

NationalParks

SUMMER 2014
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THE MAGAZINE OF THE NATIONAL PARKS CONSERVATION ASSOCIATION

WHAT WOULD TEDDY THINK?

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FAIRFIELD OIL FIELDS,
near Theodore Roosevelt
National Park, North Dakota.

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Sketching the Smokies

Documenting a trip to Great Smoky Mountains National Park with a pen and a paintbrush.

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Drilling Down

If Teddy Roosevelt were to return to the national park that now bears his name, he'd see a constant flow of 18-wheelers, a landscape of pumpjacks, and massive flares that light up the night sky. Can anything be done about it?

By Melanie D.G. Kaplan

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Untold Stories

In recent years, lesbian, gay, bisexual, and transgender Americans have made great strides, but the National Park System has overlooked the community's history. That may be about to change.

By Rona Marech

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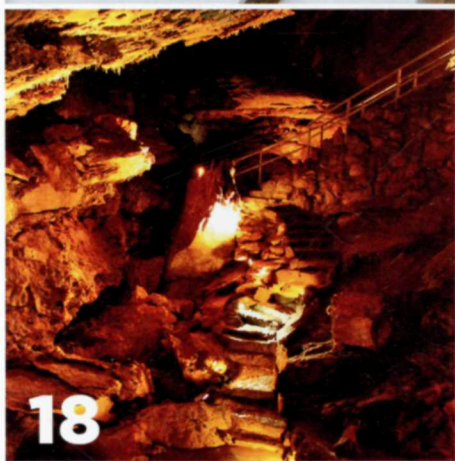
**LITTLE MISSOURI RIVER
OVERLOOK,** in the north unit
of Theodore Roosevelt National
Park, North Dakota. © MATTHEW TURLEY

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Telling the Whole Story

I recently became acquainted with Robin W. Winks, a former NPCA Board member, during our annual Salute to the Parks Gala this past spring. Robin passed away 11 years ago, but his legacy lives on through an award NPCA bestows on the person or group that communicates the values of the National Park System through their art or teachings.

Robin joined NPCA when he was a mere 16 years old. He was an extraordinary national parks fan and he went on to become a respected professor at Yale University and a distinguished author. Robin believed that because the "park system plays a significant role as teacher of a national curriculum" it is important not to omit episodes of our history. "No effective system of education can be based on unqualified praise," he wrote.

Robin's words concerned the importance of sites devoted to painful episodes in our history, yet he could have been addressing the need to tell a story that until now has been largely overlooked or obscured within the park system: the history of lesbian, gay, bisexual, and transgender (LGBT) people. (See page 42.)

Our national parks are for everyone. We need to make them more inclusive, and telling the whole story goes a long way toward making all groups feel welcome. Today, there are no units within the park system with a central LGBT link, and only five such national landmarks or sites on the national register; by way of comparison, there are more than 100 units devoted to ships or shipwrecks.

As Michael Doveton, a park guide at Independence Hall in Philadelphia, says in the story: "We owe it to the public to tell these stories, to tell this history. We love to talk about the beautiful moments of the signing of the Declaration of Independence and the Constitution but we also talk about [stories of people who were deprived of their rights.] That's what makes us who we are as a people, as a culture, as a nation. That's our history."



Clark Bunting



Editor's Note



A HISTORIC METHODIST CHURCH in Cades Cove, Great Smoky Mountains National Park, through the eyes of Walt Taylor.

Artistic Vision

Back in 2012, I stumbled across a book called "An Illustrated Life," which includes dozens of pages torn from the sketchbooks of artists, illustrators, and graphic designers. As editor Danny Gregory notes in the introduction, "The pages of a sketchbook are filled with doorways to private worlds, drawn and written to record impressions, to work without judgment, to take risks and chart new directions. It's the closest one can get to being inside an artist's head."

That book spurred me to send illustrator Walt Taylor to the Natchez Trace Parkway, where he recorded his impressions of the 444-mile route through Alabama, Mississippi, and Tennessee. It was a little risky—sending an artist to do a job that we had always left to writers and photographers—but Walt was able to capture the place in a new light. Readers seemed to love it, and so did we.

We immediately knew we had to do it again.

This time we asked Walt to give us his impressions of the Great Smoky Mountains. He focused on subjects like an abandoned wagon, a road winding through barren trees, a pile of work gloves, a line of tourists, two friends fishing, and a bluegrass band mid-song. Because of the timing, Walt had to visit in March, before everything was in bloom, but he liked it that way. "Just about everywhere we went, rangers would tell us how crowded it is in the peak months," he says. "But we were able to enjoy the quiet solitude of the mountains and walk through the historic homes without waiting in line. We saw rhododendrons, ferns, and evergreens in the midst of the bare trees. And seeing snow in the upper reaches created a whole different kind of beauty."

Turn to page 24 to get inside Walt's head and explore the Smokies like an artist.

Scott Kirkwood
NPMAG@NPCA.ORG

NationalParks

EDITOR IN CHIEF: Scott Kirkwood

ASSOCIATE EDITOR: Rona Marech

PRODUCTION MANAGER/DESIGNER: Annie Riker

PHOTO EDITOR: Nicole Yin

FEATURES DESIGN CONSULTANT: Jessie Despard/Despard Design

NATIONAL PARKS

777 6th Street NW, Suite 700, Washington, DC 20001-3723

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WHO WE ARE

Established in 1919, the National Parks Conservation Association is America's only private, nonprofit advocacy organization dedicated solely to protecting, preserving, and enhancing the U.S. National Park System.

WHAT WE DO

NPCA protects and enhances America's national parks for present and future generations by identifying problems and generating support to resolve them.

EDITORIAL MISSION

National Parks magazine fosters an appreciation of the natural and historic treasures found in the parks, educates readers about the need to preserve those resources, and illustrates how member contributions drive our organization's park-protection efforts. The magazine uses the power of imagery and language to forge a lasting bond between NPCA and its members, while inspiring new readers to join the cause. *National Parks* magazine is among a member's chief benefits. Of the \$25 membership dues, \$6 covers a one-year subscription to the magazine.

MAKE A DIFFERENCE

Members can help defend America's natural and cultural heritage. Activists alert Congress and the administration to park threats; comment on park planning and adjacent land-use decisions; assist NPCA in developing partnerships; and educate the public and the media. Please sign up to receive Park Lines, our monthly e-mail newsletter. Go to npca.org to sign up.

HOW TO DONATE

To donate, please visit npca.org or call 800.628.7275. For information about bequests, planned gifts, and matching gifts, call our Development Department, extension 145 or 146.

QUESTIONS?

If you have any questions about your membership, call Member Services at 800.628.7275. On a selective basis, NPCA makes its membership list available to organizations that our members find of interest. If you would like your name to be removed from this list, please call us at the number listed above.

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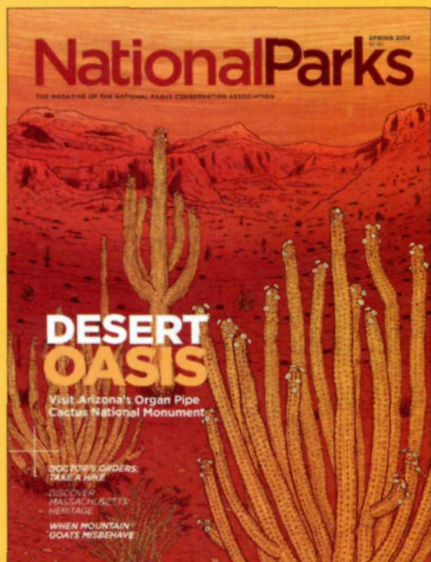
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GREEN WITH ENVY

I read about Chris Calvert visiting all 401 National Park units in “401 and Done” and all I could feel was JEALOUSY! At 69, I don't think I have 33 years left, or at least 33 years of adequate vitality, but you can be sure that in the time allotted to me, I will thoroughly enjoy as many of those sites as I can.

I also want to compliment Julia Busiek on her article [“Getting her Goat”]. She understands that

it takes a flexible spirit to make challenging decisions about what is best for sustaining our natural environments and habitats.

RONI SILVERBERG

San Francisco, CA

ABOVE THE CLOUDS

I had a similar experience to that of Chris Calvert [“401 and Done”]. The day after I moved to Seattle and ditched my possessions in my apartment, a friend and I headed out to Olympic National Park, the second national park I had ever visited. This was in August of 1976. It's usually sunny and warm in August, but that day we arrived at the low-elevation visitor center in Port Angeles to rain and gloom. We were told that the high-elevation station on Hurricane Ridge was reporting good weather, so we decided to take the 17-mile trip up to the mile-high end of the road. It continued to be rainy and cloudy until the last bend in the road approaching the summit. The clouds suddenly disappeared below, the sky became crystal clear, and the sun shone brightly. I have been to Hurricane Ridge many times since, but never have I had quite the same experience as that first time.

WOLF & CONSEQUENCE

With regard to the mountain goat “problem” in the park [“Getting Her Goat”], one possible solution—involving neither culling nor relocation—wasn't mentioned in the article. Wolves are returning on their own to Washington, but they will probably never reach the isolated Olympic peninsula (and the park) without being reintroduced. The gray wolf historically lived in what became Olympic National Park. If the wolf could eventually return “home,” it might be able to control or regulate the goat population. What man has wreaked, the animals themselves might correct.

MARK D. BLITZER

Seattle, WA

AN UNNATURAL STATE

It was quite a jolt, reading the “Echoes” section of the spring issue. “It's a very remote and pristine wilderness area, and it's the last of its kind,” Kristen Brengel of the NPCA says of the Glen Canyon National Recreation Area. Her words are illustrated by a double-spread photograph of Lake Powell, with Navajo Mountain in the distance.

“Lake” Powell, or Lake Foul, as environmentalists named this reservoir in the 1960s, is in fact the cause and symbol of the most tragic loss of pristine wilderness in 20th-century America. I can testify, as one who ran the Colorado through Glen Canyon before the

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dam, that a nearly endless maze of the most beautiful slot canyons on earth lies under the reservoir waters in this photo. This is a picture of devastation. I am grateful to Brengel for her warning about a Park Service proposal for more off-road vehicle use. But we have to remember history, and what the word "pristine" means.

KEN BROWER
Berkeley, CA

As the writer notes, the area in the photograph is not pristine, but the sites that could be affected by off-road vehicles match that description. Because photographs of the specific region are not widely available, we printed an image that some might consider misleading. -Editors

A RIDE TO REMEMBER

I enjoyed reading your "Backstory" about Glen Echo Park in Maryland ["Merrily Go 'Round"]! I thought I might share a little about another Maryland amusement park which made civil rights history in 1963—Gwynn Oak Park.

Gwynn Oak earned a page in Maryland's civil rights history book when it was desegregated in 1963. A young African-American girl, Sharon Langley, rode the Gwynn Oak carousel and her image has forever become synonymous with the integration of the park.

The carousel is not at the park any longer, but it runs daily on the National Mall in Washington, D.C.

JOE DEFILIPPO
Baltimore, MD

TIME TRAVELING IN ESSEX

I enjoyed your article on the Essex National Heritage Area. In 1986, while

living in upstate New York, I was in Salem and visited the Pioneer Village. On that particular day, there was a carpenter working on the governor's bed. He showed us what he was doing and explained how his antique tools worked. The governor's house was not open to the public at that time, but from the looks of your story, it is worth another trip to see the village now.

LEE WINSLOW
Mason, MI

I enjoyed the article on the National Heritage Areas ["Stewards & Storytellers"], which featured the Essex Heritage Area in Massachusetts. My husband and I were

both born and raised in the Essex area. Among the many natural and historic sites, there is a gem of a place, Pioneer Village, which you mentioned in the article. It is magical. The setting evokes a time in our history when a small group of people hugged the coast of a huge mass of land and New England was truly the wilderness. These early settlers were the beginning of a mass Puritan migration. Visiting Pioneer Village is as close as you can get to traveling back to the 17th century. All efforts should be made to prevent the loss of this important landmark.

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Echoes

If it ain't broke, there's no reason to fix it. Congress should be focused on fixing the economy, not on dismantling great laws that have protected some of the most important places in the country.

Kristen Brengel, NPCA's senior director of legislation and policy, quoted in the Huffington Post, in response to legislation proposed by Rep. Rob Bishop (R-UT) that would undermine the president's authority under the Antiquities Act, a 1906 law that was used to designate Arches, Grand Canyon, Olympic, Petrified Forest, and dozens of other national parks.

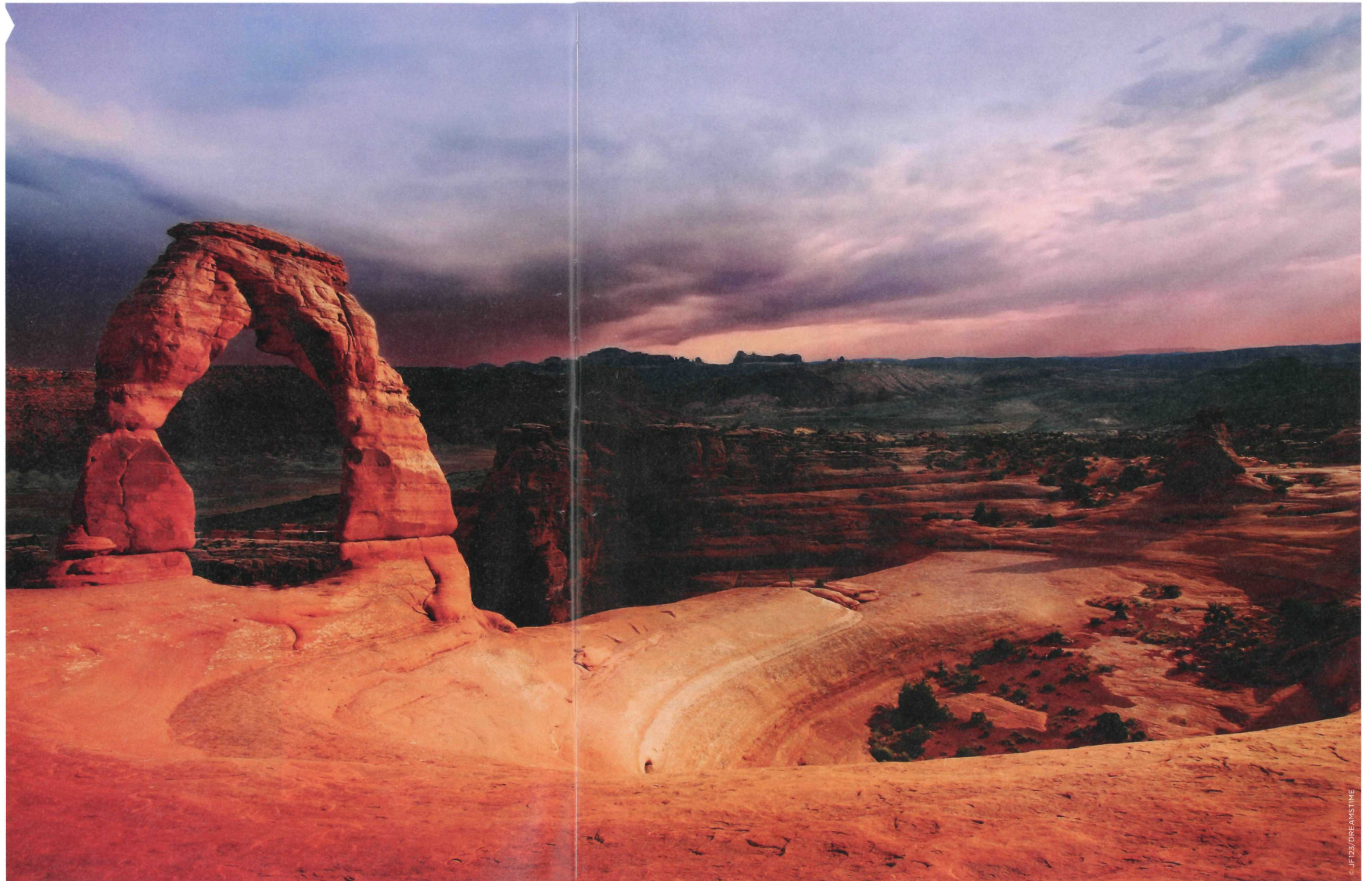
Most animals are very sensitive to this noise—and [they're] already stressed enough by the [Southwest's 13-year] drought.

Kevin Dahl, NPCA senior program manager, quoted by KTAR in Phoenix, Arizona, in response to Park Service efforts to rein in the use of drones among photographers and videographers in Zion and other parks.

In the future, [those of us who live in the Tennessee Valley] may recognize our most valuable homeland security comes from the park.

Don Barger, senior director of NPCA's Southeast regional office, quoted in The Maryville Daily Times regarding the ecological value of Great Smoky Mountains National Park, which provides a dependable supply of clean water, a refuge for plant life in a warming climate, healthy recreation opportunities, and a steady flow of tourism dollars.

PHOTO: DELICATE ARCH, ARCHES NATIONAL PARK, UTAH





THE LATE MASSIMO VIGNELLI was the mastermind behind the Unigrid, the underlying design of the brochures that appear in every national park unit in the country.

© DOUGLAS MANCHEE/RIT



Last year, the Park Service's publications department in Harpers Ferry, West Virginia, produced 24 million brochures for 204 parks, including new brochures and reprints; each piece costs about 6.5 cents to print. The publications department also created four new Braille brochures bringing the total number of Braille Unigrids to 53.

Raising the Bar

Massimo Vignelli died in May but his design lives on in the national parks.

You may not know his name, but you've seen his work a million times. The logos for Bloomingdale's, Ford, American Airlines, and Benetton? All created by Massimo Vignelli. The distinctive signage in the New York City subway system—quintessential Vignelli. The National Park Service brochures that appear in every single park unit in the country? Yep, Vignelli too.

In 1977, Vignelli created a system that gave an idiosyncratic hodgepodge of park brochures a coherent, legible, identifiable look that has been in use ever since. Dubbed

the Unigrid, the plan dictates everything from the font, type sizes, column width and folds, to the signature black bar and the overall layout.

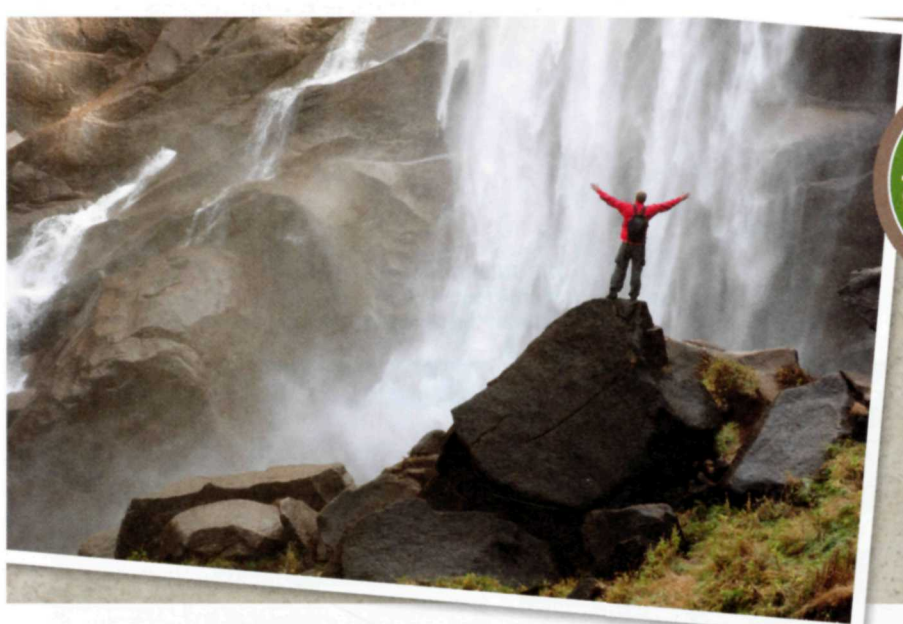
"I think it's one of the most important projects in our career," Vignelli says in *Design is One*, a film completed a year before his death on May 27. The documentary highlights his career and partnership with Lella Vignelli, his wife and lifelong collaborator on design projects from books to jewelry, furniture, and showrooms.

The film, which has been on the festival circuit and is scheduled for home release

later this year, is a poignant reminder of the elegance of the iconic creation Vignelli made for the Park Service. The Unigrid has evolved over 37 years—even Vignelli conceded that change was inevitable—but the underlying structure remains and admirers of the design say it is timeless.

"Every designer dreams that they will design something that has these kinds of legs. And very few do," says Jessica Helfand, who co-founded the blog, "Design Observer," and teaches design at Yale University. "As much as critics might say that the Unigrid is restrictive, limiting the variables has allowed

(cont'd)



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May 2015

An exploration of Samoan culture and biodiversity on three islands that make up this unique national park.

SPRINGTIME IN YOSEMITE

May 2015

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CROWN OF THE CONTINENT: GLACIER

August 2015

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August 2015

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ZION AND BEYOND

September 2015

Experience the beauty of Bryce Canyon and Zion National Parks. Spring-fed creeks, deep canyons, hoodoos, spires, arches, and towers.

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September 2015

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PARKS OF THE WORLD: NEW ZEALAND

October 2015

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November 2015

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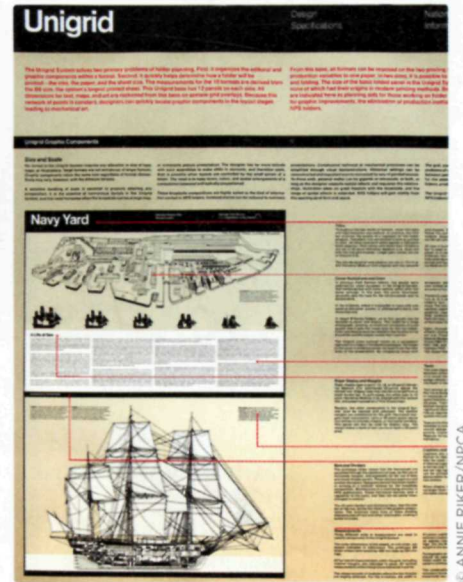


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PHOTO: HIKER ON THE MIST TRAIL AT VERNAL FALLS, YOSEMITE NATIONAL PARK © MATTNOMAD/ISTOCKPHOTO.



THE UNIGRID dictates details in Park Service brochures from the font, type sizes, column width, and folds to the size of the signature black bar and the overall layout.



it to achieve such long-lasting power. It's an architectural principle at its core. You wouldn't build a house without a foundation... It's bedrock—typographical bedrock."

Park brochures have existed since before the Park Service was created a century ago. The railroads originally created them to increase ridership, and while the guides have changed over the decades to keep pace with new travel patterns and the expansion of the park system, they had never been standardized until Vincent Gleason became chief of the division of publications in 1962. Gleason successfully pushed for color—the Government Printing Office had previously restricted the colors to black and white for almost everything—and made the inspired decision to hire Vignelli to revamp the brochures in the mid-1970s. Gleason reasoned that a consistent approach would help him manage the office's budget and increasing workload.

Vignelli's solution was a grid-based, organization plan that limited the brochures to 10 basic sizes and formats. The Unigrid system limited waste by fitting snugly into standard-size paper. It established the famous black bar, which conveyed the

organization's identity in a heartbeat, and visually linked all the park units. It was branding long before branding was a ubiquitous catchword.

"There's a systematic method to the madness here," says Melissa Cronyn, associate manager of the Harpers Ferry Center publications office, where all the brochures are designed. "The idea was that we would have these formats to choose from instead of worrying about how it was folded and size and so forth. It would leave us free to explore innovation and imagination related to the content and not have to go back and constantly reinvent the wheel. Having lived through that era of many varieties of brochures and ways of folding, it definitely saves time and money."

Designers were skeptical at first, but as they became conversant with the system, the grumbling faded, Cronyn says. Now they talk about being converts.

"The system is amazingly flexible," says Angie Faulkner, a graphic designer at Harpers Ferry Center. The black bar "goes with everything and enhances everything," she says.

Despite this loyalty, the design staff

has been willing to tweak the prototype as tastes have shifted and technology has transformed the field. To begin with, in 2001, the original fonts were replaced to improve legibility. Vignelli's Helvetica and Times New Roman were switched to Frutiger and NPS Rawlinson, a font designed specifically for the Park Service. In addition, the white typeface on the front panel is slightly smaller than it used to be, to accommodate longer names and a slightly narrower black band.

The parks' beloved maps, which are streamlined to focus on the most useful information for visitors, have also evolved. Cartographers have the technology to make three-dimensional maps, for example, and they've moved away from using flat tones in oceans, skies, and other big patches.

The designs used to be boxier with big, unbroken walls of text and rows of images. It was clean and modern but came to seem static. The updated brochures look more organic, with more silhouetted, or cutout, images and maps that blend into the page. The brochure for New Orleans Jazz National Historical Park is downright animated compared to some early Unigrids—a decision

State parks, the U.S. Fish and Wildlife Service, and national parks as far away as Australia have adopted the black band.

Faulkner made to reflect the human story and the improvisational nature of jazz.

At the same time, the trend has been to shift away from an encyclopedic approach to one that features more digestible nuggets of information, minimal text, and more graphics. "You don't need ten tons of information," Cronyn says. "In these types of brochures, it's more important to find the information quickly. That's true in travel literature in general."

The Unigrid, which is not copyrighted, has been imitated around the country and world. Various state parks, the U.S. Fish and Wildlife Service, and national parks as far away as Australia have adopted the black band, which has practically become a global signifier of "park." The Park Service design staff sees that as a testament to the brilliance of the original. They could talk all day on the topic, though they tend to demur when asked about

their favorites. But Don Kodak, the director of Harpers Ferry Center, was willing to say that his favorite is always the one he's used last. Right now, that's the brochure for Yellowstone National Park, which he recently visited with 20 family members.

"Back at the ranch where we were staying, everyone was marking their copy where they wanted to go and where we would meet up." They all had iPhones and other devices, but those don't help much in areas of the park that lack cell-phone service.

"At the end of the day," he says, "we counted on the park's Unigrid more than anything else."

—RONA MARECH

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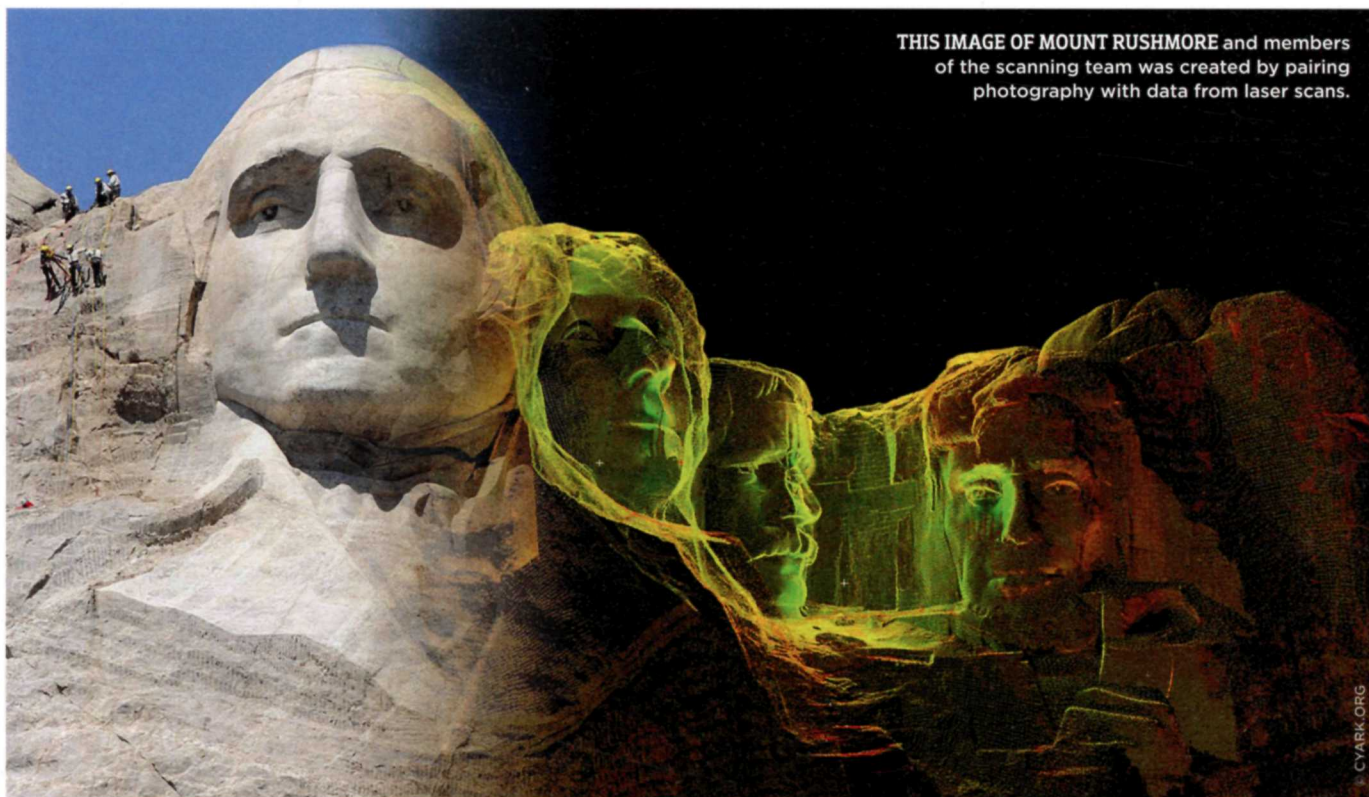


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THIS IMAGE OF MOUNT RUSHMORE and members of the scanning team was created by pairing photography with data from laser scans.

The View from Everywhere

CyArk uses cutting-edge technology to preserve historic sites in virtual reality.

You can't roam underneath Abraham Lincoln—unfortunately, the public isn't allowed into the cavernous area below the Lincoln Memorial on the National Mall. But if you could enter the dim, maze-like space, you would find yourself treading on uneven earth under 70-foot ceilings. You'd see massive columns, dark hallways, and 100-year-old graffiti. You'd feel a draft and see stalactites pointing down at you from the underside of those famous stairs that lead to the statue of the 16th president.

The National Park Service doesn't intend to open access to the monumental basement anytime soon, but the agency wants the public to be able to move

through a virtual, three-dimensional representation of it. One day soon, people from around the world will be able to digitally slice through a section of the statue and its yawning basement and study it from every conceivable angle. In an ideal world, students could learn about Lincoln while running through the memorial in an interactive game.

It sounds like a fantasy, but it's not. In December and April, the California-based nonprofit, CyArk, which is in the business of preserving cultural heritage sites around the world, sent a team of technology whizzes to Washington, D.C., to create a 3D model of the Lincoln Memorial. With cutting-edge laser scanners,

the team captured billions of data points which they will turn into everything from precise architectural drawings to video-game-like environments that can be used for a range of interpretation, education, and preservation projects. The Park Service will be able to offer elaborate virtual tours or measure a crack in three dimensions.

"It gives us a perfect record. It's like DNA," says Robin Nixon, chief of partnerships at the National Mall and Memorial Parks. "I'm not a technical person but as soon as I saw it, I knew how useful it could be in terms of preservation. If I have my way, we will produce 3D scans of all these memorials and structures on the Mall."

Though the Park Service provided support staff, the project was carried out and funded by CyArk along with DJS Associates, a Pennsylvania-based forensics firm that donated equipment and their experts' time. Pulsed lasers generate a cloud of data points, which are then combined with high-definition photography and tradition-

THE TECH WHIZZES at CyArk use a cloud of data points to create images like this one at San Antonio Missions National Historical Park.



al surveying techniques to create highly accurate models for animations, 3D printing, and 3D immersive environments.

This is not CyArk's first partnership with the Park Service: The organization has also worked at more than 20 park sites from Mount Rushmore National Memorial in South Dakota to Manzanar National Historic Site in California, and San Antonio Missions National Historical Park in Texas. At Manzanar, one of the war relocation centers where Japanese Americans were interned during WWII, a team was able to re-create buildings that no longer exist by surveying foundations and using old photographs. With the Rushmore data, it's possible to look down at the statue from atop the presidents' heads or to virtually walk through the Hall of Records, which is closed to the public. At www.cyark.org, where all the finished work is archived, visitors can download a free app to view the 3D images of Mount Rushmore or find lesson plans built around the digital material. (One group of young students figured out how many first graders could fit in George Washington's nose.)

These projects are critical because natural disasters, population growth, war, terrorism, and the ravages of time are affecting heritage sites around the world, says Ben Kacyra, who co-founded CyArk with his wife, Barbara.

"We're not only losing the sites themselves, but we're losing the stories they tell, which to me is even more important," he says. "These sites and these stories represent a very significant portion of our human collective memory. Imagine losing your memory. How do you know who you are when you don't know where you've

come from?"

People in the field often describe Kacyra as the father of 3D laser scanning because his company, Cyra Technologies, made significant improvements to the scanning equipment and brought the first portable models to the market. Kacyra, who was born in Northern Iraq, was deeply affected by the childhood experience of visiting ruins on the outskirts of his town with his father, who would tell him stories of the ancient Assyrian Empire. The treasures at those sites were on his mind in 2001, when the Taliban destroyed the 1,600-year-old Bamiyan Buddhas in Afghanistan. "In an instant, they were gone and there was no detailed documentation," he says. "That's really when I thought, 'We have to do something.'"

By then, Kacyra's technology company had been acquired, and he had founded a family foundation which pro-


vided Cyark with seed money for a trial project at Pompeii. The nonprofit, which now relies on funding from foundations, individuals, and corporations, has since documented more than 120 sites. Kacyra's dream is to digitally preserve 500 sites by 2018.


It's an astonishing trove, but even Kacyra says that virtual visits can never compare with standing inches away from a 3,000-year-old statue or gazing up at a massive memorial.

"The visceral experience is priceless," he says. "But how many people outside the United States can visit Mount Rushmore? How many people in Japan can see the internment camps? And how long will those sites last? We can give people the next best thing."

—RONA MARECH

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Q&A

National Anthem

Recording artist Doreen Taylor adds park protection to her songbook.

It's hard enough to capture the essence of the national parks with a camera or a paintbrush—imagine doing it with little more than a piano, a guitar, some violins, and a few words. That's what Doreen Taylor set out to do in recent months. And now the results have contributed to NPCA's advocacy efforts, one digital download at a time.

In April, Taylor released her new single, "Colors of the USA," which she wrote and produced for NPCA, and which debuted at NPCA's annual gala the same month; half of all proceeds from the song will go directly to support park advocacy. It was the culmination of a relationship begun a year earlier, when NPCA recognized Taylor's talent and her passion for the national parks and invited her to set it to music. From the beginning, the country-rock artist was excited to help raise awareness for the national parks and attract new audiences in advance of the park centennial in 2016.

"I wanted to write about my experiences as a child," Taylor says of the song, a soaring anthem with classical instruments paired with a dash of twang. "My family would load into the car and we would drive across the country, visiting park after park. Yellowstone has had the most impact on me, but I've also been amazed standing at the foot of the Grand Tetons, seeing the majesty of the Great Smoky Mountains, watching the sun set over the Grand Canyon—the list goes on and on." Read more from the interview with Taylor below...



Q: What inspired you to use your musical talents to benefit NPCA?

A: I am a proud American who believes in our nation's glory. Very rarely do I find things in life that just "make sense," and this collaboration made complete sense to me. I have never been prouder of anything I have ever done creatively than I am of this new song and what it stands for. The fact that 50 percent of the proceeds from each download will be donated to NPCA to help protect our national parks makes it that much more special.

Q: Is becoming a musician something you always aspired to, or is it a passion you developed over time?

A: I truly believe that musical ability and passion is something you are born with. Ever since I was a little girl, I loved music. I have always felt like it was part of my identity. I would gravitate toward any toy that could make sound, and I loved the feeling of being able to create various notes out of dead air that would resemble music. As I got older, that passion became more and more intense. By studying,

working hard, and cultivating the gifts that I have been given, I came to the realization that my life was meant for this and that there is nothing in this world I would rather be doing. Music isn't just what I do... it's who I am. I have said on more than one occasion, I didn't pick music—music picked me.

Q: Can you tell us a little about your writing process?

A: My song was over a year in the making, but the music and lyrics popped into my head almost immediately. I worked and reworked different musical ideas over the next few months, but always kept coming back to that original hook. Finally, I stopped fighting it and the song just poured out of me.

There was a very moving moment as I sat at the piano writing the song where tears filled my eyes and I was overcome

with powerful emotion. I knew something very special was happening and that this had become more than just a song—it had become a mission. As I started working with my team and all the amazing people who helped to record the song, it continued to evolve and take on a life of its own. Before we all knew it, we had a finished piece that blew us away. I know that every artist is proud of the music they create, but this is really something different for me now. I want this song to be a true testament to the grandeur of our country and the countless treasures it holds. I want this song to be relevant not only today, but 30 years from now.

Q: There is such a rich tradition of musicians using their gifts to try to change the world. How do you think artists can play a role in moving a social cause like environmental advocacy?

A: Music is one of the most effective platforms we have to reach as many people as possible in the most impactful way. It can evoke the deepest of emotions and influence others to take action. Good music will take an ordinary feeling and make it extraordinary. That is why I truly hope that "Colors of the USA" will inspire others. The greatest vehicle we have for change is within ourselves.

Learn more about Doreen, see a video for "Colors of the USA," and download the new song at www.colorsoftheusa.org.

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AN EXPANSION OF OREGON CAVES would protect the waters that created the unique formations. These waters continue to flow underground through the monument's River Styx.

© JUSTIN BAILIE/TANDEM

Good News for Spelunkers

Oregon Caves National Monument Could Get Bigger.

Every year, 80,000 visitors descend underground and spend roughly 90 minutes wandering through marble hallways carved out of the Siskiyou Mountains, in Oregon Caves National Monument. In October, you can check out a haunted candlelight tour, and in the summer, local guides lead off-trail tours, where you can squeeze yourself through terrifyingly small crevices, if that's your sort of thing. Claustrophobic types may opt, instead, to wander through nearby cedar groves or gaze at the state's biggest Douglas-fir.

But at a paltry 480 acres (less than one square mile), Oregon Caves quickly prompts even the most enthusiastic visitor to look at his watch and ask, "Now what?"

Andy Kerr and other local activists are

trying to change that.

"Oregon Caves is just too small," says Kerr, a park advocate in Oregon who has helped secure dozens of conservation designations on the state and federal level. Of course, it's more than a simple numbers game. Kerr says that expanding the site would safeguard the monument's water supply (which carved out those marvelous caves, drop by drop), protect unique plant species at nearby Bigelow Lakes, and increase opportunities for hiking, backpacking, bird-watching, and camping.

The land adjacent to the park is managed by the U.S. Forest Service, which allows logging and the grazing of livestock. But hungry cows generally

THE REEL THING

Camera buff William Gruber came up with idea for the View-Master in 1938 when he and his wife took a tour of Oregon Caves, where he bumped into Harold Graves, a Portland post-card publisher. Gruber and Graves first discussed the idea that night at the Chateau, a historic inn that still hosts overnight visitors, and the invention brought them huge success at the 1939 World's Fair in New York. Early reels included images of many national park sites including Oregon Caves, Crater Lake, and the Grand Canyon.



ignore federal land designations, and erecting fences in the mountainous region would cost roughly \$500,000—a figure that doesn't even include costly

“This designation has been proposed by the National Park Service numerous times, so it's long overdue”

annual repairs that would be required after heavy snows. For decades, the cattle simply roamed where they pleased, including land upstream of the national monument, where they polluted the monument's main water source. But in 2008, the conservation organization Klamath-Siskiyou Wild started paying the rancher a yearly fee not to graze in the areas (sums that would go toward a final buy-out). Legislation pending before Congress would permanently retire the grazing privileges and expand the site by 4,000 acres, to encompass the rivers and streams that provide drinking water to the monument.

There's little opposition to the move beyond one local lumber mill. Representative Peter DeFazio (D-OR-4) and Senator Ron Wyden (D-OR) are leading the charge in Washington, where most experts believe the bill is likely to pass—eventually. (As this issue went to press, a House subcommittee had just completed a hearing on the bill—a step in the right direction.)

“This designation has been proposed

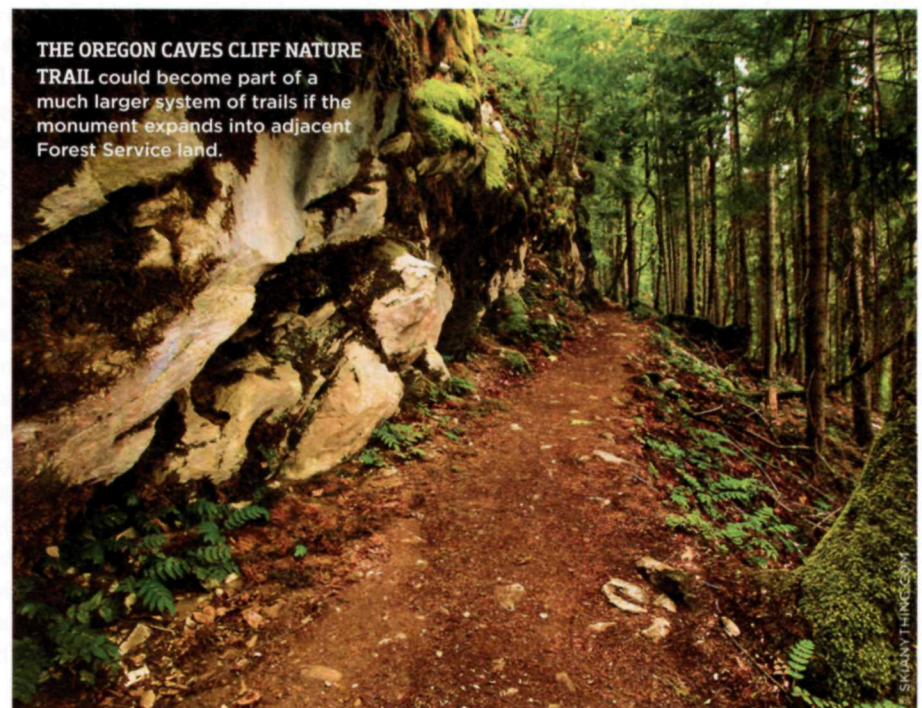
by the National Park Service numerous times, first in 1939, again in 1949, and most recently in 2000—so it's long overdue,” says Rep. DeFazio. “The caves have become a family tradition for many Oregonians as well as tourists from outside the state, and their marble halls deserve greater protection and expansion for future generations.”

“This is a branding opportunity,” says Kerr. “People go to the monument, they take the tour, but they don't want to hike through the nearby national forest—they want to hike in the national monument. The monument's expansion would include the nearby campground and some trails, so visitors could do more than say, ‘We took the two-hour

tour, let's go.’” Kerr adds that if the park's footprint increases enough, many visitors will turn their short side-trips into overnight outings, which would bring even more economic development to the region.

“This jewel deserves a proper setting,” says Rob Smith, director of NPCA's Northwest regional office, which is working to ensure the monument's expansion. “These caverns are alive and changing ever so slowly, as the stream continues to sculpt them. By protecting the waters surrounding the park, we're providing an extraordinary underground experience for future generations.”

—SCOTT KIRKWOOD



THE OREGON CAVES CLIFF NATURE TRAIL could become part of a much larger system of trails if the monument expands into adjacent Forest Service land.



A FLOCK OF SEMI-PALMATED SANDPIPERS at Jamaica Bay, New York, not far from Manhattan.

© FRANÇOIS PORTMANN

Flight Tracking

At Governors Island National Monument, biologists are discovering how birds navigate through New York City's skyscrapers.

NOAHLUMSDEN STANDS IN AN OPEN FIELD on Governors Island National Monument. His sunny disposition, befitting a national park ranger, is nearly warm enough to offset the freezing temperatures on this bright mid-March day, and the history he crisply dispenses, while clearly familiar, is still alive for him. He gestures around the grounds, pointing out Castle Williams and Fort Jay, before turning to the field itself. "This was a nine-hole golf course, but they stopped using it when the Coast Guard left in 1996," he says. "So that made it a perfect spot for the radar."

The radar to which he refers is a MERLIN Avian Radar System, specially designed to detect clouds of songbirds. It was put there in 2012 by Alan Clark, a biology professor at Fordham University, and Susan Elbin, the director of conservation and science at New York City Audubon. Clark and Elbin were looking for a good spot to study a poorly understood but ecologically important phenomenon: the nighttime habits of birds as they migrate through one of the most congested urban corridors in the world.

Every year in the spring and fall, millions of bluebirds, finches, grosbeaks, sparrows, thrushes, warblers, and the like fly up and down the Eastern Seaboard. Their journey takes place almost entirely at night; cooler air is more stable, and the darkness helps conceal them from predators. To navigate, they use the moon and stars.

For millions of years, those celestial bodies were the only lights available. But in the last couple of centuries or so, the birds' migratory routes have undergone, to put it mildly, a remarkable transformation. Now, a large metropolis like New York City offers a songbird, as Clark says, "many ways to die." Birds smack into building windows, their tiny, feathered bodies sometimes littering sidewalks or observation decks in the morning. Light has a special allure; when the great spotlights of the 9/11 Tribute in Light were lit, thousands of birds became trapped in the beams, helplessly circling like dust motes. "More than 90,000 birds are dying in the city each year, and that's probably a significant underestimate," says Elbin. Her work has shown that only one-third to one-quarter of carcasses are ever found; most are cleaned up by street sweepers or feasted upon by feral cats and rats.

When Clark began his study in 2009, he just listened for birds. Passing flocks communicate with one another using special calls to keep

"More than 90,000 birds are dying in the city each year."

track of their companions and to warn of possible dangers. The flight calls, which are species specific, are so high and quiet and short as to be barely audible to humans; to the unschooled ear, they all sound the same: *tseep!*

Clark put microphones at six sites along a 35-mile corridor from Central Park to Scarsdale, pairing a well-lit noisy area with a dark, quiet site nearby. He expected migrating birds to prefer the quieter areas, but he found the opposite: Microphones in the lighted areas detected many times more flight calls. But it was hard to interpret precisely what that meant. Were the lights luring the birds away from green spaces that were safer? Or did a few birds simply call more in the bright environments, trying to keep tabs on one another, while the birds in the dark sites were silent?

Clark saw that he needed another means of monitoring migration if he was to learn how many birds there were. He and Elbin decided to use a special type of marine radar. But he also wanted a spot to put the radar where he could catch the birds just before they entered Manhattan. After canvassing, they found that the Governors Island National Monument provided the perfect vantage, sitting as it does just south of the junction of the Hudson River and East River. And so he put his 4,000-pound radar on the abandoned golf course and left it running for two weeks during the spring migration.

What he saw astounded him. The

radar's coverage area was about one square kilometer. As day faded to dusk, Clark watched as little specks of green started to dot the screen. Then, after the sun set, the green bloomed spectacularly, like a mushroom cloud of thousands of birds, all of them making for Manhattan. During peak periods, more than 15,000 passed through that small area every hour. By the time the study ended, nearly 2 million birds had migrated through that single square of sky.

In the imagined view of one of these millions—a warbler or finch that weighs only a few grams—it is hard not to blanch at the sight of the city from Governors Island, looming like a colossus across the harbor as it does. But Clark's data showed that about half of the birds fly at altitudes below the height of a 70-story building, of which Manhattan has plenty.

For Clark, the next step is to determine how birds maneuver through the skyscape. "A bird sees the city," he says. "What does it do? Take a left and go up the Hudson, or fly right over the East River? Fly over the buildings or between them?" Knowing the answer will help managers figure out ways to make cities more bird-friendly, as, year after year, exhausted waves of them pick their way through the maze of noise and light, pushing on to quieter spaces. **NP**

ERIC WAGNER writes from Seattle, where he lives with his wife and daughter.

BIRD'S-EYE VIEW

In spite of their excellent vision, birds generally have poor depth perception. If they look past their beak and see a cloud or the sky in front of them, they go on a kind of avian autopilot, scanning for predators instead of obstacles. As such, if that cloud or sky is actually a reflection in a window, birds are more likely to fly into it.



© GREG LAVATY

BIG BEND NATIONAL PARK is the only place in the continental United States to find the Colima warbler, a brownish bird identified by its yellow rump and white eye ring.

Strenuous”) to its junction with the Emory Peak Trail. There, over the sound of your own panting, listen for a particular bird call: a fast-paced, high-pitched staccato trill that sounds like a rusty bicycle putting on the brakes. If you can follow the call through the dry oaks to its source—a small brownish bird with a yellow rump and white eye ring—you’ve found the Colima warbler, and for that moment you’re the King of American Birders. No native bird in the continental United States is quite as difficult to find.

Political boundaries don’t always line up with environmental ones, and birders pay lots of attention to places where a certain habitat—and its unique birds—exists on only a small piece of U.S. soil. Among these popular birding destinations are the tropical hardwood forests of far southern Florida, the Chiricahua Mountains of southern Arizona, and the western Alaskan tundra. The Chisos Mountains in Big Bend National Park also fall into this category, and because these peaks are the only place to find the Colima warbler in the United States, a visit to the park is on every devoted birder’s bucket list.

My number came up this spring, when I lucked into a gig as staff representative on an NPCA ParkScapes trip to Big Bend (see page 11 to learn about future trips). I leapt at the opportunity to visit a national park I’d never seen and the chance to see the legendary Colima warbler. With the excitement came nervousness: The trip was scheduled for the second week of April, about a week or two before Colima warblers are seen with regularity in the park. Would I fly, drive, and hike all that way and not find my tiny target? I crossed my fingers and headed to Texas.

Ornithologically speaking, the Colima warbler isn’t anything to write home

A Wing and a Prayer

Want to spot a Colima warbler in the United States? Head to Big Bend National Park—and cross your fingers.

FIRST, GET YOURSELF TO EL PASO, TEXAS. Then, drive five hours south through sun-beat scrub desert to the boundary of Big Bend National Park, proceed through towering rock spires and into the Chisos Basin, and get a good night’s sleep. In the morning, put on some sunscreen and haul yourself up the rocky switchbacks of the Pinnacles Trail (“Difficulty:

about. It's a member of a large family of migratory, insect-eating songbirds called Parulidae, or wood-warblers. Some species in the Parulidae family are among the brightest and most colorful birds found in the United States, such as the glowing yellow prothonotary warbler or the flashy, black-and-orange American redstart. The Colima warbler, though, is less inspiring. It's a drab combination of brownish-gray and yellow, quite similar to but less colorful than its closely related and more widespread Parulidae cousins, Lucy's and Nashville warblers. The Colima warbler is common in high-elevation oak and pine forests of the Sierra Madre Oriental mountain range in eastern Mexico, but just one of those forests exists in the United States.

Despite the Colima warbler's



© IAN SHIVE

BREAKING RECORDS

Over 450 species of birds have been recorded in Big Bend National Park—more than in any other national park in the country—but birds aren't the only living things found in record numbers within park borders. As local rangers will proudly tell you, Big Bend also hosts more species of bats (20), scorpions (14), and cacti (60) than any other park unit.

Would I fly, drive, and hike all that way and not find my tiny target?

unspectacular appearance, its unusually limited range is enough to support a small but stable economy catering to birders on a mission to see every American species. According to David Elkowitz, chief of interpretation at Big Bend, hundreds if not thousands of birders visit the park each spring and summer looking primarily for the Colima warbler. Every major birding tour company has a spring trip to Big Bend. Peggy Watson of Field Guides has been leading tours to Big Bend for 27 years and has only missed the Colima warbler once. Victor Emmanuel first saw a Colima warbler in Big Bend in 1959 and has been leading tours of the park with his own company since the mid-1970s.

Most daunting to birders looking for the Colima is the infamous hike up the Pinnacles Trail to the bird's preferred habitat. "It's a real physical test," says Jeff Gordon, president of the American Birding Association. "For flatlanders unused to the altitude, the switchbacks can be a significant challenge." Watson was less subtle: "It's like climbing stairs for two miles."

For the guides, the physical exertion is paired with the anxiety of making sure participants—most of whom signed up just for the Colima warbler—get the bird they're after. The use of playback recordings to lure birds is forbidden in the National Park System (it's considered harassment of the species), so guides rely on their eyes and ears. "The first sensation for a group seeing the Colima is relief," says Watson, "and it's always the bird they

toast at dinner that night."

Hoping to raise a glass myself, I hustled up the Pinnacles Trail on the fourth day of my trip. The steepness of the hike didn't bother me so much, mostly because I was busy worrying about the fact that park staff below said no Colima warblers had been reported yet that spring. The other eager birders and I worked our way into appropriate Colima habitat and looked and listened. Nothing. We reached the summit of the Pinnacles Trail and scoured the woods with our binoculars for a couple of miles down the Boot Canyon Trail. No bird. Dismayed, we returned to eat lunch with the rest of the group at the top of Pinnacles. I thought the plan was to turn around and head back down, but our guide suggested the group check out the Boot Canyon Trail. "We birded that already," I thought to myself, "but why not?" About a half-mile later, we were sorting through a mixed flock of birds when a small, grayish-brown bird popped into view. Its back was to me, and I could see yellow on its rump, and when it turned its head its white eye ring was clearly visible. The Colima warbler! We shouted. We clapped. We hugged and high-fived. I took a deep breath of cool mountain air and savored my brief reign as the King of American Birding. The walk back down was a breeze. **NP**

NICHOLAS LUND manages energy policy at NPCA and writes about birds on his website *The Birdist*.

sketching the Smokies

Walt Taylor heads to the mountains with paper, pens, and paint.



Gatlinburg provides a noisy and bustling contrast to the peace and quiet of the Park. But sometimes the noise is pleasant indeed. Here, the bluegrass band Monroeville plays an outdoor concert.

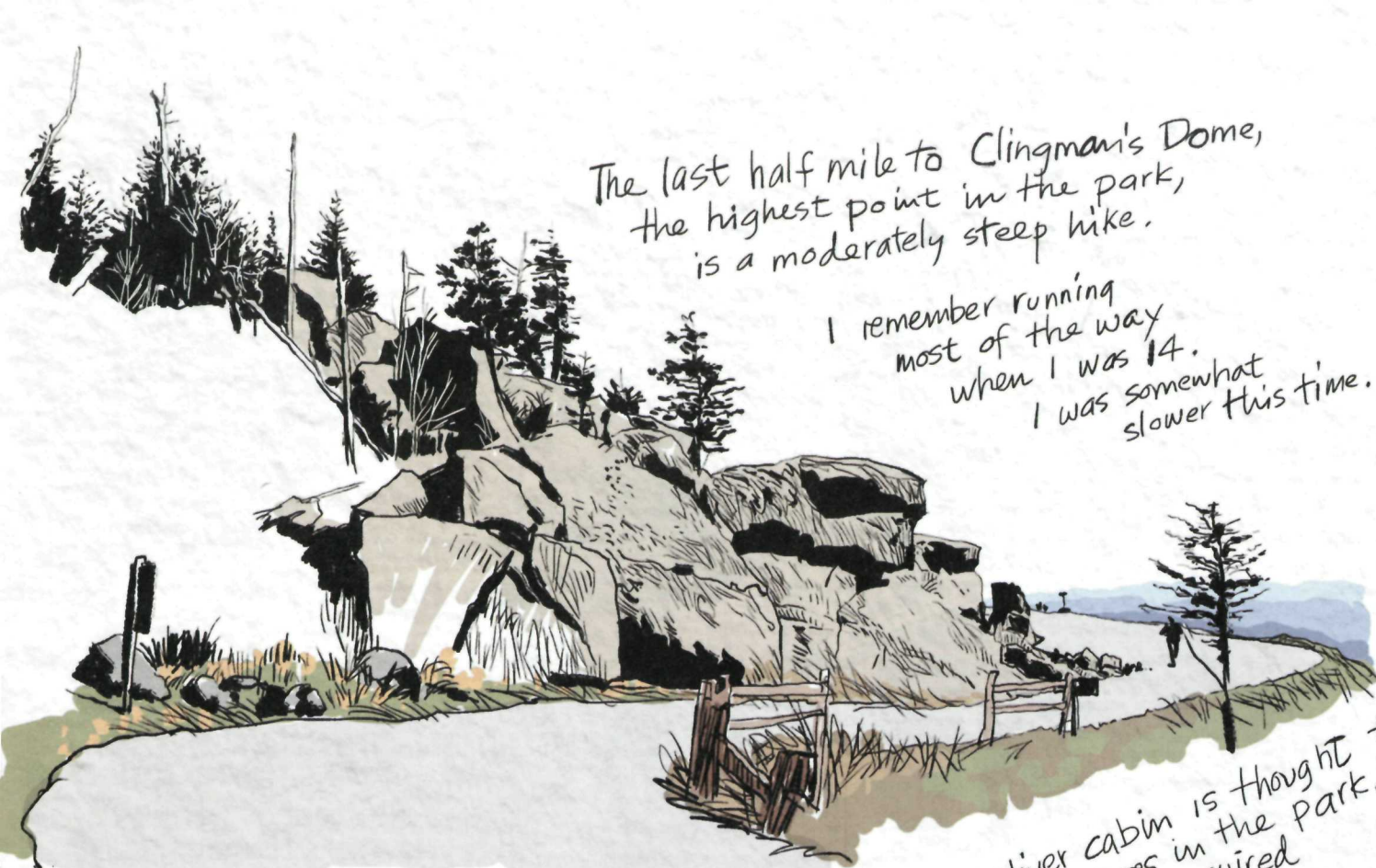
“Why in the world would you want to visit the Smokies in March?”

I wasn't entirely sure how to answer this question, posed by some of my more practical-minded friends. But after a few days, the reasons became abundantly clear. The ability to walk a mountain trail and hear only birds, to contemplate a waterfall in solitude, and to drive the winding roads at your own pace without encountering traffic jams—these are priceless experiences. Great Smoky Mountains National Park is the most heavily visited of all the parks (at right around 9 million annually, as of last count), which means you should be prepared to rub shoulders with your fellow travelers in peak seasons.

Sure, you're not going to see the colorful spills of laurel and rhododendron or the riotous fall colors, but that just makes you appreciate the shoots and tiny flowers that peep out all the more. Everyone seems to move at a slower pace. And you can stop and talk to a fellow visitor or a ranger and get to know their stories.

And speaking of stories, there's plenty of time to absorb the histories of the mountain families who are no longer here—to stand in their cabins and imagine their lives, to see where they worked and worshipped, and to contemplate their final resting places. Walking through their lives in comparative solitude, you begin to understand the hard work it took just to survive, and also why it was worth it.

On the following pages, I've documented some of the reasons that I'd be happy to return to the Smokies well before the crowds arrive.



The last half mile to Clingman's Dome, the highest point in the park, is a moderately steep hike.

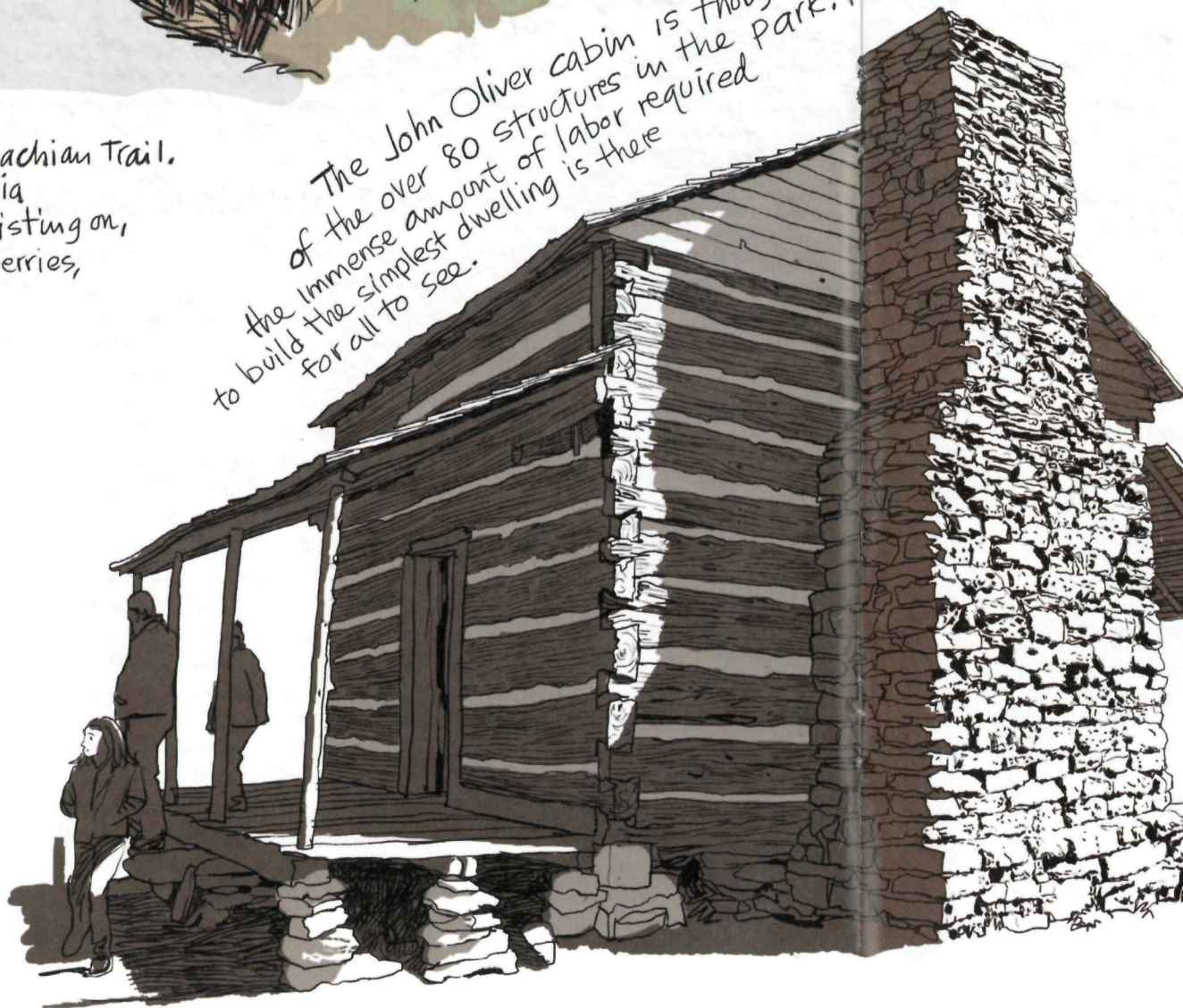
I remember running most of the way when I was 14. I was somewhat slower this time.

This man was hiking the Appalachian Trail. He began a week ago in Georgia. We asked him what he was subsisting on, imagining meals of wild greens, berries, and roasted chipmunk.

"Pop tarts," he answered.



The John Oliver cabin is thought to be the oldest of the over 80 structures in the park. No frills here: the immense amount of labor required to build the simplest dwelling is there for all to see.



TRAVEL ESSENTIALS

The first thing you need to know, and never forget, is that there are no gas stations in the park. Second, the only accommodations are offered by a lodge on top of a mountain, one with no electricity and few amenities, which is accessed only by a rigorous hike. And it's usually booked way in advance, if you can believe that. For the less adventurous, the towns outside either main entrance provide more than enough of what we modern urbanites have come to expect. From the north and west, Gatlinburg, Tennessee, is the gateway town, and if your cultural tastes run to Moonshine Emporiums and Hillbilly Golf, this is the place for you. If the thought of sharks gliding overhead is your idea of fun, then Ripley's Aquarium of the Smokies is your El Dorado. Even in early spring, however, you have to do some searching to find last-minute motel vacancies, so plan ahead. Although most of the restaurants are typically tourist-themed, it's worth seeking out Parton's Deli, where you can get a decent Reuben sandwich, and

where, if you ask the proprietor the inevitable question, "Are you related to Dolly?", he'll answer, "Not close enough." Pigeon Forge, down the road, is a gauntlet of over-the-top shops and attractions, culminating in Dollywood. It's fun to drive through and gawk at, but expect slow traffic—even in March. You can avoid this avalanche of kitsch by entering the park via Townsend or Cosby.

If you're approaching from the east or south, then the Cherokee-Maggie Valley area is where you might want to stay. Cherokee is on an Indian reservation, and it's dotted with numberless gift shops with names like TeePee and TomTom and Wampum, gathered around the foot of a gigantic, eye-popping Harrah's Casino. A more leisurely stay can be had down the road in Maggie Valley, with its share of motels, restaurants, and souvenir shops. Although several appealing hotels and motels are there, we opted for a tight-budget place, the Scottish Inn, and it was just fine. It was a

little harder finding places to eat there, just before tourist season, but not impossible. If you demand a little more activity, you could commute from Asheville, North Carolina, which is a destination in itself and has plenty of night life.

The park itself has plenty of restrooms at the visitor centers and elsewhere, but if you plan on eating, you'll need to stock up outside the park. There are several campgrounds; the one we visited, in the Cataloochee Valley, was a pleasant place next to a babbling brook. You'll soon find that the park is full of babbling brooks. The roads are well kept but full of winding turns and switchbacks; at one point the road to Newfound Gap makes a full loop and passes under itself. The voice on our confused GPS device said "recalculating" at least twice as she struggled to deal with the turnabout. And the following should come as no surprise: Cell phone coverage is unpredictable. Just relax and enjoy being out of touch.

Elk were re-introduced into the Park in 2001, and a herd thrives in the remote Cataloohie Valley, whose buildings provide an intriguing peek into the lives of the settlers. It's reached via a steep and occasionally heart-stopping, often unpaved, road over the mountains.

These rangers are playing host to several classes of local schoolchildren.

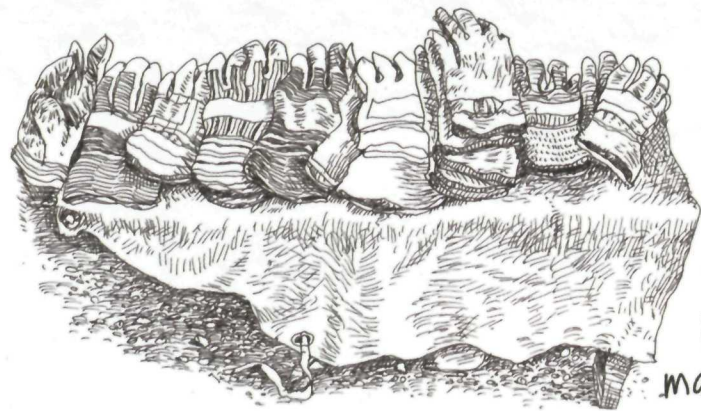
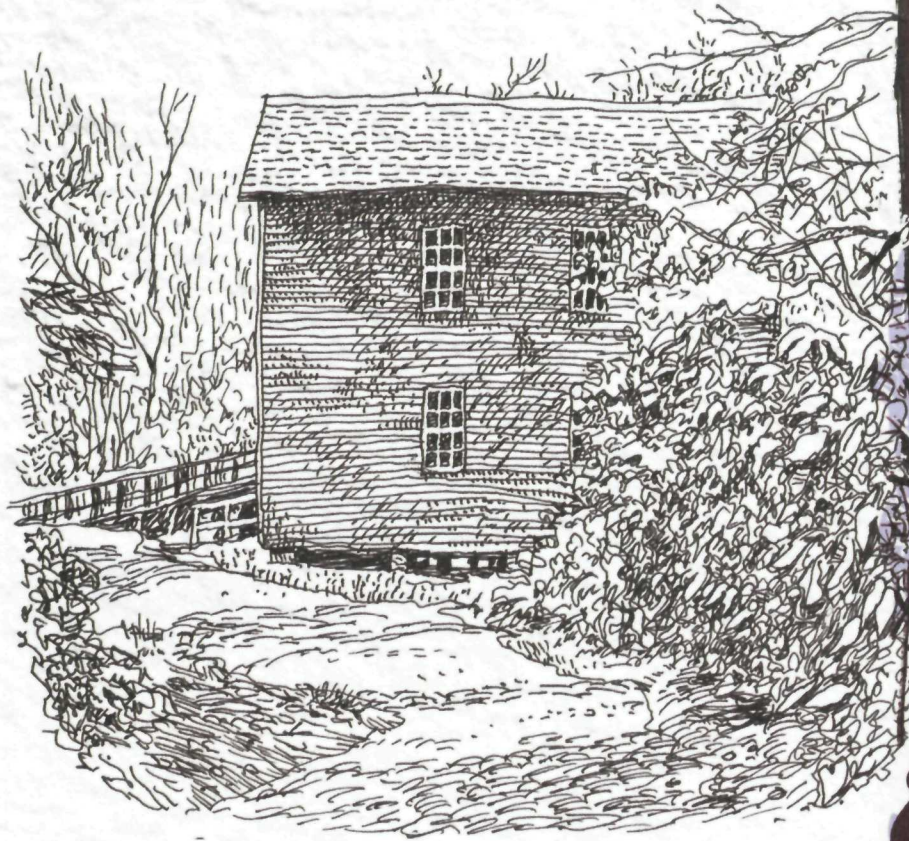


Late March means Spring Break, and the campgrounds were bustling with students from all over, recuperating from lectures and exams.

The park's broad valleys are home to a variety of wild life, such as the deer pictured here.
Big lesson: elk are considerably larger than deer.
Lesson #2: It's hard to run fast carrying a sketchbook.



Mills were crucial to mountain communities. This one is just inside the Oconaluftee entrance to the park, which is where it's always been. You can move other structures, but you can't move a mill.



Gloves await the hands of school children. Will the Blacksmith Ranger is going to teach them to make a length of chain.



An overnight snowfall completely transforms the scenery.

This family drove
all the way down from
Minnesota just
to see
Cataract Falls.

Okay, they were on
their way to Atlanta,
but they couldn't resist
an opportunity to
drive through Great Smoky
Mountains National Park.



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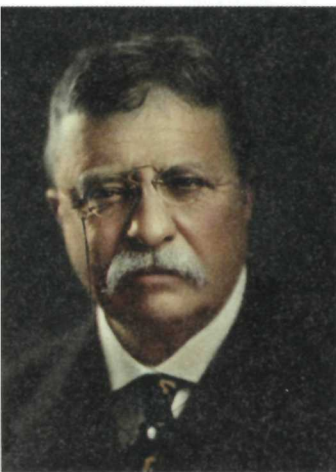
Fracking adjacent to Theodore Roosevelt National Park is changing the landscape.

And a whole lot more.

When Theodore Roosevelt first visited the Dakota Territory in 1883 to hunt bison, he saw wild, rugged vistas and fell in love with the endless prairie landscapes. He returned the following year, seeking solace after the deaths of his mother and wife, and built Elkhorn Ranch on the Little Missouri River—what would later be known as his “home ranch.” His love of this expansive, pristine country would strongly influence his conservation efforts as the 26th president of the United States.

If Roosevelt were on that land today—the badlands of western North Dakota—he would discover a 70,000-acre national park named in his memory. Here, at Theodore Roosevelt National Park, Roosevelt would find nearly 100 miles of trails, backcountry camping, kayaking, and horseback riding between the North and South Units and much smaller Elkhorn Ranch in between. He could watch bison, wild horses, elk, mule deer, bighorn sheep, and countless species of birds. Along a road that passes through three prairie dog towns, he might find coyotes or badgers at dawn.

In many ways, Roosevelt would find that little had changed since the late 1800s—he could still count on this land when he yearned for solitude or sought unspoiled habitats. But thanks to the biggest oil and gas development boom in the country, he would also find that the park sits dangerously close to a construction site large enough to defy comprehension: a latticework of dirt roads, a round-the-clock procession of trucks, and a landscape of pumpjacks moving up and down like giant donkey heads dipping into feed bags. He would see massive flares that light up the night sky like hov-



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BY MELANIE D.G. KAPLAN
PHOTOS BY MATTHEW TURLEY



MORE THAN 100 YEARS after Teddy Roosevelt first explored the Dakota Territory, the landscape that now bears his name is seeing dramatic changes.



ALTHOUGH THE NATIONAL PARK ITSELF APPEARS NEARLY PRISTINE, development on the edges can make it difficult to avoid the sights and sounds of pumpjacks, construction equipment, and natural-gas flaring.



“

NONE OF US WHO ARE AROUND NOW WILL BE HERE IN FIVE GENERATIONS TO REMEMBER WHAT IT ONCE WAS. AS PERVERSIVE AS THE OIL INDUSTRY IS, OUR WILDLIFE IS IN BIG TROUBLE.”



ering campfires, and he would notice such surges in population and shortages of basic services that one wouldn't hesitate to compare it to the Gold Rush.

Less obvious than giant oil rigs and perpetual dust clouds are perils to the environment. As the oil boom continues, concern is mounting for the park and its surrounding lands. Anyone who has enjoyed a truly black sky pierced by pinholes of twinkling light or escaped to a wilderness yielding exquisite silence will mourn the loss of both in western North Dakota. As threats to the region's delicate ecosystem become clear, more people are asking: How can we best safeguard this land as the oil and gas boom continues?

"I'm very concerned about what it will look like in a few decades," says Theodore Roosevelt National Park Superintendent Valerie Naylor, of the land just outside the park. "There is a lot of development happening very quickly. The whole environment and culture of western North Dakota has changed."

Those who enjoy the state's natural beauty voice widespread concern about the future of this region. Jan Swenson, executive director of the Badlands Conservation Alliance, believes it's crucial to preserve as many wild lands as possible. "This development process is expected to last as long as five generations," she says. "None of us who are around now will be here in five generations to remember what it once was. As pervasive as the oil industry is, our wildlife is in big trouble."

EVERYTHING "ASKEW OUT IN OIL COUNTRY"

A few years after Theodore Roosevelt National Memorial Park was established in 1947, geologists discovered oil in the Bakken shale formation, which covers parts of Montana, North Dakota, and Saskatchewan and Manitoba, Canada. Roughly the size of West Virginia, the Bakken oil field is the largest continuous oil field in the world. Although exploration on a much smaller scale occurred in the 1950s, it took more

than half a century before the resounding boom of the oil industry returned. Since 2006, the introduction of hydraulic fracturing (or "fracking") technology has made crude oil production economically viable here. The production has increased exponentially since 2009. (Natural gas is also produced, but without the infrastructure to capture it, and because it is far less valuable for the time being, about one-third of it is flared off the oil wells into the atmosphere.) Although this boom has offered numerous benefits to our economy—oil extraction and gross production tax revenues for 2012 were \$2.06 billion—many are calling attention to the boom's impacts on special places like the park in the middle of it all.

Fracking—which involves injecting large quantities of water, sand, and chemicals under high pressure to crack the shale and bring oil to the surface—has allowed drilling companies to reach areas they couldn't with traditional vertical drilling. New access has led to rapidly increased production, and consequently,

the region is now struggling with air pollution, water pollution, habitat fragmentation, heavy traffic, impaired views, and a host of social impacts. As many describe it, a state once known for its sparse population and ranching is now a giant oil industry playground.

The United States Geological Service estimates that the Bakken oil field could produce up to 11 billion barrels of oil, and the state is nearing production of one million barrels per day. New wells are drilled every month, each one requiring between several hundred and 2,000 truck trips to haul material and supplies. The boom has drastically lowered the amount of oil the United States currently imports, but the frenzy to build infrastructure to support the production has far outpaced growth in the towns. The development has occurred so quickly that the social and environmental costs are considerable.

The epicenter of development is Williston, a once sleepy town in the northwest part of North Dakota, just 56 miles from the park. According to the U.S. Census, the town's population increased more than 25 percent between 2010 and 2012, and it will continue to grow with oil exploration and production. This growth has brought with it an increase in

180-200 TONS

Amount of trash deposited in McKenzie County Landfill just north of the park each day, roughly twice what the site was designed for; 90 percent of the refuse is generated by the oil industry.

7,000

Number of active wells in the Bakken formation today

60,000

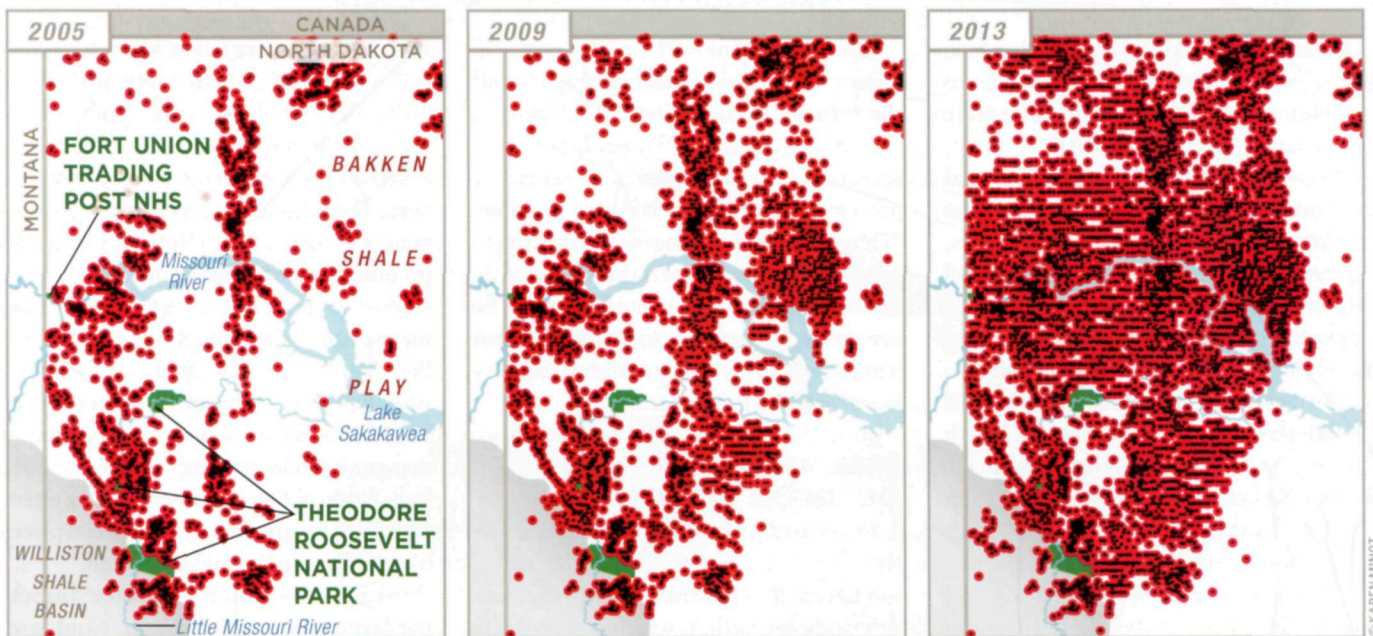
Expected number of active wells in Bakken in 20 years

45

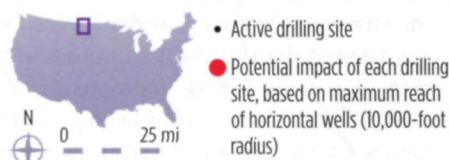
Number of years a typical Bakken well is expected to produce oil

\$2,394

Average rental cost of a 700-square-foot, one-bedroom apartment in Williston, North Dakota



Source: North Dakota Industrial Commission Department of Mineral Resources



A MAP REVEALS THE INCREDIBLE GROWTH of the oil industry following the introduction of new drilling techniques adopted over the last ten years.

arrests, criminal activity, and vehicle crashes, and a greater need for law enforcement, schools, housing, and health care. Earlier this year, Williston topped the list of most expensive apartment rentals in the country.

Anecdotal evidence is equally harrowing. It's not unusual to hear about long-time residents locking their homes and cars for the first time; oil companies illegally dumping hundreds of radioactive filter socks (nets used to filter wastewater at fracking sites); and lines at gas stations, grocery stores, and restaurants. And although oil activity remains outside the park, industry development is marching south, ever-closer to the park's borders.

"Our biggest problem with energy development here is that we're moving way too fast without enough knowledge and planning," says Keith Trego, executive director of North Dakota Natural Resources Trust. "We're making a lot of mistakes that could be minimized if we did this with more common sense." Trego says most North Dakotans would not want to give up the extraordinary amount of money oil has generated for the state, but universally, residents want things to slow down.

"Every element of life is askew out in oil country," he says. "The roads are destroyed, the countryside is covered with dust, you can't pick up the paper without reading about an oil spill or frack water being dumped somewhere illegally. It's become a free-for-all industrial zone."

Many unknowns remain—the long-term effects and environmental risks of fracking as an energy solution, and the impacts on our natural resources. But it's clear that Big Oil is moving full steam ahead, and that has already diminished the experience for visitors to Theodore Roosevelt National Park. The fear is that it will leave the environment changed forever.

SEEING FLARES, HEARING TRAFFIC

Although the park is protected from oil drilling, the land just outside each unit's borders—all quite visible from the park—is at great risk. More than perhaps any other national park in the country, Theodore Roosevelt has felt the repercussions from the oil industry.

"The point of wilderness is to remove yourself from the impact of human settlement," says Bill Whitworth, the park's chief of resource management, "and the oil and gas industry has taken that away."

Park staff and advocates say they are not opposed to drilling in North Dakota, but the consensus is that the industry has been progressing recklessly, without a care for what suffers in its wake. "We just want it to be done with the right oversight and with some concern for the environment," Whitworth says. "Responsible development is what we're asking for."

Park visitors drive through increasingly industrialized areas to access the park and often have trouble finding lodging. Oil rigs

are visible from the park, and many visitors—who once heard only owls and coyotes at night—now hear the rumble of 18-wheelers. Not long ago, visitors would gaze toward the horizon's boundless natural views; today, from the South Unit, they see a couple dozen natural gas flares. When they look skyward, they find a much depleted night sky, thanks to the flares and ambient light from drill pads, which have altered what was once among the darkest skies in the country.

Animals that move beyond park boundaries, including deer and waterfowl, are disturbed by the sounds of oil production, and the growing number of well pads, power lines, and railroads fragment habitat. Last fall, a bison was fatally shot in the park's North Unit, and Whitworth has seen more criminal activity in the park,



AN OIL BOOM IN THE BAKKEN

SHALE FORMATION has brought a dramatic increase in traffic and a shortage of accommodations for park staff and visitors.

from speeding to graffiti. Even simple day-to-day tasks have become challenging. Hiring a contractor to repair an air conditioner or trim trees, for example, is increasingly difficult and expensive, because workers are in such short

supply. The cost of doing business, Whitworth says, has skyrocketed.

Furthermore, the park has lost potential employees because they can't find affordable housing. Fort Union Trading Post National Historic Site, 65 miles to the west (and just 25 miles from Williston), has vacancies it is unable to fill for the same reason. Fewer students visit the reconstructed fort, because school groups have a hard time competing with oil fields for bus drivers.

Superintendent Naylor says the park is part of a larger ecosystem, so what happens outside its boundaries affects everything inside. "This park, like all national parks, is a unique example of something that's not found anywhere else," she says. "We have one of the best wildlife-viewing parks in the country. Species like deer need to move about. They can't just walk through a sea of oil wells."

Naylor's time is increasingly consumed with defending against the barrage of new wells proposed by oil companies. In an effort to



A VISITOR taking in the view at Little Missouri River Bend Overlook.

protect the integrity of the park, she monitors dockets for North Dakota Industrial Commission hearings so she can testify about developments particularly close to the park and identify ways of working with the industry to mitigate or eliminate impact. She has found some success working directly with the companies, persuading them, for example, to move a well farther from the park or use super-quiet, hospital-grade generators to limit noise.

New well proposals are especially troublesome in the Elkhorn Ranch Unit, which is considered the park's most significant historic area. Known as the "cradle of conservation" because of the ways it influenced Roosevelt's environmental ethic, Elkhorn Ranch now faces proposals for a new gravel pit on U.S. Forest Service land and an industrial bridge across the Little Missouri River, within sight of the original ranch house location. (One state legislator compared this to "running an oil road past Monticello.") Concern for the future of this unit of the park prompted the National Trust for Historic Preservation to list Elkhorn Ranch as one of the country's most endangered historic sites in 2012. The U.S. Forest Service, which owns and manages portions of the original ranchlands across the river from Roosevelt's ranch site, recently secured Elkhorn's designation on the National Register of Historic Places, which ensures its protection from development.

Naylor says she would like the state to be more involved in protecting these lands, with regulatory standards that would limit development and provide consistency. "For now," she says, "we have to keep dealing with this on a case-by-case basis."

AN EXTRAORDINARY PLACE?

Ongoing studies at Theodore Roosevelt National Park are revealing the oil industry's impact on the night sky, air and water quality, wildlife, soundscapes, and views. A study by Colorado State University and the National Park Service found increased air pollution, creating a dull haze and affecting long-distance visibility at the park. And this summer, the National Parks Conservation Association and the FracTracker Alliance will produce an interactive

map that shows the most tangible impacts of oil production in and around the park—from the sounds of flaring (which have been likened to a jet engine) to pictures of roadkill and "No Vacancy" signs—for those who aren't there to witness it.

Because most residents of North Dakota live in the eastern part of the state near the Minnesota border, they can be largely disconnected from the daily disruptions experienced five hours to the west. And while some state lawmakers are fighting for more protection and regulation, any such support is dwarfed by the interests of the oil industry.

Theodore Roosevelt's descendants would also like to see regulations that protect the area around the park. Winthrop Roosevelt, Teddy's great-great-grandson, is most concerned about long-term effects.

"Destroying the areas directly around national parks is probably not the best idea," he says. "Just like people don't want to live right next to chemical plants, national parks [shouldn't be] next to industrial sites that might cause ecological damage."

Last year, state attorney general Wayne Stenehjem proposed designating a short list of "extraordinary places" in the state, in an attempt to officially limit the oil-drilling permits around unique sites, including the park. The proposal was watered down by political pressure from the oil industry, which was heartbreaking for park advocates. But despite calling the state's decision a missed opportunity, the conservation community heralded Stenehjem's move as a watershed moment.

"He still did the state a huge favor by bringing the conversation to the forefront," says the Badlands Conservation Alliance's Swenson. "But we were very disappointed about the outcome. So we start again. There is no choice but to keep on going. If you love the place, you keep on going."

MELANIE D.G. KAPLAN lives in Washington, D.C. Her last article for *National Parks* magazine focused on public outreach efforts at Petrified Forest.

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UNTOLD STORIES

THE PARK SERVICE STRIVES TO TELL THE HISTORY OF ALL AMERICANS, BUT ONE GROUP HAS GONE ALMOST ENTIRELY OVERLOOKED.

by Rona Marech



KAY LAHUSEN (right) and other picketers at the third Annual Reminder Day protest in Philadelphia, one of the earliest gay rights demonstrations in the country.

In 1965, most gay men and lesbians never dreamed of coming out publicly. So when a small group of picketers gathered at Philadelphia's Independence Hall on July 4 of that year with signs that seemed to broadcast their sexual orientation, bystanders were perplexed. One man instructed his children to hold their noses as they walked by. "But you couldn't really be gay?" people asked. Some thought that they were actors. Or that it was a joke.

"We were discounted as crackpots," says Kay Lahusen, an organizer who's now 84. "Nobody had ever dared do this before."

Participating in such a protest could lead to arrest, job loss, social rejection, or physical harm. Yet this determined crew of around 40 marched single file for nearly two hours carrying homemade signs with messages such as "Support Homosexual Civil Rights." They had carefully selected the location at Indepen-

**"WE OWE IT TO
THE PUBLIC TO
TELL THESE
STORIES,
TO TELL THIS
HISTORY."**

But the historic marker isn't on park property, so millions of visitors pass through the park and never learn about the groundbreaking protest. Finally last summer, park guide Michael Doveton decided to do something about what he considered a glaring omission. During Philadelphia's gay pride festival, he organized a slide show and talk about the demonstration and the history of LGBT rights, a program he plans to continue this year. Next summer, the 50th anniversary of the original protest, a temporary exhibit on gay rights in 1960s America will open at the National Constitution Center.

"We owe it to the public to tell these stories, to tell this history," Doveton says. "We love to talk about the beautiful moments of the signing of the Declaration of Independence and the Constitution but we also talk about some of our shortcomings as well. That's important because that's what makes us who we are as a people, as a culture, as a nation. That's our history. Both the shining and the dark moments."

Doveton is not a rogue employee. He isn't fighting against a current. In fact, he was backed by his superiors, all the way to the top reaches of the National Park Service administration, where the call to document LGBT history has been noticeably amplified in recent years. In drips and drabs, park employees are revisiting existing sites to incorporate LGBT history that had been overlooked or actively obscured. At the same time, the Park Service is

actively seeking places with a vital connection to gay and lesbian history to add to the National Register of Historic Places or the National Historic Landmark (NHL) program.

The Park Service hasn't done a great job telling LGBT stories in the last 30 years, says Alexandra Lord, the branch chief for the NHL program, which recognizes sites of national significance. "Now we're looking to tell this story much more aggressively," she says.

The attitude within the Park Service reflects a much larger shift—even a groundswell—in the world of public history. Local activists, historians, preservation groups, and cities are similarly acknowledging that this is an

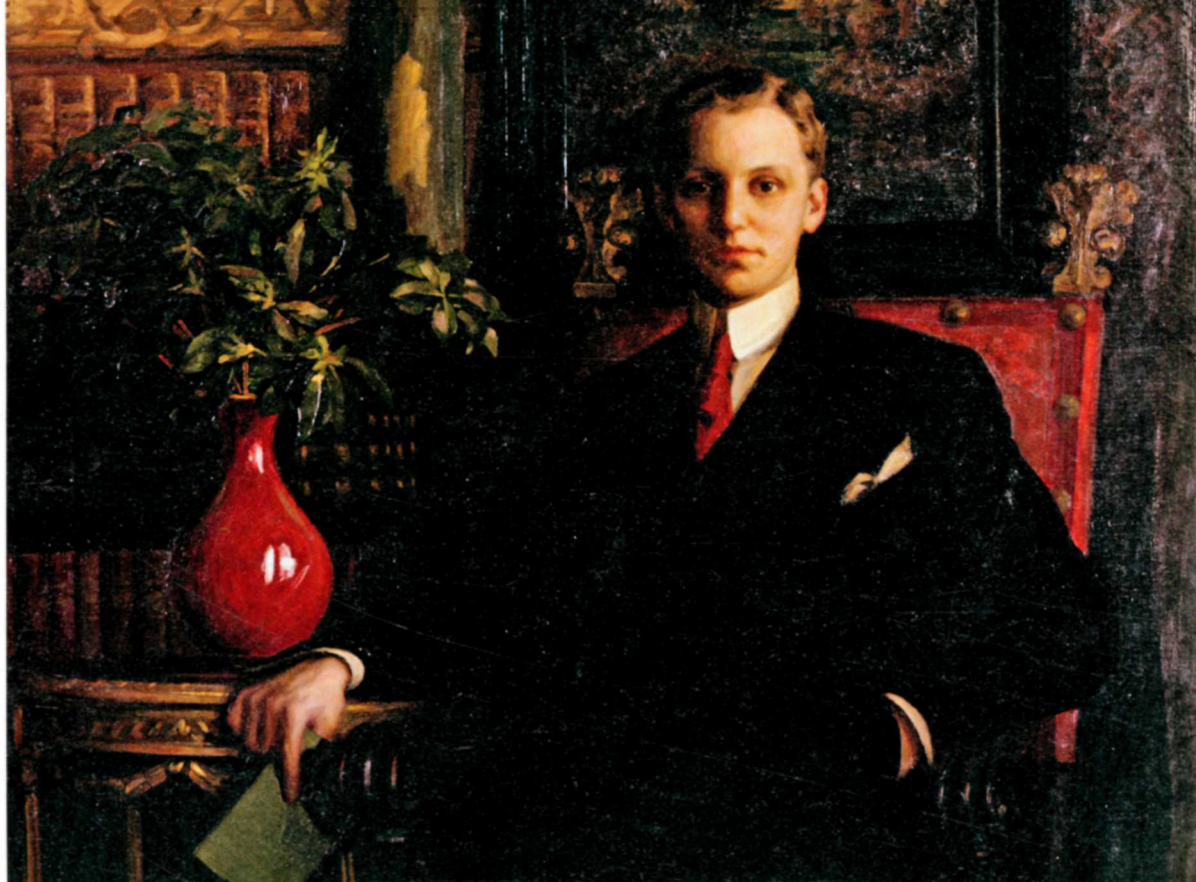
ROSIE THE RIVETER/WWII HOME FRONT National Historical Park just launched an initiative to collect stories of gay and lesbian civilians on the home front.



COURTESY OF NPS/ROSIE THE RIVETER/WWII HOME FRONT NHP ROR1872

dence National Historical Park because they wanted to remind—or inform—the public that gay and lesbian citizens did not enjoy the rights enshrined in the nation's founding documents. To that end, they called the pickets, which recurred each year through 1969, "Annual Reminder Days."

Historians consider the picket one of the country's first organized gay rights demonstrations and view it as a momentous step in the global movement for lesbian, gay, bisexual, and transgender (LGBT) equality. Forty years after that fateful march, the state installed a historic marker commemorating the event. "We marched out of the closet and into American history," Lahusen says.



COURTESY OF HISTORIC NEW ENGLAND

HENRY SLEEPER was one of America's first professional interior designers. Tour guides at his historic summer home always suspected he was gay but didn't mention the fact to site visitors until 2007.

important and under-represented thread in American history. Studies or surveys to find and research sites with important ties to LGBT history are under way in Los Angeles, San Francisco, and

even Indianapolis, a city not usually clumped with gay and lesbian meccas. Although collecting LGBT history can be difficult—for starters, it's a challenge to excavate stories that were often intentionally hidden because of prejudice—changing cultural and political tides have helped ease the way.

Sometimes it's simply a matter of subtly acknowledging those who have had their main emotional connections to people of their own sex, says Susan Ferentinos, a historian who is writing a book about the topic. "They were here. They were there. They fought in this battle. They worked in this factory. That can have a really profound effect that the public history and interpretive community is beginning to comprehend," she says. "If you're unmoored from history and people do not see you in the past, it's easier to believe that your legitimacy can be questioned."

In this vein, Rosie the Riveter/WWII Home Front National Historical Park in Richmond, California, just launched an initiative to collect stories of gay and lesbian civilians on the home front. Staff set up a confidential phone line and sent out the word to gay groups

and seniors in hopes of drumming up stories, artifacts, or papers they eventually hope to use in a travelling exhibition. Elizabeth Tucker, the park's lead ranger, wanted to act as quickly as possible because the ranks of living witnesses are rapidly thinning. "We want to ensure we have a diverse array of stories," she says, "but we waited almost too long."

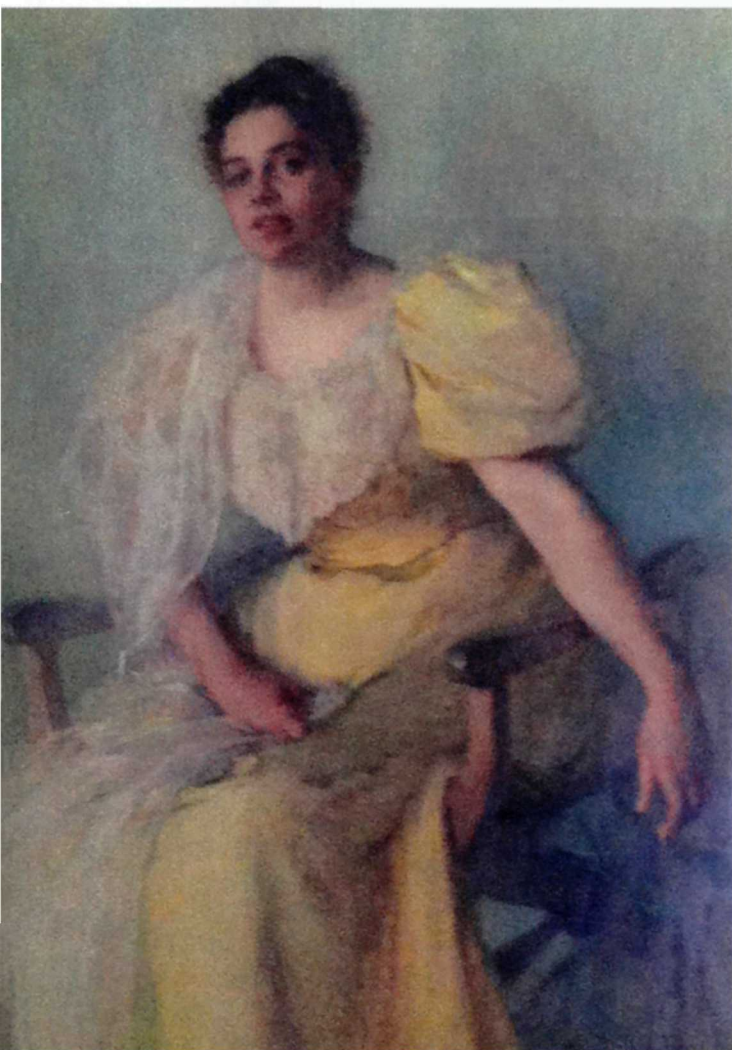
Beaumont, the Sleeper-McCann House, a museum and historic landmark in Gloucester, Massachusetts, was the summer home of Henry Sleeper, one of America's first professional interior designers. Sleeper never married or had children, and museum staff had deduced long ago that Sleeper was gay, but they were reluctant to discuss the subject without clear evidence. To some visitors, it seemed that the staff was hiding something, says Pilar Garro, the site manager. Finally in 2007, employees uncovered bona fide proof of Sleeper's sexual orientation in an oral history and worked that into the tour. "It doesn't define Sleeper, but it's one of the characteristic parts of who he was," Garro says.

Similarly, at Chicago's Jane Addams Hull-House Museum (also a historic landmark), the discovery of a painting sparked a conversation about how best to represent a longtime relationship between Mary Rozet Smith and Addams—the founder of the famous settlement house and winner of a Nobel Peace Prize. A massive portrait of Smith had been stored in the museum basement for years, but staff learned that it used to hang on Addams' bedroom wall and she always

“WHEN WE TALK ABOUT A FOUNDING FATHER WHO HAD A BUNCH OF KIDS... WE’RE TALKING ABOUT SEXUALITY—WE’RE JUST NOT CALLING IT THAT.”

traveled with it when her companion wasn’t with her. Eventually, the painting was returned to the bedroom with a label emphasizing the importance of the relationship. In addition, the museum has been offering tours focused on gender and sexuality since December.

“When we talk about a heterosexual founding father who had a bunch of kids, or remark on how many 19th-century women died in childbirth, or visit the home of a famous writer who never married, we’re talking about sexuality—we’re just not calling it that,” says Michelle McClellan, a history professor at the University of Mich-



NIJEL LANE

NOBEL PRIZE WINNER JANE ADDAMS and Mary Rozet Smith (above, left) were in a committed relationship for more than 30 years. Addams traveled with this portrait of Smith when her companion wasn’t with her.



© JANE ADDAMS PAPERS, SWARTHMORE COLLEGE PEACE COLLECTIONS

igan and a Park Service collaborator. “I think the more we talk about gender and family and intimate parts of people’s lives, the more nuance we’re getting without having to use labels that may just be red flags and not that accurate.”

There are myriad other sites ripe for this sort of interpretation or re-examination whether or not the people involved used contemporary terms like “gay” or “lesbian.” Historians routinely mention Eleanor Roosevelt National Historic site in Hyde Park, New York, pointing to Roosevelt’s long friendship with Lorena Hickok, which may or may not have been romantic. The homes of author Willa Cather in Red Cloud, Nebraska, and painter Georgia O’Keeffe in Abiquiu, New Mexico, also come up frequently because of the relationships both artists had with other women. Places where the sexes were routinely segregated such as the frontier West, whaling boats, remote Army posts, and sites related to the Civil War and American Revolution have great potential, because intense same-sex bonds often formed dur-

ing times of upheaval, re-evaluation, or isolation, according to Ferentinos.

Meanwhile, the Park Service is slowly working to expand the small existing group of sites with a focus on LGBT history. Today, there are no units in the National Park System with a central LGBT link and only five such historic landmarks or national register sites. The Stonewall Inn in New York City—a working bar and the location of the famous 1969 riot and demonstrations that sparked the modern-day gay rights movement—was designated a landmark in 2000. NPCA advocates and other allies support the creation of a park unit that would include the exterior of the bar, the park across the street, and some adjacent public spaces, but for now that's a distant dream.

The national register (sites of local, state, or national interest) includes two buildings in the historically gay community of Fire Island; the D.C. home of Frank Kameny, a veteran gay rights leader; and the Connecticut home of James Merrill, the noted gay poet. That's out of 86,000 national register sites and 2,500 NHL sites. (A writer at a gay publication recently put this figure in perspective by pointing out that more than 100 national historic landmarks are related to ships or shipwrecks.)

To remedy this, the Park Service asked Megan Springate, a historical archeologist completing a doctorate at the University of Maryland, to start laying the groundwork for an LGBT historic theme study. Often an initial step taken to rectify a gap in the agency's representation of history, theme studies are intended to create a guiding framework and ultimately add sites to the landmark program or the national register. Way down the road—after a lengthy process including congressional authorization—a few of those nationally significant spots could eventually become park units.

Springate began the LGBT project as an independent study in 2013. It remains unclear when and how an LGBT theme study will be done, but some key players at the agency—including Stephanie Toothman, the associate director for cultural resources, partnerships, and science—would like to finish the study by the Park Service's centennial in 2016. At the very least, administrators expect that by then, they will have



HARVEY MILK, one of the country's first openly gay public officials, in front of his San Francisco camera shop.

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published guidelines to help communities evaluate the significance of LGBT-related sites from courthouses to entertainment venues to private homes of important artists and leaders. Some members of Congress have already weighed in: 20 of them signed an April letter to Sally Jewell, secretary of the Interior, urging the Park Service to complete the LGBT theme study.

As part of her research, Springate has been reaching out to community activists and local historical societies for ideas for eligible sites. The perennially underfunded Park Service relies on these partners and recently hosted a webinar for some of them about the agency's designation process and the kinds of LGBT sites they're seeking. So far, Springate has compiled a list of 145 promising sites, including the apartment and camera store of Harvey Milk, one of the country's first openly gay public officials, who was assassinated the year after he was elected to San Francisco's Board of Supervisors. Also on her radar: San Francisco General Hospital, which founded the world's first in-patient AIDS ward, and the former Oscar Wilde Bookshop in Greenwich Village, the country's first gay bookstore. Others have suggested spots from the Black Cat bar in Los Angeles

HOW DO YOU DOCUMENT SOMEONE'S DAILY LIFE WHEN SO MANY LGBT PEOPLE LIVED IN THE CLOSET BECAUSE OF PREJUDICE?

and Compton's Cafeteria in San Francisco, sites of pre-Stonewall rebellion against police harassment of LGBT patrons, to New York City's Lesbian, Gay, Bisexual & Transgender Community Center, where the AIDS Coalition to Unleash Power (ACT UP) was effectively formed.

Turning an idea into an official site is a time-consuming, research-intensive process, but the nomination for Henry Gerber's house is already well under way; his Chicago home could soon become the second LGBT-centered National Historic Landmark. In 1924, Gerber started the Society for Human Rights, believed to be the earliest documented, formal organization for gay rights in the country. A German immigrant, Gerber had witnessed gay rights activism in Germany when he was posted there with the U.S. Army after World War I. He had hoped to pick up that struggle at home, but his fledgling efforts in Chicago quickly led to his arrest and imprisonment, though the charges against him were ultimately dismissed.

McClellan, at the University of Michigan, is overseeing the work of graduate students who are collaborating with the Park Service to write the nomination for the Gerber House. This novel partnership, now in its second year, has a promising track record: McClellan's first class successfully nominated the home of Dr. Bob Smith, the co-founder of Alcoholics Anonymous.

But telling these stories about gay historical figures often can be tricky. Those involved have to grapple with an array of questions: How do you talk about gay and lesbian history when the labels and definitions in use today don't easily translate to the past? How do you find structures that meet the integrity requirements for historic landmarks when gay men and lesbians met in living rooms, or moved frequently, or didn't have the

funds to build grand edifices? Is it better to build special exhibits that concentrate on historically silent voices or to integrate gay and lesbian experiences into existing exhibits? How do you document someone's daily life when so many LGBT people lived in the closet because of prejudice and discrimination? How do you research stories when papers were routinely destroyed out of fear or malice?

This was precisely the situation Gerber faced in 1925. His typewriter and papers were confiscated when he was arrested, and he was fired from the post office after the local paper published an article about a "strange cult." Gerber never got his job or diaries back.

"The experience generally convinced me that we were up against a solid wall of ignorance, hypocrisy, meanness and corruption," Gerber wrote in a 1962 essay. "The wall had won."

Gerber had once dreamed of fame as a "deliverer of the downtrodden," but after his crushing experience in Chicago, he limited his involvement to publishing, corresponding with other activists, and running gay pen-pal clubs. In 1927, he rejoined the Army, working as a proofreader on Governors Island in New York. He eventually rose to the rank of staff sergeant, received an honorary discharge, and spent his final years at the U.S. Soldiers' and Airmen's Home in Washington, D.C. He died in 1972 at the age of 80 and was buried at the cemetery there.

Gerber might have faded into obscurity, but in the 1970s, he was rediscovered and embraced by activists who were trying to show that gay history truly existed. With a bit of detective work, historians have pieced together Gerber's biography from articles, letters, documents, and photographs. In the end, the wall didn't win: Gerber is finally receiving some of the recognition he had once sought. Governors Island, now a national monument, has a page on its website dedicated to Gerber's life and legacy. The Gerber House is on track to be designated in 2015.

And bit by bit, the quest to document LGBT stories continues. Michael Doveton, from Independence National Historical Park, hopes Park Service employees around the country see the steps their colleagues are taking to find some missing puzzle pieces and are inspired to "dig a little deeper."

"The history is out there," Doveton says. "You just have to look."

RONA MARECH is associate editor of *National Parks* magazine.



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An American journey

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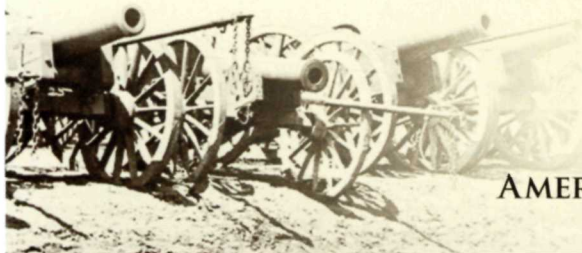
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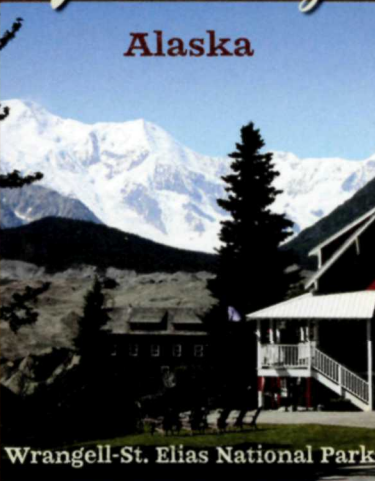
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A SCIENTIST, INVENTOR, POLITICIAN,

and diplomat, Ben Franklin was also a well-known Colonial printer who published everything from paper money to *The Pennsylvania Gazette*.

Franklin may be best remembered as a scientist, inventor, politician, diplomat, or signer of the Constitution, but his illustrious professional life began with the simple, hand-operated printing press. The building that housed Franklin's business no longer stands, but in 1976, the National Park Service set up a working reproduction of an 18th-century printing office a few blocks away.

The Franklin Court Printing Office is part of a Benjamin Franklin park that includes a newly refurbished museum, an operating post office, and metal "ghost structures" showing where Franklin's home once stood, as well as the site of his grandson's printing shop. On a typical spring day, as many as 1,200 visitors pass through this corner of Independence National Historical Park to see the press in action and hear the story of Franklin's early, ink-stained years.

The Printing Office has two working presses: The replica most frequently employed closely resembles a press Franklin used while in London (that's now owned by the Smithsonian Museum of American History). In the 18th century, paper was made from old linen rags and dipped in water before use, which opened the fibers, allowing the ink to be absorbed. Printers applied the ink—a tacky concoction of tree sap, linseed oil, and soot—by quickly pounding on the type with leather ink beaters, which look something like boxing gloves on sticks. Type foundries didn't exist in America until after the Revolutionary War, so Franklin imported his lead type from overseas. He was fond of the Caslon font, which was developed by a British engraver and is still available digitally today.

Before the linotype machine was invented in the late 19th century, printers laboriously grabbed one letter at a time, lining the type up backwards and upside

A Way With Words

The Franklin Court Printing Office in Philadelphia highlights Benjamin Franklin's early career.

BENJAMIN FRANKLIN WAS A BOY OF JUST 12 when his father steered him into an apprenticeship with his older brother, James, a Boston printer. He loved the trade but chafed under his brother's stern treatment; as soon as he turned 17, he ran away to Philadelphia. Following a brief interlude in London, he opened his own printing house in Philadelphia. He was 22.

"Keep thy shop and thy shop will keep thee," Franklin would later write. "He that has a trade has an estate."

BY MICHAEL J. DEAS

down. A completed form, or page, of type could weigh as much as 80 pounds. Printers typically worked in pairs: One used ink beaters, and a second pulled the lever that literally pressed the ink onto the paper. In this fashion, they could complete a page in about 15 or 20 seconds, making 2,000 copies a day from a single press. (The elegance and speed of the process can astound young visitors, who often gasp when guides pull out a finished page during tours.)

"What they were able to do with machinery like this is quite remarkable," says Thomas Daniels, a park ranger at the site.

As Daniels and other park rangers like to point out, the printing press was the colonists' radio, television, Internet, and Twitter rolled into one. Yet with this one clunky device, colonists were able to communicate news, information, and ideas to many thousands of people—and, yes, even start a revolution.

Franklin, one of the most accomplished printers of the era, produced legal documents, government contracts, and paper money that used leaf impressions to thwart counterfeiters. He also printed *The Pennsylvania Gazette*, a newspaper he bought in 1729 and transformed into a witty, popular publication.

The printing press was the colonists' radio, television, Internet, and Twitter rolled into one.

Last year, the Printing Office produced a faithful, four-page copy of the entire paper from October 6, 1743. The edition shows the typical range of content: news from abroad, a letter from a ship captain, notices, and advertisements. During that time, the paper frequently carried ads for runaway slaves, but Franklin's views on slavery evolved over time, and later, he printed abolitionist writings and led a group devoted to that cause.

Poor Richard's Almanack, published annually from 1733 through 1758, was Franklin's most successful printing venture. Some of Franklin's best-known aphorisms first appeared in the slight book, between standard tables of tides, planetary motion, and weather predictions. "I endeavour'd to make it both entertaining and useful," Franklin wrote in his autobiography, "and it accordingly came to be in such demand that I reap'd considerable profit...."

Indeed, Franklin's printing business made him a wealthy man, allowing him to "retire" at age 42 and devote time to

his other interests. He left day-to-day shop operations to a partner.

In 1766, Franklin sold his business, but he lived until age 84 and never truly left printing behind. His last will and testament notably began, "I, Benjamin Franklin, of Philadelphia, printer...." Likewise, an epitaph he wrote as a younger man underscored his attachment to his trade. Though he later changed his mind about the epitaph and it now appears near—not on—his gravestone, it is frequently cited because it so perfectly seems to capture his spirit. "The body of Benjamin Franklin, printer," it reads. "Like the covering of an old book, its contents torn out and stript of its lettering and gilding, lies here, food for worms. But the work shall not be lost. It will (as he believ'd) appear once more in a new and more beautiful edition corrected and amended by the author." **NP**

RONA MARECH is associate editor of *National Parks* magazine.



MAKING THE TYPE

Richard Hopkins, an amateur type founder, type historian, and letterpress printer from West Virginia, cast the type the Park Service uses to print both the Declaration of Independence and the Oct. 6, 1743, edition of *The Pennsylvania Gazette*. Nearly identical to the original, the type was developed by the English type founder William Caslon, whose fonts were imported to the colonies by Franklin and other printers. Hopkins uses obsolete typesetting equipment he has bought over the years from defunct type foundries throughout the eastern United States. "A complete series of Caslon is what I wanted," he says. "It took 45 years to get everything I used."



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