COLORADO & THE WEST

The Philadelphia Print Shop West will hold a special exhibit of antique maps and prints focusing on images of Colorado and the American West during the month of May.

- Tuesday to Saturday: 10 to 5 (Closed Mondays in May)
- Sunday: 11 to 3

This catalogue is just a sample of some of the items that will be on display, which will range in value from $35 to $16,000 and in date from the second decade of the 19th century to the early 20th century.

This exhibit is in conjunction with the Rocky Mountain Map Society’s map month lectures:


Cover Illustrations


An impressive folding, wall map of Colorado by the Cram Company of Chicago. In the mid-nineteenth century, the center of cartographic publishing was New York City, but in the 1880s this began to shift towards Chicago with the advent of the Rand, McNally and Cram firms. The Chicago firms were noted for their efficient output of precise maps using the process of wax engraving or cerography. The detail is impressive and clearly depicted. This includes topography shown with hatching, myriad towns, roads, railroads and mountain passes. An index of counties and towns is included in the lower margin.

$750

Albert Bierstadt. “Storm in the Rocky Mountains, Mt. Rosalie.” London, 1869. Chromolithograph. 18 1/2 x 32. Framed. [Illustrated at bottom]

Albert Bierstadt was one of the greatest American artists to create images of the American West in the post-Civil War era. This print show Mt. Evans from the Chicago Lakes, based on a sketch he made when traveling through the Rockies in 1863. However, Bierstadt (as was his wont) used considerable artistic license in composing the scene. Bierstadt had named the mountain “Mount Rosalie” after Rosalie Ludlow, who would soon become his wife, though that name did not stick. This is one of the two best western prints by Bierstadt, and perhaps the best print made of Colorado. It was elaborately produced in chromolithography, with between 20 and 30 stones used to make this amazing image.

$16,000

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Government Reports

Before the Pike’s Peak Gold Rush, essentially the only images which existed of what is today Colorado were small prints which appeared in various government reports. From right after the Louisiana Purchase and continuing until late in the nineteenth century, numerous government expeditions were sent out to learn about the region. Luckily for us, these expeditions were tasked with documenting what was found, and this resulted in a whole series of government reports which included the earliest prints of Colorado.


The first printed view of Colorado appeared in the report of a government expedition from 1819-20, led by Stephen Long. Long marched up the Platte River from the Missouri, down the south branch of the Platte to the Rocky Mountains and then probed along the Spanish border to the south. Samuel Seymour, the expedition artist, was one of the first trained artists to make drawings of any part of the American West. His illustration is the first depiction of the Rocky Mountains based on a first-hand rendering. It is a view of the Rockies from approximately where Greeley is today, looking towards Boulder. This version was issued in a contemporary magazine. $175

“View of Pike’s Peak.” From John C. Frémont’s *Report of The Exploring Expedition to The Rocky Mountains*. Washington, 1845. Lithograph. 4 x 7 1/2. [Illustrated at right]

A wonderful view of Pike’s Peak from Captain John C. Frémont’s famous *Report*. Frémont, popularly known as the “Pathfinder,” was instrumental in opening the American West. In 1842, Frémont was sent out by the U.S. Government to explore what soon came to be known as the Oregon Trail, as far west as the South Pass through the Rockies. The following years, Frémont was sent out again, at the instigation of Senator Thomas Hart Benton (Frémont’s father-in-law) to further explore the northwest part of the country, following the Oregon Trail all the way to the Pacific Ocean. In 1845, the government issued a report of these two expeditions which covered the vast lands between the Missouri River and the Pacific Ocean. This report is one of the monumental works on Western exploration and the views from it are some of the earliest first-hand images of what was then an almost completely unknown American West. This view shows Pike’s Peak from a location just north of where Denver is located today, a spot where Frémont camped on July 11, 1842. $175

After the Mexican-American War, Lieutenants James Abert and William Peck were assigned to explore the territories newly acquired from Mexico in 1846 and 1847. Abert’s report included some fine lithographed views presenting the new U.S. territory to the American public, including this view of the Spanish Peaks in today’s southern Colorado. $75


In 1853, Congress appropriated $150,000 to the Army’s Topographical Bureau to undertake a number of surveys to find the most practical route for a proposed transcontinental railroad. Between 1855 and 1861, the government issued twelve volumes of reports from these surveys which included hundreds of prints showing scenes of the American West. Based on first-hand drawings by trained artists, these prints provide an invaluable resource of the West in the pre-Civil War period. The formidable nature of Colorado’s mountain barrier meant that most of these surveys bypassed Colorado, but one expedition did pass through our state.

Led by Captain John W. Gunnison, this survey party left Westport, Kansas, in June 1853, ascended the Arkansas River, and then using several passes in today’s southern Colorado, made it through to the Great Basin. Unfortunately, a skirmish in the mountains with Ute Indians led to the deaths of Gunnison, the expedition artist Richard H. Kern and seven others. Luckily, Kern’s sketches were saved and were later prepared for publication by John Mix Stanley. These included the views of Colorado listed here.

- “Fort Massachusetts. At the foot of the Sierra Blanc: Valley of San Luis.” [Illustrated above right] $125
- “Peaks of the Sierra Blanca. From near Fort Massachusetts.” $85
- “Sangre De Cristo Pass Looking Towards San Luis Valley.” $95
- “Sangre De Cristo Pass, From near the Summit looking down Gunnison’s Creek.” $95
- “View of Sangre De Cristo Pass. Looking northeast from Camp north of Summit.” $95
- “Coo-Che-To-Pa Pass. View looking up Sahwatch Creek Septbr. 1st.” $85
- “Head of the First Cañon of Grand River. below the Mouth of Coo-che-lo-pa Creek. Septbr. 7.” $75
- “Summit of the Nearest Ridge South of Grand River.” $85
Illustrated Newspapers

Another group of nineteenth century prints of Colorado were issued in the illustrated newspapers which appeared just before the Civil War because of the development of the quick and inexpensive printmaking process of wood engraving. These papers were able to put out images on any topic of interest to the American public, most based on first-hand sketches which were printed within just weeks of when drawn. These are among the earliest and most detailed images of the American West.

The first printed views of Denver


This series of pages from Leslie’s were the first images of Denver to appear in print. The settlements of Denver City and Auraria were set up late in 1858 as the result of the discovery of gold at the confluence of the Platte River and Cherry Creek (in April 1860, the towns merged, keeping the name Denver). With the tens of thousands of emigrants thronging to the area in the spring of 1859, Frank Leslie sent a party to write an article and provide illustrations for his Illustrated Newspaper. This was the first report on Denver to appear in the newspaper, and the first with illustrations to appear anywhere.

The images in these pages were said to be based on photographs “by our own Correspondent,” who is not named. However, the Denver Rocky Mountain News identified the man taking photographs for the group as a Mr. Welch, about whom we know nothing else.

Two images of Pike’s Peakers. [Illustrated at left] $150
Two views of Denver City and encampment on Cherry Creek. [Illustrated in center] $250
One view of Denver City and two of Auraria. [Illustrated at right]. $250

Set of three, $550

A first-hand image drawn shortly before Denver and Auraria merged in April 1860, this view shows the nascent city from Brown’s Bluff looking west. There are exaggerations, and a major mistake in that Cherry Creek is shown as a road, but this is the first large-scale image of Denver ever published. $350


A print with views based on the experiences of an artist’s trip across the plains to Denver in 1866. The central image is a nice street scene of Larimer Street, showing the U.S. Mint building. $150


Especially after the Civil War, the American public was fascinated by the American West, so the newspaper continued to send out artists to capture first-hand images. This is a fascinating print, drawn from life, of a western wagon train in 1871. $85

A.F. Bunner. “Clear Creek Canon, Rocky Mountains.” From The Aldine. New York, August 1873. Wood engraving. 9 x 12 3/4. [Illustrated at right]

The Aldine, an elegant art journal, hired some of the best American artists of the period to create images which were turned into wood engravings of superior quality. This is a dramatic Colorado scene. $150
Commercial Prints

Newspapers prints were produced with the expectation that most copies would be discarded when the next weekly issue came out. By the middle of the nineteenth century, other printed views began to appear which were designed for a more prominent and lasting role. These were commercial prints issued either as separate sheets or in portfolios to be sold directly to the public. These were generally of better quality and of larger size, intended to provide information, enhance prestige, promote businesses or just as decoration for framing and display in the home or workplace.


A.E. Mathews moved to Denver in 1865 in order to try his hand at producing and selling lithographs of Colorado. Within about a year he had produced 23 prints showing scenes around the territory, which he bound and sold as Pencil Sketches of Colorado. This image shows Larimer Street, with the title misspelled because the printer in New York was unfamiliar with the local name. $750

The first major American artist to document the West was Albert Bierstadt, who first passed through Colorado in 1859. Bierstadt produced a number of major canvases of the West, one of which is illustrated on the cover of this catalogue. This engraving of the Wind River Mountains was based on his first western painting, completed in 1860, which was the one that really established Bierstadt’s reputation. The overwhelmingly popular response to the painting led Bierstadt to commission this magnificent engraving, which took James Smillie three years to complete.

$6,800


An American artist who ranks up with Bierstadt in documenting the American West in the nineteenth century was Thomas Moran. He made eight trips to the West between 1871 and 1892, creating numerous sketches, which were used to help produce his great oil canvases, watercolors, and many images which were intended for illustrations in magazines, illustrated newspapers, books, and government reports.

One of Moran’s major commissions was for the elaborately illustrated work Picturesque America, including for an article on “The Rocky Mountains,” the origin of the scenes of Colorado listed below. Based on photographs by W.H. Jackson and Moran’s own sketches, these fine wood engravings appeared also in F.V. Hayden’s Annual Report in 1876.

- “Long’s Peak from Estes Park.” [Illustrated above left] $50
- “Bowlder Canon.” $50
- “Mountain of the Holy Cross.” $50
- “Snow-Mass Mountain.” $50
- “Summit of Gray’s Peak.” $50


Some of Moran’s illustrations appeared in the art journal, The Aldine, and that publication was so pleased with his work that they used his canvases, including one of the Green River, to create a pair of excellent chromolithographs which were given away in 1874 as inducements for subscriptions.

$925
Currier & Ives were the most successful American popular print publishers of the nineteenth century. They were successful not only because they produced superior quality prints, but they also had their finger on the pulse of popular culture. Currier & Ives issued prints on subjects about which Americans cared.

In all, Currier & Ives produced about 65 prints with a Western theme. Their earliest such prints appeared in the 1850s as Americans turned their attention to the West. These showed Indians, exotic scenery and people, as well as the quintessentially American emigrants. Interestingly, most of the artists of these early prints never ventured across the Mississippi River, but their prints for Currier & Ives helped define most Americans’ image of the West at the time.


“A Frontier Settlement.” New York: Currier & Ives, 1857-72. Lithograph. Original hand color. 11 1/4 x 16 1/2. C:2154. [Illustrated at right] $1,200


With the completion of the transcontinental railroad in 1869, the 1870s saw a fundamental change in the way the public looked at the American West, the new viewpoint reflected in the Currier & Ives prints of that decade. The West was now a place where “American” civilization was moving in, with trains crossing the plains and Rockies, and new settlements springing up, offering new possibilities for development.

New Best 50: #38. [Illustrated at left] $1,850

“**Prairie Fires of the Great West.**” New York: Currier & Ives, 1871. Lithograph. Original hand color. 8 3/8 x 12 1/2. C: 4859. New Best 50: #6. [Illustrated at right] $2,100

**Frederic Remington**

One of the most popular artists of the American West was Frederic Remington. He arrived on the western plains in 1880 and found life there to his liking. He became friends with the working men of the times, prospected for gold, rode with military troops on campaigns, and roamed far and wide. Remington quickly realized that he was witnessing the end of an era and was determined to document the region with faithful images which appeared in portfolios and in newspaper and magazine illustrations.

**Frederic Remington. “Antelope Hunting.”** From *Sport: or Shooting and Fishing*. Boston, 1889. Chromolithograph. 12 x 18. Framed. [Illustrated at left] $1,250


Alexander Wilson issued the first natural history on birds of North America, beginning in 1808, for which he is known as the “father of American ornithology.” His prints include some of the earliest images of birds of the American West, such as this Prairie Chicken. $475


With Wilson’s death in 1813, a supplement to his American Ornithology was published with the intent of completing the work. Philadelphia artist, Titian Ramsey Peale had traveled with Major Stephen Long to the American West in 1819, bringing back sketches of native birds, a number of which were incorporated into the supplement. $375

John James Audubon.

Audubon is best known for his famous *Birds of America*, but after he completed that he turned to a work conceived on similar terms, his *Quadrupeds of North America*. Trekking over much of the country, Audubon made studies of the animals in their natural habitats and collected many skins. With the help of his sons John Woodhouse and Victor, he was able to complete the portfolio including 150 imperial folio prints. Overshadowed by the *Birds of America*, and unjustly unknown, the prints from Audubon’s *Quadrupeds of North America* are considered by some to be even finer and more accurate than the bird prints; they surely are prints of the highest quality and beauty.

- “Rocky Mountain Sheep.” [Illustrated at left] $5,500
- “Rocky Mountain Neotoma.” [Illustrated at right] $900


The folio edition of Audubon’s *Quadrupeds* was very expensive, so in 1849, the family issued an edition in the smaller, octavo size, making it more accessible to the general public. The prints remain detailed, accurate and lovely.

- “Praire Dog...” [Illustrated at left] $175
- “Townsend’s Rocky Mountain Hare.” [Illustrated at right] $250


Alexander Pope was one of a group of important sporting artists who developed an American style of watercolor in the late nineteenth century. Many of these artists issued portfolios of chromolithographs after their watercolors, and this print is from Pope’s series of game birds and water fowl. Most of the birds were eastern, but Pope did include this handsome image of the Prairie Chicken. $650

A “mother map” of the American West. Based on a manuscript map by Stephen Long drawn in 1821, the first to show the results of his important exploration from 1819-20, when he explored the region between the Missouri River and the Rockies. This map includes a number of interesting “firsts.” Long explored along the South Branch of the Platte River, shown for the first time on this map, and he depicts for the first time Long’s Peak, called “Highest Peak” on this map. Of particular importance was the first mention of the “Great American Desert,” referring to the High Plains, called this by Long to emphasize his belief in the uninhabitability of the region; this moniker greatly inhibited settlement of the west for over a generation. $1,650
John Charles Frémont, with Charles Preuss. “Map of an Exploring Expedition To The Rocky Mountains.”
Washington, 1845. Lithograph. 30 x 50.

A seminal map of the American West by John C. Frémont depicting the results of his explorations between 1842 and 1844. Frémont, popularly known as the “Pathfinder,” was instrumental in opening the American West. This important map depicts the surveying that Frémont did during his expeditions, as well as information from the earlier explorations of Jedidiah Smith. The map encompasses all the area between Kansas and the Pacific, and a profile of Frémont’s route from the mouth of the Kansas River to the ocean is included at the top. As Carl Wheat noted, “John Frémont’s map of 1845 represented as important a step forward from the earlier western maps of the period as did those of Pike, Long, and Lewis and Clark in their day.” He goes on to state that the map “radically and permanently altered western cartography,” and that it “is an altogether memorable document in the cartographic history of the West, and for it alone Frémont would deserve to be remembered in history.”

$1,550


Samuel Augustus Mitchell (1792-1868) was one of the premier American cartographers in the middle of the nineteenth century. He is equally well renowned for his school geographies, atlases and separately issued wall and folding maps, of which this is probably his most famous. The region shown extends from the Mississippi to the Pacific coastline, and from the Rio Grande to southern Canada. This region was of particular interest in 1846 because of two recent, related events. In 1845, Texas had been admitted to the Union as a new state, which prompted Mexico, in 1846, to invade Texas, thus precipitating the U.S.-Mexican War. General curiosity about the new state and understandable interest in the war led to Mitchell’s timely map becoming a very popular item all across the United States. This map would have been purchased and perused from New England to Philadelphia and from Georgia to Houston.

As stated in the “Accompaniment to Mitchell’s new map of Texas, Oregon and California...” in which the map was issued, Mitchell used the latest information on the American west which was available at the time. Among his sources were Arrowsmith’s 1841 map of Texas, Fremont’s and Emory’s maps of their explorations in the region, data from the Lewis & Clark expedition, Nicollet’s map of the region between the Mississippi and the Missouri, and Wilkes’ map of Oregon. The map shows Texas claims to the upper Rio Grande, in present-day New Mexico. These claims were eventually given up as part of the Great Compromise of 1850 in return for federal assumption of Texas’ public debt. Besides its cartographic interest, the accompanying booklet contains the most comprehensive description of the territories bordering the Pacific Ocean, a region soon to be incorporated into the United States. This is a striking map of seminal significance to the history of the United States and its mapping.

$9,000
With the huge number of emigrants crossing the American continent in the 1840s, following the Platte River and across the South Pass on the Oregon Trail, there was a need for a better understanding of this relatively unknown region. Combining this with the growing desire to find a practical route for a transcontinental railroad, in 1849 the U.S. Government commissioned Howard Stansbury, a Captain in the U.S. Topographical Engineers, to survey the trail from Fort Leavenworth west to the Great Salt Lake. Stansbury’s was the first accurate survey of this important region. Stansbury provided information of the Rocky Mountains down into what would soon become the Colorado Territory, including the three Parks, Pikes Peak and Longs Peak. This is one of the best maps of the American West before the Civil War, what Wheat calls “one of the most important of its decade.”

$1,200

When gold was discovered in the autumn of 1858 in the western part of the Kansas Territory, the news created a great stir in the East, leading to the “Pike’s Peak Gold Rush,” in which thousands of hopeful prospectors traveled from cities such as Omaha, Des Moines, St. Joseph, Lawrence, and Kansas City across the plains to the “gold fields.” This rush inspired a number of Pike’s Peak guides and maps, describing and illustrating the routes to take. One of the first such guides, issued in February, 1859, included a small map showing the main northern (following the Platte River) and southern (following the Arkansas River) routes. That map was reissued two months later in Harper’s Weekly. In the newspaper it was accompanied by an article on “How to get to Pike’s Peak Gold Mines,” which ends with the prophetic words, “From present appearances, the rush to Pike’s Peak will be tremendous.” This is a very early example of a map which played a not insignificant role in the early dissemination of information about the gold rush.

$375
“Washington, Oregon, California, Utah, New Mexico.”
With some spotting at bottom.

In the years leading up to the Civil War, there was considerable pressure for Congress to create new territories in the West, but the slavery controversy made this nigh impossible. Still there were lots of proposals for new territories and this map shows what a mapmaker in 1860 thought would be the political situation in the near future; in some cases he got it right and others he made interesting mistakes. One mistake was to show the name “Jefferson” for a proposed territory east of Utah. This was a territory proposed by those in Denver who wanted to break off from Kansas. Such a territory was created just a year later, but as Colorado, not Jefferson. This is one of the few maps to show the never-created “Jefferson Territory.”

$250


A remarkable map of the “four corners,” including southwest Colorado. Carl Wheat called this “one of the most beautiful maps ever published by the Army,” a map that “is a landmark map for various regions.” It shows the region based on surveys from an 1860 expedition led by Captain John N. Macomb to explore the Old Spanish Trail from New Mexico towards Utah. Of particular note is the almost three-dimensional appearance of the landscape, the result of a technique of depicting topography developed by F.W. Egloffstein.

$1,800

F.V. Hayden decided to focus his *U.S. Geological and Geographical Survey of the Territories* on Colorado between 1873 and 1876, which resulted in an atlas depicting the just created state in 1877. The atlas included maps of six sections of Colorado, including this amazingly detailed topographical map of the region extending from Pueblo to Gunnison and as far north as Leadville.

“Nell’s Topographical & Township Map Prepared Expressly for Crofutt’s Grip-Sack Guide of Colorado.” Omaha, 1881. 18 x 24 1/2. Lithograph with original color.

A nice example of one of Louis Nell's important maps of the state of Colorado. Nell first came to the west in the mid-1870s as a member of Captain George Wheeler’s survey of the West. Nell was so impressed by Colorado that he settled there and began to publish a series of detailed maps of the state. In 1880 he issued a separate, folding map of the state and the following year he produced a slightly smaller version to be included in George A. Crofutt's *Grip-Sack Guide of Colorado.* This was one of the first state guidebooks and Crofutt used Nell’s map for the guide as it was the best map of Colorado at the time.

S. Augustus Mitchell, Jr., took over his father’s business and focused on a series of excellent atlases which included regularly updated maps. For the first years after it was made a territory, in 1861, Mitchell showed Colorado in maps only as part of a grouping; it wasn’t until four years after it became a state in 1876 that he issued a map of Colorado by itself. Given the excellent detail of Mitchell’s work, together with the decorative appearance, this is one of the most desirable individual maps of the state from the nineteenth century. $285


A detailed map of the state from an 1886 atlas designed to be useful for businesses, especially with reference to railroads. The 1870s and 80s was a time of intense railroad building, so there was a demand for handy maps showing what lines existed. The maps in Grant’s atlas are clear and provide useful information of all sorts. Each railroad line is indicated with initials to identify it. The counties are outlined in yellow and the mountain ranges are shown (a bit roughly), and towns and cities are noted throughout. $250


A map of Colorado issued by the Arbuckle Bros. Coffee Company. This firm developed a machine to weigh, fill, seal and label coffee in paper packages, which allowed them to become the largest importer and seller of coffee in the world. Their most famous promotional program involved the issuing of several series of trading cards to be included in every package of Arbuckle’s Coffee. These series included cards with sports, food, historic scenes, and—one of the most popular—maps. The latter cards included not only a map, but also small illustrations “which portrays the peculiarities of the industry, scenery, etc.” of the region depicted. This card shows two mountain scenes and an image of a silver mine. $70

A very detailed map of Denver, “Compiled, Drawn and Published by The Rollandet Drafting & Blueprint Co.” This firm was founded by Edward Rollandet, a Denver map publisher who issued a series of maps of Denver from about 1886 to 1905. Rollandet issued his maps in guides, as wall maps, and these medium sized “pocket maps” such as this one, which were folded into paper covers and sold for 50 cents. The map is excellent, its good size allowing for great detail. Streets, buildings, parks, creeks, rivers and lakes, canals, property owners, farms, and rail, cable, horsecar, and motor lines and much else is clearly presented. A very rare historical document of Denver near the end of the nineteenth century.

$1,800
A very interesting topographical map of the Argentine Pass wagon road from Georgetown, Clear Creek County, to Montezuma, Summit County. This wagon road was first built in the 1860s as a way to get from Georgetown, on Clear Creek, to the mines along Peru Creek and the Snake River in Summit County. The road crests at the Argentine Pass, which at 13,207 feet above sea level is one of the highest passes in the Rockies. Besides the road, the map focuses on the towns—including Montezuma, Chihuahua, Argentine, Brownville, and Silver Plume—and mines in the region. Topography is graphically depicted in red, apparently done in manuscript. The names and title are done with decals, making this both attractive and unusual. The dates come from the depiction of the “Wilcox Tunnel,” which was drilled in 1903, and the lack of any railroad over pass, built in 1906. The purpose of the map may be a planning map of some sort, possibly either governmental or perhaps for the railroad company. There is no record of this map in any collection, and it is likely this is a unique example.

$1,200


A colorful map of Colorado printed by the General Land Office in 1910. The U.S. General Land Office (GLO) was established in 1812 with responsibility to survey and control the dispersal of public lands. Each surveyor was to record not only geography, but also features of the landscape with economic import, such as roads, settlements, mineral deposits, and of particular interest, railroads and their rights of way. This map is filled with such information and color outlines indicate Indian reservations, military lands, and national forests and parks. U.S. Land offices are indicated. Topography is very well presented by shading, making this map as attractive as it is interesting. Three insets are included, of Leadville, Denver and Cripple Creek.

$575