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Welcome to the Country

"Sports teaches
you character, it
teaches you to
play by the rules,
it teaches you to
know what it feels
like to win and lose
— it teaches you
about life."

— Billie Jean King



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ONWT - An artist at work - Linda Rous

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Every man has a natural desire to take ground. But the reality is that not everyone succeeds.

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On Deck

The photograph of the statue of the Victor Penguin Hockey Club on our front cover was taken in 2018. We felt it paired well with the quote because after 11 months of Covid, we are beginning to see professional sports, as well as high school sports being offered, although with modifications. This shows we are indeed capable of learning how to deal with this tiny, but oh, so very powerful virus. It is our hope and intention to continue to modify our behavior as this virus also changes through mutations. There is no question this virus commands our attention and respect. As we take to heart the message to wear a mask and social distance to protect our fellow human beings, the virus loses its grip and we gain a meaningful connection by respecting each other.

Our February issue has many articles that depict respect. Read *An artist at work* – Linda Rous by Urban Turzi to learn about Faceless Dolls and how they were inspired by the various Nations of Linda's ancestors. *Cooperating with counties for egress* gives an example of how counties can work with Coalition for the Upper South Platte to clear trees, making subdivisions fire wise. *Evernight* by Gilrond the Historian presents a fictional piece that shows how a community of fairies cooperates to save one of their own. We hope you enjoy the articles within these pages and take to heart the message that we all matter.

The photos of your animal friends matter, too! Please share with our readers! Feel free to email them or snail mail them to POB 753 Divide, CO 80814 or drop them off at Shipping Plus in Divide M-F 9-5:30 p.m.

Thank you,
— Kathy & Jeff Hansen



A Look Inside the Artist Rudi R. Mergelman, artist by Mary Shell

It's not that often that I meet an artist whose career is rich with experiences. Interviewing Rudi Mergelman was a joy. I could only imagine his childhood living on ranches with cowboys and horses to paint. Many artists have created western paintings, but not many have lived it and you can see the difference. He doesn't interpret western art, he lived it.

When you view his work, you can see it was created by an artist with great talent and knowledge. His work is clean and clear and shows great knowledge of his subjects. His colors are illuminated with strong natural light and his subjects are crisp and clear. It's as if you were there. A result many artists strive to achieve but not all do.

You know you're a successful artist when you don't depend on a gallery to sell your work, the work sells itself and you build a clientele of buyers who keep coming back. Thank you, Rudi, for sharing your passion with us.

How long have you been painting?

I received a paint by number set when I was in the sixth grade. I started one of the panels and never finished it using the numbers. I asked for more paint and plain canvases and started figuring things out on my own. School teachers helped me and I was lucky enough to have some local artists who gave me good advice. I was raised in Gunnison Colorado, the heart of open range cattle country. Both sides of my family were homesteading pioneer ranchers. I grew up in town but spent all the time I could on family and friends' ranches. I had real cowboys for my heroes and love the western culture and lifestyle. I was always intrigued by the wildlife around me and find them to be great subjects to study and paint. I guess I express my obsession with cowboys and critters in my art. If I couldn't paint them, I probably wouldn't paint.

Who inspires you to create?

I am inspired by the challenge to portray my subjects artistically and authentically for others to enjoy and appreciate.

What is your favorite subject and why?

My main subjects by choice are the contemporary American cowboy and north American big game.

What is your favorite medium, and have you tried others?

The main body of my work is in oil paint. I do use acrylics and watercolor on occasion. I also sculpt using clay or wax using bronze or cold cast material for a final product. I was in the graphics business for years and used many mediums for many purposes. Oil works best for me

and I prefer a clay wax mix for modeling. I like to work on stretched a canvas, but panels are fine also. I like a medium textured gesso ground to paint on.

Did you see yourself as an artist as a child?

I always was interested in art. I was fortunate to have family and friends encourage me. I never got to study art seriously until college. It is funny that a lot of the material they presented at college didn't make sense until years later when I started to really concentrate on making my work go on to higher levels. I don't care how talented one is, art is a learned skill that requires many hours at the easel producing work that shouldn't be framed.

What do you experience emotionally when creating art?

I compare art to music. A music student puts in a lot of hours under instruction and practice before their first concert. Successful art students are no different. My artwork is very representational and doesn't require a lot of cerebral imagination. Time in the studio is my favorite time and I hope each day brings better work than the day before. That doesn't happen often enough, but I keep going back.

What was your most difficult painting to make?

The most difficult pieces I work on are the ones I didn't plan well or think out enough. I have learned you don't have to paint the whole western hemisphere for the background and if you are going to paint great herds but the way back in the composition. I really don't recall my most difficult painting but paintings with bad design and poor references usually end up being very frustrating.

What is your most favorite part of painting?

Painting the main subject matter is al-



ways enjoyable but putting it into a proper background and creating and overall successful piece is the final reward. Going out and getting reference material is very enjoyable and gives me motivation to do new work.

What's in the future for you?

I am now retired from day jobs and have all day to spend in the studio doing what I wish. My daily goal is to produce some artwork each day. This could be all day at the easel or doing some of the peripheral jobs in the studio. I have been fortunate enough to make my living as an artist. I have taught secondary art in the public schools and worked in the graphics art field both in the toy and gift business. I have worked for a commercial sculpture company and owned my own gallery. I have been in galleries in Colorado, New Mexico and Wyoming. The biggest reward of my career is all the wonderful people my wife Darleen and I have met. The art world small or large is full of special people with a common love for that thing we call art. At the present time I do not have a gallery affiliation. Art sales are mostly from previous collectors or connections over the social media. My studio is in our home in Florence.

You can reach Rudi by Facebook.

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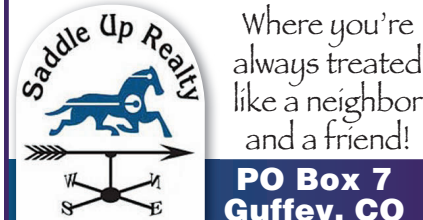
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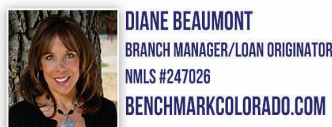
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Currant Creek Characters Captain William Bainbridge White part XI

by Flip Boettcher

photos courtesy of the Cañon City History Museum.

Continuing down Currant Creek past Job Kester Sweet's place, the next early homesteader was Captain William Bainbridge White. The Captain was born in Pennsylvania in 1813.

White's grandfather and great grandfather were born in Ireland and the family immigrated to PA sometime in the early 1850s. The Captain's father, Jacob, one of three children, married twice. First to Jane Mary Morrow and they had one son born in 1801, the same year Jane died, most likely in childbirth or complications thereof.

Jacob married Elizabeth "Betsy" Mitchell, his second wife, in 1801, and they had eight children, Hugh, John, Thompson, Elizabeth, William Bainbridge, Mary, Jane and Nancy between 1802 and 1821.

Interestingly, the Captain's brother Thompson married three times. Thompson's first wife was Martha Curry and they had three children: Hugh, Mary Margaret and Elizabeth. Elizabeth was born 1839 and died in 1840 and her mother Betsy died in 1840 as well.

Thompson's second wife was Sarah Fulton and they had six children: William Henry Fulton, Elizabeth, Albert Wheeler, Martha Jane, Clara and Nancy. Elizabeth died at 6 years old, Albert Wheeler died at 18 years old, Clara died at 25 years and Nancy died at 9 years.

Thompson's third wife was Nancy J. Boone and they had no children.

William White spent his early life riverboat freighting on the Ohio River learning the country from Virginia to the wilderness regions of Kentucky, Indiana and Illinois. White met and married Sabina Breckenridge Roland in 1839 or 1840. The Roland's were one of the prominent VA families. Sabina was born September 8, 1822 in VA.

The couple had six children: John Roland, Emma, Josephine, Jacob B., William Delos and Henry Lewis. White traveled quite a bit and he did not see his son Jacob until he was almost four years old.

From a riverboat, White became a sailor and soon was the Captain of a small sailing vessel, which arrived in Australia in 1848. Upon hearing of the discovery of gold there, White joined a group who hiked across the continent on a fruitless prospecting venture.

In 1849, White found himself in San Francisco at the height of gold fever there. After prospecting and working the mines for a few months, White returned to his family in PA.

The 1850 United States Census has White, a farmer 36 years old, living in PA with Sabina, 26, and their children John, Emma, Josephine, Jacob and William D. White's nephew, his brother Thompson's son, Hugh, 14 years, is also living with them.

Next door lived White's father Jacob and mother Betsy, as well as their daughter Nancy (1817-1859), whose condition is listed as "idiotic."

Sometime in 1850-1851, White moved to Ipava, IL, where his last child, Henry Lewis was born October 6, 1851.

Interestingly, Job Kester Sweet was in Pike County, IL in 1840 and in the late 1840s-1850s ran a tannery and shoe factory in Lewiston, Fulton County. Lewiston is only a few miles from Ipava and William White and his family most certainly knew Job and John Sweet. The Captain was in Ipava until 1866 and his daughter Josephine married Obed Garwood there in 1864.

By 1865, Job was proprietor of the Ipava Hotel. The 1860 population in Ipava was only 299. White and Sweet both homesteaded almost next to each other on Currant Creek and both were patented in 1882.

Although White failed to find his fortune, he definitely had gold fever and was one of the first to Colorado in 1859, at 46 years old, when gold was discovered. He settled in California Gulch (Leadville) and

helped to organize the first hydraulic mining operations in Colorado. White also ran a branch store for Stevenson and Curtis, merchants whose supply depot was in Cañon City. White is still living in California Gulch in 1861.

The Captain's first son, John Roland, died in Ipava in November 1864 and his second son, Jacob B., died in 1868.

In 1866, White, 53, his wife Sabina, 44, and sons Henry, 15, and William D., 16, crossed the prairie from IL to Lake County, Colorado in a schooner drawn by oxen, settling in California Gulch.

Henry's first job in Colorado at 16 years was as a pony express rider for two years, carrying the mail from Buckskin Joe (Alma) over Mosquito Pass to California Gulch, down the Arkansas River to South Arkansas. Snowshoes were required in the winter.



Sabina Breckenridge Roland White

Henry then went to live in California Gulch for a year and then moved to Hardscrabble Creek, southwest of Cañon City in 1869, to work for H.M. Burroughs where he met and married Sarah Morford, sister of J.B. Morford, in February 1871. The Morford's were an early, prominent Cañon City family. Henry and Sarah had six children: Annie, 1872-1874; William B., 1874-1923; Curtis H., 1876-1893; Arthur E., 1886-1890; Gertie Estella, 1890-1891; and Baby H., 1891; all between 1872 and 1891, all within 19 years. The only child to survive very long was William.

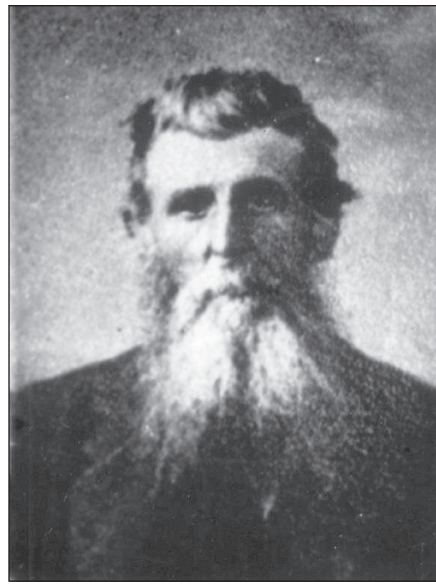
The 1870 census lists the Captain still living in Lake County with Sabina, William D., Henry, Oliver B. Maxwell, Missouri and James McPhelmy, Ireland. All the men are miners. The Captain's real estate worth was \$200 and his personal worth was \$4,500.

The year 1871 saw White on Currant Creek and his son Henry moving there after he married Sarah. In 1873, Job Sweet arrived on Currant Creek.

In 1873 White's son William D. married Mary Jane McCandless, 1856-1941, daughter of Florence, CO's founder James McCandless, in Leadville. The couple had 10 children; Verdie S. 1873-1901; Elwood, 1875-before 1885; Elwood's possible twin Emma Roann, 1875; Mary Josephine, 1877-1892; James Obed, 1879-1933; William, 1881-1949; Bonnie Lenora, 1883-1977; Henry Bert, 1885-1946; Edward, 1889-1962; and Pauline, 1894-1894; all between 1873 and 1894, 21 years.

William D ran a large wholesale meat market in Maysville near Salida in the 1800s and raised fancy horses. The 1885 Colorado census has William living in Maysville with his mother-in-law, wife and seven children running a meat market. The Panic of 1893 wiped him out. William D was Chaffee County commissioner in 1886-1893.

The Captain and his son Henry are active in the South Park Cattle Growers Association (SPCGA) and White is the vice president in 1876. In 1877, White



Captain William Bainbridge White.

opened a freight office and store on his homestead and had the Kester post office there until 1880 when it moved downstream to Dell's.

White's homestead was right on the Currant Creek Wagon Road from Cañon City to Fairplay and contained an old cemetery with evidence of some old gravesites, but the first recorded burial was that of one year old William Albert Lloyd in 1879. Baby Lloyd's parents were William and Jane. Their daughter Ida married Elijah Hammond, Annie Bender's cousin. The next burials were James, 11, and Julia, 6, Beery in 1881. William Beery had the homestead just below Currant Creek Pass.

The early 1880s were busy along Currant Creek and for the White's. The 1880 census has stock raiser William, 65, living with Sabina, 54, son Henry, 26 and daughter-in-law Sarah, 25, on Currant Creek. Henry and Sarah's two sons, William, 6 and Curtis, 4 are also living with them. The Captain was a witness on Hannah Hammond's homestead up the creek along with Job Sweet.

At an 1880 Christmas party, as reported in a January 1881 *Flume*, Henry White got a silver pocket watch from his mother Sabina. The Christmas party was hosted by J.B. Morford, Henry's brother-in-law, of 31-Mile Creek. "A good supper was furnished and games played." Henry, Mrs. Dell and W.B. Davids provided the music.

In February 1881, White, acting as Justice of the Peace, married Bill Hammond, Annie Bender's brother, and Mary "May" Dell in Kester.

In December, Henry is one of the signers of the 54 stockmen's petition to Board of Cañon City protesting the fining of cattle running loose in town. Henry is mentioned as the treasurer of the SPCGA at meetings which were held at White's in 1881 and 1882.

A December 1881 *Fremont County Record* reports that J.B. Morford, White's son-in-law, of Kester is buying large residence lots from E.N. Rouse in south Cañon for \$800, just across the First Street Bridge. Morford is moving his family to town and erecting buildings on the lots.

White's son Henry is in Salida helping with his brother William's meat market in 1881 to 1884. Job Sweet sold his Currant Creek homestead in 1881 and moved to Buffalo Springs.

In 1882 the Kester post office moved back up stream from Dell's to Smith's; Smith bought the Sweet place. White, 69, proofed his 160-acre homestead and had Bill Hammond, William Beery, Ed Mulock and J. Eddy as witnesses. In 1884 Henry moved to Cañon City.

The 1888 SPCGA meeting was held at Littleton's in Kester and there was an interesting note in the November *Flume*. On November 30, the Union Pacific railroad and all lines between Denver and the Missouri River were selling excursion tickets to Kansas City and back for \$10. One had to go on the 30th, but could return anytime within 15 days.

At 77 years old, in 1890, the Captain moved to Cañon City.

To be continued

Brothers

by Steven Wade Veatch

The photo you left
from gold rush days
turned up today.

It lasted over a century.

I would say go
to Cripple Creek,
again, grab
some gold.
Have some fun –
ride a burro,
and look down
the winding trail,
to a time that didn't
last long enough.



Photograph courtesy of the Cripple Creek District Museum.

Cooperating with counties for egress

by Coalition for the Upper South Platte

We have talked about forest health and the need to protect our homes from the wildfire threat that is prevalent in our area. Seeing the photos of this past summer's fires in Colorado, California and Oregon certainly highlights the reality of living in the wildland urban interface. In addition to protecting our homes, it is important to have a plan for evacuation if necessary. An evacuation route, and an alternative route, should be familiar in anticipation of an emergency exit.

Often the road right-of-way in local subdivisions has been dedicated to the county but left without maintenance of hazard trees and vegetation. We only need to see the videos of cars escaping wildfire to understand the need for maintenance of the area adjoining the roadway. The roadway adjacent area should be viewed with a critical eye to anticipate a hazard that may block the road for egress in an emergency.

It is important to identify property

and right-of-way boundaries, and gain permission from the government agency responsible for the roadway before removing hazards. Often the right-of-way is also where power lines and other utilities are installed, often requiring a contractor to professionally address hazard trees.

The Coalition for the Upper South Platte (CUSP) partnered with area subdivisions to work on their egress routes. Arabian Acres in Teller County enlisted property owners for right-of-way work adjacent to their properties. Sixteen property owners participated, with the anticipation that others having seen the work completed will join the effort in the future. CUSP also anticipates 2021 right-of-way hazard removal in areas of Park County and additional locations in Teller County.

We appreciate the support of Teller County Office of Emergency Management and Public works, as well as fire districts to identify vegetation needing to be removed.

Adopt Me Snowbell

by TCRA's



I'm an older gal. I've been through some struggles and I'd love nothing more than a nice family to call my own. I'm very sweet and I love people, but I'd rather not be picked up. If I sound like I'd be a wonderful addition to your home, give my friends a call at 719-686-7707 to schedule a meeting. TCRA's is located at 308 Weaverville Road in Divide.

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Musings Along the Way

Distinguish truth from fiction

by Catherine Rodgers

Clearpane LSD may be fantastic for cosmic insights into the nature of our dynamic reality. However, from my personal experience, when speed was used as a carrier, all sorts of paranoid delusions can arise. When we are deluged with too much stimulus, mixed with dubious intentions, we can come to believe all manner of things with no basis in fact.

The brain is a pattern discerner. This is apophenia, the tendency to perceive a connection or meaningful pattern between unrelated or random things. The term was developed by Klaus Conrad, who was studying the "unmotivated seeing of connections" in patients with schizophrenia. Statisticians refer to apophenia as patternicity or a "type I error." Neil deGrasse Tyson has a Master Class in Apophenia. To avoid sloppy thinking and falling for conspiracy traps, he suggests being skeptical; learn to recognize your own cognitive bias (cognitive dissonance prevents us from accepting facts counter to our beliefs); and analyze your assumptions. How can we distinguish truth from fiction? Do you trust or distrust the world around you?

As I ponder this, my newsfeed proffers a talk by Susan Carnicero of QVerity, an advisory agency of deception detection comprised of former CIA and NSA analysts (no relation to QAnon, I hope). She outlines several points to tell if you are hearing a lie or, as they say, alternative facts.

- 1) Analyze versus speculate.
- 2) Be cognizant of your own bias or predisposition.
- 3) Notice evasiveness, when the question is not directly answered.
- 4) Raise a red flag if responses become aggressive with greater attempts to convince rather than to convey information.
- 5) Pay attention to exclusionary qualifiers and non-verbal cues, especially when

combined with one or more of the above.

My friends used to tease me that I have a built-in B*llsh*t detector. My daughter learned the hard way that the truth always shows up around me. When I asked her how she knows the truth, she says she considers source, context, and implications and intention. Who is providing the information? What is the whole statement or story? Is it a hypothesis which has been scientifically tested and proven in fact? What result is the speaker trying to achieve? This last is an important signal for me. How does the statement make me feel? Do I react with fear and anger or does it evoke love, harmony, and peacefulness?

How do we know the truth? Having been "gaslighted" by a narcissistic parent and kept off balance by an alcoholic partner, I was in my 40s before I developed a self-referral system which anchors a grounded view. Byron Katie's four questions in *The Work* are extremely helpful to discover the thoughts and beliefs we are reacting to and reveal a clearer picture. We can learn to identify our intuitive responses. For me it's like the gong of an inner silent bell. Something "rings true" and I feel like I've always known that. There is a resonance. Others report definite body sensations: tingling and goosebumps; heaviness or lightness; tension in the stomach or shoulders versus open hearted relaxation; constricted breathing or a deep exhalation of calm. It behooves us to trust our "gut feelings." Listen to our hearts and really allow ourselves to be guided to feeling GOOD more and more, not scared or angry. Joseph Campbell was on to something with "Follow your bliss."

In some sense, the internet is a global consciousness, with an Artificial Intelligence (AI) regulating what it deems important per the consciousness of its programmers and the popularity of posts. As my grandmother would say, take everything with a grain of salt. There is such an overload of information that we tend to find what we are looking for, again thanks to the AI feeding us more of that. I have had so much trouble understanding where some people are coming from, that I began asking, sincerely, what do you believe to be going on? The questions that beg to be answered are what is the basis of your assertion? Where is the evidence? Is there any scientific and factual proof for this? But beliefs are often not based on reason.

When there is a shared psychosis, promulgated by a prominent influencer, we teeter along the edge. I refer you to *Scientific America's* interview with forensic psychiatrist, Dr. Sandy X. Lee for her book *Profile of a Nation*. For our healing as a nation to take place, we need to create a sense of belonging and dignity. We need to include and really hear the wounded-

"Those who can make you believe absurdities can make you commit atrocities."

— Voltaire

ness that is being acted out by our trauma bodies. Until the causes of separation and otherness are addressed, we will stay divided by opinions instead of embracing our common humanity and spiritual values. I mean, when did it become alright to shoot someone you disagree with?

Perhaps the most fascinating article I have read, and reread, is "A Game Designer's Analysis of QAnon" by Reed Berkowitz. He defines how QAnon is "a game that plays people" guided by puppet masters who have pre-seeded the conclusion with a breadcrumb trail away from reality. He points out the dopamine rush that results from *AHa* moments, even if those inferences follow from coordinated propaganda and well-funded media campaigns by authoritarian interests.

"People like Roger Stone, Paul Manafort, Steve Bannon, Michael Flynn, William Binney, Steve Pieczenik, Robert David Steel, (and/or Jared Kushner, Dan Scavino, and Brad Parscale), drawing on strategies outlined by Jeff Giese, Chuck Johnson, and Micheal Aquino, used companies like Psy-Group, WikiStrat, Black Cube, and Cambridge Analytica, to develop a strategy to drive support for Donald Trump." — research by Daniel Morrison in "QAnon" is Propaganda, and we know who's responsible" November 2020.

Berkowitz continues, "Q is a fictional character" like the mysterious stranger who serves as a plot device to indoctrinate. *Do your own research* means "Don't trust other people. Don't trust institutions. Listen to me." "Only I can fix it." Which leads to feeling a part of a community: "You are special." "The implications in the Q prompts are one sided and designed to cast doubt, not to offer proof." In following the breadcrumbs, one is led not by facts but by innuendo and insinuating questions. Hence adherents feel satisfied that they are not only solving a puzzle, but "solving reality." There is no way to prove a negative.

There are ways to help each other find our way home, to reconnect with our hearts. I love the Jefferson Starship song, "If only you believed like I believe, we'd get by. If only you believed in miracles, so would I." Using our powerful imaginations to realize a vision of wholeness, happiness, integrity and harmony, we can create a different, peaceful outcome where all thrive.

Lately I realize that I need to get away from this screened reality. Go sit on a rock, feet on the earth, eyes on the clouds and the sky. Take a deep breath. Remember to keep coming from that place of love within where we live in eternity. Shine our light.

Pearl's Follies

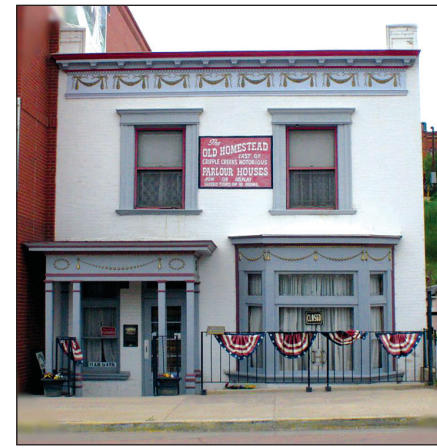
Fundraising option

by Charlotte Bumgarner

With a heavy heart, the Old Homestead House Museum Board has decided there is no way to host Pearl's Follies, 2021 with COVID-19 restrictions. Don't despair; we will return bigger and better than ever.

The Board of Directors would like to encourage those who support us and our event to consider becoming a member or donating instead. The memberships levels are: Pearl's Girls at \$100; Hazel's Callers at \$50; Inda's Dust Bunnies at \$35; and Pay the Monday Fine at \$20. All memberships include free admission, some gift shop discounts, event discounts and notifications of special programs. You join online at www.OLDHOMESTEADHOUSE.COM or mail your check and contact information to Old Homestead House, POB 268 Cripple Creek, CO 80813. Cash donations can also be accepted. We appreciate your support through these tough times.

Built in 1896 by the famous madam Pearl DeVere to service the powerful men of the Cripple Creek mining district



who became rich during Colorado's Gold Rush, this historic building has been beautifully preserved through the support of local resident and businesses. Today the tour guides of the house are local residents who keep the story of the Old West alive through the stories they share about the lives of the women who worked in the brothel and of the gold miners who made Cripple Creek famous.

FMI Charlotte 719-689-2485, 719-689-9090 or oldhomestead@hughes.net.

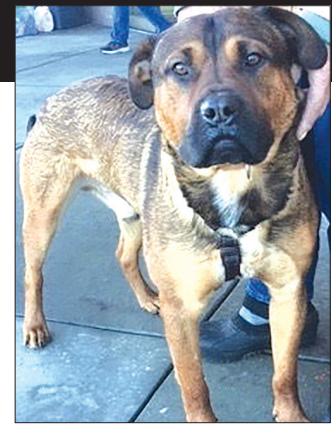
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by SLV Animal Welfare Society

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RN Carol Robinson receiving the first vaccination at the Care Center.

January 27th, We are continuing to test staff and residents for COVID weekly at this time. Hopefully this will enable things to reopen and our residents to once again be able to hug family members and attend outside events.

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Critter Corner

Hey, do you have any snacks?
- Cathy Kelsay, Divide, CO

Buck stopping by to say Good Morning - Monica DeLuca, Divide

Have a cute critter? Send us your favorite critter photos and we'll feature them here in the Critter Corner! Indoor or outdoor pets or wild critters are what we're looking for. We will not accept any photos depicting cruelty or harming animals in any way. Email your critters to utecountrynewspaper@gmail.com. Be sure to include the critter's name as well as your name.

Evernight *by Gilrund the Historian*

Daisy was a very busy, young fairy girl. She lived with her mom and dad in a beautiful tall pine tree near the edge of the forest.

Her parents didn't understand why she hadn't found a mate yet. But she was only seventeen summers old, yet most of the girls that age had mates. Daisy didn't seem to be unhappy; she collected nectar and pollen along with the rest of the girls and she laughed and sang silly songs right along with the rest. She just hadn't found the right boy yet.

Well, there was a Ring Dance in two weeks, perhaps she would find "Mister Right" at the dance, that's when it usually happened.

The Elders had been in a meeting and a rumor was going around that there was a strange human who had passed traveling north toward the polar regions. It was said that he had magical powers and could do things that had never been done before. At least that's what Juniper had told Daisy as they gathered pollen together.

"What did he look like?" Daisy asked as she placed more pollen in her leaf sack.

"Well, I didn't actually see him myself,"

It was a good time for the fairy girls to find a mate, for then they could be alone in their own tree home for the winter and get to know each other really well.

Daisy didn't find a mate, so after the dance she went home to stay with her parents for the winter months.

"Don't worry, Daisy," said her mother as they flew home to the tall pine tree, "There is always another Ring Dance."

"Yes, I know, Mom, but I would like to find a good mate."

"Well, Chip is a good boy," replied her mom.

"Yes, but he drinks too much nectar and acts really silly when he does."

"Well, how about Sage, he's a good-looking boy and strong too. Have you seen him carrying those huge

She flew down to her parent's room and knocked; there was no answer. She called out, "Mom, Dad, are you all right?"

No answer.

She opened the door and looked inside. There was no one there.

She flew down to the kitchen and looked at the table. If they had left for a while, they would leave a note for her, but there was no note. Off to the lower rooms for storage, no one was there.

"Where could they be?" she thought and the strange "Wrong Feeling" became stronger.

Daisy flew out of the tree and it was then that she noticed that it was still dark as night and very cold. But she knew that it was daytime. It should be warmer too.

That was the "wrong feeling" that she had, so she headed to the tree of her friend Juniper. She hovered at the window of Juniper's room high in the pine tree and looked in the room.

She couldn't see anyone, so she tapped on the glass.

No response. Daisy flew down to the front door and



knocked, then waited. Nothing! Daisy called out, "Juniper, are you home?"

No answer.

Again, and again she called with no answer.

Then it was off to Rose's tree, which was just six trees away. She flew up to her bedroom window and looked inside. There was no one there.

Down to the front door she flew and knocked loud.

No response.

Daisy was starting to get scared. Where was everyone?

She started flying from tree home to tree home and there was no one at home. She flew to the Elders meeting tree, thinking that there might be an emergency meeting or something. There was no one there.

"WHERE IS EVERYONE?" she shouted.

Daisy didn't know what to do. Everyone was gone but her!

Then she remembered old Vilna, the ancient one. She was just about the only hu-

man that the fairies had anything to do with and she was very wise. Vilna would know what to do.

Vilna lived in an old house on the other side of the fairy woods and it would take some time to get there, so Daisy started flying as fast as she could through the fairy woods. She watched in the darkness, as she flew, to see if there might be another fairy somewhere in the woods.

At last, she saw the old house of Vilna the ancient one and she flew right in the open window and called out Vilna's name.

The old woman was just finishing her lunch and looked up to see Daisy flying through the window.

"Welcome little one," she said with a smile, "Why have you come to see old Vilna?"

"Daisy flew up and landed on the table in front of the old woman.

"Everyone is gone from the fairy village and the fairy forest. Do you know where they have gone?"

"Yes, I do, and I am surprised that you are here. All your people have flown south where it is warmer because a terrible thing has been done. You, Daisy, are the only one that can undo what a Sorcerer has done to our earth."

"What am I to do?" asked Daisy.

"You must fly north and find the place where the sorcerer lives and make him release the sun or we shall all freeze. I don't know what he will require of you, but you must do it for your people's sake."

Daisy needed nothing more to be said. She took to the air and flew out of the old woman's home and started north.

She was never seen again.

It was a year later that Juniper and Rose joined all the other fairies as they stood before the monument that had been erected in the fairy forest. On it was written in stone, a tribute to Daisy, this is what it said:

Evernight

This can't go on forever
This darkness and this cold.
The stars above are lovely,
But even that gets old.

The sun must come up someday.
Or soon we all shall freeze.
Oh, please, return the sun to us,
Creator, if you please.

She must find the sun herself.
But first she must get help.
She'd go into the forest
And find a friendly Elf.

The Elf Folk and the Fairies
All live on friendly terms.
So, if their help was needed
To them she always turned.

She searched and searched the forest,
But much to her dismay.
There were no Elves to help her
They all had gone away.

What shall I do? she wondered
Now, where shall I go?
I really must find someone
Before it starts to snow.

She wandered through the forest
Seeking for some place
To hear a friendly voice
Or see a friendly face.

Soon she found Old Vilna
The ancient one, so old.
She would have the answer
Or so she had been told.

"Vilna, the sun has gone away
What ever shall we do?"
"You must find the sun for us,
Or else we all are doomed."

And then she saw the glowing
That shine could not be hid
The sun was hidden in the ice
That's what the sorcerer did.

The sun should melt the ice, she thought
That's what it seems to me.
The spell on it was very strong
As strong as strong can be.

Then down she flew, the fairy
To set the prisoner free
And make the earth warm up again
For everyone, you see.

She flew into a giant cave
And the first thing that she saw
She saw the evil sorcerer
And she was held in awe.

"I've come to set the sunshine free
To him she then declared."
The sorcerer was astonished
That she even dared.

"You are too small a creature
To try to fight with me.
Why, if I had the notion,
I'd turn you to a bee.

But since you are so very brave
To face a man like me
I think I'll agree to that
To set your sunshine free.

Here you will stay always
Right here next to me.
If you will agree to that
I'll set the sunshine free."

The fairy looked about herself
And thought of home and friends
She never ever gave a thought
Of how her life would end

But now it came to her at once
Her forest and her flowers

The meadows and mountains
Where she would fly for hours.

It all would freeze and turn to ice
If she did not stay
The price was high, so very high
The price she had to pay.

"I will stay, oh evil one,
Now release the sun.
Give back the warmth to everyone
Yes, each and every one."

The sorcerer he waved his hand
Back to the sky it flew
To bring the warmth back to us all
To all not just a few.

What happened to the fairy?
Where is she today?
Is she in the freezing cave?
Was she forced to stay?

I don't think so, I think she's gone
But where? I hear you say.
You'll have to look around a bit
You'll find her here today.

She's wearing purple garments
Her wings are gold and red
She's not beside the ice and snow,
A crystal sphere instead.

Keep her always near you
Wherever you may roam
She'll always be remembered
Here in her mountain home.

One of Elders was reading the writing on the monument to the other fairies as they all stood looking at the beautiful stone wall that had been created by fairy magic.

On the top, at the middle there was a crystal globe that contained Daisy. She had been put in the globe by the evil sorcerer when she had tried to escape after the sun had been returned to the sky.

It was just too much for her to stay with the evil sorcerer when the flowers and rivers and green grass and trees returned with the warm sun, she wanted to go home and be with her parents and all her friends.

When the fairies had returned, they had been contacted by old Vilna and she had told them what happened to Daisy and she told them what they would have to do to get her back. She gave them some special words that when combined with the fairy magic, would make the evil sorcerer leave the north forever.

It wasn't long before a group of fairies flew to where the sorcerer was in his frozen cave, and used the special words with the fairy magic, and the sorcerer vanished in a moment.

But what he had done to Daisy remained and the crystal globe was brought back to the fairy forest and given to her parents.

The tears flowed for a long time until one of the elders decided to make the memorial wall and have the globe put on the top, so the fairies would not forget what Daisy had done for them.

Days passed and the full moon rose in the night sky for the first Ring Dance since the return of the sun to the sky. The fairies all formed a ring by holding hands and then started flying in a circle over the green grass ring on the meadow.

Higher and higher they flew singing a magical fairy song of love, when suddenly there in the middle of the flying ring appeared Daisy and she was singing and flying right along with them.

She had been released by the magical fairy song that was being sung at the ring dance. She was the same colors that she had been when she was a captive in the globe. She was beautiful and it wasn't long before she was a happily mated fairy to one of the handsome fairy boys.

~ The End ~

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Life-Enhancing Journeys If only...

by Barbara Pickholz-Weiner, RN, BSN, CACIII, MAC, EMDRII

"I am not what has happened to me. I am what I choose to be."
— Carl Jung

Do you believe the quote by Carl Jung to be truthful and accurate? If you responded 'yes,' then you are well on your way to becoming a more empowered person who can make well-defined choices in your life. However, if you answered 'no,' then you will be at the mercy of others who will try to control and manipulate you. What Dr. Jung is implying is that whatever we believe about ourselves becomes the life we live. In other words, a negative attitude will create a negative life, whereas a positive frame of mind creates more of the same. Our mindset is a combination of our thoughts, opinions, and beliefs — that focal point through which we view the world. This, in turn, becomes the filter through which we perceive the circumstances which have a direct effect on how our life unfolds. This article will consider the power of "If only" — two powerful little words that can hold a significant influence on the quality of the life we choose to live.

Consider this phrase: "If only I _____ then I could _____ which will make me happy." The words you use to fill in the blanks can determine how much satisfaction and joy you encounter in life.

We all experience the "if only" mindset from time to time. It generally stems from a place of frustration and desperation. We want to achieve a sense of happiness, yet "no matter what I do, happiness seems to elude me." The problem with the "If only" way of thinking is that it takes us away from reality, thus making us believe the ever-present lie that we won't be happy or successful until something else happens. This way of thinking reinforces the belief that we are worthless, insignificant and powerless — "If only..." What a terrible message we give ourselves!

At the core of the "if only" mindset is a sense of hopelessness implying "I'm unhappy where I am — I'm miserable because of my choices — I'll only be happy if..." When we concoct the perfect scenario that we believe will somehow make our lives different or better, we deceive ourselves. We falsely believe that whatever is happening to us is causing our lack of success and fulfillment. "If only someone would fix my problems, life would be so great." This is untrue. Simply imagining how something could be different will not make it happen.

"If only" thinking is always personal — it is about ME, and what I want so that I can feel better and avoid pain. The problem is that the nature of "if only" thinking produces anxiety, so when we feel

anxious we tend to seek out ways to avoid the discomfort, thereby scheming to hide the pain with behaviors such as overeating, drinking, drugs, working excessively, or spending hours on social media. On the inside, there may be a sense of emptiness or loss that we are trying to fill. The more we believe the "if only" viewpoint, the worse it gets because this mindset often breeds and reinforces a sense of worthlessness.

I recall a friend of mine bemoaning his misfortune to me by proclaiming: "If only I had money, I could enjoy my life." Later, when a business venture succeeded beyond his dreams and he made a fortune, he complained, "If only I had a little free time, I could enjoy my money." Following that declaration came "If only I had a loving relationship, I could really enjoy what I have."

Clearly each "if only" generates another "if only."

My friend continues to remain trapped in this negative belief even though he has experienced much outward success because he secretly seems to consider himself to be a failure or even an impostor. Changing the negativity bias in which he views himself is an inside job as he has to be the one to make the changes if he so chooses. I am aware that he struggles due to his internal beliefs; therefore, what I am able to do as his friend is accept him for who he is and remind him that suffering is an option, not an obligation.

Here are some common 'If only' statements:

"If only I could find a soulmate, my life would be fulfilled."

"If only my lover gave me more sex, I wouldn't be frustrated."

"If only I could lose some weight, I'd feel better about myself."

"If only I made more money, I wouldn't have to live in such a dump."

"If only I had more time, I would exercise more regularly."

"If only I was more confident, I could get a promotion."

These phrases are just some examples of how the "if only" thoughts sound like. Among the ways to counteract the "if only" mindset is to first become aware when it is happening. When the "if only" thought enters your mind, it is important to pause, to give yourself a breath, and to acknowledge that the moment



has occurred with a compliment. Praising yourself for detecting the criticism reinforces your awareness. What I usually say to myself is "Good catch, Barbara." Another phrase that I use is "Good for you, Barbara for noticing." Find a phrase that is meaningful for you.

Another option for counteracting negativity is to become curious instead of critical. Include the concept of "I wonder..." when figuring things out. This will enhance curiosity and hinder criticism.

Become an observer of your thoughts. Zoom out to sever the oppressive connection with the negative mindset — as if you are behind a camera watching yourself. By doing so, this makes it easier to recognize when your "if only" program is starting to play. This distance can provide you with a more objective perspective which then will support clearer thinking and greater choice.

Another tool you can use is to incorporate more information into your outdated, obsolete programming. Remind yourself that every human is hard-wired with a negativity bias formed thousands of years ago when it was essential for the survival of the human race. Today, there is no longer the necessity for this way of thinking, and our evolved brain can more readily interrupt the negative programming. It is important to be persistent in seeking new ways of supporting positive ways of thinking as you participate in life. Change is a choice which requires constant work. Even with repeated effort, you can expect that there will be some missteps along the way, but it is imperative not to become discouraged, and to continue practicing as these missteps simply inform you that you are striving to make adjustments in your encoding.

Contentment starts from where you are in the present moment and not in the past or the future. The excuses you have continually made are no longer valid when you adjust your expectations. By altering your perception, it changes your attitude which is the key to being more comfortable and enjoying life. It is beneficial to

work with what you have and who you are presently.

Say instead: "Since I am/have _____ I can _____."

The following are some examples:

Since I live in the mountains, I can enjoy nature and get exercise at the same time.

Since I am good with numbers, I can succeed at completing an accounting degree.

Since I survived a terrible childhood and am now really happy, I can be there for others to help them heal their past.

Since my kids are grown and I really enjoy children, I can offer my services at a daycare center.

Changing your mindset initially can be difficult, yet it is one of the most powerful approaches you can take to experience comfort and happiness. Keep practicing so you can learn to recognize when the "if only" mindset is revealed. As with all emotions, negativity is instantaneously experienced as a body sensation — such as a pounding heart, tight muscles, a knot in your gut, etc. Once you notice the physical manifestations of the emotions your body is trying to communicate, it will enable you to reset your programming to start seeking out the positive. By changing your perspective, you are able to gain a new outlook which then can produce a more happy and confident life.

Barbara Pickholz-Weiner, RN, BSN, CACIII, MAC, EMDRII is the program director of Journeys Counseling Center, Inc. At Journeys we teach you tools, skills and help you discover resources to live the most effective life possible. We guide, support and coach you along the path you desire, to become the best version of yourself. To contact Barbara, call 719-687-6927 (office) or 719-510-1268 (cell).

Teller County Farmers Market Thanks and a request

The Teller County Farmers Market Association (TCFMA) board of directors writes to thank the community for its support over the past 30 years. But all good things must at least change, so as we enter the 31st season, June 4-Sept. 24, 2021, we will need to do so with additional board members, officers, and volunteers, a new market manager, and perhaps some new vendors joining our awesome Vendor List from past years.

We are currently seeking a market manager. See the end of this letter. We are also seeking board members as several have moved or retired. Contact us if you are interested in pursuing the possibility. If you have an organization that would be interested in helping run the Farmers Market, please contact us to discuss possibilities.

We will be opening the website to take Vendor Applications for Summer 2021 in early March. Keep an eye on our Face-

book page and the TCFMA website.

The Woodland Park Farmers Market has been in operation since 1990, and an award-winning market for the past two decades, both statewide and nationally. The TCFMA board would love to hear from you as to your overall perceptions of the Market, how much you value it, and how you might see it continuing and adapting during a time of uncertainty and change.

Thank you, all!
The TCFMA Board of Directors

Market Manager position: Open until filled. Part time year-round. On-site Fridays, June-October. Contact Joe Davis at 832-483-6958 or email: info@wpfarmersmarket.com. Qualifications include people skills, organizational abilities, attention to detail and computer skills.

Where is Katee this month? Staying home

Katee says that there has never been a more critical time for us to help make sure that no one has to choose between feeding themselves or feeding their pets. She wants to thank everyone who is continuing to support the Pet Food Pantry with donations so that her canine and feline friends can stay at home with their families. She knows that they will comfort their owners during this difficult time.

You can drop off donations at TCRAS, Blue's Natural Pet Market or the UPS Store located in the Safeway Shopping Center. You can also donate online, www.PetFoodPantryTC.com. Thank



you for your support!
Katee's friend Zeus has asked her to be his Valentine and she said, 'Yes.' Happy Valentine's Day!

Adopt Me by Ark Valley Humane Society

Belle & Autumn

Special home needed for a bonded pair! Belle & Autumn have had a rough start to life and are looking for a very special home to show them love and patience. Autumn is a beautiful 3-year-old Domestic Longhair mix who can be quite the lover once she has warmed up to you. Her sister, Belle, is much more shy and prefers the company of other felines over humans at this time, but is slowly learning to trust people in a patient foster home. This pair is bonded and looking for a home together, as Belle is very dependent on her sister. Since they are shyer than most, they will need to go to a home with no young children. If you have a patient and loving heart and want to give these cats a second chance at love, please fill out an adoption application here: <https://www.ark-valley.org/adoption-matchmaker-application/>. We are located at 701 Gregg Drive in Buena Vista and our phone is 719-395-2737.

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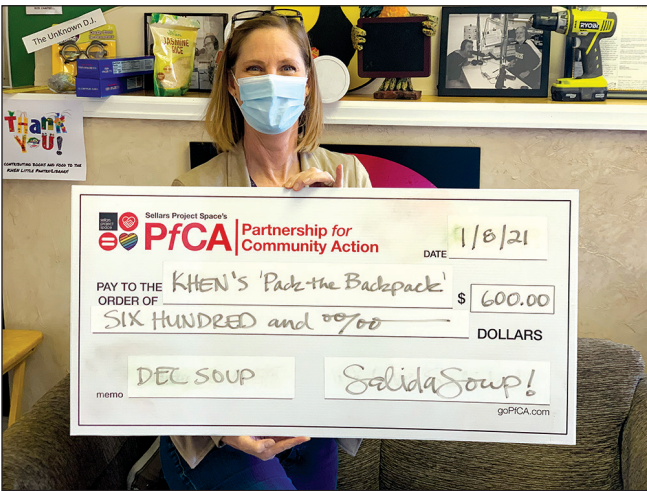
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PfCA Expands Community Support Programs



KHEN Community Radio's Suzi Mishmash gets cozy with the PfCA Big Check for the \$600 donation raised by the community during December's Salida Soup. The money will go toward the station's Pack the Backpack food assistance program for kids in the area.

KHEN Food Program

The Salida community raised approximately \$600 to help KHEN Community Radio's 'Pack the Backpack' program during the online Salida Soup event on December 17, 2020. The station is providing a bag of nonperishable food to area kids experiencing food insecurity that they can take home when school meal programs are unavailable. Packs will be distributed every Friday at the KHEN studios, 123 East 3rd St. Salida Soup, a monthly program created by the Partnership for Community Action (PfCA), has assisted a variety of local organizations or individuals and their projects in the Upper Arkansas River Valley since 2015. The PfCA took the popular potluck-based fundraiser virtual in March 2020, and foresees the online aspect continuing into 2021.

KHEN Executive Director Chris Vann advised that more than 37% of Coloradans are struggling to afford food during the pandemic, up 26% from a year ago, with families and people of color hit the hardest. "Reduced services at schools and the closure of school districts throughout Colorado has meant the loss of free and reduced-price school meals for more than 350,000 students," Vann said in a statement. "Studies show lack of adequate nutrition in childhood can have long-term impacts on health and well-being long into adulthood."

FMI khen.org and Salidasoup.org.

The PfCA's new peer-to-peer online meetups encourage connection

The PfCA is rolling out two new online meetup options, as well as opportunities for the community to create peer-to-peer meetups of their own. The Spectrum Alliance meetup happens each Monday night via Zoom, starting at 6 p.m. Participants access the event via the link on the website at goPfCA.com/peertopeer. "This meeting is for the LGBTQIA+ community and their allies, giving them a chance to check in on any issues they may be having, connect with new and old friends, or share any accomplishments or other good news," said Jimmy Sellars, PfCA director. "One of our goals is to address feelings of isolation within the rural LGBTQIA+ community, so this meetup is specifically for that. And because it is online, anyone with an internet connection can access it."

Another of the new meetings is geared toward connecting young trans people. Trans Youth Weekly is a meetup hosted by young people, for young people, happening every Thursday via Zoom, starting at 5 p.m. The hour-long chat hopes to offer support and resources for transgender

kids and their friends. "As we move into the new year, we're hopeful to include discussions with health care professionals, mental health workers, and others that might answer any questions these young people might have," said Mark Monroe, deputy director of the PfCA.

Perhaps the most interesting aspect of the new peer-to-peer meetups is that the PfCA will help folks start one of their own, in any field of interest, by providing training and support to get started, as well as marketing assistance. These meetups would be accessed via the

PfCA website as well, appearing on the organization's calendar of events. FMI: goPfCA.com.

Bookmarks & Burritos is back!

It began as a project to link art and literature. The reboot of the Bookmarks & Burritos program still seeks to encourage school-age kids to investigate important topics like history, volunteerism and mental health. The new program is even more simple: kids choose a book from an array of titles relating to that month's theme from the participating libraries' Bookmarks & Burritos display; they read and return it and get a voucher for a free burrito at either Mo Burrito in Salida or Pancho's in Buena Vista. A list of participating libraries can be found at goPfCA.com/bookmarks.

PfCA Labs

The other programs they are excited about in 2021 are the PfCA Labs; opportunities for the community to assess, experiment with, and build new programs related to Advocacy, Design, Cultural Empathy, and Storytelling. The Advocacy Lab (goPfCA.com/advocacy-lab) focuses on developing a dynamic leadership program, form educational opportunities for citizens to learn about interacting with their government to actualize change, and creating inventive school-aged programs on self-advocacy and government structures. The Design Lab (goPfCA.com/design-lab) is where discussion occurs about a variety of projects, including youth education in the implementation of the arts in business, a working lab for community design assistance, and design and strategic planning training, while the Storytelling Lab (goPfCA.com/storytelling-lab) is the result of 20+ years of interviewing people on a multitude of topics. The PfCA believes "we can build a better world through storytelling." The Sister City Lab (goPfCA.com/sister-city-lab), according to Jimmy Sellars, "was developed to create an innovative community 'hub' model or toolbox that can be easily funded, trained, and delivered to communities that need the most help, and are missing the tools they need to build their better futures. Kihihhi, our inaugural testing site in the Kanungu District, south-western Uganda, is currently being assessed."

The Partnership for Community Action (PfCA) creates tools to assist in strengthening the community's shared voice and offers opportunities for the community to work and play together. FMI: hello@gopfca.com or call Jimmy or Mark 719-221-9893.

One Nation Walking Together An artist at work - Linda Rous

by Urban Turzi

I am proud to introduce you to an artist I met at the Denver Indian Market about four years ago. I was strolling through the maze of booths looking at various forms of Native American Art when I came to a screeching halt as I saw a table full of what I thought were Kachina dolls, never expecting I was about to get a lecture that would pin my ears back. "These are not Kachinas you twit, they are Faceless dolls." I am a fast learner, somewhat of a poor listener but fell in love (not romantically) with this very humorous and highly talented LADY... Linda Rous. I want to share my knowledge with others about this very special person, so what follows is what I learned from this artist. I sent this special lady a list of interview questions but she tells the story about herself best with the following answers to questions (not shown) to her:



"After retiring from 45 years of art shows coast to coast and border to border, I had to have a creative outlet. I always liked three-dimensional work and picked up a block of balsa wood. I really like the Kachina dolls of the Hopi, Navajo and Apache but I have no connection to any of those peoples. My ancestors, the Iroquois (they call themselves "Haudenosaunee," meaning People of The Long House), are well known for their no face dolls of corn husks. I had no desire to work with corn husks so created my own style of no face doll. No one makes them like I do; a style between Hopi Kachina and Iroquois corn husk. Forty-five years as a traditional oil painter with specialty in portraits and wildlife. My family is mostly Irish but a great-great grandmother married an Onandaga (one of the six Iroquois tribes) on my mother's side. I am not on any tribal role. My maternal grandfather had Native ancestors from Alabama. I don't know any more than that. Grandmother was told not to tell anyone she was Indian when she went to school and grandfather would not speak of his Native background."

"I started carving when I retired from the art shows — about 14 years ago. Shows were on the decline, safety on the road was becoming an issue and I had a health set back that made travel more difficult. A creative person needs an outlet. You can't keep it bottled up inside. And, I am fascinated with dolls as miniatures of people. When I was a little girl, money was not available for the dolls I wanted. Mother always found dolls for holiday and birthday but they were not what I would have chosen."

What is your strongest memory?

"Positive: My mother — Negative: abuse from a step-father (read my book, Evidence of God from Amazon). Abuse led me to feel inadequate and very self-conscious. I was part of the bussing from the Kennedy administration. When I got off the bus with the black kids at an affluent white school, I was no more accepted than they were. I spent my spare time from study hall and after school in the art room. In my junior year, I majored in art and minored in business. I was barely an average student but made straight A's in art. You are always drawn to what you do well. My art teacher set enough of my work aside to create a portfolio that he submitted to the Columbus College of Art and Design which got me a scholarship that I never took (also in my book)."

What was your goal of the dolls?

"My goal is to create a bridge of understanding between cultures. There is a huge gulf of understanding between cultures. The folk stories behind the dolls draw people and explain Native culture, morals and art. I have not carved for several years as I have

taken up Christian writing. When I carved, it was near obsession. I carved at night in front of the TV to be with my husband. During the day, I burned, painted and adorned the dolls in my home studio. I made time for research of various tribal historical clothing, patterns, colors and folklore characters. The studio was the parlor of a 150-year-old house with tall windows on two walls. Sometimes I played native music and sometimes listened to books on CDs. To create my dolls, I would not do without my paring knife or balsa wood. With carpal tunnel, I do not have the strength in my hands to carve any other wood. Every time I carved a doll, researched a doll or saw a western movie, I had 10 new ideas for dolls. Dream project is Shape Shifters: I wanted to create a line of Shape Shifters with heads of animals sculpted from clay, using taxidermy animal parts and high detail in fantasy clothing with tribal designs and colors. I completed one, Turtle, and started another, Bear. This project is at a standstill. I would like to finish the bear some time. I had ideas other ideas as well, for a crow, cougar and a wolf. What I liked most was the detail. I really enjoy making miniature adornments: bow and arrows for Hiawatha, snowshoes for Kiviug, cradle boards for tribal Mothers, shields, pottery, spears, knife sheaths and even a tiny Sun Face Kachina for a Hopi doll."

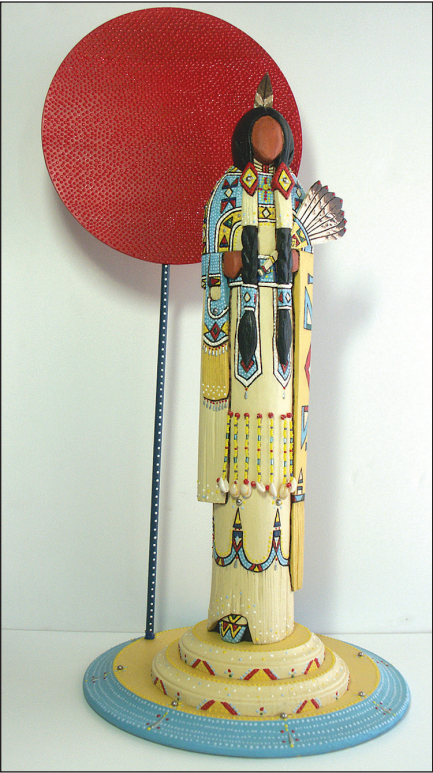
"Challenges with the dolls were getting them correct in historical accuracy. I took great pride when Native Peoples were able to identify with a doll. I had great times telling their stories to the kids. I have also spent hour upon hour looking at books filled with pictures of other doll maker's creations. Lots of memorable responses: When people relate to tribal dress or a folk character from a story they have heard. The "oohs" and "aahs" along with "wow" echo in my memory. Then there are those who will stare, from a distance, because the reality of a realistic character doll with the absence of a face is "creepy" to them."



Various Dolls

"I closed my web site after I stopped carving. My dolls are for sale in the gift shop of Standing Bear Museum in Ponca City, OK. Others are listed at etsy.com under "My People dolls." I can be contacted any time if you have a particular character or tribal affiliation you are interested in. Happy to share pictures of over 550 dolls; most of which are sold. Many dolls were sold internationally: Australia, Canada, Germany, UK, Ireland, and Spain along with Alaska and Hawaii."

"Among my dolls, "My People" there are six tribes: Cradle, Worri, Skinny, Shortie, Maid & Warrior and Chief & Princess. There is also a soft sculpture doll for little girls, called Grandmother. Red Moon Powwow is one of the Princess dolls. The dolls range in size from 1 x 2 x 4" up to 3 x 3 x 18". I can carve the smallest in less than an hour. I can take days or even weeks for a Chief or Princess. The larger the doll, the more detail in each step of the process. After carving, a doll gets a light sanding, mostly on the face. I don't want to erase all knife marks. It then gets clothing and design drawn on and



Red Sun Fancy Pow Wow Dancer
Cover: Artist Linda Rous

burned with a wood burning tool. The wood is then sealed. The doll goes to a painting table where traditional colors are applied to the design carefully so as not to cover any burnishing. Depending on the size of the doll, details and small items might be added. On larger dolls, I did hand beading. The entire process will also vary according to my daily routine, drying time and whether or not I had a deadline to meet with an order. If I worked nonstop, eight-hour days, Red Sun Pow Wow (see above) probably took a month from block of wood to finished doll."

"I grew up white in a black inner-city neighborhood in the Midwest. Grandmother passed on what little I ever heard about Indian heritage. When I moved west of the Mississippi, the people were more obvious and there was something about nature, the earth, which "called" to me. My wildlife paintings began taking on a native theme. I am aware of the major Iroquois reservation ("rez") in Canada. Individual tribes of the Iroquois nation have land in New York. There is a Seneca powwow in Ohio. Out here where I live, in Oklahoma, two of the tribes have remnant in the northeastern part of the state as represented by a casino of the Seneca and Cayuga (I think). At population peak, the Iroquois (Haudenosaunee) ranged from Niagara across New York, Pennsylvania and the Ohio Valley so there could be powwows and Indian lands/rez anywhere in that area."

"The Iroquois are mainly known for the corn husk no face dolls and their unique style of beading, called "puff beading." There are also the masks which are not created as art for a market. They are strictly ceremonial but a great form of creativity. It is integral the dolls remain traditional with hand carving to keep the custom of an imparted spirit to each doll so each is an individual."

"My art evolved from classroom cubism to clumsy experimentalism in subject and medium. From there, a journey of decades to find my style, subject and medium (I think I tried them all). My style was traditional, my subject was nature and my medium was oils. I finally got to work in 3-dimension with the dolls. (I tried to move into porcelain 35 years ago but timing was not right.)"

"I have no idea of anyone with the interest in making this doll by traditional standards. I have been approached over the years to have it mass produced, embedded with semi-precious stones and made from molds. I totally refused every offer. The whole idea is to create each doll as an individual by imparting a personality from me by every stroke of the knife. This is a labor of love NOT monetary gain. This is a traditional art form. I am willing to teach any native person my traditional process. I love life. Life is a gift from our Creator. Every day holds the possibility of new adventure and more to learn. Life inspires art. Every decade of my life there was a major change in my art."

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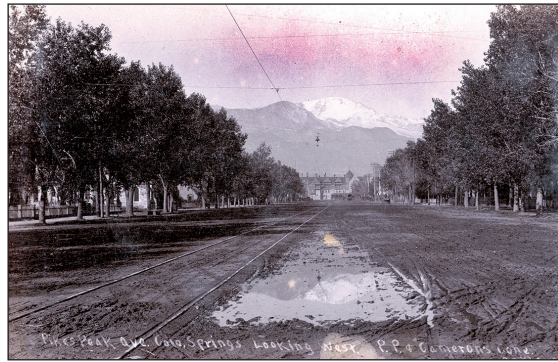
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An early view down Pikes Peak Avenue

by Steven W. Veatch

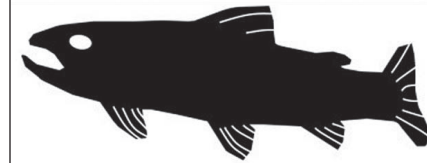
An early photograph of Pikes Peak Avenue in Colorado Springs, taken by A. J. Harlan in the mid-1890s, has survived over 12 decades. Pikes Peak and Cameron Cone are in the photograph's background. The muddy street, trolley tracks, and trees draw the viewer's eye down to where the first Antlers Hotel sits. Pikes Peak and Cameron Cone reflect in a shallow pool of water from a recent rain shower in the center of the photograph's foreground.

The photographer, A. J. Harlan, operated a photography studio in Cripple Creek. He roamed around the area and photographed many of the iconic spots of the Pikes Peak region.



The Antlers Hotel is at the west end of the street. General William Jackson Palmer, the founder of Colorado Springs, built the Antlers in 1883 with Castle Rock Rhyolite. The hotel burned down in 1898 and was rebuilt. Photograph by A.J. Harlan. From the Eugene L. Glew photograph collection, courtesy of the Cripple Creek District Museum.

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VIRTUALLY

- Art Show and Online Sale from eight artists at facebook.com/CrippleCreekArtAlliance promoting art in the Cripple Creek area. Runs through February.
- **Rampart Library District:** www.rldvirtualprograms.weebly.com. Includes:
 - Story Time Wed at 10:30 a.m.
 - WP Book Club 10:30 a.m. February book: *Britt-Marie was Here* by Fredrick Backman. FMI 719-687-9281 ext. 169.
 - Not So Young Adult book club 11 a.m. February book: *Frankly in Love* by David Yoon. FMI 719-687-9281 ext. 116.
 - Let's Read Amok! Readers club 11 a.m. Theme: Color. FMI 719-687-9281 ext. 116.
 - Senior Circle Book Club 10:30 a.m. February book: *The Exiles* by Christine Baker Kline. FMI: 719-687-9281 ext. 103.
 - Florissant Bookworms 10:30 a.m. February book: *The Book of Lost Friends* by Lisa Wingate. FMI 719-748-3939.

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- 27 Commodities will be distributed 9-2 p.m. at the Aspen Mine Center. FMI 719-689-3584.
- GED Classes on Mondays 2 p.m. FMI Amy Stewart 19-686-0705.

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- 11 Free Legal Clinic 2-5 p.m. Call 719-748-3939 to be added to the list.
- Take and Make Kits. Pick up a Take and Make Craft Kit for kids, teens and adults.

MANITOU SPRINGS

- 13 Carnivale weekend begins. We are promoting a "Create your own Carnivale in Manitou Springs" by inviting guests to come and enjoy a brass band in the roundabout downtown at noon, followed by enjoying some "sweet deals" at restaurants and retailers. FMI: www.manitousprings.org.

SALIDA

- 6 UAS Club meets at Anderson Law Group offices, 7385 W Hwy 50 at 9 a.m. We'll also be broadcasting via Zoom. Our guest speaker is Chris Robertson of Colorado State University. He founded their Unmanned Aerial Systems program and will tell us all about it, along with our regular fare of industry and legal news. FMI: ccuasclub@gmail.com.
- 10 Free Legal Clinic at the library 2-5 p.m. Call 719-539-4826 to be added to the list.

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- 6 Come join us for a time of music, refreshment and fellowship at Sister Friends of Teller County 10-noon at CSCS 1003 Tamarac Parkway. Tessa Swearingin will speak. FMI cherylbirch@icloud.com, www.sisterfriends.com.
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