COLORADO Heritage

The Magazine of History Colorado January/February 2012 $4.95

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HISTORY Colorado

Colorado Heritage

The Magazine of History Colorado

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www.HistoryColorado.org

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- Unlimited free admission to all History Colorado museums and historic sites throughout the state
- A limited number of FREE pass(es) and discount tickets to the Georgetown Loop Historic Mining and Railroad Park®
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- Our monthly e-newsletter, *History Colorado NOW*
- Member-only discounts on tours, lectures, and History Colorado programs
- Invitations to exclusive member-only events
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- Discounts on History Colorado publications

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COLORADO
Heritage
JANUARY/FEBRUARY 2012

The Granada Relocation Center, or Amache, was a Japanese American internment camp in southeastern Colorado. Now a National Historic Landmark, between 1942 and 1946 it was home to more than 7,500 people—all of them forcibly relocated from the West Coast after Pearl Harbor. Amache is just one of the communities to be featured in the new people-centered exhibits Colorado Stories *and* Destination Colorado. *See what's in store for the opening of the History Colorado Center in April—and in the next two phases of exhibits—starting on page 4.*

4 **Behind the Scenes: *Not* Your Grandparents' History Museum**

14 **C. Waldo Love: Denver Artist**
Stan Cuba

He studied in Paris and sometimes found paying work in New York and Chicago, but Charles Waldo Love called Colorado his home. Colorado's landscapes moved him profoundly and became the subjects of much of his art. Love was an influential member of Denver's art community from the late '20s on, actively painting his adopted West until his death in 1967. His story begins on page 14.

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ON THE COVER

Multifaceted Colorado artist C. Waldo Love painted Cloud Shadows on Pikes Peak *in 1959. See the full image on pages 30 and 31.*

Background: Architectural rendering of the History Colorado Center by Tryba Architects

History Colorado Center
1200 Broadway, Denver
Open: Member opening Friday, April 27; Grand opening Saturday, April 28.
Call **303/HISTORY** or visit www.HistoryColorado.org

Byers-Evans House Museum
1310 Bannock Street, Denver
Open: Daily, except Sunday, 10 A.M. to 4 P.M. Guided house tours are at 10:30 A.M., 11:30 A.M., 12:30 P.M., 1:30 P.M., and 2:30 P.M.
Admission: Members free; nonmember adults $6; seniors and students (with ID) $5; children (6–12) $4. Group tours available. **303/620-4933**

El Pueblo History Museum
301 North Union, Pueblo
Open: Tuesday through Saturday, 10 A.M. to 4 P.M.
Admission: Members free; nonmember adults $5; seniors, children 6–12, and students with ID $4; children 5 and under free; children 12 and under free on Saturdays. **719/583-0453**

Fort Garland Museum
25 miles east of Alamosa off U.S. 160
Open: Thursday through Monday, 10 A.M. to 4 P.M.
Admission: Members free; nonmember adults $5; seniors $4.50; children ages 6–16, $3.50. **719/379-3512**

Fort Vasquez Museum
13412 U.S. 85, Platteville; 35 miles north of downtown Denver
Open: Wednesday through Sunday, 9 A.M. to 4:30 P.M.
Admission: Members and children under 5 free; nonmembers $2.
970/785-2832

Georgetown Loop Historic Mining & Railroad Park®
Georgetown/Silver Plume I-70 exits
Call **1-888/456-6777** for reservations or visit www.georgetownlooprr.com.

Grant-Humphreys Mansion
770 Pennsylvania Street, Denver
Open: For rental events, including receptions, weddings, and business meetings. **303/894-2505**

Healy House Museum and Dexter Cabin
912 Harrison Avenue, Leadville
Closed for the season: Reopens May 27. Group tours can be arranged during winter with prior reservation.
Admission: Members free; nonmember adults $6; seniors $5.50; children (6–16) $3.50; children 5 and under free. **719/486-0487**

Pike's Stockade
Six miles east of La Jara, near Sanford, Colorado, just off Highway 136
Closed in winter.

Trinidad History Museum
312 East Main Street, Trinidad
Open: Tours for groups of 12 or more by reservation. Self-guided tours of the Baca-Bloom Heritage Gardens are free.
Admission: Members free; nonmember adults $7; seniors $6; students and children (6–12) $4. **719/846-7217**

Ute Indian Museum
17253 Chipeta Road, Montrose
Open: January through June: Tuesday through Saturday, 9 A.M. to 4 P.M.
Admission: Members and children 6 and under free; nonmember adults $4.50; seniors $4; children ages 6–16, $2. **970/249-3098**

From the PRESIDENT

The Stephen H. Hart Library and Research Center is one of History Colorado's most valuable resources. Our vast collections bring the rich legacy of Colorado's past to researchers here and around the world. Our newspaper collection alone—the biggest in Colorado—has helped countless genealogists find their ancestors' birth, marriage, and death records; architectural historians to identify early buildings; lawyers to prepare legal cases; and novelists to discover new story ideas.

When the History Colorado Center opens this April, the library will provide access to 30,000 books, thousands of maps, more than 750,000 photos, more than 3,000 manuscript collections, and a wealth of other resources—including catalog information about the objects in our Material Culture and Decorative and Fine Arts collections. Our reading room is the primary portal to all History Colorado collections, now numbering over 15 million individual items.

Imagine what it takes to safely move, keep track of, unpack, and organize a collection of this magnitude! Since our move into the new building in September, collections management, curatorial, and contract staff members have worked diligently to get the books, serials, and manuscript collections—more than 110 pallets, each weighing between 350 and 700 pounds—unpacked and on the shelves. Compact shelving in the new collections storage area is far more efficient than the shelving in our old building, making collections easier to track and locate. The new storage area also features environmental controls with constant monitoring so documentary materials will be better protected.

It's no wonder so many of you have missed access to the library during construction of the new History Colorado Center—it's a resource that can't be found anywhere else. Though the History Colorado Center won't open until April, we know it's important to make these essential collections available to you as soon as possible. So, we're happy to announce that the Stephen H. Hart Library and Research Center will be open on a limited basis by appointment beginning January 25. See page 3 for details.

Edward C. Nichols, President and CEO

Sign up for the monthly *History Colorado NOW* electronic newsletter by emailing membership@state.co.us; or visit www.HistoryColorado.org and click on "Membership."

New & On View

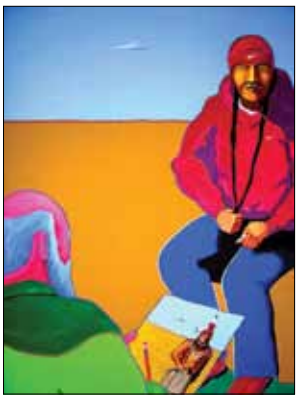
The History Colorado Center Opens in April!

Member Opening Friday, April 27
Grand Opening Saturday, April 28

See this issue of *Colorado Heritage* and www.HistoryColorado.org for more.
Details of our opening celebrations to come!

Offices Open for By-Appointment Business

History Colorado staff have moved into the new History Colorado Center at 1200 Broadway in Denver. Exhibits and public programs will open this April, but the State Historical Fund and Office of Archaeology and Historic Preservation are open now for by-appointment business. Until the History Colorado Center opens, all visitors enter through the visitor/staff entrance on Lincoln between 12th and 13th Avenues. Check in at the security desk on the right-hand side of the entry corridor and let the guard know the reason for your visit. See our website for hours and other useful information: www.HistoryColorado.org/oahp/we-have-moved.



Tribal Paths Online

We've created an online version of an exhibition that debuted at the Colorado History Museum—*Tribal Paths: Colorado's American Indians, 1500 to Today*. The exhibit looks at the lives of American Indians over the past five centuries. Explore four virtual galleries and an interactive Cheyenne Dog Soldier ledgerbook, all at http://exhibits.HistoryColorado.org.

Tribal Paths *features the work of Bunky Echo-Hawk (Pawnee/Yakama), who offers ironic juxtapositions in paintings such as* Eye of the Beholder, *shown here.*

Hart Library Services Update

Although the History Colorado Center won't open to the public until April, the Stephen H. Hart Library will be open by appointment Wednesday through Friday starting January 25. Construction will continue in the building during this time, but we look forward to accommodating researchers who've missed access to our collection.

Make an appointment starting January 11—email us anytime at cosearch@state.co.us or call 303/866-2305.

When the History Colorado Center opens in April, the library will be open Wednesday through Saturday, 10 A.M. to 5 P.M., and Tuesdays by appointment.

For photo services, email photos@state.co.us. To request research, email cosearch@state.co.us.

Behind the Scenes: *Not* Your Grandparents' History Museum

How do you turn months of research into an exhibit plan for a new museum?

In part 2 of our series about the History Colorado Center's new exhibits, we continue our behind-the-scenes look at the exhibit development process. Bill Convery, state historian and director of History Colorado's exhibits program, talks about how and why we've identified all-new themes for these all-new experiences.

After months of research that included talking with nationally renowned exhibit developers, History Colorado's exhibit specialists, educators, and curators came together to craft an interpretive plan for the new History Colorado Center.

The historical and contemporary storytelling possibilities were vast. Staff drew up a plan that will invite audiences to explore Colorado history *thematically*—by meeting people throughout the state and the places they've built; by discovering the landscape that has shaped us and that we in turn are shaping; and by tapping into the dreams, visions, and folklore that Colorado has always inspired in the people who've come here.

Colorado's allure to its people—past and present—will be a focus of the third phase of the History Colorado Center's exhibits.

In the past, History Colorado didn't have the opportunity to think this broadly. "Our scope for exhibitions used to be much smaller. We tended to focus on individual topics, like the 10th Mountain Division or cowgirls," says Convery. But with the opening of the History Colorado Center, exhibits will focus on universal themes that affect all of us.

A major goal of the new plan is to get visitors involved in stories about the state's past as a way to inspire them to make informed decisions. But what kinds of exhibits inspire visitors to connect the past to the future?

The developers are working within these three themes—people, environment, and dreams and aspirations—to engage the public with exhibits that are relevant, inspiring, provocative, and fun. All exhibits will include something to *do*, as well as things to see. As Convery says, "From time machines to a Model T simulation to a virtual ski jump, visitors have the chance to try on the perspectives of people in the past."

Working with some of the nation's top exhibit developers and media designers, History Colorado is creating memorable exhibits that are immersive, environmental, interactive, and compelling—for visitors of all ages.

When the History Colorado Center opens this April, visitors will experience Phase I of that plan: people-centered exhibits like *Destination Colorado* and *Colorado Stories*. Next fall, an exhibit looking at Denver from A to Z opens. And all of these exhibits will explore what the idea of "community" means to each of us—with stories of uplifting, heartbreaking, and even funny moments and individuals from Colorado's past.

Later, visitors will experience the second and third phases of the exhibit plan. Phase II will examine the inextricable links between Coloradans and this extraordinary landscape that is both fierce and fragile. History Colorado, in partnership with the Science Museum of Minnesota, will blend history and science to lead visitors on an exploration of the Mesa Verde region, the Dust Bowl of the 1930s, and the mountain forests today. As Convery explains, "Through storytelling, oral histories, and interactive experiences, we're placing science in the context of the social, economic, and political consequences of these issues on Coloradans past, present, and future."

Phase III will examine the allure Colorado has had—and will always have—for both residents and visitors. Convery is excited about this opportunity to provide a venue for civic engagement: "Colorado is larger than life, and this exhibit will use our larger-than-life history to encourage visitors to talk about the values they want to embrace—or reject—to build a better Colorado."

Convery advises visitors to anticipate a new museum experience at the History Colorado Center: "We want our exhibits to be evocative, memorable, and *fun*—however visitors might define that term. This isn't your grandparents' history museum."

Phase II will explore the dynamics of Colorado's scarce water and the legacy of Mesa Verde.

As part of Phase I, opening to members on April 27, Colorado Stories *looks at Steamboat Springs and the birth of recreational skiing.*

2011–2012 Lecture Series

Colorado in Our Time: Twentieth-Century Memories

How do we know if our experiences, memories, or actions will make history? The 2011–2012 lecture series focuses on recent history: the people, places, and ideas we've witnessed, read about, pondered, and experienced. Hear what it was like for one of the Little Rock Nine to move here in the '60s. Discover the political legacies of Patricia Schroeder, the first woman from Colorado elected to the U.S. House of Representatives. Explore environmental issues with lectures on wildfires and Colorado's ever-present battle over water.

All lectures take place at 1 and 7 P.M. at the Scottish Rite Masonic Center, 1370 Grant Street, Denver. Single lectures $7 for members, $8.50 for nonmembers. The eight-part series is $45 for members and $60 for nonmembers. Call 303/866-4686 for information. Sponsored by the Walter S. Rosenberry III Charitable Trust.

Colorado's Historical Water Wars: Why Whiskey Is for Drinkin' and Water Is for Fightin'

Tuesday, January 17

Colorado adopted the prior appropriation doctrine, or "first in time, first in right," with respect to water before statehood. That doctrine, combined with our dry climate and unique geology, laid the groundwork for epic battles over water rights. The battles have included fights between farmers and cities, between those who want to store water and those who want to protect the environment from large-scale dam building, and between water users on opposite sides of the Divide. Join Boulder water attorney Kevin Kinnear as he delves into these struggles, including Aurora's Rocky Ford Ditch transfer, Denver's Two Forks Dam, and the constant tug-of-war between the Colorado River and the Front Range's unquenchable thirst.

A Dome Where the Buffalo Roamed: Preserving Our Capitol

Tuesday, February 21

The Colorado State Capitol has overlooked downtown Denver for over a century. From its appearance on the outskirts of Denver in the late 1800s through its use and abuse in the twentieth century, it is one of the few large nineteenth-century buildings that remain standing in the city. Most recently, doomsday reports on the building's condition inspired renovation and historic preservation proposals, including the current repairs to the dome. Join Metro State and CSU history professor Dr. Derek R. Everett for a talk on the fluctuating fate of the State Capitol.

New From History Colorado!

Denver Inside and Out

Denver turned 150 just a few years ago—not too shabby for a city so down on its luck in 1868 that Cheyenne boosters deemed it "too dead to bury."

- *How Denver Got Two Railroads*, by Eric J. Clements
- *The Pioneer Medical Community*, by Rebecca Hunt
- *Early Schools*, by Shawn Snow
- *Denver Women in Politics*, by Marcia Tremmel Goldstein
- *Denver's Disorderly Women*, by Cheryl Siebert Waite
- *The Women of the Ku Klux Klan*, by Betty Jo Brenner
- *Denver's Early Jewish Community*, by Jeanne Abrams
- *"I Am a Denver Indian!"* by Azusa Ono
- *Building a Recreational Empire*, by Michael Childers
- *Summer Homes and Civic Identity*, by Melanie Shellenbarger
- *Inventing Cherry Creek*, by B. Erin Cole

132 pages/50 black and white illustrations/**Paperback $19.95**

History Colorado members receive a 10% discount! Simply order online at www.upcolorado.com and enter the coupon code "CHmember" at checkout, or call 1-800-627-7377 and give the coupon code when you place your order.

COLORADO

Tours & Treks

Take a Guided Trip Into the Past

The Denver Tea Room

Tea in the Wyman Historic District of Denver

Friday, January 20, 1 to 3:30 P.M.

Know the difference between an oolong and a Ceylon? Shaky on the distinctions between Queen Anne and Richardsonian Romanesque? Brush up on your tea and architecture in an afternoon walking tour of the Wyman Historic District. We'll see the Trinity Temple Building, Milheim House, Castle Marne, the House of 1,000 Candles, and more. Afterwards, enjoy high tea in a Victorian mansion. The Denver Tea Room—whose owner is a certified Tea Master—is praised for its inspired tea selection, delicious seasonal food, and elegant interior.
$42 members, $52 nonmembers

Loveland Valentine Tour by Bus

Friday, February 3, 9 A.M. to 3 P.M.

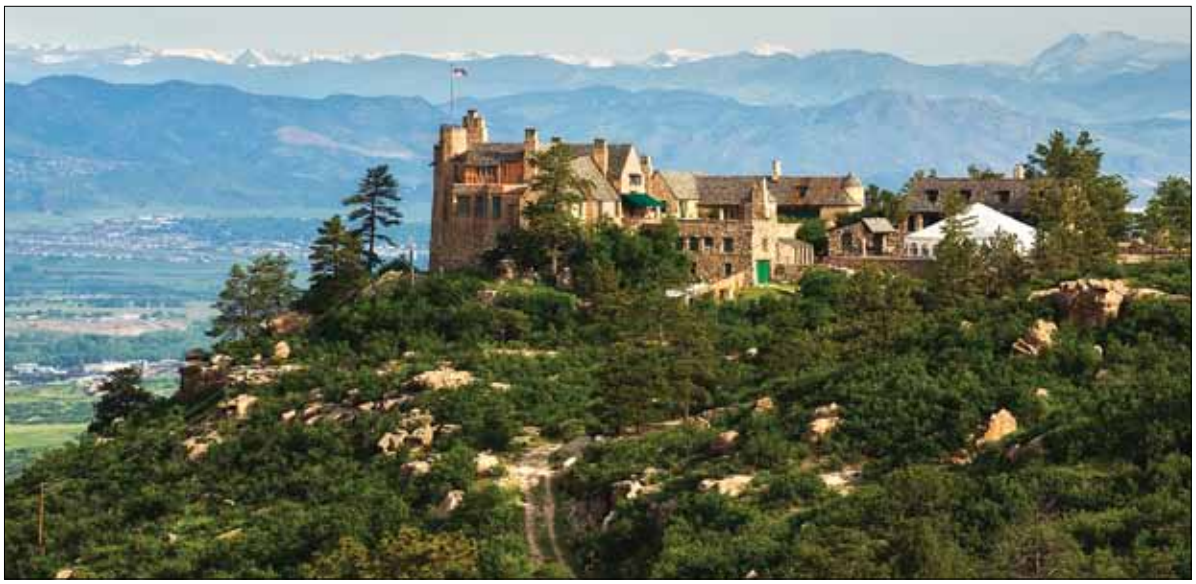
In the mood for love? Join us for a tour to the heart of love in Colorado—the city of Loveland. The Valentine's Day Re-Mailing Program keeps the postal system in Loveland busy, stamping and sending more than 200,000 envelopes every year. You'll get your valentines personally stamped, ready to send off to the sweetheart of your choice—maybe you have more than one! We'll also visit the museum to see valentine poems and art of the past and take in a few of the city's famous statues. The tour includes an hour for lunch, so bring some money.
$41 members, $51 nonmembers

Cherokee Ranch Castle Tea and Tour

Thursday, February 9, 1 to 3 P.M.

The sun of February may be brittle, but the warmth of tea and turrets will surely compensate. Join us at the Cherokee Ranch Castle, where antiques and artwork lead to oohs and aahs. An exclusive tour of the historic mansion will leave you wondering if you've ended up somewhere on the Continent, but don't worry—a quick look outside the windows will remind you you're at home. A formal tea, that most civilized of affairs, will make the day complete.
$52 members, $62 nonmembers

Cherokee Ranch Castle



Tours & Treks

Take a Guided Trip Into the Past

A Leap Year Chocolate Tour of Denver

Wednesday, February 29, 10 A.M. to 3 P.M.

Join us for a sweet tour of Denver's chocolate shops. Sample unique locally made candies as the chocolatiers share their techniques. At Roberta's Chocolates, Candies, and Nuts, meet the family that whips up unexpected combinations such as chocolate-dipped jalapeños and pickles. Then, learn how the folks at Sweet Nothings Chocolate Company infuse chocolate with flavors like hibiscus. We'll also stop for lunch (and more chocolate) at Cake Crumbs—a Park Hill treasure. Bring money for goodies along the way, and something more for lunch. Bus transportation provided.
$36 members, $46 nonmembers

The Gates of Lodore and Green River Rafting Adventure

Thursday, August 9, to Sunday, August 12

Experience the action, excitement, geology, and history of the Green River! History Colorado is proud to team up once again with Adrift Adventures to offer a four-day whitewater adventure. The Green River and Gates of Lodore expedition travels forty-four miles in the heart of Dinosaur National Monument. The Gates soar over 2,200 feet in the first two miles of the trip! Meander through three separate canyons before exiting at Split Mountain, and encounter more than twenty rapids, ranging from beginner to intermediate (suitable for ages 7 and up). Fort Lewis College historian Andrew Gulliford will share stories about the area's history. Adrift Adventures, a concessionaire of the National Park Service, provides eco-friendly, all-inclusive trips. For information, call Adrift at 1-800-824-0150. Limited to 25 participants, so call promptly to secure your space.
$680 members, $730 nonmembers

Registration required. To register, call 303/866-4686. You can find up-to-the-minute tour info online at www.HistoryColorado.org/adult-visitors/tours-treks. Directions provided at time of registration.

History Colorado's 2012 Tour and Trek Summit

Thursday, January 26, 6 to 8 P.M.
Grant-Humphreys Mansion,
770 Pennsylvania Street, Denver

Join us at the second annual History Colorado Tour and Trek Summit. We'll share the entire year's menu of tours, answer questions, and fill your calendars full of fun! We also want to hear about the tours you'd like to see in the future. Refreshments provided at this free event. **RSVP at 303/866-4686.**

UPCOMING TOURS

- **The Influential Irish of Denver with Tom Noel, March 11**
- **Behind the Scenes at Denver International Airport, March 23**
- **Lakewood's Heritage Center, March 31**
- **Denver's Depression-Era Architecture, April 14**
- **Forgotten Denver Bus Tours: Northwest Denver, April 22**
- **Sylvan Dale Ranch and Isabella Bird Trek, May 12–13**
- **Durango and Silverton Railroad, June 22–25**

Around the state

History Colorado

History Colorado has museums and historic sites throughout the state with events and activities for everyone.

Byers-Evans House Museum
1310 Bannock Street, Denver
303/620-4933

Lisa Law: Flashing on the Sixties Exhibit

Byers-Evans House Gallery,
January 6–February 29

Lisa Law captured the genesis of an era when she started taking photos in the early '60s. Whether backstage with the Beatles, marching against the Vietnam War, or in the communes of New Mexico, her passion for photography grew into a profession. Law documents history as she lives it, providing a unique "insider" perspective to a variety of worlds. Join us for a free opening reception January 6, 5 to 9 P.M.

Valentine's Day Tour and Tea

Saturday, February 11, 1:30 P.M.

Enjoy tea sandwiches, scones, fruit, and desserts in a special afternoon tea at the Byers-Evans House Museum. Tour the beautifully restored historic home before tea service. Adults $20 (members $16), children $15. Call 303/620-4933 for reservations.

The Turn of the Screw

Don't miss this ghost story full of psychological terror and intriguing mysteries! Living Room Theatre and the Byers-Evans House Museum present a return of the sold-out September production, opening Thursday, January 26. The show continues Fridays and Saturdays, January 27 and 28, and February 3, 4, 10, 11, 17, and 18.

A young woman is hired to care for two children who've recently lost their tutor and governess. In her first week, she discovers the fates of the house's current and recently departed inhabitants. All shows start at 8 P.M. at the Byers-Evans House Museum. Seating limited. Adults $17; students, seniors (62 and up), and members $15. Group rates available. Call 303/620-4933 for reservations.

Irish Augustine and Guy Williams in The Turn of the Screw, *at the Byers-Evans House Museum.*

Grant-Humphreys Mansion
770 Pennsylvania Street, Denver
303/894-2505

Quality Hill Bridal Show

Sunday, January 29, 11 A.M. to 3 P.M.

Enjoy one of Denver's finest boutique bridal events at the historic Grant-Humphreys Mansion. Whether you're newly engaged or finalizing your ceremony, don't miss this once-a-year event. Meet Colorado's top caterers and bakers, photographers, DJs, and wedding planners. View work samples from florists, invitation designers, and hair and makeup artists. Free admission and parking. For more, visit www.qualityhillbridalshow.com.

El Pueblo History Museum
301 North Union, Pueblo
719/583-0453

Friday Afternoons! Afterschool Programs

Fridays, January 6 to February 24, 1:30 to 3:30 P.M.

Join us Friday afternoons for a program that inspires kids to play, create, and imagine at El Pueblo History Museum. We'll introduce historical and cultural concepts using artifacts, maps, science projects, writing exercises, and art projects. For ages 7 to 12; $1 each afternoon.

Second Saturdays

Saturday, January 14 and February 11, 10:30 to 11 A.M.

Visitors of all ages will enjoy exploring the museum's galleries with a museum interpreter, followed by an interactive program with objects and fun projects. $1 per person.

History Colorado Volunteers Give Time and Talent

"As a History Colorado volunteer I get to share my love of history with schoolchildren and families."

—Ed Ellis, Membership Chair, History Colorado Volunteer Board

Margaret Greivel leads grade-school students on a tour of the Governor's Residence.

As we reflect on the creation of our stunning new History Colorado Center, there are a myriad of stories to tell about the people who are making it a reality. One such story is the vital role played by History Colorado volunteers—whose talents, generosity, and enthusiasm for the future know no bounds.

While staff readied to move into interim offices in spring 2010, fifty volunteers worked alongside us to help pack and move millions of artifacts, photos, and printed materials into temporary storage. Because of this help, an initial $2 million bid from the moving company to prepare and transport the collections dropped to $200,000. "We just couldn't believe our ears" says Kathryn Hill, Chief Operating Officer at History Colorado. "Our volunteers are indispensable to all we do here."

Late this fall, our Volunteer Board organized another effort to help us, as well as to commemorate the collective role volunteers play in this new era of History Colorado. Inspired by the *Destination Colorado* exhibit—a visitor experience volunteers have worked diligently to help create—the Volunteer Board approved a $10,000 grant for the *Make History Colorado!* campaign and agreed to match volunteers' gifts up to an additional $15,000. "This is an exciting opportunity where all volunteers have a chance to participate, since no gift is too small," says Jeanne Heimbuck, President of the Volunteer Board.

Destination Colorado will be one exhibit featured at the History Colorado Center's Grand Opening this April. Modeled on the prairie town of Keota, the exhibit will transport visitors to circa-1920 Weld County, where they'll learn about the daily life of those who farmed the land, the challenges they faced, and the sense of community that endures. *Destination Colorado* will introduce the themes that ground our other exhibits: the meaning of community, our relationship to the environment, and the Colorado spirit that inspires us.

To learn about becoming a History Colorado volunteer or to participate in the *Make History Colorado!* campaign, contact Abby Hoffman at 303/866-3961 or Abby.Hoffman@state.co.us.

From left: Volunteers Lonnie Farmer, Faith Hofstader, John Russell, and Jeanne Heimbuck

Calendar

JANUARY

6 Friday
FLASHING ON THE SIXTIES
EXHIBIT OPENING
Byers-Evans House Museum,
5 P.M. See page 9.

17 Tuesday
COLORADO'S HISTORICAL
WATER WARS LECTURE
Scottish Rite Masonic Center,
1 and 7 P.M. See page 6.

20 Friday
TEA IN THE WYMAN
HISTORIC DISTRICT
1 P.M. See page 7.

26 Thursday
2012 TOUR AND
TREK SUMMIT
6 P.M. See page 8.

29 Sunday
QUALITY HILL BRIDAL SHOW
Grant-Humphreys Mansion,
11 A.M. See page 9.

Bob Dylan, by Lisa Law

Loveland

FEBRUARY

3 Friday
LOVELAND
VALENTINE TOUR
BY BUS
9 A.M. See page 7.

9 Thursday
CHEROKEE RANCH CASTLE
TEA AND TOUR
1 P.M. See page 7.

11 Saturday
VALENTINE'S DAY TEA
Byers-Evans House Museum,
1:30 P.M. See page 9.

21 Tuesday
PRESERVING OUR CAPITOL
LECTURE
Scottish Rite Masonic Center,
1 and 7 P.M. See page 6.

29 Wednesday
CHOCOLATE TOUR OF DENVER
10 A.M. See page 8.

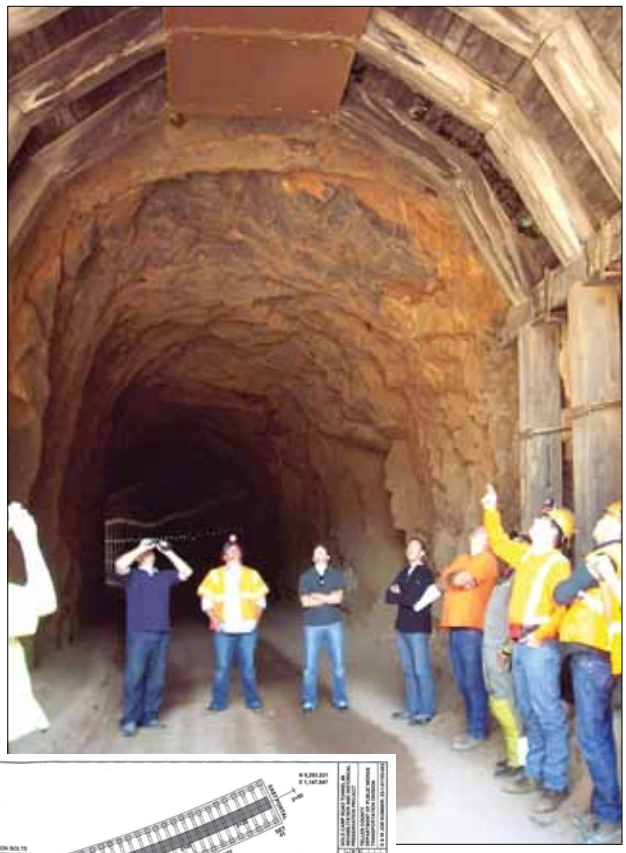
Repeated Events

FRIDAY AFTERNOONS!
AFTERSCHOOL PROGRAMS
El Pueblo History Museum,
1:30 P.M.
Friday, January 6, 13, 20, and 27;
February 3, 10, 17, and 24. See page 9.

SECOND SATURDAYS
El Pueblo History Museum,
10:30 A.M.
Saturday, January 14 and
February 11. See page 9.

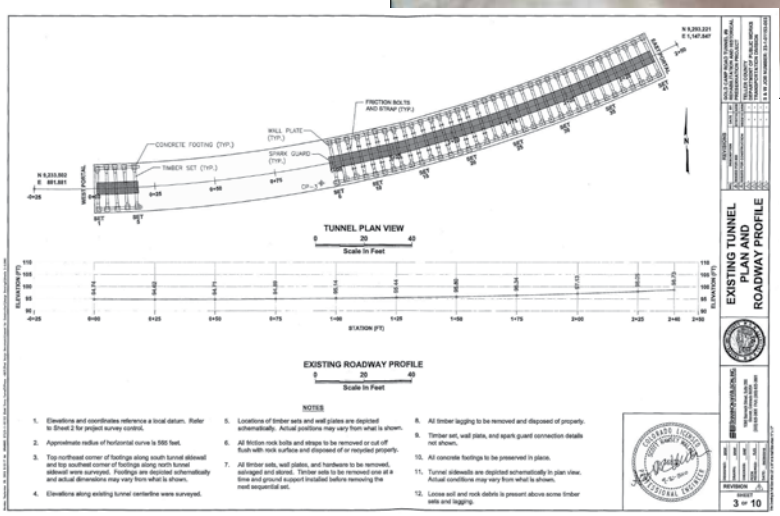
Restoring Tunnel No. 9 on Gold Camp Road

By James Stratis



The Colorado Springs & Cripple Creek Short Line Railroad ran between those two locales from 1901 to 1922. In 1923, the rail bed found new life as the Corley Mountain Highway—a toll road for cars. The highway's designers incorporated the timber-framed trussed Railroad Tunnel No. 9, which curved under the mountain. Of the nine original tunnels along the railroad, No. 9 was the only one that remained in use for the new auto road.

Over the years No. 9 deteriorated and was eventually deemed unsafe, with evidence of broken wood ceiling between the timber sets. Fred Clifford, Teller County Director of Public Works in nearby Divide, recognized the historic character of this 245-foot tunnel, listed in the National Register of Historic Places. The State Historical Fund provided a $200,000 grant toward the project cost of $339,100, with the goal of making the tunnel safe again while preserving its unique engineering features. After reaching an agreement with the U.S. Forest Service (owner of the land above the tunnel), the county contracted engineering design and stabilization treatments.



Local engineer Allison Baker signed on as project manager as Denver-based engineering firm Shannon & Wilson designed a repair that preserved the tunnel's historic integrity. Geological engineer Scott Walker found a significant collapse of stone above the broken ceiling, or "lagging." To fix this, the engineers eliminated the need for the timber posts and arched beams, replacing them with shotcrete—a concrete solution sprayed through a hose at high velocity—over reinforced mesh, bolstered with rock dowels more than 9 feet in length.

WLH Construction Company removed dangerous broken lagging and learned that some 300 tons of rock had broken loose from the mountain above the tunnel. Almost all of the timber sets and lagging were restored in their original locations. The rock collapse had also damaged the original train smoke guard, which ran the length of the tunnel. The county road crew removed and straightened the eight-inch-thick twisted steel and reinstalled it.

The skill and collaboration involved in the project resulted in an award of Engineering Excellence in November 2011 from the American Council of Engineering Companies of Colorado.

An interpretive kiosk will arrive at the Clyde Station site this spring, explaining the railroad features remaining and lost. And this extraordinary structure's historic pedigree is preserved for generations of travelers along today's Gold Camp Road.

New Listings

*in the **National Register of Historic Places**—the official list of the nation's historic places worthy of preservation*

M. J. Lavina Robidoux House

Aurora, Adams County (5AM.344)

The Robidoux House is an excellent example of a Craftsman brick bungalow, unusual in Aurora. Its one-and-a-half stories feature a cross-gabled roof with a full-width front porch supported by tapered and straight columns, large triangular knee braces supporting broad eaves, decorative exterior brickwork patterning, and original leaded and stained-glass windows. The interior boasts original quarter-sawn oak built-ins, trim, hardware, doors, coffered ceiling, and tiled fireplace.

Threemile Gulch Archaeological District

Park County (5PA.4455)

Threemile Gulch is significant in the areas of prehistoric archaeology, industry, exploration/settlement, and social history. For ten years, the South Park Archaeology Project has gathered data about 435 sites in the area. Because of its rich archaeological patterning, the district is characterized as a lithic landscape—a surface virtually draped in lithic materials that show extraction and use of petrified wood across millennia, particularly during the Archaic period. The National Park Service has featured this nomination at www.cr.nps.gov/NR/sample_nominations.htm.

Gold Prince Mine, Mill, and Aerial Tramway

Silverton vicinity, San Juan County, Mining Industry in Colorado Multiple Property Documentation Form (5SA.37, 5SA.585, 5SA.1335)

The Gold Prince Mine, Mill, and Aerial Tramway is a locally significant large-scale industrial mining and milling complex. In 1883 Rasmus Hansen struck a rich body of ore, and extraction at the Sunnyside Extension mine began. The complex was active until 1910, when the Gold Prince mill closed. The complex exemplifies multiple phases of development at a well-capitalized mining operation with production, transportation, and processing represented. The ruins of the Gold Prince mill at Animas Forks are monumental, demonstrating what was touted in 1906 as the largest and most modern mill in Colorado.

Colorado Register of Historic Properties

Union Pacific Twin-Unit Dining Car 5106

Denver (5DV.11223)

Union Pacific Twin-Unit Diner 5106 is significant in the area of engineering for the year 1953 and for transportation from 1953 to 1968. These rare cars show the innovation of the twin-unit diner, designed to efficiently feed patrons and operate a kitchen. Union Pacific operated the twin car on its *City of Denver* train. The railroad ordered new equipment in the mid-1950s to compete with the interstate system and improved air service.

Elmwood School

Hotchkiss vicinity, Delta County (5DT.1089) (delisted)

Good to Know

Properties listed in the National or State Register may be eligible for investment tax credits for approved rehabilitation projects. Listed properties may also be eligible to compete for grants from Colorado's State Historical Fund. The next nomination submission deadline is February 10. For more information, call 303/866-3395.

Do you know this building?

1. Where is it located?
   a) Bellvue
   b) Boulder
   c) Broomfield
   d) Buena Vista
2. When was it built?
   a) 1946
   b) 1951
   c) 1958
   d) 1969
3. What style is it?
   a) Contemporary
   b) Neo-Mansard
   c) Ranch
   d) Usonian

Answers on page 32

Jarre Canyon Sandstone, *1964, oil on canvas. Over the years, Love painted a number of images of Jarre Canyon in Douglas County, south of Denver. This one, done three years before his death at age eighty-six, shows his continued mastery of his craft. Courtesy Kirkland Museum of Fine & Decorative Art, Denver; formerly in the Harmsen Collection.*

C. Waldo Love: Denver Artist

Growing up in Denver before 1900, C. Waldo Love did not seem destined to become a professional artist. He first showed talent at age two when he made paper animal cutouts from the newspaper, to the delight and amazement of his parents. But he put his artistic inclinations on hold for almost two decades. Reminiscing late in life about his Denver childhood, he readily admitted, "My mind was on anything, except on anything that resembled work . . . . Work is work—I never did like it!"

BY STAN CUBA

In a letter to his father from New York in October 1902, the twenty-one-year-old laid out his future career path: "I think I shall get along very well, although it is going to take a great deal longer than I thought it would. I've about decided that if I can earn a decent living by the time I am thirty-five I will be doing well." His success as a commercial artist in Denver, Chicago, and New York gave him the ability to simultaneously develop his equally important career as a professional artist. Working in a traditional style, he painted figures, landscapes, still lifes, and miniatures on ivory with equal facility in several different media.

He once explained his approach to painting such seemingly diverse subjects: "It used to be that a portrait painter couldn't do a landscape, a landscape painter couldn't do a portrait—[and] neither of them could paint a still life. But I don't see any difference in any of them. They're all the same to me because the same principles underlie everything you paint."

Maybe Love inherited his artistic talent from his colorful maternal aunt, Blanche Roosevelt Tucker Macchetta, an opera singer and author. Following vocal studies in Paris and Milan, Blanche debuted at the Royal Italian Opera House in London's Covent Garden. She retired from the stage in the early 1880s, devoting herself to journalism and literature, and became acquainted with important figures in the world of literature and the arts such as Henry Wadsworth Longfellow, Giuseppe Verdi, Gustave Doré, and Guy de Maupassant.

Like many artists who made Denver their home, Waldo Love was not a native Coloradan. Born in Washington, D.C., he saw a bit of the world as a child. When he was seven, he and his older brother Tracy moved with their mother to San Francisco, where she found work as a recent medical graduate from Howard University, the only woman in her class of twenty students. The three traveled by ship to Panama with their black servant, Louise, who raised Love until he was nine. Crossing the isthmus overland on what he remembered as a "little jerk-water railroad"—the Panama Canal didn't open until 1914—they boarded a ship on the Pacific side for the balance of the trip up the West Coast to California.

Minnie was later joined by her husband, Charles, a law school graduate employed in the U.S. Government Printing Office in Washington, D.C., and the family lived in Berkeley and San Francisco for three years until moving to London in 1891. Low's Exchange Steamship Agency, owned by Waldo's aunt Fannie and her husband, Ned Low, hired Charles Love

Love works at his easel in Jarre Canyon, Colorado, about 1930. That summer he leased a mountain property in the area and held plein-air classes for some of his Denver students. Living in outbuildings on the property, the students helped milk the cow and fed the pigs and chickens. Love Family Collection.

Monument Valley, *oil on canvas, 1945. The Santa Fe Railway bought this painting from Love in 1947 for its company calendar and to use on its Fred Harvey Service dining-car menu. Some thirty-five years later President Ronald Reagan, who acted in* Death Valley Days *(filmed in Monument Valley, in northern Arizona), requested the loan of Love's painting for the White House. In 2004 the painting was again loaned for an exhibition,* Art and the White House, Presidential Selection 1960–2000, *organized for the opening of the William J. Clinton Presidential Library in Little Rock, Arkansas. Reprinted with permission of the BNSF Railway.*

"My mother decided that if I didn't have enough brains to get through school, I would have to be an artist, which apparently required no brains!"

to work in the ticket sales office. However, the city's climate did not agree with Charles, who contracted tuberculosis.

In 1893 the family relocated to the drier climate of Denver, which, along with Colorado Springs, was developing a reputation as a tubercular cure center. The Loves lived in North Denver before moving between several homes in the 1600 block of Broadway in the heart of the city. The first stood on the site of the old Shirley-Savoy Hotel and the second was across the street from the Majestic Building, the location of Dr. Minnie Love's first medical office.

Dr. Minnie C. T. Love, *oil on canvas, 1910. Graduating with a medical degree from Howard University in Washington, D.C., in 1887 (the only woman in a class of twenty), Waldo Love's mother was one of four incorporators of Children's Hospital in Denver the year he painted her portrait. Her family deposited her papers with the Colorado Historical Society (today's History Colorado) in 1986. Love Family Collection.*

Shortly after the family arrived in Denver, Minnie Love began a half-century of involvement in city and state civic affairs lasting until her death in 1942. An active suffragist, she was a charter member of the Women's Club of Denver and belonged to the Women's Christian Temperance Union and the American Medical Association. She was one of four incorporators of Children's Hospital, which opened in February 1910. She was also elected to two terms in the Colorado House of Representatives.

When the Love family landed in Denver they lost everything in the nationwide financial panic of 1893. Waldo's father did not consider recovering from his tuberculosis, but adamantly worked instead to support his family. He eventually became office manager of the Colorado Supply Company. Waldo's father also homesteaded 160 acres in Jarre Canyon west of Sedalia where the family spent summers in a sixteen-by-twenty-foot cabin. After Charles' death in 1907, Minnie built a tuberculosis sanitarium there but was not successful in managing the enterprise. Part of the homestead is still in the possession of their granddaughter, Mary Cornish, and other relatives.

Waldo attended the old Broadway School and then spent three years at East High School, although he did not graduate. "I didn't get through school very well because I refused to do homework," he said. "I felt the school day was plenty. I didn't have to work nights, so I didn't . . . . Dr. [William H.] Smiley [principal of East High] managed to keep me from staying in one class too long." In 1909 Love paid tribute to the prominent Denver educator with a portrait now in History Colorado's collection.

In 1899 Love followed his older brother Tracy to the Cutler Academy, a college prep school on the campus of The Colorado College in Colorado Springs. Waldo hoped to play football at Cutler but did not meet the team's weight requirements. He spent a semester at the school before transferring to the Students' School of Art in Denver in 1900. British-born

artist Henry Read—who came to Denver in 1890 to recover from tuberculosis—had founded the school on Tremont Place five years earlier. He educated a generation of Denver artists that included Grace Church Jones, Albert Olson, Elisabeth Spalding, and Allen True. In 1908 Read moved his school to a building he had specially constructed, now the Kirkland Museum of Fine & Decorative Art.

To the despair of his teachers and parents, Love humorously recalled his choice to study art: "My mother decided for me that if I didn't have enough brains to get through school, I would have to be an artist, which apparently required no brains!" Helen Grey's article, "A Denver Boy's Success," published in *The Denver Post* in June 1902, recounted that Waldo's mother "used all of her ingenuity to wake him up to the fact that his youth was passing faster than his wisdom."

Before accepting Love as his student, Henry Read held a long consultation with him. Recognizing his talent but acknowledging that he'd had it too easy up to that point, he declined to take Love's tuition and set him to work, reasoning that if his new student "has got anything in him, he will get it out and if he wants to be an artist [I will] make him work for it." For the next eighteen months, Love drew at the studio at night while employed during the day in the art department of the Reistle Engraving Company. Read's regimen paid off. In 1902 Love's full-length drawing of a male nude won him a scholarship to the Art Students League of New York, the second of Read's pupils achieving the honor.

An incentive for Love to win the scholarship was his girlfriend—later his wife—Orilla Wiley. They met at the Junior Christian Endeavor Society at Denver's Central Presbyterian Church while she was attending Manual High School. Their courtship lasted eight years because her parents felt his future prospects would not allow him to support a wife. Waldo promised Orilla that he would win the scholarship if she desired it. As a token of their relationship, he painted a skull topped by Greek letters in a small, diamond-shaped frame imitating her school sorority pin.

Dr. William H. Smiley, *oil on canvas, 1909. Love painted this portrait as a tribute to his former principal at East High School. Smiley managed to keep the future artist, who disliked homework, "from staying in one class too long." Smiley Junior High School and the Smiley Library were named in his honor. History Colorado Collection.*

Traveling to New York in the fall of 1902 with his brother Tracy, who was entering medical school, Waldo began a two-year course of study at the Art Students League. His teachers included Frank DuMond—a genre, portrait, and landscape painter affiliated with the League for sixty years who also taught Georgia O'Keeffe—and Frederick C. Yohn, whose career focused on paintings and drawings of military and frontier subjects. During Love's first New York winter his studies were interrupted when he contracted pneumonia, then a life-threatening illness for which there were no "wonder drugs."

As soon as he could be moved, his mother brought him to Colorado where he spent the summer recuperating at the family cabin. During his convalescence he did a charcoal drawing of a "proud Indian" wearing a feather headdress and contributed two monochromes—*Lady Macbeth* and *Portrait of Mr. Rett*—to the tenth annual exhibition of The Artists' Club in Denver. Founded in 1893 and known after 1917 as the Denver Art Association, the club functioned for thirty years as the forerunner of the Denver Art Museum. Love's inclusion in its 1903 show represents an early recognition of his artistic talent, since the show that year included many notable professional artists.

In the fall of 1903 Love returned to New York to complete his studies at the Art Students League. His parents then financed him for a year in Paris at the Académie Julian and the Académie de la Grand Chaumière. They were largely persuaded to do so because he shared a studio in the Montparnasse district at 13 rue Campagne Première with fellow Denver artist Lawrence Murphy. Love described Murphy as "five or six years older than I, but about two hundred years ahead of me in brains. A talk with him pulled my feet out of the mud."

Self-Portrait *caricature, pencil drawing, 1904. Love humorously depicts himself fully equipped as a western rabbit hunter whose prey maintains a safe distance behind him. Photo by Dean Lovett. Love Family Collection.*

Love became increasingly frustrated with the art instruction he received in Paris because it "amounted to criticism of what I had done, but [provided] nothing in the way of *real* instruction as I understand it. I finally decided that I had to dig in for myself." In August 1904 he wrote his mother, "The Louvre, I think, will take a good deal of my time this winter, and after which I think I shall do some copying there."

His visits to museums and galleries in Paris and London resulted in canvases such as *Rouge et Noir* (Red and Black) and *The Boa* that he sent home to Denver for exhibition at the Boutwell Gallery. His teacher Henry Read initially thought they were inspired by Old Master paintings until assured by his former student's letter from Paris that they were fanciful studies from a young artist's imagination.

In 1905 Love returned to Denver, teaching in a rented studio at the Women's Club Building and pursuing commercial work, such as his poster for the Arts-Crafts Exhibition held that December at the Majestic Building. Increasingly disheartened, however, by Denver's rather limited employment opportunities and cultural community after his years in New York and Paris, he began spending time on the family's Jarre Canyon homestead. Fancying himself a cowboy and a hunter, he became friendly with the local ranchers' sons his age and ended up having a good time away from any immediate family supervision. However, his ailing father, who valued duty and responsibility, scolded him in a lengthy letter for wasting time and neglecting his artistic talent.

In 1906 he returned to Manhattan to pursue a career in illustration. By the turn of the nineteenth century New York had become the center of a greatly expanded publishing industry. The growing market for book and magazine pictures as a source of both visual entertainment and product merchandising employed a legion of artists from 1880 to 1930, known as the Golden Age of American Illustration.

Sharing a studio with a few other young men also trying their hand at illustration, Love eagerly sold his drawings of bucking broncos, cowpokes, gunslingers, and other western subject matter to the editors of *The Great Southwest Magazine* and *Browning's Magazine* for between ten and fifty dollars apiece. His early illustration work, part of the early twentieth-century nostalgia for the disappearance of the "Old West," introduced him to the commercial art field. For more than twenty years he supported his family as a commercial artist.

In the fall of 1907 Orilla Wiley arrived in New York. Recently graduated from Colorado Agricultural College in Fort Collins—now Colorado State University—with a degree in domestic science, Orilla planned to take night courses in New York but ended up working at Tiffany's. Since she and

Love in his Paris studio, 1904. Love shared his Montparnasse district studio with fellow Denver artist Lawrence Murphy. He sent the painting on the easel, The Boa, *home to Denver for exhibition at the Boutwell Gallery on Sixteenth Street. Love Family Collection.*

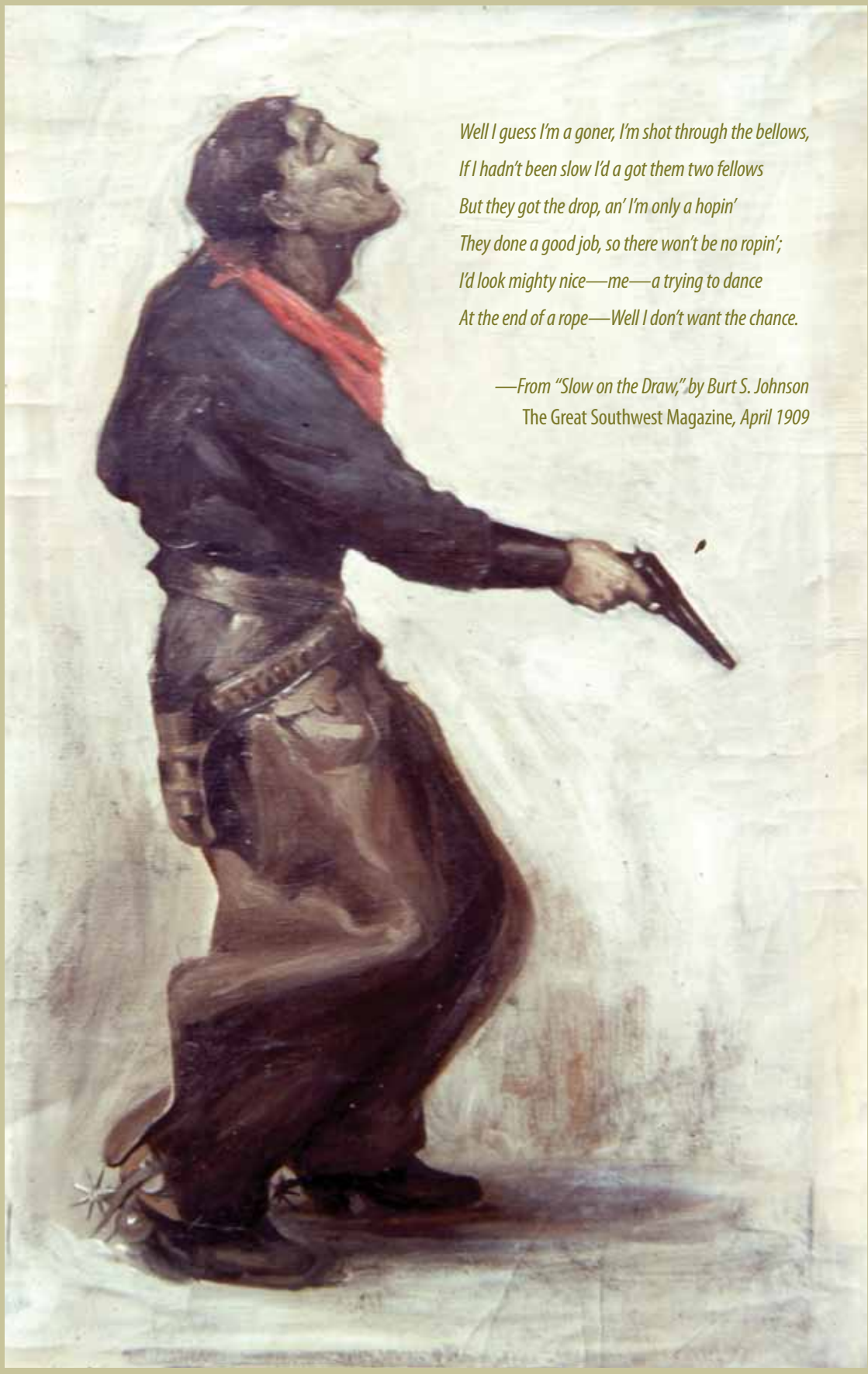
Frenchman on the Seine, *monotype, 1904. One of the few extant examples of Love's work from his yearlong study in Paris at the Académie Julian and the Académie de la Grand Chaumière, this monotype shows a Frenchman in traditional* sabots *(wooden shoes) working under a bridge on the Seine River. Love Family Collection.*

Art-Crafts Exhibition Poster, *charcoal and ink, 1905. Designed by Love in the Arts and Crafts Style then in vogue, this poster is an early example of his work in advertising. Love worked as a commercial artist for sixteen years in Chicago, Indiana, and New York before permanently relocating to Denver with his family in 1927. Love Family Collection.*

Waldo both had modest incomes, they decided to marry. On Friday, March 13, 1908, they traveled downtown on her lunch break to pick up their marriage license, only to be confronted by a long line. On account of the date, no one was willing to risk bad luck by taking license number thirteen. Orilla and Waldo did so willingly because their wedding was set for the following day at the Congregational Church in Manhattan. Superstition about Friday the Thirteenth did not cloud the beginning of their life together, and in 1967 they celebrated their fifty-ninth wedding anniversary. In fact, thirteen was always Orilla's lucky number.

The couple returned to Denver, living for a time with their newborn son, Dudley, at Brinton Terrace in the shadow of Trinity Methodist Church. Often called "Denver's Greenwich Village," Brinton Terrace provided studios and residential apartments beginning in 1882 for several generations of artists, musicians, journalists, photographers, and physicians. The location of the Denver Academy of Fine and Applied Arts and the city's first commercial art gallery, which Cyrus Boutwell operated, Brinton Terrace was home at one time to artists John Thompson and Allen True. Both Thompson and True did a number of murals that can still be seen around Denver,

Love poses as a gunslinger in his studio, about 1904. Lore of the nineteenth-century West fascinated Love. He used this photo as a reference for his painting Slow on the Draw *five years later. Love Family Collection.*



Well I guess I'm a goner, I'm shot through the bellows,
If I hadn't been slow I'd a got them two fellows
But they got the drop, an' I'm only a hopin'
They done a good job, so there won't be no ropin';
I'd look mighty nice—me—a trying to dance
At the end of a rope—Well I don't want the chance.

—*From "Slow on the Draw," by Burt S. Johnson*
The Great Southwest Magazine, *April 1909*

Still Life with Columbines, *oil on canvas, 1909. Depicting a bouquet of columbines— Colorado's state flower—in a copper pot, this was one of two paintings Love showed in the annual exhibition of the Denver Artists' Club in 1911. Photo by Dean Lovett. Love Family Collection.*

including at the Colorado Business Bank, St. Martin's Chapel of St. John's Episcopal Cathedral, the Brown Palace Hotel, and the Colorado State Capitol rotunda. Brinton Terrace was demolished in 1956 for a public parking lot.

During the several years the Loves lived in Denver after the early days of their marriage, Waldo was a commercial artist for the Clason Map Company. He also produced black-and-white advertisements and postcards for the Oxford Hotel and the McDuffee Motor Company, as well as the racing program for the new Denver Motor Speedway.

Besides his commercial work, he painted portraits of his immediate family and friends, landscapes, and still lifes. Two extant canvases are *Still Life with Columbines* and a portrait of his wife that were included in the 1911 annual exhibition of the Denver Artists' Club. Following his return from New York in 1908, he became an active member of the club, showing with other notable Denver artists.

Facing page: Slow on the Draw, *oil on canvas, 1909. This painting illustrates Burt S. Johnson's poem of the same title in the April 1909 issue of* The Great Southwest Magazine. *This and similar publications showed a nostalgia for the disappearance of the Old West. They also helped foster the Golden Age of American Illustration, providing employment to a legion of artists between 1880 and 1930. Love Family Collection.*

Love also continued to pursue western subject matter. An example is *Slow on the Draw*, a painting used to illustrate Burt S. Johnson's poem of the same title that was published in the April 1909 issue of *The Great Southwest Magazine*. For the composition of this and similar paintings Love relied on posed photographs of himself and others. He owned a camera as a young man and maintained a lifelong interest in photography.

Despite being close to their families in Denver, Waldo and Orilla longed for big-city life and the greater employment opportunities it offered commercial artists. In 1911 they moved to Chicago, where Waldo worked as a freelancer before being hired at the advertising department of the Rumely Company, a manufacturer of agricultural equipment in La Porte, Indiana. While based there, his professional art endeavors received welcome encouragement with the acceptance of his portrait of a Mr. Rett by the Art Institute of Chicago for its Seventeenth Annual Exhibition of Artists of Chicago and Vicinity.

In 1913 the Loves moved back to New York, where they lived for the next fourteen years before permanently relocating to Denver. Based in Manhattan, Waldo enjoyed a successful

Antelope Hunt, *oil on canvas, 1912. Love's experience as a hunter in Jarre Canyon and elsewhere formed the basis for this painting's composition. Love Family Collection.*

career as a commercial artist, designing monochromatic and full-color ads for well-known companies such as Del Monte, Edison Mazda Lamps, Elizabeth Arden, Jello, Karo Syrup, Knox Hats, Mack Truck, Marlboro Cigarettes, and the Wright-Martin Aircraft Company. The ads appeared in *Cosmopolitan*, *The Ladies Home Journal*, and *The Saturday Evening Post*.

During World War I Love produced a poster for the Red Cross War Fund featuring wounded soldiers and a displaced family. He also did fifteen illustrations and the cover of the Majestic Ship Line's promotional brochure, as well as covers for *Adventure Magazine*, *The Literary Digest*, *Popular Science*, and the *Wells Fargo Messenger*. In the late 1920s with the increased use of photography in advertising, he incorporated the posed shots he took of his son, Dudley, in ads for the Montague Rod and Reel Company in Massachusetts.

His commercial career sometimes affected his fine art. His work on the "Jello Girl" in New York, for example, resulted in a number of exquisite, small watercolor miniatures on ivory. In addition to family members and friends, after 1927 he painted samples of film actresses Myrna Loy, Rochelle Hudson, and Constance Bennett.

The Loves lived variously at Douglaston in Queens, Glen Head on Long Island, and at Croton-on-Hudson. On the weekends Waldo painted landscape scenes he observed on short walks from their home, such as *Old Orchard, Long Island*, and *Giant Oak, Long Island*. They not only allowed him to unwind from New York's hectic pace, but also kept him in touch with the fine arts side of his career.

To avoid the daily commute into Manhattan, Waldo usually stayed at his West Thirty-seventh Street studio during the week. With the income from his commercial work he often shopped at Macy's Department Store, where he bought a number of Oriental rugs and antique Japanese prints, as well as vases and plates used in his still lifes. His daughter, Mary Cornish, recalls that her "poor mother saw him come home with his new purchases and wondered how much he spent."

His membership in the Commercial Artists Association of Colorado, combined with his previous commercial work in New York, helped him land clients in Colorado after relocating to Denver in 1927. In the late 1920s he did a lot of advertising for the Broadmoor Hotel in Colorado Springs and for the national "Colorful Colorado" campaign. His ads—encouraging both recreational tourism and permanent residence—appeared in *Time* and *The Saturday Evening Post* in the early 1930s. Some of them featured his landscape painting *Lindbergh Peak and Fair Glacier*. He also did work for the Denver Dry Goods Company, Johns Manville, Kuner's, and Tivoli Beer.

Within a year of relocating to Denver, Love became one of fifty-two charter members in 1928 of the Denver Artists Guild, the successor to the Denver Artists' Club and the Denver Art Association. Comprising most of the city's professional artists at the time, the guild promoted awareness and appreciation of the fine arts in the community at large. It also fostered the same mutual support and enthusiasm that its charter members had experienced

Under Depression-era federal programs, Love found employment at the Colorado Historical Society—today's History Colorado—where he painted fourteen portraits of trappers and traders.

as members of the two predecessor art groups, through monthly meetings and lectures, sketching trips, dinners, and other social events.

Later guild president from 1937 to 1939, Love participated in its inaugural exhibition on June 11, 1928, at 1421 Court Place (now a public parking lot). In the 1930s he took part in the group's outdoor summer shows at the Voorhies Memorial in Denver's Civic Center and in its benefit auctions held at Chappell House, an impressive Capitol Hill mansion at 1300 Logan that in 1923 became the headquarters of the newly established Denver Art Museum. The guild's summer shows, auctions, and annual members' exhibitions assumed particular financial importance for the artists who had experienced a marked reduction of job opportunities and a decline in income with plummeting art sales at the onset of the Great Depression.

The Depression's economic fallout also curtailed Love's commercial work, but he found other opportunities. Under federal programs set up by the Roosevelt Administration to assist the nation's artists, he found employment in 1934 at the Colorado Historical Society—today's History Colorado—in Denver. For the next two years he painted fourteen portraits of early nineteenth-century trappers and traders, among them James P. Beckwourth and Ceran St. Vrain. His portrait of Baby Doe Tabor was reproduced on the cover of *Life* magazine in 1959.

While at the Colorado Historical Society he produced the large *Early Colorado Historical Map*. Using data supplied by historians LeRoy Hafen and Edgar C. McMechen, he created for the map's border twenty-four watercolor miniatures of important events and personages from the state's annals. They included Ute Chief Ouray, Generals Zebulon Pike and John C. Frémont, Territorial Governor William Gilpin, and *Rocky Mountain News* publisher William N. Byers. The topographic division of mountains and plains is richly overlaid with a variety of images: Mesa Verde, fur trappers, the Santa Fe Trail, the first stage to Denver, and animals native to Colorado, among others.

In the 1930s Love gained increasing recognition for his striking Colorado landscapes regularly shown in the Denver Artists Guild's annual exhibitions. Due to requests from aspiring artists who admired his work, he taught at the Art Students Club of Colorado and at Denver's Opportunity School. In the summer of 1930 he conducted daily art classes for a few participants at a leased mountain property near the family's Jarre Canyon homestead, complete with ranch house, barn, and outbuildings. The group painted every morning and did chores in the afternoon and evening, helping Orilla make bread, chopping wood, milking the cows, and taking care of the pigs. During one of the outdoor painting sessions Love held in later years near his own cabin, a bear

Jim Baker (1818–1898), *oil on canvas, 1938. A trapper and guide, Baker was a friend of Jim Bridger and Kit Carson and a scout for John C. Frémont. He was appointed a captain in the Colorado Militia in 1859. In 1873 he bought a ranch near Savery, Wyoming, where he spent the rest of his life. History Colorado Collection.*

showed up. He said, "Don't move, don't get excited; he'll go away"—and sure enough, the bear did.

During the 1930s Love briefly returned to the monotype medium from his student days in Paris, completing *Mountain Scene* and *Cottage*. He also etched four small-format Colorado landscape scenes: *Retreat* (the Santa Maria Catholic summer camp west of Denver), *Pikes Peak from Woodland Park*, *Cathedral Spires–Garden of the Gods*, and *Struggle at Timberline*.

The far-ranging activities of the Denver Artists Guild, including its national print exhibition and its publication *The Western Artist*, secured an invitation from the Municipal Art Committee of the City of New York to send a representative sample of Colorado-inspired paintings and sculptures to the First and Second National Exhibitions of U.S. Art. They featured contemporary artists from the forty-eight states and five American possessions and territories.

Baby Doe Tabor (1854–1935), *oil on canvas, 1935. One of Love's best-known Colorado portraits is this depiction of Horace Tabor's second wife. Tabor was one of the wealthiest men in Colorado at the time of their marriage—an event that caused a scandal in the 1880s. He later lost his entire fortune, and she lived the rest of her life in poverty. History Colorado Collection.*

Love's beautiful landscape *Cloud Shadows on Devils Head Ridge*, painted near the family homestead, was included in the second national held in July 1937, at the American Fine Arts Society Galleries in Manhattan. He felt honored to be part of such a large, representative exhibition in the city where he had worked as a commercial artist.

As staff artist from 1936 to 1954 at the Denver Museum of Natural History—now the Denver Museum of Nature & Science—he used his plein-air painting experience and photographic memory in painting thirty-three panoramic backgrounds for the animal habitat groups still viewed annually by hundreds of thousands of visitors. His *Mount of the Holy Cross* for the Summer Mule Deer Group, for example, is the space equivalent of 312 average-sized easel paintings. He first sketched the charcoal outline of a scene on the wall and then painted it during the next four to six months.

Love executed all of the backgrounds in the Walter C. Mead Hall depicting the life zones of the Rocky Mountain Region and those for the extinct and rare birds of North America in the Ellen M. Standley Hall. Also to his credit are four of the eight panoramas in the Charles Boettcher Colorado Mammal Hall, each with a spectacular Colorado scene, and one of tropical Queensland in the adjacent Australian Hall. A favorite with museum visitors is his rose-hued winter backdrop for the polar bear group on an Arctic ice pack.

His panoramas are so perfect that they "blend into the three-dimensional foregrounds of plant and animal life with no visible line of separation between the two," according to a Denver Museum of Natural History annual report. In a 1954 *Denver Post* article he described the technical challenge faced in his museum work: "It is a question of trying to find out what nature does, and do likewise . . . . But I also must achieve a feeling of daylight under fluorescent lights, which isn't so easy, since the brightest light in the backgrounds is comparable to a cloudy day. Because of this I use a very high-keyed palette."

In recognition of his contribution to the museum, the City Club of Denver gave him its Fine Arts Medal in April

1944. At the conclusion of his humorous acceptance speech he noted, "I'm still at the museum, and they'll probably have to close the place to get me out!" Although he retired a decade later, the museum called him back periodically as a contract artist. His longstanding connection with the institution helped secure space for the annual exhibitions of the Denver Artists Guild in the 1950s, when Chappell House was given over to the Denver Art Museum's Native American Collection.

In the 1940s Love's subject matter expanded to Monument Valley and the Grand Canyon, where he painted en route to visiting his son. His *Monument Valley* emphasized violet and lavender instead of the deep red hues typically seen in photographs. The Santa Fe Railway bought the painting in 1947 for its company calendar and Fred Harvey Service dining-car menu. Some thirty-five years later President Ronald Reagan—who had acted in *Death Valley Days*, filmed in Monument Valley—requested the loan of Love's painting for the White House. In 2004 his painting was again loaned for an exhibition, *Art and the White House, Presidential Selections 1960–2000*, organized for the opening of the William J. Clinton Presidential Library in Little Rock, Arkansas.

As a member of the Denver Artists Guild, Love was affected by the split in 1948 between its dominant traditionalist members and a smaller group of modernists who seceded to form the group 15 Colorado Artists. The break occurred within the context of a post–World War II, New York–centered debate about the need for a new art form—which became known as Abstract Expressionism—reflecting the United States' position as a global economic and military superpower at the dawn of the Cold War. The Colorado-based artists who left the guild in 1948 became dissatisfied with the organization's underlying conservatism and the disdain some members expressed for modern art.

Love remained with the Denver Artists Guild because he had little in common with non-objective art.

Pikes Peak from Woodland Park, *etching, 1937. Although Love was primarily known for his paintings and watercolors, he tried his hand at the print medium in the late 1930s, producing half a dozen etchings of Colorado landscapes. Collection of Stan and Ewa Cuba.*

He felt that his traditionalist approach best interpreted his experience of living in Colorado. Throughout the 1950s and early '60s he continued to paint and exhibit lush, naturalist landscapes. Alex Murphee, describing for *Denver Post* readers the guild's 1954 annual show, noted that Love's painting *Wormwood and Juniper* recorded with meticulous care the "twisted shape of mountain juniper and the dusty look of sage in a painting so filled with western air that one feels he could walk right in and breathe the mingled pungency of the tree and the bush."

In 1961 Love drew on his previous map work for the Alta Vista Development west of Denver's Washington Park and his *Early Colorado Historical Map* to execute a painting commission of the future Dillon Dam and Reservoir for Hudson Moore, Jr., first vice president of the Denver Water Board. In preparation, Love visited the site, taking photos and later consulting project blueprints and U.S. Geological Survey maps. He had to use his imagination for the two-by-three-foot painting, reproduced on the cover of *The Denver Post*'s *Empire Magazine*, because the actual filling of the reservoir began two years after he finished the canvas.

Young in spirit, Waldo Love stayed active well into his mid-eighties, painting daily and teaching classes. In 1966, a year before he died, the Sky Chef Company commissioned him to paint the life-sized figure of a nineteenth-century beaver trapper for its Crossroads West Restaurant at Denver's old Stapleton International Airport. Love placed him against a background near Brainard Lake west of Ward, Colorado, with Arapaho Glacier in the distance.

The national recognition he garnered for his work at the Denver Museum of Natural History earned him two commissions outside Colorado after his retirement. In 1960 he painted panoramic backgrounds for the Big Cypress Center in Naples, Florida. Its director noted that "after a little over a week of study, Love was able to depict the Everglades with an accuracy that defied criticism." Two years later he provided the panoramic backdrop for the diorama of American Indian potter Maria Martinez of San Ildefonso Pueblo in

Wild Turkey Panorama, Denver Museum of Nature & Science. Love created thirty-three panoramas in his eighteen years as a staff artist at the museum. He used a very high-keyed palette to achieve a feeling of daylight under fluorescent lights. Love Family Collection.

An adopted Coloradan, Waldo Love became an enthusiast of the Old West.

New Mexico for the William Rockhill Nelson Gallery of Art—today's Nelson-Atkins Museum of Art—in Kansas City. At the time of his death in Denver in 1967 he was repairing the wild turkey display for the Museum of Natural History that had been burned by a flash photo taken behind the glass.

The museum hosted a posthumous exhibition of his easel paintings and works on paper in 1973, and twenty-two years later his daughter organized his large retrospective at the Curtis Arts and Humanities Center in Greenwood Village, Colorado. His portrait and that of nine other leading Colorado artists of his generation were painted on individual palettes by Herndon Davis for "Cap" Meininger of the H. R. Meininger Company, Denver's oldest art supply firm. In connection with the seventieth and seventy-fifth anniversaries of the Colorado Artists Guild—formerly the Denver Artists Guild—Love's daughter honored her father by funding a monetary prize in his name awarded at the guild's annual members' show.

An adopted Coloradan, Waldo Love early on became an enthusiast of the Old West, whose artifacts he collected and used in his art. Having spent many summers at the family homestead in Jarre Canyon, he likewise became enamored of the Colorado landscape. He spent more than a generation capturing its changing moods during the different seasons of the year. Describing his work, *The Literary Digest* noted in 1930 that he was "one of the few artists who have succeeded in putting on canvas the sparkle of sunshine in the rarified, dry air of Colorado."

Traditionalist in style, his paintings have a classic timelessness that ensures them a place in the collections of History Colorado, the Kirkland Museum of Fine & Decorative Art in Denver, the Colorado Springs Fine Arts Center, the University of Southern Colorado at Pueblo, and the Santa Fe Railway Collection (BNSF Railway Company) in Texas.

For Further Reading

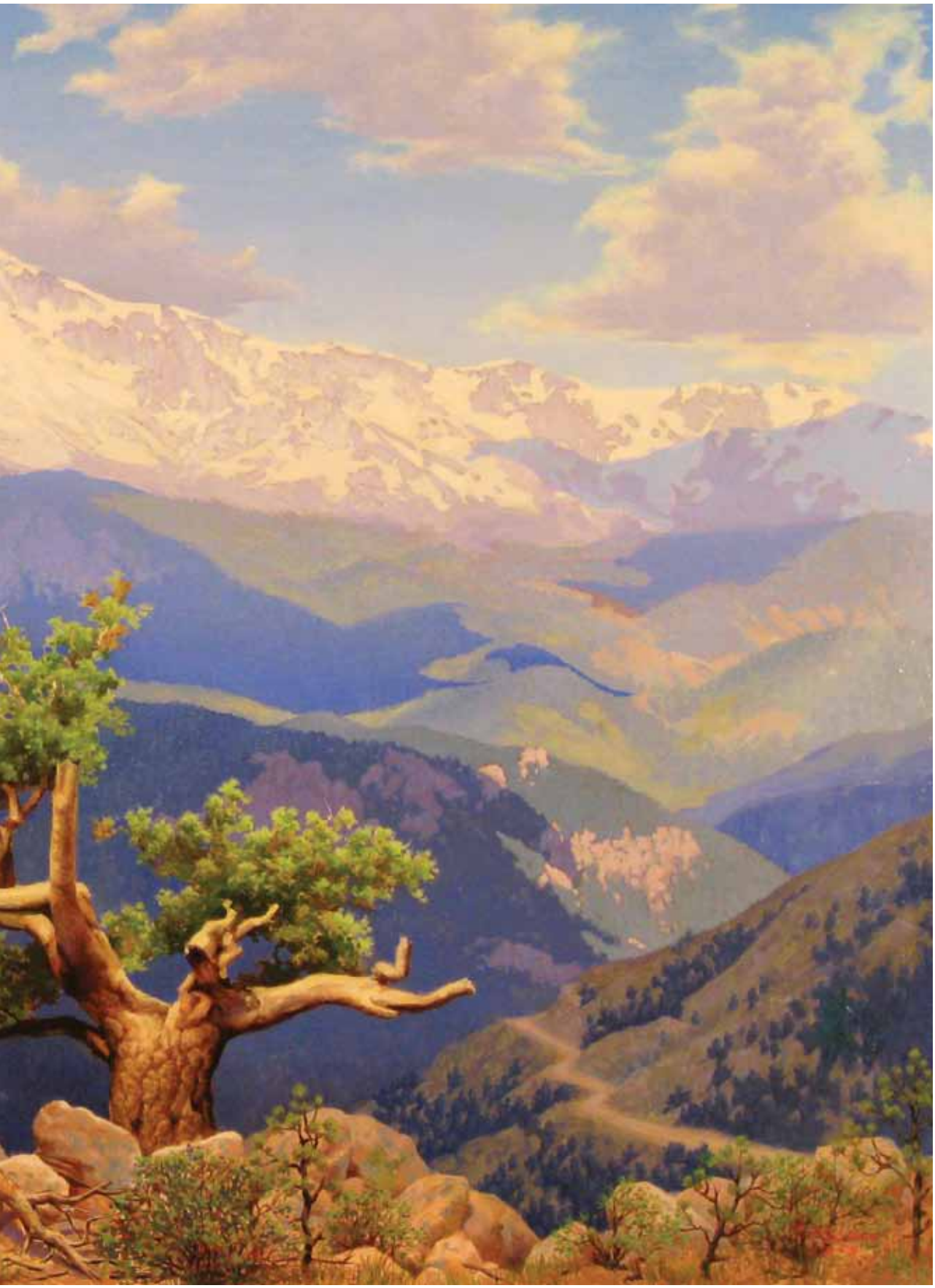
Information for this article was obtained from interviews with Love's daughter, Mary Cornish, as well as from source material in her collection and that of several other family members. Source material on the Denver Artists Guild, of which Love was a charter member, came courtesy of Cynthia Jennings, daughter of Clarence Durham, also a guild charter member.

For more on Waldo Love's era, see *Anne Evans—A Pioneer in Colorado's Cultural History* by Barbara Edwards Sternberg with Jennifer Boone and Evelyn Waldron (Denver: Buffalo Press; Center for Colorado and the West at Auraria Library, 2011) and Jere True and Victoria Tupper Kirby's *Allen Tupper True: An American Artist* (San Francisco: Canyon Leap; Bozeman: Montana State University, 2009). See the author's forthcoming publication *The Denver Artists Guild: Its First Quarter Century* for the history of the Denver Artists Guild, of which Waldo Love was a founder.

The conflict between traditionalists and modernists in the Denver Artists Guild, which led to a breakaway group—the Colorado 15—after World War I, is discussed in the forthcoming book *15 Colorado Artists: Breaking with Tradition*, with essays by Hugh Grant (Director and Curator of the Kirkland Museum of Fine & Decorative Art) and Deborah Wadsworth; publication anticipated summer 2012.

STAN CUBA, Associate Curator of the Kirkland Museum of Fine & Decorative Art in Denver, has written *John F. Carlson and Artists of the Broadmoor Academy* (David Cook Gallery, Denver), and co-authored *The Art of Charles Partridge Adams, The Colorado Book*, and *Pikes Peak Vision: The Broadmoor Art Academy, 1919–1945*. He has curated and written the catalogs for *Olive Rush: A Hoosier Artist in New Mexico* (Minnetrista Cultural Center, Muncie, Indiana), *Jozef Bakos: An Early Modernist* (New Mexico Museum of Art, Santa Fe), *Colorado Women Artists, 1859–1950*, and *Hayes Lyon: A Colorado Regionalist, 1909–1987* (Arvada Center Museum, Colorado). He has published in *Colorado Heritage*, *Essays and Monographs in Colorado History*, *The Colorado Magazine*, *American Art Review*, *El Palacio*, *Taos Magazine*, *Southwest Art*, *Art of the West*, *Western Art Digest*, and *Art of the Rockies and the Golden West*. Most recently, he contributed "Birger Sandzen's Colorado Connections" for *Sandzen in Colorado* (Colorado Springs Fine Arts Center).

Cloud Shadows on Pikes Peak, *oil on canvas, 1959. Courtesy Colorado Springs Fine Arts Center. Gift of the C. Waldo Love Family Collection.*



Do you know this building?

CONTINUED FROM PAGE 13

Answers: b. Boulder, b. 1951, d. Usonian

While the Usonian architecture style is typically associated with modern architecture of the 1940s, '50s, and '60s, Frank Lloyd Wright actually conceived the design philosophy around 1900. It evolved over many years and came to fruition in the '30s. Wright looked for ways to address the need for affordable middle-class housing while employing a simple design in modest-sized houses. Built-in components and furniture allowed homeowners to appreciate the simpler, integrated spaces Wright intended.

Prominent Boulder architect James M. Hunter designed this Roman brick house in the Usonian style in 1950–51 for Monell V. Nelson, a representative of an academic book publisher, and his wife, Helen, who taught psychology at the University of Colorado. The Nelson House has character-defining features of the style: flat roofs with large overhangs, standardized natural materials, zoned plans with three primary living areas, ribbon windows, open living spaces, service cores, concrete slab floors, in-floor radiant heat, built-in components, central hearths, warm colors, and perforated wood screens. Expansive windows on the south and west sides provide a seamless transition from interior to exterior. Hunter also incorporated a passive solar design into the home.

James Hunter began his architectural career in 1936, the year he moved to Boulder; he retired in 1973. His many Boulder buildings include the original Boulder Public Library, Baseline Junior High School, Boulder Medical Center, and the Boulder Municipal Building.

The Nelson House was listed in Colorado's State Register in 2005 and still serves as a private residence.

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