

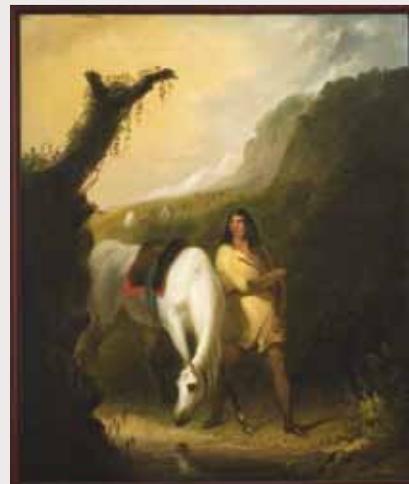
## The Location of the Miller Paintings: The Centennial Complex Loggia and 3rd Floor

The Centennial Complex, completed in 1993, was designed by internationally-acclaimed U.S. architect Antoine Predock. The building is full of historical and geographical allusions, and noted for its dramatic public spaces. One such space is the Mary Storer Loggia, home to the AHC's Miller artworks. The Loggia, which Predock describes as having a "warm, 'woody' ambience from sky-wells overhead and a central fireplace with hearth" provides a perfect backdrop for Miller's paintings depicting the Wyoming landscape. In turn the Miller paintings with their strong outdoor themes serve to enhance the architect's vision of the Loggia as a forest with firelight flickering amongst the trees. The Loggia is also the central exhibit gallery for the AHC and provides access to the Toppan Rare Books Library, the Wyoming Stock Grower's Room, and the George A. Rentschler Room--the last being another venue for stunning Western art, in this case by Farny and Remington. The Loggia is also frequently used for University receptions, thus fulfilling another of Antoine Predock's visions which was that the Loggia be "a social gathering



*The Scalp Lock, c. 1865. Alfred Jacob Miller.*

place for the center." The AHC's third floor, with a center cut-out overlooking the Loggia, is otherwise primarily a place of administrative offices and work spaces. It has, however, recently been graced by a small but stunning set of small artworks by Miller, just outside the Center director's office suite. Two comfortable chairs invite visitors to enjoy the installation at their leisure.



*Antoine Watering Stewart's Horse. Alfred Jacob Miller.*

Visitors viewing Alfred Jacob Miller paintings in the Centennial Complex Loggia.



## American Heritage Center

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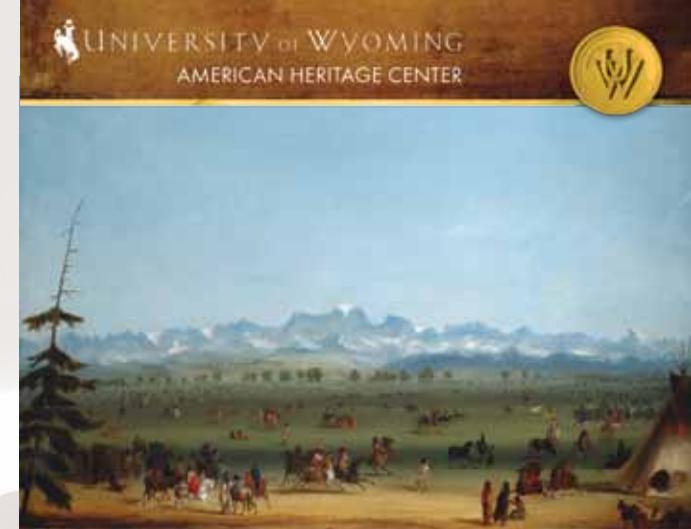
### Loggia Hours

M-F: 8:00 a.m. - 5:00 p.m.

### 3rd Floor Hours

M-F: 8:00 a.m. - 5:00 p.m.

For questions not relating to  
donations of collections,  
contact our Reference Department  
307-766-3756



*The Rendezvous Near Green River-Oregon 1837 (General View of the Indian Camp). Alfred Jacob Miller.*

## The Paintings of Alfred Jacob Miller, 1810-1874

Alfred Jacob Miller was born in Baltimore, Maryland, and received artistic training in Paris and Rome. By 1837, he had returned to the United States and opened a studio in New Orleans. There he was engaged by Captain William Drummond Stewart, a Scots nobleman with a taste for adventurous travel, to accompany his party to the annual fur trade rendezvous in the Rocky Mountains, held near what is today the town of Pine-dale, Wyoming.

During the spring and summer of 1837, Miller made dozens of sketches capturing the life of his party, of trappers, of Indians, and of the life and scenery of the fur trade. Stewart's and Miller's journey took them through the territory later to become Wyoming, and among Miller's best regarded works is his Green River Rendezvous.



*Hunting Elk. Alfred Jacob Miller.*



*Hunting the Grisly Bear. Alfred Jacob Miller.*



*Approaching a Herd of Buffalo, Crossing the Platte River. Alfred Jacob Miller.*



*War Ground Beating a Retreat. Alfred Jacob Miller.*

After his return from the West, Miller was commissioned by Stewart to paint studio versions of a number of his trail sketches to hang in Murthly Castle, Stewart's hunting lodge in Perthshire, Scotland. In 1842, after completing his assignment in Scotland, Miller returned to Baltimore where he became noted as a portraitist during his later career.

Although his landscapes tend to resemble European models and his figures are often stylized and classical in pose, Miller's art constitutes an important historical record. No other artist had the opportunity to observe and record the era of the American fur trade with similar intimacy and detail. For this reason Miller's paintings at the University of Wyoming's American Heritage Center (AHC) are considered as much historical documents as artistic works, and are featured in many presentations about Wyoming and Western history.

## The Acquisition of the Miller Paintings

The Miller paintings in the AHC are among

those commissioned by Stewart. Those on exhibit in our 2nd floor Loggia are a gift of Everett D. and Verde Clark Graff and of Charles B. Nevins (husband of Nancy Graff, one of Everett Graff's daughters). The Miller paintings on exhibit on our 3rd floor are a gift of Robert C. Graff (Everett Graff's only son). We are triply indebted to Robert Graff for his generous support for the conservation and security of the Miller paintings, as well as for his philanthropic commitment to the creation of the Alfred Jacob Miller classroom on the AHC's 4th floor.



*Rick Ewig, AHC's Associate Director, teaches a class in the AHC's Alfred Jacob Miller classroom.*

The AHC is grateful for the work of the late Robert Warner, Professor of Journalism at the University of Wyoming and authority on the life of Alfred Jacob Miller, for his assistance in building a relationship with Verde Graff.

In the years since the first donation of these paintings, the AHC has focused much more closely on its archives and rare books expertise, and the University of Wyoming Art Museum has rightly become the principal collector, curator, and exhibitor of fine arts. In fact, the Center has transferred most of the artworks it had previously acquired to the Art Museum. The Miller paintings, along with the collection of paintings that hang in the AHC's George A. Rentschler Room just off the second floor Loggia, remain at the Center because of specific agreements with their donors.

## The University of Wyoming Collection of Western Art

Together, the Miller and Rentschler collections are now identified by the Art Museum and the AHC as "The University of Wyoming Collection of Western Art" because, to quote from an Art Museum informational brochure, "The premier collection of western art at UW is on permanent display in the AHC Loggia and Rentschler Room." The two collections are not only a draw for visitors to the Centennial Complex (the building that

houses both the AHC and the Art Museum), they are also important educational tools, being introduced regularly by Center faculty to UW students in art history and Western history.

On occasion, one or more of the Miller paintings will be missing from the Loggia for a short while. This is either because the work was requested by another museum for a special exhibit or because the work is undergoing conservation treatment. Museums from across the U.S. have borrowed Miller paintings because of their importance in the genre of Western art.



*Butchering a Buffalo-Taking the Hump Rib. Alfred Jacob Miller.*