Spring-Program-Guide?bidId=>.

²⁹ "In Plaza Verde Park New Mural Appears," *La Cucaracha*, vol. 3, no. 7, July 3, 1978, 2, 11, Colorado Historic Newspapers, [History Colorado, May 4, 2022, <https://www.historycolorado.org/press-release/2022/05/04/community-murals-across-colorado-chicanao-artists-named-among-americas-11>.](https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19780703-01.1.2&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Leo+Lucero-----0--Pueblo---; Lucha Martinez de Luna,)

³⁰ Lucha Martinez de Luna, "Community Murals across Colorado by Chicano/a Artists Named Among America's 11-Most Endangered Historic Places."

Plaza Verde Park

Name of Property

Pueblo

County and State

Chicano Civil Rights Movement in Pueblo in the late twentieth century as well as the formation of communal spaces for the celebration of Chicano identity and heritage.³¹

The creation of Plaza Verde Park stemmed from the activism of Las Madres de la Casa Verde, a community organization from Pueblo's Lower East Side neighborhood who advocated for safe recreational places to be built in their community. Throughout its history, Pueblo's Lower East Side community, primarily comprising of Latino and Chicano families, has faced discrimination in the form of redlining, resulting in a lack of infrastructure and funding being allocated to community development. Natural disasters, such as the Pueblo Flood of 1965, also resulted in lasting damages to community resources with little opportunity for relief. Community members created Las Madres de la Casa Verde to support their community. Since it was officially opened in 1973, Plaza Verde Park has been a gathering space for the Chicano community in celebration, activism, and pride. Several protests and activist convening's have taken place here including the fight for safe recreational spaces in Pueblo's Lower East Side Community, Chicano Civil Rights Movement events, and protests such as The Longest Walk. Every year, celebrations take place recognizing Cinco de Mayo and El Diez y Seis de Septiembre. The murals, painted by Chicano artists Leo Lucero, Anthony Armijo, and several community groups portray powerful symbolism of Chicano identity and depict the history of the community.³²

For Plaza Verde Park's association to the history of the Chicano community in Pueblo, it is eligible for the National Register of Historic Places under Criterion A for Ethnic Heritage: Hispanic/Latino/Chicano. The park continues to be a significant place of gathering for Pueblo's Lower East Side Community and several events continue to take place there.

Criterion A, Social History: Women's History (1972-1973)

Plaza Verde Park is eligible for the National Register of Historic Places at the local level under **Criterion A for Social History: Women's History**. The period of significance is between 1972 and 1973 when Las Madres de la Casa Verde began working to create Plaza Verde Park. The park was created by a group of influential women from Pueblo's Lower East Side neighborhood in response to the lack of action taken historically by the City of Pueblo to build infrastructure in their community. Mary Herrera, her daughter Donna Herrera, Lola Lovato, Prudencia Medina, Eva Montoya, Peggy Rodriguez, Beatrice Roybal, Josephine Valdez, and Helen Pacheco Young started La Madres de la Casa Verde in 1968 to build recreational facilities for youth in the neighborhood. Their organization facilitated the development of a community center, Casa, to provide after-school and weekend programs for local youth. These programs focused on

³¹ City of Pueblo Parks and Recreation, "Plaza Verde Park: Mother of La Casa Verde." Infographic, n.d.

³² "September 16, 1976 – Day of Solidarity," *La Cucaracha*, no. 4, October 4, 1976, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19761004-01.2.18&srpos=6&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde+Park-----0----->; "The Longest Walk, 1978," *The Struggle for Sovereignty: American Indian Activism in the Nation's Capital, 1968-1978*, National Park Service, 2024, <https://www.nps.gov/articles/000/longest-walk.htm>; Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," 7-10.

Plaza Verde Park

Name of Property

Pueblo

County and State

education, providing services such as tutoring and programs for the preservation of Latino and Chicano culture and heritage within their community.³³

As part of their advocacy, Las Madres de la Casa Verde began lobbying for a park to be built in the neighborhood as none existed prior. The land they proposed be used for the park's construction was located on the parcels of homes devastated by the 1965 flood in Pueblo. Many of the affected homes had belonged to Las Madres de la Casa Verde members and their families. Despite discussing plans for the park with the city in 1972, and getting the project commissioned, progress stalled. It took the advocacy of Las Madres de la Casa Verde, Martín Serna, and the community to begin a campaign to see advancement. The group worked with La Raza Unida gathering over 3,000 signatures to present to the city, as well as holding bake sales to raise money for the park. They continued to call upon city officials to begin construction. Due to these efforts, construction for the park began in 1973. Throughout the years, the community has continued to advocate for updates for the park, including the need for restroom facilities in the late 1970s. Without the initial activism of Las Madres de la Casa Verde, Plaza Verde Park would not have been possible.³⁴

Therefore, Plaza Verde Park is eligible for the National Register of Historic Places under Criterion A for Social History: Women's History. Women's roles and leadership during the Civil Rights Movement often go unacknowledged. Women's contributions continue to be a little understood aspect of the era. The contributions of Las Madres de la Casa Verde are important to understanding the full history of the Civil Rights Movement in Pueblo.

Developmental History/Additional Historic Context Information

Plaza Verde Park History (1968-Present)

The development of Plaza Verde Park was inspired by the activism of Las Madres de la Casa Verde. The organization was formed in 1968 by the women of Pueblo's Lower East Side neighborhood in response to the lack of recreational facilities for youth in their community. From their community center, Casa, Las Madres de la Casa Verde facilitated recreational activities and educational opportunities for Chicano youth such as after school programs, tutoring, and cultural education. The community center was located at 519 Joplin. It also became an important location for Chicano networking and served as a meeting place for the Brown Berets during the Chicano Civil Rights Movement.³⁵ The organization created a board of directors with elected officers and expanded their programs to include neighborhood assistance for families in their community. This included monetary aid in the form of rental and medical bill assistance and food and clothing donations. Casa also offered youth programs on the

³³ Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," 7-10; City of Pueblo Parks and Recreation, "Plaza Verde Park: Mother of La Casa Verde." Infographic, n.d.

³⁴ Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," 7-10.

³⁵ The Casa community center building created by Las Madres de la Casa Verde at 519 Joplin in Pueblo is no longer extant.

Plaza Verde Park

Name of Property

Pueblo

County and State

weekends. Las Madres de la Casa Verde continuously lobbied for safe recreational spaces to be built in Pueblo's Lower East Side, which, at the time, had no parks.³⁶

Eva Montoya was the President of Las Madres de la Casa Verde when the organization began planning the construction of a park in their neighborhood. Eva Montoya recounted the process in an article she wrote for *The Pueblo Chieftain* in 2006, discussing how members and allies of the group were instrumental in the process. The group included Mary Herrera, her daughter Donna Herrera, Lola Lovato, Prudencia Medina, Eva Montoya, Peggy Rodriguez, Beatrice Roybal, Josephine Valdez, and Helen Pacheco Young. All of the women involved in the Park's creation were mothers who were concerned for their children's safety in the neighborhood, having no safe spaces to play. They met with Charlie Graham, the City Manager for Pueblo in the early 1970s to begin plans for the park.³⁷ Several community members became affiliated with the activities of Las Madres de la Casa Verde over the years including Delfina Garcia, Olivia Medina, Dora Montoya, Trinidad Roybal, Jan Smith, Ann Trujillo, and Isabel Valle. Other groups working closely with the organization were La Raza Unida and the Brown Berets.³⁸

Their community center, Casa, acted as a central space for networking within the Chicano movement. From here, Las Madres de la Casa Verde supported their community as well as events and protests in Pueblo. Several groups met at Casa and supported youth programs through the center including La Raza Unida, the Brown Berets, and the Black Berets. Las Madres de la Casa Verde also held community business lunches to raise money for their youth programs with food and donations provided by the local community. When prominent Chicano activist leaders from Pueblo, including Alberto Gurule, Martín Serna, Edmond Roybal, Ruben Segura, and Lionell Trujillo, as well as members of the Crusade for Justice in Denver and leader Rudolfo "Corky" Gonzales, were arrested, Las Madres de la Casa Verde raised money through rummage sales for their legal fees.

In 1972, blueprints were underway for Plaza Verde Park's construction due to the outreach of Las Madres de la Casa Verde. In an oral history interview, Dario Madrid, a founder of La Gente community center, which offered youth avenues into sports, remembered the organization helping fight for the park's construction.³⁹ Las Madres de la Casa Verde wanted it to be located on land devastated by the 1965 Flood in Pueblo. Homes on the land had once belonged to members of Las Madres de la Casa Verde and their families, including sisters, Peggy (Pacheco) Rodriguez and Helen (Pacheco) Young, as well as their parents. Las Madres de la Casa Verde wanted to name the park Plaza Verde and to see a recreational center to be built on the property;

³⁶ Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," 7-10.

³⁷ Eva Montoya, "Plaza Verde Park Built Where Flood Destroyed Homes," *The Pueblo Chieftain*, August 10, 2006, <https://www.chieftain.com/story/news/2006/08/10/plaza-verde-park-built-where/8688686007/>.

³⁸ Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," 7-10.

³⁹ Dario Madrid, "Dario Madrid Oral History Interview – Transcript," June 27, 2022, interviewed by Deborah Martinez, NEH Grant 2022 – Oral History Interviews, Colorado Chicano Movement Archives, Colorado State University Pueblo, transcript, 7, <https://archives.mountainscholar.org/digital/collection/p17393coll34/id/395/rec/1>.

Plaza Verde Park

Name of Property

Pueblo

County and State

however, the center was never constructed. This was not included at Plaza Verde Park because another community center, El Centro del Quinto Sol, was developed at 6th and Fountain Ave.⁴⁰

In 1973, a statement was issued to the Pueblo City Government by community members demanding to know why construction for Plaza Verde Park was not complete. Although the land at Hudson and Ash was acquired to build Plaza Verde Park on May 5, 1972, work was not yet done. The statement addressed how land had been acquired to build Vinewood Park in the same year, and while that park was now complete, Plaza Verde Park remained unfinished. Community members expressed the urgent need for the park to be completed due to multiple deaths of Chicano youth that had occurred in the area who had been forced to play “in hazardous streets, cattlecars, lakes, and rivers in Pueblo.” A park was desperately needed in the neighborhood to provide a safe recreational space for local youth, as none existed. The work of Pueblo’s East Side community and Las Madres de la Casa Verde ultimately resulted in construction moving forward; yet, the exact date of the parks completion is unknown.⁴¹ It took the advocacy of Las Madres de la Casa Verde and the community to begin a campaign to see advancement. The group worked with Martín Serna of La Raza Unida gathering over 3,000 signatures to present to the city, as well as holding bake sales to raise money for the park.⁴²

Serna reached out to members of City Council, the Pueblo Urban Renewal Authority, and the U.S. Department of Health and Urban Development in an effort to move the park’s construction along. Because the park’s progress continued to be stalled, Serna worked with La Raza Unida, the Brown Berets, Las Madres de la Casa Verde, and several other community groups to orchestrate a protest to their lack of action to provide the Lower East Side Community with safe recreational spaces. The rally was for youth who had lost their lives or been injured playing near streets and rivers. The face of the protest was Rudy Maestas, who was 14 years old when he was struck by a car while riding his bicycle in the neighborhood. The rally was held at Zapata Park. City officials maintained that funding had been allocated for the park but was held up at the federal level. Serna and protesters did not accept this reasoning, instead, questioning why the city would not use city funding to provide a park for the neighborhood. It was at this juncture, and due to the activism of these community groups that ultimately resulted in construction moving forward; however, several amenities at the park have taken years to be acquired. In 1980, the Chicano community made a request to the City of Pueblo to have permanent restrooms installed to replace an outhouse that neighborhood residents had constructed at the park.⁴³ The construction of restroom facilities came after their urgent need was put forth by the community who had to leave the park during important events, such as Cinco de Mayo, to find facilities

⁴⁰ City of Pueblo Parks and Recreation, “Plaza Verde Park: Mother of La Casa Verde;” City of Pueblo Parks and Recreation, “Plaza Verde Park: Mother of La Casa Verde.”

⁴¹ Statement, “An Account is Overdue,” statement issued on May 5, 1972 demanding action regarding recent deaths of Hispanic children. *Chicano & Latino History Project*, University of Colorado Boulder, CSU-P, EGAR, Box 1, Folder 43, <https://latinohistoryproject.org/item/statement-an-account-is-overdue/#>.

⁴² City of Pueblo Parks and Recreation, “Plaza Verde Park: Mothers of La Casa Verde.”

⁴³ “Restrooms Needed at Plaza Verde Park,” *La Cucaracha*, vol. 4, no. 14, October 23, 1979, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19791023-01.2.2&srpos=3&e=-1965-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde-----0--Pueblo---->.

Plaza Verde Park

Name of Property

Pueblo

County and State

elsewhere.⁴⁴ Other amenities and equipment were not installed until the 2000s, including a gazebo added in 2015 that had been requested in 1972.⁴⁵

Since its construction, Plaza Verde Park has been used as a place of protest, celebration, and remembrance by the Chicano community. In 1976, *La Cucaracha* called upon the Chicano community to attend a rally to be held at Plaza Verde Park. It was planned for September 19, following El Diez y Seis de Septiembre, in honor of Mexico's Independence. The Brown Berets and El Partido La Raza Unida planned celebrations for Mexican Independence Day in Pueblo to unify Chicano communities. Usually a day for celebration, the organizers of this rally said the event in 1976 was to be in protest of United States encroachment into Mexico. The protestors in Plaza Verde Park were unified against the exploitation of Mexican workers by American capitalist corporations who paid workers extremely low wages and who took resources away from Mexico's infrastructure. The protest illuminated Mexico's resistance against United States exploitation.⁴⁶ At the rally of over 200 people, several activist speakers such as Juan Haro, Martín Serna, Francisco Coca, and Fred Archer were in attendance and gave speeches for the cause.⁴⁷ Plaza Verde Park was a significant place for the Chicano Civil Rights movement and was often used historically by organizations such as the Brown Berets and El Partido La Raza Unida as a site of protest.

Another important protest that occurred at Plaza Verde Park included The Longest Walk which was supported by the Chicano community in Pueblo's East Side neighborhood. The Longest Walk was a demonstration held by Indigenous groups across the country in which protestors walked from California to Washington D.C. The protest was to prevent eleven pieces of legislation brought forth in Congress that threatened to violate treaty rights of First Nations.⁴⁸ Along their route to the capitol, protestors stopped at Plaza Verde Park in Pueblo where they held a rally. As part of their protests, they provided cultural education in the form of speakers and music. The Chicano community supported their protest and provided donations, such as clothing, while they were demonstrating in Pueblo.⁴⁹ Plaza Verde Park continues to be a place of protest and remembrance for the Chicano community and groups who have worked in close

⁴⁴ "Public Hearing Set on CD Funds," *La Cucaracha*, vol. 5, no. 10, May 9, 1980, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19800509-01.2.7&srpos=18&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-%22Plaza+Verde+Park%22-----2----->.

⁴⁵ Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," 7-10.

⁴⁶ "Cartas," *La Cucaracha*, no. 3, August 2, 1976, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19760802-01.2.15&srpos=16&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde-----0--Pueblo---->.

⁴⁷ "September 16, 1976 – Day of Solidarity," *La Cucaracha*, no. 4, October 4, 1976, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19761004-01.2.18&srpos=6&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde+Park-----0----->.

⁴⁸ "The Longest Walk, 1978," *The Struggle for Sovereignty: American Indian Activism in the Nation's Capital, 1968-1978*, National Park Service, 2024, <https://www.nps.gov/articles/000/longest-walk.htm>.

⁴⁹ "Celebrities Attend 'Longest Walk' Rallies," *The Arrow – CSU Pueblo*, vol. 7, no. 24, April 6, 1978, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=ARW19780406-01.1.4&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde+Park-----0--Pueblo---->; "Indios," *La Cucaracha*, vol. 6, no. 3, January 23, 1981, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19810123-01.1.26&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-The+Longest+Walk-----0--Pueblo---->.

Plaza Verde Park

Name of Property

Pueblo

County and State

connection. Events continue to be held in the park in celebration of El Diez y Seis de Septiembre, Dia de los Muertos, and Cinco de Mayo as they have since its construction.

Murals

Contributing to the significance of Plaza Verde Park are historic murals that depict Chicano culture and heritage. The murals also serve as a source of remembrance and pride for the Chicano community. The first mural in the park was painted by local Chicano artist Leo Lucero on one of the outer walls of the handball courts in 1978. The mural has two perspectives. The first perspective depicts a buffalo standing in North America to one side, and a llama standing in South America on the other. In between these two depictions is a giant eagle holding a serpent in its mouth representing “the people of Atzlán, founders of Tenochtitlan, the Aztec empire” as described by Lucero in a 1978 interview with *La Cucaracha*. When standing closely to the mural, the eagle feathers make up an army of *soldados*, soldiers, with gun belts. From another perspective, the painting reveals other figures. Lucero described how one figure in the mural’s upper register is meant to emulate revolutionary figure Emiliano Zapata. This figure and another male figure depicted below hold a gun belt together with the *xiuhpōhualli* calendar between them. Next to the figure representing Emiliano Zapata is a woman holding a torch and below this painting is another depiction of a woman with her hands on either side of a basket filled with white calla lilies and a child sitting on her shoulder. When further describing the meaning of his work, Lucero said “the Zapata-like figure represents the soldier fighting for his land...they’re carrying a gun belt because only through force will the Chicano get his land back. Only through force will you get your freedom.” Lucero also described how the woman figure holding the torch was inspired by a painting by Alfaro Siquieros. The symbol of the torch represents new democracy. The community helped Lucero with the mural, offering scaffolds, paint, and rollers. Other local painters also came to support Lucero in his efforts. An inauguration for the mural was held on July 2, 1978 and included music and speakers to celebrate the artwork.⁵⁰

The mural was originally contested by city officials, but Lucero, with the support of La Raza Unida and La Gente, continued to paint it despite threats. As he completed the mural on the wall of the handball courts, the city threatened to paint it over as it had not been officially sanctioned by city officials. The Director of Pueblo Parks and Recreation at the time said he would give prior warning to the community before it was painted over. Community support for Chicano art in Pueblo’s Lower East Side neighborhood, as well as the support from La Raza Unida and La Gente, prevented this from happening. Community members stayed with the mural while Lucero completed it.⁵¹ In the 1990s, the city contacted Lucero to repaint the mural as people had started

⁵⁰ “In Plaza Verde Park New Mural Appears,” *La Cucaracha*, vol. 3, no. 7, July 3, 1978, 2, 11, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19780703-01.1.2&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Leo+Lucero-----0--Pueblo---->.

⁵¹ “Chicano Art Worth Community Support,” *La Cucaracha*, vol. 3, no. 7, July 3, 1978, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19780703-01.1.6&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Leo+Lucero-----0--Pueblo---->; “New Developments en Pueblo Marked Growth of Grassroots Organizations,” *La Cucaracha*, vol. 5, no. 1, January 9, 1980, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19800109-01.2.17&srpos=6&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde+Park+murals-----0--Pueblo---->.

Plaza Verde Park

Name of Property

Pueblo

County and State

tagging and defacing it. Over the next decade, Lucero was commissioned to repaint it many times. The East Side Commission also helped protect the murals in Plaza Verde Park. The community continues to try to protect the mural, often having to retouch the paint due to graffiti.⁵²

Overwhelming support for Lucero's mural from the community and groups such as La Raza Unida and La Gente inspired more murals to follow. In 2012, the East Side Commission invited artist Anthony Armijo to paint murals on the handball courts that depicted Chicano culture and heritage, as well as the history of Pueblo's Lower East Side community. In an oral history taken by El Pueblo History Museum Director, Dianne Archuleta, in 2026, East Side Commission member Steve Lucero recounted this project and its impact on the Lower Eastside community.⁵³ In describing how the murals on the south, east, and north faces of the handball courts came to be, Lucero said:

The murals came about at the direction of the Eastside Commission, an Eastside Community Organization that had already did a few projects to include the Cinco de Mayo Parade down 8th Street, painting over graffiti, an Eastside Reunion, and Gang Prevention conference free to the public, and now had plans to do some murals at Plaza Verde with a dual purpose: to help eradicate the graffiti and honor the struggle of the Chicano culture. The handball courts were the perfect place.⁵⁴

Steve Lucero set out looking for local artists that could contribute to their vision. In 2011, he met with Fred Alcon and Anthony Armijo where he described the project and its goals, with their inspiration in part from similar projects in the country such as the Chicano Park in San Diego. Anthony Armijo was a well known local artist and expressed great interest in contributing to the project.⁵⁵ He was hired by the Eastside Commission to begin work on the murals in 2012. Lucero said:

I later started looking at pictures I had taken on my last visit to San Diego with other Pueblo clippings from the Movement in the early days protest etc. I called Carmen Arteaga because she had a collection of clippings from our Pueblo Chicano History. We met at Anthony's house and chose a few and Anthony [Armijo], true to his word, began in the Spring of 2012 in May.⁵⁶

⁵² "Battle over Mural at Plaza Verde Park Back to Ground Zero," *The Pueblo Chieftain*, November 16, 2007, <https://www.chieftain.com/story/news/2007/11/17/battle-over-mural-at-plaza/8452444007/>.

⁵³ Steve Lucero, "The Mural Project 2012 at Plaza Verde Park/Lower Eastside" oral history, conducted with Dianne Archuleta, History Colorado, pdf format, February 27, 2026.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

Plaza Verde Park
Name of Property

Pueblo
County and State



Figure 1 Courtesy of Steve Lucero and El Pueblo History Museum.

Steve Lucero went on to describe several of the murals. The first depictions he described were that of the mural on the west facing wall of the handball courts.⁵⁷ He said:

The first mural he started on was the Warrior Popocatepetl, picked because he was a Warrior, he is known for going to battle against all odds. The Warrior represents the struggle and the willingness to fight to stand up for what is right against all cost.

The second mural was the Walk Out. This signified the struggle of the young Chicano of the day. It was designed to bring about awareness to the city of Pueblo that the sleeping giant had awoken. We were no longer going to be idle and realized we had to bring about the change in our schools. We wanted Chicano educators, Chicano administrators, Chicano School Board members that understood us and our history to be in the history books written and told by our people, not watered down or portrayed the way they saw it, we the Chicano contributed to this America just as much as anyone else and wanted our brothers and sisters and future generations to be proud of those who came before us with no recognition, no thank you, and no credit for what they did. Several students from around the city walked out at 10:00 a.m. that morning and met at the Mineral Palace Park and marched down Santa Fe Avenue.

The third is the Chicana. This mural depicts the power of the Chicana the Unity they bring to the table. The photo came from Carmen [Arteaga]. This picture was taken September 16th, 1972 in Zapata Park (Bradford Park). The women of the movement have always played a vital part, many times not recognized, but always powerful. They too had their own struggle and if it wasn't for them the movement would not be complete.⁵⁸

⁵⁷ Lucero, "The Mural Project 2012 at Plaza Verde Park/Lower Eastside" oral history.

⁵⁸ Ibid.

Plaza Verde Park
Name of Property

Pueblo
County and State



Figure 2 Courtesy of Steve Lucero and El Pueblo History Museum.

In describing the murals on the north facing wall, Lucero described:

The fourth was the Zoot Suiter. The Zoot suit is a man's suit with high-waisted, wide-legged tight cuffed pegged trousers, and a long coat with wide lapels and wide padded shoulders worn in the 1940s by Pachucos.⁵⁹

Lucero described how this depiction represented the Pachuco, and the female Pachuca, subculture "associated with Zoot Suits, street gangs, nightlife, and flamboyant public behavior," that often "defied male/female stereotypes and roles in Mexican culture in the 1920s." He continued by describing other depictions on the north facing wall including important figures in the Chicano movement such as a painting of Rodolfo "Corky" Gonzales and a verse from Proverbs 27:17 reading "As Iron Sharpens Iron one Man must Sharpen Another."⁶⁰

Lucero described how this project brought the Lower Eastside community together. Many community members offered money to contribute to the project and came out to the park in support of their painting. The murals are revered by people from all over southern Colorado. Lucero said that people travel far to take photographs in front of the murals for family "reunions, weddings, and car clubs." Additionally, he described how local "Risley Middle School had field trips to teach students about the murals and Chicano history." In



Figure 3 Courtesy of Steve Lucero and El Pueblo History Museum.

⁵⁹ Ibid.

⁶⁰ Ibid.

Plaza Verde Park

Name of Property

Pueblo

County and State

conclusion Lucero said “these murals are by far the most recognized by the Chicano community in Southern Colorado thanks to Anthony Armijo—may he rest in peace.”⁶¹

Murals continued to be painted in 2013 and were organized by “Pueblo’s Indigenous communities during sponsored Earth Day clean-ups.” A tribute to Las Madres de la Casa Verde was painted on the exterior of one of the park’s restroom facility. This mural includes nine roses to represent the founders of the community organization.⁶² Local organization, Comadres, also worked to have a historical marker installed at Plaza Verde Park in 2016 that told the history of Las Madres de la Casa Verde.⁶³ Nine rose bushes were also planted in commemoration to Las Madres de la Casa Verde to the southeast of the gazebo. In an interview with Chicana activist Carmen Arteaga taken by Deborah Martinez in 2022 at Plaza Verde Park, she said referring to the mural tribute:

I am very involved with this mural that I’m sitting in front of. I chose this because I was involved with the East Side Commission and the East Side Commission wanted to represent our history on a mural the Park Plaza where the park came out of the movement. It came from the mothers of La Casa Verde and La Raza Unida.⁶⁴

Mural painting in Plaza Verde Park continues to be a significant tradition for the community of the East Side neighborhood in Pueblo.

History of Plaza Verde Park as a Community Gathering Place

Pueblo’s East Side community organized activities in the park for celebrations including sporting events, live music, and food vendors. Speeches were also historically given by prominent community members. For example, Bea Roybal, a founding member of Las Madres de la Casa Verde, gave a talk at a Cinco de Mayo celebration in 1980.⁶⁵ In an interview between Chicano Movement activist, Carmen Arteaga, and Denise Torrez, an East Side Pueblo resident and active *El Movimiento Sigue* member who planned community events and demonstrations, remembered attending Cinco de Mayo festivities as a child:

⁶¹ Lucero, “The Mural Project 2012 at Plaza Verde Park/Lower Eastside” oral history.

⁶² Pueblo Parks and Recreation, *2017-2018 Fall/Winter/Spring Program Guide* (Pueblo Colorado: Pueblo Parks and Recreation, 2017), 19, <https://www.pueblo.us/DocumentCenter/View/17660/2017-2018-Pueblo-Parks-and-Recreation-Fall-Winter-Spring-Program-Guide?bidId=>.

⁶³ Carmen Arteaga, “La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change,” 7-10.

⁶⁴ Carmen Arteaga, “Carmen Arteaga Oral History Interview – Transcript,” June, 9, 2022, interviewed by Deborah Martinez, NEH Grant 2022 – Oral History Interviews, Colorado Chicano Movement Archives, Colorado State University Archives, transcript, 15, <https://archives.mountainscholar.org/digital/collection/p17393coll34/id/230/rec/5>.

⁶⁵ “September 16 In Fotos: Mexican Independence Day,” *La Cucaracha*, vol. 3, no. 2, October 2, 1978, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19781002-01.1.8&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Plaza+Verde-----0--Pueblo---->; “Mrs. Bea Roybal of the Eastside,” *La Cucaracha*, vol. 5, no. 10, May 9, 1980, Colorado Historic Newspapers, <https://www.coloradohistoricnewspapers.org/?a=d&d=LCP19800509-01.1.1&e=-----en-20--1--img-txIN%7ctxCO%7ctxTA-Bea+Roybal+-----0--Pueblo---->.

Plaza Verde Park

Name of Property

Pueblo

County and State

It was a big deal to celebrate. We're just taking on the concept of resiliency and how our people can overcome adversity and so that's been the layout. I even remember as a kid growing up in the 80s where Cinco de Mayo, I don't know how, the community got it recognized with the district, but it was even considered an excused date for us. So, my brother, my friends and I, we would always have that day off and we would go attend festivities wherever they were. They were held at different parks, they held it, you know, at Mineral Palace Park, I believe in the beginning. Celebrations moved around even Saint Anne's Park, Plaza Verde, you know all that. And so, it's a combination of politicizing our audience and informing them and giving them a voice of what's happening in the community as well as celebrating culture.⁶⁶

Plaza Verde park served as a gathering place where cultural events and celebrations took place. Events included hosting boxing matches in the park as part of the activities in celebration of Mexican Independence Day. An entire ring would be set up in the middle of the park where local boxers would register to participate in the sport in front of the entire community. In an article on the sporting events of Mexican Independence Day in 1978, *La Cucaracha* reported that "Trophies were awarded to the victors in many different events enjoyable to all ages." Basketball games were also held during celebrations, in which local youth teams played against each other.⁶⁷

Music was another important aspect of celebrations and social gatherings held by Pueblo's East Side community at Plaza Verde Park. In many cases, the marching bands of the community's secondary schools would play music for events held in the park. In other cases, local musicians would offer to play events as well. A well-known community musician and Chicano activist in



Figure 4 Cinco de Mayo, Plaza Verde Park, 2026. Courtesy of the Assistant Director of El Pueblo History Museum, Lorrie Marquez.

Pueblo, Francisco Coca, also played at many events and celebrations in Plaza Verde Park. In an article describing Francisco Coca's life published in 1988, *The Chieftain* describes how he brought traditional music to these events. At Cinco de Mayo events, Francisco Coca and his family would play for the crowds that had gathered in the park. The article describes, "La Familia Coca, the name the family uses as entertainers, features several guitars, a saxophone, trumpets and a tambourine. The music is a mixture of 'old timers,' including songs from the Mexican Revolution of 1910, and contemporary songs like 'Compesino,' (farmworker) and 'Learn to Read' from the Nicaraguan revolution."⁶⁸ Music became an

⁶⁶ Denise Torrez, "Denise Torrez Oral History Interview – Transcript," interview by Carmen Arteaga, June 13, 2022, NEH Grant 2022 – Oral History Interviews, Colorado Chicano Movement Archives, Colorado State University of Pueblo, transcript, 2,

<https://archives.mountainscholar.org/digital/collection/p17393coll34/id/431/rec/3>.

⁶⁷ "September 16 In Fotos: Mexican Independence Day."

⁶⁸ Juan Espinosa, "Musician, Activist: Francisco Coca Brings Decades of Tradition to Festivities," *The Chieftain*,

Plaza Verde Park

Name of Property

Pueblo

County and State

incredibly important part of community celebrations and gatherings at Plaza Verde Park.



Figure 5 Dia de Los Muertos Mariachi, Plaza Verde Park, 2024. Courtesy of the Assistant Director of El Pueblo History Museum, Lorrie Marquez

Plaza Verde Park historically served the community of Lower East Side Pueblo and continues to act as a place of gathering and site of celebration and remembrance. The events that have been held here since its early construction began in 1973 promoted the cohesion of the neighborhood, and provided a safe space for the Chicano community to celebrate their heritage and to offer cultural education to local youth. The park continues to hold this significance to local residents.



Figure 6 Cinco de Mayo, Plaza Verde Park, 2026. Courtesy of the Assistant Director of El Pueblo History Museum, Lorrie Marquez.

May 5, 1988, Colorado State University Pueblo, Garcia Family Papers, EGAR B. 3, F 10, Chicano and Latino History Project, <https://latinohistoryproject.org/item/article-about-francisco-coca-musician-and-activist-and-his-family-1988/>.

Plaza Verde Park

Name of Property

Early Development of Pueblo's East Side Neighborhood

Pueblo

County and State

East Pueblo was first developed in the late nineteenth century by Lewis/Louis Conley. He and three other builders were responsible for much of the city's development; however, Conley spent much of his focus on the East Side neighborhood. Conley is responsible for the Conley Addition, which platted and recorded the land of the East Side Pueblo neighborhood. Much of the land Conley purchased had been homestead claims, which included large portions of what would become Pueblo's East Side.⁶⁹

Many of the adobe residences constructed during this initial development still stand and represent some of the oldest buildings in the city. After incurring losses to his wealth in 1873 due to an economic recession, Conley left Pueblo and development stalled for nearly a decade. Over time, the East Side neighborhood was predominantly settled by Pueblo's working-class communities.⁷⁰

In 1875, East Side Pueblo had become Pueblo's Fifth Ward and gained a representative on the city council; however, the physical boundary of Fountain Creek also became a political and social boundary, where the needs of the community were often ignored by the city government. Beginning at this shift, East Pueblo was differentiated from what many described as "Pueblo Proper" encompassing all communities located west of Fountain Creek. After the economic recession of 1873, developers working in East Pueblo, such as the Pueblo Building & Improvement Company led by Colonel M.H. Fitch and Ferd Barndollar, continued to appeal to working classes. At the same time, these developers were planning subdivisions in Pueblo's North Side neighborhood that catered towards the city's wealthy. While the East Side neighborhood was given less infrastructure, consisting of smaller building construction and less emphasis on landscaping, the North Side neighborhood was planned with graded streets, planted trees, and grandiose houses that were meant to appeal to wealthy residents, creating further disparity between neighborhoods.⁷¹

The years from 1887 to 1890 saw a vast expansion of the subdivisions of Pueblo's East Side. In 1888, the East Heights subdivision was further platted by the Pueblo Land & Improvement Company, which became the neighborhoods largest subdivision. The entire subdivision encompassed over twenty-four blocks from Beech Street to Twenty-Second Street. Donald Fletcher was one of the largest stakeholders in the East Pueblo Heights subdivision. He planned the subdivision for working class communities, parceling out small and affordable lots. Fletcher also had a hand in building Mineral Palace in Pueblo's North Side neighborhood as a means to attract wealthy residents to that area, away from the East Side. He was a successful real estate

⁶⁹ Jeffrey DeHerrera and Adam Thomas, *Historitecture, L. L. C., A Place Set Apart: The History and Architecture of Pueblo's East Side Neighborhood* (Pueblo, Colorado: City of Pueblo, 2009), 27-28; The history of Pueblo's overall development and East Side neighborhood is referenced from the research of DeHerrera and Thomas's work, *A Place Set Apart: The History and Architecture of Pueblo's East Side Neighborhood*, as it is the most comprehensive study of the history of architecture and settlement in Pueblo. The authors and their work are cited accordingly.

⁷⁰ DeHerrera and Thomas, *Historitecture, L. L. C., A Place Set Apart: The History and Architecture of Pueblo's East Side Neighborhood*, 27-33.

⁷¹ DeHerrera and Thomas, *Historitecture, L. L. C.*, 27-33.

Plaza Verde Park

Name of Property

Pueblo

County and State

developer in Pueblo “because he understood the local and even neighborhood real estate markets wherever he invested. Thus, he designed the Pueblo Heights subdivision with small and affordable lots for the working class.”⁷²

In 1888, Benjamin Mattice filed the Mattice Addition with the city, which later became known as Pueblo’s Lower East Side. During this time, Pueblo’s wealthy began settling in Pueblo’s North Side neighborhood with construction of the Hillcrest Mansion in 1882 and Rosemont Mansion in 1893. The architecture of Pueblo’s East Side continued to trend towards smaller residential buildings with late Victorian features and ornamentation.⁷³ By 1893, half of the population of the Mattice Addition were employed at the Pueblo Smelting & Refining Company or worked for one of the railroads. The Mattice Addition became densely populated within five years. The population growth also resulted in further development of early services in the area such as grocery stores, barbershops, and churches. Due to these early developments, Pueblo’s East Side neighborhood attracted many different communities and the East Side neighborhood thus “remained Pueblo’s most mixed-ethnicity, mixed-class neighborhood for most of its history.”⁷⁴

Redlining in Pueblo’s East Side Neighborhood

Settlement in the City of Pueblo was defined by a discriminatory practice referred to as redlining. Redlining was developed from the Great Depression and used by local bankers, realtors, and real estate experts to establish ethnically and racially segregated neighborhoods across the United States. Maps were made in this practice to assess risk in home buyers to acquire opportunities such as home loans, mortgages, insurance, and many other financial services. Despite this assertion, people’s financial qualifications and credit were never considered. Instead, redlining was an ethnic and race based system that sought to keep neighborhoods segregated in cities around the country.⁷⁵ As described by Dawn DiPrince, President and Chief Executive Officer and State Historic Preservation Officer:

Realtors deliberately maintained the ethnic and class purity of neighborhoods deemed ‘best’ and ‘desirable’ and filled with a ‘good class of citizens.’ The system worked so well because residents also enforced this segregation by establishing homeowners’ covenants to prohibit demographic diversity, excluding racial and ethnic minorities, immigrants and working class people from their neighborhoods.⁷⁶

⁷² DeHerrera and Thomas, *Historitecture*, 33-41.

⁷³ DeHerrera and Thomas, *Historitecture*, L. L. C., *A Place Set Apart: The History and Architecture of Pueblo’s East Side Neighborhood*, 28-33.

⁷⁴ DeHerrera and Thomas, *Historitecture*, L. L. C., *A Place Set Apart: The History and Architecture of Pueblo’s East Side Neighborhood*, 41, 44-48.

⁷⁵ Dawn DiPrince, “Seeing Red: The Unethical Practice of Redlining in Pueblo,” *History Colorado*, January 29, 2019, <https://www.historycolorado.org/story/colorado-voices/2019/01/29/seeing-red-unethical-practice-redlining-pueblo>.

⁷⁶ DiPrince.

Plaza Verde Park

Name of Property

Pueblo

County and State

The term “redlining” comes from the maps made that highlighted “hazardous neighborhoods” in a red/pink shade to indicate addresses, and therefore families, who were denied home ownership and/or property in specific neighborhoods. In this system, neighborhood’s deemed “hazardous” experienced divestment from city officials which created a cycle of these neighborhoods being underfunded. Redlined neighborhoods received no investment for infrastructure, being left without paved streets, sidewalks, safe recreational spaces, and basic safety needs such as storm water drainage and plumbing.⁷⁷ Redlining was encouraged at the highest levels of government in the United States. The Federal Reserve and Federal Housing Administration (FHA) were charged during the Great Depression to ensure loans as part of the residential mortgage system were stable.⁷⁸ As part of this, *Federal Reserve History* describes:

The FHA began redlining at the very beginning of its operations in 1934, as FHA staff concluded that no loan could be economically sound if the property was located in a neighborhood that was or could become populated by Black people, as property values might decline over the life of 15 to 20 year loans they were attempting to standardize. For example, 1938 Underwriting Manuals emphasized the negative impact of ‘infiltration of inharmonious racial groups’ on credit risk. To limit that risk, it recommended restrictive covenants that prohibit ‘the occupancy of properties except by the race for which they are intended.’⁷⁹

Several of Pueblo’s neighborhoods were subject to relining. This includes Pueblo’s Lower East Side community, marked as D6 and shaded in red/pink on a 1930 reality map of the City of Pueblo. The key delineates all class D neighborhoods as “hazardous” (see **Figure 1** for 1930 Redline Map of Pueblo). All class A, class B, and class E were labeled as “best,” “still desirable,” and “business and commercial.” Class C properties were labeled as “definitely declining.”⁸⁰ The historical descriptions that accompany the map use offensive and racist language to describe populations of class C and class D neighborhoods comprised of primarily Latino, Hispano, African American, Italian, and Slavic groups.⁸¹ Historically redlined neighborhoods in the City of Pueblo still experience the effects of this system, even after the Fair Housing Act outlawed redlining in 1968. Relining prevented many families from garnering generational wealth from home equity, as well as caused severe delays in infrastructure in several neighborhoods. The history of Plaza Verde Park is deeply connected to the history of redlining in Pueblo’s Lower East Side neighborhood.⁸² Because the city refused to invest in recreational spaces in the neighborhood, organizations such as Las Madres de la Casa Verde took it upon themselves to advocate for their community. It is the activism of several community groups in Pueblo who instigated change in the mid-to-late twentieth century.

⁷⁷ DiPrince.

⁷⁸ “Redlining,” Federal Reserve History, June 2, 2023, <https://www.federalreservehistory.org/essays/redlining>.

⁷⁹ Redlining.

⁸⁰ Reality Map of Pueblo, reproduced from unclassified/declassified holdings of the National Archives, box 39, 1930.

⁸¹ “Description of Areas,” Reality Map of Pueblo, reproduced from unclassified/declassified holdings of the National Archives, box 39, 1930.

⁸² DiPrince, “Seeing Red: The Unethical Practice of Redlining in Pueblo.”

Plaza Verde Park

Name of Property

History of Park Development in East Side Pueblo

Pueblo

County and State

The desire for public parks was revitalized in 1896, not only in Pueblo, but nationally, after the unveiling of the Beaux Arts inspired White City at the 1893 Chicago World Columbian Exposition. It inspired the City Beautiful Movement, which in turn influenced cities across the country to create their own parks and boulevards. Local civic leaders and members of the Ladies Parks and Improvement Association such as Charles Gast, W.D. Latshaw, and H.W. Mitchell met with the Pueblo Chamber of Commerce to discuss the establishment of a city parks system. The Ladies Parks and Improvement Association presented a plan to create four park districts within the city; one was to be located at the highest point of Pueblo's East Side neighborhood. Their plan was accepted by the city government and Mitchell Park was established in Pueblo's East Side.⁸³

Although some amenities were added in the 1930s by the Works Project Administration, such as a wading pool, tennis court, and basketball court, the East Side neighborhood was often last to receive new amenities, updates, or repairs. As described, East Side Pueblo was not only separated physically from the rest of the city, but there was also a political and social boundary that has led to ethnic, racial, and social discrimination and segregation. For example, City Park received a swimming pool in 1957, followed by Mineral Palace Park in 1963, and Minnequa Park in 1965. The East Side's Mitchell Park did not receive a public pool until 1976. Although Mitchell Park existed in East Side Pueblo, it was difficult for many residents to use, as it was set far apart from most of the community.⁸⁴ Pueblo's Lower East Side neighborhood did not have a park until Plaza Verde Park was established in the 1970s.

Chicano Movement in Pueblo, Colorado

The Chicano Civil Rights Movement began in the 1960s and was a multifaceted social and political movement that sought to protect the labor rights of farm workers, reclaim stolen land, expand economic opportunity, create educational reform, and to bolster the rights of women in their communities. Early strategies of mobilization and protest included utilizing regional community networks to gain political power. Chicano Movement leaders sought the formation of an independent political party that addressed the needs of their communities. The 1960s created significant shifts in the social and political fabric of the United States. In part, these shifts were inspired by the war in Vietnam. Groups across the country began to question the United States' role in world affairs and the country's exploitation of people abroad. These sentiments quickly sparked shifts on the domestic front as well, where underrepresented groups across the nation began to organize in mass for social change. The Chicano Movement was a struggle for civil rights in the United States where Latino communities had historically and continuously experienced land theft, economic inequality, segregation, deprivation of cultural education,

⁸³ DeHerrera and Thomas, *Historitecture*, L. L. C., *A Place Set Apart: The History and Architecture of Pueblo's East Side Neighborhood*, 87-88; The history of Pueblo's overall development and East Side neighborhood is referenced from the research of DeHerrera and Thomas's work, *A Place Set Apart: The History and Architecture of Pueblo's East Side Neighborhood*, as it is the most comprehensive study of the history of architecture and settlement in Pueblo. The authors and their work are cited accordingly.

⁸⁴ DeHerrera and Thomas, *Historitecture*, L. L. C., 87-88.

Plaza Verde Park

Name of Property

Pueblo

County and State

forced loss of language, and mass incarcerations. Several organizations, led by significant activists and leaders, formed to address and combat these oppressive systems and from this period, the Chicano Movement spread across the country and created social change.⁸⁵

The Chicano Movement in Pueblo was influenced by the momentum of the Civil Rights Movements happening throughout the United States. In the 1960s, the population of Pueblo was approximately 125,000. Of the population, 31,800 were recorded as being of Latino heritage. Racial discrimination and systemic inequality was reflected by city records, which indicate a majority of school dropouts, welfare recipients, and incarcerations were those of Latino heritage when compared to the entire population of the city during the decade of the 1960s. In his work, "The Chicano Wars," Instructor David Marquez of the University of Southern Colorado recounts:

A general overview of the discrimination existing in Pueblo can be demonstrated by analyzing employment statistics for Pueblo's School District 60. In 1968, the District employed 1,847. Only 125, or 6.7%, were Spanish surnamed. Of that total, 23.2% were maintenance workers, clerical help, and teacher aides. Most Chicano children completed a full 12-year course of study never having been exposed to a Chicano teacher.⁸⁶

The initial leaders of the Chicano Movement in Pueblo were students influenced by the call for social change developing in the 1960s. Alberto Gurule was one of these early Chicano leaders that helped spark the movement.⁸⁷ Gurule worked as a caseworker for the Pueblo County Welfare Department. During his time there, he received a full salary education leave to study at the University of Denver. In 1968, Gurule received his Master's Degree in social work. It was at this time that he became heavily involved in the Chicano Movement in Pueblo and began organizing the community to spark change within the city. Gurule's strategy for change was dependent on student participation. He based mobilization of students on the walkouts occurring across the Southwest. At Southern Colorado State College, Gurule sponsored a Chicano student organization called Movimiento Estudiantil Chicano de Aztlan (MECHA). This organization linked with the Pueblo G.I. Forum, Pueblo Welfare Rights Organization, and Legal Services of Pueblo and planned their first demonstrations in Pueblo stores, schools, universities.⁸⁸

Gurule, with the support of several Pueblo based Chicano organizations, incited the community to picket local Safeway stores beginning on December 12, 1969. This was in support of Caesar Chavez's "La Causa." The national movement observed a grape boycott in protest of the treatment of farmworkers. The demonstrations carried out by Gurule against Safeway were the beginnings of the Chicano Movement in Pueblo. From these initial protests, students became

⁸⁵ Zaragosa Vargas, *Crucible of Struggle: A Brief History of Mexican Americans from Colonial Times to the Present* (New York: Oxford University Press, 2011), 306-307.

⁸⁶ David Marquez, "The Chicano Wars: The Advent of the Chicano Movement in Pueblo, Colorado," 1983, Colorado Chicano Movement Archives, Colorado State University-Pueblo, David Marquez Papers; Series I: Manuscripts, 1-3, <https://archives.mountainscholar.org/digital/collection/p17393coll34/id/0/rec/11>.

⁸⁷ Southern Colorado State College in Pueblo is now known as Colorado State University.

⁸⁸ Marquez, "The Chicano Wars: The Advent of the Chicano Movement in Pueblo, Colorado," 2-5.

Plaza Verde Park

Name of Property

Pueblo

County and State

more involved in organizations such as MECHA and further boycotts were planned. Following the national boycott against Coors Beer, whose factories implemented racist hiring policies, MECHA organized their own boycotts in Pueblo. The student organization chose the Southern Colorado State University pub, which served Coors beer, for their protest. It offered a central and accessible location for Chicano students to gather. The students blocked the entrance to the pub and refused to allow employees or customers to enter. Over fifteen demonstrators were arrested. Among those arrested included Gurule. The college placed a restraining order on all forty-three demonstrators.⁸⁹

After Gurule was arrested, he went on to work with the Social Services of Pueblo United in the East Side La Casa Verde area. His primary role was to work with Chicano youth. While there, Gurule established a youth organization, the Black Berets, at a local community center called La Casa Verde that was based upon the Brown Berets in Los Angeles. They created a Black Beret Creed that honored their commitment to the cause. The creation of this youth organization triggered significant controversy in Pueblo. In retaliation, boycotts ensued by Pueblo's Anglo residents and funding revenues to the United Fund, which sponsored Social Services of Pueblo United, were pulled. This included significant contributions made by Colorado Fuel and Iron. Despite this, Social Services of Pueblo United supported Gurule and he continued in his role. Gurule tied the Black Berets to MECHA and connected members to programs for scholarships. However, even with the continued support of the Social Services of Pueblo United, he was ultimately forced to resign.⁹⁰

Gurule continued to be a prominent activist in the Chicano Movement, but shifted his focus towards working with Rodolfo "Corky" Gonzales to develop Colorado's La Raza Unida Party. At this juncture in Pueblo's Chicano Movement, students took full leadership and began organizing their own demonstrations. Focus shifted towards education. Inspired by the walkout in East Los Angeles, students in Pueblo organized a walkout of their own in District 60.⁹¹

Demonstrations by Chicano students in District 60 schools in Pueblo were motivated to act due to the lack of representation they received in schools. Educators, such as Carmen Serna, wife of Chicano leader Martín Serna, worked to promote bilingual-bicultural curriculum in the district; however, these attempts were often met with retaliation and anonymous threats. The lack of education representing Chicano history and heritage motivated students to organize. During the 1972-1973 school year, dozens of Chicano students were arrested or suspended from Centennial and East High Schools for demonstrations and walk outs. Parents, fearful that their children would be hurt by armed police at the schools, began patrolling the halls. The community, with the support of the Brown Berets, formed the Chicano Barrio Education Committee to challenge the school board to increase representation of Chicano students. In 1973, the committee submitted a list of recommendations to the school board that included hiring more Chicano educators and administrations as well as offering Chicano studies, and bilingual-bicultural curriculum. The community continued to advocate for the implementation of these measures at

⁸⁹ Marquez, 5-9.

⁹⁰ Marquez, 9-14.

⁹¹ Marquez, 16-17.

Plaza Verde Park

Name of Property

Pueblo

County and State

school board meetings and through demonstrations. It was not until 1974 that the school board created a long range plan for the implementation of these items. The school board, however, was not reporting their compliance to the Chicano community. It was at this point that Al Gurule stepped in to fight for the right of La Raza Unida and the Chicano Barrio Education Committee be involved in monitoring District 60's compliance with the Civil Rights Act of 1964. Chicano students, parents, and community and political organizations changed education through their activism in Pueblo to include representation of their community.⁹²

Several community organizations also formed in Pueblo as part of the Chicano Movement to combat the disproportionate amount of Latino and Chicano men being drafted for the Vietnam War, police brutality, and economic discrimination. These groups included those such as the Brown Berets and Las Madres de la Casa Verde, as well as La Gente Por La Raza. La Gente was formed by several prominent community members including Benny and Walter Valdez, and John and Dario Madrid. La Gente worked with El Centro del Quinto Sol, a community center in Pueblo's Lower East Side neighborhood, as well as offered support for Plaza Verde Park, and focused much of their initial work fighting police brutality in Pueblo as well as economic discrimination. They provided support to Chuck Salazar, standing accused of first degree murder, who, through the support of La Gente and the community, was charged with a lesser sentence and later released. La Gente offered their support to Pueblo's Chicano communities in several ways such as fighting for water access and sewer systems in Pueblo's Lower East Side neighborhood and preventing the city from destroying people's homes in the area in the late 1960s and early 1970s. La Gente also provided security at events such as Cinco de Mayo and for families facing threats for their activism, as well as later in the 1980s providing avenues for youth sports in the area. Several groups in Pueblo, such as La Gente, formed to protect their communities from discriminatory systems.⁹³

Organizers and activists in Pueblo also supported the larger farmworkers movement spreading throughout the United States. In Colorado, the movement focused on the boycott of lettuce, calling for better conditions for farmworkers who worked in the industry. Several activists in Center, Colorado, located in the heart of the San Luis Valley, had exposed inhumane working conditions for farmworkers employed in the lettuce fields as well as the lack of compensation they received for their work. In 1970, the Chicano community in Pueblo planned a massive march of over 110 miles to the Denver capitol to make their cause known. Several prominent Chicano activist were present including lettuce boycott leader Magdaleno "Len" Avila, and several La Raza Unida candidates including Patricia Gomez, Martín Serna, and Albert Gurule. The Brown Berets and the Crusade for Justice also joined the march to Denver. Pueblo was consistently connected to the larger fabric of the Chicano Civil Rights Movement across the state

⁹² Carmen Arteaga, "La Casa Verde, La Raza Unida, and the Brown Berets: Community Propelled Groups to Action and Change," in *El Movimiento de Pueblo: An Anthology of Chicana and Chicano Activism*, edited by Rita J. Martínez, Deborah Martínez Martínez, Pablo Mora, Juan Espinosa (Vanishing Horizons, LLC: Pueblo, 2016) 13-16.

⁹³ Pablo Carlos Mora, "La Gente Por La Raza, La Gente Youth Sports Action and Recreation," in *El Movimiento de Pueblo: An Anthology of Chicana and Chicano Activism*, edited by Rita J. Martínez, Deborah Martínez Martínez, Pablo Mora, Juan Espinosa (Vanishing Horizons, LLC: Pueblo, 2016) 27-30.

Plaza Verde Park

Name of Property

Pueblo

County and State

and country, whereby groups and organizations offered each other support for sweeping change.⁹⁴

For the sheer amount of activism that took place in Pueblo during the height of the Chicano Movement, it is nearly impossible to summarize all contributions to the cause in the 60', 70', and 80' here. Crucial development such as the advent of Chicano media in newspapers like *La Cucaracha* helped spread the word of the movement, as well as several community organizations focusing on access to health, housing discrimination, and bias in the legal system. Several pivotal rallies took place in Pueblo's parks, community centers, and churches, including the national rally for Kiko Martinez at St. Leander Parish. Other important developments included the fight for healthcare in Pueblo's Latino and Chicano Communities and access to business opportunities. Pueblo was one of the major centers of the Chicano Movement in Colorado, and this narrative is evident in the activism of various organizations, groups, and communities throughout the city.⁹⁵

⁹⁴ Rick C. Archuleta Jr., "Farmworkers' Plight: Pueblo to Denver March Draws Support from Many Quarters," in *El Movimiento de Pueblo: An Anthology of Chicana and Chicano Activism*, edited by Rita J. Martínez, Deborah Martínez Martínez, Pablo Mora, Juan Espinosa (Vanishing Horizons, LLC: Pueblo, 2016) 43-46.

⁹⁵ See Dr. Richard Rivera, "Pueblo Neighborhood Health Centers: Harvard Graduate Upsets Medical Establishment," 58-68, Joe T. Ulibarri and Lenny Valdez, "El Movimiento in Business," 91-96, Joe T. Ulibarri, "Pueblo Movimiento Legal Activities," 81-90, Walter L. Gerash, "When the Adversary System Turns Adversary," 69-80 in *El Movimiento de Pueblo: An Anthology of Chicana and Chicano Activism*, edited by Rita J. Martínez, Deborah Martínez Martínez, Pablo Mora, Juan Espinosa (Vanishing Horizons, LLC: Pueblo, 2016).

Plaza Verde Park
Name of Property

Pueblo
County and State

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Plaza Verde Park

Name of Property

Pueblo

County and State

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Name of Property

Pueblo

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Name of Property

Pueblo

County and State

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Plaza Verde Park
Name of Property

Pueblo
County and State

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
☒ Other State agency
☐ Federal agency
☐ Local government
☒ University
☐ Other

Name of repository: El Pueblo History Museum (History Colorado), Colorado State University Pueblo, and Chicano and Latino History Project, University of Colorado Boulder

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 7.84 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

Plaza Verde Park

Name of Property

Pueblo

County and State

- | | |
|-------------------------|-------------------------|
| 1. Latitude: 38.266004° | Longitude: -104.598113° |
| 2. Latitude: 38.266169° | Longitude: -104.598122° |
| 3. Latitude: 38.266248° | Longitude: -104.595138° |
| 4. Latitude: 38.264157° | Longitude: -104.595012° |
| 1. Latitude: 38.265734° | Longitude: -104.597461° |

Or

UTM References

Datum (indicated on USGS map):

☐

NAD 1927

or

☒

NAD 1983

- | | | |
|--------------|------------------------|--------------------------|
| 1. Zone: 13S | Easting: 535153.00 m E | Northing: 4235407.00 m N |
| 2. Zone: 13S | Easting: 535156.00 m E | Northing: 4235424.00 m N |
| 3. Zone: 13S | Easting: 535417.00 m E | Northing: 4235434.00 m N |
| 4. Zone: 13S | Easting: 535429.00 m E | Northing: 4235202.00 m N |

Verbal Boundary Description (Describe the boundaries of the property.)

The park boundary is comprised of parcels 0431402001, 0431411001, the northeast corner of parcel 0431412001, 0431401001, and 0431401002. To the north, the resource boundary follows East Ash Street where it connects to South Hudson Avenue. It then trends south following South Hudson Avenue. At the corner of parcels 0431411001, it trends northwest along the floodplain of Fountain Creek and shifts north where the boundary connects to the intersection of South Fountain Avenue and East Ash Street. This includes parts of blocks 29, 30, 31, and 32.⁹⁶ See attached **Sketch Map**.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses all contributing resources historically associated with the significance of the property.

⁹⁶ Pueblo County Assessor, Plaza Verde Park Records.

Plaza Verde Park
Name of Property

Pueblo
County and State

11. Form Prepared By

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organization: History Colorado

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organization: History Colorado

name/title: Dr. Malinalli Leyva/Research Fellow
organization: History Colorado

name/title: Steve Lucero/Eastside Commission

name/title: Dr. Lorrie Marquez/Assistant Director of the El Pueblo History Museum
organization: History Colorado

name/title: Damion Pechota/Senior State and National Register Historian
organization: History Colorado

name/title: Winter Ruybal/State Historical Fund Grants Engagement Specialist
organization: History Colorado

Additional Documentation

Submit the following items with the completed form:

Plaza Verde Park

Name of Property

Pueblo

County and State

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Plaza Verde Park

City or Vicinity: Pueblo

County: Pueblo

State: Colorado

Photographer: Layla Anzelc-Tolian and Dr. Lindsey Flewelling

Date Photographed: 11/26/2024 and 5/20/2026

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 41.

Photograph Key		
No.	Dir. Facing	Description
1	SE	Horseshoe court, grass field

Plaza Verde Park

Pueblo

Name of Property

County and State

2	W	Toward restrooms and handball courts
3	N	Recreational space (grass field and trees)
4	S	Levy for Fountain Creek
5	E	Fountain Creek Trail
6	NE	Fountain Creek Trail
7	NW	Fountain Creek Trail
8	NE	Park Trail, restrooms, gazebo, and playset in background
9	E	Toward recreational space (grass field and trees)
10	N	Toward gazebo and playset
11	SW	Northeast elevation of restroom building, small mural between doors
12	SW	Northeast elevation of restroom building, close view of small mural between doors
13	NW	Southeast elevation of restroom building
14	NE	Southwest elevation of restroom building
15	SE	Northwest elevation of restroom building, view of Las Madres de la Casa Verde mural
16	SE	Northwest elevation of restroom building, close view of Las Madres de la Casa Verde mural
17	N	Toward gazebo and playset
18	E	Toward horseshoe court
19	NE	Gazebo
20	N	Gazebo and park trail
21	E	Toward gazebo
22	E	Basketball court in foreground, gazebo in background
23	W	Basketball court in foreground, handball courts with mural in background
24	NW	Basketball court in foreground, mural on handball courts in background
25	S	Painted basketball hoop
26	N	Painted basketball hoop
27	S	Northern handball court
28	SW	Handball courts, murals painted on the outer wall
29	W	Handball courts, close view of mural painted on outer wall
30	N	Southern handball court, murals on inner wall
31	N	Southern handball court, murals on inner wall
32	NW	Mural on handball court wall, close view of mural on inner wall
33	NE	Close view of mural on inner wall of handball court
34	E	Grass field along levy
35	NE	Southwestern corner of southern handball court
36	E	Northern handball court, mural on outer wall
37	E	Close view of mural on outer wall
38	S	Mural on outer wall of handball courts
39	S	Northern handball court, murals on the inner walls (2026 mural changes)
40	S	Northern handball court, murals on inner walls (2024 murals)
41	E	Northern handball court, mural on inner wall

Plaza Verde Park
Name of Property

Pueblo
County and State

Photograph Locations Map (see photograph key)



Plaza Verde Park
Name of Property

Pueblo
County and State

Map of Site



Plaza Verde Park
Name of Property

Pueblo
County and State

Resource Boundary



Plaza Verde Park
Name of Property

Pueblo
County and State

Flood Control Map, 1991 (Provided by Pueblo Planning and Community Development Department)



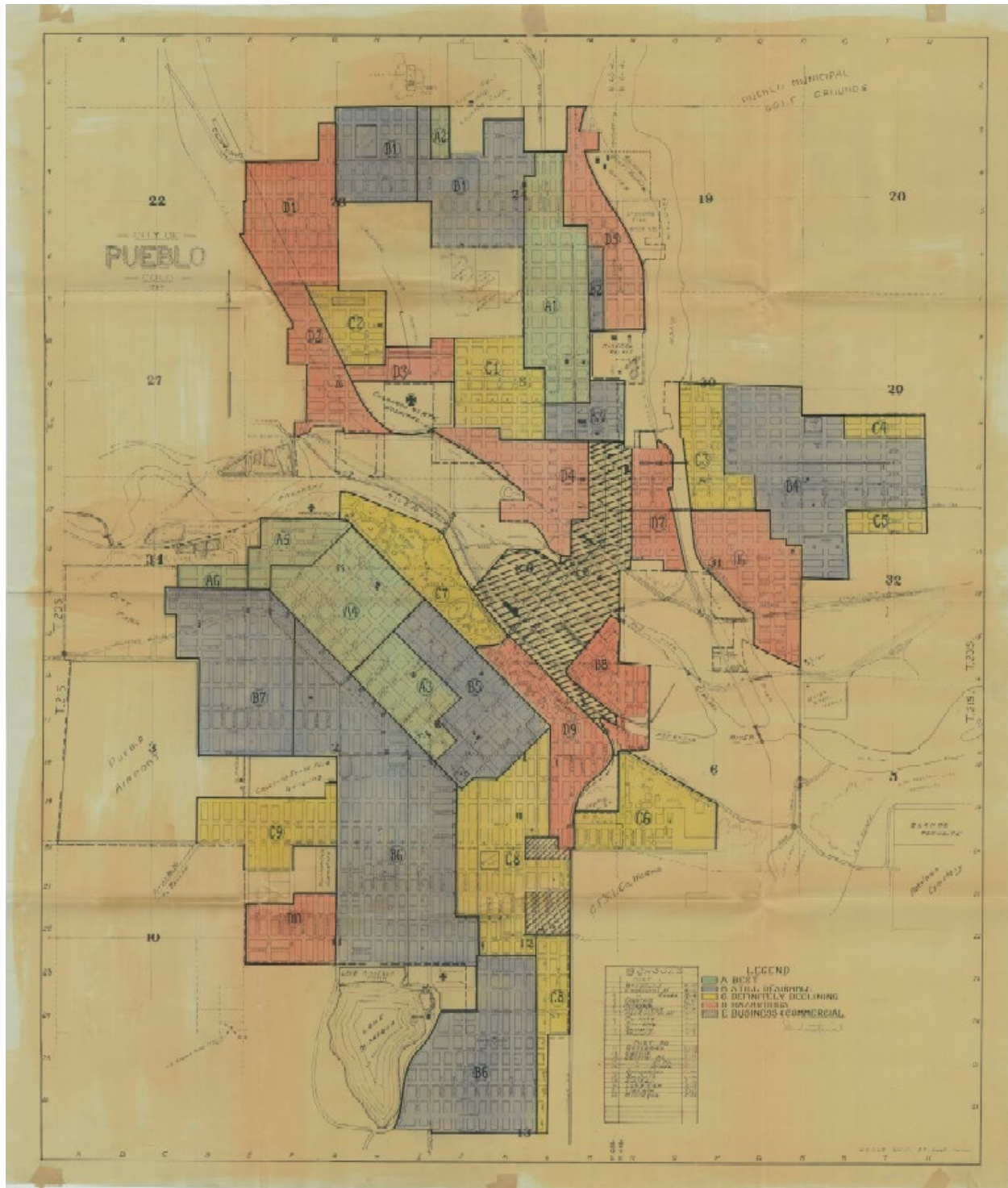
Plaza Verde Park

Name of Property

Pueblo

County and State

Figure 1 (Reality Map of Pueblo, Colorado, 1930, box 39, Courtesy of National Archives)



Plaza Verde Park

Name of Property

Pueblo

County and State

Current Photographs



Photo 1



Plaza Verde Park
Name of Property

Pueblo
County and State

Photo 2



Photo 3



Photo 4

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 5



Photo 6

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 7



Photo 8

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 9



Photo 10

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 11



Photo 12

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 13



Photo 14

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 15



Photo 16

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 17



Photo 18

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 19



Photo 20

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 21



Photo 22

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 23



Photo 24

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 25



Photo 26

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 27



Photo 28

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 29

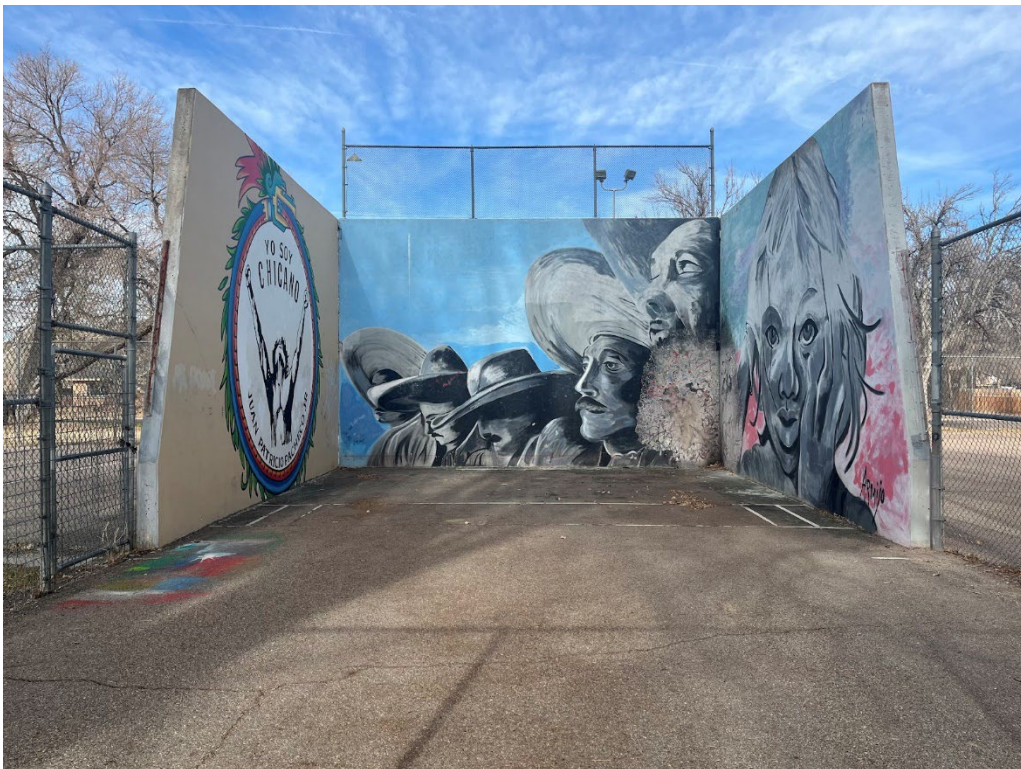


Photo 30

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 31



Photo 32

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 33



Photo 34

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 35



Photo 36

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 37



Photo 38

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 39



Photo 40

Plaza Verde Park
Name of Property

Pueblo
County and State



Photo 41

Plaza Verde Park

Pueblo

Name of Property

County and State

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours

Tier 2 – 120 hours

Tier 3 – 230 hours

Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.