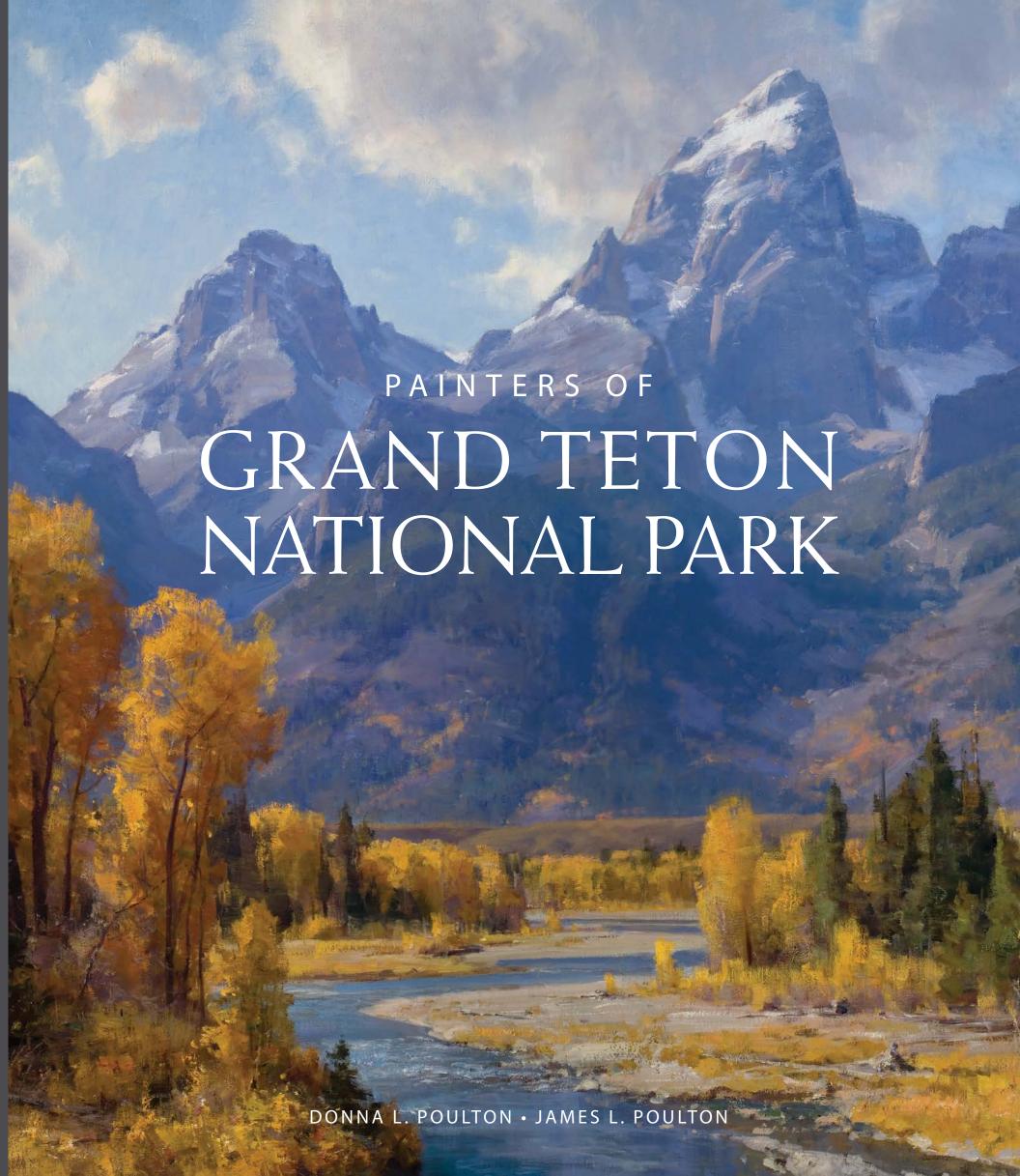


**PAINTERS** GRAND TETON NATIONAL PARK

POULTON & POULTON





# PAINTERS OF GRAND TETON NATIONAL PARK

This book provides a comprehensive survey of the long history of artistic interpretation of the Teton Range and Jackson Hole area, and is timed to commemorate the hundredth anniversary of the formation of the National Park Service in 2016 and it's early efforts to establish Grand Teton National Park. It includes nearly four hundred paintings, drawings, and photographs, including classic as well as more unique, contemporary interpretations of the magnificent Tetons landscape and its wildlife. Examples are gleaned from across a span of more than two hundred years and represent a wide variety of styles, emphasizing artists who have lived and worked year-round in the Teton area, including Harrison R. Crandall and Conrad Schwiering, and including such well-known artists as Edward Hopper and Thomas Moran.





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#### AMERICAN PERSPECTIVES ON THE WEST

## ONE CANNOT BE PESSIMISTIC ABOUT THE WEST. THIS IS THE NATIVE HOME OF HOPE.<sup>4</sup>

—WALLACE STEGNER

As America entered the nineteenth century, its leaders were already thinking about expanding beyond the young country's western borders. Thomas Jefferson in particular was a powerful advocate for expanding the nation's farmlands, 5 and was consequently an ardent supporter of the Louisiana Purchase of 1803 and of the Lewis and Clark Expedition, which explored the country's new territory in 1804–06.

Tracing a route that skirted north of the Yellowstone and Teton regions, the Lewis and Clark Expedition was "the first officially deliberate encounter with the nature, people, and resources of a large part of the continent unknown to the young nation." Although it failed in its primary mission—to find a water passage to the Pacific Ocean—the reports of the expedition provided the foundation for more than two centuries of subsequent policies toward the continent's western half. In 1810, William Clark (1770–1838) published his first map of the territory explored by the expedition, titled A Map of Part of the Continent of North America (1810, plate 1.5), which was followed in 1814 by a more detailed map, A map of Lewis and Clark's track (1814,



PLATE 1.5

WILLIAM CLARK

A Map of Part of the Continent of North America (detail)

1810, ink on paper,  $28^3/4 \times 50^3/4$  inches

Courtesy of Yale Collection of Western Americana, Beinecke Rare Book and Manuscript Library

plate 2.7, p. 32), drawn by Samuel Lewis (1753 or 1754–1822). Each of these maps incorporated increasingly specific information as it was given to Lewis or Clark by subsequent travelers, and both maps included references to "Lake Biddle" (Jackson Lake) and "Lake Eustis" (Yellowstone Lake) that were described to William Clark by John Colter after his epic journey through the Teton/Yellowstone area in 1807–08 (see Chapter 2). One of the most immediate consequences of the publication of these maps and of Lewis and Clark's journals in 1814, was that the Rocky Mountain West began to blossom in the minds of eastern citizens as an object of imagination and fantasy.

There were many reasons for the explosion of interest in the West after Lewis and Clark's journey, but chief among them was financial. In the early years of the nineteenth century, perhaps even before Lewis and Clark traversed the area, trappers and traders were already entering the Rocky Mountains in search of beaver pelts that were in high demand by the fashion industry of Europe and America.<sup>7</sup> In 1810, the first American trading post west of the Continental Divide, Henry's Fort, was established forty miles from the western foothills of the Tetons; and by the 1820s, the Rocky Mountains, and particularly the Tetons, were fairly teeming with traders, trappers, mountain men and explorers, all of whom, upon their return to the East, had stories to tell about the wonders of the West. In addition, in the early 1820s images of the West started to appear on the eastern seaboard; the first artist to paint the Rocky Mountains was Samuel Seymour, who traveled to northern Colorado with Major Stephen H. Long's 1819–20 expedition.8

As descriptions and pictures of the West reached the East, a number of assumptions about it began to take hold in the national consciousness. Some were in large measure correct, such as about the vastness of the territory and the power of the scenery. Others were created more out of fantasy, desire or vested interest, and thus took on mythical proportions. The following are some of the most influential of those assumptions.

#### The Noble Savage

From the beginning of the colonies, Anglo American attitudes toward Native Americans were riddled with inconsistencies.



PLATE 1.6

JIM WILCOX

Into the Clouds
1997, oil on linen, 30 x 40 inches
Private collection

Courtesy of the artist

PLATE 1.7

KYLE SIMS

The Crossing

2012, oil on canvas,  $38 \times 70$  inches

Courtesy of the artist





TUCKER SMITH

The Refuge

1994, oil on canvas, 35 x 119 inches

JKM Collection at the National Museum of Wildlife Art. Copyright  ${\hbox{\o c}}$  Tucker Smith

PLATE 2.17 ELIZABETH LOCHRIE WPA mural 1937–39, oil on panel, 4 x 12 feet Collection of the U.S. Post Office in St. Anthony, Idaho



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CLYDE ASPEVIG
Teton National Par
2009, oil on canvas,
40 x 48 inches

FRANK TENNEY JOHNSON

Into the Jackson Hole Country

1937, oil on canvas

Private collection

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