

THE WILL ROGERS  
SHRINE OF THE SUN

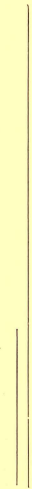




THE WILL ROGERS  
SHRINE OF THE SUN

CONTAINING THE RANDALL DAVEY  
FRESCOES OF THE HISTORY  
OF THE PIKES PEAK REGION

JULY 1937



BROADMOOR · COLORADO SPRINGS  
C O L O R A D O



THE Will Rogers Shrine of the sun will be dedicated on September Sixth, 1937 as a memorial to Will Rogers by Spencer Penrose. On the fourth, fifth, and sixth of September 1937, and annually on Labor Day thereafter, the Will Rogers Rodeo will be held on the Broadmoor polo field.

The unique and beautiful location of the Shrine, on a high promontory overlooking Broadmoor, Colorado Springs, and a vast expanse of the Colorado Plains, is a breath taking spectacle, one long to be remembered.

Driving by automobile up the winding Broadmoor-Cheyenne Mountain Highway, one reaches the shrine, a shaft of granite surmounting its granite base, at an elevation of eight thousand two hundred feet. The Shrine, which is open free to the public at certain hours during the day, is a feudal castle, designed by Charles E. Thomas, architect, of Colorado Springs.

The Shrine is surrounded by a granite serrated wall enclosing ten acres. On entering the gate the visitor ascends a path, the Shrine towering above, until the crest of the promontory is reached, when suddenly the whole panorama of city and plain spreads beneath his view.

On September Sixth, dedication day, the over life size bronze bust of Will Rogers, the work of Jo Davidson, distinguished American Sculptor and close friend of Will Rogers, will be unveiled. The bust will be placed in the court immediately in front of the Shrine.

On the inner walls of the Shrine are painted in fresco by Randall Davey, episodes in the history of the Pikes Peak Region.

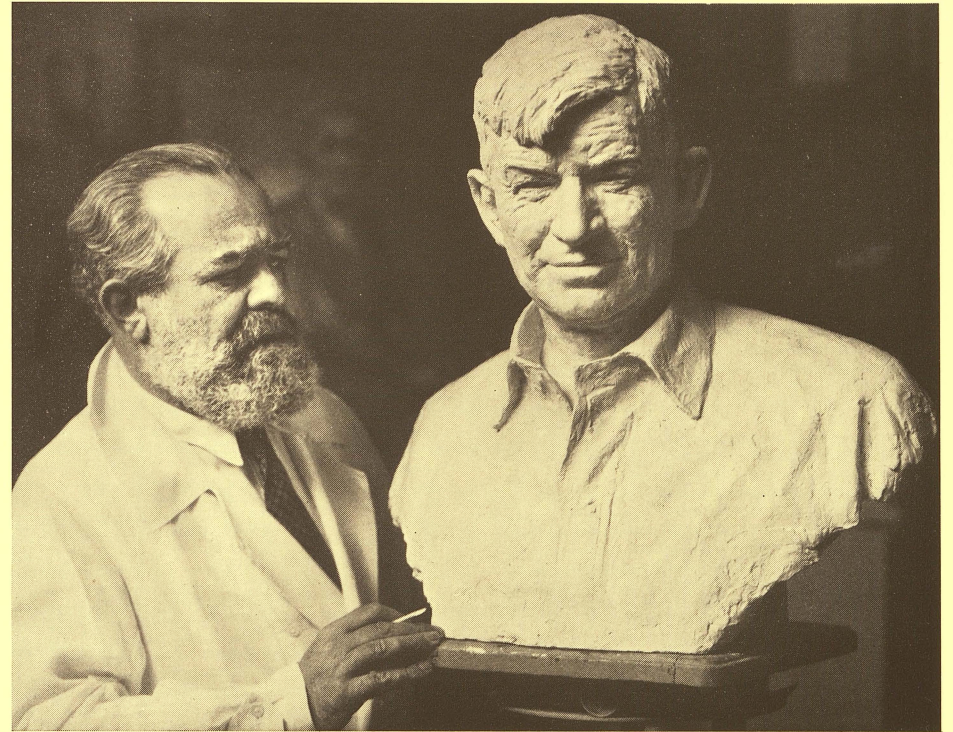


WILL ROGERS SHRINE OF THE SUN



VISITORS no doubt are interested in the many unusual problems in the construction of such a building in such a place. The tower, over a hundred feet in height rests on a concrete mat fifty-six feet square and three feet thick, which in turn is secured to a foundation cut twenty-eight feet into solid rock. The tower is built of light pink native granite, the entire amount of stone, some five thousand cubic yards, came from one gigantic boulder a short distance above the shrine. An additional fifteen hundred cubic yards from the same source were required to build the surrounding wall. Thirty car loads of cement and two hundred thousand pounds of steel were used in building the Shrine, and neither wood nor nails were used in its construction. It is estimated that the Shrine weighs fifteen million pounds. The windows have metal frames with leaded cathedral glass. The floors are red Italian marble and terrazzo. A spiral stairway connects the rooms and leads to an observation alcove in the tower. The entire construction of the Shrine was supervised by Milton J. Strong.

By the end of August a set of Westminster Chimes and a Vibra harp will be installed in the shrine with amplifiers so that at fifteen minute intervals from dawn to midnight the chimes will be heard throughout the district. The chimes and harp can be operated manually or automatically. The amplifying system is being connected with the Broadmoor Hotel, the Golf Club, the Riding Academy, and the Polo Grounds so that a broadcast from any place in the region can be carried to the Shrine or vice versa. It is one of the most unique arrangements in modern amplification.



BUST OF WILL ROGERS BY JO DAVIDSON



THE Frescoes by Randall Davey in the Will Rogers Memorial Tower have for subject matter historical episodes of the Pikes Peak Region. Beginning with the early Indian days, when the Cheyenne Mountain area was the hunting and playground of the red man, and depicting certain episodes in the early historical times and the later developments of the region, the frescoes terminate with the white man's playground of Broadmoor and its community.

In the entrance hall immediately inside the main door, is a scene of an Indian Buffalo hunt. Following up the stairway are other scenes of Indian life before the coming of the white man.

Above the lower landing and surrounding the circular window is the scene in which Padre Francisco Sylvestre Escalante takes orders from the Franciscan Church in Santa Fe, New Mexico, to proceed into Colorado. On the ascending wall is his journey into Colorado attended by a group of followers. On the slanting wall over the stairs is John Lane, the guide who accompanied Escalante, and according to history carved his name on a cottonwood tree in 1776.

In the room opening to the left of the entrance hall are the rest of the frescoes, vivid in color and interest covering the entire walls and ceiling. The first part of the left hand wall shows Lieutenant Zebulon W. Pike followed by one of his men in December 1806. During Pike's explorations of Colorado he met with many hardships. He is shown here leading his horse and hunting in the mountains in search of food for his half starved, ill clad men. The small figures by the fire indicate the life and temporary shelters of Pike's win-



INDIANS AND BUFFALO FRESCO BY RANDALL DAVEY



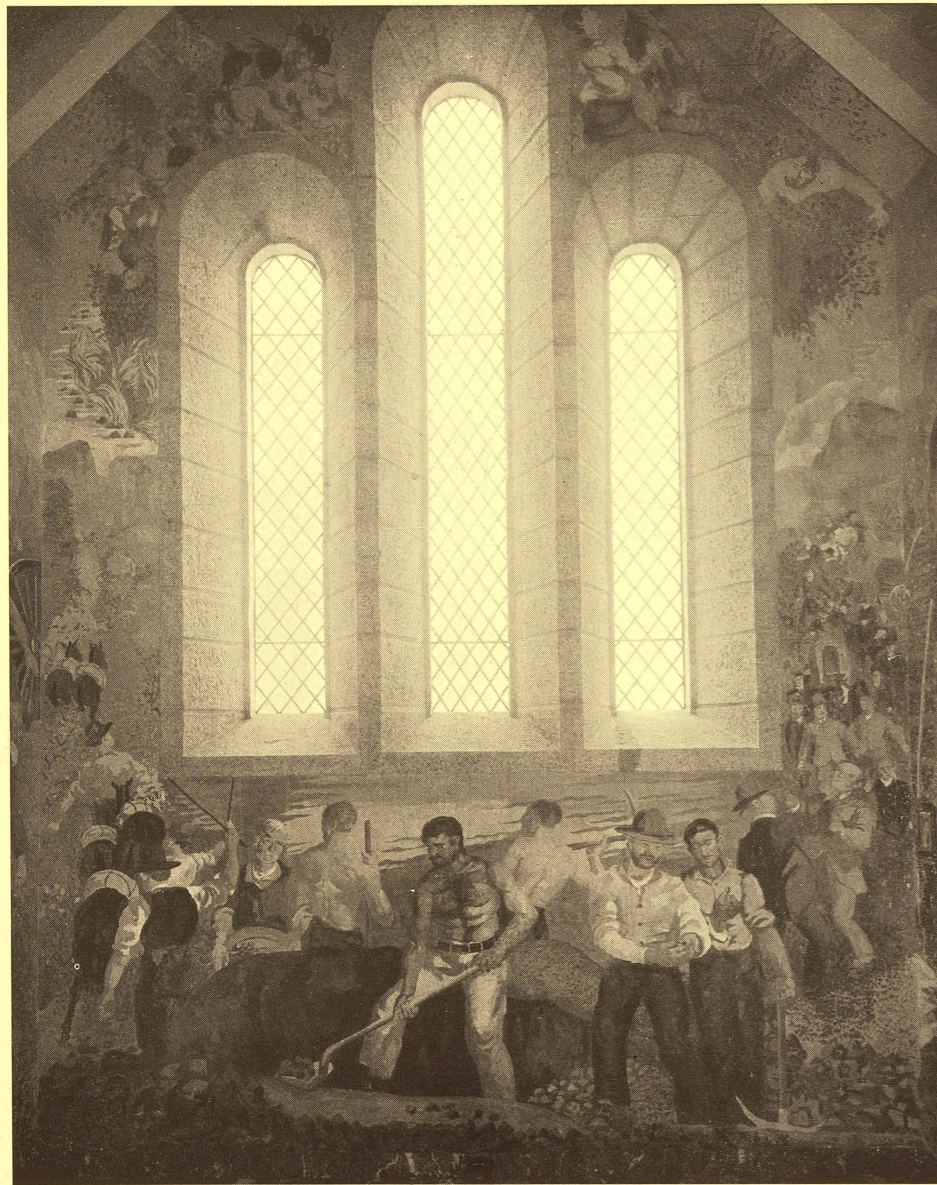


ESCALANTE'S EXPEDITION INTO COLORADO



ZEBULON PIKE'S EXPLORATIONS · INDIAN WARFARE



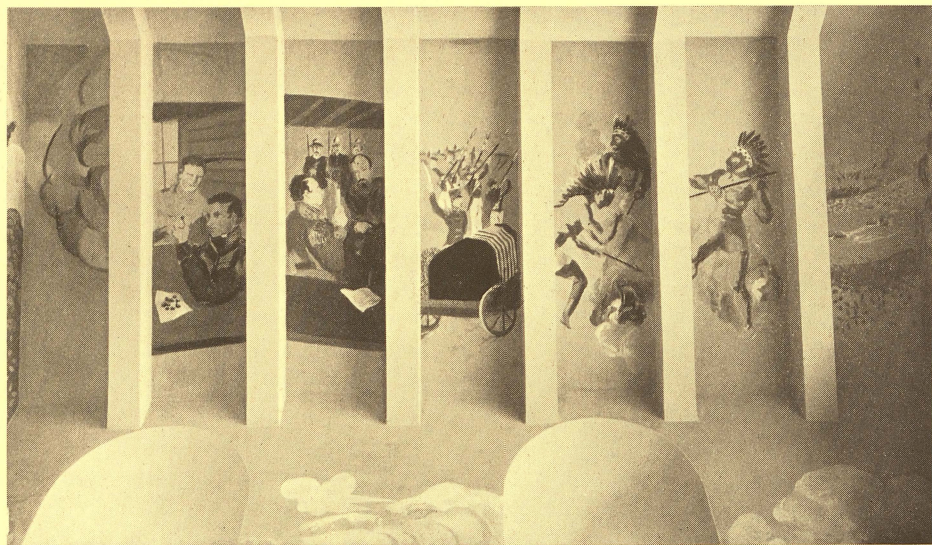


EARLY GOLD DISCOVERIES IN COLORADO



GENERAL WILLIAM J. PALMER'S ACTIVITIES . . . CRIPPLE CREEK





CEILING PANELS

ter quarters. At the top of this panel is the summit of Pike's Peak. The second half of this wall describes the early warfare between the Indians and the white settlers, which follows historically after Pike's explorations.

On the wall facing the door are scenes from the early gold discovery days of Colorado following the first discovery in Central City in 1859. Here are men digging and panning and examining nuggets. Down the righthand side of this wall is suggested the inrush to the gold fields; on the left hand side, is the early burro trains carrying out the gold ore. The two triangular panels at the top are historical epi-



CEILING PANELS

sodes. The right hand panel records the incident of the massacre of Dead Men's Gulch where eight prospectors were captured by Indians and all but one killed. The left hand panel shows James Pursley who discovered gold while a captive of the Indians.

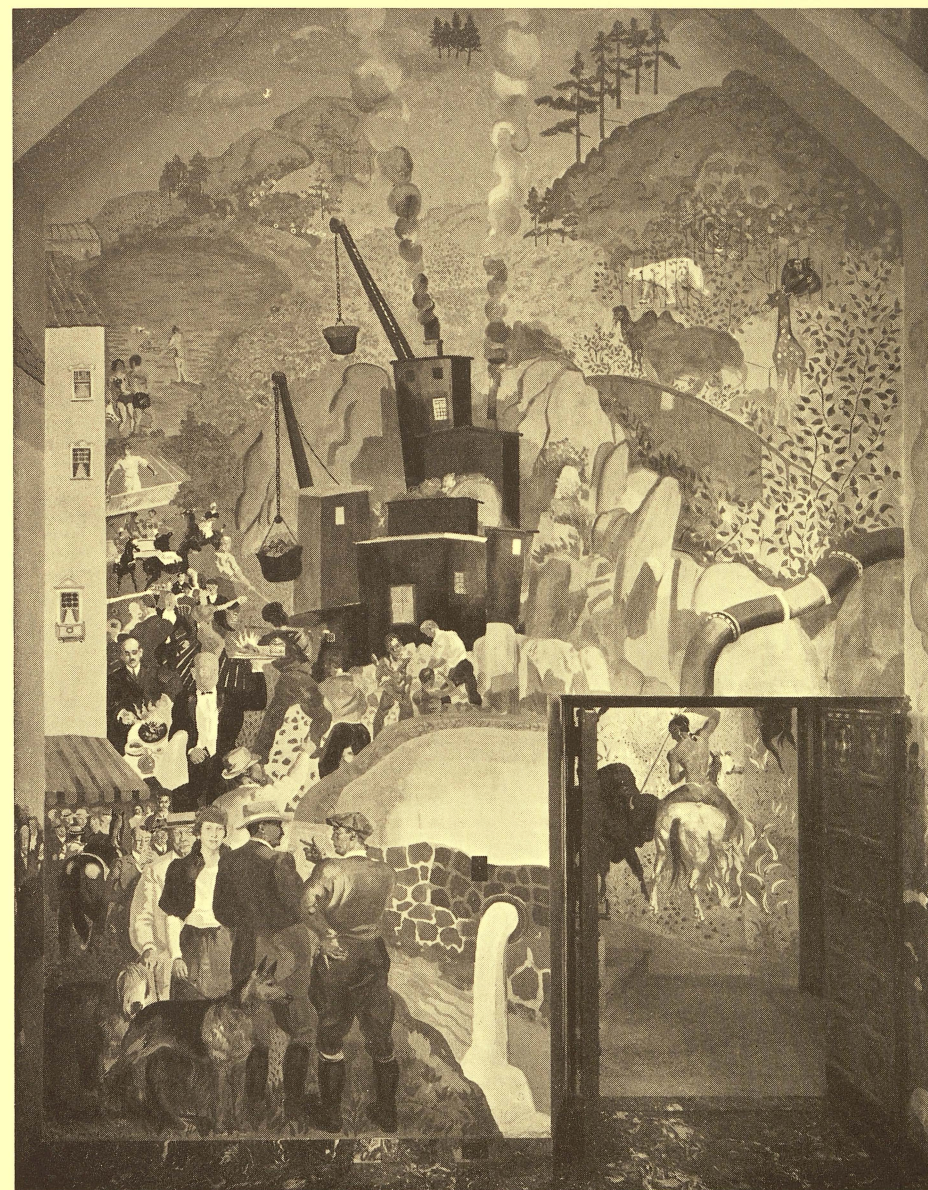
The following wall depicts episodes from the activities of General William J. Palmer the founder and builder of Colorado Springs and his railroad building in 1870; and the early Cripple Creek days 1891. Above the portrait of General Palmer are suggestions of the work in building the first narrow guage roads over the mountains. The sec-



ond part of the wall has for the base of the design, an early gold extractor. Above it are portraits of men prominent in Cripple Creek History, Spencer Penrose, Charles L. Tutt, Daniel C. Jackling, Albert E. Carlton, Charles M. MacNeill, all in front of the offices of Tutt & Penrose. In the foreground is a sheriff arresting a drunkard, and above, the interior of a saloon.

On the ceiling between the beams, the subject matter pertains to the walls beneath them. Over the Zebulon Pike wall are three episodes from Pike's career. First a meeting between Lieutenant Pike and James Pursley who first showed Pike some of the gold nuggets of his discovery. Second, Pike's arrest by the Spaniards and third the funeral of Captain Pike after the battle of Toronto in 1812. Above the Indian warfare wall are two panels of an Indian war dance. On the ceiling above General Palmer's activities are two panels, one a map of one of his railroads, and the second suggestive of the building of Colorado Springs, which was founded by General Palmer. Over the Cripple Creek wall are three panels. The first a sketch of Spencer Penrose's cabin and white horse of the early days in Cripple Creek. The next two suggest the uprising of the miners and the quelling of the disturbances by the militia.

On the final wall are the various activities which include mining, and construction, water systems, the Broadmoor Hotel, the Zoo, swimming, polo, golf, tennis and automobile racing.



BROADMOOR AND ITS ACTIVITIES