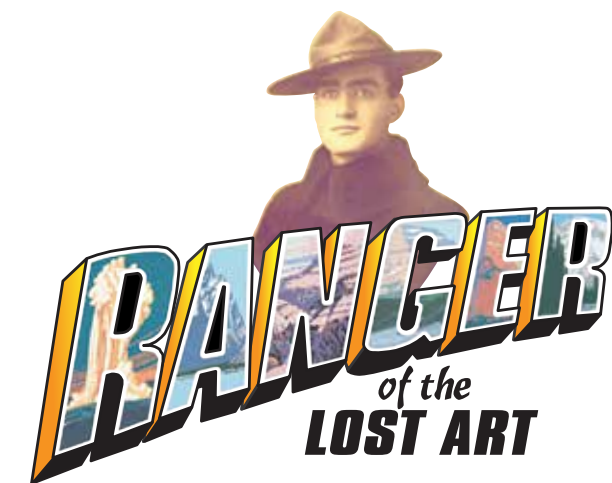


RANGER OF THE LOST ART
REDISCOVERING THE WPA POSTER ART OF





RANGER OF THE LOST ART

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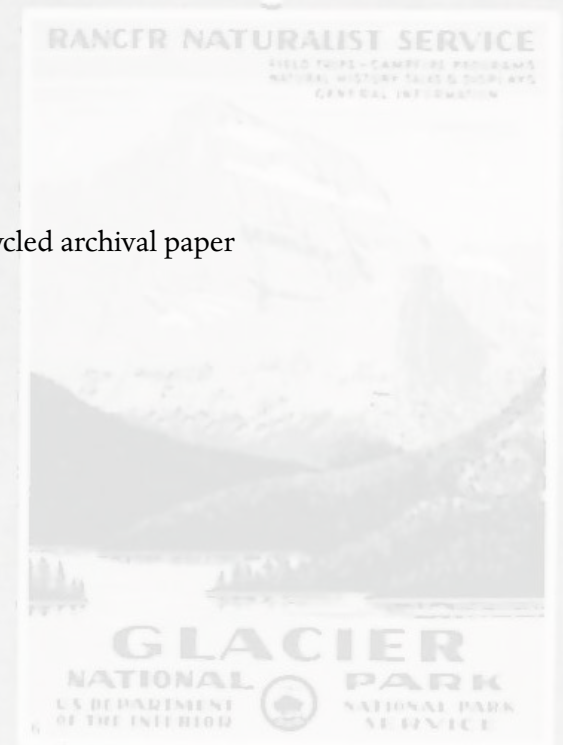
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REDISCOVERING THE WPA POSTER ART OF OUR NATIONAL PARKS

Douglas Leen

TABLE OF CONTENTS

FOREWORD	xiii
PREFACE	xv
INTRODUCTION	1

CHAPTER ONE: ART FOR ALL

THE WORKS PROGRESS ADMINISTRATION	7
THE CCC AND THE CALIFORNIA CAMPS	8
THE WESTERN MUSEUM LABORATORIES	10

CHAPTER TWO: HISTORIC PRINTS SERIES I AND II

GRAND TETON	31
GRAND CANYON	37
WIND CAVE	43
GLACIER	45
ZION	47
YOSEMITE	49
FORT MARION	51
LASSEN VOLCANIC	53
YELLOWSTONE	55
MOUNT RAINIER	61
GREAT SMOKY MOUNTAINS	65
PETRIFIED FOREST	67
BANDELIER	69
END OF THE SERIES-SURVIVING PRINTS.	70
OTHER POSTERS OF THIS ERA.	72
YOSEMITE FIRE PREVENTION POSTER.	73

CHAPTER THREE: CONTEMPORARY PRINTS SERIES III

DEVILS TOWER	76
BRYCE CANYON	79
OLYMPIC	83
MOUNT MCKINLEY (DENALI)	84
MESA VERDE	86
HAWAII	89
ROCKY MOUNTAIN	91
SEQUOIA AND KINGS CANYON	93

CHAPTER FOUR: CONTEMPORARY PRINTS SERIES IV

CRATER LAKE	97
SHENANDOAH	99
ACADIA	101

GREAT SMOKY MOUNTAINS—MILL.	103
BLUE RIDGE PARKWAY	104
GENERAL GRANT.	107
CHIEF MOUNTAIN	109
SAGUARO	111

CHAPTER FIVE: CONTEMPORARY PRINTS SERIES V

ARCTIC NATIONAL WILDLIFE REFUGE	115
EVERGLADES	117
BADLANDS	119
BIG BEND	121
STATUE OF LIBERTY	122
JOSHUA TREE	125
DEATH VALLEY	127
GLACIER BAY	129

CHAPTER SIX: CONTEMPORARY PRINTS SERIES VI

REDWOODS	133
DINOSAUR	135
HAWAII—HALEAKALA	137
BLACK CANYON OF THE GUNNISON	138
YOSEMITE—MARIPOSA GROVE	141
THEODORE ROOSEVELT	143
JEWEL CAVE	145
NORTH CASCADES	147

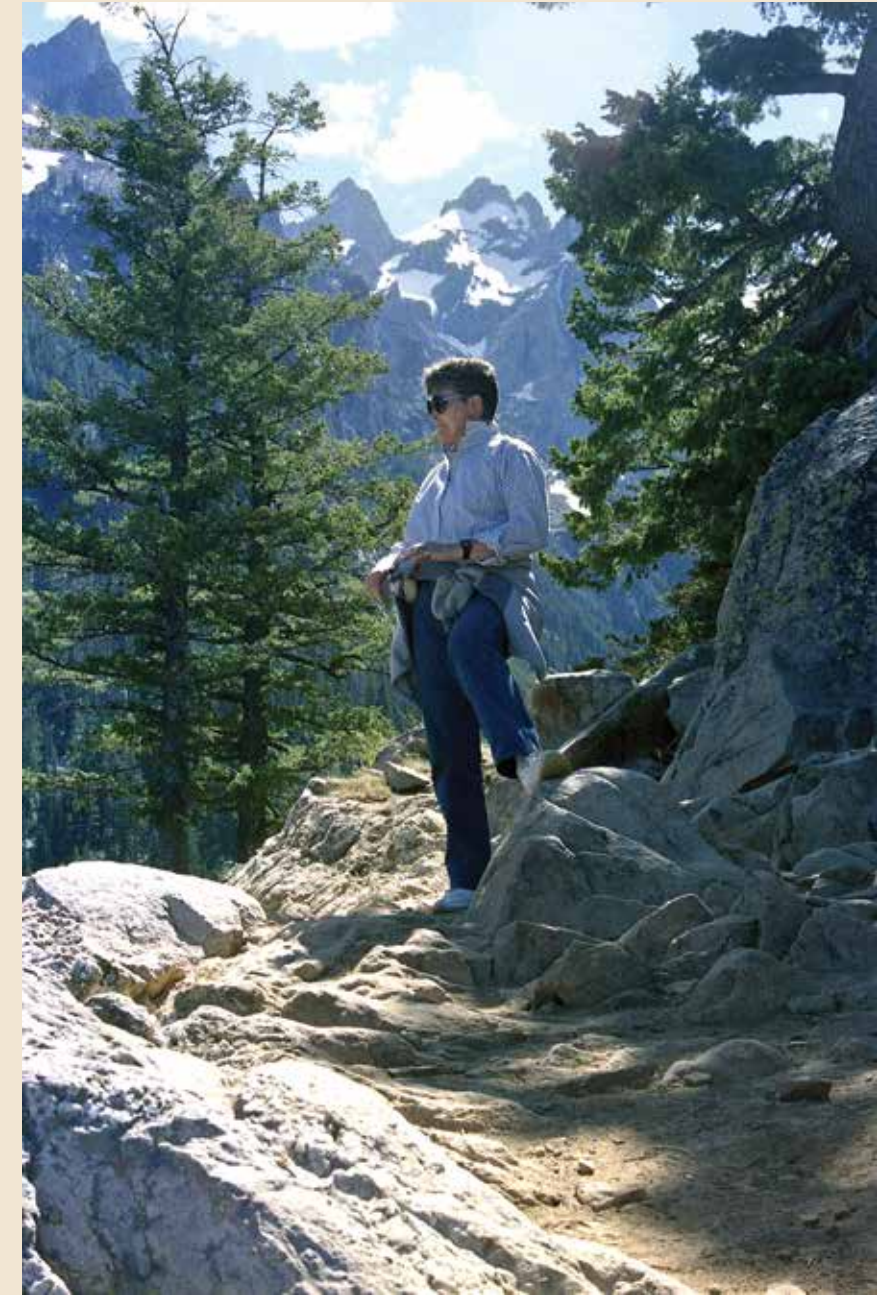
CHAPTER SEVEN: CONTEMPORARY PRINTS SERIES VII

CANYONLANDS	151
BISCAYNE	153
FORT UNION	155
MAMMOTH CAVE	156
WHITE SANDS	159
CUYAHOGA VALLEY	161
PATERSON GREAT FALLS	163
HARPERS FERRY	165

CHAPTER EIGHT: PROMOTING AND PRESERVING POSTERS AND OUR PUBLIC LANDS

DEPARTMENT OF THE INTERIOR MUSEUM EXHIBITION	169
PREPARING TO TAKE THE POSTERS TO THE PEOPLE	174
THE NPS CENTENNIAL ROAD TRIP	178
DEPARTMENT OF THE INTERIOR DONATION CEREMONY	182

ACKNOWLEDGMENTS.	184
INDEX	193



SHARLENE MILLIGAN

(1934–2017)

Sharlene Milligan was the smartest, funniest, and most enthusiastic woman in all of Wyoming, Idaho, and likely Montana. She gave me hearty encouragement, sound advice, and enough wall space in the Grand Teton Bookstore to start selling these old prints to raise money for the park. Under her leadership as executive director, Grand Teton Natural History Association became recognized as one of the leading associations in the parks and public lands system. Without you, Sharlene, there would be no WPA national park posters. Thank you.

(above) Sharlene, an avid outdoorswoman and hiker, enjoys the view on a trail below the Grand Teton.

(left) This humorous “self-portrait” shares Sharlene’s combined love for growing flowers, winning on the golf course, and encountering bears.





CCC Worker Statue #49 on the Capitol grounds, Santa Fe, New Mexico

Today seventy-six such statues dot the American landscape. The first design, *The Spirit of the CCC*, later nicknamed *Iron Mike*, was designed by WPA Federal Art Project sculptor John Palo-Kangas in the art deco style and cast in concrete. It was modeled after 38-year-old WWI veteran Robert J. Pauley and unveiled by Franklin D. Roosevelt on October 1, 1935, at the Griffin Park CCC Camp #1917-V (SP-21). A copy of this design was also constructed of bronze-colored plaster and placed in Balboa Park in San Diego, California, in 1936. Both statues have disappeared. A recast of this first *Spirit* design was dedicated on October 1, 1993 also in Griffin Park—this time cast in bronze. A second design, the CCC Worker Statue shown above, was created in 1995 and is the statue now seen across America.

ACRONYMS

CCC	Civilian Conservation Corps
DOI	Department of the Interior
ECW	Emergency Conservation Work (Act)
EML	Eastern Museum Laboratories
FBI	Federal Bureau of Investigation
FDR	Franklin Delano Roosevelt
GSA	General Services Administration
HFCA	NPS History Collection at Harpers Ferry Center
LOC	Library of Congress
NARA	National Archives and Records Administration
NNDPA	National New Deal Preservation Association
NPS	National Park Service
PWA	Public Works Administration
PWAP	Public Works of Art Project
WML	Western Museum Laboratories
WPA	Works Progress Administration (changed to Work Projects Administration in 1940)

Talk about a labor of love. As a historian of the National Park System and a trustee of the Franklin D. Roosevelt Presidential Library, I've kept tabs for thirty years on Ranger Doug's noble hunt to unearth original New Deal-era national park posters. He has done a miraculous job as a prowling detective and modern-day print designer to assemble this exquisite volume of "lost" WPA poster art. Once Ranger Doug had discovered twelve of the original fourteen posters, he and artists Mike Dupille and Brian Maebius were off to the races reproducing the originals and designing gallant new posters for scores of NPS units—following in the footsteps of the WPA and CCC artists before them. If you read this book and do not want to see the spouting geysers at Yellowstone or the gentle manatees at Biscayne, you are numb to the natural world.

Ranger Doug first got the bug to curate a full collection of the WPA-style posters when he was a seasonal ranger in the early 1970s at Grand Teton National Park. In preparation for an upcoming visit by then President Richard Nixon to Wyoming's drop-dead gorgeous 310,000-acre park, he and other park staff were tasked with removing unwanted clutter from various buildings. When cleaning out a storage barn, he stumbled upon a dusty poster that read: "Meet the Ranger Naturalist at Jenny Lake Museum." It was a vintage silk screen WPA poster that featured Jenny Lake with the jagged-peak Tetons as the dramatic backdrop. Blessed with a historian's curiosity, soon Ranger Doug decided to locate all of the original New Deal-era national park posters for posterity. And then with a giant leap, he began learning how to design new silk screens for other NPS units.

Because the Poster Division within the Federal Art Project printed one hundred copies of these fourteen colorful poster designs between 1938 and 1942, Ranger Doug understandably thought his hunt would be easy. After all, even before eBay or Amazon, it wasn't hard for collectors to find WPA field guides (even with dust jackets intact) for purchase. Word of mouth between various New Deal artifact collectors in the twentieth century was strong. Antiquarians could lead prospective buyers like Ranger Doug to the prizes sought. Furthermore, the NPS could, he falsely assumed, direct him to archival copies. Ranger Doug's hobbyist assumptions proved naive. Original WPA posters had been printed for quick advertisement, stapled to bulletin boards, and affixed to roadside restroom doors. Nothing about them pointed to the relics being coveted art items in

the twenty-first century. It took twenty-five years to recover and reproduce the original fourteen prints—two of which (Great Smoky Mountains and Wind Cave) have never been found.

Of all the posters, both the historical reproductions and contemporary designs, my personal favorite is Crater Lake National Park in Oregon. The poster, first designed in 2008, depicts the deepest freshwater lake in the United States. Carefully chosen shades of blue, lavender, white, and olive green enhance the perfect composition. If the purpose of Ranger Doug’s art is to convince citizens like me to “See America” by visiting the featured national park, then this Crater Lake set piece worked wonders on my intrepid soul.

Yet the Sequoia National Park print is the one I most covet, in part because right now I’m trying to save the Sierra’s sequoias (*Sequoiadendron giganteum*) from the ravages of climate change. In addition to the pitch-perfect color scheme, I also adore the 1940 Ford Woody station wagon pulling a teardrop trailer with the headlights shining on the 247-foot-tall General Sherman Tree. This 2007 poster transports me back to the days when Franklin D. Roosevelt, my all-time hero, was in the White House, and national park units like Mammoth Cave (Kentucky) and Isle Royale (Michigan) entered into the Interior Department system.

I hope readers will appreciate the grueling layman’s hours Ranger Doug has undertaken to produce this lavishly illustrated book of silk screen images. Decades of his commitment to the “lost art” has reaped bountiful fruits. This volume is the willful by-product of Ranger Doug the worker bee: a super-citizen and Alaskan naturalist, a lover of the New Deal, and an admirer of graphic art. In a world full of fleeting social media, this book shines like a beacon of integrity. Just looking at the majesty of the White Sands National Park poster—another personal favorite—presses me to fuel my Jeep, give GPS a directive order, and whisk my family to sunbaked New Mexico. Readers will agree that these posters have the transformative power to turn deskbound workers into national park explorers.

The incandescent magic of the national park posters included in *Ranger of the Lost Art* is enduring. Ranger Doug, gifted with a sharp curator’s eye, works to promote the beauty and preservation of America’s natural heirlooms. Not only is this a stunning coffee-table book, but the history and art presented in this hybrid volume are a source of inspiration. Check out the ten-color mix on the Hawaii Haleakala National Park poster and salute Ranger Doug from afar. This is his best-selling WPA poster innovation yet, and it’s easy to see why. Who wouldn’t want to hang a framed poster of Hawaii’s volcanic wonder, so extraordinary in color and detail, on their wall and have this incredible companion book in their personal library.

Douglas Brinkley

April 18, 2023

Austin, Texas



While the COVID-19 pandemic threw a wrench into most of our daily lives, it provided me a perfect opportunity to hunker down during the winter of 2020–21 in my isolated, one-room log cabin in Alaska and put down on paper everything I knew about this art. This winter lasted seventeen months in my case.

My search for original Works Progress Administration (WPA) posters has taken more than forty years and continues today. My quest for the story behind these prints has been even more elusive. In the late 1980s, the Library of Congress (LOC) had a paucity of information on WPA poster art. A decade later, the NPS History Collection (HFCA) provided me with a very sporadic history—perhaps a dozen monthly reports and half a dozen photos. These scarce records were the basis for my winter project.

That winter, however, word reached me at my cabin that a complete set of records likely existed in the San Bruno National Archives and Records Administration (NARA) facility near San Francisco. The facility was closed due to the pandemic, but it reopened a year later, and in November 2021 I received a four-day opportunity to comb through the archive. I wasn’t disappointed; here was the entire story.

The San Bruno discovery satisfied my curiosity. I found monthly and annual reports spanning more than a decade, and many new photographs and office records right down to the loan of a box of paperclips returned to the Western Regional Headquarters of the National Park Service in San Francisco. Fortunately for history, the Park Service kept good records, and everything—even the paperclips—was accounted for. It was details like this that helped put the pieces of this story together.



With the onset of WWII, recordkeeping lost priority and most Western Museum Laboratories records were stuffed into the Old US Mint Building in San Francisco, rather than transported across the country to Washington, DC, and the Harpers Ferry Center. When the Old US Mint Building closed, these records and photos ended up in their nearby San Bruno Archives; the actual posters were mailed back to the respective parks.

Visiting the national archives was much like gowning up for surgery. Sanitation was key. All unnecessary articles of clothing and accessories were stored outside in lockers. Computers were checked before entering and upon leaving. Only pencils were allowed. Finder's indexes were supplied in advance from which a "pull list" was developed and submitted a week before my visit. Boxes were oriented on tables so as not to obscure any of the many cameras looking in on my research. I was allowed to remove staples, but couldn't replace them. Only one folder was accessible at a time, and only one page could be removed and copied at a time.

I pulled sixteen boxes—there are more than eighty thousand in this facility—and scanned perhaps one thousand items in just under three days. I stored these on several backup drives knowing I would not have a chance to repeat this research. I spent two more days in Berkeley, conferring with historians and taking photos before the long drive to my cabin in Wyoming. Once again, I hunkered down, tore up my 2020 manuscript written in Alaska, and began again with the newly discovered information from my San Francisco research. These discoveries you now hold in your hands.

Doug Leen
Jackson, Wyoming
Winter of 2021–22





Artists working at the Western Museum Laboratories facility on 45th and Horton in Emeryville, CA, April 1940

INTRODUCTION



Between 1935 and 1943, the Works Progress Administration (WPA) Federal Art Project's poster division produced more than 35,000 poster designs, with a total production of about 2,000,000 posters.

Only 2,000 of these prints have survived; just one tenth of one percent. Assuming some of the surviving prints are duplicates, at the very minimum, 33,000 poster designs and 99.9 percent of the WPA poster art has been lost forever.

These posters were conceived during the Great Depression to motivate Americans to travel, read books, exercise, and stay healthy, in addition to thousands of other subjects. They were not for sale. Between 1938 and 1941, the National Park Service (NPS) commissioned a set of posters to promote travel to their parks. These were not just any posters, but were beautifully crafted by WPA artists and printed by hand in Berkeley, California, using the silk screen process. The onset of WWII derailed the project, however, and only fourteen parks received prints. Approximately one hundred copies of each design were produced for a total of about 1,400 prints. Today only forty prints have been located. The rarity of these prints prompted me to spend a good deal of my working life searching for the missing pieces of this national park poster set, acquiring them, and putting them back in the public domain before they disappeared for good.

It all began with a discovery in Grand Teton National Park where I worked as a seasonal ranger in the early 1970s. Each fall, the park held a clean-up day where everyone, from the superintendent on down, pitched in to clean up the park and haul junk to the park dump.

(above) Ranger Doug's CCC-built cabin at Beaver Creek where he lived while working as a seasonal ranger in Grand Teton National Park in the 1970s



The Beaver Creek Barn in Grand Teton National Park where the Jenny Lake poster was found

My supervisor and I were assigned the Beaver Creek Barn, a musty old building built by the Civilian Conservation Corps (CCC) thirty years earlier that was full of useless relics of the past, including a poster stuffed up on a support beam. I pulled down the poster, which was screen printed on heavy cardboard, and it greeted me with, “Meet the Ranger Naturalist at Jenny Lake Museum.” I was a Jenny Lake Ranger and, out of curiosity, I took it outside in the daylight, dusted it off, and realized this poster had a story to tell. My first thought was that there must be others. My next thought was that it wasn’t going to the park dump. Instead, it went back to my cabin at Jenny Lake and hung on my wall. And thus began my quest for the WPA poster art of our national parks.

Delving Into History

It was not an easy task. First, I had to figure out how expansive this national park poster set was, if it existed at all. After all, I had only one print in my hand. This search took me twenty years and yielded only thirteen black-and-white negatives. I made full-size prints from these negatives and then attempted to trace each gray layer of these photographs, which would become the future colors in the silk screen process. I hired help. Stencils—or screens—were made from these tracings, and finally we had to fit them together. Colors had to balance and the design had to make sense. Did the sky and lake share one screen? Which shadows fit where? This process—tracing and printing around one hundred screens—took about five years and was funded through sales of the reproductions.

I am not an historian, nor an artist per se. I am a retired dentist. I’ve always thought that dentists were artists—more specifically, a cross between surgeons and jewelers. I do understand good composition and color balance; I spent thirty-five years hand coloring porcelain crowns and rebuilding smiles. I became good at this, and it was one of the most enjoyable aspects of dentistry. Restoring these posters from old black-and-white photographs was another one of life’s rewards for me and involved similar skills.

After republishing the historical prints, two things happened. First, parks that didn’t commission posters in the 1930s wanted contemporary versions fitting this style. I was happy to oblige and got into the publishing business alongside my dentistry practice. Second, original prints began turning up, revealing their true colors for the first time. As of this printing, I’ve located twelve of the fourteen national park designs and a total of forty copies. Some were hidden away in Park Service file drawers, some in attics and garages. Two were purloined from the artist’s estate by someone impersonating me. These two rare survivors disappeared for nineteen years, but are now in the NPS History Collection (HFCA) Archives. You can read about that story in Chapter Two.

For the contemporary designs, I first followed the WPA artists’ methods, working by pen and brush, but this process was time-consuming and cumbersome. And frankly, I can’t draw a stick figure. I then hired artists with computers and powerful software, and the process began to unfold. One of the most difficult hurdles was marketing this idea to park bookstores with competitive prices that could still allow the silk screen process to flourish. Screen prints were expensive to produce, but I wanted to faithfully reproduce these as the WPA artists did. I was in the low end of the art market, not the high end of the poster market. I was also competing with modern-day, on-demand printers (and still am).

Today, I work closely with a computer graphic artist and screen printers whom you’ll meet at the end of this book. We have now produced about forty additional national park and monument screen printed posters, and this book presents each of them. This is the story of a personal journey that took me across America many times, visiting hundreds upon hundreds of junk stores and antique shops, and nearly two hundred national parks and monuments and their surrounding communities.

Finding this “lost art” became an obsession. Twelve of these fourteen prints are now back in the public domain. Two posters—Wind Cave and Great Smoky Mountains—have never been found; only crude photos survive. One print slipped through my fingers at auction—an only copy of Yosemite National Park—and sold to a private collector. It took ten years to find it, and another five years of communication with the owner, who graciously donated it to the NPS History Collection (HFCA) in July 2022 to join the other originals.

This book is divided into eight chapters. In Chapter 1, I present a brief history of the WPA, CCC, and the Western Museum Laboratories (WML), which not only printed the posters but also created most of the relief maps, dioramas, and museum exhibits in our western parks.

Chapter 2 takes you through the chronology of the printing of the fourteen original designs at the WML. Most of the artists, craftsmen, and craftswomen were not allowed to take artistic credit for their work and so remain anonymous. However, subtle clues, like initials scratched into the screens, emerged under the hand lens. With the advent of the internet, information from distant attics began to find me. Photos, and even original prints, began to surface—reverse discoveries that gave colors and life to the drab black-and-white negatives. Gradually I collected pieces of this puzzle, and am now able to assemble most of it fifty years after finding the Jenny Lake print in the Beaver Creek Barn.

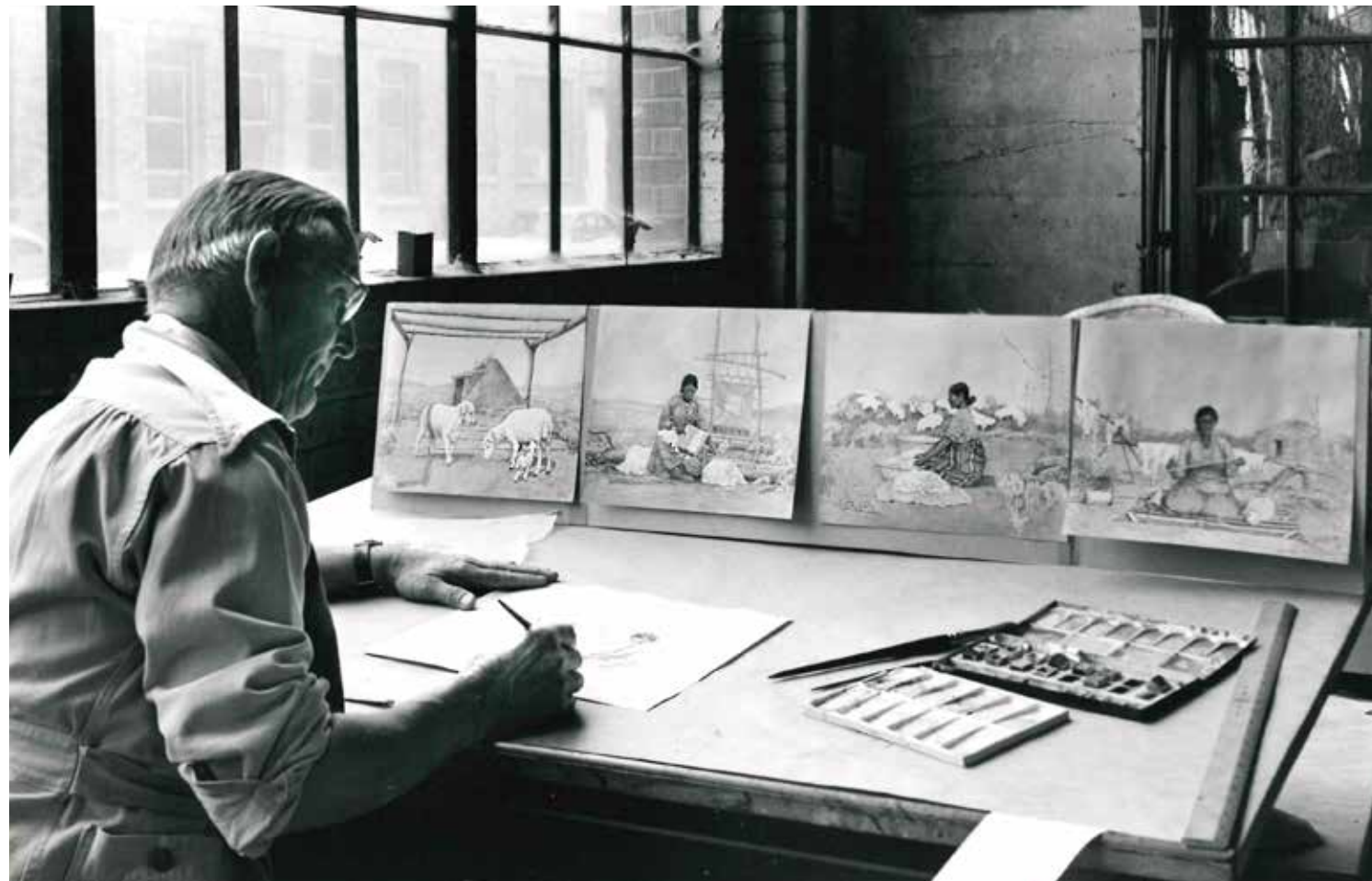
Chapters 3 through 7 each contain eight designs in the approximate order in which I first published them. I delve into where the ideas came from, how the designs developed with input from the parks, how we overcame challenges, and how we reached the final designs. I share several iterations of our posters and some of the pitfalls we encountered. By the end of this section, you'll be able to make your own WPA poster.

In Chapter 8, I take you through the Department of the Interior (DOI) Museum's exhibition held in 2014–15. After the exhibition and during the NPS Centennial, I gathered up the exhibits, put them in the back seat of my car, and hit the road towing a 1948 Airstream. My travels took me more than 44,000 miles over 15 months, visiting nearly 200 NPS units and giving numerous presentations. In 2018, I was invited back to the Yates Auditorium at the DOI for one final presentation and donation ceremony.

In the acknowledgments, I introduce you to everyone who made this art happen. Poster art is more than an artist, but also the screen printers who craft each poster by hand. This time around, their names will not be lost to history.



The original poster found in the Beaver Creek barn



Artist painting Navajo scenes for the Mesa Verde Museum

ART FOR ALL

THE FEDERAL ART PROGRAM AND THE BIRTH OF NATIONAL PARK POSTERS

The Works Progress Administration

Of all Franklin D. Roosevelt's (FDR) New Deal programs, the Works Progress Administration (later the Work Projects Administration) or WPA, was one of the largest and most well-known programs. Created in 1935, the WPA employed up to 8.5 million people in the eight years of its existence at an average wage of about forty-one dollars per month. The numerous accomplishments by the WPA on our state and federal lands, especially in state and national parks, exemplify the definition of the golden years of rustic architecture, or "Parkitecture." Visit any national park today and you will likely see many of the still-standing log arches, entrance signs, lodges, roadways, tunnels, bridges, and entire campgrounds, from amphitheaters to drinking fountains and even outhouses.

The WPA also hired artists. Buried within the WPA alphabet soup of bureaucracy was Federal Project Number One, which encompassed the Federal Art Project, Federal Music Project, Federal Writers' Project, Federal Theater Project, and the Historical Records Survey. "Fed One" hired artists, actors, authors, and even circus clowns. Harry Hopkins, FDR's architect of the New Deal, duly proclaimed that even artists needed to eat. Fed One's budget was \$27 million of the \$4.88 billion overall WPA budget, and in return, American people received countless works of art, sculpture, books, theater performances, and musical works. However, unlike the more durable park infrastructure projects, ephemeral objects produced by Fed One, such as posters, didn't fare so well through time.

WPA artist drawing a map of the California and Oregon Trails at the Horton Street WML facility



The Poster Division within the Federal Art Project screen printed two million posters in thirty-five thousand designs during eight years of production. The National Park Service (NPS) commissioned just fourteen of these before WWII ended the project. These posters were distributed to local chambers of commerce to encourage Americans to visit their national parks during the Depression. Likely within weeks or months, most of these were torn down and forgotten, tossed into the dustbin of history. The WPA artists were paid about seventy cents per hour; the CCC screen printers got a dollar a day. Government employees could not take credit for their work; by and large, they remain anonymous.

The CCC and the California Camps

Once inaugurated, FDR wasted no time in creating the Civilian Conservation Corps (CCC). He was sworn into office on March 4, 1933, and introduced legislation as the Emergency Conservation Work Act on March 21. It took just ten days to pass through Congress and was enacted on April 5. Two weeks later, Roosevelt summoned his secretaries of the Departments of Labor, War, Agriculture, and the Interior to further define and implement the program, then called ECW. FDR first referred to the ECW as the Civilian Conservation Corps in his second Fireside Chat on May 7, 1933, and the name stuck, although it wouldn't become official until 1937.

The mission of the CCC was to employ 18- to 23-year-old males (later expanded to 17- to 28-year-old males) in conservation work in state and federal jurisdictions to rectify decades of poor land management. They did not receive any specific military or job training, and to placate the labor unions, FDR put Robert Fechner, vice president of the International Association of Machinists and Aerospace Workers, in charge.

The CCC recruited more than three million workers in nine years, making it the most popular program of the New Deal. The CCC focused first on flood and erosion control, and eventually branched out into larger infrastructure projects, like roads and foot trails, and even range management. The first CCC camp was established in Shenandoah National Park and by the end of the year, nearly 1,500 camps had been established. At the height of the program, in August of 1935, more than 550,000 men occupied 2,900 CCC camps spread out across America and her territories, including one hundred in California alone. In all, over three million "boys" were employed at one dollar per day.

Two of the California camps, Strawberry Canyon Camp (SP-10) and Wildcat Canyon Camp (SP-33), were located adjacent to the University of California, Berkeley. The Wildcat Canyon Camp, established in 1933 and located in what is now Tilden Park, a few miles up from campus in the Berkeley Hills, was fully enrolled with about two hundred men. The Strawberry Canyon Camp, established in October of 1933 and located adjacent to the east side of campus, took a year to fully populate. Thirty-five hand-picked enrollees that had prior experience in national parks first occupied this camp. The number

expanded to sixty enrollees by mid-1935. One of the first projects at Strawberry Canyon Camp was the construction of a Sierra Nevada relief map, forty feet long by ten feet high, which was installed in the Geology Room of the Yosemite Museum. Between 1934 and 1940, this hand-selected Berkeley cohort grew to two hundred enrollees trained in the construction of museum displays. One of these displays in particular, the Grand Teton diorama, influenced the first poster in this "Ranger Naturalist" series.



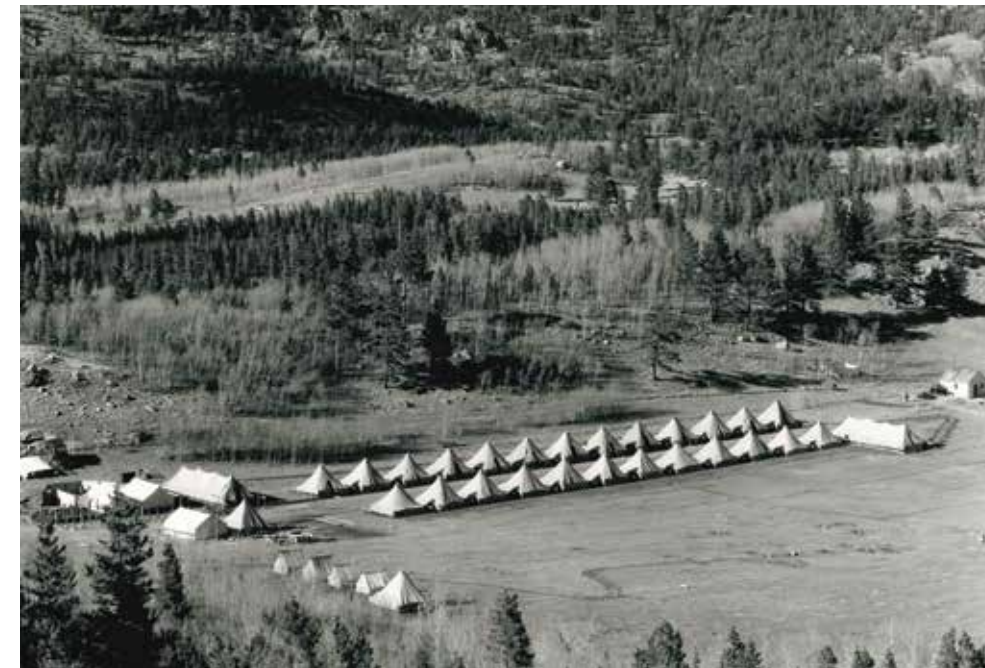
CCC "yearbook"



Strawberry Canyon CCC Camp after they consolidated with the Wildcat Canyon Camp, September 1937



The blueprinting and welding shop and paint and carpentry shop along with storage buildings at Strawberry Canyon Camp



A typical CCC camp, this one near Estes Park, Colorado, run by the Army Reserve (Photo by NPS photographer George Alexander Grant)

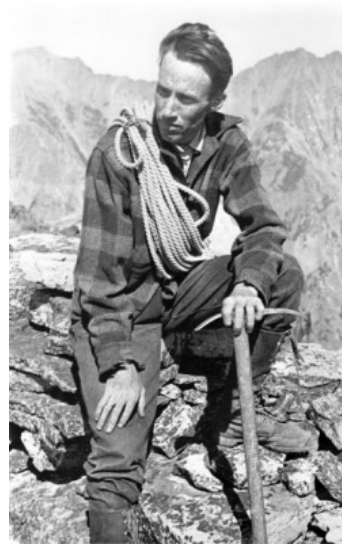


"We believe that in no other project in the United States have CCC workers been such as have been successfully carried to completion in our National Park Service

given the responsibility of handling intricate technical assignments museum laboratories in Berkeley. . ." —Ansel Hall, WML Monthly Report, October 1934

The Western Museum Laboratories

The concept of a park-wide museum program began with the First Park Naturalists' Training Conference held in November 1929 at the NPS Educational Headquarters at Hilgard Hall on the University of California campus in Berkeley. Topics discussed included education, museums, scientific research, interpretation, and libraries; the conference ended with a tour of Yosemite. The meeting was chaired by NPS Chief Naturalist Ansel F. Hall, his three field naturalists, NPS photographer George A. Grant, and park naturalists from six major western parks. Around two dozen academicians and scientists from around the country also attended. To this effort, Hall later recruited William Henry Jackson, famous photographer and 1871 Hayden Survey participant, to be part of the museum program. Another recruit was Fritioff Fryxell.

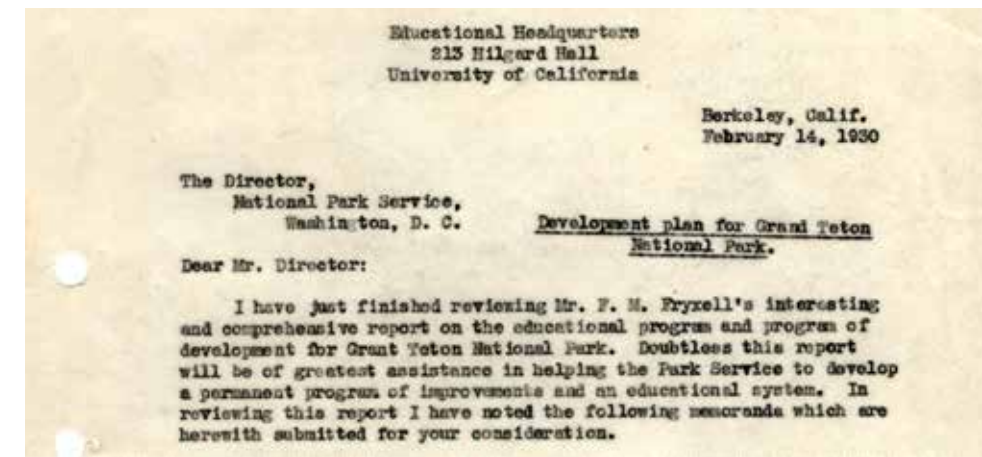


Fritioff Fryxell

Dr. Fritioff Fryxell, a biologist, geologist, and mountaineer, came to the Tetons in 1924 and became the first Ranger-Naturalist of the newly established Grand Teton National Park in 1929. That same year, he wrote the *Report on An Education Program, etc. for the Grand Teton National Park of Wyoming* and submitted it to Hall.



Hall was a proponent of relief maps, having built the ten-foot map of Yosemite Valley in 1923, which survived a full century on display in the Yosemite Museum. Hall personally selected thirty-five recruits from ten CCC camps in Yosemite and Sequoia National Parks (some of whom are shown at left) for their "ability in art of craftsmanship." This initial cohort of "specialists" constructed the forty-foot-long relief map of the Sierra Nevada, shown below.



Hall's letter forwarded Fryxell's idea to NPS Director Horace Albright, stating in a letter dated February 14, 1930, that the report "will be of greatest assistance in helping the Park Service to develop a permanent program of improvements and an educational system."



Artists working at the busy Western Museum Laboratories studios at 2223 Fulton Street in Berkeley (top) and in Emeryville after April 1939 (bottom)



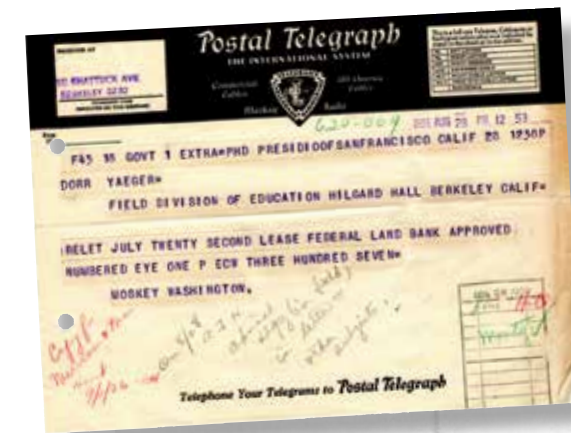
Dorr Yeager

Hall forwarded Fryxell's idea to NPS Director Horace Albright, stating in a letter dated February 14, 1930, that the report "will be of greatest assistance in helping the Park Service to develop a permanent program of improvements and an educational system." However, four years passed before the NPS implemented Fryxell's ideas. Before the ink was dry on Fryxell's report, the stock market crashed. President Herbert Hoover languished in office for another three years before being replaced by FDR. In August of 1933, Arno Cammerer took over for Horace Albright as the third director of the NPS. It wasn't until February of 1934 that Hall finally submitted his Tentative Museum Development Plan to Cammerer. In addition to his role at the NPS, Cammerer also supervised all ECW (later CCC) projects in national and state parks. He seized this opportunity and funded the Western Museum Laboratories, by Service Order #265, putting Hall in charge. The program employed up to two hundred artists and national park specialists for eight years. Their main job was building museums and exhibits for our western national parks. A renaissance had arrived.

In addition to hiring Fryxell, Hall brought in another naturalist from Yosemite National Park, Carl P. Russell, who became the field naturalist of the new division. In Russell's 1933-34 annual report, he described his visits to national parks and monuments and "the developing of a museum conscience in the entire Service." The ambitious plans for new museums, displays, and exhibits were driven by the anticipated funding from civil works programs and the "deluge of money" into the national parks. Russell also conveyed the need for permanent staff to continue the development and maintenance of existing and proposed museum projects.



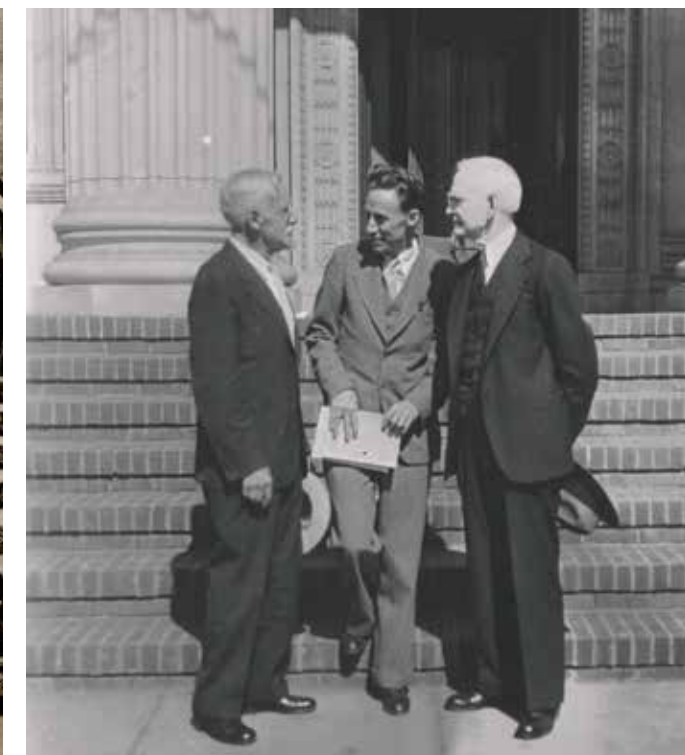
WPA and CCC (military uniform) workers create a wide variety of museum exhibits.



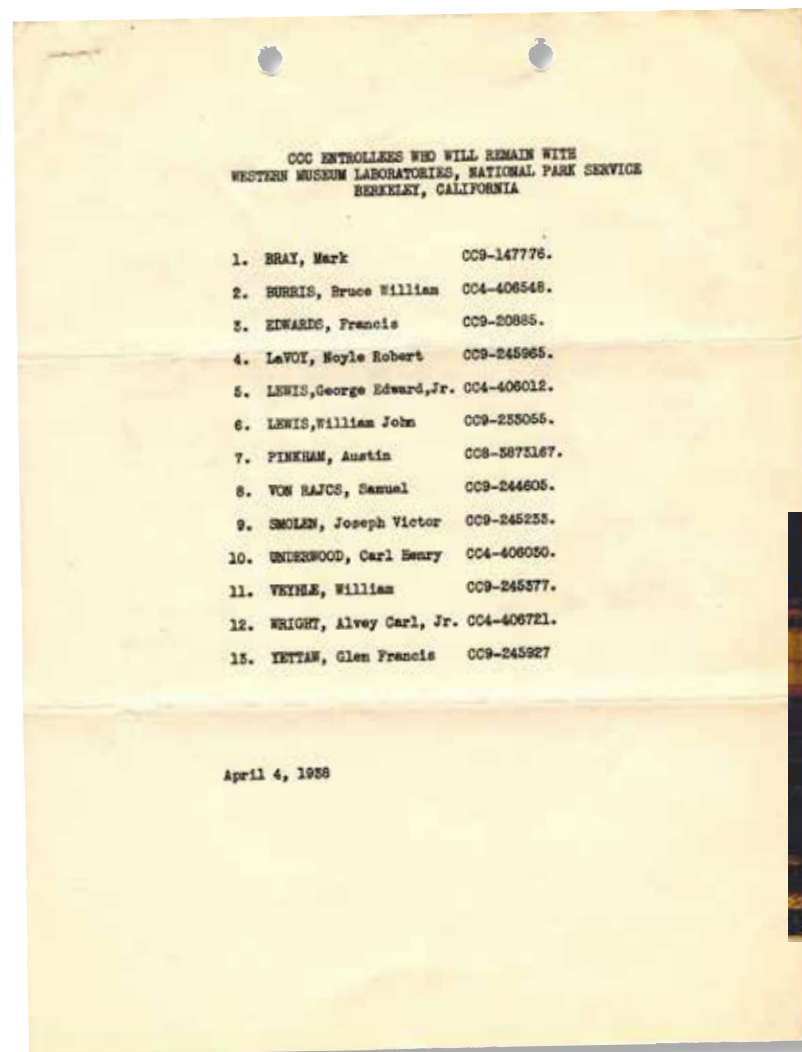
The Western Museum Laboratory at 2223 Fulton Street in Berkeley, California, was previously a land bank that failed during the Depression.



The administrative staff at Hilgard Hall in Berkeley. Ansel Hall, chief of division, stands in back row at left. Dorr Yeager, assistant chief of division, stands in middle of back row.



Three titans of NPS history: William Henry Jackson (left), Dr. Fritiof Fryxell (center), and Herbert A. Collins (right). Collins painted portraits of NPS Directors Mather, Albright, and Cammerer, as well as John Muir. He worked as a WPA artist at the WML from 1934 to 1937 and painted murals for Yosemite, Grand Teton, Devils Tower, and Tumacácori.



“These men each of whom was selected for ability in art of craftsmanship, are rendering splendid service and, at the end of the fiscal year, are being developed into expert museum technicians.” —Ansel Hall



Hall selected a detachment of men from ten camps in Sequoia and Yosemite National Parks to work on exhibits.

The year 1935 was one of growth and development for the Field Division of Education, now Western Museum Laboratories, under the leadership of Ansel Hall. In that year, thirteen national parks operated twenty-seven museums. An additional thirty-eight parks and monuments had fifty-three interpretive projects, ranging from full museums to trailside interpretive exhibits, in the planning or construction stages. Adding to this, preliminary studies were underway for yet another thirteen parks and monuments for twenty-six museums, observation stations, viewfinders, and trailside exhibits.

In February of 1935, C. P. Russell was assigned to temporarily direct the newly created Eastern Museum Laboratories in Washington, DC, and Dorr Yeager, Rocky Mountain National Park naturalist, made his appearance in Berkeley as one of nine temporary rangers that augmented the staff at Hilgard Hall. Mr. Yeager assumed the role of assistant director under Hall and would eventually take over the WML when Ansel Hall vacated in 1937, although his title was always listed as “assistant director.”

These nine temporary rangers were also joined by private museum staff persons Mark R. Harrington (Southwest Museum archaeologist), Arthur Woodward (Los Angeles Museum of History, Science, and Art), Dr. Ralph L. Beals (University of California anthropologist), Mr. Paul J. Fair (US Forest Service), and Mr. H. L. Smith. At this same time, both the Wildcat Canyon and Strawberry Canyon CCC Camps became fully populated with CCC enrollees.



The Eastern Museum Laboratories were housed in Ford's Theater in Washington, DC.



Lorenzo Moffet, standing at right, supervises CCC enrollees preparing accessories for a model of La Purisima Mission. Two of Louis B. Siegriest's Indian Court posters, produced for the 1939 Golden Gate International Exhibition, hang on the wall.

This robust assembly of talent became the zenith of productivity at the WML, however this was not to last.

While momentum continued to build during 1936 and 1937 with public works money flowing in, WPA funding was nonetheless controlled by Congress, and it became an annual nail-biter whether funds would be enough or arrive at all. FDR was in the middle of his second term and had steadily gained seats in three Congresses leading up to the 1938 midterm elections. This was probably FDR's lowest point of popularity. While the Democrats still controlled both houses after counting votes in the 1938 midterms, the party was splintered both by irritation at FDR's tampering with some conservative Democratic primaries and his attempted packing of the Supreme Court. There was also a minor recession in 1937, which cast doubt on New Deal progress. While Democrats had gained seats in the last three elections, these seats were harder to defend and the Republican's seats became more hardened. Finally, a more conservative Congress didn't look favorably at funding artists when wars were beginning in Asia and looming in Europe.



At the Durant Avenue labs, the general public was keenly interested in the activities of the CCC enrollees working in the NPS museum laboratories.



Field Division of Education staff pose on the steps of the Fulton Street facility in Berkeley, California. This group represents workers assigned under various federal programs including the ECW, CCC, PWA, WPA, and National Youth Administration.

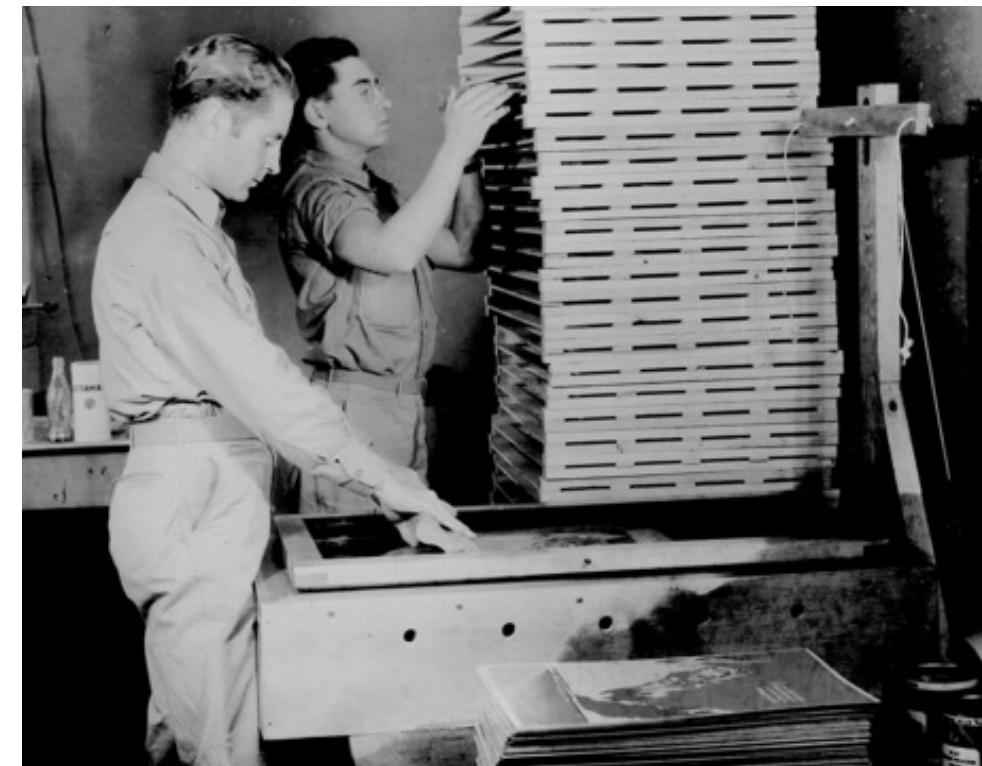
However, many of the WML's museum building plans and construction projects were already in progress, and many of the interior exhibits—dioramas and relief maps—were in the production conduit. It was at this time that the posters first appeared “as an experiment.” Over the next thirty months, fourteen prints would be designed and printed for national parks—one hundred copies each—for approximately 1,400 total prints. The first of these would be Grand Teton National Park.

The WML monthly report from August 1938 shared, “The first posters made by the silk screen process have been completed; while not entirely satisfactory due to the fact that they were an experiment, it is felt that future posters will find good use in the various National Parks and Monuments. Samples have been sent to the western areas and requests for posters have already been received.”

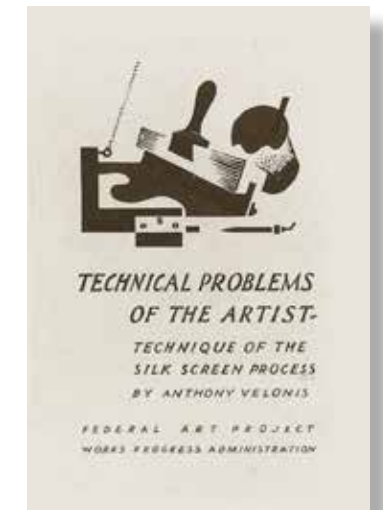
Perhaps it was no surprise that this experimental poster of Grand Teton did, in fact, attract the attention of many parks. In the November report, three more parks—Grand Canyon, Wind Cave, and Zion—ordered prints, with Glacier following in December.



Elizabeth Ginno, WPA artist, Fulton street facility



Two unidentified CCC screen printers producing the Grand Teton print, August 1938

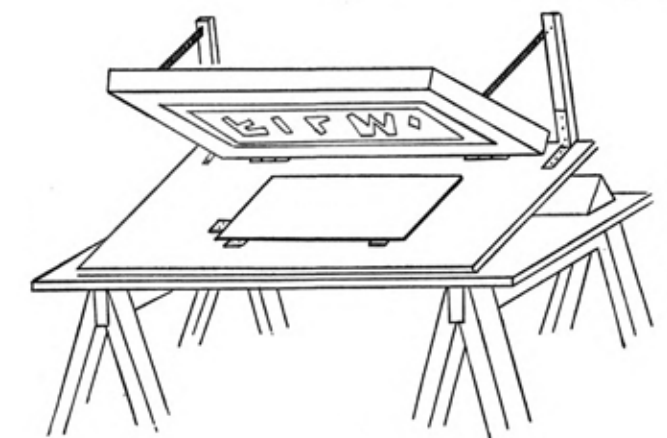


Anthony Velonis' 1938 WPA publication

Serigraphy and the Velonis Press

The first publicly funded artists were in New York City, where mayor Fiorello LaGuardia began programs to counter the ravages of the Great Depression. These programs required marketing, and that meant producing an abundance of posters. The technique at the time was to create a sample poster and pay thirty or forty artists to sit in a room and each make their copy of it—an early 1930s version of the copy machine. In spite of this, LaGuardia's poster art was very successful and eventually became the model adapted by the Federal Art Project's Poster Division.

It was in Chicago where one artist, Anthony Velonis, sought a better method to create posters. He essentially invented a 'better mousetrap' with a printing press that resembled one. It was a simple device where screen material, usually silk, stretched over a hinged frame that could be raised and lowered with foot power using ropes and pulleys, while poster board was inserted, printed, and removed to drying racks by hand. He called this printing process *serigraphy*, combining the Latin “seri” for silk and Greek “graphos” for writing. This quantum leap allowed the production of two million prints in just eight years.



“The finished work must convey the feeling that the artist has bestowed a certain amount of love and respect on his printing medium, no matter how mechanical.” —Anthony Velonis, *Technical Problems of the Artist*, 1938

In the late 1930s, the WML suffered a series of blows. In 1936, Glacier National Park suffered a catastrophic museum fire and funding for replacing the exhibits would need to come from public works programs. Dorr Yeager “cleared the decks” with all park projects to allow rebuilding these exhibits. However, funding began to dry up in December of 1938 after the midterm elections. Compounding all this, artists were leaving for higher paying jobs—primarily for the shipyards, which were gearing up to support Europe’s looming war.



Anthony Velonis working on a poster

Western Museum Labs Timeline of Events

The WML monthly reports from the 1938 midterms onward show a progressive erosion of support, financing, and morale. This erosion intensified with the onset of WWII in December of 1941.

FEBRUARY 1939

The monthly report describes the HEADACHE OF THE MONTH: “February promised to be a satisfactory month until the last day arrived. On that day we were given notice that the lease on the building now occupied by the Western Museum Laboratories expired on March 31 and was not to be renewed. It will be no easy matter to locate another building adequate to our use, condition it, and move before April 1, the great amount of equipment and materials accumulated here.

APRIL 1939

The WML is forced to move to a dank and leaky building with no power or heat in Emeryville. This likely caused a lengthy delay in the production and delivery of the Wind Cave National Park poster.

MAY 1939

A meningitis outbreak quarantines the Wildcat Canyon CCC Camp for two weeks.

JUNE 1939

Congress imposes a rule limiting WPA artists to 130 hours per month.

JULY 1939

Congress requires WPA artists to take a minimum of a thirty-day leave after eighteen months of service.

AUGUST 1939

The monthly report states: “The blow fell on August 15, at which time eighty-one persons who had been on the project for more than eighteen months were automatically released. These persons, due to their long service with us, were naturally our most valuable personnel. As a result of this loss, the work in all departments has suffered tremendously.”

DECEMBER 1939

Despite staffing issues, the WML produces a great quantity and diversity of products:

MISCELLANEOUS PRODUCTS

Work is never slack in this department. There is a constant stream of requests from the parks, regional offices and the Washington office for mimeographing, for book repairing, and for the ever popular reprint holders. There follows a list of items completed by this department during the month:

Labels	554	Books collated and sewed	234
Pamphlet covers labeled	120	Book covers made	101
Reprint holders	200	Books cased	50
Reprint shells	535	Negative preservers	4,540
Covers lettered	81	Albums	39
Forms	12,200	Album leaves	36
Pamphlet leaflets	30,000	Tags	50
Book covers labeled	122	Herbariums mounted	58
Books completed	64	Maps mounted on panel & frame	8
		Maps mounted on cloth	67

SHOP DEPARTMENT

With the release of the shop foreman on December 10, his assistant, Mr. Edward Monk, assumed charge of shop production. No loss of time was necessitated by this personnel change. The production for the month included:

Map case	1	Lantern slide carrying cases	28
Geology case	1	Trail standards	36
Mammal traps	48	Mouse-proof wire mesh drying case	1
Bird traps	4	Kodaslide carrying cases	4
Display cases	9	Trail labels	30
Plant presses	6		

MARCH 1940

To counter this pessimism, Dorr Yeager plans a week-long open house, which he calls “This Work Pays Your Community Week,” to showcase the value of the WPA projects to the community and national park visitors.

The difficulties in WPA operation continue because of more stringent regulations. Several employee terminations were made on account of the eighteen months ruling, and no new assignments were allowed, which resulted in less than 140 workers on a project set up for over 190.

MAY 1940

The number of WPA personnel falls to 104, from 196 when the project began. Nevertheless, Dorr Yeager promotes the value of their work by hosting a week-long open house event at the Emeryville facility.

NOVEMBER 1940

WPA workers continue to leave for jobs with the defense program.

JANUARY 1941

The monthly report states: “It was revealed by the WPA project supervisor that labor funds for continuance of the present WPA project will have been exhausted by March 15, 1941.”

MARCH 1941

• The monthly report details the dismal staffing situation: “We anticipate, in the not too distant future, the necessity of issuing a field memorandum advising the national park areas of our condition and of the need for curtailing certain of our functions which call for skilled workmen.”

• Additional poster sketches are said to be in progress, however are never mentioned in subsequent reports.

• One hundred posters are completed for Bandelier National Monument, the last print made at the WML.

• Strawberry Canyon CCC Camp moves to Grand Teton National Park.



On April 29 the CCC camp at Charles Lee Tilden Park, Berkeley, moved to summer location at Grand Teton National Park. It was therefore necessary to establish a side-camp as in past years. Thanks are due the personnel of the Region Four Headquarters for the efficient handling of this matter.

APRIL 1941

The monthly report laments that “More of our best employees were separated from the WPA project because of eighteen months service, and there seems less and less likelihood of their being reassigned to WPA. The only possible result of such a situation will be a general curtailment in production and a definite cessation of output of certain items.”

MAY 1941

In his monthly report for May, Dorr Yeager expresses his dismay over losing workers in a colorful description of the WML artists and their disappearances:

“During the first days of this project, we grumbled because when we requisitioned a plaster caster from WPA, we got a dental technician; when we requisitioned an artist, we got a sign painter; and when we requisitioned a lantern slide colorist, we received a dear little old lady whose hobby was painting tea cups. And how we moaned! But during these times we would welcome with open arms the sign painter, dental technician, and even the dear little old lady. At least these persons were in possession of all their faculties. Now, if indeed we are able to obtain assignments, we get the ‘maimed, the halt and the blind.’ Even these wouldn’t be so bad if we could augment them with these who are fairly competent, but to complicate our difficulties, the fairly competent, the top milk of the project, fold their tents overnight and silently steal away to more fertile lands of endeavor. And a new multi-headed monster, who defies all our efforts to circumvent him, arises to haunt us. This is the series of ‘defense training projects.’ To these the best of our workers are taken, without the slightest regard for the work which is in progress, albeit we realize the importance of defense. Each morning we arrive at the office apprehensive in spite of the California sunshine, wondering which ones have been spirited away during the night.”

Silk Screen Posters	775
Reprint Holders	2037
Pamphlet Binders	8100
Miscellaneous Chipboard File Boxes	238
Herbariums Mounted	1359
Books Sewed and Covered	583
Nature Notes, Assembled and Stapled	4800
Negative Preservers	34600
Celluloid Skull Boxes and Skin Tubes	1776
Various Sized Tags Made and Labeled	20400
Machine Labels	5224
Maps and Charts Mounted	353
Books and Manual Covers Lettered	834
Mimeographed Pamphlets	4132
Mimeographed Leaflets	21100
Photographic Prints and Enlargements	11186
Kodaslides, Captioned and Mounted	5839
Lantern-Slides Colored	1752
Photographs, Oil Colored	164
Miniature Slides, Colored	214
Bird and Mammal Traps	339
Plant Presses	56
Pottery Stands	21
Study Skin Cases	4
Herbarium Cases	5
Map Cases	2
Geology Cases	5
Insect Cases	3
Glass Display Cases	21
Research Desk, Tables and Chairs	34
Lantern-Slide Carrying Cases	26
Kodaslide Carrying Cases	138
Lantern and Kodaslide Filing Cabinets	10
Combination Box and File Cabinets	12
Filing Drawers and Racks	178
Field Carrying Cases	4
Insect Spreading Boards	18
Peck Frames	10
Picture Frames	75
Type Boxes	6
Metal Trail Labels	5148
Metal Trail Standards	1357
Metal Label Holders	64
Cyanide Cans	16
Vasculums	8

JUNE 1941

In the monthly report for June, Dorr Yeager concedes, “I feel I am about to write a death notice! On June 23 word was received from the Work Projects Administration that it would be necessary to close our project as of June 27, due to drastic reductions in quota and the priority which is being given defense.”



“... and when we requisitioned a lantern slide colorist, we received a dear little old lady whose hobby was painting tea cups. And how we moaned! But during these times we would welcome with open arms the sign painter, dental technician,

and even the dear little old lady.” —Dorr Yeager, WML May 1941 monthly report



AUGUST 1941

The final CCC camps close. Equipment is inventoried and labeled and either auctioned or distributed to other government agencies. Many materials and plans are either stored at the Old US Mint Building in San Francisco or shipped to parks to continue the museum exhibits on location.

DECEMBER 1941

- Pearl Harbor is attacked.
- Four employees remain at the WML: Assistant Chief Dorr Yeager, Senior Stenographer Esther C. Wathen, Museum Preparator Artist Lorenzo Moffett, and Junior Clerk-Stenographer Dolores M. Vargas. At this time Yeager was spending half his time at Region IV training for an acting regional naturalist position, and Moffett earned the distinction of the longest-serving WML employee, hired in June 1934 and separated due to lack of funds in June of 1941.

Throughout this decade of reports, with perhaps the exception of Dorr Yeager, Lorenzo Moffett is the most mentioned employee at the labs. It's fitting to end this section with a spotlight on Moffett. From the late 1938 report:

MOFFETT LEARNS TO SKI:

We never realized how versatile our technicians must be until Lawrence Moffett went to Grand Teton National Park on March 26 to assemble museum cases and gather data on a diorama shortly to be prepared for that park. In order to perform the necessary details of his work at Teton it was necessary for Mr. Moffett to travel some 18 miles on skis. Never having used the "Boards" before, he advised us upon his return that it was a real experience, which we can well imagine. At any rate, Lawrence did the job which he went to Teton to do and, in addition, acquired a good coat of tan.

A Lens on the Labs

An open house in 1940 showcased the facilities and work of the WML. The NPS printed a fact book with information about the labs, including their personnel, funding sources, and structure. A memo before the event assigned staff to specific stations for greeting guests.

The 1940 booklet described the WML as:

A central laboratory employing skilled artisans and possessing necessary equipment and having access to extensive sources of information such as libraries, men of science, and important institutions seemed desirable both from the standpoint of lower costs and superior results. A location convenient to the National Park Service Units west of the Mississippi River was also desirable. For these reasons, the National Park Service has set up the Western Museum Laboratories at Berkeley.

The booklet also explained how WML projects were funded:

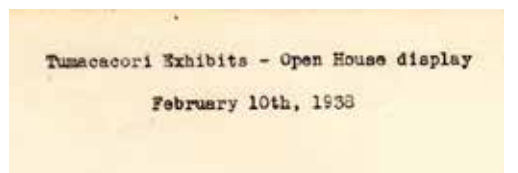
Our Laboratories are under the supervision of Dorr G. Yeager, Assistant Chief of the Museum Division. The work is accomplished by application of funds from several sources. There are some regular appropriations made for the purpose. Some of the National Parks and Monuments and other offices transfer funds to these laboratories for the accomplishment of work for their Areas. Civilian Conservation Corps has made personnel and funds available as have Public Works Administration, National Youth Administration and the older agencies, such as Civil Works Administration and Emergency Relief Administration. At the present time, the Work Projects Administration has an extensive and valuable project in operation here, there being creative artists, artisans, research workers, machine operators, shop



(above) A ticket from the opening

(below) Secretary of Agriculture Henry A. Wallace and Assistant Chief of the Museum Division Dorr Yeager inspect a diorama of the Tumacacori Mission.

(bottom) Visitors at the open house



A WPA project dinner during the "This Work Pays Your Community" week-long open house, May 20, 1940



An Anonymous Artist Discovered: C. Don Powell

Since government employees couldn't take credit for their work, and the WML monthly reports rarely mentioned the names of enrollees, it was not until decades later that the identity of C. Don Powell, the WPA artist thought responsible for the national park poster art, was revealed in a photograph that I saw posted online (facing page). A later interview with his son, Richard Powell, confirmed the identities of both people in this photo—artist C. Don Powell and screen printer Dale Miller. (Read the complete story on pages 58–59.)

Starting in 1935, the WML had a spacious new studio on Fulton Street, Dr. Fryxell on board, the Grand Teton diorama under construction, and the Velonis Press to produce posters in quantity, but one more hire was necessary to begin poster production: the artist.

Chester Don Powell was born February 18, 1896, in Westmoreland, Kansas. His father ran a hardware store and “C. Don,” as he was called, worked there with his brother, Glenn. One of his tasks was mixing paints for customers, which perhaps showed him the way into art school, first in Kansas City, and later in Chicago where he met his wife, Selma. He studied art for seven years, working his way through school. In Chicago, Powell studied under Audubon Taylor and lettering artist Peter Domm. He worked for the Wurlitzer Organ Company, and also on a mural for the Wilson Dam in Alabama—one of FDR's later cornerstones of the Tennessee Valley Authority.

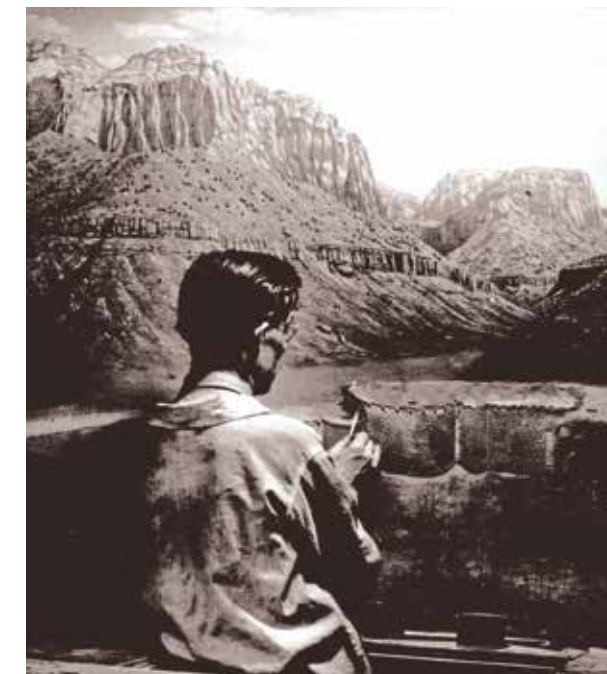
In 1927, Selma and C. Don took a belated honeymoon to San Francisco and loved it so much that they sold their return ticket and stayed. He set up a small art studio in the Montgomery Street District; some of his clients were the Shell Oil Company, Golden State Milk, and Sunset Press. In 1928 his first son, Richard, was born. They lived a few blocks from the beach, but found San Francisco too damp. Their physician recommended a move across the bay to Berkeley.

In Berkeley, they rented a small apartment, for twelve dollars per month, about a mile and a half from the UC Berkeley Campus. This was about the time of the stock market crash of 1929, and C. Don's art business collapsed. There are no records of him from the 1929 crash until his employment by the WPA in 1936 where he first found a job as a flagman for road projects in Berkeley. Not long after, he heard that the National Park Service was hiring artists, so he traded his flag and shovel for a paintbrush and easel and began working for the Western Museum Laboratories.

Of the fourteen posters designed and printed at the WML, and highlighted in the next chapter, the first and last stand out. The first (Grand Teton) is only four colors and is very stylized—an idea taken from the diorama. There is no association with C. Don to this first “experimental” print, except the fact that C. Don was present and did work on the diorama. The photo at right, taken of him in early 1939 at an easel with Yosemite and three miniature preliminary designs (Yosemite, Yellowstone Falls, and Yellowstone Geyser), ties him to the bulk of this work using the “Ranger Naturalist Service” banner.

All posters except Grand Canyon, Fort Marion, and Bandelier have this banner. Bandelier, the last to be printed in April 1941 just before the war broke out, is, like Grand Teton, stylistically completely different than the twelve designs created between these two.

There is no mention of C. Don's departure; however he, like the other artists, left for the shipyards and higher wages, becoming a ship modeler in the Kaiser Shipyards. After the war, he continued in his art (and craft) by designing everything from sand-blasted wooden art to bridge designs. He died in Hayward, California, in 1964.



(top) C. Don working on a Zion diorama; (center) C. Don at his easel with Yosemite and Yellowstone artwork; (bottom) C. Don and Dale Miller (right) at the Velonis Press. These bottom two photos are the only positive proof of who designed the Ranger Naturalist Service set of prints.



This photograph is the only reference to C. Don Powell by name in the WML monthly reports. (National Archives at College Park, College Park, MD. Photo courtesy of Margot Yale.)

THE HISTORIC PRINTS

The historic designs presented in this chapter comprise Series I and Series II on my website.

GRAND TETON	31
GRAND CANYON	37
WIND CAVE	43
GLACIER	45
ZION	47
YOSEMITE	49
FORT MARION	51
LASSEN VOLCANIC	53
YELLOWSTONE	55
MOUNT RAINIER	61
GREAT SMOKY MOUNTAINS	65
PETRIFIED FOREST	67
BANDELIER	69
END OF THE SERIES-SURVIVING PRINTS.	70
OTHER POSTERS OF THIS ERA.	72
YOSEMITE FIRE PREVENTION POSTER.	73

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WESTERN MUSEUM LABORATORIES
331 HILGARD HALL, BERKELEY, CALIFORNIA

August 26, 1938

Superintendent
Southwestern Monuments
Coolidge, Arizona

Dear Mr. Pinkley:

Since issuing the publication "Miscellaneous Products of the Western Museum Laboratories", we have hardly been able to keep up with the requests from the parks for various items. This applies especially to the posters advertising lakes, hikes, and so forth. We soon found that it would be absolutely impossible to fill the orders from the parks for these posters if they were hand made and lettered.

We have therefore put in a silk screen process, especially for colored posters, by which we can turn them out in large quantities.

Enclosed are ten samples of the work which can be done with this process for distribution. This poster for Grand Teton was made up more or less as an experiment and does not in any way represent the best which can be obtained by the process. Future posters especially the lettering, will be of a much higher standard.

During the coming winter we plan to make up individual posters for each of the parks desiring them. Posters will of course be characteristic of the parks for which they are made.

Unfortunately, it would entail too much work to list schedules of activities on the posters, and this would not seem advisable, in as much as schedules change from time to time. It is planned therefore, to leave a blank space on the posters for the insertion of a mimeographed schedule of activities to be issued by the parks.

It will aid us greatly if you will advise as to the approximate number of posters you may wish made, so that we can begin work at once. The material for these posters will cost approximately \$12.00 per one hundred, which amount should be transferred to our allotment in the Region IV office as soon as the requisition for the posters is issued.

We will, of course, submit a study sketch of your poster before putting it into work.

Sincerely yours,

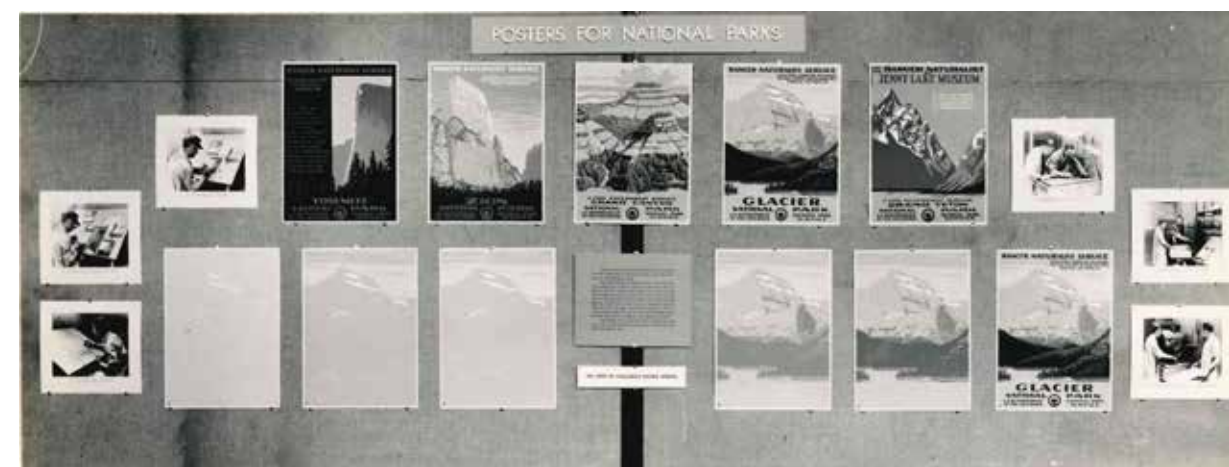
Dorr G. Yeager, Assistant Chief
Museum Division

ENC:



Letter from Dorr Yeager to Frank "Boss" Pinkley (inset photo)

THE HISTORIC PRINTS



Introduction

The first poster created at the Western Museum Laboratories was the Jenny Lake Museum design for Grand Teton National Park. This poster was produced in the summer of 1938 and circulated to national parks and monuments, as an experiment, with the recently published "Miscellaneous Products" catalog. Included with the catalog was an almost apologetic letter, dated August 26, 1938, from Dorr Yeager to the superintendent of the Southwestern Monuments Association, Frank "Boss" Pinkley, assuring that subsequent posters would be of a much higher standard:

"This poster for Grand Teton was made up more or less as an experiment and does not in any way represent the best which can be obtained by the process. Future posters especially the lettering, will be of a much higher standard."

It is not known how many prints were made, but the WML advised parks to order "a sufficient quantity to supply your needs for a couple years," as once the run was complete, the screen stencils would need to be recut. Typically, parks ordered one hundred prints, which cost twelve cents apiece. After Grand Teton, thirteen more designs would follow.



GRAND TETON

Wyoming

ORIGINAL PRINT: AUGUST 1938

KNOWN SURVIVING PRINTS: 3

FIRST REPRODUCTION PRINT: 1992

SCREENS: 4

The idea for this poster design came from a diorama that featured the geological processes of the Cascade Canyon Glacier as it spread out on the floor of Jackson Hole, creating the moraine that formed Jenny Lake. Dr. Fritiof Fryxell, former chief naturalist at Grand Teton, worked at the WML in 1935 and likely influenced the diorama design. Prior to its construction, Lorenzo Moffett, the museum preparator artist for the WML, traveled from Berkeley to Grand Teton and skied eighteen miles to measure the location of this exhibit and take photographs for the background, a feat highlighted in the March 1938 WML monthly report. (Read an excerpt from the report on page 22.)



C. Don, this time with a hammer not a brush, building the glacier substructure for the Grand Teton diorama. With the attention given to detail, one can imagine why it took three years to build.



WPA artists work on the foreground glacier and background mountain landscape. The room was heated with large flood lamps, which sometimes required the artists to wear pith helmets to ward off the heat.



Preliminary study for the diorama of Pleistocene glaciation in Grand Teton



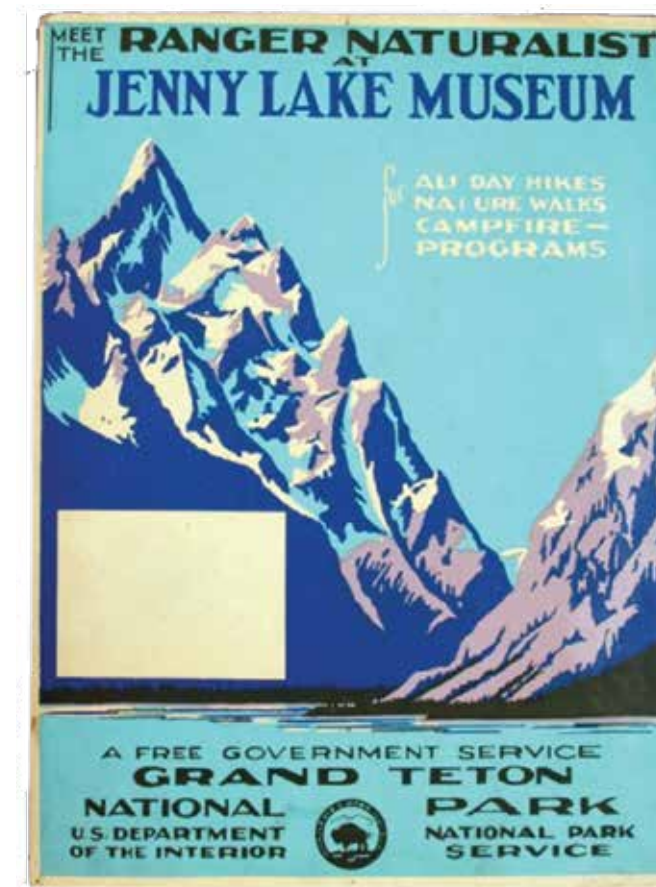
Close-up of the finished Teton diorama with detailed Cascade Glacier spreading out and forming the moraine in the diorama foreground

The diorama was delivered to the park in October 1939—almost three years in the making. This complicated exhibit, the first of many to follow, was delayed by a catastrophic fire in 1936 in the Many Glacier Museum in Glacier National Park. Museum Director Dorr Yeager “cleared the decks” of all projects, including this diorama, to focus on the museum rebuild.

Also delaying this diorama project was the impoundment of WPA funds and the loss of artists early in 1938. Ansel Hall and an associate, Mr. Addison, who was also involved in the diorama project, had departed for Mesa Verde. Dorr Yeager was now in charge.

Photographs show several WPA artists constructing and painting the background, though their identities are unknown. The poster artist is also unknown. The diorama was displayed in the Jenny Lake Museum-turned-Ranger Station during my tenure there, but disappeared after the 1972 season. When I first republished this print twenty years later, I called the park to see what happened to this exhibit and was told the diorama had been chain-sawed in half and hauled to the park dump. I wasn’t there to save it.

Three Grand Teton prints have survived. The first to surface was the print I found in the Beaver



When I first viewed this print in Los Angeles, it was in a large art portfolio so I could only see the front of the print. Many years later, the NPS Archives in Tucson, Arizona, revealed that there were sketches on the back, including mathematical calculations (some questionable) likely determining the screen size versus border size of these prints and, interestingly, a sign for a holiday dance at the Wildcat Canyon CCC Camp on December 22, 1939, at 8:00 p.m.

Creek Barn, which started my quest in 1971. This poster hung in my ranger cabin at Jenny Lake, and followed me back to my apartment in Seattle where it hung on my wall for four decades. In 2018, I donated it to the NPS History Collection (HFCA) where it remains today.

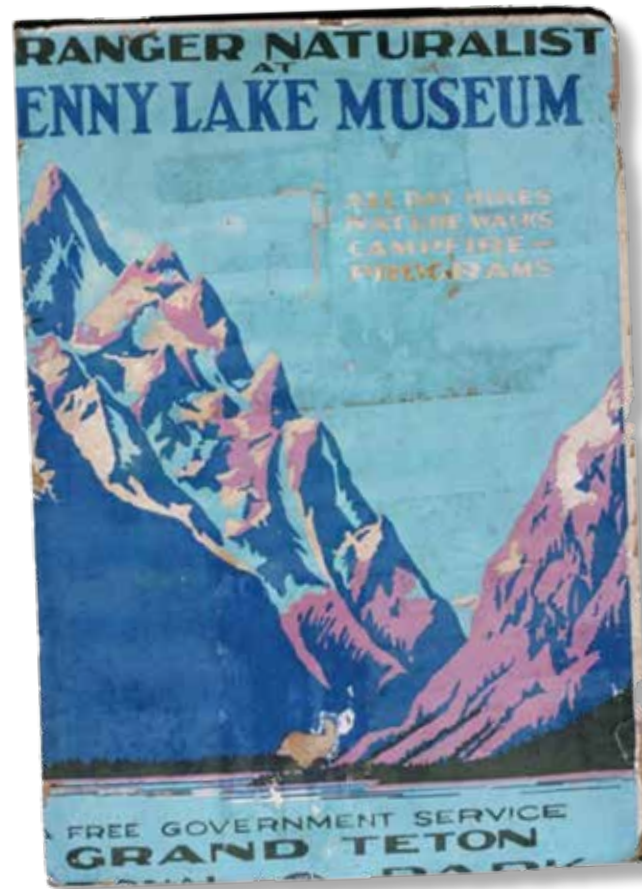
The second to turn up was discovered (along with nine other prints) in a secondhand shop in Los Angeles in 2004 by art collector Laurent Schwaar (hereafter referred to as LA Laurent), who purchased it for \$70. It was later offered at the Swann Galleries auction in November 2006, alongside the other original prints he found, but it didn’t reach the minimum bid so was withdrawn. I called LA Laurent and purchased it for \$750 with the promise to donate it back to the park. It is the best condition of the three, however it has the cutout for the campfire schedule, which was the likely reason it didn’t command a higher price at auction. It is now in the Grand Teton National Park Collection.

A third poster curiously turned up at Grand Teton National Park in 2012 where it had been buried in flat files since about 1970. It had been cut down to fit a plant press in White Sands National Monument. This print shows the most vivid purple color of the three. Did the plant press preserve or perhaps alter the colors? I surmise they ran out of the grayish-pink halfway through the run and simply mixed a close match. Today, the ink for screen printing has an exact chemistry; however, at the WML in Berkeley in 1938, they likely mixed plain house paint in the screening room.

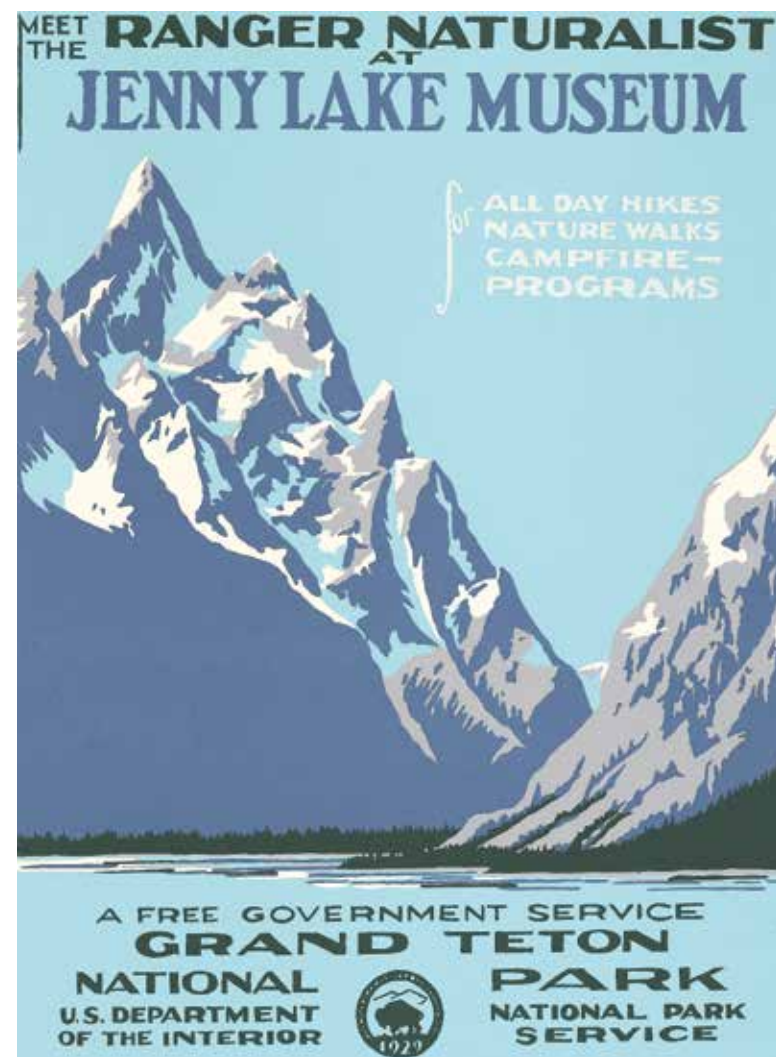


Jenny Lake Museum in 1934

Though Dorr Yeager described the Grand Teton print as an experiment, it was very successful. C. Don Powell, the artist who designed most of the national park posters, may have been somewhat chagrined by the lettering, reflecting back on his work with lettering artist Peter Domm, but this first poster attempt was perhaps the best compared with the prints to follow. An additional eight designs would be simple Bauhaus block lettering with the theme “Ranger Naturalist Service.” Six others would depart from this banner style. Bandelier’s font and lettering is completely different from the preceding thirteen, and was likely designed by another artist (see pages 68–69).



The poster found in a plant press in White Sands National Monument was cut down to fit the press—it was simply cardboard.



Our first edition of five hundred posters was printed in 1992 as a four-color screen print. I contacted artist Mike Dupille who searched out the only screen printer nearby at the time—a t-shirt company. They printed the first edition, but lost their shirt, so to speak, retooling and printing on paper. So did I, selling them for only ten dollars apiece to the park. It was primarily a fundraiser. They refused to print any subsequent editions.

Grand Teton, Grand Canyon, and the Birth of THE

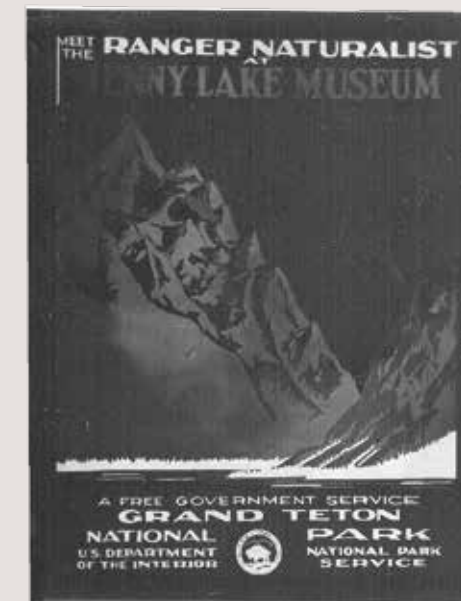
When I proposed printing a second edition of the Grand Teton poster, Sharlene Milligan at the Grand Teton National Park bookstore balked, until I proposed making a companion print of Yellowstone. She suggested checking with the NPS History Collection at the Harpers Ferry Center in West Virginia for any records of “an old government poster” that might have been made for the park.

I called NPS archivist Tom DuRant; he immediately knew what I was inquiring about. Grand Canyon National Park had just sent him a photo of another poster they wanted to reprint, and they needed to resolve provenance and copyright issues. Tom dug out thirteen black-and-white negatives and a few letters describing a WPA project that printed the first poster series for our national parks, including Dorr Yeager’s letter to Superintendent Pinkley about the experimental poster for Grand Teton that was included in the “Miscellaneous Products” catalog in 1938.

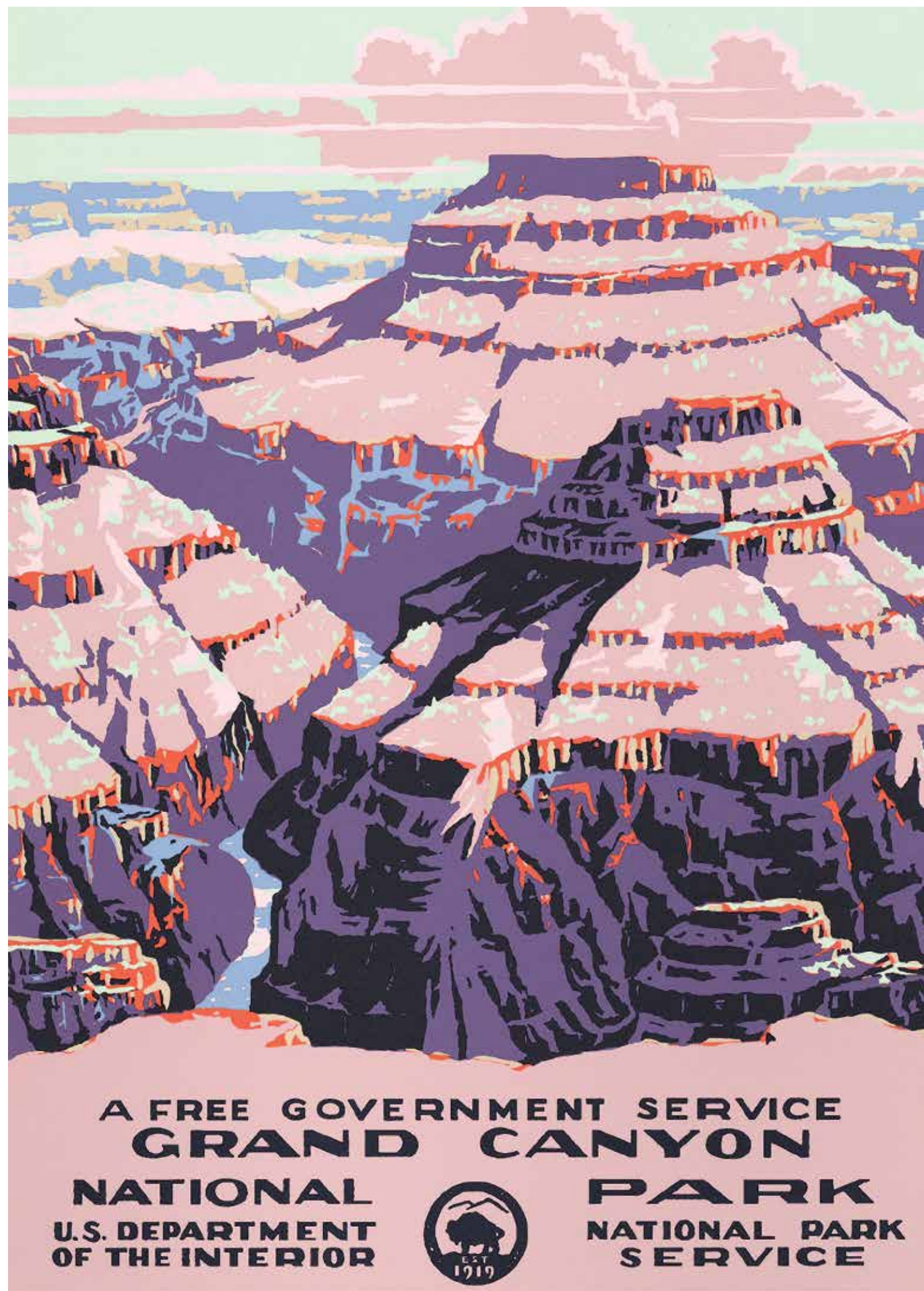
Excitedly, I asked Tom if he had a photo of the Grand Teton poster. He did, and when he read me the header, “Meet the Ranger Naturalist at Jenny Lake Museum,” I knew I had found my holy grail. I hopped the first plane to

Washington, DC. Tom’s history collection included not one, but two Yellowstone designs.

I immediately called Grand Canyon and talked with Kim Buchheit, the author of the first archive inquiry, and asked her where they were in the process of potentially reprinting the park poster. She explained they had given up—“too expensive.” I shared that I had already screen printed another park’s design and would be happy to create new screens and print Grand Canyon.



This was back in the days of telephone booths, and I must say when I walked into that booth at the Harpers Ferry Center, I entered as a mild-mannered bespectacled dentist, and I left as Ranger Doug—Ranger of the Lost Art. That phrase hit me instantly during my conversation with Kim. The idea was born, and I now had the missing designs, albeit in very crude black-and-white negatives. Using the Grand Teton print as a template, I began a five-year process to restore this set, one screen at a time. I had all the necessary information except the colors. The colors I would simply have to make up. Our first challenge was the eight-color Grand Canyon design.



GRAND CANYON

Arizona

ORIGINAL PRINT: NOVEMBER 1938

KNOWN SURVIVING PRINTS: 5

FIRST REPRODUCTION PRINT: 1995

SCREENS: 8

In response to the Grand Teton “experimental” poster, other parks began ordering posters from the WML. By November 1938, one hundred Grand Canyon prints had been produced, posters for Wind Cave were around twenty-five percent complete, and plans for a Zion poster were underway.

When I first began separating screens and reprinting this historic set, I assumed that the two Yellowstone designs would be second and third because of their geographic proximity to Grand Teton and also their apparent four-color designs. It was Grand Canyon, however, that came next and it turned out to be the most complex design of the fourteen, with a full eight colors, or screens. It also departed from the very stylistic Grand Teton design, following more realistic geology.

I had three sources of reference for the reproduction. The first was the black-and-white image from the NPS History Collection (HFCA). The second was a photo taken from the 1938 NPS Miscellaneous Products catalog, which provided the background canyon rim detail, but still not the sky. The third was a nine-by-twelve-inch color photograph of the original at Grand Canyon National Park. At the time, the park wouldn’t lend out their only surviving copy of the poster; a second copy was still unknowingly buried in their flat files.

Photographs have several inherent problems: first, this one was slightly cropped, omitting some of the peripheral edges of the design; second, the colors were not true to the original print; and third, it had parallax issues, that is, a lens distortion or “barreling.” Nevertheless, the color photograph was clearly our best option. I made a poster-size copy of it for artist Mike Dupille to work from. We encountered lots of landmines in this effort with underlying inks casting different hues of color.



(left) Black-and-white image from the NPS History Collection (HFCA); (right) Ranger Doug’s photograph taken from the same location the poster artist used for the design

A BIDDING DEBACLE

In November 2006, the LA Laurent collection went to auction at the Swann Galleries in New York City; the first free market test of their value. There were nine of C. Don Powell's prints on the auction table. I was sick to see these scattered to the wind, a process that took only two minutes—the first five sold in just one minute. I was flabbergasted (and outbid)!

I opened a bid for Glacier—then the only known copy—and was surprised to win it for only \$2,200 plus a twenty percent gallery commission. But now I was beyond budget. Next, the Yosemite sold to a private bidder for \$2,600 plus the twenty percent gallery commission. The Grand Teton failed to meet minimum bid—with the cutout lowering its value—however, I later acquired it privately from LA Laurent. Mount Rainier opened for \$2,200 and sold privately for \$3,000, plus the gallery commission. These last four were surprising bargains considering someone bid \$9,000 for the Grand Canyon print. I later learned why.

The Library of Congress (LOC) bid on the first five with a total budget of \$25,000 using blind bidders (a federal requirement). They know not what they're buying, nor on whose behalf they are bidding. When their money is gone, they quit bidding. When Glacier came up for auction, the LOC was out of the game and I won it.

In 2010 I met with Brett Carnell, Prints and Photographs Division at the LOC, to donate a set of my reproductions. After passing dozens of these across the table, he disappeared and returned with a box in his hand and a grin on his face. Inside were the five LA Laurent prints. I had been bidding against the Library of Congress, but was relieved to see these now publicly owned. We both had a good laugh at the amount of money we spent so quickly. Money well spent I should add.

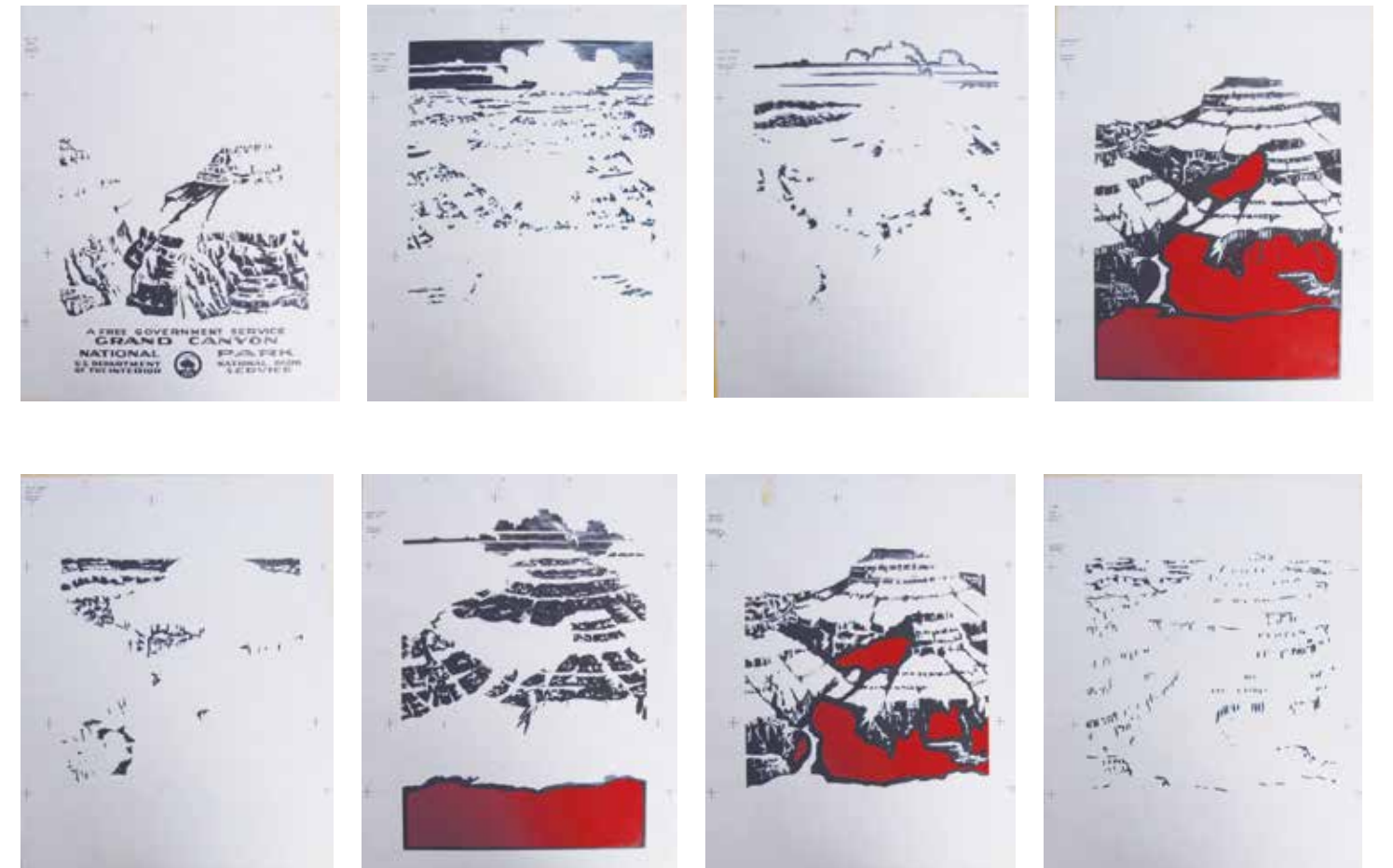
This was the largest auction of these prints, and at the time, they were still largely unknown to the public. Today appraisals have run over \$20,000.



Ink formula notes for each color or screen layer

Mike laboriously hand drew each of these eight screens in ink on tracing paper—not an easy task considering some inks were printed under the other colors. The tracings were then photographed and printed on a large celluloid film. That film was placed over a nylon screen with an emulsion. We then shone a UV light on this laminate and hardened the exposed areas. A final wash cleaned the unexposed nylon mesh, which allowed ink to flow through onto the poster paper. Registration marks transferred between all eight tracings allowed alignment. If all went well, a beautiful design emerged.

The color on our first edition was not exact—a cloying pink was matched from a color print and not an actual poster. I knew I needed to color match directly from the original print, but there were problems with mixing on location in park archives. As I examined the photos (I had several), I noticed some marks and scratches unique to each one, and realized that I had photos of not one, but two prints, and that there must be two originals in the park collection. After a few phone calls



The individual layers that were drawn for each color of the silk screen print

and convincing, the park found another copy. A few months later, I received a phone call from Northwest Regional Director Chuck Odegaard letting me know they had just received an original Grand Canyon print on loan for their archives, which were located just down the street from my dental office. Needless to say, our second Grand Canyon edition had corrected colors.

Today, five original Grand Canyon prints are known to exist: two in the park's possession; one found in the secondhand shop by LA Laurent; one found (along with five other prints) in 2013 by a private collector in Santa Cruz, California (referred to hereafter as SC Pat); and in 2016, a quite-faded fifth print turned up in a home in Sedona, Arizona. The owner, a longtime librarian who had worked at Grand Canyon, passed away and whoever cleaned up the house for sale kept one piece of art to brighten the space—except this Grand Canyon poster was used as the backing for the print on display. A neighbor toured the house and examined this wall art and noticed the backing—the Grand Canyon WPA poster—glued at four corners to the other print. She notified the park curator who “was thrilled at the discovery.” At that time, I was on my National Park Centennial speaking tour in the area and verified it as an original.





The faded Sedona print (left) and an earlier park copy (right)



I knew the faded Sedona print was an original because the seals match perfectly. Note the slight misregistration on the Sedona version. With silk screen, each print is unique.

On November 13, 2006, the Swann Galleries in New York City auctioned the LA Laurent original, which had an opening bid of \$2,400. Within thirty seconds, the gavel price rose to \$7,500 plus a twenty percent gallery commission for a total price of \$9,000! The new owner was the Library of Congress—the American people. Sixty-eight years later, a twelve-cent government poster had increased in value 75,000-fold! And I would still call this a bargain!



Laurent Schwaar (a.k.a. “LA Laurent”) holding two of the original prints he purchased from a secondhand shop in Los Angeles for seventy dollars each. His “find of the century” included ten posters: Grand Teton, Grand Canyon, Glacier, Yosemite, Zion, Fort Marion, Lassen Volcanic, Yellowstone Geyser, Mount Rainier, and a bighorn sheep wildlife poster.

WHERE DID THIS DESIGN ORIGINATE?

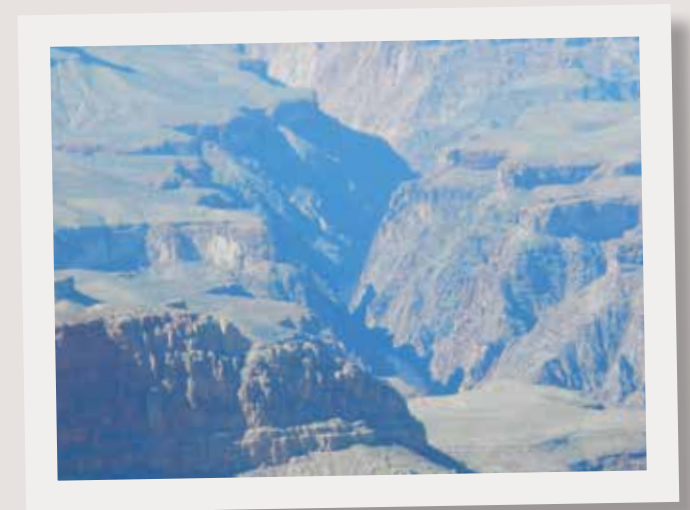
For some prints, like Grand Teton, we know the origin of the design; for others however, particularly Grand Canyon, I had to speculate. I could not find a postcard or photograph of this perspective.

The November 1938 WML monthly report shared that, “As a result of a visit to Grand Canyon National Park by artist Mary A. Tucker, the exhibits for Colorado River Station are now well underway and should be completed within the next two months.” Could Mary Tucker have also provided the source for this poster design?

When I first met with the park to locate the place where the artist created this design, several Grand Canyon backcountry rangers scratched their heads and stated this was likely a composite design; they couldn’t recognize a specific location.

I wasn’t sure, so I walked the canyon rim many times a mile or more west of the Desert View Watchtower and finally found the place. It wasn’t the mesas or buttes that determined the view—although they were there—

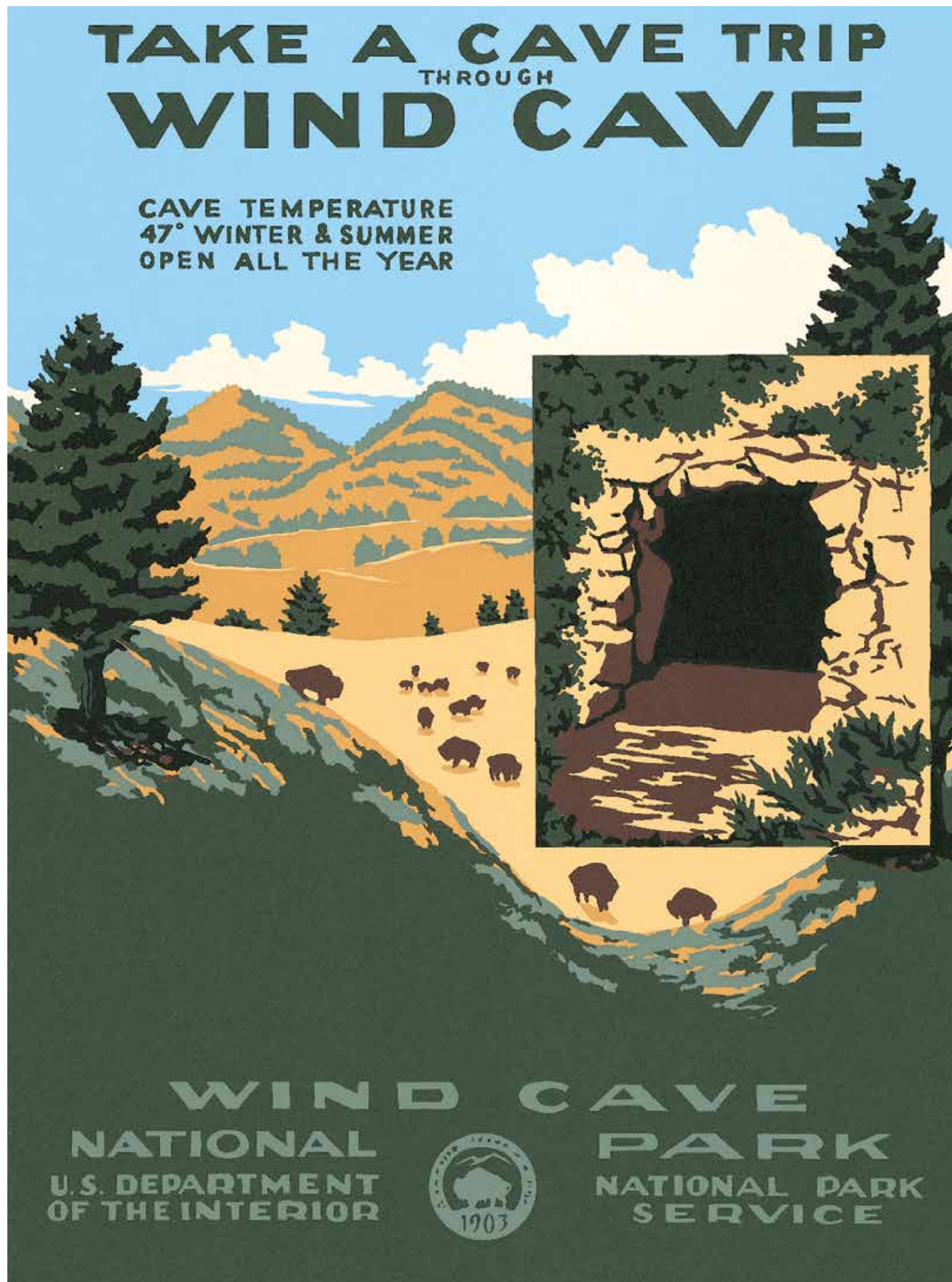
it was the river. The artists had greatly expanded the mesas and buttes for compositional balance—throwing off the modern-day rangers . . . all except one, that is. With a touch of rivalry between parks (and within them), I casually reminded the Grand Canyon backcountry rangers that it takes quite a bit to stump a Grand Teton ranger, let alone a Jenny Lake mountain rescue ranger! This photo shows the location.



Ranger Doug’s original photo from the trail shows a close-up of the river bends in the poster.

One tip-off to the location was the upper-left mesa profile; it matches the poster. Two river bends, barely visible in the photograph, clinch the location.





WIND CAVE

South Dakota

ORIGINAL PRINT: DECEMBER 1938

KNOWN SURVIVING PRINTS: 0

FIRST REPRODUCTION PRINT: 1997

SCREENS: 6

The third print produced at the WML was for Wind Cave National Park. They printed one hundred copies and delivered them nearly a year later in November of 1939. There are no known surviving originals and only two surviving photos of this design—one in the Wind Cave Visitor Center taken in the early 1940s and the negative at the NPS History Collection (HFCA) taken a decade later, after WWII.

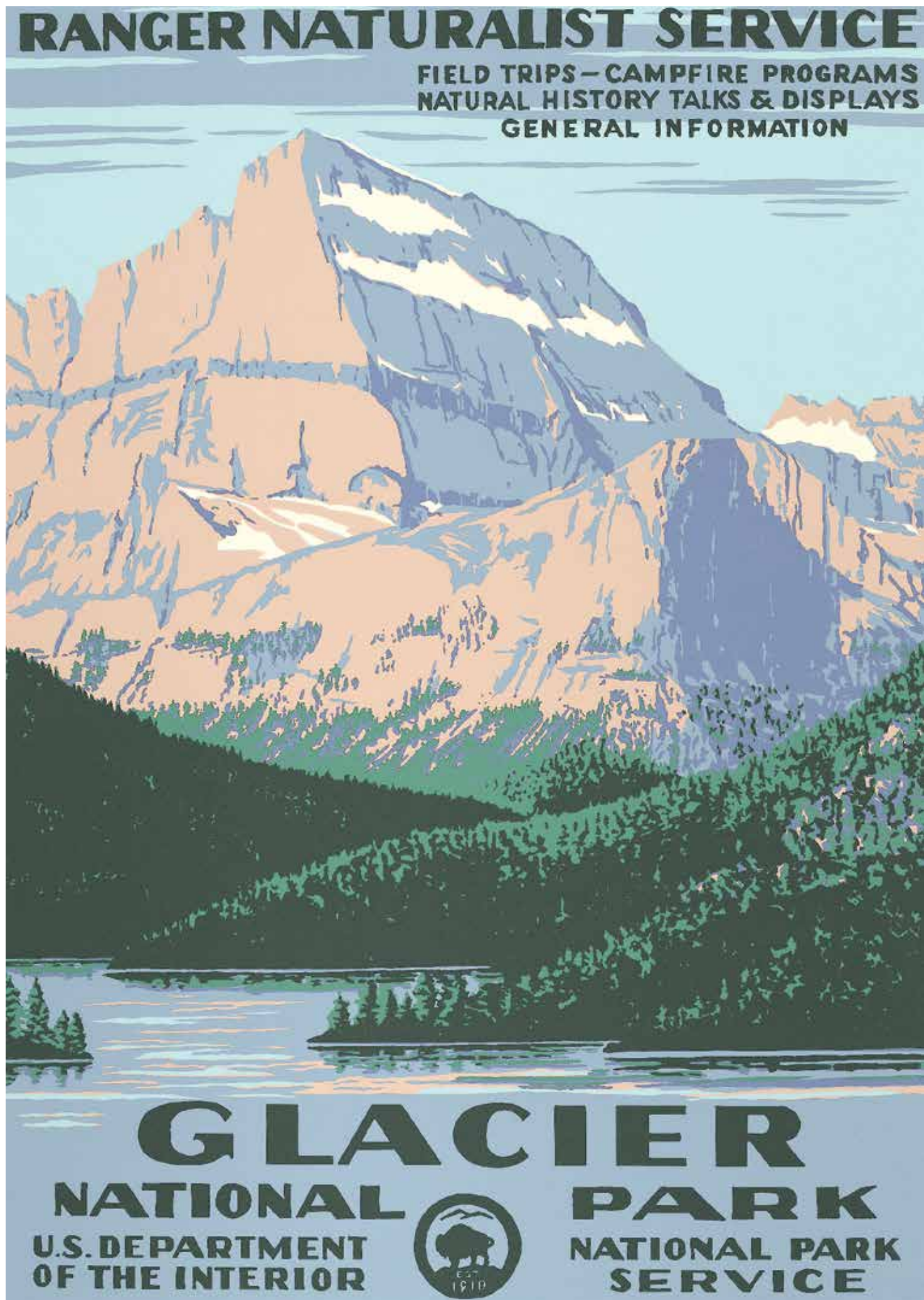
The fact that it took one year to design, print, and deliver this poster was likely caused by the loss of the Fulton Building lease in March of 1939 and the forced move to an inadequate studio in Emeryville. Furthermore, the CCC boys were relocated to the more distant Wildcat Canyon Camp. Budget uncertainties and a spinal meningitis outbreak also affected production in 1939. Productivity at the WML had peaked, however ten more prints would follow.



Original poster hanging in the visitor center at Wind Cave National Park



A ranger demonstrates the wind generated by barometric pressure at the original cave entrance. The original opening to Wind Cave, featured in the print, is a sacred place for the Lakota and surrounding tribes. Today there is a larger entrance door with an airlock and stairs descending into the cave.



GLACIER

Montana

ORIGINAL PRINT: JANUARY 1939

KNOWN SURVIVING PRINTS: 2

FIRST REPRODUCTION PRINT: 1994

SCREENS: 6

Glacier National Park ordered 175 prints, although later reports show only 125 were shipped in February 1939. Perhaps many of these were used for other purposes, including the display shown above the Velonis Press in this photograph of C. Don Powell and Lorenzo Moffett at the Emeryville facility. This six-color design curiously shows the upper text field missing in some versions. The view is of Swiftcurrent Lake and Mt. Gould, accessed from Many Glacier Road on the east side of the park.

Only two original Glacier National Park prints survive: one found by LA Laurent, purchased by me at the Swann Galleries auction in 2006 and later donated to the Harpers Ferry Collection, and the second located in 2013 in a private collection of six prints in Santa Cruz, California.

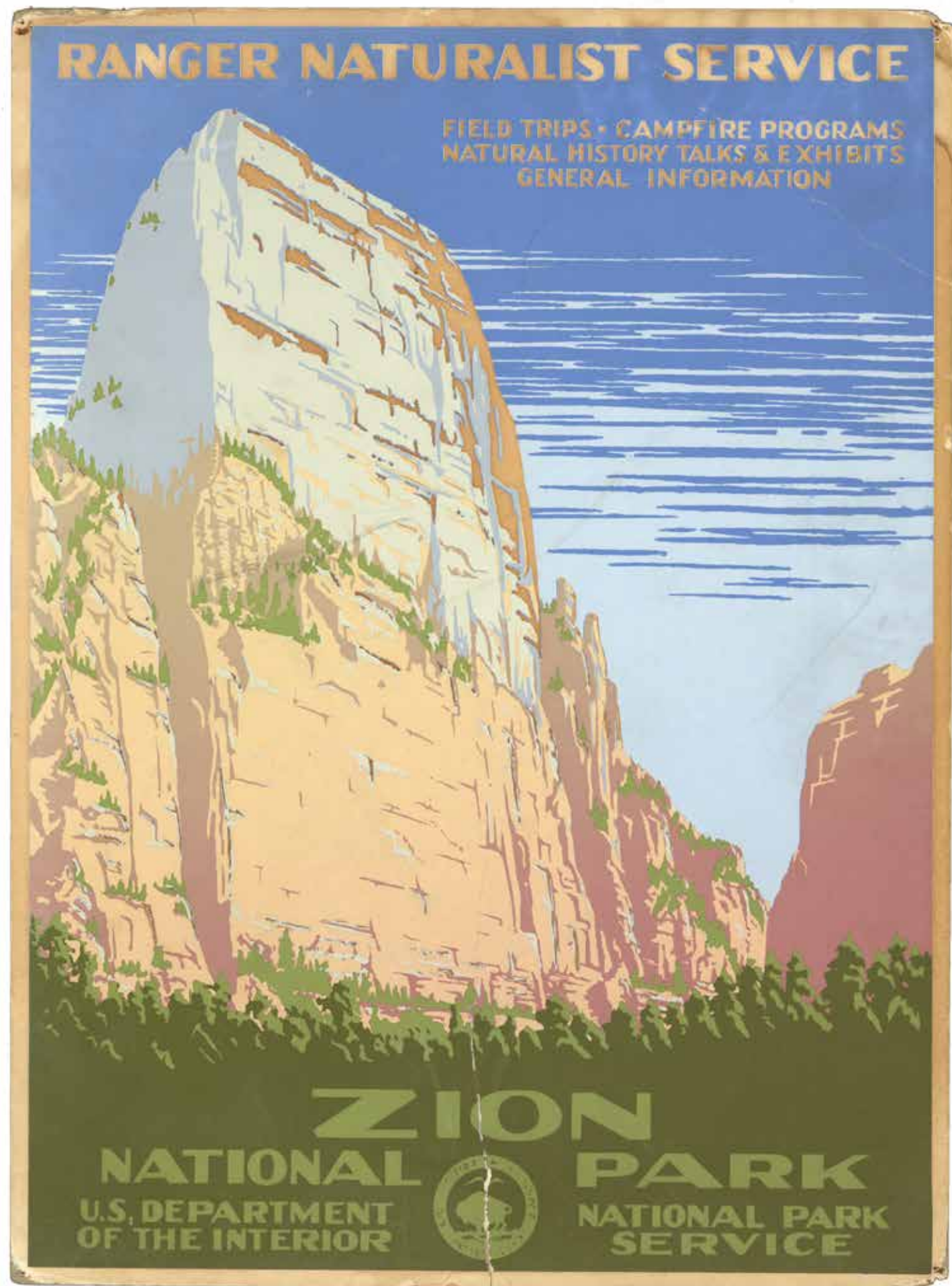
The colors I made for the Glacier reproduction in 1994, before finding an original, were of course different, but still pretty close. I got five of the six screens correct in basic color, but never would have guessed the upper sky would match the tan cliff face. I had chosen the lake color. After all, aren't skies blue? There is a discrepancy between the two originals: that of the white snow. The poster from the Santa Cruz collection, like the top cliffs in one of the Zion original prints (see page 47), has "rusted" over time—the originals were not printed on acid-free board, so much of the unprinted areas turned rusty in color. I continue to print in my color scheme with the blue sky.



C. Don Powell and Lorenzo Moffett at the Emeryville facility showing the six Glacier screens. These six prints were later used at an exhibit in Washington, DC, demonstrating the products produced at the WML.



(left) The LA Laurent print, without the text field at the top, found in a secondhand shop in Los Angeles; (center) Our reproduction with a blue sky; (right) The second original in the SC Pat private collection



ZION

Utah



ORIGINAL PRINT: MARCH 1939

KNOWN SURVIVING PRINTS: 2

FIRST REPRODUCTION PRINT: 1996

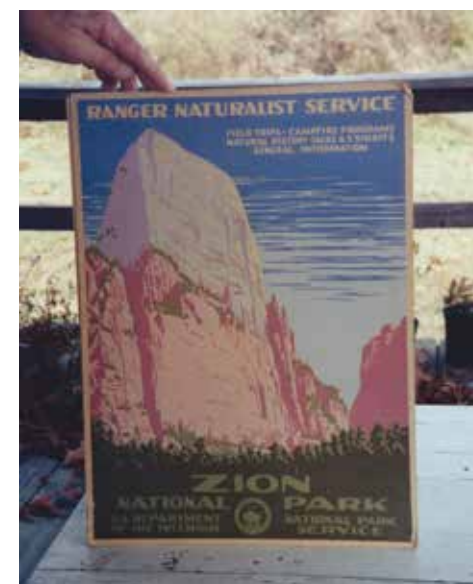
SCREENS: 6

The inspiration for this design likely came from a photograph taken by George Alexander Grant, the first chief photographer of the NPS. The photograph also inspired a postage stamp—part of an NPS stamp series promulgated by FDR.

Before finding an original poster, I worked from the black-and-white print shown here on the right. I assumed (incorrectly) that the colorations would be primary, rich desert colors, so I printed the version you see on the upper right. To this day, people prefer my colors compared to the WPA original colors, so I now offer both colorations.

Another decision I made, and later rescinded, was thinking there was a “split-fountain screen”—where different colors are introduced at each end of the screen and they blend together—in this case vertically in the purple cliff on the right and the left up the left

of the Great White Throne, which transitions from purple to blue. This can be seen in both the upper right image and the black-and-white photo below it. We also included the split in the Centennial limited edition. The colors of Zion are still evolving in each new edition we print.



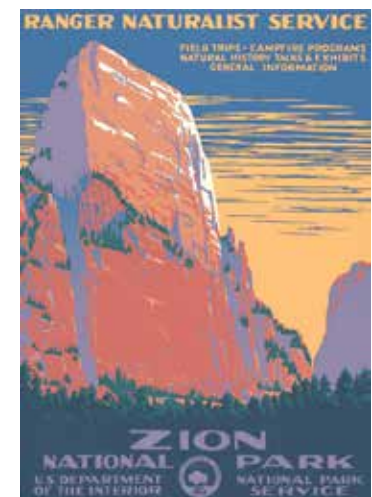
Richard Powell, son of artist C. Don Powell, holds the original print that he lent to “Oregon Mike” to study. This “study” took nineteen years and required the GSA and FBI to recover the poster and return it to the NPS History Collection (HFCA). Read the story on page 58.

percent gallery commission—purchased again by the Library of Congress.

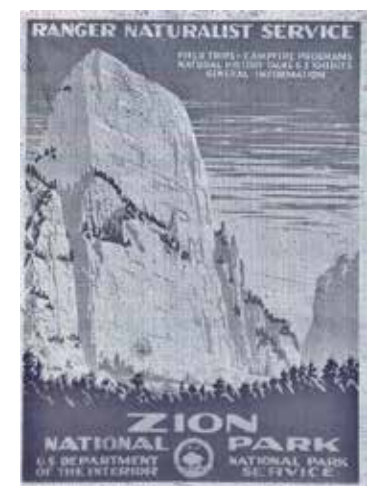
The other original shows the correct ‘paper color’—a technique used by WPA artists to create an additional color in the design by simply leaving it blank for elements such as snow and clouds.

One of the originals came from the LA Laurent collection (facing page). It has quality issues, including a 4-inch tear at the bottom center and an orange stain, from “rusting,” on the sunward side of the Great White Throne. Today’s internet artists have always assumed this is another WPA color; this is incorrect.

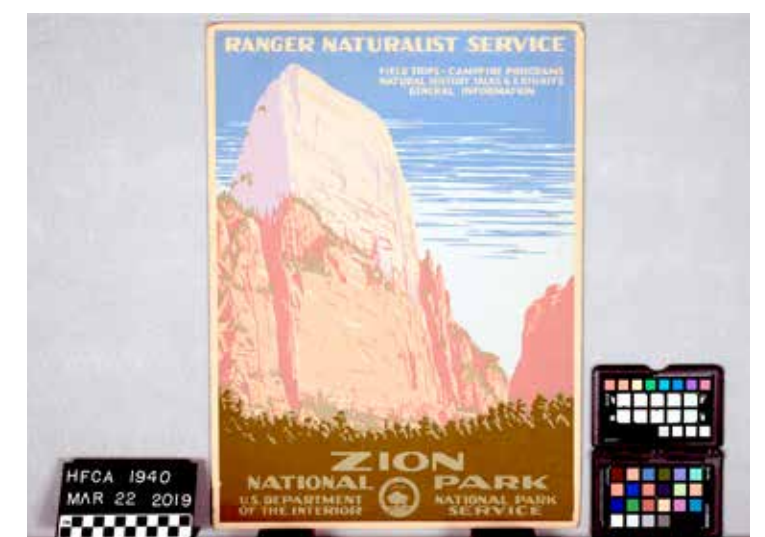
This print went up for auction in November of 2006 at the Swann Galleries with an opening price of \$1,500. It sold in seconds for \$3,200 plus a twenty



My “primary” colorations with split fountain



Positive print of Zion negative

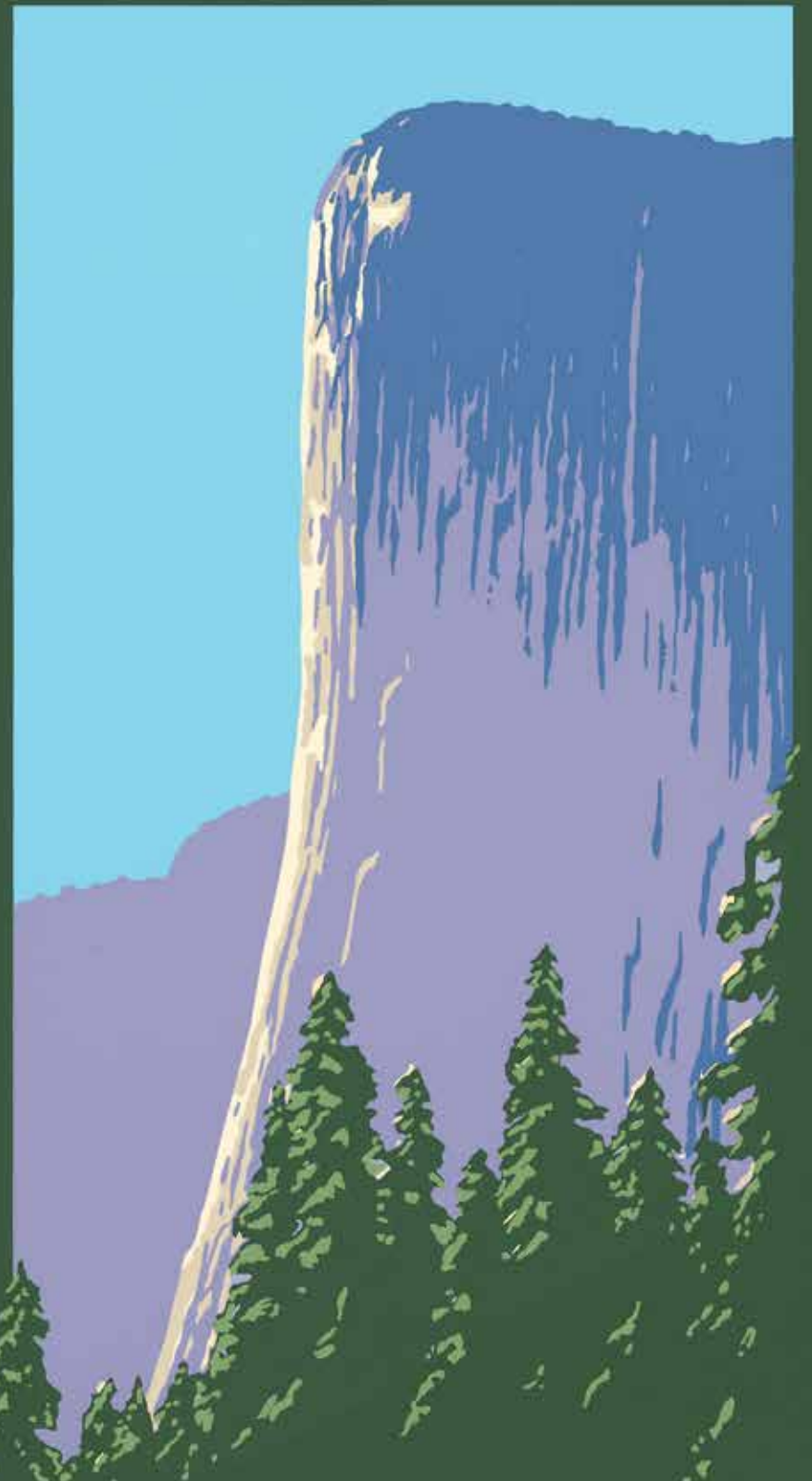


One of the “purloined prints” (see pages 58–59) safely returned to the NPS History Collection (HFCA)

RANGER NATURALIST SERVICE

HEADQUARTERS YOSEMITE MUSEUM

AUTO CARAVANS
NATURE WALKS
MUSEUM LECTURES
ILLUSTRATED TALKS
ALL-DAY HIKES
CAMP-FIRE PROGRAMS
SEVEN-DAY HIKES
JUNIOR NATURE SCHOOL
WILDFLOWER GARDEN
INDIAN DEMONSTRATIONS
NATURALIST STATIONED AT
MARIPOSA GROVE MUSEUM,
GLACIER POINT, AND
TUOLUMNE MEADOWS



YOSEMITE

NATIONAL
U.S. DEPARTMENT
OF THE INTERIOR



PARK
NATIONAL PARK
SERVICE

YOSEMITE

California



ORIGINAL PRINT: APRIL 1939

KNOWN SURVIVING PRINTS: 1

FIRST REPRODUCTION PRINT: 1996

SCREENS: 6

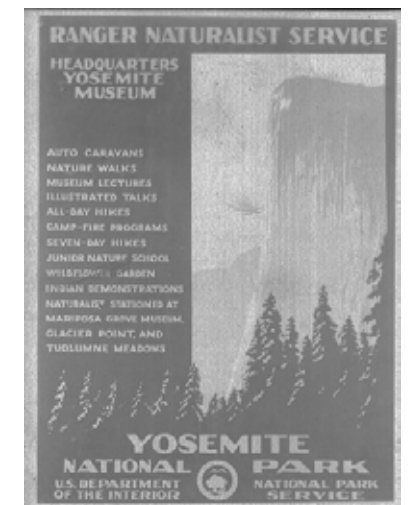
The inspiration for the Yosemite design was likely from an image of El Capitan taken by Ansel Adams. Adams took many photographs of Yosemite, but this image was part of the stamp series that is still available from the Smithsonian Postal Museum and many national park bookstores. The Zion stamp, also in this set, was a photograph by the first chief photographer of the NPS, George Alexander Grant, and appears to be the inspiration for that poster design as well.

For the reproduction of this design, I had only the black-and-white negative from the NPS History Collection (HFCA), which presented many challenges. At the time, I worked with Cam and Scott Corey in a dark warehouse east of Seattle's freeway. The lighting (and chemical odors of the inks) was terrible. As I did for most designs, I fingerpainted a version, guessing at the colors, and then ran outside to the city sidewalk to view it in sunlight. Invariably a few passersby would stop and comment. It was sometimes a community effort; the WPA artists would have been proud.

After locating an original, we corrected the colors to match the original WPA colors, which are more popular than my first attempt. We only print the WPA colors now. Four of the six WPA colors are used to define The Nose on El Capitan, which was then unclimbed.

An anonymous bidder won the only known Yosemite original at the Swann Galleries auction in November 2006. For years, I kicked myself for letting it slip through my fingers. I wrote the auction house and they wouldn't reveal the buyer, and rightly so. After a decade of agony, I sent an email to them and begged them to forward it on to the buyer, protecting their anonymity. I explained my purpose of trying to get these original prints in the national archives where they belong. Eventually, in 2018, I was contacted by the owner, Baltimore physician Charles Boice. In July 2022, he generously donated this only known original print of the Yosemite poster to the NPS History Collection (HFCA). Thank you, Dr. Boice!

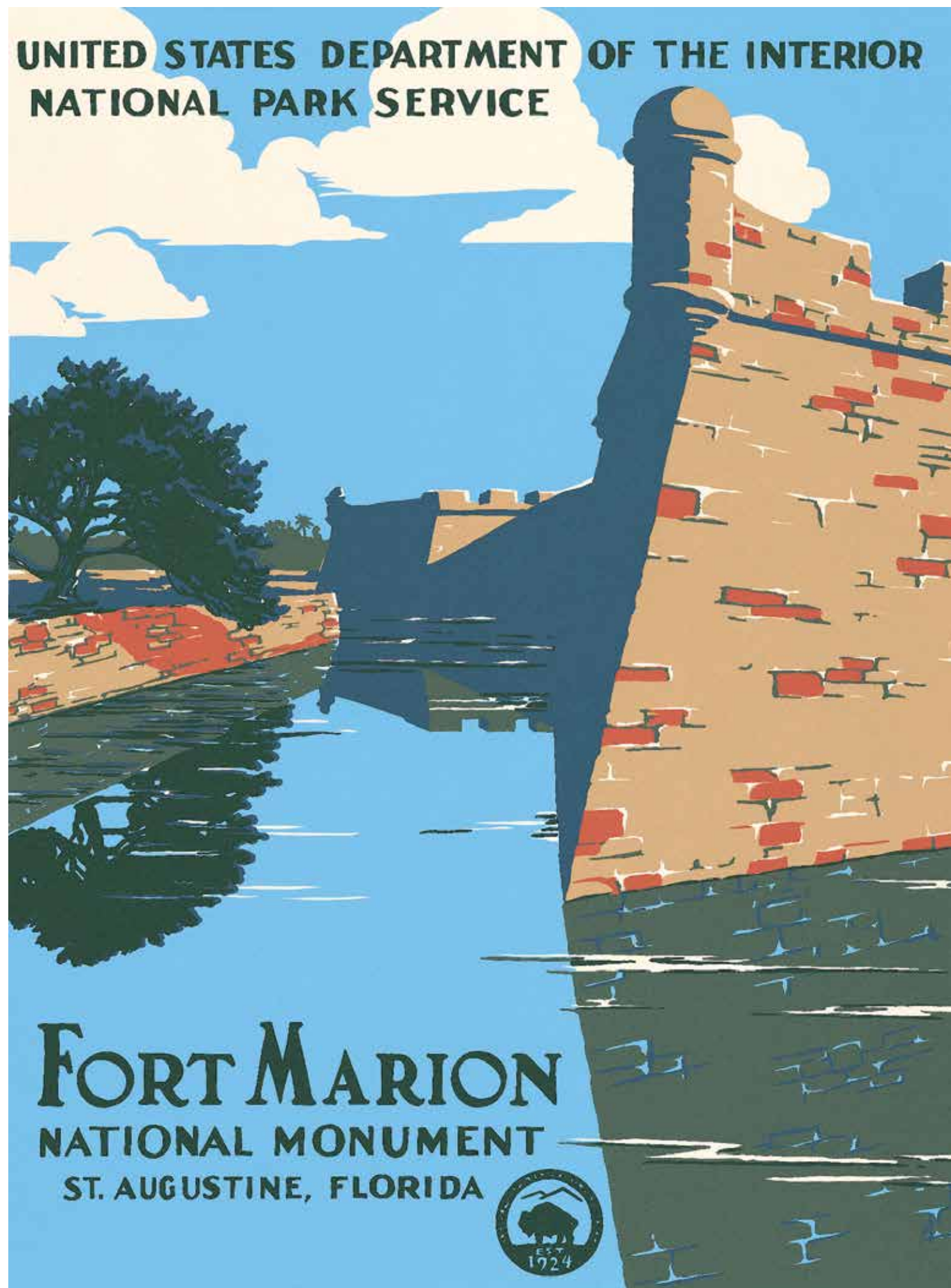
When I first ran this by the park for approval, they wanted me to remove the words "Indian Demonstrations" from the print. Of course, in the interest of historic and artistic accuracy, I couldn't remove it. The Indian Demonstrations of 1939 were clearly different from those in the 1970s and beyond. One evening in 1971, when working in Grand Teton, several of us were summoned into the chief ranger's office and told to prepare for a trip to Mt. Rushmore. Rumor had it that the Sioux had taken over Mt. Rushmore, climbed to the summit, and lowered dynamite down to the proximity of George Washington's nose—threatening to blow it off! Thinking back to that night, I felt a double duty to leave the poster as it was first designed.



The positive print made from the negative found at the NPS History Collection (HFCA)



Ranger Doug's fingerpainting



FORT MARION

Florida

ORIGINAL PRINT: AUGUST 1939

KNOWN SURVIVING PRINTS: 2

FIRST REPRODUCTION PRINT: 1998

SCREENS: 6

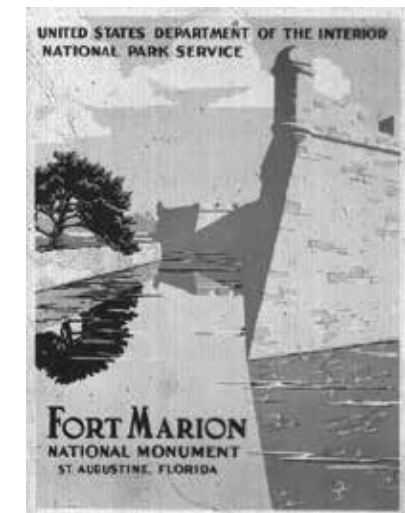
The Fort Marion print was started in July 1939 and delivered just a month later in August. Only two Fort Marion Prints have survived: one from the LA Laurent find, which now resides in the Library of Congress, and the other in the SC Pat private collection. The LOC paid \$2,000 plus the twenty percent gallery commission at the Swann Galleries auction in November 2006.

In my reproduction, I came very close to guessing the correct colors. I added the DOI seal to distinguish my later reproductions from originals—a handy tool for future historians.

Castillo de San Marcos was the original Spanish name for this fort, which was built in 1672 to protect the 107-year-old city of St. Augustine, Florida, after an attack by British privateers a few years earlier. The British briefly gained control with the Treaty of Paris in 1763, naming it Fort St. Mark and then returning it to Spain in 1783, again by treaty. The Spanish finally ceded the fort to the United States in 1821 and it was named Fort Marion after American Revolutionary War hero Francis Marion. It became a national monument in 1924 and was turned over to the National Park Service in 1933. In 1942 the original name, Castillo de San Marcos, was restored, three years after this poster was produced.



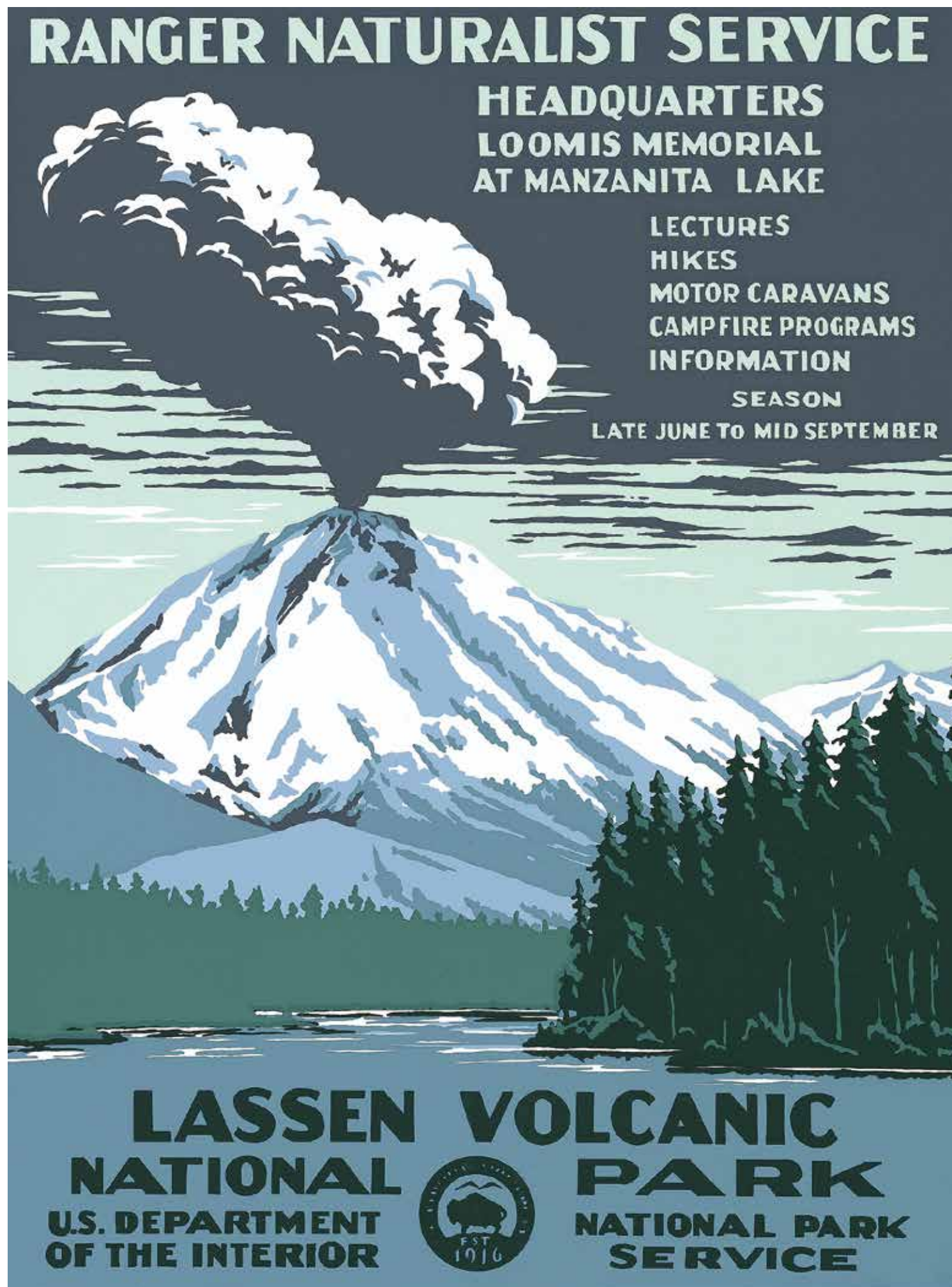
This photograph taken by W. J. Harris was likely used as a source of the design



Black-and-white photo of the original poster



The original poster



LASSEN VOLCANIC

California

ORIGINAL PRINT: SEPTEMBER 1939

KNOWN SURVIVING PRINTS: 2

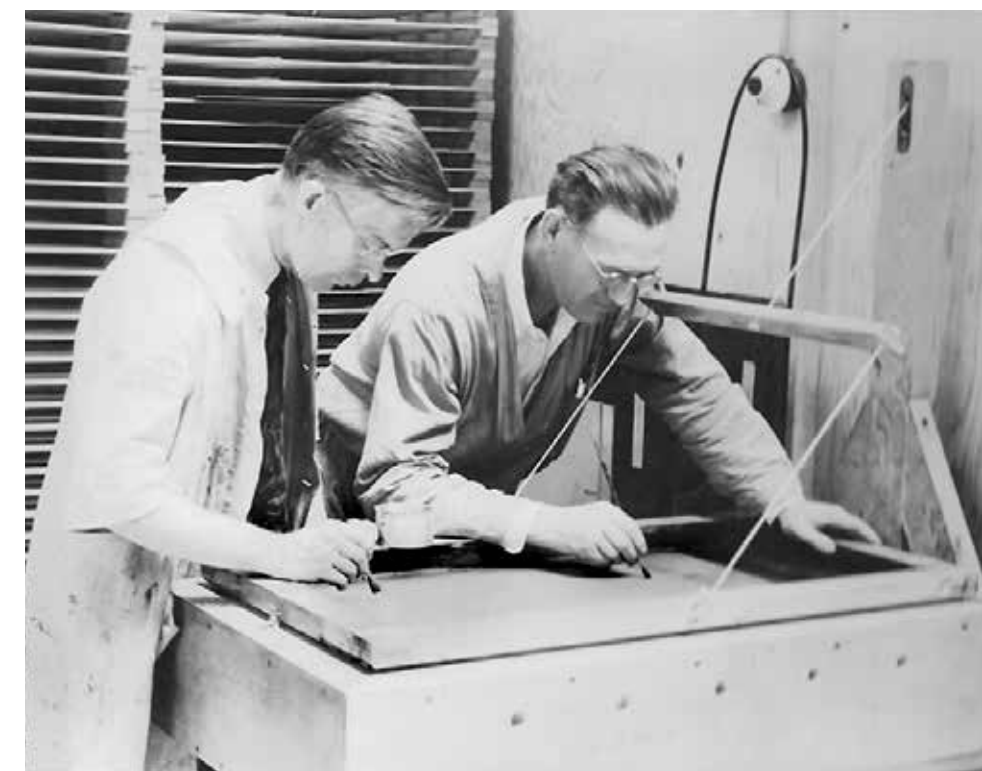
FIRST REPRODUCTION PRINT: 1996

SCREENS: 6

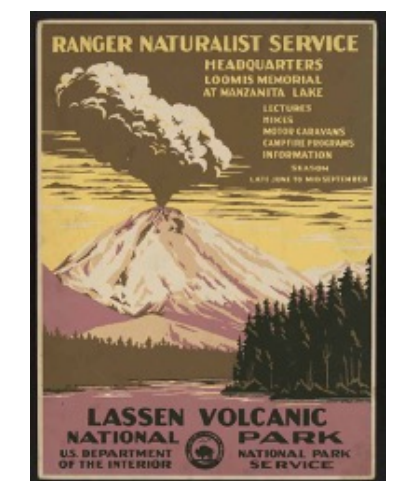
I have never been a big fan of some of the WPA colors, and always thought that Lassen was the last poster printed when brown, purple, pink, and yellow inks were all that was left on the shelf! This was not so, however. Lassen was completed in September 1939 ahead of six others. The location of the image was looking across Manzanita Lake, shown here in a vertically stretched photograph to match the design. I climbed Mt. Lassen on my 70th birthday and recommend others to do the same.

One interesting feature of the Lassen print are the initials “DM,” which are scratched hastily into the DOI seal just before the press went down with this last dark green color. WPA artists couldn’t sign their work, so who is DM? I now believe it to be Dale Miller, shown here to the right of C. Don Powell, the last survivor of this project.

One of the two original prints came from the LA Laurent collection and was purchased at the November 2006 auction by the LOC. The other remains in the SC Pat private collection.



C. Don Powell and Dale Miller



Original WPA colors and the initials “DM”



YELLOWSTONE

Wyoming, Montana, Idaho

ORIGINAL PRINTS: SUMMER 1939

KNOWN SURVIVING PRINTS OF LOWER FALLS: 1

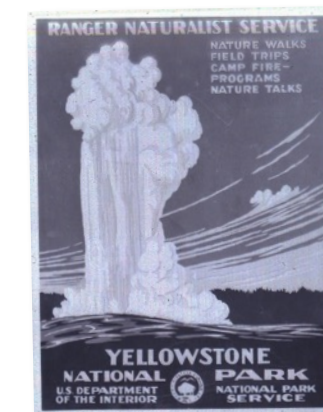
KNOWN SURVIVING PRINTS OF
OLD FAITHFUL GEYSER: 3

FIRST REPRODUCTION PRINTS: GEYSER 1995; FALLS 1997

SCREENS: GEYSER & FALLS: 5 (EACH)

Yellowstone National Park requisitioned two prints, but only one is recorded as being produced at the WML and it is not clear which one it was: Old Faithful Geyser or the Lower Falls of the Yellowstone. From one summary of products produced at the WML, it remains unclear how many of each Yellowstone design were printed. My best guess is they printed one hundred Geysers and fifty Falls. The dates of design and production were between July and September 1939. These two designs are shown on the easel with C. Don working on the Yosemite design. The initials "EM" in both seals also ties these prints together. Only one person with those initials was enrolled at the Strawberry Canyon CCC Camp: Edward Monk.

(facing page) The most popular colored version of the geyser design.



C. Don Powell at his easel with Yosemite and both Yellowstone designs (shown above) on his drawing board.



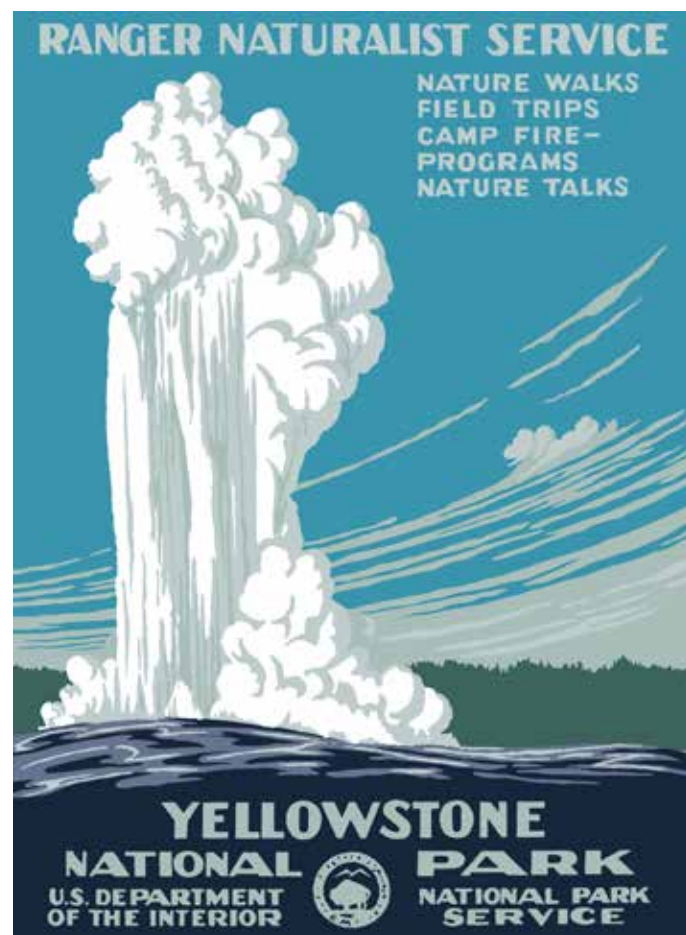
Like Lassen's "DM" notation, the initials "EM" were etched in the DOI seal likely just before the screen went down. WPA artists couldn't sign their work.



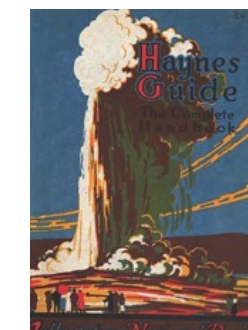
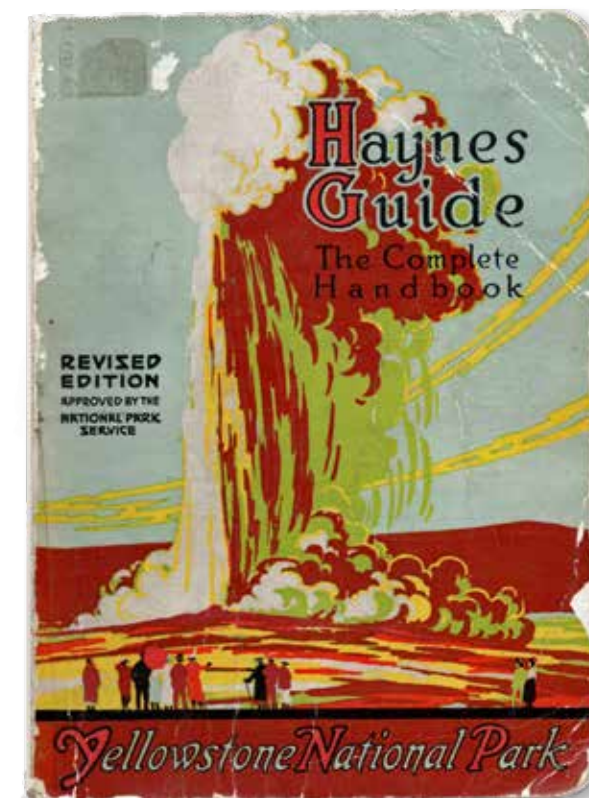
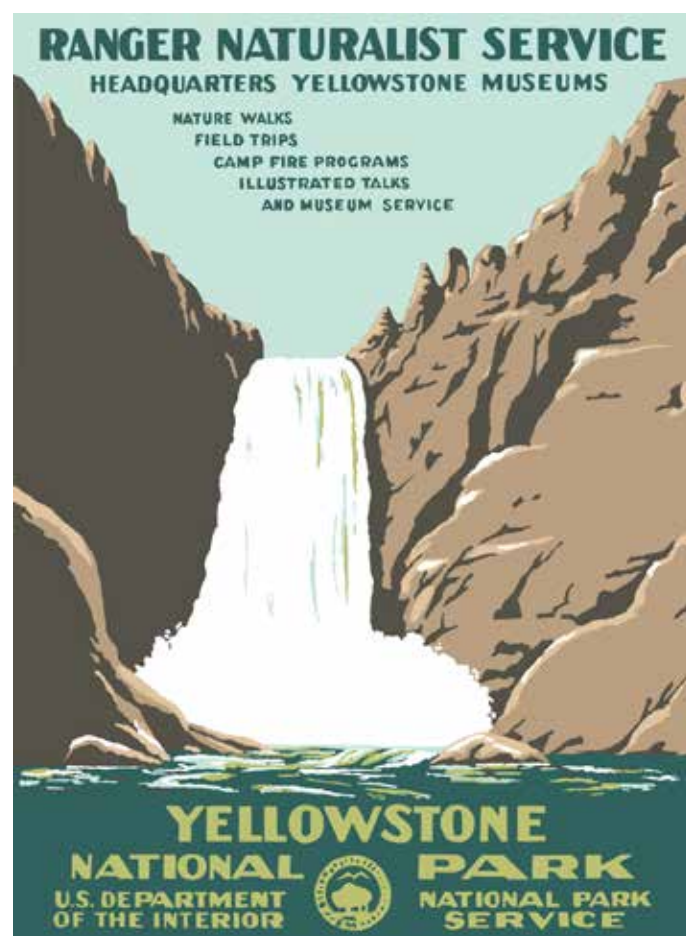
Ed Monk's enrollment card. He was the only one with those initials at the Strawberry Canyon CCC Camp.



Photographs by F. J. Haynes were the inspiration for these poster designs. With limited screens, the trees in the Falls design were morphed into rock towers.



The original WPA colors emerged a decade after my recolorations.



The designs for these posters were likely inspired by the F. J. Haynes postcard photographs, also used in the Haynes Guidebooks, which were published for decades starting in the late 1800s.



F.J. Haynes

The only known original print of the Lower Falls of the Yellowstone River is in the DOI Museum collection along with its "Santa Cruz" companion, Old Faithful Geyser. The two remaining geyser prints are the LA Laurent copy, which is in the Library of Congress, and the purloined copy, which along with a Zion print, was returned to the NPS History Collection (HFCA) in 2020.



Artist Brian Maebius, Secretary of the Interior Sally Jewell, and Ranger Doug discuss the Yellowstone posters at the POSTERity exhibit opening in 2014.



I faced many challenges over the years trying to fit this puzzle back together, figuring out the details about how these posters were made and who made them. For decades, I searched high and low, but never found a print via these methods. With the advent of the internet, original prints began to find me. Unfortunately, with the internet, sometimes things can go awry. One of these challenges was intentionally created by two individuals.

The story begins with a profitable partnership that sadly turned sour. In 1996, two individuals, whom I will refer to as Oregon Mike and his business partner LA Joe, approached me about including my poster reproductions in their company's catalog of park souvenirs. We agreed to a two-year contract. During that time, *Sunset* magazine ran a pre-Christmas issue with a centerfold featuring the posters. Our sales skyrocketed. Despite our joint success, something I thought worth celebrating together, Oregon Mike and LA Joe seized my domain names on the budding internet, and offered them back to me for five thousand dollars—a practice at the time called cybersquatting. I was flabbergasted,

fully expecting a case of French Bordeaux or perhaps a box of my favorite cigars. We went to court and it wasn't pretty but I now own rangerdoug.com (where this history is presented in minute detail).

In the meantime, while Oregon Mike was using my domain, he posted a photograph of WPA artists C. Don Powell and Dale Miller at a Velonis press at the WML (see photograph on page 25), linking the name Powell to the prints for the first time. I called the historians I knew in Berkeley, but no one knew who these people were, and I knew Oregon Mike wouldn't provide me with any information after our kerfuffle in court.

A decade later, an art student approached me for information on this subject. I was happy to help out, but confessed that I didn't know the identity of the artist. However, I knew who did. At my suggestion, the student contacted Oregon Mike, and eventually shared the artist's identity with me. I was desperate to solve this Powell mystery and immediately drove out to Tennessee where the Powells lived. At first, they were hesitant to

talk to me, thinking I had taken all their photos and prints a decade earlier. They then produced a series of letters, which were all signed by Oregon Mike. What I learned from them was a horror story.

With the proliferation of the internet, my recolored versions had reached out across America (with the help of the *Sunset* article). Marj Miller, wife of screen printer Dale Miller, spotted these different colorations and tracked down the source—through my stolen web address—to Oregon Mike's catalog. She informed Mike that the son of the artist, Richard Powell, lived in Tennessee and was the person to contact.

Mike learned not only the identity of the artist but also of the existence of photographs and, most importantly, of two original prints still in the Powells' possession: Yellowstone Geyser and Zion.

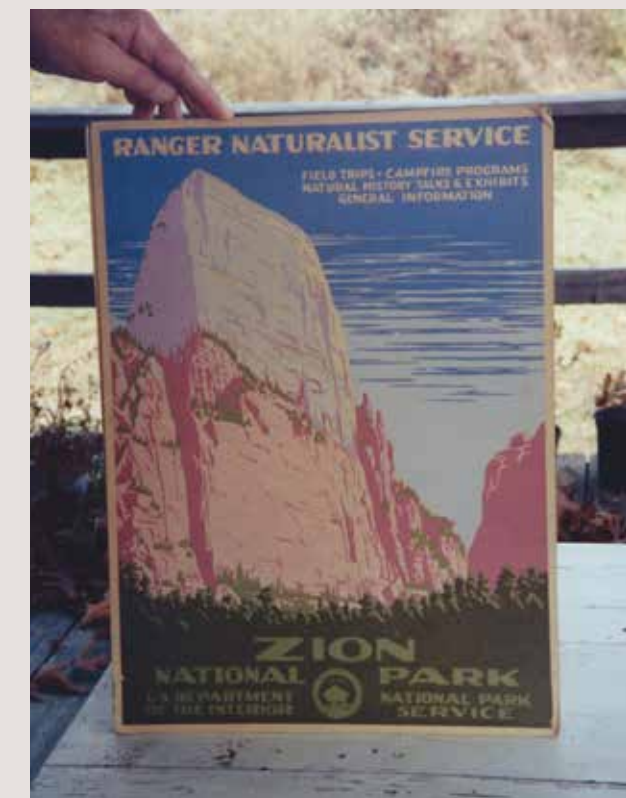
Oregon Mike immediately passed himself off as the one working with the NPS on this history and then cajoled the Powells out of these items by promising to "recreate the story of his father's work" for all to see. Instead, Oregon Mike sat on this information to hide his theft. Meanwhile, Dale Miller—the last surviving screen printer—died, taking this story with him.

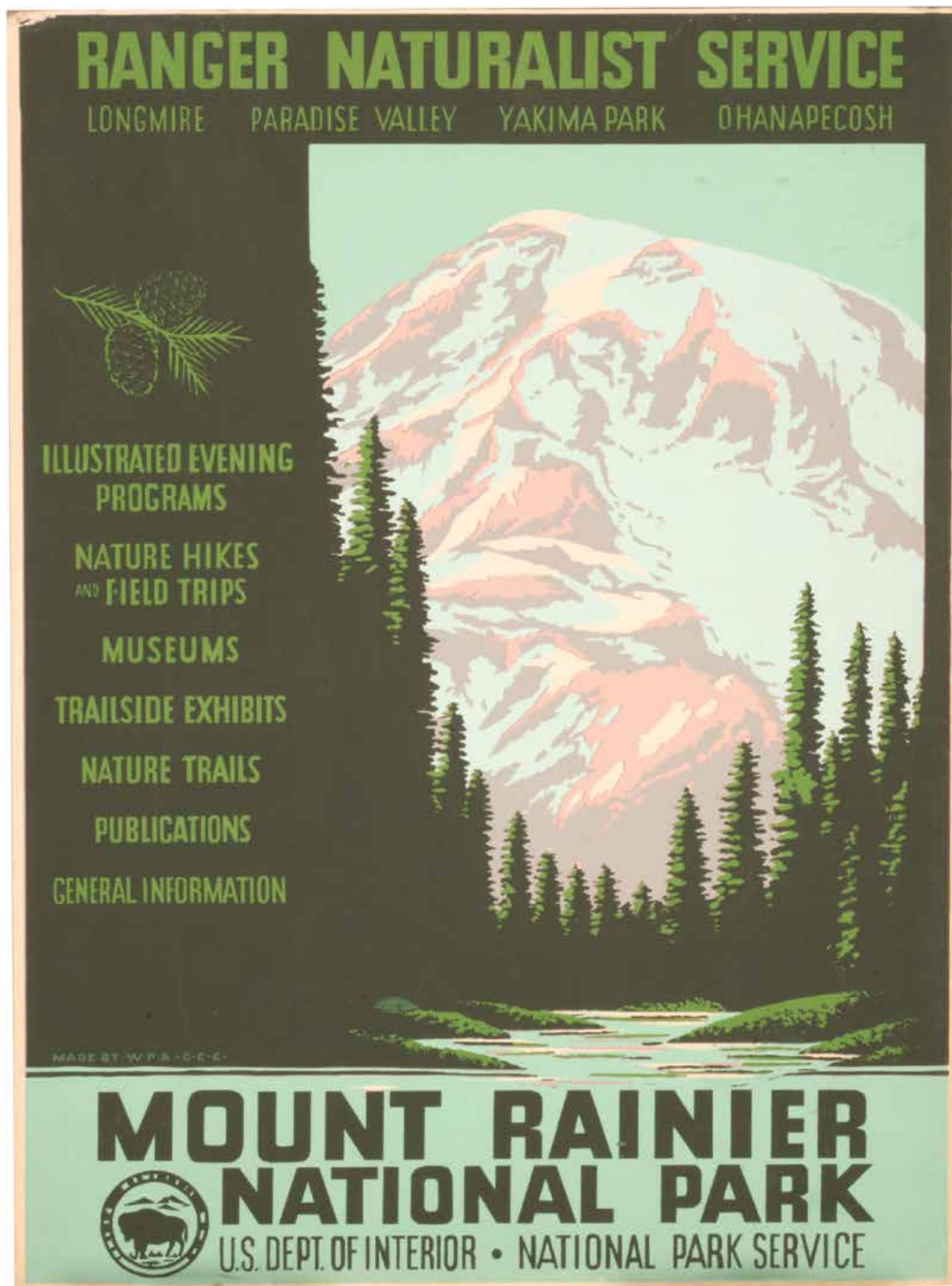
Needless to say, after learning this, I was infuriated. I promised the Powell family I would use every means possible to track these items down and have them donated to the NPS—as were Richard Powell's wishes—and I did. It was a tortuous path of recovery, which took me another seven years and involved the NPS, the General Services Administration (GSA), and finally, the Federal Bureau of Investigation (FBI). In the end, the Powell family ultimately deeded the prints to me so that I could pursue recovery in civil court—

a last resort, and the one that ultimately worked nineteen years after they disappeared.

These two prints are now safely back in the NPS History Collection (HFCA), and the photographs have been returned to the Powell family. Dale Miller died December 5, 2005, in Oakland, California. Richard Powell died October 1, 2015, just two years after I interviewed him. They were the last two people directly connected to this art program.

I share this experience with readers not out of vindictiveness—although I'm thoroughly disappointed in Mike and Joe for what they did, but to emphasize the value of this art, and what lengths some people will go to take something that doesn't belong to them—not just the posters in this case, but a piece of American history. This art and this history belong to the American people.





MOUNT RAINIER

Washington

ORIGINAL PRINT: JANUARY 1940

KNOWN SURVIVING PRINTS: 6

FIRST REPRODUCTION PRINTS: 1996

SCREENS: 6

The Mount Rainier poster was started in late 1939 and completed in 1940. Like the two Yellowstone prints, it was designed from a postcard photograph (shown at right) of Fairy Pool on the southeast side of the mountain.

As with the other designs, I had to make up the colors until an original print was found. I based the colors in my first fingerpainting on those used in the painting of Mount Rainier by Eustace Ziegler (shown below).

One evening in 1999, I received a phone call from a former park ranger who claimed that he had an original Mount Rainier print. If this was true, it would be the third original print to surface, after Grand Teton and Grand Canyon. Duane Nelson and his wife, Clara, who also lived in Seattle, came over to my home one evening bearing not one, but two Mount Rainier posters that he

had fished out from beneath an old log cabin that was going to be demolished in the park. They were printed on hard board and had sunset colorations, different from the colors used in my reprint. Indeed, they were originals. The prints bore the "Made by WPA-CCC" text at the bottom, which I had not seen in the negatives and was thus missing in my first edition.



Ziegler painting

I asked Duane to sell me one of the prints, explaining how I was trying to rebuild the set, but he had two sons who were both

seasonal rangers there and he couldn't part with either of them. I jokingly asked him to call me if and when he found a third in his garage.

A year went by and, out of the blue, I got another call from Duane. He found another print in its original 1940 frame. I headed straight to his home in South Seattle, and was shocked to see five original prints laid out side by side. Before I arrived, Duane had removed the print from the frame to clean the glass and there was not one, but three prints sandwiched together. Two of them had the interpretive talks for the week glued to the print, promoting their evening campfire programs.

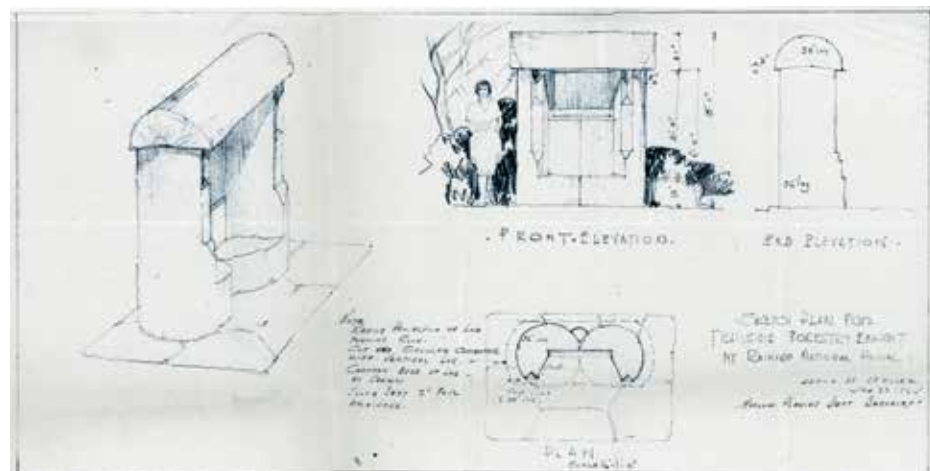
(facing page) The original poster



The postcard



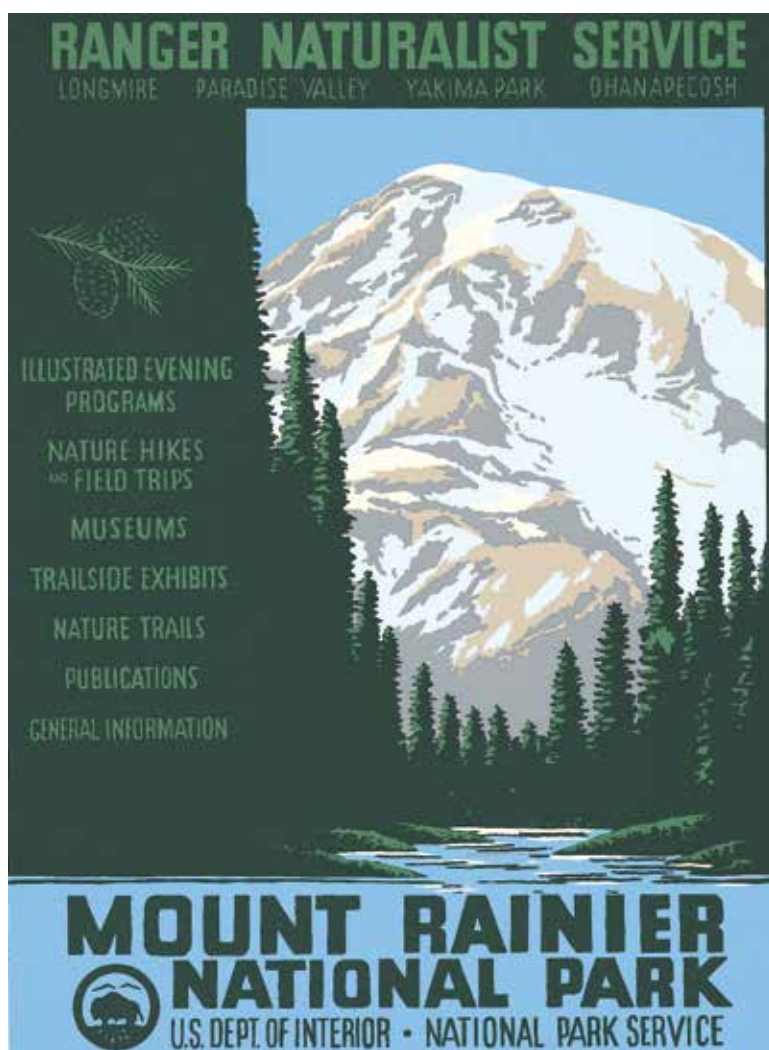
Ranger Doug's first fingerpainting (center) mimicked the colors in the Ziegler painting, but he also painted a sunset version (bottom) as an option for future editions, which turned out to be the right coloration when an original turned up. The sunset version was reprinted for the 100th anniversary of the park in 1999.



WPA designs for a trailside forestry exhibit at Mt. Rainier National Park.

The print sandwiched in the middle was nearly pristine. Duane agreed to sell it to me for \$1,800 after verifying its value though George Theofiles, the nation's leading authority on WPA poster values at the time. I was flabbergasted by the price, but Duane promised to donate the proceeds to Mount Rainier National Park, and he donated the other two prints from the frame to the park as well. It was a win-win for all. I now owned two original WPA prints—Mount Rainier and Jenny Lake.

There are six known copies of this print in existence today: five found in the park and one found in a secondhand shop in Los Angeles by LA Laurent. The LA Laurent print was sold to an anonymous buyer at the Swann Galleries auction in November 2006. Of the five Nelson prints, two currently remain with the family, two were donated to Mount Rainier National Park, and I donated my “pristine” copy to the NPS History Collection (HFCA).



The second discovery by former ranger Duane Nelson was sandwiched with two other prints in one frame. This one had an interpretive schedule glued over the design and is currently back in the park collection. The middle print—the best-preserved print found—was donated to the NPS History Collection (HFCA).

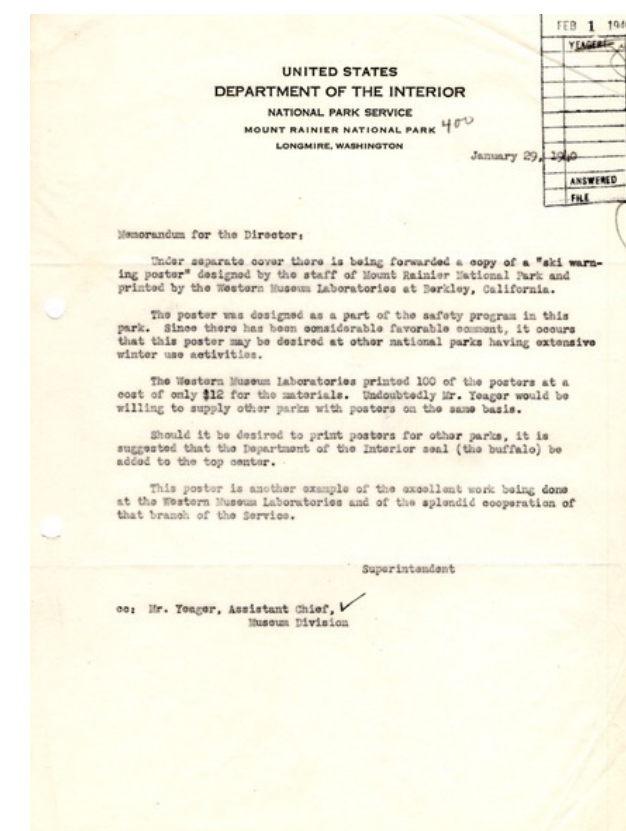
“Nature as art on vintage park posters”

The posters received well-deserved attention when the *Seattle Times* ran a story with this headline on April 19, 2001, about the Mount Rainier poster donation ceremony held at REI in Seattle. The original Grand Canyon print, and one reproduction, were on display at the



(top) Duane and Clara Nelson present an original to Jon Jarvis, then superintendent of Mount Rainier National Park.

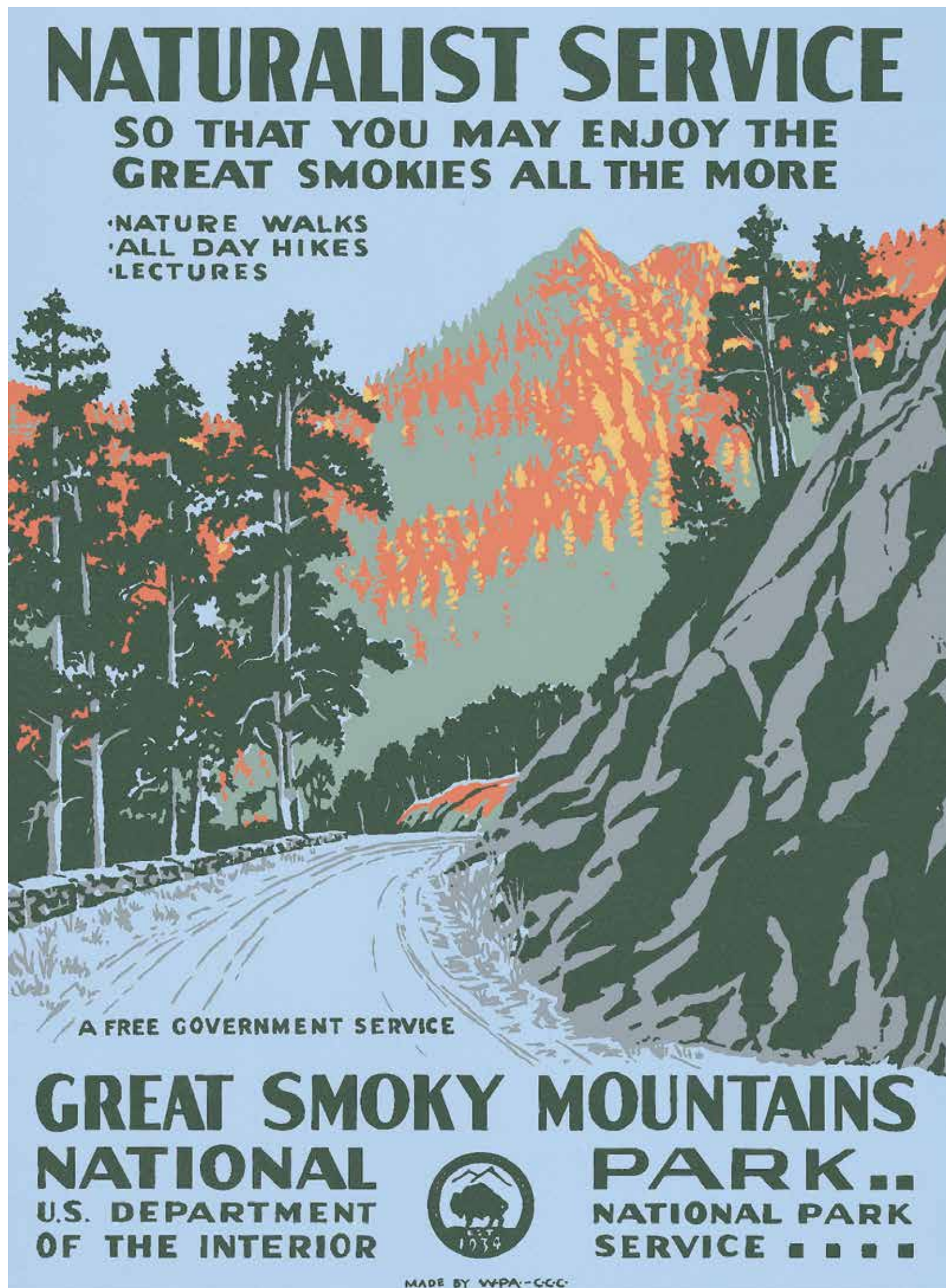
(bottom) Northwest NPS Regional Director Chuck Odegaard, Mount Rainier National Park Superintendent Jon Jarvis, Ranger Doug, and Duane and Clara Nelson stand together with the original print at the donation ceremony at REI Seattle on November 10, 2000.



The “ski warning” posters designed for Mount Rainier’s safety program have never been located. Check your attics and garages!



Duane Nelson giving a campfire program in the early 1980s at Mt. Rainier. He rescued five prints from under an old cabin.



GREAT SMOKY MOUNTAINS

North Carolina, Tennessee

ORIGINAL PRINT: APRIL 1940

KNOWN SURVIVING PRINTS: 0

FIRST REPRODUCTION PRINTS: 1997

SCREENS: 6

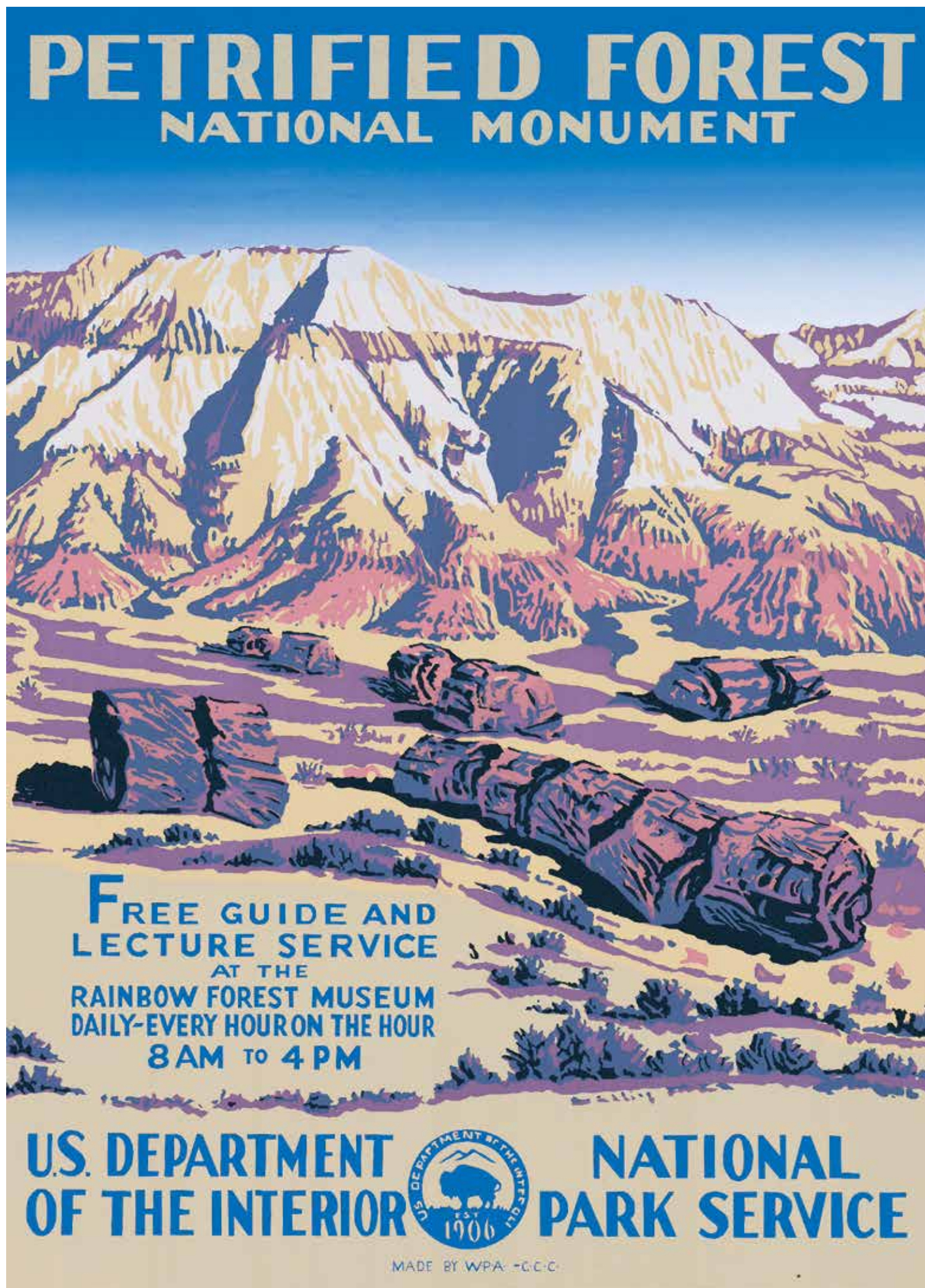
This design, showing the iconic Chimney Tops, was the penultimate print produced at the WML and the last one believed to be designed by C. Don Powell. It also boasts the text “Made by WPA-CCC” at the bottom.

Since no original prints of this design have been found, I had to work from a photograph of an original poster (shown below). There wasn’t much information to go on, plus this print had the cutout for the evening campfire program. Artist Mike Dupille filled in the blank section, and then began drawing screens.

I didn’t know what colors to use, and had never visited Great Smoky Mountains, so I drove more than 2,600 miles from Seattle to get a feel for the fall colors and take photos, including the one shown above. I surmised that the colors in the original print would be a crisp fall day with fog just lifting. I used this photo to select the coloration and made a fingerpainting, as usual, to test the colors.



(left) Ranger Doug’s fingerpainting aiming for fall colors through a breaking mist; (center) The black-and-white photo of the original poster showing a cutout possibly used for interpretive programs; (right) Mike Dupille’s version with the cutout filled in



PETRIFIED FOREST

Arizona

ORIGINAL PRINT: APPROX. JUNE 1940

KNOWN SURVIVING PRINTS: 1

FIRST REPRODUCTION PRINT: 1998

SCREENS: 8 (WITH A SPLIT FOUNTAIN)

Like Yosemite and Yellowstone (Falls), only one Petrified Forest print survives, and it is owned by the park. It is the only print not mentioned in any of the WML reports, but it clearly fits this set. The June 1940 report is missing (at NARA and HFCA), so perhaps it was printed then. The prints bore the "Made by WPA-CCC" at the bottom like the Mt. Rainier and Great Smoky Mountains before and the Bandelier printed after.

As with the others, I only had the black-and-white negative to work from for my first reproduction, and again I missed two screens. My first print used six colors, while the original was actually eight with a split-fountain (two-color) sky. My colorations were, quite simply, off the mark. It wasn't until about a year later that Chief of Interpretation Tessa Shirakawa found an original at the park and contacted me. I drove down to Arizona with dozens of bottles of inks and recreated the recipe for recoloring this print. It is the only historic print with a split fountain.



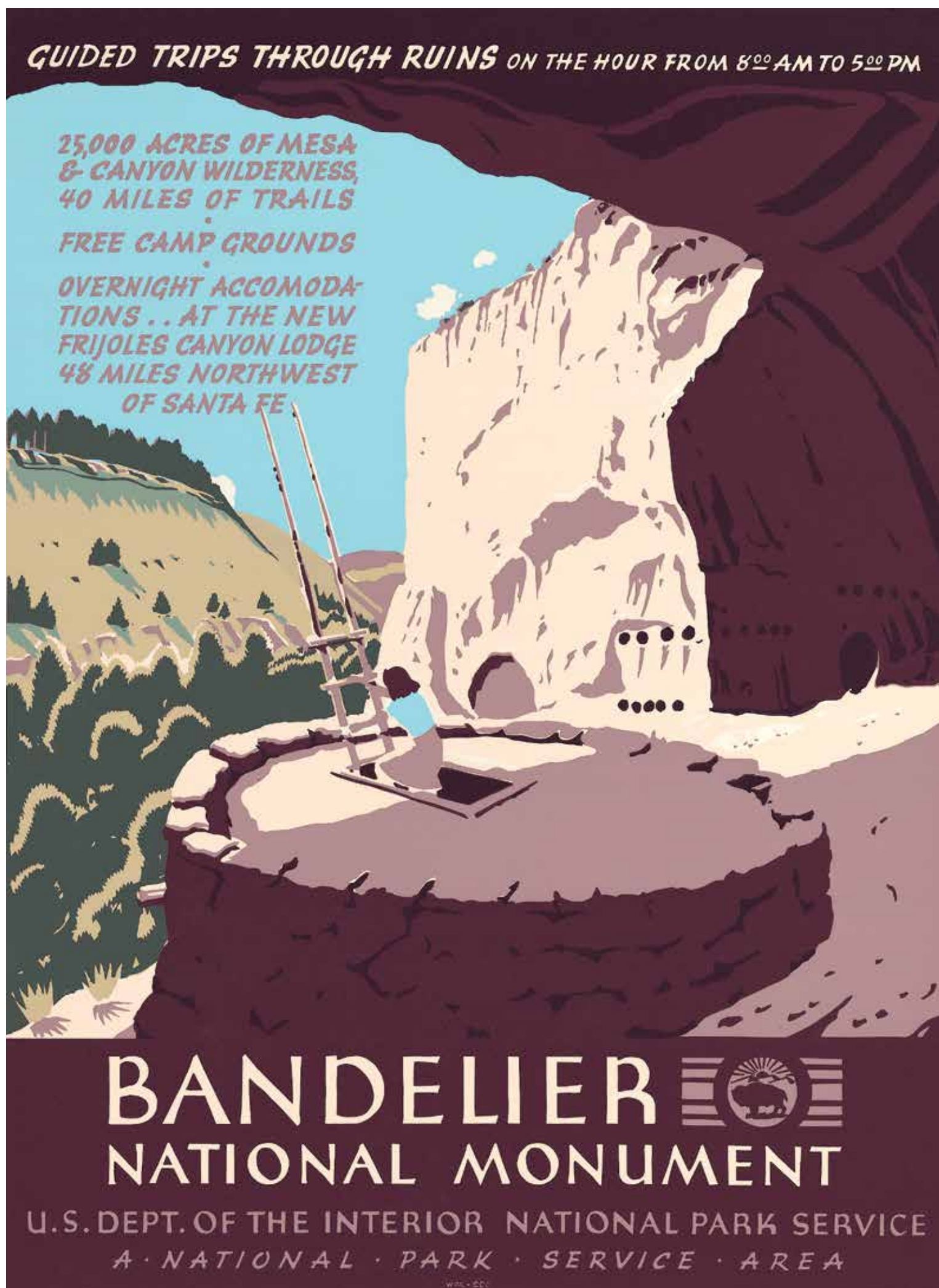
The only original print



(left) The Harpers Ferry negative; (right) A smiling Ranger Doug with the much-improved colors



A rare opportunity to mix colors directly against the original at the Petrified Forest archives



BANDELIER

New Mexico

ORIGINAL PRINT: APRIL 1941

KNOWN SURVIVING PRINTS: 12

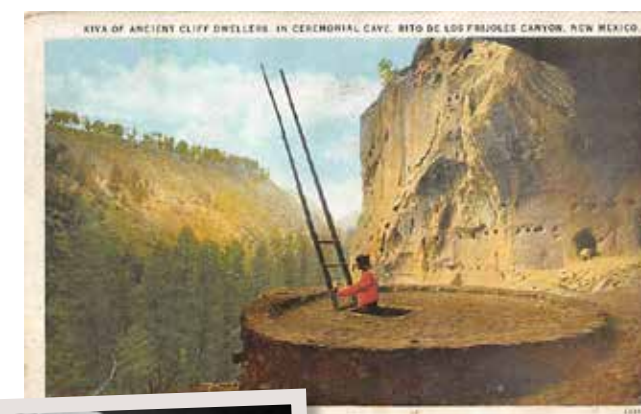
FIRST REPRODUCTION PRINTS: 2003

SCREENS: 8

This design of the Alcove House Kiva was a completely different style and likely a different artist. The records I later discovered at the national archives in San Bruno indicated that it was designed in January 1941 and delivered in April of that year. The park superintendent's notes stated that the posters were to be distributed to surrounding communities' chambers of commerce to promote visitation to the parks. One hundred were made.

In the early 2000s, I received a telephone call from Bandelier National Monument inquiring if I could reprint their WPA poster. This print was totally off my radar as it was not photographed with the other "lost art," so was not included in the black-and-white negatives Tom DuRant had at the NPS History Collection (HFCA). The park sent me an email with a crude photo attached. From the photo, I doubted it was a WPA poster, however they confirmed that "WPA-CCC" was printed at the bottom.

The park had about twelve posters in the superintendent's office, however many of them had been cut in half to fit file drawers as dividers. Nevertheless, five were intact. I visited Bandelier to examine them; even though many of these prints were cut and of poor quality, they still yielded all the information artist Brian Maebius and I needed to reconstruct this print. This find represented almost one-third of the survivors. When I opened my art files in preparation for our second edition a few years later, I discovered I had inadvertently filed this original away—I was also a culprit in the disappearance of this rare collection! I immediately informed the park, of course, but since I was ramping up for an exhibition at the Department of the Interior Museum, I asked to hang on to it a little longer for this purpose. After the exhibit closed in 2015, the print was forwarded on to the NPS History Collection (HFCA) to join the others.



Jesse Nusbaum's black-and-white photo (left) was recolored into this postcard (above). The person in both has been identified as Julian Martinez of San Ildefonso Pueblo who assisted in the restoration of the kiva. (Photo from the University of New Mexico, courtesy of Nadia Westenberg)



The author climbing out of the fully reconstructed Alcove House Kiva at Bandelier National Monument. The holes in the rock face were carved to support wooden vigas, the wooden poles used for the roof and flooring.

END OF THE RANGER NATURALIST SERIES

Bandelier National Monument was the last poster printed at the WML, however the monthly reports mentioned ongoing design efforts. Eight months later, the United States entered WWII and everyone forgot about these prints. The WML budget was cut entirely, and all office furniture was auctioned off or repurposed to other government agencies. The remnants of the poster art were transported to the Old US Mint Building in San Francisco. After the war, photos were taken of the thirteen prints—Bandelier didn't get its picture taken—and the originals were shipped back to their respective parks. The negatives made their way to the NPS History Collection (HFCA) where they sat for another forty years before I found them.



Surplus equipment of the Western Museum Laboratories awaiting public sale at Charles Lee Tilden CCC Camp, MA-3.

Of the approximate 1,400 NPS prints made between 1938 and 1941, only forty copies have surfaced. Two prints, Wind Cave and Great Smoky Mountains, have never been found. The matrix below describes where these survivors are today: some are located in parks, some are with federal agencies, and some are in private collections. Bandelier has an ambiguous number of approximately twelve prints—I didn't have time during my visit to assemble all the pieces. A single Mt. Rainier is the only print with unknown ownership (sold privately at the Swann auction in 2006). It is important to note that these posters are the only WPA art that can be collected simply because the artists were given three prints of each run for their personal portfolios. Unlike single copy pieces of WPA art, this private ownership blurred the line between what was public and what was private.

LOCATION OF SURVIVING PRINTS BY PARK NAME	In Park	LOC	HFCA	DOI	Private Collections	At Large	Total
Mt. Rainier	2		1		2	1	6
Lassen		1			1		2
Yosemite			1				1
Glacier			1		1		2
Yellowstone Geyser		1	1	1			3
Yellowstone Falls				1			1
Grand Teton	2		1				3
Zion		1	1				2
Grand Canyon	3	1			1		5
Petrified Forest	1						1
Bandelier	11		1				12
Fort Marion		1			1		2
Wind Cave							0
Great Smoky Mountain							0
TOTAL	19	5	7	2	6	1	40
IN PUBLIC DOMAIN	19	5	7	2			33

THE SURVIVING PRINTS

During the years of national park poster production, the WML also produced other noteworthy silk screen products and posters. Many of these products were somewhat ambiguous with several fire prevention prints being made in rapid succession. One in particular stands out—a series of miniature

postcard-size prints of Yosemite that were displayed on desk holders and around the park (see page 73). Photos show more than 100 being printed. Other parks also requested posters with fire safety, ski safety, and other messages.

In April 1939, the US Travel Bureau, which began as a New Deal program in 1937 and was later absorbed by the DOI, ordered a "large number" of posters for the purpose of marketing the national parks to American citizens and foreign tourists.

In July 1940, Yosemite National Park ordered one hundred miniature fire danger posters and various parks ordered 150 ski posters.

In August 1940, the WML printed 1,000 fire prevention posters for various parks.

In October 1940, the WML printed 500 "Paradise Lost" fire posters.

In January 1940, Mount Rainier National Park ordered one hundred ski posters.

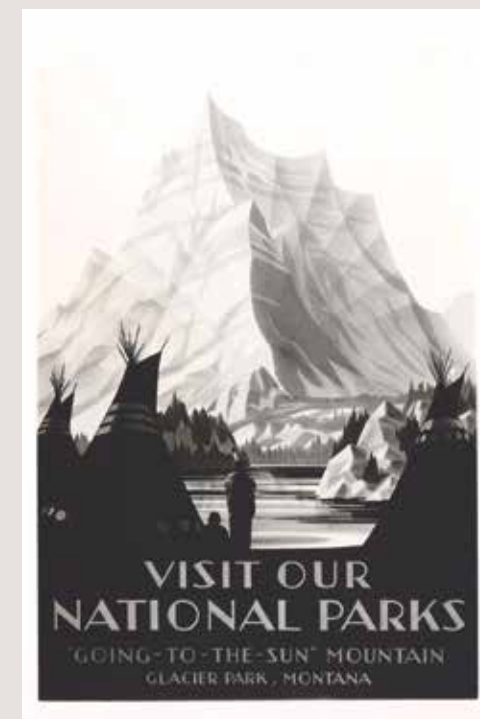
In April 1940, 900 fire prevention posters were completed.

CHASING RED HERRINGS and DETERMINING ORIGINALS

Then there are the nonexistent prints I've attempted to chase down. An anecdotal Yellowstone (geyser) was reported to me by an antique dealer, but when I tried to track it down, the story became vague. A Midwest insurance company called me once asking about the authenticity of five prints that had perished in a mobile home fire. The claim was withdrawn after some inquisitive investigation. I've heard reports of WPA posters printed on cardboard with dog-eared corners that looked old, except they were my designs. Someone had created antiques by stressing the surfaces (like blue jeans), but didn't know what was old and what was contemporary. These designs naturally lend themselves to calendars, and many people are passing calendar cutups off as genuine articles on the internet demanding prices comparable to park retail prices. With nationwide publicity in the *New York Times*, *TIME*, NPR, and other outlets, there are now dozens of sellers of cloned "WPA-style" art proliferating on the internet.

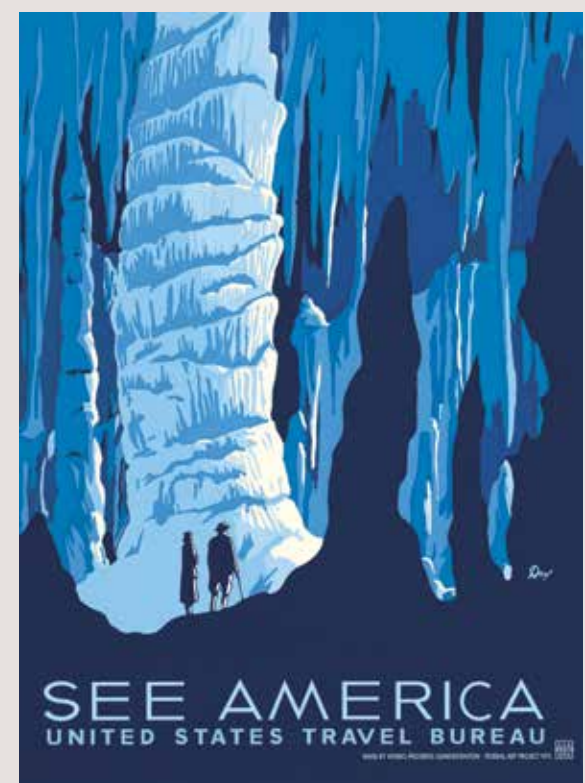
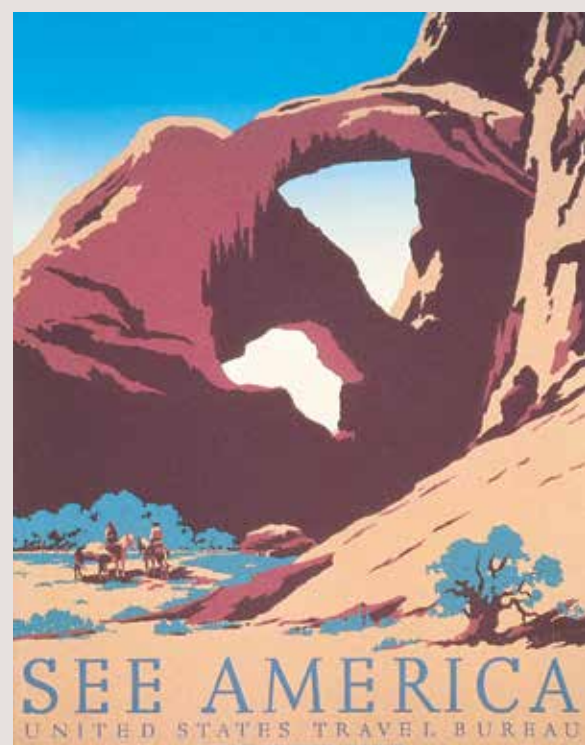


Poster by Dorothy Waugh



Jacob Asanger posters (Courtesy of Kathleen Duxbury)





(top) Poster by Frank Nicholson of Double Arch, Arches National Park, Utah; (bottom) Poster by Alexander Dux of the Big Room, Carlsbad Caverns National Park, New Mexico

In the fifty years I've been associated with this art, my purpose has been twofold: (1) to locate this art and put it back in the public domain, and (2) to create both reproductions of the historic set and new images in the same style and quality (silk screen) and make them available at affordable prices to the public. For those discerning collectors, if you find an old park print, it will most likely be original if it's on cardboard with colorations that match. If you find a date on the DOI seal at the bottom of the print, it's my reproduction. We also print only on rollable paper.

OTHER NPS POSTERS OF THIS ERA

Dorothy Waugh was born in Burlington, Vermont, in 1896 and, like her father, became a landscape architect. She also studied art and graduated from the Chicago Art Institute in 1928. Her father mentored Conrad Wirth in landscape architecture. Wirth first served as assistant director of the NPS, then program director for the Emergency Conservation Work program (later the CCC), and eventually as director of the NPS from 1951 to 1964. Wirth recognized Waugh's talents and hired her around 1933 to design posters for national and state parks involved with CCC programs. She never worked as a WPA artist. Between 1934 and 1936, Waugh produced seventeen poster designs, mostly winter scenes. She left the NPS in 1937 to become head of the children's book department at Alfred A. Knopf, Inc., where she illustrated more than fifty children's books. She died in 1996 at the age of ninety-nine.

Jacob Asanger was born in Bavaria, Germany, in 1887 and immigrated to the United States in 1912. His registration card for immigration to the United States in 1917 gives his profession as "Artist" and employer as the International Art Service in New York City. Very little is known about Asanger. The Public Works of Art Project (PWAP)—a short-lived New Deal program—lists him as an artist with the southern California Regional District #14 in Los Angeles. The posters in this "Visit Our National Parks" series were produced sometime before March 1934. He died in 1941 in Los Angeles.

THE US TRAVEL BUREAU (From the Living New Deal Legacy)

The US Travel Bureau, initially called the Tourist Bureau, was created by FDR's Secretary of the Interior Harold Ickes in 1937, but it wasn't until 1940 that it became funded by Congress as the US Travel Bureau. The Bureau was created primarily to encourage domestic and foreign tourists to visit America's national and state parks at a time when both Asia and Europe were entering war. Graphic art of the posters depicted the wide-open spaces of America to be explored by train and automobile, often with the banner "SEE AMERICA," a theme used thirty years later by President Lyndon Johnson in his "See America First" campaign. Offices were located in New York City; Washington, DC; and later San Francisco. The Bureau held exhibitions in 1939 at the Golden Gate International Exhibition and the New York World's Fair. Like most of the New Deal programs, WWII terminated Bureau funding. The San Francisco and New York City offices closed in 1942; the Washington, DC, office closed in 1943. (Adapted from the Living New Deal Legacy at livingnewdeal.org)



YOSEMITE FIRE PREVENTION POSTER (Miniature)

California

ORIGINAL PRINT: JULY 1940

KNOWN SURVIVING PRINTS: 0

FIRST REPRODUCTION PRINTS: 2022

Fire prevention was part of the original CCC mission. In the spring and summer of 1940, they printed three publications of fire-related posters. A photograph was taken of this fire prevention print produced for Yosemite in July 1940, and the negative was stored at the NPS History Collection (HFCA) along with the thirteen park designs since 1950. The details always seemed unrefined compared to the other park designs. It wasn't until I found photos of this print being made that I realized it was a miniature, perhaps postcard size, which explained the lack of details.



The WML designed and printed these miniature fire prevention posters for Yosemite National Park. Brian's colorations are shown at the top of the page. The black-and-white photo above was discovered along with the original thirteen negatives from the NPS History Collection at Harpers Ferry Center (HFCA).



WML CCC boys screening 1,000 miniature Fire Prevention posters. Look closely at the racks to see how small these posters were. It appears there are 12 miniature prints per each of the 42 drying racks, totaling 504 prints.

One hundred small silk-screen posters, warning of fire danger, were completed for Yosemite National Park. These posters will be placed in desk holders and distributed throughout the park.

From the July 1940 WML monthly report

THE CONTEMPORARY POSTERS

Each year I set up a booth at the annual trade show for National Park Service cooperating associations. Cooperating associations are nonprofit organizations that curate and manage bookstores in many national parks and contribute proceeds from store sales toward education and research in the parks. They select many of the products sold in their stores at this yearly exposition. Park staff and bookstore buyers expressed great interest in my discovery and reproduction of the WPA posters. Soon parks that never had a poster created during that era were asking me if I could produce contemporary versions. I had contemplated this before; now was the time.

The contemporary designs presented in this chapter comprise Series III on my website.

DEVILS TOWER . . . . .	.76
BRYCE CANYON . . . . .	.79
OLYMPIC . . . . .	.83
MOUNT MCKINLEY (DENALI) . . . . .	.84
MESA VERDE . . . . .	.86
HAWAII . . . . .	.89
ROCKY MOUNTAIN . . . . .	.91
SEQUOIA AND KINGS CANYON . . . . .	.93

DEVILS TOWER

Wyoming

YEAR: 1998

SCREENS: 6

With the attention brought by the restoration of the fourteen historic prints (plus two additional “See America” prints), it didn’t take long for parks without these designs to request them. The first request was from Superintendent Deb Liggett of Devils Tower National Monument. She invited me out to the monument, where I spent two days camping, taking photographs, and gathering ideas for a contemporary design in this same WPA style. Interestingly, the Devils Tower campground and facilities were developed by WPA artists using CCC labor, and the monument still had the original plans—all embellished in classic WPA fashion. I came away with some good ideas, and my sixteenth design was beginning to take shape. Again, I stuck to bolder colors and six screens.

I had no idea where to begin with my first contemporary design, so I called artist Mike Dupille, who hand drew the one hundred screens for our reproductions of the entire historic set, and asked if he could produce a painting based upon my felt-tip pen sketches. He certainly could, so I sketched the outline of what I wanted, using my trip photos for guidance. I made several colored renditions, sticking to a palette of six colors. Mike took it from there, and his painting is now part of the NPS History Collection (HFCA) along with my sketches.

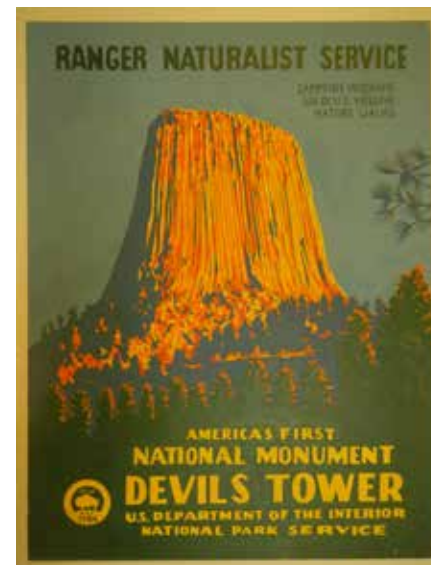
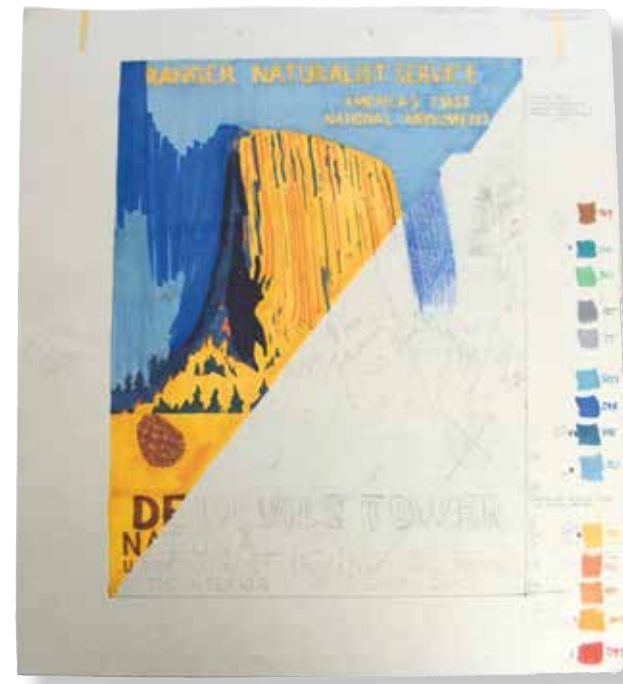
To create the screens, we followed the same path the WPA artists did in the 1930s. Starting with our painting, we traced each color outline on tissue paper and added index marks at each corner. We then filled in the voids and created a transparency using photography. When all six transparencies were aligned, no light could leak through. We then created screens as before. For the first, time I added the seal on the left side, not center—a hallmark of sorts to aid future historians. I didn’t know if these would sell like our reproductions of the historic prints. Was I surprised.

Success sparks the series

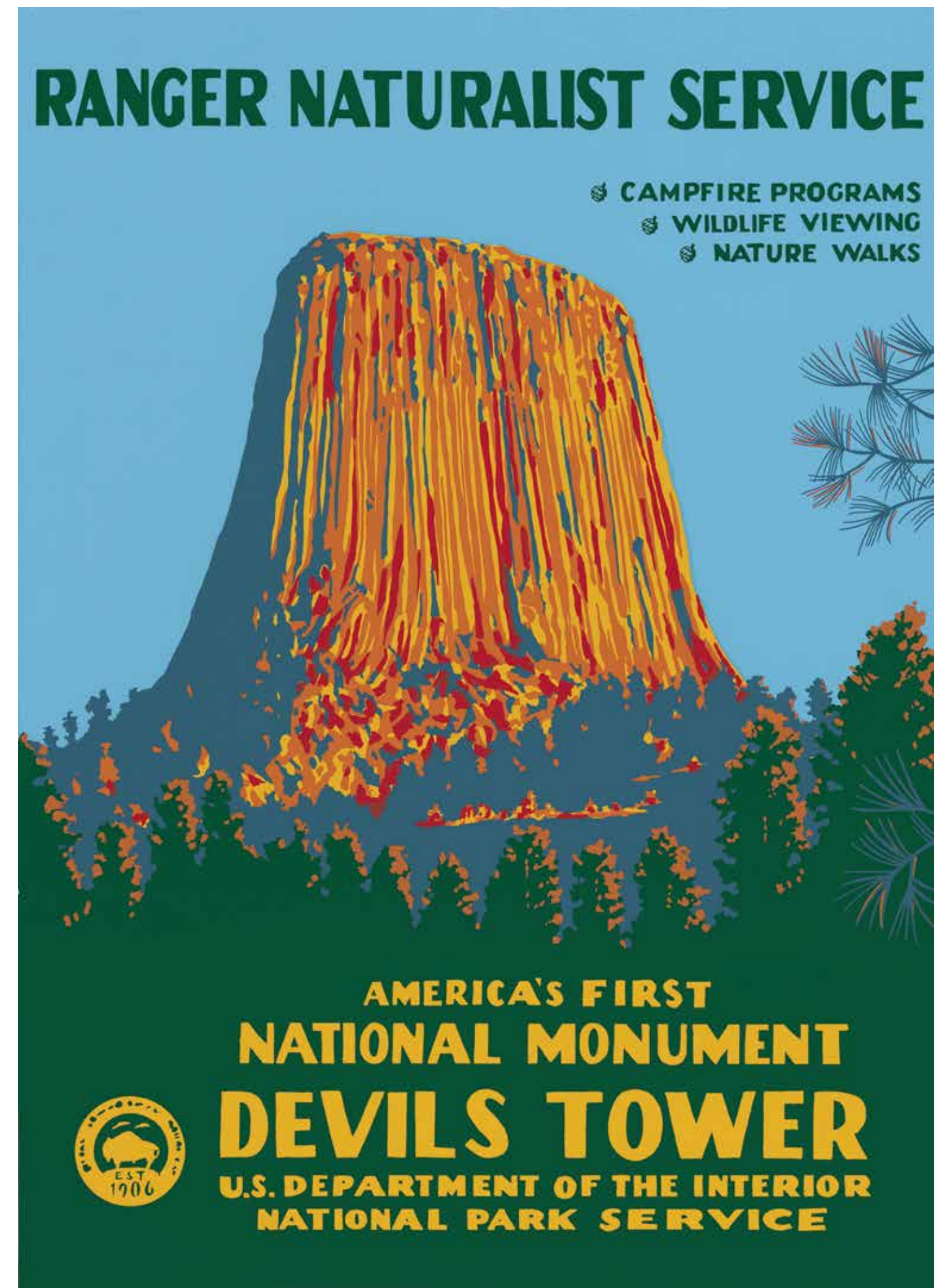
While I was firmly convinced this poster would not sell like our reproductions of the historic prints, it outsold about half of them—thanks to the movie *Close Encounters of the Third Kind*, which features this park. Who would have known?

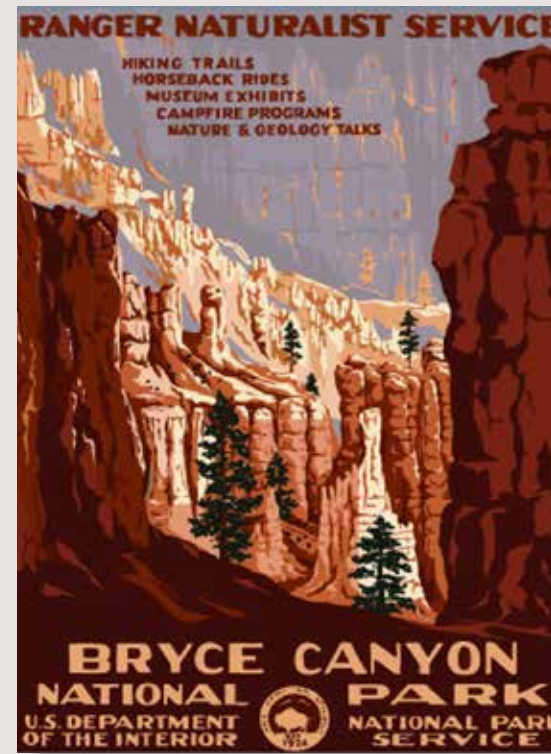
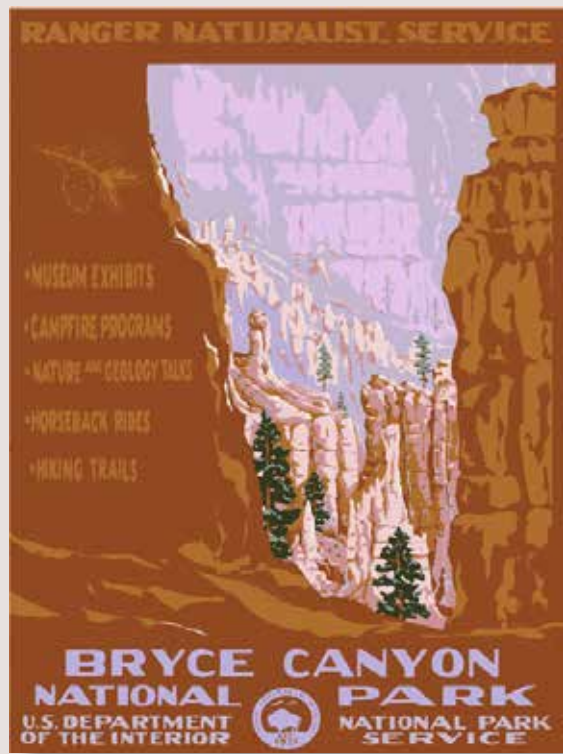
Interesting fact

For those who purchased one of the six hundred first-edition Devils Tower screen prints, you own a unique design. I didn’t like the straight tree line in the original, so jumbled this a bit on subsequent editions. I also added pinecone “bullets” for the text to spruce up the poster a bit—pardon the pun.

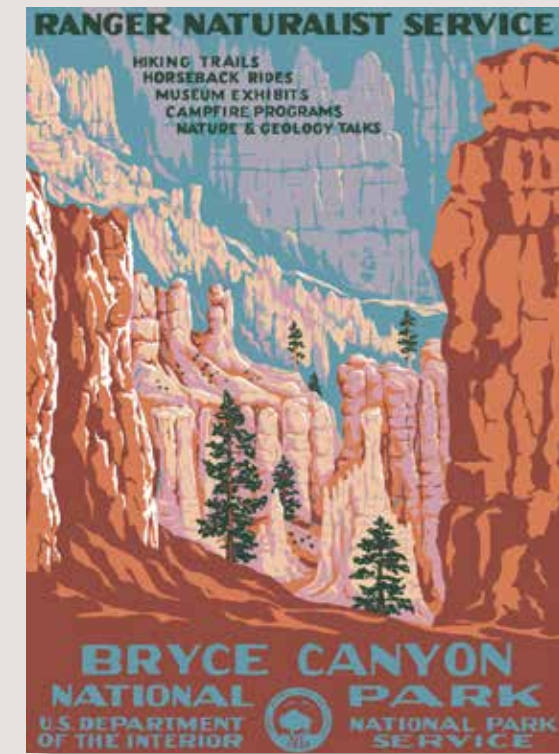
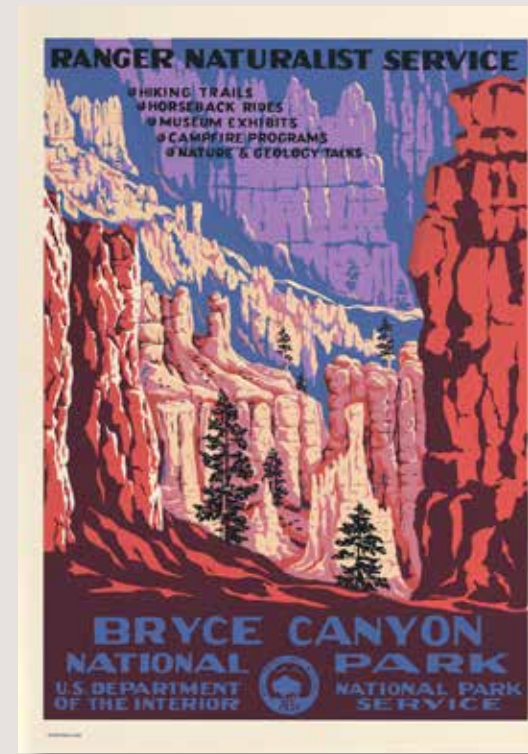


(top) Ranger Doug’s initial sketch for this design; (above) The original poster painting used to trace screens for the poster





Two early sketches where we struggled with colors



(left) The first edition colors, which were still a bit off; (right) The current colorations with a softer pastel palette

THE BRYCE DESIGN AND OUR DIVE INTO THE DIGITAL AGE

This time there would be no painting and tracing. Computers were getting good enough to make digital designs, and I don't mean by clicking the "posterize" button. With artist Brian Maebius and his superb and specialized art and computer skills now on board, I felt confident that between the two of us, we could come up with a simple solution. We were wrong; it was a tortuous path, but one that would serve as a template for the thirty-five designs to follow.

After my trip, I sent the chosen photo to Brian and he took it from there. We set an eight-screen limit, so we needed to figure out which colors and what shapes should be grouped together on which screen and in what order—not an easy task.

1. LAYERS and COLORS

The layering didn't always allow changes that we needed. If we needed to lighten a shadow or tint the hoodoos, everything else on that screen also shifted, which sometimes worked against the overall design. The whole layer was a fixed color so we had to pick carefully. Also, when one color was changed, the remaining seven sometimes didn't harmonize. This effort alone took Brian and me a good three months of moving colors around. We finally settled on the image on top of the facing page, far right—what I nicknamed "a 1940s candy-cane palette."

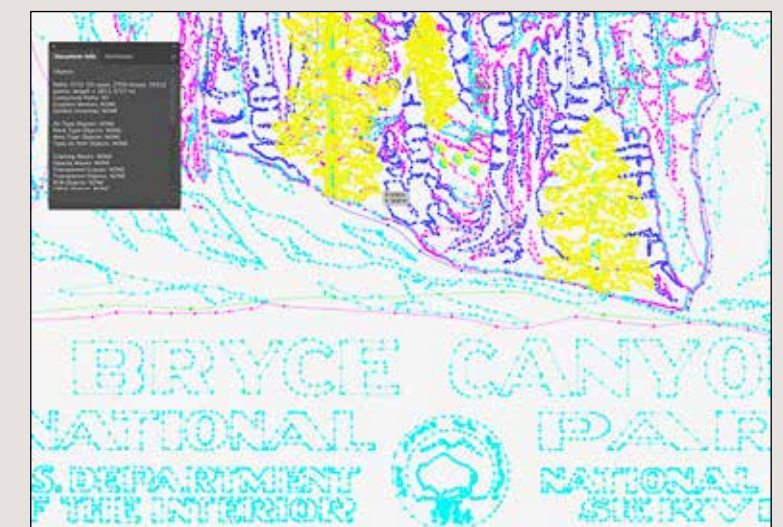
2. FONTS

We needed to type, stretch, and color fonts. Hand drawing them was too laborious, which would become obvious as we progressed into the Olympic design (next). This issue was solved with a font program. Brian entered the WPA font into a font program, keeping the hand-traced lines, which allowed us to manipulate fonts, stretching them to fit and easily changing colors. It wasn't long before NPS1935 appeared in Microsoft's Word program. (The WPA font below is our font.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

3. MOUSE or STYLUS

Brian used 59,312 points between mouse clicks and vector drawing tools to create the shapes for the eight screens! We needed a more efficient method to generate all these points, and by creating the WPA font and switching to a stylus and tablet for drawing all the shapes, we found the answer. After solving these problems, we had a good poster for Bryce Canyon, as well as a roadmap for future designs. This was a huge leap for us into the digital age.



Each vector shape is composed of connected dots.

RANGER NATURALIST SERVICE

HEADQUARTERS PORT ANGELES



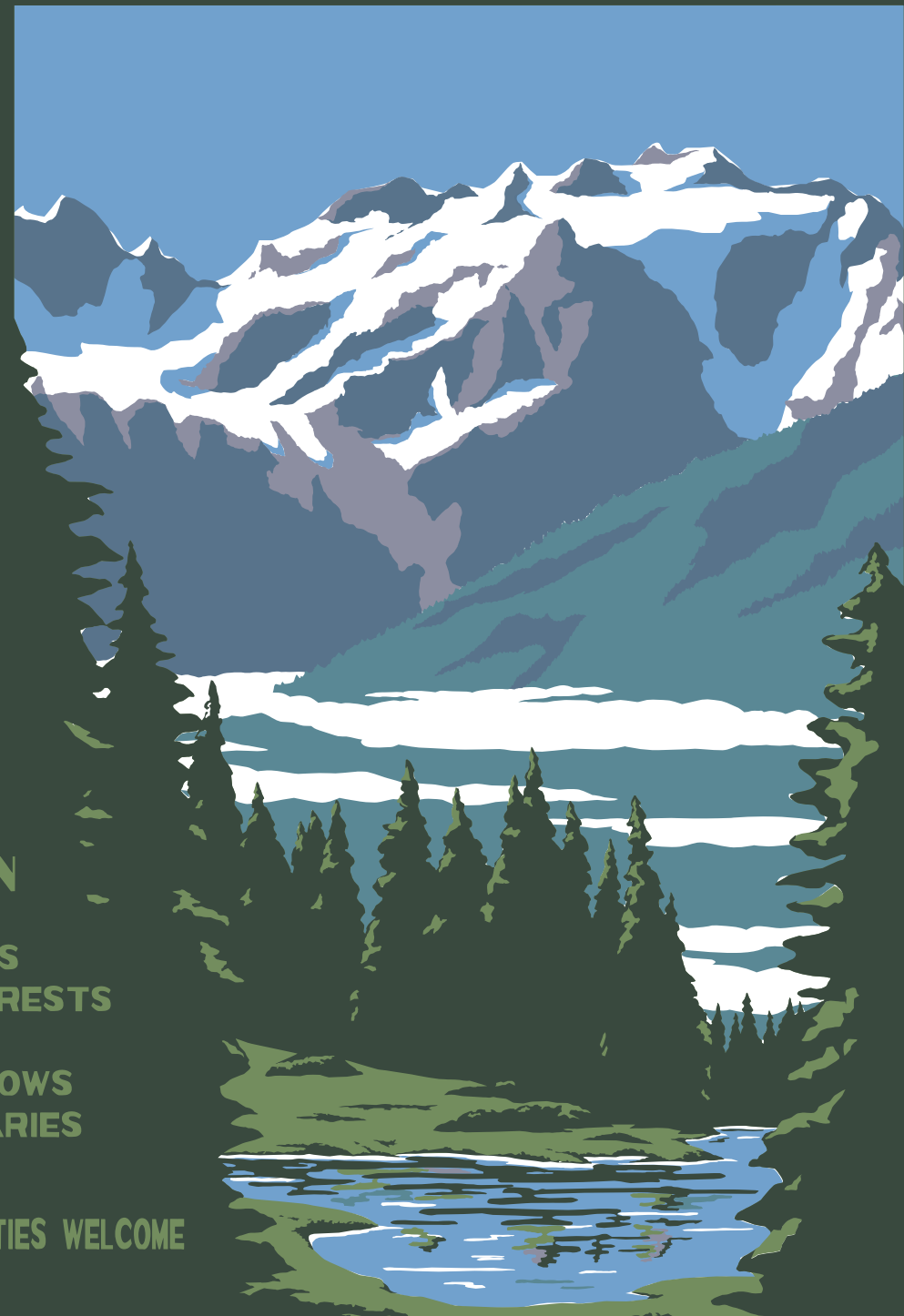
VISIT THE RANGER STATIONS AT

DEER PARK
ELWHA
STORM KING
EAGLE
BOGACHIEL
HOH
QUINAULT
STAIRCASE

FOR INFORMATION ON

WILDERNESS TRAILS
COASTAL RAIN FORESTS
ROOSEVELT ELK
WILDFLOWER MEADOWS
WILDLIFE SANCTUARIES

FOOT AND SADDLE PARTIES WELCOME
ON 390 MILES OF TRAILS

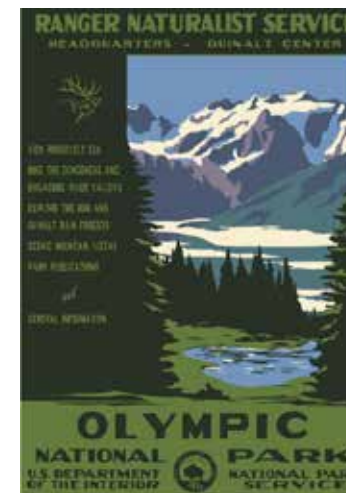


OLYMPIC

NATIONAL
U.S. DEPARTMENT
OF THE INTERIOR



PARK
NATIONAL PARK
SERVICE



Miscellaneous poster designs

OLYMPIC

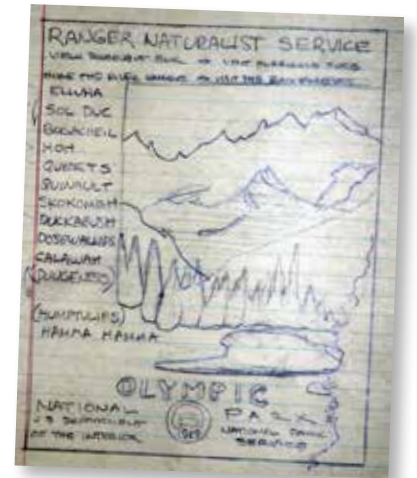
Washington

YEAR: 2003

SCREENS: 6

Olympic National Park was the second image that Brian drew using a digital pad and stylus. I had worked in the park in 1969 running a backcountry camp for Seattle School District's SEEK program, which taught mountaineering skills to inner-city kids—quite an experience, I might add. My campsite was Deer Lake and I would take weekly groups of twenty kids and their four counselors on hikes into the high country up above the lake to Bogachiel Peak and sometimes Carrie Peak beyond. The views across the Hoh River Valley to Mt. Olympus were spectacular. This vista came to mind when Olympic Park first expressed interest in a poster. I dug out old Kodachromes and started sketching. You can now see why I hired Brian.

The park took great interest in the design. They supplied historical photos of the park's glaciers and requested that the glaciers on the poster be advanced to appear as they would have in the 1930s. My undergraduate degree was in glacial geology, and here was my chance to practice my craft!



My first sketch used the 1909 monument creation date by Theodore Roosevelt. Many of our national parks began as monuments under the authority of the Antiquities Act of 1906, which gave sole authority to the president of the United States to preserve public lands as monuments with the stroke of a pen.



(facing page) Our poster today. Olympic National Park was created as a forest preserve by Grover Cleveland in 1897. It was a favorite of Teddy Roosevelt; the elk there are named after him. It was FDR who gave it national park status in 1938—the year posters in the original series were first printed. However, Olympic was not among them. This contemporary design tries to capture both the majestic scope of the Hoh Rain Forest and towering Mt. Olympus above.

MOUNT MCKINLEY (DENALI)

Alaska

YEAR: 2005

SCREENS: 7 (WITH A SPLIT FOUNTAIN)

I worked as a dentist for Raytheon Polar Services in Antarctica for the austral summer season of 2004–5 and designed this poster literally from the South Pole over the internet with Brian. Now renamed Denali National Park and Preserve, it was formed in 1917 to preserve the Dall sheep shown on the poster, not the mountain. I would roll the clocks back to 1940 and use the name Mount McKinley.

Brian and I agreed upon using the split-fountain technique, which was only used on one print in the historic series—Petrified Forest. A split fountain is created when two colors of inks are introduced at opposite ends of the screen and allowed to run together near the center, forming a gradation of color change. It offers a dynamic element to the design, but in this case, it made matters more difficult because we blended horizontally—across the sky and foothills—which is a shorter dimension and therefore more difficult to control. My screen printers, Cam and Scott Corey, hated these and likely cursed me at each pull of the press. There is also more wastage when one ink overtakes the area intended to blend. But a blended screen makes each print different from the previous one—hence, each poster is unique!



Brian Maebius working on the Mt. McKinley poster;
(facing page) Our 13.5-by-19-inch serigraph print today

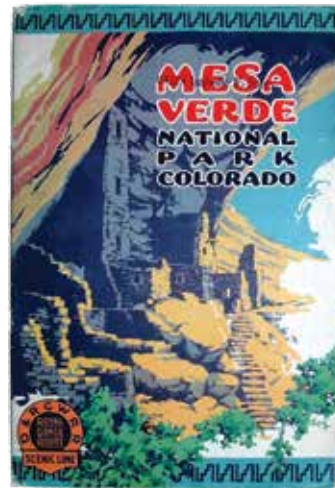


MESA VERDE

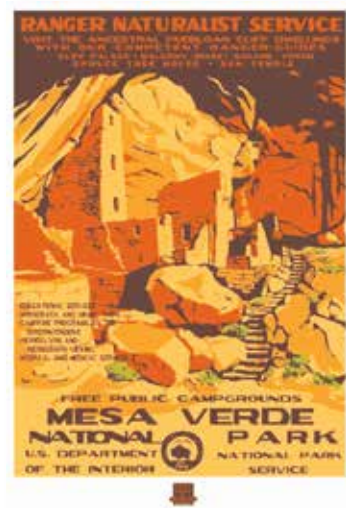
Colorado

YEAR: 2005

SCREENS: 6



Tessy Shirakawa, who discovered the only original print of Petrified Forest when she was chief of interpretation there, had moved to Mesa Verde and, upon arriving, looked to see if a WPA print had been made for the park. There had not. She wanted us to create one in this style for Mesa Verde's seventy-fifth anniversary, which was coming up that year. This was our twenty-first design. We would do two versions by changing only one screen: a limited edition with the seventy-fifth logo in place of the seal and an open edition with the DOI facsimile seal.



Tessy suggested Square Tower House—the tallest ancestral Pueblo structure in the park, which had been closed to public access since the 1940s. My subsequent field trip to Mesa Verde to gather the history and art of this unique dwelling was a cross between Indiana Jones and the Hayden Survey. The park pulled out all the stops this time, assigning two rangers to accompany me down several ladders lashed to the cliff. I risked my life for this design! There really was only one vista to use and it was first published in a poster by the Denver and Rio Grande Western Railroad.



Ranger Doug's plein air sketch



The ladder was only part of the risk; we also climbed down these ancient carved stairs and then squeezed behind an almost impossible flake of rock. It made sense after arriving that perhaps all these impediments of egress served as a safety feature. The ancestral Pueblo people farmed on the mesa tops but lived in cliffside clusters for safety.





HAWAII

Hawaii

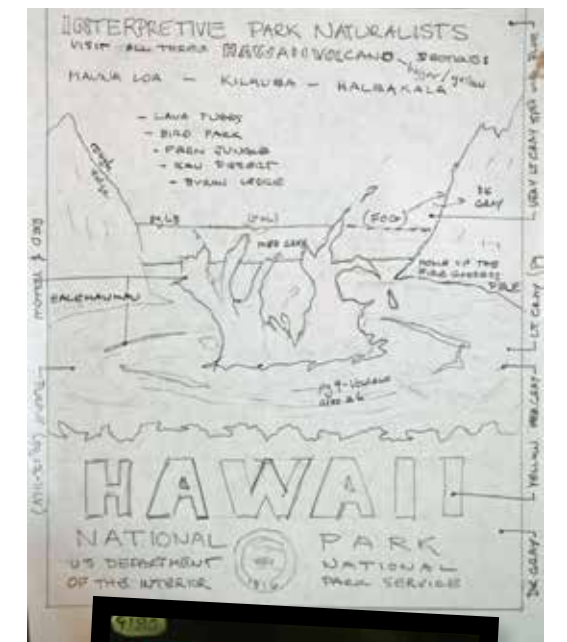
YEAR: 2007

SCREENS: 6 (WITH A SPLIT FOUNTAIN)

Hawaii Volcano was our twenty-second poster published and our sixth contemporary design. I had previously visited Haleakala on the island of Maui and pitched a design for that park, but never received a firm commitment, so I visited Hawai'i Volcanoes on the "Big Island" and spent two days touring the CCC buildings and hiking around through lava tubes, Kilauea Crater, and the Halema'uma'u inner crater. The native Hawaiian archivist at the park took me through all the old lantern slides taken back in the 1920s of the eruptions. These were hand-painted black-and-white photos, likely produced by the Western Museum Laboratories.

One slide jumped out to me; this was the poster! The original sketch I made was from a vertically-oriented lantern slide. We would show the 1920s eruptions. Brian obviously had fun with this. We bandied back and forth over fifty iterations; a few are included here. The final version again sported a split fountain—a little too soon after the Corey brothers finished printing the Mount McKinley split fountain. They nearly revolted, but it worked so well for the evening night sky and also for the flames below. Brian always liked the two figures in the Alexander Dux rendition of the See America Carlsbad Caverns print (page 72) and added them in for perspective. The Corey brothers named them Herb and Edna and made life-size cardboard cutouts of these silhouettes; they accompany us to all the national park tradeshow.

We sold about four prints in 2007. I was very disappointed and suggested some more advanced marketing techniques, like a display perhaps, but then Halema'uma'u erupted and we couldn't keep them in stock. We printed a quick second edition and it's been that way ever since. Then the phone rang and it was Haleakala—could we make them a WPA style poster? But of course!



(top) Ranger Doug's sketch including text field inputs from the park; (center) The hand-painted lantern slide used for our design; (bottom) Artist Brian Maebius stands in solidarity with Herb and Edna at an NPS tradeshow.



Five of our poster iterations—too much fun for a couple of artist-geologists



ROCKY MOUNTAIN

Colorado

YEAR: 2007

SCREENS: 6



Mountain guides Hull Cook and Clerin Zumwalt clowned around on the Boulderfield Shelter Cabin in 1932—now immortalized as climbers in the poster.

Rocky Mountain was the twenty-third park design we chose. I climbed in the park in the 1960s and attempted the difficult D-7 route on the East Face (Diamond) of Longs Peak, so that would certainly have to be in the design. We had camped at the old Chasm Lake shelter, however, an avalanche obliterated it in 2003. In order to include a historic cabin and feature mountaineering, I dipped back in history to the old Boulderfield Shelter Cabin, which was built four years before the Chasm Lake Cabin.

It had a bit more character to add to the design.

The cabin was built in 1927 by the NPS, but it was built on a moving glacier, covered with huge boulders—not apparent at the time. It lasted only a decade, cracking

apart as it rattled downhill; it was dynamited in 1936. The winds were so strong that the roof blew off three times—once depositing a piece four miles south of Longs Peak (the cabin is north of the peak). Guides were usually high school students of the concessionaire who taught locally and, after acclimatizing for the summer, would prank their clients by strolling past them as they struggled uphill—playing a harmonica! One evening at dinner, a client asked how many times the peak had been summited that year. The guide grabbed his flashlight and disappeared into the night, returning an hour later with the number he read out of the summit log. Guides were paid \$1 a day—the same as CCC boys. (Adapted from “Cables and Cabins,” published by the Rocky Mountain Conservancy.)



Initial sketch



Brian and I went right to the heart of this design without any fundamental changes—just some climbing accuracy and text fields.



SEQUOIA AND KINGS CANYON

California

YEAR: 2007

SCREENS: 6

I designed the Sequoia and General Grant (now Kings Canyon) prints together, although General Grant (page 107) was printed two years later. They are California parks, so for the first time I introduced period automobiles and trailers. I was also ramping up for the NPS Centennial at the time with an antique Airstream (page 174), so thought this would be appropriate for a “California market.” The Sequoia design used greens; the General Grant design used blues. Sequoia got the 1940 Ford “Woody” station wagon pulling a tear-drop trailer; General Grant got the 1937 Terraplane pulling a Bowlus. One design is early morning, leaving camp in a right-hand direction; the other is early evening pulling into camp after a long day on the road traveling to the left. They are designed to hang together as a set.

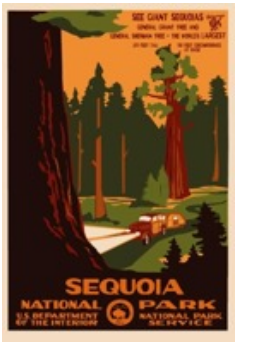
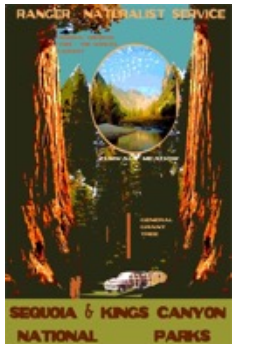


The hardest part of these designs was to depict the tallest and most massive trees on the planet—in this case the General Sherman Tree for Sequoia. This tree is neither the tallest, nor the oldest, nor the largest in diameter, but is the most massive living tree today on the planet. This distinction was inherited in 1940 when the largest tree, the Crannell Creek Giant—with 25 percent more volume—was cut down near Trinidad, California.

Brian and I went back and forth, as he sent me cut-and-paste versions of the Sequoia design, until we refined it to a left-side tree and an evening sunset sky. We incorporated horizontal lines in the sky—like the ones along the lakeshores in the historic Jenny Lake and Glacier designs. Omitting details like these is the most common mistake made by the dozens of people who are making this style of art. This is one of the techniques that separates WPA art from just a poster, in my opinion. When most people envision a national park poster, they conjure up a bear cub standing in a garbage can with the lid balanced on its head—very stereotyped 1950s. The WPA, and specifically C. Don Powell, while not creating sellable art per se, stuck with a style, and most of the prints he designed have this lined effect to lend distance to the design. Here, we put it in the sky. I also borrowed the headlight effect from one of the WPA wildlife prints. I liked this because it gave expanse and depth to the design. Brian did a masterful job with the lighting on General Grant, which worked to separate the massive trees. His genius has been copied across the internet!

Sequoia was the eighth contemporary print and our twenty-fourth poster printed. We bundled it up as a notecard set and discovered that these sold better than our reproduction of the historic prints. I was on the right track, and more parks placed orders.

Another hallmark that had to be added was the Sequoia cone—one of the symbols of the National Park Service that is embossed on the leather hatbands and belts of the official NPS uniform. Everyone thinks this is a pine cone, as did I as a neophyte park ranger, until the chief ranger sternly corrected me. Sequoias are actually in the cypress family (Cupressaceae), not in the pine family (Pinaceae).



THE CONTEMPORARY POSTERS

The contemporary designs presented in this chapter comprise Series IV on my website.

CRATER LAKE . . . . .	.97
SHENANDOAH . . . . .	.99
ACADIA . . . . .	.101
GREAT SMOKY MOUNTAINS—MILL . . . . .	.103
BLUE RIDGE PARKWAY. . . . .	.104
GENERAL GRANT. . . . .	.107
CHIEF MOUNTAIN . . . . .	.109
SAGUARO . . . . .	.111



CRATER LAKE

Oregon

YEAR: 2008

SCREENS: 7



Sinnott Memorial Overlook

Crater Lake was created after the massive eruption and collapse of Mount Mazama around 7,700 years ago, which by comparison dwarfed the eruption of Mount St. Helens a hundredfold. Crater Lake is the deepest freshwater lake in the United States at 1,943 feet, the second deepest in North America after Great Slave Lake in Canada, and ranks the ninth deepest lake on our planet. It is also spectacularly beautiful and likely would have been captured in the WPA poster art had it not been for WWII. It was certainly on my list.

The Sinnott Memorial Overlook, completed in 1931, was the first building constructed at Crater Lake, and was also the first NPS building specifically designated as a museum. Shortly after its completion, the CCC made improvements to the massive cantilevered log-beam roof. The building, perched on Victor Rock nine hundred feet above the lake level, commands spectacular views of the lake. Merel S. Sager, landscape architect and pioneer of what became National Park Service rustic architecture, or “Parkitecture,” designed this building to blend into the caldera wall. He would periodically row out in the lake to make sure it blended naturally with the geology. In addition to the Sinnott Overlook, I included Wizard Island and text fields from old park brochures. This perspective is what visitors usually first experience upon arrival.



Ranger Doug's initial sketch



A CCC-era sign at Crater Lake



(above) Experimentations with colors and composition



SHENANDOAH

Virginia

YEAR: 2009

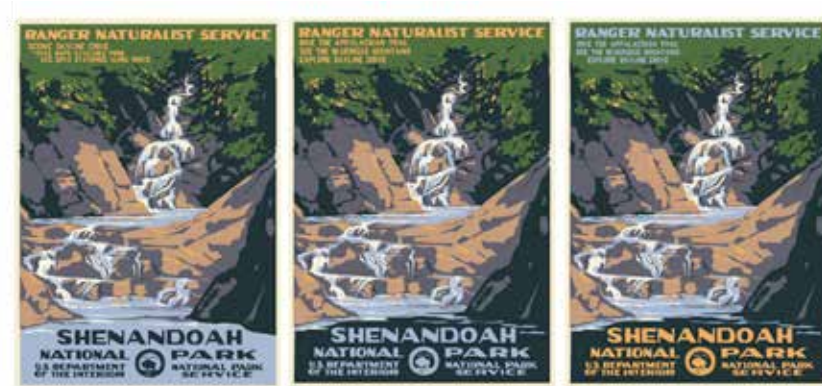
SCREENS: 6



Shenandoah National Park was our twenty-sixth design. I was living in Alaska at the time and couldn't make the trip all the way back east. Although I had visited the park before, this didn't sway the park, and they sent me a vast supply of historical documents, brochures, and the like. This was my first eastern park design. I knew I wouldn't find a Great White Throne or El Capitan there, but the strength of the eastern parks is their history and connectivity to each other.

Shenandoah (1935), Blue Ridge Parkway (1935), and Great Smoky Mountains (1934) celebrated their 75th anniversaries close together beginning with Great Smoky Mountains in 2009 (page 103), Blue Ridge Parkway in 2010 (page 104), and Shenandoah in 2011—actually their seventy-sixth year. Brian and I created two designs for each park within a year, keeping us very busy. One design featured their respective seventy-fifth Anniversary logos and with a final screen, we converted each of these to an open edition. I had driven through all three parks a few years earlier, including the 469-mile Blue Ridge Parkway connecting Great Smoky Mountains to the south with Shenandoah to the north. This route, with endless hairpin turns through seemingly endless rolling terrain of gaps, knobs, and hollows, is not for the fainthearted.

For subject material, the park recommended Whiteoak Canyon and the numerous waterfalls there. One old park brochure had a nice balance of design elements, and with Brian at the helm of the computer, this was a very quick study.

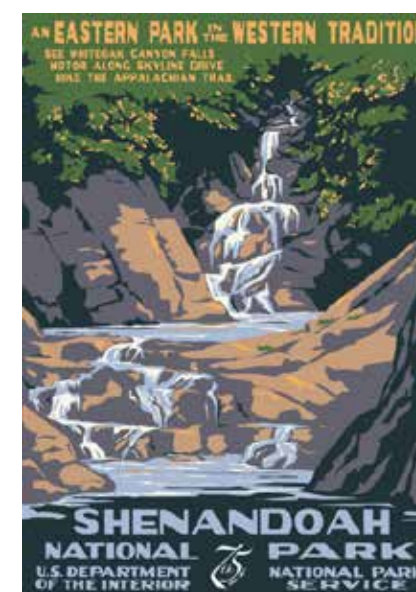
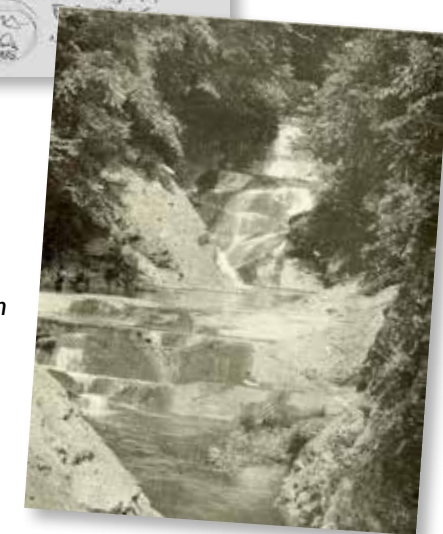


(above) Experimentations with colors and composition;
(right) Seventy-fifth anniversary limited-edition poster



A sketch clearing up any ambiguity!

Image from an old park brochure used as inspiration





ACADIA

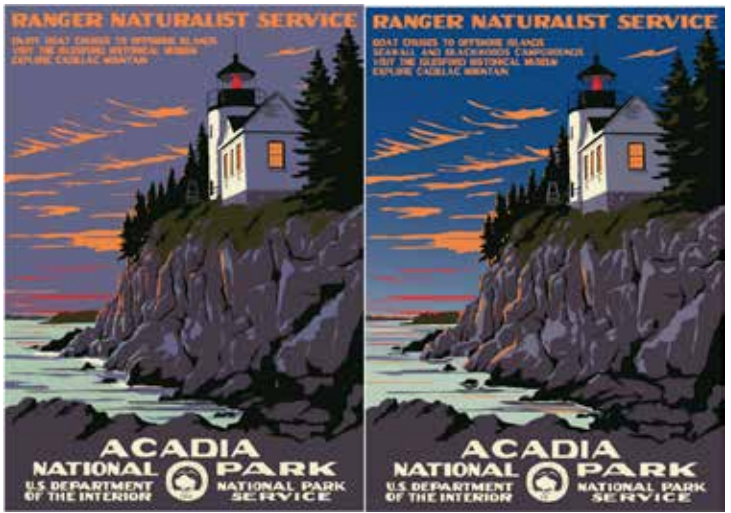
Maine

YEAR: 2009

SCREENS: 7 (WITH A SPLIT FOUNTAIN)

Acadia National Park was our twenty-seventh design. The park would have been a wonderful road trip from Alaska, but I didn't visit there until my 2016 NPS Centennial tour (page 178). The Bass Harbor Head Light Station is the iconic subject, so at the time, photos had to suffice. I chose another split-fountain screen for this design, risking another uprising with my screen printer. Normally, in the earlier prints, splits occurred in the sky and had some room for error because the ink simply blended with the paper color. The break here, with a light blue for water and a darker blue for sky, worked to both advantages—creating more light at the shoreline versus the horizon, yet hinting at a recently ended sunset. Hints of deep red sunset shared the same screen as the lighthouse light. The horizontal strips of clouds—a hallmark of WPA artists—would give a sense of depth. Brian did a magnificent job fitting this all in, and we arrived at a final design after a few passes back and forth.

I also favored an intense blue sky. The more parks we published, the more we experimented with bolder colors and more screens—not exactly an economical method considering the Grand Teton was four pretty subdued colors. To economize where we could, we used the paper as one of the colors, in this case the lighthouse's south face. This was seven screens, but eights colors in all. It was another quantum leap for Brian and me.



Compare the subtle difference between solid screens (left) and the split fountain (right).



(left) Ranger Doug's initial sketch; (center and right) Experiments with color

RANGER NATURALIST SERVICE

IN A HISTORIC REGION

INSPIRING VIEWS
RUGGED GRANDEUR
ATTRACTIVE CAMPSITES



GREAT SMOKY MOUNTAINS
NATIONAL PARK
U.S. DEPARTMENT OF THE INTERIOR



NATIONAL PARK SERVICE



GREAT SMOKY MOUNTAINS—MILL

North Carolina, Tennessee

YEAR: 2009

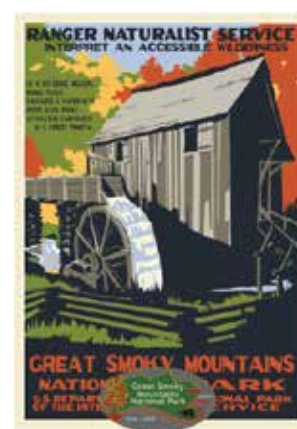
SCREENS: 7

For their seventy-fifth, Great Smoky Mountains, like Shenandoah and Blue Ridge Parkway, wanted a new design for their park to complement their historic print. Up until then, only Yellowstone had two distinct designs.

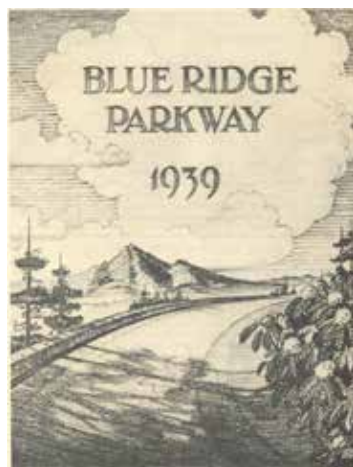
I visited Great Smoky Mountains, and the John Cable Mill—located in Cades Cove—which was the favorite pick of the park staff. It's still operational; they mill corn and sell it on site. Like the historic print (page 64), I wanted to brighten up the design with autumn colors.



Ranger Doug's initial sketch



Design variations



The 1939 Park Master Plan was developed at the request of the Eastern Museum Labs to conform with NPS standards.



Ranger Doug at the Gary Everhardt Headquarters Building in Asheville, North Carolina, with the building namesake just prior to his photographic trip through the Parkway. You couldn't get a better history lesson! Gary was originally from North Carolina and was my superintendent at Grand Teton in the mid-70s. He became the ninth director of the National Park Service and returned to the field as the superintendent of Blue Ridge parkway between 1977 and 2000.

BLUE RIDGE PARKWAY

North Carolina, Virginia

YEAR: 2009

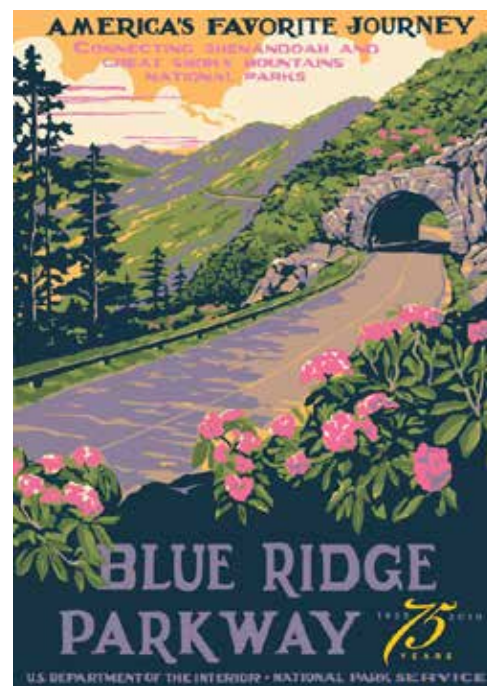
SCREENS: 7

Blue Ridge Parkway, along with Shenandoah and Great Smoky Mountains, celebrated its 75th anniversary in 2010. This kept us busy as we did two editions of each of these three parks: an anniversary edition with the park's special logo in place of the DOI seal and an open edition that kept the standard DOI seal. For the limited anniversary edition, which was sold for fundraising within the Shenandoah Natural History Association, I tucked the "B" in Blue Ridge slightly under the leaf of the rhododendron for effect.

Blue Ridge employees suggested the Craggy Pinnacle Tunnel as a vista; it was perfect because one can see daylight at the end of the tunnel—so to speak. I sent sketches and photos to Brian; he came up with an orange and pink combi-color, which worked perfectly. The park contact person there, who grew up in Georgia, said that everyone in her state would buy a poster when they saw the peach-colored sky (Craggy Pinnacle Tunnel is in North Carolina). We were off to a good start. When Brian came back with the first iteration, it had a double stripe on the roadway, which I nixed. In 1935 they had single stripes on roads. Subtle details.



An earlier sketch and the limited edition (right)



"...I'm not a trained artist. Brian provided this heavy lifting and indeed, I could not have created this set without his artistic expertise. For more than twenty years we have worked seamlessly together. He polishes my crude ideas, but occasionally I insist on changes like removing a road stripe. Many artists would cringe at this arrangement, but like the WPA-CCC era, we work as a team." —Doug Leen





GENERAL GRANT

California

YEAR: 2009

SCREENS: 7

The General Grant sequoia tree is the second-largest tree in the world, measuring 268 feet tall and nearly 29 feet thick at its base. Like Yosemite and Sequoia National Parks, General Grant was first set aside in 1890 to preserve the grove from logging. In 1940 General Grant was enlarged and became Kings Canyon National Park.

I already had a pretty good idea of how to portray this magnificent tree—as a companion print to the Sequoia design (page 92). I would trade green for blues, morning for evening, and switch out the vehicle to a 1937 Terraplane pulling a Bowlus trailer. The cars would be driving different directions—facing each other when hung together on a wall—catering to a progressive California market.

I visited both Sequoia and Kings Canyon and took many photos of these trees and never succeeded in capturing their immensity through a camera lens. This is where artists excel. A limb of one of these trees is larger than many Pacific Northwest trees where I grew up. They are thousands of years old and because of their mass and profitability, they were fast disappearing to the loggers' saws, destined for yard furniture and grape stakes for California's growing wine industry.

I sent my photos and sketches to Brian, and this time he tossed my crude drawings in the wastepaper basket and started afresh. I had in mind colors from a WPA wildlife poster that I liked, which also featured evening headlights. Our designs went back and forth over email until we found the right perspective.

The final design limited additional text to only the height of the tree at the top and girth at the trunk near the base. As in the historic set, I kept the text fields to a minimum to let the Sequoia dominate. Today few people associate General Grant with Kings Canyon National Park.



This is the WPA poster that served as an inspiration, conveying the cool of the evening, but we substituted the last rays of sun for the headlights.



Brian Maebius' initial sketch



Brian's early sketch—the car and trailer would advance forward and blues would be introduced.



CHIEF MOUNTAIN

Montana

YEAR: 2010

SCREENS: (NOT SCREEN PRINTED)

This Chief Mountain design, discovered by Brian in the labyrinth of the LOC website in an unfinished state, gave us a rare opportunity to complete a design. It had a very light pencil sketch showing a rearing horse and hat-waving cowboy—a bit too close to the Wyoming Cowboy, which is trademarked by the State of Wyoming. We clearly needed a horse, and I had experiences with horses. I wouldn't use the Shetlands I tended as a teenager at a local farm, nor the park horses that nearly threw me out of the saddle on horse patrols, but my recollections of working with both pack and draft horses—an artform nearly lost today.

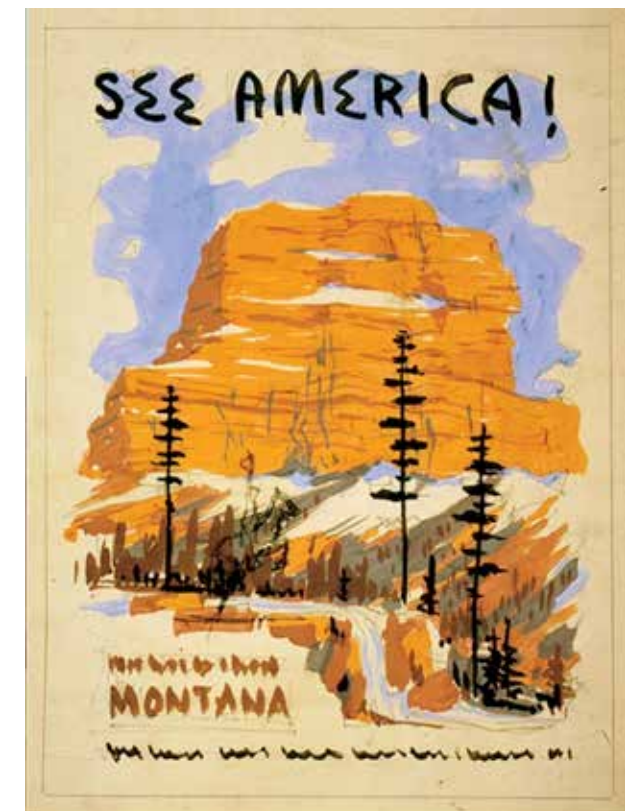
I learned about pack horses from an old friend in Wyoming. Ted Hartgrave was rumored to have ridden on the tail of an airplane in a saddle and taught John Wayne how to ride a horse. Ted helped me harness up an eighteen-year-old nag that I rented from the local Jackson Hole polo grounds to haul eighty-four logs I had purchased from Laurance Rockefeller's JY Ranch for the total cost of \$98. This horse was not up to the job and couldn't draft loads evenly, only running full speed jerking his load with me running behind trying to direct the load of logs out from the woods. I was never so tired in my life—and I worked in mountain rescue! Ted was a character with a capital "C."

He also showed me how to tie a double diamond hitch on a packhorse, so I had to include this double diamond hitch in my final design for Chief Mountain.

It will be more obvious when this is printed in a larger silk screen print sometime in the future.



Chief Mountain is formed of Precambrian rock that sits on top of Cretaceous (younger) rocks—a rare inversion of geologic order that likely caused a bit of confusion to geologists when first discovered. It is known as the Lewis Overthrust and is evident on many summits in Glacier National Park.





SAGUARO

Arizona

YEAR: 2010

SCREENS: 6

Saguaro National Park became one of our most popular designs with our boldest colors to date. There are two units of the park—the original (eastern) Rincon Mountain District established by Herbert Hoover in 1933 using the Antiquities Act, and the (western) Tucson Mountain District added by John F. Kennedy in 1961. Both units were elevated to national park status in 1994.

This is only six colors yet conveys the dynamic desert sunsets of the Southwest. This is largely Brian's idea of a horse trip in the Rincon Mountain District, and he initially put in a split-fountain sky. To quell a certain future rebellion with the screen printers, I switched to the horizontal lines in the sky to achieve a similar effect, which made the design very interesting. Compare it with Zion's sky. When I sent this to Sharlene Milligan (to whom this book is dedicated) for her "approval," she flipped and loved the colors. This settled our palette questions.



Experiments with color and design

People often ask me which is my favorite print. Grand Teton pops into my mind simply because it started this whole craze of WPA poster art. In all the years I've handled these prints, I've never hung one in my home until now. And it's the Saguaro print. Not only did I frame and hang this print in my home, but I also moved to Tucson and am currently making final edits to this book in the shadow of Tanque Verde Ridge. Perhaps these designs have more persuasion than I thought.

THE CONTEMPORARY POSTERS

The contemporary designs presented in this chapter comprise Series VI on my website.

ARCTIC NATIONAL WILDLIFE REFUGE	115
EVERGLADES	117
BADLANDS	119
BIG BEND	121
STATUE OF LIBERTY	122
JOSHUA TREE	125
DEATH VALLEY	127
GLACIER BAY	129



ARCTIC NATIONAL WILDLIFE REFUGE

Alaska

YEAR: 2010

SCREENS: 8

In 2010 the Sierra Club contacted me to commission a screen print commemorating the fiftieth anniversary of the Arctic Refuge. My home was Alaska so I knew this area well; I'd spent time working in Arctic Slope villages as a dentist for the Arctic Slope Native Association (ASNA). It was thrilling work in a beautifully stark environment. The Brooks Range virtually seals off the Coastal Plain, making it a very unique and remote part of our planet.

In the 1920s, brothers Olaus and Adolf Murie were hired by the US Fish and Wildlife Service to study the animals there—principally the caribou. Olaus's wife, Mardy, accompanied them on the two-year expedition and wrote the classic book *Two in the*



First sketch

Far North. I met Mardy when I became a ranger at Grand Teton National Park in 1970, and I kept in touch with her until her death in 2003—at the ripe old age of 101. In her cabin in Moose, Wyoming, hung an old photo of her and Olaus overlooking the Sheenjek River on a return trip to Alaska in 1956. I'd seen a painting made from this photograph by Magnus Colcord "Rusty" Heurlin hanging in the Museum of the North in Fairbanks. This would be the basis for the poster.

The hard part was crafting a design that encompassed the colors of the Fish and Wildlife Seal with the colors limited by the silk screen process. This is also a proprietary seal—like the Department of the Interior Seal—and required permission.

I spoke with then Superintendent Richard Voss at the Arctic Refuge headquarters in Fairbanks, who ran it by the regional folks in Seattle. From there it went to Washington and ended up on the desk of then Secretary of the Interior Ken Salazar. We got permission, and I received an invitation to visit Washington and present posters to members of Congress at an event hosted by the Sierra Club. It was then that the DOI caught wind of these prints and invited me to participate in an exhibit at their museum. (See Chapter Eight.)

(facing page) Limited-edition print commissioned by Sierra Club. Brian and I both signed the last screen—similar to Alexander Dux's *See America* print (page 72)—our only print to bear signatures.

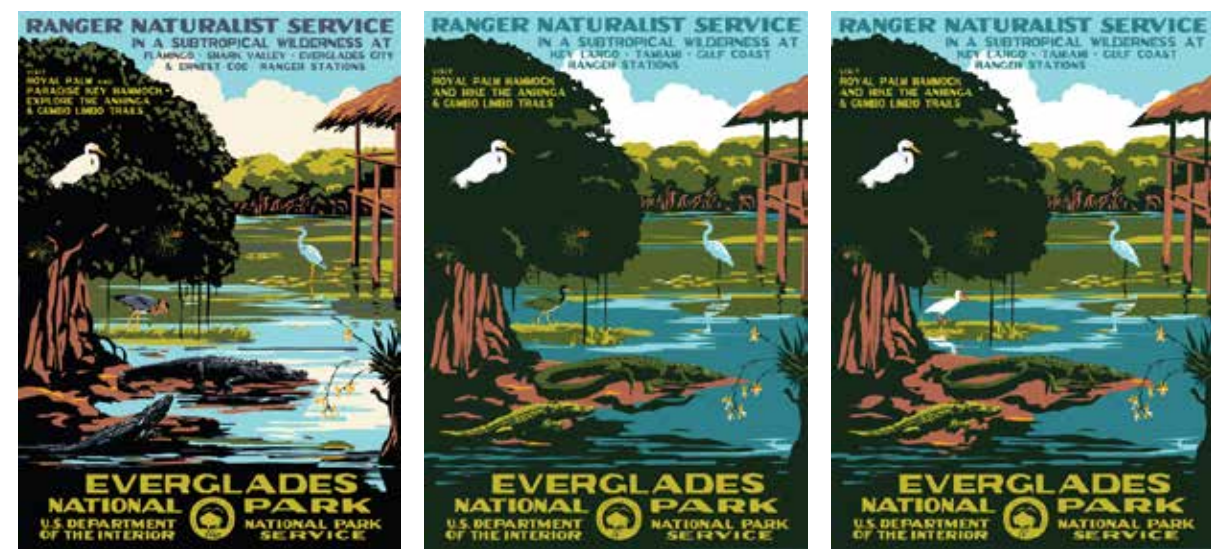
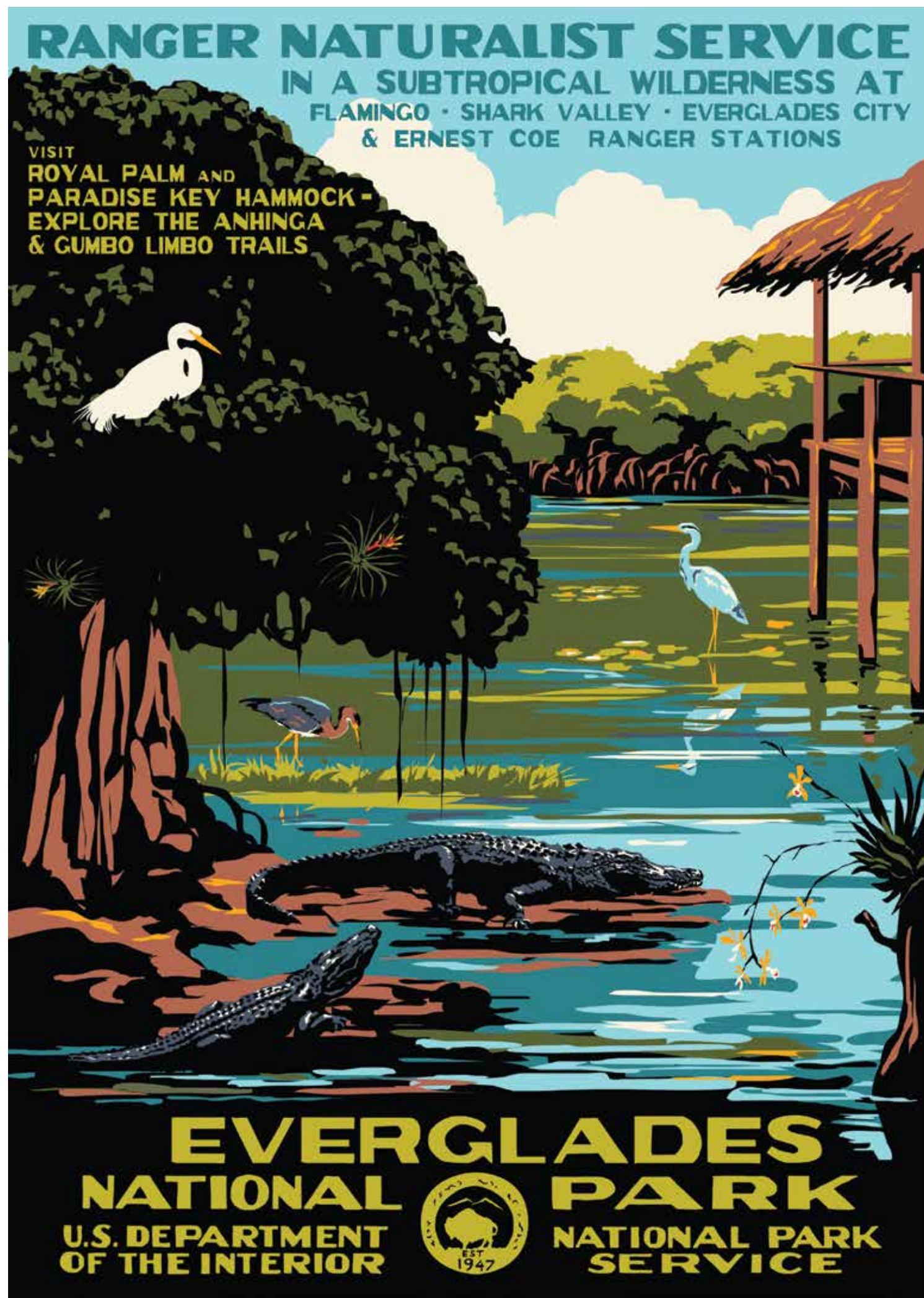


Magnus Colcord "Rusty" Heurlin painting



(above) Various sketches; (below) Ranger Doug at the podium with Wilderness Society President Bill Meadows presenting prints to Senators Tom and Mark Udall and Representative Ed Markey at the Federal Triangle on April 30, 2010.





EVERGLADES

Florida

YEAR: 2011

SCREENS: 9

The Everglades design may seem cliché, but it is not. Every bird and reptile in our design shows what visitors actually see from within a few feet of the elevated boardwalks at Everglades. It's a must-visit for children—supervised by parents, of course! I knew this would be a fun project and an even more fun road trip. I visited the park and came away impressed, not only by the abundance of wildlife, but also by the history of preservation in southern Florida and the truly remarkable foresight of a few people, most notably Marjory Stoneman Douglas and Ernest “Tom” Coe. I might add that the campgrounds are quite possibly the most spacious in the entire National Park System.

After submitting several of these designs to the park, we were politely reminded that the American crocodile is not green, but a dark gray-brown or taupe color. So, the croc got put in another screen!



I picked up this linen tea towel in Australia and always loved the design and colors. With Everglades, we weren't that far removed.



Two sketches I made for Brian. We settled on the Anhinga Trail boardwalk, which provides stunning access to the Everglades wildlife.



One printing error occurred in the first edition—a blemish at the space where the neck folds onto the back of this great egret. The screen emulsion was somehow disturbed causing the smudge (right). Scott Corey hand painted all one thousand posters to correct this error. Screen printers are part of the artistic team.

RANGER NATURALIST SERVICE

PARK YOUR CAR. SET THE BRAKES. ENJOY THE SCENERY.

DISCOVER 30 MILLION YEAR OLD FOSSILS:

TITANOTHERE "THE HUGE THUNDERBEAST"
HYAENODON "THE FLESH-EATING CARNIVORE"
ARCHAEOETHERIUM "THE GIANT SWINE"
MESOHIPPIUS "THE THREE-TOED HORSE"



BADLANDS
NATIONAL MONUMENT
U.S. DEPARTMENT OF THE INTERIOR  **NATIONAL PARK SERVICE**

BADLANDS

South Dakota

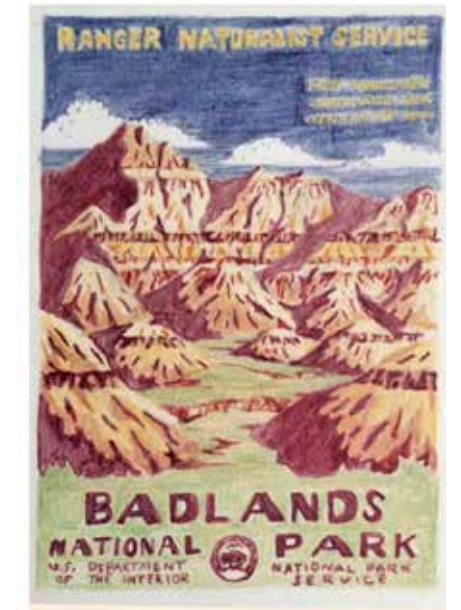
YEAR: 2012

SCREENS: 7

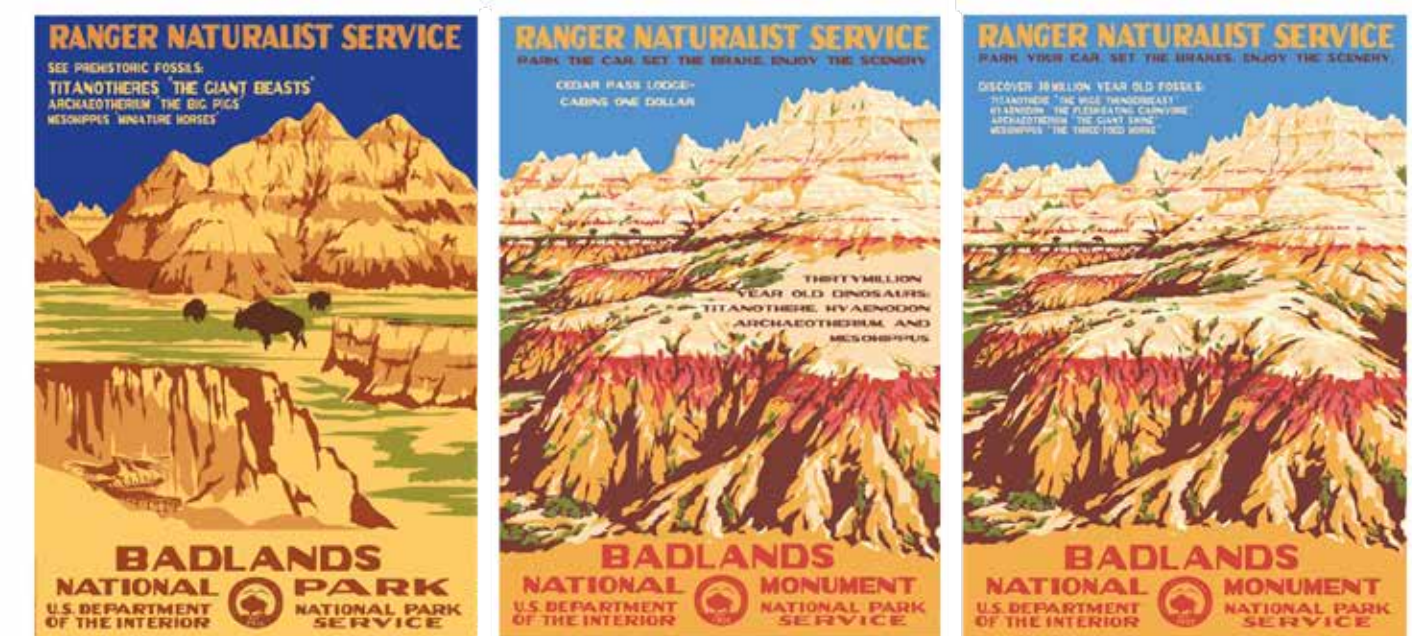
When Brian Maebius first contacted me in the mid-1990s, he enclosed two sketches from parks he visited for work. He was an employee of the Utah Museum of Natural History and took some field trips to Dinosaur National Monument and also worked as an FV Hayden paleontology intern at Badlands National Park, where a fossil site is now named after him. Now that we had experience with creating our own designs, it was time to dig out these two sketches and see what could be developed. I had not visited the park, but they sent me some materials. One old park brochure stood out: "PARK THE CAR, SET THE BRAKE, ENJOY THE SCENERY." That would be the tagline.



My first rendition and the extent of my Photoshop ability. Fortunately, Brian was able to pull me up and away from the level of today's mundane internet artists.



Brian's early sketch



Experiments with colors, composition, and text fields



BIG BEND

Texas

YEAR: 2012

SCREENS: 8

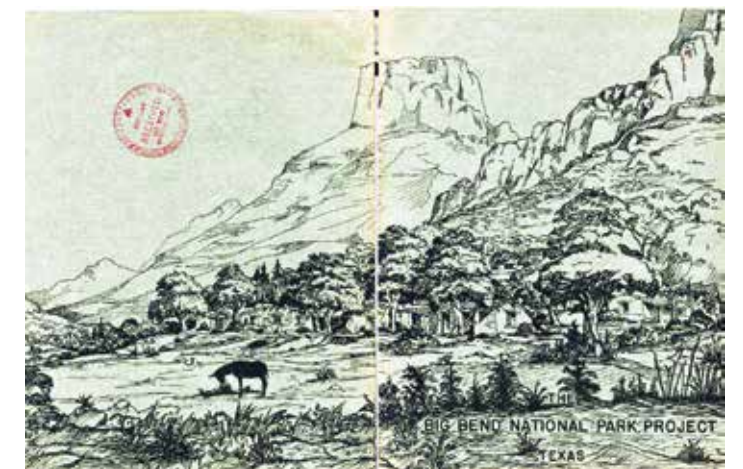
Brian insisted on making a poster for Big Bend. His family grew up in San Antonio and they visited Big Bend each year. I had not visited the park and wouldn't until my NPS Centennial tour (Chapter Eight), so Brian chose the design. He cleverly switched the view from the "Window" rock formation by reversing direction, so that the design features the CCC-built Roosevelt stone cabins beneath Casa Grande Peak in Chisos Basin.

We added details, moved trees and rocks, and included "Built by the CCC." The "V" of the Window was moved left, to be



off center, and a pathway meandered up to the cabins for a finished look. This was one of our best designs and was well-received by the park and the public. Someday we might also print the original, "traditional" view from the Window. The agave will be the only identical feature.

This is the traditional view out the Window and a terrific perspective.



This cover of "Big Bend National Park Project, Texas: United States National Park Service," a 34-page guide published in 1939, became the inspiration for this design.



STATUE OF LIBERTY

New York

YEAR: 2013

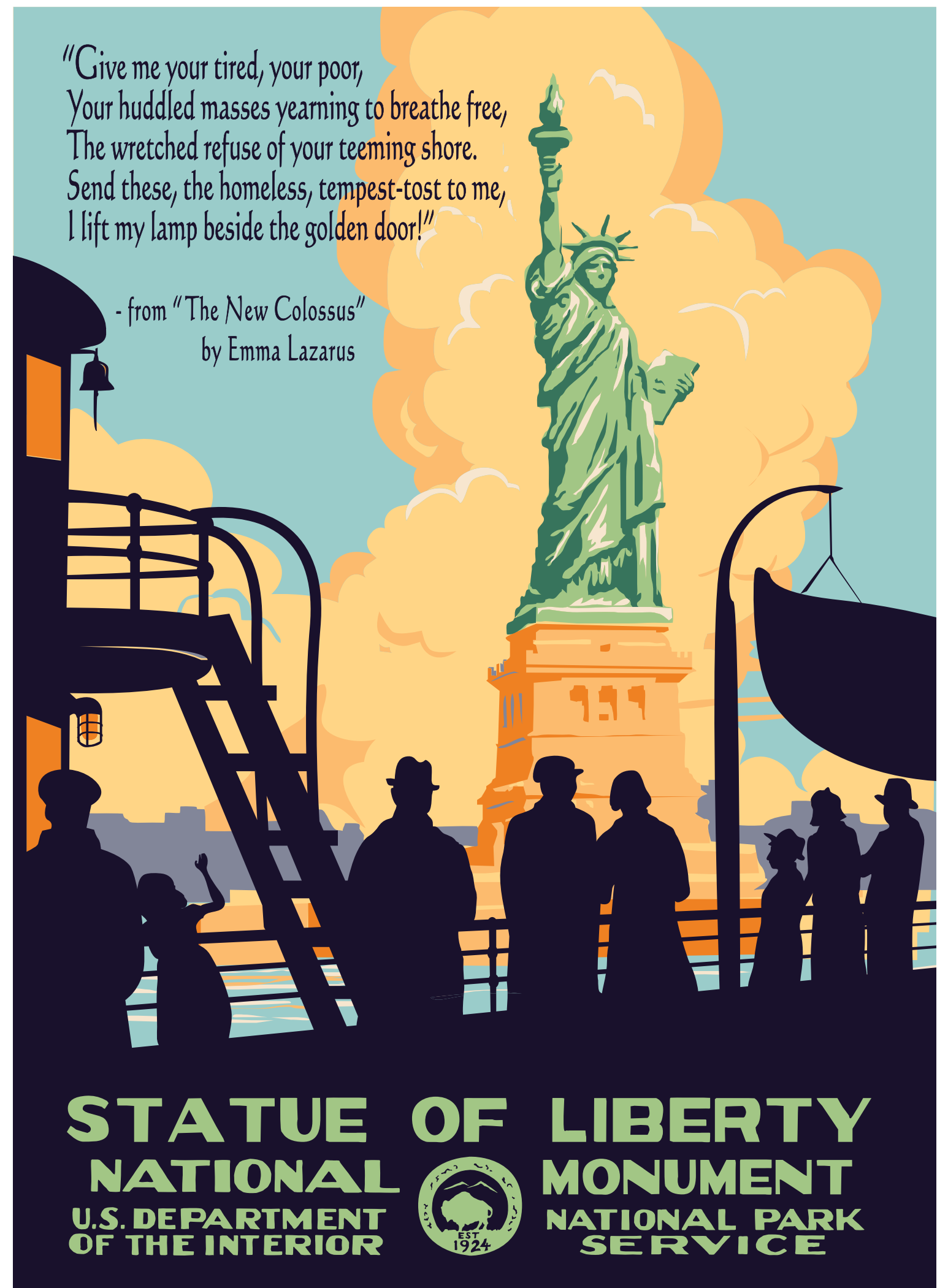
SCREENS: 8

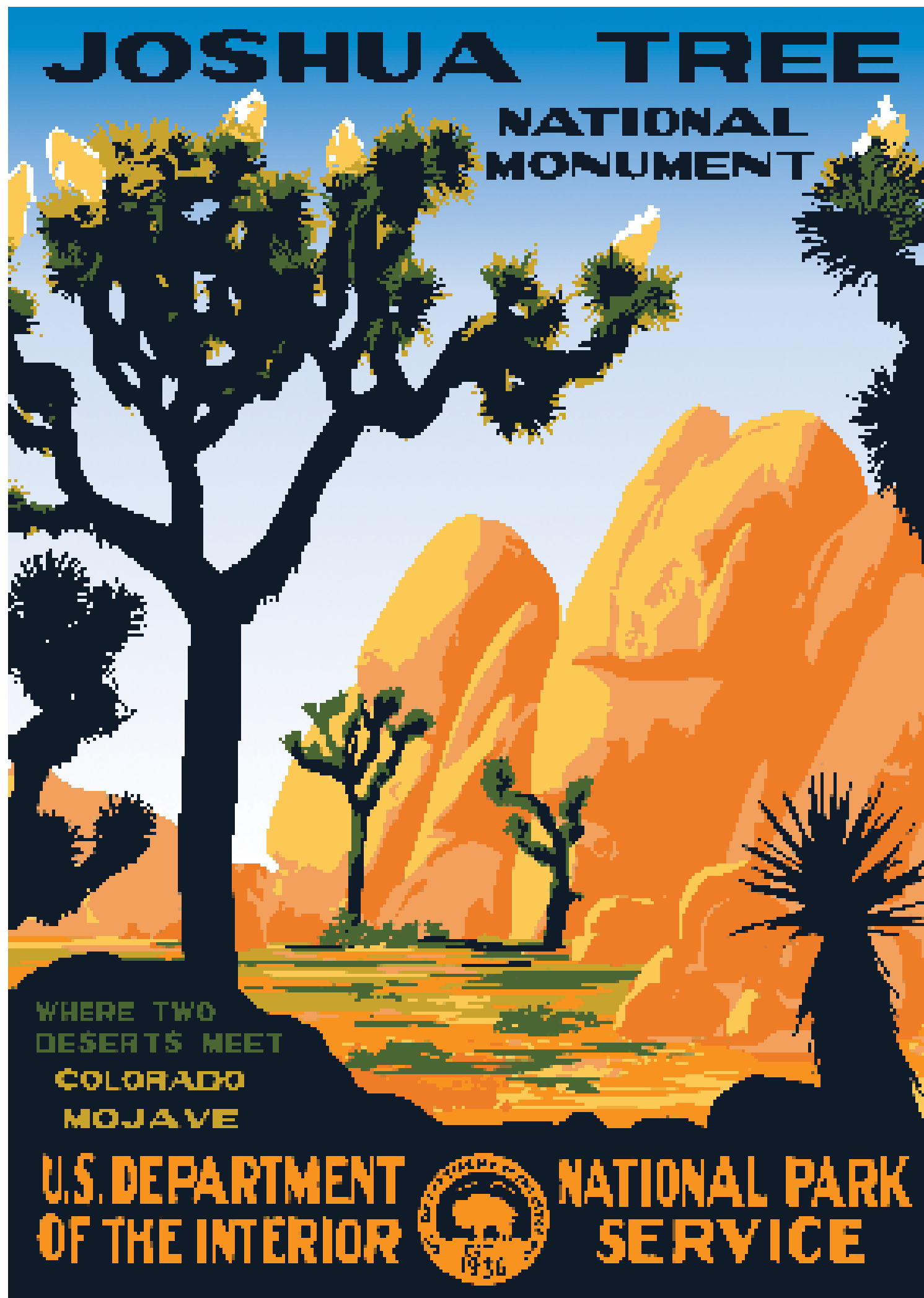
I've long thought of publishing screen prints for the iconic monuments in America, such as the Washington Monument, the Lincoln Memorial, Mount Rushmore, and others. The Statue of Liberty was my first choice, and I hope to continue with others. The design has three elements: the Statue, the vessel carrying immigrants to America, and a quotation from Emma Lazarus' famous sonnet "The New Colossus." This perspective is meant to depict late afternoon sunlight reflecting upon evening clouds at the close of a day of anticipation.

There was a lot to consider here. What was the city skyline during this period? We looked it up. I like the dark border in some of the WPA prints (like the Yosemite and Redwood), and used a silhouette of the pilothouse of my 1899 tugboat—a period vessel—to achieve this effect. This silhouette of the boat and immigrants would be in the last of the eight screens. The immigrants were taken from an actual photograph of Italians arriving in the late 1800s. The monument staff provided us with exact punctuation of Emma Lazarus's sonnet. What date in the seal? The monument had been maintained under several jurisdictions beginning with the United States Lighthouse Board, the Department of War, and since 1933, the National Park Service. It was declared a national monument in 1924—our hallmark date on the seal.



(left) An initial sketch; (center and right) Experiments with color and design





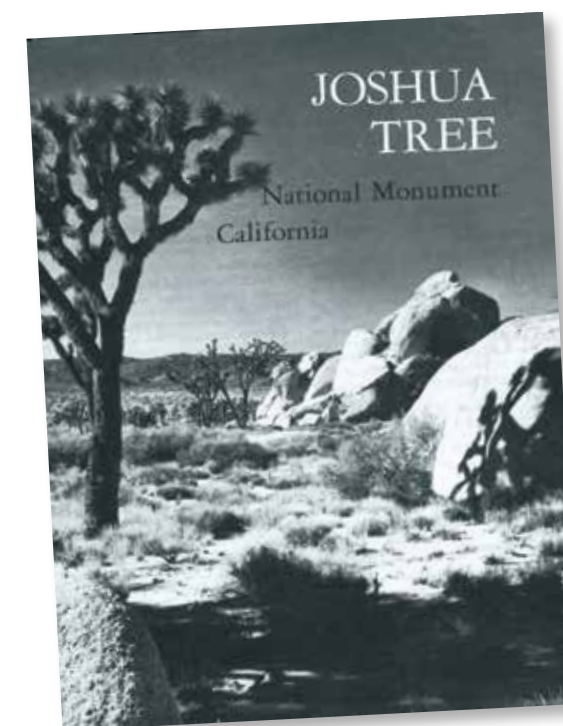
JOSHUA TREE

California

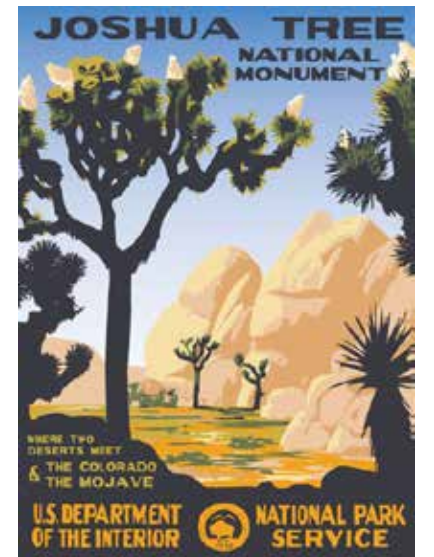
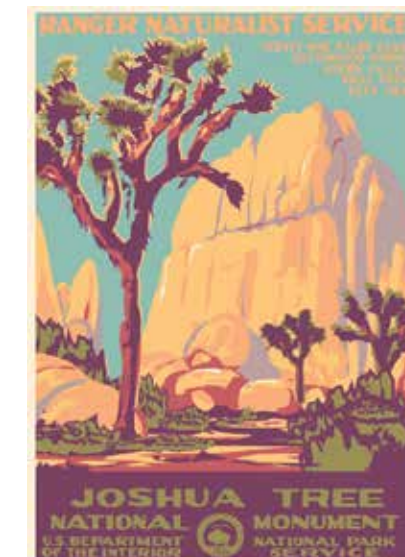
YEAR: 2013

SCREENS: 8 (WITH A SPLIT FOUNTAIN)

Joshua Tree was first printed in September 2013. Once again, we experimented with a split-fountain sky and knew it had to be included—in spite of the threat of a screen printer rebellion. The imagery was fun to work with and allowed us to bend things around to fit. The park wanted to emphasize the confluence of the Colorado and Mojave Deserts, so we limited the text field to this simple statement. The dark foreground frames the pathway, which is enhanced by horizontal lines for the eye to follow to the far distance.



Brian used the photograph on the cover of this publication as a reference for the Joshua Tree artwork.



Sketches of Joshua Tree with park input, testing color and composition



DEATH VALLEY

California

YEAR: 2013

SCREENS: 8

I visited Death Valley several times and worked with three park administrations over a decade before starting fresh and coming up with the Scotty's Castle design at the suggestion of the bookstore clerk. Little did I know that upon finishing this in November 2013, that Scotty's Castle would suffer serious damage in the 2015 floods, and as of the writing of this book, the Castle is still closed.

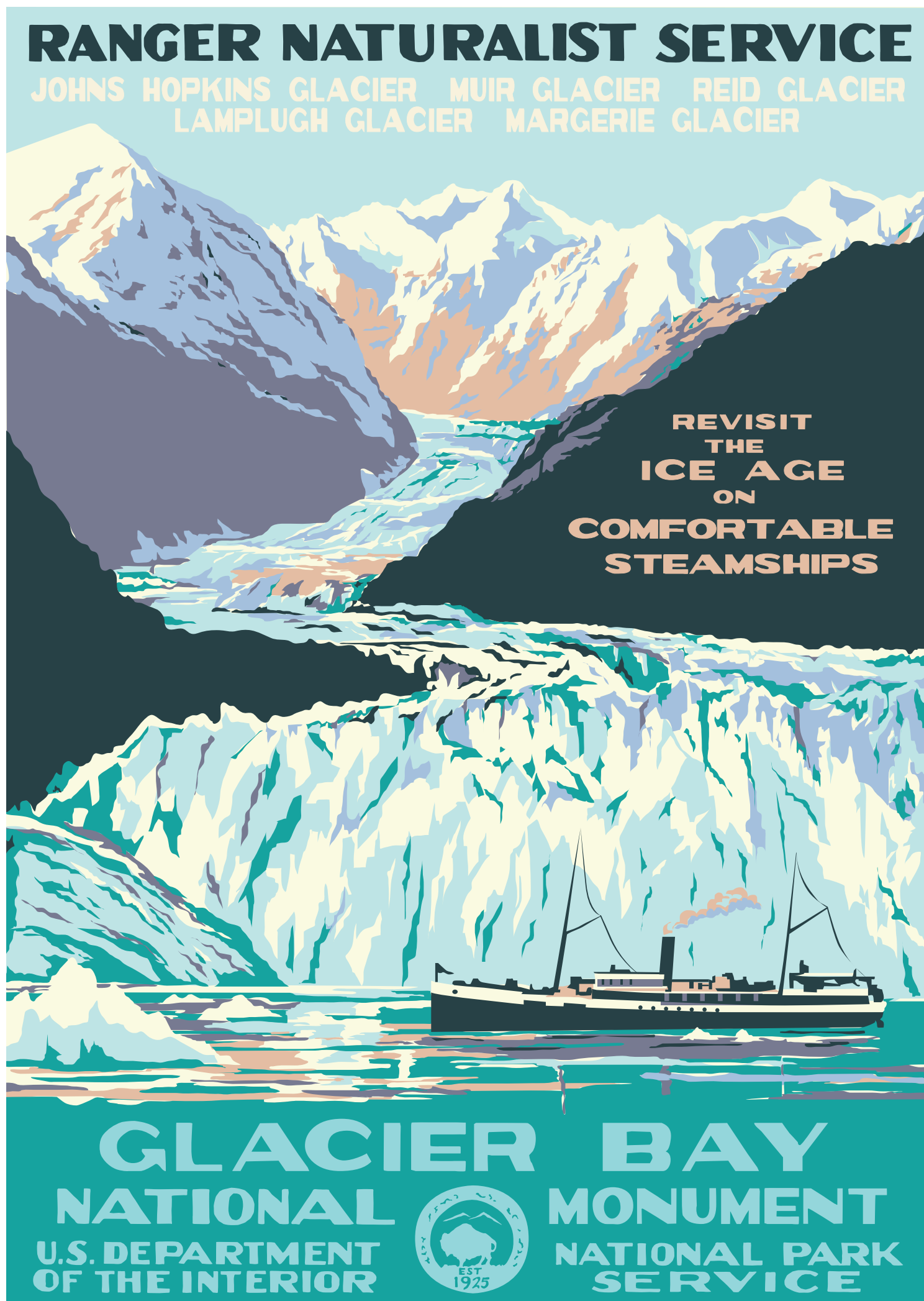
Scotty's Castle was not a castle, nor was it built or owned by a person named Scotty. However, the existence of this beautiful desert oasis is a direct result of Walter E. Scott. Born in Kentucky in 1872, he left home at eleven to join his two brothers working in Nevada. In 1884 he began working on survey crews on the California-Nevada line, where he became an excellent horseman. This skill gained him employment for twelve seasons trick riding with Buffalo Bill's Wild West Show in the United States and Europe. Returning to California in 1900, he began gold mining in the Death Valley area. He soon realized it was easier to extract money from partners than from the mines themselves. His first few victims were surprisingly easy to fleece, giving him courage to raise his sights.

Scott finally found a lifelong victim in the name of Albert Mussey Johnson. Raised in a wealthy Ohio family and strictly religious, Johnson found early success in mines with a \$40,000 loan from his father. Anxious to explore more options, he and his father traveled out west, but they suffered a terrible train accident that killed his father and paralyzed Albert. Miraculously, Johnson regained his ability to walk within a short time, despite predictions that he would never walk again. Soon, however, he fell into the sights of Scott. Several thousand dollars changed hands, and after two years with no returns, Johnson decided to investigate personally with his business partner and brother. Scott, realizing his ruse would be discovered, staged a mock ambush whereby Johnson's brother was severely wounded. Scott called off the attack, thus exposing himself and his fake mines, but Johnson refused to believe it, returning again and again to find his gold. He later forgave Scott his financial discrepancies and they became lifelong friends. Johnson had discovered more than gold in the healthful desert climate of Death Valley and after a few years, he brought out his wife, who insisted on better camping facilities. Johnson hired architects to design the Spanish Colonial Revival compound; construction commenced in 1922. The 1929 stock market crash put a halt to plans and the construction slowed and finally stopped. Johnson died in 1948, giving Scotty life tenure to stay and leaving the property to a religious foundation he formed a few years earlier. Scotty died five years later and is buried out back next to his dog. The National Park Service acquired the property in 1970.



Scotty's Castle





GLACIER BAY

Alaska

YEAR: 2013

SCREENS: 6

Alaska is a vast state. If superimposed over the Lower 48, the town of Metlakatla in Southeast Alaska would touch Florida, while Barrow, renamed Utqiagvik, would rest in northern Minnesota, and the tip of the Aleutian Islands would reach northern California. There are no shortages of national parks in the state—twenty-three NPS units are sandwiched between other federally managed land, which comprises sixty-five percent of the state. Glacier Bay encompasses 3.3 million acres and is also a World Heritage Site. Living on the Wrangell Narrows for sixteen years, I ventured the 250 nautical miles north in my 1899 tug, *Katahdin*, to visit Glacier Bay in August of 2005. After this visit, I was driven to capture this scenery on a screen print, so I approached the park with the idea. This came close on the heels of the successful Arctic Refuge print and was my third Alaska image.



The *Katahdin* anchored near the Reid Glacier in August 2005. Ranger Doug lived on this tug for many years visiting Southeast Alaska villages to provide dental services. The foredeck, funnels, ladder, and anchor davot were used as the silhouette in the Statue of Liberty poster.



Cleveland Rockwell painting

Cruise ships are dwarfed in front of the Margerie Glacier at the head of Tarr Inlet. I chose this glacier out of the five glaciers listed on top of the poster for its meandering paths from summit to sea. The ship idea came from a Cleveland Rockwell painting, which illustrates the immense

size of the glacier tongue. Here (right) a Holland America cruise ship is dwarfed by the ice. I first visited Glacier Bay on this very ship as an employee, working aboard as a dentist.



Holland America cruise ship



Brian and I played our email badminton game with dozens of designs until we settled on the final version.

THE CONTEMPORARY POSTERS

The contemporary designs presented in this chapter comprise Series VI on my website.

REDWOODS	133
DINOSAUR	135
HAWAII—HALEAKALA	137
BLACK CANYON OF THE GUNNISON	138
YOSEMITE—MARIPOSA GROVE	141
THEODORE ROOSEVELT	143
JEWEL CAVE	145
NORTH CASCADES	147

SEE AMERICA



COAST REDWOODS

WORLD'S
TALLEST TREES

JEDEDIAH SMITH REDWOODS

DEL NORTE COAST REDWOODS

REDWOOD NATIONAL PARK

PRAIRIE CREEK REDWOODS

GRIZZLY CREEK REDWOODS

HUMBOLDT REDWOODS

RICHARDSON GROVE

MUIR WOODS
NATIONAL MONUMENT

BIG BASIN REDWOODS

HENRY COWELL REDWOODS

PRAIRIE CREEK
VISITOR CENTER

BUILT BY THE CCC
IN 1933

REDWOODS
NATIONAL PARK SERVICE CALIFORNIA STATE PARKS

REDWOODS

California

YEAR: 2014

SCREENS: 7

“The Redwoods” are a complex of three California State Parks established in the 1920s (Del Norte Coast, Jedediah Smith, and Prairie Creek Redwoods State Parks) and Redwood National Park, established in 1968. The combined Redwood National and State Parks protect forty-five percent of the world's remaining coast redwood (*Sequoia sempervirens*) old-growth forests. Prairie Creek Redwoods State Park was formed in the early 1920s, largely through the efforts of local women's garden clubs and the Save the Redwoods League. In the 1930s Prairie Creek and Elk Meadows became home to the Civilian Conservation Corps Company 1903, and they built this “concession and recreation” building, which is now a visitor center. For distinction, coast redwoods are the world's tallest trees, and giant sequoias are the most massive. I chose a See America theme for this contemporary design due to its unique and fragmented conservation history. Redwood National and State Parks is also a World Heritage Site.



Prairie Creek Visitor Center

One of our first designs had a light green background, but then I stumbled across an old Telephone Service poster and loved the pastel purple-orange palette. We experimented with other subjects, but eventually went back to the Prairie Creek Cabin. We used design elements similar to the Yosemite print (page 49), including a solid panel for text—this time on the right-hand side and placed in a redwood trunk.

The Border

This poster has a full solid border—a screen printer's delight. A solid-border screen covers all of the slight misregistrations on the edges that are a result of hand screening. Each print is technically unique due to the slight changes in registration, or alignment of the paper for each screen. Several things account for these differences: the registration on the screen bed, paper expansion or contraction between screening, and hinge play of the (early) screening machines.



(left) Our first design; (center) Color inspiration from historic poster; (right) An alternative subject



DINOSAUR

Colorado, Utah

YEAR: 2014

SCREENS: 9

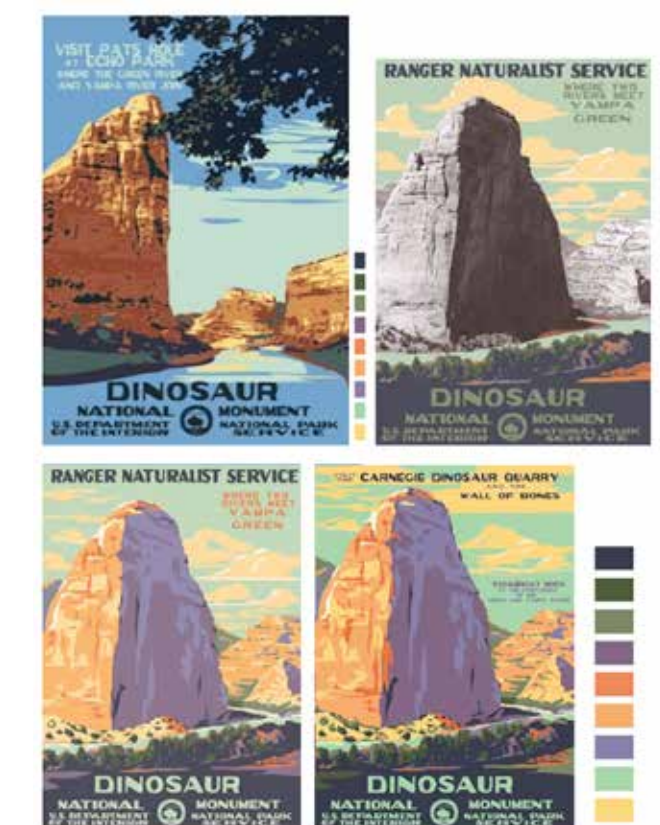
My first contact with artist Brian Maebius was when two sketches he drew of parks he had worked in—Dinosaur and Badlands—arrived via snail mail (see page 184). He had always pushed for both designs and already had these pretty well figured out. I had never visited either park and wouldn't have the opportunity until my NPS Centennial speaking tour in 2015–16.

Brian pursued the iconic design highlighting Steamboat Rock at the confluence of the Green and Yampa Rivers at Echo Park. My job was to tap into the history there and figure out what the park wanted for text fields and interpretive messages.

Earl Douglass with the Carnegie Museum made the first major paleontological discoveries here in 1909. President Woodrow Wilson designated the small area around the 80-acre site as a national monument in 1915. Work was halted in 1922 but resumed in the 1930s when WPA funding enabled a road to be built to the quarry area and the overburden was removed, exposing thousands of Jurassic fossils. These 67-degree tilted beds of the Morrison Formation became known as the “Wall of Bones,” a textual goldmine for any poster design. The WPA also hired interpreters to explain the geology and fossils to visitors. There was really too much interconnecting history here in the WPA period and I didn't want to clutter Brian's poster art, so I made a text field on Echo Rock. Brian even encrypted a dinosaur silhouette in the design for kids to find. Can you see it?



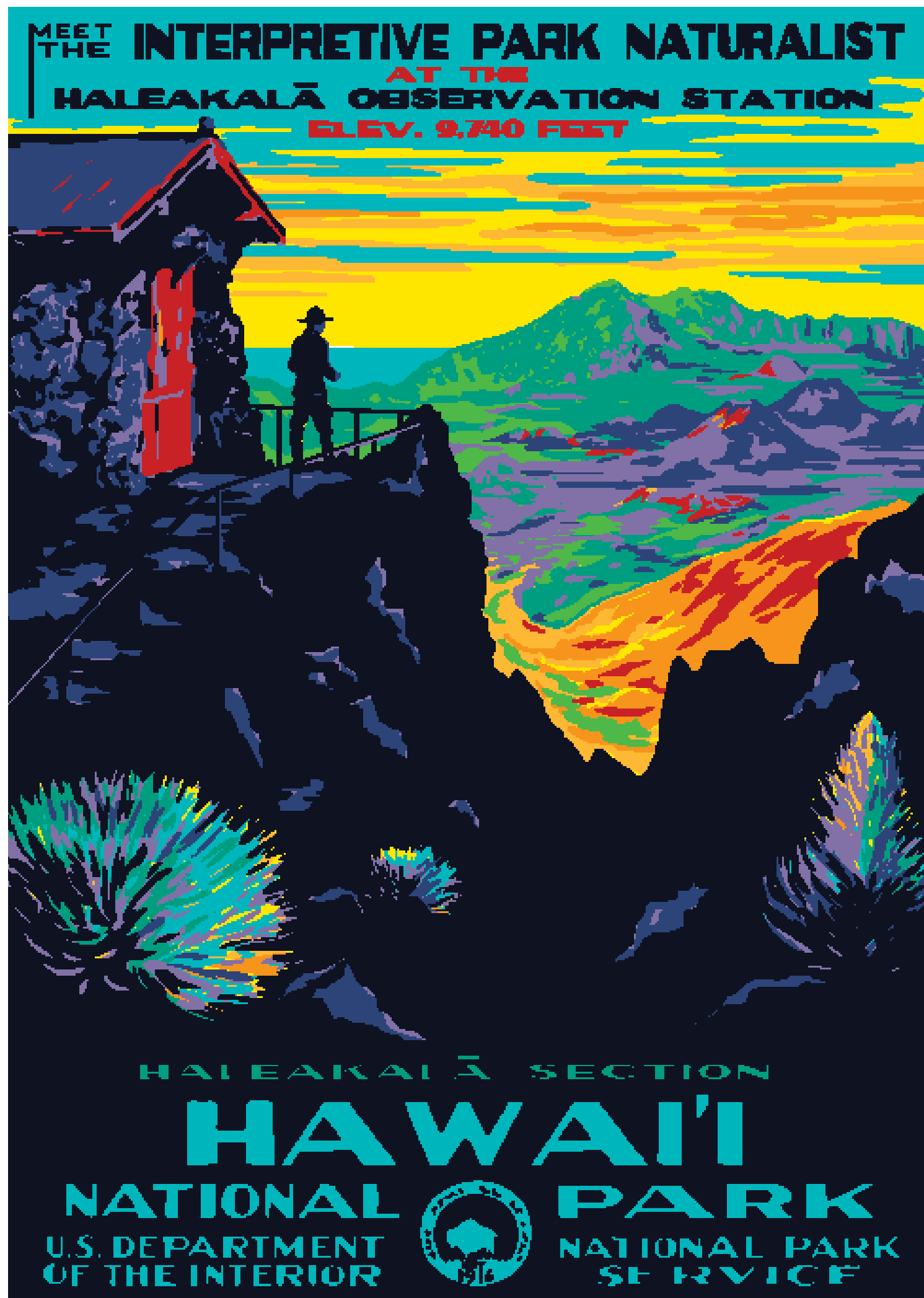
Brian's initial sketch (left) and transferred into computer graphics (right)



Some intermediate sketches and the colors



(above) The title of a DOI bird's-eye view map of the Dinosaur National Monument extension drawn by W. F. Clarke in 1939. In 1938 President Franklin Delano Roosevelt expanded the monument from 80 acres to more than 200,000 acres, protecting the Green and Yampa Rivers. Their confluence is the subject of our design. (Courtesy of the Uintah County Heritage Museum, Vernal, Utah)



HAWAII—HALEAKALA

Hawaii

YEAR: 2015

SCREENS: 10

At one point, Haleakala was our best-selling poster, eclipsing the Yellowstone Geyser. When I saw these flying out the door, I called the park and asked what they were doing with them—lighting their campfires with them? With strategic placement of our displays, they caught the visitor’s eye—just like the actual scene.

There’s a bit of a humorous story behind this. As mentioned in the Hawaii Volcano narrative (page 89), this park wasn’t at first interested in a screened print. If you mentioned posters to a park ranger thirty years ago, they would conjure up a print of a bear cub in a garbage can with a lid balanced on its head selling for \$3.95 and deserving only of thumbtacks. I wanted to change this with good art. After the stunning success of the Volcano print, largely due to the re-eruption of Kilauea, word spread to Haleakala. They called me back and we did our most complex design yet, with a full ten colors, or screens, each represented in the silver sword plants in the foreground. Like the Everglades design, this vista is not an exaggeration of either color or scope.



The building featured in the poster is now the Haleakala Visitor Center, but was earlier known as the House of the Sun Visitor Center and was designed by Merel Sager, the same landscape architect who designed the Sinnott Memorial Observation Station at Crater Lake. It is one of the few buildings in Haleakala that was *not* built by the CCC.

To critique this design, it is very difficult to keep details and text fields from running amok. Indeed, the WPA artists cautioned the parks to keep text to a minimum. We added more colors and brightened them considerably, which adds to this confusion. Composition and balance was our challenge (as we first learned in Bryce Canyon). My desire was to roll the clocks back to 1938 and weave in the

catch lines found in old park brochures. Then it was Brian’s turn to fit all this into a 13.5-by-19-inch poster. Over the years of creating new “old” print designs, we’ve brightened our colors and added screens—an evolution that has adapted to the marketplace, or perhaps park markets are adapting to more complex poster designs and the art market. Haleakala proved this in sales.

(right) An early design rendition, inspired by an NPS photograph, omitted the diacritical marks that have gained popularity recently. Hawaii Volcano wanted to keep the 1930s look and omitted them, while Haleakala elected to use them in this design.



BLACK CANYON OF THE GUNNISON

Colorado

YEAR: 2017

SCREENS: 8



If the Black Canyon of the Gunnison had been discovered first, the Grand Canyon likely would have had a different name. Perhaps it was the obscurity of location in the Rocky Mountains that delayed “discovery” for at least 250 more years beyond the Grand Canyon. The first two Spanish expeditions in the area, Juan Rivera in 1765 and Fathers Dominguez and Escalante in 1776, likely never found the site of today’s national park. Fur trappers in the early 1800s likewise passed near but left no written records of discovery. Even the namesake John Williams Gunnison, scouting for railroad passage, likely did not enter the rugged area that is now this national park.

Like any national park, Black Canyon simply must be visited to be appreciated. I made the mistake of putting this park low on my list for years and later regretted it

after my first visit. When the rangers finally lured me up to view this marvel, I knew this deserved a screen print like Grand Canyon. I was cordially greeted with a personal tour and we walked along the canyon rim to the obvious location—the Painted Wall Overlook. This is the highest cliff in Colorado, stretching 2,250 feet from the Gunnison River to the rim, and is truly impressive.

I treated the design with simplicity—that is with no header and only a sparse text field with “A Free Government Service” above the seal (as in the Grand Canyon print and the Canyonlands design to follow). The park supplied me with a poster-sized photograph showing minute detail. Brian did a magnificent job depicting this immense void. He put Herb and Edna on the viewpoint, but I took them out, creating a vacancy, to let the viewer walk into the design.

For the final design, I pulled the header, muted the light on the Painted Wall, and waited until Herb and Edna left. The seal went to the left to counterbalance the observation area. The clouds took on thin, horizontal shapes creating an illusion of extending the canyon length.



(top) Ranger Doug’s photo; (above) An earlier design with Herb and Edna; (facing page) The final design





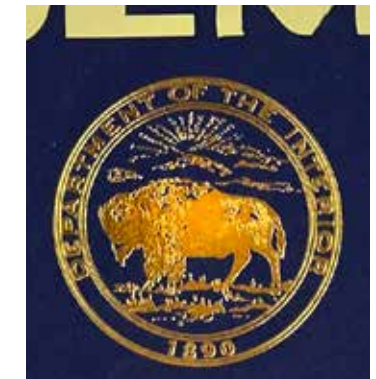
YOSEMITE— MARIPOSA GROVE

California

YEAR: 2018

SCREENS: 8

Mariposa Grove, containing several hundred mature trees, is the largest giant sequoia grove in the world. The oldest tree—Grizzly Giant—is perhaps 2,400 years old and contains more than 34,000 cubic feet of wood. The first limb is six feet in diameter—larger than most of the trees on this planet. Yosemite National Park closed Mariposa Grove for preservation work for three years between July 2015 and June 2018. For the opening ceremony, the park asked Brian and me to design a limited-edition screen print for the occasion. To make it unique, I secured the 1938 DOI seal, which we stamped in gold leaf. We now print the DOI facsimile “WPA” seal as an open edition. Recall that giant sequoias are the most massive trees in the world; coast redwoods are the tallest. The Mariposa Grove Museum was the centerpiece for the design, yet dwarfed by the trees. This structure was built in 1930 before the creation of the CCC. It is listed on the National Register of Historic Places.



The limited-edition version of 150 Mariposa Grove prints was used exclusively for fundraising and was our only print with an embossed gold DOI seal.

The DOI Seal

The actual Department of the Interior seal is a federally protected seal and therefore cannot be put on any unofficial document. Even the WPA artists used a vague facsimile seal without actual lettering. Three times I was granted permission to use federal seals by the “Keeper of the Seal” who answers to the Secretary of the Interior: (1) the Fish & Wildlife Seal on our Arctic Refuge print; (2) the DOI Museum exhibition print; and (3) a limited edition for a fundraiser for the Mariposa Grove restoration project. This last seal was stamped in gold leaf!





THEODORE ROOSEVELT

North Dakota

YEAR: 2019

SCREENS: 10



Theodore Roosevelt National Park has three units: North, South, and in between them the Elkhorn Ranch. In the North Unit stands the River Bend Overlook, which sits almost one thousand feet above the Little Missouri River on Grassy Butte. On my 2016 NPS Centennial speaking tour, I visited this park and made it a point to stop at this overlook built by the CCC under the supervision of NPS Architect Weldon Gratton. Between 1934 and 1941, CCC Camps 2767, 2771, and 2772 embarked on building roads, trails, signs, picnic areas, and campgrounds, as well as doing conservation work. This is one of the most visited CCC buildings and a natural subject for a screen print. Instead of a spruce cone (Mount Rainier) or Roosevelt elk (Olympic), I put Teddy Roosevelt himself on the poster. We used the “window” approach—a solid blue border—to simplify the registration of ten screens.

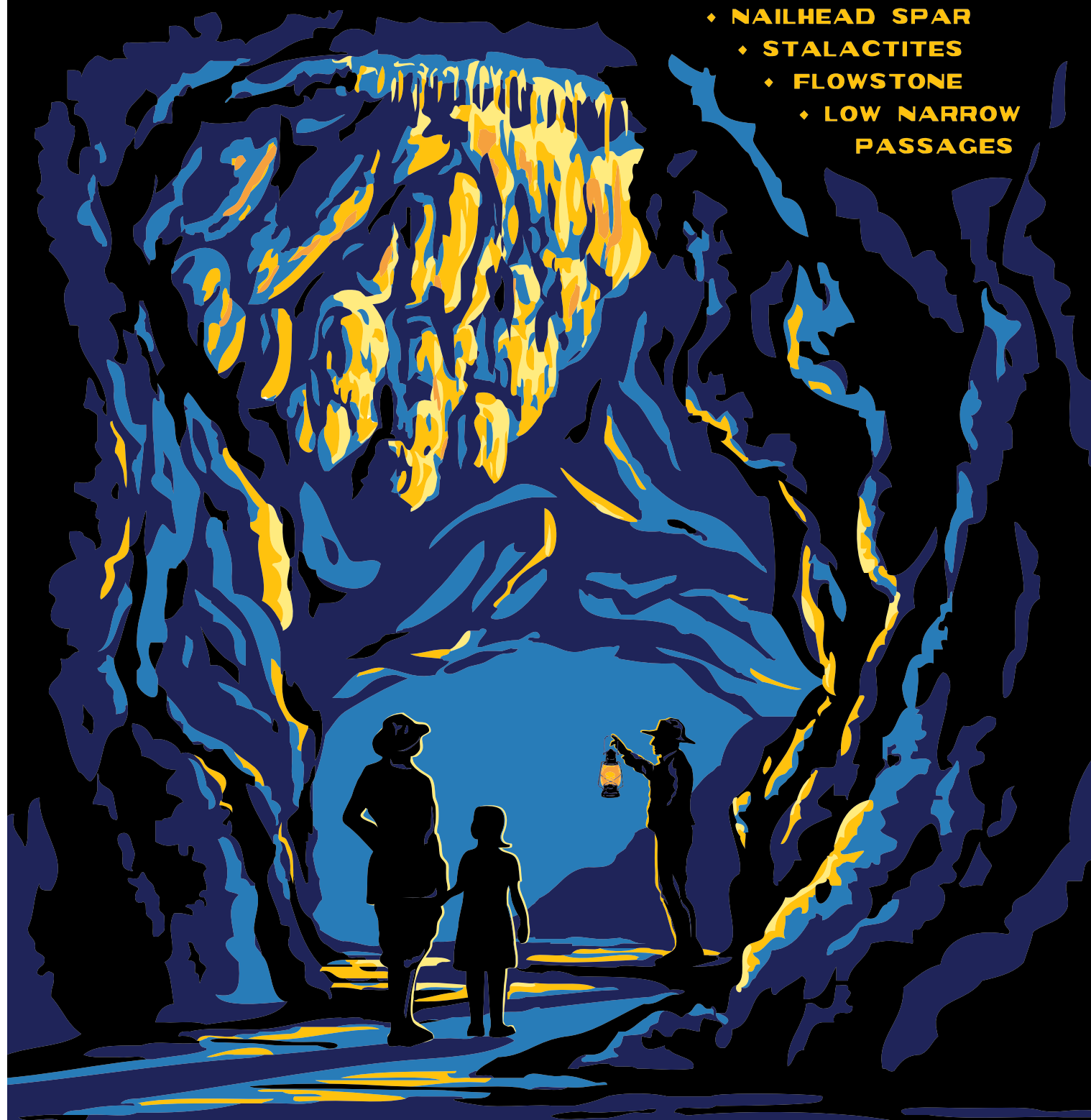
The two-tone text field with diamond-shaped “bullets” and the tree line extending into the space below are signature effects that give this print a historic look. Brian’s tapestry of color on the slope rivals the finest Navajo rug patterns. I think this is one of our best designs yet.



Sketch from park wayside exhibit

DISCOVERY IN THE DARKNESS GUIDED CAVE TOURS BY LANTERN LIGHT

- ◆ NAILHEAD SPAR
- ◆ STALACTITES
- ◆ FLOWSTONE
- ◆ LOW NARROW PASSAGES



JEWEL CAVE
NATIONAL MONUMENT
U.S. DEPARTMENT OF THE INTERIOR



NATIONAL PARK SERVICE

JEWEL CAVE

South Dakota

YEAR: 2019

SCREENS: 6

Jewel Cave has always been on my list, but when I visited the park, it was effectively closed simply because the elevator had issues and I had issues stepping inside a compromised elevator. The cave became a national monument in 1908, shortly after the first two miles of cave were discovered by the Michaud Brothers in 1900. The CCC had a camp at the monument in 1935 and constructed a cabin, campground, and comfort stations. They also modified the cave entrance to allow easier access. It was not until 1959 when geologist Dwight Deal got involved that the magnitude of the cave was realized. Today it is ranked as the second-longest cave in the United States and fourth in the world; however, it is nearly impossible to quantify cave length (or volume). Wind Cave (page 43) comes in eighth. Mammoth Cave (page 156) ranks second in the world with more than four hundred mapped miles and a suspected six hundred more. The largest cave in the world (by volume), the Son Doong Cave, was discovered in 1990 in Vietnam and is 50.4 million cubic yards in volume.



Achieving a delicate balance between blues and yellows, yet still capturing the depth and subtle geologic features of the cave and figures, was a challenge using only six colors.



NORTH CASCADES

Washington

YEAR: 2019

SCREENS: 6



Desolation Peak Lookout



Some early sketches

Growing up in Seattle and learning to climb mountains at an early age, I naturally spent much time in the North Cascades—even before it became a park in 1968. Returning from a two-year tour of Vietnam in 1966, I spent most of the next four summers in this park climbing many of the summits. Two people made a great impression upon me in my teens: the beat writer Jack Kerouac, who spent the summer of 1956 in the Desolation Peak Lookout and was inspired to write *Desolation Angels*, and Fred Beckey, who had made first ascents on many of these peaks, including Mount Hozomeen, featured in the poster, in 1947. He authored the classic “Beckey’s Bible” guidebook series, which I always carried when climbing. I never met Kerouac, except through his books, but I did team up with Fred and climbed with him for about five years, primarily in and adjacent to this park.

Superintendent Chip Jenkins first contacted me about a poster design around 2009, but he was transferred to another assignment and the poster idea languished until about 2014. The park was ramping up for their fiftieth anniversary and had adopted the phrase: “The North Cascades are Calling.” A design began to take shape in my head; I had traveled extensively in Australia and had admired a travel poster there with “North Queensland Calls You” called out by a man in a pith helmet. This was a design idea I had all along for this park, honoring Fred Beckey as the person beckoning his fellow climbers. With a little editing, this became the header.

The park itself didn’t fit the WPA era—it was Forest Service then—but many of its structures were built with CCC labor. The Desolation Peak fire lookout was built in 1932—a year before the CCC was established. A Beckey-Kerouac design duality also appealed to me as I needed to broaden this market and, come to think of it, both were vagabonds with a similar appearance. What many people don’t know about Fred is that besides being perhaps the most prolific mountaineer on the planet, he was also a wonderful writer. By switching out the last screen, I could turn Beckey into Kerouac and feature them both.



Fred Beckey after summitting the East Buttress Direct on South Early Winter Spire, North Cascades. Photo by Ranger Doug



Australian kernel idea



This early 1940s-era poster, designed by Don Bennett, of Seattle legend Ome Daiber also inspired the North Cascades design.

(facing page) The final design featuring Mount Hozomeen. Fred Beckey put his name first on this summit in 1947, and nine years later, Jack Kerouac carved his name in the ceiling of the Desolation Peak Lookout.

THE CONTEMPORARY POSTERS

The contemporary designs presented in this chapter comprise Series VII on my website.

CANYONLANDS	151
BISCAYNE	153
FORT UNION	155
MAMMOTH CAVE	156
WHITE SANDS	159
CUYAHOGA VALLEY	161
PATERSON GREAT FALLS	163
HARPERS FERRY	165



CANYONLANDS

Utah

YEAR: 2019

SCREENS: 8



Shafer Canyon

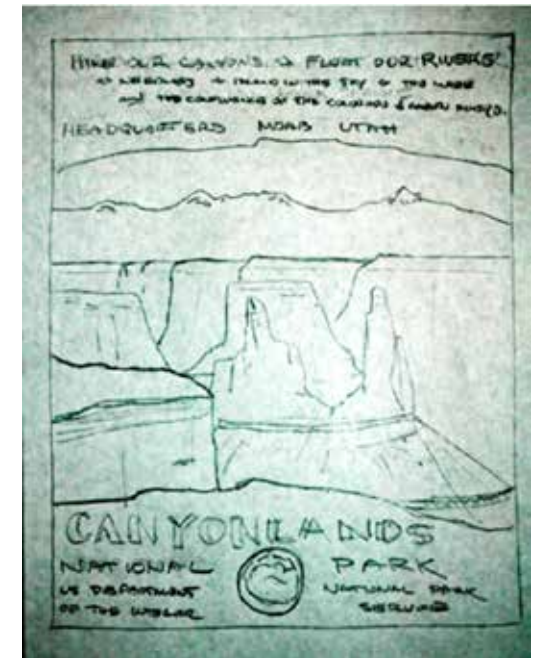
My first visit to Canyonlands, for purposes of designing a print, was in 2002. I revisited the park three more times to come up with this final design. My first idea was to depict Mesa Arch and use the arch as a backdrop for the header. I could not warm up to this design with the massive arch floating above the background and finally settled on Shafer Canyon with vistas off to the La Sal Mountains in the east. I cropped photos and came up with a second design with endless desert ridgelines, but I still couldn't interest the park with ridges. I had to focus on canyons.

My last trip was in 2018 when I visited Grand View Point at the park's suggestion. The canyons there are quite dramatic with the Colorado River approaching from the east joining the Green River from the west and 11,360-foot Abajo Peak in the distance. The design was pretty straightforward from then on and is meant to be a companion piece with Grand Canyon (page 37) and Black Canyon of the Gunnison (page 138)—America's three largest canyon parks. Like these two other canyon prints, the only text is "A Free Government Service," a WPA hallmark.



Reference photograph of Canyonlands

My first visit to Canyonlands, for purposes of designing a print, was in 2002. I revisited the park three more times to come up with this final design. My first idea was to depict Mesa Arch and use the arch as a backdrop for the header. I could not warm up to this design with the massive arch floating above the background and finally



Ranger Doug's first sketch



BISCAYNE

Florida

YEAR: 2020

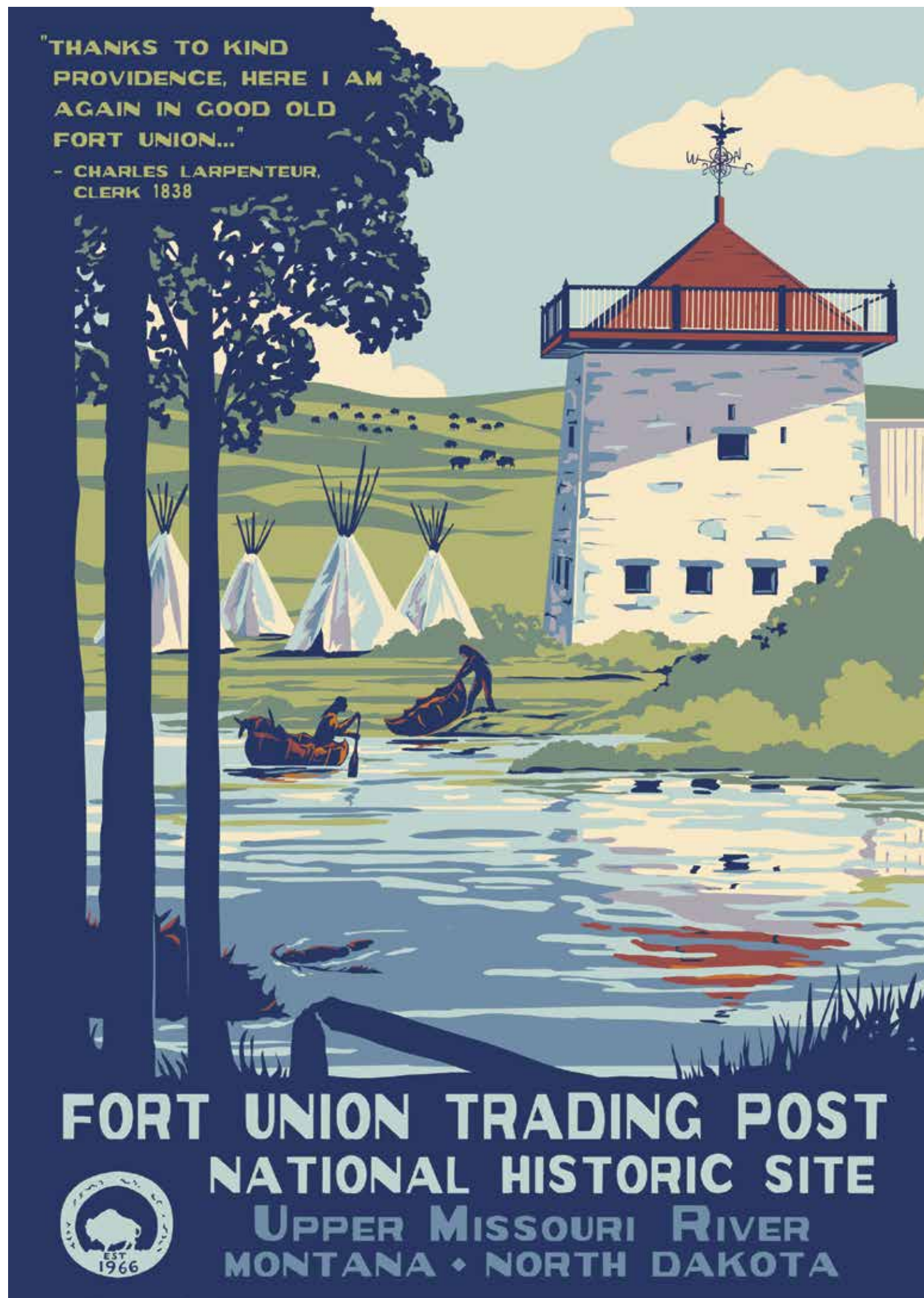
SCREENS: 8

Brian recently suggested Biscayne for a design. I had visited the park, but creating a print was always around the next corner for me. Brian stepped in and produced a unique perspective illustrating the park both above and below the waterline. I contacted the park to figure out place-names and then created text fields above the waterline for the terrestrial features and below the waterline for the aquatic features. Frigatebirds replaced roseate spoonbills, and we kept the iconic but artificial lighthouse instead of the actual entrance light. This 65-foot lighthouse was built of native limestone in 1938—during the WPA era—by industrial businessman Mark C. Honeywell. A few hours after lighting this lighthouse, it was shut down by the U.S. Coast Guard and Lighthouse Service authorities as a navigation hazard. It hadn't been registered, nor approved for maritime navigation. Honeywell sold the 110-acre property in 1942. It was placed on the National Register of Historic Places in August 1997.

Brian's manatees were prescient. During the year of this design, these fascinating yet seldom seen mammals suffered a rapid die-off. I hope this print creates awareness that these undersea mammals, while out of sight, are not forgotten.



(left) Our outer buoy design and (right) Our final, simpler design. Sometimes less is more.



FORT UNION

Montana, North Dakota

YEAR: 2022

SCREENS: 8

Like Bryce Canyon and North Cascades, the Fort Union design was initiated from the top—in this case by Superintendent Alice Hart. Alice had worked in the museums and archives in Grand Teton and knew of the Teton prints discovered there. When she was promoted to superintendent at Fort Union Trading Post (not to be confused with Fort Union National Monument in New Mexico), one of her first priorities was to create an iconic design for the park.

Fort Union Trading Post National Historic Site lies just west of the confluence of the Missouri and Yellowstone Rivers and straddles the Montana-North Dakota border. It was not a government or military fort, but rather a privately owned fur-trading post, built to facilitate trade with the Northern Plains Tribes during the mid-1800s. The more I read about the park, the more enthused I became; there were a lot of elements to fit in the design. Superintendent Hart recommended that we feature the bastion of the fort and use a similar composition as Rocky Mountain (page 91) with a strong foreground and background. Fort Marion (page 51) also came to my mind. Brian extended the reflection into the side channel of the river, and I extended it some more. We added beaver and bison, which were central to the early fur trade. Our only text field was an 1838 inscription by Clerk Charles Larpenteur.



Our earlier renditions

MAMMOTH CAVE

Kentucky

YEAR: 2022

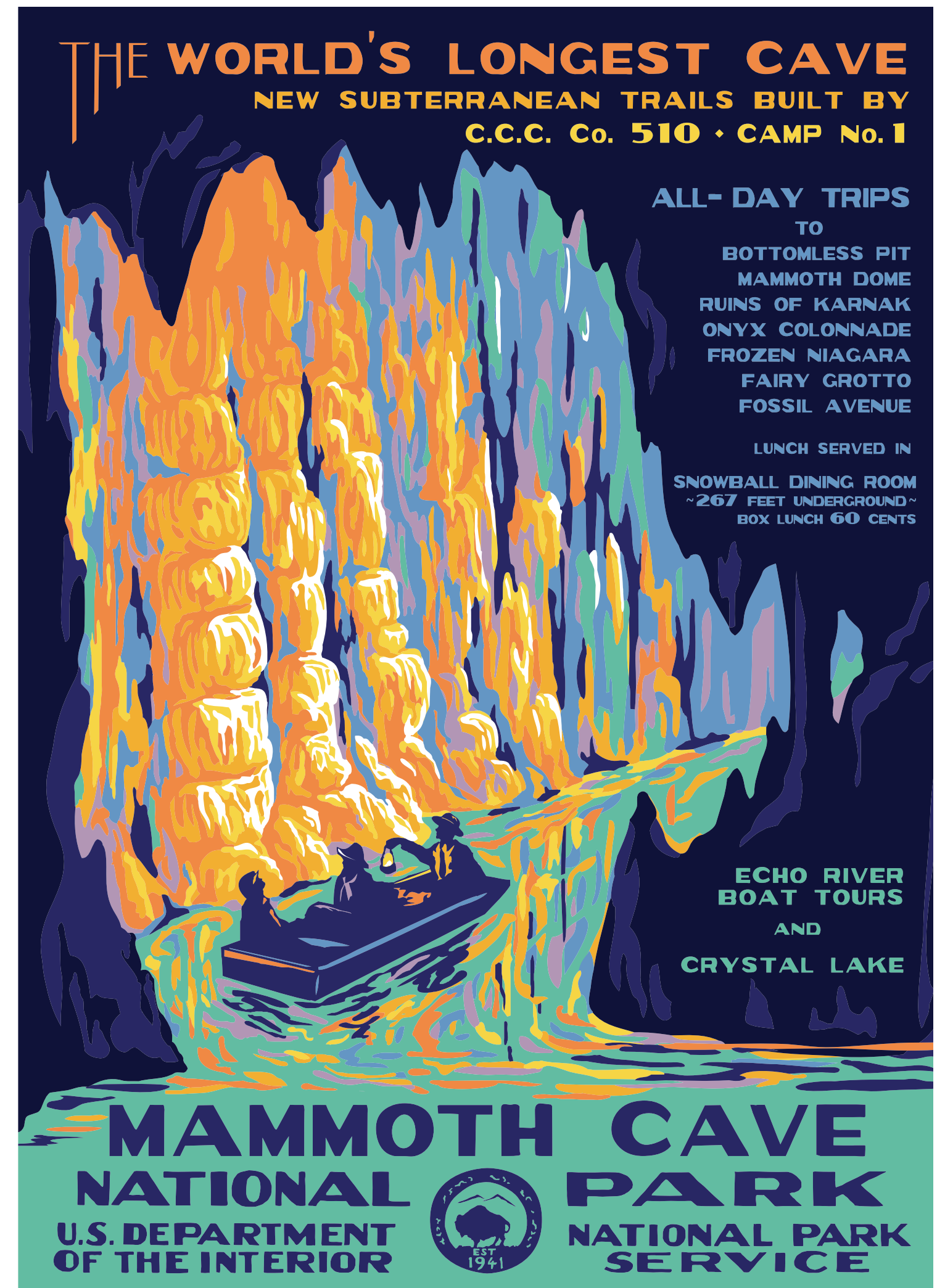
SCREENS: 9

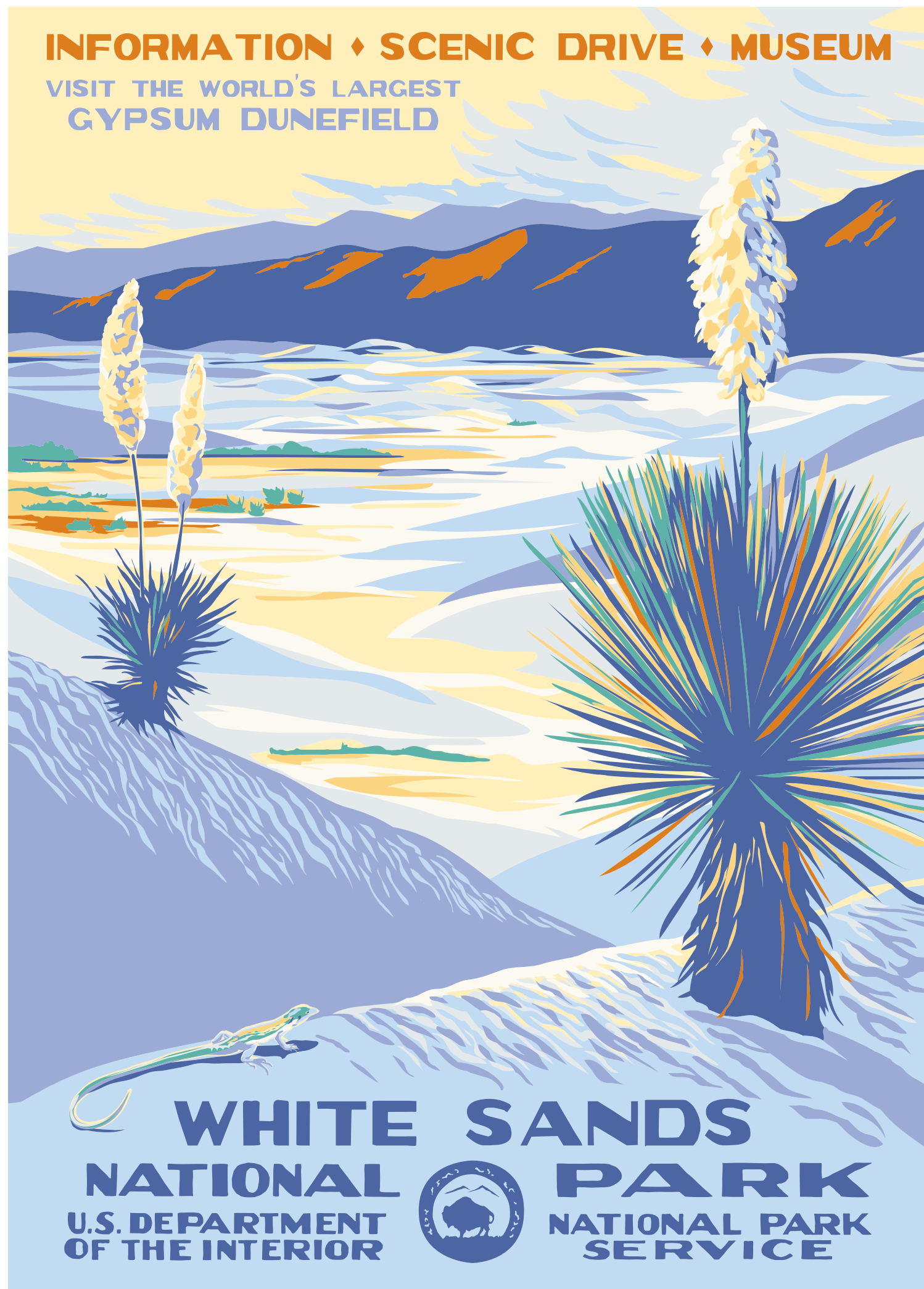
Over the years I've had many requests to depict Mammoth Cave National Park. I have not visited this park, but definitely will on my next trip east. Again, Brian took the lead here digging up the CCC's role in the history of the park. As mentioned earlier in the Jewel Cave description (page 145), Mammoth is the longest cave system in the world with more than four hundred charted miles of passageways and more being added each year. It is named after its size, not the extinct woolly mammoth. The history of Mammoth Cave is colorful, so we tried to follow this metaphorically with our color palette.

Like most of our national parks, the earliest peoples to inhabit this area were Native Americans—in this case, the ancestors of the Cherokee, Shawnee, and Chickasaw peoples beginning about twelve thousand years ago. The caves themselves began to be explored around 5,000 BCE for mineral sources and ceremonial and burial practices. Early European settlers realized the potential of the cave's saltpeter, which is used in making gunpowder. With the War of 1812, enslaved African Americans became the miners that created freedom from Britain, but only for white Europeans. The toil of mining also provided them with knowledge of the complexities of this massive cave system, and after the Civil War, it was freed slaves that built much of the tourism infrastructure and served as cave guides.

During the Great Depression, four segregated CCC Companies were assigned to Mammoth Cave. Company 510, Camp One was an all-Black camp whose occupants notably received the same wages as the others. In this camp were Arthur and Clifton Bransford, fourth generation descendants of original cave guide, Mat Bransford. Mat's great-great-grandson continues to guide at Mammoth Cave today.

Two posters provided inspiration: one from France (top) and one from New Zealand (bottom).





WHITE SANDS

New Mexico

YEAR: 2022

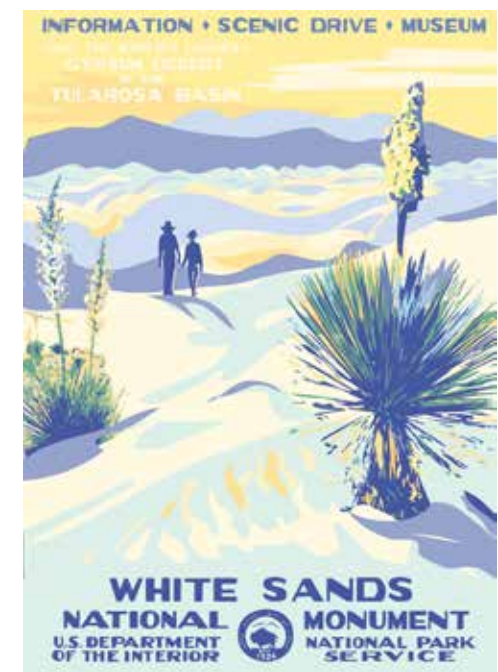
SCREENS: 8



My first visit to White Sands National Monument was in 2010 and I mulled over a design that would harmonize with the Pueblo-Revival architecture style of the visitor center. We used the text right off the entrance sign “Information—Scenic Drive—Museum.”

White Sands, nestled in the Tularosa Basin, has seen more than twenty thousand years of footprints cross what is now a national park—first the Paleo-Indian, followed by the Archaic, the Jornada Mogollon, and the Apachean peoples. The Spanish colonized the basin, and next, after the Treaty of Guadalupe Hidalgo, came the Salt Wars. Then came the ranchers, and eventually the tourists arrived. The Trinity Site of the first atomic bomb test and the Alamogordo Bombing and Gunnery Range, now the Holloman Air Force Base, are nearby. First designated a national monument by Herbert Hoover in 1933, it was only in 2019 that it achieved national park status.

For the design, Brian and I shifted a few sand dunes around and added an endemic lizard, the little white whiptail (*Aspidoscelis gypsi*), peering into the vast landscape. Jack Laverty, a photographer of sand ripples (and much more), visited White Sands about this time and supplied me with photos that contributed ideas for the wind textures in the dunes. Like Haleakala (page 137), Brian put all eight colors in the foreground yucca. The design began as a “monument,” but ended up as a “park” before it was completed. The place-name “Tularosa Basin” was eliminated in favor of “Gypsum Dunefield” at the park’s request.





CUYAHOGA VALLEY

Ohio

YEAR: 2022

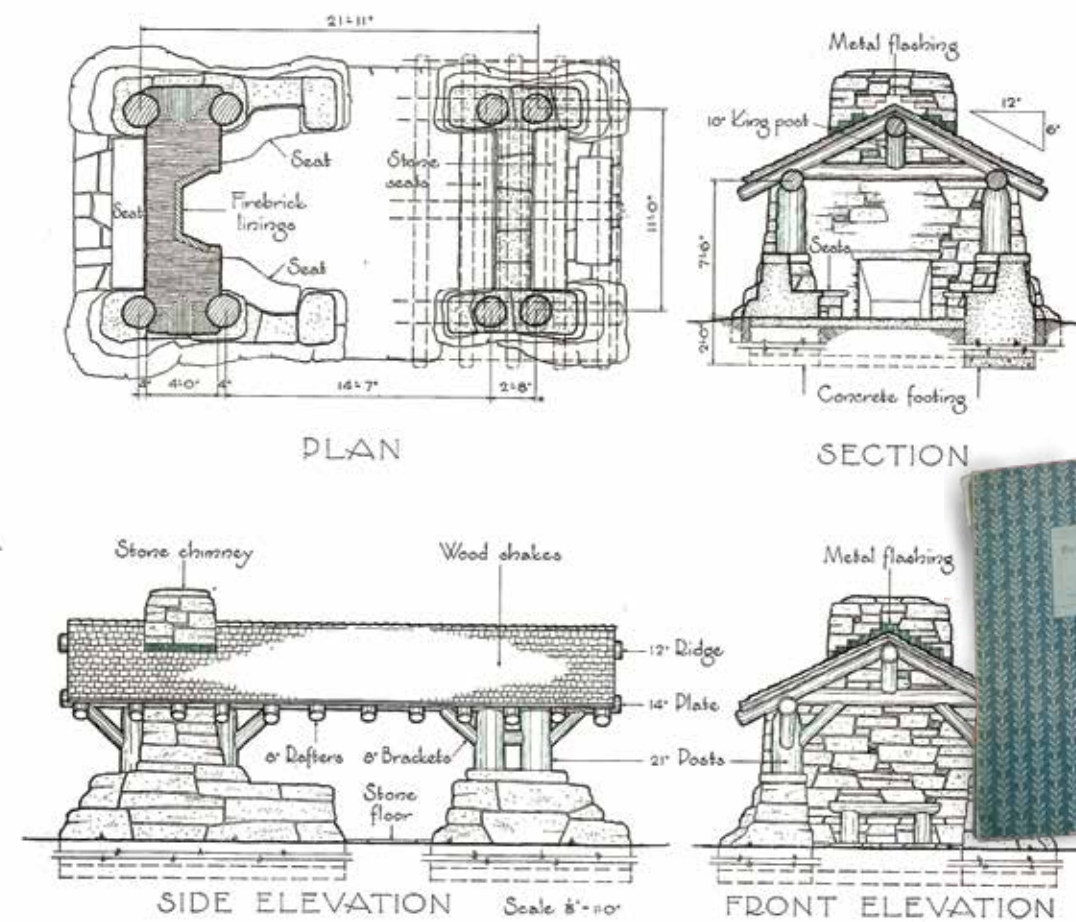
SCREENS: 5

Over the years I have received many requests to create a screen print for Cuyahoga Valley National Park. This design follows in the Dorothy Waugh style depicting a winter wonderland. Waugh and Albert Good, author of *Park and Recreation Structures* (the bible of WPA-CCC architecture), were contemporaries, and it was Good who designed the CCC buildings at Cuyahoga, including the Kendall Lake Shelter that is central to this design. The CCC also built a toboggan run shown beyond the tree line, though it no longer exists today.

Cuyahoga Valley National Park began as a smaller state park named after Virginia Kendall, wife of Hayward Kendall, a Cleveland businessman who donated 430 acres of land in the 1920s. It was then managed by the Akron Metro Parks District (today Summit Metro Parks). In 1974, an expanded park system of 33,000 acres was designated a national recreation area by President Gerald Ford and in 2000 it received full national park status.

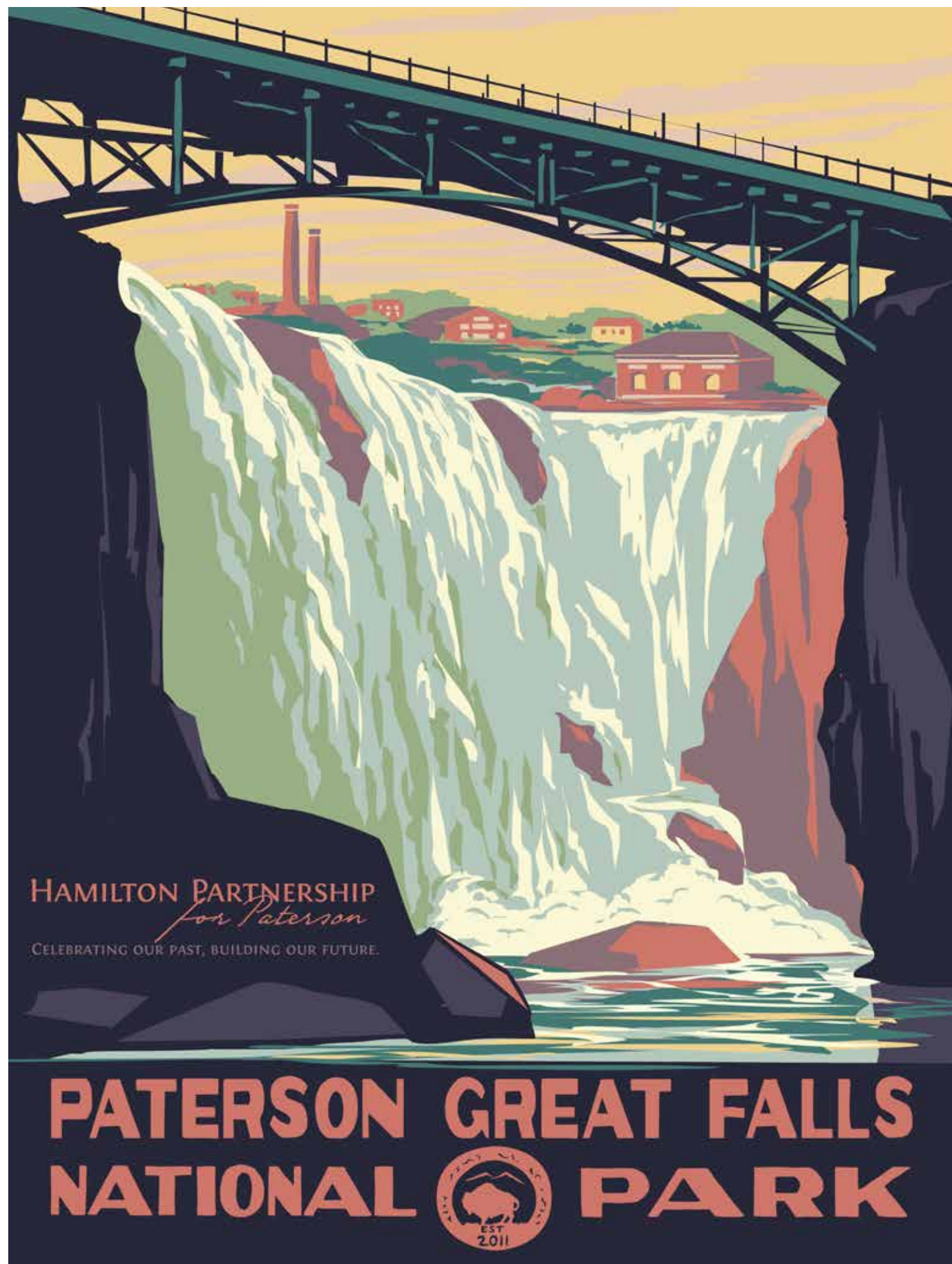


1935 Dorothy Waugh poster



Albert Good's *Park and Recreation Structures* books (above) and a drawing from one of the books (left).

“Overscale and a certain intimacy in plan are the predominant qualities of the [picnic shelter] shown.” —Albert Good, *Park and Recreation Structures*



PATERSON GREAT FALLS

New Jersey

YEAR: 2022

SCREENS: 8

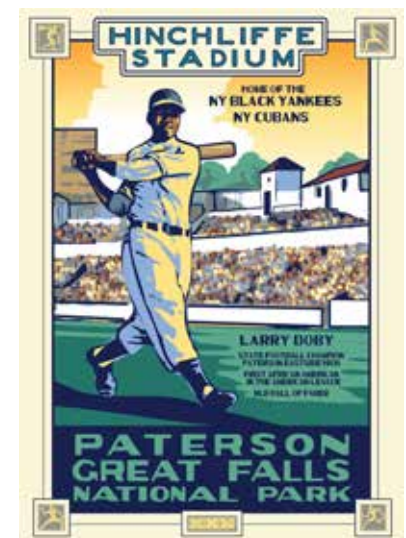
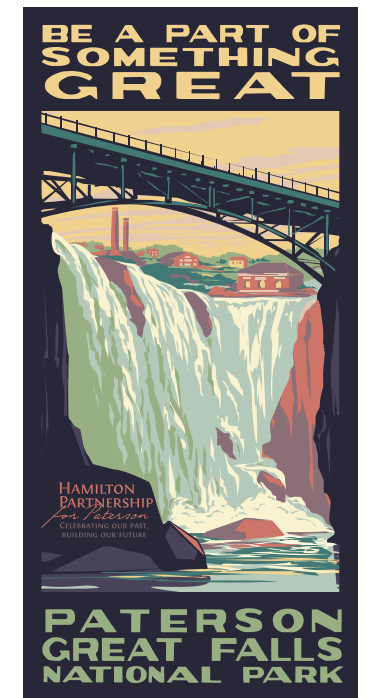
The best-selling biography of Paterson's founder—Alexander Hamilton—inspired a smash-hit Broadway musical. The book's Pulitzer Prize-winning author, Ron Chernow, described the Paterson Great Falls as “not only a spot of spectacular beauty but also a place of supreme importance in the annals of American economic history.” The heart of the world's first planned industrial city, Hamilton chose the place to launch his plan to make a fragile new nation *economically* independent of foreign powers by manufacturing all essential goods, especially military supplies.



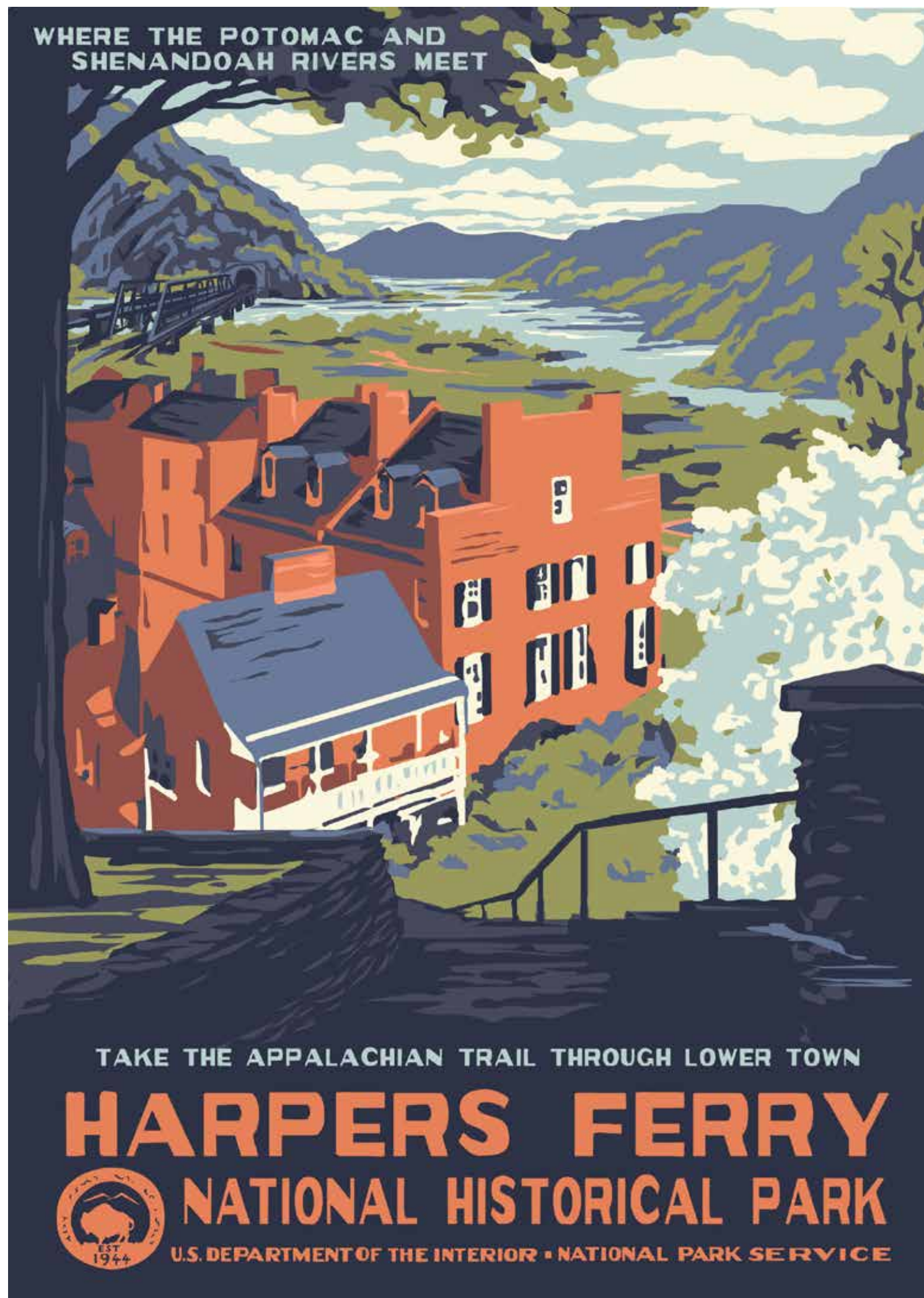
Paterson Great Falls (Zax Family Collection)

Visitors will learn about the Paterson inventors and the workers who created products that forever changed America and the world. In Paterson, they produced the first manufactured sailcloth that went onto every ship in the American Navy, the first Colt revolvers, and the first motorized submarines. Paterson manufactured more locomotives than any city in the nation and more silk than any city in the world. Famed products of Paterson also included the aircraft engine for the first transatlantic flight and one of the locomotives at the 1869 golden spike ceremony that marked the completion of the transcontinental railroad.

—Leonard A. Zax
Hamilton Partnership for Paterson



The only national historic landmark stadium in the National Park System was the home field of the NY Black Yankees and NY Cubans in Negro Leagues baseball.



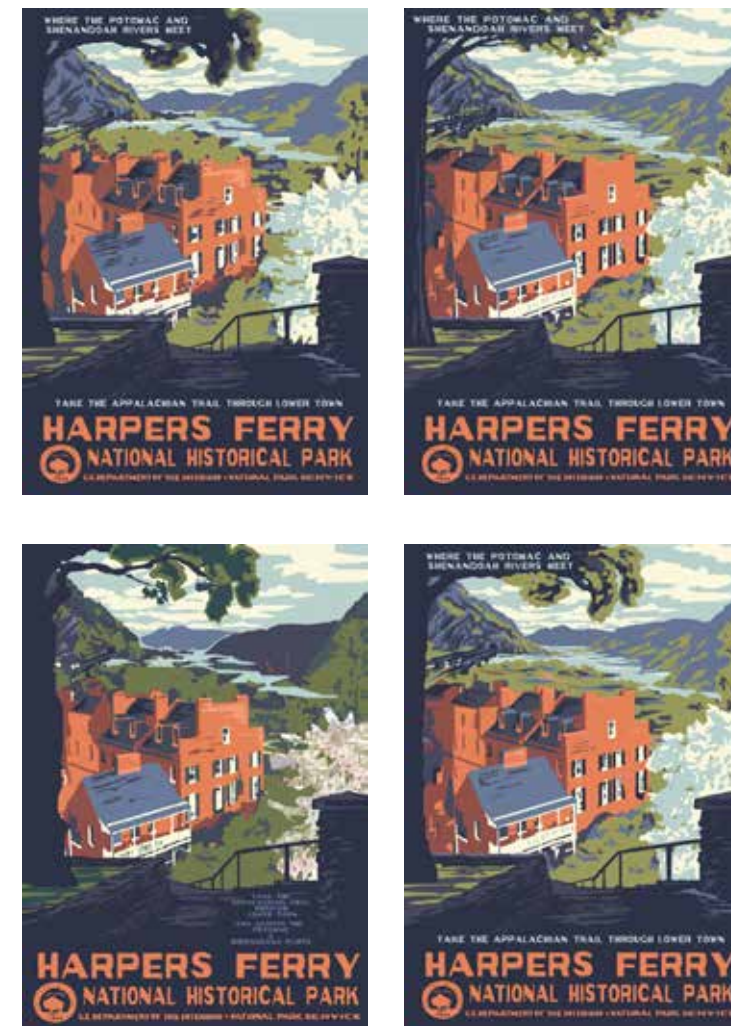
HARPERS FERRY

West Virginia, Virginia, Maryland

YEAR: 2022

SCREENS: 8

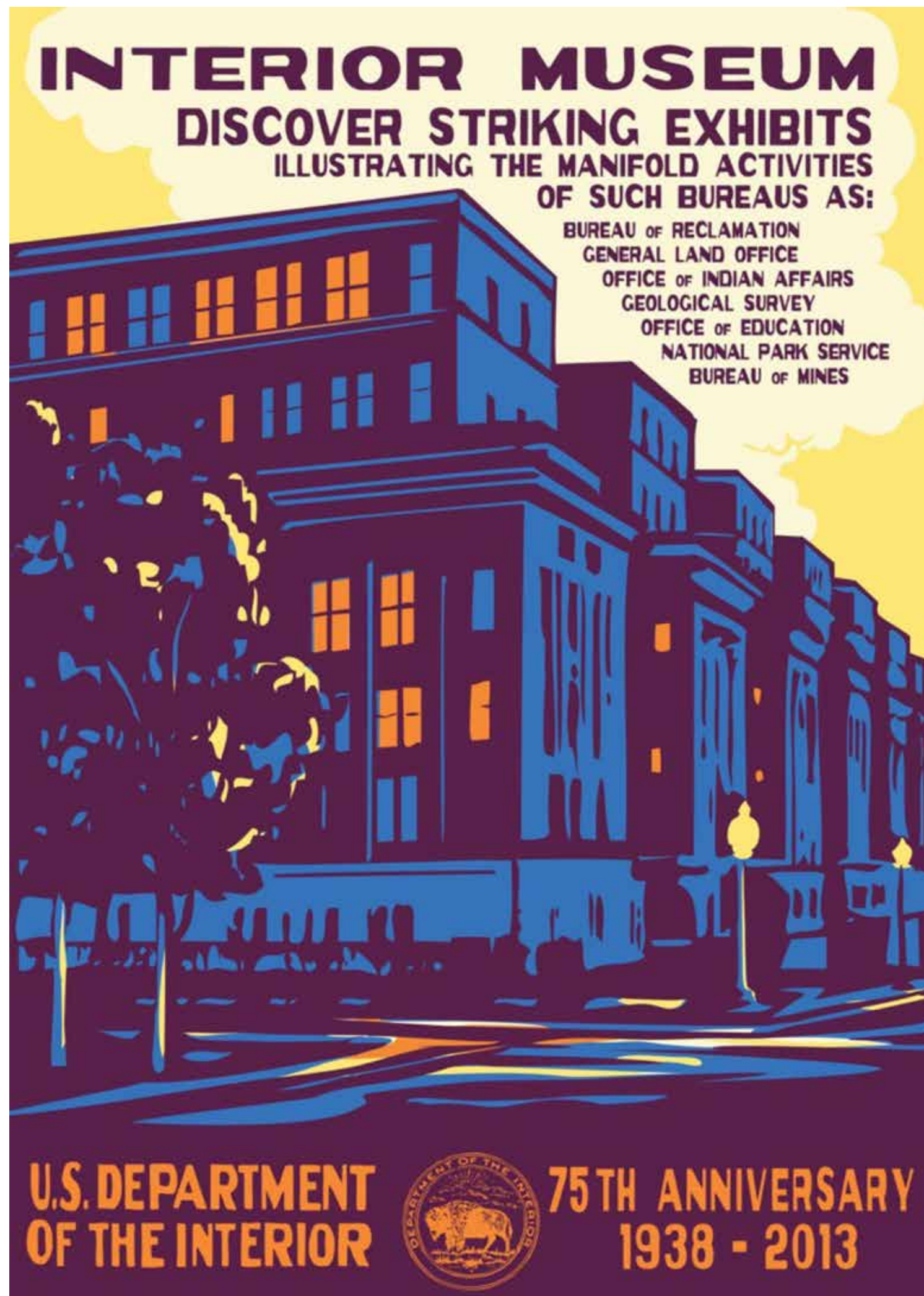
Harpers Ferry Center played a central role in the rediscovery of the WPA poster art of our National Parks, beginning with Tom DuRant's digging through the archives for traces of this poster set in the early 1990s. Nearby the archives is Harpers Ferry National Historic Park—located in the town of Harpers Ferry—where the Shenandoah and Potomac Rivers join. This was also the famous site of John Brown's raid on the armory, which was a tragic prelude to the Civil War. In our contemporary design, Brian and I focused on the old part of town with its red brick buildings and the train trestle and tunnel (which is the current Amtrak route from Chicago to Washington, DC). The view is looking down on the old town from the Appalachian Trail, which continues through town and then north to the summit of Mt. Katahdin in Maine.



Four sketches experimenting with composition and text fields

**PROMOTING AND
PRESERVING POSTERS
AND OUR PUBLIC LANDS**

DEPARTMENT OF THE INTERIOR MUSEUM EXHIBIT169
 AIRSTREAM OF THE LOST ART174
 NPS CENTENNIAL ROAD TRIP178
 DEPARTMENT OF THE INTERIOR DONATION CEREMONY182
 HARPERS FERRY165



I participated in three events before and after the 2016 NPS Centennial that promoted appreciation of our public lands and helped cement the historic set of posters with our contemporary designs. First, was an invitation from the Department of the Interior (DOI) Museum to exhibit our reproductions of the historic prints and contemporary designs side by side. Second, after the exhibit ended, I took this message on the road to coincide with the NPS Centennial. And third, I donated my private collection to the NPS, putting it back in the public domain where it began and where it belongs. This final chapter chronicles these events.

DEPARTMENT OF THE INTERIOR MUSEUM EXHIBIT (2014-2015)

In 2013 I received a telephone call from Jason Jurgena, collections manager at the Department of the Interior Museum, who wanted to acquire two signed copies of our total reproductions and contemporary art for their permanent collection. One set would be used on loan, not just as office decor, but to connect employees “to the lands, people and programs of DOI.” Chief Curator Tracy Baetz further explains this program:

... donated serigraphs have been accessioned into the collection of the U.S. Department of the Interior Museum, which total more than 8,000 objects. Within this overall collection is a subset of approximately 800 works of art constituting our “Office of the Secretary Art Collection.” These are tracked and stewarded in the same manner as the rest of our collection and are available for loan to outside museums, but the difference is that they are also able to be loaned internally for display in the office suites of certain executive leadership positions within the Department of the Interior’s headquarters (the Stewart Lee Udall Department of



The four-color design Brian Maebius created for the DOI Museum’s 75th anniversary poster (facing page) was based upon the original DOI brochure photograph (top center). This is one of only three prints where we had permission to use the 1938 version of the federal DOI seal; the others are Mariposa Grove and Arctic Refuge, which, like this DOI poster, were both fundraisers. One hundred percent of the proceeds from the sale of these limited-edition prints were donated to the National Park Service.

THE DEPARTMENT OF THE INTERIOR (STEWART LEE UDALL)



When Harold Ickes was appointed as the thirty-second secretary of the Interior by President Franklin Delano Roosevelt in 1933, one of his first goals was to further consolidate Interior offices, then scattered about Washington, into one building with enough space for the Department's growing workforce. The Public Works Administration (PWA), also headed by Ickes, provided \$12.74 million in funding for Federal Works Project Number 4. The building was completed in December of 1936, just eighteen months after construction began.

The footprint of the eight-story building covered an area the size of nine football fields occupying two large city blocks. The steel structure, clad with both granite and limestone, housed 4,000 employees in 2,200 offices with 4,432 windows to the outside. There were three miles of corridors. A mechanical floor was created between floors five and six to maintain quiet workspaces. It was one of the first large government buildings to have central air conditioning, a central vacuum system, elevators, an underground parking garage, and four brass escalators connecting the basement cafeteria to the first and second floors. Ickes took a personal role working with architect Waddy Butler Wood (1869–1944) in all aspects of the project, including not just office space, but also a departmental museum, an art gallery, the Indian Craft Shop, a cafeteria, and a library. A radio broadcast recording studio opened in the building's north penthouse in 1937, and between 1948 and 1954 it served as an early home for the Voice of America. Additionally, the building houses the most New Deal-era artwork of any federal building in the nation. Artists commissioned through the Section of Fine Arts, including six Native Americans, embellished the interior with murals, sculptures, and other artistic elements integral to the architecture of the building and reflecting the functions of the bureaus within.

During WWII, anti-aircraft artillery batteries were installed on the roofs of many strategic Washington buildings, including one on the reinforced rooftop garden of the Interior Building. On September 3, 1942, four rounds were accidentally released during routine maintenance; three hit the Lincoln Memorial and one continued to the Potomac River. Some claimed the rounds were fired from a battery near the 14th Street Bridge, and others pointed fingers at Interior. There is no dispute that three bullets hit the Lincoln Memorial (just below the "W" on the frieze bearing "Wisconsin")—the damage can still be seen today. While this urban legend persists and no one is standing up to take credit for the marksmanship, these were likely the only shots fired domestically during WWII.

This building was a defining project by the PWA, as was Boulder (Hoover) Dam—then the largest concrete project in history. Ickes was the perfect man for this job and spearheaded many projects in Roosevelt's New Deal. Initially a Republican, he moved to Theodore Roosevelt's Bull Moose Party in 1912 and supported progressive Republican causes before being asked to serve in the Roosevelt Administration. He was president of the Chicago National Association for the Advancement of Colored People (NAACP), enlarged Yosemite, and had an instrumental role in the formation of Kings Canyon National Park (originally General Grant). He was also the longest-serving secretary of the Interior (nearly thirteen years) and the second-longest serving Cabinet secretary.

In June 2010 the headquarters building that Ickes built was named the Stewart Lee Udall Building, three months after Udall's death. Udall was the thirty-seventh secretary of the Interior and vastly expanded the acquisition of federal lands and enacted groundbreaking environmental protections, defining a new direction for this department. The building address, 1849 C Street NW, reflects the year the DOI was created.



(left) Brian explaining the historic print color versions
(above) Ranger Doug prepares for an interview during the exhibit



the Interior Building).

I later discovered that two of our prints were hanging in the Obama White House, and other prints had found their way overseas and were on display in the US Embassies in Pakistan, Eritrea, and Slovakia.

During my conversation with Jason Jurgena, he also shared that the DOI Museum was contemplating an exhibition of these prints when they reopened after a four-and-a-half-year closure due to building modernization and museum renovations. The exhibit would coincide with the seventy-fifth anniversary of the DOI building—the brainchild of Secretary of the Interior Harold Ickes under FDR. By late 2013 this exhibit became a reality, and I was invited to give a presentation to the DOI staff and attend the exhibit opening the following April. This was a grand opportunity for me. My visit included an hour with Secretary of the Interior Sally Jewell; she opened the exhibit after our meeting.

The DOI Museum Exhibit POSTERity: WPA's Art Legacy & America's Public Lands opened April 8, 2014 and ran through May 29, 2015. The exhibition, which featured 49 serigraphs in the DOI Museum's collection plus 14 items on loan, drew 15,712 visitors from 44 states, the District of Columbia, and 10 foreign countries.



FDR Library, Hyde Park, New York



Ranger Doug, Secretary Sally Jewell, and Brian Maebius. Two geologists and a petroleum engineer examine a recently retrieved rock from the Izembek National Wildlife Refuge.



(from left to right) Intern Kayla Kramer, Director Diana Warring, Secretary of the Interior Sally Jewell, Registrar and Manager of the Office of the Secretary Art Collection Jason Jurgena, and Chief Curator Tracy Baetz

SPECIAL GUEST: Scott Corey



Screen printer Scott Corey and his wife, Georgene, visit the exhibit. Scott has likely pulled more screens in this industry than any other person—more than 2.5 million, by my calculations, of just these prints alone.

SPECIAL GUEST: Richard Powell



During the fifteen-month exhibit, I was determined to give Richard Powell, son of artist C. Don Powell (see page 24), a tour. C. Don Powell never got credit for his art, and my mission, at the very least, was to give his son that privilege. The staff at the DOI was delighted to accommodate him and his wife, Nancy.



AIRSTREAM OF THE LOST ART: Preparing to Take the Posters to the People (2015–2016)

After the DOI exhibit ended, I wanted to share the posters with the American people. I still owned four original prints and had two more to find; no originals had yet turned up of Wind Cave or Great Smoky Mountains. I had just retired from thirty-five years of dentistry in private practice and public health. I switched back to my ranger days and came up with a plan. I would travel across the country presenting the story of the posters and the places they represent and take time along the way to search for the missing pieces of the historic set.

THE RIGHT RIG FOR THE ROAD—AIRSTREAM OF THE LOST ART

The first step was to find a trailer I could live in for a year. I had a friend in California with several sheds full of vintage trailers and vehicles. I settled on a 1948 Airstream Trailwind with sixteen feet of living space.

Airstream built iconic classic exteriors but mundane interiors. This trailer clearly needed work, and I had a vision for the restored interior to reflect the beauty of the parks and the imagery in the posters designed to promote them.

I towed the trailer to Santos Furniture in Cody, Wyoming. Lester Santos, an old Jackson Hole friend, moved out from Rhode Island expecting to build harpsichords and guitars in Wyoming. He bought the old Shoshone Furniture Company—founded by renowned furniture maker Thomas Molesworth in 1931—but there was no demand for the harpsichords and Wyoming cowboys couldn't afford his guitars. We tackled the trailer in his Cody furniture shop, installing a rustic, western, Molesworth-style interior. Janet Bedford, an artist based in Powell, Wyoming, painted a Sistine Chapel-esque, NPS-themed interior surround over the course of four months. I crafted a Buck Rogers air conditioner top in another two. This was no ordinary trailer, but it was no ordinary mission! The story of the posters had to be shared and the last two missing posters had to be found.

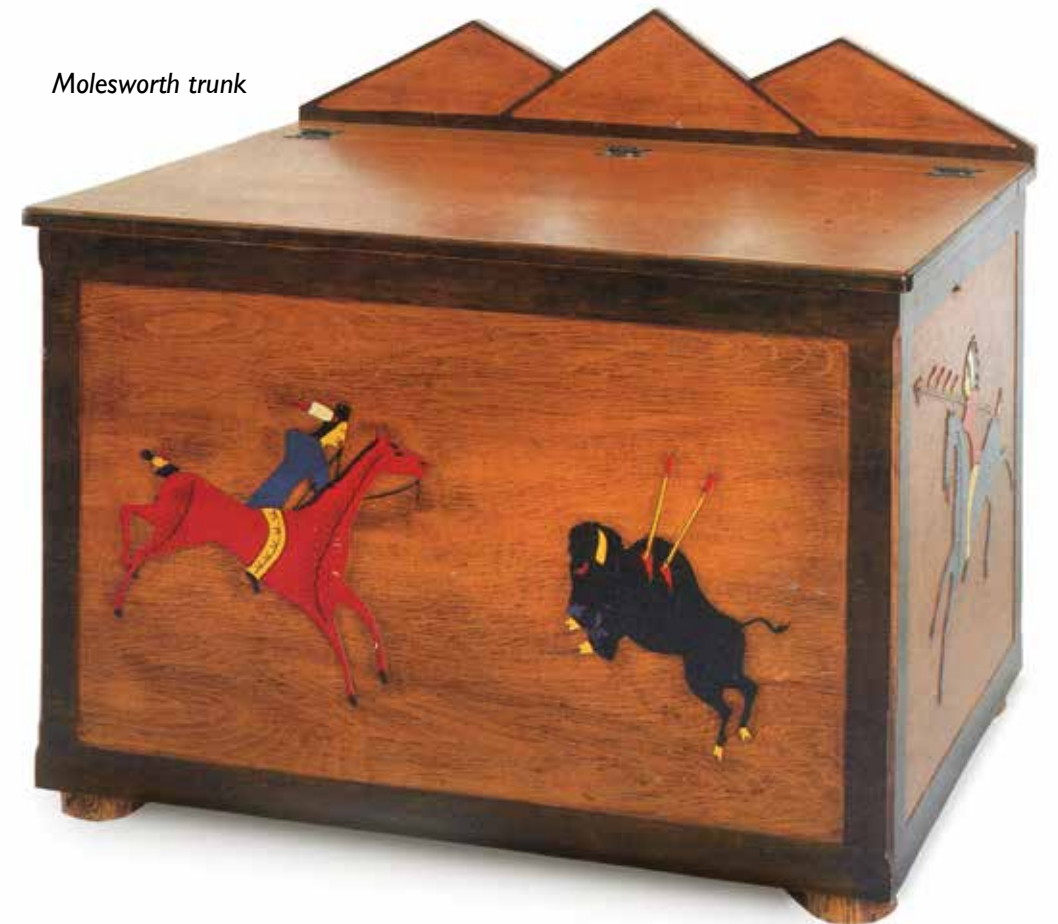


(above) Completed!

(column on right) The making of the Buck Rogers air conditioner façade—there will be no plastic on the Ranger Doug Mobile! (from top to bottom) A paper pattern was used as a stencil to cut the sheet metal. A 1949 Buick taillight reverses forward—lighting the way into the night and into the future.

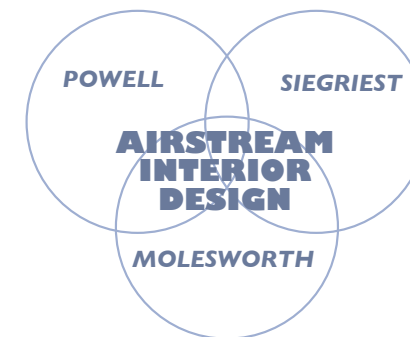


(left) Artist Louis B. Siegrist was born in 1899 in Berkeley, California, and was a contemporary of both C. Don Powell and Thomas Molesworth. He created eight WPA “Indian Court” prints for the 1939 Golden Gate International Exhibition utilizing WPA-CCC artists on loan from the Western Museum Labs. Molesworth used Siegrist’s designs in his furniture.



Molesworth trunk

C. Don Powell was born in Kansas in 1896, studied art in Chicago, and immigrated west, settling in Berkeley, California. The same screen printers that Powell worked with at the WML printed Siegrist’s “Indian Court” series whose designs appear on Molesworth furniture. What was the connection?



Thomas Molesworth, like C. Don Powell, was born in Kansas in the 1890s, studied at the Art Institute of Chicago, and moved west during the Great Depression. He is credited with popularizing western-style furniture by incorporating Native art, unique lighting effects and dioramas, painted leather, taxidermy, natural burl, and WPA art into his design.



Four of the eight Indian Court designs. Note the same figures on the third poster from the left and the Molesworth trunk.



(top) Airstream interior before renovations; (bottom) The entrance with a juniper limb twisting over the doorway.



(left) At the foot of the bed, lightning sizzles your feet hanging over into the Grand Canyon.

(above) An errant rivet is painted into a campfire scene.

“In crafting the Airstream décor with Lester and Janet, I wanted to introduce the same effect as the WPA dioramas produced at the WML.”
—Doug Leen



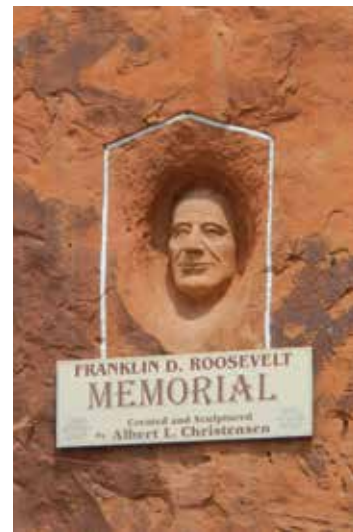
Ranger Doug, Lester Santos, and Janet “Michaelangela” Bedford

Lester, Janet, and I had our work cut out for us. The forward kitchen galley end featured Grand Teton and Monument Valley designs, with a sunrise sky. The bedroom at the other end of the trailer featured the WPA Old Faithful geyser design, but juxtaposed on the South Fork of the Shoshone River—artist’s license—with an evening sky. At the foot of the bed was a lightning storm over the Grand Canyon. The night sky featured the Big Dipper constellation with the North Star—the Alaska State flag—to keep me from getting homesick on the long trip.

In crafting this décor with Lester and Janet, I wanted to introduce the same effect as the WPA dioramas produced at the WML. I installed two cactus planters flowing away from the “Mitten” in Monument Valley (above left), and Janet crafted a rubber lizard crawling up a Styrofoam rock (right). The juniper that winds around the door was painted before the branch protruding into the bar was found (above right)! Airstream feng shui!

By the fall of 2015, I was on the road for real after a brief stop in Jackson, Wyoming, where we entered our creation in the Western Design Conference competition and took first prize in the mixed media division.





THE NPS CENTENNIAL ROAD TRIP (2015-2016)

Once the trailer was complete, I was ready to hit the road. I scheduled five talks during the first week, starting at the Prairie Creek Visitor Center, a CCC building in the heart of the Redwoods, and ending the week one thousand miles away at the Kimball Art Center in Park City, Utah. The busy schedule was a harbinger of the next fifteen months.

Over the course of fifteen months, I traveled 44,117 miles and gave around one hundred talks to NPS campfire programs, auditoriums, museums, schools, park staff, and anyone who would listen. In addition to being a motivational speaker to Shell Oil executives (also one of C. Don Powell's clients before he began working at the WML), I was keynote speaker for the Grand Canyon



Mexican Hat, Utah



Carrizozo, New Mexico



My trailer and poster display at the Pasadena Convention Center during the 2015-16 Rose Bowl kicking off the NPS Centennial

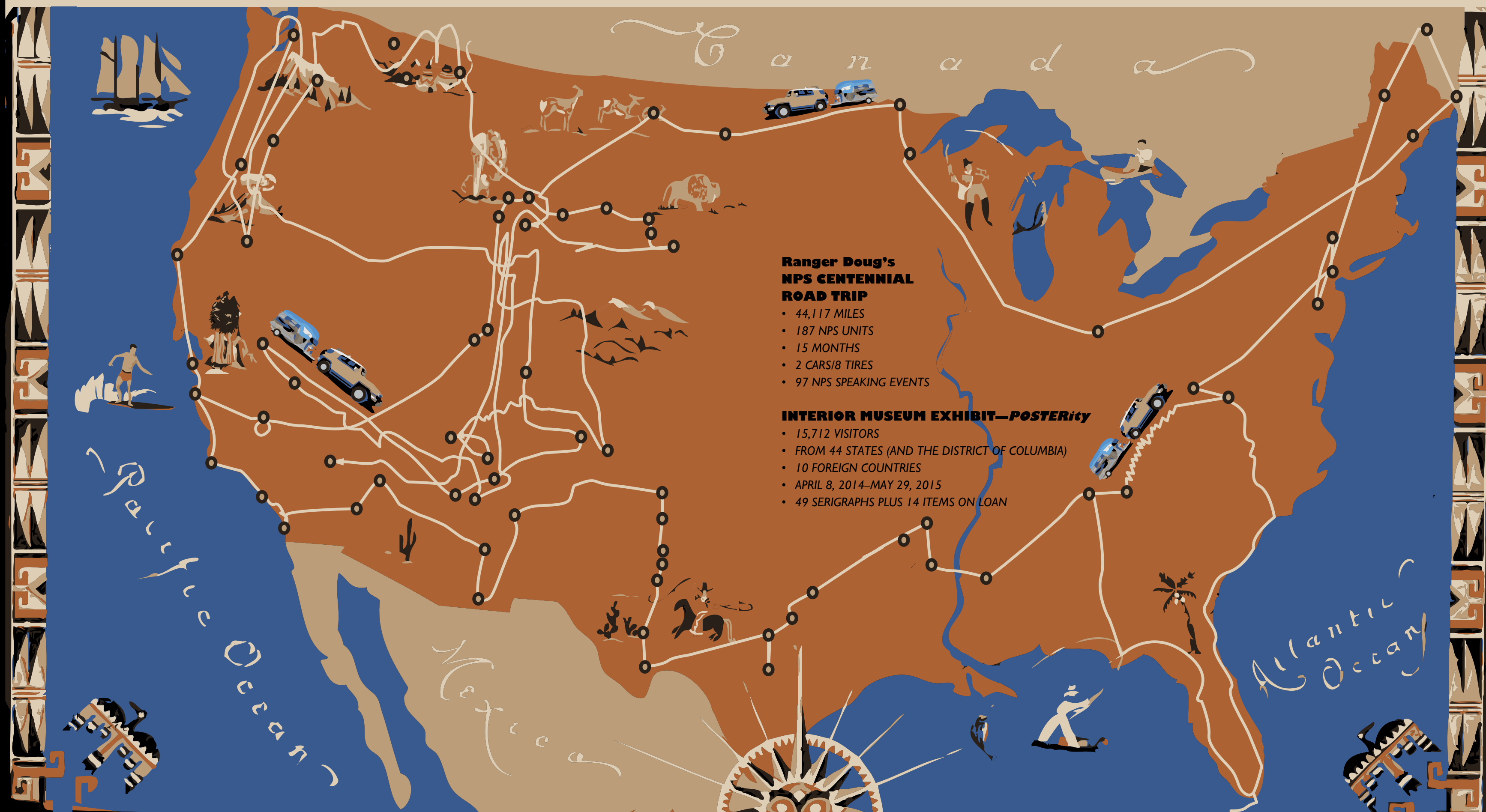


Entrance to the Pasadena Convention Center



(left) Dedicated campers at Joshua Tree National Park listen to Ranger Doug's campfire talk and get up close to original art despite temperatures and winds both in the 40s.

U·S·E·E·A·M·E·R·I·C·A



Ranger Doug's NPS CENTENNIAL ROAD TRIP

- 44,117 MILES
- 187 NPS UNITS
- 15 MONTHS
- 2 CARS/8 TIRES
- 97 NPS SPEAKING EVENTS

INTERIOR MUSEUM EXHIBIT—POSTERity

- 15,712 VISITORS
- FROM 44 STATES (AND THE DISTRICT OF COLUMBIA)
- 10 FOREIGN COUNTRIES
- APRIL 8, 2014—MAY 29, 2015
- 49 SERIGRAPHS PLUS 14 ITEMS ON LOAN

DEPARTMENT OF THE INTERIOR DONATION CEREMONY (2016)



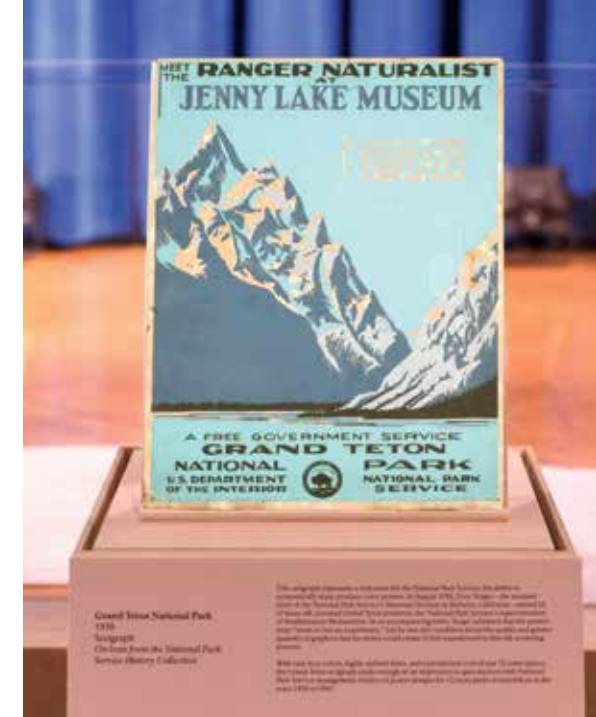
Secretary of the Interior Ryan Zinke in the inner office—one of the most richly decorated of all Cabinet offices.

After the NPS Centennial road trip, it was time to put my collection in a safe place and back in the public domain where it belongs.

Only forty prints survive, and I had carried four of these in the back of my car for fifteen months, relinquishing the Mt. Rainier and Yellowstone Geyser prints for a one-year loan to the Smithsonian National Postal Museum en route. The plan was to hold a small donation ceremony at the DOI and showcase all of the known original prints. In order to amass this collection, the Petrified Forest print was shipped from the NPS Archives in Tucson, and the prints from the NPS History Collection (HFCA) and the Smithsonian exhibit were transported to the DOI as well. One was missing—that of Yosemite—still in the possession of its owner, Dr. Boice in Baltimore. He later donated this print to the NPS History Collection (HFCA). (See page 49.) Of the fourteen historic prints,



Acting Director Danny Smith and the display of prints



Grand Teton print on display



Jason Jurgena, Tracy Baetz, Ranger Doug, and DOI Museum Assistant Registrar Tamura Moore



NPS Acting Director Danny Smith greets Ranger Doug at the donation ceremony.



The actual donation signing—Danny Smith (left), Ranger Doug (center), and Tracy Baetz (right)

“Mission almost accomplished. Twelve of the fourteen original designs are now safely archived in the public domain...” —Doug Leen

eleven were in the room for my last talk.

Mission almost accomplished. Twelve of the fourteen original designs are now safely archived in the public domain, but two prints are still missing: Great Smoky Mountains and Wind Cave. On my tour, I spent a month in each locale searching for these, to no avail. Looking back at the provenance of the rediscovered prints, my best guess today is that these will turn up in California where they were printed. As we go to print this book, I’m hopeful that these one day will surface and I’ll put up a \$10,000 reward to bring them out of hiding. Any takers?



Ranger Doug at the Yates Auditorium presentation ceremony explaining the workings of the Velonis silk-screen press. Behind are 11 of the 14 prints.

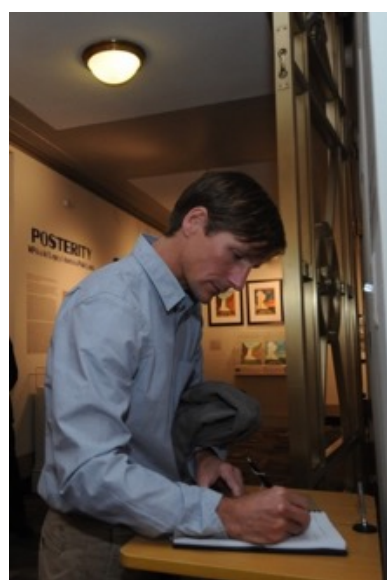
ACKNOWLEDGMENTS

THE ARTISTS OF TODAY

Our reproductions of the historic posters and new contemporary designs would not have been possible without the creativity, hard work, and dedication of the artists. It took me decades to learn who C. Don Powell was, and many WPA and CCC artists are still unknown. I don't want to repeat this mistake of history and leave the artists unidentified.

BRIAN MAEBIUS

Brian Maebius is the C. Don Powell of today. Brian sent me a letter in the mid-1990s with two small sketches of parks he'd worked in: Dinosaur and Badlands. At that time, I was just finishing up with the historic print reproductions with artist Mike Dupille; he had hand drawn his last screen and wasn't about to start over on computers. I had decided to continue where the WPA artists had left off—with the contemporary series—and had a monumental task ahead (pardon the pun!). After repeating all the laborious steps with the Devils Tower print, I knew computers were the necessary next step. Brian had figured this out as well and, coupled with his specialized background, was a perfect fit for a new partnership.



In addition to his computer skills, Brian has degrees in studio art, geology, and scientific illustration and

has first-hand experience working in parks, monuments, and museums as a paleontologist, artist, and educator. He is currently based in Texas where he continues to craft his art, designing our contemporary posters and developing scientific illustrations for various clients.



Brian's sketches that started the relationship more than twenty years ago

MICHAEL DUPILLE

I first hired Seattle-based artist Mike Dupille in 1992 to reprint the Grand Teton poster. It was a four-color design and we had an original print to work from. That first attempt was a graphic design artist's nightmare; he had to hand draw more than one hundred screens from very crude and distorted black-and-white photos (see Chapter Two). And all of the screens had to line up! It was a painstaking process, but worth it in the end as it taught us the steps for the rest of the reproductions. Mike worked with me on a number of the historic print reproductions, as well as on my first contemporary design—Devils Tower. Today, he primarily works in glass media.

THE SCREEN PRINTERS

CAM & SCOTT COREY

Cam and Scott Corey ran a third-generation screen printing shop that was started by their grandfather in the 1930s. Their WPA-CCC counterparts were Dale Miller and Lorenzo Moffett.



Cam Corey inspecting a print.

Cam and Scott Corey, owners of Corey Sign and Display in Seattle and Poulsbo, Washington, have printed well over a quarter of a million screen prints, which translates to about two and a half million screen cycles in the past twenty-five years. Cam died of ALS (Lou Gehrig's Disease) at the age of 57 during the print run of General Grant. Scott still maintains the sign company, but is retired from poster art—no more split fountains to deal with!



(top) Cam Corey trimming paper; (above) Scott Corey feeds the press. Cutting off the registration marks (shown top and bottom) is the last process in poster making. Cam Corey died of ALS on December 9, 2009. We buried him with the General Grant print that he had been screen printing the same day he collapsed.

COLE GRAPHIC SOLUTIONS

With the retirement of Scott Corey, I turned to Cole Graphic Solutions, a woman-owned printing company in Tacoma, Washington. Cole, like Corey Sign, was started in Washington in the 1930s and has been family-owned ever since. They print a variety of products, but we're the first venture for them back into the art world. Their modern presses can handle the growing volume of our popular prints—some of our editions number 5,000 with some ten screens. Cole prints 'two-up' as you can see here with the fourth ink run of Everglades National Park.



Darren Haney runs the modern screen presses with Rochelle Wells looking on. I'm continuously looking for the initials "DH" scratched in the DOI seals.

At Cole we switched to UV-cured poster inks because they are more environmentally friendly, are easier to handle, and dry instantly with UV light, allowing speedier printing. We also now add an additional clear matte top coat to protect against scuffing. Producing a ten-color screen print for a national park market for resale is a daunting task. One of the most difficult jobs Cole has is matching colors from previous editions and keeping the vibrancy and balance on new editions—thanks to ink technician Jasmine Kirk. Screen printing today is a thriving and vital craft and one of the most technique-sensitive, yet durable, methods of printing.



An unknown WPA-CCC worker on the same machine at the same step in the process around seventy years earlier.

MORE ACKNOWLEDGMENTS

DEPARTMENT OF THE INTERIOR

I'd like to express gratitude to the DOI Museum staff for the invitation to participate in the first exhibition of these posters upon their reopening after a four-and-a-half-year hiatus. Chief Curator Tracy Baetz, Museum Registrar and Office of the Secretary Art Collection Manager Jason Jurgena, and Museum Director Diana Warring (formerly Ziegler) were all enthusiastic about this project and always rolled out the welcome mat when I was in town.

I would also like to express my appreciation for the former and current secretaries of the Department of the Interior. These individuals oversee the stewardship of our public lands and influence how we care for our national parks.

Thank you, Secretary of the Interior Ken Salazar (2009–2013), for your leadership getting the DOI Museum reopened and full of beautiful art.

Thank you, Secretary of the Interior Sally Jewell (2013–2017), for the invitation to meet with you in 2014 and open the *POSTERity* exhibit together. I am still standing by to be your secret agent in Alaska!



CCC workers built the DOI structure

Thank you, Secretary of the Interior Ryan Zinke (2017–2019), for keeping our fourteen reproductions of historic prints in your office hallway and for the opportunity to meet with you and discuss our national parks. Thank you also for presenting me with the gold medallion and your Navy SEAL pin. I look forward to continuing our discussions over a beer in Montana. It's on me!

NATIONAL PARK SERVICE

Thank you to Tom DuRant, former archivist at the NPS History Collection at the Harpers Ferry Center (HFCA), who pulled the historic negatives out of a file drawer for me and got copies to Seattle—this was the tenuous thread upon which my whole “hobby” hinged. Tom's successors—Wade Myers, Linda Blaser, and Nancy Russell, who currently holds this position—carried his enthusiasm for this effort and aided in the final donation ceremony at the Sidney R. Yates Auditorium at the DOI.

On the West Coast side of the NPS History Collection (HFCA), I would like to thank both NW Regional Archivist Kent Bush and NW Regional Director Charles Odegaard for expediting copies of the original negatives.

My sincere gratitude also goes to then Superintendent Jon Jarvis for receiving and recognizing the Mt. Rainier prints in Seattle in 2000, and later, when serving as

NPS director, for welcoming me into his office at the DOI in 2012. We crossed paths several times since and he always lent an ear to my discoveries and was central to the recovery of the purloined prints (pages 58–59).

Thanks also go to a number of individuals, many of whom are mentioned in the pages of this book, for their instrumental roles in helping make this project a reality:

- Author and Yellowstone Park Historian Lee Whittlesley
- Chief Naturalist Tessy Shirakawa of Petrified Forest and Mesa Verde
- Former Yellowstone National Park Superintendent Mike Finley
- Chief Ranger Rob Danno of Bryce Canyon, who wore many other NPS ranger hats. Thanks, Rob, for your lifetime of service in the NPS (and for the ranger bear hug at the NPS Centennial event).
- Kim Buchheit of Grand Canyon
- Ranger Duane Nelson of Mt. Rainier
- Nadia Westenburg, NPS Archives Specialist

Finally, I would like to thank each park employee out there who interprets and guards our public lands. It was an honor to serve amongst you during my short seven-year park career and meet so many more during my fifteen-month speaking tour.

I wish to express my gratefulness to all the past and present staff at the National Archives and Records Administration facility in San Bruno, California, who organized eighty thousand boxes of federal records and presented me with sixteen of them. Thank you for the opportunity to examine and photocopy the complete records that were not found in the NPS History Collection (HFCA).

RANGER DOUG'S ENTERPRISES

There would not be any company at all to fulfill orders without my good friend and “sister,” Lisa Bergman, who also doubles as a concert pianist (and has about five other hats). Lisa and her husband, Dave Fluharty, one of the early proponents of North Cascades National Park, kept the fires burning after I absconded to Alaska to do rural dentistry. Following them upon their retirement are Angie and Todd Bunker, who currently keep me in line and answer the phone and internet inquiries and meticulously manage orders and package and ship our products.

There is no finer person to work with than Chuck Ziga who began at Barnes & Noble and now works at Ziga Media. Chuck produces our calendars, notebooks, and puzzles for the park bookstores. Chuck and his architect wife, Annie, now attend all our tradeshow and assist in all manner of questions about books and oversized graphics.

UNSUNG HEROES: WPA ART HISTORIANS AND CHRONICLERS

Thank you to Henry Vizcarra for lending me photographs from his personal collection to aid in my research. Some of these photographs appear in this book. My gratitude also goes to both Henry and Chris DeNoon for their 1987 book *Posters of the WPA*, which was the first recognition of WPA art since it was produced fifty years earlier. And thank you to Ennis Carter for publishing *Posters for the People* and organizing an online catalog of all WPA posters.

I would also like to express my appreciation for five soldiers fighting the good fight—bringing out all the history of the WPA-CCC. These people gave me the hope and momentum to sit down and write this book:

- Kathy Flynn, whose bio would fill this book, has worked as a health administrator, foundation director, radio host, news columnist, and the deputy secretary of the state of New Mexico. She founded the National New Deal Preservation Association (www.nndpa.org) and currently serves as the executive director.

- Kathleen Duxbury is an expert and author of many books on the CCC and has an impeccable knowledge of navigating federal archives. Kathleen provided the missing link in this chain of knowledge by suggesting the San Bruno Archives, where this complete story lay buried for eighty years.
- Harvey Smith is a Berkeley historian, author, and was my personal guide to the places in Berkeley where it all began. He currently services as president of the NNDPA.
- Dr. Alfred Runte is an internationally recognized expert on national parks and railroads. His principal books include *National Parks: The American Experience* (five editions) and *Yosemite: The Embattled Wilderness* (two editions). A lifetime collector of railroad advertising art, he further details its importance to conservation in *Trains of Discovery: Railroads and the Legacy of Our National Parks* (five editions). He holds a PhD in American environmental history from the University of California, Santa Barbara, and lives in Seattle, Washington.
- Baltimore physician Chuck Boice donated the only surviving Yosemite print to the National Park Service. Dr. Boice bought this from the Swann Auction in 2006 after its discovery in the LA secondhand store by LA Laurent. America thanks you, Dr. Boice.

PHOTO CREDITS

There are approximately four hundred photographs and graphic illustrations in this book that span a century, so I'll do my best to credit them where I can. Many, if not most, of the photos in Chapters One and Two were taken by unknown WPA. However, I would be remiss if I didn't credit their salvation and availability to the National Archives and Records Administration in San Bruno, California. All of the Department of the Interior meeting photos in Chapter Eight were taken by DOI photographer Tami Heilmann. George Alexander Grant, the first official NPS photographer, took many of the photographs of the CCC camps and of the national parks themselves and are identified as such when they appear in this book. The photo of Fritiof Fryxell on page 10 was almost surely taken by his climbing companion and fellow ranger Phil Smith, forty years my predecessors. Professional photographer F. J. Haynes is credited for the Yellowstone postcard and booklet images on pages 55–57; however, the photographer of the Mt. Rainier postcard photo on page 61 remains anonymous. Airstream photos on pages 176–7 are courtesy of *Airstream Life* magazine photographer Laura Pagdin. With the pandemic in its third year, several park photos and descriptions were taken off the NPS website (nps.org)—a necessity of these times. The digital designs were created by artist Brian Maebius and me. Although they are low resolution, they illustrate the communications possible only by today's modern internet. Finally, many of the photos that were taken on my road trips and visits to parks are easy to identify as mine—they are often crooked and fuzzy, yet they complete this story.

FUTURE OF THE LOST ART

As of the publication of this book, there are 424 National Park Service units. This book showcases the original fourteen WPA park poster designs shown in various stages of discovery and restoration, and an additional forty contemporary designs created by Brian Maebius and me in this WPA style. I won't live long enough to finish all 424 park designs, but I hope this book inspires someone to continue to create iconic prints of each park unit. I've barely scratched the surface.

I feel it's simply too aimless and too abrupt to end this book with our last poster design. I hope these designs bring new awareness of our public lands and an interest in public land preservation for future generations. Each generation needs to be reeducated on the concept of public lands. Today some people are clamoring for unfettered and unregulated use. Simply look at the 'gateway' communities built right up to park boundaries to get a glimpse of what could happen to our parks. Fortunately, we have government agencies, including the Department of the Interior and the National Park Service, that care for and manage these lands for the benefit of each new generation. This process of education cannot pause, and I hope this book contributes to this purpose. In my seventy-six years on this planet, I have found no finer public employees as within these agencies.

HOW THIS BOOK CAME TO BE

This book became a reality due to a serendipitous encounter with an Italian historian in British Columbia. I had just tied up my tugboat after a trip south from Alaska when the recently knighted Bruno Cianci sauntered down the dock. Being a maritime historian and author on military history, he was keenly interested in my 1899 tug, and since five o'clock was rapidly approaching, I invited him on board for the ritual cocktail hour and we became fast friends.

Months later, when I was visiting Bruno and his family in Istanbul, he scolded me for not having started this book. "You've already got the title!" he exclaimed excitedly as if it was all downhill from there. He planted the proverbial and metaphorical seed, and I resolved to begin this arduous task. Three years later, here it is.

"This is all I know about this art."

—Doug Leen aka "Ranger Doug," RANGER OF THE LOST ART



Brian Maebius, a graphic designer and scientific illustrator, was inspired by camping trips to Big Bend National Park as a child. After studying art and geology as an undergraduate at Denison University, he completed a scientific illustration program at UC Santa Cruz. He has lived across the American West, discovering and drawing *Archaeotherium* bones at the Big Pig Dig as a paleontology intern in Badlands National Park; rafting down the Green River through Dinosaur National Monument as a program instructor; collecting Triassic *Metoposaurus* skulls near Petrified Forest National Park as a research assistant at the Museum of Northern Arizona; illustrating the cutthroat trout of Yellowstone National Park for the Draper Natural History Museum in Cody, Wyoming, and creating speleothem designs for Longhorn Cavern State Park in the Texas Hill Country. Working with Ranger Doug to design WPA-style national park posters for the past twenty years has been one of his greatest adventures. He lives with his family on a small farm in Dripping Springs, Texas...and a mere six-hour drive to Big Bend.

www.brianmaebius.com



Douglas Leen was born in Bellingham, Washington, in 1946 and graduated from Lake Washington High School in 1964. He spent two years in Vietnam building airstrips with the Navy Seabees, before attending the University of Washington and graduating in 1970 with a degree in geology. He spent the next seven years working as a seasonal park ranger, in mountain rescue, at Grand Teton National Park. In 1975 he entered premedical studies and was accepted by the University of Washington School of Dentistry a year later, graduating as a doctor of dental surgery (DDS) in 1979. He ran a private practice in Seattle's colorful Pike Place Market for twenty years before entering the public health sector in Alaska. There he worked in remote Native communities, beginning in Barrow and later serving Southeast Alaska on a restored 1899 tugboat. In 2004–5 he was the dentist for the US Antarctic Program at McMurdo Station and South Pole. Returning to Alaska, he moved onshore and restored a ten-acre waterfront homestead—the mythical South Kupreanof Yacht Club. He retired in 2014 and spent the next several years traveling around national parks in an antique Airstream, giving talks in NPS auditoriums and at campfire programs about the contents of this book. Never reticent, he has shaken many hands in both houses of Congress and in the Oval Office. He currently spends summers off-grid in Kupreanof, Alaska, and winters on-grid in Tucson, Arizona. He plays classical piano, has visited about forty-five countries, and has learned five foreign languages, yet he still struggles with English.

www.rangerdoug.com and www.dougleen.com

Abbreviations Used in This Index

CCC	Civilian Conservation Corps
DOI	Department of the Interior
FDR	Franklin Delano Roosevelt
HCFA	National Park Service History Collection at Harpers Ferry Center
LOC	Library of Congress
NM	National Monument
NP	National Park
NPS	National Park System
RD	Ranger Doug Leen
WML	Western Museum Laboratories
WPA	Works Projects Administration

Brian Brian Maebius
b/w black and white

1937 Terraplane pulling a Bowlus trailer: **106**, 107
on General Grant poster, 93, 106

1939 Golden Gate International Exhibition: 175

1940 Ford “Woody” station wagon: xiv, 93
pulling Teardrop trailer on Sequoia NP poster, **92**, 93

Abajo Peak, Canyonlands: 151

Acadia National Park (NP):
Ranger Doug (RD)’s first visit to 2016 National Park
Centennial tour, 101

Acadia National Park poster: **100**
Bass Harbor Head light station iconic feature, 101
split fountain in sky, 101
increasingly bold colors, 8 screens, process advance, 101

acknowledgments and thanks: 184-187

Adams, Ansel: xiv
photo used for postage stamp, also for Yosemite poster, 49, **49**

Addison, Mr., associate of Ansel Hall on diorama: 32

Akron Metro Park District: 161
now Summit Metro Parks

Alaska: RD cabin in, xiv, xvii, xix
RD living in, 99, 115
RD working as dentist, 115
enormous state compared to Lower 48, 115
23 NPS units, other Federally managed land, = 65% of state area, 129
RD 16 years on Wrangell Narrows, visited in his tug, 129

Airstream trailer: 93
after DOI show, RD speaking, exhibition U.S.tour, 174
RD’s 1948 Airstream Trailwind -16’ living space, 174
interior work to reflect beauty of parks and posters, 174
NPS-themed interior painted by Janet Bedford, 174
Ranger Doug mobile, 174, **174**
RD wanted décor to have similar effect as WPA dioramas, 176
interior photos before and after, **176-177**
stars of Alaska flag prevent home-sickness, 177

Alamogordo Bombing and Gunnery Range:
(now Holloman Air Force Base), 159

Albright, Horace, NPS Director: **11**

Alcove House Kiva, Bandelier: 69, **69**

Alfred A. Knopf, Inc., publisher: 71
Dorothy Waugh edited, illustrated children’s books, 71

Antiquities Act: 111

Arctic Refuge National Park poster: **114**
granted permission to use Fish & Wildlife seal, 115
based design on painting of Muries by Heurlin, 115
complication of design limited by F & W seal colors, 115
limited-edition print for 50th anniversary, 115
RD, Brian signatures on last screen, sole print signed, 115

Arctic Slope Native Association (ASNA):
RD worked as dentist for ASNA, 115

artists, WPA:
see WPA artists

Asanger, Jacob, artist (1887-1941): 71
immigrant from Germany 1912, 71
employed by International Art Services, NYC, 71
listed as artist in Public Works of Art Project, LA, 71
produced “Visit Our National Parks” posters before March 1934, 71

auction, see Swann Galleries

Australia, 117

Badlands National Monument (NM):
Brian Maebius intern in paleontology there, 119
a fossil site now named after him, 119

Badlands NM poster: **118**
Brian’s first contact with RD enclosed sketches, 119
poster based on Brian sketches from early 90s, **119**
experiments with colors, composition, text, **119**

Baetz, Tracy, Chief Curator at DOI Museum: 169, 186
at donation ceremony, **183**
at opening of exhibition, **172**

Bandelier NM:
100 posters completed for, last print at WML, 20
poster stylistically different from prints 2-14, 25
poster probably different designer from rest, 34

Bandelier NM poster: 68
depicts Alcove House Kiva, 69
different style, probably different artist from others, 69
park called RD asking for reprint, early 2000s, 69
not among b/w negatives from NPS History Collection (HFCA), 69
crude photo supplied, but with WPA-CCC line, 69
of 12 prints at park, 5 were intact, 69
all info needed for repro available in originals, 69
RD discovered original in files, put in DOI museum show, then sent to
HFCA, 69

Barrow, Alaska (renamed Utqiagvik): 129

Bass Harbor Head Light Station: **101**
 iconic subject for Acadia poster, 101

Beals, Dr. Ralph L., UCLA anthropologist: 15

Beaver Creek Barn: 1-2, 4, 5, 38, **1**

Beckey, Fred:
 made many first ascents in North Cascades, 147
 wrote climbing guidebook series, 147
 RD climbed with him for around five years, 147
 summited East Buttress Direct on South Early Winter Spire, **147**

Bedford, Janet, artist:
 painted interior of Airstream, 174, **176-177**

Bennett, Don, artist:
 designed posters of Cascades, **147**

Bergman, Lisa, wife of Dave Fluharty:
 great friend to RD, managed Ranger Doug’s Enterprises:187

Big Bend NP: 121
 Brian’s family visited often from San Antonio, 121
 RD didn’t visit till NPS Centennial tour, 121
 “Window” feature is traditional view, **121**

Big Bend NP Poster: **120**
 Brian wish to make poster of “his family’s” park, 121
 inspiration for design a 1939 USNPS brochure, **121**
 chose reversed view from “Window” formation, **121**
 includes stone cabins and text “built by the CCC,” **121**
 one of best designs as received by Park and public, 121

Big Bend National Park Project, Texas: **121**
 34-p. 1939 guide, inspiration for design, 121

Biosphere Reserve: Redwoods National Park is one, 133

Biscayne NP: 153
 has terrestrial features and aquatic features, 153
 iconic ornamental Boca Chita lighthouse, 153
 in National Register of Historic Places, 1997, 153

Biscayne NP poster: **152**
 Brian design shows park above and below waterline, 153
 lighthouse, frigatebirds, manatees, fish, 153

Black Canyon of the Gunnison NM: 138
 undiscovered for 250 years after Grand Canyon, 138
 no records by 2 Spanish expeditions or fur trappers, 138
 namesake J.W. Gunnison scouting for railroad, 138
 RD erred by not seeing its marvels sooner, 138
 park supplied poster-sized detailed photo, 138

Black Canyon of the Gunnison NM Poster: **139**
 obvious location Painted Wall Overlook, 138
 kept design simple, no header, minimal text, 138
 Brian put Herb and Edna on viewpoint, RD took them out, **138**
 shift of seal to left, muted light on Painted Wall, 138
 horizontal strips of cloud create illusion of extended distance, 138

Blaser, Linda, archivist at NPS History Collection (HFCA), 186

Blue Ridge Parkway:
 469 miles, connects Great Smoky and Shenandoah, 99
 founded 1935, 75th anniversary 2010, 99
 endless hairpin turns, 99

Blue Ridge Parkway poster: 103, **105**
 employees suggest Craggy Pinnacle Tunnel vista, 104
 2 editions each for 3 parks “kept us busy,” 104

Boice, Charles, Baltimore physician: 49
 buyer of sole known Yosemite original, 2006, 49

after years of seeking, RD makes contact, 2018, 49
 donates print to NPS History Collection, 2022, 49

Boulderfield Shelter Cabin, Rocky Mountain NP, 91, **91**

Bowlus trailer, see 1937 Terraplane; General Grant NP

Bransford, Arthur and Clifton:
 4th-generation descendants of 19th C. cave guides, 156

Bransford, Mat, original Mammoth Cave guide: 156
 great-great-grandson guides at Mammoth today, 156

Brooks Range, Alaska: 115

Bryce Canyon NP:
 Rob Danno, chief ranger, requests poster, 79

Bryce Canyon NP poster: **78**
 RD finds perfect vista (with digital camera), 79
 RD, Brian Maebius collaboration begins, 80

Buchheit, Kim, Grand Canyon NP: 35, 187
 not up for reprinting poster but RD would do it, 35

Buffalo Bill’s Wild West Show:
 “Scotty” trick riding for 12 seasons, 127

Bunker, Angie and Todd: 187

Bush, Kent, NW Regional archivist: 186

“Cables and Cabins”:
 publication of Rocky Mountain Conservancy, 91

Cammerer, Arno, 3rd director of NPS:
 supervised CCC programs in National Parks, 12
 funded Western Museum Laboratories, 12

Cannell, Brett, Prints & Photographs Division of LOC:
 RD met with in 2010, donated set of reproductions, 28
 showed RD he had the 5 LA Laurent prints, 38

Canyonlands NP:
 dramatic canyons with Colorado, Green Rivers, 151
 Mesa Arch considered as subject, 151
 Shafer Canyon with vistas of La Sal Mountains, **151**

Canyonlands NP poster: **150**
 multiple visits by RD to come up with design, 151
 2018 visited Grand View Point at park suggestion, 151
 dramatic canyons and river confluence, 151
 Abajo Peak in distance, 151
 companion piece with Grand Canyon, Black Canyon of the Gunnison posters, 151
 no text beyond “A Free Government Service,” 151

Carnegie Museum, Pittsburgh: 135

Carter, Ennis:
 publisher of *Posters for the People*, 187

Casa Grande Peak, Big Bend NP: **120**, 121

Cascade Alpine Guide, aka “Beckey’s Bible”: 147

Cascade Canyon Glacier: 31,

Chasm Lake cabin, Rocky Mountain NP: 91
 destroyed 2003 by avalanche, 91

Chernow, Ron: 163

Chief Mountain, at Glacier NP, Montana:
 Lewis Overthrust: pre-Cambrian rock atop Cretaceous rocks, **109**

Chief Mountain, Glacier NP, poster: **108**
 Brian found unfinished “See America” poster of U.S. Travel Bureau on LOC website, 109
 rare opportunity to complete a design, 109
 needed horse: RD memories used, 109

Chimney Tops, Great Smoky Mountains NP: 65

Chisos Basin, Big Bend NP: 121

Christensen, Albert, artist:
 FDR portrait carved into rocks at Hole n’ the Rock, **178**

Cianci, Bruno, Italian historian:
 friendship formed over RD 1899 tugboat, 188
 encouraged RD to write this book, 188

Civilian Conservation Corps (CCC): 2, 31
 creation under Emergency Conservation Work Act, 8
 mssion and recruitment, 8
 camps established across U.S., 8
 “yearbook,” **8**
 photos of typical camps, **9**
 camps closed as funding shifts to war preparation, 22
 materials sent to Parks to continue museum exhibits, 22
 made improvements in Sinnott Overlook, Crater Lake, 97
 sign from CCC era at Crater Lake, **97**
 Big Bend Roosevelt stone cabins built by CCC, **120**, 121
 CCC company 1903 moved to Prairie Creek, Elk Meadows, 133
 built concession building at Prairie Creek in Redwoods, 133, **133**
 visitor center one of the few buildings in Haleakala not built by CCC, 137
 1934-41, 3 CCC camps built roads, buildings, etc., 143
 River Bend Overlook at T. Roosevelt NP is one of most visited
 CCC buildings, 143
 had a camp in Jewel Cave 1935, constructed cabin, campground, etc., 145
 modified entrance to Jewel Cave for easier access, 145
 many North Cascades structures built with CCC labor, 147
 Mammoth poster touts “new subterranean trails built by CCC Co. 510”, **157**
 CCC Co. 510 Camp 1 was all Black, got same wages as other built toboggan run seen in Cuyahoga Valley poster, **161**
 many CCC artists still unknown, 184

Clarke, W.F., drawing for title of DOI map, **135**

Cleveland, Grover, U.S. President:
 created Olympic NP as forest preserve, 1857, 83

Close Encounters of the Third Kind: 76, **76**

Coe, Ernest (“Tom”): 117

Coastal Plain, Alaska: 115

Cole Graphic Solutions, women-owned printers: 185
 modern presses handle big editions, many screens, 185
 move to UV-cured poster inks, clear matte top coat, 185

Collins, M.R., artist:
 painted portraits of NPS Directors and John Muir, **13**

Congress:
 as more conservative, didn’t favor funding artists, 16
 imposed rules limiting WPA artists’ work time, 18

Corey, Cam and Scott, screen printers: 84
 hate split fountains process (q.v.), 84
 Hawaii split fountain too soon for their liking, 89
 Acadia another split fountain, 101
 Scott retouched 1000 Everglades posters by hand to correct printer error, 117
 “threat of screen printer rebellion” for Joshua Tree, 125
 Scott, with wife Georgene, at DOI Museum show, **173**
 has pulled more prints in silk screen industry than anyone else, 173

Corey, Cam, screen printer: **185**
 died 2009 of ALS, 185
 buried with General Grant print, 185

Corey Sign and Display, Seattle and Poulsbo, WA: 185
 3d generation screen printing shop begun by grandfather in 1930s, 185
 have printed over 250,000 screen prints in past 25 years, 185
 Scott retired from poster art but maintains sign company, 185
 see also WPA-CCC counterparts D. Miller, L. Moffett

Covid-19 pandemic: xvii

Crannell Creek Giant, coastal redwood, Trinidad, CA:
 most massive living tree since previous title-holder cut down 1940, 93

Crater Lake NP:
 lake created after Mt. Mazama eruption, 97
 deepest U.S. freshwater lake, 97
 first building, Sinnott Memorial Outlook, 97

Crater Lake NP poster: xiv, 96
 but for WWII, would have been WPA poster, 97
 RD’s initial sketch, **97**
 shows Sinnott Overlook and Wizard Island, 97
 experiments with color and composition, **97**

Cuyahoga Valley NP:
 began as smaller state park named for land donor, 161
 managed by Akron Metro Parks District, 161
 1974 expanded park system made National Recreation Area, 161
 in 2000 given full NP status: 161

Cuyahoga Valley NP poster: **160**
 many requests for this over the years, 159
 done in Dorothy Waugh style, 159
 Kendall Lake Shelter central to this design, 159

Danno, Rob, Chief Ranger of Bryce Canyon: 187

Deal, Dwight, geologist:
 discovered Jewel Cave much larger than thought, 145

Death Valley NM: 127
 Walter Scott, rascally miner, dupes then befriends Albert Johnson, 127
 NPS acquires property 1970, 127
 damaged in 2015 series of floods, still closed, 127

Death Valley NM poster: **126**
 bookstore clerk proposed Scotty’s Castle for poster, 127
 elaborate Spanish Colonial Revival compound built for wife of owner 127
 poster finished late 2013, floods came soon after, 127

DeNoon, Henry and Chris:
 1987 book *Posters of the WPA*, 187

Denver and Rio Grande Western Railroad: 86

Department of the Interior (DOI) Museum:
 Yates Auditorium donation ceremony, 4
 only known original of Lower Falls of Yellowstone, 57
 while ramping up for exhibit at DOI, RD held Bandelier poster till end of exhibit to return to HCFA, 69
 absorbed U.S. Travel Bureau, 70
 Jason Jurgena, collections manager, asks for 2 signed copies of total production for permanent collection, 169
 one set could be loaned to DOI employees, 169
 exhibition of NPS prints a reality in 2013, 170

DOI Museum Exhibition “POSTERity,” 2014-2015: **57**, **171**
 RD invited to exhibit at Museum, 189-173 *passim*
 featured 49 serigraphs in DOI Museum’s collection, 171
 wide visitorship, 171

DOI Museum Exhibition 75th Anniversary poster: **168**

granted rare permission to use DOI 1938 Seal, 169
designed by Brian based on an original DOI brochure photo, 169, **169**

Department of the Interior 1938 seal:
stamped in gold leaf, 141
used on limited-edition fundraising posters, 141
secured for Mariposa Grove reopening posters, 141

Department of the Interior Stewart Lee Udall Building:
details and features of construction, 170
rooftop garden reinforced at, 170
named after Udall 2010, 170
address, 1849 C St NW, reflects year DOI created, 170

Desert View Watchtower:
RD locates viewpoint of Grand Canyon NP print, 41, **41**

Desolation Peak Lookout, North Cascades NP: 147, **147**
built 1932, a year before CCC established, 147

Devils Tower NM poster: **ZZ**
request from Supt. Deb Liggett, 76
Mike Dupille painted design based on RD sketches, 76
process of making screens, 76
outsold half of historic reproductions, due to Close Encounters film, 76

Diaber, Ome, 1940s poster artist: **147**

Dinosaur NM: 135
Earl Douglass first major paleontological discoveries, 1909, 135
President Wilson designated national monument 1915, 135
excavations halted 1922, 135
WPA funding enabled road to quarry area, excavations resumed, 135
Morrison Formation known as “Wall of Bones,” 135

Dinosaur NM poster: 134
Brian’s initial sketch when he and RD met, 135, **135**
highlighted Steamboat Rock, meeting of Green,Yampa Rivers, 135
so as not to clutter art, RD put text on Echo Rock, 135
hidden dinosaur encrypted in design, 135
experiments with color, design, computer graphics, 135

diorama:
of Grand Teton, 9
of Pleistocene glaciation for Grand Teton, 31, **32**
destroyed after 1972 season, 32

s
Domm, Peter, lettering artist: 24, 34

donation ceremony at DOI:
showcased all known original prints—11 of 14 historic prints, **182**
prints shipped from NPS Archives, Tucson, HFCA, Smithsonian to DOI, 182
Yosemite of Dr. Boice donated later to HCFA, 182
12 of 14 original designs safely archived in public domain, 183
RD still hopes to find Great Smokies, Wind Cave, 183

Douglas, Marjory Stoneman: 117

Douglass, Earl, Carnegie Museum paleontologist:
major discoveries at Dinosaur NM 1909, 135

Dupille, Michael (“Mike”), artist and screen printer: xiv
RD first hired him 1992 to reprint Grand Teton poster, 184
found t-shirt company to screen-print Grand Teton, **34**
RD made poster-size color photo for him to work from, 37
laborious process of drawing screens, photographing, printing, to make screens, 38
they learned steps needed for rest of reproductions, 184
his work on Great Smoky Mountains poster, 65, **65**
RD invited him to paint Devils Tower, 76
not interested in starting over with computers, 184
RD finishing reproductions with Dupille when Maebius sent him sketches, 184

DuRant, Tom, NPS archivist: 69
unearths 13 negatives and letters for historic prints, 35
collection includes 2 Yellowstone designs, 35
dug in Archives at Harpers Ferry Center for poster set, 166

Dux, Alexander, poster artist:
“See America” poster of Carlsbad Caverns NP, 72
Brian Maebius liked 2 figures on Dux poster, 89
RD and Brian initialed last ANWR screen like Dux, 115

Duxbury, Kathleen:
source of Jacob Asanger posters, 71
expert, author of many books on CCC, 188
suggested San Bruno archives to RD, 188

Eastern Museum Laboratories, Washington, D.C.: **14**
directed by C.P. Russell, 14

El Capitan, Yosemite NP: 99

Emeryville, CA: **11**
WML forced to move to building in, 18
open house to promote value of WPA work, 20
WPA project dinner during open house, **23**
demonstration by Powell, Moffett at facility, **45**

Everglades NP: 117
abundance of wildlife, 117
foresight of those who protected area, 117
campgrounds maybe most spacious in NPS, 117

Everglades NP poster: 116
depicts what visitors really see from boardwalk, 117
park’s color advice for croc required another screen, 117
printing error in first edition need hand retouching, 117
Anhinga Trail location provides stunning wildlife, 117

Everhardt, Gary:
at namesake headquarters building in Asheville NC, **104**
was RD’s superintendent at Grand Teton NP, 104
9th Director of NPS, then Supt. of Blue Ridge, 104

Everhardt, Gary, Headquarters Building, Asheville, NC: **104**

Fair, Paul J., US. Forest Service: 15

Federal Art Project Poster Division, 1, 8
see also WPA-CCC artists
and posters

Federal Bureau of Investigation (FBI):
involved in recovery of purloined posters, 59

Federal Project Number One: 7
encompassed projects on art, music, writing, other ephemera that didn’t last like architecture, 7

Field Division of Education: **16**
see Western Museum Laboratories

Finley, Mike, Yellowstone NP Superintendent: 187

fire safety and prevention posters: 70-71
Yosemite fire prevention posters, 70, 71, 73, **73**
fire prevention part of original CCC mission, 73
CCC boys screening miniature posters, **73**

First Park Naturalists’ Training Conference: 10

Fluharty, Dave, husband of Lisa Bergman:
a founder of North Cascades NP, 187
great friend, crucial to Ranger Doug’s Enterprises, 187

Flynn, Kathy, executive director, National New Deal
Preservation Assoc. (NNDPA): 187

Ford, Gerald, U.S. President: 161

Ford’s Theatre, Washington, DC:
housed Eastern Museum Labs, **14**

Fort Marion NM poster: **50**
2 surviving prints’ locations, 51
RD guesses of colors from b/w fairly close, 51
added DOI seal to distinguish Fort Marion reproductions from originals, 51

Fort Union Trading Post National Historic Site:
a privately owned fur trading post for trade with Northwest Plains Tribes, 155

Fort Union Trading Post National Historic Site poster: **154**
instigated by Supt. Alice Hart, 155
had worked at Grand Teton, suggested composition like Rocky Mountain, 155
many elements to fit into design--fort, Indians, beaver, bison, 155
only text field is 1838 quote from clerk Larpenteur, 155

Fryxell, Fritiof, Chief Naturalist, Grand Teton NP: **10**
Report of an Education Program for GTNP, 10, 12
1929 crash delays implementation of program, 12
and diorama design, 31

fundraisers, use of special anniversary posters as:
Arctic National Wildlife Refuge 50th anniversary, 115
Yosemite NP Mariposa Grove restoration project, 141
DOI Museum exhibit, 169

General Grant Tree, coastal redwood, 93, **106**
second most massive tree in world, 29’ diameter at base, 107

General Grant NP: 107
like Yosemite and Sequoia, set aside 1890 to preserve groves from logging, 107
enlarged 1940, became Kings Canyon NP, 107
RD couldn’t capture immensity with camera lens, 107
today few people associate General Grant with Kings Canyon NP, 107

General Grant NP poster: **106**
printed 2 years after related Sequoia, 93, q.v.
car and trailer leaving camp in early morning, 93, 107
companion print to Sequoia design, 107
RD based colors on WPA poster with cool blues, 93, **10Z**
image lets Sequoia dominate; little text, 107

General Services Administration (GSA):
involved in recovery of purloined posters, 59

General Sherman Tree, coastal redwood: xiv
most massive living tree on earth today, 93

Ginno, Elizabeth, WPA artist: **16**

Glacier Bay NM: 129
3.3 million acres, 19
a World Heritage Site, 129

Glacier Bay NM poster: **128**
RD chose Margerie Glacier for meandering path, 129
ship in design influenced by Cleveland Rockwell, **129**
RD third Alaska poster, 129
after 2005 visit to park RD approached park to do it, 129

Glacier NP:
1936 catastrophic fire, 18, 32
see also Chief Mountain

Glacier NP poster: 38, **44**

RD gets sole known original copy, Swann auction, 38
1939 original order 175, shipped 125, 45
2nd survivor in Santa Cruz located 2013, 45
colors different for reproductions made before original found, 45
“rusting” of Santa Cruz poster: paper not acid-free, 45

Golden Gate International Exhibition, 1939:
organized by US Travel Bureau, 72

Golden spike ceremony:
one of locomotives was made in Paterson, NJ, 163

Good, Albert, author of *Park and Recreational Structures*, 161, **161**
designed CCC buildings at Cuyahoga, 161
Kendall Lake Shelter, 161

Grand Canyon NP:
original poster at, 37
finds a second copy, 38

Grand Canyon NP poster: **36**
the most complex design of the 14 with 8 screens, 37
more realistic geology, 37
difficulties of 3 reference sources for reproduction, 35
finding of additional print enables accurate colors, 39
Sedona copy turns up, 39, **40**
speculation about origin of design, 41
RD located viewpoint for design used in, 41, **41**

Grand Teton NP:
RD worked as seasonal ranger, xiii, 2
Strawberry Canyon CCC camp moved to, 20

Grand Teton NP poster: **30**
discovery of first poster in early 1970s, xiii, 1
first poster that WML completed, 16, 18
its production spurred orders from other parks, 16, 37
two printers producing Grand Teton print, **17**
idea from diorama of geological processes in Grand Teton, 31, **31**, **32**, 33
RD donates his first find to HFCA, 33
2nd print discovered in Los Angeles, didn’t meet auction minimum, so RD bought it later, 38
now in Grand Teton NP Collection, 33
park found 3rd poster 2012, cut down, purple, 33, **34**
1992 1st reproduction edition of 500, 34

Grant, George Alexander, NPS photographer: **9**, 10, 49
photo inspired postage stamp, Zion poster, 47, **4Z**
photo inspired Yosemite stamp and poster, 49, **49**

Gratton, Weldon, NPS architect: 143
overlook at Theodore Roosevelt NP, **143**

Great Slave Lake, Canada: 97
deepest lake in North America, 97

Great Smoky Mountains NP:
founded 1934, 75th Anniversary 2009, 99

Great Smoky Mountains NP poster (original): **64**
no known surviving original prints, 65, 70
RD drove there to get sener of color, based colors on his visit and photos, 65
last one designed by C.Don Powell, 65
text “Made by WPA-CCC” at bottom, 65
next to last produced at WML, 65

Great Smoky Mountains NP poster (new design): **102**
for 75th Anniversary, 2 editions (limited and open), 103
John Cable Mill was park staff favorite for subject, 103
autumn colors to brighten design, 103

Great White Throne, Zion NP: 47, 99

Green River:
joins Yampa River in Dinosaur NM, [135](#)

Grizzly Giant:
oldest tree, possibly 2400 years old, in Mariposa Grove Yosemite, [141](#)

Gunnison, John Williams:
scouting for railroad passage, [138](#)
gave name to rugged area now the park, [138](#)

Hall, Ansel, first NPS Chief Naturalist: [10](#)
chair of training conference, [10](#)
received Fryxell Report on Education Program, [12](#)
forwarded report to Horace Albright, [11](#), [12](#)
put in charge of WML, [12](#), [14](#)
quote on developing expert museum technicians, [14](#)
departed WML for Mesa Verde, [32](#)

Hamilton, Alexander: founder of Paterson, NJ, [163](#)

Harpers Ferry Center: [165](#)
played key role in rediscovery of WPA poster art of NPS, [165](#)
see also NPS History Collection (HFCA)
and National Park Service History Collection (HFCA)

Harpers Ferry National Historical Park poster: [164](#)
Brian, RD focused on red-brick part of town, train, trestle, tunnel, [165](#)
view looks down from Appalachian Trail, [165](#)
sketches experimenting with composition, text fields, [165](#)

Harpers Ferry, West Virginia:
armory site of John Brown’s 1859 raid, impetus to Civil War, [165](#)

Hart, Alice, Superintendent, Fort Union: [155](#)
knew of Grand Teton prints from her work there, [155](#)
a top priority for her: iconic design for Ft Union, [155](#)

Hartgrave, Ted, mountain character: [109](#)
rumor he rode airplane tail in a saddle, [109](#)
taught RD to tie double diamond packhorse hitch, [109](#)

Hawaii NP (now Hawai’i Volcanoes NP): [89](#)
RD pitched design at Haleakala, got no go-ahead, [89](#)
visited Hawai’i Volcanoes, hiking, touring, [89](#)
eruption of Halema’uma’u, [89](#)

Hawaii NP (now Hawai’i Volcanoes NP) poster: [88](#)
design originated in slide an archivist showed RD, [89](#)
split fountain effective in night sky, [89](#)
includes silhouettes of “Herb and Edna,” [89](#)
early sales disappointing but eruption boosted them, [89](#)
artist-geologists had fun with poster designs, [89](#)

Hawaii-Haleakala NP (now Haleakala NP): [137](#)
Visitor Center name change: House of the Sun to Haleakala, [137](#)
Visitor Center designed by Merel Sager, [137](#)
one of five buildings in park not built by CCC, [137](#)

Hawaii-Haleakala NP (now Haleakala NP) poster: [136](#)
at one point best-selling poster, [137](#)
design caught visitor’s eye, [137](#)
after success of Hawaii Volcanoes print, Haleakala wanted one, [127](#)
visitor center is the building featured, [137](#)
10 screens, most complex design yet, bright colors, [137](#)
composition taken from NPS photo, [137](#)

Haynes, F. J., photographer:
photos inspired Yellowstone NP poster designs, [56](#)
his postcard photos used in *Haynes Guidebooks*, [57](#)

Haynes Guidebooks:
published for decades since late 1800s, [57](#)

Harrington, Mark R.:
Southwest Museum archaeologist, [15](#)

headlight effect for Sequoia and Kings Canyon: [93](#)
borrowed from a WPA wildlife print, [93](#), [107](#)

HCFA: see National Park Service History Collection (HFCA)

“Herb and Edna”: [89](#), [89](#)
inspired by silhouettes in Dux Carlsbad Cavern poster, (p.72), [89](#)
named by Corey brothers, [89](#)
made cutouts to take to NP trade shows, [89](#)
put into Black Canyon overlook, taken out, [138](#), [139](#)

Heurlin, Magnus Colcord (“Rusty”):
painting of Muries, [115](#)

Hilgard Hall, UC-Berkeley: [10](#), [12](#), [13](#), [14](#)

Hoh Rain Forest, Olympic NP: [83](#)

Holland America cruise ship in Alaska: [129](#)

Holloman Air Force Base: [159](#)

Honeywell, Mark C., industrialist: [153](#)
built, without permission, Boca Chita Lighthouse, [153](#)
hours after lighthouse lit, shut down by Coast Guard as hazard, [153](#)
built of native limestone, [153](#)
sold property in 1942, [153](#)

Hoover, Herbert, U.S. President: [12](#), [111](#), [159](#)

Hopkins, Harry, FDR’s architect of New Deal: [7](#)

Ickes, Harold, Secretary of the Interior: [72](#)
created US Tourist Bureau, renamed Travel Bureau, [72](#)
appointed by FDR, longest serving SOI, [170](#)
goal to consolidate DOI offices in one building, [170](#)
also headed Public Works Administration, [170](#)
worked with architect Wood on all aspects of building, [170](#)
initially Republican, moved to Bull Moose party, [170](#)
president of Chicago NAACP, [170](#)
enlarged Yosemite NP, role in formation of Kings Canyon NP, [170](#)

Indian Craft Shop in DOI building, [170](#)

Indian tribes:
Wind Cave entrance sacred to Lakota and nearby tribes, [43](#)
to-do about text “Indian Demonstrations” on Yosemite reproduction poster, [49](#)
rumor that Sioux had taken over Mt. Rushmore, [49](#)
ancestral Pueblo people farmed mesa tops at Mesa Verde, [86](#)
Mammoth Cave area early inhabitants Cherokee, Shawnee, Chickasaw, [156](#)

Northern Plains tribes traded at Ft. Union Trading Post, [155](#)
at White Sands, waves of people passing through, [159](#)
Molesworth furniture incorporated Indian images, [175](#)
“Indian Court” derivative paintings at 1939 Golden Gate fair, [175](#)

International Art Services, NY: [71](#), [71](#)
employed Jacob Asanger, [71](#)

internet:
facilitated finding posters, details of their making, [58](#)
also facilitated unsavory behavior, [58](#)
internet artists assumed rust stain was a WPA color, [47](#)
nationwide publicity led to fraudulent WPA-style work proliferating on internet, [72](#)

Izembek National Wildlife Refuge, Alaska:
RD, Brian, Secretary Jewell examine rock from, [172](#)

Jackson, William Henry, photographer:
1871 Hayden Survey participant, [10](#), [13](#)

Jarvis, Jon, Superintendent of Mt. Rainier NP: [63](#), [187](#)
later NPS Director capping long NPS career, [187](#)
central to recovery of two stolen prints, [187](#)

Jenny Lake: [31](#), [33](#)
original Grand Teton poster for Jenny Lake Museum, [30](#)

Joshua Tree NP campers listening to campfire talk: [179](#)

Jenkins, Chip, Superintendent of North Cascades: [147](#)

Jewel Cave NM: [145](#)
RD missed seeing it: elevator out of order, [145](#)
Michaud brothers discovered 2 mi. of cave 1900, [145](#)
cave beyond 2 mi. discovered by Dwight Deal, 1959, [145](#)
now seen as 2nd longest cave in U.S., 4th in world, [145](#)

Jewel Cave NM poster: [144](#)
early sketch, [145](#)
various experiments with design and colors, [145](#)

Jewell, Sally, Secretary of the Interior: [57](#), [171](#), [172](#), [186](#)
RD visit with her at opening of Museum’s 75th anniversary, [171](#)

Johnson, Albert Mussey: [127](#)
Ohio businessman duped by Walter Scott, [127](#)
built elaborate compound in Death Valley, [127](#)
left life tenure to “Scotty,” property to religious foundation, [127](#)

Johnson, Lyndon, U.S. President:
“See America First!” campaign, [72](#)

Joshua Tree NP:
park wished to emphasize confluence of Colorado and Mojave Rivers, [125](#)
park input in progression of design sketches, [125](#)

Joshua Tree NM poster: [124](#)
sky had to be a split fountain, [125](#)
text limited to emphasis on confluence of two rivers, [124](#), [125](#)
dark foreground frames pathway, [125](#)
horizontal lines lead eye back, [125](#)
design reference a publication photo by the park, [25](#)
sketches testing color and composition, [125](#)

Jurgena, Jason: [172](#), [186](#)
collections manager at DOI Museum, [169](#)
to RD: DOI Museum planned exhibition to coincide with 75th anniversary of DOI building, [171](#)
at donation ceremony, [183](#)

JY Ranch, Laurance Rockefeller’s ranch in WY:
RD rented a sad old horse from, [109](#)

Katahdin:
RD’s 1899 tugboat, [129](#)
ventured from Wrangell to Glacier Bay NP, [129](#)
highest mountain in state of Maine, [130](#)
Statue of Liberty vessel based upon, [123](#)
Appalachian Trail goes north to summit of, [165](#)
friendship with Bruno Cianci traceable to interest in the tug, led to writing of this book, [188](#)

Kendall, Hayward, Cleveland businessman: [161](#)

Kendall, Virginia, wife of Hayward:
state park named for her, expanded, became Cuyahoga Valley NP, [161](#)

Kerouac, Jack:
spent summer 1956 at Desolation Peak Lookout, [147](#)
wrote *Desolation Angels*, [147](#)

Kimball Art Center, Park City, UT:
fifth talk of first week of Road Trip, [178](#)

Kings Canyon NP:
role of Ickes in creation (formerly General Grant), [170](#)

Kirk, Jasmine, ink technician at Cole Graphics: [185](#)

Kramer, Kayla, intern at DOI: [172](#)

La Guardia, Fiorello, Major of NYC: [17](#)
began first public funding of artists, in NYC, [17](#)
poster art model adopted by Federal Art Project’s Poster Division, [17](#)

“LA Joe,” see “Oregon Mike”

La Purísima Mission model: [15](#)

Larpenteur, Charles, Clerk at Fort Union Trading Post: [154](#)

Lassen Volcanic NP:
RD climbed Mt. Lassen on 70th birthday, [53](#)

Lassen Volcanic NP poster: [52](#)
image looks across Manzanita Lake, [53](#)

Laverty, Jack, photographer: [159](#)
supplied RD with camera for White Sands dunes, [159](#)

Lazarus, Emma, poet: [122](#)
quotation at Statue of Liberty NP, [123](#)

Leen, Douglas (“Ranger Doug”): *passim* [57](#), [104](#), [147](#), [177](#), [183](#)
seasonal ranger at Grand Teton, [xiii](#), [1](#)
not artist, not historian, but dentist, [xiv](#), [2](#)
personal journey/obsession to find, reproduce posters, [xiv](#), [1](#), [3](#)
“holy grail”: NPS archive’s 13 b/w negatives, [35](#), [40](#)
called Grand Canyon, also interested in reprinting, became “Ranger of the Lost Art,” [35](#)
started 5-year process to restore the set of 14, [35](#)
experience at 2006 Swann Galleries auction, [38](#)
identified viewpoint for Grand Canyon poster design, [41](#)
difficulties reproducing Yosemite from b/w negative, [49](#)
finger painting method of sketching design, colors, [49](#)
with b/w Fort Marion print, colors pretty good guess, [51](#)
tracking down purloined print, went to TN, [58](#)
bought Rainier original print from Duane Nelson, [62](#)
found b/w negatives at NPS/HFCA after 40 years, [70](#)
fields inquiries on “WPA-style” art, [72](#)
how to tell his reproductions from originals, [72](#)
visited Devils Tower for photos, [76](#)
first time starting from scratch, hired Mike Dupille, [76](#)
new digital camera used for road trip to Bryce, [79](#)
his glacial geology degree useful in showing glaciers as in 1930s, [83](#)
had worked in Olympic teaching mountaineering skills to kids, chose view from campsite to Mt Olympus, [83](#)
while in Antarctica 2004-05, he did Denali design with Brian by internet, [84](#)

field trip to Mesa Verde to research history and art, [86](#)
chose “California themes” for Sequoia and General Grant parks, [93](#)
living in Alaska, couldn’t go east to visit park, [99](#)
had driven through Shenandoah, Blue Ridge, Great Smokies earlier, [99](#)
favored split fountain for Acadia, [101](#)
tucked B of Blue Ridge behind leaves in 75th Anniversary edition, [104](#), [104](#)

worked well with Brian Maebius, [104](#)
for Chief Mountain poster, needed a horse and had experience with horses, [109](#)
Saguaro was first poster he put in own house, [111](#)
knew Everglades would be fun project, road trip, [117](#)
visited Death Valley off and on, worked with 3 park administrations, [127](#)
first visited Glacier Bay as dentist on cruise ship, [129](#)
on Redwoods poster, used appealing palette found on a Telephone Service poster, [133](#)
his first contact from Brian: Dinosaur sketch, [135](#)
goal to replace bad image of park posters with good art, [93](#), [137](#)
he and Brian initial last screen of Sierra Club poster, emulating Dux, [115](#)

climbed with Fred Beckey in N. Cascades as youth, 147
photo credit for Fred Beckey, [147](#)
1st visit to Canyonlands 2002, tries to come up with design, 151
took posters, message on road after DOI exhibition, 169
donated his private collection to NPS, public domain, 169
invited to give presentation to DOI staff April 2014, 171
visit at DOI with Sally Jewell, who opened show, 171
retired from dentistry and public health, 174
road trip, 174-181
hoped to find originals of Wind Cave, Great Smoky,
while telling stories of posters, 174
crafted air-conditioner cover for trailer, 174
interior mural paintings suggest parks, 177
cactus planters, rubber lizard, other fun details, 177
did decor with Lester Santos and Janet Bedford, [177](#)
after Centennial Road Trip, put collection in safe place, 183
at donation ceremony, [183](#)

lettering:

C. Don Powell studied lettering from Peter Domm, 24
first poster for Grand Teton NP still perhaps best, 34
computerized font program solves difficult issue, 80

Lewis Overthrust, Glacier NP:

fault structure of Rocky Mountains, 109

Library of Congress (LOC):

paucity of poster art in 1980s, xvii
bid blind to acquire first 5 posters, Swann auction, 38
Grand Canyon original poster sold for \$9,000, cf. 12¢ in 1938, 40
purchased Zion original at Swann auction, 47
paid \$2000 plus gallery fee for Ft. Marion original, 51
purchased Lassen Volcanic original at auction, 53
LA Laurent copy of Old Faithful geyser is at, 57
“See America!” Chief Mountain poster found by Brian on LOC
website, 109

Liggett, Deb, Superintendent of Devils Tower NM: 76

Lincoln Memorial: 122, 170

Living New Deal Legacy, 72

Longs Peak, Rocky Mountain NP: 91

Maebius, Brian, artist, paleontologist: xiv, [57](#), [184](#)

colorations of miniature fire safety prints for Yosemite, 73, [73](#)
collaboration with RD on Bryce Canyon poster, 80
tortuous path to make posters with computer, 80, 184
template for next 35 designs, 80-81
hired for Olympic NP, 83
had fun with Hawaii 1920s eruptions, 89
exchanged cut-and-paste designs for Sequoia, 89
at computer, “quick study” basing Shenandoah on old
b/w park brochure, 99
he and RD knew computers were necessary next step, 184
chose Blue Ridge Parkway’s orange-pink color combination, 104, [104](#)
“provided heavy lifting” in artistic work, excellent 20-year
partnership, 104, 184
ignored RD sketches for General Grant, 107
first contacted RD re Badlands in mid-’90s, 119, 135
worked at Utah Museum of Natural History, field trips to
Dinosaur and Badlands, 119
insisted on Big Bend poster, did the design, 121
for White Sands, put all 8 colors in foreground plants,
as at Haleakala, 159
Brian Maebius is the C. Don Powell of today, [184](#)

Mammoth Cave NP: xiv

four segregated CCC companies assigned here during Great
Depression, 156
caves were first explored ca. 5000 BCE for minerals, burials, 156
early European settlers mined saltpeter for gunpowder, 156
after War of 1812, enslaved African Americans mined
cave, learned complexities of cave system, 156

after Civil War, freed slaves built tourism infrastructure, 156

Mammoth Cave NP poster: [157](#)

“world’s longest cave” (second in volume), 145, [157](#)
many requests to RD to depict it, but he hadn’t visited, 156
Brian took the lead, digging up CCCs role, 156
colorful poster aims to reflect colorful history, 156
posters of caves in France, New Zealand, provided design
inspiration, [156](#)

Many Glacier Museum, Glacier NP: 32

Many Glacier Road: 35

Manzanita Lake, Lassen Volcanic NP: 53

Margerie Glacier, Alaska: 129

Mariposa Grove, Yosemite NP, 141

largest sequoia grove in the world, 141
oldest tree, 2400 years old, Grizzly Giant, 141
park closed for restoration and preservation 2015-2018, 141
for reopening, park asked for limited-edition print, 141
RD secured permission to use gold leaf DOI seal, 141
open edition used DOI facsimile seal, 141

Mariposa Grove Museum, Yosemite NP: 141

centerpiece of Mariposa Grove poster, [140](#)
pictured on poster, dwarfed by massive trees, [140](#)
structure built in 1930 before creation of CCC, 141
listed on National Register of Historic Places, 141

Mesa Verde Museum: [6](#)

Mesa Verde NP: 86

75th Anniversary of the park coming up, 86
assigned 2 rangers to accompany RD on cliff, 86
see also Shirikawa, Tessy

Mesa Verde NP poster: 87

would do 2 versions by changing last screen—regular
open edition and 75th Anniversary, 87
“really only one vista to use,” previously a poster for railroad, 86

Metlakatla, Alaska: 129

Michaud Brothers, Frank and Albert: 145

discovered jewel-like cave 1900, 145

Miller, Dale, screen printer: 24

with C. Don Miller at Velonis press, [25](#), [53](#)
Lassen Volcanic print has “DM” on DOI seal, [53](#)

Miller, Marj, wife of Dale:

noticed recolored versions printed by “Oregon Mike”
(q.v.) and sold through his catalog, 59

Milligan, Sharlene: xi

executive director at Grand Teton NP, 35
suggested RD check NPS History Collection files: 35
loved colors of Saguaro poster, 111

Moffett, Lorenzo, Museum Preparator artist at WML: [45](#)

supervised CCC enrollees: [15](#)
sent to do job at Grand Teton (as Lawrence Moffett), had to
learn to ski, 22
measuring for diorama construction, skied 18 miles, 31
demonstrating six Glacier screens, [45](#)

Molesworth, Thomas, furniture maker: 174

founded Shoshone Furniture Co. 1931, 174
Molesworth-style interior of Airstream, 174
popularized western-style furniture incorporating Native art, 175, [175](#)
contemporary of Siegrist and Powell, 175
Venn diagram of overlap with Siegriest, Powell, [175](#)
studied at Art Institute of Chicago, 175

Monk, Edward, worked at Strawberry Canyon CCC camp: 55, [56](#)
WPA artists couldn’t sign work, 56
initials EM etched in DOI seal, 56

Moore, Tamura, DOI Museum Assistant Registrar:
at donation ceremony, [183](#)

Mt. Gould, Glacier NP: 45

Mt. Hozameen, North Cascades NP: [146](#), 147

Mount McKinley (Denali) NP:

renamed Denali NP and Preserve, 84
formed 1917 to protect Dall sheep, 84

Mount McKinley NP poster: [85](#)

designed by RD and Brian over internet, 84
split fountain technique used in sky, 84

Mt. Olympus, Olympic NP: [83](#)

Mount Rainier NP: 61

ordered 100 ski posters, 70

Mount Rainier NP poster: [60](#), [61](#), [62-63](#)

inspired by postcard photo of Fairy Pool, [61](#)
poster shows sequoia cone (not pine or spruce!), [60](#)
RD made up colors in absence of original print, 61
Duane Nelson found 2 originals, 61
Duane Nelson found three more, RD buys one, 62
LA Laurent print sold to anonymous buyer, 70
RD donated his copy to NPS (HFCA), 62
Mt. Rainier poster donation ceremony at REI, Seattle, [63](#)

Mount Rushmore:

rumor of Indian demonstrators’ dynamite threat, 49
national monument, RD’s hope to do a poster, 122

Murie, Adolf: 115

Murie, Margaret (“Mardy”): [114](#), 115

RD met in Moose, WY, as ranger in GTNP, 115
death at 101, 115

Murie, Olaus: 114, 115

Mardy and Olaus overlooking Sheenjek River, [115](#)

Museum of the North, Fairbanks, Alaska: 115

Myers, Wade, archivist at NPS History Collection
(HFCA): 186

National Archives and Records Administration, College Park, MD, [24](#)

National Archives and Records Administration, San

Bruno, CA: 187
regulations for visitor use, xix
suggested to RD by Kathleen Duxbury, 188

National Historic Landmark stadium:

Paterson Great Falls was home field of NY Black Yankees, NY
Cubans in Negro Leagues baseball, 163

National New Deal Preservation Association (NNDPA): 187

National Park Service (NPS): *passim*, 187

commissioned set of posters, 1
printed fact book about the Labs and their funding, 23
NPS Educational Headquarters, 10
involvement in recovery of purloined posters, 59
424 NPS units at present, 171
with DOI, cares for and manage public lands for future benefit, 172
fine public employees, 172

National Park Service Centennial:

invitation to exhibit reproductions and contemporary prints in
DOI Museum, 169
DOI Museum exhibition print, [168](#)
see also NPS Centennial Speaking Tour
and POSTERity

National Park Service Centennial Speaking Tour: 178

RD able to verify original print in Sedona, AZ, 39
RD visit to Acadia NP, 101
RD didn’t visit Big Bend until, 121
RD didn’t visit Dinosaur or Badlands until, 135
RD visit to TR Overlook built by CCC, 143
after poster exhibit at DOI Museum, to promote parks on road trip, 169
road trip, 174-181 *passim*
over 15 months, 44,117 mi., RD gave ca. 100 talks, 178
Keynote Speaker for Grand Canyon symposium, 178
carried 4 original prints in car for 15 months, 182

National Park Service History Collection (HFCA): xvii, 3, 186

sole Yosemite poster eventually donated by owner, 3, 49
RD donates first poster in 2018, 33
RD consults, locates b/w images at HFCA, 35, 37, 70
has negatives of all but Bandelier, 70
one of 2 surviving Glacier prints donated by RD to, 45
stolen Zion original recovered and returned to, 3, [47](#), [59](#)
b/w negative of Yosemite from HFCA used for making
reproduction, 47, [47](#)
received purloined prints (Geyser, Zion), 57, 59
RD donates pristine Mt. Rainier print to, 62, [62](#)
after DOI Museum show, RD sends Bandelier print to HFCA, 69
Yosemite small-scale prints photographed and stored with 13
park designs at, 73
Devils Tower painting, sketches, now in collection, 76

National Register of Historic Places:

Mariposa Grove Museum, Yosemite NP, 141
Biscayne park Boca Chita lighthouse and other structures, 153

NPS (HFCA):

see National Park Service History Collection (HFCA)

NPS Western Regional Headquarters, San Francisco: xvii

consolidation of design and manufacturing, 14, [19](#)

Nelson, Duane and Clara, Seattle, WA: 187

former park Ranger, 61
brought RD two Mt. Rainier original posters, 61
a year later, found another that turned out to be three, [61](#)
RD bought one, Duane donated price to Rainier NP, 62
donated other two prints to Park, 62
at poster donation ceremony, [63](#)
giving campfire program at Mt. Rainier, [63](#)

New Deal: xiii, 8

CCC most popular program of, 8
minor recession cast doubt on progress, 15
DOI building holds most New-Deal-era artwork of any federal
building, 170

New York World’s Fair, 1939:

organized by U.S. Travel Bureau, 72

Nicholson, Frank, poster artist:

“See America” poster of Double Arch, Arches NP, [72](#)

North Cascades NP: 147

Supt. Chip Jenkins contacted RD ca. 2009, 147
Park ramping up for 50th anniversary in 2018, 147
RD liked Australian “Calls You” poster, adapted it, [147](#)
poster shows Beckey calling to climbers following, 147
Beckey-Kerouac design duality, 147

notecard sets:

Sequoia print bundled up as, 93
sold better than reproductions of historic prints, 93

Odegaard, Chuck, NW NPS Regional Director:
told RD of loan of original Grand Canyon print, 39
at poster donation ceremony with Nelsons, 63
expedited original negatives, 186

Office of the Secretary Art Collection: 169
prints on display in US embassies, 171

Old US Mint Building, San Francisco: xix
materials from closed CCC camps stored at, 22
remnants of poster art sent to, 70

Olympic National Park poster: **82**
second computer-generated design, 83
location at Deer Lake was inspired by RD’s 1969 teaching job, 83
sketch of Roosevelt elk, resident in park, **82**

“Oregon Mike” and “LA Joe”:
58-59
approach RD to use poster reproduction in catalog, 1996, 58
seized RD’s domain names—cybersquatting, 58
lawsuit by RD successful, 58
they posted photo revealing Powell name, new to all, 58
RD suggests art student contact “Oregon Mike,” 58
obtains identity of Powells, 59
“Mike” and “Joe” defrauded Powells out of 2 original prints, 59

Painted Wall Overlook, Black Canyon of the Gunnison NP:
obvious location for poster to show, 138
highest cliff in Colorado, 138

Park and Recreational Structures: 161
by Albert Good, 161
Bible of WPA-CCC architecture, 161

park architectural styles:
rustic “Parkitecture,” 7
Pueblo Revival, 159
WPA-CCC architecture of Albert Good, 161

“Parkitecture”:
rustic architecture in state and national parks, 7
pioneered by Merel S. Sager, 97

Pasadena Convention Center:
trailer and poster display during NPS Centennial, **179**

Paterson Great Falls NP:
text by Leonard A. Zax of Paterson Partnership, 163
town of Paterson founded by Alexander Hamilton, 163
Hamilton biographer Ron Chernow praised Great Falls, 163
world’s first planned industrial city, 163
natural beauty, economic importance, 163

Paterson Great Falls NP poster: 162
depicts falls as beautiful, powerful, 163
industrial smokestacks and factories beyond, 163
related poster shows baseball stadium, part of park, **163**

Pearl Harbor attacked: 22

Petrified Forest NM: in Arizona, “PeFo”:
67

Petrified Forest NM poster: **66**
only one print survives, owned by park, found after first
reproduction edition, 67
has “made by WPA-CCC” line like 3 other posters, **67**
RD had only b/w as color guide, first edition not convincing, **67**
park discovers an original, 67
split fountain in original, 67
RD drove down to AZ to mix corrected colors, **67**

Pinkley, Frank (“Boss”): 28, **28**, 35
Yeager letter to, as Supt. of Southwestern Monuments, 28

POSTERity Exhibition: 57,
see DOI Museum Exhibition
and posters

poster stereotype in rangers’ minds thirty years ago:
bear in garbage can, 93, 137

posters: *passim*
see also “[park name] poster”
and POSTERity
production and purpose introduced, 1
rarity of surviving pieces, xiv, 1
transformative power of these posters, xiv
recreating posters from old b/w photographs, 3
other originals turned up due to publicity, 3
difficult to market posters to park bookstores, 3
first of 14 NPS posters completed, 16
C.D. on Powell’s work on the series 25, **25**
auction 2006, prices low compared to today, 38
drama of purloined posters, 58-59
after WWII, 13 NPS originals photographed and sent back to parks, 70
matrix of surviving prints and locations, 70
historic prints, 28-73
contemporary prints, 75-165
fire prevention and ski safety, 70, 71, 73
for Devils Tower in 1996, process of silk screen production same
as WPA, 76
RD added seal on left side, not center, to identify contemporary
series, 76
Bryce Canyon first use of computers, not easy but a template for
later, 80
font program for WPA font solved laborious hand drawing, 80
choices of layering and color difficult, 80
leap into digital age with stylus, tablet, not mouse, 81
horizontal lines used for distance by C.Don Powell and others, 93
headlight effect borrowed from a WPA wildlife print, 93
increased experimentation with bolder colors, more screens, 101
Grand Teton economical, only 4 colors, 101
dramatic use of split fountain in Acadia sky, **101**

Powell, Chester Don (“C.Don”), silk screen printer:
anonymity required of government employees, 24
thought to be the artist for national park poster art, 24, 33
worked in Westmoreland, KA, with brother at father’s store, 24
art school in Kansas City and Chicago, 24
sole mention of him in WML monthly reports is a photo caption, **24**
move to California, 25
employment by WPA 1936, then as NPS artist, 25
left WML as shipyard modeler at Kaiser Shipyards, 25
building glacier substructure for Grand Teton diorama, **31**
demonstrates 6 Glacier screens, **45**
at easel with Yosemite, 2 Yellowstone designs, **55**, 55
photo of him with Dale Miller posted by Oregon Mike
on seized RD domain, **53**, 58
Great Smokies poster thought to be last he designed, 65
used parallel lines to create depth, 93
contemporary of Molesworth and Siegriest, 175
Venn diagram of overlap with them, **175**
Brian Maebius is the C.Don Powell of today, **184**

Powell, Richard, son of artist C.Don Powell: **47**, 58
birth, 25
family conned out of 2 original prints, 59
RD promises family to track down prints, get them donated to
NPS (HFCA), 59
family deeds prints to RD to pursue recovery in court, 59
RD’s goal to give him tour of show, give credit to his father, 173
with wife Nancy, **73**

Prairie Creek Visitor Center, Redwoods NP:
first stop of RD Centennial Speaking Tour, 178
CCC built cabin, **133**

Public Works Administration (PWA): 170
funded Federal Works Project No. 1, DOI building, 170

Pueblo-Revival architectural style: 159

purloined posters: 58-59
see also “Oregon Mike” and “LA Joe”
internet
Miller, Dale and Marj
NFS Historical Collection (HFCA)
Powell, C.Don and Richard

“Ranger Doug,” see Leen, Douglas (“Ranger Doug”)

“Ranger Naturalist Service” banner: 25
on 11 out of 14 historic prints, 25
eight designs used Bauhaus block lettering, 34
six designs departed from banner style, 34

“Ranger of the Lost Art,” see Leen, Douglas (“Ranger Doug”)

Raytheon Polar Service:
RD worked in Antarctica for, 84

redwoods, coast (Sequoia sempervivens): 133
world’s tallest trees (vs. Sequoias most massive), 133
by 1920s 90% logged in California, 133

Redwoods “See America” poster: 132
“built in 1933 by the CCC,” 132
full solid border, “screen printer’s delight,” 132
initial light green design, changed to purple after RD
saw telephone poster he liked, 133
Prairie Creek Cabin chosen as subject after experiments with
others, 133
used elements similar to Yosemite design, 133

Redwoods, The: 133
complex of 3 CA state parks (est. 1920s) and Redwood NP (est.
1968), 133
protect 45% of world’s coast redwood, 133
a World Heritage Site and Biosphere Reserve, 133

Reid Glacier, Alaska: 139

relief maps: 9, 10

REI, Seattle:
poster donation ceremony, 63, **63**

reward offered:
\$10,000 for Great Smoky or Wind Cave original posters, 183

Rocky Mountain Conservancy: 91
publication Cables and Cabins, 91

Rocky Mountains NP:
RD climbed difficult route in 1960s, 91
cabin built on boulders on moving glacier, came apart, 91
strong winds blew roof off, 91

Rocky Mountain NP poster: **90**
design had to include hiking route RD climbed, 91
historic cabin, Longs Peak and hikers, 91

Roosevelt, Franklin Delano, U.S. President (FDR): 12
New Deal programs, 7
introduced Energy Conservation Work Act, 8
called it Civilian Conservation Corps, 8
lowest point of popularity, 15
promoted NPS stamp series, 47
created National Park status 1938, 83
appoints Harold Ickes Secretary of the Interior, 83
FDR Monument by Albert Christensen, UT, **178**

Roosevelt, Franklin Delano, Library, Hyde Park, NY: xiii, **172**
a site of poster exhibition, **172**

Roosevelt, Theodore, U.S. President:
liked Olympic NP, Roosevelt elk named after him, 83
Bull Moose Party 1912, 170
face on poster for Theodore Roosevelt NP, **142**, 143

Roosevelt, Theodore, NP:
see Theodore Roosevelt NP

Roosevelt, Theodore, NP Poster:
see Theodore Roosevelt NP Poster

Runte, Alfred, indefatigable historian: 188

Russell, Carl P., field naturalist of WML: 10
transferred from Yosemite NP to WML, 12
ambitious plans for new museums, exhibits, 13

Russell, Nancy, archivist at HFCA: 186

Sager, Merel S., landscape architect:
pioneer of “Parkitecture,” 97
designed Sinnott Observation Station, Crater Lake NP, 97
designed Haleakala Visitor Center, 137

Saguaro NM: 111
2 units of park: Rincon Mountain District, 1933, 111
Tucson Mountain District, added 1961, 111
both parts elevated to NP status 1994, 111

Saguaro NM poster: **110**
one of most popular, boldest colors to date, 111
six colors convey dynamic desert sunsets, 111
split fountain sky at first, replaced by horizontal sky lines, 111

Salazar, Ken, Secretary of the Interior: 115, 186
gave permission to use Fish & Wildlife seal on poster, 115

Salt Wars, the: 159

San Bruno Archives:
see National Archives and Records Administration, San Bruno, CA

Santos Furniture, Cody, WY:
refitted interior of RD’s Airstream, 174
see also Santos, Lester

Santos, Lester, old Jackson Hole friend:
bought Shoshone Furniture Co. in Cody, 174
his company refitted Airstream interior, 174-77
with RD, Janet Bedford, **177**

Save the Redwoods League:
formed in early 1920s, 133
led creation of Prairie Creek Redwoods state park, 133

“SC Pat,” private collector in Santa Cruz, CA:
found Grand Canyon and 5 other prints, 2013, 39
2nd Glacier print in their collection, 45
2nd Fort Marion print in their collection, 51
2nd Lassen Volcanic print in their collection, 53
Old Faithful Geyser print now in DOI Museum Collection, 57

Schwaar, Laurent, aka LA Laurent: 40
found 10 prints (9 NP posters) in secondhand store, 33, 40
sold 2nd Jenny Lake poster to RD, 33
November 2006 auction of his collection, 38
one of his finds was Glacier original, 45, **45**
Zion original has quality issues, 47
his Fort Marion print now in LOC, 51
one of 2 surviving originals of Lassen in LOC, 53
Old Faithful Geyser is in LOC, 57
Mt. Rainier among the 10 he found, auctioned to anonymous buyer, 62

Scott, Walter E. (“Scotty”):
colorful life story, [127](#)
granted life tenure at Death Valley “castle,” 1949, [127](#)

Seattle, RD’s apartment: [33](#)

Seattle Times:
2001 story: posters and Mt. Rainier poster donation, [63](#)

Section of Fine Arts, DOI:
artists commissioned include 6 Native Americans, [170](#)
embellish building interior, [170](#)

“See America” posters: [72](#)

sequoia cone, a symbol of NPS: [92](#), [93](#)
embossed on NPS uniform, [93](#)
not a pinecone (sequoias are not pines), [93](#)

Sequoia NP: xiv, [10](#), [14](#)
set aside to preserve from logging, [107](#)

Sequoia NP poster: xiv, [92](#)
designed as set with General Grant, [93](#), [106](#)
introduced period automobiles, trailers, [93](#)
difficult to convey massive size of trees, [93](#)
car pulling into camp for evening, and colors, to
contrast with General Grant poster, [93](#)

Sheenjek River, Alaska: [115](#)

Shenandoah NP:
site of first CCC camp, [8](#)
founded 1935, [99](#)
sent RD much visual information, documents, [99](#)
strength of eastern parks is history, connectivity, [99](#)
75th anniversary overlap with other 2 parks, [99](#)

Shenandoah NP poster: [98](#)
first eastern park design, [99](#)
two designs: 75th anniversary, open public edition, [99](#)
Park suggested Whiteoak Canyon, waterfalls, [99](#)

Shirikawa, Tessy, Chief of Interpretation, Petrified Forest NP: [187](#)
found original Petrified Forest posters, called RD, [67](#)
RD to Petrified Forest to work out correct colors, [67](#)
now at Mesa Verde, asked for WPA-style poster for Mesa Verde
75th Anniversary, [86](#)
suggested Square Tower House for poster focus, [86](#)

Shoshone Furniture Company:
founded by Thomas Molesworth, [174](#)

Siegriest, Louis B., artist: [15](#), [175](#)
contemporary of C.Don Powell, Molesworth, [175](#)
Venn diagram of their overlaps, [175](#)
created 8 WPA “Indian Court” prints for 1939 Golden Gate
Exhibition, [175](#)
used WPA-CCC artists on loan from WML, [175](#)

Sierra Club:
commissioned screen print for 50th anniversary of ANWR, [115](#)
hosted event in D.C. to present posters to members of Congress, [115](#)

silk screen printing: 2, 4, 28, *passim*
expensive to produce, [3](#)
first posters experimented with process, [16](#)
invention of fine-art serigraphy by Anthony Velonis, [17](#)
description of process as done by Mike Dupille, [38](#)
illustrations of 8 screens for Grand Canyon print, [39](#)
Glacier print’s 6 screens exhibit WML products, [45](#)
full solid border on Redwoods a boon to printers, [133](#)

Sinnott Memorial Outlook: [97](#)
first building at Crater Lake, 1931, [97](#)
first NPS building designated as museum, [97](#)

blends into caldera wall on Victor Rock, [97](#)

ski safety posters:
designed by Mt. Rainier NP staff, [63](#)
none ever located yet, [63](#)
ordered by Mt. Rainier NP, [71](#)
various parks’ orders of, [71](#)

Smith, Harvey, Berkeley historian and author:
currently president of NNDPA, [188](#)

Smith, H.L., private museum staffer: [15](#)

Smithsonian National Postal Museum:
holds stamp series including Yosemite design, [49](#)
two posters lent for one year, [182](#)

Son Doong Cave, Vietnam:
discovered 1990, largest volume in world, [145](#)

split-fountain printing: [47](#), [89](#)
Zion reproduction used it in 1st edition only, [47](#)
included in Centennial Limited Edition, [47](#)
original Petrified Forest is sole historic print using, [67](#)
used on McKinley poster, sky at night, [84](#)
explanation of process, [84](#)
dramatic use of process in Acadia poster, differences
seen with and without, [101](#)
for Saguaro, Brian put it in but RD switched to horizontal lines, [111](#)
for Joshua Tree, sky had to be split fountain, [125](#)

Statue of Liberty NM:
iconic American monument, RD hopes to do series, [122](#)

Statue of Liberty NM poster: [123](#)
shows Statue, ship of immigrants, Lazarus quote, [122](#)
perspective meant to depict late afternoon sunlight, [122](#)
dark border on 3 sides helps printers, [122](#)
tugboat a period vessel, based on RD’s 1899 tug, [122](#)
immigrants derived from photo of Italian immigrants in 1890s, [122](#)
1922 date on Seal is when it became NM, [122](#), [123](#)

Steamboat Rock, Dinosaur NM:
at confluence of Green, Yampa Rivers, [135](#)
iconic feature, [135](#)

Strawberry Canyon Camp (SP-10) of CCC, 8, [9](#)
construction of Sierra Nevada relief map, [9](#)
trained 200 people to make museum displays, [9](#)
influence on Grand Teton poster, [9](#)
consolidation with Wildcat Canyon Camp, [9](#)
shop buildings at, [9](#)
relief map of Yosemite and Sierras, [10](#)
fully populated, [15](#)
CCC camp moves to Grand Teton NP, [20](#)
only worker with initials “EM,” [55](#)

Summit Metro Parks, formerly Akron Metro Park District: [161](#)

Swiftcurrent Lake, Glacier NP: [45](#)

Swann Galleries auction, 2006: [33](#), [38](#)
LA Laurent original Grand Canyon fetched \$9,000, [40](#)
RD bought Glacier original, [45](#)
anonymous bid got sole known Yosemite original, [49](#)

Tanque Verde Ridge, Saguaro NP: [111](#)

Tarr Inlet, Alaska: [129](#)

Taylor, Audubon, artist: [24](#)

Teardrop trailer, see 1940 Ford “Woody,” [92](#), [93](#)

Theodore Roosevelt NP: [143](#)
North and South Units, plus Elkhorn Ranch, [143](#)
River Bend Overlook above Little Missouri River, [143](#)
Elkhorn Ranch bought by TR in 1884, added 2012, [143](#)

Theodore Roosevelt NP poster: [142](#)
River Bend Overlook built by CCC, natural subject, [143](#)
RD put TR on poster, [142](#), [143](#)
solid blue border simplified registration of screens, [143](#)
Brian’s tapestry of color on slope makes it one of best designs yet, [143](#)

Theophiles, George: [62](#)
nation’s top expert on WPA poster values, [62](#)

Treaty of Guadalupe Hidalgo: [159](#)

Trinidad, CA: site of Crannell Creek giant redwood, [93](#)

Trinity Site, the, first atomic bomb test: [159](#)

Tucker, Mary A., artist: [41](#)
reported in 1938 WML Monthly Report to be working on
Colorado R. Station exhibits, maybe Grand Teton poster, [41](#)

tugboat: see *Katahdin*

Tularosa Basin, White Sands NP: [159](#)

Tumacácori National Historic Park:
visitors inspect diorama of, [23](#)

U.S. Army Reserve, typical CCC camp run by: [9](#)

U.S. Fish and Wildlife Service:
hired Murie brothers to study Alaskan animals, [115](#)
colors of Fish and Wildlife seal complicated poster design, [115](#)
use of proprietary seal required high-up permission, [115](#)

U.S. Travel Bureau:
began as New Deal program 1937, absorbed by DOI, [72](#)
created by Ickes to encourage Park tourism, [72](#)
sponsored “See America” campaign, [72](#), [108](#)
left unfinished Chief Mountain poster, [109](#)

Vargas, Dolores M., junior desk stenographer, WML: [22](#)

Velonis, Anthony, Chicago artist: [18](#)
invented silk screen press and process (serigraphy), [17](#)
publication *Technical Problems of the Artist*, [17](#)
screen printers using Velonis press, [25](#)
press being operated by Powell and Moffett, [45](#)

Vizcarra, Henry, WPA art historian: [187](#)

Voice of America, DOI early home of: [170](#)

Voss, Richard, Superintendent at ANWR, Fairbanks: [115](#)

Wallace, Henry A., Secretary of Agriculture:
inspecting diorama, [23](#)

Warring, Diana Ziegler, Director of DOI Museum: [172](#), [186](#)

Washington Monument: [122](#)

Wathen, Esther, senior stenographer at WML: [22](#)

Waugh, Dorothy, poster design artist: [71](#), [71](#)
brief bio: born VT, Chicago Art Institute, [71](#)
hired by Conrad Wirth for posters for state, national parks, [71](#)
never a WPA artist but worked on CCC programs, [71](#)
produced 17 posters 1934-36, [71](#)
headed children’s books department at Knopf, [71](#)

illustrated over 50 children’s books, [71](#)
her style emulated for Cuyahoga Valley poster, [161](#), [161](#)

Waugh, Frank, landscape architect: [71](#)
father of Dorothy Waugh, [71](#)
mentored Conrad Wirth (later of NPS) in landscape design, [71](#)

Wayne, John:
taught to ride a horse by Ted Hartgrave, [109](#)

Westenburg, Nadia, NPS archives specialist: [187](#)

Western Museum Laboratories: [13](#)
records moved to Old U.S. Mint Building, xvii
records moved to San Bruno Archives, xix
artists working, [xx](#), [11](#)
made relief maps, other museum exhibits for parks, [3](#)
monthly report by Ansel Hall, [9](#)
funded by NPS Director Cammerer, Hall in charge, [12](#)
Fulton St. building acquired to consolidate work, [12](#), [14](#)
formerly Field Division of Education, [14](#)
ambitious program of projects for the parks, [14](#)
zenith of productivity 1937, [15](#)
August 1938 noted 1st silk screen experimental poster completed, [16](#)
first poster created was Grand Teton, [29](#)
advised parks to order several years’ supply, [29](#)
productivity peaked in 1939, [43](#)
unclear which Yellowstone poster WML produced, [55](#)
Bandelier last poster, [70](#)
budget entirely cut, [70](#)
fire prevention and ski safety posters in 1940, [71](#)

Western Museum Laboratories monthly reports: 18-22
monthly report announced 1st poster completed, [16](#)
building lease expired, move to Emeryville, [18](#)
end of project funding, [20](#)
C. Don Powell name and photo in, [24](#)
rarely mentioned names of enrollees, [24](#)
Lorenzo Moffett ski feat highlighted in, [31](#)
Nov.’38 reported Mary A. Tucker working on Grand Canyon
design, [41](#)
doesn’t mention Petrified Forest, [67](#)
continued to report ongoing design work after Bandelier final poster, [70](#)

Whiteoak Canyon, Shenandoah NP: [99](#)

White Sands NM (NP in 2019): [159](#)
over 20,000 years of footprints as many waves of
people encountered the area, [159](#)

White Sands NM poster: xiv, [158](#)
Grand Teton print #3 found cut smaller at, [33](#)
for design Brian and RD shifted dunes, added lizard, [159](#)
Brian put all 8 colors in foreground plants, as at Haleakala, [159](#)
used text right off entrance sign of park, [159](#)
park preferred “Gypsum Dunefield” to Tularosa Basin place
name, [159](#)

Whittlesey, Lee, author, Yellowstone NP historian: [187](#)

Wildcat Canyon Camp (SP-33) of CCC: 8, [15](#)
consolidated with Strawberry Canyon Camp, [9](#), q.v.
meningitis outbreak, [18](#)
CCC boys relocated to, farther from WML, [43](#)

Wilson Dam, Alabama, a cornerstone of TVA: [24](#)

Wilson, Woodrow, U.S. President:
designated 80-acre Dinosaur site national monument, 1915, [135](#)

Wind Cave NP: [43](#)
Visitor Center has surviving photo of poster, [43](#), [43](#)
barometric pressure generates wind, [43](#)
larger modern entrance nowadays, [43](#)
no print ever found (so far), [70](#)
now believed to be world’s 8th longest cave, [145](#)

Wind Cave NP poster: **42**
 100 copies of original delivered 1939, 43
 no surviving originals, just 2 photos, 43
 production took a year due to WML move to inadequate studio, 43

Wirth, Conrad, Director of NPS: 71
 career with NPS leading to director, 71
 recognized Dorothy Waugh's talent as poster artist, 71

Wood, Waddy Butler, architect:
 DOI building big enough for growing workforce, 170
 includes museum, gallery, Indian Craft Shop, etc., 170

Woodward, Arthur, Los Angeles Museum of History, Science and Art: 15

Works Progress Administration (WPA):
 posters, *passim*
 Federal Art Project poster division, 1
 artists' methods, 3
 scope of program, 7
 annual anxiety about funding from Congress, 15
 project supervisor announced end of funding WML, 20
 project dinner during Emeryville open house, **23**
 as in WPA-CCC era, RD and Brian work as team, 104
 funding to quarry site enabled work at Dinosaur, 135
 hired interpreters to explain Dinosaur geology to visitors, 135
 WPA artists cautioned parks to keep text to minimum, 137
 many WPA artists remain unknown, 184

World Heritage Site:
 Glacier Bay NP, 129
 Redwoods, the, including Redwood NP, 133

World War II (WWII):
 recordkeeping low priority, xvii
 derailed poster project, 1
 Pearl Harbor attacked, 22
 U.S. entered war, prints ceased, 70
 anti-aircraft weapons installed on many key D.C. buildings, 170

WPA-CCC artists:
 Federal Art Project Poster Division, 1
 RD followed methods of WPA artists, 3
 WPA paid artists 70¢/hour, CCC \$1 a day, 8
 artists at work, **6, 16, 32**
 workers creating museum exhibits, **12**
 left WML for higher wages in shipyards, 18
 loss of, as delay of projects, 32
 anonymity in photos of WPA artists at work, 32
 WPA artists would have liked community effort of Yosemite colors, 49

Wurlitzer Organ Company: 24

Wyoming:
 RD cabin in, xix, **1**
 Wyoming Cowboy figure trademarked, 109

Yale, Margot: **24**

Yampa River, joins Green River in Dinosaur NM: 135

Yeager, Dorr: **12, 14, 23**
 assistant chief of WML Division, **13, 14**
 Rocky Mountain NP Naturalist, 14
 "cleared the decks" of park projects to rebuild Glacier Museum: 18, 32
 writes in monthly report of difficulties caused by stringent rules, 19
 held weeklong open house in Emeryville facility, 20
 dismay over losing workers, close of project, 21
 one of last four workers at WML, 22
 mentioned in NPS booklet on WML, 23
 letter to Pinkley, Supt. of SW Monuments, 28
 in charge, after Ansel Hall's 1938 departure, 32
 described Grand Teton NP print as experiment, 33
 ski safety posters offered to other parks than Rainier, **63**

Yellowstone NP:
 preliminary poster designs by C. Don Powell, 25

Yellowstone NP poster: **54**
 park ordered 2 prints, not clear which print was produced at WML, 55
 Old Faithful Geyser, Lower Falls of Yellowstone, 55, **56**
 both seals show "EM"; points to Edward Monk, 55, **56**
 original WPA colors emerged 10 years after RD recolorations, **56**

Yellowstone Geyser print, **58**
 one of the purloined posters, 58
 after recovery, donated to NPS (HFCA), 59

Yellowstone Geyser poster outsold by Hawaii: 137

Yosemite postcard-sized mini fire-prevention prints: 70

Yosemite NP: **10, 14**
 relief map for Geology Room of, 9, **10**
 set aside to preserve it from logging, 107
 Ickes instrumental in enlargement, 170

Yosemite NP poster: **48**
 preliminary design by C. Don Powell, **25**
 inspiration: Ansel Adams photo of El Capitan, 49, **49**
 after locating original, could match WPA colors, 49
 anonymous bidder won only known original, 49
 2022 owner donated it to NPS (HFCA), 49

Yosemite NP-Mariposa Grove of Giant Sequoias, poster: **140**
 for reopening park after 3-year closure, park asked RD
 for special limited-edition print, 141
 see also Mariposa Grove-Yosemite NP

Zax, Leonard, of Paterson Partnership: 163
 wrote Paterson Great Falls text, promoting city's products and history, 163

Ziegler, Eustace, artist: 61
 his painting of Mt. Rainier basis for Rainier poster colors, **61**

Ziga, Chuck:
 his Ziga Media produces Ranger Doug materials, 187
 with wife Annie, handles trade shows, 187

Zinke, Ryan, Secretary of the Interior: **182**
 exhibited posters in office hallway, 186

Zion NP:
 C. Don Powell working on diorama of, **25**

Zion NP poster: **46**
 inspiration likely a photo by G.A. Grant, 47
 RD worked from b/w print using own color scheme, 47
 used split fountain in first reproduction edition only, 47
 original from LA Laurent had quality issues, 47
 original shows "paper color" technique, 47
 one of the purloined posters, 58
 after recovery, donated to NPS (HFCA), 59