

THE WILLIAM H. JACKSON MEMORIAL WING AT SCOTTS BLUFF NATIONAL MONUMENT¹

BY HARRY B. ROBINSON

THE Jackson Memorial Wing is a one story, 22 foot by 29 foot, brick addition to the Scotts Bluff National Monument museum. It is a memorial to the late William H. Jackson, who, with camera and paintings, did so much to preserve the Old West. Construction was made possible through funds provided by the late Julius F. Stone of Columbus, Ohio, who was President of the Seagrave Corporation, a manufacturing concern, and for years also president of the Board of Trustees of Ohio State University.

Dr. Howard R. Driggs, president of the American Pioneer Trails Association, related the story behind the memorial in an address delivered during the cornerstone laying ceremony, August 2, 1948. A copy of this address, together with photographs of Mr. Jackson, Mr. Stone, and Dr. Driggs, and copies of other speeches made on the occasion were deposited within the walls of the building at that time. Following is the text of Dr. Driggs' address:²

Briefly, the story of this splendid tribute by a great American, Julius F. Stone, to another great American, William H. Jackson, is as follows:

Sometime in the early twenties Mr. Stone, then living in Columbus, Ohio, was brought in contact with the challenging work of Ezra Meeker. At that time Mr. Meeker was rounding out a score of years he had devoted to reclaiming the Old Oregon Trail. Mr. Stone, always appreciative of the pioneers who laid the foundation of our country, desiring to encourage the efforts of this veteran, volunteered a gift of \$1000 to help promote the cause.

After Mr. Meeker had passed away, lamenting with his dying breath that his work was not completed, Howard R.

¹ Much of the data for this article was secured by permission of the National Park Service from files at their Region Two Office, Omaha, Nebraska.

² Permission to publish this address was granted by Dr. Driggs in a note added to the author's request of February 8, 1950.

Driggs was called to the presidency of the Oregon Trail Memorial Association.

On a visit to Ohio in connection with Teacher Institute work, Mr. Driggs telephoned Mr. Stone to express appreciation for this gift. Immediately Mr. Stone urged the President of the organization to come to his home in Ohio. While the two were together, Mr. Stone manifested his eager interest in the plan of the association for teaching the true story of America through activities to our youth. His feeling was that the safety of our country lies in keeping alive the spirit of its pioneers.

Prior to the conference, at the suggestion of leaders of the Oregon Trail Memorial Association, President Herbert Hoover had made proclamation of the Covered Wagon Centennial. The year 1930 had thus been set aside as a time to pay tribute to the founders of our great West. Mr. Stone, delighted with this opportunity for great historical achievement, promptly proffered a gift of \$5000 to help in its promotion. Further he said, "So long as I live the association may count on me for a sustaining gift of \$1000 each year."

This generous expression brought from the President of the association the remark, "Mr. Stone, I did not come here to ask you for money."

In his characteristic way the fine American replied, "If you had I don't think you would have got it."

He liked his own independent way of doing things for great causes. He sought no publicity. It was just a gift out of his heart, like many another he had bestowed on worthy movements.

Mr. Jackson, a great pioneer artist, on one or two occasions had the privilege of meeting Mr. Stone.³ They were kindred spirits. Both of sterling character, honesty was with them intrinsic. Both were easy to meet; both loved sincere people; both were solidly American. Their friendship ripened through the years. Mr. Stone took increasing interest in the creative artistry of William H. Jackson.

When Mr. Jackson in his hundredth year passed away on June 30, 1942, one of the first to send in an expression of regret and deep admiration of this pioneer artist was Julius F. Stone. At the close of his letter he said in effect:

I want the privilege of doing something significant to honor the memory of that great American. Take \$5000 if you can use it; take \$10,000 if you feel you need it. Let us build a memorial to him worthy of his great and useful life.

Of course, the officers of the National Council of the American Pioneer Trails Association, deeply gratified with this splendid generosity, immediately responded with a heartfelt expression of thanks. There was earnest discussion as to the type of memorial that best would keep Mr. Jackson

³ Mr. Stone had never met Mr. Jackson prior to 1929, when the latter became employed as Research Secretary of the Oregon Trail Memorial Association, a position which he held with that organization and its successor, the American Pioneer Trails Association, until his death. (Howard R. Driggs to the author, February 8, 1950.)

in living memory. Finally, at the suggestion of Horace M. Albright, a close friend of Mr. Jackson, they decided to accept the \$10,000 gift, and with it to build not a mere monument of stone and bronze, but one that would be more informative and inspirational—one to be continually enjoyed by Americans young and old. A further suggestion was that the American Pioneer Trails Association try to effect a cooperative arrangement with the National Park Service to the end of creating a William H. Jackson Memorial Wing of the Scotts Bluff National Museum. In this wing would be placed those things which were closest to the life and work of William H. Jackson.

This plan, officially adopted, is now coming to splendid realization. Because of the late war it was held back for several years. Then the way was cleared for action. Last year we had the Ground Breaking Ceremony at this spot, Scotts Bluff, where in 1866 Mr. Jackson, as a young pioneer oxteamster, had encamped.⁴ He treasured this picturesque place.

Today with grateful hearts we are to lay a cornerstone of a stately memorial to this outstanding pioneer artist. I am sure that the spirits of William H. Jackson and Julius F. Stone are with us at this time. The spirit of Edwin Deming, another great American artist, whose ashes, at his request, were scattered over this sacred spot, is likewise present on this significant occasion. All the pioneers of our great West, indeed, will add their benediction to what we are doing here to help keep in living memory the builders of America.

Every one who has participated in forwarding this patriotic work must feel a deep sense of gratitude today. We would express our thanks here to all who have in any way contributed of time, means or encouragement.

Two fine Americans, Gustavus A. Pfeiffer and Ferdinand W. LaFrentz, who have generously given at various times, funds to help in this patriotic enterprise are deserving of special mention. Our appreciation goes also to Mahonri M. Young for the artistic plaque he has created in the memory of Mr. Jackson. Those citizens of Scottsbluff and North Platte Valley, and other places, who increased the fund in order to meet the rising cost, will take pride with us in their generous gift to make this Memorial Wing possible.⁵ Horace

⁴ This ceremony was on July 1, 1947, at which time Dr. Driggs turned the first spadeful of earth at the site of the Jackson Memorial Wing. On August 15, 1943, while plans for the Jackson Memorial Wing were in their formative stages, officials of the American Pioneer Trails Association held the first dedication ceremony honoring William H. Jackson at Scotts Bluff National Monument. (*Nebraska History*, XXIV [April-June, 1943], 83, 114, 115.)

⁵ Approximately \$2,000 of Mr. Stone's original contribution was expended for the Jackson memorial plaque, and for the temporary exhibition of Jackson memorabilia at the Old Courthouse, Jefferson National Expansion Memorial, St. Louis. This amount was replaced by contributions from the people of the North Platte Valley, under the leadership of Harry J. Wisner and Thomas L. Green, of Scottsbluff, President and Chairman of the Executive Committee, respectively, the Nebraska Council, American Pioneer Trails Association. (National Park Service files; Howard R. Driggs to the author, February 3, 1950.)

M. Albright, as chairman of the Jackson Memorial Committee, and all the officers and members of our association who have carried forward this labor of love through the years have our heartfelt thanks. It is a great achievement by loyal Americans for our America.

When Julius Stone wrote to Howard Driggs at the time of Mr. Jackson's death, he enclosed a poem which he had composed as a tribute to the memory of the pioneer artist. Dr. Driggs read this poem during the course of an address given at Arlington Cemetery on the hundredth birthday of the deceased, April 4, 1943. The poem follows:

The last great star has vanished from the old heroic West
And everything seems lonesome like and gray,
Though something keeps repeating softly, "All is for the best,"
Its meaning still seems strange and far away.

We see him in his early years when life was all aglow,
The wilderness his home, the earth his bed,
In the tireless activity that only he could know,
Now the silence tries to whisper, "He is dead."

We say it light and flippantly, "There comes a time to part,"
And forget it mid our petty little schemes,
Until death, all swift and sudden, tears a handful from the
heart,
And our lives seem more unreal than our dreams.

But we still feel his presence in the things he used to love,
The hills, the plains, the open fields, the sky,
Shall voice in one sweet chorus, softly as a cooing dove,
So much of him as was not born to die.

Mr. Stone mentioned a memorial to Jackson for the first time on December 12, 1942, when he wrote as follows to Driggs:

If the plan for a monument to our dear friend, Mr. Jackson, at Scott's Bluff, is not too elaborate—in other words, if the monument is not too extravagant—I would dearly like to have the privilege of providing the means for it. As I think you know, my means are definitely limited to an annuity—therefore I must necessarily measure my expenditures accordingly. So won't you please tell me what you have in mind, whereupon I can immediately determine whether it is possible or not. My long and somewhat varied experience throughout the West has to a certain extent engendered the feeling that I am a small part of what it was—and hence, this request.⁶

Then in a subsequent letter, rather than the one of June

⁶ Howard R. Driggs to the author, February 8, 1950.

30 as mentioned in Dr. Driggs' address, Mr. Stone wrote in effect: "Use \$5,000 - \$10,000 if you need it."⁷

When construction plans were completed and approved by the National Park Service, the sum of \$10,000 was transferred to that agency. The building was designed by the late Halsey M. Davidson, Architect, Region Two Office, National Park Service, Omaha, Nebraska. The construction contract was awarded the Fullen Construction Company, Scottsbluff. Construction of the wing began June 29, 1948, and, with the exception of certain minor details of the interior, was completed the following January. It received a final dedication on August 8, 1949.

On that date there were a number of activities on the general program. Among these were the following:

- 10:30 a.m. Dedication of Chimney Rock roadside marker, by Katahdin Chapter, DAR, assisted by APTA. Address by Dr. James C. Olson, Superintendent, Nebraska State Historical Society.
- 1:30 p.m. Dedication of Oregon Trail marker at Oregon Trail Park, Gering, Nebraska; W. E. Snell, Oregon Trail Days Chairman, presiding; Remarks by Dr. Howard R. Driggs and Merrill J. Mattes, Historian, National Park Service.
- 2:30 p.m. Dedication of the William H. Jackson Memorial Museum Room; H. J. Wisner, President, Nebraska Council, APTA, presiding. Addresses by William L. McPherron, President, Missouri Council, APTA; Lawrence C. Merriam, Regional Director, National Park Service, Omaha, Nebraska; James S. Pittenger, Administrative Assistant to Nebraska's Governor Val Peterson; and Clarence S. Jackson, son of William H. Jackson. Messages and greetings by T. L. Green.
- 6:30 p.m. Banquet in ballroom of the Lincoln Hotel at Scottsbluff; toastmaster, A. Eugene Haylett, Secretary, Scottsbluff Chamber of Commerce. Addresses by V. R. Blackledge, Mayor, Scottsbluff; Dr. James C. Olson, Superintendent, Nebraska State Historical Society; Newton B. Drury, Director of the National Park Service; and Dr. Howard R. Driggs, President, American Pioneer Trails Association.

Besides the above-mentioned participants in the ac-

⁷ *Ibid.*

tivities of the day, attending the ceremonies were other officials and distinguished friends of the APTA and National Park Service and William H. Jackson, grandson of the famous artist.

The principal address at the dedication of the Jackson Memorial Wing was delivered by Dr. Howard R. Driggs. No other was so fittingly qualified for this task. Dr. Driggs assisted Mr. Jackson in writing *The Pioneer Photographer*⁸ and later wrote the text for *Westward America*,⁹ in which was reproduced forty of Mr. Jackson's paintings.

The spot where the museum is now located was always a warm one in the heart of Jackson. It seems most fitting that he should be memorialized there. He first visited Scotts Bluff, August 2, 1866, on the occasion of his initial trip to the West. He was then a young bullwhacker with a freighting outfit. The train camped on the west side of the bluff. At that time young Jackson sketched Scotts Bluff and Mitchell Pass. This sketch is now exhibited in the Jackson Room.¹⁰ Subsequently he visited the area many times. In 1936 he was the featured speaker at the dedication of the first exhibit wing of the museum. His last visit was in 1938 on the occasion of the annual meeting of the Oregon Trail Memorial Association at Scottsbluff, Nebraska. At that time he drove a stake at the site of his encampment in 1866, which spot has since been suitably designated by a historical marker.

Following the Jackson Wing dedication ceremony, the fire door between the history room of the Scotts Bluff museum and the new addition was raised by Director Newton B. Drury of the National Park Service and Dr. Driggs. The Jackson exhibits then received their first public inspection.

The exhibits were planned, prepared, and installed by the National Park Service, the materials having been

⁸ William H. Jackson, *Pioneer Photographer* (Yonkers, New York, 1929).

⁹ Howard R. Driggs, *Westward America* (New York, 1942).

¹⁰ The sketch is reproduced in *Nebraska History*, XXIV (April-June, 1943), frontispiece.

selected from a varied assortment of sketches, photographs, paintings, and personal belongings of Mr. Jackson, which were turned over to the Park Service by the American Pioneer Trails Association. Featured are several of the original water color paintings reproduced in the book *Westward America*. Although Mr. Jackson is memorialized here, the main theme of the story told by use of his paintings and sketches is the Oregon-California Trail. Five of the room's paneled alcoves are devoted to this story; the sixth to William H. Jackson personally. Each of the alcoves devoted to the Oregon-California Trail treats of a particular section of that trail, and each of the alcove panels is devoted to interpretation of certain phases of the trail's story. A small map showing the particular section of the trail covered by each alcove or panel is mounted below each series of paintings.

Following is a panel-by-panel description of the exhibits, including a word-for-word repetition of the labelling:

ALCOVE I

PANEL 1

Title Label: FUR TRADERS BLAZED THE TRAIL.

Key label for all of the exhibits interpreting the Overland Trail:

THE OREGON-CALIFORNIA TRAIL ILLUSTRATIONS BY WILLIAM H. JACKSON CONSTITUTE A UNIQUE HISTORICAL RECORD OF THIS IMPORTANT EMIGRANT ROUTE ON WHICH SCOTTS BLUFF WAS A LANDMARK. THE JACKSON PAINTINGS WERE PRODUCED LATE IN HIS LIFE, BUT MANY OF THEM WERE BASED ON SKETCHES AND PHOTOGRAPHS MADE ALONG THE TRAIL IN HIS EARLIER YEARS.

EXHIBIT 1. Painting (Plate I, *Westward America*).¹¹ On the back of this painting the following words are pencilled by Jackson:

¹¹ This and all subsequent Plate references allude to the work cited in note 9, above.

"The Smith, Jackson, and Sublette caravan leaving St. Louis, Apr. 3, 1830."

**Label: FUR TRADERS' CARAVAN LEAVING ST. LOUIS
(1830)**

THESE MOUNTAIN MEN OPENED THE FIRST
WAGON ROAD TO THE ROCKIES.

EXHIBIT 2. Painting (Plate XXI, *Westward America*).
The scene shown here was a favorite meeting place of fur
traders and Indians on the Upper Green River in Wyoming.

Label: RENDEZVOUS

THE FUR TRADERS' CARAVAN WENT TO BARTER
WITH THE TRAPPERS AND INDIANS AT THEIR
ANNUAL GATHERING IN THE ROCKY MOUN-
TAINS.

PANEL 2

Title Label: WESTWARD FROM THE MISSOURI.

EXHIBIT 1. Painting (differing slightly from Plate V,
Westward America, the original of which is stored else-
where in the museum).

Label: WESTPORT LANDING

MAIN OUTFITTING AND STARTING POINT.

EXHIBIT 2. Painting (Plate VII, *Westward America*).

Label: ALCOVE SPRINGS

FAMOUS CAMPSITE NEAR INDEPENDENCE
CROSSING ON THE BIG BLUE RIVER.

EXHIBIT 3. Painting (Plate VIII, *Westward America*). A
spot near Fairbury, Nebraska, linked with Fremont and
Kit Carson, the Pony Express, and the Overland Stage.

Label: ROCK CREEK

WELL KNOWN CAMPSITE AND WAY STATION
FOR THE PONY EXPRESS AND OVERLAND STAGE.

PANEL 3

Title Label: UP THE PLATTE VALLEY.

EXHIBIT 1. Painting (similar to Plate IX, *Westward America*, the original of which is stored elsewhere in the museum.)

Label: FORT KEARNY

"HERE ALL ROUTES CONVERGE FROM THE MAIN HIGHWAY UP THE PLATTE . . . NO TRAIN OF LESS THAN 30 WAGONS IS ALLOWED TO PROCEED FARTHER WEST. THIS FOR PROTECTION AGAINST THE INDIANS . . ." (JACKSON'S DIARY, 1866)¹²

EXHIBIT 2. Painting (Plate XII, *Westward America*). California Crossing near present Julesburg, Colorado. Painted from a sketch made by Jackson in 1866.¹³

Label: CROSSING THE SOUTH PLATTE

"THE RIVER HERE IS HALF A MILE OR SO IN WIDTH AND THE GREATEST DEPTH ACROSS THE FORD IS 3½ OR 4 FEET. THE BOTTOM WAS A QUICKSAND AND GRAVEL THAT MADE VERY HARD PULLING . . ." (JACKSON'S DIARY, 1866)

ALCOVE II

PANEL 1

Title Label: LANDMARKS ALONG THE NORTH PLATTE.

EXHIBIT 1. Jackson's original sketch of Chimney Rock and Castle Rock, and sepia wash of Chimney Rock (See *Picture Maker of the Old West*, p. 24)¹⁴ framed together.

¹² For a reproduction of the Nebraska section of Jackson's diary for 1866, see, *Nebraska History*, XIII (July-September, 1932), 141-159. Jackson's original diary is in the New York Public Library, excepting the years 1874-75 which are in the custody of the State Historical Society of Colorado, State Museum, Denver.

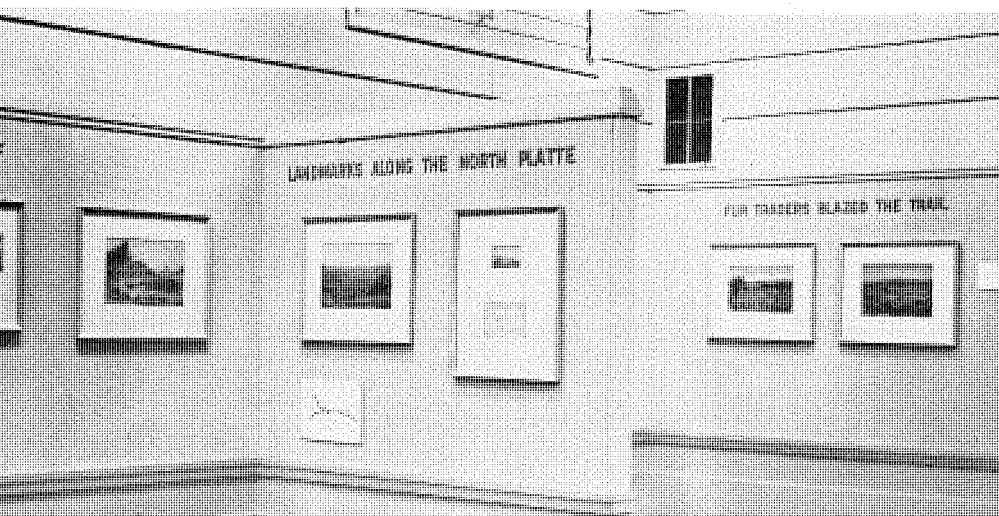
¹³ A photographic reproduction of a painting based on this sketch appears on the cover of *Nebraska History*, XXIX, 3 (September, 1942).

¹⁴ This and subsequent references to *Picture Maker of the Old West* are to Clarence S. Jackson, *Picture Maker of the Old West* (New York, 1947).



Top: William H. Jackson (age 95) driving a stake at the site of his 1866 encampment at Scotts Bluff. Dan W. Greenberg, Secretary, Wyoming State Landmarks Commission, holds the stake. This occasion was in August, 1938, the date of Jackson's last visit to the area. (Photo by Merrill J. Mattes, National Park Service.)

Bottom: Interior Section of William H. Jackson Memorial Wing, Scotts Bluff National Monument. (Photo by Robert R. Budlong, National Park Service.)



Label: "OUT QUITE EARLY AND REACHED CHIMNEY ROCK . . . MADE SEVERAL SKETCHES." (JACKSON'S DIARY, 1866)

EXHIBIT 2. Painting (frontispiece, *Westward America*) on the back of which is written:

"Chimney Rock region of No. Platte River in Nebr., from sketch made on the spot, July 31, 1866."

Label: APPROACHING CHIMNEY ROCK.

PANEL 2

Title Label: SCOTTS BLUFF.

EXHIBIT 1. Painting (Plate XIV, *Westward America*).

Label: MITCHELL PASS.

EXHIBIT 2. Original sepia wash of same scene in above painting. On the back is the following notation by Jackson:

"Scotts Bluffs on North Platte in neighborhood of Chimney Rock, Aug. 3d, 1866."

Below the exhibit and framed with it is the following label which applies to the entire panel:

MITCHELL PASS

"THURSDAY, AUGUST 2ND. AT NOON WE CORRALLED . . . 10 MILES FROM SCOTTS BLUFFS, WHICH LOOM UP BEFORE US IN ALL THEIR VARIETY OF OUTLINE. IN THE P. M. WE DROVE UP INTO THE PASS THAT LEADS THROUGH THEM. WE HAD ONE OF THE STEEPEST AND WORST GULCHES TO DRIVE THROUGH WE YET HAD. . . . OUR CAMP IS RIGHT IN ONE OF THE NARROWEST PARTS OF THE PASS AND THE WALLS RISE UP PERPENDICULARLY ON EITHER SIDE. . . .

"FRIDAY, AUGUST 3RD. OUT QUITE EARLY AND DESCENDED THE BLUFFS - PASSED FORT MITCHELL AND CORRALLED NEAR THE RIVER SOME 6 MILES BEYOND. . . . JUST AS WE HAD GOT THROUGH THE

BLUFFS, I HAD PERMISSION TO GO BACK AND MAKE A SKETCH OF THEM, AFTERWARDS MADE ONE OF THE FORT ALSO." (JACKSON'S DIARY, 1866)

EXHIBIT 3. Painting on the back of which is the following notation by Jackson:

"Fort Mitchell—Scotts Bluff and Mitchell Pass in background. I made a sketch of the Fort in 1866 but lost it. This picture, however, is from a sketch by Moellman of the 11th Ohio Cavalry in 1865."¹⁵

Label: FORT MITCHELL—SCOTTS BLUFF AND MITCHELL PASS IN THE BACKGROUND.

PANEL 3

Title Label: FROM OPEN PLAINS TO MOUNTAIN COUNTRY.

EXHIBIT 1. Painting (similar to Plate XV, *Westward America*, the original of which is stored elsewhere in the museum). On the back of the painting is the following notation:

"Fort Laramie, Wyoming. From Fremont's report (1842) and other descriptions of the 1840-1850 period. W. H. J."

Label: FORT LARAMIE

HERE EMIGRANTS FOUND MILITARY PROTECTION AND COULD GET SUPPLIES AND RECONDITION THEIR EQUIPMENT FOR MOUNTAIN TRAVEL AHEAD.

EXHIBIT 2. Painting (Plate XVI, *Westward America*). The following notation by Jackson is on the back of the painting:

"Made sketch of Labonte Peak that has been in sight for several days. Road over rough hilly country."

The reference is to his 1866 trip.

¹⁵ Cf. Merrill J. Mattes, "A History of Old Fort Mitchell," *Nebraska History*, XXIV (April-June, 1943), 71-82.

**Label: LABONTE CREEK—LARAMIE PEAK IN THE
BACKGROUND.**

ALCOVE III

PANEL 1

Title Label: UP THE SWEETWATER.

EXHIBIT 1. Painting (Plate XVIII, *Westward America*).

**Label: INDEPENDENCE ROCK—DEVIL'S GATE
BEYOND.**

EXHIBIT 2. Painting with following notation on the back:

"All kinds of pioneer travel before the railroad
and motor car. On the Sweetwater near Split
Rock Mountain. W. H. Jackson"

Label: ALONG THE SWEETWATER NEAR SPLIT ROCK.

PANEL 2

Title Label: ON TO SOUTH PASS.

EXHIBIT 1. Painting of Pony Express station at Three
Crossings Stations (Plate XXVI, *Westward America*).

Label: THREE CROSSINGS STATION

HERE AND AT NORTH PLATTE CROSSING (LATER
FORT CASPAR) CIVIL WAR GARRISONS PRO-
TECTED THE PACIFIC TELEGRAPH AND OVER-
LAND STAGE ROUTE.

EXHIBIT 2. Painting of another Pony Express station.

Label: ST. MARY'S (ROCKY RIDGE) STATION.

EXHIBIT 3. Two of Jackson's original sketches with title
"Approaching South Pass, Aug. 30 - 66" penciled on front
of one, and "Wind River Mountains from the Little Sandy"
on the other. (See *Picture Maker of the Old West*, p. 26.)

Label (first sketch): SOUTH PASS

OVER THIS EASY UPLAND AT THE SOUTH END
OF THE WIND RIVER RANGE THE MIGHTY TIDE
OF MIGRATION CROSSED THE ROCKIES.

Label (second sketch):

**WIND RIVER MOUNTAINS FROM THE LITTLE
SANDY.**

EAST WALL

Dioramas: Within the east wall of the exhibit room are two dioramas, each depicting scenes incidental to professional buffalo hunting. These were formerly installed in the history room of the museum. They are representative of the "Old West" but are unrelated to William H. Jackson and the Overland Trail story.

Painting (between the dioramas): This is an elongated painting which illustrates the various modes of travel from the Indian travois to the automobile and airplane.

Label: WESTWARD AMERICA.

ALCOVE IV

PANEL 1

Title Label: PARTING OF THE TRAIL.

EXHIBIT 1. Original sketch with the following label penciled by Jackson:

"Black Fork and Bridger Butte - 3 mi. east of Ft.
Bridger, July 4, 1867."

Below the sketch and framed with it is the following key label to this panel:

Label: FORT BRIDGER

HERE THE MORMONS TURNED TOWARD THE
GREAT SALT LAKE VALLEY OVER A TRAIL
USED ALSO BY SOME OF THE CALIFORNIA EMI-
GRANTS. MOST TRAVELERS BOUND FOR THE
PACIFIC COAST CONTINUED TOWARD FORT
HALL, WHERE CALIFORNIA TRAFFIC TURNED
SOUTH.

EXHIBIT 2. Painting (Plate XXII, *Westward America*), on back of which is the following notation:

"An imaginary conception of the Mormon handcart migration of 1856 - Landscape from sketches made near Ft. Bridger in 1866."

**Label: MORMON PARTY NEAR FORT BRIDGER—
DESTINATION SALT LAKE VALLEY.**

PANEL 2

Title Label: TO UTAH AND CALIFORNIA.

EXHIBIT 1. Painting (Plate XXXI, *Westward America*), on back of which is the following notation:

"First view of Salt Lake Valley by the Mormon emigrants of 1847 coming down Little Mountain into Emigration Canyon."

**Label: SALT LAKE VALLEY
TRAIL'S END FOR THE MORMONS.**

EXHIBIT 2. Painting (Plate XXXIII, *Westward America*).

**Label: MARSHALL FINDS GOLD
AFTER THE DISCOVERY OF GOLD, THE TRAIL
ENDED FOR MANY IN THE CALIFORNIA
"DIGGINGS."**

ALCOVE V

PANEL 1

Title Label: ON TO OREGON.

EXHIBIT 1. Painting (Plate XXV, *Westward America*). The following notation, evidently by Jackson, appears on the back:

"A nature-made ford across the Snake River in what is now Idaho. Used by many of the pioneers en route to Oregon. From descriptions of travelers, photographs, and personal visits to the locality. Near Glenn's Ferry, Idaho."

**Label: THREE ISLAND CROSSING
A NATURAL FORD WHERE MANY OREGON
BOUND WAGONS CROSSED THE SNAKE RIVER.**

EXHIBIT 2. Painting (which has some similarity to Plate XXVI, *Westward America*, the original of which is privately owned), on the back of which is the following:

"From the Blue Mountains to the Valley of the Columbia in Oregon. Ideal composition by W. H. J."

Label: BLUE MOUNTAINS

BEYOND THESE HIGHLANDS LAY THE VALLEY
OF THE COLUMBIA RIVER.

PANEL 2

Title Label: TRAIL'S END — OREGON.

EXHIBIT 1. Painting (similar to Plate XXVII, *Westward America*, the original of which is stored elsewhere in the museum).

Label: WHITMAN MISSION

HAVEN FOR MANY OF THE OREGON EMIGRANTS.

EXHIBIT 2. Painting (Plate XXVIII, *Westward America*), on back of which is the following:

"The Barlow Cutoff around Mt. Hood, Ore. Ideal composition based on description and some knowledge of the country."

Label: BARLOW CUTOFF

TO AVOID THE DALLES AND THE CASCADES OF
THE COLUMBIA RIVER, THE TRAIL DETOURED
AROUND MOUNT HOOD TO THE WILLAMETTE.

EXHIBIT 3. Painting (Plate XXIX, *Westward America*).

Label: BIRTH OF OREGON

PIONEER SETTLERS MEETING AT CHAMPOEG,
MAY 2, 1843, INITIATED A PROVISIONAL GOVERN-
MENT REFLECTING THEIR ALLEGIANCE TO THE
AMERICAN FLAG.

PANEL 3

Title Label: ALONG THE TRAIL.

EXHIBIT 1. Original Jackson sketch, 1866 (see *Picture Maker of the Old West*, p. 23).

Label: GRUB PILE

"JUST BEFORE SUNSET, THE TRAIN HALTED AND MADE CAMP: THE BULLS WERE SET LOOSE: AND THE MEN HIT THE GRUB PILE FOR BREAD, BACON, AND COFFEE." (JACKSON DIARY, 1866).

EXHIBIT 2. Original Jackson sketch, 1866 (see *Picture Maker of the Old West*, p. 32).¹⁶

Label: YOKING UP

"AT FIVE O'CLOCK IN THE MORNING, AFTER THE NIGHT-HERDER HAD ROUNDED UP THE BULLS ... CAME 'YOKING-UP' TIME." (JACKSON DIARY, 1866).

EXHIBIT 3. Original Jackson sketch, 1866 (see *Picture Maker of the Old West*, p. 22).

Label: YOKING A WILD BULL.

ALCOVE VI

(Three panels and one table case
devoted to William H. Jackson)

PANEL 1

EXHIBIT 1. Original Jackson sketch (see *Picture Maker of the Old West*, p. 16).

**Label: PHOTOGRAPHIC STUDIO IN BURLINGTON,
VERMONT, WHERE WILLIAM H. JACKSON
WAS EMPLOYED BEFORE HE WENT WEST.**

EXHIBIT 2. Photograph (see *Picture Maker of the Old West*, pp. 190-191).

**Label: MOUNTAIN OF THE HOLY CROSS, AUGUST
23, 1873**

JACKSON WAS THE FIRST MAN TO PHOTO-
GRAPH THIS MOUNTAIN.

¹⁶ See also, *Nebraska History*, XXIX (March, 1948), cover.

EXHIBIT 3. Original sepia sketch (possibly used by the sculptor Mahonri Young in composing the Jackson memorial plaque).

Label: CAMERA IN HIGH PLACES.

PANEL 2

EXHIBIT 1. Photograph demonstrating early photographic problems when Jackson was with the Hayden Survey (see *Picture Maker of the Old West*, p. 166).

Label: ABOVE TIMBER LINE

JACKSON KNEELING BESIDE HIS LITTLE TENT
"DARKBOX" PREPARING HIS WET-PLATES.

EXHIBIT 2. Photograph of Jackson in a modern darkroom.

Label: WILLIAM H. JACKSON IN 1935, AGE 93
BIOGRAPHIC STATEMENT: WILLIAM H. JACKSON,
1843-1942

SKETCHES OF HIS EARLIER LIFE IN NEW YORK AND VERMONT AND OF HIS CIVIL WAR EXPERIENCES REVEAL THE ARTIST'S EARLY INTEREST IN PICTURE MAKING. HIS PHOTOGRAPHY WITH THE UNITED STATES GEOLOGICAL SURVEY (1870-78) AND OF RAILROAD SCENIC VIEWS (1880-91) GAVE HIM A FINE REPUTATION.

RELIEVED FROM ACTIVE MANAGEMENT OF HIS BUSINESS AT 81, AND ENCOURAGED BY THE OREGON TRAIL MEMORIAL ASSOCIATION, PREDECESSOR OF THE AMERICAN PIONEER TRAILS ASSOCIATION, HE EMPLOYED HIS 1866 SKETCHES AND DIARY, HIS PHOTOGRAPHS, AND HIS PERSONAL KNOWLEDGE TO INTERPRET THE EPIC OF THE WEST THROUGH ILLUSTRATIONS.

EXHIBIT 3. Photograph.

Label: LOWER FALLS OF THE YELLOWSTONE

JACKSON'S PHOTOGRAPHS OF THE YELLOWSTONE, MESA VERDE, AND OTHER AREAS OF THE WEST HELPED TO ESTABLISH THE NATIONAL PARKS.

PANEL 3

EXHIBIT. Jackson memorial plaque, in bronze, by Mahonri Young.

This plaque was unveiled at a meeting of the American Pioneer Trails Association at the Explorers' Club in New York City on March 8, 1946. The plaster model had been prepared as early as 1943. The sculptor designed the likeness from numerous photographs, but had known Mr. Jackson in life. The plaque bears the following inscription, which was written by Dr. Driggs and edited somewhat by Mr. Young:

WILLIAM HENRY JACKSON
PIONEER PHOTOGRAPHER

APRIL 4
1843

JUNE 30
1942

UNION ARMY 1862-63
TRAVELER-EXPLORER

TO KEEP IN MEMORY HIS GENTLE-COURAGEOUS SPIRIT
HIS DEVOTION TO AMERICA AND ITS PIONEERS
HIS SERVICE IN PORTRAYING THEIR EPIC STORY

THIS MEMORIAL IS PRESENTED BY JULIUS F. STONE

Exhibits in Table Case

1. Revolver and holster

Label: AS A PIONEER JACKSON CARRIED THIS
COLT REVOLVER.

2. Certificate of Honorary Fellow, The Royal Photographic Society of Great Britain, December 12, 1938

Label: AS A PHOTOGRAPHER JACKSON WON
MANY HONORS.

3. Seven medals

Label:

AMONG THE MEDALS AWARDED HIM FOR EXCELLENCE IN PHOTOGRAPHY ARE THESE FROM:

WORLD'S COLUMBIAN EXPOSITION, 1893
UNITED STATES CENTENNIAL EXHIBITION, 1876

COLORADO INDUSTRIAL ASSOCIATION, 1881
PHOTOGRAPHERS ASSOCIATION OF AMERICA
SOCIETY OF AMATEUR PHOTOGRAPHERS OF
NEW YORK, 1891
WORLD'S INDUSTRIAL AND COTTON CENTEN-
NIAL EXPOSITION, 1884-5
PHOTOGRAPHIC JUBILEE EXHIBITION, BERLIN,
1889

4. Paint box

Label: AS AN ARTIST JACKSON USED THIS PAINT
BOX.

5. Small water color of wagon trains headed west in
vicinity of Chimney Rock

Jackson's *Westward America* paintings are the most interesting of all the exhibits displayed in the Jackson Room. They are interesting not only for the story they tell but because of the correctness of the details of the pictures, "including the costumes, the number of spokes in the wheels, and the fact that every figure is a moving one. It was an America very much on the move that Jackson portrayed, and it was the westward movement that he preserved for America."¹⁷ The paintings are also remarkable because, with one exception, they were done by Mr. Jackson subsequent to his eighty-fourth birthday; and with four or five exceptions, they were based upon "art notes" and sketches which he had made 60 or 70 years previous.¹⁸

Six of these paintings, which are represented in Driggs' *Westward America*, are absent from the museum collection. These are as follows:

South Pass, Plate XX

Fort Bridger, Plate XXIII

Nat Wyeth's Post (Fort Hall), Plate XXIV

Sutter's Fort, Plate XXXII

¹⁷ Howard R. Driggs, quoted in *Scottsbluff Star-Herald*, August 9, 1949.

¹⁸ Arthur W. Proctor, Secretary, American Pioneer Trails Association, to Director, National Park Service, August 6, 1947.

Union Pacific, Plate XXXVIII

Old Faithful, Plate XL

The first four of the above represent key points on the Oregon-California Trail. For this reason it would be most desirable to have them for display at Scotts Bluff. However, at the present time these are privately owned.

The Jackson collection includes a substantial number of items which are not exhibited in the Jackson Wing. They are stored elsewhere in the museum building. Among these are the following materials which may be of interest to Nebraskans:

- 1 wash drawing, "Sand Hills of the Platte near Kearny, Nebr., 1866"
- 1 pencil sketch, "Chimney Rock on the North Platte, 1866"
- 1 pencil sketch, 1866, "Where Some of the Boys Lived"
- 1 pencil sketch, "Ed Owens, Wagon Boss from Nebraska City, 1866"
- 1 water color (Plate VI, *Westward America*), "Kanesville Crossing"
- 1 water color (Plate IX, *Westward America*), "Fort Kearny"
- 1 water color (Plate X, *Westward America*), "Buffalo Stampede"
- 1 water color (Plate XI, *Westward America*), "Sunflower Trail"
- 1 water color, "Mitchell's Pass - Scotts Bluff, 1866"
- 1 photograph, "Dark Room on Wheels, 1868"
- 1 photograph, "Blair, Nebraska, 1871, Omaha Indian Reservation"
- 1 stereoscopic view, "Missouri River from Blackbird Hill, Omaha Indian Reservation"
- 1 colored lantern slide, "Scotts Bluff"
- 1 colored lantern slide, "Mitchell Pass"
- 1 colored lantern slide, "Yoking Up"

The sketches, paintings, and photographs¹⁹ of William H. Jackson have been reproduced in a great number of publications, and have served many other worthy purposes.

¹⁹ Although the collection at Scotts Bluff contains many Jackson photographs, including slides and stereoscopic views, the glass negatives are stored elsewhere. Those representing scenes west of the Mississippi River are in the custody of the State Historical Society of Colorado, State Museum, Denver. Those dealing with the area east of the Mississippi and with foreign subjects are at the Library of Congress, Washington, D. C.

This remarkable man, whose career covered our nineteenth and twentieth century civilization, from Gettysburg to World War II, from ox-drawn wagons to airplanes which span the continent in a few hours, has left to Americans a heritage richly illustrative of dramatic phases of their nation's past.



The William H Jackson Memorial Wing at Scotts Bluff National Monument

(Article begins on page 1 above.)

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Article Summary: The Jackson Memorial Wing pays tribute to the photographer/painter whose work preserved images of the Old West. The article includes the address given at the cornerstone laying ceremony in 1948 and detailed descriptions of the exhibits.

Cataloging Information:

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Photographs / Images: Jackson at age 95 at the site of his 1866 encampment at Scotts Bluff, interior view of Jackson Memorial Wing