

COL • R A D O Heritage



The Magazine of History Colorado

Summer 2019

Postcards from the Past

**A History Colorado
Collection Preserves
Timeless Moments**



HISTORY  Colorado
140TH
ANNIVERSARY
1879-2019

Colorado Springs Artist Bernard
Arnest, a "Poet in Paint"

Alexander Sutherland, British
Bugler Turned Denver Bandleader

Shirley Ann Wilson Moore Gives New
Dimension to Black Overlanders



Heritage

COL • O R A D O

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Cheap to mail and fun to collect, postcards also offer a visual history of Colorado.

By Kevin Smith

I2 Battlefield to Bandstand, Crimea to Colorado

Alexander Sutherland bugled his way across the pond and into Denver's most storied bands.

By Corinne Lively

20 "Captivate the Viewer Quietly"

"The artist has to enjoy the instruments of his art—just like everyone else," Bernard Arnest said.

By Stan Cuba

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ON THE COVER

The events a community might document on a postcard could venture into dangerous waters—literally. This card depicts the 1913 Little Dry Creek flood in Englewood. Just as curious onlookers might brave inclement weather with smartphone cameras today, the photographer and the two men in this image look to be taking it all in stride. The card's recipient might get a report on loved ones' well-being or a harrowing tale of ferrying a bicycle across floodwaters. See more starting on page 4, and more still at h-co.org/postcards. 87.147.108

All images are from the collections of History Colorado unless otherwise noted.

For additional content, see h-co.org/blogs and medium.com/Colorado-Heritage-Extras

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THE COLORADO BOOK REVIEW

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Send any new books or booklets about Colorado, for listing and possible review, to:

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THE COLORADO ENCYCLOPEDIA

Did you know? More than 100 *Colorado Heritage* articles have been adapted for the *Colorado Encyclopedia*—a new online resource where you can find a wealth of information about Colorado history. What's in this twenty-first-century reference work on the Centennial State? Find out at ColoradoEncyclopedia.org.



83.400.95

William Henry Jackson (1843–1942)
 53157 Echo Cliffs, Grand River Canyon, Colorado
 Copyright 1900 by the Detroit Photographic Company
 photochrom

Photochroms like this one demonstrate a unique type of chromolithography that produced colorized images from black and white photographic negatives. The process required at least six and up to fifteen different printing stones to create just one multi-color print. The gold-lettered caption along the edge is a key characteristic of a photochrom print.

The Detroit Photographic Company (later renamed the Detroit Publishing Company) was the only licensed producer of photochroms in the United States. Between 1897 and 1924, when photographer William Henry Jackson joined the company, his negatives were the source of the company's photography and postcard business.

To order a scan or print, or to see more of our collections of historical photography, visit the History Colorado Online Collection at h-co.org/collections or stop in to the Hart Research Library at History Colorado.



Bold New Priorities for History Colorado

An understanding of history—and the lessons it can teach us—is more important than ever.

Under the leadership of University of Denver chancellor emeritus Dan Ritchie, a team of

statewide leaders, visionaries, and History Colorado staff have looked at the challenges and, most importantly, the opportunities for History Colorado.

The result is a strategic plan that will guide new and expanded initiatives to improve lives in literally every county of our state. Every time these visionaries met, the energy flowed and the excitement was palpable.

And the new strategies are plentiful: Engaging people, places, and communities as the national leader in historic preservation. Sharing our collections more broadly around the state. Mobilizing rural communities around their heritage and culture. Harnessing the power of history, civics, and humanities education. Replicating our Hands-On History program for even more communities statewide. Expanding online support and supplemental resources for history teachers. Connecting with diverse audiences through new kinds of content. Expanding our reach through compelling, relevant exhibits. Creating a new collecting plan that



Celebrating Colorado's 143rd birthday at the History Colorado Center

prioritizes inclusiveness and the ability to tell relevant, contemporary stories.

These are not just dreams. These are the realities of a bold, new History Colorado—initiatives we'll be implementing to reach hundreds of thousands more Coloradans in the coming years. History Colorado is poised to maximize its statewide impact with confidence and a grandness of scope. With your generous support, we can make it all happen.

Steve W. Turner, Executive Director and State Historic Preservation Officer

MISSION

History Colorado creates a better future for Colorado by inspiring wonder in our past.

OUR SITES

History Colorado Center

1200 Broadway, Denver
303/HISTORY, HistoryColoradoCenter.org

Center for Colorado Women's History at the Byers-Evans House Museum

1310 Bannock Street, Denver
303/620-4933, ByersEvansHouseMuseum.org

El Pueblo History Museum

301 North Union, Pueblo
719/583-0453, ElPuebloHistoryMuseum.org

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East of Alamosa off U.S. 160
719/379-3512, FortGarlandMuseum.org
Open: March 1 to October 31.

Fort Vasquez

13412 U.S. 85, Platteville
970/785-2832, FortVasquezMuseum.org

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303/894-2505, GrantHumphreysMansion.org

Healy House Museum and Dexter Cabin

912 Harrison Avenue, Leadville
719/486-0487, HealyHouseMuseum.org
Open: May 18 to October 8, or by appointment.

Pike's Stockade

Six miles east of La Jara, near Sanford, just off Highway 136
Closed for the season.

Trinidad History Museum

312 East Main Street, Trinidad
719/846-7217, TrinidadHistoryMuseum.org

Ute Indian Museum

17253 Chipeta Road, Montrose
970/249-3098, UteIndianMuseum.org

Stephen H. Hart Research Center

At the History Colorado Center
303/866-2305, h-co.org/collections

In every issue of Colorado Heritage, we'll field your questions about our collections, your own collections, Colorado history, archaeology, or historic preservation.

Q: *Why has the Hart Research Library changed its name to the Stephen H. Hart Research Center?*

A: The Stephen H. Hart Research Center has transformed, with even more focus on access. Our previous name as a "library" just didn't reflect the specialized services we offer. As a point of entry to the History Colorado collection and the stories it can tell, there's so much more potential!

History Colorado's collection falls under three main types: archives, artifacts, and photography. We hold about 225,000 artifacts, 1,000,000+ photographs, and 9,000+ linear feet of textual and archival materials—everything from saddles and early photographs to manuscripts, maps, and art. The artifacts fall into four curatorial areas: Clothing & Textiles, Archaeology & Ethnography, Art & Design, and Business & Industry.

The Hart Research Center is innovative for offering full, cohesive access to all of the collection—welcoming researchers and casual visitors alike, and giving you access to the collection both in person and digitally.

- **Self-Serve Research:** Much of our collection data is online via the History Colorado Online Collection portal (h-co.org/collections). There are a variety of other searchable resources on the History Colorado website, including finding aids, lists, indexes, and bibliographies.
- **In-Person Visit:** The center is open free to the public from 10 am to 3 pm Wednesday through Saturday and will expand its hours in late 2019. Paid admission is not required to visit. Our staff can help with your research questions and pull relevant collections.
- **Research Services:** If you can't visit us, we offer collection research services. Requests requiring less than 15 minutes of our time are complimentary, with additional time falling under a fee structure—and at a discounted rate for members.
- **Copy Services:** You may use your own camera to photograph most collections for personal research, and we offer photocopies of many materials.
- **Reproduction Services:** You may request to reproduce and use collection items for personal, business, or publication purposes. Use and reproduction policies and fees may apply.
- **Additional Resource Lists:** Our website provides a list of institutions with related collections.
- **Newspapers:** We're the biggest repository of Colorado newspapers in the world and provide at least 90 percent of the content to a collaborative web resource, the Colorado Historic Newspapers Collection.



Top: Estelle Stinchfield, *Sellers at a Roadside Market*, undated, watercolor on paper. 40000339

Artworks, artifacts, photographs, maps, and more are available to researchers in the Stephen H. Hart Research Center.

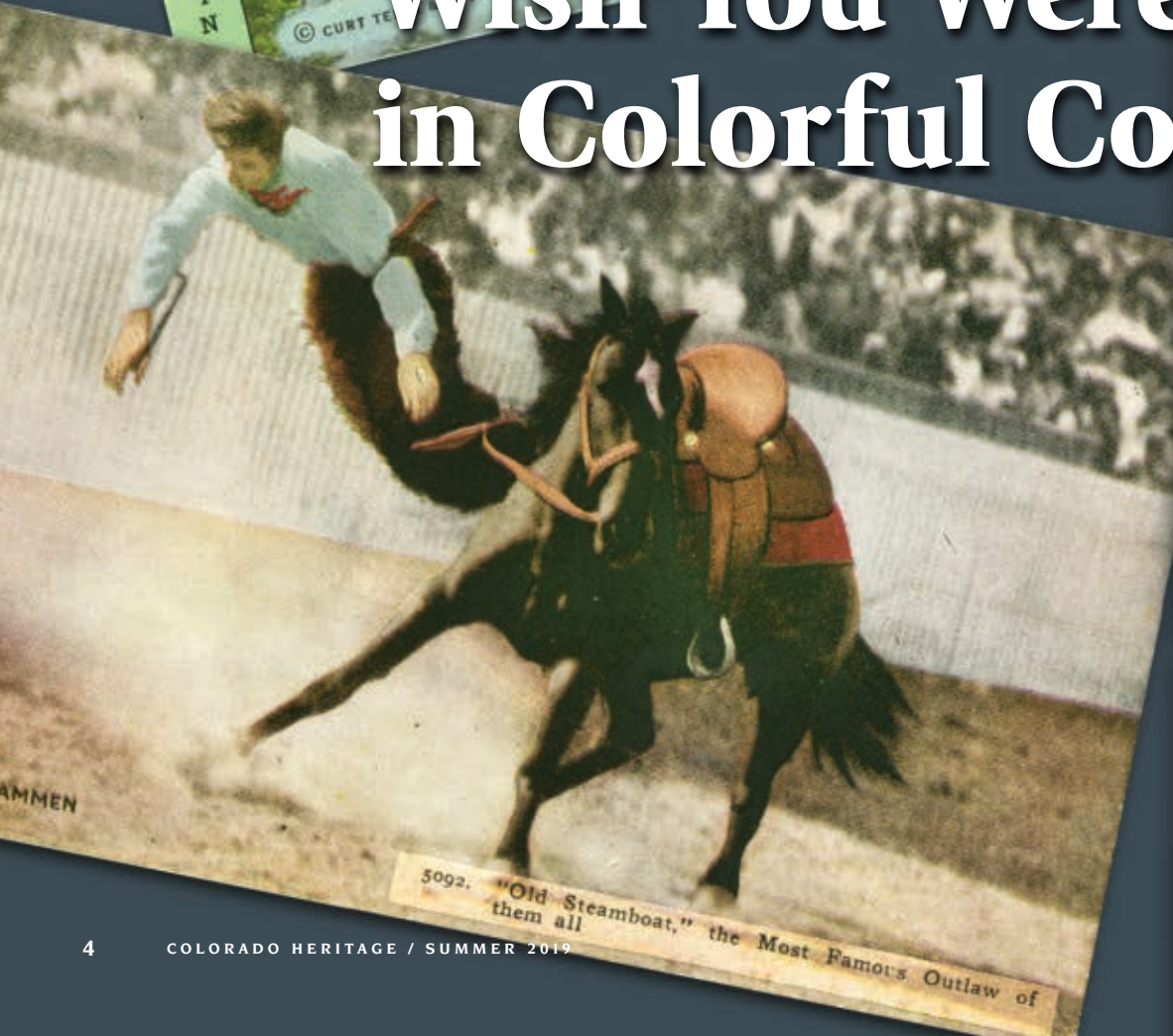
Whether you stop in on your next visit to the History Colorado Center's exhibits or Café Rendezvous, make a special trip to do some research, or visit one of our many resources online, we hope you'll check out the new Stephen H. Hart Research Center soon!

Do you have a question for History Colorado?

Send it to publications@state.co.us, and please put "Ask History Colorado" in the subject line.



"Wish You Were Here" in Colorful Colorado



If a picture is worth a thousand words, then a postcard is even better. Sending postcards in one form or another has been a novel way to both show a picture and convey a message since the mid-nineteenth century. Postcards' one-cent postage and collectible nature caused their popularity to boom throughout Colorado and the United States in the early 1900s, cementing their place in history as a fun, visual form of communication. Colorado's mountain vistas, vacation spots, and growing communities across the state provided endless subject matter for small, three-by-five-inch snapshots with a quick note or greeting. Today, postcards from the past reveal Colorado's visual history through photography as well as the ways Coloradans and visitors portrayed the state to the rest of the world.

Postcards and the Visual History of Colorado

BY KEVIN SMITH
ASSISTANT CURATOR OF POSTCARDS

Colorado's largest postcard publisher in the early twentieth century was H. H. Tammen Curio Company. Harry Heye Tammen became well known in Colorado as a co-owner of The Denver Post in 1895 and as a sponsor of William "Buffalo Bill" Cody's Wild West shows; on occasion, he was also known as an infamously relentless businessman. Tammen started his curio company with business partner Charles A. Stuart in the 1880s selling mail-order pottery, rugs, and other items. By the 1910s, his business was selling postcards

and photo prints using images from several leading photographers including William Henry Jackson. Most Tammen cards featured Colorado cities, landmarks, and various western themes. The company used halftone printing, in which tiny dots produce an image, often with hand-illustrated embellishments accentuating more detail. Tammen died in 1924, but the business continued printing cards into the 1950s.

Sanborn Souvenir Company emerged as a major postcard publisher shortly after Tammen's death. The company printed halftone, linen, and eventually photochrome postcards for sale at stores across Colorado into the 1970s. However, it was real photo postcards—actual photographs used as postcards—that established Sanborn as a prominent name. Founder Harold Sanborn traveled frequently throughout Colorado, Wyoming, and even parts of Nebraska to take impressive black-and-white shots of the western landscape. The postcards' views of panoramic cityscapes, bustling street scenes, beautiful natural vistas, and iconic landmarks all formed a series of images comparable to William Henry Jackson's work from the nineteenth century. Harold's son William P. Sanborn later assisted in the endeavor, retaking photos with his father so that postcard images would remain current and relevant to customers. In all, the Sanborns created more than thirty years' worth of photo documentation of the state from 1925 to 1957.

Other, smaller publishers made their start in the postcard business because of their combined love of photography and the great outdoors of Colorado. Harry Standley was an avid rock climber and member of mountaineering groups including the Colorado Mountain Club and AdAmAn Club. He became particularly well known for photographing all of Colorado's "fourteener" mountain peaks. In 1905 Standley moved to Colorado Springs, where he went into business with another photographer, William Sode, to found Sode & Standley Publishers. They sold real photo postcards alongside traditional photo prints of Colorado's mountain wilderness.

Glenn L. Gebhardt founded Rocky Mountain View Company around the same time that Sanborn Souvenir got its start. Gebhardt had a career as a public school teacher, but still fostered his business as

a photographer traveling the state every summer. Also a member of the Colorado Mountain Club, Gebhardt displayed outdoor scenery on his postcards along with city and street scenes from all the places he visited. Postcard publishing by photographers like Standley and Gebhardt was significantly smaller than the likes of H. H. Tammen and Sanborn Souvenir, but their passion for photography and Colorado's natural wonders created postcards that contribute greatly toward the visual history of the state.

Many postcards presented special characteristics and landmarks in the places people lived that helped define their local communities. Ski towns such as Aspen, Steamboat Springs, and Breckenridge advertised premier slopes and resorts on their cards; Colorado Springs highlighted nearby attractions like the Air Force Academy, Pikes Peak, and Garden of the Gods; Boulder touted the University of Colorado, Chautauqua, and the ever-present Flatirons; smaller cities such as Fairplay and Central City celebrated their history with "burro racing" and the Central City Opera House; and cities like Denver proudly displayed new buildings, parks, and growth as modern American urban centers. The modern viewer can observe the history of cities and towns all across Colorado through postcards, telling the story of what these places were and how their residents wanted visitors to see them.

Of course, senders ultimately used postcards to relay a message. Senders often squeezed every last centimeter of space out of the fronts or backs of cards with messages, using the front image as reference. A visitor all the way from Johannesburg, South Africa, in the 1910s used a postcard of Colorado Fuel & Iron Company furnaces with billowing smoke to tell of his trip through Pueblo. Cards from Pikes Peak's summit included boastful notes of accomplishment after a long and arduous ascent. Even natural disasters, such as tornadoes in Yuma or flooding in Englewood, were visually documented on postcards to better relay news of what was happening in a community. While the postcards prove interesting in their own right, messages and the use of the cards' subject matter could give a whole new meaning to sentiments sent to a friend or loved one.

The following postcards from History Colorado's collections were originally meant to be sent and seen, scribbled on and read, and mailed from one distant place to another. They represent the history of postcard photography and publishing in Colorado around the first half of the twentieth century, and the types of themes and messages that senders wished to convey. Postcards like these offer a visual understanding of and valuable insight into the rich history of "Colorful Colorado," as the state's nostalgic roadside welcome signs still proclaim to visitors.

Greeting You From Denver

1941 (2019.13.2885)

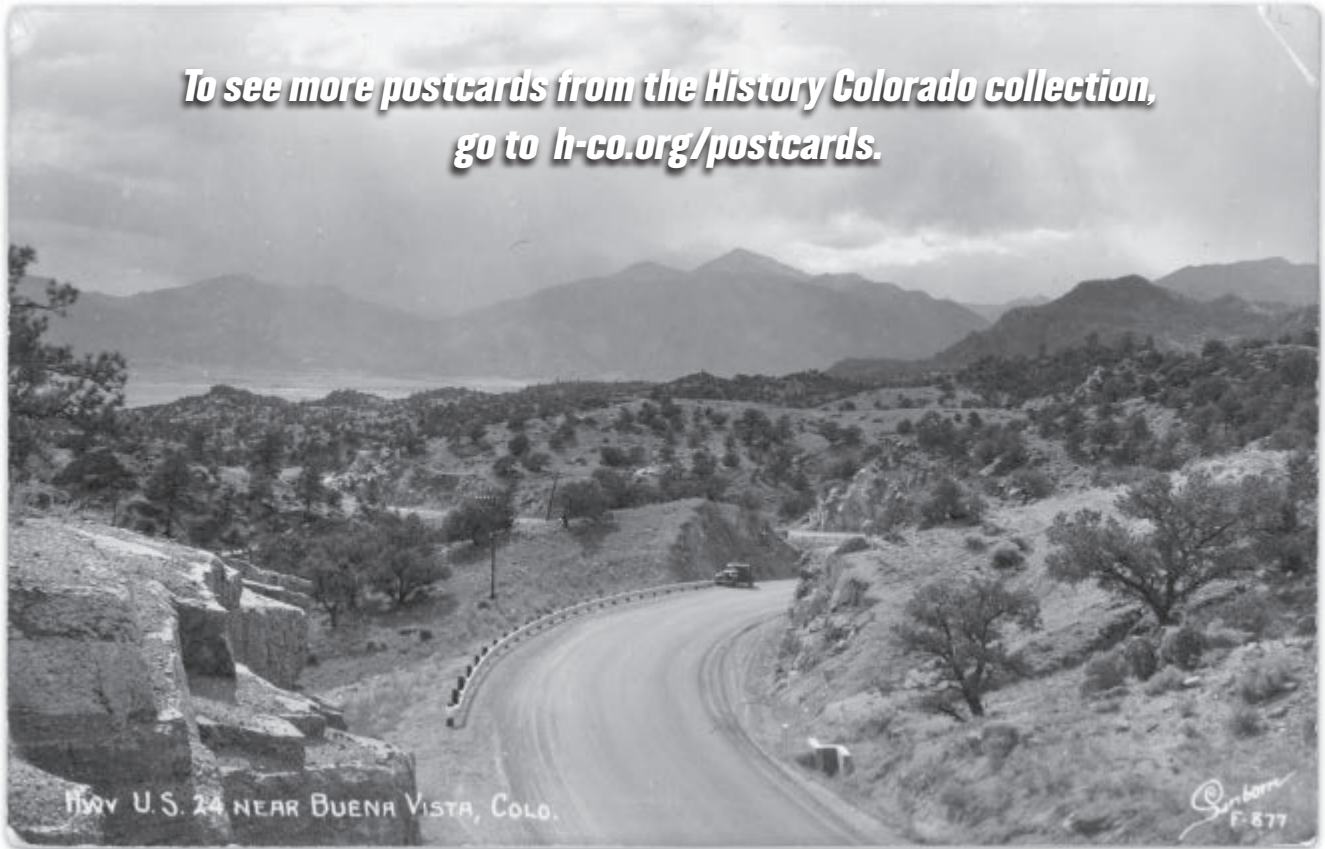
This iconic, full-letter postcard shows several Denver landmarks, from left to right: Daniels & Fisher Tower, Civic Center park, the Colorado State Capitol, the Denver City and County Building, the University of Denver campus, and Denver's Carnegie Library. Postcard publisher Curt Teich & Company popularized "linen" cards with large, pictorial letters as seen in this example. Curt Teich printed several cards featuring major cities across the United States from the 1930s to the 1950s. They were called linens because of the embossed surface of the paper resembling woven linen rag, which helped ink dry faster in the printing process for sharp, vibrant color. Local publishers would often work with Curt Teich to publish such cards, as Denver's own Sanborn Souvenir Company did with this one. (*see page 4*)

"Old Steamboat," the Most Famous Outlaw of them all

1912 (2019.13.4178)

H. H. Tammen Curio Company produced several postcards featuring Colorado locales and western themes. "Old Steamboat," shown on this color halftone card, was a bucking bronco first made famous at Denver's Festival of Mountain and Plain rodeo in 1901. The spectators in the background, devoid of color and slightly blurry, clearly show that the image was originally based on a black-and-white photograph. Steamboat and his unfortunate rider are embellished with color and starker outlines, a mix of hand-drawn artwork and a realistic photolike picture. The practice of publishers adding artistic touches to postcards was common before the gradual application of natural color photography and printing starting in the 1930s. (*see page 4*)

*To see more postcards from the History Colorado collection,
go to h-co.org/postcards.*



Daniels & Fisher Tower, Denver

1916 (2019.13.4180)

The Daniels & Fisher Tower has served as a major landmark in Denver since it was built in 1910. Originally part of the Daniels & Fisher Department Store at Sixteenth and Arapahoe Streets, it remained the tallest building marking Denver's skyline at 330 feet until the 1950s. H. H. Tammen decided to remember the architectural "feet" by printing this postcard—or rather, three postcards in one. The Daniels & Fisher Tower's tremendous height was celebrated with a sixteen-and-a-half-inch card, which one visitor folded up and mailed home to Nebraska. (*see page 4*)

Hwy U.S. 24 near Buena Vista, Colo.

about 1930–1940 (82.108.7)

Harold and William Sanborn traveled across Colorado and other parts of the West to photograph beautiful vistas for their postcards. Using four-by-six-inch negatives, they captured great detail on their black-and-white silver gelatin cards.

The subtle bands of sunlight and rain passing through distant clouds; rolling hills of brush cascading into the mountain background; and a sharp, jagged rock formation framing the beaten, curving highway—the image on this real photo card is breathtaking, even without color. Such high-quality photographs help document Colorado's changing landscape in the mid-twentieth century.

High Life in the West, I Heard Pike's Peak About It

1908 (85.201.9)

Postcards' ability to show distant and unique places has always made them ideal as souvenirs. This whimsical, non-representational card was marketed proudly as a "Pike's Peak Official Post Card." Tourists could either hike the mountain or take the cog rail train up to the summit. People who successfully made it to the top of the fourteener could receive a special ink stamp commemorating the achievement, a tradition that continued for several decades. Souvenir

***History Colorado's Postcard Processing Project is possible thanks to a generous grant
from Georgian "Zeke" Zekay on behalf of the Denver Postcard Club.***



An ink stamp from the back of a Pikes Peak postcard celebrating a successful trip to the summit in 1908. 2019.13.3442

Another stamp used to commemorate a trip to the summit over eighty years later, about 1993. 2019.30.18



postcards told people more about Colorado attractions than just the simple description of a letter—they conveyed the participation in, and enjoyment of, the places visited.

A Message from Colorful Colorado, "The Mile High State"

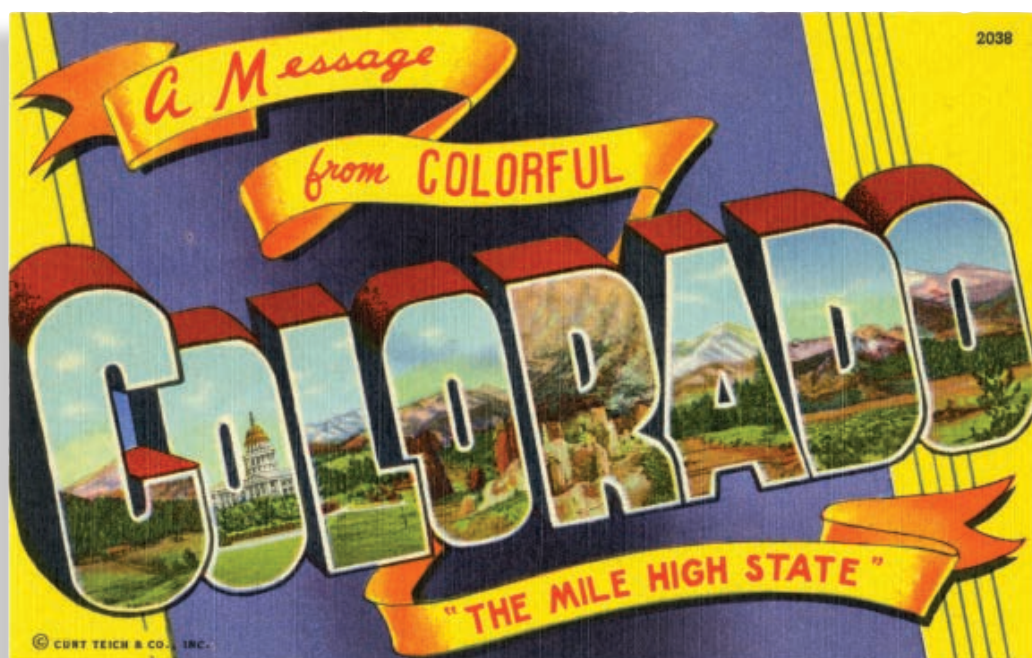
1940 (92.403.10)

A colorful linen postcard published by Curt Teich & Company and Sanborn Souvenir Company. Pictorial letters show various mountains, the Colorado State Capitol, and the Manitou Cliff Dwellings.

Helen Chandler and Bramwell Fletcher in "Ruy Blas," Central City, Colorado

1938 (93.24.7)

The Central City Opera House was built in 1878, but financial trouble soon followed after the competing Tabor Opera House opened in Leadville.

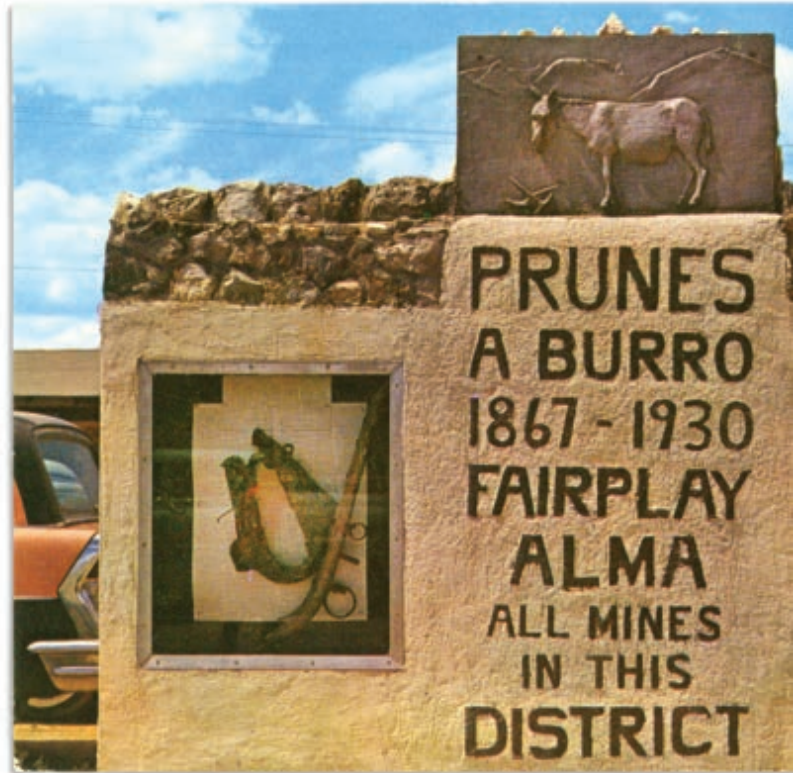




Central City's theater eventually went through a revival in the 1930s after the founding of the Central City Opera House Association. The drama *Ruy Blas* was performed there in 1938 with Helen Chandler (best known for her part in the 1931 movie *Dracula*) in a starring role. Organizations like the Opera House Association have long used postcards to advertise their services and activities; this real photo card advertised Central City's many performances, helping to keep the opera house open after its tumultuous early years of activity.

Monument to Prunes, A Burro at Fairplay, Colorado about 1960–1970 (2019.13.1155)

Several Colorado communities remember famous individuals who give depth to their histories, but few can boast of having a burro with such a distinction. Fairplay, Colorado, is home to a memorial remembering



a faithful and reliable pack burro named Prunes. Living over sixty years (presumably), Prunes worked at several mines around Fairplay by transporting goods back and forth from town. After dying in a blizzard in 1930, he was given his own monument shown in this postcard, complete with glass cases to display his life of service to the community. Postcards often show small, side-of-the-road-style oddities in America, but a closer look at this attraction reveals a deep and heartfelt connection with Fairplay's mining history.

KEVIN N. SMITH is the Assistant Curator of Postcards at History Colorado. Kevin first started working with collections as an intern at History Colorado in 2013; he has also worked with the Broomfield Depot Museum and the Colorado State Archives. Smith completed his M.A. in history at the University of Colorado Denver and is a Certified Archivist (CA) through the Academy of Certified Archivists.



Wagon Uncovered: *Sweet Freedom's Plains* Wins the Sudler Award

BY CAT JENSEN, GUEST SERVICES SPECIALIST

CENTER FOR COLORADO WOMEN'S HISTORY AT THE BYERS-EVANS HOUSE MUSEUM

The 2019 winner of the Barbara Sudler Award is Dr. Shirley Ann Wilson Moore, emerita professor of history at California State University, Sacramento, for her book *Sweet Freedom's Plains: African Americans on the Overland Trails, 1841–1869*. The book is volume 12 of the University of Oklahoma Press's "Race and Culture in the American West" series.

The series highlights the history of people of color in the western United States. Books in the series address the individual and shared histories of African Americans, Asian Americans, Latinos, and Native Americans. Moore's book began as a report for the National Park Service and examines the African American emigrant experience on the Oregon, California, and Mormon Pioneer national historic trails from the beginning of the Overland Trail migration in 1841 to the completion of the transcontinental railroad in 1869.

Sweet Freedom's Plains is guided by three major themes—broad areas that emerged once Moore began doing her research. The first explores the skills of African Americans in the jumping-off places along the trails. The towns where journeys began were important to the success of the journey ahead. Without status and citizenship, African Americans had to "negotiate their preparations as carefully as they did the trails," Moore says.

Her second theme explores black perceptions of the journey. Moore wanted the black experience to be interpreted through the eyes of those experiencing it, rather than, as she says, "interpreted by the filters of white overlanders, who oftentimes viewed them, when viewing them at all, only as servants and slaves without expectations or dimensions of their own." When African Americans were documented along the trails they were only identified by race, age, and gender, rendering their stories and experiences invisible. *Sweet Freedom's Plains* provides many accounts of overlanders—named and anonymous—

via censuses, maps, government documents, white overlanders' diaries, and a few black overlander accounts and descendant interviews.

Moore's third theme explores African Americans' expectations, their new communities, and the many reasons people made the journey. Given racial restrictions, "the lives, hopes, and expectations of nineteenth-century black people differed in critical ways from those of white people. As a result, African Americans understood and experienced the westering journey in ways that white emigrants could not. . . . The experiences of the thousands of black men and women who came west compel us to reconsider the traditional narrative of our nation's history."

A quintessential image of the journey west, Moore reflects, is the covered wagon. "For many black and white Americans, covered wagons are a real part of our history—they are an image that is indelible, imbedded very deeply in our narrative as a nation. People don't tend to think that people of color participated in the move west. Black people were an instrumental part of that story and movement."

One such instrumental man was Hiram Young of Independence, Missouri, who, after earning freedom, manufactured wagons in the 1850s. He is one of the figures Moore refers to as a "facilitator," a member of the community who did not make the journey but provided resources and services so that others could. In 2011 Moore's late husband, Joe Lewis Moore, built a bright orange and green replica of a Hiram Young wagon with the help of students and volunteers and William Pettis, founder of the 10th Cavalry Buffalo Soldiers reenactors.

In addition to covering the stories of more well-known overlanders like Clara Brown and Barney Ford, Moore includes stories like those of Mary Harris McDonald and Richard McDonald, featured on the book's cover—



Shirley Ann Wilson Moore

freed slaves who settled in Bozeman, Montana, after emancipation and whose home is the oldest still-standing private home in the community today. The research for this work, according to Moore, was “eye-opening and moving.”

Sweet Freedom's Plains, given its contributions to scholarship on the African American migration to the West for freedom, safety, and opportunity, is a well-deserved winner of the Barbara Sudler Award.

The Barbara Sudler Award, named in honor of a former History Colorado president—the first woman to serve as Colorado’s Historic Preservation Officer—honors a work of nonfiction on a western American subject by a female author. History Colorado has awarded it biannually since 1992. Winning works have covered a broad range of subject matter—from photography collections to autobiographies to a history of barbecue—and have addressed community experience in Colorado, Texas, and New Mexico. A list of winning titles is available on the History Colorado website.

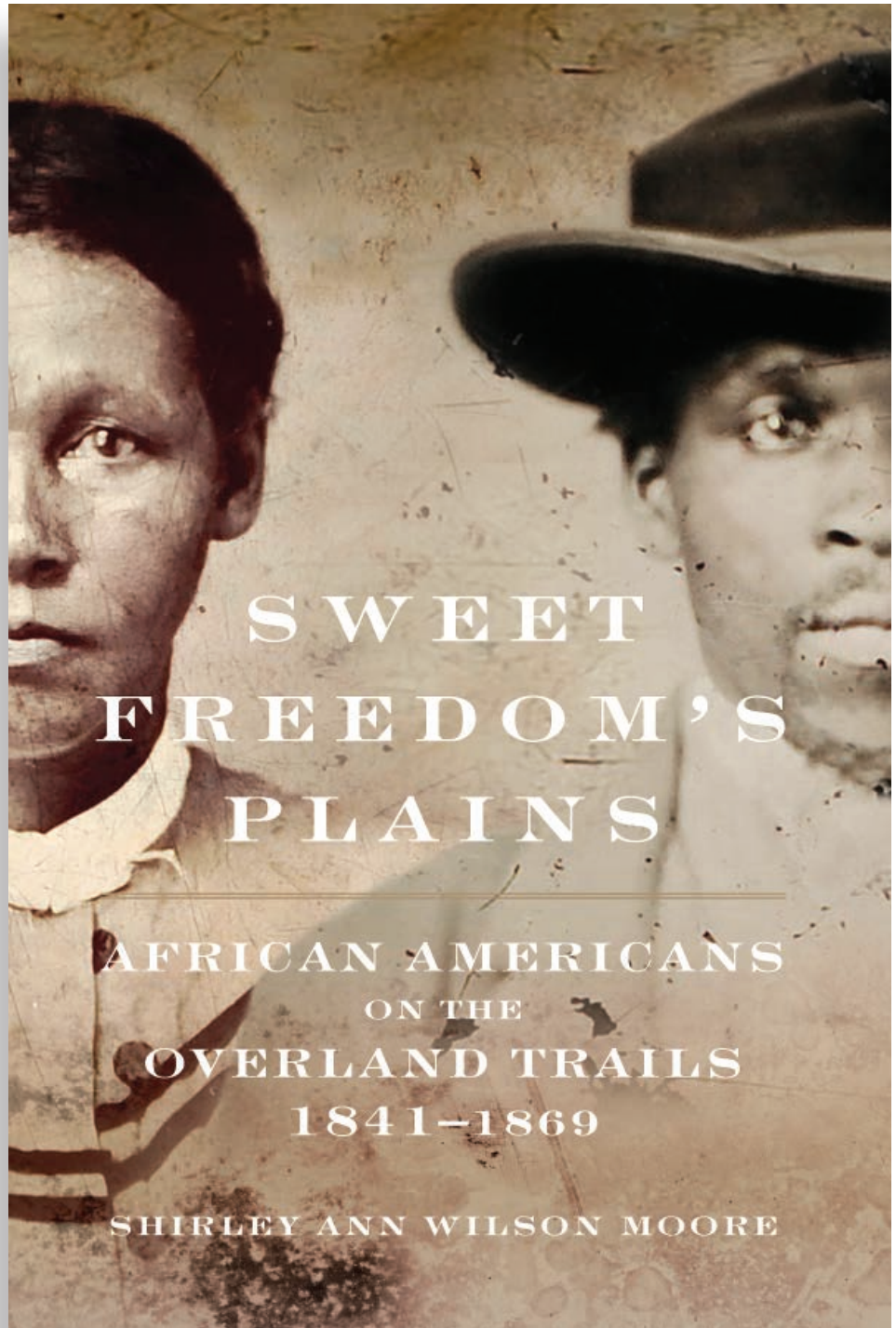
Entries for the award are single-volume, single-author works that have a strong western character and link to one or more western themes. Subjects may include history, natural history, literature and the arts, folklore, and social or cultural life of the past or present.

History Colorado volunteers and staff complete the first round of judging and narrow the field to two finalists. Three judges then select the winner. The judges are regional scholars, often including a previous winner.

Moore is also the author of *To Place Our Deeds: The African American Community in Richmond, California, 1910–1963*

and coeditor of *African American Women Confront the West, 1600–2000*. She is working on a children’s book about California’s first steamboat, the *Sitka*.

Moore’s book is available in the museum gift shop at the Center for Colorado Women’s History at the Byers-Evans House Museum or online from the University of Oklahoma Press.





From Battlefield to Bandstand, from Crimea to Colorado



In this photo of the Denver Municipal Band, Alexander Sutherland—British soldier turned Colorado bugler and cornetist—is believed to be the man in the second row, second from right. Courtesy Denver Public Library, Western History Collection. RMN-043-7797

Alexander Sutherland, the Man Who Bugled Through History

BY CORINNE LIVELY

In the early 1800s, a few years after Zebulon Pike found himself in deep trouble with the Spanish authorities for his exploration in the heart of the Rocky Mountains, a son of a soldier was born far across the Atlantic. Over the next ninety-plus years, he went on to develop musical skills that would rally soldiers and entertain civilians as he bugled his way through history—from signaling the dawn of the

Victorian era at a young queen's coronation to leading such notable bands as the one that sent off the first Pony Express rider and the one that today remains the nation's oldest professional concert band.

Growing up in a British barracks atmosphere in the early 1800s, Alexander Sutherland developed a passion for the military and music that would guide his life. Born somewhere in Great Britain about 1810, Alexander was the son of an officer in the Seventy-Ninth Cameron Highlanders, a British regiment whose record included the defeat of Napoleon at Waterloo in 1815*. As Alexander grew, his heritage made him a soldier and his talent made him a bugler. He enlisted with the British Army's Sixty-Sixth Berkshire Regiment and served in England, Ireland,

Scotland, the Mediterranean, the West Indies, and Canada. This was a peaceful time for the most part; England had not participated in a major conflict since the Battle of Waterloo. In 1852, around the time Gunnison and Fremont were exploring what would become Colorado, he was discharged from the Sixty-Sixth Regiment while stationed at Jesuit Barracks in Quebec.

The following year the Crimean War erupted, and on March 28, 1854, Britain declared war on Russia. British troops were sent to the eastern Mediterranean to support the Turks in their fifth of seven generational fights against the Russians, who were seeking critical warm-water ports through expansion into the Ottoman region bordering the Black Sea. The Crimean War had unclear objectives and shifting alliances, and was rife with blunders and confused communication. It took place in a crossroad between Europe and Asia that had been a hotbed of clashes over ownership and control for generations. Many of the causes for the conflict had been settled before the first shot was fired. Russia's intent to inflict harm on all the British colonies led the Crimean War to become the first "world war." Over half a million casualties later, the conflict had spread to regions as far away as the Scandinavian and Kamchatkan coasts and raised fear in Australia and India before it sputtered out with a resolution that easily could have been codified years before. For the first time, England and France fought together against a mutual threat. Although in the forty years preceding the Crimean War none of the great European powers had fought each other, in less than twenty-five years after the war, five significant wars among European nations resulted from the destabilization generated during the Crimean War.

Sutherland remained in Canada after leaving his quiet service career with the Sixty-Sixth Berkshire Regiment in 1852. By 1854 the widespread news of the Crimean War had made Sutherland restless and anxious to participate in the major conflict brewing in the eastern Mediterranean. Sutherland, at about age forty-four, heeded the call and mustered back into his old Sixty-Sixth Berkshire Regiment for this conflict among Britain, France, Turkey, and Russia. A shortage of buglers caused his transfer to the Eleventh Hussars, a cavalry regiment established in 1715. The Eleventh Hussars embarked for Crimea and were a key element in the events that were about to unfold. Sutherland sailed into one of the most infamous conflicts the world has known.



*Sutherland died November 10, 1904. At the time several newspapers stated his age at ninety-four, putting his birth in 1809 or 1810. The 1860 and 1870 censuses state he was born in 1828 in Ireland; the 1880 census 1830 in Ireland; the 1885 census 1825 in Scotland; and the 1900 census 1808 in England. Reviewing his wife Anna's information, it seems other members of his family also felt that census takers were to be treated as good sport and their questions an opportunity for creativity.

During his service in the Black Sea region, Sutherland passed through the horrors of the most prominent battles of the Crimean War: Malakoff, Inkerman, and the latter part of the siege of Sebastopol. In an interview with Alexander Sutherland recorded by Will C. Ferril and printed in the *Rocky Mountain News* on October 4, 1891, Sutherland described a pivotal moment in his war experience: As a member of the Eleventh Hussars under Lord Cardigan, on October 25, 1854, Alexander Sutherland sounded his bugle initiating the Charge of the Light Brigade at Balaklava, made famous by Alfred, Lord Tennyson's eponymous poem memorializing the troops who embarked on a veritable suicide mission by following vague orders to attack a heavily defended position.

*Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said,
Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred. . . .*

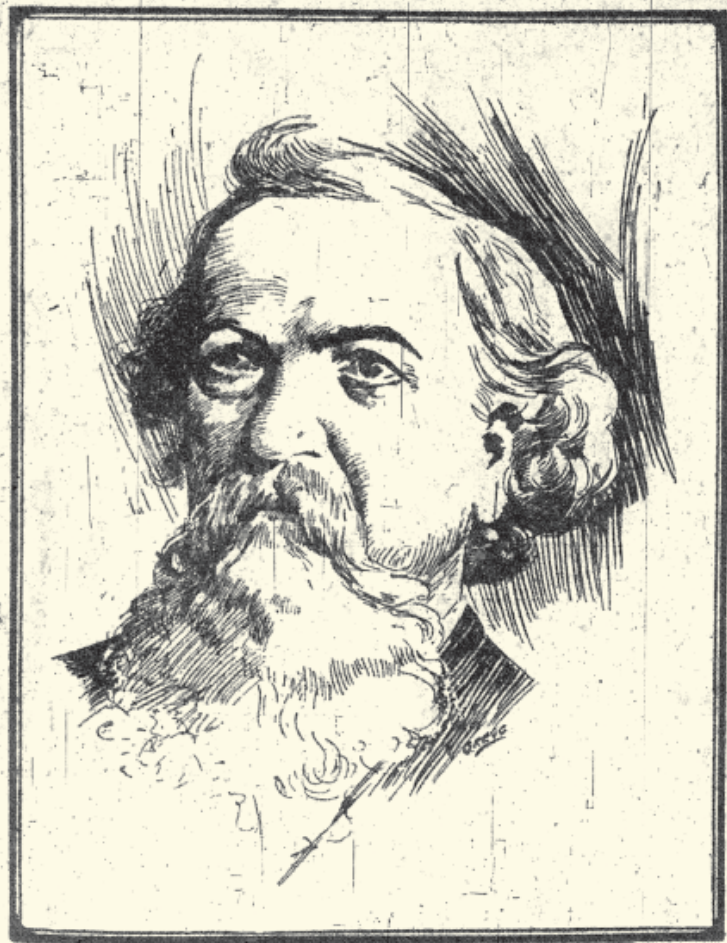
—Alfred, Lord Tennyson,
1854, revised 1855

In the same *News* interview, Sutherland was quoted as saying in reference to the charge, "the Russians were so surprised at it that they asked some of their prisoners if the Light Brigade were drunk. 'They used to give us in the British army a gill [half pint] of rum' explained Mr. Sutherland, 'but when the Russians examined the canteens of some of their prisoners, they found the rum

untouched. It was the moral courage of the British soldier and obedience to orders even given under a mistake, that made the charge of the Light Brigade a possibility.'"

By the time the smoke and dust had settled and the remains of the Eleventh Hussars gathered, Alexander Sutherland had suffered a scalp wound inflicted by a Russian lance and bullet wounds in both legs; his horse was wounded in the

BALAKLAVA BUGLER ANSWERS TO HIS LAST ROLL CALL



ALEXANDER SUTHERLAND,
Dead Trumpeter of Balaklava.

When the roll call of the famous Balaklava Six Hundred is called beyond the river of death every member may now answer "Present." For yesterday, at his home at 624 Twenty-seventh street, Alexander Sutherland

the battles of Malakoff, the Alma and Inkerman.

After some months in the hospital at Chelsea, Alexander Sutherland came to America when the war was ended. He drifted West and was one of the early

The Denver Post ran this drawing of Sutherland in its issue of November 11, 1904, after the musician's death

neck, the right breast, and just above the heart; and part of his bugle had been shot off. After the war Sutherland spent several months recovering at Royal Hospital Chelsea from his injuries, according to the *Rocky Mountain News*.

Between 1864 and 1904 numerous other Colorado newspapers also published Sutherland's account of his participation in the notorious battle. But more than a century later, a scholar of Denver's nascent music scene, Henry Miles, questioned it even as he praised Sutherland's musicianship in *Orpheus in the Wilderness: A History of Music in Denver, 1860–1925* (History Colorado [Colorado Historical Society], 2006):

Alexander Sutherland did outstanding work in creating music in the rough pioneer days of Denver; so much, in fact, that it is doubly regrettable that it has not been possible to substantiate his claims as to the charge of the Light Brigade at Inkerman [Balaklava]. In the Denver area there were at least three other individuals who claimed the distinction of having participated in the infamous charge of the Light Brigade subsequently immortalized in the poem of that name by Alfred, Lord Tennyson. . . . cursory research seems to indicate that they are all false claims.

Whether or not Alexander Sutherland's story was completely accurate, the lore would accompany him as he traded his military career for a new one as a celebrated Denver musician.

As Sutherland's health improved, railroad and mining opportunities in the developing United States called him to leave the military and travel back across the Atlantic. He landed in New York and migrated west to St. Joseph, Missouri. While the Crimean War had been disrupting all of Europe, business was booming in the United States. Railroad track mileage had tripled from nine thousand miles in 1850 to twenty-seven thousand in 1860. In 1859, when the Hannibal & St. Joseph Railroad reached the Missouri River at St. Joseph, it made the town accessible via land, river, and rail—assuring its role as a supply and distribution point to the entire western half of the country. At this time, the railroad went from following settlement to leading it.

In 1860 Sutherland's musical skills led him to become the leader of St. Joseph's Union Brass Band. On April 3, 1860, his band celebrated the departure of the first Pony Express rider from St. Joseph, notes William E. Hill in *The Pony Express Trail: Yesterday and Today* (Caxton Press, 2010). Also during his time in St. Joseph, Sutherland married Anna Mills. Little is known about what brought Sutherland and

his wife together; born in Pennsylvania or Ohio, Anna was ten to thirty years younger than Alexander.

In 1861 Alexander and Anna Sutherland traveled to territorial Colorado with thousands of other immigrants caught up in the "gold excitement," the musician described in his 1891 *Rocky Mountain News* interview. Denver remained his primary home for the rest of his life. Listed in the 1860 census as 4,749 people, Denver's population grew to approximately 175,000 at the time of his death in 1904. The towns of Denver and Auraria joined in 1860. Blake Street served as the main business thoroughfare; there were no railroads and no brick structures. The placer gold discovered in some streambeds soon disappeared, and most of the miners had headed west to find better diggings. The prospectors found success in Idaho Springs and Central City, and word spread quickly. Drove of newcomers arrived in the summer and fall of 1860, changing the quiet community into a turbulent boomtown in a matter of months.

Although Alexander Sutherland was out of the military at the time, the military was not out of him. Civil War action crept west as the Confederacy aspired to the gold in the Rocky Mountains and California and tried to reach the Pacific in defiance of the Union blockade of Atlantic and Gulf ports. Sutherland enlisted in Denver on December 1, 1861 (at about age fifty-one), as a bugler in an independent volunteer company organized by Colonel Jesse H. Leavenworth. In February 1862 Sutherland's company became authorized as the Second Colorado Infantry Company C. The men were mustered for three years of service and rendezvoused at Camp Weld near the intersection of current-day Vallejo Street and West Eighth Avenue in Denver's Lincoln Park neighborhood.

Company C remained in Camp Weld waiting restlessly with the other companies for orders to proceed south to New Mexico to reinforce Colonel Edward Canby's Nineteenth US Infantry. They were posted to Fort Union in northern New Mexico in April 1862 to take part in actions against Navajos and Confederate guerillas following the Battle of Glorieta Pass on March 28, 1862, which ended with the destruction of a Confederate supply train. Company C, with a column under Colonel Gabriel Paul of the Fourth New Mexico Volunteers, left Fort Union to join Colonel Canby at Tijeras on April 13. Union troops successfully skirmished with Confederate Commander Henry Sibley at Peralta on April 15 and pursued the demoralized Confederates as far as Fort Craig near Socorro, marking the end of Confederate aspirations to reach the Pacific and to obtain the gold in California and Colorado. Without the acquisition of significant resources,

their cause was lost. By July 1862 Confederate troops had vacated New Mexico Territory, which stayed under Union control for the rest of the Civil War.

The Union troops were moved back north to Fort Union by May 1862. John Chivington had been promoted to colonel of the First Colorado Volunteer Regiment of Cavalry in



April 1862. Chivington took a leave of absence to travel to Washington and petition to have his regiment made a regular cavalry organization and have it transferred to the Army of the Potomac. He did succeed by half, having his troops converted to a cavalry unit, but was ordered back to Colorado. In November 1862 Second Infantry Companies C and D were absorbed into the formation of the First Colorado Cavalry as Companies L and M. Alexander Sutherland's military records reflect his transfer to the First Colorado Cavalry Company L in March 1863. The troops arrived back in Colorado in detachments around January 1, 1864. The companies were mounted and continued in service in Colorado and the adjacent territories through the remainder of the Civil War. Sutherland's cavalry service records in the National Archives reflect his promotion to Chief Trumpeter and transfer to detached service back at Camp Weld in Denver. He was occasionally assigned to various companies posted to outlying eastern Colorado forts to protect stage routes from attacks by Plains Indians. Included in his file is the following order:

Lieut Geo. W. Stilwell
Adj't 1st Cav. of Col.

Camp Fillmore C.T.
Feb'y 20th 1864

Lieut,

Sir—I have permitted A. Sutherland and family of L Co. 1st Cav. Of Col. to go to Denver with the teams now enroute [*sic*] for Denver, for Supplies for this camp—It is Mr. Sutherland's earnest wish that he be put on duty with the Band—while on duty at this camp his conduct as a man and Soldier has been Most Excellent, never over indulging in the use of liquor. The health of his Wife and Child was very poor while here—

Geo. L. Shoup
1st Lieut 1st Cav. of Col.
Cavalry Comp, L

Sutherland's Company L was stationed at Fort Larned, Kansas, at the time of Chivington's Sand Creek Massacre of an unsuspecting Cheyenne and Arapaho encampment, and did not participate. His service records indicate he was on detached service with the band in Denver throughout that summer until he was mustered out December 14, 1864.

On the home front in Denver, Alexander and Anna's first child, Rosetta, had been born in 1863. Together they had nine children, eight daughters and a son; all but one survived to adulthood. They continued to live in Denver, moving frequently as the family and the city grew. To support his family, Sutherland supplemented his concert stipends by giving music lessons advertised in the Denver business directories. From 1866 until his death in 1904 he also engaged in business in Summit and Lake Counties. He had successful mining interests in the Half Moon district near Leadville and owned the Niagara Falls lode in the Union district near Breckenridge. Sutherland also operated a boardinghouse in Breckenridge, where he was known for announcing that dinner was ready by playing a tune on his bugle.

Whether in church, a music hall, or the parlor at home, in the 1860s the only music was live music, and it played a big part in everyday life. In April 1864 the *Rocky Mountain News* reported that as leader of the band of the First Colorado Cavalry, Alexander Sutherland was petitioned to give a concert for the public. At the time, concert tickets sold for \$1, equivalent to about \$16 today. According to Paul Porchea's *The Musical History of*

Artist J. E. Dillingham and Philadelphia-based lithographer W. H. Rease & Co. produced this lithograph of Camp Weld in the 1860s or '70s. 83.130.4 (40000224)



Facing: The surviving members of the Colorado First Cavalry gathered for this photograph in 1883. The inset shows a banner made in 1864 to honor them for their service at Glorieta Pass. Both are in the collection of History Colorado. OH.462.1 (10028281), H.7150.7 (10029540)

Colorado (Charles Westley, 1890), first in the list of “Prominent Musicians from 1864–1869” is Alexander Sutherland, renowned for his triple-tongued cornet solos. Porchea makes the case that the Denver community had a deeper and stronger interest in and appreciation for music from 1864 to 1874 than afterward, because train travel brought in “a different class of people” whose interests discouraged cultural enrichment.

In *Orpheus in the Wilderness*, Miles notes that Sutherland’s name often appeared in local newspapers among “the best musicians then in Denver” and acknowledges the “pioneering credit due to . . . Alex Sutherland, the Maennerchor [singing society], the public Sunday school concerts, the church choral groups and others” in helping to sow the city’s musical seeds. He goes on to acknowledge

. . . the inevitable and necessary pioneering efforts of those musicians who had come to Denver where life was not easy and culture was an elusive commodity. It was only their efforts which, in turn, could lead to the viability of larger groups of performers in the city, more accomplished musicians and, perhaps most importantly, the demand for them. Thus, many of the early instrumental ensembles made a significant contribution, laying the groundwork for musical development and sophistication.

Primarily citing the *Rocky Mountain News*, Miles catalogues that Sutherland—as a leader of and player in various Denver bands and ensembles—performed at such diverse venues as parades, places of worship, moonlight serenades of a departing traveler and the *News* staff, a billiard room, a “grand band wagon,” and two “sanitary festivals.” Highlights from 1864 included the Grand Patriotic Concert, or National Concert, at the Denver Theatre on April 12 and, on May 4,

. . . Alexander Sutherland played a “grand concert” of vocal and instrumental music under the patronage of John Evans, the territorial governor of Colorado; Colonel John M. Chivington; and Captain W. D. McLaine. . . . The review in the *News*, May 5, 1864, tells us that “the Patriotic Concert last night was a huge success so far as a very full and fashionable house was concerned, and we rejoice for Sutherland’s sake it was so.”

The *News* reviewed another of Sutherland’s concerts at the Denver Theatre, this one on October 9, 1867: “Mr. Suther-

land’s appearance was each time the signal for applause, and his two cornet solos were decided the best performances of the evening. We have seldom listened to a more skillful player on this instrument than Mr. Sutherland.”

Under Alexander Sutherland’s direction, the First Colorado Cavalry band became the Grand Army of the Republic Post Band in the late 1860s and performed concerts through the 1870s and 1880s. In 1891 the band changed its name to the Denver Municipal Band when it began receiving Denver municipal funding. The group traveled to perform at the St. Louis and San Francisco Expositions in the early 1900s. The Denver Municipal Band is the oldest professional concert band in the United States and continues to provide concerts with the support of the Scientific & Cultural Facilities District.

Anna Sutherland died March 1, 1894, at age fifty-five. She was buried in Calvary Cemetery alongside their youngest daughter, Jessie, who had died six years previously at age five.

A November 8, 1904, *Denver Post* article under the headline “Alexander Sutherland, Who Engaged in Battle Immortalized by Tennyson, Stricken by Paralysis,” stated that Sutherland received a letter from King Edward VII advising him that a silver bugle had been sent to him as a mark of regard for playing at the coronation of his mother, Queen Victoria, on June 28, 1838. Strong and agile until two weeks before his death, Sutherland enjoyed long walks, followed the events surrounding the Russo-Japanese War, joked with visitors, and expressed a desire to attend the St. Louis World’s Fair in response to an invitation from schoolchildren.

On November 10, 1904, Sutherland died of a “stroke of paralysis,” the condition the same *Denver Post* article had described on its front page two days earlier. His funeral was nothing short of a spectacle. A military escort provided by the Colorado National Guard accompanied the casket, with Sutherland and his bugle inside, to the Sacred Heart Church on the Monday morning following his death. After the services the procession continued almost eleven miles to his grave at Mount Olivet Cemetery. Of course there was music; his band led the procession. His favorite horse was there, riderless, with boots reversed in the stirrups. No ordinary hearse would do for this beloved musician and father; the Colorado National Guard provided a caisson and a salute was fired over his grave. Taps sounded as the earth fell on the casket.

Denver had seen many changes since Sutherland first laid eyes on the community in 1860. When he died, the

MILITARY FUNERAL FOR OLD BUGLER



SUTHERLAND FUNERAL PROCESSION. FAVORITE HORSE OF THE DECEASED IN THE FOREGROUND.

"Take" the "lights out" of the soldier. Funeral services were held at the funeral home, there was a volley of musketry.

Sutherland's death and funeral garnered extensive coverage in *The Denver Post*, including its issue of November 14, 1904.

population had grown thirty-five-fold and Mayor Robert Speer had just been elected, initiating the City Beautiful movement. The City and County of Denver had recently been created, encompassing Argo, Berkeley, Elyria, Globeville, Montclair, and Valverde.

Alexander Sutherland's passing provides us with two intriguing speculations. At the time of his death, Mount Calvary Cemetery, where Anna and Jessie were buried, was transitioning toward becoming Cheesman Park and eventually the Denver Botanic Gardens. In 1891 Mount Olivet Cemetery opened and many of the Mount Calvary remains were being moved there, although the last Mount Calvary burial wasn't until 1908. Who arranged for Anna's and Jessie's remains to be removed from Mount Calvary, and Alexander's remains to be removed from Mount Olivet, all to be buried together in an unmarked grave at Fairmount Cemetery on May 10, 1909? And could the silver bugle presented to Sutherland by King Edward VII—or even the broken remains of the bugle from the Charge of the Light Brigade—still remain in his casket?

For Further Reading

There are probably as many books about the Crimean War as there are about the Civil War. Two stand out for providing a broad overview of the conflict. *A Brief History of The Crimean War: The Causes and Consequences of a Medieval Conflict Fought in a Modern Age* by Alexis Troubetzkoy (Carroll & Graf Publishers, 2006) presents the causes and portrays the contributing politics and culture of the time. Trevor Royle's *Crimea, The Great Crimean War, 1854–1856* (Palgrave Macmillan, 2000) provides a more thorough study of the

topic. Several biographical details came from an interview with Sutherland, "In the Wild Charge, Alexander Sutherland of Denver Was the Bugler of the Light Brigade," printed in the *Rocky Mountain News* (Denver), on October 4, 1891. For details of the charge, see *Hell Riders: The Truth about the Charge of the Light Brigade* by Terry Brighton (Henry Holt, 2004). For more information regarding the Second Colorado Infantry and First Colorado Cavalry's involvement in the New Mexico campaign of the Civil War, visit <http://search.ancestrylibrary.com> for "U.S., American Civil War Regiments, 1861–1866." These articles provide officers' reports along with

an overview of the operations. Henry Miles's *Orpheus in the Wilderness: A History of Music in Denver, 1860–1925* (Colorado Historical Society, 2006) is a good survey of early Denver's music scene. Sutherland's hospitality business is discussed in *Colorado: A Summer Trip* by Bayard Taylor (G. P. Putnam and Son, 1867) and in the *Rocky Mountain News* of July 12, 1866; the *News* also mentioned his mining interests on May 8, 1874.

CORINNE LIVELY lives in Grand Lake

with her husband, Dave, a local historian with family ties to Grand County dating back to an 1893 homestead at what is now the west entrance to Rocky Mountain National Park. This article started when she repeatedly, over the course of a couple months' reading, ran into references to the Crimean War. Then, turning to something more local, she picked up Louisa



Ward Arps's *Denver in Slices: A Historical Guide to the City*. There, in a section about Riverfront Park on the South Platte, Arps fired a paragraph Lively's way discussing the Charge of the Light Brigade in the Crimean War and introduced her to a remarkable Colorado character, Alexander Sutherland. Working with the Department of Veterans Affairs, the Fairmount Heritage Foundation, and Sterling Monument in Sterling, Colorado, she succeeded in having a military stone placed on Sutherland's grave in 2018.

ARTWORKS THAT “CAPTIVATE THE VIEWER QUIETLY”

Colorado Artist Bernard Arnest

Over the past two centuries Colorado’s scenic and atmospheric qualities dominated by the Rocky Mountains have inspired many visiting and resident artists, both male and female, working in a variety of styles and media. While known during their lifetimes through exhibitions and attendant press coverage, their careers subsequently have not received much attention or documentation so that some of them have all but disappeared from public memory. The exhibitions of Bernard Arnest (1917–1986) this year in Colorado Springs at the Cottonwood Center for the Arts and the Colorado Springs Fine Arts Center at Colorado College once again put the spotlight on Arnest—who worked for forty-plus years in Colorado and outside the state—and provide an occasion to survey his notable career.



*A late-1950s photo by Myron Wood shows Arnest at work.
Courtesy Mark Arnest.*

BY STAN CUBA

Small Suite 2, an oil on panel from about 1955, is one of several small-format compositions in which Bernard Arnest explored abstract forms in a variety of color palettes. Ceil Horowitz Collection.

A Denver native, Arnest attended East High School, where he studied with its longtime art teacher, Helen Perry. In the early 1930s her leading students included Eugene Trentham, Ethel and Jenne Magafan, and Edward Chavez, all of whom later enjoyed successful careers as professional artists. Herself a student of André Lhote in Paris, Perry for many years maintained a high standard in the Denver Public Schools that led to a number of her students winning the Charles Milton Carter Memorial Prize annually awarded to art students in Denver's senior high schools.

In an undated *Rocky Mountain News* clipping provided by his family, Arnest credited Perry with his choice of art as a lifelong career:

I had the good luck to have a very unusual [art] teacher . . . She was a little irascible, but she was very serious about art. She also had a background that had to do with the practice of art rather than just one of art teaching, like everyone else. At that point, art looked far less demanding and much more interesting than anything else to me.

Before attending East, Arnest wanted to study music, intending to become a pianist. However, in his high school drawing class he discovered his aptitude for art. At Perry's recommendation he benefited from supplemental instruction at the newly founded Kirkland School of Art and at the school of fine art and design operated in downtown Denver by Colorado artist Frank Mechau, recently returned from a five-year sojourn in Paris.

The initial public recognition of Arnest's artistic talent occurred at East when he was the first-place winner of the Charles Milton Carter Memorial Prize. He signed his work "Victor Kaelin," a fictitious name as stipulated by the contest. The prize earned him a prominent place in an exhibition—along with fellow runners-up—at Chappell House, the first home of the Denver Art Museum. In his review of the exhibit in the *Rocky Mountain News*, curator of painting at the Denver Art Museum Donald J. Bear augured the young artist's future career: "Thruout [sic] Arnest's work there is an evenly sustained facility, a variety of technics and individual personality. . . . He has observed something for himself and there is sound and sane talent behind it."

Following graduation from East, Arnest enrolled at the Broadmoor Art Academy in Colorado Springs, where he studied with Boardman Robinson and Henry Varnum Poor. Founded in 1919, the academy became the state's leading

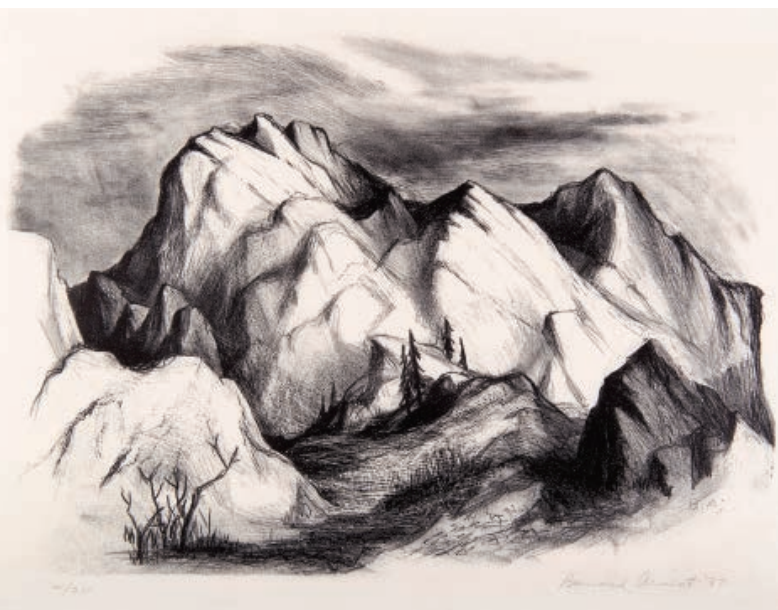
art school in the first half of the twentieth century thanks to generous financial patronage and a faculty of nationally known artists such as John Carlson, Robert Reid, Birger Sandzén, Randall Davey, Ernest Lawson, Frank Mechau, George Biddle, and Ernest Fiene. They attracted a diverse



Bernard Arnest's egg tempera portrait of Boardman Robinson from the late 1930s. Collection of the Colorado Springs Fine Arts Center at Colorado College, Gift of Barbara M. Arnest, FA 1992.4.

student body, including a large percentage of women artists, and garnered national recognition for the academy from important American art centers in the East and Midwest.

Hired in 1930 to teach figure painting at the Broadmoor Art Academy, Boardman Robinson was appointed the following year as director of its arts school, a position he held until health issues forced him to resign as director emeritus in 1947. Early on in New York he had acquired a national reputation as an illustrator, muralist, and instructor at the Art Students League from 1924 to 1930. He strongly believed that any drawing should be dealt with as a composition just as seriously as a painting, a view also characterizing Arnest's mature work as an artist. An instructor of exceptional ability at the Art Students League, Robinson stimulated students by giving them skills and techniques with which to express themselves. While Robinson's student in Colorado Springs, Arnest painted an egg tempera portrait of his teacher.



Garden of the Gods, lithograph, 1937. Courtesy Mark and Lauren Arnest Collection.

Robinson's enthusiasm invigorated the Broadmoor Art Academy, which in 1936 became the Colorado Springs Fine Arts Center complete with a magnificent new building designed by Santa Fe-based architect John Gaw Meem. In addition to energizing the local art community, Robinson continued the process of inviting recognized American artists to teach there in the summers, when student enrollment peaked.

He also committed to the development of a good lithography department at the center, coinciding with the widespread national interest in the medium at that time. As Carl Zigrosser noted in *The Book of Fine Prints: An Anthology of Printed Pictures and Introduction to the Study of Graphic Art in the West and the East* (Crown Publishers, Inc., 1956),

[A] great stimulus to the expansion of graphic art [in America] came through the spread of the dynamic idea that printmakers could find their subjects close at hand, that their own way of life, their own background and distinctive customs could furnish esthetic material of a most exciting kind.

This idea resonated with some students at the Fine Arts Center, including Arnest, who studied lithography in the center's summer session in 1936 with visiting instructor Charles Locke, known throughout the United States and Europe as one of the leading lithographers of his generation. Arnest produced several well-executed images, briefly working in the medium fourteen years later. In 1937 he created *Garden of the Gods*, which was printed by Lawrence Barrett, himself

a former student of the Broadmoor Art Academy and a lithographer who, beginning in 1936, was an instructor in the medium. Barrett also managed the center's lithography studio, printing limited editions of lithographs for established artists teaching there and for their students.

Robinson, who enjoyed an enviable record as a mural painter, became interested in the genre in the mid-1920s in New York and was the first to break with the mythological subjects of the Beaux-Arts school, traditionally considered the only ones suitable for public buildings. Prior to relocating to Colorado Springs, he had been commissioned by Edgar Kaufmann—owner of the Fallingwater House designed by Frank Lloyd Wright—to create a series of murals on *The History of Commerce* for the Kaufmann's Department Store in Pittsburgh, Pennsylvania. (The Colorado Springs Fine Arts Center later acquired all of the canvases.)

Several of Arnest's small-format paintings done as a Robinson student depict scenes of harvesting and cattle ranching, a part of western daily life. Reflecting his teacher's preoccupation with draftsmanship, Arnest did not conceal the imagery with color and the entire composition depends not on patterns, but on the rhythmic curves and movement of the human figures and the animals.

The chosen subject matter—interpreting local scenes,



vignettes from contemporary life, and historical events—characterized the contemporary realism or American Scene Painting from the 1930s and early 1940s. It distinguished the majority of murals produced for federal buildings, including post offices, under the Roosevelt administration’s Section of Painting and Sculpture (later called the Section of Fine Arts; the “Section”). It was one of the Depression-era government programs established to financially assist artists suffering from widespread economic dislocation at that time. Artists competing for mural commissions were selected from national and regional competitions to which they anonymously submitted maquettes, avoiding partiality in the judging process.

The Colorado Springs Fine Arts Center, whose leading mural instructors were Robinson and Mechau, had an enviable success record in winning government mural competitions. From 1936 to 1940 forty murals by students and graduates of the center and twenty murals by current and former teachers were awarded in open competition and were executed.

Arnest won the commission for the post office in Wellington, Texas, in 1939 and the following year installed the completed mural, where it remains in its original location. Titled *Settlers on the Texas Plains* and executed in a combination of tempera and oil on canvas, the mural shows a group

of people building a shelter and sowing crops on the Texas plains, “fundamental activities,” in his words, “of opening and using a new land.”

He also submitted a mural design of a cattle drive in the Texas Panhandle to the Amarillo post office competition, but did not get the commission. In addition to his own mural painting, he and two other students assisted Robinson with his eighteen-panel mural for the Department of Justice in Washington, D.C., depicting portentous moments and leading figures in the history of law. After completing his studies, Arnest briefly served as Robinson’s teaching assistant.

Before graduating from the center he studied with Henry Varnum Poor, who had trained at the Slade School in London with Walter Sickert and at the Académie Julian in Paris with Jean-Paul Laurens. Poor imparted to Arnest his approach to painting, as described by New York art critic Howard Devree in the May 1940 issue of *Parnassus*:

Nature to Poor is the source of the beauty he seeks to convey. . . . His sparing use of details is frequently for emphasis on the fundamental form of the scene or an object, or to bring out some facet of character in a sitter and never a mere trick of adornment.



Arnest made this mural study in oil on illustration board as an exercise at the CSFAC art school around 1936 while a student of Boardman Robinson's. Apparently, it never became a post office mural under the federal government's Treasury Program. Collection of Andrew and Renita Wolf.

Poor's view informed Arnest as an artist and a teacher of art after World War II.

While at the Fine Arts Center Arnest, Kenneth Evett, and half a dozen other students formed the "Off-Center Group" in 1936. They held semimonthly exhibitions of members' work at 808 North Cascade Avenue in Colorado Springs open to the public on Sunday afternoons and Wednesday evenings. The exhibitions featured paintings, drawings, and lithographs selected by Boardman Robinson and George Biddle, then a visiting instructor from New York.

In 1940 the John Simon Guggenheim Memorial Foundation—established in 1925 by Simon Guggenheim, a former US senator from Colorado, and his wife as a memorial to their son—awarded Arnest a fellowship in painting. He used

it to do creative painting in San Francisco and to experience the city's thriving art scene that included the San Francisco Museum of (Modern) Art, founded in 1935. The credits of its first director, Grace L. McCann Morley, include the Picasso retrospective in 1940, which Arnest visited. That same year the museum mounted Arnest's one-man show, the first of a number in his professional career.

While in San Francisco he met Yasuo Kuniyoshi, Japanese American painter, printmaker, and photographer; a Guggenheim Fellowship awardee in 1935; and a visiting artist at the Colorado Springs Fine Arts Center in summer 1941. After viewing Arnest's work, Kuniyoshi told him that he painted like an old man. As Arnest recalled in his "Statement from the Artist" in the catalog accompanying his

Colorado Springs Fine Arts Center exhibition four decades later, Kuniyoshi's unexpected but nonetheless forthright assessment initiated the younger artist's understanding—later germinating in his Minnesota and Colorado work—that "a picture is also something after being a plane surface covered with colors and . . . that it contains implicit, even hidden, signs and messages that are its ultimate reality."

Shortly before America's entry into World War II after the Japanese bombing of Pearl Harbor in December 1941, the prewar military draft intervened and Arnest enlisted the previous month with the Army Signal Corps. Commissioned a second lieutenant a year later, he served for nine months in Iceland in 1943 and then with the Tenth Replacement Depot in England before joining a five-man team of artists in 1944 attached to the History Section of the US Army's European Theater of Operations. It was established to collect information for use in the official American history of the war to be written and published after the end of hostilities.



Arnest served as the section's Chief War Artist through the end of the war. While not specifically schooled for war art, he—like many of his fellow war artists—had been trained in representation, imaging, and picturing surrounded by the political and economic turmoil of the 1930s and the Great Depression, which conditioned them for recording the Western European wartime theater. Arnest worked in England, France, Germany, Belgium, and the Netherlands, sketching and painting vignettes of American Army life, Buchenwald concentration camp prisoners, the meeting of Soviet and American troops at Strehla on the Elbe River in 1945, and the ruins of bombed-out towns and cities in which civilians tried to survive. He also received a Bronze Star for helping a rescue mission near a minefield in Aachen, Germany.



This version of Arnest's Signs painting from 1950–51, an oil on canvas, is a good example of his referentially abstract style of the early 1950s. (The other version is at the Walker Center in Minneapolis.) Julie and Rob Lewis Collection, Denver.

Facing: Arnest's Eighth Street, late 1940s, oil on canvas. Minneapolis Institute of Art, the Julia B. Bigelow Fund, 49.8. Photo by Minneapolis Institute of Art. Copyright of the artist, artist's estate, or assignees.

After the war he worked for two years in New York City, believing that every artist should spend at least one year there. During that time he began a thirty-nine-year affiliation with Kraushaar Galleries only ending with his death in 1986. In addition to acquainting himself with the new postwar developments in American art, he traveled up and down the East Coast painting scenes from North Carolina to New Hampshire.

In 1947 as his money was running out he fortuitously received a job offer from the Minneapolis School of Fine Arts

(since 1970, Minneapolis College of Art and Design—MCAD). He felt lucky to get a college teaching job with only a high school diploma and his certificate from the Colorado Springs Fine Arts Center. For a brief period in the late 1940s colleges inaugurated advanced art programs that included a lot of GIs studying on the GI Bill; too few MFAs existed to fully staff these programs so administrators enlisted instructors such as Arnest with other qualifications.

Shortly after Arnest assumed his new position as instructor of painting, the Minneapolis Institute of Arts gave him a one-man show of rural and urban landscape paintings and drawings of East Coast and wartime European subjects. A review in the institute's *Bulletin* underscores the features distinguishing his forthcoming work in Minnesota and later in Colorado:

Neither aggressively modern nor stuffily traditional in style, they reveal a sensitive mind and an assured hand which have combined to produce a group of serene and beautifully integrated pictures. They make no sudden onslaught on the eye of the observer, having none of the bombast and none of the shrieking color by which much modern painting captures the attention. Their subtle color and unpretentious craft create a slower and more profound impression, thus making a claim upon the mind that does not loosen easily. . . . The misty quality of the air surrounding them transmits them onto a poetic plane and gives them a valor beyond that to be found in a bare translation of the elements of nature. . . . All of this adds up to pictures which have much to say and which say it in a manner that is no less forceful because it is restrained.

In Minneapolis he painted a number of referentially abstract cityscapes in which the buildings and other physical structures are geometrical form studies, as well as portraits and still lifes. He also produced large, self-contained abstracts along with several small-format suites whose varicolored abstract geometric shapes created depth and visual interest.

He enjoyed his excursion into abstract expressionism, the dominant art style at that time. He termed it “the most beautiful of all forms, when the painter was no longer obliged (or even interested) to picture, only to paint.” On account of his engagement with the fine arts at the University of Minnesota (instructor, 1949; assistant professor, 1950; and associate professor, 1955), he also was a lecturer in art at the Walker Art Center and the John Hay Fellows Program.

Reviewing Arnest's solo show in 1954 at the Walker Art Center, John K. Silverman wrote in the *Minneapolis Star*:

Bernard Arnest is a poet in paint and there is a kind of magic in his pictures, where colors are flame and smoke. His reality is an improved reality, tinged with ecstasy. His lyric and mystic cityscapes transform and reorganize the humdrum elements about us and make them sing. . . . His color is free and aspiring yet subscribes to specific harmony in each painting. His play of forms, with their sharp and dulled edges and back-and-forth movement in depth, is endlessly fascinating.

Arnest's service as an artist in the US Army earned him the commission in 1955 to paint a three-panel mural in the new Veterans Service Building on the grounds of the state capitol in Saint Paul, Minnesota. He based the composition on his wartime sketches and paintings with texts beneath the images excerpted from President Abraham Lincoln's Gettysburg Address. The following year the First National Bank engaged Arnest to paint an abstract mural for its bank branch (now closed) at the Southdale Center, the nation's first indoor regional shopping mall, which opened in 1956 in Edina, Minnesota.

In 1957 he submitted *Dark Window (Dark Reflections)* to the Sixteenth Artists West of the Mississippi exhibition at the Colorado Springs Fine Arts Center. The large-format entry was part of his small genre on the subject from the 1950s, about which he wrote: "The 'reflections' and mirrored images attempt to picture the confusion of thought and the ambiguities of identity, the detachments and evasions that experience causes in us."

After completing the spring semester at the University of Minnesota in 1957, Bernard Arnest—over his wife's objections—relocated their family to Colorado Springs. With three young children to support he found it hard to resist the attractive salary Colorado College offered him to join its faculty as professor and chairman of the art department after the Colorado Springs Fine Arts Center had closed its fine arts school. As an art educator he likewise was a principal consultant for the Advanced Placement in Art program developed by the College Entrance Examination Board. In the early 1960s he also served as a consultant on

college and university art programs at Stanford University, Pennsylvania State University, and the Ford Foundation.

These activities resulted in his serving in 1960 as a US Department of State consultant for its international educational/cultural exchange program and receiving a grant to depict the landscape and people of Afghanistan under the auspices of the US Embassy in Kabul. There, he lectured in English before select groups and also traveled around the country making field sketches. The paintings he did in the country formed his solo show that year at the American Exhibition at Kabul's Afghan National Fair. Those works he brought back with him and the pieces he finished after returning to Colorado Springs later were exhibited at the Design Center and Art Galleries in Denver.

By the early 1960s abstract expressionism began to wane, prompting him to note:



The narrowing of mental life in the art world, the isolation of reference and the limiting of concern, has evidently played out and it may now be possible to recover things that have been lost without our noticing. Among these is something that can be thought of as fiction (not fantasy) with the empathies and sense of comprehension that is fiction, “the lie that helps us understand the truth,” has the power to give. Another is the recognition of the deep ambivalences we share. And always these things that cannot be named, but only imagined, painted.

In Colorado he painted subjects similar to those he previously created in Minnesota, chief among them landscapes, which he termed “appreciations and escapes from any meta-

physical cargo.” He similarly continued with portraits and still lifes “made in the belief that there is a reciprocity between observation, as distinct from imitation and imagination.”

The war in Vietnam and the Watergate scandal in the late 1960s and early 1970s occasioned fifty-one drawings collectively titled *Scenes from Life*, shown at the Denver Art Museum in 1977 and now in the Colorado Springs Fine Arts Center collection. A motif departing from Arnest’s typical tone and subject matter, *Scenes* represent his effort as an artist to distance himself from the era’s “silent majority” whose inaction condoned the incalculable harm being done to others at that time. *Scenes*, in his words, “critique the passivity and indifference of the fortunate and comfortable, the unthinkingly and conventionally cruel.” They recall Francisco Goya’s *Los Caprichos* series whose eighty prints constitute an enlightened, tour-de-force critique of eighteenth-

century Spain and humanity in general. After the dark outpouring of *Scenes from Life*, Arnest revived himself with landscapes, economic and without intense detail but somewhat nostalgic.

In the 1970s he painted scenes of musicians that he regarded as allegorical fictions of the ideal human community. He also made sketches of his son Mark’s high school rock ’n’ roll band, which practiced at full volume in the Arnest family living room, resulting in fifteen images with color and marvelous composition.

One of Arnest’s favorite paintings, Night Music (oil on canvas, 1980) commemorates the old jazz days in Denver. It depicts the group Worthy Constituents at Josephina’s in the late 1970s. Visible are Mark Arnest, Bernard’s son (guitar), Michael Shea (piano), Michael Sweeney (flute), Rob Dando (bass), and Charles Ayash (drums). Courtesy Mark Arnest; collection of Mark and Lauren Arnest.

Facing: A drawing from Arnest’s Scenes from Life series (1974–75) depicts his reaction to all that was happening in American society during the Nixon era. Collection of the Colorado Springs Fine Arts Center at Colorado College, Gift of the Arnest Family.

**To see many more of
Bernard Arnest’s paintings,
go to h-co.org/arnest.**



On the occasion of Arnest's retrospective exhibition at the Colorado Springs Fine Arts Center in 1980–1981, its curator of fine arts, Charles Guerin, summed up the essence of his art:

Bernard Arnest has demonstrated throughout his long career a continuing ability to produce works of art which are unique. Unlike so many artists whose paintings are simply a logical progression of the work of other artists or an eclectic combination of current or past styles, Arnest's pictures are highly personal and intuitive statements. They seem to possess a contained energy which emanates from the work and creates a sense of presence which is unmistakable. The works cannot be ignored. They captivate the viewer quietly as they demand consideration.

Arnest retired from Colorado College in 1982 as professor emeritus of art, a step he felt he should have taken some forty years earlier. While he enjoyed teaching, he welcomed the lack of schedules and deadlines, leaving him free to paint and do a little writing.

Although not very nostalgic, he could look back with satisfaction on a career as a distinguished teacher and as a participant with other leading American artists juried into important and prestigious national annual/biennial exhibitions at the Whitney Museum of American Art and the National Academy of Design, both in New York; the Corcoran Gallery of Art in Washington, D.C.; Pennsylvania Academy of the Fine Arts in Philadelphia; and the Carnegie Museum of Art in Pittsburgh.

In 1984 the City of Colorado Springs awarded Arnest its Medal of Distinction for his outstanding contributions to the arts. On that occasion he shared with readers his uncomplicated creative formula in Scott Smith's interview with him published in the *Colorado Springs Gazette Telegraph*:

First, you have an idea—and where ideas come from nobody knows. I guess a lot of mine come from the environment. I make notes. And after the idea, then you have to have the desire to paint. To do that, the artist has to enjoy the instruments of his art—just like everyone else.

For Further Reading

The author thanks the artist's son, Mark Arnest of Colorado Springs, for sharing his father's archive, facilitating the preparation of this article. Mark and his sister, Lisa Arnest

Mondori, kindly read the text and offered helpful comments. A good introduction to Bernard Arnest's life and work, and the source of most of the artist's own reflections in this essay, is the exhibition catalog *Bernard Arnest, Colorado Springs Fine Arts Center, December 5, 1980–January 25, 1981* (Williams Printing Company, 1980). His World War II art is discussed and reproduced in a large-format printout, *Bernard Arnest: Art from World War II Europe, Commentary on the War Art Program*, issued by Colorado College, Colorado Springs, in 1982 for the Art Program on War, Violence, and Human Values. The era of the Broadmoor Art Academy/Colorado Springs Fine Arts Center, where Arnest studied, is discussed in Stanley L. Cuba and Elizabeth Cunningham, *Pikes Peak Vision: The Broadmoor Art Academy, 1919–1945* (Colorado Springs Fine Arts Center, 1989); and Stanley Cuba, *John F. Carlson and the Artists of the Broadmoor Academy* (David Cook Fine Art, 1999). Also of interest are *Colorado Springs Fine Arts Center: A History and Selections from the Permanent Collections*, published by the center in 1986; Archie Musick, *Musick Medley: Intimate Memories of a Rocky Mountain Art Colony* (Creative Press, 1971); and Robert L. Shalkop, *A Show of Color: 100 Years of Painting in the Pike's Peak Region, An Exhibition in Honor of the Centennial of Colorado Springs, 1871–1971* (Colorado Springs Fine Arts Center, 1971).

STAN CUBA, a graduate of Columbia

University in New York, is Associate Consulting Curator at the Kirkland Museum of Fine & Decorative Art in Denver. He has written History Colorado's *The Denver Artists Guild: Its Founding Members, An Illustrated History* (2015); and coauthored *Sandzén in Colorado; Good Impressions: American Master Prints of the 1920s, '30s and '40s from the Collection of Frederick and*

Jan Mayer; The Art of Charles Partridge Adams; The Colorado Book; and George Luks: An American Artist. He has curated and written the catalogs for regional art exhibitions *Olive Rush: A Hoosier Artist in New Mexico; Józef Bakoś: An Early Modernist; Colorado Women Artists, 1859–1950; and Hayes Lyon: A Colorado Regionalist*. He has published in *American Arts Quarterly; American Art Review; El Palacio; Southwest Art; Art of the West; Western Art Digest; Artists of the Rockies and the Golden West; Taos Magazine; Colorado Heritage; and Essays and Monographs in Colorado History*.



Partnering with Two Colorado Innovators for *Beer Here! Brewing the New West*



The decision to partner with Ball Corporation and Coors Brewing Company as lead sponsors for the History Colorado Center exhibit *Beer Here! Brewing the New West* was an obvious one. Both companies have long roots in Colorado and had a hand in shaping Colorado's image as a place for outdoor recreation and environmental stewardship.

Founded in 1873 by German immigrants Adolph Coors and Jacob Schueler, the Coors brewery is nothing short of an icon in the state of Colorado. They started small, producing only 3,500 barrels a year in 1880. If you're not sure how much that is, it's not even enough for everyone in Colorado to have one beer! Cut to almost 140 years later and Coors is one of the world's largest brewers, headquartered in Denver. From the white mountain peak cans to familiar slogans like "As Cold as the Rockies," the company sold the dream of skiing and camping in the Colorado mountains to customers across the United States.

Ball Corporation was founded in 1880 when the five Ball brothers—Edmund, Frank, George, Lucius, and William—borrowed \$200 from their uncle to form a packaging manufacturing company. They came to Colorado in 1956, founding the Ball Brothers Research Corporation (today's Ball Aerospace), and in 1969 acquired the Jeffco Manufacturing Company and began producing steel

ends for Coors cans in Golden, to start Ball's beverage packaging operations. Today, Ball is headquartered in Broomfield, Colorado, and is the world's leading beverage can manufacturer. The Golden plant is the Rocky Mountain region's leading supplier of aluminum cans and ends.

The 1959 Coors switch to aluminum cans helped launch a recycling revolution by pioneering a new program in which customers could return their cans for a penny apiece. The early work of Ball and Coors to promote cans as the environmentally responsible option had an enormous impact. Nearly 75 percent of all aluminum is still in use today, and aluminum cans are the most recycled beverage packaging in the world.

We could tell countless stories about the history of these Colorado companies and how the beer industry has impacted all Coloradans, regardless of their beverage preferences. From early cowboy culture to prohibition to the creation of thousands of jobs, beer has flowed through our history.

As a nonprofit organization, we're forever grateful for the people and organizations who invest in our mission to create a better Colorado by inspiring wonder in our past. We thank Ball Corporation and Coors Brewing Company for being lead sponsors of *Beer Here! Brewing the New West*, on view through August 2020.

As the state's historical society, we gather topic experts to help ensure the stories we share are accurate and informative. We owe a debt of gratitude to all those on our Beer Here! Exhibition Advisory Committee for sharing their expertise.

The Barden Family

Jordana Barrack

Charlie Berger

John Carlson

Dean Christopherson

CJ Fishler

The Frederick Family

Gary Glass

Heidi Harris

Ken Hehir

Scott Kerkmans

Gary Kleiner and
Linda Dowlen

Steve Kurowski

Chad Melis

Tom Noel

The Odell Family

Charlie Papazian

The Rahne Family

Nathan Richie

Carl Rose

Travis Rupp

Ed Sealover

Jonathan Shikes

Gloria Schoch

Dave Thomas

Eric Wallace



Placemaking: Union Station, Five Years Later

BY PHILIP CLAPHAM, PRESERVATION COMMUNICATIONS MANAGER

In July, Union Station celebrated the fifth anniversary of its rehabilitation. The historic transportation hub has become a beacon of economic development for Denver's Lower Downtown. It's a place, as many longtime residents see it, where the impossible has become possible.

Today's Union Station anchors a distinctive urban landscape with restaurants serving haute cuisine, breweries pouring locally crafted beers, boutiques for shopping, and an indie bookstore. Sitting atop it all in this lavish Beaux Arts style building is a luxury hotel that combines elements of the station's past with modern amenities for today's traveler. On a warm June afternoon, we found people studying, holding conference calls, frolicking in fountains, eating ice cream, and taking in the natural beauty of the built and natural environments that make Union Station (and Colorado) so special.

More than brick and mortar, Union Station is placemaking in its purest form. Placemaking refers to a collaborative process by which we, as citizens, can shape our public realm in order to maximize shared value. It involves finding creative ways to reuse and rehabilitate old structures and districts, transforming them into lively neighborhoods and inviting public spaces—and to encourage a sense of collective ownership of our communities.

But placemaking *can* come with social, economic, and political tensions. Across many U.S. cities, shifting demographics and market preferences are driving higher demand for centrally located areas like LoDo. Municipalities, like Denver, can place affordable housing mandates on new developments to increase the number of units for lower earning individuals and families. The hope is that affordable living will foster diverse urban communities. In rural counties, placemaking can diversify local economies through the revitalization of historic main streets.

As we celebrate Union Station, we acknowledge the challenges that preservationists, governments, and developers face in making the rewards of these projects more equitable and inclusive. We know that improving a sense of place has a direct impact on quality of life. Walkable, amenity-rich districts and main streets that facilitate collaboration, inspire creative enterprise, and boost economic growth should be the future of all Coloradans. Through a community-driven approach, stakeholders can ensure that our great places are not only preserved, but enjoyed by people of all ages, abilities, and status.



Union Station in 2016.
Courtesy Steve Grinstead.

DENVER'S UNION STATION

- **Located at 1701 Wynkoop Street, this grand station opened in 1914 as the successor to other stations on the site.**
- **In 2004, the FasTracks referendum passed—a multi-billion-dollar expansion of the regional rail system that spurred Union Station's redevelopment.**
- **The station reopened in the spring of 2014 after a \$54 million historic rehabilitation.**
- **Funding sources included a \$6 million federal tax credit and a \$200,000 grant from the State Historical Fund.**

New Listings

In the National Register of Historic Places and Colorado State Register of Historic Properties

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation.

Garcia/Espinosa/Garland Ranch Headquarters

Antonito

The circa-1885 García/Espinosa/Garland Ranch Headquarters has more than a half-century association with two Hispano families from the San Luis Valley.

José Victor García acquired part of the land comprising the ranch in 1882 and transferred it to his son Celestino in 1887. Another son, Lafayette García, settled the eastern part of the ranch. Both José Victor and Celestino were active in Colorado politics and served in the state legislature. After Celestino's death in 1925, his family sold the ranch to Francisco A. Espinosa, who was active in politics and in the Sociedad Protección Mutua de Trabajadores Unidos (SPMDTU), a Hispano fraternal and civil rights organization. Over the years, the ranch has produced sheep, cattle, hay, peas, and potatoes. Cattle are still raised on the ranch and hay is cut in the surrounding fields.

The headquarters includes a well-preserved collection of typical ranch buildings. The residence is a good example of Hispano/Linear Plan design and the above-ground adobe potato cellar reflects a building type once widely used in the San Luis Valley, but increasingly threatened and not yet represented in the National Register in Colorado. The site also contains archaeological ruins and artifacts that can provide important information about the use of the ranch over time, especially related to early Hispano settlement patterns in this area of the San Luis Valley.

National Register of Historic Places

Animas City School

Durango

Do you know this building?

- | | | |
|--------------------|----------------------------------|-----------------------|
| 1. Where is it? | 2. How was it used historically? | 3. When was it built? |
| a) Grand County | a) School | a) 1877 |
| b) Pitkin County | b) Railroad depot | b) 1901 |
| c) Huerfano County | c) Residence | c) 1916 |
| d) Teller County | d) All of the above | d) 1932 |



The Garcia/Espinosa/Garland Ranch



Dunraven Cottage/Camp Dunraven

Estes Park vicinity

Littleton Post Office

Littleton

Meeker Historic District

Meeker

Patterson House

Fort Collins

Wagon Wheel Gap Fluorspar Mine and Mill

Creede vicinity

The following nominations in the San Luis Valley, as well as nomination of the Garcia/Espinosa/Garland Ranch Headquarters, were funded by an Underrepresented Communities Grant from the National Park Service, awarded in 2017 to History Colorado in partnership with the Sangre de Cristo National Heritage Area, in order to increase National Register listings for properties associated with Colorado's Hispano communities.

Chama Sociedad Protección Mutua de Trabajadores Unidos (SPMDTU) Lodge Hall

Chama

Our Lady of Guadalupe Church

Conejos

Littleton Post Office

Littleton

St. Joseph's Church

Capulin



Answers on page 32

Do you know this building?

Continued from page 31

BY AMY UNGER,
NATIONAL AND STATE REGISTER HISTORIAN

Answers: c) Huerfano County, d) All of the above, a) 1877



Built in 1877 in Huerfano County, the La Veta Pass Narrow Gauge Railroad Depot was once the highest railroad depot in the United States. In the mid-1870s, the Denver & Rio Grande Railway began constructing a narrow gauge route from Pueblo over La Veta Pass to Alamosa in the San Luis Valley. The steep, twisting railway climbed to startling heights, transporting timber cut from the surrounding forest and tourists eager to experience the scenic beauty of the Sangre de Cristo Mountains. Standing at the top of the 9,382-foot pass, the combination freight and passenger depot also served as the station master's residence. Combination depots built by the D&RG in the 1870s were typically wood frame buildings, making this stone-walled example unique.

In the early 1900s, the D&RG shifted its focus to standard gauge operations. The railroad determined the La Veta Pass route to be unsuitable for larger trains and removed the tracks in 1901. According to local lore, fire ripped across the pass two years later, destroying the wooden railroad buildings and damaging the depot.

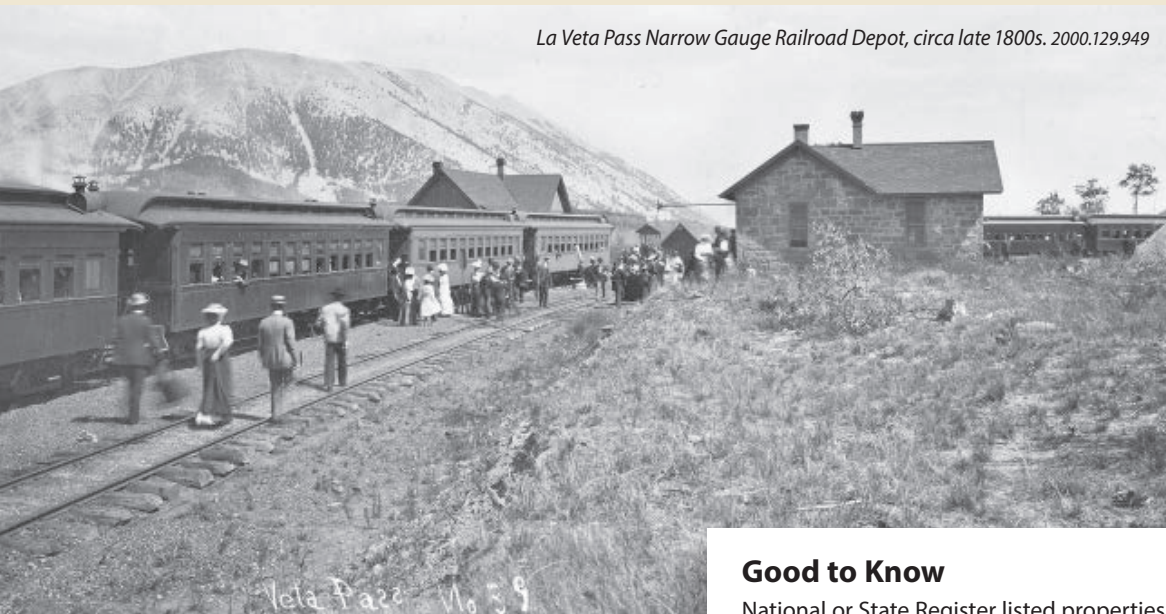
In the early 1900s, loggers used the abandoned railroad grade to haul timbers to local coal mines. By 1916, the Trujillo family had homesteaded the land surrounding the depot and soon established a sawmill business that supplied area mines with lumber. The operation employed more than 100 people and a small but thriving community grew up around the depot, which was repaired and repurposed as a school. Residents built log homes, a chapel, and, as the population grew, a new schoolhouse. At some point, the depot received an exterior coat of stucco over its stone walls.

In the early 1940s, the mines began to close and logging grew less profitable. Population dwindled and the Trujillos refocused on tourism, opening a dancehall and tavern for motorists in 1945 and leasing land to a small ski resort in the late 1950s. The re-routing of

U.S. Highway 160 in 1964 provided a new, safer route over the pass and the community known today as Uptop quickly became a ghost town.

Preservation efforts begun by owner Lyman Brigham in the late 1970s, and continued by sisters Deb Lathrop and Dianne "Sam" Law after 2001, led to listing of the depot and the Veta Pass Historic District in the National Register

La Veta Pass Narrow Gauge Railroad Depot, circa late 1800s. 2000.129.949



in 1980 and 2011, respectively. The district includes several log cabins, the tavern and dancehall, the sawmill ruins and barn, and the schoolhouse and other historic resources. The depot, now a museum, and the chapel are open to visitors during the summer months.

Good to Know

National or State Register listed properties may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for History Colorado State Historical Fund grants. These grants may be used for acquisition and development, education, and survey and planning projects. The next nomination submission deadline is October 4, 2019. For information, call 303/866-3392.

For more about these and all National and State Register properties in Colorado, visit HistoryColorado.org/national-state-registers.

VOLUNTEER WITH US

We're a certified "Service Enterprise," meeting our mission through the power of volunteers. By giving your time, you can help us continue to engage people in our past in order to create a better Colorado. Share your passion by finding the volunteer or internship opportunity that's just right for you. Visit HistoryColorado.org/volunteers or call 303/866-3961.



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Love History Colorado? Join us! You'll get free admission to our museums, a number of Georgetown Loop Railroad® passes based on your membership level, our publications, and much more. Already a member? Members at higher levels get reciprocal Smithsonian benefits. Consider upgrading to get the VIP treatment. Join us or give the gift of membership by going to HistoryColorado.org/membership.



LEAVE A LEGACY

In 1879, just three years after Colorado achieved statehood, Governor Pitkin established the State Historical Society (today's History Colorado) to collect and preserve items related to the state's identity. Today, History Colorado's Society 1879 honors those whose estate gifts will help preserve Colorado's past for generations to come. Estate gifts come in all shapes and sizes. Options exist. Contact Cheyenne Johnson at 303/866-4845 or Cheyenne.Johnson@state.co.us.



MAKE HISTORY WITH YOUR NEXT EVENT

Create an unforgettable event with an authentic Colorado experience. The History Colorado Center offers a convenient downtown location with full event-planning services and a team of culinary experts. Treat your guests to a taste of history with our interactive exhibits set in a clean, modern museum setting. Whether it's a dream wedding, 1,500-person cocktail reception, or a meeting for ten, we look forward to creating a custom event in our beautiful museum. Find us—and all our other sites—at HistoryColorado.org.



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HISTORY *Colorado*

16-20

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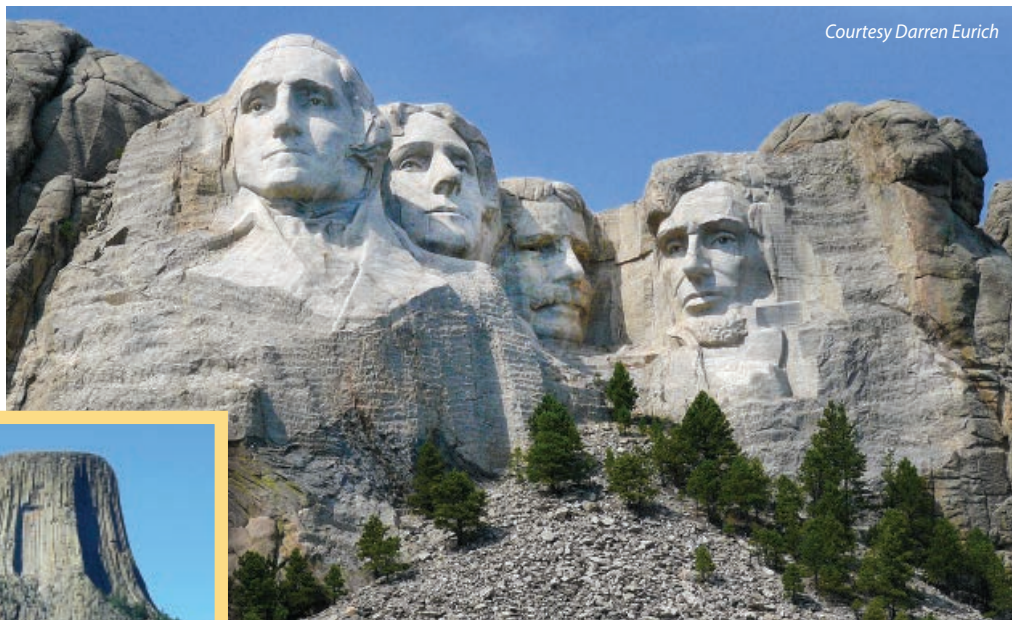
RSVP by August 30

(\$100 deposit due with registration)

Colorado wasn't the only place drawing gold seekers, immigrants, charlatans and everyone else who hungered for the promise of the West. Let's tread the trails of South Dakota and visit such icons as Mount Rushmore, Custer State Park and the Crazy Horse Memorial. We'll even throw in a visit to Devils Tower on our way home. Discover southwestern South Dakota!



The Sights of Southwestern South Dakota



Courtesy Darren Eurich

Includes four nights' lodging, bus transportation, guides, admissions and eight meals, including a Welcome Dinner.
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