August 13, 2019

Landmark Preservation Office
Community Planning and Development
201 W. Colfax Ave. Dept. 205
Denver, Colorado 80202

Landmark Preservation Committee:

SCI Colorado Funeral Services, LLC, formerly dba Olinger Moore Howard Chapel is the current owners of the funeral home building and grounds at 46th and Tennyson (4345 W. 46th Street), currently under consideration for designation as a Denver landmark. We vigorously oppose such nomination, do not consent, nor encourage it in any way.

Our reasons for opposing include the following:

- We do not believe the building meets the criteria for landmark designation. The building was constructed in 1960 as a funeral home positioned well off the frontage roads with a large parking lot and church style funeral chapel.

- The building is and always was a special purpose building. We have reviewed all of the potential alternate uses. All involve costly updates to the structure and abatement of asbestos. Virtually all of the alternative uses would require inauthentic alterations to the building features, considered significant in the applicant's application. Furthermore, all the supporting materials, appear to preclude any likely reuse, at least without massive subsidization and considerable alteration to the exterior and interior of the building.

- The closing of the building and suspension of funeral services was deemed necessary given the types of end-of-life celebrations preferred by the families we serve today. The building, with limited or nonexistent natural lighting, long corridors, small rooms, and the existing stained glass windows in the chapel, do not provide the desired feel our families are looking for today.

- Designation of the building will create a lasting negative economic impact on the current property owner as well as any future owners who will be burdened with the never-ending costs of continuing the life of this single purpose building.

SCI SHARED RESOURCES, LLC
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Office: (713) 525 7380 • Fax: (866)743.1815 • dann.narveson@sci-us.com

SCI Colarado Funeral Serviced, LLC respectfully requests that the committee deny the applicants' application. Thereby allowing the property to be developed to its highest and best use in a manner that suits the community.

Sincerely,

Dann C. Narveson
Director, Real Estate

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the COLLABORATIVE inc 2080 Pearl Street, Boulder, CO 80302 303.442.3601 fax. 449.3666

Howard Mortuary Report: Character and Integrity

Required to be, at minimum
EXCEPTIONAL, UNUSUAL, OR OUTSTANDING CHARACTERISTICS.

Must have
HISTORIC AND PHYSICAL INTEGRITY.

The mandate
"EXTRAORDINARY IMPORTANCE TO THE ARCHITECTURAL OR HISTORICAL DEVELOPMENT OF DENVER."

CATEGORY 1: HISTORY
The application considers the Chapel to be significant. It may be assumed the applicant believes the following to be significant: the Chapel, the whole building, the whole site as the Site Map seems to indicate the entire site. All would need to be judged as a single whole, including garages, driveways, and the asphalt parking lot. The applicants consider the buildings and grounds important in its direct association with the historical development of Denver with specific association between the business and the city: as the city grew in population so did the mortuary business and it expanded its business geographically as "also seen in the post war history of other Denver Funerary enterprises" according to the application Page 2. There is nothing about such growth that would appear to meet the three overarching critical factors of being exceptional, unusual, or outstanding. In fact, it is acknowledged to be the norm, part of a "nationwide trend."

CATEGORY 2: ARCHITECTURE
The Landmarks Application claims a TYPE, and three architectural styles. The Type also states that is an architectural style: "Mid-Twentieth Century Urban Mortuary Architectural Style." More on this below. The application claims **multiple architectural styles** for the building:

- Northern Italian, with blue coloration for portions of the Terra Cotta (now covered over by reddish paint), the porticoes (present in numerous styles), and perhaps the Gothic arches and quadrifol.
- Tudor, due to the shape of the arches of the portico at a portion of the south elevation and a portion of the west elevation.
- Gothic, based on the shape of the majority of the arches.
- Mid Century Moderne appear to be claimed as well, cued by the low-lying one-story mass. This style was claimed to be the one in which Roger Musick excelled, in the time period which

included the Mortuary design. Although the time period is appropriate, and mid twentieth century is referenced in the claimed Type, the features acknowledged to be the prime characteristic of the style are not present for the Mortuary, namely: large areas of glass, connectivity between the interior spaces and exterior gardens, interlocking masses of several materials, and simple rectilinear forms. What should be there is not there and what should not be there is there.

The Mortuary does not look like a Northern Italian Building, nor a Gothic Building, nor a Tudor Building, nor a mid-century modern building. These various stylistic gestures and period references do not come together to make a single and cohesive architectural style.

The National Register does attempt to include everything as categories and will consider every building type. However, here there is the need to determine the answer as to whether there is a specific type as set out by the claims of the applicants. As to the **Type** claimed for the building, research was conducted in several important reference volumes to determine if Funeral Homes or Mortuaries were described as a recognized type: "Identifying American Architecture," "20th Century American Architecture" and "Built in the USA." The subtitle of the latter—A National Trust for Historic Preservation publication—was "From Airports to Zoos." It had a "Diners" category but no "Mortuary" or "Funeral Home" categories in the forty-two types listed. Apparently the funeral home type was deemed to be of insufficient architectural importance to achieve its own listing in this seminal publication. It is not a nationally recognized type and therefore cannot be a recognized sub-set; as to time period (mid-twentieth century) nor geography (urban).

The claims by the applicant relative to architectural style and type are not supportable.

Category 2b: The applicant claims "Howard's Berkeley Park Chapel is significant as the work of a recognized master architect James Roger Musick, (known as J. Roger, 1903-2000)."
How Important was Roger Musick?

Musick history files at the Denver Public Library include only G.M. "Mark" Musick and nothing on Roger Musick. One set of drawings for a house, attributed to him, is in the blueprints file.

The series called "Architects of Colorado, Biographical Sketch" prepared by the Office of Archeology and Historic Preservation of History Colorado provides biographies on a selection of 79 architects. The publication does select the work of elder brother Mark Musick. However, the architect for the Mortuary, Roger Musick, was not selected.

Listings in the national architectural reference books that include selections of important architects of the mid-century in United States do not include Roger Musick.

His two major areas of design were residential developments and high-end residences, as articulated by the applicants. The firm of Musick and Musick that existed earlier completed a number of locally important projects in terms of locations in particular, as described by Mark Musick, due to connections with important figures of the day such as the Governor and the Mayor. The younger brother Roger split from the firm in 1934 and later joined the military for WWII, after which he continued to practice. Several of the buildings he designed are considered noteworthy. Roger moved to Aspen, where he continued to enjoy painting in both watercolor and oils. Like all architects, not all projects were built, not all that were

built survive, and not all survivors have been recognized as outstanding achievements. Five of his older brother's firm's work are listed on the National Register.
By example, Roger's obituary in the *Denver Post* stated about his architectural background:
"He was the developer of Old Crestmoor and designed many homes in the Denver Country Club area. He was also involved in the design of public buildings" January 24, 2000. There is no mention of the Mortuary in Roger's obituary.

CATEGORY 3: GEOGRAPHY
Both of the characteristics of geography relate to the building's place in the fabric of the city. The applicants make claim to these two aspects of geography for this site and structure, namely: One of Berkeley's most significant intersections, and that the building's location promotes understanding of the urban environment.

The arguments put forth in support of these positions do not illustrate the point. The topic is geography. The interior plaster does not relate to geography. The extensive asphalt parking lot does not respect the vistas of the mountains. The rarity of the use of terra cotta on a building of the 1960s does not make the intersection significant. The scale of the building does not set it apart from other buildings in northwest Denver as one can readily observe at Lakeside Amusement Park located at the other end of the Park. "As the only mortuary type building standing in today's Berkeley Regis neighborhood, the building is highly instructive." How? What does this mean?

Landmarks designation is naturally concerned with the psychology of place (see Kevin Lynch and Florence Ladd). Some buildings are landmarks because of size such as the May D&F Tower or the nearby Lakeside amusement park. Some buildings are so visually enticing as to be a focal point, such as the Smiley Branch Library with its articulated masses, distinctive brickwork, and tile roof one half block away. The Mortuary is a disengaged building.

Before it lost its tile roof there was a bit of a connection to Smiley, now without its most impactful material (scale and texture), the building appears disconnected from the neighborhood. Musick did not connect the building to the mountain vista, there is not a single clear window with the mountains as a focus. This building does not indicate any outreach to the site or the neighborhood, let alone the fabric of the city.

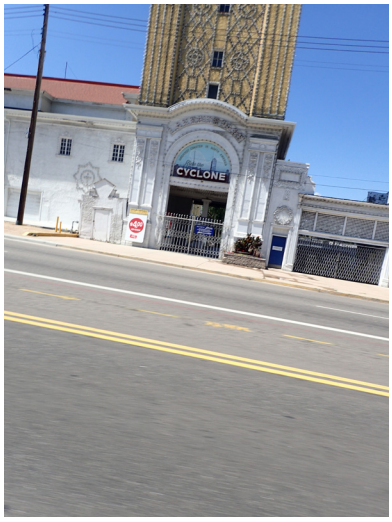
CONTEXT (GEOGRAPHY)

1: From the west, looking east of the mortuary

2: From the west, looking east of the mortuary, closer

3: From the southwest

4: From the west in front of Smiley Branch Library



5:

6: Smiley Branch Library. Note materials and impact of roof tiles

 **7: From the south**	 **8:**
 **9: From the south**	 **10: From the southeast**

INTEGRITY: HISTORY
The building has retained its historic integrity to a large degree. The most significant loss is in the exterior appearance of the chapel; the loss of its fired clay tile roofing. The Smiley Branch Library has a barrel tile roof that exhibits the texture that once graced the Chapel. The view above the gray brick walls of the subject building was marked by the significant tile roof, both distinctive in texture and color, now gone. The tile having been replaced by asphalt shingles.

INTEGRITY: PHYSICAL
(See photograph numbers 4016-4053 on page 12 of this report)
Physical integrity focuses on condition. The mortuary has serious physical integrity issues, as listed below.

1. The brick masonry wall of one of the primary brick elevations (East) is split from ground to top of wall.
2. Both site and building base concrete suffers from cracks, material loss, and spalling.
3. The asphalt drives and parking areas exhibit extensive cracks over the entire surface with weed infill.
4. The building suffers from the overall problems typical of the 1950s: a total lack of expansion joints, overly hard mortar that has no ability to flex, and resultant undue pressure on units of the building masonry. As a result, the terra cotta units in the field of the building have undue pressure, the resultant damage being crazing of the glazing, glazing pops, edge chips, and cracked units. What then follows is water entering the body of the terra cotta and exacerbating the situation with freeze-thaw forces. These are characteristic terra cotta problems and are exacerbated where buildings have been constructed with hard Portland cement-based mortar and no expansion joints.
5. The Porte cocheres exhibit significant damage resulting from multiple impacts.
6. The carved wood doors exhibit moisture uptake in their lower edges and resultant black stain intrusion. Some wooden window sills are rotted.
7. The windows exhibit broken glass, plywood panels over a casement, and loose glass in the cames.
8. Many of the downspouts, which are quite decorative, are missing pieces, are disconnected, and/or are crushed.
9. The ground has heaved at the garage doors of the north elevation. There is also a major municipal sewer line under the building running north and south.
10. Asbestos contamination throughout the interior; by example, plaster walls, plaster ceiling, and flooring.

It is important to recognize the fragility of Terra Cotta as a material. Unlike the materials it was intended to replicate—granite, limestone, and marble—Terra Cotta was known to be comparatively fragile. Mortars changed during the first quarter of the 20th century with the lime component being replaced by Portland cement. As these installation mortars increased in stiffness and lost flexibility, the terra cotta units in such masonry assemblies increasingly were put under undue and unanticipated stress. The lime mortars could flex but the Portland cement mortars could not.

By the 1950s, the vast majority of architects no longer selected and installed Terra Cotta, it had slipped out of favor in large part due to durability issues. While it was a lower cost substitute to the more expensive and durable natural stone, the durability issues focused on the material itself and not the installation mortars nor the lack of expansion joints. The architect for the mortuary did not design in any expansion joints nor did he specify soft mortars. These are the two major exacerbation factors in the significant deterioration of the terra cotta of the Mortuary.

The Application for Landmark Designation was well prepared by eminent professionals assisted by well-respected professionals. This is an excellent team that is experienced at making a good case for designation. Unfortunately, there is nothing about this building that can be considered exceptional, outstanding, or unusual. The building's physical integrity has serious problems and that discussion is absent from the application. The application is incomplete in this important regard.

"Buildings are not saved by designation. They are saved by becoming economically productive through appropriate adaptive re-use." –John D. Feinberg

POTENTIAL ADAPTIVE RE-USE

Designating this building and site as historic would likely result in continued disrepair and underutilization due to the lack of re-use.

If this building were to be designated historic, what adaptive use is viable that would leave the character defining features intact? This is the real challenge. If it cannot stand on its own two feet because of viability issues it will be left vacant. The viability issues include:

- Market: What is the building's re-use potential?
- Code: What needs to be done to meet current codes?
- Hazardous materials: Costs to remove asbestos, potential lead, and mercury from the building.
- Character Defining features: Can these features accommodate a viable adaptive re-use, or do they inhibit a viable adaptive re-use?

Windows/Natural Light: The building has very few windows and the few it has let in a minimum amount of natural light, as many of them have dark colored glass. This is a critical re-use issue. Cutting in new windows and/or installing new skylights in the roof would be desirable for most uses in order to provide natural light to what is currently an intentionally dark interior. However, such alterations would most likely be considered inappropriate for an historic building, thus, leaving a dark building interior meeting the original design intention of a somber atmosphere.

Lack of Identifiable Re-Use Users: The property was marketed for sale for several months and no serious potential purchasers came forward that wanted to keep the existing building, not to mention keeping the building without the ability to modify the exterior.

Association with Mortuary uses: Not everyone in our society is comfortable enjoying themselves in an adaptively re-used building previously used as a mortuary. The design of the mortuary purposely created a contemplative space for assistance in handling personal grief; accomplished by keeping the chapel dark using dark colored glass and few windows.

"The more specialized the building, the more difficult it is to adapt."
–John D. Feinberg

The building's interior spaces include a chapel, smaller ordinary rooms for gathering of friends and family members, offices, rooms for body preparation, casket sales room, and large areas of garage space. Individual spaces and the overall facility were reviewed for potential re-uses with feasibility based on the spaces, size, and characteristics.

Consideration was given to developing a list of potential re-uses by the team. Following are some examples and some of the challenges with keeping the exterior features:

- Wedding chapel: "Dear, let's get married in the mortuary!" Unlikely….
- Auto repair facility: Might use the garage space and one office. Too little utilization of square footage.
- Restaurant or Brew pub: Too dark and too much wasted space. Poor connectivity from the interior to the exterior
- Community Center: The Scheitner Recreation Center, located across the street in Berkeley Park, includes significant amenities and multi-purpose spaces and benefits from lots of large windows and natural light. Also, the Chapel building is way too large and inefficient to be a private amenity for any residential uses that might be built on the balance of the site.
- Residential Uses: Too dark, too few windows, too low ceilings in many areas, and too much interior wasted space.
- Office uses: Too dark, too few windows, and too much interior wasted space.

QUESTION
Can any Adaptive re-use be successfully completed given the costs of hazardous materials clean-up, the required code compliance costs, and on top of these the costs to conserve and replace character defining features with physical integrity?

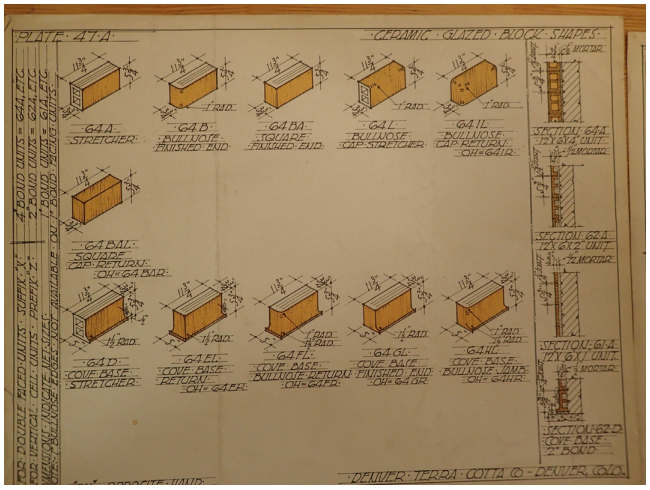
ANSWERS
Comprehensive Asbestos Survey: The survey revealed that the acoustical "popcorn" ceiling texture and associated overspray, smooth plaster walls, floor tiles and mastic, hard packed fittings, boiler sealant, flexible connectors, and window glaze are considered asbestos containing building materials. These materials are recognized as hazardous by both the Occupational Safety and Health Administration (OSHA) and Colorado Department of Public Health and Environment (CDPHE).

Hazardous Materials and Adaptive Re-Use: Being constructed prior to the period when lead paint was removed from sale—1978—encountering lead paint in the interior is highly likely. Will a future user really invest in the substantial cost of asbestos abatement and other potential hazardous material abatement when the exterior cannot be modified? Such costs and the lack of windows present significant blocks to any viable adaptive re-use.

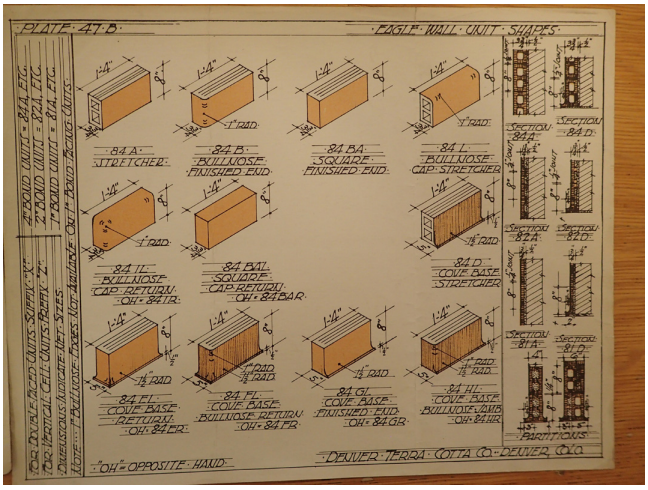
Sewer Infrastructure: The municipal sewer line runs under the building, contrary to regulations. Removal and relocation would be challenging, be costly, and likely to cause significant damage to the building. Some questions: What process could be used to remove the line? Why is the line located where it is? To where can it be relocated?

Terra Cotta Replacement: The material fell out of favor with the design community because it deteriorated more rapidly than anticipated (see the "Preservation of Historic Glazed Architectural Terra Cotta," NPS Preservation Brief #7). Around the mid-1930s, the use of terra cotta in construction was significantly reduced causing a reduction in the size of the industry from then on. While the material was a less costly substitute to the cut natural stone that it was meant to replicate, problems occurred: the crazing of the glazing, edge chips, widespread glazing loss, and cracked units. These problems of terra cotta all contributed to the substantial drop off in its use. While it can be argued that these problems were not as prevalent in the material's early years of use, the increase in the use of Portland cement in the mortar after the turn of the century led to harder and harder mortars, as seen in the subject building. The Portland cement, in replacing the lime component of the softer lime mortars of the earlier period, is the primary cause of these terra cotta material failures. All of these problems plague the terra cotta elements of the Howard Mortuary.

Today there is a limited number of terra cotta reproduction companies in the United States and Canada. While the units used at the mortuary may have been standard designs in the day, for replacement today the units need to have molds made for each shape, the glaze requires replication/matching, and only then can the pieces be reproduced. Terra cotta reproduction is very expensive; a ten-unit run would cost in excess of $1,200 per unit for production. Amortization over the units for costs /fees for the documentation of each shape/design, process coordination, removal of the deteriorated pieces and associated Portland cement mortar, and installation of the new pieces would add approximately a minimum of $800 additional. The majority of the terra cotta pieces of the portico arches Mortuary building exhibit sufficient damage (visible and subsurface) to require replacement and this consideration is the foundation of the amortization formula. All other terra cotta assemblies also have damaged units. The cost per piece would exceed $2,000 each. (Budget figures from Gladding McBean, plus tCi)



88: Typical standard shapes from Denver Terra Cotta.



89: Typical standard shapes from Denver Terra Cotta

MORE QUESTIONS/ANSWERS
Is the Building Really Worthy of Historic Designation Status?

Q-1: Composition: Is it an assembly of parts or a well thought-out composition with rhythm, interplay of massing, creative use of textures, shadow dynamics, and harmonious color choices?
A-1: The building with a display of a few decorative elements on its façade, has a mix of architectural styles and has no rhythm. Furthermore, it is without regard for the interplay of masses and has just one or two textures without any use of color of note to reinforce the design scheme and style.

Q-2: Connection to and Respect for the Site: Is the building an island in a sea of primarily asphalt? Is the vegetation just a few trees and a lot of lawn or contemplative outdoor spaces?
A-2: The building displays not significant physical connections to the site and no emotional connections whatsoever.

Q-3: Work of an Acknowledged Master Architect: The elder Musick, Mark, was known. He retired from practice in 1957, before this building was designed and constructed in 1960. Mark has been written up in the listing of significant architects.
A-3: His brother Roger, who is credited with this building's design, was not written up thus, not acknowledged therein.

Q-4: Craftsmanship: Elements such as the terra cotta pieces are often considered to be of high craftsmanship, which is curious given that they are a less expensive alternative to the real thing. Most of the pieces installed on this building appear to be "stock," from the catalog. The bas-relief panels may not have been off the shelf, but most everything else is.
A-4: Terra cotta was the less expensive alternative to the pieces of limestone or granite that would have been crafted by a stone carver. The terra cotta pieces are largely produced by machine rather than individually hand crafted by an artisan, the latter only occurring in the initial stage of mold development. The brick is nicely executed with even joints well struck. The stained-glass windows are nice but mostly repeats. The carved wood entry doors are also nice indicating the appearance of both skill and craftsmanship, but without a blatant particular style reference such as the aforementioned Tudor or Gothic.

The Mortuary does not possess exceptional, unusual, or outstanding characteristics. It does not possess extraordinary importance to the architectural and historical development of Denver. And while it has diminished historic integrity due to the loss of its distinguished barrel tile roof material, it has significant loss of integrity.

PHOTOGRAPHS—PHYSICAL INTEGRITY

4016: Terra cotta damage

4017: Window Damage

4018: Loose cames

4019: Entry door water damage along lower edge

4020: Concrete cracked, mortar loss

4021: Porte cochere prevalent damage

4022: Porte cochere prevalent damage

4023: Porte cochere prevalent damage

4024: Concrete spalling

4025: Porte cochere prevalent damage

4026: Garage door ground movement

4027: Broken glazing

4028: Garage door sag

4029: Damage at head

4030: Note sag

4031: Cracked/weed-filled asphalt

4032: Dented and dysfunctional roof drainage system components

4033: Window deterioration, sill rot

4034: Split wood elements

4035: Broken terra cotta, spalled concrete

4036: Porte cochere damage

4037: Moisture uptake at entry door

4038: Paint loss and rot

4039: Clogged downspout

4040: Terracotta—mortar loss at column

4041: Column base has typical terra cotta edge loss

4042: Terra cotta glazing loss

4043: Terra cotta, typical issues

4044: Porte cochere damage

4045: Downspout is gone

4046: Terra cotta damage

4047: Terra cotta damage

4048: Terra cotta damage

4049: Terra cotta damage

4050: Cracked concrete

4051: Note damage between corbels at soffit

4053: Structural crack in brick wall

John Feinberg

Principal
Architectural Conservator, Preservation Planner, Interpretive Planner

Education:

Bachelor of Arts, Environmental Design, Antioch College, 1970
Masters of Landscape Architecture & Land Planning, University of Massachusetts, 1972

Relevant Experience:

John Feinberg founded Community Services Collaborative, the predecessor firm of the Collaborative, inc., in 1974. The firm was incorporated as the Collaborative, inc. in 1993. Mr. Feinberg has headed up the firm's growth from a local firm in 1974 to that of national standing specializing in historic preservation. In this regard, Mr. Feinberg has had the pleasure of working on historic preservation projects from Alaska to many of the Islands of the Caribbean.

Since the formation of tCi, Mr. Feinberg has been the principal-in-charge of more than 150 major projects, concentrating in the areas of preservation planning, site master planning, and all aspects of historic preservation. His expert witness services have been in several areas: exposure of the lack of appropriateness of historic designations for specific properties, determinations of historic integrity, and assessment of the conditions of building materials including attribution of the causes for the condition problems, treatments to mitigate the problem, and assessment of risk.

Such testimony has been provided for projects at various stages of approval, from initial designation all the way to redevelop. While such research has occurred on California projects, including in Santa Monica, the majority of the testimony relative to the appropriateness of an historic designation and the property's redevelopment has been before review boards have in high value communities such as Aspen, Telluride, and Boulder, Colorado.

In terms of National Register Nominations our work is predominantly for the National Park service which has the highest Standards. We recently completed a nomination determining the basis for eligibility (Multiple Property) for all of the developments in the National Park system---buildings, bridges, everything---built between 1945 and 1972. It is generally acknowledged to be the largest number of properties determined to be eligible for placement on the National Register of any other efforts. By example, we also placed the Yosemite Lodge on the National register, a building constructed during the 1945-1972 period and one of three important historic buildings in the park. These were completed with the Principal Investigator being the firm's Chief Architectural Historian Rodd Wheaton.

Our firm has completed and revised National Register Nominations for federal government agencies, local governments, and private individuals and corporations throughout the United States and its territories. The successful completion of these nominations indicates our in depth understanding of how to do a strong nomination, and as a consequence the aspects of weak nominations.

Expert Witness Testimony, Case Consulting, Research, Strategy Development

Relative to testimony about the appropriateness of an historic designation of a property, the testimony must be based on detailed findings of fact. Their description of the property in the listing form (or nomination) provides the rationale of why they believe the property is worthy of designation. The rationale is based on the criteria typically referenced to the National Register, thereby providing the basis for the evaluation of the basis for a protest. Mistakes in facts, over reach on opinions, simplistic associations with an architect famous for other project types, and all other areas of potential weaknesses are examined. Reasonable doubt may also arise from the historian's research and opinions rendered in support of other designations.

Condition Assessments, Historic Structure Reports, Historic Structure Assessments, Building Evaluation Reports, and Conditions Assessments:

Since 1977, with the completion of the 40-property historic structure report for the Central City Opera House Association, the firm's work has ever-increasingly focused on historic preservation, which represents 95% of the firm's projects. All projects begin with a condition assessment, and Mr. Feinberg is a strong advocate for the Historic Structures Report (HSR) as to content and format. In 19 years as an adjunct University of Colorado Professor, his classes utilized the HSR as the capstone for the Historic Preservation Technology course. "With the HSR, one is comprehensively documenting and evaluating a site and the heritage resources," states John. "Its completion demands a coordinated and comprehensive level of knowledge for it treats the resource as a single organism."

John Feinberg has served as the Chief Conservator on all of the firm's collection of Assessments. Some of these projects have formats defined by the client, such as the National Park Service HSR format, or the General Services Administration HSR format. For others, John Feinberg has set the format with the client: our comprehensive HSR format is presented (it is the result of 40 years of constant refinement), and, with the client, areas to emphasize are agreed upon. Each project is different and the assessment needs vary.

The investigative philosophy of the HSR is based on interactive information loops. The history informs the materials condition assessment, and the conditions assessment informs the history. "The historic construction photographs showed very small stone waste piles adjacent to the stone shop. Likewise the visit to the original stone quarry site had unusually small stone waste piles. The poor quality of the stone in the 1860s east wing of the Kansas Statehouse was because the contractor was behind schedule, the quarry manager was likewise behind and he shipped everything. No quality control."

At the Cottonwood Ranch there was a question as to why the corn-crib was so close to the main house. The history revealed that the owner had a fascination with the mice he captured at the corn-crib, keeping a diary of the number and the gender of each mouse captured. This knowledge served to inform the development of the interpretive plan.

Site Master Planning/Preservation Planning:

Mr. Feinberg has been principal-in-charge of numerous preservation plans and site master planning projects, all of which involved interpretive services; historic research to determine design intent; types and causes of change; cultural landscape values; field documentation of resource base; and program development. These plans have dealt with diverse needs: minimizing the impacts of a biannual fur trade

rendezvous reenactment; providing perimeter security with historic appropriateness for the Kansas State Capitol; how to allow archaeology to continue, yet be observed at El Pueblo fur trading post; and how to provide and reenact the experience of an 1858 buffalo soldier at Fort Hays, Kansas for inner city youths.

Recent projects include: the Fort Lupton Fur Trading Post Site Master Plan for the South Platte Valley Historical Society in Fort Lupton, Colorado; the Trinidad History Museum Site Master Plan for the Colorado Historical Society; the El Pueblo Fur Trading Post Site Master Plan for the Colorado Historical Society in Pueblo, Colorado, the Kansas State Capitol Site Mater Plan for the Office of the Statehouse Architect in Topeka, Kansas; Site Development Master Plans for each of the Eighteen Historic Sites of the Kansas State Historical Society; and the Campus Master Plan for the CEU San Juan Campus in Blanding , Utah, and in-progress the Heritage Preservation Master Plan for Antioch College in Yellow Springs, Ohio funded by the Getty Foundation (with Schooley-Caldwell of Columbus, Ohio). One city project, the Comprehensive Preservation Plan for the City of Deadwood, South Dakota helped earn the city a commendation from the Secretary of the Interior and has been used in several textbooks.

Historic Preservation Services:

Museums, National Parks, State Parks, Historic Hotels, Agricultural Complexes: These have included more than 50 historic museums, extensive work (68) for the National Park Service (recently, Christiansted, Guinea Company Warehouse HSR, St. Croix; Quarter 211, Old San Juan at Fort San Cristobal) and 23 historic hotel projects throughout the Rocky Mountain West. Of the more than 1,800 historic buildings, more than 200 have been part of agricultural complexes. Project examples include the agricultural complexes at: Cottonwood Ranch in Studley, Kansas for the Kansas State Historical Society; Hornbeck Homestead at Florissant National Monument for the National Park Service; South Pass City (NHL) for the Wyoming Recreation Commission in South Pass City, Wyoming; Ewing Farm for the City of Lafayette, Colorado; and three ranches for the City of Boulder, Colorado.

He has authored or co-authored three books on the history and culture of the American West and Southwest, written numerous articles in his areas of expertise, and lectured throughout the continental United States, and in Europe. For 19 years, Mr. Feinberg taught one course per semester at the University of Colorado's College of Design and Planning, specializing in community planning, landscape architecture, and historic preservation technology.

Professional Associations:

Society of Architectural Historians
American Association for State & Local History
Association for Preservation Technology International
ICOMOS
National Trust for Historic Preservation, Preservation Forum
The Stone Foundation
National Association for Interpretation
United States Lighthouse Society
Friends of Terra Cotta

Examples of Speaking Engagements:

"Characteristics and Preservation of Civilian Conservation Corps Construction in the United States," International Conference on Structural Analysis of Historical Constructions (SAHC), Cusco, Peru, September 2018.

"CCC Construction: Characteristics and Preservation," Mesas to Mountain: Preservation in the American West Conference, APT, Salt Lake City, March 24, 2017

"The Development of the NPS Standard House Plans and Adaptations: The Early Seminal Designs, the Standard Designs, and their Modification," Presented at Century of Design in the Parks Symposium, Santa Fe, NM, May 2016.

"Synergism in Conditions Evaluation Technologies: The Example of the San Juan Fortification Walls," Defence Heritage, Alicante, Spain, January 2016.

"Incorporating Stormwater Management Infrastructure into the Historic Fabric," Presented at San Juan National Historic Site Climate Friendly Parks Workshop, December 2014.

"Investigations and Prioritization of Historic Bridges and Retaining Walls: The City of Manitou Springs, Colorado," presented at Preserving the Historic Road, September 2014, Savannah, Georgia with Dave Woodham, ANA.

"Synergism in Conditions Evaluation Technologies: The Example of the San Juan Fortification Walls," October 2014, APT Quebec.

"Historic Preservation: Minimizing Energy and Maximizing Sustainability," Wyoming Chapter of the AIA, June 2011, Sheridan, WY.

"The Use of NDE in the Evaluation of Historic Stone Retaining Walls," APT, Denver, 2011.

"The Uses of Wood in Construction on the American Western Frontier: MacGregor Ranch, Last Pony Express Station, and South Pass City," Collegio degli Ingegneri della Toscana, February 2005. Florence, Italy.

"Historic Structures Reports: The Basis of Informed Decision Making," Colorado Preservation, Inc.: Saving Places 2005-Bringing Preservation Home, February 2005, Denver, Colorado.

"The Uses of Wood in Construction on the American Western Frontier: MacGregor Ranch, Last Pony Express Station, and South Pass City," Collegio degli Ingegneri della Toscana, February 2005. Florence, Italy.

"Historic Structures Reports: The Basis of Informed Decision Making," Colorado Preservation, Inc.: Saving Places 2005-Bringing Preservation Home, February 2005, Denver, Colorado.

"Sustainable Tourism in Central and South America: Workshop," International Sustainable Tourism Conference, University of Colorado, October 2004, Boulder, Colorado.