

Introduction

Since its creation almost a century ago, Glacier National Park has always been a home for art. Artists, particularly painters, understood from the outset that Glacier is a priceless national treasure, both a unique natural and cultural resource. The individuals who were inspired, and sometimes hired, to paint its grand views early in the last century helped articulate the beauty and wonder of that place. In the hands of railway officials and promoters, their works of art, created almost one hundred years ago, drew countless numbers of visitors to the park, and in a fundamental way, their images helped shape the idea of Glacier National Park that exists today. The presence of paintings in the park's lodges and hotels reminded the early visitor that he or she had arrived in a truly special place and the remnants that still hang in those historic buildings continue to inspire millions of visitors to explore this beautiful place and appreciate its unique legacy.

The artists who began arriving in Glacier National Park in the second decade of the twentieth century could not have predicted the dramatic changes that our world would experience in the hundred or so years that followed the park's creation. Not only has the world around it developed dramatically, making Glacier's peculiar properties as a wild and natural place on this continent even rarer, but the park itself has evolved in an unpredictable way. Originally accessed at its periphery by railway and in its remotest interior regions by foot or horse trail, the park is now frequented mainly by tourists who tend to drive through it on its Going-to-the-Sun road in automobiles and recreational vehicles. Most of these visitors today are resigned to the fact that the park's celebrated namesake glaciers, those archaic geological features that lured millions to it, will be gone in the near future. Works of art painted decades ago were intended as decorations for Glacier's historic lodges, but now, more than ever, they are also precious links to an ephemeral past.

It was no coincidence that a century ago the Great Northern Railway pushed for the creation of Glacier National Park and then used it to promote its rail lines to the northwest.¹ Incidentally, the Federal Government, always a reluctant patron of the arts, was much slower to understand the value of art in the park as an educational tool. It was not until 1919 that the Department of the Interior established a National Parks Educational Committee to, "interpret and popularize natural science through universities, schools, libraries, writers, lecturers, motion pictures, and paintings."² By then, the Great Northern had been "educating" the general public about the park for almost a decade. Not until the Great Depression did the Federal Government take an active role in patronizing the visual arts through the works projects of the New Deal in the national parks.

¹ Kirby Lambert, "The Lure of the Parks, *Montana: The Magazine of Western History* (Spring 1996): 42-55 and Carlos Schwantes, "Landscape Opportunity: Phases of Railroad Promotion of the Pacific Northwest," *Montana: The Magazine of Western History* (Spring 1993): 38-51.

² "A Brief Statement of the Proposed Activities of The National Parks Association," unpublished report, 1919, located in Minnesota History Center (henceforth MHC) BOX 133.I.9.10F, #7872, folder 2, 3.

It follows that in the first three decades of the last century many artists were attracted to the park. They spent time creating works of art there, often at the urging and sometimes in the employment of the railway.³ These artists left an enduring legacy, paintings that documented Glacier in its early years and still function like a window to a past that is quickly slipping away. These artists created hundreds, perhaps thousands, of works of art in all kinds of media about the Glacier experience. The majority of them were landscapists, some straightforward naturalists or realists in the grand academic manner; others were more inclined toward expressionism and a few dabbled in newer experimental trends in abstraction.⁴ The park's powerful scenery was both the subject of their work as well as a moving setting for their experiences. Ironically, their paintings for the most part were never intended to remain in the park. The largest number became the property of the Great Northern Railway and its subsidiaries, which used them to decorate the many stations, depots, and hotels along the rail line from St. Paul to Seattle as well as the ticket agencies in large eastern cities. These works moved on to many other parts of the country in order to broadcast the beauty of the place.

Some of the paintings were intended as permanent decorations for the historic lodges to inspire its many visitors. Thirty-four fragile paintings have miraculously survived the vicissitudes of the 20th century. They have outlasted the rise and fall of the railway industry, changes in the ownership and management of the lodges, demolitions and remodelings of the chalets and hotels, and exposure to millions of tourists in sometimes less-than-ideal climatic conditions. However, in general, the kind of awe and respect that visitors, neighbors, and employees have historically expressed for the park has extended to these works of art as well. While the general public knows very little about these paintings, they consistently request information about them, and they expect to see them whenever they return.

Therefore, this Inventory and Background Report, with its report on the history, content, and provenance of the paintings at Glacier, is long overdue. It will afford all interested parties a new opportunity to reevaluate the significance of Glacier National Park as articulated by visual artists long ago. Moreover, it allows us to gain greater clarity about the precious aesthetic legacy we have inherited in Glacier. The report is necessarily incomplete, as is the nature of all research projects. I am hopeful that future scholars will correct it and continue to add to it as more information becomes available. My greatest hope is that the information and discoveries this document contains will reach new audiences, such that these precious works of art and the park itself will be better protected for years to come.

About this Report

In addition to the paintings, Glacier's lodges also contain numerous photographs, prints, and some three-dimensional works of art. Secondary works of art, both originals

³ "Glacier National Park, Montana, Called Artists' Mecca: Railroad Establishes 'Swiss Chalet' for Summer Colony," *The Minneapolis Sunday Tribune*, June 25, 1911.

⁴ See, for example, William E. Farr, "Julius Seyler: Painting the Blackfeet, Painting Glacier park, 1913 - 1914," *Montana the Magazine of Western History*, (summer 2001): 52-69.

and copies, are dispersed throughout the lodges and may number in the hundreds and perhaps thousands. This project, however, is organized around an Inventory of only the historic paintings located in the public spaces. This Inventory also excludes works of art related to the Prince of Wales Hotel in Waterton, Alberta, Canada. It is arranged by lodge or hotel. Under each lodge inventory the reader will find: the historical background of the building and its artwork; the significance of each painting; discussion of individual paintings; and a list of illustrations (historic images) and/or other documentation related to the lodge and its paintings. The numbered entries for each work of art in the Inventory proper include the following information: the name of the artist if known; the title of the work (in most cases, the original title); the date of the work (or an approximation if unknown); its medium; size (framed, unframed, and frame size); if conserved or not; its current location in the lodge; and its present owner.

The discussion of individual paintings may include: historical background on the artist and/or patron, the nature of the commission or purchase, information about the original location or movement of the work of art (provenance), a description of the subject matter, corrections of the title, stylistic and/or formal analysis, etc. Within these discussions sources and documents are footnoted and plates and illustrations are referenced. The plates refer to the digitized color photographs on the attached c.d. and are numbered as follows in this example: "Plate MG.1," meaning Plate 1 from Many Glacier Hotel. Illustrations refer to the black and white Xeroxes of historical images and are similarly labeled: "Illustration GPL.1," meaning the first illustration from Glacier Park Lodge.

A note on the frames: the majority of the paintings, particularly those by John Fery, are framed in the standard frames used by the Great Northern Railway for its art hanging in stations, depots, hotels, and ticket agencies. The frames for Fery's paintings range in size from 4 to 6 inches, depending on the size of the painting, and are all finished in a dark stain with a thin gold molding as the inside trim. They typically have an attached label, a wood cartouche or plate painted gold with the following in black paint: "See America First, the title of the work, Glacier National Park, and Loaned by the Great Northern Railway." The large, panoramic views on panel by an anonymous artist have similar frames, but without the label. The most unusual frames in the lodges are the large, bark-covered ones on the two paintings by Herbert R. Bartlett at Lake McDonald Lodge.

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Summary

This summary describes the nature of the existing Documentation, primarily historic photographs and paper documents, and other sources for this Inventory and Background Report. It also describes the course of the research. Lastly, it addresses the principal patterns of Patronage and Provenance, that is, the movement of the works of art in the park.

This research focused on the background of the thirty-four historic paintings contained in the lodges at Glacier National Park. M. Randall Ash & Associates addresses their physical condition in a separate report.⁵ Given the brief duration of our research period (nine months), our principal task was to identify archival collections that could potentially contain credible information about the works in the park. We investigated the following archives in this order: the Glacier National Park Archives at Park Headquarters, the K. Ross Toole Archives at the Mike and Maureen Mansfield Library at the University of Montana in Missoula, Montana, the Montana Historical Society in Helena, Montana, the J.J. Hill Library and the Minnesota History Center in St. Paul, Minnesota. Researching the works of art still located in the park was considered more pressing than investigating those that may have left it.⁶ We also de-prioritized conducting oral histories as we realized how difficult it would be to find individuals with early memories of the art in the lodges within our limited research period. However, we made a good faith effort to reach crucial individuals and consulted earlier oral histories as needed.

Documentation

The Glacier National Park Archives⁷ at Park Headquarters proved useful in establishing the broad patterns of patronage for the railway and its relationship with the park. Although its archives are weak in documents about specific artists and works of art, it is strong in its photographic records, particularly in photographs that depict the interiors of the lodges in their early years. In general, Glacier Park Lodge and the Many Glacier Hotel are better documented than the others. There are few documents and photographs related to the Lake McDonald Lodge and the back-country chalets and little on the post World War II buildings. The K. Ross Toole Archives at the University of Montana and the Montana Historical Society⁸ in Helena proved to have copies of some of the photographs at the Glacier National Park Archives and little in the way of documents. Transcripts of oral interviews with individuals associated with the park in earlier generations housed at the Montana Historical Society proved of some use. The J.J. Hill

⁵ M. Randall Ash, "Paintings Survey, Glacier National Park, September 27 - October 5, 2005," unpublished report, Denver, CO: M. Randall Ash & Associates, 2005.

⁶ The Burlington Northern Santa Fe Museum in Ft. Worth, Texas was briefly considered as a source since it houses many works of art related to Glacier National Park, the Great Northern Railway, and their artists, however, after a few queries, we decided not to pursue it. Much of their holdings are already in print and the most useful railway records for this research were located in St. Paul. Ann Thorson Walton, *The Burlington Northern Collection* (Location unknown: Burlington Northern, Inc., 1982).

⁷ Henceforth referred to as GNP in this document.

⁸ Henceforth MHS in this document.

Library in St. Paul, Minnesota contains mostly documents related to Hill Sr. and his governance of the railway. Some biographical information about the Hills' artistic intentions as well as a few images and documents related to land and agricultural fairs that promoted Glacier National Park were available at the Hill Library.

The Minnesota History Center⁹ in St. Paul contains the most thorough collection of papers and photographs about the relationship between the Great Northern Railway and Glacier National Park. Researcher Tessie Bundick and I spent a week scouring thousands of files, documents, and photographs for information related to Glacier's artists and their works currently in the lodges. Bundick also arranged for us to visit the two Hill homes in St. Paul and to see as much of the work of artist John Fery available in public and private collections in the Twin Cities. She facilitated meetings with individuals with personal memory of the decorations in Glacier's lodges.

Though often unpredictable and sometimes difficult to navigate, the archives of the Great Northern Railway located at the Minnesota History Center contain a wealth of information that is a welcome addition to the scholarship on the park's art history. We found specific documents on some of the individual artists represented in the park, namely: Charles DeFeo, John Fery, and Frank Stick. While no records exist for individual works of art, there is much correspondence related to the commissioning, purchasing, and, to a lesser degree, the installation and divestment of works of art. It is apparent from these documents that art, specifically painting, played an enormous role in the company's decorating and marketing strategies for the lodges. Two other sources in the archives proved exceedingly valuable in researching the acquisition and gauging the subsequent movement of the works of art: historic photographs and inventories of furniture and equipment in the various lodges and chalets. Written inventories of the contents of the lodges were done sporadically and are inconsistent in the format and information provided, however, they were instrumental in charting the trajectory of many of the works discussed here.

Photographs of Glacier National Park in its early years can be found in bound volumes put together by the Great Northern Railway for the "See America First" campaign.¹⁰ These were organized around specific areas of the park and often document expeditions starting at the lodges and moving through a particular landscape. They regularly show interior views of the lodges and chalets where the majority of the paintings were displayed. These shots were limited to the public spaces, typically the lobbies and dining rooms. The Great Northern employed a number of professional photographers, licensed to operate out of the lodges and hotels. B.L. Brown, John Kabel, Fred H. Kiser, T.J. Hileman, L.D. Lindsley, Ted Marble, and Roland Reed, among others, developed lucrative practices shooting views of the park, often for the railway, and sometimes selling prints on the side. Many of their photographs appeared in the Great Northern's promotional literature and publications, and were sold as postcards and in other media. While their photographs are valuable tools for conducting this kind of

⁹ MHC in this document.

¹⁰ The "See America First" slogan was coined by Freeman H. Hubbard, Stewart H. Holbrook, *James J. Hill: A Great Life in Brief* (New York: Alfred A. Knopf, 1955)191-192 & 201.

research, there are some limitations. For example, none of these photographers were very thorough in their recordkeeping, particularly with regard to dating their works. In fact, some purposefully avoided elements that would date the work, allowing them to sell the same image for decades after the initial shot.

Patronage and Provenance

Extant documents and photographs reveal the pattern of patronage on the part of railway executives. In particular, they show how deeply and personally involved Chairman of the Board Louis W. Hill¹¹ was in decorating and marketing his hotels in and near the park. His degree of personal investment and public relations bravado meant that he was integral to the ideological construction of Glacier National Park in the American psyche. Early biographies described Hill as a formidable publicist,¹² perhaps the greatest public relations man of his age, and a noted micro-manager.¹³ He courted an array of architects and visual artists to take part in the process of opening up the park.

Many artists came and worked at Glacier, but only John Fery, the academically trained Austrian Impressionist, was considered good enough for Hill to select as the official painter for the park.¹⁴ Fery's work best exemplified Hill's vision and *modus operandi* as a patron of the arts.¹⁵ He selected stunning places to paint during moments when the light and cloud patterns were at their most dramatic. His loose brushstrokes and confident handling of the paint lent his paintings a breezy and casual air, but also a sense of solidity and accessibility. The trails in his paintings are always easy to spot and the weather is always good. Fery traveled extensively in the park to paint his pictures *en*

¹¹ James J. Hill was President of the Great Northern until June 1907, when he resigned and became Chairman of the Board; his son Louis W. Hill replaced him as President. *Ibid.*, 147. In 1912, Louis became Chairman of the Board of Directors. *Ibid.*, 186. See also Michael P. Malone, *James J. Hill: Empire Builder of the Northwest* (Norman and London: University of Oklahoma Press, 1996), 226-8. He served as Chairman of Board until 1929 and as a member until his death in 1948. *Ibid.*, 277.

¹² "Who's Who—and Why: Serious and Frivolous Facts about the Great and the Near Great," *The Saturday Evening Post* (July 13, 1912): 19. To date, there is no standard biography of Louis W. Hill only passages in James J. Hill's biographies. Louis W. Hill's obituary in *The Oregonian* also described him as a, "painter of some ability." Holbrook, 201. For the best discussion on his artistic education and aspirations, see Albro Martin, *James J. Hill & the Opening of the Northwest* (St. Paul, MN: Minnesota Historical Society, 1976), 577.

¹³ This character trait was well documented. A letter dated June 21, 1915, shows Hill ordering specific flowers for the beds at Glacier Park Lodge and complaining about having found rotting strawberries in the kitchen. MHC Box 133.I.9.10F, #6741 cited in Christine Diehl Taylor, "Passengers, Profits and Prestige, The Glacier Park Company, 1914-1929" *Montana Magazine of Western History* (Summer 1997): 38.

¹⁴ Fery was born on March 25, 1859 in Strasswalchen, Austria, and died on September 4, 1934 in Everett, Washington. Don Hegpeth, *Mountain Majesty: the Art of John Fery*, exhibition catalog (location unknown, June 11-September 7, 1978) 4-8; Tom Kotynski, "Fery: Put Glacier in a Frame," *Great Falls Tribune* (July 28, 1996); Peter C. Merrill, "John Fery: Artist of the Rockies," unpublished paper (Boca Raton, FL: Florida Atlantic University, 1990); "Mourned: Noted Artist Dies in Everett," obituary for John Fery (Seattle, WA: unknown source, September 1934); Larry Len Peterson, *The Call of the Mountains: The Artists of Glacier National Park* (Tucson, AZ: Settlers West Galleries, 2002), 42-49; and Walton, 22, 24, & 27-8.

¹⁵ Extant correspondence between Fery and executives at the Great Northern Railway, including Louis W. Hill, reveal an oftentimes conflicted relationship between the artist and his primary patron.

plein air, and this report will show that he also used photographs for his compositions, a practice that had become standard for landscapists at the turn of the last century.

Fery's paintings hung throughout the lodges and chalets, surrounded by a panoply of photographs, Indian blankets and artifacts, taxidermed mounts, and eventually even Japanese and Chinese bric-a-brac.¹⁶ That landscape painting was central to this busy decorative scheme was evidenced by the presence of the accomplished Fery. However, the point was perhaps made more directly by the literally hundreds of square feet of Glacier views painted in tempera in the long horizontal spaces above the wainscot of the lobbies and dining rooms of the lodges.¹⁷ The artist who painted these works is still unknown, but he or she had an enormous presence in the lodges, so much so, that modernizations in the 1950's called for their removal.

By 1915, railway executives were also purchasing genre paintings of the sporting life by commercially successful artists like Charles DeFeo and Frank Stick. There were eighteen 'hunting and outing' scenes listed in the 1915 inventory for the Many Glacier Hotel.¹⁸ Their genre paintings for the lodges were sometimes only tangentially related to the park, but nevertheless rounded out the original decorative program. At Lake McDonald Lodge on the park's western side, John and Olive Lewis also collected genre pictures painted by untrained artists and friends.¹⁹

This profuse sense of ornamentation in the Great Northern's lodges, perhaps a rustic version of Hill's own latent Victorianism, lasted until the period of World War II. By then the Great Depression had altered America's demographics and notions of an ideal vacation and the automobile had replaced the train as the primary means of transportation to the park. Subsequent neglect forced the destruction of many of the back-country chalets and as a result much of the art contained in them was dispersed to the principal lodges, destroyed, or lost. There is no actual record of how much was lost during these years.

A change in taste also meant that the earlier decorative scheme was perceived as old-fashioned. In the period of the 1950's, the principal lodges of Glacier Park Lodge, Many Glacier Hotel, and Lake McDonald Lodge to a lesser degree, endured remodelings and modernizations. Photographs from the 1950's and 1960's reveal lobbies and dining rooms strangely empty of art. Many of these changes were justified by pragmatic concerns, but more often than not, they were the result of a desire for a more streamlined, Bauhausian aesthetic in which rustic clutter had no place. Although much of the decorative objects that Hill had introduced to his lodges early in the century were lost during this period, oil paintings of landscapes were sufficiently innocuous as to be spared.

¹⁶ In the letter of June 21, 1915 cited above, Hill proposed purchasing mastodon bones from John Lewis at Lake McDonald for his lodges. Hill apparently sought to make his lodges and hotels into veritable curiosity cabinets.

¹⁷ See discussion below under Inventory, Glacier Park Lodge, entry #4.

¹⁸ Appendix 2. Glacier Park Division Subject Files: Equipment Inventory (September - October 1915), p. 87, MHC Box 132.F.17.7 (B), #190.

¹⁹ See discussion below under Inventory, Lake McDonald Lodge.

Changes in the ownership of the hotel concession led to different administrations, which, in turn, meant remodelings as well as relocations and losses of art. In 1943, the subsidiary of the Great Northern Railway, the Glacier Park Hotel Company became the Glacier Park Company and in 1961, the hotel concession passed to Donald Hummel's newly created Glacier Park, Incorporated. According to Ian B. Tippet, longtime manager of the Many Glacier Hotel, Hummel dispersed much of the art throughout the lodges and hotels in the park.²⁰ Tippet remembers the St. Moritz and Lucerne rooms in the basement level of the Many Glacier Hotel being "choc-a-bloc" full of paintings until 1981, the year Hummel sold the concession to the Greyhound Corporation.²¹ It is likely that those rooms housed the paintings that had been removed during the 1950's remodelings. Some of those paintings documented at Many Glacier wound up at Lake McDonald Lodge, but many others were removed from the park at the time of the last sale of the concession.

Interestingly enough, Glacier's short tourist season and long winter had both beneficial and deleterious effects on the painting. While long, extreme winters have clearly stressed much of the artwork in the lodges, they have also helped to save it as short summer months do not afford much time for annual wholesale movements of large paintings. Therefore, the largest works have not moved much in the last century.

²⁰ Conversation with Ian B. Tippet, June 23, 2006.

²¹ "Greyhound Corporation became Dial Corporation which then became VIAD." Correspondence with Deirdre Shaw, September 2006.

Color Reproductions (Plates)

Glacier Park Lodge (GPL)

1. John Fery, *Red Eagle Lake*, ca. 1915
2. John Fery, *Grinnell Glacier*, ca. 1910-1914
3. John Fery, *Two Medicine Lake*, ca. 1910-1914
4. Anonymous, *St. Mary Lake and Going-to-the-Sun Chalets*, ca. 1913
5. Anonymous, *Two Medicine Lake*, ca. 1913
6. Anonymous, *St. Mary Lake*, ca. 1913
7. John Fery, *Romey Glacier from Swiftcurrent Falls*, ca. 1910-1914
8. John Fery, *Swiftcurrent-Lake McDermott*, ca. 1910-1914
9. John Fery, *Swiftcurrent Falls*, ca. 1910-1914

Lake McDonald Lodge (LM)

1. John Fery, *Lake McDonald*, ca. 1910-1914
2. Frank Stick, *Hunter with Two Dogs*, 1912
3. Frank Stick, *Calling the Moose*, 1912
4. Frank Stick, *Unexpected*, ca.1909
5. R.H. Palenske, *Man on Horseback*, 1913
6. Herbert R. Bartlett, *Trouble in Camp*, 1914
7. Herbert R. Bartlett, *Avalanche Lake*, 1914
8. John Fery, *St. Mary Lake and Going-to-the-Sun Chalet*, ca. 1910
9. John Fery, *Pack Train on Trail near St. Mary Lake*, ca.1910
10. George N. Page, *Bucking Horse and Rider*, date unknown
11. George N. Page, *Bear in Camp*, date unknown

Many Glacier Hotel (MG)

1. Charles DeFeo, *Fisherman*, ca. 1915
2. Charles DeFeo, *Campers*, ca. 1915
3. John Fery, *Ptarmigan Lake*, ca. 1915
4. Anonymous, *View of Many Glacier Hotel*, ca. 1915
5. Anonymous, *View of Many Glacier Valley*, ca. 1915
6. John Fery, *Lake St. Mary*, ca.1915
7. John Fery, *Swiftcurrent Pass*, ca.1915

Rising Sun Motor Inn (RS)

1. John Fery, *Red Eagle Pass*, ca.1910-1914
2. Richmond, *Mountain Goats*, date unknown
3. Richmond, *Antelopes*, date unknown
4. Richmond, *Big Horn Sheep*, date unknown
5. Richmond, *Stage Coach*, date unknown

Two Medicine Campstore (TM)

1. Anonymous, *Two Medicine Lake with Sinopah Mountain*, ca.1910-1914
2. Richmond, *Buffalo Hunt*, date unknown

Glacier Park Lodge

Historical Background

Glacier Park Lodge is the flagship of the lodges associated with Glacier National Park. It is located outside the park boundaries in East Glacier, Montana, originally known as Midvale. The Great Northern Railway built the lodge in 1912 as its premier hotel on 160 acres in the Blackfeet Indian Reservation. The brainchild of Chairman of the Board Louis W. Hill, the hotel was begun in the early summer of 1912 and completed by June 15, 1913, the date of the elder James J. Hill's 75th birthday.²²

Architects Samuel H. Bartlett and Thomas D. McMahon designed the formidable building, modeled after the Oregon Forestry Building at the Lewis and Clark Exposition held in Portland in 1905. Its most impressive features were 60 timbers of Douglas fir and cedar from Washington State, weighing 15 tons apiece and measuring 36-42 inches in diameter, that compose the towering columns of the lobby and external veranda.

The original decorative scheme for the interior of the building was a rustic western theme.²³ Decorated like an ancient temple, the supporting posts were festooned with plaster skull heads, the balconies draped with animal hides and Indian blankets, and the walls hung with oil paintings of spectacular vistas of the park and romantically composed photographs of the neighboring Blackfeet Indians. Paintings, photographs, and eventually prints, were central to this rustic theme for they depicted the majestic lands of the park and the traditional peoples who inhabited it. These two-dimensional works of art were intended to inspire exploration of the nearby park, most typically via trails developed by the railway and accessible by hiking and/or pack train. From East Glacier, an entire network of trails and backcountry chalets were available to the guest.

The building's architecture and decorations became the primary marketing tools for promotion of railway travel. This trend culminated in a strange, though not entirely unpredictable, addition to the decorative scheme. Not long after the opening of the lodge, the railway developed an Asian, mainly Japanese and Chinese, decorative program in order to promote the Oriental Limited train to Seattle and the Great Northern Steamship Co.'s trade routes to Japan.²⁴ As strange as they may have appeared in Montana, the Japanese and Chinese lanterns, parasols, and tea carts installed throughout the public spaces of the lodge seemed at home in this western setting, much as they might appear in Japan's own rustic architecture.

The function of art at Glacier Park Lodge was not entirely commercial in the mind of Louis W. Hill. There was a deep, personal investment in it as well for him. The railway executive was not only an avid outdoorsman, but also a connoisseur and artist

²² The opening of the hotel was actually delayed until June 22 due to a shortage of staff. See Bridget Moylan, *Glacier's Grandest: A Pictorial History of the Hotels and Chalets of Gacier National Park*, (Missoula, MT: Pictorial Histories, 1995), 15.

²³ Illustrations GPL.1 - GPL.3.

²⁴ Illustrations GPL.6 & GPL.7.

himself who greatly admired the talents of other artists and was perfectly enchanted by the landscapes of Glacier National Park and its ancient people. The Glacier Park Lodge eventually became a nexus for a number of art-related activities, many of which did not turn a profit.²⁵ In its early years, the railway hosted visiting artists, including painters, photographers, as well as writers and filmmakers.²⁶ In the late 1920's it was the home of Winold Reiss's well-known and respected art school.²⁷ Many of the activities of these artists were subsidized by the railway.

Glacier Park Lodge is graced with many splendid paintings and there are more works of art in it today than ever before. The reason is that it became the repository of many of the paintings removed from other chalets and camps, most notably those that were demolished in the post World War II period. The chalets at St. Mary's were demolished in 1944. Those at Sun Point, along the Going-to-the-Sun Highway, were shuttered during the war years and neglected in the years immediately after, so much so that they had to be demolished in 1948.²⁸ The chalets at Two Medicine met much the same fate between 1942 and 1956, when most of the buildings there were burned down and the dining hall was converted into the current campstore.²⁹ Major paintings, especially those by the talented and unfortunate artist John Fery, that originally hung in the outlying chalets, were transported to East Glacier. Many of those works can still be seen today, primarily on the walls of the balcony area above the main lobby.

The lodge has also seen significant losses in the last century. Most notably, much of area above the wainscot in the public spaces was once covered in framed paintings of sweeping landscapes throughout the park.³⁰ These paintings were the work of an anonymous artist, and certainly not of the quality of the easel paintings of Impressionist Fery. Yet they conveyed the sense that this was a grand place worthy of celebration through art. In the 1950's, as part of a major effort to modernize and update the interiors of the lodge, these panel paintings were removed and only a few have survived.

Significance

The Glacier Park Lodge is arguably the most significant hotel associated with Glacier National Park. As the Great Northern Railway's signature hotel, it combined the grandest architectural and aesthetic vision for railway magnate Louis W. Hill. It was the hub of many of his artistic activities and interests, and the staging-area for expeditions and residencies that yielded much art and exploration in the park. Its current holdings,

²⁵ See Taylor.

²⁶ A typical result was the book by Mathilde Edith Holtz and Katherine Isabel Bernis, *Glacier National Park: Its Trails and Treasures* (New York: George H. Doran Co., 1917).

²⁷ Winold Reiss had a studio in the basement of the hotel in 1927-28. Taylor, 39.

²⁸ According to the *Hungry Horse News*, Oct. 22, 1948, "After weeks of diligent work, the job of tearing down the condemned but once picturesque Going-to-the-Sun Chalets on St. Mary nears completion. Only a few ghostlike stone fireplaces remain and they along with all logs, lumber, and debris will be cleared away and disposed of before winter arrives."

²⁹ *Ibid.*, June 1, 1956.

³⁰ Illustrations GPL.1, GPL.4, & GPL.11 - GPL.14. See also Maps 1 & 2 of details of the floor plans with sizes of spaces above the wainscot.

both works commissioned for it or gathered there throughout the last century, represent an invaluable historic resource for understanding the history of both the Great Northern Railway and the Glacier National Park. These singular works of art have the unique capacity to transport visitors to an earlier, much different age than ours and will continue to inspire generations to come. Therefore, the significance of the Glacier Park Lodge as a historic place and an architectural and artistic tour-de-force is undeniably of national and global importance.

Inventory

1. John Fery,
Red Eagle Lake,
ca. 1915,
oil on canvas,
46 1/8 x 82 1/4" (framed),
35 3/4 x 60" (unframed),
6" (frame size),
conserved,
located in the dining room,
Glacier Park, Incorporated,
(Plate GPL.1).

This painting by John Fery (1859-1934) is somewhat misnamed. Red Eagle Lake is actually in the foreground and therefore it would be located out of the picture. What it actually depicts is Red Eagle Glacier on the way to its namesake Red Eagle Pass. Considered one of the broadest in the park, the pass was once accessible by trail and is now rarely visited by tourists. On the horizon, from left to right, are Mount Pinchot in the distance, the pass itself, Clyde Peak, Mount Logan, and the pass to Almost a Dog Mountain. The remnant of Red Eagle Glacier is in the center. This painting was part of the original decorative scheme for the Many Glacier Hotel when it opened in 1915. It appears hanging in the middle of the lateral balustrade of the mezzanine, overlooking the lobby in a photograph taken by Cowling at Many Glacier in 1915.³¹ It was also recorded in the 1915 inventory for Many Glacier.³² In the early 1950's, this painting was relocated to the dining room of the Glacier Park Lodge, where it currently hangs. A photograph from the 1950's of the remodeled dining room shows the painting hanging over the fireplace as suggested by Walter Paul Suter, the Chicago-based decorator in charge of sprucing up the hotels in 1952.³³

2. John Fery,
Grinnell Glacier,

³¹ Cowling Album, Vol. 33, no. 43, MHC Box 133.I.2.3 (B). See also the early photograph at GNP GLAC 10321.

³² Appendix 2.

³³ Glacier Park Pictures and Literature, no. 2, MHC Box 133.I.17.8F, (D) #7872. See correspondence on September 10, 1952 between designer Walter Paul Suter of Chicago and I.G. Pool of the Great Northern Railway, MHC Box 132.B.17.11 (B), p. 4, "Dining Room," no. 6: "The present Dutch-style fireplace should be made the main object of interest with a lighted oil painting (on hand) over the mantel."

ca. 1910-14,
oil on panel,
45 ½ x 69 ¾” (framed),
35 7/8 x 59 7/8” (unframed),
5 ½” (frame size),
conserved,
located on the second floor mezzanine, west wall,
Glacier Park, Incorporated,
(Plate GPL.2).

This painting depicts one of the most popular views of the Many Glacier area with Grinnell Glacier in the upper center and Grinnell Falls in the foreground. Fery painted this view from the trail below the Garden Wall. He may have painted this scene as early as 1910. According to the diaries of Glacier National Park Ranger Norton Pearl, Fery was painting in the area in August 1910: “We brot along a letter for Fery a sketcher for the Gt. N.R.R. & and its a 1000 to one if we happen to find him.”³⁴ Fery could have also based the composition on a photograph by Fred Kiser.³⁵ Grinnell and Sperry Glaciers were the two largest and most frequented glaciers in the park at the time of Fery’s painting. Grinnell and its smaller cohort, Salamander Glacier, located just above it, were joined in the middle. Both greatly diminished today, they are now detached with Grinnell practically gone and Salamander considerably smaller in size.³⁶ Fery’s painting came from the nearby Two Medicine camp, where it originally hung in the dining room as a pendant to his painting of *Swiftcurrent Falls*.³⁷ Early photographs reveal that both paintings hung over the windows overlooking the lake and they were most likely two of the six large paintings by Fery recorded in the 1914 and 1915 inventories.³⁸

3. John Fery,
Two Medicine Lake,
ca. 1910-1914,
oil on canvas,
56 7/8 x 84” (framed),
44 1/4 x 71 1/4” (unframed),
6 ½” (frame size),
conserved,
located on the second floor mezzanine, west wall,
Glacier Park, Incorporated,
(Plate GPL.3).

³⁴ *Backcountry Ranger in Glacier National Park, 1910-1913: The Diaries & Photographs of Norton* ed. Leslie Lee (Elk Rapids, MI: Leslie Lee Publisher, 1994), 42.

³⁵ Illustration MG.14. Kiser #4718 & MHS #22098.

³⁶ Comparative views of the shrinking glaciers can be seen at:
<http://www.nrmssc.usgs.gov/research/grinnell.htm>.

³⁷ Illustration TM.4. MHC Box 133.F.2.11b, #1065 and Hileman 35-30, GNP GLAC 8234.

³⁸ MHC Box 132.F.17.7 (B), sheet #26. A painting of *Grinnell Glacier* by Fery, measuring 4 x 5,’ was recorded in the sitting room of the Belton Chalet in the 1916 inventory, however, because of the discrepancy in size, it is not likely to be the one now at Glacier Park Lodge. MHC Box 132.F.17.9 (B), #241 (4), p. 782. There are no known photographs of the interior of the Belton Chalet.

This peculiar view of the Two Medicine area is Fery's most innovative composition in the park. The painting shows mostly foliage with a small section of the lake just barely visible through the trees and shrubs with Grizzly Mountain, Chief Lodgepole Peak, Two Medicine Pass, and Mount Rockwell in the background. There is a line of animals, perhaps deer, heading up the slope on the right to the area where Two Medicine Chalets were located. This rather unclassical view reveals how much Fery had absorbed the asymmetrical compositional strategies and the *plein air* working methods of the French Impressionists of the last quarter of the 19th century. It is his most daringly abstract view in the park. The picture does not appear in early photographs or inventories of the Glacier Park Lodge. While it might have come from anywhere in the park, it is plausible that it was one of the six large paintings by Fery recorded in the 1914 and 1915 inventories of the Two Medicine camp.³⁹ At least two of these paintings were transferred to Glacier Park Lodge before the nearby chalets were destroyed in 1956.

4. Anonymous,
St. Mary Lake and Going-to-the-Sun Chalets,
ca.1913,
tempera on canvas on panel,
59 ½ x 174 ¼" (framed),
50 x 139" (unframed),
6 ½" (frame size),
not conserved,
located on the second floor mezzanine, west wall,
Glacier Park, Incorporated,
(Plate GPL.4).

This unsigned panel, painted in water-based tempera on canvas adhered to panel, was probably one of the original scenic panel paintings that decorated the areas above the wainscot surrounding the lobby and dining room of Glacier Park Lodge.⁴⁰ Great Northern Chairman Louis W. Hill and his assistants discussed these integral parts of the decorative scheme for the interior of the lodge and they appeared in architects Bartlett and McMahan's original elevations for the lodge.⁴¹ Hill apparently intended John Fery to paint these and the artist drew up some sketches, but for some reason the final commission was awarded to someone else. Although known for his sweeping panel paintings, Fery was more comfortable working on smaller easel paintings that showed off his bold brushwork. These panels are clearly not the work of the Austrian Impressionist who worked primarily in oil on canvas. The panels were most likely the work of a skilled

³⁹ MHC Box 132.F.17.7, sheet #26.

⁴⁰ Illustrations GPL.1, GPL.4, GPL.11 - GPL.14.

⁴¹ "Unique Building in Glacier National Park," *The Improvement Bulletin*, Vol. XLVI, No. 1 (December 7, 1912), pp. 16-17, MHC Box 133.E.17.3 (B). See also Bartlett's drawing, Illustration GPL.11.b. MHC Box 138.J.9.5.B.2. The panels are visible in the following early photographs: Illustrations GPL.9, GPL.14 & GPL.15. Linsdley, 1914. MHC Box 133.I.2.7 (B), No. 1, #333, 334, & 338; MHS PAC 93-25A3, #333, 334, & 338; Illustration GPL.10. Marble, 1914, GNP GLAC 6042; Illustration GPL.15. Hileman, ca. 1930's, GLAC 10531. Illustration GPL.20. MHS 334, PAC 93-25A3; MHC Box 133.I.2.4 (F), #465 and MHC Box 133.F.2.11B, #1058.

muralist or decorator whose name was forgotten.⁴² Similar large panels done by the same artist and showing majestic, if altered, views of the park hung above the booths at annual agricultural fairs sponsored by the Great Northern Railway from 1909 to 1914.⁴³ The panels at Glacier Park Lodge were removed in the renovations of the mid 1950's because, as decorator Walter Paul Suter argued, "most tempera paintings above wainscot have become obscured by pipes of sprinkler system and some have become damaged by time. Most of them should be removed but a few left for needed color accents."⁴⁴

The painting of *St. Mary Lake and Going-to-the-Sun Chalets* depicts two of the buildings in the foreground and other early cabins across the lake on what is now Silver Dollar Beach.⁴⁵ One of these belonged to Great Northern Chairman Louis W. Hill himself. The Going-to-the-Sun Chalets were closed in 1940, fell into disrepair during World War II, and were destroyed in 1949.⁴⁶ From left to right, the painting depicts Little Chief, Dusty Star, Citadel, and Fusilade Mountains. The two mountains to the right, Mounts Reynolds and Clements, are strangely out of scale, too small for this view. This change in scale from one end of the painting to the other reveals that the painting was not done on site. The composition was most likely painted by someone who did not personally know the area and based the image on two or more photographs of varying sizes. This painting is undocumented and does not appear in early photographs of the Glacier Park Lodge.

5. Anonymous,
Two Medicine Lake,
ca. 1913,
tempera on canvas on panel,
120 7/8 x 59 1/8" (framed),
50 x 111 3/4" (unframed),
5 3/4" (frame size),
not conserved,
located on the second floor mezzanine, east wall,
Glacier Park, Incorporated,

⁴² These artists commonly worked to decorate walls in rooms in hotels and other public buildings.

⁴³ See the photographs of the St. Paul Seed Show (Illusts. GPL.16 - 19) in MHC Box 133.I.2.6F, especially nos. 81008, 81014, 81016, and 81015. Both the dates of 1909 and 1910-11, written by the same hand, appear on the photographs of this fair. The Great Northern section in the American Land and Irrigation Exposition, held in New York City from November 3-12, 1911, also contained a gallery of paintings of Glacier National Park among other displays. Two paintings were identified as the work of Charles Russell and others appear to be works by John Fery. None of the tempera panels appear at this exposition, meaning that they could have already been on their way to Glacier Park Lodge. See "Rivals the Yellowstone," *New York Tribune*, November 11, 1911, copy in MHC Box 132.F.10.F. Tessie Bundick, "From Glacier to Gotham in 1911: Louis Hill and the Blackfeet at the New York Land Show," *Inside Trail*, Summer 2006, Volume XX, No. 2. The J.J. Hill Library preserves three photographs by the Hallenbeck Studio of the U.S. Land Show held in Chicago in 1914, Louis W. Hill Collection, #2635, 2634, and 2633. The panels in these photographs were clearly done by the same artist.

⁴⁴ Walter Paul Suter of Chicago and I.G. Pool of the Great Northern Railway, MHC Box 132.B.17.11 (B), p. 2, "Main Entrance," no. 4, "Main Lobby," no. 11; p. 3, "Lounge," no. 4.

⁴⁵ There are three photographs of this very popular view: Anonymous photographer(s), 1917, J.J. Hill Library, Louis W. Hill Collection, #3600, 3601 and 1927, #2840.

⁴⁶ Moylan, 58.

(Plate GPL.5).

This painting was probably originally located above the wainscot of the lobby or dining room of the Glacier Park Lodge. It was most likely one of the 51 large panels, all measuring 54" high, specifically one of the five "water color" panels that measured 9' 10" long, listed in the 1939 inventory for the lodge.⁴⁷ The magnificent landscape of the Two Medicine area is here shown as flattened, compressed, and out of scale, indicating that the panel was not painted on site, but rather was most likely based on a compilation of photographs. It shows Grizzly Mountain, Chief Lodgepole Peak, Painted Teepee, Two Medicine Pass, and a part of Sinopah Mountain.

6. Anonymous,
St. Mary Lake,
ca. 1913,
tempera on canvas on panel,
59 1/4 x 96 3/8" (framed),
47 1/4 x 84 3/8" (unframed),
6" (frame size)
not conserved,
located on the second floor mezzanine, east wall,
Glacier Park, Incorporated,
(Plate GPL.6).

This panel, like its counterparts above, was another view of St. Mary Lake, probably the work of the same muralist for the Great Northern Railway. This work most likely came from the dining as it matches the dimensions of the "water color" panels listed in the 1939 inventory of the lodge. It shows St. Mary Lake with Little Chief Mountain, Citadel Mountain, and Sun Point in the distance.

7. John Fery,
Romey Glacier from Swift Current Falls,
ca. 1910-14,
oil on canvas,
57 7/8 x 105 7/8" (framed),
48 x 96" (unframed),
5 3/8" (frame size),
not conserved,
located on the second floor mezzanine, east wall,
Glacier Park, Incorporated,
(Plate GPL.7).

Romey Glacier⁴⁸ is now known as Swiftcurrent Glacier. The main peak dominating the Many Glacier valley in the center of the composition is Grinnell Point. Altyn Peak, formerly known as McDermott Peak, is visible on the left. Fery painted this view of two

⁴⁷ Appendix 5. MHC 133.F.15.9 (B), pp. 4 & 13.

⁴⁸ The origins of the name Romey are unknown.

mountain goats overlooking the valley from a site near Devil's Elbow coming down from Swiftcurrent Pass. As with the painting of *Grinnell Glacier*, Fery may have painted this one as early as August 1910, when according to Ranger Norton Pearl, he was working in the area.⁴⁹ Swiftcurrent Glacier is now severely reduced in size. This painting originally hung above the windows overlooking the lake in the dining room of the Going-to-the-Sun Camp. It appears in photographs taken by Linsley in 1914.⁵⁰ It must have been one of seven unidentified paintings listed in the 1914-1915 inventory for the camp and valued at \$12 apiece.⁵¹ The painting is also listed by name in the 1916 inventory.⁵² It was most likely removed to Glacier Park Lodge before the destruction of the Going-to-the-Sun camp in 1948.

8. John Fery,
Swiftcurrent-Lake McDermott,
ca.1910-1914,
oil on canvas,
48 5/8 x 102 1/8" (framed),
35 5/8 x 89 1/8" (unframed),
6 1/2" (frame size),
not conserved,
located on the second floor mezzanine, east wall,
Glacier Park, Incorporated,
(Plate GPL.8).

Fery painted this sweeping view of the Many Glacier Valley with the Swiftcurrent Chalets on the right foreground at a time when Swiftcurrent Lake was known as Lake McDermott and the bridge at Swiftcurrent Falls had not yet been built. The lake, originally named for lumberman and miner Frank P. McDermott, was renamed in 1929-30. Many Glacier Hotel was built to the left of the location depicted here in 1914-15. The landscape is slightly compressed, but represents Lake Josephine in the distant left, Allen Mountain, Grinnell Point, Mount Gould, with Swiftcurrent Glacier and Peak, Swiftcurrent Pass, and Mount Wilber. This painting is undocumented and does not appear in early photographs. Given its subject matter, it could have been intended for the Glacier Park Lodge to lure guests to the Many Glacier Valley.

9. John Fery,
Swiftcurrent Falls,
ca. 1910-1914,
oil on canvas,
46 1/4 x 68 3/4" (framed),
35 1/4 x 57 3/4" (unframed),

⁴⁹ Pearl, 42.

⁵⁰ Illusts. GPL.23 & GPL.24. Linsley Album, No. 1, pp. 21 & 22, MHC Box 133.I.2.7 (B). See also Illustration GPL.22. Hileman photo., 1927, GNP GLAC 10142.

⁵¹ Glacier Park Division Subject Files: Equipment Inventory (September 30, 1915), p. 45, MHC Box 132.F.17.7 (B), #190.

⁵² The 1916 inventory lists a painting of *Romey Glacier* measuring 4' 3/4" x 7' 3/4".

5 ½” (frame size),
located on the entrance vestibule, north wall,
Glacier Park, Incorporated,
(Plate GPL.9).

This painting depicts the Swiftcurrent Falls before the construction of the bridge to the Many Glacier Hotel. It therefore dates to the period before 1914-15 when Fery was active in the park. Both Grinnell Point and the large North Swiftcurrent Glacier are clearly visible. There is a tiny fisherman in the right foreground, an unusual element in Fery’s paintings. This painting appears hanging above the windows overlooking the lake in the dining room of the Sun Camp in an early photograph.⁵³ It was most likely one of the six unidentified paintings listed in the 1914-1915 inventory and valued at \$12 apiece.⁵⁴ The painting must have been removed from Two Medicine camp at the time of the demolition of the buildings in 1956 and transferred to the Glacier Park Lodge.

⁵³ MHC Box 133.F.2.11B, #1065. .

⁵⁴ MHC Box 132.F.17.9 (B), #241 (4), 45.

Illustrations

Anonymous, View of lobby with Asian decorations, date unknown, (Illus. GPL.1).

Kiser, Fred, View of lobby with Asian decorations, date unknown, (Illus. GPL.2).

Anonymous, View of lobby with Asian decorations, 1920's, (Illus. GPL.3).

Anonymous, View of fireside end of lobby, date unknown, (Illus. GPL.4).

Anonymous, View of lobby with Asian decorations, date unknown, (Illus. GPL.5).

Anonymous, View of lobby with Asian decorations, date unknown, (Illus. GPL.6).

Hileman, T.J., View of lobby with Asian decorations, date unknown, (Illus. GPL.7).

Anonymous, View of lobby, ca. 1950's, (Illus. GPL.8).

Anonymous, View of the lobby with two Fery's on the walls behind the second floor balcony; one is *Two Medicine Lake*, 1950's, (Illus. GPL. 8.b).

Anonymous, View of the dining room with Fery's *Red Eagle Lake* painting over the fireplace and no panels above the windows, 1950's, (Illus. GPL. 8.c).

Hileman, T.J., View of dining room with paintings left and right of fireplace, 1930's's, (Illus. GPL.9).

Marble, R.E., View of dining room with three large horizontal paintings over windows, 1914, (Illus. GPL.10).

Kiser, Fred, Drawing of the proposed dining room by Samuel H. Bartlett (?), date unknown, (Illus. GPL.11).

Bartlett (?), Samuel H., Sketch of the sitting area with large panel paintings adjacent to the lobby, 1912, (Illus. GPL.11b).

Anonymous, View of lobby with large panel painting above desk, date unknown, (Illus. GPL.12).

Anonymous, View of fireplace end of lobby with panel paintings on back walls, date unknown, (Illus. GPL.13).

Anonymous, View of room adjacent to dining room with large panel paintings above windows, date unknown, (Illus. GPL.14).

Anonymous, View of dining room fireplace with panel paintings around room, date unknown, (Illus. GPL.15).

Brown, B.L., View of panel paintings in the Great Northern Railway booth at the St. Paul Seed Show, 1910-1911, (Illus. GPL.16).

Brown, B.L., View of panel paintings in the Great Northern Railway booth at the St. Paul Seed Show, 1910-1911, (Illus. GPL.17).

Brown, B.L., Large panel paintings of Lake McDermott, Cut Bank, Blackfeet Indian Teepees and Two Medicine Lake in the Great Northern Railway booth at the St. Paul Seed Show, 1910-1911, (Illus. GPL.18).

Brown, B.L., Painting of Swiftcurrent Lake in the Great Northern Railway booth at the St. Paul Seed Show, 1910-1911, (Illus. GPL.19).

Anderson, View of the large panel paintings hanging above the front desk in the lobby, 1915, (Illus. GPL.20).

Anderson, View of the wainscot above the gift shop decorated with panel paintings, 1915, (Illus. GPL.21).

Hileman, T.J., View of the dining at Going-to-the-Sun, 1927, (Illus. GPL.22).

Lindsley, L.D., View of the Going-to-the-Sun Camp dining room at with Fery's *Romey Glacier from Swiftcurrent Falls* painting hanging above the windows, 1914, (Illus. GPL.23).

Lindsley, L.D., View of the Going-to-the-Sun dining room with three paintings above the windows: Fery's *Lake McDonald* on the right, *Romey Glacier* in the center above the windows, and as small unidentified landscape between, 1914, (Illus. GPL.24).

d. Documentation

Historical Images:

Glacier National Park Archives

GLAC 3486 / ANONYMOUS / PHOTO / DATE UNKNOWN

View of front desk with panels behind it.

GLAC 3488 / HAYNES GLASS PLATE # 22042 / DATE UNKNOWN

View of dining room with long panel painting on side.

GLAC 3490 / BROWN PHOTO # 22037 / DATE UNKNOWN

View of lobby with painting over desk.

GLAC 3514 / BROWN PHOTO / DATE UNKNOWN

View of lobby fireplace with landscapes over open campfire.

GLAC 5430 / HILEMAN LATERN SLIDE / DATE UNKNOWN

View of lobby.

GLAC 5432 / HAYNES PHOTO # 22039 / DATE UNKNOWN

View of the teepee end of the lobby.
 GLAC 6041 / MARBLE PHOTO # 2953 / ACC 390 / HPF 2054 / 1914
 View of lobby with two large horizontal landscape paintings behind fireplace, one less visible behind desk.
 GLAC 6042 / MARBLE PHOTO # 2051 / ACC 390 / HPF 2051 / 1914 / (Illus. GPL.10)
 View of dining room with 3 large horizontal paintings over windows.
 GLAC 6043 / MARBLE PHOTO 2954 / ACC 390 / HPF 2050 / 1914
 View of lounge with vertical landscape with lake on far right.
 GLAC 7679 / KISER PHOTO # 6339 / PERSONNEL/CONCESSIONS / CARD CATALOG / DATE UNKNOWN / (Illus. GPL.11)
 Drawing of the proposed dining room by Samuel H. Bartlett (?).
 GLAC 8273 / HILEMAN PHOTO # 1058 / PG 6 / DATE UNKNOWN
 View of dining room with 2 paintings above windows, 1 over fireplace, and 3 large paintings over windows.
 GLAC 8243 / HILEMAN PHOTO #PG 91 / ACC 734 / HPF 1098 / DATE UNKNOWN
 View of lobby with 5 paintings: 1 large painting over desk, landscape painting at end next to desk, by gift shop, at entrance.
 GLAC 8249 / HPF 2219 / HILEMAN PHOTO # 4222 / 1920's
 View of lobby (copy of an original photo) with Fery's *Lake St. Mary* on balcony railing, Stick painting of a hunter on corner post and his *Man Hunting with Gun and Two Dogs* on right corner.
 GLAC 9619 / ANONYMOUS / PERSONNEL/CONCESSIONS / CARD CATALOG/ Sept. 10, 1952
 View of basement during Operations Conference, with horizontal landscape on wall.
 GLAC 10142 / HILMAN PHOTO # 3106 / ACC 734 / HPF 1050 / 1927 / (Illus. GPL.22)
 View of Going-to-the-Sun dining room.
 GLAC 10244 / HILEMAN PHOTO # 1062 / ACC 734 / HPF 1397 / 1931
 View of lobby with small painting in corner, better view of landscape over desk.
 GLAC 10531 / HILEMAN PHOTO #1058 / ACC 734 / HPF 3912 / 1930's's / (Illus. GPL.9)
 View of dining room with many paintings left to right of fireplace.
 GLAC 10864 / ANONYMOUS / TRANSPARENCY HB 16600-E / 1950's
 View of dining room with painting of a glacier over fireplace.
 GLAC 10865 / ANONYMOUS / TRANSPARENCY HB 16600-G / 1950's
 View of gift shop, with two paintings, one of Many Glacier before the hotel was built.
 GLAC 10866 / ANONYMOUS / TRANSPARENCY HB 16600-H / 1950's
 View from the restaurant with painting of a lake in the center and a painting on right 2nd balcony.
 GLAC 10872 / ANONYMOUS / TRANSPARENCY HB 20717-D / 1950's
 View of fireplace with painting of a glacier.
 GLAC 10879 / ANONYMOUS / TRANSPARENCY HB 20717-W/ 1950's
 View of the restaurant with painting of a lake on balcony.
 GLAC 11637 / ANONYMOUS / PHOTO / ACC 828 / HPF 8989 / 1920's
 View of dining room with Japanese decorations.
 GLAC 22558 / ANONYMOUS / PERSONNEL/CONCESSIONS / CARD CATALOG/ DATE UNKNOWN

View of lobby with painting on balcony.
HPF 8255 ANONYMOUS / PHOTO / 1920's
View of lodge interior with campfire and painting or photo behind.
ANDERSON PHOTO / NO NUMBER/ ALBUM #1 / 1915
View of fireplace with painting behind.
ANDERSON PHOTO #395 / ALBUM #1 / 1915
View of fireplace with paintings.
ANDERSON PHOTO # 411 / ALBUM #1 / 1915
View of dining room.
DIGITAL PARK IMAGE FILE / ELAINE SEELEY / ACC 7396 / ACC 7397 / ACC
7399 / 1950's (dated 1983) / gel print of lobby with Modernist décor and three paintings
on the second level.

James J. Hill Library

ANONYMOUS / PHOTO # 2376 / I.D. # LH2376.jpg / L.W. Hill Collection / 1917
View of dining room with panel paintings around fireplace.

Minnesota History Center

133.I.17.8. (F) / ANONYMOUS / PHOTO # 1 / 1950's / (Illus. GPL. 8.b.)
View of the lobby with two Fery's on the walls behind the second floor balcony. One is
identified as *Two Medicine Lake*
133.I.17.8. (F) / ANONYMOUS / PHOTO # 2 / 1950's / (Illus. GPL. 8.c.)
View of the dining room with Fery's *Red Eagle Lake* painting over the fireplace. There
are no panels above the windows.
Box 2, 138.J.9.5. (B) / BARTLETT / DRAWING # 6340 / 1912 / (Illus. GPL.11b.)
Sketch of a projection of a sitting area with large panel paintings adjacent to the lobby by
Bartlett (?).
Box 10, 133.I.2.4 (F) / ANDERSON PHOTO # 465 / 1915 / (Illus. GPL.20)
View of the large panel paintings hanging above the front desk in the lobby.
Box 10, 133.I.2.4 (F) / ANDERSON PHOTO # 469 / 1915 / (Illus. GPL.21)
View of the wainscot above the gift shop decorated with panel paintings.
Box 12, 133.I.2.6 (F) / BROWN PHOTO # 81008 / 1910-1911 / (Illus. GPL.16)
View of panel paintings in the Great Northern Railway booth at the St. Paul Seed Show.
Box 12, 133.I.2.6 (F) / BROWN PHOTO # 81014 / 1910-1911 / (Illus. GPL.17)
View of panel paintings in the Great Northern Railway booth at the St. Paul Seed Show.
Box 12, 133.I.2.6 (F) / BROWN PHOTO # 81016 / 1910-1911 / (Illus. GPL.18)
Four identified paintings: Lake McDermott, Cut Bank, Blackfeet Indian Teepees and
Two Medicine Lake in the Great Northern Railway booth at the St. Paul Seed Show.
Box 12, 133.I.2.6 (F) / BROWN PHOTO # 81015 / 1910-1911 / (Illus. GPL.19)
Painting of Swiftcurrent Lake in the Great Northern Railway booth at the St. Paul Seed
Show.

Related to the Going-to-the-Sun Chalet:

133.I.2.7. (B) / LINDSLEY PHOTO # 21 / 1914 / (Illus. GPL.23.)
View of the Going-to-the-Sun dining room with Fery's *Romey Glacier from Swiftcurrent
Falls* painting hanging above the windows.

133.I.2.7. (B) / LINDSLEY PHOTO # 22 / 1914 / (Illus. GPL.24.)

View of the Going-to-the-Sun dining room with three paintings above the windows: Fery's *Lake McDonald* on the right, *Romey Glacier* in the center above the windows, and as small unidentified landscape between.

Montana Historical Society

PAC 93-25A3 / ANONYMOUS / PHOTO # 333 / DATE UNKNOWN / (Illus. GPL.14)

View of room adjacent to dining room with large panel paintings above windows.

PAC 93-25A3 / ANONYMOUS / PHOTO # 334 / DATE UNKNOWN / (Illus. GPL.15)

View of dining room fireplace with panel paintings around room and special lighting.

PAC 93-25A3 / ANONYMOUS / PHOTO # 336 / DATE UNKNOWN

View of lobby fireplace with panel paintings on walls behind logs.

PAC 93-25A3 / ANONYMOUS / PHOTO # 337 / DATE UNKNOWN / (Illus. GPL.12)

View of lobby with large panel painting above desk.

PAC 93-25A3 / ANONYMOUS PHOTO # 338 / DATE UNKNOWN / (Illus. GPL.13)

View of fireplace end of lobby with panel paintings on back walls.

ANONYMOUS / NEGATIVE # 956-659 / DATE UNKNOWN / (Illus. GPL.5)

View of lobby with Japanese decorations.

ANONYMOUS / NEGATIVE # 956-660 / DATE UNKNOWN / (Illus. GPL.6)

View of lobby with Japanese decorations.

ANONYMOUS / NEGATIVE # 956-661 / 1098 (?) ON PHOTO / DATE UNKNOWN
(Illus. GPL.1)

View of lobby with Japanese decorations.

HILEMAN NEGATIVE # 956-662 / DATE UNKNOWN / (Illus. GPL.7)

View of lobby with Japanese decorations

KISER NEGATIVE # 956-663 / PHOTO #4791 / DATE UNKNOWN / (Illus. GPL.2)

View of lobby with Japanese decorations.

ANONYMOUS / NEGATIVE # 956-664 / 1920'S (?) / (Illus. GPL.3)

View of lobby with Japanese decorations.

ANONYMOUS / NEGATIVE # 956-665 / UNKNOWN DATE / (Illus. GPL.4)

View of fireside end of lobby.

ANONYMOUS / PHOTO / DATE UNKNOWN

View of lobby by fireplace with Japanese decorations.

ANONYMOUS / PHOTO / ca. 1950's / (Illus. GPL.8)

View of lobby.

Lake McDonald Lodge

Historical Background

Lake McDonald Lodge, built by John E. and Olive Lewis between 1913 and 1914, replaced an earlier structure known as the Snyder Hotel, which George Snyder had

built on the southeastern shore of Lake McDonald in 1895.⁵⁵ Mr. and Mrs. Lewis ran their operation as the Lewis Glacier Hotel from 1904 until 1914, when they built the present lodge. The architectural firm of Cutter & Malmgram of Spokane, Washington designed this innovative building. In emulation of the Glacier Park Lodge, which the Great Northern Railway had recently opened in East Glacier, Mr. and Mrs. Lewis also offered Swiss chalet style accommodations, but on the more developed western side of the park. Starting in June 1914, the concessions were managed and operated by the Glacier Park Hotel Company, a subsidiary of the Great Northern.⁵⁶ In 1928 negotiations for the sale of the hotel began between Mr. and Mrs. Lewis and the railway, and in 1929, Louis W. Hill purchased it outright. Hill, in turn, sold it to the National Park Service the following year. The Park Service then leased it back to the Glacier Park Hotel Company, which continued to operate it as part of the railway's network of lodges and chalets in the park.

Lake McDonald Lodge has the largest and most eclectic mix of art among the hotels in the park, decorations that more accurately reflect the original décor of Glacier's lodges. It houses paintings that originally belonged to Mr. and Mrs. Lewis, as well as works of art transferred from the other lodges and chalets. It contains superb examples of the work of Impressionist John Fery, including a painting that was probably removed from the Going-to-the-Sun Camp before it was razed in the post World War II period.⁵⁷ There are also paintings by the celebrated illustrator Frank Stick and the Chicago artist R.H. Palenske, works that came from the Many Glacier Hotel during its modernist remodeling of the 1950's. There is also a unique group of paintings done by untrained artists, one of whom was probably a park employee.

While most of the paintings at Lake McDonald Lodge were commissioned or purchased by the railway and are therefore the property of Glacier Park, Incorporated, the successor concessioner to the Glacier Park Hotel Company, there may be exceptions. The large paintings by the untrained painter Herbert R. Bartlett⁵⁸ and the curious ones by the equally enigmatic George N. Page were among the furnishings that John and Olive Lewis sold to the Great Northern Railway. These works passed down to the National Park Service at the time of the sale in 1930's.⁵⁹ The correspondence over the sale transactions indicate that Mr. and Mrs. Lewis excluded only their furs, merchandise from the gift shop at the lodge, from the sale of the hotel to the railway. According to the documents, the paintings were counted as furniture and therefore as personal property. The National Park Service, upon purchasing the lodge from the Great Northern, then expressed its desire to sell the improvements, cabins, docks, etc., as well as the furniture and equipment back to the hotel company, the new concessioner. The documents reveal that \$9,600 was deducted from the sale price to cover the newsstand and store stock being purchased by the hotel company. However, the question of the furnishings, furniture and

⁵⁵ Moylan, 4 & 26-35.

⁵⁶ Taylor, 32.

⁵⁷ *Hungry Horse News*, Oct. 22, 1948. See also Illustration LM.5.

⁵⁸ There is no known relation between this Bartlett and Samuel H. Bartlett, one of the architects of the Glacier Park Lodge.

⁵⁹ Illustrations LM.1 - LM.4.

equipment, is still unresolved because the extant documents do not clearly state if the National Park Service was successful in selling the latter back to the concessioner. Therefore, it is probable that the paintings that originally belonged to Mr. and Mrs. Lewis and were inventoried as furnishings in 1930's were never sold to the concessioner and are still the property of the National Park Service. In the absence of documents stating otherwise, the four paintings in question, two by Bartlett and two by Page listed as furnishings in the 1930's inventory, are still in the lodge today and are most likely the property of the Park Service. Whereas, the rest, brought here after 1930's, are the property of the concessioner.

Significance

The Lake McDonald Lodge has a high degree of significance given its rich and distinctive history as well as the diversity of the art that it houses. The works of art at Lake McDonald are important in their own right, in terms of the broad range of aesthetic expression and artistic quality they reveal. They also make manifest a significant pattern of partnership and co-management of works of art between the Park Service and the concessioner for most of the last century that is unique in the park.

Inventory

1. John Fery,
Lake McDonald,
ca. 1910-1914,
oil on canvas
46 x 70" (framed),
35 x 59" (unframed),
5 ½" (frame size),
conserved,
located on north wall of hall outside dining room entrance
Glacier Park, Incorporated,
(Plate LM.1).

In this painting, John Fery depicted a somewhat generalized view of Lake McDonald, perhaps the upper end looking toward the Whitefish Range. The placement of a small buck in the middle foreground and standing at the edge of the shore was a favorite compositional device. Fery employed a similar composition for his painting of *Lake St. Mary* at the Many Glacier Hotel. The Lake McDonald painting originally hung in the dining room of Going-to-the-Sun Camp, which was destroyed in 1948 after falling into disrepair during World War II. In 1914 photographer L.D. Lindsley recorded Fery's painting at Sun Camp.⁶⁰ Moreover, the work could have been one of eight unidentified paintings listed in the 1914-1915 inventory of the camp which were valued at \$12

⁶⁰ Illustration GPL.24. Lindsley Album, No. 1, p. 22, MHC Box 133.I.2.7 (B).

apiece.⁶¹ By 1916, a painting of *Lake McDonald* appeared by name in the inventory of Sun Camp, measuring 4 ¾ x 7 ¾". Although there appears to be a discrepancy in the sizes, all of the paintings at Sun Camp are listed as the same size when photographs reveal that they were clearly of different sizes.⁶² The measurements in the inventory seems inaccurate. This painting was the subject of correspondence between Louis W. Hill and Fery in August of 1916. The letters state that a guest named Albert J. Love had been quite taken with "a view of Lake McDonald with a deer standing at the edge of the lake," and wanted to obtain a similar work.⁶³ Hill, of course, referred him to the artist. The painting was most likely moved to Lake McDonald Lodge in 1948, the year the Going-to-the-Sun Chalets were destroyed.

2. Frank Stick,
Hunter with Two Dogs,
1912,
oil on canvas,
48 x 36" (framed),
38 x 27 7/8" (unframed),
4 1/8" (frame size),
not conserved,
located on the north wall of lobby near the lakeside entrance
Glacier Park, Incorporated,
(Plate LM.2).

Frank Stick (1904-1966) was one of the nation's premier painters of outdoor scenes, hunters, anglers, and nature enthusiasts.⁶⁴ He may have come to the northern Rocky Mountains as early as 1901 as a young outfitter. He and his wife Maud came to Glacier as newlyweds in 1910-11, in 1913, and possibly in 1914 as guests of Louis W. Hill.⁶⁵ In the first three decades of his career, Stick specialized in paintings of rugged heroes enjoying the bounties of the American wilderness. Popular adventure magazines for the general public often reproduced his paintings on their covers. Whether canoeing rapids, pulling in big fish, shooting bull elk or large predators, Stick's figures idealized the strong independent male surrounded by a landscape filled with infinite beauty and offering a modicum of risk.

⁶¹ Glacier Park Division Subject Files: Equipment Inventory (September 30, 1915), p. 45, MHC Box 132.F.17.7 (B) #190. It is listed in Appendix 3. MHC Box 132.F.17.9 (B), #241 (4), p. 782.

⁶² Lindsley Album, No. 1, p. 22, MHC Box 133.I.2.7 (B).

⁶³ Illustration GPL.24. MHC Box 133.I.10.14 (F).

⁶⁴ Michael Mordell, *Frank Stick: Splendid Painter of the Out of Doors* (Tucson, AZ: Settlers West Galleries, 2004) and David Stick, *An Artist's Catch: Watercolors by Frank Stick* (Chapel Hill, NC: University of North Carolina, 1981).

⁶⁵ See letter from Hill and to C.W. Pitts, dated July 11, 1913, James J. Hill Reference Library, Louis W. Hill Papers. See also correspondence between Stick and Hill, March 16, 1914, MHC Box 133.E.17.3.B.

Stick painted a *Hunter with Two Dogs* sometime before 1912. He sold the image to *Field and Stream* magazine which reproduced it on the cover of their September 1913 issue.⁶⁶ Stick and his wife traveled to the park as guests of the railway shortly thereafter. The railway apparently purchased his painting for the Many Glacier Hotel which opened in 1915. Although original to the lodge, the subject matter of this painting is in some ways inappropriate for a national park setting, as it shows a hunter moving through an agricultural landscape. Indeed in the distance, beyond the fence post, a man, possibly a farmer, is seen driving a team and carriage.

The painting appears in numerous photographs of the public spaces of the Many Glacier Hotel from 1915 until the 1950's. As early as 1915, it appears in photographs of Many Glacier's dining room, hanging above the wainscot on the wall facing the windows and Swiftcurrent Lake.⁶⁷ It was paired at that location with another painting of similar size, perhaps also by Stick.⁶⁸ It was later moved to the hotel lobby, where it hung on the mezzanine balustrade at the corner posts as a pendant to another painting of a hunter in a storm that is now gone.⁶⁹ Stick's painting was recorded in inventories as well.⁷⁰ It is one of two paintings by Stick titled *The Hunter* that appear in the 1944 inventory, the one measuring 36 x 46," including a 5" wood frame.⁷¹ As part of the renovations of the Many Glacier Hotel in the 1950's, the painting was removed from the balustrade and hung in the new sitting areas near the lobby windows that overlook the lake.⁷² When and how it came to Lake McDonald Lodge is still unknown.

3. Frank Stick,
Calling the Moose,
1912,
oil on canvas,
46 x 34 ½" (framed),
38 x 26 7/8" (unframed),
4" (frame size),
not conserved,
located on the north wall of lobby near the lakeside entrance,
Glacier Park, Incorporated,

⁶⁶ Mordell, p. 27, reproduces a photograph of the painting on an easel in Stick's studio in Chicago dating from 1913. Cf. Illustrations LM.7.a and LM.7.b. Apparently there was a third dog in the original composition which was painted out, perhaps before the publication of the magazine cover.

⁶⁷ Illustration MG.10. Anderson Album No. 2, p. 445, MHC Box 133.I.2.4 (F) and MHS 956-666.

⁶⁸ The paintings were no longer hanging in the dining room by the 1920's. Illustration MG.11. Hileman, date unknown, Glacier National Park Archives GLAC 10601.

⁶⁹ Illustration MG.19. Hileman, undated, MHC Box 133.I.1.14 (F) #4222. The other painting was probably Charles DeFeo's *Hunter in Storm* of roughly the same size (32 x 42"). Appendix 6. MHC 132.F.15.10 (400-8), p. 33. At various times, the two pendants were switched around; see Illustration MG.5. Glacier National Park Archives GLAC 10254.

⁷⁰ A group of 18 "Hunting and Outing scenes" is recorded in the 1915 inventory. Appendix 2. MHC 132.F.17.7 (B), sheet 87.

⁷¹ MHC Box 132.F.15.10 (400-8) (2), p. 33. The 1944 inventory also records three paintings measuring 20 x 30" by Stick and valued at \$25 apiece in the Hotel Manager's Office. Appendix 6. These paintings are no longer there.

⁷² Glacier Park Pictures and Literature, no. 5, MHC Box 133.I.17.8F, #7872 (D).

(Plate LM.3).

This painting by Stick is undocumented.⁷³ Like Stick's painting of *The Hunter* discussed above, his *Calling the Moose* also appeared on the cover of *Field and Stream* magazine, this one in October 1913.⁷⁴ It depicts the dramatic moment when a bull moose fording a stream responds to a hunter's call. Meanwhile the hunter's partner takes aim.

4. Frank Stick,
Unexpected,
ca. 1909,
oil on canvas,
37 ¾ x 27 ¾" (framed),
29 7/8 x 20" (unframed),
4 1/8" (frame size),
not conserved,
located on the north wall of the second floor balcony,
Glacier Park, Incorporated,
(Plate LM.4).

This early painting by Stick is undocumented, but it most likely came to the park along with the two others mentioned above. It is possible that all three of these paintings were purchased simultaneously by the Great Northern Railway for their Glacier lodges after their initial appearance in popular magazines. Although the scene takes place in the great outdoors, the subject of hunting was an odd choice for the lodges given that the sport was prohibited within park boundaries in the early years of the park, except on private lands. That said, the painting's link to the popular print media and subsequent purchase by the railway fit Chairman Louis W. Hill's overall strategy for luring tourists to the park. The painting dates to 1909, the year that Stick dedicated a print of it to his mother.⁷⁵ Otherwise, it is undocumented.

5. R.H. Palenske,
Man on Horseback,
1913,
oil on canvas,
37 5/8 x 27 7/8" (framed),
29 5/8 x 19 7/8" (unframed),
4" (frame size),
conserved,
located on the north wall of the second floor balcony,

⁷³ Appendix 6. Two paintings bore the title *The Hunter* in the 1944 inventory of the Many Glacier Hotel lobby. Their measurements, 33 ½ x 46" and 36 x 46," including 5" frames, do not match those of this painting. There is another reference to a painting called *Two Men Hunting* and attributed to Edw. V. Brewer, another illustrator of popular magazines of the time, in the same inventory, but there does not seem to be any connection between these paintings. The latter measured 31 x 41." Its current whereabouts are unknown. Appendix 6. MHC Box 132.F.15.10 (400-8) (2), p. 90.

⁷⁴ Mordell, p. 28. Illustrations LM.8 & LM.8.a.

⁷⁵ *Ibid.*, p. 17. Illustration LM.9.

Glacier Park, Incorporated,
(Plate LM.5).

Little is known about Chicago artist R.H. Palenske although, he was apparently well known to Great Northern Railway executives. In the summer of 1911, he accompanied a group of prominent Chicago, Twin City, and Seattle newspapermen on the first backcountry expedition in the newly opened Glacier National Park. This journey was documented in a publication put out by the railway to encourage visits to the park.⁷⁶ High profile expeditions were an opportunity to show off the new national park's scenic beauty, but also intended to feature the railway's superb infrastructure. In the early years of the park, railway-sponsored "pathfinding tours" were successful public relations campaigns that brought celebrities, literary figures, businessmen, leading citizens of various eastern communities, as well as visual artists, photographers, and filmmakers to the park. The railway provided outfitters, horses, backcountry accommodations in exchange for positive publicity. The intent was to document the adventures of these leading lights, who were expected to broadcast their good times and promote train travel to the park by regular tourists.

In this painting of a *Man on Horseback*, Palenske idealized the horse and rider as the seminal image of masculine vigor in the American west. This was just the kind of ideal image the railway wished to promote. Whether Palenske painted the picture in the park is unknown since both the mountains in the distance and the rocks in the foreground are abbreviated. It could be anywhere in the Rocky Mountains. Moreover, the figure is also stylized to the point of caricature. While the painting does not appear in early photographs and inventories of the lodges, it was documented by name and date in the 1944 inventory for the Many Glacier Hotel.⁷⁷ It was also listed as measuring 28 x 37" and valued at \$25. It is unknown when it was moved to Lake McDonald Lodge, but that most likely happened during the 1950's remodeling of the Many Glacier Hotel.

6. Herbert R. Bartlett,
Trouble in Camp,
1914,
oil on canvas,
104 ½ x 152 ½" (framed),
79 x 127" (unframed),
13 ¾" (frame size),
not conserved,
located on the west wall of the lobby above the second floor gallery,
Glacier National Park,
(Plate LM.6).

This is one of two large paintings that have been hanging in the lobby of Lake McDonald Lodge since at least 1914, when the new lodge opened as the Lewis Glacier Hotel.⁷⁸ It is

⁷⁶ W.O. Chapman, *The Diary of an Amateur Explorer* (Location unknown: Great Northern Railway, 1912).

⁷⁷ Appendix 6. MHC Box 132.F.15.10 (400-8) (2), p. 37.

⁷⁸ Illustration LM.1.

a depiction of a Blackfoot camp with two teepees on the shores of Swiftcurrent Lake, roughly where the Many Glacier Hotel now stands. The towering Mounts Gould and Angel Wing are visible in the background. What dispute is actually taking place at this camp remains a mystery. As the plaque on the painting states, the image is attributed to photographer Roland Reed. Indeed, a black and white photograph of the scene by an unknown photographer, possibly Reed, exists.⁷⁹ Fred Kiser, another Glacier photographer, also reproduced the same image in a hand-colored postcard.⁸⁰ It is possible that both photographers were on hand to photograph an event most likely staged by railway promoters.

Little is known about the painter Herbert R. Bartlett, except that this modest talent was probably self-taught. The painting and its pendant *Avalanche Lake* appear in early photographs of the lodge interior taken by R.E. Marble.⁸¹ Both paintings have hung in the same location, on the lateral walls of the lobby above the second floor gallery, ever since.⁸² The painting of *Trouble in Camp* is most likely the oil painting by Bartlett listed in the inventory of March 7, 1930's, measuring 6 x 10' 9."⁸³ It is described in that document as "rustic framed," which is true of the bold, unpeeled log used for the impressive frame.

7. Herbert R. Bartlett,
Avalanche Lake,
1914,
oil on canvas,
101 x 150 ½" (framed),
72 x 126" (unframed),
12 ½" (frame size),
not conserved,
located on the east wall of the lobby above the second floor gallery,
Glacier National Park,
(Plate LM.7).

In this painting, Herbert R. Bartlett painted the classic view of this beautiful lake located not far from the Lake McDonald Lodge. The trail to it opens up to reveal a perfect glacial lake with milky blue water, surrounded by dense forests clinging to a stony cirque with its famous waterfalls. Like Bartlett's painting of *Trouble in Camp*, this one appears

⁷⁹ Unknown photographer (Reed ?), Negative #94463, 1912, MHC Box I.164.5.

⁸⁰ The undated postcard bears the title *Blackfeet Indian Encampment*. Peterson, 41. See also kintla.org/kiser/native.html for another reproduction.

⁸¹ Illustration LM.1. R.E. Marble, Photo. # 3305 (circa 1914), GLAC 6070.

⁸² The paintings were unaffected by remodeling of the lobby space in the 1950's. The travel brochure from 1969, "Spectacular Glacier National Park," Illustration LM.5, shows the painting in its original location. The picture was published in reverse, however.

⁸³ Lake McDonald Inventory, 1930, MHC 132.F.18.4 (F) 501-5, p. 2, Glacier National Park Archives Box 2111, Folder 11. The "inventory of structures and equipment" was undertaken by the Glacier Park Hotel Company, subsidiary of the Great Northern Railway, at the time of the sale of the hotel to the National Park Service. Correspondence related to the sale from John E. and Olive Lewis, the original owners of the hotel, to the Dakota and Great Northern Townsite Company in March 1930's and its subsequent sale of the building and land by the Glacier Park Hotel Company to the National Park Service.

in Marble's photographs of 1914 and is also mentioned in the Lake McDonald inventory of March 7, 1930's.⁸⁴ Marble's photographs reveal that only one of these two paintings, *Trouble in Camp*, was originally framed.⁸⁵ Interestingly, Ranger George N. Paige in his diary entries for May 10-20, 1928, discussed collecting bark for picture frames for then hotel owner John E. Lewis.⁸⁶ It is entirely possible that Paige was the artist George N. Page whose naïve paintings are currently located in the auditorium of Lake McDonald Lodge, and that he framed this painting for John and Olive Lewis to match its counterpart on the opposite wall. The painting of *Avalanche Lake* is most likely the other oil painting by Bartlett listed in the 1930 inventory, measuring 6 x 10' 9".⁸⁷

8. John Fery,
St. Mary Lake and Going-to-the-Sun Chalet,
ca. 1910,
70 ¾ x 46 ¾" (framed),
59 ¾ x 35 ¾" (unframed),
5 ½" (frame size),
located on the south wall of the lobby, east of the fireplace,
Glacier Park, Incorporated,
(Plate LM.8).

This is a classic view of St. Mary Lake and the chalets on Sun Point. In this highly descriptive vertical composition, Fery depicted Reynolds Mountain, Heavy Runner Peak and Going-to-the-Sun Mountain across the lake. He may have painted this painting and its pendant *Pack Train on a Trail near St. Mary Lake* as early as August 1910. According to the diary of park ranger Norton Pearl, Fery was in the St. Mary area on August 14, 1910.⁸⁸ Pearl wrote: "Met a man, Fery, the first man on all our trails & the man we had the letter for. Hes a german. We stopped & fogged & talked a few minutes & he came back to his tent with us & suggested coffee. Wow! Yes & he dug up ham & I put her over & then taters & I peeled & put em in the ham grease. Did we sit up & eat." The paintings do not appear in the 1930's inventory of the Lake McDonald Lodge, the year of the sale of the building and its contents to the National Park Service, and are likely to have come from elsewhere in the park. This painting does not appear in photographs of the lodge lobby until the late 1960's.⁸⁹

9. John Fery,
Pack Train on a Trail near St. Mary Lake,
ca. 1910,
oil on canvas,

⁸⁴ Ibid. The inventory mentions one other framed oil painting by Bartlett in the lodge, measuring 23 x 27." This work is no longer there,

⁸⁵ Cf. Illustrations LM.2 and LM.3.

⁸⁶ George N. Paige, "Date Book for 1928," unpublished, available at the Glacier National Park Archives, pp. 140-141.

⁸⁷ Lake McDonald Inventory, 1930, MHC 132.F.18.4 (F) 501-5, p. 2. A third painting by Bartlett is listed in the 1930 inventory in the lobby measuring 23 x 37" and a fourth in the dining room measuring 36 x 74."

⁸⁸ Pearl, 48.

⁸⁹ Illustration LM.5.

70 ½ x 47 1/8” (framed),
58 ½ x 35 1/8” (unframed),
6” (frame size),
located on the south wall of the lobby, west of the fireplace,
Glacier Park, Incorporated,
(Plate LM.9).

Like its counterpart, *St. Mary Lake and Going-to-the-Sun Chalet*, this painting is undocumented and does not appear in photographs of the lobby until the 1950’s.⁹⁰ Fery’s small painting depicts a pack train moving up a trail near Sun Point in the St. Mary Lake area. The large peak in the background is most likely Dusty Star Mountain, between Little Chief and Citadel Mountains looming over Upper St. Mary Lake, a small portion of which is visible in the foreground. According to Ralph Thayer, a construction worker on the chalets for the Great Northern Railway, Fery once accompanied a hunting party on a back country trip in the early years of the park: “Dan [Doody] was going out with this artist [John Fery] and he asked me if I wouldn’t go up and get ten or twelve head of horses that they could take on their trip. See they were going out through the park, taking pictures of game, mountains at different times of the day.”⁹¹

10. George N. Page,
Bucking Horse and Rider,
before 1930’s,
oil on canvas,
109 3/8 x 77 1/8” (framed),
not conserved,
located on the east wall of the auditorium,
Glacier National Park,
(Plate LM.10).

This painting and its counterpart *Bear in Camp* display the name of an artist named George N. Page, although it is unclear if this name is an actual signature or a later addition. There is a strong possibility that George N. Page was the George N. Paige who served as a ranger in the park from 1926 until 1931 when he was appointed Fire Chief.⁹² According to the Lake McDonald Ranger Station logbook, Paige was stationed at the head of the lake until mid-1928.⁹³ It is unclear where else he served prior to his appointment as Fire Chief, a job that lasted until 1933. During the period of his tenure at the park, rangers had less-structured schedules and more casual routines which could have afforded Paige the time needed to develop his avocations, among which were woodworking and possibly painting. In 1928 he wrote that he built some rustic frames for the paintings in the lobby of the Lake McDonald Lodge, most likely the two large

⁹⁰ Illustration LM.6. Postcard, Glacier National Park Archives, unprocessed.

⁹¹ Cindy Mish, oral interview with Ralph Thayer, July 9, 1975, MHS Archives SC 1392, p. 4.

⁹² It is listed as an “Oil painting by George N. Paige, 6’ x 8’ 6, framed.” Lake McDonald Inventory, 1930, MHC 132.F.18.4 (F), p. 2.

⁹³ Paige “Date Book.”

paintings by Bartlett still there today.⁹⁴ The two paintings currently hanging in the auditorium of the lodge have been at Lake McDonald since at least 1930's and were part of the transfer of property from the original owners, John and Olive Lewis, to the Great Northern Railway and then the National Park Service. They are clearly the work of an amateur artist, the most anecdotal paintings in the Glacier lodges.

In *Bucking Horse and Rider* Page takes us to a scene right out of western folklore, the breaking of a branded bronco by a cowboy. He sets the scene, not in the expected rodeo arena, but in the wilds of the Rocky Mountains, possibly the park itself. Although the picture lacks specificity, the area looks like a gentle hillside or meadow cleared by a recent forest fire. The trail going off into the distance seems to set the scene in the park.

11. George N. Page,
Bear in Camp,
before 1930's,
oil on canvas,
109 1/8 x 76 1/2" (framed),
not conserved,
located on the west wall of the auditorium,
Glacier National Park,
(Plate LM.11).

Like its counterpart, this painting by Page also appears in the 1930 inventory with the same measurements. It is arguably the most humorous painting in all the Glacier lodges. In this painting, Page depicted a chaotic campground scene. A leisurely mealtime around the fire is interrupted by a large grizzly bear that seems to anticipate the hotcakes on the skillet as much as the campers themselves. In the middle of the composition, the chef spies the grizzly entering the scene from the upper right and sitting atop a log on the ridge just above his napping companion. In surprise, he reaches for his rifle and sends his skillet and food flying over the fire. Page's scene emulates the kinds of images created earlier in the century by professional artists like Frank Stick and Charles DeFeo, whose work graced the covers of adventure magazines and whose paintings can be seen today at the Many Glacier Hotel. Those covers often represented the key dramatic moment of the adventure stories set in the outdoors that were recounted in hunting and camping magazines, the kinds of romantic tales and images that inspired Page to paint this picture. The painting reveals accidental details of the outing life: from the baking soda tin and the scattered gear and tackle in the foreground to the frisky horses pasturing in the distance.

⁹⁴ Ibid., 140-141.

Illustrations

Marble, R.E., View of interior showing two paintings by Bartlett on balcony, framed *Trouble in Camp* and unframed *Avalanche Lake*, date unknown, (Illus. LM.1).

Marble, R.E., View of interior balcony, 1914, (Illus. LM.2).

Hileman, T.J., View of the lodge interior, 1920's (Illus. LM.3).

Marble, R.E., View of interior with Bartlett's *Avalanche Lake* painting, unframed, 1914-1928, (Illus. LM.4).

Anonymous, GNP Brochure with view of lobby; Bartlett's painting on second floor wall and Fery beside fireplace are visible, 1969, (Illus. LM.5).

Anonymous, Postcard with view of the lobby of Lake McDonald Lodge, 1950's, (Illus. LM.6).

Anonymous, Photo of Frank Stick relaxing in his studio with *Hunter with Two Dogs* (third dog included), 1912, (Illus. LM.7).

Anonymous, Detail of *Hunter with Two Dogs* (third dog painted out), 1913, (Illus. LM.7.a).

Anonymous, Cover of *Field & Stream* magazine with Frank Stick's *Hunter with Two Dogs* (third dog painted out), September 1913, (Illus. LM.7.b).

Anonymous, Cover of *Field & Stream* magazine with Frank Stick's *Calling the Moose*, October 1913, (Illus. LM.8).

Anonymous, Cover of *Field & Stream* magazine with Frank Stick's *Calling the Moose*, October 1913, (Illus. LM.8.a).

Anonymous, Print of *Field & Stream* magazine cover with Frank Stick's *Unexpected*, 1909, (Illus. LM.9).

Documentation

Glacier National Park Archives

Documents:

BOX 76 / FOLDER 9 / 1929-1930's

A.J. Dickinson in Minnesota, writing to W.P. Kenny of the Great Northern in St. Paul, regarding a payment of \$27,000 and furs for the hotel, the name of the hotel, purchase price and his discussions with the previous owner. Letters from Ralph Bid to the Glacier Park Transport Co. in CA. James T. Maher in Great Fall, to W.P. Kenny, Great Northern Vice President, in St. Paul, MN regarding the sellers Olive and John E. Lewis and stock of goods valued at \$40,000.

BOX 76 / FOLDER 12 / 1913-1914

R.E. Marble's contract with the Dept. of the Interior for 6 months, July 1- Dec 31. August 21, 1913 letter to Marble about a permit he has been issued (permit # 27). The letter says that he could not sell his pictures to tourists, but he could develop tourists' photographs for them. February 3, 1913 Superintendent's letter to Marble about the prices he will charge tourists for Kodak supplies.

BOX 85 / FOLDER 7 / 1932

Letter from Glacier Park accountant to a dispersing agent; refers to the hotel as 'properties'; states that the hotel was bought by the government for half the purchase price (\$151,000). Deed dated May 26, 1932 between the G.N.R.R. and the U.S. Government to the Lewis Glacier Hotel, states that \$303,756.86 was paid by the government or the Great Northern.

BOX 97 / FOLDER 4 / 1954-1960

1955 letters discussing a potential remodel which involved enlarging the lobby.

1957 letters on the lobby enlargement and full scale kitchen remodeling. July 3, 1958 a first floor remodel plan, including enlarging the lobby door so that the gift shop can be expanded and the dining room floor repairs. Letters from the Acting Superintendent of the Park to the Regional Director regarding 'plan development'.

BOX 211 / FOLDER 11 / 1910-1932 Letters from Simmons to Hill regarding the acquisition of lands. Discussions about land improvements. March 1930's contract between John and Olive Lewis and Glacier Park Co. for \$137,500 purchase.

Historical Images:

GLAC 6070 / MARBLE / PHOTO # 3305 / DATE UNKNOWN (Illus. LM.1)

View of interior showing two paintings by Herbert R. Bartlett on balcony, framed *Trouble in Camp* and unframed *Avalanche Lake*.

GLAC 6071 / MARBLE / PHOTO # 3305 / 1914 (Illus. LM.2)

View of interior balcony.

GLAC 6185 / MARBLE / PHOTO # 2072 / 1914-1928 / (Illus. LM.4)

View of interior, with Herbert R. Bartlett's *Avalanche Lake*, unframed.

GLAC 6185 / MARBLE / PHOTO # 2840 / ACC 638 / DATE UNKNOWN

View of left balcony lobby.

GLAC 6059 / MARBLE / PHOTO # 3305 / ACC 640 / DATE UNKNOWN

View of lobby interior balcony.

GLAC 8253 / HILEMAN PHOTO # 8115 / ACC 645 / HPF 2220 / 1920's (Illus. LM.3)

View of the lodge interior.

GLAC 8253 / MARBLE / PHOTO / ACC 645 / HPF 8198

View of the lobby with Herbert R. Bartlett's *Avalanche Lake* in upper right east wall.

ANONYMOUS / POSTCARD / 1950's / (Illus. LM.6)

View of lobby of Lake McDonald Lodge.

Mansfield Library

ELROD COLLECTION #486 / SERIES IX / PHOTO # 77-4 / DATE UNKNOWN

View of lobby of 'Lewis Glacier Hotel' with one unidentified painting on wall.

Montana Historical Society

ANONYMOUS / GNP Brochure / 1969 (Illus. LM.5)

View of lobby with Herbert R. Bartlett's painting on second floor wall and Fery beside fireplace.

ANONYMOUS / PHOTO / NEGATIVE # 956-678 / DATE UNKNOWN

View of lobby, one small painting of a deer in left corner.

Many Glacier Hotel

Historical Background

The Many Glacier Hotel was the second lodge to be built at Glacier National Park by the Great Northern Railway under the chairmanship of Louis W. Hill.⁹⁵ As early as 1909, Hill was reported to have personally chosen its spectacular location on the eastern shore of Swiftcurrent Lake, then known as Lake McDermott. In order for the railway to win approval from the Department of the Interior to build a hotel within park boundaries and in this sacred place, Hill had to construct the 53-mile road connecting the remote site to the recently developed lodge at East Glacier. Pleased with the success of his newly opened Glacier Park Lodge, Hill won approval in 1911 and began work on this second one. Construction of architects Thomas McMahon and K.K. Kutter's building began in the spring of 1914 and the hotel opened on July 4, 1915. Like its predecessor at East Glacier, Many Glacier was designed as a Swiss alpine lodge and decorated in a rustic western style. Many Glacier was also decorated with the same Asian scheme employed at East Glacier to promote the railway's Oriental Limited train and its trans-Pacific trade routes to Japan.⁹⁶

Many Glacier was perhaps less grand than Glacier Park Lodge in its architecture, but it certainly made up for it in its better setting in the park. The views of the Swiftcurrent Valley from its lobby, balconies, and dining room were truly magnificent and the hotel provided access to an area rich with hiking trails, spectacular vistas, and one of the park's two largest glaciers.

The art located in the Many Glacier Hotel was exceptional and likewise encouraged exploration of the park. The railway employed its best painter John Fery to contribute large oil paintings with landscapes for the interior of the public spaces, namely the lobby and dining room. Additionally, the lodge also featured important genre painters like Charles DeFeo and Frank Stick, artists with established reputations as illustrators of popular outdoor recreational and sporting magazines. Some of these works eventually made their way to Lake McDonald Lodge and Glacier Park Lodge most likely during the remodeling of Many Glacier's interior in the decade of the 1950's. Another significant loss to the lodge was the enormous Blackfoot War Record paintings done on Army issue canvas that ran almost the entire length of the dining hall.⁹⁷ These paintings were done in the style of Plains Indian war records and recorded local Blackfoot stories. They were removed from the dining room and are now in Ft. Worth, Texas, in the collection of the Burlington Northern Santa Fe Railway, the successor to the Great Northern Railway.

In the 1950's, Many Glacier saw a rehabilitation that cost close to \$1.5 million. As part of this remodeling, Chicago decorator Walter P. Suter suggested the removal of

⁹⁵ Moylan, 37-43.

⁹⁶ Illustrations MG.1 - MG.4.

⁹⁷ Walton, 55-60. Illustrations MG.10 & MG.11.

much of the original ornaments, including the majority of the paintings, photographs and other visual arts, in order to modernize the interior.⁹⁸ It was during this period that the lodge suffered the greatest loss of its original ornaments. The architecture suffered as well when the circular staircase and rock fountain, a central design element that distinguished the interior of the lobby, were removed in 1957. The St. Moritz and Lucerne rooms in the basement were once covered with poorly lit paintings hanging *salon* style.⁹⁹ Presumably these were the paintings that had been removed from the lobby and dining room. According to Tippet, Donald Hummel, founder and owner of Glacier Park, Incorporated, did his best to disperse the paintings throughout his lodges and hotels during his 20-year tenure in the park. There are, however, anecdotal accounts that much of these works were removed, perhaps by Mr. Hummel himself, at the time of the sale of the concession to the Dial Corporation in 1981. In recent years, the hotel has seen an enormous investment from public and private sources to ensure its survival and attempts are underway to restore the furnishings and internal appearance as well. The works of art that have survived, including those at Glacier Park Lodge and Lake McDonald Lodge, give a good indication of the hotel's original splendor.

Significance

As the second great lodge in Glacier National Park, the Many Glacier Hotel retains a high degree of significance, both architectural and artistic. In some ways, it represents a more complete picture of the aesthetic sensibilities of its creator Louis W. Hill than Glacier Park Lodge, namely because its setting and views combined with the eclectic combination of landscape and genre paintings, photographs, Indian artifacts, taxidermed mounts, and animal hides to create a richer image of the park and its history. Even the Asian decorations added an additional layer of interest to the visitor and placed Glacier in a more global context. Admittedly, Many Glacier has lost much of its original interior appearance. The remodelings of the 1950's were most certainly the most damaging to the original decorations, however, enough significant material by artists DeFeo, Fery, Stick, and others remain to convey the significance of this lodge. The landscape paintings that have survived are primarily local in subject matter and therefore important links to the park's formidable natural features.

Inventory

1. Charles DeFeo,
Fisherman,
ca. 1915,
oil on canvas,
38 x 26" (framed),
30 x 18" (unframed),
4" (frame size),
not conserved,
located on first floor bridge, near the bar and dining room,

⁹⁸ Correspondence between Suter and Pool, September 10, 1952, MHC Box 132.B.17.11 (B).

⁹⁹ Conversation with Ian B. Tippet, June 23, 2006.

Glacier Park, Incorporated,
(Plate MG.1).

New Yorker Charles DeFeo (1869-1978) was a popular illustrator for American magazines from about 1912 until the late 1940s, including *Field and Stream*, *The Saturday Evening Post*, *The Popular Magazine*, *McCall's*, and others. Like Frank Stick's paintings in the park, DeFeo's works featured outdoorsmen in a host of leisurely activities. His heroes, however, were often less than heroic, as is visible in this painting of a fisherman being outsmarted by the fish. The humorous painting was not likely to have been made in the park as there is no evidence that he ever came to Glacier. Nor does the painting appear in any known photograph of the interior of Many Glacier Hotel. Although it is not listed with the other DeFeo paintings in early inventories, it could have been one of 18 works that appear as "Hunting & Outing Scenes" in the 1915 inventory.¹⁰⁰ This painting is numbered "F9" in pencil on both the back of the canvas and its frame. This is presumably an identifying number from Many Glacier Hotel as the other paintings by DeFeo at the hotel and three works by Frank Stick now currently at Lake McDonald Lodge, but known to have hung originally at Many Glacier, bear the same kind of numeration. Moreover, the 1944 inventory for Many Glacier lists 4 unidentified paintings by DeFeo, measuring 20 x 30" of "outdoor subjects, mountains, and wildlife" in the hotel manager's office.¹⁰¹

2. Charles DeFeo,
Campers,
ca. 1915,
oil on canvas,
44 x 34" (framed),
35 ½ x 25 ½" (unframed),
4 ¼" (frame size),
not conserved,
located on the first floor bridge, near the bar and dining room,
Glacier Park, Incorporated,
(Plate MG.2).

In this painting, DeFeo depicted a group of four men gathered around a table at their campsite. Just as they are about to sit, they spot a large deer crossing the nearby lake in the far left of the composition. The man in the foreground reaches out to grab for a camera resting on a duffle bag on the ground to his left. Originally, he reached for a rifle, however, this has been painted out.¹⁰² It is unclear if DeFeo himself was responsible for the overpainting and there is some suspicion that the later alteration took place so as not to encourage illegal hunting in the park. Along with his *Fisherman* at the Many Glacier Hotel, this painting may have been one of the 18 "Hunting & Outing Scenes" mentioned

¹⁰⁰ MHC 132.F.17.7 (B), sheet 87.

¹⁰¹ MHC 132.F.15.10 (400-8), page 2.

¹⁰² The painting appears to have another work beneath it. Infra-red and/or x-ray analysis should clarify this question.

in the 1915 inventory.¹⁰³ Another painting titled *Hunter in Storm* by DeFeo appears in the 1944 inventory. The latter, of similar size and format, can be seen in early photographs of the lodge, either on the lobby walls or hanging on a corner post of the lobby as a pendant to Stick's *Hunter with Two Dogs*, now located at Lake McDonald Lodge.¹⁰⁴ These paintings demonstrate that DeFeo and Stick worked with similar subjects and in a similarly popular illustrative style. Whereas Stick was relatively straightforward in his representations, DeFeo demonstrated a clear sense of humor in his paintings.

3. John Fery,
Ptarmigan Lake,
ca. 1915,
oil on canvas,
46 ¼ x 82 1/8" (framed),
36 ¼ x 72 1/8" (unframed),
5" (frame size),
located on the first floor bridge near the bar and dining room,
Glacier Park, Incorporated,
(Plate MG.3).

This broad view of Ptarmigan Lake looks south toward the peaks of Grinnell Point to the left and Mt. Wilbur to the right. The Swiftcurrent Glacier is above and centered. A herd of elk, a favorite compositional element for Fery, can be seen crossing the ice floes on the lake in the middle of the painting. Though actually quite small, the lake appears enormous in Fery's panorama, perhaps because of his low viewpoint. As with other paintings, Fery may have used a photograph for this composition, and indeed Kiser photographed a similar view of the lake.¹⁰⁵ This painting was part of the original decorations of the Many Glacier Hotel lobby and it appears in early photographs hanging on the balustrade of the mezzanine behind the stack of the copper fireplace.¹⁰⁶ It also appears by name in the 1915 and 1944 inventories.¹⁰⁷

4. Anonymous,
View of Many Glacier Hotel,
ca. 1915,
oil on canvas on panel,
59 1/8 x 244" (framed),
48 1/8 x 233" (unframed),

¹⁰³ MHC 132.F.17.7 (B), sheet 87. The 1944 inventory lists a painting with the same name hanging in the lobby. Appendix 6. MHC 132.F.15.10 (400-8), page 33. However, it measured 34 x 44 inches, including a 5" frame. Therefore it is not likely to have been the same painting.

¹⁰⁴ Hileman #4222, date unknown, MHC 133.I.1.14 (F).

¹⁰⁵ Illustration MG.14. Kiser #5300, undated, MHS #22103.

¹⁰⁶ Illustration MG.3. Glacier Archives, GLAC 10321 HPF 2516 and Morton J. Elrod #68-17, UM 486, Series IX. See also Illustration MG.1.

¹⁰⁷ Appendix 2. MHC 132.F.17.7 (B), sheet 87. Appendix 6. MHC 132.F.15.10 (400-8), p. 33. There is a discrepancy in the size listed in the 1944 inventory. The latter lists it as measuring 47 x 81 ½," including a 5" frame, but this could have been a simple error.

5 ½” (frame size),
not conserved,
located in the dining room,
Glacier Park, Incorporated,
(Plate MG.4).

This large unsigned panel painting is similar to those painted in tempera that decorated the space above the wainscot in the Glacier Park Lodge. Unframed, it fits the dimensions of the spaces above the wainscot at both lodges.¹⁰⁸ Although the peaks that dominate this landscape, Mount Gould, Grinnell Point, Swiftcurrent Mountain, and Mount Wilbur, appear in the background, they are mostly out of scale. Mount Gould on the left, for example, is too squat while Grinnell Point is too large. These alterations might indicate that the artist was relying on multiple photographs. The hotel, shown here before the construction of the annex, is most likely based on an early photograph or the architect’s projections. The painting has interesting details of guests and their automobiles in front of the hotel. There is at least one other painting with the exact composition, a view of the hotel in the Jorgensen Collection.¹⁰⁹ The latter may have been the one painted by an artist with the initials “LM,” which was reproduced in a postcard.¹¹⁰ All three may have been based on the same photograph or drawing. While the painting does not appear in early photographs of either lodge, it does match those large panels at the Glacier Park Lodge in scale and style.¹¹¹

5. Anonymous,
Many Glacier Valley,
ca. 1915,
oil on canvas on panel,
59 1/8 x 215 3/4” (framed),
49 1/8 x 205 3/4” (unframed),
5” (frame size),
not conserved,
located in the dining room,
Glacier Park, Incorporated,
(Plate MG.5).

One the large panoramas most likely used to decorate the Glacier Park Lodge, this painting is an abbreviated view of the spectacular landscape of the Many Glacier area before the construction of the Many Glacier Hotel. On the left is Swiftcurrent Lake with Swiftcurrent Peak and the North Swiftcurrent Glacier above. On the right foreground are two cabins of the Swiftcurrent Chalets with Mt. Wilbur in the distance. Although this

¹⁰⁸ The space above the wainscot at Glacier Park Lodge measures 58” in height on average. At Many Glacier Hotel, the space measures 50” in height on average.

¹⁰⁹ Illustration MG.12. Correspondence between Harold R. Jorgensen and Clyde M. Lockwood, October 27, 1983, Glacier National Park Archives, unsorted.

¹¹⁰ Ray Djuff and Chris Morrison, *View with a Room: Glacier’s Historic Hotels & Chalets* (Helena, MT: Far Country Press, 2001), 91.

¹¹¹ The large panels at the Glacier Park Lodge are listed in the 1939 inventory as measuring 54” in height, which matches this panel at Many Glacier. Appendix 5. MHC 133.F.15.9 (B), pp. 4 & 13.

image is distorted in that the peaks appear rather squat, the painting does reveal an accurate representation of the mature forest that once covered this region before the great fire of August 31, 1936. The densely forested slopes of Mount Henkel, seen on the right side of the painting, were entirely burned out in the fire which also destroyed the camp cabins. The painting does not appear in early photographs of the lodge interiors, but it does match the size and style of the panels at Glacier Park Lodge.¹¹²

6. John Fery,
Lake St. Mary,
ca. 1915,
oil on canvas,
46 1/2" x 82" (framed),
35 1/2" x 71" (unframed),
5 1/2" (frame size),
not conserved,
located in the dining room,
Glacier Park, Incorporated,
(Plate MG.6).

In this painting, Fery depicted a stylized view of upper St. Mary Lake from the present site of the St. Mary village. In the distance are Little Chief, Citadel, Fusilade, Singleshot, and East Flattop Mountains. There is a painting of Lake McDonald at Lake McDonald Lodge with a similar composition of a handsome buck overlooking the lake. However, in this painting, a somewhat startled fawn looks back at the viewer from the edge of the lake. Either this was a favorite spot for guests to view the lake or Fery consulted photographs when painting this famous view. Lindsley, for example, photographed the exact composition with the ragged tree in the left foreground.¹¹³ For many years this painting of St. Mary Lake hung at the end of the mezzanine balustrade overlooking the lobby and the circular staircase of the Many Glacier Hotel and it appeared in many early photographs.¹¹⁴ The painting was also recorded by name in both the 1915 and 1944 inventories.¹¹⁵ In the latter inventory, it appears as measuring 47 x 82 inches, including the 5" frame, and was valued at \$50.

7. John Fery,
Swift Current Pass,
ca. 1915,
oil on canvas,
46 1/4 x 82 1/8" (framed),
35 1/4 x 71 1/8" (unframed),
5 1/2" (frame size),
conserved,

¹¹² Ibid.

¹¹³ Illustration MG.13. Lindsley #16, undated, MHS #22072.

¹¹⁴ Illustration MG.5. Hileman #4150, 1931, Glacier National Park Archives, GLAC 10151 and GLAC 10254; Illustration MG.2. Morton J. Elrod #91-22, UM 486, Series IX; and MHC 133.I.1.14 (F).

¹¹⁵ Appendix 2. MHC 132.F.17.7 (B), sheet 87. Appendix 6. MHC 132.F.15.10 (400-8), 33.

located in the dining room,
Glacier Park, Incorporated,
(Plate MG.7).

In his painting of Swiftcurrent Pass, Fery depicted the Garden Wall at the left with the summit of Mount Gould peeking out from behind. In this composition, Mount Gould appears much closer than in reality. To the right, the massive snowy peak across the valley is Heaven's Peak. This painting appears by name in the 1915 inventory for Many Glacier Hotel, however its original placement is unknown as it does not appear in early photographs. In the 1944 inventory it appears as measuring 46 ½" x 6' 8" and valued at \$50. At that point, it was stored in a closet. Photographs from the National Governor's Conference held at Many Glacier in 1960 show it hanging in the basement of the hotel.¹¹⁶

¹¹⁶ Illustration MG.9. Anonymous, 1960, MHS PAC 86-15 K476.

Illustrations

Anonymous. View of lobby with Fery's *Lake St. Mary* behind fireplace; a second landscape painting on middle right hand side of second level balcony rail is also visible. Date unknown, (Illus. MG.1)

Anonymous. View of spiral staircase with Fery's *Lake St. Mary* on the balcony and Stick's *Man Hunting with Gun and Two Dogs* on the left-hand side. Date unknown, (Illus. MG.2)

Anonymous. View of lobby with three paintings on the right side in the middle balcony, one a mountain scene with snow covered peaks. Date unknown, (Illus. MG.3)

Hileman, T.J.. View of lobby with Fery's *Lake St. Mary* over lobby fountain, Stick's *Man Hunting with Gun and Two Dogs* on left side, a painting of a hunter on the right side, and two unidentified landscapes hanging on the balcony railings in the middle, 1931, (Illus. MG.4)

Anonymous. View of lobby with Fery's *Lake St. Mary* over fireplace with Stick *Man Hunting with Gun and Two Dog* in the left corner. Date unknown (Illus. MG.5)

Kiser, Fred. View of lobby with Fery's *Lake St. Mary* on balcony behind staircase. Date unknown, (Illus. MG.6)

Hileman, T.J.. View of lobby fireplace with two large paintings on either side of the middle second railing. Date unknown, (Illus. MG.7)

Cowling. View of lobby fireplace with *Cracker Lake* by Fery on balcony, Date unknown, (Illus. MG.8)

Anonymous. View of the basement during the National Governors' Conference with Fery's *Swiftcurrent* in background, 1960, (Illus. MG.9)

Anonymous. View of dining room with two small vertical paintings (by Stick?) on either side of the large tri-partite painting (by Fery?), date unknown, (Illus. MG.10)

Hileman, T.J.. View of dining room with the tri-partite painting (by Fery?) on middle of right side, 1920's (Illus. MG.11).

Jorgensen Correspondence, Photo of a panel painting that resembles the anonymous panels currently hanging in the Many Glacier Dinning Room, October 2, 1983, (Illus. MG.12).

Lindsley, L.D. View of a slide that resembles the format for Fery's *Lake St. Mary* painting, Date unknown, (Illus. MG.13).

Kiser, Fred. View of a slide that resembles the format for Fery's *Ptarmagin Lake* painting, Date unknown, (Illus. MG.14).

Anonymous. View of the staircase side of the lobby with Fery's *Cracker Lake* on the right and *Lake St. Mary* on the mezzanine over the staircase, date unknown, (Illus. MG.15).

Anonymous, View of the Many Glacier Hotel lobby from the fireplace with no paintings visible, 1950's, (Illus. MG.16).

Anonymous, Lakeside view of the Many Glacier Hotel lobby with Frank Stick's painting *Hunter with Two Dogs* hanging on the wall, 1950's, (Illus. MG.17).

Cowling, View of the staircase in the lobby with Fery's *Lake St. Mary* in the center, Stick's *Hunter with Two Dogs* on the right, and DeFeo's *Hunter in Storm* to the left, 1915, (Illus. MG.18).

Hileman, T.J., View of lobby (copy of an original photo) with Fery's *Lake St. Mary* on balcony railing, Stick painting of a hunter on corner post and his *Man Hunting with Gun and Two Dogs* on right corner, 1920's, (Illus. MG.19).

Documentation

Glacier National Park Archives

GLAC 5431 / COWLING TRANSPARENCY / DATE UNKNOWN

View of a lake painting by fireplace.

GLAC 8246 / PG 36 / HILEMAN PHOTO # 4028 / DATE UNKNOWN

View of lobby with Stick paintings and one Fery.

GLAC 8246 / PG 37 / HILEMAN PHOTO # 4029 / DATE UNKNOWN

View of dining room.

GLAC 8247 / ACC 734 / CAT 10254 / PG 22 / HILEMAN PHOTO # 4034 / 1930's

View of lobby fountain.

GLAC 8249 / ACC 645 / CAT 2219 / PG 18 / HILEMAN PHOTO # 4222 / 1920's

View of lobby with three paintings (Fery's *Lake St. Mary* and two Sticks).

GLAC 8249 / ACC 645 / CAT 2218 / PG 19 / HILEMAN PHOTO # 4028 / 1920's

View of lobby fountain.

GLAC 9214 / COWLING TRANSPARENCY / DATE UNKNOWN

View of painting of lake by fireplace.

GLAC 10151 / ACC 734 / HPF 2503 / HILEMAN PHOTO # 4150 / 1931 / (Illus. MG.4)

View of lobby with Fery's *Lake St. Mary* over lobby fountain, Stick's *Man Hunting with Gun and Two Dogs* on left side, a painting of a hunter on the right side, and two unidentified landscapes hanging on the balcony railings in the middle.

GLAC 10321 / HPF 2516 / ANONYMOUS / DATE UNKNOWN (Illus. MG.3)

View of lobby with three paintings on the right side in the middle balcony, one a mountain scene with snow covered peaks.

GLAC 10601 / ACC 734 / HPF 5199 / HILEMAN PHOTO # 4029 / 1920's (Illus. MG.11).

View of dining room with the tri-partite painting (by Fery?) on middle of right side.

GLAC 12053 / ACC 820 / HILEMAN PHOTO # 3539 / 1939

View of waitress in dining room, ledger art copies and tri-partite painting (by Fery?) on right side.

GLAC 10254 / ACC 820 / HPF 1593 / ANONYMOUS / (Illus. MG.5)

View of lobby with Fery's *Lake St. Mary* over fireplace with *Stick Man Hunting with Gun and Two Dog* in the left corner.

GLAC 10899 / HB 16600-I / ANONYMOUS / TRANSPARENCY / 1953

View of lobby with no paintings.

GLAC 10900 / ANONYMOUS / TRANSPARENCY / 1953

View of Rainbow Lounge with *Stick's Unexpected*.

GLAC 10901 / ANONYMOUS / GEL

View of hallway with *Stick's Man Hunting with Gun and Two Dogs*.

JORGENSEN CORRESPONDENCE / October 2, 1983 / (Illus. MG.12).

Mansfield Library

PHOTO #68-17 / ELROD COLLECTION 486 / SERIES IX / (Illus. MG.1)

View of lobby with Fery's *Lake St. Mary* behind fireplace; a second landscape painting on middle right hand side of second level balcony rail is also visible.

PHOTO # 68-18 / ELROD COLLECTION 486 / SERIES IX

View of dining room with large tri-partite painting (by Fery?) on right side.

PHOTO #91-22 / ELROD COLLECTION 486 / SERIES IX (Illus. MG.2)

ANONYMOUS / PHOTO / DATE UNKNOWN

View of spiral staircase with Fery's *Lake St. Mary* on the balcony and *Stick's Man Hunting with Gun and Two Dogs* on the left-hand side.

Minnesota History Center

133.I.1.12. (F) / ANONYMOUS / PHOTO # 5158 / DATE UNKNOWN / (Illus. M.G.15.)

View of the staircase side of the lobby with Fery's *Cracker Lake* on the right and *Lake St. Mary* on the mezzanine over the staircase.

133.I.17.8. (F) / ANONYMOUS / PHOTO # 3 / 1950's / (Illus. MG.16.)

View of the lobby from the fireplace. There are no paintings hanging anywhere.

133.I.17.8. (F), / ANONYMOUS / PHOTO # 1 / 1950's / (Illus. MG.17.)

Lake side view of the lobby with Frank *Stick's* painting *Hunter with Two Dogs* hanging on the wall.

Box 9, 133.I.2.3 (B) / COWLING PHOTO # 40 / 1915 / (Illus. MG.18.)

View of the staircase in the lobby with Fery's *Lake St. Mary* in the center, *Stick's Hunter with Two Dogs* on the right, and DeFeo's *Hunter in Storm* to the left.

Montana Historical Society

PAC 86-15 / K476 / ANONYMOUS / PHOTO / 1960 (Illus. MG.9)

View of the basement during the National Governors' Conference with Fery's *Swiftcurrent* in background.

22090 / COWLING / PHOTO / DATE UNKNOWN / (Illus. MG.8)

View of lobby fireplace with *Cracker Lake* by Fery on balcony.

ANONYMOUS / NEGATIVE # 956-666 / DATE UNKNOWN / (Illus. MG.10)

View of dining room with two small vertical paintings (by Stick?) on either side of the large tri-partite painting (by Fery?).

KISER NEGATIVE # 956-697 / 5158 / DATE UNKNOWN / (Illus. MG.6)

View of lobby with Fery's *Lake St. Mary* on balcony behind staircase.

HILEMAN NEG # 956-698 / PHOTO # 4026 / DATE UNKNOWN / (Illus. MG.7)

View of lobby fireplace with two large paintings on either side of the middle second railing.

LINDSLEY SLIDE # 4 / GN SLIDES 33-48 / 22072 / (Illus. MG.13).

KISER SLIDE # 77 / GN SLIDES 65-80 / 22103 / (Illus. MG.14).

Rising Sun Motor Inn

Historical Background

The Rising Sun Motor Inn, located near the spot where Roes Creek enters St. Mary's Lake, opened on June 5, 1940 in response to the growing need to accommodate increased automobile traffic in the park in the period after the opening of the Going-to-the-Sun Road in 1933.¹¹⁷ This populist impetus led to the creation of a general store and lunchroom with cabins for motorists who had no intention of staying for longer periods of time in the larger, more expensive lodges. A larger cafeteria or restaurant opened later as part of the Mission 66 building campaign and this is where the paintings are currently located.

There is little information available about the original decorative scheme for Rising Sun. The paintings by an artist named Richmond, currently located in the cafeteria, could be commissioned as part of the original decorations in the 1940's or purchased by Glacier Park, Incorporated in the 1960's. It is unclear as to when and how the large painting of Red Eagle Pass by noted artist John Fery came to be installed there.

Significance

There is a relative paucity of records for the construction and decoration of the Rising Sun Motor Inn. The paintings located there, primarily the works of Richmond, also present a major gap in documentation. The single painting by John Fery, in spite of its sketchy provenance, is his largest and most impressive painting in the park, and therefore of major significance to the history of the park and its structures.

Inventory

1. John Fery,
Red Eagle Pass,
ca. 1910-14,
80 ½ x 151 ¼" (framed),
67 ¼ x 138 ½" (unframed),
6 3/8" (frame size),
not conserved,
located in the dining room of the cafeteria,
Glacier Park, Incorporated,
(Plate RS.1).

This painting depicts Red Eagle Pass on the left, followed by Mount Stimson, Clyde Peak, and Mount Logan, a part of the park that was once accessible by trail and is now rarely visited by guests. The painting appears to be a considerably larger and more detailed version of the same view that Fery painted for the Glacier Park Lodge. Whereas

¹¹⁷ Moylan, 4, 74-76.

they might have both been painted on the same trip to the area, there are subtle differences. Fery probably painted the view at Glacier Park Lodge in an evening in the spring when there was plenty of water flowing from the mountain peaks. The painting at Rising Sun seems to take place at high noon in the summertime. The source of this very large painting is still unknown. It may have been located in one of the backcountry chalets demolished after World War II. As noted above, Donald Hummel, founder of Glacier Park, Incorporated, the successor the Great Northern Hotel Company, dispersed works of art from the great lodges from 1961 to 1981.¹¹⁸ This one most likely was brought here from one of the bigger lodges after the Mission 66 cafeteria opened.

2. Richmond,

Mountain Goats,

date unknown,

oil on panel,

40 ¼ x 99" (framed),

36 ¼ x 95" (unframed),

2" (frame size),

not conserved,

located in the gift shop of the cafeteria,

Glacier Park, Incorporated,

(Plate RS.2).

3. Richmond,

Antelopes,

date unknown,

oil on panel,

40 ¼ x 99" (framed),

36 ¼ x 95" (unframed),

2" (frame size),

not conserved,

located in the dining room of the cafeteria,

Glacier Park, Incorporated,

(Plate RS.3).

4. Richmond,

Big Horn Sheep,

date unknown,

oil on panel,

40 1/2 x 99 1/2" (framed),

36 1/2 x 95 1/2" (unframed),

2" (frame size),

not conserved,

located in the dining room of the cafeteria,

Glacier Park, Incorporated,

(Plate RS.4).

¹¹⁸ Conversation with Ian B. Tippet, June 24, 2006.

5. Richmond,
Stage Coach,
date unknown,
oil on panel,
49 1/2 x 97 5/8" (framed),
46 1/2 x 94 5/8" (unframed),
1 1/2" (frame size),
not conserved,
located in the gift shop of the cafeteria,
Glacier Park, Incorporated,
(Plate RS.3).

These four paintings are the work of an artist with the last name of Richmond, about whom little is known. There is some correspondence in the Great Northern Railway archives in St. Paul, Minnesota related to an artist named A. Leonard Richmond, an obscure Englishman who may have painted in the park in the 1930's.¹¹⁹ There is no concrete link between that artist and the four paintings at Rising Sun, and the one at Two Medicine Campstore done by the same hand.¹²⁰ The paintings of animals were clearly appropriate images for Glacier National Park although the landscape is too generic to be identified with specific locations in the park. In all likelihood, these works were commissioned or purchased after the opening of the Rising Sun Auto Camp in 1940.

¹¹⁹ Correspondence between A. Leonard Richmond and A.J. McGillis, January 1934. MNHS 133.H.4.10 (F), #2163 Artists folder #2. Richmond (1889-1965) was primarily a landscapist who had painted on the French coast in the 1920's. See www.jordanchard.com. In the correspondence, he states that he had also painted for the British and Canadian rail companies.

¹²⁰ It is entirely possible that landscapist A. Leonard Richmond's style evolved.

Illustrations

None.

Documentation

None.

Two Medicine Campstore

Historical Background

The Two Medicine Campstore was part of the original camp built by the Great Northern Railway in 1911. Originally set up as a teepee camp for guests arriving by rail at East Glacier, the camp soon boasted two log chalets on the shore of Two Medicine Lake and in 1913 a two-story Swiss style guest dormitory with 20 rooms, a dining hall, and kitchen facility.¹²¹ Like the other back country chalets, Two Medicine closed during World War II and reopened in 1946 in a much-deteriorated state. In 1952 the chalets were permanently closed, but the dining hall remained open as a campstore. In 1955-56, the chalets and dormitory were burned down, leaving only the campstore building. According to the *Hungry Horse News*, June 1, 1956, "Two chalets went up in flames at the foot of Two Medicine Lake in Glacier National Park Saturday. . . . But Saturday's fire was man-made for the purpose of removing two buildings no longer considered adequate or safe for visitor use. It was far cheaper to burn down than tear down these broken down log chalets." In 1915, Louis W. Hill complained that the camp lacked decoration. The 1914-15 inventory shows that the camp buildings were decorated with paintings and some western items similar to the decorative scheme of the Glacier Park Lodge.¹²² The original six paintings listed in the inventories seemed to have been dispersed to the other lodges at the time of the demolitions.

Significance

Given its proximity and a history inextricably linked to the flagship Glacier Park Lodge, the Two Medicine Campstore retains a high degree of significance for the history of Glacier National Park. In spite of major losses of original buildings and dispersal of works of art, what is currently located at the campstore is a fair indication of its once glorious past.

Inventory

1. Anonymous,
Two Medicine Lake with Sinopah Mountain,
ca. 1910-14,
tempera on paper on panel,
55 5/8 x 104" (framed),
44 5/8 x 93" (unframed),
5 1/2" (frame size),
not conserved,
located in the dining room of the campstore,
Glacier Park, Incorporated,
(Plate TM.1).

¹²¹ Moylan, 36-49. See also Taylor, 38.

¹²² Illustrations TM.1 - TM.3.

The painting represents a view of visitors promenading by the Two Medicine chalet in the left foreground overlooking the lake. It also depicts a fairly accurate rendition of Grizzly Mountain, Chief Lodge Pole Peak, Sinopah Mountain, and Lone Walker Mountain in the background. The chalet with its complex roofline was a favorite building in the park in the first half of the century. President Franklin D. Roosevelt was among its most famous guests. It was burned down in 1956 as a result of its deterioration. The paintings originally located in the building were dispersed, with a few by John Fery winding up at Lake McDonald Lodge and Glacier Park Lodge. This painting is similar in its sketchy style to those by the decorator responsible for the large panoramic views of the park located above the wainscot of the lobby and dining room of Glacier Park Lodge.¹²³ It reveals a confident handling of form and paint, even in this damaged state. It was most likely based on single photograph of the area or it could have been painted on site.

2. Richmond,
Buffalo Hunt,
date unknown,
oil on panel,
49 ¼ x 88 1/8” (framed),
45 ¼ x 84” (unframed),
2 ” (frame size),
not conserved,
located in the dining room of the campstore,
Glacier Park, Incorporated,
(Plate TM.2).

This painting is part of a group, the majority of which are located in the cafeteria at Rising Sun. It is related both in content and dynamic composition to Richmond’s *Stage Coach*, another typical western subject. Neither of these activities, however, were particularly germane to the history of Glacier National Park, leaving one to believe that the works were not painted there. Richmond’s paintings could have been purchased after 1940 for the Rising Sun Auto Camp. This one may have come here after 1955 when the Two Medicine dining hall was remodeled as a campstore.

¹²³ This painting does not have the same standard frame as those at Glacier Park Lodge although it is the same size.

Illustrations

Kiser, Fred, View of the fireplace with a large landscape (by Fery?), 1917, (Illus. TM.1).

Cole, E.P., View of interior with no painting over the fireplace, 1930's, (Illus. TM.2).

Anonymous, View of the dining room with two Fery paintings over fireplace, date unknown, (Illus. TM.3).

Anonymous, View of the dining room with two paintings by Fery, *Swiftcurrent Falls* and *Grinnell Glacier*, hanging over the windows, date unknown, (Illus. T.M.4.).

Documentation

Glacier National Park Archives

GLAC 8234 / HILEMAN # 35-30 / PG 36

View of dining room with Fery's *Grinnell Glacier* painting and *Swift Current Falls* painting.

GLAC 224 / COLE, E.P. / ACC 761 / 1930's / (Illus. TM.2)

View of interior with no painting over fireplace.

GLAC 22180 / ACC 826 / ANONYMOUS / TRANSPARENCY / (Illus. TM.3)

View of dining room with two Fery paintings over the windows overlooking the lake.

ANDERSON PHOTO #375 / BOOK 1 / 1915

View of dining room with a large painting over fireplace.

ANDERSON PHOTO #382 / BOOK 1 / 1915

View of large painting with label 'See America First, Piegan Pass, Glacier National Park, loaned by the Great Northern Railroad.'

ANDERSON PHOTO #404 / BOOK 1 / 1915

View of various people in lodge.

ANDERSON PHOTO #405 / BOOK 1 / 1915

View of story telling around the fireplace with an unidentified painting in the background.

Mansfield Library

CALL # 9178652 H832 / 1917 / (Illus. TM.1) / 'GLACIER PARK HOTELS AND TOURS,' brochure published by G.N.R.R., St. Paul, MN / before 1917 / KISER PHOTO / View of the fireplace with a large landscape (by Fery?).

Minnesota Historical Center

133.F.2.11. (B) / ANONYMOUS / PHOTO # 1065 / DATE UNKNOWN / (Illus. T.M.4)

View of the dining room with two paintings by Fery, *Swiftcurrent Falls* and *Grinnell Glacier*, over the windows.

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Appendix 1

Abbreviations for Source Institutions

GNP	Glacier National Park Archives, Glacier National Park, MT
MHC	Minnesota History Center, St. Paul, MN
MHS	Montana Historical Society, Helena, MT
UM	K. Ross Toole Archives at the Mike and Maureen Mansfield Library, The University of Montana Missoula, MT