**After the Hunt**

George B. Durrie (1840)

After George Raths study, at Munich 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 1853 he settled in Chicago and served as a teacher and lecturer at the University of Chicago. After leaving teaching, he produced an exquisite example of his personal interpretation of this horizon. His vast collection of paintings. Notice how he includes his personal calling card at the bottom of the painting.

**Trophy of the Hunt**

Richard Lraith Goodwin (1940)

Richard Lraith Goodwin painted Trophy of the Hunt in 1940 under his name. 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 portrait- like still life, to produce many large canvases of cabinet doors decorated with hunting equipment and other outdoor objects. In viewing Trophy of the Hunt, it becomes obvious how his work produced the illusionary effect with the usage of shadows and line objects.

**Indian Rescue**

Adler E. Durand (1848)

Adler E. Durand became an experienced engraver early in his career. He was also known as an American engraving master. Later he switched to painting and became a leader in the art movement known as the Hudson River School. Most artists in this movement traveled in Europe and chose to paint the romantic scenery of lakes, rocky gorges, and fall foliage in the Hudson River valley with the influence of landscape painting. That 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 right up to the Civil War.

**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 annexing the Great American West. Thomas Moran, one of America’s well-loved artists, was a favorite of Broadmoor’s founder, Spencer Penrose. Penrose’s beautiful compositions were the result of his method of application of pigment in the layers of transparent glazes, then alternating with coats of varnish. His application of the darker colors over the brighter ones achieved a time glaze 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 how he includes his personal calling card at the bottom of his painting.

**The Cliffs of the Green River Wyoming Territory**

Thomas Moran (1861)

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 this site where he makes 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 mentioned in any of Moran’s paintings.

**Indian Playing Cheekers**

Seth Eastman (1887)

Seth Eastman, artist from Maine, made 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 to portrait-like still life, to produce many large canvases of cabinet doors decorated with hunting equipment and other outdoor objects. In viewing Trophy of the Hunt, it becomes obvious how his work produced the illusionary effect with the usage of shadows and line objects.

**The Walls of Seven Falls**

Maxfield Parrish (1930)

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 the layers of transparent glazes, then alternating with coats of varnish. His application of the darker colors over the brighter ones achieved a time glaze 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 how he includes his personal calling card at the bottom of his painting.

**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 Yellowstone region. His paintings dominated the American art 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 traveled in Europe and chose to paint the romantic scenery of lakes, rocky gorges, and fall foliage in the Hudson River valley with the influence of landscape painting. That 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 right up to the Civil War.

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**West and the Mountains Beyond**

Maxfield Parrish (1920)

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**After the Hunt**

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After George Raths study, at Munich 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 1853 he settled in Chicago and served as a teacher and lecturer at the University of Chicago. After leaving teaching, he produced an exquisite example of his personal interpretation of this horizon. His vast collection of paintings. Notice how he includes his personal calling card at the bottom of the painting.

**Indian Rescue**

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German-born George Caleb Bingham came to America in 1835 to join the lower new world of Teddy Roosevelt and Frederic Remington. Following his first trip to the Rocky Mountains and Yellowstone in 1850, 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. 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.

Carl Rungius came to America in 1894 to join the brave...
On the Plains
Thomas Worthington Whittredge (1840)

William Ranney
American painter from Connecticut. Known for his depictions of the West while on a military service during the Civil War. His detailed landscapes, which often featured the solitary grief of isolated pioneer families, captured the essence of the frontier life.

A Trapper Crossing the Mountains
William T. Ranney (1863)

The Grand Canyon of the Colorado
Thomas Moran (1894)

The Check—Keep on the plains, not the mountains, that caught his attention. He had never witnessed anything comparable to this beauty. Thomas Whittredge made his first trip West in 1856 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 seemed like paradise to him, not the mountains, that caught his attention. He had never witnessed anything comparable to this beauty.

A Friendly Indian Fencing with Fort Benton
John Mix Stanley (1865)

The Voyageurs
Charles Deas (1848)

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

The Oregon Trail
Alfred Bierstadt (1871)

Wind River
Albert Bierstadt (1873)

The Crevasse Attempting to Provocate an Attack to the Whites
Ralph Albert Blakelock (1871)

Wind River, Wyoming
On the 1871 Hayden Geologic Survey, a single painting by Bierstadt depicts a real-life view in the Wind River Mountains, where the party, composed of Albert Bierstadt and his brother-in-law, was attempting to provide an armed survey connected with military and Indian affairs. The painting is his largest and most monumental work, created in his studio, Paris. Note the intimate detail, quiet mood and mystical quality of the painting as the sunset reflects in the quiet river. His majestic paintings provided an invitation for others to make the journey and discover for themselves what the grand and glorious West was all about.

The Oregon Trail
Ralph Albert Blakelock (1871)

On the Oregon Trail, he was given an extended trip through the West between 1869 and 1872. Throughout his career, scenes of Indian life and landscapes from this time have stopped to find rest and protection for the night. The Oregon Trail portrays end-of-the-century scenes of change and new ways of life that the pioneers had to adapt to.

Oregon Trail
Albert Bierstadt (1871)

结合早期摄影技术的运用，斯科特·皮克特不仅流露出对西部的热爱和向往，也反映出他对于西部生活细节的关注。他的作品不仅描绘了西部自然景观，也反映了当时在西部生活的艰难和挑战。
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 Anshutz’s childhood and may have been intended to represent 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, a mounted trooper is crossing a stream with a blonde-haired child, whom Schreyvogel’s daughter, Ruth, a mounted trooper is crossing a stream with a blonde-haired child, whom Schreyvogel’s daughter, Ruth, may have been intended to represent the artist’s memories of the past. Paintings reflect his memories of the past. Very somber mood of captivity.

Frederic Remington, a New Yorker educated in New York, was the greatest of the western painters and illustrators of the late 19th century. Paintings made from information gathered on many sketching trips to the Plains, Rocky Mountains, and New Mexico, captured the very essence 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. How will this drama end?

The Cinch Ring was born in Kentucky and by his early teens he was living in St. Louis. 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 the time Eastern farmers had accepted more modern methods and machinery and had abandoned this type of farming.

Hamilton Hamilton was born in Kentucky and became known for his illustrations as well as his landscapes and portraits. In 1923 he made a sketching trip west to Colorado and completed forty-seven paintings which are constructive of three main themes. Pack String on the Rio Grande is a great example of his Colorado scenes. The autumn leaves on the cottonwoods provide a perfect backdrop for the buffalo who are eagerly waiting to get back on the Santa Fe Trail to complete their assignments.

Henry Henry’s family migrated from France and eventually settled in Connecticut. Following his first journey west to the Standing Rock Indian Reservation in the Dakotas Territory, he received commissions from many Indian leaders to record their battles. This period 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 under duress from industry, technology, urbanism, and rapid change following the war years. The Last of the Mohicans

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Joseph Henry Sharp, revered as the “father” of the Taos Society of Artists because he first visited Taos, New Mexico in 1850, and was influential in introducing his artistic practice to a wider audience. Although loyal to a strict discipline, his eyes were open to the American Indians and to their culture. Not the least careful detail in the West, in which Sharp has depicted two of his favorite models, Hunting Son and Bawling Deer dressed in their beautiful attire.

Crossing the Divide
Joseph Henry Sharp (1919)

The rural family doctor was of indescribable value to the early settlers. They often had to travel great distances by foot or horseback to visit the clinic. Many times they would create their own medicines needed to care for the ill. Many times they would create their own medicines needed to care for the ill. Some of the new modern styles into his compositions. The Peacemaker depicts the efforts of a young brave to reconcile the two chiefs. Notice in Church of Ranchos de Taos the balance of curvilinear lines with rectangle lines in the church. In Sangre de Cristo Mountains, Bierstadt captures the procession of the Penitentes with the rolling mountains in the background.

When Emil Bumschlein, a founding member of the Taos Society of Artists, first visited New Mexico in 1898, both his art as well as his spirit were inspired. His paintings show how he utilized his compositions. His paintings show how he utilized the balance of curvilinear lines with rectangle lines in the church. Velázquez depicts the efforts of a young brave to reconcile the two chiefs. Notice in Church of Ranchos de Taos the balance of curvilinear lines with rectangle lines in the church. In Sangre de Cristo Mountains, Bierstadt captures the procession of the Penitentes with the rolling mountains in the background.

The Peacemaker
Ernest L. Blumenschein (1916)

Robert Twombly enjoys painting scenes that were reminiscent of American history and the industrial past. In this painting, Daniel Boone has thrown down his hat in a romantic gesture that symbolized the acceptance of ownership of the Kentucky lands for exploration and settlement. These explorers are overwheeming the thousands of acres that would become the state of Kentucky in 1750.

Stagecoach Hall William Hahn (1875)

Artistic possibilities of the new land. He painted based upon his memory and sketches from exploring the Missouri River to Fort Benton, and on to the West coast. In 1851 he began to explore the West, traveling up the Mississippi River to Fort Goliath, and on to the first stagecoach station, where the tired horses were exchanged for fresh ones and the travelers were given time to stretch their legs.

Jasper Cropsey (1854)
Sportsmen Nooning
Jasper Cropsey (1894)

When Emil Bumschlein, a founding member of the Taos Society of Artists, first visited New Mexico in 1898, both his art as well as his spirit were inspired. His paintings show how he utilized the balance of curvilinear lines with rectangle lines in the church. In Sangre de Cristo Mountains, Bierstadt captures the procession of the Penitentes with the rolling mountains in the background.

The Peacemaker
Ernest L. Blumenschein (1916)

Indian Village of Acoma Jane Tewert (1879)

William Hahn was born in Germany and trained at the Royal Academy of Art and at Dusseldorf Germany. As the time he came to the United States in 1871 he was a professional artist. In Stagecoach Hall, Hahn pictures a stage station on a long journey at which the tired horses were exchanged for fresh ones and the travelers were given time to stretch their legs.

Stagecoach Hall William Hahn (1875)

Albert Bierstadt’s heart was longing for the wonderful mountains in the West. When Emil Bumschlein, a founding member of the Taos Society of Artists, first visited New Mexico in 1898, both his art as well as his spirit were inspired. His paintings show how he utilized the balance of curvilinear lines with rectangle lines in the church. In Sangre de Cristo Mountains, Bierstadt captures the procession of the Penitentes with the rolling mountains in the background.

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His first studio was in Howbert’s Opera House building. The Montana and later spent time sketching in New Mexico. In 1881, nineteen, he traveled up the Missouri River as far as Fort Benton in the Ute Indian Reservation in southwestern Colorado. He died in Colorado Springs in 1931.

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 spent time sketching in New Mexico. In 1881, nineteen, he traveled up the Missouri River as far as Fort Benton in the Ute Indian Reservation in southwestern Colorado. He died in Colorado Springs in 1931.

The The Pueblo of Taos

1. The Scouting Party
   Charles Craig (1885)

2. The Family
   Oscar E. Berrintheague (1915)

3. The Trapper
   Gerlott Curtis Delano (1915)

4. Dispatch Baerens
   Charles Schreyvogel (1930)

5. The Sheepherder
   Thomas Hart Benton (1931)

6. Disport Journey
   Maynard Dixon (1905)

7. Indian Woman with Children
   Nisov Fox (1916)

8. Girl with Sunburned Nose
   Victor Higgins (1917)

9. The Gathering of the Herds
   William Jacob Hays (1924)

10. Desert Journey
    Maynard Dixon (1925)

11. Indian Weaver
    Victor Higgins (1927)

12. Victor Higgins (1927)

13. The Scouting Party
    Charles Craig (1885)

14. Mountain Landscape
    Oscar Berrintheague (1885)

15. Buffalo Bill Fighting Indians
    Louis Maurer (1885)

16. Valley of King’s Canyon
    Albert Glidden (1874)

17. Sunlit Aisles
    John Carlson (1922)

18. Sunset River Landscape
    Thomas Burnham (1840)

19. Sunset River Landscape
    Thomas Burnham (1840)

20. Sunset River Landscape
    Thomas Burnham (1840)

21. Sunset River Landscape
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29. Sunset River Landscape
    Thomas Burnham (1840)

30. Sunset River Landscape
    Thomas Burnham (1840)
Missouri, was hired in 1899 by the Denver &
Oscar Berninghaus
studio there and returned almost every summer
advertising brochures. Traveling through
Artists.
The Pueblo artists and writers to Taos. The Pueblo artists and writers to Taos.
The Chihuly Pueblo
depicts the spirited personality of the heiress, author and
artists and writers to Taos. Staging
John Gutzon Borglum (1889)
TENY JOHNSON (1930)
Frank Tenney Johnson (1930)
Frank Tenney Johnson (1929)
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 part of our nation’s history that holds a special place in our hearts.

We are delighted to share them with you and to have them as part of our cultural heritage at The Broadmoor for generations to come.