

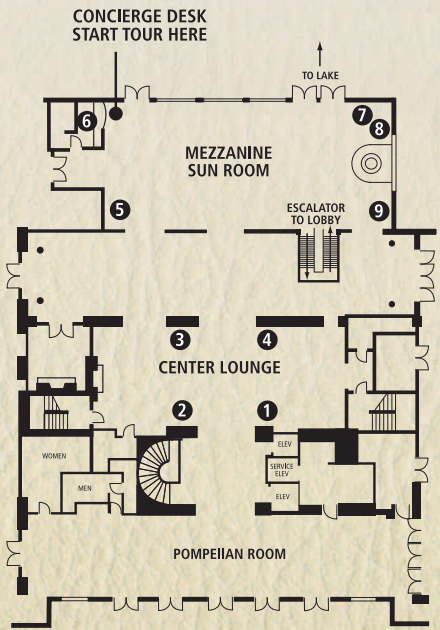


— { THE BROADMOOR } —

ART COLLECTION & TOUR

Wind River *Albert Bierstadt (1870)*

BEGIN TOUR AT
BROADMOOR MAIN MEZZANINE
CONCIERGE DESK



1 Indian Rescue
Asher B. Durand (1846)

Asher B. Durand became an experienced engraver early in his career. His work dominated the American engraving market. Later he switched to painting and became a leader in the art movement known as the Hudson River School. Most artists in this movement trained in Europe and chose to paint the romantic scenes of lakes, rocky gorges, and forests in the Hudson River Valley with the purpose of demonstrating that the beauty of America's landscape was superior to that of Great Britain and the Continent. Second generation Hudson River School artists, traveling west to paint the Rocky Mountains during the period of exploration and settlement, embraced this style which was to remain as the dominant style of landscape painting until the Civil War.

2 Indians Playing Checkers
Seth Eastman (1848)



Seth Eastman, artist from Maine, made his career with the US Army. He took advantage of tuition-free artistic training at the United States Military Academy in West Point, New York, and became a drawing instructor there. On his paid tours of duty as an army officer, he observed and captured scenes of life of the American Indians in the West. *Indians Playing Checkers* depicts two American Indians who are passing the time playing a game introduced from the white Americans.



3 After the Hunt
George W. Platt (1893)

After George Platt's study at Munich's Royal Academy, he established his studio in New York City. For several years he devoted his time to painting portraits, landscapes, and still life of fruit and flowers. In 1890 he settled in Denver and was active as a teacher and lecturer at the University of Denver. *After the Hunt* is a superb example of his personal interpretation of this trompe l'oeil school style of painting. Notice how he includes his personal calling card at the bottom of his painting.



4 Trophy of the Hunt
Richard LaBarre Goodwin (1901)

Richard LaBarre Goodwin painted *Trophy of the Hunt* in 1901 when he was in Colorado Springs. He was born in Albany, New York and began his career as a successful portrait painter. After his introduction to a style of still life painting known as trompe l'oeil (meaning "fool the eye" in French) he switched from portraiture and began to produce many large canvases of cabin doors decorated with hunting equipment and other outdoor objects. In viewing *Trophy of the Hunt*, it becomes obvious how he successfully produced the illusionary effect with the usage of shadows and life size objects.



5 Children of the Mountain
Thomas Moran (1866)

In the years following the Civil War, the Federal Government sponsored Great Western Surveys with the purpose of discovering information about the areas of the Far West. English born **Thomas Moran** served as guest artist for the Hayden Survey in 1871 on the first scientific exploration of the Yellowstone region. His paintings drawn from his field sketches made on that trip introduced the wonders of the West into American consciousness and persuaded Congress to annex that region as our Nation's first national park. Moran did leave his *Children of the Mountain*, one of his most important paintings, with Scribner's publisher, Roswell Smith, as collateral for the \$500 "loan" that was given to finance his trip to Yellowstone. This painting was never redeemed by Moran, but it was purchased by Smith.

6 The Cliffs of the Green River Wyoming Territory
Thomas Moran (1887)



Green River held a special place in the history of Thomas Moran's art, not only because he painted numerous pictures of these cliffs, but because it was at that site where he made his first western landscape sketches on his trip with the Hayden Survey to the Yellowstone region in 1871. Located on the Green River was a Union Pacific depot but it was never included in any of Moran's paintings.

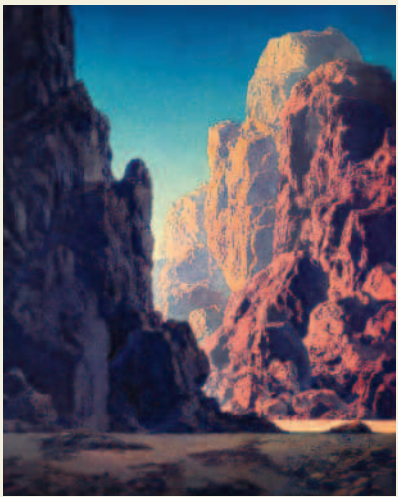
7 Mountain View from the Terrace
Maxfield Parrish (1932)



Maxfield Parrish, one of America's well-loved artists, was a favorite of Broadmoor's founder, Spencer Penrose. Parrish's beautiful compositions were the result of his method of application of pigment in thin layers of transparent glazes, then alternating with coats of varnish. His application of the darker colors over the brighter ones achieved an inner glow which results in an illusionary appearance from which emanated many brilliant colors. To complete his seamless compositions, he removed all signs of brush strokes. Notice in *Mountain View from the Terrace* how we have re-created the urns outside on the lake. Please stop by our Hotel Bar to find pictures of Maxfield Parrish alongside Spencer Penrose.



8 Toward Seven Falls
Maxfield Parrish (1920)



9 West and the Mountains Beyond
Maxfield Parrish (1930)

AT THE BOTTOM OF THE ESCALATOR, TURN LEFT
TO BEGIN THE LOBBY TOUR IN THE HALLWAY
LEADING TO THE THEATER

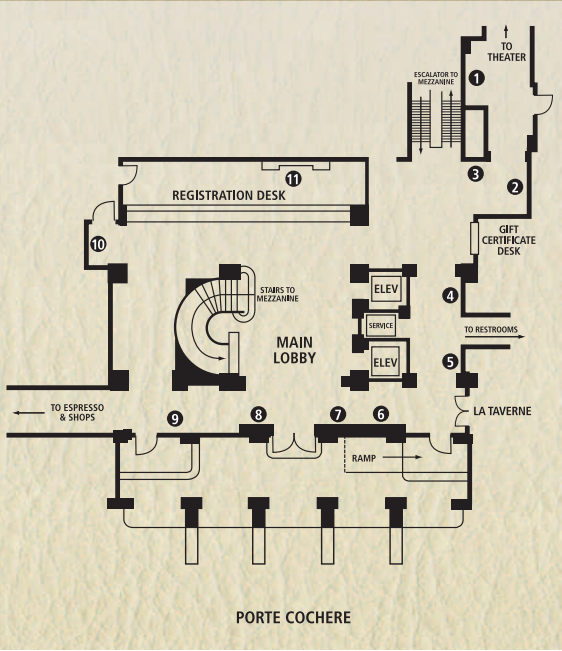
TRAVEL DOWN
THE ESCALATOR TO
THE BROADMOOR MAIN LOBBY

CONTINUE TOUR AT
THE BROADMOOR SOUTH LOBBY

1
In the Sagebrush
Carl Rungius (1900)



German born **Carl Rungius** came to America in 1894 to join the brave new world of Teddy Roosevelt and Frederic Remington. Following his first trip to the Rocky Mountains and Yellowstone in 1895, he devoted himself to the study and depiction of North America's wide-open spaces. He is most often recognized as the master painter of moose, bear, elk, and other great game animals; however, in this painting, he has composed a western scene of two cowboys out on the range.



2
The Lost Greenhorn
Alfred Jacob Miller (1851)



Alfred Jacob Miller, portrait painter from Baltimore, had not ventured further west than New Orleans, when he was invited by Scottish aristocrat, Captain William Drummond Stewart, as guest artist to sketch and record his trip to the annual

rendezvous in the Wind River Mountains. John, from England, was Stewart's trip chef. After boasting of his buffalo hunting skills, John was allowed time off. As you can see, he became miserably lost and had no idea which direction to return to camp.

7
Trappers at Fault—Looking for the Trail
Arthur Fitzwilliam Tait (1852)

English artist, **Arthur Fitzwilliam Tait**, was first introduced to the west when in England he met American artist, George Catlin. After participating in Catlin's Indian Gallery Exhibition by enacting Indian dances in Native American costumes, he came to America and painted western scenes for ten years. The tall prairie grass pictured in *Trappers at Fault—Looking for the Trail*, would suggest that these are buffalo hunters rather than trappers.



8
Trapper's Last Shot
William Tylee Ranney (1850)

William Tylee Ranney, from Connecticut, experienced the West in 1836 when he enlisted in the military during the Texas Revolution. His sketches of mountain men, trappers, early settlers, and the enchanting prairies were later incorporated into paintings. *Trapper's Last Shot*, based upon a true story, depicts a lone trapper that has found himself in the site of two armed enemies running down the bank toward him. Ranney has captured the fear and anticipation of danger in the eyes of both the trapper and his horse.



3
View of Pikes Peak
George Caleb Bingham (1872)

George Caleb Bingham is greatly respected as one of our classic artists whose paintings portray both a sincere and truthful interpretation of life at his time along the Mississippi and Missouri Rivers. He was involved in the political, social, and cultural life of 19th century America and was an eyewitness to westward expansion. Scholars agree that both of these two paintings allude to Bingham's own childhood. Both are nocturnal paintings in which the brightest light emanates from a source blocked from our view.

4
Family Life on the Frontier
George Caleb Bingham (1845)



5
Pioneers in Camp
George Caleb Bingham (1845)



6
Breaking Up Camp at Sunrise
Alfred Jacob Miller (1845)

Breaking Up Camp at Sunrise is Alfred Jacob Miller's pictorial document of life on the trail with a fur-company caravan as it crossed the wide Kansas-Nebraska plains on the way to Fort Laramie and the Rocky Mountains beyond. Miller depicts the morning routine when all preparations should be complete and teams ready to depart. The long curving line of wagons which is fading into the distant horizon reveals the boundless prairie.



9
Blackfeet Card Players
John Mix Stanley (1869)



John Mix Stanley became one of the most important artists of the American frontier. In April of 1853, Major Isaac I. Stevens, governor and Superintendent of Indian Affairs of Washington Territory, hired Stanley to accompany the Pacific Railroad Surveys in their effort to discover the best route for the Transcontinental Railroad. This route led through Blackfeet country in northern Montana. In Stanley's *Blackfeet Card Players*, the posture and expression of the players suggest that the game is a relaxing game among friends, probably not a gamble.

10
Long Jakes "the Rocky Mountain Man"
Charles Deas (1844)



Long Jakes, "the Rocky Mountain Man", depicts a lone hunter traversing the Great Plains and Rocky Mountains. The ominous atmosphere in this painting is characteristic of much of **Charles Deas'** work. As the man and his horse move forward, they appear to be on constant guard against trouble, glancing to the rear as if startled by a sound behind them. Deas was nicknamed Rocky Mountain because he dressed "like a fur hunter". With this painting, Deas established the mountain man as an iconic American character.



11
The Broadmoor
Maxfield Parrish (1920)

Maxfield Parrish accepted the commission from Spencer Penrose to create a painting of The Broadmoor shortly after his visit in 1920. Until then, he had too many other contracts and had not been able to fit it in. In this painting you will notice two obvious artistic liberties—the lake is in front of The Broadmoor and Pikes Peak is directly behind.

1 On the Plains
Thomas Worthington Whittredge (1866)



Thomas Whittredge made his first trip West in 1866 with the expedition of General John Pope. As they traveled across Kansas, through the Front Range of the Rocky Mountains in present day Colorado, it was the plains, not the mountains, that caught his attention. He had never witnessed anything comparable to this beauty. *On the Plains* rendered in the Hudson River School Style, portrays the river and the plains in the foreground with the mountains silhouetted in the far side of the composition.

3 A Trapper Crossing the Mountains
William Tylee Ranney (1853)



William Ranney, American painter from Connecticut, found fulfillment of his dreams of the West while serving in the army during the Texas War of Independence in 1836. Time spent with the adventurous lives of trappers, guides, traders, and hunters, he sketched western subjects that later were turned into western compositions. His sympathy for the difficult life of the “mountain man” is seen in this scene of a forlorn trapper and his equally weary horse caught in a storm at the end of the trapping season.

2 Friendly Indians Fleeing to Fort Benton
John Mix Stanley (1859)

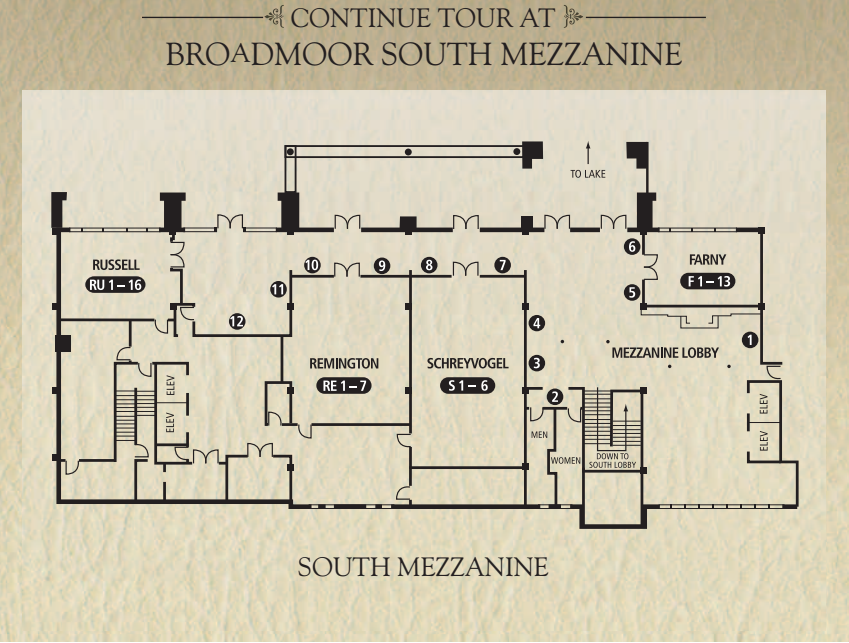
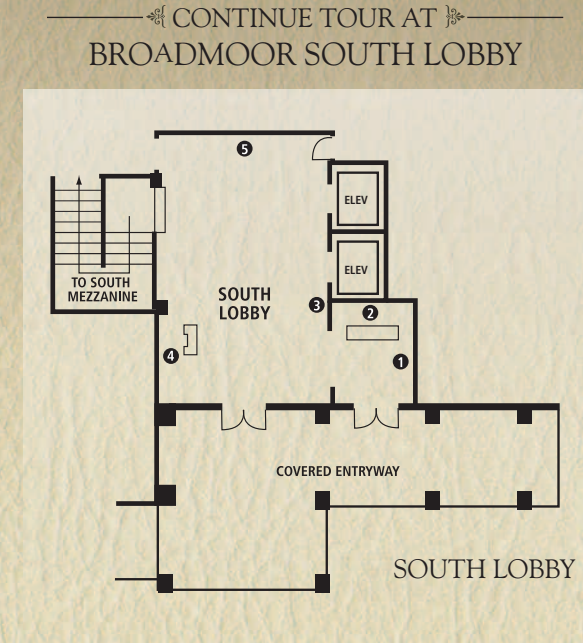


John Mix Stanley joined the party that Congress authorized in 1853 to survey a northern railway route to the Pacific. While at Fort Benton on the Missouri River, he was given orders to invite and also accompany the inhabitants of a Piegan village to a grand council at the fort. Stanley, considered to be a valuable diplomat among the Indians, proves his success as the dignified riders are rushing toward the fort. Stanley is thought to be the rider in the blue shirt.

4 The Voyageurs
Charles Deas (1845)



In this painting, Charles Deas depicts a family of six—a French Canadian trapper, his Indian wife, and their four children as they struggle to navigate upriver in a dugout canoe carrying on board all of their belongings. Don't miss the gleaming coffee pot hanging over the edge of the boat. The voyageur expresses a sense of fear and determination for the protection and safety of his family as they are facing grave danger from a threatening storm and from shallow waters.



TOUR CONTINUES AT
SOUTH MEZZANINE & MEETING ROOMS

1 The Grand Canyon of the Colorado
Thomas Moran (1904)

When Thomas Moran joined John Wesley Powell's expedition to the Grand Canyon in 1873, his inspiration reached its peak, as he would sit silently upon a rock for long periods of time, absorbing the atmospheric beauty of the changing sunlight and passing shadows. At a later time he would depend upon his keen observation and well-trained memory to add the color tones to his pencil sketches in order to compose beautiful works such as *The Grand Canyon of the Colorado*.



2 Prairie Burial
William Tylee Ranney (1848)



This painting communicates the solitary grief of isolated pioneer families. In this case, judging from the size of the grave, the family mourns the death of a child. William Ranney paints a cohesive little unit, far from friends and relatives, under a vast sky. This painting radiates love, religious piety, and sentimentality. The usual cause of death on the overland emigrant trek was not Indian attack, but disease—especially dysentery and cholera.

3 The Crows Attempting to Provoke an Attack from the Whites
Alfred Jacob Miller (1841)



This painting depicts a real life event in the West in 1833, when hostile Crow Indians who were attempting to provoke an attack surrounded Scottish aristocrat Sir William Drummond Stewart and his hunting party. Realizing the safety of himself as well as his party depended entirely upon his complete command of himself, he kept his calm. In 1841, Alfred Jacob Miller painted this picture in the Murthly Castle in Scotland where it hung for over 150 years.

4 Encampment along the Snake River
Ralph Albert Blakelock (1871)



New York artist, Ralph Albert Blakelock, made an extended trip through the West between 1869 and 1872. Throughout his career, scenes of Indian life and landscapes from this trip often appeared in his compositions. *Encampment along the Snake River* is his largest and most majestic work created in his early maturity. Note the intricate detail, quiet mood and a magical quality in this painting as the radiant light tends to emanate from the back of the canvas.

5 Oregon Trail
Albert Bierstadt (1871)



Based upon memories and sketches made from his first trip West in the late 1850s, Albert Bierstadt portrays end-of-the-day preparations as the travelers have stopped to find rest and protection for the night. The exquisite beauty of this painting is its illumination from the fire as well as from the full moon. In the hazy distance are other travelers who have camped as well. *Oregon Trail* reveals Bierstadt's enjoyment for outdoor living and traveling in the beautiful American West.

6 The Check—Keep Your Distance
Arthur Fitzwilliam Tait (1852)

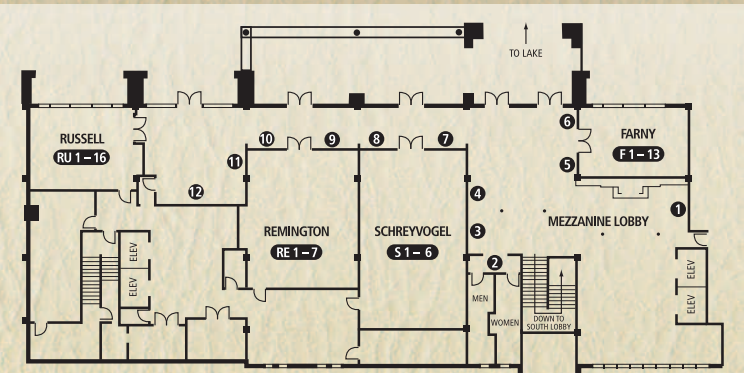
Although Arthur Fitzwilliam Tait was primarily a self-taught artist and did not travel any further west than Chicago, his western subjects are painted exceptionally well. Tait was talented in his renderings of horses and it is disappointing that of the 1,700 works that he produced during his artistic career, only 22 of these were western themes. In this painting, Tait has depicted a trapper attempting to intimidate Indians by assuming a bold front.



ASCEND LOBBY STAIRWAY
TO CONTINUE TOUR AT
THE BROADMOOR
SOUTH MEZZANINE

CONTINUE TOUR AT
SOUTH MEZZANINE & MEETING ROOMS

MEETING ROOMS ARE OFTEN UNAVAILABLE FOR TOURING.
PLEASE CONTACT THE CONCIERGE TO VIEW THESE WORKS.



7 The Last of the Mohicans

Emanuel Leutze (1850)

German born Emanuel Leutze grew up in Virginia. Most of his historical compositions were based on English and American history. *Last of the Mohicans*, inspired by James Fenimore Cooper's earlier classic, was a recognizable favorite of artists.

This title increasingly came to be associated with a broader sense of loss, not only of the native Indian tribes, but also of a heroic and idyllic way of life now under duress from industry, technology, urbanism, and rapid change following the war years.



9 The Farmer and his Son at Harvesting

Thomas Pollock Anshutz (1879)

Thomas Pollock Anshutz was born in Kentucky and by his early teens he was living in West Virginia. The setting of *The Farmer and his Son at Harvesting* represents places associated with Anshutz's childhood and may have been intended to represent the past. The farmer's single-bladed scythe was out of fashion by this time. Eastern farmers had accepted more modern methods and machinery and had abandoned this type of farming.

10 The Picture Writer's Story

George de Forest Brush (1885)



George de Forest Brush was born in Tennessee, studied art in New York and Paris, and made his first trip West in 1881. After spending time with the Arapahoe, Shoshone, and Crow Indian tribes, he returned home and began composing his Indian theme paintings of which *The Picture Writer's Story* is a great example. Brush has depicted the interior of a Mandan lodge where a teacher is documenting his battles on a buffalo hide for the younger tribesmen.

11 Pack String on the Rio Grande

Hamilton Hamilton (1879)



Born in Oxford, England, Hamilton Hamilton became known for his illustrations as well as for his landscapes and portraits. In 1873 he made a sketching trip west to Colorado and completed forty-seven paintings which are considered to be some of his best. *Pack String on the Rio Grande* is a great example of his Colorado landscapes. The autumn leaves on the cottonwoods provide a perfect backdrop for the burros which are anxiously waiting to get back on the Santa Fe Trail to complete their assignments.

8 Medicine Dance of The Dakota or The Sioux Indians

Seth Eastman (1849)



In his carefully composed painting, *Medicine Dance of the Dakota or the Sioux Indians*, Seth Eastman is portraying a large party of Indians beside their wigwams who are

engaged in the mystical ceremony of the medicine dance. Emerging from the blanket is a candidate, who after enduring days of trial, has successfully passed the requirements and is being welcomed as a member of this elite Medicine Society.

12 On the Warpath

Arthur Fitzwilliam Tait (1851)



Arthur Fitzwilliam Tait spent most of his artistic career painting hunting scenes in upper New York. He became known as one of the most important animal and sporting scene painters of nineteenth century America. *On the Warpath* shows a trapper who has dismounted his horse and is preparing for defense against the Indians who are seen in the background. He will be ready for conflict, should they become aware of him.

F1-13 HENRY FARNY BOARDROOM

Henry Farny's family migrated from France and eventually settled in Cincinnati. Following his first journey west to the Standing Rock Indian Reservation in the Dakota Territory, his sketches, photographs, and his collection of artifacts were utilized in his paintings throughout his career. His love and respect for these Indians was reciprocated by the Sioux when they adopted him into their tribe. *The Coming of the Fire Horse* depicts Indians fleeing from the sight of a locomotive, as modern technology intrudes into their homeland.

The Coming of the Firehorse (1910)



Comanche (1903)
Distant Village (1890)
The White Man's Trail (1905)
Chief Spotted Tail (1898)
In Pastures New (1895)
Pastures New (1901)
Encampment (1901)
Hunter Stalking Deer (1911)
Danger (1888)
Crossing the Divide (1907)
Return of the Hunter (1901)
Crossing the Absarokas (1905)

S1-6 CHARLES SCHREYVOGEL ROOM

Charles Schreyvogel was born in New York City and spent most of his life in Hoboken, New Jersey. His numerous sketching journeys West, his collection of Indian War artifacts, and his conversations with the retired trooper veterans provided accuracy of detail for his cavalry scene paintings. Schreyvogel completed fewer than 100 paintings. In this painting, *In Safe Hands*, a mounted trooper is crossing a stream with a blonde-haired child, whom obviously was rescued. The little girl is Schreyvogel's daughter, Ruth.

In Safe Hands (1909)



The Lost Dispatches (1909)
Defending the Stockade (1899)
The Silenced War Whoop (1908)
The Attackers (1900)
A Sharp Encounter (1901)

RE1-7 FREDERIC REMINGTON ROOM

Frederic Remington, a New Yorker educated at Yale, was the greatest of the western painters and illustrators of the late 19th century. Paintings made from information gathered on his many sketching trips to the Great Plains, Rocky Mountains and the Southwest preserve a pictorial history of the Old West. Lamenting the passing of the frontier, many of Remington's paintings reflect his memories of the past. *Return of a Blackfoot War Party* depicts a very somber mood of captivity.

Return of a Blackfoot War Party (1887)



Turn Him Loose, Bill (1893)
Following the Trail (1889)
Vaqueros Heading and Healing (1896)
Indian Soldier (1897)
The Quest (1901)
A Cold Morning on the Range (1904)

RU1-13 CHARLES RUSSELL ROOM

Charles Russell, from Missouri, moved to Montana as a young man and worked as a cowboy on the open range. Near 30 years of age, and primarily a self-taught painter, he launched his artistic career. Russell's paintings are based upon his experiences in the West. In *The Cinch Ring* riders at the crest of the hill have sited the rustlers who are endeavoring to alter the brand on a stolen calf by using the cinch ring from the saddle as a branding iron. How will this drama end?

The Cinch Ring (1909)



Scouting the Camp (1896)
Indian Women Moving Camp (1902)
Waiting for the Herd to Cross (1898)
The Scouts (1902)
Lewis & Clark Viewing of Great Falls (1896)
Leading the Circle (1906)
Invocation to the Sun (1922)
Attack on the Wagon Train (1902)
Battle with Redmen (1898)
Women of America (1924)
Mad Cow (1907)
Indian War Party (1902)

This floor plan shows the West Tower Lobby and its connections to other parts of the building. The lobby is a large open space with a central octagonal feature. To the left, an entrance is labeled 'FROM SOUTH MEZZANINE'. To the right, there is a series of numbered rooms (1-14) and a 'PLAY' area. Further right, a 'PORTRAIT GALLERY' and a 'RISTORANTE DEL LAGO' are shown. Arrows indicate directions: 'TO WEST LOBBY' and 'TO WEST LOBBY'.

- 6

The Cinch Ring
Charles Russell (1909)

7

Turn Him Loose, Bill
Frederic Remington (1893)



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- A painting by George Catlin titled "The Great Indian Village of the Mandan People, on the Banks of the Missouri River, 1832". The scene shows a large group of Native Americans in a grassy field. On the left, there are several tipis. In the center, a group of people, including men, women, and children, are gathered. In the background, a range of mountains is visible under a blue sky with some clouds. The painting is done in a realistic style with a warm color palette.

the Missouri River to Fort Benton, and on to the West coast. *Encampment with Teepees and Native Americans* is an example of a landscape that he painted based upon his memory and sketches from exploring the artistic possibilities of the new land.

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4 Winter Encampment on the Plains *Joseph Henry Sharp (1919)*

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- A painting of a cowboy on a brown horse wading through water, with other riders visible in the background. The scene is set in a body of water, possibly a river or a large pond, under a clear blue sky. The cowboy is wearing a brown hat and a blue shirt, and is holding a lasso. The horse is brown and is wading through the water. In the background, other riders on horses are visible, also wading through the water. The painting has a soft, painterly style with visible brushstrokes.

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- A group of people on horseback are riding through a snowy mountain valley. The scene is set in a high-altitude environment with steep, snow-covered slopes and distant mountain peaks. The riders are moving along a path that cuts through the snow, and the overall atmosphere is one of a winter or high-altitude expedition.

- 9 Sportsmen Nooning
Jasper Cropsey (1854)

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FOLLOW HALLWAY
TO CONTINUE TOUR AT
THE BROADMOOR
WEST LOBBY

-
- FROM WEST TOWER LOBBY
- MEN WOMEN
- ELEV ELEV
- RISTORANTE AND BAR DEL LAGO
- BROADMOOR
- 1 2 3 4 5 6

-
- A painting of a mountainous landscape. In the foreground, a small village with yellow buildings is situated on a riverbank. A river flows through the scene, with a small bridge or structure visible. The background features steep, rocky mountains under a cloudy sky. The style is impressionistic, with visible brushstrokes and a warm color palette.

A painting of a mountain landscape. In the foreground, a steep, rocky slope is covered with green grass and small plants. A large, dark evergreen tree stands prominently on the right. In the middle ground, a waterfall cascades down a rocky cliff face. The background shows more mountains and a hazy sky. The overall style is that of a 19th-century landscape painting.

- Accompanying Colonel Frederick W. Lander's expedition along the Overland Trail in 1859 provided **Albert Bierstadt** resources for the most important and productive phase of his artistic career. Returning home to New York City in the fall of 1859, laden with sketches and stereographs, he painted panoramic western landscapes that established his reputation of being America's best painter. ***Rocky Mountain Waterfall*** painted in 1898 might be an indication that Bierstadt's heart was longing for the wonderful mountains in the West.

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- 2 Stagecoach Halt
William Hahn (1875)
- 
- A painting titled 'Stagecoach Halt' by William Hahn, depicting a stagecoach stopped in a dusty, arid landscape with a wooden building in the background.

- 7** Let Him Go
(Deer Hunting)
Arthur Fitzwilliam Tait (1851)

- William Ranney** enjoyed painting scenes that were reminiscent of American heroes and of the historical past. In this painting, Daniel Boone has thrown down his hat in a roman gesture that symbolized the acceptance of ownership of the fertile lands for exploration and settlement. These explorers are overlooking the thousands of acres that would become the state of Kentucky in 1792.

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- Jules Tavernier's painting, *Indian Village of Acoma*, represents an ancient Arizonian town, now sparsely inhabited by the remaining few of Aztec origin. Remaining true to the traditions and rites of their ancestors, they have, in their solemn custom, assembled upon their housetops, lighted their sacred fires, and stand patiently and reverently awaiting the coming of their Messiah who shall return with the rising sun to them. *Indian Village of Acoma* illustrates this beautiful Aztec rite that is observed yearly in June.

- 12** The Buffalo Hunt *Alfred Jacob Miller (1850)*

13 The Scouting Party
Charles Craig (1893)



Illustrator and painter, **Charles Craig** was born in Ohio in 1846. At nineteen, he traveled up the Missouri River as far as Fort Benton in Montana and later spent time sketching in New Mexico. In 1881, he settled in Colorado Springs, making his home there for 50 years. His first studio was in Howbert's Opera House building. The accuracy of detail depicted in *The Scouting Party* reflects the time Craig spent on the Ute Indian Reservation in southwestern Colorado. He died in Colorado Springs in 1931.

14 Mountain Landscape
Albert Bierstadt (1895)

15 Buffalo Bill Fighting Indians
Louis Maurer (1885)

16 Valley of King's Canyon
Albert Bierstadt (1871)

17 Sunlit Aisles
John Carlson (1922)

18 Sunset River Landscape
Thomas Burnham (1840)

19 The Family
Oscar E. Berninghaus (1920)



Oscar Berninghaus, from St. Louis, was one of the founding members of the Taos Society of Artists. He created paintings that capture the light and radiate with life by his quick and short brush strokes. *The Family* portrays the protective love of this man for his wife and child. It was one of the artist's favorite compositions which he kept in his personal collection for many years.

20 The Trapper
Gerard Curtis Delano (1950)



Gerard Curtis Delano belonged to the final generation of western illustrators who contributed to magazines and periodicals as well as dime novels. After working in New York City, Delano moved to Colorado due to the Great Depression in 1933. When he turned to easel painting, it was the *Denver Post* that distributed colored reproductions of his paintings in the Sunday supplement from 1947 to 1973. Delano's work evokes tranquility, beauty, and harmony. These qualities are revealed in *The Trapper*.

21 Dispatch Bearers
Charles Schreyvogel (1900)

Because **Charles Schreyvogel** would carefully research all of the elements of his contemplated painting before he would begin his composition, accuracy of detail is certain. In this painting, two cavalrymen charge forward in full gallop while one endeavors to rescue his wounded comrade. The third cavalryman is seen in the background engaging with the Native American braves that are approaching in a very close pursuit.



22 Vivian on Pet
William (Buck) Dunton (1924)



Experience as a ranch hand and his love for the West enabled **William "Buck" Dunton** to become one of the most successful illustrators of the early 20th century. Desiring to become a painter of fine arts, he moved to Taos in 1914 and became one of the founding members of the Taos Society of Artists. His paintings capture and preserve the cowboy of the Old West. *Vivian on Pet* portrays Dunton's teenage daughter whose mood suggests annoyance in modeling for her father's painting.

23 Indian Woman with Children
Nicolai Fechin (1926)

24 Girl with Sunburned Nose
Victor Higgins (1927)

25 The Gathering of the Herds
William Jacob Hays (1866)



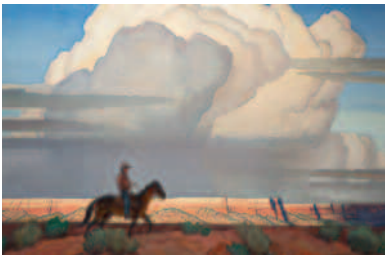
Millions of bison roamed the Great Plains in the mid-nineteenth century and provided food, clothing and shelter for the Indians. In 1860 when New York artist, **William Jacob Hays**, made his trip to the West from St. Louis to Fort Stewart in present day Montana, he saw millions of bison on the prairies. The shadow-like forms in the distant background represent innumerable animals within the herd. *The Gathering of the Herds* depicts a herd large enough to delay travelers for days when traveling through the plains.

26 The Shepherd
Thomas Hart Benton (1957)



A native of Missouri and with strong American values, **Thomas Hart Benton** traveled the U.S. for many years sketching and gathering information on America's honest, hardworking people such as farmers, cotton pickers, etc. whom he believed were the strength of America. *The Shepherd* depicts the mounted shepherd in the Teton mountains. Benton left this message on the back of the canvas, "In case anybody asks about the whereabouts of the sheep dog—he is just over the ridge rounding up a couple of strays. Too bad he can't be seen."

28 Desert Journey
Maynard Dixon (1935)



When **Maynard Dixon** was sixteen years old and aspiring to become an artist, he sent a couple of his sketchbooks to Frederic Remington for his approval and advice. Remington encouraged him to be true to his own way of viewing nature and not to imitate anyone else. Taking this advice, Dixon developed his own stylized approach to landscape painting and enjoyed a very successful career. In *Desert Journey*, Dixon's strong use of light, diagonals and patterned skies are elements that readily identify his paintings.

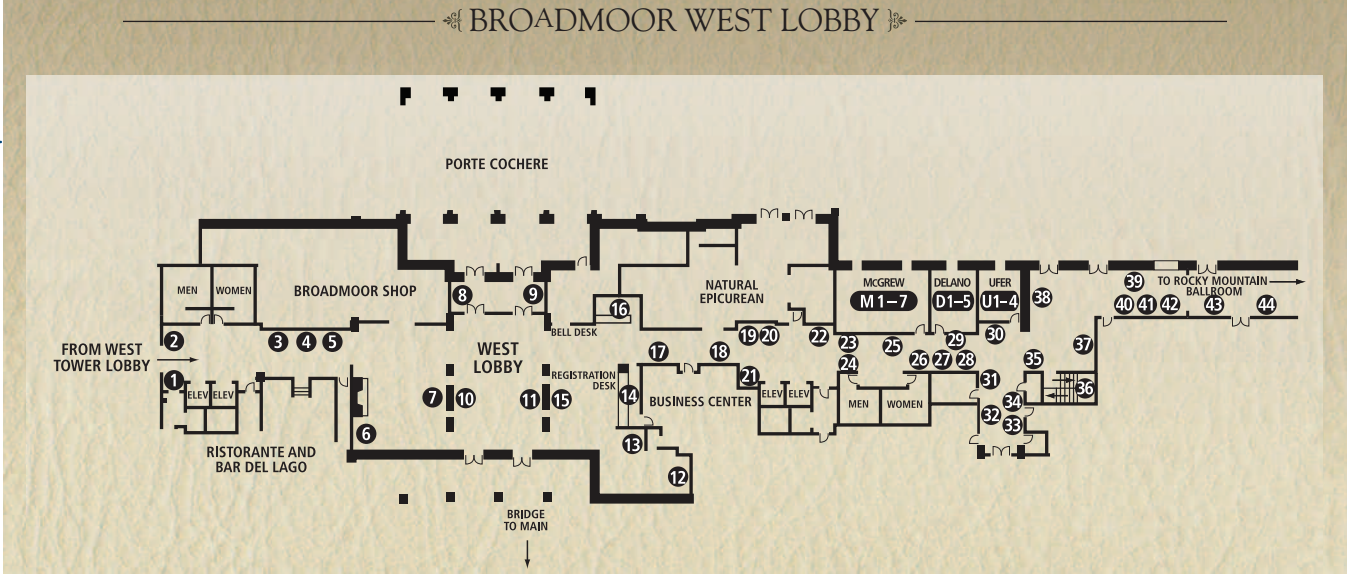
29 Indian Weaver
Eanger I. Couse (1914)



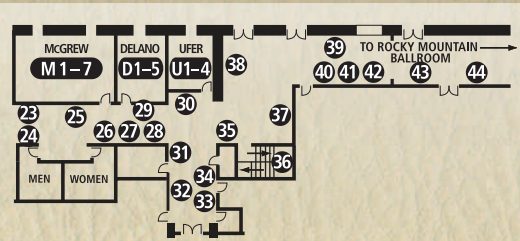
Eanger I. Couse was the first president of the Taos Society of Artists. The respect and understanding that he demonstrated toward the people of Taos is definitely seen in *Indian Weaver* as he depicts this male Indian engaged in his daily craft of weaving and teaching his child to learn the same. Couse had the ability to capture those special moments of his Indian subjects in ceremony, in prayer, or just going about their daily tasks.

30 Indian Summer
Nicolai Fechin (1929)

CONTINUE TOUR AT
THE BROADMOOR WEST LOBBY



BROADMOOR WEST
LOBBY



31 Four Elk
Titian Ramsay Peale (1851)

32 The Pueblos Await the Dancers
Oscar E. Berninghaus (1943)

Oscar Berninghaus, illustrator from St. Louis, Missouri, was hired in 1899 by the Denver & Rio Grande Railroad as sketch artist for their advertising brochures. Traveling through northern New Mexico to Taos, he set up a studio there and returned almost every summer for the next twenty-five years. He was one of the founding members of the Taos Society of Artists. *The Pueblos Await the Dancers* depicts this enthusiastic audience gathered in distinct groups waiting for the ceremony to begin.

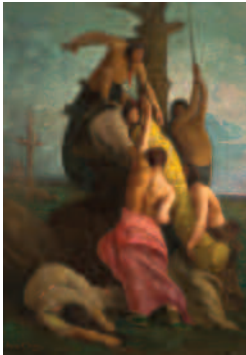


33 Ignacio Train Depot
Oscar E. Berninghaus (1900)

34 The Enchanted Wood
Oscar E. Berninghaus (1910)

35 Cowboy Singing
Thomas Eakins (1892)

36 The Chieftain Passes
George de Forest Brush (1885)



George de Forest Brush is often referred to as “The Poet of the Indian Painters” because of his delicate and idealized portrayal of the Indians. *The Chieftain Passes* depicts a group of Indians raising a wrapped body to the burial scaffold on the plains. This painting is laden with references to Christian tradition. He tailored his composition from one of his favorite pictures, Peter Paul Reuben’s Antwerp Altarpiece, *Christ’s Descent from the Cross*, painted in 1612.

37 Staging *John Gutzon Borglum (1889)*

John Gutzon Borglum is best known as the large-scale portrait sculptor of the heads of presidents George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt at Mount Rushmore in South Dakota. However, early in his career, he was a painter whose specialty was western subjects from his life in the early West. *Staging* depicts the perils of western travel in the mid-19th century.



38 Portrait of Mabel Dodge Luhan
Nicolai Fechin (1927)



Nicolai Fechin, born in Kazan, Russia, studied art at the Imperial Academy of Art in St. Petersburg. Fechin left a successful career as a teacher and portrait artist to migrate to the United States in 1923. Traveling to Taos, New Mexico, he was welcomed by Mabel Dodge Luhan who had previously moved there and had set up a literary colony. Fechin’s style of painting perfectly depicts the spirited personality of the heiress, author and arts patron, Mabel Dodge, who had welcomed many artists and writers to Taos.

39 Cowboys in the Badlands
Thomas Eakins (1888)



Philadelphia painter, Thomas Eakins, studied drawing at the Pennsylvania Academy of Fine Arts and became an instructor. His lack of observance to the Academy’s rules instigated his dismissal from his position. Searching for emotional healing from this trauma, he spent time at the BT Ranch in the Dakota Territory. His experiences on the ranch not only provided healing but also inspiration for this painting. The bronco, “Billy” and the Indian pony, “Baldy” were the two ponies that returned with him to Pennsylvania.

40 Colorado Mountain View
Sven Birger Sandzén (1923)

41 Autumn Symphony
Sven Birger Sandzén (1930)



Sven Birger Sandzén, from Sweden, received his first watercolor box and began drawing lessons at eight years of age. He first visited the Rocky Mountains of Colorado in 1908 and began painting in the Colorado Springs area in 1916. He taught during the summers of 1923 and 1924 at the Broadmoor Art Academy in Colorado Springs. To Sandzén, Colorado’s gorgeous scenes, detail and color provided the ideal setting for his artistic inspiration. His time spent in Rocky Mountain National Park inspired this painting in 1930.

42 Glimpse of the Rocky Mountain National Park
Sven Birger Sandzén (1919)

43 Night at the Trading Post
Frank Tenney Johnson (1928)



Born in Council Bluffs, Iowa, on the Missouri River, Frank Tenney Johnson was intrigued by the stream of travelers on horseback, stagecoaches and covered wagons heading west. Johnson traveled to Colorado and New Mexico, sketching and gathering information. During his time in New Mexico, he began painting night scenes. *Night at the Trading Post* is Johnson’s depiction of an old trading post where the Navajos are constantly coming and going, as they are traveling across the desert at night to avoid the intense heat during the day.

44 Riders of the Dawn
Frank Tenney Johnson (1935)

MEETING ROOMS ARE OFTEN UNAVAILABLE FOR TOURING. PLEASE CONTACT THE CONCIERGE TO VIEW THESE WORKS.

M1-7 MCGREW ROOM

Ralph Brownell McGrew’s understanding of and involvement with the Hopi and Navajo Indians inspired many great paintings. He depicts a “bending child” as he called her, in many of his large works and she has become known as the “bug picker”. You may want to find her. Salah Tso is a police officer who once was strong and traveled on horseback but now must travel in a wagon due to his near death freezing experience when he became lost in a terrific storm.

At the Sing 1968
In the Cook Shade 1967
Going on a Visit 1967

Miles to Go 1983
Pause on the Way to the Sing 1967
Rebecca in Summer 1981

Salah-Tso Goes to the Sing
Ralph Brownell McGrew (1960)



D1-5 DELANO ROOM

Gerard Curtis Delano found the southwestern people to be natural artists. Most often he did not paint the Navajo people working, but rather portrayed their colorful clothing, their turquoise jewelry, and the arrangement and ornamentation of their hair. *Evening Cloud* portrays friends taking time at the water hole to catch up on the latest news. Delano ultimately arrived at a style of painting that was his own and his work is easily recognized.

Navajo 1944
Going to the Sing 1941

The Waterhole 1950
Where the Grass Grows High 1955

Evening Cloud
Gerard Curtis Delano (1940)



U1-4 UFER ROOM

Walter Ufer, born in Germany, migrated with his family to America, and settled in Kentucky when a small child. When Ufer made his first trip to Taos and Santa Fe in 1914, he felt at home the minute he arrived. He painted the folk there just as he found them. Perhaps the dozing Taos Indians in *Autumn* represent a simpler way of life that had been lost as urban civilization replaced a society centered on agriculture.

Paint and Indians 1923
Where the Desert Meets the Mountain 1922

Manuel La Jeunesse 1922

Autumn
Walter Ufer (1920)





Encampment with Teepees and Native Americans
William Cary (1880)



The Grand Canyon of the Colorado
Thomas Moran (1904)

As you explore the resort you may wish to enjoy our examples of art of the American West. Imagine yourself through the eyes of the artists and their inspiration and desire to share these experiences with the rest of the world. It is a timeless vision and a part of our nation's history that holds a special place in our hearts.

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