

Canyon Views

Bruce Aiken's Grand Canyon

by Susan Hallsten McGarry

Editor's Note: The following is an excerpt from the book Bruce Aiken's Grand Canyon, which was just published by the Grand Canyon Association.

As he surveys the horizon line in his painting titled *View from Bright Angel Point*, Bruce Aiken points to the distant hazy mountain in the upper left corner and identifies it as 12,633-foot Humphreys Peak, in the San Francisco Peaks. "On the other side of that mountain is Flagstaff," he says.

As the eagle flies, Bright Angel Point on the canyon's North Rim is sixty-six miles northwest of Flagstaff, where Aiken has set up his studio on San Francisco Street in the heart of downtown. Located in the historic Babbitt Building, the studio overlooks Heritage Square and has sixteen-foot walls that vault to a skylight over Aiken's hefty Santa Fe easel. On it, bathed in natural light, is a 42-by-50-inch painting commission titled *Under Your Spell*. Aiken explains that he hiked six miles down the Bright Angel Trail to a

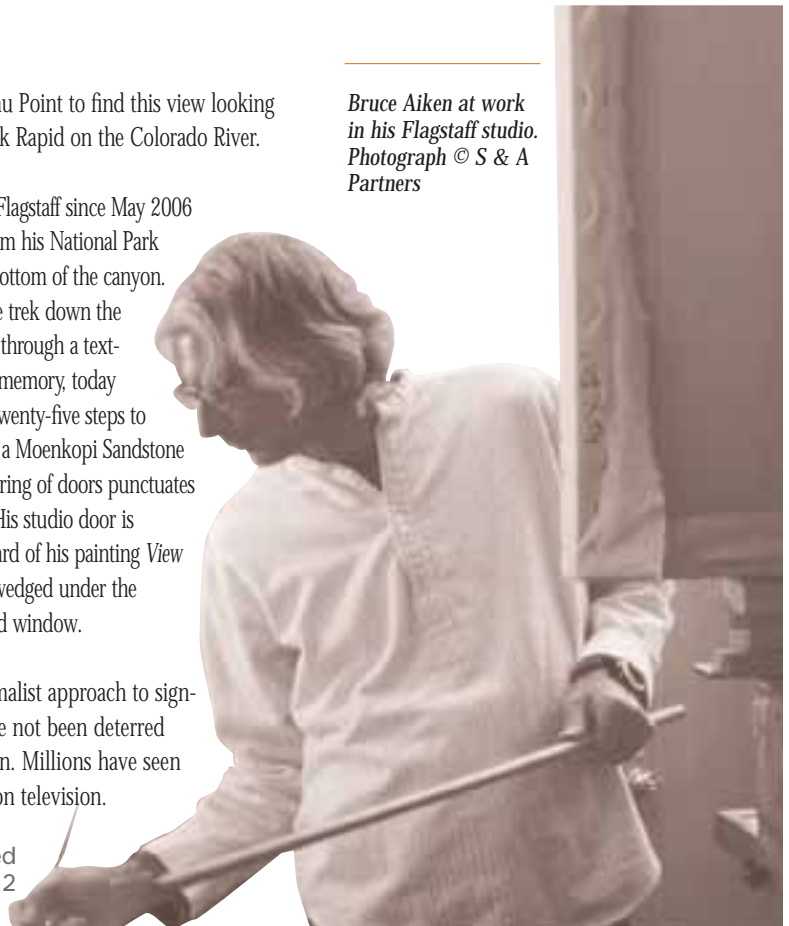
spot west of Plateau Point to find this view looking toward Horn Creek Rapid on the Colorado River.

Aiken has been in Flagstaff since May 2006 when he retired from his National Park Service job at the bottom of the canyon. Unlike his five-mile trek down the North Kaibab Trail through a text-book of geological memory, today Aiken bounds up twenty-five steps to the second floor of a Moenkopi Sandstone building where a string of doors punctuates a generic hallway. His studio door is marked by a postcard of his painting *View from Plateau Point* wedged under the molding of a frosted window.

Despite this minimalist approach to signage, admirers have not been deterred from finding Aiken. Millions have seen him interviewed on television.

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Bruce Aiken at work in his Flagstaff studio. Photograph © S & A Partners



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Under Your Spell by Bruce Aiken

Thousands have read about his exceptional lifestyle of raising a family and maintaining the water pump at Roaring Springs, while painting in his free time. Hundreds of aspiring artists seek him out as a guru of the canyon's mysteries. All know him, however, by his art. Whether he records vast expanses of peaks, plateaus and chasms from the canyon rims or focuses on a rapid in the Colorado River below, Aiken's unique paintings of color, light and geological glory have become legendary.

Mementos of his thirty-three years living in what he calls a "Shangri-la" along Bright Angel Creek are scattered throughout the studio: A sturdy oak chair from the dining set where Bruce, wife Mary and their three children ate meals. A handcrafted nightstand that sat beside their bed. A huge, ten-year-old aloe vera plant whose flesh healed minor wounds. Samples of Bright Angel Shale flaked from the canyon's storybook walls. A guitar, mandolin and conga drum that continue to enliven a lifestyle that eschews "necessities" such as television.

Atop the shelving next to his easel is a plank carved "B. A. Aiken Private Residence." The

weathered sign marked the front yard where the Aiken girls Mercy and Shirley and son Silas had their now famous lemonade stand, giving away (donations accepted) refreshments to hikers on the North Kaibab Trail headed to or from Cottonwood Camp, Ribbon Falls or Phantom Ranch. Back then, the predominant sound was the thunder of Roaring Springs about a half mile away. Today, visitors who enjoy a glass of wine at Aiken's studio during Flagstaff's First Friday Art Walk contend with the ubiquitous whining and whistling of trains alongside Route 66 a few blocks south.

The studio has a cluttered business nook. One wall is stacked with paintings that date back to Aiken's high school years. Another is lined with books, many of which were used to home school the Aiken children while living at the bottom of the canyon. With his typical enthusiasm, the wiry, bespectacled artist pulls out his favorite tomes.

Paging through the massive 1997 National Gallery of Art exhibition catalogue on *Thomas Moran*, Bruce pauses at a 1912 chromolithograph of the view from Hermits Rest, indicating that Moran was

less concerned with the canyon's anatomy than he was with its epic grandeur. A New Yorker who became the poet laureate of America's national parks, Moran (1837–1926) made his first trip down the Colorado River in 1873 with explorer Major John Wesley Powell and continued to visit the canyon into his eighties. A tranquil overlook on the east end of the South Rim became Moran's namesake in 1906. In 1982, Aiken stood on that spot looking northeast toward Unkar Creek Delta when he painted *View from Moran Point*.

Two books more modest in size are closer to Bruce's heart. Each documents an artist whose brief yet productive career was absorbed by experiencing the canyon's daily cycles. *Color and Light: The Southwest Canvases of Louis Akin* tells of an artist whose life and name are synchronistic with that of Bruce. Born in Oregon, Louis Akin (1868–1913) left a bohemian existence in New York City at the behest of the Atchison, Topeka and Santa Fe Railway, which invited him in 1903 to illustrate images from the Southwest. When he got to the Grand Canyon, Akin found the métier that would forever feed his soul. He eventually moved to Flagstaff and had a second-floor studio in the Babbitt Building in which Bruce works today. He also had a studio at Verkamps Curios on the South Rim, where his 6-by-9-foot painting *Evening Glow* hangs today. From 1994 to 1996, Bruce also worked in a studio in the Verkamps building.

Aiken owns three copies of the 1969 book *Gunnar Widfors: Painter of the Grand Canyon*, which chronicles the saga of the Swedish-born artist who lived on the South Rim and painted the canyon in watercolors until his death in 1934 at age fifty-five. "He's one of my heroes," Bruce says reverently, adding that Widfors led an adventurous lifestyle dedicated to finding powerful compositions in the canyon, drawing their features in detail and painting them in textural statements of bold color. The frontispiece of the Widfors book is *Coronado Vista, Grand Canyon*. In the early 1980s, Bruce and his mother, who was also an artist, spent several hours looking for the exact point from which Widfors did the painting. When they found it, Bruce created his own work, *Coronado Saddle*, in honor of the man who gave him license to indulge in the freshness and immediacy of the canyon's infinite macro- and microcosms.

Susan Hallsten McGarry is the author of Bruce Aiken's Grand Canyon. For more information on the book or to order, please see the back page of Canyon Views.

GCFI Turns in Another “Grand” Year and Looks Ahead to 2008

by Mike Buchheit, GCFI Director

The Grand Canyon Field Institute, the Grand Canyon Association's field seminar program, is enjoying a solid year in this its fifteenth anniversary season. Despite park attendance dipping slightly, GCFI will have hosted a record number of students by year's end—over 1,500 adventuresome souls!

As usual, GCFI's backpacking classes and once-a-year Colorado River float trip attracted many participants. However, the most exciting development in 2007 was the popularity of the rim-based classes. Bruce Aiken's art workshop, Page Lambert's writing workshop and Ken Walters' photography workshop that descended the Grand Staircase (Bryce Canyon to Zion Canyon to the North Rim) were all well received, as was GCFI's first-ever yoga class facilitated by Rian and Maria McGonigal.

Additionally, new educational day tours conducted in partnership with Grand Canyon Airlines and Grand Luxe Rail (formerly the American Orient Express) allowed GCFI to share the canyon with hundreds of Grand Canyon visitors, as did our ongoing Learning & Lodging program cosponsored

by Xanterra South Rim. GCFI's rim-based programming accounts for approximately 50 percent of our annual educational classes and represents the greatest opportunity for future growth.

GCFI's ongoing series of service trips in support of the Science Center at Grand Canyon National Park included an archaeology survey on the Arizona Strip, a North Rim botanical survey and a first-ever botanical backpacking survey that explored the biotic communities of the Kanab Creek drainage.

Finally, GCFI educators provided information and short programs to thousands of patrons in the interpretive exhibit area (dubbed “Basecamp One”) in the courtyard of the National Geographic Visitor Center in Tusayan, just south of the national park.

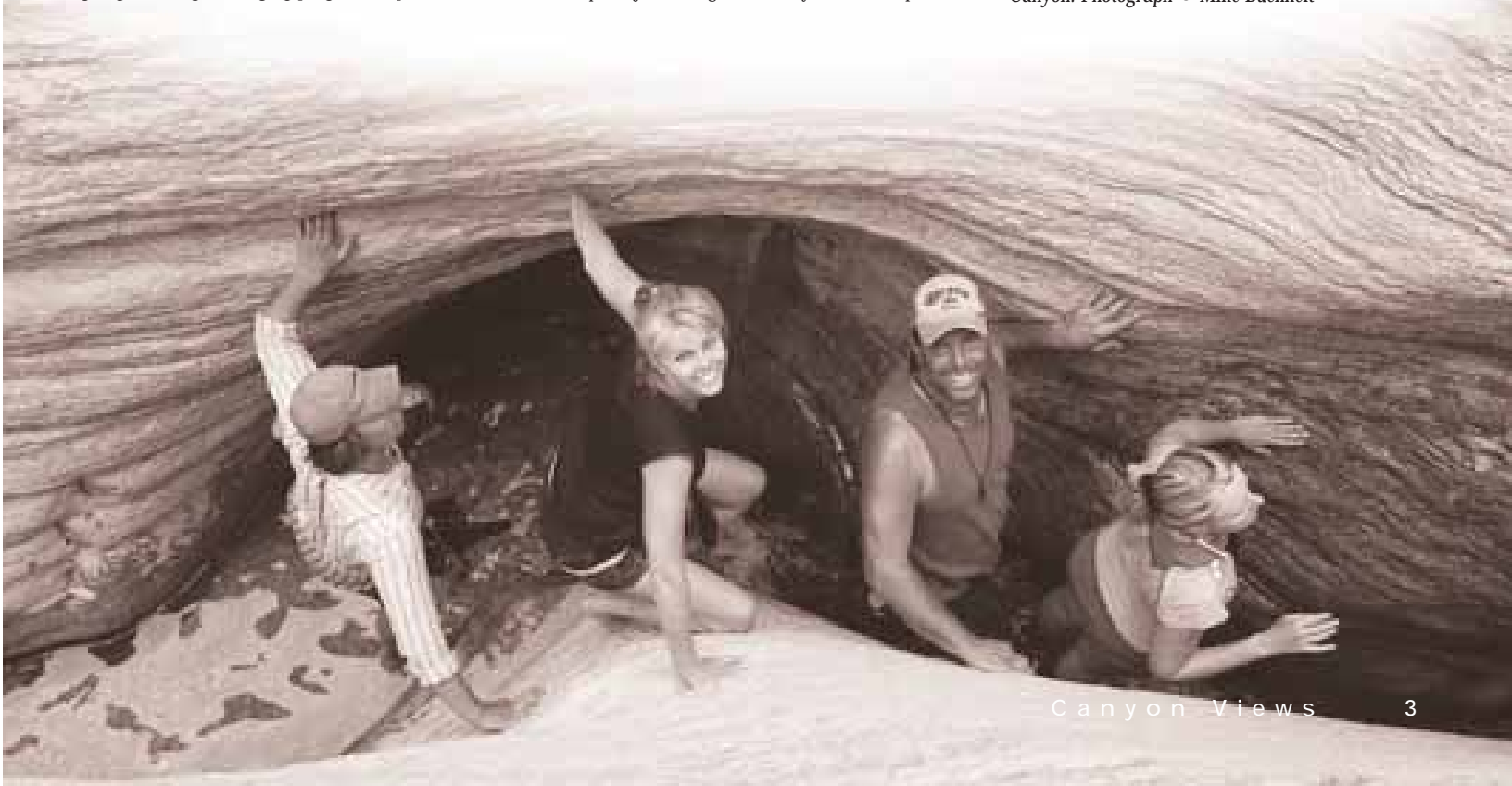
During the forthcoming 2008 season, GCFI looks forward to expanding on these successes by offering another full slate of classes, including a few first-time offerings. The latter will include classes that explore journaling, astronomy and native plant

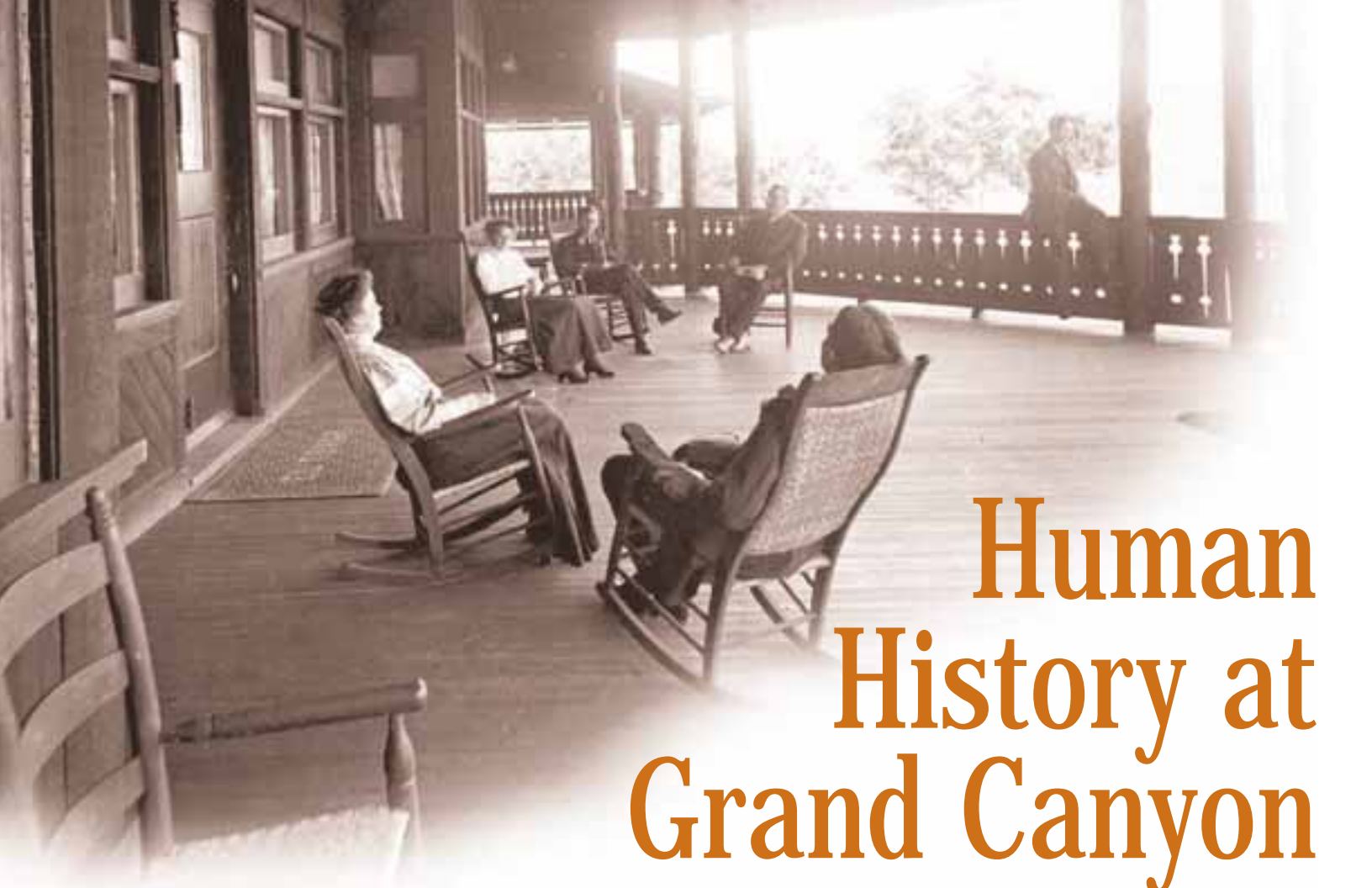
propagation, as well as a cultural history overview of the trails from the South Rim.

Only GCFI alumni will automatically receive a 2008 *Catalog of Classes* in late November via regular mail. GCA members may receive a copy upon request by calling our office or e-mailing us at gcfi@grandcanyon.org. The mailing of the catalog will coincide with the posting of next year's classes on the GCFI Web site (<http://www.grandcanyon.org/fieldinstitute>) on Monday, November 26, 2007. Enrollment begins on this date and will be on a first-come, first-served basis. We strongly encourage you to register for your desired class as soon as possible on or after November 26 as class sizes are limited.

Thanks so much for your ongoing support of the Grand Canyon Field Institute. GCA members and GCFI alumni are in large part responsible for GCFI becoming a national leader in park-based education.

Squeezing through the narrows of Matkatamiba Canyon. Photograph © Mike Buchheit





Human History at Grand Canyon

The Grand Canyon Association is pleased to announce to our members that, in partnership with Arizona State University, we have recently been awarded a \$400,000 grant from the National Endowment for the Humanities (NEH) in support of enhanced visitor education about the human history of Grand Canyon. Spanning three years, this grant will pay for the creation of an interactive Web site about human history at Grand Canyon, a significant increase in trunks for our award-winning Travelin' Trunk program, the publication of a Historic District walking tour brochure and the development of an audio tour for the Historic District, which will be available in multiple formats for pre-visit download and on-site purchase.

This is an exciting project intended to enhance visitor experience at Grand Canyon and to provide increased opportunities for children throughout the nation to learn why national parks are important to them as American citizens.

The grant, entitled "Nature, Culture and History at Grand Canyon," will basically double our capacity to provide free curriculum-based educational

trunks to classrooms throughout the nation. We will also institute a program to allow all students participating in this program to receive a "take-away" in the form of a book about Grand Canyon, which will be theirs to keep.

Our partner Arizona State University (ASU) will also develop an interactive Web site with in-depth information on the human history of Grand Canyon. ASU's scholars will research Grand Canyon's human history, compiling information from many different sources to provide a quick and easy Web-based reference for anyone seeking to understand the human presence at this world-renowned place.

The Historic District on the South Rim of Grand Canyon is composed of a unique collection of structures, many of which were built at or near the turn of the twentieth century. Although more than four million people are exposed to these buildings annually, few have an opportunity to receive more than a cursory comment or two on their historic significance. Through the development and distribution of a free walking tour brochure, the Grand

Canyon Association and ASU hope to enhance people's understanding of what they are seeing in the Historic District. We are also working to develop an audio tour of the Historic District in multiple languages (international visitors make up 20 to 25 percent of the total annual visitation).

The Grand Canyon Association is grateful for the support of the National Endowment for the Humanities and for the partnership with ASU in the development of these projects. We also would like to thank GCA members who have responded to our request for donations in support of the Travelin' Trunk program. With the implementation of this grant, our need for financial support to sustain the enhanced trunk program will be even greater. Please consider a tax-deductible contribution in support of Travelin' Trunks today.

Relaxing on the veranda of El Tovar, circa 1906. Photograph courtesy of the GCNP Museum Collection (#05430)

Creating the Grand Canyon Adventure! Board Game

by Bronze Black and Marti Phillips



Once the box top comes off, the adventure begins. "I want to be the mountain lion! I want to be the scorpion!" These words signal the beginning of the Grand Canyon Adventure! Board Game, recently published by the Grand Canyon Association. Throughout its development, the game has provided many memorable episodes as its conceptualization evolved from a simple idea to a finished board game.

Stumbling upon a box in the basement that contained all the game's prototypes, we reflected on how the game came to be. When we opened the box, a flood of memories brought us back to the defining moments in the making of the Grand Canyon game. We pulled out original sketches that gave us both a good laugh. We looked through the concepts of past versions, through old cards and through old board designs. Some held winning ideas, others did not. Of course there were blunders and dead ends in the evolution of the game, but the original idea and framework held together from the start. Those old drawings illustrated an idea that, as we said from the beginning, "just might work."

As we looked through the box of prototypes more deeply, we ran across the milestone version that we presented to the Grand Canyon Association, which also gave us a chuckle. When they accepted the project, we celebrated, but the hardest work had yet to begin. We discussed the objective, the strategies and the mechanics of the game for hours at a

time. We shaped the concepts and themes. We drafted and honed working models until all the aspects of the game began to function in unison. We played and played, searching for weaknesses, keeping what worked and discarding the rest. We printed version after version, found friends to test-play each, field tested the game with families and school groups, and took notes to aid us back at the drawing board.

Eventually, the game took on a quality and a personality of its own. As the layout of the Colorado River and canyon trails were defined, the board took shape. The cards began to work well with each other and the "Wheel of Fate" settled into position. As the game was nearing its conceptual completion, the real educational substance was added, and the whole project took on a new and improved feeling. All of a sudden, the game turned into a virtual Grand Canyon experience, mixing family fun with real-life scenarios that provided a tangible and intriguing self-guided tour of the Grand Canyon!

The evolution of the game was punctuated by leaps and bounds, but the most exciting point in its development was certainly the day when we were able to add the animal tokens from Safari Ltd. This defining moment, just days before the final deadline, allowed the animated quality of the game to be fully revealed. The inclusion of the tiny animals was an enormous enhancement of

the game, one that provided tokens with which players could relate.

The development process could have gone on indefinitely, but after more than three years, we felt, and the Grand Canyon Association agreed, that we finally had a finished product that successfully simulated hiking, camping and rafting experiences. In the end, we hope that the Grand Canyon Adventure! Board Game will help families interact with the canyon in new ways, bringing them closer to the adventures that await in Grand Canyon.

Bronze Black and Marti Phillips are the creators of the Grand Canyon Adventure! Board Game. For more information or to order a copy, please see the back cover of Canyon Views.

Marti Phillips and Bronze Black with their game. Photograph courtesy of the authors

Not Your Average Hiker

by Patty Brookins, Retail Operations Manager

Ok, so I'm never going to run a marathon or hike the slopes of some of the world's highest peaks. I've never looked at food as fuel, but rather as a joyful indulgence. But I'm happily hiking regularly in the inner Grand Canyon, something I thought I'd never be able to do.

When I moved to Grand Canyon Village six years ago, I thought I would be content being a rim dweller. I was comfortable with the fact that I was a nonathletic, sturdy (i.e., overweight) person pushing up against the half-century mark. I figured that I would enjoy tales of the inner canyon from books, much like I have enjoyed reading tales of Mount Everest expeditions and of wintering over at McMurdo Station in Antarctica.

That contentment didn't last long, however, and I made my first trek into the canyon in October 2003. Along with 12 female coworkers, I made it to Indian Garden for an overnight adventure. It was a first for most of us, and when we arrived back at the South Rim still alive, I vowed that this would not be my last trip.

My next adventure came in the form of a GCFI women's hike to Havasu Falls the following year. Our trip leader was Denise Traver, a wonderful inspiration who pushed me way beyond the artificial limits I had set for myself. We spent two nights at the campground, exploring the wonders of the waterfalls. I even made the climb down the steep, rocky trail to the base of Mooney Falls, and even more astonishingly, made it back out! I was on a roll!

I had listened intently to talks about rim-to-rim hiking, and, by 2005, I began to think that if I didn't go for any speed records, I could probably do it. A wonderful coworker and a veteran Grand Canyon hiker, Tricia Lund, joined me on my first rim to rim. Another girlfriend rounded out the group, and we set off for our adventure. We hiked down the

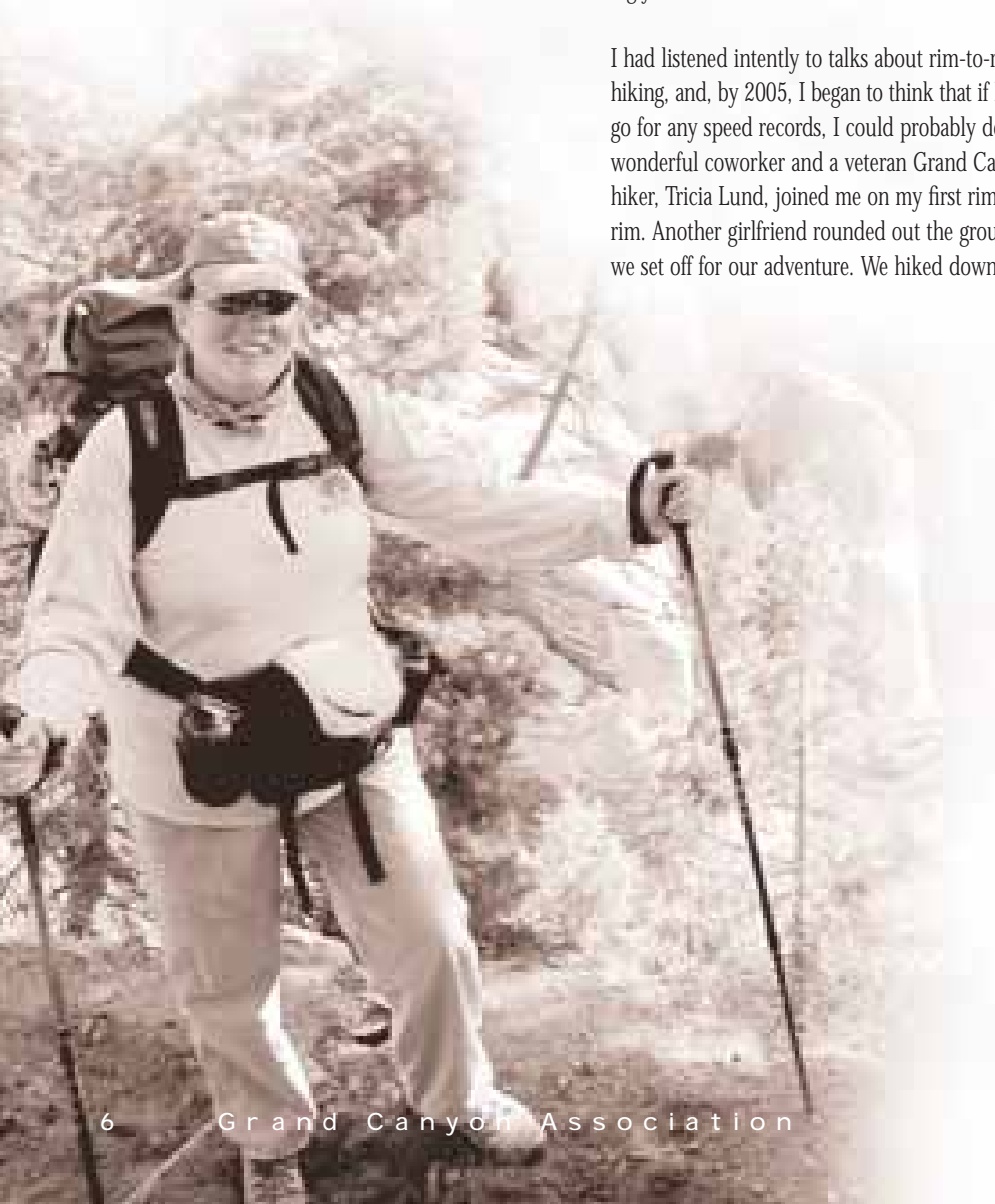
North Kaibab Trail and spent the first afternoon visiting with Bruce Aiken (his last summer at Roaring Springs), then limped on to Cottonwood Campground. I was tired and hungry, but I was thrilled to be there.

We set off the next morning for Phantom Ranch, making a short side hike to Ribbon Falls, a spectacular sight. I was amazed upon arriving at Phantom Ranch, a place I thought I would never see. I explored every nook and cranny, and was pleasantly surprised to run into people I knew. We spent the next day hiking along the River Trail, and, after a second night at Bright Angel Campground, we trudged up the infamous Devils Corkscrew and on to Indian Garden.

After a night at Indian Garden, I headed out. I was alone for this part of the hike, since my friends had hiked out earlier, and I really enjoyed the peaceful feeling of walking by myself. Every now and then, I would stop and turn to see where I had come from, and I would get a little teary-eyed. I still couldn't believe that I was doing this, and I was amazed at what I had been able to accomplish. What was so easy for so many of my neighbors had seemed so unattainable to me, but here I was! By planning ahead, taking my time, and allowing myself not to conform to someone else's standards of fitness, I have been able to hike many times in the inner canyon.

Don't get me wrong—I know that the canyon is a harsh place, and the unprepared can very quickly get into life-threatening trouble. But being overweight and older than your peers should not stop you from experiencing all the marvels that the canyon has to offer. With a little planning, a sensible schedule at the best times of the year (spring and fall) and compatible co-hikers, you can have an enjoyable Grand Canyon experience. I'm never going to be anyone's picture of fitness, and the years keep piling on, but I plan to continue my biannual trips into the canyon as long as my legs will carry me. I hope to see you on the trail!

The author on the North Kaibab Trail. Photograph courtesy of the author



Science and Education, Birdseed and Power Tools:

The History of the Grand Canyon Association • PART III

by Todd R. Berger, Managing Editor

As the end of the Grand Canyon Association's 75th anniversary year draws to a close, we will also wind down our long-winded history of GCA. The first two parts in this series of articles appeared in the Spring and Summer 2007 issues of *Canyon Views*; if you wish to read those and do not have a hard copy of either issue, you can download the issues for free on the GCA Web site (http://www.grandcanyon.org/membership_newsletter.asp). This third installment will look at the association over the last 30 years, including the development of the Grand Canyon Field Institute, the separation of GCA from the National Park Service and much more.



Glen Canyon Natural History Association

In 1982 the Grand Canyon Natural History Association entered into an affiliation with the Glen Canyon Natural History Association, which at the time had one sales area in a portable trailer at Lees Ferry.¹ By entering into the partnership, Glen Canyon NHA hoped to strengthen its fledgling association, expand their sales area at Lees Ferry, increase aid to the National Park Service at Glen Canyon National Recreation Area and provide more park interpretation to visitors. As the associations entered into the agreement, Glen Canyon Assistant Superintendent Irvin Mortenson explained that the goal was to get "help in becoming a viable entity, hopefully within six years."² In 1983 Glen Canyon NHA's operations, publications, and sales outlet became a part of Grand Canyon NHA's annual

budget, as did Glen Canyon's sales income.³ Aid to Glen Canyon National Recreation Area would be based on Glen Canyon NHA's sales.⁴

That same year Glen Canyon NHA established sales areas at Wahweap Ranger Office and Bullfrog Contact Station,⁵ and additional outlets at Halls Crossing and Escalante followed in 1984.⁶

On October 1, 1986, two years ahead of schedule, the Glen Canyon Natural History Association became an independent cooperating association once again.⁷ Today, Glen Canyon NHA provides aid to Glen Canyon National Recreation Area, Glen Canyon Dam, Rainbow Bridge National Monument and Grand Staircase-Escalante National Monument.⁸

Separation from the National Park Service

On January 11, 1984, the board of the Grand Canyon Natural History Association first discussed decisions recently made on the national level regarding the National Park Service's involvement with cooperating associations.⁹ The secretary at that meeting, Nancy J. Loving, recorded in the minutes that Russell E. Dickinson, director of the National Park Service, had ordered in a memorandum dated October 11, 1983, that "NPS personnel may not vote on any matter or hold office in any paid or unpaid position with a cooperating association."¹⁰ As the executive secretary of GCNHA, some staff and some members of the board of directors were park service employees, the memo was a bit of a bombshell. At the January 11 meeting, the board decided to seek clarification from the association's



Jack O'Brien in September 1985. O'Brien was forced to step down as GCNHA's Executive Secretary and Grand Canyon National Park's Chief of Interpretation in 1987. Photograph courtesy of the GCNP Museum Collection (#10107)

attorney and from the National Park Service before deciding on appropriate action.¹¹

On September 21, 1984, the board again discussed the ramifications of the 1983 memo. After the board reviewed information gathered since the previous January, board member Katie Callan said she

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1 Louise M. Hinchliffe, "[Minutes of a Special Meeting of the GCNHA Board]," March 10, 1982, 1-2. GCA collection.
2 Hinchliffe, "[Minutes of a Special Meeting]," March 10, 1982, 1.
3 "Approved Fiscal Year 1983 Budget, Revised May 12, 1983." GCA collection.

4 Sandra Scott, "Minutes of [GCNHA] Board of Directors Meeting," September 21, 1984, 6. GCA collection.
5 Nancy J. Loving, "Minutes of [GCNHA] Board of Directors Meeting," April 27, 1984, 2.
6 Scott, "Minutes," September 21, 1984, 2.
7 *Regarding*, Fall 1986, 3. GCNP Museum Collection.
8 <http://www.glencanyonassociation.org> (Accessed January 15, 2007).

9 Nancy J. Loving, "Minutes of [GCNHA] Board of Directors Meeting," January 11, 1984, 2. GCA collection.
10 Quoted in Loving, "Minutes," January 11, 1984, 2.
11 Loving, "Minutes," January 11, 1984, 2.

thought the association had no choice but to have all NPS employees end their service on the board. The association's executive secretary Jack O'Brien agreed, noting that if the board retained NPS members despite the director's order, GCNHA risked "his [NPS Director Dickinson] coming to us and telling us to cease operation." When discussion ended, the board voted to ask all NPS employees to resign from the board, and those NPS-employed board members did so.¹² Interestingly, the discussions focused on NPS employees serving on GCNHA's board and did not address the NPS employees serving as officers on the staff. But this issue would return to the forefront shortly.

On December 27, 1986, Michael LaBaire, Executive Director of the Conference of National Park Cooperating Associations (CNPCA), wrote Howard Chapman, Western Region Director of the National Park Service, noting that Grand Canyon's Chief of Interpretation and Park Coordinator with GCNHA, roles Jack O'Brien fulfilled at the time of the letter while simultaneously serving as Executive Secretary of GCNHA, was a likely conflict of interest. He noted, quoting from GCNHA's contract with the National Park Service, that "the role of the Park Cooperating Association Coordinator is to represent the interest of the National Park Service," and that "in the role of Association Executive Secretary, that person should have the interests of the Association foremost, thereby subordinating the interests of the National Park Service."¹³

At their January 31, 1987, meeting, GCNHA board members and staff were informed that, by order of the Western Regional Office of the National Park Service, the park's Chief of Interpretation (Jack O'Brien) could no longer serve as Executive Secretary of GCNHA, but that person would serve as "principal liaison between the Park and the Association."¹⁴ After more than fifty years of leadership by an NPS official (at first the Park Naturalist and later the Chief of Interpretation), GCNHA began an era of independence while retaining its partnership with the National Park Service.

Shortly after this board meeting, the search began for a new person to serve as General Manager of GCNHA. During the transition, the association's Publications Director, Sandra Scott, assumed the role of Interim General Manager.¹⁵ After an extensive search, GCNHA's board stayed close to home and chose Scott as the organization's first non-NPS leader. The association entered a new, more independent, financially stronger era. This infusion of money from sales allowed the association to pursue many of its programs robustly, and to spawn new ones.

Historic Building Restorations

During the late 1980s and into the 1990s, GCNHA took on the historic restoration of three major park structures: the Old Hospital Building, Kolb Studio and the Community Building. The association approached each of these projects in different ways, but the restoration of these three buildings helped the association set its sights higher, making future large-scale projects, including the construction of the store at Canyon View Information Plaza, feasible.

Old Hospital Building

Beginning in the early 1980s, GCNHA had struggled to find suitable office space for its staff. After the

1987 order that National Park Service employees could not simultaneously work for the association, the GCNHA staff began to expand and the need for office space for these new employees became acute.

The association investigated several options, including constructing a new office building, combining office space with GCNHA's warehouse by expanding that structure (a repurposed helicopter hangar), restoring and remodeling Kolb Studio or the Train Depot, and restoring and remodeling the Old Hospital Building, a historic structure built in 1931. The opening of the Grand Canyon Clinic in 1968 had made the latter building obsolete for its original purpose. By the late 1980s, it primarily served as a dormitory for seasonal fire crews.

At the January 27, 1988, board meeting, GCNHA's leadership voted to move ahead with schematics for the restoration and remodeling of the Old Hospital Building, which the staff and board had determined was most compatible with GCNHA's needs.¹⁶ Work began on the building in the fall of 1988.¹⁷

By early 1989 GCNHA staff had moved into the new association headquarters, which remains the home of the Grand Canyon Association today.



The Grand Canyon Association's headquarters building was renovated and restored by the association in the late 1980s. The building served as the park's hospital from 1931 until 1968. GCA photograph by Todd R. Berger

12 Scott, "Minutes," September 21, 1984, 6.

13 Michael LaBaire to Howard Chapman, December 27, 1986. GCA collection.

14 Nancy Loving, "Minutes of [GCNHA] Board of Director's Meeting," January 31, 1987, 1. GCA collection.

15 Nancy Loving, "Minutes of [GCNHA] Board of Director's Meeting," June 8, 1987, 6. GCA collection.

16 Nancy Loving, "Minutes of [GCNHA] Board of Director's Meeting," January 27, 1988, 3. GCA collection.

17 Nancy Loving, "Minutes of [GCNHA] Board of Director's Meeting," July 13, 1988, 2. GCA collection.

Kolb Studio

Ties between GCNHA and pioneering Grand Canyon photographer Emery Kolb date back to the founding of the association in 1932. An original GCNHA board member, Emery and his brother Ellsworth built a small studio on Grand Canyon's South Rim in 1904. The later addition of an auditorium provided a venue for presenting the movie they made during a 1911–12 river trip down the Green and Colorado rivers from Wyoming to Mexico. Emery lived and worked there for seventy-two years and continued to show the movie until he died at the age of 95 on December 11, 1976. GCNHA briefly took over Kolb's business of photographing riders on mules descending the Bright Angel Trail.¹⁸ But within months, Kolb Studio was boarded up and closed to the public.



By the spring of 1984, the park service started investigating reopening Kolb Studio as a visitor facility and began discussions with GCNHA about some role for the association in the restored building.¹⁹ Discussions and planning went on for several years; the NPS and GCNHA reached agreement in early 1990 for the association to restore and reopen the sales area of the building as a GCNHA bookstore, with initial association funding of \$100,000. The two parties further agreed that the net profits from the new store would be used to restore the remainder of the building²⁰ which encompassed 6,000 square feet. Work on the sales area was completed in the spring of 1990, and GCNHA opened the store at Kolb Studio on April 13, 1990.²¹ That first season between April and September, the Kolb outlet generated \$32,441 in net profit to put toward further restoration of the building.²²

Work continued on Kolb Studio throughout the first half of the 1990s. In late 1993, GCNHA reopened the Kolb Studio auditorium as a public exhibition space. The first exhibit celebrated the cultural heritage of Grand Canyon National Park to honor the park's 75th Anniversary in 1994.

By the fall of 1994, the Grand Canyon Field Institute moved its offices into the residence area of the building, which was still being rehabilitated.²³ Most of the association-funded work on Kolb Studio was completed by 1996.²⁴

Community Building

The restoration of the historic Community Building was made possible by the Grand Canyon Association through its then-fundraising arm, the Grand Canyon National Park Foundation. The restoration work happened a lot quicker than it might otherwise have, as the foundation received a \$2.5-million grant from the Del E. Webb Foundation, payable at a rate of \$500,000 annually beginning in 1999.²⁵ Through other fundraising by the foundation and some additional support from GCA, work had progressed to the point that GCFI could begin moving into their new office space on the second floor in July 1998.²⁶ That fall, GCA advanced a \$600,000 line of credit to the foundation, which would allow construction to continue while the foundation awaited funds from the Del E. Webb Foundation, the first installment of which was due in 1999.²⁷

By July 1999 GCA had transferred the responsibility for oversight of the Community Building restoration project to the newly independent Grand Canyon National Park Foundation.²⁸ Restoration work on the community building was completed in the fall of 1999. Today, the Community Building houses GCFI staff, NPS interpreters and employees of the Grand Canyon Music Festival, and the building also hosts conferences (including the 2002 Grand Canyon History Symposium), meetings and community events.

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Kolb Studio at the head of the Bright Angel Trail was added onto several times after the construction of the original building in 1904. In the 1990s, the association restored the building, opening a bookstore in the historic sales area and an exhibit gallery in the auditorium. GCA photograph by Todd R. Berger

18 Louise M. Hinchliffe, "Minutes of [GCNHA] Board Meeting," February 15, 1977, 2. GCA collection.

19 Nancy J. Loving, "Minutes," April 27, 1984, 1.

20 "Agreement between the United States Department of the Interior, National Park Service, Grand Canyon National Park and Grand Canyon Natural History Association, a Non-Profit Arizona Corporation," February 13, 1990. GCA collection.

21 Joan Brundige-Baker, "Grand Canyon Natural History Association Board Meeting Minutes," April 25, 1990, 2. GCA collection.

22 Robert Chandler, "Grand Canyon National Park 1991 Superintendent's Annual Report," date unk., 9–10. GCNP Museum Collection.

23 Bob Koons, "From the General Manager's Desk," *Regarding*, Fall 1994, 2. GCNP Museum Collection.

24 Pam Frazier, "Assistant Director Report," September 1996. GCA collection.

25 R. H. Johnson, President of the Del E. Webb Foundation, to Eugene P. Polk, Chairman of the Grand Canyon National Park Foundation, April 21, 1998. GCA collection.

26 Memorandum from Paul Julien, President of the GCA Board, to board members, July 13, 1998. GCA collection.

27 "Minutes, Regular Meeting, Board of Directors, Grand Canyon Association," August 2, 1998, 2. GCA collection.

28 Memorandum from Robert W. Koons, Executive Director of GCA, to the GCA Board, July 27, 1999, 2. GCA collection.

Wayside Sign Project

As early as 1941, the association provided funds for the installation of informational signs along the canyon's South Rim.²⁹ But in the late 1980s, the association began to fund replacement and expansion of all of the wayside panels on the North and South rims.³⁰ The panels were to be produced by the National Park Service's Harpers Ferry Design Center in cooperation with Grand Canyon National Park. The panels would be installed in stages, and the park service and the association initially thought the project would take three to four years, but in the end, the project took more than seven years to complete.³¹ By the winter of 1992–93, the first new wayside panels, along the West Rim and in Grand Canyon Village, were put in place.³² By the time the project was completed in late 1996, the association had provided funding of more than \$1 million for the design, production and installation of more than 200 wayside panels in the park.³³

The Grand Canyon Field Institute

At times during the 1970s, GCNHA toyed with the idea of forming a field seminar program,³⁴ but the idea was not pursued seriously until the early 1990s. In the summer of 1992, at the suggestion of Grand Canyon National Park Superintendent Bob Chandler, GCNHA began investigating the feasibility of a field seminar program.

On December 16, 1992, an illustrious group of Grand Canyon experts gathered in the conference room in the GCA headquarters building to discuss establishing a field seminar program. Present were NAU Professor Dr. Valeen Avery, Grand Canyon National Park Lodges Sales Director Jane Gillespie, Superintendent Chandler, Director of the NAU Elderhostel Program Wayne Fox, U.S. Forest Service Ranger George Gibbons, Grand Canyon Chief of Visitor Services and Park Liaison Ellis Richard, GCNHA's General Manager Sandra Scott, NAU professors Dr. Larry Stevens and Dr. Charles

Van Riper, and David Whorton, Assistant Vice President of Academic Affairs at NAU.³⁵

The open discussion that ensued laid the foundation for what would become the Grand Canyon Field Institute. All potential stakeholders had representation at the meeting, and the participants discussed many issues, including competition with existing concessioner's tours, use of NAU faculty and the possibility of participants gaining college credit, combining lodging in the park's hotels with GCFI programs, using Hull Cabin in the Kaibab National Forest as a group campsite and educational center, using highly qualified instructors, offering trips for disabled participants, running Colorado River trips under the field institute and marketing. The group also brainstormed seminar ideas for the 1993 season.³⁶

With several months of planning and preparation, Grand Canyon Field Institute Director John Frazier launched GCFI's first seminar, "Introduction to the Geology of Grand Canyon," on September 10,

1993.³⁷ Five seminars in fifteen different class options were offered that fall,³⁸ and the field institute served some three hundred students.³⁹ Today, the field institute leads more than sixty rim-based and backcountry classes serving more than 1,500 Grand Canyon adventurers annually.

GCNHA Becomes GCA

In October 1994, the association's board of directors passed a motion to change the name of the association from the Grand Canyon Natural History Association to the Grand Canyon Association.⁴⁰ At the time, the association had concerns over both the length of the name and about people confusing the term "natural history" with "human history," and therefore misunderstanding what the association did.⁴¹ There was also concern that the expanding scope of the association's publishing program meant titles were being published that did not fit under the

Grand Canyon Field Institute class participants. Photograph © Mike Buchheit



29 Louis Schellbach, "Report of the Grand Canyon Natural History Association for the Year 1941," 2. GCA collection.
 30 Linda R. Swickard, "[GCNHA] Budget and Finance Committee Minutes," August 30, 1989, 1–2. GCA collection.
 31 Robert Koons, "From the Director's Desk," *Canyon Views* 2, no. 4 (winter 1996): 1, 4. GCNP Museum Collection.
 32 L. Greer Price, "Wayside Exhibit Project Update," January 27, 1993. GCA collection.

33 Koons, "From the Director's Desk," *Canyon Views*, Winter 1996, 1.
 34 Louise M. Hinchliffe, "Minutes of [GCNHA] Annual Board Meeting," December 7, 1974, 5; Louise M. Hinchliffe, "Minutes of [GCNHA] Board Meeting," June 18, 1976, 4; Louise M. Hinchliffe, "Minutes of [GCNHA] Board Meeting," November 30, 1976, 1–3. GCA collection.
 35 "Grand Canyon Field Institute Planning Meeting, Notes from December 16 GC Field Institute Meeting," December 16, 1992. GCA collection.

36 "GCFI Planning Meeting," December 16, 1992, 1–3.
 37 "Grand Canyon Field Institute Schedule for 1993." GCNP Museum Collection.
 38 "GCFI Schedule for 1993."
 39 Koons, "From the General Manager's Desk," *Regarding*, Fall 1994, 2.
 40 "Minutes, [GCNHA] Board of Directors Regular Meeting," October 5, 1994, 4. GCA collection.
 41 Robert W. Koons, "From the Director's Desk," *Canyon Views* 1, no. 1 (Summer 1995): 1. GCNP Museum Collection.



term “natural history,”⁴² including *The Kolb Brothers of Grand Canyon* (1991) by William C. Suran and *Mary Colter: Builder upon the Red Earth* (1992) by Virginia L. Grattan. The association was also carrying a wide range of educational products in its stores, including many books and other items that were not about aspects of the park’s natural history.

Much of the impetus for the name change came about in part because of the formation of the Grand Canyon Field Institute and the Grand Canyon Fund (the original name of the Grand Canyon National Park Foundation), and due to a new membership plan launched in 1994 that sought to reinvigorate the membership program.⁴³ The association sought to distinguish itself from the two new organizations under the association’s auspices and to more clearly articulate the nature of the association to potential members. The name change also coincided with the start of publishing a new version of *Nature Notes* in fall 1994⁴⁴ and the changing of the name of the association’s newsletter from *Regarding: The Grand Canyon Natural History Association* to *Canyon Views* in summer 1995.⁴⁵

Canyon View Information Plaza

As part of the 1995 General Management Plan for Grand Canyon National Park, the National Park Service planned to build what was initially called the Mather Point Orientation Center, which was to

include a visitor’s center, GCA bookstore (to be funded by GCA) and the terminus of a light-rail line from Tusayan to the park.

GCA began planning to build the bookstore shortly thereafter, but by late 1998, Congress was holding up the approval of funds to construct the light-rail line, which also meant a delay in beginning work on the orientation center.⁴⁶ As time dragged on with no decision about the light-rail line, GCA and the NPS decided to proceed with construction of what became Canyon View Information Plaza in the spring of 2000.⁴⁷ On October 26, 2000, GCA’s Books & More store at Canyon View Information Plaza opened. The entire project, including planning and construction, cost \$1,655,000.⁴⁸ GCA’s long-time store in the park’s old Visitors Center (Park Headquarters, today) closed at the same time.

Outreach

In the 1990s, GCA created the Travelin’ Trunk and Video Loan programs. The trunks, which go out to schools across the country, include lesson plans and educational materials (books, videos, maps, etc.). The trunks are designed to align with Arizona Academic Standards and National Science Education Standards. Around the same time, the association founded the Video Loan program, which includes many of the association’s educational videos about Grand Canyon.

Each video is accompanied by discussion questions and suggested activities. The only cost for either program is a portion of the shipping costs.

In 2004, GCA inaugurated the Canyon Country Community Lecture Series in Flagstaff and in Prescott. The series features a variety of experts speaking about diverse topics related to the Grand Canyon and the surrounding region. Today, the series also sponsors lectures in Grand Canyon Village and in Glendale, Arizona. The goal of the lecture series, according to GCA Executive Director Brad Wallis, is “to get the message out about the value of public lands to the broadest possible audience.”⁴⁹

The Next 75 Years

It’s a lot easier to write about the past than to predict the future (depending of course on whether you care if your information is correct or not), but as the association’s 75th Anniversary year draws to a close, it seems appropriate to think about where the association is headed. GCA’s Executive Director Brad Wallis believes the main challenge facing the association and the national park will be maintaining the value of public lands in the minds of an increasingly urbanized America.⁵⁰ GCA is already expanding the Travelin’ Trunk program, developing (in partnership with Arizona State University) an interactive Web site about the human history of Grand Canyon, publishing new books and other materials on diverse Grand Canyon–related subjects, developing an audio program (again with ASU) about Grand Canyon Village’s Historic District and much more. Although the methods of delivering information about Grand Canyon and other public lands will continue to see innovations we haven’t even dreamed of yet, GCA remains focused on the support of education, science and stewardship for Grand Canyon National Park and its visitors. This is the future of GCA, a future all association members can be proud of.

GCA’s Books and More store at Canyon View Information Plaza under construction in the late spring of 2000. Photograph courtesy of the GCNP Museum Collection

42 Koons, “From the Director’s Desk,” *Canyon Views*, Summer 1995, 1.

43 Pam Frazier, Interview by Todd R. Berger, December 19, 2006.

44 Ellis Richard, “Nature Notes Returns,” *Nature Notes* 10, no. 1 (Fall 1994), 1. GCNP Museum Collection.

45 *Canyon Views* 1, no. 1 (Summer 1995). GCNP Museum Collection.

46 Robert Koons, “Board Report,” November 2, 1998, 1-2. GCA collection.

47 Robert Koons, “Board Report,” April 13, 2000, 2. GCA collection.

48 Robert W. Koons, “Board Report,” November 8, 2000, 1. GCA collection.

49 Brad Wallis, Interview by Todd R. Berger, January 5, 2007.

50 Wallis, Interview, January 5, 2007.



a Grand View

by Melanie Fellows, Administrative and Publications Assistant

During the late 1800s, tourism and mining went hand in hand in creating revenue for those who set out to benefit from one or both of these businesses.

Pete Berry was one of these entrepreneurs. Born in Cedar Falls, Iowa, in 1856, Berry came to Flagstaff when his brother John, who ran a Flagstaff saloon, was shot to death while attempting to break up a barroom brawl. Almost immediately after arriving, Berry began prospecting at the Grand Canyon. He filed a claim and built a temporary cabin at Grandview Point in 1888. Pete Berry wanted to take advantage of the growing numbers of Grand Canyon visitors, so in 1892 he replaced the earlier temporary structure with a sturdier log cabin.

In 1893 Berry and others completed the “Grandview Toll Trail.” Three years later caves were discovered below Horseshoe Mesa—caves that could only be reached via the Grandview Trail—and visitors flocked to see this astonishing cave complex.

Berry continued to improve the cabin at Grandview Point, and in 1897 he opened his cabin to tourists as the Grand View Hotel. The hotel’s interior was decorated with Navajo blankets and rugs, Hopi crafts and homemade furnishings. Visitors to the hotel enjoyed marvelous views, meals prepared by a European chef, oversized fireplaces and numerous tours along the Hance, Tanner and Grandview trails, sometimes led by Pete Berry himself. The hotel was augmented by other nearby facilities including canvas tents and tent-cabins, which were far less comfortable than a stay at the spacious Grand View Hotel. A considerable amount of activity was centered around the Grandview area, with mining at Horseshoe Mesa and tourism on the rim.

The Grand View Hotel operated successfully for several years. In August 1901 the Canyon Copper Company purchased all of the Grandview

holdings for \$35,000. The hotel remained open for a few more years, but by 1907 the Santa Fe Railroad and the Fred Harvey Company were able to force all Grandview ventures to close.

Later, William Randolph Hearst purchased the Canyon Copper Company properties, which included the Grand View Hotel, Horseshoe Mesa mining claims and two mill sites on the rim, along with Berry’s other nearby properties. Hearst tore down the Grand View Hotel in 1929, but a part of Pete Berry’s “Grand View” still lives on. Hearst donated some of the logs from the Grand View Hotel to Mary Colter’s Desert View Watchtower project, which was completed three years after the hotel was torn down.

*The Grand View Hotel lobby, circa 1905.
Photograph courtesy of the GCNP Museum
Collection (#12090)*

Canyon Country Community Lecture Series Schedule

Prescott, Sunday, November 18, 1:00 p.m.

Volcanoes of Northern Arizona

Presented by Wendell Duffield

Just south of the Grand Canyon lies a range of volcanic mountains known as the San Francisco Volcanic Field. From a geologic-time perspective, future eruptions are likely in northern Arizona.

Wendell Duffield, a geologist and the author of GCA's *Volcanoes of Northern Arizona*, will discuss the volcanic field and the overall landscape south of the canyon.



Flagstaff, Wednesday, December 5, 7:00 p.m.

Bruce Aiken's Grand Canyon:

An Intimate Affair

Presented by Bruce Aiken

In a remote side canyon along a stream that ultimately flows into the Colorado River, Bruce Aiken and his wife Mary raised three children while he tended to Grand Canyon National Park's precious water supply at Roaring Springs—and painted. Join Aiken as he shares his story with a visual presentation of more than thirty years of living and painting at the bottom of the Grand Canyon.

Prescott, Sunday, December 16, 1:00 p.m.

Damming Grand Canyon

Presented by Diane Boyer

In the 1920s, dependable irrigation supplies and cheap hydroelectric power were big issues in the Southwest. Funded by power companies, the U.S. Geological Survey (USGS) set out to survey the Colorado River for potential dam sites. Join USGS archivist Diane Boyer on a journey back in time to this early river-running adventure.

Prescott, Sunday, January 20, 1:00 p.m.

Incredible Grand Canyon:

Cliffhangers and Curiosities

Presented by Scott Thybony

For decades Scott Thybony has traversed the Southwest in search of its history, its people and its little-known stories. For this program, Thybony has compiled some of his favorite tales about Grand Canyon—some quirky, some pure whimsy, many actually true.

Flagstaff, Wednesday, January 23, 7:00 p.m.

Rock Art of the Colorado Plateau

Presented by Kelley Hayes-Gilpin

Associate Professor of Anthropology at Northern Arizona University, Kelley Hayes-Gilpin will discuss rock paintings and engravings of the Colorado Plateau and how archaeologists study them in their cultural and historical contexts.

Prescott, Sunday, February 17, 1:00 p.m.

California Condors in Arizona!

Presented by Kathy Sullivan

Learn the obstacles that rare California condors face in the wilds of Arizona and what you can do to help conserve these prehistoric giants. Arizona Game and Fish Condor Biologist Kathy Sullivan will tell you all about these amazing birds brought back from the brink of extinction.

Flagstaff, Wednesday, February 20, 7:00 p.m.

The Southwest of George Eastman

Presented by Richard Quartaroli

Though hard to believe, New Yorker George Eastman, of Kodak fame, has many connections to the Southwest. Eastman's beginnings in the photography profession in 1877 may have begun through an association with Grand Canyon explorer Major John Wesley Powell. Join Cline Special Collections Librarian and longtime river runner Richard Quartaroli for a wide-ranging discussion of George Eastman's Southwest.



Flagstaff, Wednesday, March 12, 7:00 p.m.

Envisioning the Colorado Plateau

Presented by Alan Petersen

It is in the art of Thomas Moran, William Henry Holmes and Jack Hillers, unified by the prose of Powell's chief geologist Clarence Dutton, that we discover the vision of the Colorado Plateau that persists to this day. Alan Petersen, Museum of Northern Arizona Curator of Fine Arts and Coconino Community College Colorado Plateau Studies Coordinator, shares the work and images of these American visionaries.

Prescott, Sunday, March 16, 1:00 p.m.

Where a Soul May Speak Aloud:

Sharlot Hall and the Arizona Strip

Presented by Rose Houk

Sharlot Hall and hired guide Al Doyle departed in July of 1911 for a trip through the remote lands north of the Grand Canyon. Experience their 75-day, 1,000-mile route with author Rose Houk as she relives the journey through the words of Sharlot Hall's diary.

Prescott lectures are held at Sharlot Hall Museum, 415 N. Gurley (two blocks west of Courthouse Plaza). Space at the Prescott lecture series is limited; please call (928) 445-3122 to inquire about seating. **Flagstaff lectures** are held at Cline Library, at the intersection of Knoles Drive and McCreary Road on the NAU campus. Parking is available to the west of the library (Lot P13 on Riordan Road). **All lectures are free and open to the public.** For more information, call GCA at (800) 858-2808, ext. 7033, or visit us on the Web at <http://www.grandcanyon.org>.



Why Art?

by Brad L. Wallis,
Executive Director



With all the challenges facing public lands these days, from underfunded maintenance backlogs to dwindling staffing, why does the Grand Canyon Association continue to support art as a medium of education?

To me, the answer is very simple: people embrace things they can understand or can feel. For most humans, visual images are the first motivators or attractants to capture their attention. If you have ever traveled internationally and found yourself in a country where no one can understand anything you are saying, one thing that really makes you happy is to see a menu with pictures of the available foods. Visual images transcend the barriers of language. People respond to visual stimuli. One great image of Delicate Arch in Arches National Park communicates to a much broader audience than pages upon pages of text about Entrada Sandstone and unusual erosional features. One powerful visual image, in any medium, will attract the attention of attorneys, diesel mechanics, bus drivers and academics alike.

Once you have people's attention, art communicates through emotion. In the business of cooperating associations we often wrestle with the concepts of price points and product mix, as well we should. Will this product maintain sales if we increase the price by a dollar? Here at Grand Canyon, time after time I have seen visitors come into an art exhibit at historic Kolb Studio with no intent to purchase anything other than perhaps a postcard or two, yet they have become so emotionally connected to a work of fine art they saw in the gallery that they have paid seven or eight thousand dollars to own the piece that has brought them such joy.

Art also provides the opportunity for visitors to see park resources in conditions different than what they see in the moment they are at the park. The Grand Canyon looks very different after a midwinter storm than it does during the peak summer visitation season. Very few visitors see the canyon laced with snow. Art can provide the opportunity to see resources in diverse conditions, with different lighting. It can also provide visitors the

Sunset on South Rim by *Marion Hylton*

Left: Last Light, Grand Canyon by Robert Goldman

opportunity to see glimpses of the backcountry and wildlife they may not be able to experience firsthand.

The Arts for the Parks organization shut its doors last December. For twenty years this company has supported a national art competition featuring park areas. It was launched with fanfare and a lot of money. Over the years, the owners seemed to lose interest in the company, and it suffered from lack of attention and capitalization. However, each and every year, this competition stimulated the creation of about *two thousand* original works of art about parks. Even the pieces not selected for inclusion in the Top 100 Tour made their way into local galleries. Overall more than *forty thousand* pieces of art about parks have been generated by this effort over the past two decades.

Last year a new organization, Paint America, was formed to promote and support art. Due to popular demand, they formed a separate competition for and about parks entitled Paint the Parks. The initial call and judging for Paint the Parks has been completed and the inaugural tour began August 1, 2007. So far, the tour will not only come to historic Kolb Studio at Grand Canyon (April 9 through May 15, 2008), but will also be spending some time at Jefferson National Parks Association in St. Louis. Due to the generous support of the Jack Dudley Memorial Fund, the association not only awarded a \$3,500 purchase award to Marion Hylton, the painter of a beautiful pastel entitled *Sunset on South Rim*, but also purchased three additional paintings: *Morning on the Colorado River* by Arline Tinus, *Last Light, Grand Canyon* by Robert Goldman and *East Entrance* by Rebecca Riel.

Unlike its predecessor, Paint America was chartered as a nonprofit organization. Its mission is to support art and artists in America.

The Grand Canyon Association is proud to bring this new tour to the canyon. We are also pleased to be working in partnership with the Jack Dudley Memorial Fund to sponsor a purchase award as part of the competition.

Art has played a key role in the development of the National Park System as it exists today, especially in western parks. It was the work of artists like Thomas Moran and Albert Bierstadt, as commissioned by the railroads, that first brought visual images of western lands to the broader voting populace on the East Coast and helped popularize the concept of national parks.

Please take a moment to visit the Paint America Web site at <http://www.paintamerica.org>. Let's do what we can to keep the connection between art and the parks alive and well.

Canyon Buzz

GCA and Park Activities Since the Last Issue of *Canyon Views*

July 31: An opening reception for the exhibit "I Am the Grand Canyon: The Story of the Havasupai People" was held at Kolb Studio. The exhibit ran through October 31.

August 20–28: The National Park Service, the Bureau of Reclamation, the Environmental Protection Agency and representatives of the Las Vegas Paiute, Zuni, Moapa Paiute, Kaibab Paiute, Navajo, Hualapai, Hopi and Yavapai Apache tribes spent nine days on the Colorado River discussing NPS work in and management decisions about Grand Canyon National Park.

August 27: Grand Canyon National Park Superintendent Steve Martin and Han Yueping, Superintendent of Yuntaishan World Geopark in China, signed a Sister Park Agreement between the two parks in a ceremony at the Great Hall of the People in Beijing, China. The "sister park" relationship is intended to promote international cooperation and support for the mutual benefit of both parks and the peoples of both countries.

August 28: GCA released the Grand Canyon Adventure! Board Game (please see the article on page 5 for more information).

September 7: Grand Canyon National Park announced that construction to improve the South Entrance Station will commence in March 2008. The construction will involve up to two new, one-mile-long northbound lanes on Highway 64 and a half-mile-long bypass lane for employees and visitors with park passes.

September 14: GCA released the children's book *Rascal, The Tassel-Eared Squirrel*.

September 26: GCA Mailorder Manager Cindy Ruckdeschel and GCA's Mike Steele, of the Imax Base Camp and the association's retail stores, exchanged wedding vows at the Chapel of the Holy Dove northwest of Flagstaff. GCA wishes the happy couple all the best.

September 29: The National Park Service waived entrance fees at Grand Canyon in honor of the 14th annual Public Lands Day. Volunteer activities in the park, including salvaging native plants and native seeds in areas to be affected by road construction in 2008, coincided with the special day.

October 4–7: GCA's annual Members' Gathering was held on the South Rim. Look for a full report in the next issue of *Canyon Views*.

October 16: Grand Canyon National Park's North Rim closed for the winter.

November 1: GCA released *Bruce Aiken's Grand Canyon: An Intimate Affair* by Susan Hallsten McGarry (please see the article beginning on page 1 for more information).

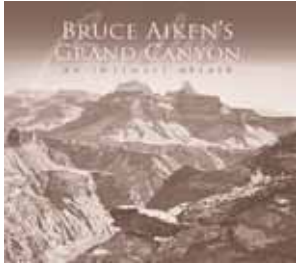
November 1: GCA released *The Incredible Grand Canyon: Cliffhangers and Curiosities from America's Greatest Canyon* by Scott Thybony (please see the back cover for more information).

November 15: GCA released *Condor: Spirit of the Canyon* by Robert Mesta with illustrations by Lawrence Ormsby.

November 15: GCA released a new edition of Ellsworth Kolb's 1914 adventure classic, *Through the Grand Canyon from Wyoming to Mexico*.

Holiday Gifts from the Grand Canyon Association

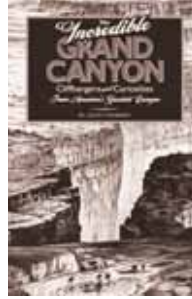
**Bruce Aiken's
Grand Canyon:
An Intimate Affair**
by Susan Hallsten
McGarry; with a
foreword by
Senator John
McCain and an
introduction by
James Ballinger, Director of
the Phoenix Art Museum



For more than thirty years, Bruce Aiken lived in the Grand Canyon and painted images of what he saw. The unparalleled body of work by this internationally known and widely acclaimed artist illustrates the unique vantage point from which he saw and felt the Grand Canyon. *Bruce Aiken's Grand Canyon*, with more than 130 full-color reproductions of his paintings, is the first book to showcase Aiken's art and life. A GCA original. 160 pages, 12" x 11", Hardcover. **Member price: \$46.75 plus S & H**

Canyon destinations in this all-new, exciting game of strategy, luck and adventure. Roll the dice to advance on the river and trails, racing your family and friends. Use your gear, test your fate and learn more about the Grand Canyon as you play. A GCA original. Ages 8 to adult. **Member price: \$21.25 plus S & H**

**The Incredible Grand
Canyon: Cliffhangers
and Curiosities from
America's Greatest
Canyon** by
Scott Thybony



A good story well told is a beautiful thing, and there is no better storyteller than Scott Thybony. As an author and guide, he has enthralled audiences and readers for decades with stories of the Grand Canyon's colorful characters and oral traditions. What turn up on the pages of his new book are bits of canyon lore that have slipped through the cracks and classic stories that still resonate. It includes the best of the tall tales trimmed down to size, the telling facts, a few scandals, a little romance, some grand schemes gone awry and a few cliffhangers thrown in as well. It's a light take on the hard facts. A GCA original. 120 pages, 6" x 9", Paperback, 150 illustrations. **Member price: \$12.71 plus S & H**



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For upcoming events, please see the lecture schedule on page 13 and visit our Events page online at http://www.grandcanyon.org/events_calendar.asp for the latest happenings.

Canyon Views is published by the Grand Canyon Association to inform members of association and park activities as well as topics related to these activities. Please feel free to suggest subjects and information you would like to see in *Canyon Views*. GCA also welcomes article submissions related to the association and/or park activities. Address all editorial correspondence to Grand Canyon Association, Attn: Todd R. Berger, Managing Editor, P.O. Box 399, Grand Canyon, AZ 86023-0399; tberger@grandcanyon.org.

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