



Yosemite

A JOURNAL FOR MEMBERS OF THE
YOSEMITE ASSOCIATION

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MOONBOWS IN YOSEMITE

A Message from the Chairwoman

Dear Members and Friends,
Last fall, on a rainy October 5, life at the Yosemite Association changed with the tragic loss of Steve Medley, our friend and President, who led our organization for twenty-one years. Change is never easy, and change that comes suddenly is a shock. As we made our way in this new reality the eternal beauty and natural grandeur of Yosemite offered the lesson that nature teaches so well: life goes on, despite shocks and losses. The Yosemite Association has an eighty-four-year history of service to this park. To continue to fulfill our mission and to honor Steve's legacy, the YA board launched a process to find new leadership last December.

We have completed our search and are pleased to introduce to our members David Guy, our unanimous selection to be the Association's new CEO. David is a dynamic, entrepreneurial leader who has spent the past eight years as Executive Director of the Northern California Water Association, where he did an extraordinary job of building the organization's profile, growing its membership, and strengthening its service and influence in a challenging political environment. David's skills, experience and vision for YA give us confidence that he will lead the organization successfully in this time of great change and opportunity.

David will move to the Yosemite area and start in this new position on June 25. He brings with him a lively young family: his wife Ingelise and three children, Nielsen (ten), Maren (seven) and Andersen (two). As a family they are passionate about Yosemite and our national parks; their park passports show stamps from over 100 units of the park system. As I write, they have just returned from Olympic National Park, which they explored during their spring break. They have backpacked throughout Yosemite in all seasons; spent summer evenings around the campfire at White Wolf; feasted with good friends on winter evenings after skiing the trail to Ostrander Hut; skied at Badger Pass and submerged in the cold waters of the Tuolumne at Glen Aulin. This keen involvement and appreciation of the park are important assets David brings to this position.

We feel fortunate to bring David into an organization with a devoted and talented staff. We see an exciting future with a strong staff team forged by David, his Vice President/CFO Beth Pratt, the senior managers and all the extraordinary employees who deliver our programs in the park.

Most of all, we are proud to introduce David and his family to our loyal members, donors and volunteers. You are the heart of this organization, and without your unflagging support, we could never fill the many interpretive, educational, research, scientific and environmental program needs we serve in Yosemite. Your passion, your volunteer hours and your financial support make it all possible. We are sure you will enjoy meeting David at our members meeting on September 8, if not before.

Here's to a bright future and a warm welcome into the YA family for David Guy!

Sincerely,



Christy Holloway
Yosemite Association Board Chair



Cover: A moon-bow at the Lower Yosemite Fall viewing area; the constellations Ursa Major and Draco can be seen shining above the north rim of Yosemite Valley. The falls were illuminated by a nearly-full Moon in the sky above Sentinel Dome.

PHOTO BY
ROBERT STAVERS

MOONBOWS IN YOSEMITE

Observers of nature as far back as Aristotle knew that a bright Moon, like the Sun, could produce the phenomenon known as a moonbow:

The rainbow occurs by day, and it was formerly thought that it never appeared by night as a moon rainbow. This opinion was due to the rarity of the phenomenon: it was not observed, for though it does happen, it does so rarely.... The colors are not easy to see in the dark.... The moon rainbow appears white....

Meteorologica, circa 340 B.C.

MOONBOWS AND WATERFALLS

Most observers find moonbows in the spray near waterfalls. At Victoria Falls, on the border between Zambia and Zimbabwe, tour companies offer “Lunar Rainbow Tours.” Moonbow observing is also popular at Cumberland Falls in Kentucky; early postcards show a hotel named the Moonbow Inn adjacent to the falls. Lunar bows were a great tourist attraction at Niagara Falls in the years before the installation of artificial night lighting, and two topographic features there (Luna Island and Luna Falls) are named for the phenomenon.

The full palette of colors is present in lunar rainbows, though the spectrum is often lost to human observers. Because the human eye loses most of its color sensitivity in dim light, moonbows are usually described as gray, white, or silver. But under ideal conditions—clear air, an

abundant spray of droplets, and bright moonlight—the colors in lunar rainbows (which have been confirmed by time exposure photographs) can shine through.

MUIR AND YOSEMITE MOONBOWS

In his 1912 book, *The Yosemite*, John Muir eloquently described such an observation:

Lunar rainbows or spray-bows also abound in the glorious affluence of dashing, rejoicing, hurraing, enthusiastic spring floods, their colors as distinct as those of the sun and regularly and obviously banded, though less vivid. Fine specimens may be found any night at the foot of the Upper Yosemite Fall, glowing gloriously amid the gloomy shadows and thundering waters, whenever there is plenty of moonlight and spray. Even the secondary bow is at times distinctly visible.

Muir would climb up to a ledge near Upper Yosemite Fall to look for the moonbow:

This grand arc of color, glowing in mild, shapely beauty in so weird and huge a chamber of night shadows, and amid the rush and roar and tumultuous dashing of this thunder-voiced fall, is one of the most impressive and most cheering of all the blessed mountain evangels.

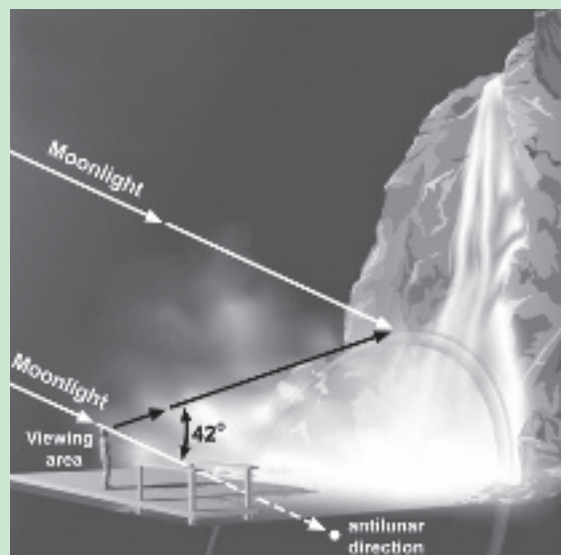
Another of Muir’s favorite climbing destinations at the time of a full Moon was the edge of a gorge where

RAINBOW SCIENCE

When sunlight shines on fine droplets of water, a combination of refraction and internal reflection causes the rays to separate into different wavelengths, as though split by a prism. The light ray changes direction three times: first, by bending when it enters the drop and passes from air to water; second, by reflecting off the back of the drop; third, by bending as it leaves the drop and passes from water back into air. The resulting arc of colored light forms a rainbow. The display most commonly seen is known as the primary rainbow; this forms a circular arc with a radius of 42 degrees. Under good conditions, a much fainter secondary bow can appear outside the primary rainbow. This will have a radius of 51 degrees and the sequence of colors will be reversed.

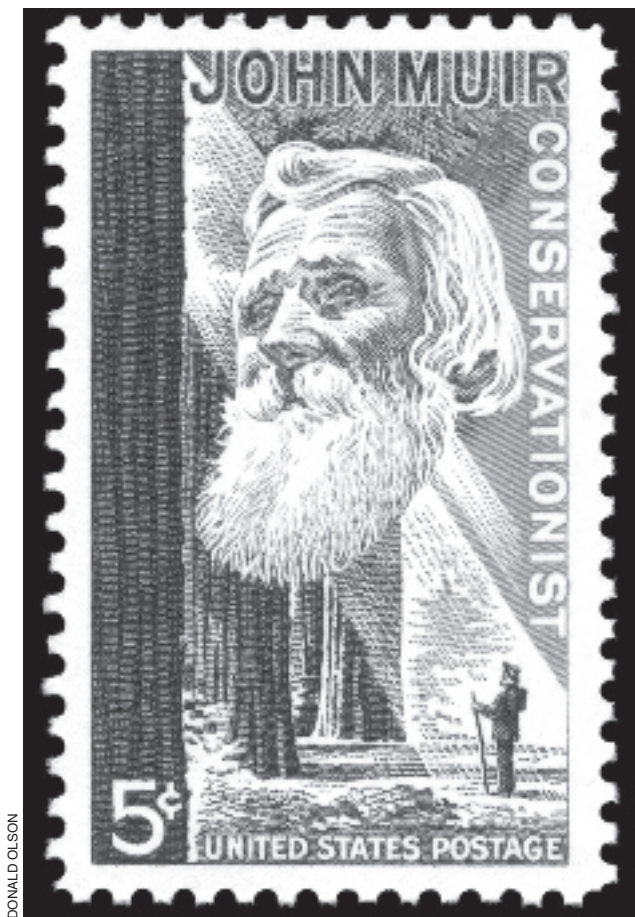
By day the center of the rainbow is the *antisolar point*, the point exactly opposite the Sun. It is located as far below the horizon as the Sun is above the opposite horizon. The center for a lunar rainbow, the *antilunar point*, has the same geometry but is located exactly opposite the Moon. These points are useful for calculating where solar rainbows and moonbows are most easily seen.

For an observer at the Lower Yosemite Fall viewing area, a moonbow can appear only when the angle between the antilunar point and the direction of the spray is approximately 42 degrees. The Moon need not shine on the observer, but must shine on the spray.



SKY & TELESCOPE, CASEY REED





DONALD OLSON

John Muir, commemorated in this 1964 postage stamp, was an enthusiastic Yosemite moonbow observer.

he could view smaller intermediate falls on the plateau between Upper and Lower Yosemite Falls:

...the moonbeams were pouring through...I saw a well-defined spray-bow, beautifully distinct in colors...while pure white foam-waves beneath the beautiful bow were constantly springing up out of the dark into the moonlight like dancing ghosts.

By the time he published this book, Muir had been observing moonbows for more than four decades. In an April 1871 letter to Mrs. Jeanne S. Carr, he wrote:

Silver from the moon illumines this glorious creation which we term "falls," and has laid a magnificent double prismatic bow at its base. The tissue of the fall is delicately filmed on the outside like the substance of spent clouds, and the stars shine dimly through it.

COMPUTING MOONBOW VISIBILITY

Inspired by Muir's dramatic accounts, we decided to write a computer program to predict the dates and times when moonbows should appear. Six conditions are required for a moonbow to be readily visible. The first two are

MOONBOW CONDITIONS

1. Clear sky

2. Abundant mist and spray at the base of the fall

The best moonbows at Yosemite occur during peak snowmelt runoff, from April to June and sometimes early July.

3. Dark sky

The Sun should be more than 9 degrees below the horizon, ending bright twilight.

4. Bright moonlight

The brightness of the Moon depends on its phase, distance from Earth, and altitude above the horizon.

The minimum brightness conditions considered by the program correspond to a Moon at an altitude of 25 degrees, at its mean distance, and with an illuminated fraction of 95%.

5. Unobstructed moonlight

For moonlight to strike the spray at the base of Lower Yosemite Fall, the Moon must be above the nearby mountains, domes, and cliffs.

6. Correct rainbow geometry

The Lower Yosemite Fall viewing area is a paved terrace at the west end of a wooden bridge over Yosemite Creek. From here, a moonbow will appear only when the angle between the antilunar point and the direction toward the base of the fall is near the rainbow angle of 42 degrees.

weather-dependent, but the remainder require astronomical conditions that can be modeled by computer. Our program forecasts optimal moonbow viewing times for the area near the base of Lower Yosemite Fall.

TRIP TO YOSEMITE

Ascertaining the profile of the local horizon and the geometry of the viewing area relative to the falls required a visit to the site. Fortunately, our research group had already scheduled a trip to Yosemite. In an article in *Sky & Telescope* magazine, we predicted that on September 15, 2005, the Moon's position would recreate the scene in *Autumn Moon*, a famous Ansel Adams photograph from Glacier Point. The moonrise event was a great success, with hundreds of photographers in attendance, but we spent most of our time in the park near Lower Yosemite Fall.

That September, the flow of water was little more than a trickle. This worked to our advantage. We could stand right at the base of the fall, something that would be impossible in the thundering torrents of the spring runoff season. We took night photographs of the nearby mountains and cliffs silhouetted

against brilliant star fields. The images allowed us to accurately trace the profile of the horizon.

By day we did conventional surveying with rulers, plumb bobs, and a laser level. Websites indicated that Lower Yosemite Fall would be about 100 yards from the viewing area, but our survey found this distance

to be 180 yards. We also determined the precise angles (azimuth and altitude) of the direction of view from the terrace to the densest part of the spray near the base of the fall. With information in hand, we returned home to finish writing our moonbow program.

MOONBOW FORECAST

During the snowmelt runoff season of 2006, we circulated the program's predictions to interested photographers. The photographic results verify the accuracy of our method.

The accompanying table gives our moonbow predictions for 2007. The calculations of dates and precise times can help visitors avoid long waits in a location that can be cold and wet with blowing mist. Our website, <http://uweb.txstate.edu/~do01/>, contains more detailed descriptions of the position of the Moon and appearance of the moonbows.

MOONBOW PREDICTIONS FOR LOWER YOSEMITE FALL

Calculations are for the terrace at the west end of the wooden bridge near the base of Lower Yosemite Fall.

DATE IN 2007	TIMES (Pacific Daylight Time)	LUNAR PHASE
April 29 (Sun)	8:32 p.m. (Sun) to 9:20 p.m. (Sun)	96%
April 30 (Mon)	8:33 p.m. (Mon) to 10:40 p.m. (Mon)	99%
May 1 (Tues)	10:05 p.m. (Tues) to 11:50 p.m. (Tues)	100%
May 2 (Wed)–May 3 (Thurs)	11:25 p.m. (Wed) to 1:00 a.m. (Thurs)	99%
May 3 (Thurs)–May 4 (Fri)	12:37 a.m. (Fri) to 2:00 a.m. (Fri)	96%
May 29 (Tues)	9:10 p.m. (Tues) to 10:50 p.m. (Tues)	97%
May 30 (Wed)	10:26 p.m. (Wed) to 11:50 p.m. (Wed)	99%
May 31 (Thurs)–June 1 (Fri)	11:33 p.m. (Thurs) to 12:55 a.m. (Fri)	100%
June 1 (Fri)–June 2 (Sat)	12:39 a.m. (Sat) to 1:50 a.m. (Sat)	98%
June 28 (Thurs)	10:35 p.m. (Thurs) to 11:25 p.m. (Thurs)	98%
June 29 (Fri)–June 30 (Sat)	11:30 p.m. (Fri) to 12:20 a.m. (Sat)	100%
June 30 (Sat)–July 1 (Sun)	12:20 a.m. (Sun) to 1:05 a.m. (Sun)	99%
July 1 (Sun)–July 2 (Mon)	12:55 a.m. (Mon) to 1:45 a.m. (Mon)	96%

The program typically predicts moonbows on four or five nights near each full Moon during the snowmelt runoff period. While conservative, these predictions generally agree with the conclusions of sharp-eyed John Muir, who judged that:

...magnificent lunar bows may be found for half a dozen nights in the months of April, May, June, and sometimes July.

John Muir, "Yosemite in Spring," *New York Tribune*, May 7, 1872

Rain showers and waterfalls are not the only settings where this phenomenon occurs. Anyone can make a moonbow with an ordinary garden hose. With a bright Moon high in the sky behind you, direct a fine mist toward a spot 42 degrees away from the shadow of your head. It will be much easier to see the moonbow against a dark background such as a bush or wall. Once seen, the ethereal silver-white of the moonbow is not easily forgotten.

Don Olson and Russell Doescher teach physics at Texas State University; Kellie Beicker is a student in the university's Mitte Honors Program. The authors have published four Yosemite-related articles in Sky & Telescope: "Dating Ansel Adams's Moon and Half Dome" (December 1994); "Ansel Adams and an Autumn Moon" (October 2005); "An Ansel Adams Encore" (January 2006); and "Moonbows over Yosemite" (May 2007), upon which this article is based.

YOSEMITE'S MUSEUM

BY SUEANN BROWN

A TRAILBLAZER IN PARK ARCHITECTURE AND NATURE EDUCATION

One of the most significant buildings in Yosemite is located at the heart of Yosemite Village.

Visitors pass through its doors every day, but few realize the seminal role it played in the development of the National Park Service's signature Rustic style. In fact, the Yosemite Museum was the first building constructed as a museum in the National Park system, and served as the home of educational initiatives that would serve as models for park programs nationwide.

Museum development at Yosemite began even before the creation of the National Park Service. As early as 1915, some exhibits prepared by Chief Ranger Forrest Townsley, primarily specimens of mounted wildlife, were displayed at the Chief Ranger's office. In the fall of 1920, the old Jorgensen Studio building near Sentinel Bridge was made available as museum space. That year, Ranger Ansel Hall was designated as the Information Ranger. He began creating more displays. By the summer of 1921, exhibits in the temporary museum quarters included a history room, ethnology room, natural history room, and terrarium. These exhibits were well received by visitors and inspired donations of both cash and objects for the museum collection.

In May of 1922, a collection of Indian baskets valued at between ten and fifteen thousand dollars was donated to the museum. The donation intensified Hall's desire for a new museum building—specifically a “fireproof” structure to protect the growing and valuable collections. At Hall's request, architect Herbert Maier, then employed by the Buffalo Museum of Science as an exhibit designer,

prepared plans and a color perspective sketch of the proposed museum.

With plans and sketches of the proposed museum in hand, Hall began raising funds for the structure. The Yosemite Museum Association was formed to handle the funds in 1923. As the National Park Service's first nonprofit cooperating association, the group was a prototype for associations that now exist for National Parks nationwide. In later years, the group was renamed the Yosemite Natural History Association and then the Yosemite Association.

While initial fundraising went well, the amount collected was inadequate for the type of building Hall dreamed of. Realizing he needed additional support, Hall turned to Chauncey Hamlin, the president of the American Association of Museums. The two men first met on a high Sierra hike in 1921. Hamlin brought a funding request to the Laura Spelman Rockefeller Memorial fund. The fund approved a grant of \$75,000 in July of 1924. Of that, \$50,000 was to be used to construct the building, with the remainder to be used for equipment, furnishings and salaries for the first three years.

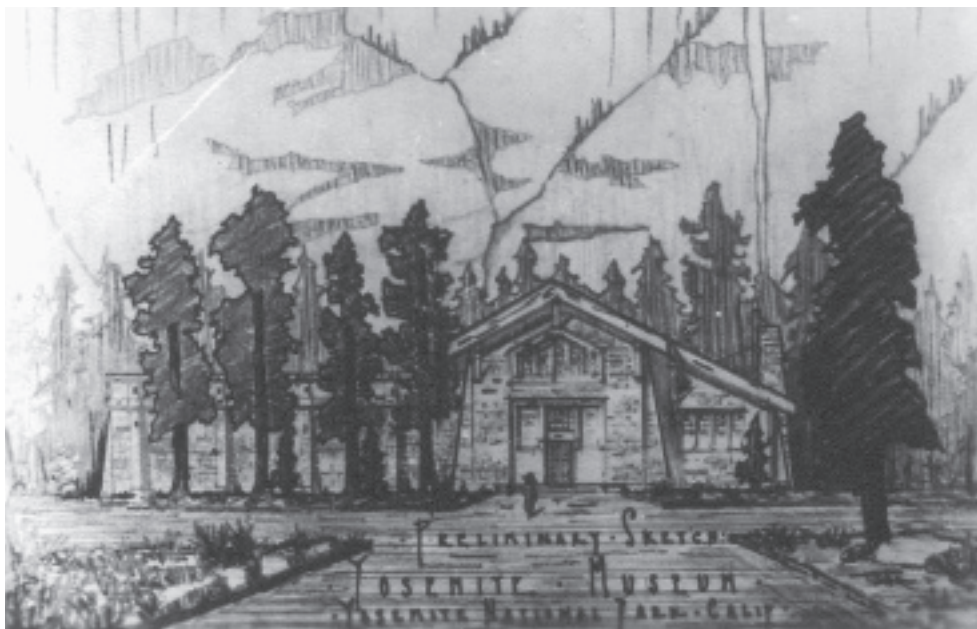
NATIVE ROCKS AND LOGS

Once the funding was secured, Hall met with Hermon Bumpus of the American Association of Museums (AAM) to begin planning the museum's construction. As a first step in the museum project, Bumpus directed Hall to build a branch museum and lookout station at Glacier Point.

The AAM hired Herbert Maier in August to prepare the final plans and oversee construction of the new museum. Maier's first assignment was to design the Glacier Point lookout. His plans were approved within days, allowing construction to begin immediately. The structure was completed in just over a month, making it the first of the Park Service's many trailside museums.

The Glacier Point lookout site, atop a cliff on the south side of the Yosemite Valley, was selected for its educational value. The shelter

Herbert Maier's first proposed Museum design was far more ambitious than the modest building budget would allow.

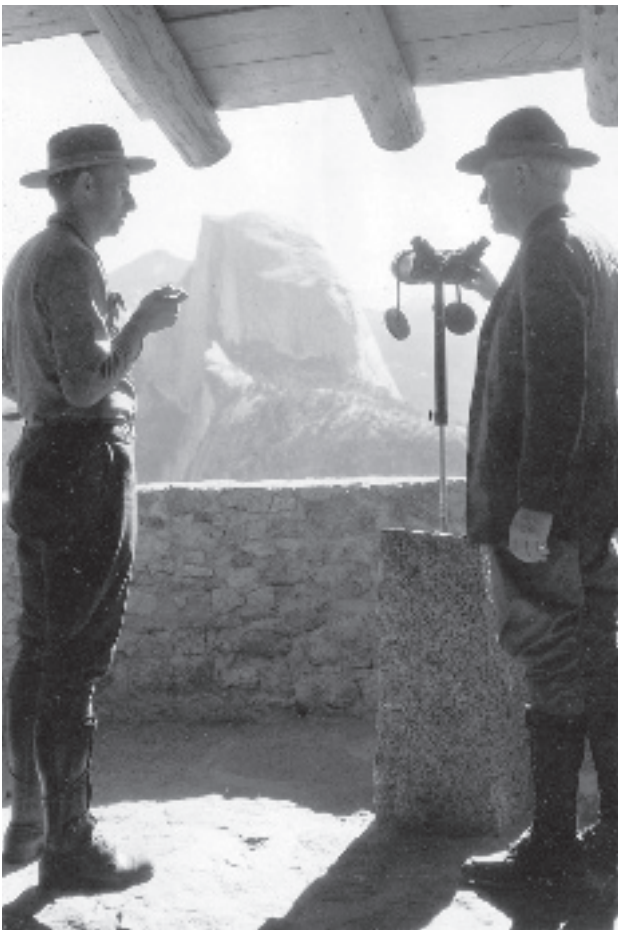


YOSEMITE RESEARCH LIBRARY



YOSEMITE RESEARCH LIBRARY

The Glacier Point lookout under construction in 1924. The site was chosen for its breathtaking views.



YOSEMITE RESEARCH LIBRARY

Stephen Mather (right) visits the Glacier Point lookout in 1920s.

affords a spectacular view of the valley and surrounding cliffs, making it an ideal location for naturalists to provide visitors with information about park geology.

Meanwhile, the original design for the main museum building was rejected by the NPS Landscape Design Office. Maier reworked the plans with input from the design office and both Hall and Bumpus. These revisions were approved in September. The approved plans were far more modest than the design originally proposed. Among the factors that led to this was NPS Director Stephen Mather's desire to give the entire village, including the museum, a unified architectural theme.

Myron Hunt, a prominent Los Angeles architect, designed the Administration Building, which was under construction while the Museum and Post Office were being designed. Gilbert Stanley Underwood, architect of The Ahwahnee, designed the Post Office. Hunt's design clearly set the tone for the other Village buildings. Despite being designed by three different prominent architects, the three buildings are nearly identical in form and detailing.

Maier fully embraced the revised design concepts. The buildings at the heart of Yosemite Village were among the first to be designed in the National Park Service Rustic style of architecture. Maier later became a leading practitioner and spokesman of the style. In a 1926 Nature Notes article describing the Museum building, Maier wrote of the importance of harmonizing the structure with its surroundings, both in terms of the natural and built environments.

Maier pointed out that the museum "must take its place as an integral unit of the new village....In willing



The Museum and Yosemite Village in 1928. The edge of the Administration Building can be seen to the left.

deference to the park service, there is observed restriction to indigenous building material in all visible exterior parts; namely native rocks, logs and shakes.”

Describing the relationship between the building and its natural surroundings, Maier wrote, “The elevation of the museum stresses the horizontal—that seemed the logic of the situation.... To attempt altitudinal impressiveness here in a building would have meant entering into competition with the cliffs; and for such competition the architect has no stomach.”

The more restrained design for the building was also more in line with Stephen Mather’s vision for museums in the parks. In a 1925 Director’s Report, Mather wrote:

It is not the policy of the service to establish elaborate museums in any of the national parks, or to have them considered “show” places. Rather they are to be regarded as places to stimulate the interest of visitors in the things of the great outdoors by the presentation of exhibits telling in a clear consecutive way the story of the park from its geological beginning through all branches of history The national parks themselves are the real museums of nature, and the park museum in each will simply serve as an index to the wonders that may be studied and enjoyed on the ground by the observant student of nature.

The budget for the building was barely sufficient to cover the revised design and would not have been enough to construct Maier’s more elaborate original concept. Maier pointed out that while the grant was given specifically for a “fireproof” building, “the money would not go far enough for that and leave over enough of a museum worth fireproofing.” Maier resolved this dilemma by constructing the entire first floor of concrete, creating a “fireproof” vault for the collections while framing the second-level office space with less expensive wood.

CONSTRUCTION

On November 16, 1924 NPS Director Stephen Mather presided over a day of ceremonies for the new Yosemite Village Center. This included the dedication of the newly completed Administration Building, and laying the cornerstones of the Museum and Post Office buildings.

Construction continued through the winter, despite inclement weather. On December 16, ten inches of snow fell in the valley and had to be shoveled off the recently constructed second floor of the structure. Other provisions for the weather had to be made as well, including covering the new concrete with hay to protect it from freezing and building makeshift shelters over portions of the work in progress.

The building was completed in April 1925, one month ahead of schedule, but it took another year for the museum displays to be completed. The Museum finally opened to the public on May 29, 1926. The Superintendent’s report for June indicated the museum was “besieged by hordes of visitors” estimated at approximately 2,000 per day.

The museum encouraged visitors to view the exhibits chronologically, beginning with geological exhibits describing the formation of the valley and proceeding through time to the stagecoaches that brought early visitors to the park. The Geology room occupied the first exhibit space to the right of the foyer. From there, a U-shaped path of travel led visitors through the Natural History exhibits, the Life Zone room, and the Indian Room, then out the back door to the stagecoach and wildflower exhibits on the covered rear porch. The backyard contained more displays related to Indians in

The Museum played a seminal role in developing the Park Service’s architectural style.

Yosemite. Visitors could return to the foyer through the back door and proceed upstairs to additional exhibits, including insect displays on the landing and the Tree room, Flower room and lecture room. A library was located on the first floor, accessed through double doors on the west side of the lobby.

A MODEL FOR EDUCATION AND ARCHITECTURE

Ranger Ansel Hall went on to play a leading role in education in parks nationwide. By the time the Museum building was built, Hall had been promoted to Chief Naturalist for the entire National Park Service, where he directed the development of educational programs throughout the



The Yosemite Museum against the Valley's majestic granite cliffs, circa 1938.

YOSEMITE RESEARCH LIBRARY

The construction of the Museum. Ranger Ansel Hall, the impetus behind the Museum, stands beside the cornerstone; the Administration Building can be seen in the background.



YOSEMITE ARCHIVES

Workers toiled through the winter of 1924 to build the Museum. Here, workers shovel snow from the building's floor slab forms so they can continue construction.



YOSEMITE ARCHIVES



YOSEMITE RESEARCH LIBRARY

The Museum's cozy original library, circa 1932. The library was located in the west wing of the building's lower level.

system. While the Museum and its exhibits served as a model for other parks, the building served as an incubator for ideas about the role of parks in education.

The Yosemite Field School of Natural History, founded by Harold C. Bryant, embodied the principle of parks as a place for education and study. Bryant had been a nature guide in Yosemite since 1920 and helped to organize a field school for nature guides starting in 1925, with headquarters in the newly completed museum. The first such field school for the National Park Service, it provided seven weeks of intensive study for twenty future nature guides selected from numerous applications received each year from around the country. Bryant left Yosemite in 1929 to direct research and interpretive work for the Park Service from its Washington D.C. office, applying many educational concepts developed at Yosemite.

The Yosemite Museum project inspired a successful and continuing partnership between the AAM, NPS and the Laura Spelman Rockefeller Memorial fund. In the late 1920s and early 1930s, the fund awarded grants for museum work in Grand Canyon National Park, Palisades Interstate State Park in New York and four museum structures at Yellowstone National Park. All were designed by Herbert Maier and are regarded as some of the finest examples of the Rustic style.

In 1933, Herbert Maier was hired by the Park Service

as a regional director for Civilian Conservation Corps (CCC) work in state parks. In this capacity, Maier helped develop guidebooks on Rustic design principles for state park designers. Widely distributed throughout the Park Service, these books influenced the design of park structures nationwide at a time when hundreds of new parks were being developed with CCC labor.

Today, the Yosemite Museum is easy to take for granted. Its Rustic style has become so synonymous with National Park architecture that the building now seems very ordinary. Its modest structure, which blends in so well with both the natural and built environments of Yosemite Village, obscures the important role it played in the design of so many NPS buildings and the development of educational opportunities in parks.

Now over eighty years old, the museum has outgrown its original building. But as planning for the future Yosemite Museum progresses, we would do well to remember that the building itself is an important part of the museum collection.

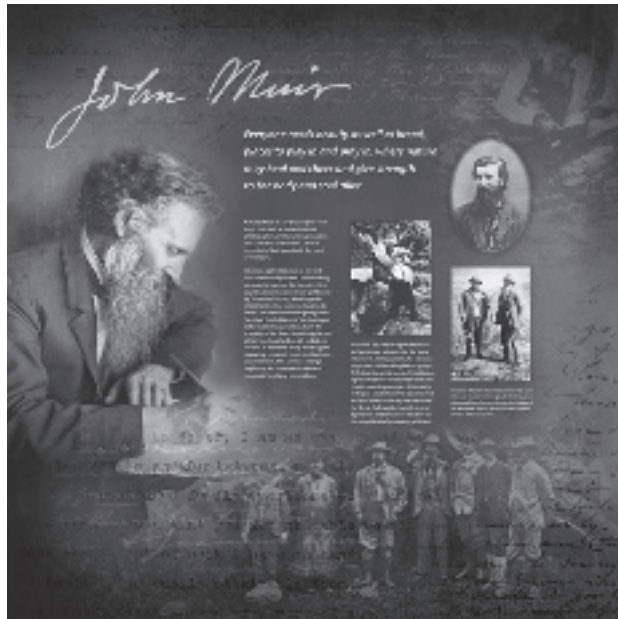
Sueann Brown is the Historical Architect for Yosemite National Park, Division of Resources Management & Science. She loves rocks and logs and buildings made out of rocks and logs.

GRAND OPENING OF THE YOSEMITE VALLEY VISITOR CENTER EXHIBIT HALL

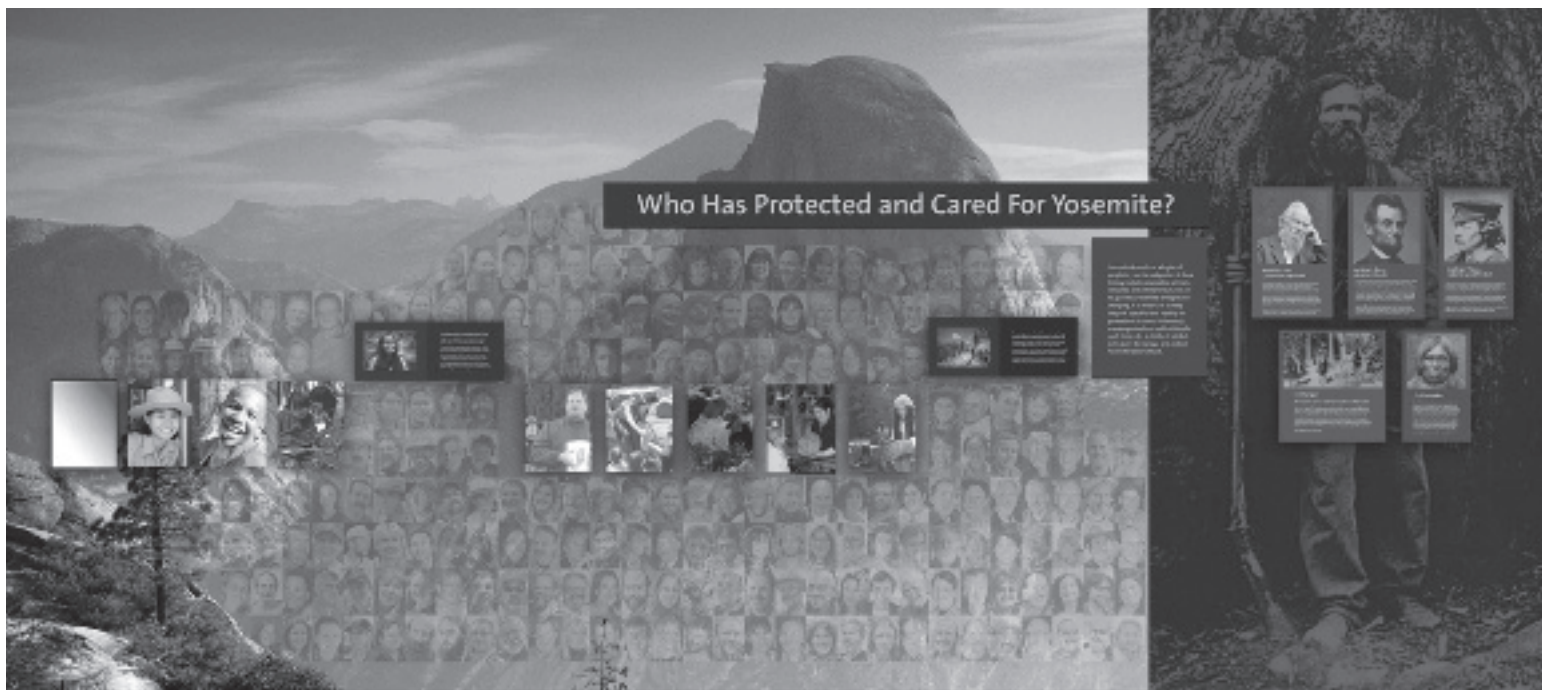
On April 13, Yosemite National Park and the Yosemite Fund proudly presented the new Yosemite Valley Visitor Center Exhibit Hall to park visitors, staff, and partners. Through a variety of experiences, the hall encourages visitors to explore Yosemite with new understanding and inspiration. The exhibits offer a wide range of learning opportunities, appealing to those who desire a quick overview of Yosemite and those who want to linger and study more.

The exhibits immerse visitors in a semi-chronological journey to learn how the landscape was formed, how wildlife adapts, how humans have affected (and been affected by) Yosemite, and how the national park continues to evolve. The five main exhibit areas explore interconnections between geological, hydrological, biological, and cultural processes over millions of years, while challenging people to consider their role in Yosemite today. Visitors travel through the main passageway where life-sized exhibit elements, animations, painted murals, countless photographs, and a variety of art convey different aspects of the Yosemite story. Major exhibit features are integrated with text, recordings, and tactile components, enabling visitors to engage their hearing, touch, and sight to gain more in-depth information about the subject matter.

The exhibit hall is located inside the Yosemite Valley Visitor Center and is open daily during visitor center hours. See *Yosemite Today* for operating hours and come experience the stories behind the Yosemite scenes.



NPS (2)



STEPHEN LYMAN'S YOSEMITE

BY WARREN CEDERBORG

In light of the recent death of Yosemite Association president Steve Medley, it seems appropriate to remember another Steve: wilderness artist Steve Lyman. The two Steves shared much more than a name. Medley and the late artist from Sandpoint, Idaho shared a friendship, a passion for Yosemite, and a vision of a pristine national park. Both, sadly, would become tragic figures in the history of the park.

A WINTER WONDERLAND

Like Medley, Lyman admired all of Yosemite's seasons. An ugly turn in the weather to Lyman was more cause for exhilaration than concern. "Some of his finest moments came in getting caught alone in the snow and seeing the world afresh when the storm passed and the day broke," said former National Park Service historian Jim Snyder. One day, climbing out of Yosemite Valley with a 75-pound pack on his back, he got his wish—the trail vanished under snow as he reached the rim.

"No matter, I enjoy losing myself in Yosemite. Much to my delight, a grand storm was indeed moving in. I pitched my tent and waited for the snow to fly. By nightfall, thick flakes were falling on the roof. Silently, the tent ceiling inched closer and closer to my nose as it bore the weight of the accumulating snowfall," he wrote in his 1992 book *Firelight Chapbook*.

A day and a half later, Lyman dug out from thigh-deep powder to find himself on top of the world: "I felt as if I were wading through the clouds. In fact, there were clouds filling Yosemite Valley below me. They swirled around the valley's cliffs all day, before slowly dispersing to reveal a peak at Half Dome."

Lyman was prone to visiting Snyder at the Yosemite Research Library following his park adventures. "'You weren't worried about me, were you?' he'd ask with an impish grin, cocking his head slightly to the side. Particular, often nameless places caught his fancy and drew him like a magnet for repeated visits and photographs to catch changing moods, light, and color. Miles of climbing and slogging through snow to get there only made his grin the wider," Snyder wrote in a 2006 article on Lyman in the YA Journal.

YOSEMITE ALPENGLOW

Where Medley used words to foster understanding of the park, Lyman, inspiring acrylic paintings injected Yosemite wilderness into the lives of others. On one foul-weather trek above the rim, Lyman found the inspiration for *Yosemite Alpenglow*, a winterscape of the valley as seen from Eagle Peak.

Lyman and the Yosemite Association began their relationship when the association got the opportunity to market a poster of *Yosemite Alpenglow*. Snyder was asked to ensure that all the names on what appeared to be a large photograph were correct before it was stocked in the visitor center. "On looking at the print more carefully, we realized it was not a photograph at all, but a wonderfully detailed painting. Nor was it a photographic painting, for some of the peaks had been realigned, played up or down to balance the view in the artist's mind. Most striking was Yosemite Valley, in which there were no buildings, roads, or cars... In his painting the valley was wilderness once more," Snyder wrote.

Yosemite Alpenglow was the first of what would be Lyman's many major depictions of the park.

GRIZZLIES AND PEREGRINES

After *Yosemite Alpenglow*, Lyman became one of the YA's best friends. "Things really started happening when he got signed up with [fine art publisher] The Greenwich Workshop. He developed posters of a grizzly bear and a peregrine falcon and donated a whole slew of those," Medley said.

Lyman used the two posters to take stock of the state of the planet's wildlife: we could move toward extinction as with the California grizzly (*Uzumati—the Great Bear of Yosemite*) or toward recovery as in the case of the peregrine falcon (*Return of the Falcon*).

Along with the posters, Lyman and his publisher gave YA a generous supply of his signed open-edition print *Colors of Twilight*.

THE COMPLETE PACKAGE

Lyman's dedication to the park went well beyond the Yosemite Association. Medley believed that the artist was always looking for ways to make a contribution to the source of his inspiration. "Unlike many who use the earth merely as a basis for their livelihoods, Stephen Lyman actively strives to give back what he has harvested. At Yosemite, this has given direct support for a variety of resource-related projects, such as the reintroduction of California bighorn sheep and the augmentation of the peregrine falcon population," Medley said.

Although diligent in supporting organizations like YA, Lyman believed his lasting impact as an environmentalist would be through his depictions of the park. "If they are moved by it, or it brings up feelings of sitting by a campfire, or seeing a rainbow, I hope in a roundabout way it leads them to appreciate the wilderness and to help, so it won't disappear," he told a reporter in 1991.



“Cathedral Snow” by Stephen Lyman

LISTENING TO THE WILD

Venturing into the field was one of Lyman’s passions. “At night, after my campfire has subsided to glowing coals, I climb up on a rock to listen to the earth, moon and stars. I listen, not expecting to hear anything, but in awe of creation, becoming part of the sacred silence. This feeling carries over into my art,” he wrote.

Lyman combined this awe with more practical knowledge. “I don’t paint anything that I haven’t seen or experienced,” he said. “You have to experience it to make it look and feel like it really is.”

Medley too appreciated the authenticity of Lyman’s paintings. “When Lyman chooses a new wildlife subject for a painting, he immerses himself in all aspects of the animal’s life—reading whatever he can get his hands on and then venturing into the field to photograph and observe.”

Precise habitats became Lyman’s standard. When *U.S. ART* magazine added him to its Hall of Fame in 1998, they noted that while Lyman had first gained a reputation as a wildlife artist, his animals were “often dwarfed by the arenas he created for them.”

“A PLACE OF RENEWAL”

More often than not, those arenas were situated in Yosemite. Lyman found in the park a place that would never disappoint, but could often overwhelm. In July of 1983, he took a 10-day backpacking trip from White Wolf to Hetch Hetchy, around to the Cathedral Range. Lyman found the park to be

One grand playground... a place of renewal, revival, refreshment—fountains of life. The sheer delight of discovering beauty along the way is part of the adventure—knowing and expecting to meet God, but not knowing how or when or even in what form. I discover that which is beauty within as well as without. I no longer need solitude to discover who I am, but to remind me of who I know I am. The joy wells up and flowers into love, spilling out to everything and everyone.

A Light in the Wilderness

Lyman combined Muir’s philosophy that one had to work hard for beauty with an uncanny sense of how to reach the most inaccessible perches. “He had the ability to look at a place and figure out how to get there” said Yosemite Research Librarian Linda Eade.

Lyman would return time and again to embrace Yosemite. He wrote in 1991, at the end of another park trip, “I leave this cradle in the Sierra, but I’ll be back. I always am drawn back. I have some connections here, some destiny to exact, paintings to paint, writings to write, inspirations to awaken. Yosemite brings out a lot from people and gives them unceasingly; a special spot on Mother Earth where she hugs Her children, close to Her heart.”

A FINAL HOMECOMING

Just weeks after delivering a multimedia presentation at the 1996 Spring Forum, Lyman died while climbing in the park he loved so much. Climbing in the Cathedral Rocks during a storm in search of Three Brothers and Horsetail Fall views for new paintings, he developed hypothermia, fell, and died.

Andrea Lyman wrote in *A Light in the Wilderness* that her husband left this world in the place he loved best, “cradled one last time and for always in the arms that never ceased to welcome him, this time to his final homecoming. He had come home to himself, his beloved Yosemite and ultimately back home to his Creator.”

*YA member Warren Cederborg is a journalist, freelance writer, and educator. His latest book, **The Mysemite Sketches**, is available for sale on p. 24 of this journal.*

“Yosemite Alpenglow” by Stephen Lyman



AMERICA'S BEST IDEA

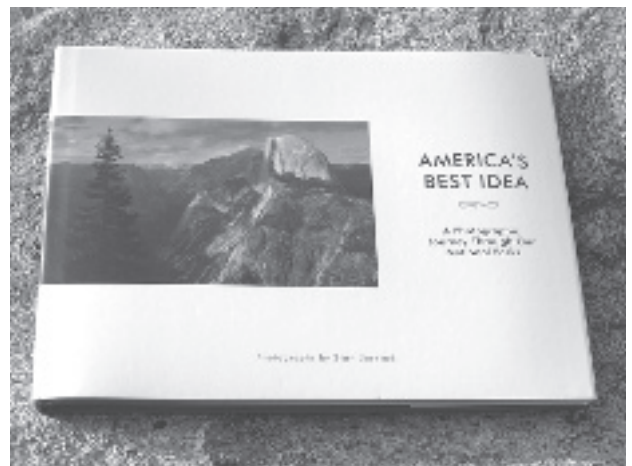
A PARTNER STORY

BY CHRISTOPHER E. STEIN

The National Park Service has relied upon partners to help achieve our mission since its founding in 1916. Almost a century later, the story is the same. When my peers around the Service ask me, "What's it like to work at Yosemite?" I inevitably invoke the word "partnership" explaining how Yosemite is "so much better" because of the great help of our partner friends. Last year, I had an experience that epitomizes the word "partner." Please let me explain.

Three years ago, Yosemite's primary fund raising partner, the Yosemite Fund, chose to fund a national park photography exhibit called *America's Best Idea* for the Yosemite Museum gallery. This exhibit, containing spectacular landscape photographs of the 58 national parks taken by photographer Stan Jorstad, is very popular with visitors. One visitor comment about the exhibit that I particularly like is, "Plan to travel if you come in here."

Two years ago, after receiving numerous visitor requests of, "How can I buy some of these photographs?" we thought it a wise idea to turn the exhibit into a reasonably priced book accessible to most Yosemite visitors. To produce a book, we again turned to our partners. After the Yosemite Association agreed that the book would be a good title to sell, we turned to another one of Yosemite's very good partners, American Park Network, to turn an idea into a reality. American Park Network is a private, for-profit company that produces guides to many national parks around the System. To



Partnerships made possible the transformation of the America's Best Idea exhibit into a book.

remind you, when you enter Yosemite National Park, the green book called *Yosemite Guide* you receive is produced by American Park Network.

American Park Network agreed to find a sponsor for the book. Nature Valley Granola Bars generously signed on. American Park Network published the book, also to be titled *America's Best Idea*, and donated all 5,000 copies of the book to the Yosemite Association.

On October 7, 2006 the *America's Best Idea* exhibit re-opened in the Yosemite Museum gallery for a third year. On that day, photographer Stan Jorstad was on hand for a book signing. One hundred and fifty copies of the new *America's Best Idea* book sold that day. All profits from the sale of the book support the interpretation and education programs at Yosemite National Park.

The exhibit and book called *America's Best Idea* are indeed a partner story. From the Yosemite Fund, to the Yosemite Association, photographer Stan Jorstad, The Mountain Institute (research), American Park Network, Nature Valley Granola Bars, and the National Park Service, the exhibit and book are a true collaborative effort. We thank our good partners for supporting the National Park Service mission. We are "so much better" because of **YOU!** Thank you.



CHRIS STEIN

Stan Jorstad captures the essence of our national parks in his photographs.

Chris Stein is Yosemite National Park's Chief of Interpretation and Education.

PARK PROFILE

DAN JENSEN

LAUREL REMATORE



Name: Dan Jensen

Job Title: Chief Operating Officer, DNC Parks and Resorts at Yosemite

Hometown: Visalia, California

Education: BA Economics from UC Riverside and an MBA from UCLA

Total number of years working in Yosemite: Fourteen years, from 1979 through 1992. Started in current position in December 2006.

What first brought you to Yosemite? I came on a day trip/double-date (do people double-date anymore?) to see Yosemite in 1965 with my high school sweetheart and now wife, Suzanne.

What was your first job in Yosemite? Controller, Secretary Treasurer. I was with Price Waterhouse and MCA (the holder of the concession contract in Yosemite through Yosemite Park & Curry Co.) was one of my clients. When offered the job here, we couldn't pack fast enough to move from LA.

What were you doing while you were gone from park? We moved from Yosemite to Orlando in 1992 with our two children, Ben and Amy, who were eleven and eight at the time. In Orlando, I was initially the Executive VP of Universal Studios Florida and then Executive VP of Resort Expansion when we built a second theme park, night-time entertainment complex, and hotels. From 2001 to 2004 I was Executive VP and Chief Operating Officer of Universal Studios, Japan, located in Osaka. That was a great experience and it provided wonderful memories and learning. From 2004 until my return to Yosemite, I was an investor in and general business consultant for a variety of activities, including business ventures in Orlando and Singapore.

What do you enjoy most about your job? Every day is different and I really enjoy the fun of being in the guest service business. The place and the people are great and I can't get enough of either.

What is your favorite place in Yosemite? Tuolumne Meadows. We began visiting each summer when we arrived and have had great experiences with friends and family there. We used it as a base for day hikes, climbs, fishing, and walks to the High Sierra Camps.

What is your favorite Yosemite book? *My Heart and Home*, by Marian Woessner. It provides a great history of the people who couldn't get Yosemite out of their systems. One of my favorite comments about life in Yosemite came from Rusty Rust, the long-time postmaster and unofficial mayor. He considered that living in Yosemite made him a "middle-class millionaire." I agree.

What is your favorite non-Yosemite book? *Catcher in the Rye*. I first read this book as a sophomore in high school and I've read it several times since. Somehow, it simply resonates with me.

Who is your favorite historical figure? Harry Truman—he called them as he saw them and didn't play the politics.

Where do you like to go for a vacation? Suzanne and I have had the good fortune to see lots of great places in the world, living in California, Florida, South Africa, and Japan. Anything new is of interest. For a relaxing "read a book" vacation, we prefer the beach.

What do you think YA's most important role is? Education about the park and outreach to those who might not otherwise be exposed to Yosemite and the outdoors.

What do you hope to do in your life that you haven't done yet? See more of Yosemite, including Mt. Dana and Clouds Rest, and go to the top of Mt. Whitney.

If you could invite three people to dinner, who would you invite and where would you go to eat? This question has too many options and boggles my mind. I could go from family to famous and be happy with the result. I'd go to the Curry Pizza Deck.

What else do you want to tell our readers? I consider myself very fortunate to be in a position where people are interested in asking me these questions.

N. KING HUBER

January 14, 1926–February 24, 2007

By Greg Stock, NPS Geologist, and Pete Devine, YA Education Coordinator

DR. N. KING HUBER passed away on February 24, 2007, at age eighty-one. Dr. Huber, who often introduced himself with the words “I’m King,” was a career geologist with the U.S. Geological Survey. Although King’s research over the years covered many field areas, his first love was always Yosemite, demonstrated by his numerous achievements during a long and distinguished career.

King mapped and studied the geology of the Sierra Nevada for more than fifty years, authoring or co-authoring some twenty peer-reviewed publications and geologic maps. Though his technical works are well known and highly respected among geologists, King undoubtedly influenced many more people with his eloquent explanations intended for the lay reader. Foremost among these is *The Geologic Story of Yosemite National Park* published by the Yosemite Association. The book summarizes over one hundred years of geologic research, as well as King’s own studies. The first comprehensive treatment of Yosemite geology written without technical jargon, the book was an instant classic. It was soon followed by the “Geologic Map of Yosemite National Park and Vicinity,” which synthesizes the geologic mapping of more than 2,000 square miles of the central Sierra Nevada. King joined his USGS colleagues in publishing “Oblique map showing maximum extent of 20,000-year-old (Tioga) glaciers, Yosemite National Park, central Sierra Nevada, California.”

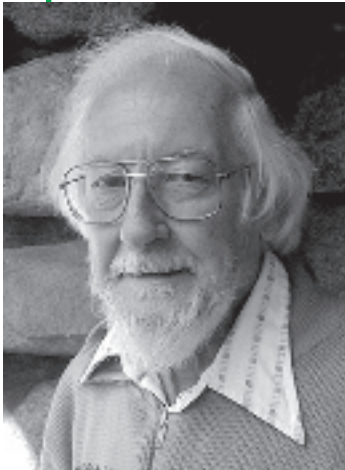
In addition to these comprehensive works, King also wrote many short papers for the Yosemite Natural History Association’s *Yosemite Nature Notes*, and, later, the Association’s members’ journal, on topics including the origin of Yosemite Falls, westward glacier flow over Tioga Pass, and the rockslide of Slide Mountain. These papers, as well as several unpublished essays, have been assembled into the forthcoming book *Geologic Ramblings in Yosemite*, to be published this year by YA. King recently updated the text that goes on the back of the classic “Map of Yosemite Valley” which will also be available later this year.

Most importantly, King always offered his geologic expertise to the Yosemite community. Keenly aware of the longstanding educational role of the USGS, and always willing to help, King served for many years as a consultant to the National Park Service, YA, and Yosemite Institute, and trained hundreds of interpreters, resource managers, and teachers. He was involved in numerous park symposia and planning meetings, and helped guide future geologic research in the park. As a result, King’s ideas and enthusiasm will ultimately reach millions of park visitors.

King had many friends here in the Yosemite community, and his knowledge, enthusiasm, accessibility, and friendly manner will be greatly missed.

“I gloried in the magnificent setting in which I found myself, with crystal-clear lakes set in glacial basins adjacent to massive Mounts Ritter and Banner and the jagged Minarets of the Ritter Range—all of this and absolutely fascinating geology...sitting around the campfire...or lying on an outcrop watching shooting stars, were new and enjoyable experiences for me. My eyes opened to a whole new world.”

—KING HUBER, from the forthcoming *Geologic Ramblings in Yosemite*



FRAY SANTOS

VIRGINIA FERGUSON

July 17, 1940 – January 26, 2007

By MaryJane Johnson and Dawn Sherertz, YA Volunteers



RAY SANTOS

THE QUACK HAS BEEN SILENCED.

Yosemite Association life member Virginia Ferguson's cancer returned this past fall, after more than six years of remission. The disease spread rapidly, and she died January 26.

Virginia was a YA volunteer for eleven seasons and spent several of them as Valley volunteer coordinator—the mother duck of the group. In the summer of 2006 she became a National Park Service volunteer and spent her time assisting the interpretation rangers at the Valley Visitor Center. At this time she also moved from living in her large tent to her pride and joy—a camper van she named “Rhett”—the better to move every time the Merced River or Tenaya Creek threatened to engulf her North Pines campsite.

The consummate storyteller, Virginia often regaled us with tales when we were together after work, whether it was in the campground or lying on blankets in a meadow watching the stars or a meteor shower. In her role as a professional storyteller she also presented “Stories for a Starry Night” at the LeConte Memorial Lodge on many occasions.

A common thread to Virginia's stories was her passion for Yosemite, which began when she was a little girl. She spent many happy summer weeks with her family in Housekeeping Camp, and she joined the Yosemite Natural History Association at the age of six. As she frequently said, she dropped that membership when she was twelve and discovered boys. She rejoined in the early 1990s, and in 1995 began traveling across the continent to volunteer during her summer vacation.

As an avid reader, Virginia established a lending library in the volunteer area, encouraging everyone to borrow regularly and to add to the collection at the end of their month-long stays. She could often be found outside her tent or van or, when the Merced was low enough, beside her favorite tree at the river's edge, engrossed in a book.

An American citizen who married a Canadian, Virginia had been the head librarian at Selwyn House, a private boys' school in Montreal. In addition to her duties as librarian she assisted in producing the school's annual theater presentation. The year after her retirement Virginia was honored by Selwyn House for her enthusiastic contributions to the school.

In August, 2004, Virginia became the 13th Yosemite Fund Award winner in recognition of her years of volunteering. When asked why she came so far to do it, her reply was, “Yosemite is a little slice of heaven that has been given to me, and I am just trying to give back.” And give she did, for twelve years, starting with just two months each summer and progressing to five as she took partial and then full retirement from Selwyn House.

Visitors will miss Virginia's enthusiastic expertise. We who knew her will miss her infectious smile and unbridled enthusiasm for life.



DAWN SHERERTZ

EDUCATION PROGRAMS

Outdoor Adventures

We have pared down our usual offerings of field seminars to a smaller number of the most popular programs this year, and hope you'll be among those who join us on the trail this summer and fall. You'll find a great mix of courses in photography, natural history, art and writing, some wonderful backpack trips and a few new things. We are celebrating the thirtieth year of Michael Ross teaching for YA. He is the most encyclopedic Yosemite naturalist, the accomplished author of over forty books, and a gifted and giving teacher—someone with whom it is a delight to be afield. Michael is combining these strengths in a special seminar on writing children's books. It'll be based in Tuolumne Meadows, a source of great inspiration to many.

Also based in the high country this summer is "Natural History of the Sierra," taught by the dream team of David Lukas and Jack Laws. David wrote the long-awaited "Sierra Nevada Natural History" field guide revision for UC Press, and Jack has just finished writing and illustrating "The Laws Field Guide to the Sierra Nevada." It'd be hard to find an educational combination anything like these two leaders and the Tuolumne setting. **See the catalog enclosed with this journal**, or you'll find many more details on our website, www.yosemite.org/seminars.

If you're looking for something different, we hope you'll contact us at (209) 379-2321 if we can conduct an educational Custom Adventure for you.



G. W. STELLER

Yosemite Cooperative Student Intern Program

Look closely at the uniform insignia of park employees this summer, and you may find that the person leading your naturalist hike or campfire program or answering questions at the Wawona Visitor Center is a YA/NPS intern. Working with the NPS Division of Interpretation, we've recruited nine students from UC Merced to serve in public contact roles for the summer. These interns provide valuable services to park resources and visitors, while learning about public land management and conservation careers. We house them, give them a small living stipend, and provide scholarship money for their tuition. All of the funds for our intern program come from donors; we welcome your financial support for this valuable operation. Contact Pete Devine or Laurel Rematore at the YA office to learn how you can contribute to this important program.

Yosemite Art & Education Center

If you're in Yosemite Valley this season, please come by the Yosemite Art & Education Center at the lower end of the pedestrian mall in Yosemite Village. Here you'll find art supplies and free public art classes six days a week, taught by a different artist each week. You can find a list of artists on our website at www.yosemite.org/visitor/AAC.html. At the YAEC you can also learn more about our Outdoor Adventures and sign up for an interpretive program on the spot. We'll be conducting a new series of fee-based naturalist hikes this summer, in both the Valley and Tuolumne Meadows, providing a different avenue for visitors both new to Yosemite and familiar with the essentials to connect to the charms of their park. You'll find more details in the park's newspaper, *Yosemite Today*.



JAMES KAISER

Merced River Plan Public Scoping

The public scoping period for a new Merced Wild and Scenic River Comprehensive Management Plan and Environmental Impact Statement (MRP/EIS) is open through June 9, 2007. The park welcomes all ideas and concerns regarding this planning effort.

The NPS completed a Merced MRP/EIS in August 2000. Due to ongoing litigation, the US District Court in Fresno has ordered the NPS to complete a new Comprehensive Management Plan for the Merced River. This new process will take approximately 33 months, with a final Record of Decision anticipated in September 2009. Once completed,

the Merced River Plan will guide all future activities and projects in the river corridor to ensure the protection and enhancement of the river's "Outstandingly Remarkable Values." The plan will include a user capacity management program, but does not prescribe management of uses and activities on private land.

A public open house will be held on May 30, 2007 in Yosemite Valley, and the NPS will hold Public Scoping Meetings in Mariposa on May 16 and in San Francisco on May 17. For information on this and other planning efforts in Yosemite NP, go to

www.nps.gov/yose/planning or call 209-372-0200.

If you submitted scoping comments for the two previous MRP/EIS efforts, your comments will be incorporated into this process. You can submit new scoping comments to the NPS by June 9, 2007:

- in person at public meetings;
- by fax to 209-379-1294;
- by e-mail to yose_planning@nps.gov;
- by mail to Superintendent, Attn: Merced River Plan, PO Box 577, Yosemite, CA 95389

Park Initiates Improved Campground Reservation System

The National Park Reservation Service and the National Recreation Reservation Service (NRRS) recently combined to provide enhanced reservation services in Yosemite National Park for both group and individual campsites. Campers can use the www.recreation.gov website or contact the toll-free NRRS Call Center at 877-444-6777 to make reservations up to five months prior to the date of arrival.

Personal checks and money orders are no longer accepted for advance reservations. All payments must be made by credit card at the time the reservation is made. Additionally, reservations are no longer accepted through the mail.



BOB CAMPAGNA

MEMBERS PAGES

Sunshine and Smiles: Spring Forum 2007

On Saturday, March 31, 460 YA members and guests attended the annual Spring Forum amidst the spectacular beauty of Yosemite Valley. Unlike last year, the weather cooperated magnificently, and everyone was treated to a picture-perfect Yosemite Valley experience complete with booming waterfalls, frazil ice, and the promise of spring's arrival. Yosemite Institute naturalists, NPS rangers, and others offered a variety of interpretive walks focusing on natural and cultural history. Highlights included Fred Fisher's tour of Old Yosemite Village, Naturalist's Choice walks with Ranger Erik Westerlund and YA's Pete Devine, Dr. Adam Burns' "Look into the Merced River" and Jayah Faye Paley's Nordic

Walking and Trekking Poles Clinics. Those seeking less active pursuits were treated to speakers including Butch Farabee and Michael Ghiglieri's discussion of their new book *Off the Wall: Death in Yosemite*, Superintendent Mike Tollefson's annual park update, and Amy Racina's discussion of her gripping story of survival in *Angels in the Wilderness*. In addition, *Building with Nature* author Leslie Freudenheim illustrated the influence of Yosemite in the American Arts & Crafts Movement and photographer/writer Warren Cederborg shared his perspective of Yosemite in the 1960's.

Throughout the day, members had the opportunity to view and bid on artwork donated by volunteer artists during the opening weekend of the Yosemite Art & Education Center. Winners were announced during the traditional wine and cheese reception while the crowd shared their day and met the authors. The event would not have been possible without the generosity of our members and friends in the Yosemite commu-

nity. Many thanks to all those who gave their time and expertise to this year's Spring Forum: Joe Alfano, American Park Network, DNC Parks & Resorts at Yosemite, Dr. Adam Burns, Nené Casares, Warren Cederborg, Ben Cunningham-Summerfield, Dick Ewart, Butch Farabee, Fred Fisher, Leslie Freudenheim, Liz Garland, Dr. Michael Ghiglieri, Gerry Haslam, Kimi Kodani Hill, Christy Holloway, Emily Jacobs, MaryJane and Vern Johnson, Janis Kunz, Joe Lattuada, Sarah Jo Lemley, Jo Mariorano, Denise Matsuoka, Joe Medeiros, Lois Orr, Jayah Faye Paley, Professional Print & Mail, Redwood Creek, Amy Racina, Lennie Roberts, Julie Schuller, Ralph Sierra, Kathy Stayner, Chris Stein, LothLorien Stewart, Sarah Stock, Ken Stowell, Keith Stowell, Mike Tollefson, Phyllis Weber, Erik Westerlund, Ed Whittle, and Catherine Williams.



At day's end, friends soaked up the sun and each others' company during the wine and cheese reception.



ALL PHOTOS: CORRIE STETZEL

Member examines traditional resources during Ben Cunningham-Summerfield's "Traditions of the First People."

150 Years of Yosemite Art

Yosemite has moved generations of painters and photographers to depict its soaring peaks and dramatic views. A chronicle of that artistic legacy is now on display in *Yosemite: Art of an American Icon*, an exhibit at the Oakland Museum of California from May 19 to August 26. The exhibit deftly tracks the perception of wilderness, conservation, and Yosemite itself in American culture over the past 150 years.

Early highlights include the mammoth-plate photographs of Carleton Watkins and Eadweard J. Muybridge; the baskets of Yosemite's Miwok and Piute peoples;

and the majestic landscape paintings of Albert Bierstadt, which enticed the earliest visitors to this frontier destination. Turn of the century photos by Isaiah Taber and George Fiske showcase Yosemite as America's outdoor playground, shifting views of the park from a remote frontier into a popular vacation resort.

Representing the period between 1917 and 1969 are paintings by impressionist Maurice Braun, a few of the more than 100 Yosemite watercolors and woodblock prints of Chiura Obata, and the iconic photographs of the man who created the park's most indelible images, Ansel

Adams. Later artists, including photographers Ted Orland and John Divola, as well as modernist painters Wayne Thiebaud and David Hockney, deliver harder-edged, less romanticized images of the park. Paintings from Jane Culp, Greg Kondos, and Wolf Kahn close the show, carrying Yosemite's artistic influence into the future.

The Oakland Museum of California is located at 10th and Oak Streets, Oakland, California, 510-238-2200, www.museumca.org. Admission is \$8 for adults, \$5 seniors and students; children five and under are free.

Chiura Obata: Art of Yosemite 1927-1950

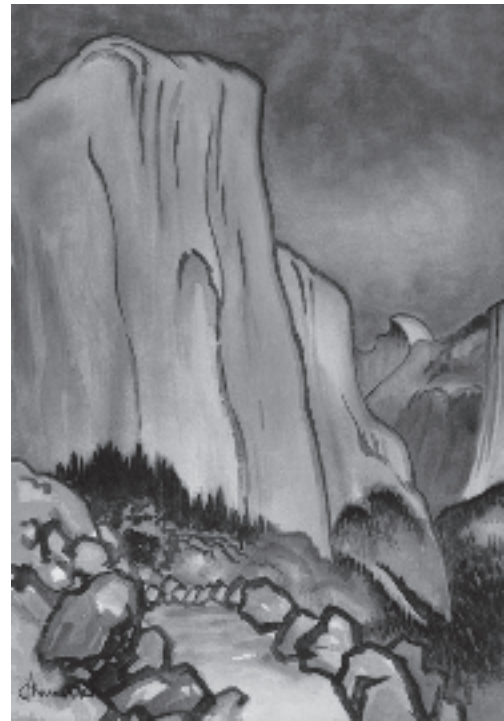
Yosemite Valley Museum

June 9–October 21, 2007

This exhibit explores the work of the artist Chiura Obata (1885–1975) who first visited Yosemite in 1927, and produced watercolors that led to a series of prints made by master woodblock artists in Japan. The show extensively covers his earliest visits during 1927–1930, but includes works produced up to 1950. A gifted artist in traditional Japanese sumi and watercolor, Obata incorporated modern approaches to his art that put him in the forefront of early twentieth century artistic innovations. Come see what have been described as some of the most beautiful and innovative landscapes of Yosemite ever made.

The exhibit includes examples of Obata's woodblock prints, watercolors, sumi ink, and sketches, as well as his actual paints, brushes, and other artifacts that helped bring his work alive. Through a generous contribution from the Yosemite Fund, the show was developed by Jonathan Bayless, Yosemite's Chief Curator, and YA board member Kimi Kodani Hill, Obata's granddaughter, who as guest curator brings many personal touches to the show.

The exhibit will be open daily from 10 a.m. to noon and 1 to 4 p.m., thanks to the efforts of YA's volunteer docents. YA will also have many Obata-related items for sale in its museum store, including the book *Obata's Yosemite*, cards, and woodblock reproductions. As always, association members receive a 15% discount on their purchases at all YA stores.



El Capitan. 1930

Donors and Friends Celebrate Art & Education Center Opening

On Friday, March 30th, YA celebrated the first day of classes at the Yosemite Art & Education Center with an opening reception for our most generous donors. With wines donated by the American Park Network and Redwood Creek and hors d'oeuvres from Yosemite Lodge at the Falls, YA introduced our growing operation at the Art Center and the schedule of volunteer artists for the 2007 season. Board Chair Christy Holloway greeted our Sustaining, Patron, and

Benefactor members, and welcomed the Spring Forum speakers, Yosemite Superintendent Michael Tollefson, and Chief of Interpretation Chris Stein. As they mingled, guests enjoyed a sneak peak of the Spring Forum Art Auction and the beautiful weather on the adjacent porch.

The Yosemite Art & Education Center offers free art classes to the public Monday through Saturday from April

through October. For more information call 209-372-1442 or visit www.yosemite.org/AAC.html.

Many thanks to the American Park Network, Redwood Creek, Denise Matsuoka, Jo Mariorano, Joe Alfano, and Janis Kunz for their vital contributions. Their efforts helped ensure the success of this event.



LAUREL REMATORE

Member donors and volunteers Jerry and Dianne McMahon, Judy Johnson, and Ann Hardeman helped us celebrate the grand opening of the Yosemite Art & Education Center on the evening before the Spring Forum.

Won't You Join Us?

We invite you to enhance YA's ability to deliver important programs and services throughout the park by upgrading your membership or making a donation today! Those who have given \$250 or more in the last year are invited to our pre-Forum and pre-Members' Meeting receptions, where attendees meet our featured speakers, park officials and YA board members. Those who have given \$1,000 or more in the last year are invited to a marvelous fall outdoor dinner on the Ahwahnee Meadow, catered by The Ahwahnee and hosted by DNC. If these giving levels fit within your budget, please send your gift today so you too can be a part of these special events!

2007 Discount Coupons Coming to You Soon!



Watch your mailbox for a booklet containing valuable coupons and a complete list of all YA member benefits! DNC Parks & Resorts at Yosemite has graciously agreed to once again offer 10 to 20% discounts on lodging at various in-park proper-

ties as well as two-for-one Valley Floor Tours and greens fees. In addition, many lodging partners in and around Yosemite offer our members a 10% discount with no coupon required, so you can use the discount as many times as you like. We are so grateful to our discount program partners for helping bring even greater value to your YA membership.

MEMBER INFO LINE 209/379-2317

If you're planning a trip to Yosemite and have questions, give our phone line a call between the hours of 8:00 a.m. and 4:30 p.m. Monday through Friday. We don't make reservations, but we can give appropriate phone numbers and usually lots of helpful advice.

Yosemite Needs You!

Join YA as a volunteer this summer and enjoy the experience of giving back to your park in a new way. We still have month-long informational volunteer positions available throughout the park. If you enjoy working with people and sharing your love of Yosemite, consider a rewarding vacation as a YA volunteer.

Don't have a month, and like getting your hands dirty? YA Work Week volunteers help the NPS with a variety of week-long restoration projects throughout the summer. The deadline has passed for the application lottery, but there are still openings in certain weeks.

If you would like more information or are interested in applying for either program, please call Laura at 209-379-2317, or e-mail lbeardsley@yosemite.org. More information is also available in the Winter 2007 issue of *Yosemite* (p.11) or visit us online at <http://www.yosemite.org/helpus/volunteer.html>.



LAURA BEARDSLEY

A volunteer carries water from the Merced River to water newly-planted vegetation during the Yosemite Valley Fall Restoration work week.

Yosemite Announces Drop-in Volunteer Days

In 2007, Yosemite National Park will be featuring one-day volunteer opportunities for park visitors. Help NPS Resources Management & Science rangers with a variety of restoration projects across Yosemite Valley as part of your visit! Groups will meet at the Valley Visitor Center and work from 9 a.m. to 1 p.m.; work sessions are offered two Wednesdays and two Saturdays each month. For more information and project dates, check *Yosemite Today* or call 209-379-1304.

May We Share Your Address With Other Nonprofits?

Occasionally we have the opportunity to trade our mailing list with other nonprofit organizations, so that both entities may increase our membership rosters and enhance our ability to support our respective parks or institutions. List trades are invaluable to nonprofits because they introduce us to new potential members while helping us minimize our operational costs.

Although we have rarely capitalized on such opportunities, we would like to be able to do so when we know the other

organizations to be reputable and to have something of value to offer to our members. If you would prefer not to have us share your name and address, please notify the Membership department by calling us at 209-379-2317, by sending an e-mail to info@yosemite.org, or by mailing a note to us at P.O. Box 230, El Portal, CA 95318. All "do not share" requests will be acknowledged and honored in perpetuity. Note that telephone numbers and e-mail addresses are not released or traded for any reason.



ASSOCIATION DATES

Legend:

OA = Outdoor Adventure

YAEC = Yosemite Art & Education Center free courses

MAY

May 6: Last day to view Yosemite Renaissance XXII exhibit, Yosemite Museum Gallery

May 7-12: YAEC: Douglas Castleman, Outdoors with Watercolor

May 21-26: YAEC: Chris Van Winkle, Watercolor plein-aire

May 28: YA Administrative Office closed for Memorial Day holiday

May 14-19: YAEC: Fealing Lin, Painting Yosemite's Hidden Treasures

May 28-June 2: YAEC: Roger Folk, Watercolor

JUNE

June 1-3: OA: Yosemite's Hawks and Owls with Jeff Maurer

June 11-16: YAEC: Ann Elizabeth Theirmann, Pastel plein-aire Sketching

June 18-23: YAEC: Carole Buss, Watercolor Yosemite – A Place in Your Heart

June 25-30: YAEC: John McClary, Watercolor with Ink Pen

June 4-9: YAEC: Don Fay, Watercolor for Landscape

June 17-23: Weed Warriors and More Work Week (Yosemite Valley, El Portal)

June 23-19: Week-Long Early Season Restoration (White Wolf)

June 28-30: OA: North Dome Moonrise Photography Backpack with John Senser

June 9: Yosemite Museum exhibit: "Chiura Obata: Art of Yosemite 1927 – 1950" open daily through Oct 21

JULY

Daily: Yosemite Museum exhibit: "Chiura Obata: Art of Yosemite 1927 – 1950"

July 13-15: OA: The Nature of Writing Children's Books with Michael Ross

July 20-22: OA: Introduction to Sierra Natural History with David Lukas and Jack Laws

July 26-29: OA: Family Camping Jamboree #2 with Dave Wyman

July 2-7: YAEC: Janice Powell Shedd, Watercolor Workshop

July 15-21: Plant Protectors Work Week (Wawona)

July 21-24: OA: Family Camping Jamboree #1 with Dave Wyman

July 29-Aug 4: High Country Restoration Work Week (Tuolumne Meadows)

July 4: YA Administrative Office closed for Independence Day holiday

July 16-20: OA: Vogelsang Pass and Peak Backpack with Suzanne Swedo

July 23-28: YAEC: Jan Schafir, Impressions of Yosemite – Watercolor

July 30-Aug 4: YAEC: Linda Mitchell, Watercolor in Yosemite

July 9-14: YAEC: Patricia Devitt, Painting in Acrylic

July 16-21: YAEC: Roy E. Gould, Easy Pastel Landscapes

AUGUST

Daily: Yosemite Museum exhibit: "Chiura Obata: Art of Yosemite 1927 – 1950"

Aug 3-5: OA: Half Dome Overnight with Pete Devine

August 12-18: Wilderness Restoration Work Week (Sunrise High Sierra Camp)

Aug 19-25: OA: Advanced Backpack to the Cathedral Range with Dick Ewart

Early August: Summer 2007 issue of quarterly members' journal *Yosemite* to be sent

Aug 6-11: YAEC: David A. Deyell, Fun with Watercolor

Aug 13-18: YAEC: Frank Paulsen, Drawing with Colored Pencils/Pastels

Aug 20-25: YAEC: Milton Bullard, Sketching Yosemite

Aug 9-12: OA: Tuolumne Meadows en Plein Air with Chuck Waldman

Aug 27-Sep 1: YAEC: Pam Pederson, Travel Sketching

SEPTEMBER

Daily: Yosemite Museum exhibit: "Chiura Obata: Art of Yosemite 1927 – 1950"

Sep 7: Donor reception at Parsons Lodge

Sep 10-15: YAEC: Marcy Wheeler, Acrylics – Impressive and Expressive Yosemite

Sep 17-21: OA: Quick Sketching in Watercolor with Chris van Winkle

Sep 3: YA Administrative Office closed for Labor Day holiday

Sep 8: 32nd Annual Members' Meeting with naturalist/illustrator Jack Laws, Tuolumne Lodge

Sep 14-16: OA: Ice, Wind, and Fire with Dick Ewart

Sep 17-22: YAEC: Richard D. Keyes, Travel Vignettes with Pen and Ink

Sep 3-8: YAEC: Osamu Saito, Watercolor by Osamu

Sep 9: OA: Autumn Birding in Tuolumne with Michael Ross

Sep 14-16: Winter Ready Work Weekend (White Wolf)

Sep 20-23: OA: Maclure Glacier Survey with Pete Devine and Greg Stock

Sep 7: OA: North Dome Day Hike with Pete Devine

Sep 9: OA: Budd Lake Botanists Hike with Steve Botti

Sep 16-22: Yosemite Valley Fall Restoration Work Week (Yosemite Valley)

Sep 24-29: YAEC: Pat Hunter, Watercolor

Sep 7: OA: Tuolumne Meadows Botany Stroll with Steve Botti

Sep 29-30: OA: Miwok-Paiute Seedbeater Basketry with Lucy Parker

For an expanded events calendar, visit yosemite.org/member/calendar.htm

To register for an Outdoor Adventure or to book a custom adventure, call 209-379-2321 or visit yosemite.org/seminars. Proceeds from all YA programs help support Yosemite!

YOSEMITE CATALOG

BOOKS

Off the Wall: Death in Yosemite

by Charles R. "Butch" Farabee, Jr. and Michael Ghiglieri

A drunk tourist falling off a 1,430-foot waterfall, a marijuana-filled airplane crashing into a pristine high-country lake and a Russian immigrant jumping off Half Dome to free his soul are a sampling of the compelling stories that fill a new book chronicling all known deaths in Yosemite National Park. The

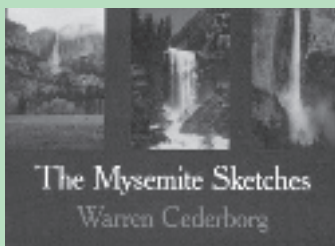
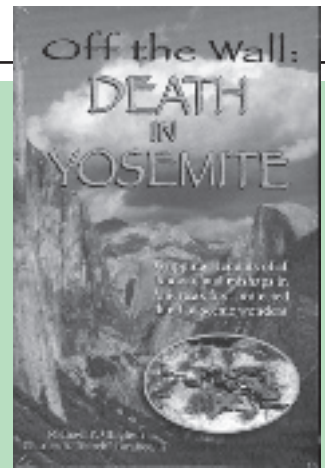
book's co-authors, Michael Ghiglieri and Charles "Butch" Farabee (a retired park ranger), have written other books about national parks, including a similar book about deaths at Grand Canyon National Park

by Ghiglieri. The intent of the Yosemite book is twofold: to compile a history of the park's deaths while at the same time entertaining people with real-life accounts of fatal mistakes.

Author Ghiglieri said he wanted to intersperse some survival stories to keep the 608-page book less predictable. "People's fascination with death seems morbid, like cheap thrills," he said. "But underlying that fascination is learning lessons that could save lives." *From the*

Union Democrat article by Mike Morris Hardcover \$24.95; **member price \$31.41.**

Softcover \$36.95; **member price \$21.21**



The Mysemite Sketches

by Warren Cederborg

"Some years back, a guest at the Yosemite Lodge told me he had ushered his family into the park by announcing, 'We're in Yosemite.' Thinking he meant, 'Your-semite,' his young daughter replied, 'We're in My-semite?' "As John Muir might have said, 'Isn't it glorious that it's Her-semite, My-semite and Your-semite as well.'"

A book of poetry inspired by Yosemite National Park, *The Mysemite Sketches* are derived from YA member Cederborg's observations on

a 58-year association with the park; the sketch being a method of transforming trail notes and journal entries into metrical form. \$14.95; **member price \$12.71**



Panoramas of the American West

Photography by Albert Barg and Jeff Weisberg

This book of panoramic photos chronicles many areas in the western United States that have been preserved for the enjoyment of the people. Through the eyes of photographers Albert Barg and Jeff Weisberg, you will explore glacially carved mountains and valleys, reflecting lakes, green plateaus, and red rock canyons with unique formations. Created by nature, the beauty and diversity of these public lands are presented in full-color panoramic photographs well-suited to these wide open spaces. 120 pages, color photographs, 9" x 5 1/2".

\$12.95; **member price \$11.01**



Panoramas of the American West



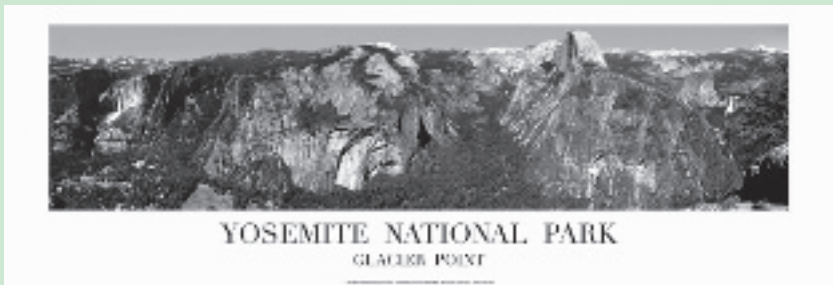
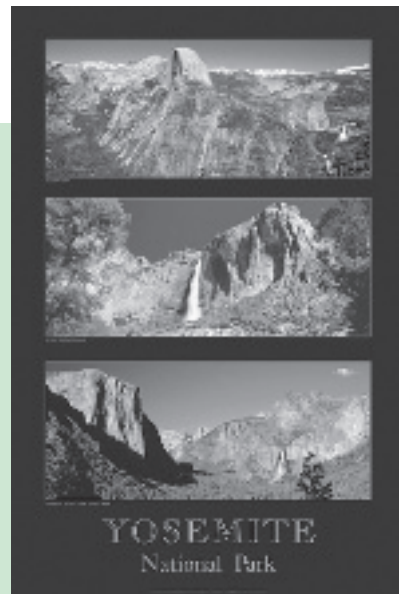
POSTERS

Yosemite Multi-Image Landscape Poster 36" x 12"

Photography by Albert Barg

Five full-color photographs of Yosemite including Cathedral Rocks, Half Dome, Yosemite Valley from Tunnel View, Yosemite Falls, and El Capitan.

\$7.00; member price \$5.95



Yosemite Panoramic Poster 36" x 12"

Photography by Albert Barg

Full-color view of Yosemite Valley and Half Dome from Glacier Point. \$7.00; member price \$5.95

Yosemite Multi-Image Poster 24" x 36"

Photography by Albert Barg

Three stunning full-color photographs of Yosemite in one poster. Photos include the view of Half Dome from Glacier Point, Upper Yosemite Fall and the view of Yosemite Valley known as "Tunnel View"—the view from the Wawona tunnel lookout on Highway 41.

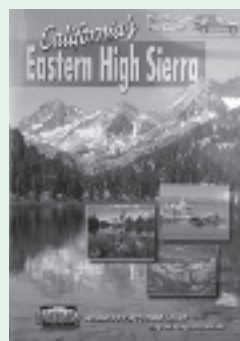
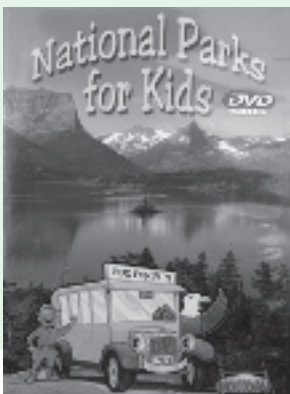
\$16.00; member price \$13.60



DVDs

National Parks for Kids DVD

Now, for the first time ever, there is an "interactive" DVD on America's greatest places that kids of all ages can play, watch, and explore on your home TV. This amazing DVD contains pieces about over ninety national parks, monuments, and historic sites, plus stories of our country. The program features interactive maps and menus that allow you to navigate from park to park, exploring at your own pace for as long as you like. Unlike a traditional DVD, where the program is a linear, one-hour narrated video, this program is broken into dozens of short stories, each on a different park, historic site, or event. Regional park maps let you explore major features of specific parks. Note: There is no "play-all" feature on this program. \$19.99; member price \$16.99



California's Eastern High Sierra DVD

California's Eastern High Sierra is accessible through Yosemite by the Tioga Road. Every spring, park visitors wait impatiently for the road to open as the snow melts in the high country. This DVD is a great way to share your Highway 395 experience as it explores the spectacular places and activities that make this region one of America's favorite vacation playgrounds. Includes Bodie Ghost Town, Mammoth Lakes, the top of Mt.

Whitney, Mono Lake, Devil's Postpile National Monument, and Death Valley National Park—a fun overview of the Eastern High Sierra. \$19.99; member price \$19.99

To see an expanded list of the products we offer for sale, visit the full-featured, secure **Yosemite Store** online at: www.yosemitestore.com

GIFTS



Backpack Bear

Deluxe 9" self-standing plush bear with grip-style foot pads includes the following accessories:

- Contemporary-style backpack with pockets and drawstrings
- Realistic dome tent with screen window and door (sleeps two bears!)
- Two miniature shock cord poles
- Mummy-style sleeping bag with working flaps and drawstrings
- Two drawstring stuff sacks (one each for sleeping bag and tent)
- Vinyl sleeping pad
- Neckerchief
- Folded "topographic" map

Backpack bear also includes "The Little Backpacker's Guide: Eight Ways Kids and Families Can Respect Nature and People by Being Good Campers" based on the Leave No Trace wilderness ethics program. \$20.00; **member price \$17.00**

INDIAN BASKET CRAFT KITS

by Wildwoods Craft Kits:

Coiled Basket Kit Basic

This kit teaches simple one-rod coiling and three designs common to many traditional North American Indians from Alaska, California, and the Southwest. You can make a 3" to 4" diameter basket and choose from three basic designs: zig zag, stepped spiral, or coyote tracks. The kit contains natural and dyed raffia, fiber rush, tapestry needles, and an easy-to-follow instruction booklet. \$17.99; **member price \$15.29**

Coiled Basket Kit Expanded

This kit teaches closed coiling basket techniques and the designs of 21 traditional North American Indian tribes from Alaska, California, and the Southwest. Typical basketry plants used by each tribe are described. Makes one 4" to 5" diameter bowl.

The kit contains natural and dyed raffia, fiber rush, tapestry needles, and an easy-to-follow instruction booklet. \$19.99; **member price \$16.99**

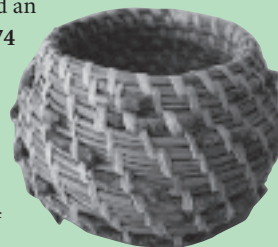
Quick Start Oval Pine Needle Basket Kit

The finished basket measures 3 1/2" diameter by 2" high. The kit contains pine needles, raffia, a tapestry needle, a leather base, and an easy-to-follow instruction booklet. \$14.99; **member price \$12.74**

Quick Start Round Pine Needle Basket Kit

The round style uses the Rope Stitch. Basket measures 3 1/2" diameter by 2" high. The kit contains pine needles, raffia, a tapestry needle, a leather base, and an easy-to-follow instruction booklet.

\$14.99; **member price \$12.74**



SALE

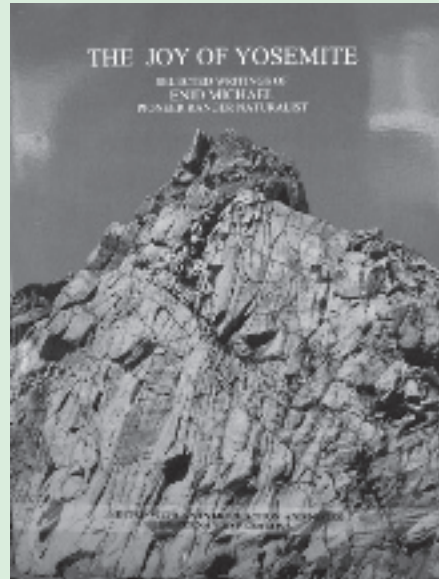
The Joy of Yosemite—Selected Writings of Enid Michael, Pioneer Ranger Naturalist

edited with an introduction and notes by Fernando Peñalosa

Enid Michael was one of the original nature guides in Yosemite National Park, and the first woman ranger naturalist there, serving from 1920-1942. Her output of 537 articles constitutes the largest body of writings on Yosemite by any author. A botanist and ornithologist, she wrote charming and informative descriptions of bird and animal behavior, and described many species of plants found in the park. She was an accomplished and intrepid hiker and climber, and wrote much about her off-trail adventures, ranging from spotting a rare species of bird to hair-raising descents down icy, slippery canyons. Only a small fraction of Michael's articles are included in the book, but

her entire corpus of work, together with indexes, can be found on the DVD included with the book. The DVD also includes approximately 30 minutes of Charles and Enid Michael's noted Yosemite movies. 194 pages plus DVD-ROM; 8 1/4" x 11"; illustrated in black and white; paperback with DVD attached to back cover.

Special Sale Price \$7.50 (member discount does not apply)



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NEW MEMBERS AND RECENT DONATIONS

ENROLLMENTS AND GIFTS PROCESSED BETWEEN DECEMBER 13, 2006 AND APRIL 2, 2007

NEW AND REJOINING MEMBERS

Welcome to our new and rejoining members! You've connected with nearly 11,000 like-minded individuals, families, and businesses helping the association make Yosemite an even better place.

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Besides publishing and selling books, maps, and other materials, YA operates an outdoor adventure program, the Yosemite Art Center, the bear canister rental program, and the Wilderness Permit Reservation system. Revenues generated by these activities fund a variety of National Park Service programs in Yosemite.

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Inset photo of dogwood tree blossoms courtesy of Laurel Rematore. Printed on recycled paper using soy-based inks.

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