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One man's west : photographs by Edwin Hendrie Grant : the development and proposal of a photographic exhibition

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One Man's West: Photographs by Edwin Hendrie Grant
The Development and Proposal of a Photographic Exhibition

By

Rachel Goldberg
BFA, University of Colorado, Denver, 2003

A Thesis Project

Presented to Ryerson University and
George Eastman House International Museum of Photography and Film
in partial fulfillment of the
requirements for the degree of
Master of Arts in the program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2007
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Rachel Goldberg

One Man's West: Photographs by Edwin Hendrie Grant
The Development and Proposal of a Photographic Exhibition
Rachel Goldberg
Master of Arts, 2007
Photographic Preservation and Collections Management
Ryerson University and George Eastman House International Museum of Photography
and Film

Abstract

This thesis project is meant to provide an example of the decision-making process and best practices required for writing a comprehensive exhibition proposal. This project outlines the conceptualization of an exhibition and preparation of supporting materials such as the written exhibition proposal necessary for preparing the visitor-centered exhibition of photographs *One Man's West: Photographs by Edwin Hendrie Grant*. This paper includes the following information: (1) An introduction to the materials used and photographs selected, (2) an explanation and analysis of the decisions made regarding the structure and organization of the exhibition proposal, and (3) the exhibition proposal and budget.

Acknowledgements

I would like to recognize and thank the following people for their commitment and support while I was completing this thesis:

Roger Bruce and Robert Burley for their patience, input, and counsel as my thesis advisors.

Newell Grant for allowing me access to his collection and for being as supportive and diligent as my advisors.

Jeanne Verhulst for all of the sound, practical advice, and for making available to me her vast resources.

My mentor, Eric Paddock for giving me the foundation in the History of Photography and museum practice that led to my pursuit of a career in this honorable profession, and for always answering my emails.

Roxana Aparicio-Wolfe who, through her patience, understanding, and camaraderie served as one of the finest role models I have ever had.

To my colleagues and classmates:

Lisa Hennessey and Jennifer LeBlanc, I would have never made it through the long, dark, and cold Rochester winter without their warm friendship.

Angelica Soleiman, whose crashing on my couch for a month really paid off when she helped me develop this thesis topic.

Finally, Jamie Allen for teaching me more than I'll ever need to know about semi-colons, the Chicago Manual of Style, and the benefits of well-written footnotes.

Dedication

For Mom, Mary Belle, and Ned

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Introduction

This project has a significant number of core tasks that are relevant to the field of photographic preservation and collections management, and it attempts to answer questions regarding the ideas and concerns taken into account in the development and proposal of visitor-centered photographic exhibitions in museums. Using a large, private collection of family photographs as an example and research into common museum theory and exhibition practice to inform my methodology, this practical thesis project serves as an example of the decision making process involved in curating the exhibition of photographs and writing the exhibition proposal for *One Man's West: Photographs by Edwin Hendrie Grant*. As the primary focus of this thesis project is the proposal, the exhibition remains in the preliminary stages of development. Further research and development for the exhibition will be made possible by the acceptance and funding of the proposal.

I originally became interested in working with this collection of photographs in 2003, when I worked with Newell Grant to organize and re-house his collection of family photographs according to museum standards for photographic preservation. For this thesis project, I approached this large collection intent on curating an exhibition that highlighted the Grant family and their influence on the state of Colorado (and vice versa). I had planned on selecting photographs from Newell Grant's collection, as well as from relevant holdings at the Denver Public Library's (DPL) Western History and Genealogy Department and the Colorado Historical Society (CHS). However, after spending a significant amount of time with each of these collections, the photographs made by Edwin Hendrie "Ned" Grant in the 1930's and 1940's were the ones that stood out the most to me. Representing a specific vision from an insider's point of view, this group of photographs expresses one man's way of life in the West. I therefore decided to narrow the scope of my exhibition to include only photographs made by or of Ned Grant during this time period.

The subjects addressed in this particular group of Ned Grant's photographs—family and friends, business and hard work, fun and relaxation, and the ever present landscape in which all these things occur—are universal and appealing to a diverse audience. As photographs are often used to illustrate texts, it is common to overlook what can be learned simply by looking closely at the photographs. Details such as clothing, hair styles, backgrounds, and landscapes are all things that the photographer has chosen to include in the picture—and it is these details that can serve as clues as to who the photographer was and the way he lived.

Nineteenth century photographers such as William Henry Jackson, Timothy O'Sullivan, and Carleton Watkins photographed Colorado and the American West at a time when it had yet to be greatly settled or explored, and their photographs show the grace, beauty, and strength of these rugged and sublime landscapes. The photographs made at the height of the depression by the photographers of the Farm Securities Administration (FSA) show the West as a place where the land seems arid and daunting but where the people are proud, strong, and hard working. Generally speaking, Ned Grant's photographs are no exception. In Grant's photographs, it is not just the overwhelming majesty so often seen in photographs of the West, but also the beauty of ordinary life. He captured the character of the people who lived around him, and through his photographs, Grant offers the viewer not an outsider's glimpse but an intimate portrait of his life in Colorado. It is easy to derive from these photographs an understanding of the things that were important to Grant—his family, hard work, and good times.

The Grant family name is a familiar one in Colorado. As one of the pioneer families of Colorado, the Grant family has left a legacy throughout the state whether through politics, silver smelting, dairy, or other business. Most of the men in the Grant family were well educated and became lawyers, doctors, or businessmen. Ned, on the other hand, did not feel that office life was for him and chose to make his living working with the land and the animals.

Ranch life in Colorado during the 1930s was not easy. In Colorado the thirties brought a decade long drought, as well as the financial and emotional hardship of the depression. It was during this time that Ned bought out of foreclosure the ranch land that was originally owned by his great grandfather James Benton Grant, the third Governor of Colorado. Ned was a firm believer in hard work, and it was on this ranch in Littleton, Colorado where he and his wife Mary Belle would eventually raise their children, horses, cattle, sheep, and a variety of other animals and vegetables.¹

Ned Grant was a businessman who ran Brookridge Dairy in Denver; he was an investor, who financially and intellectually backed the Groswold Ski Company; he was the second vice-president of the National Western Stock Show; and he was a ranch owner with a particular passion for horses. While Ned's name appears from time to time in the histories of Denver for such endeavors, he was never known publicly as a photographer. Family members were keenly aware of Ned's prolific picture taking. There is no evidence that he was ever active in any camera clubs or photography circles in Denver or back East, where he was educated first at the Kent School and later at Dartmouth College. He showed his photographs regularly to family and friends, but there is no record of his images in a public exhibition.

It is not clear when or how Ned became interested in making photographs, and there is no clear indication that he ever had any formal training or education in photography. Throngs of people became active photographers at the turn of the 20th century with the introduction of George Eastman's Kodak cameras, and it would not have been unusual for Ned to have picked up his first camera as a child.² Such cameras made it cheap and easy for photography to be accessible to almost everyone. It is evident from the overwhelming number of 35mm metal negative cans and stacks of commercial photograph envelopes full of slick little black and white pictures that Ned was not interested in developing his own film or printing his own pictures. To him, the art (or

¹ Thomas J. Noel, *Riding High: Colorado Ranchers and 100 Years of the National Western Stockshow* (Golden: Fulcrum Publishing, 2005), 172.

² Ned was born in 1908, and cameras during the time of his youth were prevalent, easily accessible, and actually marketed to young children.

perhaps the *sport*) was in using the camera, not laboring in a darkroom, and he pushed the limits of the machine as far as he could. Ned never seemed to take into account the technical limitations of the camera but instead pushed past them—attempting to make pictures at night by the campfire or at mid-day in the hot, direct sunlight.

While he may have never had any formal education in or exposure to photography, and whether purposeful or not, it is clear that Ned had an inherent artistic vision. His brilliantly and decisively composed photographs are an apparent effort to emphasize such things as the sleek beauty and strength of a horse or the affection he felt for his wife and children. That distinct vision can be seen by looking at the contact sheets of Ned's photographs, which show that he often made careful studies of a scene, photographing it from several different vantage points and angles in order to achieve the desired composition or emotional effect.

One Man's West: Photographs by Edwin Hendrie Grant includes a wide variety of photographs: portraits; anecdotal pictures of family members and friends hunting, fishing, and camping; photographs of early National Western Stock Shows; family owned and nationally relevant horses; and landscape photographs of Colorado and the Denver metro area that show just how much the area has developed and changed over the years. Through the photographs in this exhibit, viewers will easily gain an understanding of both the strength and character of the large Grant family and their influence within the state of Colorado. Due to its diverse content, *One Man's West* will appeal to broad audiences, from the scholar to the average museum visitor.

Photographs are something most people have in common. Over time, whether purposefully or unintentionally, it is not uncommon to build up a collection of photographs that show how people live, where they go, what they enjoy doing, and who they do things with. This is the kind of collection that Ned Grant built up over his many years of taking pictures. These sometimes posed photographs, as in the case of a formal portrait or a school picture, are more often simple snapshots of people's lives.

Ned Grant's photographs allow viewers the opportunity to use details they discover, along with their own imagination, to picture the past. Exhibitions of photography can be the agents of creative experiences, supporting the different ways people engage with photographs. A personal connection to a photograph can provide a viewer with rich experiences, and didactic materials along with museum educators can help to facilitate this engagement. *One Man's West* is a visitor-centered exhibition that creates an environment in which visitors may understand and make personal connections to the content of Ned Grant's photographs as much as to the objects themselves.

Scope and Content of Collection

The strong ties that bind the Grant family to Colorado make this large, private collection relevant to the state's history. As a pioneer family, the Grants have lived in Colorado since it was a territory, and whether through politics, farming, dairy, or business, the Grant family has left a legacy throughout the state. The cohesive Grant family archive has been roughly estimated at over 3000 photographs and negatives along with other un-assessed supporting materials such as newspaper articles, business papers, and family letters. The photographs in the archive include a wide variety of imagery, from formal and professionally made family portraits to anecdotal snapshots. This family archive has been divided over the years into three collections. At the Denver Public Library, Western History and Genealogy Department there are approximately nine linear feet of photographs, texts, personal and business papers, and other related ephemera. The Colorado Historical Society houses materials related primarily to Governor James Benton Grant and his wife, Mary Goodell Grant. The bulk of the Grant Family Collection remains in the possession of Ned and Mary Belle's children and is comprised of black and white photographs and negatives, supplemented by a few color photographs and negatives. Most of the Grant Family Collection's content was made in the 1930s and 40s, with some materials dating from the late 1950s to early 60s. The earliest pieces of this collection are black and white negatives that date from the late 1920s to the early 30s.

Methodology

In order to write a clear and successful exhibition proposal, it was necessary for me to not only lay the groundwork for the organization and research of the content of the exhibition, but also to research what comprises a successful exhibition proposal—as every museum and institution looks for different components in a proposal.

The idea for this thesis project was formed in Rochester, New York; therefore my first attempts at research were at the University of Rochester's Rush-Rhees Library and the George Eastman House's Richard and Ronay Menschel Library. At the Rush-Rhees Library I was able to find a number of resources on the general history of Colorado and the development of Denver; however, none of these were very specific and few mentioned the historical relevance of the Grant family in Colorado.

After consulting the Denver Public Library's online catalogue, I realized that the most useful resources on the subject were at the Denver Public Library's Western History and Genealogy Department (DPL), and the Colorado Historical Society (CHS). This fact determined a need for me to make a trip to Denver. It was also important to review the photographs in the Grant family collection in person, as opposed to looking at digital surrogates, to choose the exhibition images.

Upon arrival in Denver, I immediately began the examination of the extensive collection in the family's name at DPL. The nine boxes of files, photographs, family memoirs, newspaper articles, and other information on the Grant family were very useful in gaining a better understanding of the structure of the family and the scope and depth of their history in Colorado and in the United States.³ Research at CHS, however, turned up surprisingly little about the family, as most of the contents of the holdings there relate only to Governor James Benton Grant. While in Denver, I also had several very interesting and useful conversations with Newell Grant regarding his collection, and how it relates to the holdings at DPL and CHS. Mr. Grant graciously allowed me physical

³ Denver Public Library, Western History and Genealogy Department, Accession Number WH758.

and intellectual access to his collection, which is primarily composed of photographs and negatives made by his father, Edwin Hendrie “Ned” Grant.

For further research into Ned Grant’s photographic education and possible exhibition history, I contacted Grant’s alma mater, Dartmouth College. The librarians at the Dartmouth College Library were eager to help, and while they discovered records of a Camera Club that was active during the time of Ned Grant’s attendance, there was no evidence of his participation within it or of any enrollment in photography or art classes.

Many conversations and email correspondences with Eric Paddock, Curator of Photographs at CHS, guided me to several books on the subjects of Colorado history, family photographs as art and historical objects, and the concepts and theories informing current practices in photographic exhibitions. In particular, I found that Donna Lucey’s book *Photographing Montana 1894-1928: The Life and Work of Evelyn Cameron* could serve not only as inspiration, but also as a model for what I was attempting to do with this project,⁴ which was to highlight the work of an unknown photographer whose work is an integral part of the history of the American West.

After selecting the photographs and clearly defining the concept for the exhibition, I revisited the DPL’s online catalogue and turned up several more resources on Colorado during the depression and on the history of ranching in Colorado. Tom Noel’s book on Colorado Ranchers and their relationship to the National Western Stock Show helped me to gain an understanding of Ned Grant’s contribution to, and the Grant family’s continued involvement with, this great institution.⁵ I also found in the DPL catalogue books such as Susan Sontag’s *On Photography*, and Vicki Goldberg’s *Photography in Print*, which helped me to sort out philosophically how this exhibition of photographs fits within the context of museum exhibitions and the history of photography.

⁴ Lucey, Donna. *Photographing Montana 1894-1928: The Life and Work of Evelyn Cameron*. Missoula: Mountain Press Publishing Company, 2001.

⁵ Thomas J. Noel, *Riding High: Colorado Ranchers and 100 Years of the National Western Stock Show* (Golden: Fulcrum Publishing, 2005).

Guided by ideas and concepts in these books, I discovered many continuities between photographs commonly found within the history of photography and those made by Ned Grant. An understanding of documentary photographers such as Bernice Abbot, Eugene Atget, and those hired by the Farm Securities Administration (FSA) can be related to Sontag's statement: "having an experience becomes identical with taking a photograph of it."⁶ These photographers' experiences are entwined with their process so much that it influences what images they make thus providing an equally emotive experience for viewers.

Roy Stryker once stated that the FSA photographs "introduced Americans to America,"⁷ and in many ways Ned Grant's photographs produce the same experience: They introduce viewers to Ned Grant's vision of Littleton and Denver, Colorado. If "the purpose of the FSA project was to demonstrate the value of the people photographed,"⁸ then Grant's images did so as well, demonstrating the value of the people and places with whom Grant surrounded himself.

This notion also ties to the genre of snapshot photography. A photographer such as Garry Winogrand made photographs as much for himself as to share with others. His active engagement in the world around him combined with his compulsive need to record what he saw created a body of work that informed viewers about the world in which he lived. While an individual photograph informs the viewer of its subject matter, a collection or group of photographs tells a story. It is the connection within a group of photographs that provides a larger picture, which illustrates the photographer's vision.⁹ Through my understanding of these and other readings it became apparent to me that this group of Ned Grant's photographs, in the form of an exhibition, could share with viewers his unique vision of his world just as museum exhibitions of works by Garry Winogrand, Walker Evans, or Eugene Atget might.

⁶ Susan Sontag, *On Photography* (New York: Picador, 1973), 24.

⁷ Roy Emerson Stryker, "The FSA Collection of Photographs," in *Photography in Print: Writings from 1816 to the Present*, ed. Vicki Goldberg (New York: Simon and Schuster, 1981), 353.

⁸ Susan Sontag, *On Photography* (New York: Picador, 1973), 62.

⁹ Roy Emerson Stryker, "The FSA Collection of Photographs," in *Photography in Print: Writings from 1816 to the Present*, ed. Vicki Goldberg (New York: Simon and Schuster, 1981), 351.

With the understanding of how these photographs fit into the museum context, my ultimate goal for this exhibition was to hang it on the walls of at least one museum. I researched the standards for exhibition proposals within museums. On the topic of writing an exhibition proposal for a museum quality photography exhibition, I found the conversations I had with Roger Bruce, Director of Interpretation, and Jeanne Verhulst, Associate Curator of Exhibitions, at George Eastman House to be extremely insightful and helpful in a practical manner. A thorough scouring of information on the World Wide Web turned up some very useful online resources such as the Foundation Center,¹⁰ the National Endowment for the Humanities (NEH),¹¹ and the Institute of Museum and Library Services (IMLS).¹² The NEH and IMLS websites each offer samples of successful grants as well as tips and suggestions for grant and budget writing. The Foundation Center offers multiple resources for finding funding, as well as courses on grant writing and project development.

¹⁰ The Foundation Center. <<http://foundationcenter.org/>> (accessed June 3rd, 2007).

¹¹ The National Endowment for the Humanities. <<http://www.neh.gov/grants/guidelines/pcahc.html>> (accessed June 3rd, 2007).

¹² The Institute of Museum and Library Services. <<http://www.imls.gov/applicants/applicants.shtm>> (accessed May 23rd, 2007).

Process

Developing the Exhibition

My first goal with this project was to develop and organize an exhibition of photographs from the Grant Family Archive. *One Man's West: Photographs by Edwin Hendrie Grant* evolved out of my original idea, which involved incorporating photographs from multiple holdings in Denver. After researching the collections available, I decided for a variety of reasons, to use only those photographs made by Ned Grant within a specific time period. Ned Grant's images belong to his children and are easily accessible, as the images have been scanned, organized, and numbered.¹³ Ned Grant's photography spans from approximately the late 1920s through the late 1960s and includes several different photographic processes. I chose to work with this particular group of black and white photographs because I feel that they will appeal to multiple audiences. For example, these photographs are interesting from an historical standpoint as documents of Colorado's past, from an anthropological and cultural standpoint as family photographs, from an educational standpoint as a glimpse into the way the American West has changed over the years, and from an art historical standpoint within the scope of what was going on in the newly established world of fine art photography at the time. This group of photographs offers many different entry points with which to actively engage viewers.

My intent was to create a visitor-centered and educational exhibition that would engage museum visitors and provide access to a previously unpublished group of photographs. Generally speaking, photography exhibitions geared toward the visitor that are specific and clear in their purpose are highly attended. The visitor has become an important consideration in exhibition design and interpretation needs. John Falk of the Institute for Learning Innovation says that museums (and museum educators) should "design experiences that allow people to personalize the information presented; this will

¹³ Ned's five children are Newell, Susan, Patrick, Cecily, and Anne. The collection is primarily in the possession of Newell Grant.

encourage ownership of information and ensure that learners make the learning experience their own.”¹⁴ Exhibitions do not have to be elementary in order to allow visitors personal access. If there is no challenge, there will be no interest; however, the curator’s intent for an exhibition should be clear and easily accessible. Therefore, I set out to put together a group of photographs that were visually engaging, served a broad audience, and which would provoke interest from potential exhibition sites. I also wanted this exhibition to offer new insight into the works of a previously unknown photographer while still being informed by the written histories of photography.

Visitor-centered exhibitions should be appealing to the intellectual as well as accessible to the average viewer and should not tell the viewer how to think or feel about a specific work. In order to accomplish this, an exhibition may be sequenced in many different ways. *One Man’s West* is a series of photographs sequenced to allow the visitor multiple entry points to the exhibition concept. The exhibition addresses the concerns of the average viewer with photographs that subtly and powerfully connect to the every-day issues and relationships most of us have in common. It is my intent for this exhibition to support different experiences that museum visitors have with photographs—a personal connection to a photograph or other work of art can provide a viewer with rich experiences and visitor-centered exhibitions such as this one can facilitate this engagement and help learners to make those personal connections.

In an effort to build the foundation for a visitor-centered exhibition, I looked for visually engaging photographs within the collection. While in Denver, I looked at approximately 3,000 scans of images made from Ned Grant’s photographs. From these, I narrowed down the possible photographs for this exhibition to roughly 100. I gathered jpegs of the 100 photographs and made them into contact sheets using Photoshop 7.0 software, at all times being careful to maintain accession numbers and other relevant collection information. I spent a considerable amount of time trying to define content for the exhibition that would encompass the broad subject matter within the chosen images.

¹⁴ Institute for Learning Innovation, “Free-Choice Learning.”
<<http://www.ilinet.org/freechoicelarning.html>> (accessed April 20th, 2007).

Again I narrowed the exhibition images, this time from 100 down to 53. I believe that these 53 images best represent Ned Grant's every day life during this time span while also clearly characterizing the essence and style of Grant's photography without being redundant. The style and subject matter of these 53 photographs are diverse and attractive and are appealing on multiple levels.

Multiple conversations with Newell Grant helped me to decide that the exhibition should travel. Limiting the exhibition to 53 photographs was also important to ensure that production and travel costs would not be so lofty as to make the exhibition unattractive to potential venues. Mr. Grant and I brainstormed ideas together for venues we thought would be relevant to the exhibition images, its topic, and the photographer.

As the photographs chosen for *One Man's West* exist primarily as negatives and secondarily as jpegs, it will be necessary to make exhibition quality prints of the negatives for the purposes of this exhibition. The number of photographs also helped play an important role in determining at what size they would be displayed (image size is 11x14 inches; matted and framed they are 20x24 inches). I decided that Lambda prints would be the most cost effective method for exhibition quality production of images from the original negatives.

Once these preliminary 53 photographs were selected, the next step was to consider exhibition layout. I cut each of the images out of the contact sheets I had previously made and laid these thumbnail-sized images out on a large flat surface. Within these 53 photographs I looked for natural groupings. I ultimately decided that it was not necessary to break the photographs into groups or sections and instead continued to shift the images around until the overall grouping was aesthetically pleasing and provided a sense of the chronology and scope of Grant's life. Once an order for the photographs was established, I created an image checklist using Microsoft Word. In the checklist I included information such as accession numbers, dates (where available), photographer (the photographs in which Ned Grant appears were most likely taken by someone else and are therefore labeled "unknown photographer"), and the collection to

which the photographs belong. I would like to emphasize that the acceptance and funding of the exhibition proposal would allow further research and development, which would build upon the established exhibition foundation and include extended wall labels, research into the subjects and/or people in the photographs, and titling of the photographs.

Writing the Exhibition Proposal

After having made a preliminary selection of images to be included in the exhibition, my next priority was to write the proposal. The proposal communicates the purpose of the exhibition for consideration by potential venues and sources for funding. Using resources and guidelines given to me by multiple institutions, I was able to comprise a solid outline for the proposal. I began by summarizing the exhibition and continued by addressing such issues as its potential benefits to exhibition venues, the educational components and goals, and potential community partnerships. Several museum professionals told me that including potential funding resources in the proposal would heighten the quality of the proposal and make it more likely to be accepted. Therefore, I researched and developed an extensive annotated bibliography of granting institutions, paying careful attention to the types of projects they typically fund and the amount of funding they generally allocate. In my research, I was fortunate to collect a variety of examples of successful exhibition budgets, and I used these examples to build a form relevant to *One Man's West* and its potential venues.

In order to write a comprehensive budget for the exhibition, I had to take into consideration several things. Such items include on-site museum staff and personnel who would be involved in exhibition production and interpretation at the host venue, as well as installation and printing costs, including gallery preparation, lighting, and signage. Unique to this exhibition, the price to produce photographs from the original historic negatives also had to be considered. Costs for extensive public programming and educational programs are also included, as well as the expenses for preparing the exhibition for travel. I was able to establish a reasonable and realistic budget for the exhibition by exploring a number of different resources, which included speaking with project managers and museum professionals, as well as looking at industry standards for items such as matting, framing, and printing costs. This exhibition budget reflects the highest quality museum standards and is flexible according to the needs and resources of the sponsoring institution.

Conclusion

It was my goal to lift a group of photographs out of general obscurity by creating a visitor-centered exhibition that would provide audiences with an interesting, thought provoking, and educational experience that would introduce them to a previously unknown photographer. I feel that this group of photographs embodies Ned Grant's way of life and his style of photography in a way that gives the viewer an idea of what life was like on the Grant Ranch in the 1930s and 40s.

The exhibition proposal, in this case, was written directly to the Colorado Historical Society, as I will be soliciting them to be the host institution for *One Man's West*. If the exhibition is accepted by CHS, it will initially be exhibited at the Colorado History Museum, and then CHS will be responsible for overseeing the travel of the exhibition to other venues. In the exhibition proposal, I speak to the philosophical and educational ideas that inform this exhibition, as well as how it informs museum practice and benefits the collections with which it will be involved. Also included in the proposal is a comprehensive budget that attempts to include all of the foreseeable costs that CHS would have to consider in order to install the exhibition at their museum, as well as to prepare it for travel. This proposal will be submitted to CHS in the fall of 2007.

Appendix A—Exhibition Proposal

One Man's West: Photographs by Edwin Hendrie Grant

This exhibition highlights the work of a previously unknown, yet influential citizen of the West. Edwin Hendrie “Ned” Grant was a businessman and rancher who was also a prolific photographer. This group of photographs from Grant’s private collection spans the years between 1935 and 1943 and shows us the beauty in the routine of day-to-day life in Denver. This exhibition will mark the first time these photographs have been exhibited publicly. The photographs are intriguing and beautiful, and promise to engage audiences of all ages and all walks of life.

Date:

Dates for this exhibition are flexible and depend on the acceptance of the exhibition by other venues.

Exhibit Summary:

Nineteenth century photographers such as William Henry Jackson, Timothy O’Sullivan, and Carleton Watkins recorded the grace, beauty, and strength of Colorado and the West through their photographs of a rugged and sublime landscape that had yet to be pioneered and explored. Even the photographs made at the height of the depression by the photographers of the Farm Securities Administration show the West as a place where the people are proud, strong, and rugged, and the land is arid and daunting. As a rule, the character of the citizens of the West can often be seen in such photographs, and Edwin Hendrie “Ned” Grant’s photographs are no exception. Ned Grant’s photographs show the exceptional beauty of every day life in the West. The photographs in this exhibition span the years between 1935 and 1943 and through them Ned offers us not just a glimpse, but an intimate portrait of his life in Colorado. It is easy to derive from these photographs an understanding of the things that were important to Ned—his family, hard work, and good times.

One Man's West: Photographs by Edwin Hendrie Grant includes portraits, anecdotal pictures of family members hunting, fishing, and camping, photographs of early

National Western Stock Shows, family owned and nationally relevant horses, and landscape photographs of Colorado and the Denver metro area that show just how much the area has developed and changed over the years. Through the photographs in this exhibit, it is easy to see both the strength and character of the large Grant family and their influence within the state of Colorado.

One Man's West is appealing to the scholar, yet accessible to the average viewer. Whether historian, amateur photographer, or soccer mom, this group of photographs is fascinating. The exhibition uses imagery of one man's life during a specific span of time to allow the visitor multiple entry points to the exhibition concept. The exhibition comes across as subtle, yet powerful and well connected to the issues in the lives of the average viewer. To bolster this public involvement, *One Man's West* will be supported by a number of events such as films, gallery discussions, public programs and lectures, and collaboration with other relevant institutions.

Educational Goals:

Educational opportunities are intrinsic to *One Man's West*. This exhibition not only provides intellectual access to one of Colorado's historically important families, but it also exposes visitors to the relevancy of photography in museum collections. Visual literacy and critical viewing skills will be addressed, allowing visitors to understand the photographs, to make meaning from them, to communicate that meaning, and to relate it to their lives outside the exhibition. A basic understanding of photography and photographic exhibitions will be provided through didactic materials such as wall labels, brochures and gallery guides. Within these materials, object-based learning will be facilitated, guiding active looking and encouraging thoughtful interpretation of the details within the photograph. This kind of interpretation will allow visitors to explore the photographs and learn about the objects themselves, as well as their relationship to other objects in the CHS collection, other eras in photography, and the relationship of Colorado at that time to the rest of the country.

Collections to be used:

One Man's West will draw on a private collection owned by Ned Grant's children, primarily Newell Grant. *One Man's West* includes a total of 53 photographs. Each photograph is approximately 24x20 inches including mats, plexiglass, and frames. Other objects in the exhibition will support the subject matter of the photographs and will be drawn from the Colorado Historical Society and the Grant Collection. These objects will include* Ned's personal camera, items of clothing such as chaps and hats, saddles and other items of interest that augment what can be seen and understood in the photographs. *One Man's West* is only a small sampling of the larger collection of at least 3000 objects including photographs, negatives, and ephemera.

Benefits to the Collection:

One Man's West provides access to a collection of previously unseen work by a prominent Coloradoan. As this exhibition is appealing to a variety of audiences, the flow of visitors to the museum will likely increase, thereby offering more opportunities for CHS to cultivate new membership. This exhibition will build upon an already existing relationship between CHS and the Grant family and will also provide intellectual and physical organization to a large, private collection of historically relevant photographs and negatives making them accession ready if or when the family decides to donate them to the museum.

One Man's West is intended to be a traveling exhibition. With CHS sponsorship, the exhibition will expose visitors in a variety of locations throughout the country to the mission and work of the Colorado Historical Society.

Space needs:

The exhibition requires 150-200 linear feet of wall space. Also included with the exhibition are an introductory text panel, piece labels, and a variety of extended piece labels.

* objects may vary from venue to venue

General timing:

Dates for this exhibition are flexible and depend on the acceptance of the exhibition by other venues.

Educational programs:

Due to the Guest Curator's specialization in and experience with museum education and visitor-centered exhibitions; education and interpretation materials for *One Man's West* will be a fundamental part of the exhibition. Education materials and programs for this exhibition will include a family-oriented gallery guide including in-gallery activities, a general descriptive brochure, and a teaching packet with suggestions and techniques for curriculum based arts integration. Other possibilities for educational opportunities include lectures by historians such as Eric Paddock and Tom Noel, films that emphasize the romanticized nature of ranch life and the American West and ongoing workshops and classes such as a survey of the History of Photography. This class would emphasize the era seen in the exhibit, and build on the idea of photography as part of American culture. Workshops on best practices for the organization and preservation of family photographs, and perhaps some hands-on basic courses in composition and concept in photography would also be useful. Such programs would help propel museums deeper into their local communities and strengthen their reputation as an institute dedicated to nurturing and developing their audience's interest in museum collections and photography.

With full funding, it will be possible to produce a teaching packet that will make it simple for classroom teachers to use the photographs in *One Man's West* and the overall practice of photography to help students learn across the curriculum. The packet will address cultural relevance, personal relevance, art/photo historical relevance, and process relevance of selected photographs from *One Man's West*. It will connect to national curriculum standards and introduce teachers to the relevance of photography in subjects such as science, history, social studies, and visual arts. The packet will include suggested object-based teaching strategies, lesson plans, recipes, and resources

geared towards K-12 classroom teachers. This packet will allow teachers who have no training in photography to mine the exhibition for lessons relevant to their specific classroom needs.

School programs and tours for special audiences could also be developed in conjunction with this exhibition around such curriculum topics and content areas as History (Colorado history as well as US history), Arts, Science, Language and Writing, as well as Math and Technology.

Interactive components:

Possibilities for interactive components include a portfolio containing some of the other 3000 images from the Newell Grant collection, which complement those chosen for the exhibition and can be flipped through and perused at the visitors' leisure. This portfolio will exist as either a physical form, such as a binder, or as a program on a computer that allows visitors to click through images on a screen or in a folder on the desktop. Looking at other photographs from the collection can help audiences to look more closely at and consider more deeply Ned Grant's style of composition and choice of subject matter.

A study center will be established to provide an area where visitors can research topics related to the exhibition. This study center will contain a library of books, study prints, and ephemera.

A digital compare and contrast exercise will be set up on a computer station. This will allow visitors to scan through photographs of the American West that naturally contrast with those on the walls. Nineteenth Century photographs from the CHS collection can be used to compare and contrast how a variety of photographers saw and photographed the West. This kind of activity will actively engage the visitor in experiencing other works of art and in looking closer at the ones in the exhibition.

Budget:

Please See Attached Budget

Partnerships:

The audience for *One Man's West* is broad and diverse as the subject matter of this exhibition appeals to school groups, families, and anyone with a curiosity or interest in the history of the West. *One Man's West* is also appealing to scholars in the field of the history of photography as well as those with an amateur interest in the medium.

A partnership with the Denver Public Library would have the potential to offer complimentary exhibits that highlight not only the photography of Ned Grant, but also the rich history of this important and influential pioneer family in Colorado. The Western History Division of the Denver Public Library has significant holdings regarding the Grant and Hendrie families, which include photographs and ephemera of Governor J.B. Grant and Dr. W.W. Grant.

Other potential partnerships include:

In Colorado:

Working With Artists
Center for Visual Arts
Colorado Photographic Arts Center
The Center for Fine Art Photography, Fort Collins
Denver Darkroom
Camera Obscura Gallery
Reed Photo-Imaging

National:

Eastman Kodak Company
Society for Photographic Education
Denver Public Library, Western History Department
The National Western Stock Show

Funding:

Please See Attached Exhibition Funding Sources

Travel:

This exhibition is a perfect fit for venues that are relevant to Ned Grant and his way of life and include:

George Eastman House International Museum of Photography and Film
Rochester, NY

National Western Stock Show, Coors Western Art Exhibit and Sale
Denver, CO

Hood Museum of Art at Dartmouth College
Hanover, NH

Amon Carter Museum
Fort Worth, TX

Harry Ransom Humanities Research Center
University of Texas at Austin

Of course, *One Man's West* is an ideal fit for the Colorado Historical Society in Denver due to its scope and content, and it has the potential to travel to regional historical museums and sites as well.

Appendix B—Exhibition Budget

Exhibition Budget [DRAFT]

Initial Exhibition dates: Fall 2008
 Exhibition to Travel: 2009-2010

Exhibition rental fee: \$7,000

Organization and Preparation

Guest Curator	approximately 500 hours @ \$20 per hour=	\$10,000
Exhibit Designer Preparator ¹⁵		100-150 hours
Museum Educator		20-30 hours
Curator of Photography		20-30 hours
Travel ¹⁶		\$1000

Installation costs

Image Print Production (lambda Prints) ¹⁷	\$3,400
Interactive Installation Production (contracted)	\$7,000
Matting and framing	\$6,000
Gallery preparation	\$2,000
Vinyl Lettering ¹⁸	\$200
Text panels	\$300
Labels	\$100
10% Contingency	\$190

Printing

Invitation	\$200
Postcards	\$300
Brochure	\$2,000
Design	\$1,000

Public Programming

Opening or Closing Reception	\$1,000
Speakers Fees	\$1,000
Meals/Per Diem	\$100

subtotal \$35,790

¹⁵ The costs of these positions are to be determined and covered by the host institution

¹⁶ The Guest Curator does not reside in the Denver area.

¹⁷ The exhibition images currently only exist as negatives and will need to be printed. Lambda (also known as LightJet) prints are museum quality and archival. These prints will be the property of the Colorado Historical Society.

¹⁸ Includes installation.

Education Programs	
Docent training	\$250
Gallery Guide	\$2,500
Teaching packet ¹⁹	\$3,000
Family day	\$4,000
Publicity	
Press kits ²⁰	\$1,500
Traveling Exhibits	
CD ROM of Exhibition Images	\$20
Marketing sheet ²¹	
Labels	
Crates/Pads	\$700
	SUBTOTAL
	\$47,760
10% contingency allowance	\$500
TOTAL	<u>\$48,260</u>

Submitted by:
Rachel Goldberg
Independent Curator
2007

¹⁹Includes the cost of an advisory board of teachers to ensure that national curriculum standards are met.

²⁰ Includes the cost of mailing.

²¹ Marketing sheet and labels will be sent electronically to each venue.

Appendix C—Exhibition Funding Sources

Exhibition Funding Sources

National Endowment for the Humanities:

<http://www.neh.gov/grants/>

Museums and Historical Organizations: Implementation Grants

Museums, Libraries, or Special Projects: Planning Grants

Special Projects: Implementation Grants

Preservation and Access Research and Development Projects Grants

These grants support programs that promote and encourage learning in informal environments and which provide access and offer new insights into familiar subjects and introduce us to unfamiliar ideas. NEH encourages projects that invite reflection and conversation about important humanities ideas and questions.

These awards range from \$300,000- \$400,000 for an 18-36 month period of time.

These grants do not require cost sharing, however NEH grants will typically only cover 50-60% of total project costs. Any U.S. nonprofit organization with 501(c)(3) tax exempt status is eligible, as are state and local governmental agencies and tribal governments.

Institute of Museum and Library Services (IMLS):

<http://www.imls.gov>

Museums for America

Museums for America grants strengthen a museum's ability to serve the public more effectively by supporting high-priority activities that advance the institution's mission and strategic goals.

Save America's Treasures

Save America's Treasures makes critical investments in the preservation of our nation's most significant and endangered cultural treasures, which illustrate, interpret, and embody the great events, ideas, and individuals that contribute to America's history and culture. This legacy includes the built environment as well as documents, records, artifacts, and artistic works. Collectively, Save America's Treasures projects tell our nation's story and ensure that our legacy is passed on to future generations.

IMLS requires a funding match of 1:1. Grants are available from \$5,000–\$150,000 and are generally up to two years, three years with strong justification. Save America's Treasures requires a minimum request of \$25,000.

Hewlett-Packard Corporation and Epson Corporation:

http://www.epson.co.jp/e/community/community_index.htm

The Epson Corporation supports activities and groups that promote cultural understanding, education, the environment and the arts. As this exhibition is based on a collection of historic negatives, Epson and Hewlett-Packard would be natural funding (or services) sources for producing photographs for use in the exhibition.

Wells Fargo Foundation:

https://www.wellsfargo.com/about/charitable/index.jhtml?_requestid=124976

Wells Fargo supports organizations working to strengthen communities. Wells Fargo shares their success within our communities by giving back to non-profits and educational institutions that address vital community needs and issues. They believe the arts are integral to every community – they help make our cities great places to live, work and play.

JP Morgan Chase:

<http://www.jpmorganchase.com/cm/cs?pagename=Chase/Href&urlname=jpmc/community/grants/art>

JP Morgan Chase sponsors arts exhibitions and performances that enhance the quality of life in the communities they serve, with emphasis on programming that addresses cultural enrichment and issues related to diversity.

Henry Luce Foundation:

<http://www.hluce.org/4lfaafm.html>

The Luce Fund in American Art supports scholarly exhibitions and publications that contribute significantly to the study of American art. Each proposed project must result

in a tangible product that can be added to the body of scholarship in the field of American art.

ADDITIONAL POSSIBLE SOURCES FOR FUNDING:

Colorado Council on the Arts

<http://www.coloarts.state.co.us/>

Adolph Coors Foundation

<http://www.adolphcoors.org>

Bayer Foundation

<http://www.bayerus.com/about/index.html>

Gannett Foundation

<http://www.gannettfoundation.org/>

Appendix D—Checklist of Exhibition Images

One Man's West: Photographs by Edwin Hendrie Grant

1.
N34
1934
Edwin Hendrie Grant
Newell Grant Collection

2.
37.004.23
1937
Edwin Hendrie Grant
Newell Grant Collection

3.
40.165.002
1940
Unknown Photographer
Newell Grant Collection

4.
40.165.001
1940
Edwin Hendrie Grant
Newell Grant Collection

5.
41 pg 115-5
1941
Edwin Hendrie Grant
Newell Grant Collection

6.
2 pg 4-3
No date
Unknown Photographer
Newell Grant Collection

7.
40.165.005
1940
Edwin Hendrie Grant
Newell Grant Collection

8.
40.165.003
1940
Edwin Hendrie Grant
Newell Grant Collection

9.
36.006.28
1936
Edwin Hendrie Grant
Newell Grant Collection

10.
36.004.37
1936
Edwin Hendrie Grant
Newell Grant Collection

11.
38.002.10
1938
Edwin Hendrie Grant
Newell Grant Collection

12.
40.165.006
1940
Edwin Hendrie Grant
Newell Grant Collection

13.
40.165.004
1940
Edwin Hendrie Grant
Newell Grant Collection

14.
40.165.008
1940
Edwin Hendrie Grant
Newell Grant Collection

15.
E.30
1940
Edwin Hendrie Grant
Newell Grant Collection

16.
43.006.34
1943
Edwin Hendrie Grant
Newell Grant Collection

17.
38.004.35
1938
Edwin Hendrie Grant
Newell Grant Collection

18.
37.004.16
1937
Edwin Hendrie Grant
Newell Grant Collection

19.
E.09
1939
Edwin Hendrie Grant
Newell Grant Collection

20.
39.085.009
1939
Edwin Hendrie Grant
Newell Grant Collection

21.
39.085.011
1939
Edwin Hendrie Grant
Newell Grant Collection

22.
39.085.021
1939
Edwin Hendrie Grant
Newell Grant Collection

23.
N.21
No date
Edwin Hendrie Grant
Newell Grant Collection

24.
36.006.03
1936
Edwin Hendrie Grant
Newell Grant Collection

25.
E.23
No date
Edwin Hendrie Grant
Newell Grant Collection

26.
59.002.20
1959
Edwin Hendrie Grant
Newell Grant Collection

27.
II.4b
No date
Edwin Hendrie Grant
Newell Grant Collection

28.
9 pg 24-2
c. 1936
Unknown Photographer
Newell Grant Collection

29.
40.161011
1940
Edwin Hendrie Grant
Newell Grant Collection

30.
40.161.018
1940
Edwin Hendrie Grant
Newell Grant Collection

31.
40.161.015
1940
Edwin Hendrie Grant
Newell Grant Collection

32.
40.161.013
1940
Edwin Hendrie Grant
Newell Grant Collection

33.
40.161.014
1940
Edwin Hendrie Grant
Newell Grant Collection

34.
40.161006
1940
Edwin Hendrie Grant
Newell Grant Collection

35.
40.161012
1940
Edwin Hendrie Grant
Newell Grant Collection

36.
40.161009
1940
Unknown Photographer
Newell Grant Collection

37.
36.002.029
1936
Edwin Hendrie Grant
Newell Grant Collection

38.
42.157.001
1942
Edwin Hendrie Grant
Newell Grant Collection

39.
36.002.12
1936
Edwin Hendrie Grant
Newell Grant Collection

40.
36.002.018
1936
Edwin Hendrie Grant
Newell Grant Collection

41.
Q.30
No date
Edwin Hendrie Grant
Newell Grant Collection

42.
Q.34
No date
Edwin Hendrie Grant
Newell Grant Collection

43.
36.010.37
1936
Edwin Hendrie Grant
Newell Grant Collection

44.
E.37
No date
Edwin Hendrie Grant
Newell Grant Collection

45.
40.163.002
1940
Edwin Hendrie Grant
Newell Grant Collection

46.
08
1943
Edwin Hendrie Grant
Newell Grant Collection

47.
36.004.08
1936
Edwin Hendrie Grant
Newell Grant Collection

48.
43.002.10
1943
Edwin Hendrie Grant
Newell Grant Collection

49.
40.113005
1940
Edwin Hendrie Grant
Newell Grant Collection

50.
43.002.17
1943
Unknown Photographer (Sally Davis?)
Newell Grant Collection

51.
37.004.29
1937
Edwin Hendrie Grant
Newell Grant Collection

52.
G.15
c.1939
Edwin Hendrie Grant
Newell Grant Collection

53.
59.002.35
1959
Edwin Hendrie Grant
Newell Grant Collection

Appendix E—Traveling Exhibition Packet

EXHIBITION SUMMARY

One Man's West: Photographs by Edwin Hendrie Grant highlights the work of a previously unknown, yet influential citizen of the West. Edwin Hendrie “Ned” Grant was a businessman and rancher who was also a prolific photographer. This group of 53 black and white photographs from Grant’s private collection spans the years between 1935 and 1943. The intriguing and beautiful photographs in this exhibition illustrate the lives of Ned Grant and those around him, and through these photographs we see the beauty in the details and activities of daily life. This exhibition draws an intimate portrait of Ned Grant’s life in Colorado. It is easy to derive from these photographs an understanding of the things that were important to Ned—his family, hard work, and good times. This exhibition promises to engage audiences and will mark the first time these photographs have been seen by the public.

INTRODUCTORY WALL TEXT

The photographs in *One Man's West: Photographs by Edwin Hendrie Grant* are similar to photographs that many of us have stored away in shoeboxes under the bed—photographs that we or our parents or grandparents made of family and friends. This relate-ability is exactly what makes Grant's photographs special. In these photographs we are introduced to Grant's children, his wife, and others who were close to him. Grant used his camera to record not just the special moments he had with the people in his life but also the mundane, every day normalcy of those relationships. The people and animals in Grant's photographs at times seem posed, as if they saw him coming with his camera and got themselves ready to have their picture made. Other photographs appear much more casual and those pictured often seem caught off guard, as if Grant caught them talking in mid-sentence. The photographs of Grant's routine activities allow us access to his day-to-day life.

Grant loved the outdoors and as a result his photographs exude his passion for hunting, camping, and working outside. A photograph of a field being prepared for planting shows us not just Grant's appreciation for hard work, but also his knack for composing a poetic photograph. These photographs tell us a story about a man who had great respect for a way of life that was particularly Western.

19th century photographers such as William Henry Jackson, Timothy O'Sullivan, and Carleton Watkins recorded the grace, beauty, and strength of Colorado and the West through their rugged and sublime landscapes of a place that had yet to be pioneered and explored. Even the photographs made at the height of the depression by the photographers of the Farm Securities Administration show the West as a place where the people are proud, strong, and rugged, and the land is arid and daunting. Generally speaking, the character of the citizens of the West can often be seen in such photographs, and Ned Grant's photographs are no exception.

What sets Ned Grant's photographs apart is that in his work we see the beauty of every day life, not just the overwhelming majesty so often seen in photographs of the West. Through his photographs, Ned offers us not an outsider's glimpse, but an intimate portrait of his life in Colorado. It is easy to derive from these photographs an understanding of the things that were important to Ned—his family, hard work, and good times.

***One Man's West:
Photographs by Edwin Hendrie Grant***

FACT SHEET

Description

One Man's West includes a total of 53 photographs. Each photograph is approximately 24x20 inches including mats, plexiglass, and frames. The exhibition requires 150-200 linear feet of wall space. Also included with the exhibition are an introductory text panel, piece labels, and a variety of extended piece labels.

Security and Environment

Ten footcandles/110 Lux lighting

37-50% humidity

69-74 degrees Fahrenheit (20-22 degrees Celsius) temperature

Fees

The loan fee for this exhibition is \$7000 for an 8-12 week booking period. The venue must provide a certificate of insurance to cover the value of the exhibition. Domestic venues are responsible for insurance and outgoing shipping costs.

Shipping

Shipping will be paid by the renting museum.

Publication

A gallery guide and brochure will be published in conjunction with this exhibition and are available from the Colorado Historical Society.

For Scheduling or further information, please contact:

Rachel Goldberg

Independent Curator

racheldgoldberg@gmail.com

***One Man's West:
Photographs by Edwin Hendrie Grant***

SCHEDULE

2008

Colorado History Museum
Denver, CO

2009-2010

George Eastman House
Rochester, NY

National Western Stock Show, Coors Western Art Exhibit and Sale
Denver, CO

Aspen Historical Society
Aspen, CO

Hood Museum of Art at Dartmouth College
Hanover, NH

Amon Carter Museum
Fort Worth, TX

Harry Ransom Humanities Research Center
University of Texas at Austin

Family is named 'Citizens of West'

POST 9-26-2000 P.2/B
Grant clan honored for spirit, determination

By The Denver Post

The Ned and Mary Belle Grant family, whose Western roots reach back to the 1860s, was named "Citizens of the West" Monday by a committee of community leaders because its members exemplify the spirit and determination of the Western pioneers.

"Although it is somewhat of a departure to name a family as 'Citizen of the West,' it is nevertheless more than appropriate that this honor should fall to the Grant family," said former Colorado Gov. John Love.

"The Grants have played an important and most positive part in the history and accomplishments of Colorado — and, indeed all of the West," Love added.

A gregarious man, Ned Grant worked both sides of the Colorado Rockies, with ranches in Morgan, Douglas, Park, Jefferson and Routt counties. Last year, the family sold a 3,900-acre parcel near Steamboat Springs that Mary Belle Grant insisted stay as open space for the good of the community.

The Grants also owned a large farm southwest of Denver that is now the Grant Ranch subdivision and the Raccoon Creek Golf Course.

Ned Grant, who died in 1968, was active in the National Western Stock Show as a senior officer for 25 years. He traced his Western roots back to his maternal grandfather, Edwin B. Hendrie, who explored Montana's gold fields in the 1860s and was among the

early explorers of what eventually became the world's first national park, Yellowstone.

Mary Belle Grant, who died last year at the age of 84, was a patron of Denver cultural institutions, including the Denver Museum of Natural History, Denver Public Library, Denver Zoo and the National Western Stock Show.

She was a director of the Stock Show for nearly 30 years. Pat, one of their five children, served in the Colorado legislature and is president and chief executive of the Stock Show.

Her grandparents, William and Mary Young, arrived by covered wagon in 1871 and settled on the site of the present day Antlers Hotel in Colorado Springs.

As a volunteer with the Denver Museum of Natural History, she wrote a series of short, humorous stories about wildlife that ran in The Denver Post's Empire Magazine in the 1960s. The stories were later compiled in a book titled "Wildly Speaking."

Pat and siblings Newell, Susie, Ces and Anne, and their families, will be honored with the traditional branding-iron award Jan. 8 during the 23rd annual Citizen of the West dinner. The celebration benefits the National Western Scholarship Fund and highlights the opening of the 95th National Western Stock Show, Rodeo and Horse Show, Jan. 6-21.

Biography - Grant, Ned & Mary

Special to The Denver Post

Ned and Mary Belle Grant, shown here in 1965, had Western roots dating back to 1860.

Family honored as Citizens of the West

By Dahlia Jean Weinstein

News Staff Writer

For the first time in 23 years, the National Western Stock Show, Rodeo & Horse Show has honored an entire family — instead of an individual — as Citizen of the West.

The 2001 award was given Monday to the family of the late Ned and Mary Belle Grant at a ceremony in Denver.

The Citizen of the West honoree is selected annually by a panel of community leaders and the award is given to a person exemplifying the spirit and determination of the pioneers.

"The Grants have played an

important and positive part in the history and accomplishments of Colorado and, indeed, all of the West," said committee member and former Colorado Gov. John Love.

The Grants' five children accepted the award Monday. They are Pat Grant, president and CEO of the stock show, and siblings Newell Grant, Cecily Grant, Susie Grant Raymond and Annie Grant Lowdermilk.

The family's Colorado roots date to 1862, when Edwin B. Hendrie, the maternal grandfather of Ned Grant, co-founded a manufacturing and supply company in Central City to accommodate the growing min-

ing industry. Since then, family ventures have included farming, ranching and real estate.

Ned Grant was inducted into the Colorado Ski Hall of Fame and Mary Belle Grant was an avid patron of the arts. The annual Coors Western Art Exhibit and Sale features the Mary Belle Grant Award in her honor as one of the creators and visionaries of the exhibit.

Previous Citizen of the West honorees include last years' recipient, retired U.S. Supreme Court Justice Byron White; Pete Smythe; Charles Gates; William Coors; Rollin Barnard; Ben Houston; Clifford Hansen; Brownie and Fum McGraw; Daniel Ritchie; W.D.

Farr; and U.S. Vice President-elect Dick Cheney.

Guests at the celebration included Steering Committee Chairman Will Nicholson and his wife, Shirley; emcee Tom Noel; Gov. Bill Owens; Jerry and Mary McMorris; Andy and Virginia Love; Al and Ann Yates; Bill Coors and Rita Bass Coors; and Arrangements Committee Chairwoman Margaret Bradbury and her husband, Tom.

Proceeds from Monday's dinner benefit the National Western Scholarship Fund, which aids college students studying agribusiness and rural family physician and nursing students in Colorado and Wyoming.

Photography: Grant, Ned & Mary Belle

A Name for the Ages: Pioneering Grant Family Continues to Break Ground

By Michael Mehle

Denver Rocky Mountain News Staff Writer

For newcomers towing U-Hauls, the Grant name symbolizes an idyllic place to call home, a slice of suburbia with huge houses, wide streets and sweeping vistas in a sprawling development called Grant Ranch.

For old-timers with roots a couple generations deep, the Grant name conjures other images, those of power, politics and privilege. They think of a family that owned Leadville's largest smelter, Denver's top television station, a dairy, a cattle farm and a mansion or two. They think of two Grants (and almost a third) who ran for Denver mayor, or the original pioneer, James Benton Grant, who became Colorado's first Democratic governor and built the Grant-Humphreys Mansion.

And then there's a third group, the one that thinks of the Grant name as a way of life, a legacy with inherited and unspoken obligations to the community and to each other.

To them, it means serving in the state legislature, turning mountain land into open space or building homes for Habitat for Humanity. To them, it's about self-improvement, a relentless push for more education, preferably from the top schools in the East. And, yes, it can still be about making money, engaging in a bit of "Western capitalism," as they put it.

This last group, of course, is the Grants themselves. They are a family that fits few molds and fewer patterns. While one ancestor, J.B. Grant, made mountains of money refining silver ores, his brother, W.W. Grant, was the Surgeon General of Colorado and the first physician in the United States to perform a successful appendectomy.

Little wonder then that two generations later, while one brother was practicing law and running mayoral campaigns, another brother was operating a dairy and running a cattle ranch.

The latter was Ned Grant, and that was his ranch north of Bowles Avenue where waves of new Coloradans now unload their U-Hauls.

More than just a rancher, Ned Grant was a land speculator, bank director and a trustee for schools and museums. He was a horseman who helped direct the National Western Stock Show for 20 years, a skier who won the nation's downhill championship in 1933, and an organizer who brought electricity to untamed areas now dotted with subdivisions and strip malls.

And, true to the family's pioneering spirit, he's helping break new ground even in the afterlife: on Monday, Ned Grant, his wife, Mary Belle, and their five children will be the first family to be honored as the Citizen of the West, a stock show honor given to residents who exemplify the spirit and determination of the Western pioneer.

It's an honor, Ned and Mary Belle's children say, their parents likely wouldn't want.

"They are ever so deserving," says Ces Grant, the second youngest of the five. "But they were real quiet and just did what was necessary."

"I look at Dad, and he didn't want the glory. He just did the right thing at the right time. And Mom, if she were alive, she would not accept it. She just believed in giving back, whatever that might be."

Giving back seems to be in the Grant DNA. (After campaigning for mayor in 1935, Ned Grant's father, W. W. Grant II said, "I only ran because I felt the town needed fixing up.") But ranching? It wasn't exactly in the bloodlines.

"This wasn't a ranching family in which we'd been stoking the same family stove for 150 years," Newell Grant, the eldest son points out.

Indeed, Ned Grant grew up in East Denver's 30-room Richthofen Castle. He went to school at Dartmouth, where he roomed with Nelson Rockefeller. He returned to Colorado — as all Grants eventually do — and started working with a brokerage firm.

But life behind a desk wasn't what he wanted. Working with horses, living off the land, was. With his family's estate behind him, he bought what would become the Grant ranch when its previous owner couldn't make the payment on it during the Depression. It was the 1930s, and he now had a 1,500 acre farm.

As Newell says, "He liked the farm because, No. 1, it was a good investment, and, No. 2, he could have a good time with it."

In other words, Ned Grant loved his land, but he also loved his land's value and how it was sure to climb.

There was another love in Ned Grant's life at the time. Mary Belle McIntyre was no stranger to Colorado or to storied families. Hers had traveled across the plains in a covered wagon and settled on a site that would later be the Antlers Hotel in Colorado Springs.

Family legend says the couple met at the Brown Palace hotel when Ned cut in on a dance believing Mary Belle was someone else. The next day he saw her on the street and stopped to tell Mary Belle her destiny: "He came up to her and said, 'I don't know who you are, but I'm going to marry you,'" Ces Grant says. "She said, 'I don't think so.'"

They wed in 1939, and moved into their farmhouse at Grant Ranch a year later.

Today, their home is the clubhouse at the Raccoon Creek Golf Course, a green oasis in a growing expanse of \$300,000 and \$400,000 homes. Sixty years ago, it was the only home on the horizon.

"My fondest memory of the farm was being able to look out my bedroom window, and being able to see just one light," says Annie Lowdermilk, the youngest of the five Grant children. "It was in a farm about a mile away."

With friends and neighbors a long trek away, the children learned how to entertain themselves — when there wasn't work to do.

"I'll always remember my dad saying, 'Sonny, a little work will never hurt anybody,'" says Pat Grant, the younger son, former state legislator and current president of the National Western

Stock Show. "Every summer, I went out in the farm and worked, just like all the other hands on the farm."

"I remember when we had to herd sheep," says Susie Grant Raymond. "Dad would take us way over to the west part, and he'd just drop us off and tell us, 'Don't let the sheep cross this ditch or that ditch.' He'd leave us with a lunch and pay us a dollar a day."

When they weren't working, they were reading, painting, hiking, skiing or horseback riding. The idle life of an affluent family was out of the question.

"My mom always said, 'I will not have my kids sitting around a swimming pool in the summer. I will not have that,'" Ces Grant says. "And none of her grandchildren do that now. Nobody goes to the swimming pool."

"You were raised to do a job, and you did what you could."

Hard work was key, but so was education. Mary Belle had a world map plastered across the kitchen wall, as well as mnemonic devices on how to learn the American presidents in order, and another to remember all the English kings.

The children would go to Bear Creek Elementary School when they were young, then move on to private institutions. Newell Grant was 14 when his father sat him down and asked whether he wanted to attend the Kent School, a monastic institution in New England. The next day, Newell was on a train to Connecticut. All of the Grant girls would go to the Kent School in Englewood, where Ned was a trustee.

"There are certain continuing themes of the Grant family," Pat Grant says. "One is clearly civic involvement and civic leadership. The second theme is definitely the emphasis on the value of education."

Time didn't sit still on the farm. The days when Ned could trail his cattle from the Brookridge Dairy on South Broadway down Littleton's Main Street to the farm were gone. And eventually so, too, was the dairy, which the family sold in the early '50s.

But there were other ventures along the way, business deals with a decidedly Western bent.

The Grants were early investors and partners in the Groswold Ski Co., which provided all the skis to the 10th Mountain Division. They also once owned a chunk of the Berthoud ski area.

Later Ned helped found the Centennial Race Track, which, like the farm, was a passion as much as it was an investment.

The Grants' own horses would race at the old Littleton landmark. The horses — given Grant family names such as Aunt Mel and Cousin Mary — had a hard time winning. But Mary Belle, who would watch and place a few bets on other horses, soon won enough to buy a mangle iron to press her family's sheets. Then she quit betting.

"That was mom," Ces Grant says. "She learned she had a system and that she could make money. But then she discovered that it could be a bad thing, that it could become addictive."

Ned Grant still had huge plans in his late 50s. Ever the land speculator, he had just swapped the family's mountain ranch in Bailey for a spectacular spread in Steamboat. He wanted to raise lean cattle at high altitude, and envisioned splitting time between Denver and the Yampa Valley.

But in 1968 — shortly after he took control of the Steamboat ranch, and months after one of his horses finally won a race at Centennial — Ned was diagnosed with a brain tumor. He died at 59.

"When Dad died, things changed drastically," says Annie Lowdermilk, who was the only Grant child left in the house.

Newell was getting his master's in business administration, Pat had enlisted to serve in Vietnam and Susie and Ces were both at college. Mary Belle was left to pick up the reins and run two ranches until the brothers returned.

For the next 31 years, Mary Belle continued the Grant traditions in more ways than that. Her own civic activism mirrored that of her husband: She sat on the board of the Denver Zoo, worked with the Western history branch of the Denver Public Library and helped develop the National Western Stock Show's Coors Western Art Show. With a quick wit and a straightforward style, she made a mark wherever she volunteered her services.

"I remember her raising Cain with me in 1991," says Pat Grant, who became president of the stock show in the '90s after flirting with the idea of running for both governor and mayor. "We had our first show, and she said, 'Pat, this won't do. This is not acceptable.' And she was right. We hired a curator, got sponsorship from Coors, and now it's recognized as one of the top small Western art exhibitions and sales in the country."

The public was seeing more of Mary Belle and more of her writing and artwork, gifts she had previously shared only with her family. In 1972, she and her daughter Susie wrote and illustrated *Wildly Speaking*, a book of humorous essays about wildlife.

But her greatest legacy came just months before her death in 1999, when Newell helped grant her wish that the Steamboat ranch end up as open space.

"She didn't want the Yampa Valley ruined like Vail and other areas," Ces Grant says. "The thing about it is, we don't need the money. We can do that, for the town of Steamboat. And that was the thing to do. That was one of her visions."

"We all agreed that we should do everything that we could to preserve that as open space," Pat Grant says. "That's what mother wanted."

But a different fate awaited the Grant Ranch, which was part of a larger estate with more members expecting more money. Hopes for open space gave way to a building boom, and the family ranch is now carved into small lots filled with huge homes.

The brothers and sisters who remember bailing hay, riding the tractor and steering clear of the family's Holstein bulls now look at the sea of new homes with bittersweet appreciation for "progress."

Yet Newell offers a reminder that bad business isn't among the Grant family traditions. And the Grant Ranch was always meant as an investment.

"Land is like a garden," he says. "You nurture it, you take care of it. But you had better be ready to harvest it when the time is right."

The farm is gone, but the lessons they learned there remain. The children continue to preach and practice the Grant mantra of integrity, education and civic responsibility.

But privately they also wonder how to clear a bar that's been raised so high. In other words, how do they follow the act of Ned and Mary Belle Grant, as well as three generations that led the state in politics, banking, law and medicine?

As Susie Grant Raymond puts it, "some of us feel like the tail at the end of the kite." (But that sentiment is also a Grant tradition. Her own Uncle Bill once said "The Grant clan is a bit like the potato plant. By now, the best part is underground." And then he ran for mayor.)

What they can't accomplish alone, they'll tackle together. This much they know for sure: You haven't heard the last of the Grant name.

"As a group, I think the five of us are just starting to work together to find out how much more we can do," the youngest, Annie Lowdermilk says. "It'll be something in memory of mom and dad. It's full circle. It all comes around."

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January 7, 2001

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