ART OF THE GRAND CANYON
an introduction and annotated bibliography

Earle E. Spamer
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Cover illustration: Detail from The Chasm of the Colorado by Thomas Moran. (See frontispiece.)
ART OF THE GRAND CANYON
“Hither to this point, long ago came Thomas Moran, the painter, and painted for the people of the United States that great scene which hangs in the capitol, and which, no doubt, has damaged his reputation with many people who regard it as a hysterical exaggeration, a sort of beautiful chromatic nightmare. But Moran’s reputation will be utterly ruined with such people when they see the grand chasm for themselves, and learn what broad concessions he made to the public incredulity regarding the scene. . . . You cannot paint a silence, nor a sound, nor an odor, nor an emotion, nor a sob. If you are skillful, you may suggest them to the imagination by some symbol understood, and Moran’s fine picture does this admirably.”

—Fitz-Mac  [Fitz-James MacCarthy]

“A rhapsody by ’Fitz-Mac,’” in The Grand Canyon of Arizona
(PassengerDepartment, Santa Fe Railway, Chicago, 1902)
ART OF THE GRAND CANYON
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Earle E. Spamer
Art of the Grand Canyon

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Spamer, Earle Edward (1952– )

Art of the Grand Canyon : an introduction and annotated bibliography
Raven’s Perch Media, Philadelphia, Pennsylvania, USA

FIRST EDITION

vii, 342 p. : illus.; Portable Document Format (PDF); electronic resource, https://ravensperch.org

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PREFACE

Art of the Grand Canyon is a historical and bibliographical resource, but it also means to be an “interesting read” specifically for the audience of Grand Canyon historians and aficionados. The Introduction is an admittedly arbitrary and teasingly brief primer of Grand Canyon art for readers who may not be very familiar with the subject. It highlights some usual and some appealingly unusual aspects about well-known and obscure artists alike, and a few of their pieces. It also finds some new perspectives and makes a few comparisons that might be thought-provoking, perhaps unrealized.

The annotated bibliography gathers citations for publications, beginning in 1853, that in some way mention or illustrate the work of Grand Canyon artists between 1851 and 2023. It serves as a documentary effort that confirms the breadth and depth of artistic interest in the Grand Canyon. It also introduces numerous artists who have not had the privilege of being “recognized,” such as those whose work was contributed “on the fly” to various journals and magazines, who are not acclaimed artists in their own right.

There seems to be no end to artists’ interest in an admittedly challenging subject—the canyon—and the appearances of these works in magazines and books, whether only by mention or illustration, maintains a steady pace. There are many “Grand Canyon art books,” too. One has only to look at the front matter or specific chapters within them to find information about, and examples of, the work of renowned Grand Canyon artists—for example, Thomas Moran from the “old school,” Bruce Aiken from the present, and Gunnar Widforss in between—all of them as different in concept, media, and perspective as there are moods of the canyon itself.

To improve the bibliographical take of all this (easy enough to say) requires an even more ambitious search than that represented by the arbitrarily abridged Art of the Grand Canyon. Hunting down individual pieces of art that are cited or appear throughout publications over more than a century and a half, to be found as much by serendipity as through reading and referrals to indexes, will be a monumental task. Whether they be woodcuts and engravings, delightfully impressionistic paintings and drawings, or three-dimensional products, there are far more than is implied by the relatively meager number
of citations in this bibliography. *Art of the Grand Canyon* is a new contribution to the history of the Grand Canyon; one that is hopefully interesting for things in it that may not have been realized even by its Grand Canyon audience, and in its widely ranged accounting for the variety of things that have been published that have something to do with Grand Canyon art. And it should be a obvious inspiration for other work.

The annotated bibliography is an outgrowth of a considerably larger bibliography of the Grand Canyon and lower Colorado River regions in the U.S. and Mexico begun in 1974. Its editions have been available since 1981 in print and in various digital formats—now as searchable PDF documents at Raven’s Perch Media, [https://ravensperch.org](https://ravensperch.org), which may be freely downloaded and which have a liberal reproduction and fair use policy. The annotations within the art bibliography, most of which also appear distributed throughout the larger bibliography just mentioned, provide information that specifies just what is provided in the cited publications; they assist users in determining whether or not a particular citation may be of interest to a task at hand. Part 2 of the present bibliography arranges pertinent citations by the names of the artists. These are the ones that have thus far been found in publications; intuitively, there are far more.

It is beyond the purpose of this project to offer criticism; its objective is to present a motivatively different introduction to Grand Canyon art, and to make published information known. As more and more items are found, they will naturally continue the documentary effort, but surely they will also expose new or forgotten works that run the gamut from monumental to distressingly poor. Anyway, the Grand Canyon always beckons—challenges—those who come to portray it with brush, pencil, crayon, or chalk, even with media such as fabric, clay, glass, and metal.

Today, the historic Kolb Brothers Studio of Emery and Ellsworth Kolb at the village of Grand Canyon on the South Rim is managed by the Grand Canyon Conservancy; the property belongs to the National Park Service. The tall, spartan room that served as an auditorium—where for decades Emery narrated, thousands of times, the motion picture film he and his brother had made during a historic run down the Colorado River in 1911–1912—is now used as a venue for art exhibits, including more recently the annual Grand Canyon Celebration of Art. Emery lived at the studio from 1906 until his death in 1976. Anyone who has had the privilege of viewing the canyon from the downstairs sitting room (the building is, incidentally, “upside-down,” its foundation below the rim of the canyon such that one enters at the top) has had a view of one of the most extraordinary picture-window scenes anywhere.¹ The Kolbs both were photographers, but after a

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¹ See for example the Kolb photo online, [https://cdm16748.contentdm.oclc.org/digital/collection/cpa/id/70948/rec/](https://cdm16748.contentdm.oclc.org/digital/collection/cpa/id/70948/rec/) (Northern Arizona University, Cline Library, Colorado Plateau Digital Collections, “Grand Canyon, view from the window of the Kolb Studio”, 1930s (NAU.PH.568.6668) (last accessed April 23, 2023). The national park, in cooperation with the Grand Canyon Conservancy, now sponsors a rotating roster of Artists in Residence. Perhaps one
falling out, Emery “won” the studio in a coin toss, and he continued with the business, a significant part of which utilized a small window on the west side that overlooks the Bright Angel Trail. For years, Emery photographed strings of mule-mounted tourists who halted there to have their pictures taken, prints of which were delivered later in the day (for a charge) as a memento of their exciting trail trip into the canyon. At the nearby El Tovar Hotel, built by the Santa Fe Railway, one once could browse through the fine art for sale in a gallery there; and of course, the Hopi House adjacent to the hotel, also a Santa Fe tourist draw, to this day is a place where artwork can be purchased.

Art of the Grand Canyon cannot in any way be seen as offering an inventory of Grand Canyon artwork. There are just so many pieces in existence, which have not even been mentioned in print, that it is impractical to attempt such a compilation. Noticeably, in the citations of the bibliography there are references to many works of art that are not mentioned by title, so neither can this volume even serve as a catalogue unto itself. There are far more Grand Canyon works of art in existence, too, never noticed in publications. The predominant number of them still have copyright protection until decades after the lifetime of the artists, or reproductions of older unique works are shielded by rights of current ownership if they have not been yielded to the realm of works in the public domain.

So, Art of the Grand Canyon is a historian’s general guide to the subject, based on material that is in the public domain. It hopefully fields an appreciation for the fact that there is a tremendous amount of work in existence that is not generally known. If one still yearns for a truly comprehensive listing of all of Grand Canyon art, daunting as the idea sounds, one may take a great deal of inspiration from Alan Petersen’s Gunnar Widforss Catalogue Raisonné Project, https://www.gunnarwidforss.org). Although that project continues to uncover all of Widforss’s worldwide work, principally in watercolors, it embraces a very large number of Grand Canyon pieces, for which the artist is justifiably well known.

Delight in the history, revelations, and ideas that follow herein. And discover in the annotated bibliographies the things that have been published, which comprises a documentary record, but read them also to think about future projects about the artists of Grand Canyon—and that marvelous work of art itself, always just called

“The Canyon.”
INTRODUCTION

“Try again, Daingerfield.”

The Grand Canyon has been the subject of art since 1851, when the North Rim was first glimpsed and drawn from a distance of some sixty miles by an expedition-attached artist, Richard Kern. The main body of the canyon did not become the subject until 1858, at the hands of two more expedition-attached artists, Balduin Möllhausen and Friedrich Wilhelm von Egloffstein. Truly expressionist works featuring the canyon, and places in and around there, finally were produced by Thomas Moran and others, in the early 1870s, although many of Moran’s first Grand Canyon works were commissioned products to illustrate John Wesley Powell’s various articles and reports about his Colorado River expeditions and topographical surveys of the lands thereabout.

Thomas Moran, regaled as the premier Grand Canyon expressionist artist, first arrived there in 1873 on the North Rim with the Powell survey, where he saw the canyon at some of its most spectacular viewpoints. He moodily, and sometimes overimaginatively, delineated various scenes for Powell’s work, occasionally basing his images on or assisted by expedition photographs (especially for places he had not been himself), which were transformed into woodcuts and lithographs. He also produced many paintings of the canyon for his own, and he continued to return to the canyon well into the twentieth century. Sometimes, he even modified older paintings to reflect his newer impressions of the subject. His Grand Canyon efforts had been launched suddenly into public and partisan renown when in 1874 the U.S. Congress authorized a $10,000 payment to Moran—more than a quarter of a million dollars in 2023—for The Chasm of the Colorado (frontispiece herein), a 7-by-12-foot masterpiece that was hung in the U.S. Capitol with its companion, the year-old ten-thousand dollar piece, The Grand Cañon of the Yellowstone. Legions have since tried to present Arizona’s Grand Canyon on canvas and paper, even with less usual media like fabric, clay, glass, and metal; many with resounding critical success, others not so much.
Art of the Grand Canyon — an introduction and annotated bibliography

Introduction

Fig. A. Santa Fe Railway advertisement, placed widely in magazines around 1908–1909.
In November 1910, a group of canyon-art celebrants were genteelly conveyed to the Grand Canyon on a private car of the Santa Fe Railway, for the express purpose of painting the canyon (for themselves, of course, but also gathering for the railroad some pieces with which to drum up business for years afterward). They were Elliott Daingerfield, Thomas Moran, DeWitt Parshall, Edward Potthast, and Frederick Ballard Williams. Accompanying them were Mrs. Daingerfield, Mrs. Parshall, and Moran’s daughter, Ruth. Representing the commercial undercurrent were Messrs. Charles and Gustave Buek of New York (Gustave was vice-president of the American Lithographic Company, who is said to have suggested the excursion in the first place) and their wives. Also traveling with the party were the art patrons Mr. and Mrs. Giles Whiting of New York, Mr. and Mrs. W. H. Simpson of Chicago, and Mrs. George W. Stevens, wife of one of the first directors of the Toledo (Ohio) Museum of Art.

It was Gustave Buek who humorously engaged the famous artists. Nina Spalding Stevens, who wrote about the pilgrimage and provided a few photographs of the painters at work at the canyon, remarked, “One subject started by Mr. Buek as a jest became a prolific source of argument. ‘Well, what is Art?’ he asked one morning when there seemed to be no chance of agreement. This became a by-word and never failed to bring its laugh.”

The works produced during and after the trip were displayed in galleries and were sought by collectors. The Grand Canyon group thus inaugurated what became known as the Society of Men Who Paint the Far West (later made potentially more politically correct as the Society of Painters of the Far West, but which only added more men, George Inness, Jr., George McCord, William Ritschel, and Joseph Henry Sharp).

Oddly enough, there were artists who supposedly just would not go to the canyon. William Keith “refused to travel; his friends would arrange trips for him to the Grand Canyon, Yosemite, and other beauty spots in the west, which have inspired artists to great effort [sic] since their discovery, and at the last moment Keith would refuse to go.” Soon, wags began to leap on the perceived difficulties of representing the Grand Canyon in art, with this particular story reappearing in different venues and variations over the years: A “Doctor of Theology” wondered whether “man will yet unravel the riddle of life,” reflecting, “Perhaps we shall feel as did the famous artist, who went thither quite confi-


Here, Daingerfield played on what for generations has been a foundation of writers’ enthusiastic and romantic descriptions of the Grand Canyon—the investiture of monumental works of human architecture among the innumerable landforms in the canyon.

(Wikimedia Commons, last accessed April 9, 2023)
dent he could capture the glories of that scene for his canvass [sic]. He came away without unpacking his brushes. When asked for an explanation, he said, ‘I dared not insult God.’”

Despite acclamations, it seems that with time the Grand Canyon had become a bit “too much,” that every exhibition really did not have to have a piece, or a half dozen, by artists who expressively splashed the canyon’s colors and forms across canvases. In 1918, Lena M. McCauley warned friends in Chicago, who had proposed an exhibition, that they “should begin with native resources in painters . . . from local studios. As its purpose is to be educative, the spectacular features of the Grand Canyon paintings by the Painters of the Far West . . . need not be given the major space.” Even on the heels of the inaugural trip of the “Men,” Elliott Daingerfield in 1911 had suffered the ignominious review of an anonymous critic who visited the Vose Galleries in Boston: “Of the living painters represented . . . Elliot Daingerfield’s ‘Lifting of the Veil—Arizona Grand Canon’ is a weird piece of pyrotechnical imagination, hard and brittle in quality, and simply impossible in color. (Try again, Daingerfield.)”

This, however, did not dissuade him. Two years afterward, Daingerfield turned out his startling Genius of the Canyon—a nude study in which one must hunt for the canyon in the scene (Fig. B, facing page). Accordingly, an early notice said: “Elliott Daingerfield recently sold to Moulton & Ricketts from his studio, what he calls, and with reason, ‘His masterpiece,’ a large picture, entitled, ‘The Genius of the Canyon,’ now on exhibition . . . in the New York galleries of the firm . . . .” It “evolved in the artist’s mind from memories of his recent visits to and study of, the grand canon of the Colorado in Arizona. Thomas Moran, and even Marcius Simons [Pinckney Marcius-Simons], combined, could not have produced a more gorgeous color scheme or fantastic ‘vision.’ The color is marvelously clear and rich and the work, despite its not easily understandable title, is the strongest the painter has yet produced.” James William Pattison had noted that Daingerfield, upon completing the painting, had turned to poetry to commemorate the work.

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4 This particular version was conveyed in an editorial by M. S. Sommer, “The Preacher’s Darkness,” The Lutheran Witness (published by the “Evangelical Luthern Synod of Missouri, Ohio, and Other States,” St. Louis), Vol. 37, no. 19 (September 17, 1918), p. 297. (The item is signed “S.” with the writer’s full name appearing on p. 304.)
6 Anonymous, “Boston,” American Art News, Vol. 9, no. 32 (June 17, 1911), p. 5. [The piece’s title is actually The Lifting Veil (1913). In some respects the canyon’s physical portrayal resembles that in The Spirit of the Storm (Fig. C [p. 7] herein).]
Strip from the earth her crust
And see revealed the carven glory of the inner world
Templed—domed—silent:—
The while, the Genius of the Canyon broods
Nor counts the Ages of Mankind a thought
Amid the everlasting calm.

The Swedish landscape painter Birger Sandzén, himself a painter of the canyon, later remarked simply that Genius “strikes a note of the imaginative and awakens reminiscences of the classical.”⁹ Earlier that year, W. H. de B. Nelson had revisited the work at a Corcoran Gallery exhibition and crowed, “Mrs. Chauncey J. Blair’s Genius of the Canyon, by Elliott Daingerfield, is the best work of his that we know; it was a pleasure to see it again. The artist has made the canyon look like a phantom city while preserving the character of the rocks, and in the distance a nude figure lies brooding over the scene. The genius of the canyon is not particularly good, but the rest of the picture is delightful.”¹⁰ It seems, though, that Nelson had forgotten what the Grand Canyon looks like, and in his commentary he switched the ethereally distant architecture with the foreground vision of genius. In 1920, the painting was resold “for $15,000 cash [more than a quarter million in 2023] to a wealthy collector from the Middle West.”¹¹

Nor was this even Daingerfield’s first “nude” Grand Canyon study. About 1912 he had painted The Spirit of the Storm, which more explicitly, but still teasingly, reveals the canyon in the scene (see Fig. C, facing page).

For Grand Canyon artists, the twentieth century began as vigorously as the nineteenth had ended, partly due to the longevity of the master, Thomas Moran. Photographic picture books, however, began to displace less easily accessed gallery-meant paper and canvas portrayals of the canyon. “Parlor travelers” were consumers now. And the actual traveling public was targeted, too, with text and photo books turned out in the tens of thousands by the Santa Fe Railway, luring readers with the ease of rail access right to its South Rim accommodations. Later, the Union Pacific Railroad promoted longer (bus-connected) links from Utah to its lone North Rim property. At the South Rim, photo books were produced by the pioneer tourist business, Verkamp’s. Not far from that busy place was the photography business of Kolb Bros. that briefly published photo books to comple-

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Fig. C

*The Spirit of the Storm*, by Elliott Daingerfield (*ca.* 1912)

oil on canvas, 36 × 48 inches

Presently held by The Reynolda House Museum of American Art, Winston-Salem, North Carolina


(Wikimedia Commons, last accessed April 9, 2023)
ment their monopoly on trail-ride line-up photos. Then there was Through the Grand Canyon from Wyoming to Mexico (Macmillan, New York, 1914), the long-in-print book by Ellsworth Kolb (and sold and signed by the thousands by Emery throughout his life right from the Kolb Studio); the adventures were illustrated by views of the wild scenery and derring-do of their solo movie-filming expedition down the Green and Colorado Rivers in 1911–1912.

Displaced as the artists were, they continued to arrive at the Grand Canyon, painting and drawing their ways into the collections of art aficionados and museums. One has only to browse through the present bibliography to witness the comings and goings of some of them. It was not until later in the twentieth century that artists again began to be prominent on the canyon’s rims and in its depths. In 2009, the Grand Canyon Association (now the Grand Canyon Conservancy) began its annual “Grand Canyon Celebration of Art” exhibition and sale, attracting artists widely; and they sponsor as well the Grand Canyon National Park’s program of Artists in Residence, which embraces more forms of creativity than just those that are pictorial.

With the twentieth century’s artists have come more ambitious styles of expression. Perhaps the greatest of Grand Canyon’s watercolorists was the Swede, Gunnar Widforss, who just about inhabited the canyon at times during his life, even dying suddenly while driving his car near El Tovar on what ironically was to be his last canyon trip, in 1934, limited by the health concerns of working at the high altitude of the rims. (He was buried there, in the Grand Canyon Cemetery.) One has only to compare the likes of Widforss to the late-century’s Bruce Aiken, Ed Mell, or David Hockney to begin to appreciate these later artists’ vigorously new creations and the media they employ. And there are lots more, too, as one may gauge by this bibliography. Many of them of course deserve their own in-depth studies, which surely will come. Widforss and Aiken have seen successful appreciations in books and exhibits devoted to them (Widforss is also the sole subject of Alan Petersen’s very ambitious gathering, the Gunnar Widforss Catalogue Raisonné Project), and Hockney’s works have rounded the globe in successful exhibitions.
1.

TRYING OUT THE CANYON

First and Early Samples of Grand Canyon Art
1851 — Richard Kern

Perhaps surprisingly, the first image of the Grand Canyon was not made by anyone who was present there, nor was it specially noted. The scene was drawn by artist Richard Kern during Lt. Lorenzo Sitgreaves’ army expedition across the northern tier of the old New Mexico Territory, in 1851, en route to the lower Colorado River. Kern and expedition physician and naturalist, Samuel Woodhouse Washington, had clambered up the slopes of the San Francisco Peaks, north of today’s Flagstaff, Arizona, where from a high vantage point on the western side the artist delineated the broad panorama. On the horizon he descried the North Rim of the Grand Canyon, rising up beyond the curvature of the earth, like a modern satellite’s view of the limb of another world. The expedition’s members were aware of the presence of the Grand Canyon, information conveyed by their guide, Antoine Leroux, but they did not go there, nor was the canyon referred to by any name other than Sitgreaves’ few casual references to “the great cañon” in his official report of 1853. Sitgreaves’ report took no special note of the canyon, and remarks relating to the scene drawn by Kern make no mention of the canyon. Woodhouse, however, concisey wrote in his diary on this day, October 11, 1851, musing about the hidden canyon, “This must be an awful yet grand spectacl [sic].”

12 Quotation from Woodhouse’s "Diary of an expedition down the Zuni and Colorado Rivers under Captain L. Sitgreaves, 1851-1852," Vol. 3 (manuscript, Archives of the Academy of Natural Sciences of Drexel University, Philadelphia, Collection 387B); transcribed by Spamer when he was Archivist of the Academy. (Woodhouse’s diary was not published in its entirety until 2007: Wallace, A, and R. H. Hevly (eds.), From Texas to San Diego in 1851: The Overland Journal of Dr. S. W. Woodhouse, Surgeon-Naturalist of the Sitgreaves Expedition [Texas Tech University Press, Lubbock, 2007]. The Woodhouse diaries had been transcribed for Wallace in the 1980s by the Academy’s Manuscripts Librarian, Carol Spawn.)
**Fig. 1A. “View Looking West, from Camp 16.”** Plate 13 in L. Sitgreaves, *Report of an expedition down the Zuni and Colorado Rivers* (Robert Armstrong, Public Printer, Washington, 1853) (U.S. 32nd Congress, 2nd Session, Senate Executive Document 59). (Lithograph by Ackerman, New York.)

The view is actually more panoramic than the legend states. Showing over the horizon at right is the North Rim of the Grand Canyon, drawing the viewer toward Woodhouse’s “grand spectacle” (*digitally enhanced detail at top*).
Introduction

1858 — Balduin Möllhausen and Friedrich Wilhelm von Egloffstein

The first people to mount a formal exploration of at least part of the Grand Canyon arrived there in April, 1858, having first come up the lower Colorado River in a small steamboat. The group was an army expedition under the command of Lt. Joseph Christmas Ives. Accompanying them was the German adventurer and artist Heinrich Balduin Möllhausen (usually known as Balduin Möllhausen, under which name he published), who had previously accompanied Ives on another expedition in northern New Mexico Territory, in 1854. He also self-promoted himself as a “Wild West” trapper, an image he wove into his written accounts and later novels situated in the West and Southwest. The land portion of Ives’ reconnaissance arrived at the Grand Canyon at the tributary, Peach Springs Wash, which they descended to Diamond Creek and the Colorado River. They were the first non-Indigenous people to reach the bottom of the canyon. Afterward, they moved eastward and attempted to descend to the river on Cataract Creek (Havasu Creek) but were thwarted by the topography there. Möllhausen, on returning to Germany, published his own chronicle of the expedition in 1860, which, though it appeared months before Ives’ own official report, in 1861, remained obscure to the English-reading public. Some of Möllhausen’s watercolor illustrations, turned into chromolithographs, were included in his two-volume report; others, also lithographed but not colored, appeared in Ives’ one-volume report. Also accompanying Ives was the German baron Friedrich Wilhelm von Egloffstein, likewise a veteran of exploits in the West, who served as cartographer and also as artist. Some of the illustrations by these men that depict the Grand Canyon are reproduced on the following pages; the first illustrations ever of the main body of the canyon.13


The start of the land portion of the Ives expedition, between the Colorado River and the vicinity of Cataract Creek, appears as the first part of Volume 2 of Möllhausen’s Reisen. An English translation, with a transcription of the coinciding part of Ives’ own report, was published in PDF format by Raven’s Perch Media in 2023: Balduin Möllhausen’s Grand Canyon: An English Translation from Chapters 21–25 of Travels into the Rocky Mountains of North America to the High Plateau of New Mexico (Earle E. Spamer, ed). (https://ravensperch.org)
Balduin Möllhausen

Many of Möllhausen’s watercolors of scenery and Native Americans had been sent to America to be made into lithographs to illustrate Joseph C. Ives’ report on the Colorado River expedition (and its land component). Misplaced, they were rediscovered in the latter part of the 20th century. Forty-seven pieces are now in the Amon Carter Museum of American Art, in Fort Worth, Texas, and can be viewed online at https://www.cartermuseum.org/artists/heinrich-balduin-mollhausen (last accessed April 24, 2023). For more on the paintings, and an excellent biographical introduction to Möllhausen, see Ben W. Huseman, *Wild River, Timeless Canyons: Balduin Möllhausen’s Watercolors of the Colorado* (Amon Carter Museum, Fort Worth, Texas, 1995; distributed by University of Arizona Press, Tucson). The entire Möllhausen collection is also reproduced in that volume, with exhaustive commentary.

Fig. 1B. “Der Diamant-Bach (Diamond creek).” [The Diamond Creek.] Chromolithograph by A. Edelmann, Leipzig. From Möllhausen, *Reisen in die Felsengebirge Nord-Amerikas.*

The distinctive butte is known today as Diamond Peak. The view is upstream on the creek, at the camp that was made at its confluence with Peach Springs Wash. (See also Fig. 1E herein.)
**Fig. 1C. “Der Rio Colorado, nahe des Mündung des Diamant-Baches.”** [The Rio Colorado, near the Mouth of Diamond Creek.] Chromolithograph by A. Edelmann, Leipzig. From Möllhausen, *Reisen in die Felsengebirge Nord-Amerikas.*

This is the first depiction of the Colorado River in the Grand Canyon, and of one of the canyon’s rapids (Diamond Creek Rapid). Another view, seen in a Möllhausen watercolor now in the Amon Carter Museum, shows the scene from upstream, looking back toward the rapid. In this view, Diamond Creek arrives at the Colorado out of sight from the right. (One may see the hidden view from a perspective on the far bank of the river in 1871, as delineated in George M. Wheeler’s lithograph of the scene [published 1889; see Fig. 2H-3, page 69 herein].)
Fig. 1D. “Schluchten im Hoch-Plateau und Aussicht auf das Colorado-Cañon.” [Canyons in the High Plateau and Prospects of the Colorado Canyon.] Chromolithograph by A. Edelmann, Leipzig. From Möllhausen, Reisen in die Felsengebirge Nord-Amerikas.

This view portrays the ever-increasing depths and the defile of Cataract Creek, as seen from the plateau, which has been energized by the Prussian self-styled trapper and naturalist with the fancied aftermath of an Indian hunt.
Fig. 1E. “Near Head of Diamond Creek.” J. J. Young, after Möllhausen. Lithograph by Sarony, Major & Knapp, New York.

“General Report Plate I [sic]” in J. C. Ives, Report upon the Colorado River of the West. [Should be “Geology Plate III,” appearing in that space in J. S. Newberry, “Geological Report,” in Ives, Part III, facing p. 54. (Part III is a separately paginated section within the volume.)]

Despite the legend’s indication that this view is near the head of Diamond Creek, this is effectively the same as the view shown in Fig. 1B herein, wherein the campsite shown there is known to have been at the confluence of Diamond Creek and Peach Springs Wash. Here, lithographer Young has closed in the canyon even more tightly, seemingly to block the way to Diamond Peak.
Friedrich Wilhelm von Egloffstein

Egloffstein’s artwork from the Ives expedition has experienced a wide variety of criticism; some of his pieces are well-done and recognizable in their scenery, while others are moody to improbable, even beyond the usual limits of artistic interpretation and expression compared to the actual scenery. Lithographs of his work appear throughout Ives’ 1861 report of the expedition, including colored pieces that portray various Native American people. He also produced long, fold-out panoramas that are at best sketches, which otherwise are beyond reasonable portrayals of the scenes they are supposed to represent. While the critiques have come and gone as only opinions and estimations of what Egloffstein was expressing, in more recent time an interesting reexamination by Jeremy Miller and Lena Herzog discovered that the “unrecognizable” lithographs may have been the result of mixing up the drawings from an entirely different expedition—that some of those that are supposed to show the Grand Canyon (“Big Canyon” as Egloffstein knew it) seem to be views that were made by him on the Black Canyon of the Gunnison River, in Colorado. It is to these authors that the reader is redirected. The selections from Ives that follow herein are presented for their face value as enduring works that traditionally and insistently relate to the Grand Canyon.

Despite the gloomily improbable topography, the geometry of the river and the confluence of the creek coming from the left can still be recognized as an interpretation of the downstream view of the Colorado’s gorge at the mouth of Diamond Creek.

Fig. 1F. “Big Cañon at Mouth of Diamond River.” J. J. Young, after Egloffstein. Lithograph by Sarony, Major & Knapp, New York. General Report Plate VI in Ives, Report upon the Colorado River of the West.
Fig. 1G. “Big Cañon.” J. J. Young, after Egloffstein. General Report Plate IX in Ives, Report upon the Colorado River of the West.

This scene is simply one of the outlandish ones, which accordingly, perhaps unavoidably, became one of the more widely reproduced scenes from Ives’ report. See for example Fig. 2G herein (p. 67).
Fig. 1H. “Big Cañon Near Diamond River.” “Drawn by Frhr. F. W. v. Egloffstein.” Panoramic View No. 6 in Ives, Report upon the Colorado River of the West. (See detail on facing page, Fig. 1H-1.)

The fold-out panorama, narrower in height than the page height in Ives’ report, is quite unlike the magnificent, more complete, panoramas that Egloffstein had created for other works, and for which he is well known. Here the scenery, definitely showing some part of the Grand Canyon, appears only to be roughly sketched, as if delineated with the camera lucida but not filled in. As to why the effort and expense was dedicated to produce these poor, scenically suggestive and peculiarly bracketed fold-outs for Ives’ official report appears to be a question not specially addressed, except that the self-flattering Ives is acknowledged to have made every effort to make his report stand out. The volume was published by government order and expense, but any accountability after the fact for such apparently unwarranted outlay was a moot point. By the time Lt. Ives’ volume appeared he had defected to the Southern cause in the American Civil War.
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Fig. 1H.1. Detail from Egloffstein’s Panoramic View No. 6.
About 1872–1875 — Various artists, for J. W. Powell

The first Powell expedition on the Colorado River, in 1869, was widely acclaimed. The repeat expedition of 1871-72 (shortened at Kanab Creek in the depths of the Grand Canyon when Powell suddenly decided to end it) led onward to precise, though small-scale, mapping of the region in southern Utah and northern Arizona. Following several interim government reports, Powell had been convinced to write a more proper narrative, which was published by the Government Printing Office in 1875, a report that is widely recognized now to have merged the two expeditions into one, as if it reported only on the 1869 trip; and further, that it is very embellished despite its outward appearances of being a transcript of a journal. It was well illustrated with woodcuts and lithographs, by various delineators and engravers, some of which were produced for other, more popular publications but which Powell himself also reused. The principal publications are:

Powell, John Wesley


1895 *Canyons of the Colorado*. Meadville, Pennsylvania: Flood and Vincent, The Chatauqua-Century Press, 400 pp. [100 copies only?] [Despite its original rarity, it is this edition that has been more widely reproduced in facsimile printings in the latter part of the 20th and now 21st centuries, beginning with the Dover Publications printing of 1961.] [NOTE: A full-page display advertisement by the original publisher, Flood and Vincent, seen in *The Chautauquan*, 24(6) (March 1897): 772, specifies two binding states: "Notwithstanding the enormous cost entailed in producing this volume, it is offered at the following low prices: 1—In Extra Fine Cloth Binding, with ornamental cover design stamped in gold and color, printed on fine plate paper, gilt top, per copy—$10.00; 2—In Half Morocco Binding, stamped in gold, printed on fine plate paper, gilt top, per copy—$12.00."
Inasmuch as this edition did not sell well, the full-page advertisement two years after publication was obviously an attempt to move limited stock.]

See extensive citations for numerous reprintings and complementary works in *The Grand Canon* (ravensperch.org).
Fig. 11

“Grand Cañon of the Colorado. (6,200 feet deep.)”
Powell (1875, Figure 1, frontispiece).
Artist not indicated; W. J. Linton, engraver.
Fig. 1J

“Granite Walls.”
Powell (1875, Figure 29).
Artist not indicated; H. H. Nichols, engraver.
Fig. 1K

“The Grand Cañon, looking east from To-ro'-weap.”
Powell (1875, Figure 32).
Delineated by Thomas Moran.
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Fig. 1L. “The Grand Cañon of the Colorado, showing amphitheatres and sculptured buttes.” Powell (1875, Figure 78). Delineated by Thomas Moran, engraved by W. J. Linton. Compare this to Moran’s monumental canvas, *The Chasm of the Colorado* (1873–4) (below).
1872–1873 — William Henry Holmes and Thomas Moran

Geologist and army captain Clarence Edward Dutton was a part of the field survey of southern Utah and northern Arizona under John Wesley Powell. He was accompanied in 1872 by the artist William Henry Holmes, who produced a series of illustrations that became the most dramatic and precisely delineated views of the Grand Canyon, some of which eventually appeared in the *Atlas* to Dutton’s classic U.S. Geological Survey production, *The Tertiary History of the Grand Cañon District* (1882). Perhaps the most celebrated of his illustrations are the three panoramic views from Point Sublime (below), which are in the double-elephant folio *Atlas*. Many copies of the *Atlas* have been broken so that retailers could sell these and other prints separately. In 1873, artist Thomas Moran accompanied the Powell survey along the canyon’s North Rim, producing sketches for more paintings and illustrations that were used to illustrate Dutton’s text. Moran also prepared for the accompanying *Atlas* a magnificently stark image of The Transept, a side canyon to Bright Angel Creek (see Fig. 1O).

![Image: Panorama from Point Sublime](image)

**Fig. 1M**

“Panorama from Point Sublime” (William Henry Holmes)

(“Looking East,” “Looking South,” and “Looking West,” respectively; digitally combined here.)

Fig. 1N. “Panorama from Point Sublime Part I – Looking East” (Atlas Sheet XV)

The detail below depicts the artist, Holmes, in self-portrait, and Captain Dutton consulting.
Fig. 10

“The Transept, Kaibab Division, Grand Cañon   An Amphitheater of the Second Order”
(Atlas Sheet XVIII)

(Artist’s credit appears on Sheet I.)
(See also detail on next page, Fig. 1P.)

The Transept is a side canyon of Bright Angel Creek, which is itself a side canyon within the greater Grand Canyon complex. Today’s North Rim tourist accommodations are located near here.

Note: Some copies of this sheet may be imperfect due to over-inking, with damage resulting from the leaves having had the tendency to stick together (fide Richard D. Quartaroli and Daniel F. Cassidy).
**Fig. 1P.** Fine detail (*see left of center, near bottom in Fig. 1O*) from “The Transept, Kaibab Division, Grand Cañon An Amphitheater of the Second Order” (North Rim of Grand Canyon), by Thomas Moran. He appears to have included himself in this picture (*seated, right, with sketch pad*). Whereas Holmes had depicted himself with Dutton consulting (Fig. 1N), Moran is engaged alone in his work while his companions are preoccupied with peering over the edge.

**Fig. 1Q.** Thomas Moran at Grand Canyon village (South Rim). From an Underwood & Underwood stereo card (produced ca. 1903–4) with legend, “Thos. Moran, America’s great scenic artist, sketching at Bright Angel Cove, Arizona.”
1875 and later — Edwin E. Howell

Aside from ornamental embellishments, maps might not usually be considered as a form of artwork, but in some cases they are truly works of artistic craftsmanship. A case in point is Edwin E. Howell’s scarce, commercially produced, huge geological relief map in plaster, The Grand Cañon of the Colorado of the West and the Cliffs of Southern Utah. The original model was created as a direct result of and with the imprint of John Wesley Powell’s Geographical and Geological Survey of the Rocky Mountain Region (one of four regional surveys of the West that later became a unified United States Geological Survey).15

It is a three-dimensional topographic map, colored to portray the relative ages of stratigraphic rock outcrops. Produced at vertical and horizontal scales of 1 inch = 2 miles (1:126,720), the model measures 6 feet, 6 inches × 6 feet 7 inches.16 The first model was exhibited at the Centennial Exhibition in Philadelphia, in 1876; and thereafter it was produced in limited commercial numbers, with the U.S. Geological Survey imprint. A model was also exhibited at the World’s Industrial and Cotton Centennial Exposition, New Orleans, 1884-1885.17 A few versions still survive today.18

A 22 × 22 cm black-and-white photograph of a model in the Library of Congress attributes its date as “191–” and denotes “U.S. Geological Survey J. W. Powell, Director.” Powell was Survey director during 1881-1894. (See following pages for illustrations of the map, its title cartouche, and the small inset at lower-right.)

A 1931 model has the revised title, Grand Canyon of the Colorado and the cliffs of southern Utah, with the notation, “Modelled by E. E. Howell from maps of the United States Geological and Geographical Survey [sic] by J. W. Powell; revised by F. T. Thwaites and Fred Wilhelm in 1931 from geological maps of Arizona 1924 and Utah 1918.”

15 Library of Congress, Geography and Map Division, call no. “G4332.G7 191-.G4 TIL”; digital view at http://hdl.loc.gov/loc.gmd/g4332g.np000097 (last accessed 9 May 2023) (see Fig. 1R herein).
18 For historical commentary, see in Melanie Schleeter McCalmont, A wilderness of rocks: the impact of relief models on data science. (Photography by Timothy Hughes.) FriesenPress (Victoria, British Columbia, 2015).
Fig. 1R. Library of Congress’s 22 × 22 cm black-and-white photograph of Howell’s map that measures 6 feet, 6 inches × 6 feet 7 inches (a later edition than the ca. 1875 original). (See next page for detail illustrations.)
Fig. 1S. At the lower right of Howell’s map are two comparative relief models, at the same scale as the Grand Canyon regional map; one for Yosemite Valley, the other for Niagara Falls.
1875 and later — Frederick S. Dellenbaugh

Dellenbaugh was a seventeen-year-old member of the second Powell expedition on the Colorado River, in 1871–1872, who also served in various jobs during the land surveys of the winter of 1872 and several years afterward. He was then and for the rest of his life a staunch advocate for and defender of Powell’s legacy, despite having been “written out” of Powell’s published narratives of the river expeditions (along with the remainder of the second expedition’s crew). In 1902, Dellenbaugh set this omission straight by publishing *The Romance of the Colorado River* (G. P. Putnam’s Sons, New York and London), in which he displayed a number of examples of his own artwork. Those pieces that pertain to the Grand Canyon are reproduced here; they were not printed in color. Some were dated 1875, which were completed in the field, as indicated, when Dellenbaugh had returned to Kanab Canyon and Toroweap; others are “studio” pieces recalling his exploits with the Powell survey, completed later. (See also in the bibliography the item by Robert C. Euler, 1987, which includes additional Grand Canyon artwork by Dellenbaugh.)

![Fig. 1T. The title-page of *The Romance of the Colorado River* includes a pencil-sketch vignette initialed by Dellenbaugh, depicting a boat punching through a wave.](image-url)
Fig. 1U. Dellenbaugh (1902, p. 163); dated 1875.
Fig. 1V. Dellenbaugh (1902, p. 182); dated “Nov 1875.”
(The drop of the rapid is exaggerated.)
Fig. 1W. Dellenbaugh (1902, p. 217).
Fig. 1X. Dellenbaugh (1902, p. 329).
(Boat having passed through Sockdologer Rapid.)
Fig. 1Y. Dellenbaugh (1902, p. 335).
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Fig. 1Z. Dellenbaugh (1902, p. 365); dated “Arizona 1875.”
The Fifth International Geological Congress convened in Washington, D.C., in 1891, which attracted geologists from around the globe but mostly from the U.S. and western Europe. One of the ambitious field trips of the congress was a tour to the American West, by rail, which offered an optional spur from Denver to the Grand Canyon. The participants detrained at Flagstaff, where John Wesley Powell met them for the sixty-mile wagon trip to the Grand Canyon. There they stayed at John Hance’s rimside cabin and tent accommodations at Glendale Springs and traveled his trail to the Colorado River (the so-called Old Hance Trail in the Hance Creek side canyon, part of it wrecked by the elements soon afterward and barely a route today, replaced by the New Hance Trail in Red Canyon). Among them was Henry Moubray Cadell of Grange, Boness, Scotland, who prepared two drawings that accompanied the scientific paper by Fritz Frech in the official proceedings volume of the congress. These represent the first views of the interior of the eastern part of the Grand Canyon—the “grander” part, as compared to the western sections where Balduin Möllhausen and F. W. von Egloffstein had been 33 years earlier.

Fig. 1AA. “Congress Canyon Below Hance's Cabin.”
Frech (1893, Plate XII), signed “HMC.”

(A view down the side canyon named Hance Creek, along the Old Hance Trail.)
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Fig. 1BB. “Grand Canyon Above the Mouth of Congress Canyon.”
Frech (1893, Plate XIII), signed “HMC.”

(This is a view looking upstream along the Colorado River from an elevated vantage point above Sockdolager Rapid, at the mouth of Hance Creek on the Old Hance Trail.)

Note: “Congress Canyon” is the canyon of Hance Creek, informally named by the members of the field trip. It is not an informal renaming of Red Canyon, as previously acknowledged in literature. The confusion arises from the fact that several years after the IGC visit the old trail was partly destroyed by the elements, and the New Hance Trail was built down Red Canyon, east of Hance Creek, to Hance Rapid on the Colorado River. The New Hance is an unmaintained wilderness trail; the Old Hance is a hazardous wilderness route, if anything, since virtually all trace of it is gone.

Turn of the Century — Thomas Moran

Thomas Moran visited the Grand Canyon several times. Unlike his initial work for the Powell Survey of the early and mid-1870s, he now worked as a South Rim tourist, producing numerous studies, sketches, and paintings of the canyon, though sometimes he was creating works under contract for the Santa Fe Railway.

“Looking up the trail at Bright Angel, Grand Canyon of Arizona  TMoran  May 1901”

In May 1901, Moran drew this study of the view of the canyon wall from near the bottom of Bright Angel Trail. The reproduction shown here is the color frontispiece to Frederick S. Dellenbaugh’s The Romance of the Colorado River (1902), which he had reproduced with Moran’s permission (Dellenbaugh, p. ix).

The original artwork, now in the Smithsonian Institution — brush and watercolor, graphite on blue-green wove paper 37.9 x 27.3 cm (14 15/16 x 10 3/4 in.) — may be seen online at https://commons.wikimedia.org/wiki/File:Drawing,_Looking_up_the_Trail_at_Bright_Angel,_Grand_Canyon,_Arizona,_May_1901_(CH_18189951).jpg (Wikimedia Commons, last accessed April 9, 2023).
Looking up the Bright Angel Trail.
This is one of the modern trails into the Grand Canyon, which at this point is some 6000 feet deep.
From water-color sketch by Thomas Moran, N. A.
Moran’s canvases of the Grand Canyon often conveyed perspectives and impressions of his other paintings of the canyon, and he modified some of his existing canvases in response to his evolving expression of the subject on revisiting the canyon over the years.

https://philamuseum.org/collection/object/70115
(Not currently on display.)
1903 — François E. Matthes

As like Edwin E. Howell’s geological map (see farther above), topographic maps are not generally considered to be art works in themselves. Special exception must be made for the early twentieth-century work of François Émile Matthes, a U.S. Geological Survey topographer whose work throughout the American West is legendary. His greatest feat was perhaps that of topographically mapping the entire eastern part of the Grand Canyon, his team using a plane table and alidade, at a much larger scale than that which the Powell surveys had produced some three decades earlier. Matthes’s maps were plotted at 1:48,000 (as opposed to Powell’s 1:250,000), with contour intervals of just 50 feet. It was an astonishing accomplishment, in the days when topographic mapping was done visually, with mathematical calculations and interpretive sketching by hand — truly interpretive craftsmanship as well as technical proficiency. Several quadrangles were created from extensive surveys on the South and North Rims, which also involved twice crossing the canyon with pack animals, and blazing a trail down Bright Angel Canyon. (See the bibliography for Matthes in Part 2 of the present volume.)
Fig. 1EE. “Bright Angel, Ariz.” quadrangle (1906 ed.)
Surveyed in 1902–1903.”
(Red box indicates area of detail in Fig. 1FF.)
(U.S. Geological Survey)
Fig. 1FF. Detail of “Bright Angel, Ariz.” quadrangle
1906 — Louis Akin

While Louis Akin is well known for a number of Grand Canyon paintings, perhaps the most widely seen among them is a scene that was commissioned by the Santa Fe Railway following the opening of its new El Tovar Hotel, on the rim of the canyon. This chromolithograph was widely distributed in various sizes; today, copies frequently appear for sale in the art market.

![Image of Grand Canyon scene]

The vista, signed “Louis Akin Grand Canyon 1906,” is impressionistic. The canyon view with its aligned buttes hints of the grand products of human architecture, a frequently employed imaginative form of expression among the canyon’s contemporary writers. The vantage point is from a position east of the hotel, with the orientation of the rim somewhat skewed such that the hotel front directly faces the rim (it does not). Hopi House, the Santa Fe’s Native American crafts shop designed as if it were a Hopi pueblo, which attracts its customers right from the hotel’s front door, would be in the way in this view. Instead, it is made to be quite diminutive and is placed almost as an afterthought on the very brink of the chasm (see also detail in Fig. 1GG-1 on the next page). Adjacent to Hopi House in this view are a couple of supposedly inhabited Indian structures (from one of which smoke issues through the opening in its top; see the detail). In fact, in its early years it was Hopi House itself that was home to some of the Native American artisans and their families; strictly a tourist draw. The scene of course is meant to highlight the hotel. It also was reproduced and sent far and wide as a Fred Harvey postcard (see Fig. 1HH, next page).
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Fig. 1GG-1. Detail of Fig. 1GG.

Fig. 1HH.
Fred Harvey postcard slightly modifying and clarifying Akin’s 1906 chromolithograph.
For too long, the Grand Canyon artwork of the world adventurer Sven Hedin had been hidden, presented only in his now scarce book, *Grand Canyon*, published in Swedish in 1925, German in 1926, and Russian in 1928. Not until 2022 did an English translation appear, including the original illustrations.

1925 *Grand Canyon*. Albert Bonniers Förlag (Stockholm). [In Swedish.]


1928 *Восьмое Чудо Света. Большой Каньон*. (C. P. Кублицкой-Пиоттук [translator].) Государственное Издательство (Москва и Ленинград). [In Russian. Author’s name in Cyrillic orthography: Свен Хедин. The publisher is most often cited in abbreviated format, “Гос. изд-во.”]


While *Grand Canyon* is not so much an “early” Grand Canyon work, it is specially mentioned in this Introduction because of the relative obscurity of Hedin’s canyon artwork. He was, after all, not a professional painter, nor has his “exploration” in Arizona received the same attention as has his greater adventures mostly in Asia.

Hedin illustrated *Grand Canyon* with 38 graphite drawings and 10 watercolors, produced during his three-week visit to the canyon in 1923 as the guest of the Santa Fe Railway. During that time he was conducted on long trips along the canyon’s South Rim, into the canyon, and a cross-canyon trip to the North Rim by mule. The book was crafted from the letters he had sent to his mother in Sweden. His artwork—particularly the jarring colors of his watercolor scenes—need time to grow into. He purposely used his own creations to illustrate the book; and in fact, when one compares his narrations of colors in the scenes he wondered over, they tend to come into the light just that way through his brush. He admitted in his Introduction (in translation here):
It is therefore presumptuous of me to illustrate my portrayal with my own sketches drawn and partly colored on the spot. But these pictures, which lack all artistic value, will, as I hope, may in someone facilitate the understanding of the text. I had permission to reproduce as many as I wanted of the numerous photographs handed to me at El Tovar. But the sketches have, in my opinion, an advantage over the photographic plates in that they reproduce personal impressions and an individual perception and thus possess a soul.

The few examples reproduced here will serve to bring new attention to this overlooked, if peculiar, Grand Canyon artist.

Fig. 111.

(*transl. Brahma and Zoroaster temples from Wylie Way Camp.*)

(*watercolor, facing p. 160 in the original edition*)

The loudness of this scene is contributed by a late-afternoon sun shining on buttes that are capped by the white Coconino Sandstone, underlain by red beds of the Hermit, Supai, and Redwall formations, though these are indiscriminately distinguished only by their ledges and cliffs. Ironically, when reproduced in black-and-white, the view approaches photography.
The dramatic wall of the Palisades of the Desert, Grand Canyon’s easternmost front, will not disappoint the viewer in life, as it does here with its gross uniformity. The “snowscape” at the artist’s feet, painted during the summer, actually is a misrepresentation of the muted coloration of the smoothly eroded Kaibab Limestone that caps the canyon rim. The snaking Colorado River, though about true to scale, blends nearly invisibly into an incompletely landscape, suggestively hidden by a sunset’s shadows.
This bold and startlingly colored scene might educe in the viewer the Post-Impressionist style, such as that of a Vincent van Gogh painting. Night begins to cast its advance over the clouds and dimly lit canyon after sundown, reminiscent of the descriptions of purple and violet hues so well rehearsed by numerous Grand Canyon writers and poets, accentuated by the daring orange-red of the low sky and the last glimpses of sunshine in the atmosphere high overhead. In a black-and-white reproduction this scene becomes a jibberish of charcoal smears.
Hedin’s notation at lower left indicates that the view faces N 10° E.

This craggy afternoon view straight up the north side’s Bright Angel Canyon from El Tovar is a scene known the world around. Hedin highlights the greater parts of the canyon, leaving to the imagination the mysteries of the depths along Bright Angel Creek. (Compare the photographic view in Fig. 1Q herein.)
Hermit Camp, in the canyon along the Hermit Trail, was erected by the Santa Fe Railway in order to bypass issues of private ownership of the Bright Angel Trail. The magnificent butte of “Hermit Peak” was a contemporary postcard scene as well (see Fig. 1NN, facing page). The cabins, no longer in use by about 1936, a decade after Hedin’s visit, were demolished and burned by the Santa Fe on orders from the National Park Service. (What Hedin referred to as Hermit Peak was also known among local Fred Harvey Co. employees as “Lookout Point” [fide Wayne Ranney, April 23, 2023]. It is, incredibly, too small at map scales to have garnered an “official” geographical name.)
Fig. 1NN.

Fred Harvey postcard of Hermit Camp situated below “Hermit Peak” or “Lookout Point.”
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2.

REUSING & REIMAGINING ILLUSTRATIONS

It is no surprise that illustrators have reused and redrawn many inspiring Grand Canyon images for use in new venues and formats. The sampling on the next several pages portrays a few examples for an audience of canyon historians and aficionados, a focused introduction of a sort to the fascinating history of artistic re-illustration.

Figs. 2A–2D (pages 60–61) show the same scene in a variety of types and abilities, in lithography, photography, woodcut engraving, and painting; chronologically by year of publication:

A "The Grand Cañon, looking east from To-ro’-weap.” J. W. Powell, Exploration of the Colorado River of the West and its tributaries (U.S. Government Printing Office, Washington, 1875), Figure 32. [Delineated by Thomas Moran, after a photograph probably by John K. Hillers taken in 1871–1872. Moran also had visited Toroweap in 1873.]


C “Przepaść w wielkim Kanonie rzeki Colorado pod Toroweap.” [In Polish; transl. ‘The abyss in the great Canyon of the Colorado River below Toroweap’]” S. Orgelbranda Synów [firm], S. Orgelbranda encyklopedia powszechna z ilustracjami i mapami. Tom IV. Od wyrazu Constans do Dżyhad (S. Orgelbranda Synów, Warszawa, 1899), p. 418 (illustrating the entry for “Dolina” [valley], "Fig. 1"). [Volume title transl.: ‘S. Orgelbrand’s universal encyclopedia with illustrations and maps. Volume IV. From the word Constans to Dżyhad’.]

Fig. 2E-1. In 1922, the German actor, writer, and sometimes pulp novelist Otfrid von Hanstein edited a young-reader title, *In den Tälern des Todes: die abenteuerliche Erforschung der Wunderwelt am Colorado durch J. W. Powell* [transl. ‘In the valleys of death: the adventurous exploration of the wonderful world of the Colorado by J. W. Powell’] (Verlag Deutsche Buchwerkstätten, Dresden). It is a novelized free translation of Powell’s *Exploration of the Colorado River of the West and its Tributaries* (1875). The plates and illustrations throughout are redrawn from Powell and other sources, with fanciful embroiderments to highlight action and situations in the text (the one-armed Powell is even depicted unimpaired). The “Indian attack” shown here is wholly contrived. *The dust jacket illustration is not used inside the book.*

Above are shown the dust jacket (right, artist not credited) and (left) Powell’s illustration that seems to have been the principal model for it: “Running a Rapid,” Powell, Figure 28, delineated by “WLS” (probably William Ludwell Sheppard) and engraved by “R. A. [Richard A.] Muller”.)
Fig. 2E-2. Elements of the dust jacket illustration also seem to have been borrowed from (left) “Wreck at Disaster Falls” (Powell, 1875, Figure 10, a scene on the Green River, delineated by Thomas Moran, engraved by Bogert).
Fig. 2E-3. “Aufstieg vom alten Azteken-Pueblo zum Rande des Cañons” [transl. ‘Ascent from the ancient Aztec pueblo to the rim of the canyon’] (Hanstein, 1922, facing p. 153). Lithograph after Powell (1875). Though cropped, the illustration is largely faithful to Moran’s original (in Powell), with some repositioning of the men and the removal of the man hailing at the top of the slope.

Fig. 2E-4. “Climbing the Grand Cañon.” (Powell, 1875, Figure 34.) Delineated by Thomas Moran, engraved by F. S. King.
On September 7, 1867, James White was rescued from a crude log raft in the Colorado River at Callville, Nevada, suffering severely from exposure and starvation. He said he had been all the way through “the Big Canon,” the sole survivor of three who had been prospecting above the San Juan River. His story has been a point of discussion and debate ever since. It reached public attention quickly, and the prolific illustrators of the period grasped (and imitated) the illusory imagery as tightly as White had held onto his raft.

▲ Fig. 2F-1. (Above left) William A. Bell’s *New Tracks in North America* (Scribner, Welford and Co., New York, 1870) depicted James White’s raft in the imagined defile of the Grand Canyon, at the moment when his companion, George Strole, was lost overboard in a rapid, losing his hat, too (detail in inset, right).

▼ Fig. 2F-2. (Above right) The same scene was poorly and even more gloomily refigured for Alfred R. Calhoun’s chapter, “Passage of the great cañon of the Colorado” in *Wonderful Adventures: a series of narratives of personal experiences among the native tribes of America* (various imprints in America and Europe, no date [1870s]).
Fig. 2F-3. In this crude version for Albert D. Richardson’s *Beyond the Mississippi* (Hartford, Connecticut: American Publishing Co. [etc.], 1869), with its mighty peculiar legend, White’s raft has fairly disintegrated and both men are precipitated into the maelstrom (*detail above*). The route through the gorge has effectively disappeared, unless the weird waterfall-like feature in the center is meant to be the improbable course of the unfortunate rafters. (Artist A. R. Waud, engraver J. T. Speer; credited on p. viii of volume.)

Fig. 2F-4. “Down the Grand Cañon,” a young-reader tale by A. Ellbrace, in all probability fashioned after the James White account, was published in three installments in *The Youth’s Companion* in 1894 (Vol. 67, July 12, p. 319, July 19, p. 327, July 26, p. 335). The series was illustrated with imaginative scenes of action such as the one here where the hero, “George Robinson,” is reduced to grasping a single log—“I seized the Log, desperately, in my Arms.” The artist may have signed, in tiny lettering midway on the left, “Copeland.”
One of F. W. von Egloffstein’s problematical scenes from the 1858 Ives expedition (left) was imaginatively refigured (below) for use in a geography a decade later. The newer view found a base for the mysterious spire and added the river and a lone boater, in the process also changing the view from a side canyon to one in the river gorge. Note also the even more greatly exaggerated incision of tributary canyons (their courses betrayed by the wriggling maws of chasms on the plateau). In both views Egloffstein’s improbable spire rises above the adjacent plateau, though it is made narrower in the later drawing. Even if some of the lithographic stones from the Ives volume had been mixed up with those of another expedition (see text), the scenes still validated the wonders that were written about the Grand Canyon.

Fig. 2G-1. **1861 “Big Cañon.”**


Fig. 2G-2. ►

**1873 “Canons of the Colorado River.”**


By the time this rendition had been made, John Wesley Powell’s exploits on the Colorado River were well known. Thus it was reasonable, if not just for the purposes of staffage, to place a boater on this canyon river—though alone and with some uninformed artistic license in showing the his reflection on limpid water.
The unnecessary (and thus peculiar) expedition led by Lt. George M. Wheeler in 1871, moving upstream from the lower Colorado River into Grand Canyon to reach Diamond Creek, was intended to “tie together” the Ives and Powell expeditions, even though there was nothing that was unknown about these reaches of the river. It was nonetheless beautifully photographed by Timothy H. O’Sullivan, whose stereoscopic views included these two: ▲▲ Fig. 2H-1 (top) “Boat Crew of the ‘Picture’ at Diamond Creek” and ▲ Fig. 2H-2 (bottom) “Boat Crew of the ‘Trilobite’ at Diamond Creek.” These images were used to produce a lithograph of the party after their arrival at Diamond Creek, which contrives to create a unified scene (Fig. 2H-3, facing page) that was included in Wheeler’s very delayed final report of his survey, Report upon United States Geographical Surveys West of the One Hundredth Meridian, in charge of Capt. Geo. M. Wheeler . . . . Vol. I. – Geographical Report (U.S. Government Printing Office, Washington, 1889).
Fig. 2H-3. “Colorado River Party Reaching Mouth of Diamond Creek. 1871” (Wheeler, 1889, Plate XXIV). The lithograph borrows from another photograph that takes in the mouth of Diamond Creek from the north and places the boats on the same shore. The man at far left is made out to be sitting in the lithograph, and the man third from left, partly obscured, has been moved to “reveal” him. Native American members of the crew are included; the man on the ground at the right of the left-hand photo has been shifted to the right to balance the groups. Lt. Wheeler is the dapper man seated on the left side, wearing a checked vest and dark hat. (One may also usefully use this scene to see what cannot be seen in Balduin Möllhausen’s view at the mouth of Diamond Creek [Fig. 1C, p. 14].)
The Colorado River expedition led by Robert Brewster Stanton during 1889-1890 was to survey the route for the proposed Denver, Colorado Cañon & Pacific Railroad, which included the entire length of the Grand Canyon. Stanton was also the first to systematically photograph the route, images which have been used to this day for the purposes of comparing changes to the river corridor’s ecosystem and the appearance of the river’s rapids. When Stanton wrote one of his promotional pieces for the Engineering News, however, he relied upon his photographs and redrawings by “Burt” of Engineering News, a curious mix. The images on the sample page opposite carry the legends, (top) “The Head of the Grand Canon. (Photo 375.)”; (middle) “In the First Eighteen Miles of Grand Canon. (Photo 385.)”, which is a drawing signed “Burt”, “ENG NEWS”; and (bottom) “In the First Eighteen Miles of Grand Canon. (Photo 386.)” (Stanton, Robert Brewster, “The Denver, Colorado Canon and Pacific Railway Project,” Engineering News, Vol. 24, no. 42 (October 18, 1890), pp. 341-344, 352-357.)

The artist, Burt, is identified by Charles Whiting Baker in “The Story of ‘Engineering News’,” Engineering News Record, Vol. 78, no. 1 (April 5, 1917), who explained that a staff expansion in early 1887 included “F. P. Burt, a young Canadian engineer with a special artistic talent, [who was] brought to establish the nucleus of an illustration department.” Burt also later became an officer of the publishing firm.
This brings us to Lee’s Fork, the head of the great basins of the river—the Marble and the Grand Canyon. They are, in fact, but two continuous canyons having only an arbitrary division at the mouth of the Little Colorado.

We enter the head of the Marble Canyon with a short tunnel through a sharp point, and beyond this for a distance of ten miles lie upon good slopes of rock, in almost the whole distance underlaid by horizontally stratified rock in place, making a good and permanent roadway.

At this point the river runs into a much harder stratum of rock forming a narrow inner gorge with vertical walls next to the water for say 25 or 30 feet. Above these the walls of the canyons slope back in a general cross-section of the form:

In this inner gorge, being so narrow, the difference between the extreme high water varies from 40 to 50 feet, but from the very nature of the case our first is on the first sloping bench above the inner gorge and well out of the way of the most extensive rise.

This class of bench-work extends for 8 miles, with a tunnel through Point Hazard, thereby saving a mile in distance.

From Point Hazard to the Little Colorado, a distance of some 18 miles, the cliff widens, the marble beaches retreat, new cuts of limestone, quartzite, and sandstone come up from the river, and the cliffs form a less equal to a smooth mountain slope.

Now photographs Nos. 321, 322, 323, and 324, for illustrations of this section.

At the mouth of the Little Colorado River—though it is only an arbitrary division—ends the Marble and begins the Grand Canyon. See photographs Nos. 325 and 326.

**Table of Classification—Marble Canyon.**

<table>
<thead>
<tr>
<th>Class</th>
<th>General Character</th>
<th>Description</th>
<th>Length</th>
<th>Value 1909</th>
</tr>
</thead>
<tbody>
<tr>
<td>360</td>
<td>Bottom lands</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>335</td>
<td>Heavy rock slide</td>
<td></td>
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<tr>
<td>355</td>
<td>Through rock</td>
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<tr>
<td>380</td>
<td>Tumbles (10 per cent.)</td>
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<tr>
<td>11</td>
<td>Total</td>
<td></td>
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<td>$16,000</td>
</tr>
</tbody>
</table>

Note.—Under “heavy rock slide” are placed all slopes of hard sandstone rock in place covered over with loose rock and debris.

We now come to the most wonderful part of the river—the Grand Canyon. This has been suggested to exist all the terraces for railway construction that would forever condemn the route.

Let us look at it with this in mind, it is only the...
Fig. 2J-1. This imaginative scene was drawn by A. Della Valle to illustrate Emilio Salgari’s Italian adventure novel, *La Sovrana del Campo d’Oro* [transl. ‘The Queen of the Gold Camp’] (Antonio Vallardi, Milano, no date [1919?], facing p. 176). The legend, “Per dieci minuti fiancheggiarono la roccia, avanzando adagio, adagio . . .” [sic] (transl. ‘For ten minutes they skirted the rock, advancing slowly, slowly . . .’) refers to action taking place in Chapter 20, “Il ‘Gran Cañon del Colorado’” (pp. 145-150). This is in reality a vista in Marble Canyon where people are used to the idea that this gorge is a couple of thousand feet deep, yet the line of animals here shown being led along a ledge suddenly reduces the grandeur to something much more of the ordinary.
Della Valle's image (Fig. 2J-1) was copied from this scene created by Albert Tissandier* that appeared in various contemporary publications; this one is from “Voyage d’Exploration dans l’Utah et l’Arizona, Kanab et le Plateau de Kaibab, par M. Albert Tissandier, 1885,” [transl. ‘Journey of Exploration in Utah and Arizona, Kanab and the Kaibab Plateau, by Monsieur Albert Tissandier, 1885’], Le Tour du Monde (Paris), 1886 (premier semestre), p. 367. The figure’s legend reads, “Les Marble Cañons près de Pagump Valley . . . Dessin d’Albert Tissandier, d’après nature” [transl. ‘The Marble Canyons near Pagump Valley . . . Drawing by Albert Tissandier, from life’ ”]. The illustration, when it was reprinted in other contemporary publications, usually appeared with legends that misplaced the locale in Utah. Della Valle’s original source is not known.

* Tissandier’s original art for this scene is a piece drawn with graphite on paper, now in the Utah Museum of Fine Arts, University of Utah, Salt Lake City. Its legend, by the artist, reads, “Les precipices de Marble Canon’s près de Pagump Valley (Arizona) 14 Juin 1885” [transl. ‘The precipices of Marble Canyon near Pagump Valley (Arizona) June 14, 1885’], with an additional note, “Dessin paru dans le Tour du monde (Hachette)” [transl. ‘Drawing published in Le Tour du Monde (Hachette)’] (Hachette is the publisher’s name). This original art has been digitized online: https://collections.lib.utah.edu/details?id=415803&q=Pagump (last accessed April 16, 2023).
Albert Tissandier also unabashedly borrowed from one of the Grand Canyon art masters, William Henry Holmes. Although the Frenchman had been to Toroweap himself, in 1885, he even copied (crudely and indistinctly) Holmes’ small group of mounted travelers halted at a rain pocket (lower left).


► Fig. 2J–4 (facing page). “Canon de Toroweap dans l’Arizona” [transl. ‘Canyon of Toroweap in Arizona’], cropped after Holmes by Albert Tissandier, in Tissandier, *Six Mois aux États-Unis: Voyage d’un Touriste dans l’Amérique du Nord, suivi d’une Excursion à Panama* (G. Masson, Paris, 1886), Plate IV [transl. ‘Six Months in the United States: Travel of a Tourist in North America, followed by an Excursion to Panama’]. Peculiarly, Tissandier’s fig. 23 (not reproduced here) is an illustration, “Grand cañon, vue prise à l’est de Toroweap” [transl. ‘Grand Canyon, view to the east at Toroweap’] that perfectly reproduces a Thomas Moran illustration from J. W. Powell’s 1875 monograph, even including Moran’s monogram (see herein, Fig. 2A on p. 60).
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3. An Unusual Piece of Government Artwork

Fig. 3. This is a peculiarly immense, and ornamented, example of gray literature (documents that were only meant for limited, special-use distribution). The Draft General Management Plan and Environmental Impact Statement for Grand Canyon National Park,* produced in 1995 as an administrative document, is also unusual for containing a number of watercolor paintings, on the cover (shown here) and as text-section separators. The artist is, regretfully, not credited. But by analyzing the hasty signature on these works, he is here identified as Philip Thys; his name is listed on p. 317 as a Visual Information Specialist consultant in the National Park Service’s Denver Service Center. In addition to containing artwork, this example of gray literature is also unusual for measuring 11 × 17 inches (and when fully opened it is shy of a yard wide). Further, the Final plan (1995), printed at a more conventional 8½ × 11 inches and not spiral bound, simply presents collated updates that refer the reader back to this Draft document. Thus the “draft,” which is inherently disposable, is made indispensable!

Art of the Grand Canyon — an introduction and annotated bibliography

Introduction
PART 1

COMPLETE BIBLIOGRAPHY
ARRANGED BY AUTHOR OF PUBLICATION
Anonymous

Publication Not Dated:
Date Estimated, Attributed, or Known from Original Receipt

No Date

Grand Canyon National Park: blank book journal. [No imprint], [100] pp. [Cover art portrays an imaginative scene of two deer and cacti on a slope overlooking the Colorado River from the Nankoweap granaries.] [Copy acquired new, 2013.]

Dated Publications, Grouped by Year

1869

Carvalho’s painting of the Grand Canyon of the Colorado River. The New York Times, (September 4): 4. [S. N. Carvalho, New York exhibition.] [Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont’s expeditions.]

1869

Carvalho’s painting of the Grand Canyon of the Colorado River. Scientific American, New Series, 21(12) (September 18): 180-181. [S. N. Carvalho painting of Grand Canyon exhibited at his studio in New York; from sketches taken “on the spot and while attached to the Fremont expedition as photographic artist.” Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont’s expeditions.]

1874

City and suburban news. The New York Times, (May 10):. [See under “New-York”: “Thomas Moran’s large painting of ‘The Chasm of the Colorado’ will be privately exhibited by Leavitt’s Gallery, No. 817 Broadway, on Monday evening. It will be publicly exhibited (without charge) at Goupil’s during the following fortnight.” (Entire note)]

1874

“The Chasm of the Colorado.” The New York Times, (May 12):. [Brief notice of exhibition of the Thomas Moran painting the previous evening at the Leavitt Art Rooms.]

1874


1874


1874


1875

Guyot’s new intermediate geography. New York: Scribner, Armstrong and Co.; Chicago: Hadley Brothers; and Boston: Thompson, Brown and Co., 106 pp. (Guyot’s Geographical Series.) [See p. 50: “The Rio Colorado is navigable four hundred miles from its mouth, to the mouth of Virgin River, on the southern boundary of Nevada. [¶] Above this point the Colorado flows along the bottom of a cañon of great depth; and even if the stream were not too shallow for navigation, it would be useless, because it is so difficult to reach from the surrounding country.” (Entire note) Also on p. 50 is a Thomas Moran engraving, “The Grand Cañon of the Colorado.” (not credited but identified from the artist’s monogram). See also maps, p. 53.]

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1895  [Minutes of the Geological Section for March 20, 1894.] *In: Reports of Meetings* [SECTION]. *Birmingham Natural History and Philosophical Society, Journal* (Birmingham, England), 1: 16. ["Mr. W. P. Marshall read a paper on ‘The Grand Cañon of the Colorado River, Arizona.’ The paper was illustrated by diagrams, maps, and *water colour drawings*. Mr. Councillor Wallis gave a description of his visit to the Cañon, with a detailed account of Hance’s Trail. Dr. Lapworth suggested the probable cause of the formation of the Cañon. A cordial vote of thanks was given to Mr. Marshall for his paper." (ENTIRE NOTE)] [A published version of his lecture is "The Grand Cañon of the Colorado River, Arizona" *Birmingham Natural History and Philosophical Society, Journal*, 1 (December 1894): 73-77, but which does not include his artwork.]

1899  [Illustrations of Grand Canyon, interspersed throughout the number within the text blocks of two articles.] *Railroad Trainmen’s Journal*, 16(9) (September): 789, 792, 794, 795, 797. [The illustrations have no pertinence to the articles they accompany. See “Grand Canon of the Colorado River” (p. 792), reproduction of painting; "Grand Canyon of the Colorado River” (p. 794), reproduction of painting [the same as on p. 792 but here it is full page in size]). All illustrations credited to Santa Fe Railway.]


1901  [Painters’ trip to Grand Canyon.] *In: Art Notes* [SECTION]. *The World Review* (Chicago), 1(12) (May 25): 365. ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist’s peculiar vocabulary, is called 'big stuff.'"]

1901  The Craft in Iowa [SECTION]. *Iowa Masonic Library, Quarterly Bulletin*, 4(3) (August): 62-. [See p. 65, part of a resolution, “Whereas, Brother Frank A. Simmons, of Minneapolis, has donated to this Grand Lodge a beautiful oil painting of the Grand Canon of the Colorado, finely framed, by the noted American artist, Henry Arthur Elkins . . . .” (ENTIRE NOTE)]


1903  Unique advertising. *Deseret News*, (February 20): 2 [issue pagination]. ["The Atchison, Topeka & Santa Fe is out with a decidedly unique advertisement in the shape of a handsome lithographed panoramic view of the Grand Canyon of Arizona. If the printed instructions on the back are followed and the picture placed on a table with its back to the light a very pretty and gorgeous sunset effect is the result. The ‘News’ acknowledges the receipt of one of these works of art through the courtesy of General Agent C. F. Warren.” (ENTIRE ITEM)]

1903  High standard of Utah art. *Deseret News*, (December 19): 63 [issue pagination]. [Includes illustration of "Grand Canyon of the Colorado. Harry Culmer’s $300 Prize Picture Which is Now the Property of the State.”]
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1905 [Note of color illustrations of Grand Canyon.] In: *Leading Articles in the Reviews* [SECTION]. *Review of Reviews*, 32 (October): 395. ["The feature of McClure’s Magazine for September is the set of gorgeous colour prints, finer than any I ever remember to have seen, of the Grand Cañon, Colorado River, in Arizona. They are really wonderful specimens of colour-printing." (ENTIRE ITEM) Pertains to the illustrations by Fernand Lungren in the article by William Allen White (1905).]


1906 [Thomas Moran.] *The International Studio*, 28 (April?): xvi-xvii. [Moran’s *Chasm of the Colorado*, noted in passing.]


1908 Two attractive pictures. Harry Shipler’s panorama and his Grand Canyon scene admired. *Deseret News*, (October 9): 1 [issue pagination]. [A “… bromide enlargement of a splendid view of the Grand canyon. This picture is an immense affair and one becomes almost hypnotized by looking at it for several minutes. The mile-deep canyon with the turbulent stream winding at the bottom seems to be real, the onlooker easily imagines himself looking over its edge. The thing is wonderfully realistic.” (ENTIRE NOTE) The other view is a panorama of Salt Lake City.]

1910 [Thomas Moran party to Grand Canyon.] In: Along the Trail [SECTION]. *Santa Fe Employees’ Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney.” (ENTIRE ITEM)]

1910 [Artist William Ritschel.] In: In and Out the Studios [SECTION]. *American Art News*, 9(5) (November 12): 3. [Begins with the note that Ritschel "returned last week from Colorado [sic], where he spent the summer painting the Grand Canyon.”]

1910 [Artists at Grand Canyon.] In: Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of
the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1910 [Artists at Grand Canyon.] *In: Art Notes* [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. [“Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the American Art News, they ’appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.” (ENTIRE NOTE)]

1911 Transportation Committee of the Missouri State Medical Association. *The Medical Herald* (St. Joseph, Missouri), 30(5) (May): 221. [Special train cars for the American Medical Association meeting in Los Angeles, “. . . joining at Kansas City, on June 22, where they will form a part of the Missouri Valley special over the Santa Fe Railway via the Grand Canon.” (ENTIRE NOTE) See also p. 236, illustration, “’El Tovar’ Hotel, Grand Canyon of Arizona; Stopover point on route of the Missouri Valley and Southwest Special”, which is a reproduction of the Louis Aikin painting of El Tovar.]


1911 [Note.] *In: In and Out of the Studios* [SECTION]. *American Art News*, 10(3) (October 28): 3. [“De Witt M. Parshall is spending a short time at the Colorado Grand Cañon. He will return to his Carnegie Hall studio about Nov. 10.” (ENTIRE ITEM)] [DeWitt Parshall.]

1911 [Toledo Museum of Art.] *In: Along the Trail* [SECTION]. *Santa Fe Employes’ Magazine*, 5(12) (November): 104-105. [Mrs. George W. Stevens of the Toledo Museum of Art is preparing a traveling exhibit of "Grand Canyon paintings by noted American artists".]


1911 [Galleries of “Messrs. Moulton & Ricketts.”] *In: General Bulletin* [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as ‘The Cañon Painters’ from their visit together to the great Cañon of the Colorado.” (ENTIRE NOTE)]


1913 Seeing the natural wonders of America. *Judge* (New York), 64 (January 4):. [Cartoon drawings, including one view of Grand Canyon at El Tovar Hotel.] [Artist undetermined; item seen in an imperfect copy.]

1913 DeWitt Parshall at Folsom’s. *American Art News*, 11(18) (February 8): 8. ["The 'Great Abyss,' a Grand Canyon subject, which holds the place of honor, is beautiful in color and is a well proportioned and interesting composition.” (ENTIRE NOTE) Folsom Galleries, New York.]

1913 [Note.] *In: Around the Galleries* [SECTION]. *American Art News*, 11(19) (February 15): 10. ["Elliott Daingerfield recently sold to Moulton & Ricketts from his studio, what he calls, and with reason, 'His masterpiece,' a large picture, entitled, 'The Genius of the Canyon,' now on exhibition . . . in the New York galleries of the firm . . . ." A nude study, "evolved in the artist’s mind from memories of his recent visits to and study of, the grand canon of the Colorado in Arizona. Thomas Moran, and even Marcus Simons, combined, could not have produced a more gorgeous color scheme or fantastic 'vision.' The color is marvelously clear and rich and the work, despite its not easily understandable title, is the strongest the painter has yet produced."]

1913 Paints Grand Canyon scene. *Santa Fe Magazine*, 7(4) (March): 52. [Ben D. Mileham.]

1913 Panama-Pacific exposition. *Western Engineering* (San Francisco), 2(5) (May): 419. ["The Santa Fé Railroad Co., which was granted a concession to reproduce the Grand Canyon of Arizona, has commenced construction work. The total amount to the expended for the purpose is $250,000.” (ENTIRE NOTE)]


1913 In the Galleries [SECTION]. *The International Studio*, 49: LXXIX-LXXXVI. [See pp. LXXIX-LXXXII: At the Montross Galleries [Pittsburgh], Arthur Wesley Dow showed seventeen pictures, large and small [not illustrated] of the Grand Canyon of Arizona, a decided change from the Marshes of New England, his previous field of endeavor. Mr. Dow has given himself an impossible task. To render this welter of nature, earth's terrific struggles with the Titans, is given to no painter to achieve, but he has given us the spirit and mystery, the color and silence to a great degree, and for that we must be grateful. These treeless wastes, these unpeopled rock cities, these weird panoramas of wonderful but God-forsaken tracts of country have made their appeal to Mr. Dow at the bewitching red-organ stage of sunset, and in some of his pictures these temples not hewn by man have become veritable sanctuaries.” (ENTIRE NOTE)]

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1914 Marvels of the great Panama-Pacific International Exposition to be held in San Francisco in 1915 disclosed by present progress. Loco (A Technical Magazine) (Locomotive Club, Schenectady, New York), 4(4) (February): 289-293. [See p. 290: Of “Frederic Thompson’s $1,000,000 group”, “The Santa Fe’s ‘Grand Canyon of Arizona’ is half finished . . . .” (ENTIRE NOTE)]

1914 Replica of Grand Canyon for San Francisco fair. Touring Topics (Automobile Club of Southern California, Los Angeles), 6(3) (April): 17. [Santa Fe Railway attraction at Panama-Pacific International Exposition under construction.]


1914 Paxton’s fine genre. American Art News, 12(31) (May 9): 2. [“The Grand Canon, as interpreted by De Witt Parshall, and well interpreted, holds the visitor with its sense of depth and space and fine color and air.” At the Pennsylvania Academy of Fine Arts, Philadelphia.] [DeWitt Parshall.]

1914 [Observation cars delivered for “Grand Canyon of Arizona” exhibit.] In: Exposition News Notes [SECTION]. Municipal Record (City and County of San Francisco), 7(30) (July 23): 243. [Panama-Pacific International Exposition.]

1914 At the Exposition. The Retail Grocers Advocate (San Francisco), 19(33) (August 14): 25. [Includes: “Eight beautiful standard gauge observation cars, specially constructed for the ‘Grand Canyon of Arizona’ at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. ‘The Grand Canyon of Arizona’ is the $350,000 concession of the Santa Fe Railway, and in making the trip through it, visitors will be passengers on the big observation cars for half an hour.” (ENTIRE NOTE)]

1914 The latest news from San Francisco about the great Panama-Pacific Exposition. The Rotarian, 5(3) (September): 115. [Includes brief description of construction of reproduction of Grand Canyon [by Santa Fe Railway].]


1914 [Delivery of observation cars to Panama-Pacific International Exposition.] In: Travel Topics [SECTION]. New York Topics and International Courier, (September 12): 8. [“Eight beautiful standard gauge observation cars, specially constructed for the ‘Grand Canyon of Arizona’ at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. ‘The Grand Canyon of Arizona’ is the $350,000 concession of the Santa Fe Railway, and in making the trip through it visitors will be passengers on the big observation cars for half an hour.” (ENTIRE ITEM)]

1914 An Indian artist. Santa Fe Magazine, 9(1) (December): 32. [Lone Wolf, a Blackfeet, Grand Canyon painter.]

1915 Panama-Pacific Exposition notes. The Architect and Engineer of California, Pacific Coast States, 40(2) (February): 100. [“A panoramic reproduction of the Grand Canyon of Arizona has been built at a cost of over $300,000; over fifty thousand square yards of linen canvas, imported from Scotland, were being used for set pieces. Visitors in this concession will view the panoramas from
observation parlor cars, moved by electricity on an elevated trestle, seemingly along the rim of the canyon.”


1915 Interesting “art tours”. *Art and Progress*, 6(8) (June): 289. [Notes plan for an “Art Tour” from Chicago to the Pacific coast “[u]nder the auspices of the American Federation of Arts, the Eastern Art and Manual Training Teachers’ Association, the Western Drawing and Manual Training Association, and the Paris International Congress Committee”, which on the return trip will include the Grand Canyon (noted in passing).]

1915 Morning in the Grand Canyon. *Accompanying*: Anonymous, The world’s wonder picture. *The National Magazine* (Boston), 42: plates following p. 428. [Gaudily colored painting of the view at the bottom of Bright Angel Trail, with extended legend although the specific location is not mentioned; signed, but not legible and not credited.]

1915 Seeing America first. *Santa Fe Magazine*, 9(8) (July): 54. [Cartoon; at Grand Canyon; credit to Cleveland Plain Dealer. Cartoonist’s signature not legible.]

1915 Some bright lights as we saw them. *National Electrical Contractor*, 14(10) (August): 46-47. [Includes note, and caricature cartoon, pertaining to visit to Grand Canyon en route to convention of National Electrical Contractors’ Association of the United States.]

1915 Exhibitions for November. *Detroit Museum of Art, Bulletin*, 10(3) (November): 2-4. [See “Paintings by Bertha S. Menzler” (pp. 3-4), which notes, “There are seventeen pictures in the collection, all of them depicting the vast stretches of sand and sagebrush, and the gloriously tinted Grand Canyon.”]


1916 The Third Exhibition by the Society of Men Who Paint the Far West. *In: Exhibitions in the Galleries [SESSION]. Arts and Decoration*, 6(3) (January): 136-137. [”A great number of these pictures were painted in and about the Grand Canyon, a great number or enough to render a proper picture of the grandeur of the West.” (ENTIRE NOTE; none illustrated)]

1916 [Note.] *In: Notes of Art and Artists [SESSION]. American Art News*, 14(25) (March 25): 7. [”Albert P. Lucas is spending several weeks on the Pacific Coast. He will visit the Grand Canon to sketch before his return.” (ENTIRE NOTE)]
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[Note.] American Art News, 14(33) (May 20): 5. ["A number of prominent American artists now here from abroad, plan to spend the summer in California and on the Pacific coast. Walter Griffin, a member of the American colony of artists in Paris, left this week for the West, and while en route, for the coast, will tarry for several days at the Grand Canyon, Arizona." (ENTIRE NOTE)]

1917


Gift of Denman Waldo Ross. Museum of Fine Arts, Bulletin (Boston), 15(88) (April): 11-20. [See under "Department of Paintings", p. 20, "The Museum previously owned three examples of the work of Mr. [Dodge] Macknight, but even now it has none of his pictures of the Grand Cañon." (ENTIRE NOTE)]

[Sheldon Parsons.] In: Art and Artists [SECTION]. El Palacio (Santa Fe, New Mexico), 4(2) (April): 107. ["Cassidy in New York.—Mr. and Mrs. Gerald Cassidy have spent the fall and winter in New York. Mr. Cassidy received a special award for his murals of the Cliff Cities in the Indian Crafts Building at the Panama-California International Exposition. His Santa Fe studio is occupied by Sheldon Parsons, whose painting of the Grand Canyon won unstinted praise at the National Parks Art Exhibit in the National Museum at Washington, D. C." (ENTIRE ITEM)]


Worcester [NEWS]. American Art News, 15(35) (July 14): 6. [Art museum purchases include "'Hermit Creek Canyon' by De Witt Parshall". (ENTIRE NOTE)]

Why not a "detail censor" for advertising illustrations? Making the copy proof against the most expert inspection. Printers' Ink, (September 6): 97-98, 101-102, 105-106. ("By a Commercial Art Manager"). [See p. 97, remarks on an advertisement "for a large rubber concern, in which appears a picture of the Grand Canyon", that depicts automobiles at the bottom of a "straight-up gorge". (The advertisement is not illustrated.)]

[Note.] American Art News, 16(6) (November 17): 7. ["Thomas Moran [will be] leaving for the Southwest for the winter Dec. 12, when he will make a short stay at the Grand Canyon, Arizona, and then go to Santa Barbara, Cala." (ENTIRE NOTE)]

Los Angeles [NEWS]. American Art News, 16(21) (March 2): 5. ["Louis Hovey Sharp of Pasadena is exhibiting his recent work at the Kanst Galleries. The exhibition consists largely of Cala. landscapes and scenes around the Grand Canyon of Arizona." (ENTIRE NOTE)]


1919 Leave for Grand Canon. El Palacio (Santa Fe, New Mexico), 6(8) (March 29): 125. ["Hudson Bridge, a young St. Louis artist, and his mother, Mrs. Hudson Bridge, who came to Santa Fe several days ago because O. E. Berninghaus of the Taos Society of Artists, urged them not to miss this city, left last evening for the Grand Canon." (ENTIRE ITEM)]

1919 Third window in Ohio toy series; toy animals shown in Grand Canyon scene. Dry Goods Economist (New York), 73(3918) (August 9): 81. [Photo shows window display with a backdrop painting of an unrealistic view, "The Bright Angel Creek Joins the Colorado", with two side panel texts (content not legible in photo), "Bright Angel Trail" and "Across the Continent"; part of a series of the "transcontinental trip" window displays by the Rike-Kumler Co., Dayton, Ohio. The accompanying text of this item is likewise not wholly accurate to the canyon.]

1919 [Gift acknowledgment.] In: Acknowledgments [SECTION]. El Palacio (Santa Fe, New Mexico), 7(3) (August 15): 53. ["By Albert L. Groll. Three color drawings of Laguna and Grand Cañon." (ENTIRE NOTE)]


1919 College news and departmental notes. Teachers College Record (Columbia University, Teachers College), 20(5) (November): 466-. [See under "Fine Arts" (pp. 470-471), note (p. 470), "Professor Dow [on half-year sabbatical] painted in the Grand Canyon of Arizona, in the Colorado desert . . . ."] (ENTIRE NOTE) Arthur Wesley Dow.

1920 Automobilist displays scenic record of trip. Illustrated World, 33(4) (June): 627-628. [Unidentified automobilist traveled from Los Angeles to Albuquerque and return. "On the surface of the car a map was made of the routes, and pictures in color were painted to depict various spots of historic or scenic interest along the route." Notes Grand Canyon, in passing. One side of automobile is illustrated in article.]


1920 An expensive canvas. In: The American Art Student [SECTION]. The Touchstone and The American Art Student Magazine (Mary Fanton Roberts, Inc.), 7(4) (July): 331. [Regarding the sale of Elliott Daingerfield's canvas, "The Genius of the Canyon", which was "sold for $15,000 cash to a wealthy collector from the Middle West, whose identity has not yet been revealed." The picture had been sold to Mrs. Chauncey Blair, of Chicago and Paris, shortly after its completion in 1913.]
<table>
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<tr>
<th>Year</th>
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| 1921 | The Gossip Shop [SECTION]. *The Bookman*, 53(4) (June): 376-384. [See p. 376, regarding manuscript flow at the *Saturday Evening Post* in Philadelphia. "... until finally, if it is a particularly lucky little manuscript, it arrests before an imposing painting of the Grand Canyon which luminously fills an entire wall in Mr. [George Horace] Lorimer’s office." (ENTIRE NOTE)]
| 1922 | Water colors and the Brooklyn Museum. *In: Notes* [SECTION]. *American Magazine of Art*, 13(2) (February): 63-64. [Exhibition includes "Morning, Grand Canyon" by Herbert B. Tschudy (p. 64); noted only *in passing*.]
| 1922 | Dr. Arthur W. Dow, noted artist, dies. Professor of Fine Arts at Teachers College, Columbia, for 18 years was 65. *The New York Times*, (December 14): 21. [Includes note that “his exhibition of a series of Grand Canyon paintings and other works attracted wide attention.”]
| 1927 | Sheer stuffs are very modish. *The New York Times*, (January 23): X 15. [Includes comment on "[p]ussywillow crêpe printed in one of the Grand Canyon all-over patterns", referring to a weaving style.]
| 1945 | Executive Department. *The Santa Fe Today* (Santa Fe Railway, Chicago), (1) (May 1):. [See p. 6, photo of President Gurley and Vice-President Keefe in Gurley’s office. Note print or painting of Grand Canyon on the wall (partly cropped).]


1995  The man from the bottom of the Canyon. *O’Pioneer* (Grand Canyon Pioneers Society), 6(3) (March): 4-5. [Bruce Aiken.]


2000  At home on the range. *Signatures* (Longaberger Collectors Club), (Summer/Fall): 8-11. [Longaberger baskets.]  


2003  Fine art for sale. *Boatman’s Quarterly Review*, 16(2) (Summer): 44. [Dave Haskell, Windrush Gallery.]


Part 1. Complete Bibliography


2005  First Lady receives unique work of art. *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 2. [Laura Bush receives artwork of Colorado River scene painted by Bruce Aiken on an oar blade.]


2007  GCFI’s participants “capture” the canyon. *Canyon Views* (Grand Canyon Association), 13(1) (Spring): 3. [Grand Canyon Field Institute drawing, painting, and photography classes.]

2007  [Cartoon.] *Boatman’s Quarterly Review*, 20(4) (Winter 2007-2008): 48. [Cartoon about rapid formation. “From the depths of our submission file. We don’t have any information on the artist or when it was submitted—but thanks! You rock.”] [NOTE: Author’s signature seems to be “Marks”.]


2010  A tribute to Jim Jones (1933-2009). *St. George Art Museum Canvas* (St. George, Utah), 5(2) (Spring): 2. [Jimmie Jones.]


2010  Scandinavian Lecture Series; Arizona curator Alan Petersen focuses on Swedish artist. Nordic Spirit Newsletter (California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center), 20(2) (Autumn): 5. [Gunnar Widforss.]


2011  Good Science stops here this summer as experts in fossil record, math, flood geology, cell biology and wild weather support creation. 7Wonders Creation Museum, Newsletter (Silverlake, Washington), (16) (Spring): . [Includes passing note of “Grand Canyon features” above a Noah’s Ark display, painted by Pauline Brunt (not illustrated).]


2011  It happened here; Thomas Moran paints the Grand Canyon. Canyon Views (Grand Canyon Association), 18(2) (Summer): 11.

2011  Bob is a busy boy! Northern Arizona Watercolor Society (Sedona) [newsletter], (September/October): [unpaginated]. [Bob Daligowski, participating in “Grand Canyon Celebration of Art, Plein Air on the Rim, following his engagement in April 2011 as Artist in Park at Glen Canyon National Recreation Area, Lees Ferry. No illustrations.]


2012 Guest presenter—November 6th; Hal Stewart, construction worker turned artist! *Art Beat* (Scottsdale Artists League, Scottsdale, Arizona), (November): 1. [Notes that the artist was Artist in Residence on the North Rim in 2005, and his current display of Grand Canyon art in Phoenix Sky Harbor Airport Art Gallery, Terminal 4.]


2014 Plein Air and Beyond: A Recent body of Artwork, by Jim Thompson (The Drawing Board Gallery, Yorba Linda, California, January 2-March 21). *In: Scholarship at Work* [section]. *APU Life* (Azusa Pacific University, Azusa, California), 27(2) (Summer): 11. [Notice of art exhibition. The *en plein air* piece, “All Sixty-Six”, representing “God’s faithfulness during the artist’s 66 years of life”, is “a scene of the Grand Canyon on the surface of 66 yo-yos, some of which cracked during the process”. This piece is illustrated here in a small, thumbnail image.]

2016 America’s sagebrush Rembrandt; a glimpse into the creative process of William R. Leigh. *In: Exhibition Feature* [section]. *Gilcrease Magazine* (Gilcrease Museum), 24(1) (Winter): 14-15. [Includes note of work at Grand Canyon, Arizona. Also note two illustrations (p. 15) that show a charcoal study, *Grand Canyon*, that was finished as *Grand Canyon of the Yellowstone*.]


2017 La joie parfaite de David Hockney; Centre Pompidou/Galerie Lelong. [transl. David Hockney’s perfect joy; Centre Pompidou/Galerie Lelong.] *Art Absolument* (Paris), (77): 82-85. [In French.]

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2018 Capturing the canyon on canvas; Celebration of Art has drawn talented artists for 10 years running. *Canyon Views* (Grand Canyon Association), 25(2) (Summer): 8.

2018 On loan. *Museum Notes* (Museum of Northern Arizona), (Summer/Fall): 5. [Six works of art by Gunnar Widforss loaned to the Ljungberg Museum (Kronberg County Art Museum, Ljungby, Sweden). Item illustrates one piece, “Hopi Point, Grand Canyon”.


2019 East clerestory window installed in chapel. *Parish Life* (St. Paul’s Episcopal Church, Winston-Salem, North Carolina), 47(2) (February): [1]. [Stained-glass window complements another chapel window by the late artist, Rowan LeCompte, in a design chosen by parishioner Zanne Baker. Baker had thought of a background based on a photo on the rear cover of “a book about the Grand Canyon * * * showing a turbulent sky in great, colorful variation.”]

2019 The Guild of Metalsmiths 42nd Fall Conference: “The Madness”, September 20, 21 and 22, 2019[.] Little Log House Antique Power Show grounds. *The Forum* (The Guild of Metal smiths), 21(7) (July): 4. [“Featuring . . . Valerie Ostenak”, whose sculptures include “a decorative railing at the Grand Canyon.” [ENTIRE NOTE] Ellipsis is part of the quotation.] [NOTE: Ostenak’s *résumé* (seen online) specifies: “2010—Designed/built/installed a hand-forged decorative steel railing at the Grand Canyon Mather Point Amphitheater (a three-person team)” (http://assets.artworkarchive.com/image/upload/v1537821981/f40493/documents/Valerie_Ostenak-CV-career-addr-091618_mbysxf.pdf). Other members of the team have been identified as Gordon Williams (see Williams, 2013, who also credits Mike Allen) and George Witzke (see The Ironwork Store webpage, https://www.theironworkstore.com/about, which notes, “. . . he worked with a team of blacksmiths to create the railing at the Grand Canyon’s Mather Point Amphitheater.” [ENTIRE NOTE]). The railing is not illustrated in any of these items, but see on Grand Canyon National Park’s flickr.com photos page from the dedication of the amphitheater on October 25, 2010, https://www.flickr.com/photos/grand_canyon_nps/sets/72157625118655413/]. Websites cited here were accessed 12 August 2019.]

2019 Parks are a big draw this fall; a Nashville design group created prints honoring all 61 national parks. *American Way* (American Airlines), 52(9) (September): 24. [Anderson Design Group, Nashville, Tennessee. Four prints illustrated, including Grand Canyon National Park.]


2020 Grand Canyon Celebration of Art. *Canyon Views* (Grand Canyon Conservancy), 27(2) (Fall/Winter): 39-41. [Exhibition and sale promotional item.]

2021 Artist in Residence program returns to Grand Canyon. *Canyon Views* (Grand Canyon Conservancy), 28(1) (Spring/Summer): 10-11.

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einer Ansicht der Brooklyn Bridge 1950 und der Grand Canyon vom Toroweap Point gesehen sind das Zeugnis von Valdeigs USA Ausstellungen und Aktivitäten.” (ENTIRE NOTE) (Not illustrated.)

2021  A look at other endangered and threatened species at Grand Canyon. (Illustrations by Mehghan Bergeron.) *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 14-15. [Continues the article by Sasha Escamilla (“Sentry milk-vetch: Emerging threats and new discoveries”, pp. 10-13), but it is unclear whether this is also authored by her.] [California condor, Yuma Ridgway’s rail, Mexican spotted owl, humpback chub, razorback sucker, southwestern willow flycatcher, western yellow-billed cuckoo. Illustrations are paintings.]

2022  14th annual Celebration of Art. *Canyon Views* (Grand Canyon Conservancy), 29(1) (Spring/Summer): 30. [Announcement.]


A.

A., K. J.


A., O.


Abbott, Judy; McKenna, K. L.; and Van Rijn, Eva


Abbott, Mary Ogden


Abeita, Jim; and Tanner, Rick W.


96
Adcock, Craig


Aiken, Bruce

2001 Gunnar Widforss visit. The Bulletin (Grand Canyon Pioneers Society), 5(8): 2. [Gunnar Widforss, grand nephew of the artist of the same name.]


Akin, Louis [See Figs. 1GG, 1HH in the present volume.]

1913 The Grand Cañon. American Museum Journal, 13(3) (March): frontispiece. [See also in this number the article by Robert L. Warner, pp. 112-117.]


American Federation of Arts


American Indian Alaska Native Tourism Association


American Museum of Natural History


Anderson, Antony

1922 Los Angeles. American Art News, 21(8) (December 2): 9. [“Water colors by Gunnar Widforss, a young Swede who has been in this country for some years, are on display at the Stendahl. His subjects are from Copenhagen, Tunis, the Grand Canyon, and Catalina Island. He is master of a meticulous style and his drawing is impeccable.” (ENTIRE NOTE)]
Anderson, Joel; Anderson, Nathan; AND Anderson Design Group


Anderson, Martin J.

1987  Artist in the wilderness; Frederick Dellenbaugh's Grand Canyon adventure. Journal of Arizona History, 28(1) (Spring): 47-68. [Does not include reproductions of Dellenbaugh's artwork, but see instead Euler (1987).]

Anderson, Nancy K.


Anderson, Nancy K., AND Morand, Anne


Andre, Linda

1996  Landscape painting: Artists who love the land. Art to Zoo (Smithsonian Institution, Office of Elementary and Secondary Education), (March/April): 1-16 [entire issue]. [Includes Thomas Moran and "The Chasm of the Colorado".]

Anthony, Harold E.


Arnold, Amanda

2014  Beyond the paper; the expansive and unusual photography of Dudley Bacon. Northern Arizona’s Mountain Living Magazine, (August): 36-38. [Notes, “Lee’s Ferry Sunrise” is inspired from one of his photographs but is made of cardboard, candy wrappers, toilet paper tubes, plastic bags and the green bags that limes are sold in.”]
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Art Club of Philadelphia

1902  
Eleventh annual exhibition of water colors and pastels: catalogue of exhibition: from March 3d to March 30th, 1902. Philadelphia: Art Club of Philadelphia.  [See p. 10; "On the Bright Angel Trail, Grand Canon of Arizona. Thomas Moran." (listing only); see also Moran’s address, p. 45.]

Art Institute of Chicago

1913  
Catalogue of etchings and lithographs by Joseph Pennell. The Art Institute of Chicago from January 28 to February 21, 1913.  [No imprint], [6] pp.  [including wraps].  [Lists “Sunset; Grand Canyon” and “The Temple; Grand Canyon” (p. [5]).  (Not illustrated.)]

1913  
Painters of the Far West: first annual exhibition, February 27 to March 16, 1913. Chicago: Art Institute of Chicago, [14] pp.  [Introductory note, p. [2], indicates that “the Grand Cañon”, with other locales, “are fields comparatively untouched” artistically.  See p. [5], Elliott Daingerfield, “From rim to rim” (illustrated); p. [8], Thomas Moran, “Zoroaster Peak, Grand Cañon” (illustrated); p. [9], De Witt Parshall, “Temple of Vishnu, Grand Cañon” (illustrated) and “The great abyss”; p. [14], Frederick Ballard Williams, “Flying clouds, Grand Cañon” and “After the storm, Grand Cañon” (illustrated).]

Atchison, Topeka and Santa Fe Railway

1899  

Aton, James M.

2015  

2015  

2020  

Austin, A. H. (Mrs.)  [Austin, Amos H. (Mrs.)]  [Austin, Iva]

1920  
At the Grand Canyon. Unusual interior decorations.  In: Mrs. Austin’s Talks [COLUMN]. The Flower Grower, 7(3) (March): 33.  [Notes that “In the art rooms [of El Tovar] were beautiful paintings offered for sale, and others on exhibition in the public rooms”; but writes more at length on the artful displays of plants throughout the hotel.]

Avery, Kevin J.

2009  
Thomas Moran’s Colburn’s Butte, South Utah: Forgotten landmark of a lost friendship.  Metropolitan Museum Journal (Metropolitan Museum of Art, New York), 44: cover, 185-197.  [“Colburn’s Butte” is in Zion National Park.  Includes notes of Grand Canyon as well as a reproduction of Moran’s The Chasm of the Colorado.]
B

Axelrod, Alan


Awwal, Ahlam Fithratul; Jatmiko, Ary Dwi; AND Rosilawati, Hana

2019  Perencanaan dan perancangan taman hiburan tematik berbasis *architainment* di bulak kota Surabaya. [*transl.* Planning and designing an architainment-based thematic amusement park in Bulak, Surabaya.] *In: Seminar Nasional Ilmu Terapan (SNITER) 2019, Universitas Widya Kartika,* pp. T7-1 to T7-10. [UWIKA 3rd Sniter, September 14, 2019.] [In Indonesian.] [See section 3.14, “Area Benua Amerika Utara” (North American Continent Area), which is a brief description of a section of a theme park recreating miniature representations of famous places, including Grand Canyon (pp. T7-7 to T7-8).]

Aykanat, Esin

2014  *Doğal dokuların geometrik biçimli seramik yüzeylerindeki yorumu.* [*transl.* Interpretation of natural textures on geometrically shaped ceramic surfaces.] Yüksek lisans sanat çalışması raporu [Master’s thesis], Hacettepe Üniversitesi Güzel Sanatlar Enstitüsü, Seramik Anasanat Dalı, 100 pp. [In Turkish.] [See pp. 18-19, “Canyon Wall Vase” by Anne Goldman (with reference to Havasu Canyon).]

B., C. H.


Babbitt, Bruce E.

1973  *Color and light: The Southwest canvases of Louis Akin.* Flagstaff, Arizona: Northland Press, 76 pp. [1,750 copies. Also a specially bound ed. of 50, signed.] [Also a 1st paperbound printing, 1988.]

Bacharach, Joan


Ballew, Elissa


Ballew, Kevin S.

Ballinger, James K.


Ballinger, James K., AND Rubinstein, Andrea D.


Barnard, Geoffrey S., AND Walters, Curt


Barter, Judith A.


Bass, Penelope


Bassford, Amy O., AND Fryxell, Fritiof

1967 *Home-thoughts from afar: letters of Thomas Moran to Mary Nimmo Moran.* East Hampton, New York: East Hampton Free Library, 152 pp. [1,000 numbered copies.]

Batchelor, Carolyn Prince

2000 Arts in the Parks; Kolb Studio hosts top 100. *Flagstaff Live!,* (April 6-12): 11.

Baumann, Jules

and one view of Flagstaff and the San Francisco Peaks. Primary view (bottom): "Panoramic View of the Grand Cañon as Seen from John Hance’s Ranch on the South Rim, 65 Miles from Flagstaff."
Upper left: "Hance Cañon, 1.5 Miles from its Mouth Into the Main Colorado Cañon, Looking East".
Upper right: "Looking Across the Main Cañon from the Rim of Hance Cañon, Looking North". Top center: "Flagstaff and the San Francisco Peaks on the Atlantic & Pacific R.R."

1972  "The Grand Canyon of Arizona"; a panorama by Jules Baumann. *Journal of Arizona History*, 13(1) (Spring): 26-32. [With unsigned introduction that notes: “A rather unusual Grand Canyon promotional curio was recently discovered among Victorian memorabilia in an old Prescott home, and has been contributed to the Arizona Historical Society by Lester W. Ruffner. Entitled ‘The Grand Canyon of Arizona,’ the item is a rolled drawing in full color of various views of the Grand Canyon in 1908. [¶] Jules Baumann, an artist who was active in mining interests in the Prescott area, made his wax crayon drawings of the Canyon, had them reproduced by the Williamson-Haffner Engraving Company of Denver, and published them with accompanying text as a sales item along the Santa Fe Pacific Railroad at Flagstaff and for tourists at the Canyon. Complete with mailing tube, the drawings sold for fifty cents in 1909. Several pictures of the drawings, together with the text, which is typical of the articles then written about the Canyon, are reproduced here.” Reproductions not in color.]

**Beach, J. Darrell**


**Beans, Carolyn**


**Becker, Karl-Heinz, AND Dörfler, Michael**


**Begay, Shonto**


**Behrens, Shirley**


**Beiser, Misha**

Belknap, Bill, AND Belknap, Frances Spencer


Bell, Judith

1993  Illusions and allegories. U.S. Air Magazine, (August):. [Painting by Mark Tansey, "Constructing the Grand Canyon"].

Bellisario, Kerrie


Bellwood, Lucy

2013  Grand adventure. Portland, Oregon: [no imprint], [28] pp. [Distributed by buyolympia.com (Buyolympia Corporation).] ["In August of 2013 I joined a crew of 5 intrepid rafters to row through the entirety of the Grand Canyon in 3 weeks. The trip was one I had been planning with my childhood best friend for almost 14 years—since the days when she dreamed of becoming a river guide and I a cartoonist. This trip was her 70th down the river and my first. The following journal comic was drawn at the end of each day and generally colored before breakfast the following morning." (p. [3]).]

2015  Rim to river. Portland, Oregon: [no imprint], [20] pp. (Printed by Colorhaus Printing, Portland, Oregon.) [Distributed by buyolympia.com (Buyolympia Corporation).] ["In August of 2015 I teamed up with Arizona River Runners to produce a travelogue comic about one of their motorized, seven-day whitewater rafting trips through the Grand Canyon. From Lees Ferry to the Whitmore helipad, our crew shepherded sixteen passengers through whitewater rapids, up steep side canyons, and into hidden waterfalls. It was utter bliss—even in 115 degrees of desert heat. The journal that follows was drawn freehand during the ten days I was with the crew, then watercolored upon my return to Portland." (p. [2]).]

Benford, Sally


2010  The grand master. For more than a century, a who’s who of talented artists have been making paintings of the Grand Canyon. Few, however, have achieved the notoriety of Thomas Moran. In: The Journal [SECTION]. Arizona Highways, 86(8) (August): 10.

Benjamin, S. G. W.


Bennett, Cynthia


1988  Mount Sinyala, Grand Canyon #2. Arizona Highways, 64(6) (June): inside back cover. [Painting.]
Bennett, Jay


Bennion, Lee


Berger, Todd R.

2003 A canyon-sized work of art.  *Canyon Views* (Grand Canyon Association Member Newsletter), 9(3) (Fall): 3.  [Bruce Aiken’s “Shoshone Point”.]  
2005 The painted canyon.  *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 6, 10.  [Thomas Moran.]


Berggren, Elizabeth


Besaw, Mindy A.


Besaw, Mindy N.


Betz, Eric


Beyaert-Geslin, Anne

2020 La photographie comme méta-image. La photo, modèle de la photo et de la peinture. / Photography as a meta-image. Photography, model of photography and painting. *Signata* (Annales des sémiotiques / Annals of Semiotics) (Liège, Belgium), 2020(11), 18 pp. [In French, with bilingual item title.] [See paragraph 24 (p. 8) and accompanying note 16 (p. 17), regarding the art of David Hockney, citing his "Study of the Grand Canyon" (1998) on nine canvases (not illustrated).]

Bishop, Bill


Black, Donald M.

1954 Painting in the national parks. *National Parks Magazine*, 28(117) (April/June): cover, 49, 57-61. [Cover illustration (legend, p. 49) is "Grand Canyon from South Rim. A sketch in oil by the editor", Devereux Butcher.]

Black, Elizabeth


Black, Nancy, and McQuerrey, Teresa

1988 Coconino Center for the Arts. *Northern Arizona’s Mountain Living Magazine*, (December): 8-9. [Art exhibit; item includes illustration, "Rudi Reichardt’s painting ‘Bald Eagle/Grand Canyon South Rim’".]

Blue, Martha


Boag, Peter


Bölsche, Wilhelm

German. [Grand Canyon and Colorado River, see pp. 15, 794; and fold-out color plate between pp. 16/17, "Der "grand cañon des Colorado-Flusses in Nord-Amerika", which reproduces one of the Point Sublime panoramic views by William Henry Holmes from C. E. Dutton's *Tertiary History of the Grand Cañon District* (1882), lithographic reproduction credited to "Verlag von W. Pauli's Nachf. (H. Jerosch) Berlin."]

**Booker, Janice L.**


**Borg, Carl Oscar**

1990  *The hush of evening (c 1925).* *Southwest Art*, 19(11) (April): cover. [Painting.]

**Boston. Museum of Fine Arts**


**Boston Art Club**

1921  *Copley Society catalogue of paintings in water color by Winslow Homer, John S. Sargent, Dodge MacKnight: exhibited at the Boston Art Club, March 5th to March 22d, 1921.* [Boston: Boston Art Club], 17 pp. [Dodge MacKnight paintings include: "Grand View, Grand Canyon" (p. 15), "Grand Canyon" (p. 16), "Grand Canyon" (p. 17), "The Great Abyss, Grand Canyon" (p. 17), "Nature's Monument, Grand Canyon" (p. 17).] [NOTE: Catalogue lists only titles of artwork and their loaners.]

**Bowerman, George F.**


**Branff, Phyllis**


**Brinton, Christian**

1916  *Impressions of the art at the Panama-Pacific Exposition: with a chapter on the San Diego Exposition and an introductory essay on the modern spirit in contemporary painting.* New York: John Lane Co., 203 pp. [See in "The Panama-California Exposition", p. 31; remarks begin with personal caution for "the congenital penchant for hyperbole which obtains west of the Mississippi . . . not alone of the Grand Cañon . . . ." And, "Like the thumb-print of God pressed into the surface of the earth so that may may forever identify His handiwork, the Cañon transcends the possibilities of verbal or pictorial expression." Thus, no note of Grand Canyon artwork in this volume.]
Britton, James P.

1913 Painters of the Far West. *In: With the Dealers* [SECTION]. *American Art News*, 12(11) (December 20): 4. [Exhibition at Macbeth by the Society of Men Who Paint the Far West, including two by Frederick Ballard Williams, “Bright Angel Trail” and “Afternoon Light”.]

Broder, Patricia Janis


Brown, C. G.

1915 The Panama-Pacific Exposition. *Holstein-Friesian World* (Madison, Wisconsin), 12(32) (August 7): 1525-1527. [See p. 1526, note of riding the AeroScope, from which one may “look down into the ostrich farm, the Hopi Indian village, the Colorado Grand canon [sic], and most of the other concessions.” (ENTIRE NOTE)]

Brown, Elizabeth A.


Brown, Jackie


Brubaker, Ann


Bruhn, Thomas P.


Bruner, Betsey


2011 Following the muse; for almost 40 years, artist Bruce Aiken has followed the call of the Grand Canyon. *Flagstaff Live!,* 17(28) (July 14-20): 1, 3, 16-19.

Bryant, Keith L., Jr.

1978  The Atchison, Topeka and Santa Fe Railway and the development of the Taos and Santa Fe art colonies. Western Historical Quarterly, 9(4) (October): 437-453.

Buchanan, Marguerite


Buchheit, Mike


Buek, Gustave H.


Burke, Doreen Bolger


Burns, William James

2010  We must grow our own artists: Mary-Russell Ferrell Colton, northern Arizona's early art educator. Dissertation, Georgia State University, 380 pp. (Educational Policy Studies Dissertations, Paper 54.)

Burris, Roy, Jr.

Burris, Roy E.

Butler, Elias

Butterfield, Bob

Cachini, Ronnie

Cameron, Mabel Ward
1924 (Compiled under supervision of) *The biographical cyclopaedia of American women. Volume I*. New York: The Halvord Publishing Co., Inc., [v], 400, viii pp. [Arranged randomly, with alphabetical index.] [See "Usher, Leila, sculptor" (pp. 323-325). Includes remarks (p. 323) on her having the sculpted the likeness of John Wesley Powell for plaques that adorn the Powell memorial at Grand Canyon and Powell’s grave marker in Arlington National Cemetery.]

Campbell, Charles B.
1890 L’Angellus. *In: Correspondence [section]. The Home-Maker*, 3(6) (March): 513. [Includes note of Thomas Moran’s “Chasm of the Colorado”, in passing]

Campbell, Suzan

Čaniga, Ivan
2018 11. Dve jednotky znamenajú majstrovské alebo anjelské číslo. Sú prvotným a základným symbolom numeroľogie. Ľudia pod jedenástkou sú vajč citliví a zraniteľní. Netuším, či je ivan zraniteľný, ale svoju citlivosť a vnímavosť demonštruje vo svojich prácach napíno. Clonové číslo 11 je tiež dobrá voľba. [transl. 11. Two units means a master or angel number. They are the primary and basic symbol of numerology. People under eleven are said to be sensitive and vulnerable. I have no idea if Ivan is vulnerable, but he demonstrates his sensitivity and receptivity to the fullest in his works. F/11 is also a good choice.] (Vladimir Yurkovic, ed.) *PrintProgress (Časopis pre polygrafiu a súvisiace odvetvia) (Foto|grafia|kum (Vizuálna kultúra cez hľadáčik) [supplement], No. 03_2018) (Trnava, Slovakia), (May/June): 63-70 (concurrent pagination for Fotografikum fg01-fgu08). [In Slovak.] [See in interview section, “Q09; Deväť Otázok” (Nine Questions), remarks on
the artist’s photograph of a free creation in glass, “Grand Canyon” (2005) (pp. 65, 70 / fgu03, fgu08); the work is illustrated in color, p. 67/fgu05.]

Carstens, Rosemary

2013 Black and Brown: A Grand Canyon point of view; a painter and a photographer meet, marry and build a life around art. *Western Art and Architecture*, (February/March): 148-153. [About Elizabeth Black, painter; and Chris Brown, photographer.]

Castello, Eugene


Catotti, Donna


Cellarius, Doris

2016 A bit of history: Artists and our national parks. *Canyon Echo* (Sierra Club, Grand Canyon Chapter), 52(2) (Spring): 8.

*Century Illustrated Monthly Magazine*


Chamberlain, Samuel E.

1956 *My confession*. (Introduction and postscript by Roger Butterfield.) New York: Harper and Brothers, 301 pp., plates. [Includes Yuma Crossing. Also includes casual remarks pertaining to Grand Canyon, pp. 283-284, 318; specifically, about listening to an impromptu lecture on Grand Canyon geology, upon which he later based a painting.]


1957 *Donne sciabole e cavalli : le confessioni di un avventuriero al Messico*. Milano: Feltrinelli, 351 pp., plates. [In Italian.] [Translation of My Confession.]


Chapin, Brenda

1979  John Segeren: master woodcarver of U.S.A. *In: Alumni News and Notes [SECTION]. Courier (U.S. National Park Service), 2(13) (November): 18-19. [Includes note (p. 18): “Segeren has worked for the Park Service for 22 years. During that time he has helped develop many a park’s personality through unique and impressive artwork. Whether it be massive doors carved for Grand Canyon . . .” (ENTIRE NOTE; Grand Canyon work not otherwise identified)]

Charles Ahrhart [firm]


Chase, MacKenzie

2018  *Confluence of Color; the Colorado Plateau is illuminated through the eyes of George Averbeck and Serena Supplee.* *Flagstaff Live!,* 24(8) (February 15-21): cover, 3, 14-16. [Art exhibition at Museum of Northern Arizona.]


Chase, MacKenzie, AND Wiechee, Nancy

2018  *Land lines; the geometric landscapes of Chelsea Kavanagh.* *Northern Arizona’s Mountain Living Magazine,* (August): 20-23. [Artist works with natural wood shapes. Mentions Mooney Falls in passing (that piece is not illustrated), and also notes her desire to spend time in Grand Canyon to create a series of pieces.]

Check, William A.


Chen, Julie


City Art Museum of St. Louis

Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated].

Clark, Carol C.


Cock, Elizabeth M.  see also Lindquist-Cock, Elizabeth M.


Coffey, Cecil

1953  Harris Pine Mills opens new plant. Columbia Union Visitor (Washington, D.C.) (Seventh-day Adventists, Columbia Union Conference, Takoma Park, Maryland), 58(35) (August 27): 1, 7. [See p. 1, "In the meantime the Santa Fe Railroad had sent a special delegation from Fort Worth to present a huge framed painting of the Grand Canyon to the Cleburne plant as a decorative piece for the main office." (ENTIRE NOTE)]

Cogan, John


Colburn, Justin E.


1874  The cañons of the Colorado. With illustrations by Thomas Moran. In: Bryant, William Cullen (ed.), Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country. New York: D. Appleton and Co., Volume 2, pp. 503-511. [Author credit in table of contents, p. iv.] [Library of Congress catalogue entry notes 2 volumes (vi, 568 pp.; viii, 576 pp.) in 48 parts (1872-1874); and “The main literary work on this publication was done by Oliver B. Bunce. The introduction was written and proof-sheets read by W. C. Bryant. Cf. J.C. Derby’s ‘Fifty years among authors.’” Also refer to: Rainey, Sue, 1995, Creating Picturesque America: Monument to the Natural and Cultural Landscape (Nashville: Vanderbilt University Press).]


1974  The cañons of the Colorado. With illustrations by Thomas Moran. In: Bryant, William Cullen (ed.), Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains,

1974


1988


[Colburn, J. E.]

1880


Cole, Barry

2012

Bridge that gap! Barry Cole explains how he came to build models of famous large span girder bridges for Roger Daltrey’s HO scale layout! British Railway Modelling, (August): 34-37. [See p. 37, Navajo Bridge model, 1.4 meters in length.]

Cole, Ethel Moore

2010


Coleman, M. L.

2009


Collins, Gail G.

2010

Capturing the light show; the landscape art of Cody DeLong. Northern Arizona’s Mountain Living Magazine, (September): 30-32.

2011

In search of the profound; artist Williamson Tapia is a plein air purist. Northern Arizona’s Mountain Living Magazine, (September): 26-28.

2011

Outside the box; the ‘ammo box’ art and other works of Simone Stephenson. Northern Arizona’s Mountain Living Magazine, (November): 28-30. [River runners’ ammo can art.]
Collins, George L.

[Unsigned illustrations, captions, etc. in various issues of Grand Canyon Nature Notes. [See M. R. Tillotson, in Personnel Notes [SECTION], Grand Canyon Nature Notes, 6(4) (February 1932): 37, who credits this artwork to Collins, which Collins declined to sign.]

Colter, Mary Elizabeth Jane


2015 Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest. [Lillian Santamaria, project manager; David Jenney Design, art direction and design; Holly McLean-Aldis, editorial.] Grand Canyon, Arizona: Grand Canyon Association, 104 pp. (“. . . originally published, without illustrations, in 1933 by the Fred Harvey Company” [see Colter (1933)].) [This version is illustrated. Includes interior artwork by Fred Kabotie.]

Coman, Katharine


Condrat, Michelle

2023 To New Beginnings, an oil painting by Michelle Condrat, depicts a wintry scene at the Grand Canyon’s South Rim. Arizona Highways 99(1) (January): cover, inside front cover.

Conrad, Svea


Cook, Rachel

2017 (JUROR) 4th Louisiana Biennial: National Juried Exhibition, January 26-February 16, 2017. [Ruston, Louisiana]: Louisiana Tech University, School of Design, [28] pp. [including wraps]. [See p. [7], “Kerstin Dale”, whose “current work is based on her concern for the ecological changes in the Grand Canyon and the Colorado River, versus the population growth of the desert southwest”; illustrated with the piece, “10th Wave” (2015).]

Cooper, Bernard

2001 Flashcubism; David Hockney offers an I’s view of the possibilities and limitations of southern California. Los Angeles Magazine, (August): 102-105. [Artist David Hockney. See p. 105, Grand Canyon, in passing.]
Coordt, Donald


Coover, Roderick

2013  Picturing the great unknown; John Wesley Powell and the divergent paths of art and science in the representation of the Colorado River and Utah canyonslands.  *In: Beckman, Karen, and Wissberg, Liliane (eds.), On writing with photography.*  Minneapolis, Minnesota: University of Minnesota Press, pp. 14-40.  [Includes Grand Canyon.]

Corcoran Gallery of Art


Crowder, Elizabeth


2020  Water color and black ink.  View of the rim of the Grand Canyon.  *Janus* (University of Tennessee, College of Medicine student journal), (Spring): 29.

Cruz, Margarita


Culmer, Henry L. A.

1894  Mountain art.  *Overland Monthly,* Series 2, 24 (October): 341-352.  [See pp. 346-347, critique of Thomas Moran’s “Chasm of the Colorado” (not mentioned by title), which was then hanging in the U.S. Capitol.  He notes (p. 347), however, in his critique of Moran’s “Grand Cañon of the Yellowstone”, that that work is “the companion piece to the Utah subject referred to” (sic).]

Daingerfield, Elliott


Dalgleish, Mary, AND Hart, Lesley

2013  *Ear candling : the essential guide.*  [No place]: CreateSpace Independent Publishing Platform, 130 pp.  [See “Case Study”, pp. 4-5, which includes notes on Hopi; and an illustration (p. 4), putatively “[t]he most famous” one from “[h]istorical period records” of shamanic customs, which shows a Hopi holding candles (!!), as depicted in “a rock painting in the Hopi Tower, North Rim, Grand
Canyon, USA" (i.e., The Watchtower at Desert View, South Rim; a mural by Fred Kabotie).] [Cited here because the article exists.]

Davidson, Harold G.

Dawson, Edward M.

Dawson, John, AND Craighead, Charles

Dean, Janet

Delatiner, Barbara

Dellenbaugh, Frederick S.
1902  *The romance of the Colorado River.* New York and London: G. P. Putnam’s Sons (The Knickerbocker Press), 399 pp. [Includes original Grand Canyon artwork by the author, some of it created in the field.] [See Figs. 1T–1Z, 2D in the present volume (also Fig. 1CC, by Thomas Moran).]

D’Emilio, Sandra, AND Campbell, Suzan


Denzler, Nancy
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Detroit Museum of Art


Di Pietro, Lisa


Dicker, Kiana


DiGiorgio, Joseph


Dishta, Duane

2011 Artist biography. In: Enote, Jim, and McLerran, Jennifer (eds.), A:shiwi A:wan ulohnanne / The Zuni world. [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 46-49. [Includes reproduction of the following paintings pertinent to this bibliography: “Grand Canyon, 2009. Acrylic on canvas, 49 × 37 in.” (p. 46); “Journey of the Zuni Ancestors to the Land of Everlasting Summer, 2008. Acrylic on canvas, 36 × 48 in.” (pp. 48-49, a graphical map plan of Mexico and Central America that includes the Gulf of California).]

Disneyland [firm]

1958 Welcome to Disneyland. [No place]: Walt Disney Production, folded pamphlet. [Under "New Attractions": "THE GRAND CANYON. Viewed from the trains of the Santa Fe & Disneyland Railroad (including the new Excursion Train). It is the longest Diorama in the world.”]

Djørup, Rigmor

2020 David Hockney; Los Angeles, Grand Canyon; Rigmors yndlingskunstværk. [transl. Rigmor’s favorite piece of art] Under Linden (Magasin for plejenjemmet Lindelys beboere og deres pårørende) (Hellerup, Denmark), 7(4) (April): 18-21. [In Danish.] [Written by "Rigmore, layouterens ældste datter" (transl. Rigmore, the layouter’s eldest daughter), following her second U.S. trip. Redaktion (p. 2) indicates serial layout is by Ane Djørup.]
Doggett, Jack
1999 The art of Sam Jones; Canyon watercolors at Macy's. *Flagstaff Live!*, (May 27-June 2): 10. [Macy's European Coffeehouse and Bakery, Flagstaff.]

Doherty, M. Stephen

Doss, Summer
2020 Morning light. *Boatman's Quarterly Review*, 33(2) (Spring [sic, Summer]): 2. [River scene in Grand Canyon.]

Dubois, Marcel, AND Guy, Camille
1899 *Album géographique. Tome III. Les régions tempérées*. [transl. Geographical album. Volume III. The temperate regions.] Paris: Armand Colin et Cie., 244 pp. [In French.] [See p. 202, Figure 391, "Cañons du Colorado" (a drawing).]

Dufford, Andy
2011 Rim rock; Grand Canyon, grand stone project. *Stonexus Magazine* (Stone Foundation, Santa Fe, New Mexico), (11): 1, 22-. [Mather Point amphitheater; ornamental stonework. "For the last two and half years my design firm, Chevo Studios, has been involved with improvements at Mather Point on the South Rim of Grand Canyon National Park.”]

Dutton, Clarence Edward


**Edaakie, Chris**


**Edaakie, Keith**


**Edward Eberstadt and Sons [firm]**

1954 *Catalogue 134. Americana. A collection of original historical sources notably on California and the Far West and including material on the South, the Middle West, Alaska, Hawai'i, Canada, Mexico, South America and the West Indies. Books, manuscripts and paintings offered for sale by Edward Eberstadt and Sons, 888 Madison Avenue, at 72nd Street, New York 21, N.Y.* [New York: Edward Eberstadt and Sons], 111+ pp. [See painting by Theodore Wores, "The Lands of Mystery: Grand Canyon of Arizona" (1915), pp. 33 (illustrated), 56.]

**Edwards, Dave**


**Eide, Joel S.**

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Elsmore, Warrenb

2014  

Engel, Eric

2009  
*A moment’s existence; landscape painter Sam Jones illustrates the experience.*  *Flagstaff Live!,* 15(13) (March 26-April 1): 14.

Enright, W. J.

1923  
*Bright Angel Trail as drawn by W. J. Enright for the Saturday Evening Post.*  *Santa Fe Magazine,* 17(4) (March): 20.  [Cartoon.]

Epaloose, Geddy

2011  
*Artist statement.*  *In: Enote, Jim, and McLerran, Jennifer (eds.), A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 28-32.  [Includes reproduction of the following painting pertinent to this bibliography: “Chimik’yan’a’kya dy’a (Ribbon Falls), 2010. Acrylic on canvas, 48 × 36 in.” (p. 31).]

Ethridge, George

1904  

Euler, Robert C.

1987  
*Frederick Dellenbaugh; Grand Canyon artist.*  *Journal of Arizona History,* 28(1) (Spring): cover, 31-46.  [Includes reproductions of some of Dellenbaugh’s artwork. Complements the article by Anderson (1987), which does not include artwork.]

Fahlman, Betsy, AND Dunbier, Lonnie Pierson

2012  

Fairchild, Hurlstone

1950  
*An artist’s notebook: Selected sketches from studies made at the Grand Canyon.* Hollywood, California: Homer H. Boelter, 32 pp.  [Includes poems by the artist.]

Farb, Carolyn; Evans, James; AND Holzherr, Florian

2004  
*Light show.*  *Brilliant,* (October): 56-57.  [Artwork of Charles Mary Kubricht (female artist).]
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Fareio, Erica


Fauntleroy, Gussie


2022 Perspective: The wilderness in watercolor. Western Art and Architecture, (October/November):. [Features Gunnar Widforss; includes Grand Canyon.]

Fausett, Dean [Fausett, William Dean]

[1969] Paintings of the great American Southwest : in commemoration of Major John Wesley Powell and the 100th anniversary of his exploration of the Green and Colorado Rivers. Salt Lake City: Terracor, folded pamphlet [6 pp.]. ("Paintings commissioned by Terracor, a Utah corporation"). [NOTE: The artist has gone by the names William Dean Faucett, Dean Fausett, and Dean Fawcett.]

Fern, Thomas


Fillmore, Gary


Fink, Ralph


Finson, Bradley A.


Flagstaff Live!, Staff

2010 Mercurial wonder; the Grand Canyon Celebration of Art links to the enigmatic and the terrestrial. Flagstaff Live!, 16(37) (September 16-22): 1, 16-19.

Flare, Staff

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Florio, Jill


Forrest, Earl R.


Foster, Bruce; Ember, Dave; and Compton, Don

2013 *America’s national parks : a pop-up book.* Bend, Oregon: W.W. West, Inc., [9] leaves, with affixed small booklets some of which have their own pop-ups, + package sales insert (product plastic-wrapped). [Cover credits: "Paper Engineering by Bruce Foster; Illustrations by Dave Ember; Concept and Text by Don Compton". Copyright information page indicates: "Art Direction and Paper Engineering by Bruce Foster; Cover and Pop-Up Illustrations by Dave Ember; Text by Don Compton; Cover and Map Design by Linda McCray; Copy Editor, Barbara Fifer".]. [Cover illustrations include Grand Canyon. With supporting foreword by Thomas Kiernan, President, National Parks Conservation Association. Pop-up pages for (in order) Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite National Parks. Additional texts (without pop-ups) for Shenandoah, Acadia, Cuyahoga Valley, Mammoth Cave, Rocky Mountain, Grand Teton, Zion, Saguaro, Death Valley, Channel Islands, Crater Lake, and Olympic National Parks.] [The Grand Canyon pop-up leaves include an affixed, 3-panel fold-out, "The Divine Abyss", the inside of which is a 3-panel panorama of a canyon view with El Tovar; an affixed 3-leaf booklet, "Down the Great Unknown"; and an affixed small pop-up that portrays two boaters in a rapid (one of whom improbably wears a backpack, and both just as improbably in a wooden boat that is shown only as its front half despite a two-panel scene).] [Although pop-ups books are usually for youthful users, the texts herein are for adults and advanced youthful readers. The fold-outs are elaborate, hence easily damaged in careless or inexperienced hands, and most affixed items are further secured by the use of photo-style corner hinges.]

Foster, Tony


2016 Infinite beauty. *In:* Lewis-Jones, Huw, and Herbert, Kari, *Explorers’ sketchbooks : the art of discovery and adventure.* Farnborough: Thames and Hudson, pp. 200-203. [See p. 200, detail photo of the artist’s studio, in which an open drawer shows a watercolor study of the Grand Canyon among other items (the paintings are not identified); see also p. 202, brief note of working in Grand Canyon.] [Volume also printed San Francisco: Chronicle Books, 2017.]

Frank, Alyce


Frazier, Pam [Frazier, Pamela]

2003 The art of Bruce Aiken; one with the Canyon. *Canyon Views* (Grand Canyon Association), 9(1) (Winter): 5.

2004 Art exhibit draws a crowd. *Canyon Views* (Grand Canyon Association), 10(1) (Spring): 3.


**Frech, Fritz**


**Fred Harvey [firm]**


**Freeman, Judi**


**Frick, Michael Gray**


**Fryxell, Fritiof**


**Furey-Werhan, Carol**


**Furse, John**

Gangelhoff, Bonnie

2008 Larger than life; California artist Gil Dellinger thinks and paints on a grand scale. *Southwest Art*, 37(9) (February): 102-105, 127.

Garrett, Ella


Gasper, Larson


Gennocchio, Benjamin


George, Penelope


Gerdts, William H.

1963 *Thomas Moran, 1837-1926.* Riverside, California: University of California. [Exhibition catalogue.]

Gerdts, William H., AND South, Will

1998 *California impressionism.* New York: Abbeville Press. [See p. 81, reproduction of “Grand Canyon” by Hanson Puthuff (no date), oil on canvas, credited to Fleischer Museum, Scottsdale, Arizona. No separate text mention.]

Ghavanloo, Fereshteh


Gianelli, Sarah

2014 It’s the arts [SECTION]. *The Noise* (Flagstaff, Arizona), (155) (UltraSuperMega Edition) (April): 17-. [See p. 17, regarding the work of Shawn Skyabelund, including (illustrated) his installation at
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Grand Canyon National Park Headquarters, “The Price of Entrance”; and see p. 23, regarding an exhibition of the work of the late Arline Tinus at West of the Moon Gallery, Flagstaff, including (illustrated) her “Finding the River Magic”.


Gibson, Arrell Morgan


Gilbert, Alma


Gilbert, Frank

1893 The world: Historical and actual. What has been and what is. Our globe in its relations to other worlds, and before man. Ancient nations in the order of their antiquity. The Middle Ages and their darkness. The present peoples of the earth in their gradual emergence from barbarism into the sunlight of to-day, and as they now stand upon the plane of civilization. Together with useful and instructive charts, reference tables and history, finance, commerce and literature from B. C. 1500, to the present time. Statistics of all countries in their alphabetical order. Chicago: National Library Association, new and revised ed., 714 [717] pp. [Under “Colorado”, see artwork illustration, “The Grand Canon of the Colorado”, p. 596. (The section, “Arizona”, p. 594, contains no pertinent information to be cited in this bibliography. No further references to Grand Canyon.)]

Gilder, J. B.

1926 A painter of the Far West. The New York Times, (September 1): 22. [Letter to the Editor; about Thomas Moran, who had recently died.]

Gilder, J. L.

1875 New York letter. The Academy (London), 7 (158, New Series) (May 15): 505-506. [Includes: “Mr. Thomas Moran, who is best known as the painter of the Cañon of the Yellowstone [sic], and The Chasm of the Colorado, which pictures now adorn the walls of the Capitol at Washington, and are, by the way, among the few good works of art owned by our Government, has just finished another important painting.” (ENTIRE NOTE) Text continues to describe Moran’s Mountain of the Holy Cross.]

Glasier, Jessie C.

1918 Cleveland. American Art News, 16(14) (January 12): 6. [“A display of colorful canvases by the ‘Society of Men Who Paint the Far West’ is now on at the museum. There are three interpretations of the Grand Canyon: F. Ballard Williams’s ‘Afternoon’; E. H. Polltrast’s [sic] ‘Rising Mists’, and De Witt Parshall’s ‘Great Abyss’.” (ENTIRE NOTE)]
Goetzmann, William H., and Goetzmann, William N.


Gorman, R. C.


Graham, Vickie M.

1985 Confined to a wheelchair, this former fighter pilot now draws his attention to . . . illustrating a point. Airman (U.S. Air Force, Air Force Service Information and News Center, Kelly Air Force Base, Texas), 29(4) (April): 21-27. [Captain Blake Morrison, now a painter of aircraft and western scenes. See p. 27: “Everything I really love is within a five-hour drive of here. The Grand Canyon, for instance—oh Lord, what a place it is! I go there at least twice a year to reclaim my soul. It’s really gorgeous country and great for a western painter—or somebody who wants to be.”] [Ellipsis is part of title.]

Grand Canyon Association


Grand Canyon Trust


Granillo, Gabriel

2017  Sound and color; how hearing color helps Deb Strong Napple heal through art. *Flagstaff Livel*, 23(40) (September 28-October 4): cover, 3, 14-17. [Grand Canyon noted in article, but not illustrated with paintings.]

Gray, Larry


Gremmen, Hans


Griffin, Dori


2019  Cartoon maps of canyonland [ABSTRACT]. *In: Mapping Grand Canyon Conference : February 28-March 1, 2019 : Arizona State University, Tempe*. [Tempe, Arizona: Arizona State University], p. 21. [NOTE: Video recordings of each presentation at this conference were posted online at this website: https://lib.asu.edu/mapping-grand-canyon-conference/program (March 2019).]

Griffith, Gary

1990  USPS releases designs for five October items. *Linn’s Stamp News*, 63(3230) (October 1): 1, 38. [New postage stamps from U.S. Postal Service. Includes Pre-Columbian America (Grand Canyon) 25¢ commemorative (Scott 2512).]

Groff, Frances A.


Guldberg, Jørn

____  From Salten Langsø to Grand Canyon; popularization of the sublime in Harold Foss and Thomas Moran, 1870-1900. *Statens Museum for Kunst Journal (Kunstmuseets Arsskrift*, New Series) (København), ________ [Incomplete copy seen. Item is in English.] [2010?]
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Guthrie, Patricia
1985 Aiken’s reality; an artist paints his home—the Grand Canyon. *Northern Arizona Life*, 2(2) (March/April): 21-23. [Bruce Aiken.]

Guy and Rodd

Hagerty, Donald J.
1996 Ed Mell; alliance of land, light and sky. *Southwest Art*, 26(4) (September): cover, 70-76. [Excerpt from *Beyond the Visible Terrain*.]
2013 A perfect union: the Library and Courts Building Maynard Dixon Frank Van Sloun murals. *Bulletin* (California State Library Foundation), (106): 14-23. [See p. 19, note that Dixon completed his “last great mural, the Grand Canyon of the Colorado, for the Santa Fe Railroad’s Los Angeles ticket office only three weeks before his death on November 13, 1946.” (ENTIRE NOTE)]

Hale, Nathan

Hall, Natasha E. A.
2013 Merging science and art: The bigger picture. *The STEAM Journal* (Claremont Colleges Library, Claremont, California), 1(1) (Article 9), 7 pp. [Features the Grand Canyon art of David Hockney (not illustrated).] [Science, Technology, Engineering, Arts, and Mathematics.]
Hamilton, Lynn

2009  Last issue’s artwork. *Boatman’s Quarterly Review*, 22(3) (Fall): 2. [Regarding artwork by Jerry Weber.]

Han, Huimin, and Yu, Jing


Handel-Bajema, Ramona


Hanmer, Karen


Hanstein, Otfrid von

1922  (ed.) *In den Tälern des Todes : die abenteuerliche Erforschung der Wunderwelt am Colorado durch J. W. Powell*. (transl. ’In the valleys of death: the adventurous exploration of the wonderful world of the Colorado by J. W. Powell.’) Dresden: Verlag Deutsche Buchwerkstätten, 176 pp., plates. (”Jäger und Forscher” series [Hunters and Explorers].) (”Zeilenguß-Maschinensatz und Druck von Oscar Brandstetter, Leipzig” [Line-cast typesetting and printing by Oscar Brandstetter, Leipzig]). [In German.] [This is a novelized free translation of Powell’s *Exploration of the Colorado River of the West and its Tributaries* (1875). The plates and illustrations throughout are redrawn from Powell and other sources, with fanciful embroiderments to highlight action and situations in the text (Powell is even depicted with two whole arms). No artist is credited.] [See Fig. 2E in the present volume.] [Hanstein’s volume also appeared in a 2nd and 3rd, revised eds. (Verlag Deutsche Buchwerkstätten G.m.b.H., Leipzig, 1928, 1931; ”Durch Steppen und Urwald” series [Through Steppes and Jungle]). Dust jackets for these two editions have not been seen.]

Harbin, Adrian

1937  *Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona*. (Drawings by E. M. Arnold.) Chicago: Adrian Harbin [privately printed] 21 pp. [Cover stock light, smooth; trim size 19.0 × 14.2 cm; compare to 2nd ed.]

1939  *Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona*. (Drawings by E. M. Arnold.) Los Angeles: Adrian Harbin [privately printed], 21 pp. [This is an
unstated 2nd ed. with different illustrations and slightly different layout. Cover stock darker than in 1st, and slightly textured. Trim size smaller than 1st, 18.9 × 13.3 cm.]

**Hardt, H. B.**


**Harper, Judy**

2003 "Do what you know"; featured artist, Clyde Ross Morgan. *Sedona Magazine*, (Summer):

**Haskell, David [Haskell, Dave]**


**Hassrick, Peter H.**


**Hazelton, George C., Jr.**


**Heard Museum**


**Hedin, Sven**


1926 *Gran Cañon : Mein Besuch im amerikanischen Wunderland.* [transl. Grand Canyon: My visit to the American wonderland.] Leipzig: F. A. Brockhaus, 245 pp., folded map (“Sonderkarte des Gran Cañon in Arizona”) laid in with cloth strap inside rear cover. [In German.] [Translation of Hedin (1925), *Grand Canyon*; reproduces original artwork throughout.]

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1928 *Восьмое чудо света: Большой Каньон* [transl. *The eighth wonder of the world: Grand Canyon.*] (С. П. Кублицкой-Пиоттух [S. P. Kublitskoi-Piottukhn], translator.) Москва и Ленинград [Moscow and Leningrad]: Государственное Издательство [Gosudarstvennoye Izdatel’stvo] [State Publishing House], 161 pp. [In Russian.]

[NOTE: The publisher is most often cited in abbreviated format, “Гос. изд-во” [Gos. izd-vo].]

[Translation of Hedin’s *Grand Canyon*, although it is not determined here whether the translation was made from the 1925 Swedish ed. or the 1926 German translation. Not seen, thus uncertain whether this ed. includes the map or artwork.] [Author’s name in Cyrillic orthography is Свен Хедин.]


Hegemier, Robin


Henkel, Kim

2010 Seasonal resident artist speaks out. *Ranger* (Association of National Park Rangers, Journal), 26(3) (Summer): 13-14. [Henkel has been a seasonal interpretive park ranger, who in December 2009 was a resident artist at Grand Canyon. “A typical requirement of a residency is to donate a piece of your art work to the park’s museum collection. While I was at the Grand Canyon, I was able to view the collection of artists’ work dating back to 1905. I wondered why these aren’t available for the visitors to see, but space always is an issue.” Regarding the art collections here and at other parks, “If only there was a way to exhibit the wonderful collection of work that interprets the parks so well. I’m interested in curating a traveling exhibit of artist-in-residence work to various national parks.”]

Herold, Joyce


Heyborne, Mary


Higgins, S. E. A.

1903 Passing of the nations; wonderful series of Indian paintings upon embossed leather; executed by Alexander F. Harmer of Santa Barbara, for United States Attorney-General Philander F. Knox. *Sunset Magazine,* 11(6) (October): 537-543. [See p. 542: “The abandon of the Yavaisupai [sic, Havasupai] Indian, on his sure-footed pony as he makes the perilous and rugged descent of Cataract canon was taken from a study made twenty years ago, when scarce a white man had ever penetrated this wilderness.” (ENTIRE NOTE) (This detail is not illustrated.)]

Hilton, John W.

1941 Nature is his teacher. *Desert Magazine,* (July): 10-12. [Jimmy Swinnerton, artist of “Canyon Kiddies” for Good Housekeeping.]

Hirosi, Hisashi 〔廣瀬 就久〕


Hoberman, Mara

2013  Adel Abdessemed. (Studio visit and portrait by Robert Lakow.) Whitewall (New York), (Spring): 92-101. [Artist and performance artist. See p. 95, reference to Abdessemed having "dangled over the Grand Canyon while scratching 'DEATH' onto the rock face." (ENTIRE NOTE)]

Hockney, David


Holmes, William H.


Holmes, William H., AND Wells, Rob


Homberger, Eric

Southwest, shows "Coronado’s route with Tovar" passing south of Grand Canyon and extending to the Colorado River near the Toroweap area. Grand Canyon mentioned in passing, p. 88, on which page is a Holmes illustration at Point Sublime, taken from Dutton’s (1882) atlas, but without noting it shows the Grand Canyon; it is labeled only, "A lithograph dated c. 1860 [sic]" (credits, p. 144, simply acknowledge U.S. Geological Survey).]

Honanie, Philbert

2005 Katsina carver; Philbert Honanie, Coyote Clan, Village of Hotevilla. From: Hopi are internationally acclaimed as artisans. In: Thirst for survival : the Hopi struggle to preserve the past, ensure a future. [No place]: The Hopi Tribe, and Ascend Media, pp. 18-19. [See p. 19, regarding sources of pigments, includes the note, "Grand Canyon ochre mud gives me the muted red."]

Hofnagle, Keith

1980 The Rangeroons present part one of a new series: Cartoon ideas contributed by our readers! (those that could be printed!). In: Touch (U.S. National Park Service, Division of Interpretation), 1(33) (Fall): [24]. [Includes cartoon panel, "Help Save a Burro—Get Your Ass Out of the Grand Canyon!"; idea from Linda Borden, U.S. Forest Service, sent by Art Hathaway, U.S. National Park Service, Spokane.] [Also note p. 2: "This issue’s art work is sponsored by the Grand Canyon Natural History Association. We want to thank Jack O’Brien, Executive Secretary, and the association members for their generosity and sensitivity to this situation."]

Hopkinson, Glen S.


Horton, Jessica L.

2015 A cloudburst in Venice; Fred Kabotie and the U.S. Pavilion of 1932. American Art, 29(1) (Spring): 54-81. [Regarding the exhibition at the Vienna Biennale. See p. 69, reference in passing to Kabotie’s "stint working at the Fred Harvey Company’s gift shop in the Grand Canyon” before “his permanent return to Hopi”.] [This segment of Horton’s article relates to Kabotie’s paintings portraying the Hopi Snake Dance, of which the story of Tiyo features prominently among his murals in the Watchtower at Grand Canyon, which venue is not mentioned in this article.]

Hough, Katherine Plake


Huang, Samuel D.

1977 Focalism : a new dimension in art : 17th Annual Faculty Lecture, Riverside City College 1977. [Riverside, California]: Riverside City College, 24 pp. [including wraps]. [See “Integration of Art and Science”, pp. 11-22, which relates to Grand Canyon artwork. (Illustrated.)]

Hudson, Donna


Hughes, Robert

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Hulings, Clark

Hunt, David C.


Hurley, Wilson

[Hurley, Wilson]

Huseman, Ben W.


Iams, Richard


Inness, George, Jr.
1913 Cover design. *Century Magazine*, 86(2) (June): cover. [Color painting of Grand Canyon.]

Isham, Samuel
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Ives, Joseph C.


Jackson, Donald Dale

1997 Go West, Moran. Smithsonian, 28(7) (October): 56-66, 68. [Thomas Moran.]

Jacobson, Ora

[2009] September feature: Grand Canyon artist residency. Arizona Gourds, (September [2009]): [unpaginated]. [Unsigned but written in the first person. Several pages with numerous photos from the time when the author, a gourd carver, was the Artist-in-Residence on the North Rim. The serial is produced online by Jacobson on behalf of her business, Arizona Gourds. Issue not dated by year.]

Jaffe, Matthew [Jaffe, Matt]


2015 Eighty pounds of bronze—Grand Canyon’s memorial Mather plaques [sic]. The Ol’ Pioneer (Grand Canyon Historical Society), 26(4) (Fall): 1, 3-8. [Regarding a series of plaques produced at various times to commemorate Stephen T. Mather’s work in creating the National Park Service. Article also includes information about plaques distributed throughout the national park system.]

Jao, Tsung-i [饒宗頤] [Rao Zongyi]

2015 Master Jao Tsung-i 走近饒公. Two poems by Jao Tsung-i translated by Dr Nicholas Morrow Williams. 饒公兩詩（英文翻譯：魏寧博士）. ("From The Residue of Dreams: Selected Poems of Nicholas Morrow Williams explained in his "Prefatory Note" to The Residue of Dreams (p. xiii) that he uses the Pinyin system of Chinese transliteration, except for Jao’s name: “Jao achieved an international reputation in the 1960s, when the Wade-Giles system was still widely used, so his English name follows the Wade-Giles romanization: Jao Tsung-i instead of Pinyin Rao Zongyi.” Note as well that the English name of Hong Kong Baptist University’s Academy of Sinology honors "Jao Tsung-i," as do numerous other institutions named for him.}
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Jao Tsung-i, forthcoming from Cornell East Asia Series” [see Jao, 2016.]  選自《夢餘：饒宗頤詩文選譯》.  康奈爾大學東亞研究系列.  即將出版.  Sinology News / 稷風 [jì fēng] [國學院通訊《稷風》 (Guóxuéyuàn tōngxún “jì fēng”) (National Academy Newsletter “Ji Feng”)] [香港浸會大學，饒宗頤國學院 [xiānggǎng jīn huì dàxué, ráozōngyí guóxuéyuàn] [Hong Kong Baptist University, Jao Tsung-i State College]], 1(1) (Summer): 19-21.  [In parallel Chinese and English texts, with bilingual serial title.]  [See p. 20: “On the Grand Canyon.  大峽谷.  For Jao the aweome scale of the Grand Canyon seems to place even the mythical mountain of Kunlun in the shade.  The forces of nature behind it place in perspective even the great luminaries of human civilization.  作者在此描繪出大峽谷的壯麗景象，甚至傳說中的崑崙山也比之不及。在自然化面前，就算是人類聖賢也會感佩不已。”  Page presents a quatrain, illustrated with a painting of Grand Canyon, “饒宗頤 大峽谷寫生 (1990年)” [Ráozōngyí dà xiágǔ xiěshēng (1990 nián)] [Jao Tsung-i Grand Canyon sketch (1990).]

2016  The residue of dreams : selected poems of Jao Tsung-i.  (Nicholas Morrow Williams, translator.)  Ithaca, New York: Cornell University, East Asia Program, 201 [208] pp.  (Cornell East Asia Series, 182.)  [Williams’ text and notes in English, with poetry also in the original Chinese.]  [See the quatrain, “On the Grand Canyon”, p. 54.  Also presented (p. 55) is a color reproduction of a watercolor painting with Chinese calligraphy, by Jao Tsung-i, “Grand Canyon (1980s)”.  Includes notes by Williams.  Grand Canyon also noted, in passing (p. 6), in Williams’ “Introduction” (pp. 1-15), under the section “Jao as Poet.”]  

Jennings, William Scott


Jocks, Heinz-Nobert

2001  David Hockney—“Exciting times are ahead”; die Geburt des Auges aus dem Geist der Malerei: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn.  [transl. David Hockney—“Exciting times are ahead”; the birth of the eye from the spirit of painting: Art and Exhibition Hall of the Federal Republic of Germany, Bonn.]  Kunstforum International, (156) (August/October): 409-411.  [In German.]  [Includes canvas study of Grand Canyon.]

The John Herron Art Institute

John Moran Auctioneers

2011  *California and American fine art auction: Tuesday, February 15, 2011: catalogue*. Altadena, California: John Moran Auctioneers, 36 pp. [Title-page indicates *California and American Paintings Sale.*] [See p. 14: “69; Dana Bartlett (1882-1957 Los Angeles, CA); Grand Canyon Landscape... watercolor on paper under glass...” (small illustration.).]

Johnson, Brian J.


Johnson, Ginger


Johnson, Heather L.

2021  One-on-one with Heather L. Johnson; Heather L. Johnson sees her time as Grand Canyon's Artist in Residence as a research project to get to know the space and the people. *Canyon Views* (Grand Canyon Conservancy), 28(1) (Spring/Summer): 12-13.

2023  Heather Johnson: Visual artist, writer, traveler; Artist in Residence, May-June 2021. *In: Artist and Astronomer in Residence Updates [Section]*. *Canyon Views* (Grand Canyon Conservancy), 30(1) (Winter): 27. [Interview format.]

Johnson, Heather L., AND Riesenberg, Mindy

2021  Catching up with Artist in Residence Heather L. Johnson. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 26-27. [Interview format. Heather Johnson, Grand Canyon Artist in Residence, May 3-June 14, 2021.]

Johnson, Herbert

1921  The trippers. *Saturday Evening Post*, 194(15) (October 8): 21. [Cartoon, depicting people speeding through the air as grasshoppers, representing rushing tourists. One comments, "I saw all of the Grand Canyon—was there over night!"]

Johnson, Russell


Jones, Jimmie; Smith, Jon M.; AND Aton, James M.


Jones, Sam


2012  [Grand Canyon river scene; watercolor.] *Colorado Plateau Advocate*, (Spring/Summer): 1, 24.]
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**Judge, Jury**

2016  Folks, the view of Grand Canyon is THIS WAY.  *In: Selfie/Self-Obsessed Culture [CARTOONS]. The Noise* (Clarkdale, Arizona), (179) (June) (mango édition; salarius édition): 36. [Cartoon of family all facing away from the canyon, taking “selfie” portraits.]

**Juharos, Stephen**


1986  Moonrise over Hance Rapids in Grand Canyon. *Southwest Art*, 16 (September): 57.

1987  Clear night after storm in Grand Canyon. *Southwest Art*, 17 (October): inside cover.


K

**Kabotie, Ed [Okhuwa P’ing]**


**Kabotie, Fred**


**Kane, Brian M.**

Kappel, Tana

2015  Nature inspires artist’s creations; Pat Ackor gives back. *Field Notes* (The Nature Conservancy, Arizona Chapter), (Spring): 12-13. [Paintings and weavings inspired by Colorado River canyons, and her donation of the bulk of her estate to The Conservancy to support work on the lower San Pedro River and the Baja Marine Initiative in the Colorado River delta.]

Katchen, Carole


Keane, Bil

1984  ["Family Circus" cartoons featuring Grand Canyon.] *Arizona Highways*, 60(9) (September): 36-37. ["Family Circus" syndicated comics by Bil Keane.]


Keim, de B. Randolph


Kelly, James Louis

1910  An appreciation of American art. *Fine Arts Journal*, 22(6) (June): 315-323. [See p. 322: “Thomas Moran has explored that awe-inspiring sight, The Grand Canyon of Arizona, and brought back the greatest conception that has ever been executed, and called to the attention of the American people the world’s grandest natural wonder.” (ENTIRE NOTE)]

Kelsey, Robin


Kemp, James Furman

1913  The appeal of the natural sciences. *Columbia University Quarterly*, 16(1) (December): 1-15. [See pp. 11-12, brief note of Thomas Moran and Clarence Dutton at Grand Canyon 30 years earlier, and their unique expressions of Grand Canyon.]
Kennedy, Robert F., Jr.


Kern, Richard

1853  Plate 13, “View Looking West, from Camp 16”. In: Sitgreaves, L. [Sitgreaves, Lorenzo], Report of an expedition down the Zuñi and Colorado Rivers. Washington: Robert Armstrong, Public Printer, *U.S. 32nd Congress, 2nd Session, Senate Executive Document 59, Serial 668*, 198 pp. + plates. [Farqhuhar (1953, p. 15) notes, “The plates in some copies do not conform to the lists.” The comment may pertain to both editions (1853, 1854), but Plate 14 was not published, thus adding confusion to some catalogues.] [This lithograph, delineated in 1851, is the first-ever portrayal of the Grand Canyon, seen as a distant view of the North Rim along the horizon. See Spamer (2003, 2013; and see also herein in the introductory matter). The expedition did not go to the Grand Canyon.]  [See Fig. 1A in the present volume.]

Kessler, Elizabeth A.


King, Frank O.

2006  *Walt and Skeezi*. 1923 and 1924. Montreal: Drawn and Quarterly. (Walt and Skeezi, Book Two.) [Comics format. Also includes biographical information and photographs.]

Kinsey, Joni Louise


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Kinsey, Joni Louise, AND Skolnick, Arnold


Kipp, Kathy


Kirkwood, Scott

2010 Minty fresh; U.S. Mint follows up state quarters with ”America the Beautiful” program, focusing on national parks and other uniquely American places. National Parks, 84(2) (Spring): 18-19. [Illustrations include two potential designs for the Grand Canyon quarter.]

Kirschner, Elena


2020 [Remarks.] In: QuaranZine [FEATURE]. Boatman’s Quarterly Review, 33(2) (Spring [sic, Summer]): 60. [Includes illustrations of four watercolor paintings.] "The Grand Canyon Relief Coalition developed the QuaranZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic]... to display what the world has been coping with.” (From Margeaux Bestard’s introductory note to QuaranZine.)

Klein, Ellen Lee


Klema, Julia

2020 Fern Glen flood. In: QuaranZine [FEATURE]. Boatman’s Quarterly Review, 33(2) (Spring [sic, Summer]): 42. [Thoughts on her artwork of drawing on photographs; this one of the channel at Fern Glen Canyon after a flash flood.] "The Grand Canyon Relief Coalition developed the QuaranZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic]... to display what the world has been coping with.” (From Margeaux Bestard’s introductory note to QuaranZine.)

Klinka, Karen


Koenig, Seymour H.

Indians who live well to the West of the Hopi villages.” From the collection of Dr. and Mrs. Seymour H. Koenig. (Not illustrated in catalogue.)

Kolpas, Norman

2013 Soaring perspectives; large-scale landscapes by Arturo Chávez depict the wonders of the West. *Southwest Art*, 43(6) (November): 80-83. [Includes Grand Canyon, illustrated by “Rock of Ages”, in oil.]

Kort, Pamela, and Hollein, Max


Kramer, Barbara


Kramer, Kelly Vaughn, and James, Kerrick


Krygier, John B.


1997 Envisioning the American West: Maps, the representational barrage of 19th century reports, and the production of scientific knowledge. *Cartography and GIS*, 24(1): 27-50. [Cartography and Geographic Information Systems.] [One of the main focuses of the paper is on the maps and illustrations by Friedrich Wilhelm von Egloffstein.]

Kvamme, Gary Lee

2022 *Gunnar Widforss : watercolor paintings.* [No imprint], 104 pp. (Artworks Only Series, Volume 14.) [An on-demand publication.]

Lake, Shelley

2006 Portfolio; the sanctity of sacred places. *MAGNACHähm* (MAGNACHrom LLC), 1(1): cover, 25-40. [See pp. 34-35, photographic panoramic view inside the Watchtower, Grand Canyon, which displays artwork of Fred Kabotie. See also technical specifications for photos, p. 39.]
Lamb, Susan
1987  Paintings inspired by Southwest parks on exhibit. *Courier* (U.S. National Park Service), 32(5) (May): 31. [Artist Cynthia Bennett; includes Grand Canyon.]

Landi, Ann
2014  Facing the blank canvas. Terror. Doubt. Anxiety. Artists offer their tricks and tips for getting beyond the roadblocks and starting new work. *ARTnews*, (June): 72-77. [See p. 74, Elisabeth Condon; also illustrates her "Slipping Cheops Pyramid" (2013), painted during a visit to Grand Canyon.]

Landsiedel, Emma

Leard-Coolidge, Lindsay


Leigh, W. R.
1911  Impressions of an artist while camping in the Grand Canyon of the Colorado, Arizona. *Out West*, New Series, 2(1) (June): 15-27. [Divided into inspirational sections: "Morning", "Forenoon", "Noon", "Afternoon", "Evening", "Night", "Sunrise". Illustrated by six photographs, none of which pertain to the artist's vantage point in the canyon; and while there are no reproductions of any of the artist's works created there, each of the sections is a richly colored word painting.]

Leviero, Anthony
1952  Indian war whoop marks hearings. Sessions opened by Chapman—Issue is right of tribes to choose own lawyers. *The New York Times*, (January 4): 9. [Includes note: "Secretary [Oscar L.] Chapman held the hearing in his own conference room, and that, incidentally, disclosed what had happened to Thomas Moran's famous big murals, 'The Grand Canyon of the Yellowstone,' and 'The Chasm of the Colorado.' For decades, until about a year ago, they had hung on the Senate side of the Capitol, outside the press gallery. Now, removed from their gilded frames and bordered in gray to harmonize with the room, they added to the Western atmosphere of the proceedings." ]

Lewis, Rhona
2012  Sculpting faces and futures. *Mishpacha* (Brooklyn, New York, New York; and Har Hotzvim, Jerusalem, Israel), (400) (13 Adar 5772/March 7, 2012): 56-63. [Regarding Robert Barron, a facial prosthetic specialist. See p. 58: "When he was young, Barron once spent weeks perfecting a painting of the Grand Canyon. It was so realistic that on the opening day of the state fair he found it hanging in the photo gallery. He won a blue ribbon.” (ENTIRE NOTE)]
Lindquist-Cock, Elizabeth M.  see also  Cock, Elizabeth M.


Lindstrom, Gaell

NO DATE  Thomas Moran in Utah : 68th Faculty Honor Lecture. Logan, Utah: Utah State University, 21 pp.  [Lecture delivered November 29, 1983.]

Linton, W. J.  [Linton, William James]


Livingstone, Marco


Ljungbergmuseet

2018  Ljungbergmuseet hösten 2018.  [transl. Ljungberg Museum; Autumn 2018.] Ljungby, Sweden: Ljungbergmuseet.  [In Swedish.] [Cover and first item promote the exhibit, “Gunnar Widforss—Akvarellmålaren, 16.6-16.9 2018”, which features his watercolors of Grand Canyon.  (See also http://www.ljungbergmuseet.se/exhibition/gunnar-widforss-vidmarksmaalaren-som-forsvann/.)]  [See also Sjöberg and Petersen (2018).]

Lohman, Michelle

2020  [Paintings of two ravens, in flight.] In: QuarzanZine [FEATURE]. Boatman’s Quarterly Review, 33(2) (Spring [sic, Summer]): 23.  ["The Grand Canyon Relief Coalition developed the QuarzanZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through during the COVID-19 pandemic . . . to display what the world has been coping with.”  (From Margeaux Bestard’s introductory note to QuarzanZine.)]

Loncassion, Levon

2011  Artist statement. In: Enote, Jim, and McLerran, Jennifer (eds.), A:shiwi A:wan uiohnanne / The Zuni world.  [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 50-55.  [Includes reproduction of the following painting pertinent to this bibliography: “Deer Springs and Havasu Creek, 2010. Watercolor on paper, 47 × 20 in.” (pp. 52-53.).]

Look, David W., and Perrault, Carole L.

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[See under "Murals and Sculpture": "Powell Exploring the Grand Canyon" (pp. 122-123), sculpture bas-relief in Indiana limestone by Ralph Stackpole, 1938-1940, displayed in first floor auditorium (Conference Hall), right of stage.]

Lovett, Richard

1891 United States pictures drawn with pen and pencil. London: The Religious Tract Society, 223 [224] pp. + advertisements. [Includes (p. 160) engraving, "The Grand Cañon of the Colorado", a view at Toroweap, not credited but accompanied by extended quotations (pp. 161-164) from J. W. Powell’s Exploration of the Colorado River of the West (1875).]

Lucas, Fred


Lungren, Fernand


Lyons, Lana

1993 Looking up at the Grand Canyon: An artist’s view. Courier (newsmagazine of the National Park Service), 38(3): cover, inside front cover, 5-6. [Artist Kevin Adams.]

Mad Magazine

1960 [Cover.] Mad Magazine, 1(53) (March), Special Leap Year Issue. [Cover depicts the magazine’s iconic fictional character Alfred E. Newman leaping over a stylized Grand Canyon. No legend.]

Mahaffey, Merrill


Manning, Reg


Markgraf, Diandra

2015 On the wall; artistic adventures and those close to home. Flagstaff Live!, 21(23) (June 4-10): 14-15. [Ani Eastwood paintings (“Hance Rapid, Mile 77.5" illustrated).]


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Markgraf, Diandra, AND Mahoney, Taylor

2015 Such great heights; Sky Black and the Mural Mice make their biggest mark yet. Flagstaff Live!, 21(45) (November 5-11): 1, 3, 14-17. ["The Sound of Flight" mural in Flagstaff, Arizona, by Sky Black and the two Mural Mice, R. E. Wall and Margaret Dewar. Includes Grand Canyon.]

Markham, Kristin


Marcovecchio, Faith

2000 Selections from a century: exhibit of Grand Canyon art to open at Kolb Studio. Canyon Views (Grand Canyon Association), 6(2) (Summer): 6-7.

Marten, Jessica

2018 Special guest. ARTiculate (University of Rochester, Memorial Art Gallery, Rochester, New York), (April/May): [8]-[9] [pagination includes wraps]. [David Hockney’s “15 Canvas Study of the Grand Canyon” (1988), on loan from the Art Bridges foundation.]

Martin, Joy, AND Hopkinson, Glen

2018 Downstream; celebrating 150 years of America’s favorite one-armed explorer. (Paintings by Glen Hopkinson.) The Gulch (Durango, Colorado), (5) (October/November): 22-25. [John Wesley Powell.]

**May, Stephen J.**


**McCarran International Airport**


**McCauley, Lena M.**

1918 Art and landscape conservation. American Magazine of Art, 9(5) (March): 197-199. [See p. 198, regarding a possible exhibition, noting that the "Friends" in Chicago "should begin with native resources in painters . . . from local studios. As its purpose is to be educative, the spectacular features of the Grand Canyon paintings by the Painters of the Far West . . . need not be given the major space."]

**McClellan, Bill**

1981 Back to the basics; life at the bottom of the Canyon. Arizona Highways, 57(4) (April): 38-46. [Bruce Aiken family at Roaring Springs. Includes remarks on Aiken’s painting, and photo of him sitting at an easel.]


**McClellan, Colton**

2023 Entrepreneur spotlight; Colton McClellan, 19; Diné dancer and silversmith. In: Melvin, Daryn Akei, Native artists and entrepreneurs at the Grand Canyon; a view from the first Grand Canyon Emergence Intertribal Economic Summit. Colorado Plateau Advocate, (Spring/Summer): 25. [Remarks; with photo of McClellan holding a display case of his work.]

**McClure, Caleb**

2016 On the Wall; all wrapped up in the flow of art. Flagstaff Live!, 22(36) (September 1-7): 12. [Includes remarks on the forthcoming Colorado River Days festival, and an illustration of the Joel Russel painting, "Crash Camp Sunset".

**McCoy, Ronald [McCoy, Ron]**

**McCutcheon, John T.**


1909  *Doing the Grand Canyon.* Kansas City, Missouri: Fred Harvey, 19 pp. [Also later printings.] [Includes cartoons.]

1909  *Doing the Grand Canyon.* [Separate, reprinted from *Appleton’s Magazine*, 13(6) (June, 1909).] 8 pp. [Different from Fred Harvey editions; larger format. Fred Harvey eds. probably all dated 1922; some include credit to *Appleton’s Magazine*, 1909.] [Includes cartoons.]

1914  *Doing the Grand Canyon; being some impressions of the “Titan of Chasms”, the greatest natural wonder on the American continent.* In: *The World Traveller De Luxe*, pp. 25-36. [Reprinted from *Appleton’s Magazine*.] [Includes cartoons.]

1922  *Doing the Grand Canyon.* [No place]: Fred Harvey, 19 pp. [Reprinted from *Appleton’s Magazine*, June, 1909.] [Includes cartoons.]


**McEntee, J.**


**McFadden, Greg**

2020  Here is a painting from Lava Chuar. In: QuaranZine [FEATURE]. *Boatman’s Quarterly Review*, 33(2) (Spring [sic, Summer]): 43. ["The Grand Canyon Relief Coalition developed the QuaranZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with."

(From Margeaux Bestard’s introductory note to QuaranZine.)

**McGarry, Susan Hallsten**


2008  An intimate affair; a new book chronicles the 30 years Bruce Aiken spent painting—and living in—the Grand Canyon. *Southwest Art*, 37(9) (February): 8, 112-113. [Excerpted from *Bruce Aiken’s Grand Canyon: An intimate affair*.]

**McLaughlin, Wayne, AND Sussman, Gerald**

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McIntosh, Phyllis
2005Pictures worth a thousand acres; throughout the years, artists have played a crucial role in advocating for the national parks. *National Parks*, 79(2) (Spring): cover, 1, 30-35. [See p. 30 (legend, p. 31), “Arts in the Parks 2004 winner Ron Shell interprets Grand Canyon National Park in an oil painting.” Text mentions, *in passing* (p. 31), Thomas Moran’s “The Chasm of the Colorado”. Article includes painters and photographers.]

McIsaac, C. H.
1904U.S. Government exhibits. *Lewis and Clark Journal* (Portland, Oregon), 2(6) (December): 10-11, 14-15. [Lewis and Clark Centennial Exposition. See p. 15, notice of display of paintings by the U.S. General Land Office: “The immensity of the Grand Canon of the Colorado can be shown only imperfectly in the space available for the picture. The variety of coloring, however, is well brought out, and a good idea of the character and shapes of the formations can be obtained. The principal features of the Canon have received fanciful names suggested by their likeness to temples, pagodas and towers.” (ENTIRE NOTE)]

McLaughlin, Wayne, and Sussman, Gerald

McMillan, Carol

McNutt, Jan
1997From the Editor. *Art Revue Magazine*, 7(3): 5. [Includes note of Curt Walter, artist.] [See also Phillips, Dick (1997).]

Mead, Tray C.

Mell, Ed

Melvin, Daryn Akei

Menand, Betsy
2021*February Light*, 24×36, acrylic gouache. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 32. [After the view from the Nankoweap granaries.]
Menkes, Dove [Menkes, Elchanan Dov]

2008 The lost Grand Canyon painting of S. N. Carvalho. *Canyon Legacy*, (63) (Summer): cover, 20-27. [Cover title: “Unraveling an Artistic Mystery; the story of a lost Grand Canyon painting”. Table of contents page gives issue date in error as Spring.] [Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont’s expeditions.]

Meyer, Betty Kent [Meyer, Elizabeth Kent]


Miley, Douglas


Miller, David


Miller, Jeremy, AND Herzog, Lena


Minard, Anne


Mitchell, John


Möllhausen, Balduin [Möllhausen, Heinrich Baldwin]

[1860] *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition*. [transl. *Travels into the Rocky Mountains of North America to the High Plateau of New Mexico, undertaken as a member of the Colorado Expedition on behalf of the United States Government.*] Leipzig: Otto Purfürst, 2 volumes, 455, 406 pp. [In German.] [Includes the first artistic portrayals of Grand Canyon.] [See Figs. 1B–1D in the present volume.]

1861 *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition*. Leipzig: Hermann Costenoble, 2 volumes, 455, 406 pp. [In German.] [The same as

**Montgomery, Walter**


**Moran, Ruth B.**

1924 Thomas Moran; an impression. *The Mentor*, 12 (August): 38-52. [The author is the artist’s daughter.]

**Moran, Thomas**


1972 Thomas Moran, “Looking up the trail at Bright Angel, Grand Canyon of Arizona”. *Smithsonian*, 3(5) (August): 41. [In article, “Scenes . . . from which the hand of nature has never been lifted”, pp. 34-41.]

1978 *Thomas Moran : the Grand Canyon sketches*. Grand Canyon, Arizona: Grand Canyon Natural History Association, portfolio of 11 loose leaves (10 sketches and text, 11¼ × 16 inches) in embossed ornamental folder (12 × 16¼ inches). (Designed by Christina Watkins. Lithographed by Tewell’s Printing and Lithography, Denver, Colorado.) [First leaf is an introduction by T. J. Priehs; remaining leaves are duotone reproductions of previously unpublished sketches by Moran, from the collection of the Jefferson National Expansion Memorial, St. Louis, Missouri. 5,000 sets produced.]


Part 1. Complete Bibliography

1994  

1994  
[Detail from] "Side gulch of Grand Cañon". Cañon (Rocky Mountains American Studies Association, Journal), 1(2): 8, 29, 40. [As a decorative illustration on the first page of articles in the journal.]

1997  

2007  

2016  

2019  
The Grand Canyon. In: Opening Shot [SECTION]. True West, 68(5) (May): 2-3. [<i>"Grand Canyon with Rainbow", 1912, oil on canvas. ["This painting has been cropped both top and bottom to fit this format."]</i>

Moran, Thomas, AND Dutton, Clarence Edward

[1978]  
Thomas Moran at Grand Canyon : words by Captain Clarence Dutton. A folio of engraving reproductions by artist Moran. Suitable for framing. Toquerville, Utah: Third Mesa Publishing, 13 leaves (loose), offset on single sheets (6 views of engravings, 6 texts, and introductory page); in illustrated paper envelope. [Set seen was purchased new at Grand Canyon in 1995.] [Cited title is from the envelope. Publisher’s imprint is from an adhesive sticker at bottom of envelope verso.] [Leaf sets: "Thomas Moran" [introduction]; "De Motte Park”; Marble Cañon”; “An Amphitheater Second Order Of Magnitude”; “Kanab Cañon”; “The Toroweap”; “Witches’ Water Pocket”. Illustration on paper envelope is the “De Motte Park” engraving.]

Morand, Anne R.

1990  

1996  

1996  
Morand, Anne, AND Ewing, Norma


Morand, Anne, AND Friese, Nancy


Moreau, F. Frédéric [Moreau, Félix Frédéric]

1888 *Aux États-Unis : notes de voyage par F. Frédéric Moreau : avec un croquis de l’auteur.* [transl. In the United States: travel notes by F. Frédéric Moreau: with a sketch by the author.] Paris: E. Plon, Nourrit et Cie, 263 pp. (Librarie Plon.) [In French.] [The sketch referred to appears only as a collage in the frontispiece.] [A travelogue from the summer of 1886. See: frontispiece: Chapter 10, “Le Grand-Cañon”, pp. 99-110 (visit to Peach Springs, Arizona, and descent to Colorado River along Peach Springs Canyon and Diamond Creek).] [Also note “Erratum” leaf tipped in on half-title page, which indicates for p. 100 and following, “Lire Stage au lieu de Stadge.” The misspelling also appears on the frontispiece collage, wherein a small sketch is labeled “Peach Springs Stadge Office” (sic) that depicts actually the “Grand Cañon Stage Office” in Peach Springs. This is the only illustration from his Grand Canyon trip.]

2018 The Grand Cañon. *In: Spamer, Earle, Demons at the Farlee Hotel.* The Ol’ Pioneer (Grand Canyon Historical Society), 29(4) (Fall): 3-6. [Translation of the chapter, “Le Grand Cañon” in Moreau (1888), with introductory remarks and postscript by Spamer. Moreau’s account of his 1886 visit to Peach Springs, Arizona, and the Farlee Hotel at Diamond Creek. Includes reproduction of the “Peach Springs Stadge Office” (sic) illustration in Moreau’s frontispiece collage.] [Translation from the French by Spamer with the assistance of Google Translate (not indicated in article).] [Erratum: Page 5, figure legend line 8, for west read east. (Figure and legend added by editor.]]

Morrison, William H.


Morton, Frederick W.


Mugan, Esther L.


Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona’s Mountain Living Magazine,* (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]


2014  On the wall; visual love affairs for February’s Art Walk.  *Flagstaff Live!,* 20(6) (February 6-12): 12.  [Notes Grand Canyon work by painter Gwendolyn Waring, and illustrates “Havasu” by Kristen Caidon (p. 24).]


**Muniz, Vik**

2008  Campana brothers.  *BOMB* (X Motion Picture and Center for New Art Activities, New York), (102) (Winter):.  [Interview with Brazilian sculptors Humberto and Fernando Campana. Includes brief note by Humberto Campana about a Colorado River trip through Grand Canyon, when a boat flip led him the next day to design his “first [sculptured] chair”, “made from iron plates cut in a swirling pattern”, which he fashioned on returning to Brazil.]

**Murphy, Joy Waldron**


**Nash, Steven A.**


**Natachu, Elroy, Jr.**

Nelson, Kimo

Nelson, M. Alexandra
1994  Dots of illusion; stare at these images and they become dioramas that reveal 3-D secrets.  *Popular Science*, 245(3) (September): 56-59.  [See p. 57, autostereogram hosts Grand Canyon with bird in flight and a helicopter.]

Nelson, W. H. de B.
1915  Contemporary exhibitions of modern art.  *The International Studio*, 54(216) (February): cv-cxiv.  [In reporting on an exhibition at the Corcoran Gallery, Washington, see p. cx: “Mrs. Chauncey J. Blair’s *Genius of the Canyon*, by Elliott Daingerfield, is the best work of his that we know; it was a pleasure to see it again. The artist has made the canyon look like a phantom city while preserving the character of the rocks, and in the distance [sic] a nude figure lies brooding over the scene. The genius of the canyon is not particularly good, but the rest of the picture is delightful.” (ENTIRE NOTE)]

1917  The allied artists.  *The International Studio*, 61 (June) (244): cxxx-cxxxii.  [See p. cxxxi.  Regarding the Vanderbilt Gallery, “The place of honour fell to [Arthur J. E.] Powell with a portrayal of the Grand Canyon of the Colorado, which may well be styled monumental. Good composition and good colour values mark it out as a fine rendering of a very difficult subject.” (ENTIRE NOTE)]

Neset, Arne
2001  Plenary lecture.  Caverns measureless to man; Thomas Moran and the *Grand Canyon of the Yellowstone*.  *In: Trading Cultures—The Biennial Conference of the Nordic Association for American Studies, Copenhagen, August 8-11, 2001*, 21 pp.  [See “5. Grand Canyon” [of Arizona], pp. 10-13, which includes Moran’s *Chasm of the Colorado*.]

Neuhaus, Eugen

1918  *Painters, pictures and the people*.  San Francisco: Philopoli Press, 224 pp.  [Grand Canyon, see pp. 102-103.]

Nichols, Spencer Baird
1917  “It was true that he had lived in the silent places, beside the Grand Canyon”—Page 9.  *In: Bynner, Witter, Greenstone poems : a sequence*.  New York: Frederick A. Stokes Co., frontispiece.  [Page attribution is in error; should be page 29.  Quoted passage is from the poem by Bynner, “The Circus”, pp. 25-33.  Frontispiece (by Nichols) in color.]
Nisbet, P. A.


*Northern Arizona’s Mountain Living Magazine, Staff*


Novak, Barbara


O’Brien, Christopher, and Bacon, Jake


Osterbrock, Donald E.


Otterson, Kristin

2011  How to look at the Grand Canyon through the opinion of Professor B; (Series); Kristin Otterson ’11; pen and ink, watercolor.  *The Labyrinth Literary Magazine* (U.S. Naval Academy), 2011: 49.  [Pen and ink sketch, and pen and ink with watercolor.]

Owen, John


**Paláez, Ana María**

2005 *Le toucher du visuel.* [transl. The touch of the visual.] Master’s thesis, Université du Québec, 73 pp. [In French.] [See Chapter 4, “Le Détachement de la Perspective dans l’Œuvre de David Hockney” (transl. Detachment from perspective in the work of David Hockney) (pp. 55-69), which features Hockney’s Grand Canyon work.]

**Panama-Pacific International Exposition Company**

1915 *The red book of views of the Panama-Pacific International Exposition.* Official publication. San Francisco: Robert A. Reid, [unpaginated]. [Cover title: *The red book of views of the Panama-Pacific International Exposition. San Francisco. 1915.*] [See: “The Grand Canyon. The Grand Canyon exhibit is made by the Santa Fe Railroad Company [sic]. It occupies a commanding position on The Zone. It is a gigantic undertaking to given an adequate idea of the Grand Canyon, but the result attained is wonderful in its realism.” (ENTIRE ITEM) Photo depicts outside view of the entrance to the Santa Fe Railway-created exhibit. The building is signed “Grand Canyon of Arizona”.]

**Parks, Stephen**


**Parrish, Maxfield**


**Parshall, DeWitt**


**Patrick, Darryl**

Pattison, James William


Pennell, Joseph
1913 Pennell on the pictorial possibilities of America. The famous etcher believes there is a big opportunity for artists to do something American for America if they have the eyes to see and brains to understand what lies near them. *The New York Times*, (March 9): 59. [Includes mention of the recently-deceased Louis Akin.]

1913 The Grand Cañon of the Colorado; six lithographs drawn from nature in 1912 for the Century by Joseph Pennell. *Century Illustrated Magazine*, 86(2) (June): 202-207. [No text; illustrations black-and-white. Also note separate colored cover illustration by George Inness, Jr.]

1925 *The adventures of an illustrator mostly in following his authors in America and Europe*. Boston: Little, Brown, and Co., 372 pp. [Author’s name given on title-page stylistically as Ioseph Pennell.] [See in Chapter 7, “In and Out of the Philadelphia Studio”, dated 1881, reflections on William Henry Holmes, John Wesley Powell, and Grand Canyon (pp. 82-83); Chapter 35, “Work in the Years 1912 and 1913”, Grand Canon noted in passing, and illustration, “Storm in the Grand Canyon Arizona. Lithograph made on my return East 1912.”]

Pennsylvania Academy of the Fine Arts

[Perlberg, Fr.]

Peter and Donna Thomas [firm]
2007 *The Grand Canyon*. Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 3 x 2¼ inches. Accordion-fold production of ten panels, affixed to boards, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas.]

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"50 copies for Donna’s 50th birthday" (recto of accordion-fold leaf). *WorldCat notes from a bookseller’s description, which helps identify this production:* "Brown paper covered boards varnished to look like wood with paper label on front board.”; “The paper is ‘duplex’, or two sided: the sheet is off white, shaded withumber pigment, and the back has a layer of darker paper pulp with petroglyph-like imagery onlaid over the surface. It was printed with a red brown rainbow roll, so the ink is subtly shaded from the top of the page to the bottom, an attempt to visually allude to the colors of the Grand Canyon. Both the front and the back of the accordion page are printed with imagery that depicts the elevations of the Grand Canyon. This image is a duplication from one of the original technical drawing[s] from Powell’s book.” [Additional remarks by E.E.S.: Front board with paste-down illustration repeating a detail from the accordion-fold illustrations, on which is affixed in turn a paste-down title, “THE GRAND CANYON”. The “petroglyph-like imagery” of the rear board comprises a few block letters, largely undecipherable. The graphical reproduction of the recto and verso of the accordion fold are details, greatly enlarged, from the Grand Canyon panoramas [by William Henry Holmes]. Quotation on recto of accordion fold: “The wonders of The Grand Canyon cannot be adequately represented in symbols of speech, [row of graphical symbols here]... John Wesley Powell - Exploring The Colorado: 1875” (ellipsis thus). The verso illustration, labeled with numerals, is identified here as a detail from the “Panorama from Point Sublime—Looking West” a William Henry Holmes illustration (first published in Dutton, 1882) that appears in Powell (1895, Canyons of the Colorado).]

**2010**
*The Southwest.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 2¼ × 1¾ inches. Accordion-fold production 16 panels; 50 copies. *Description from the Peter and Donna Thomas website:* “This book is a series of watercolor paintings of landscapes that Donna painted in National Parks we passed through in the Southwest during our wandering book artist’s gypsy wagon trip in April and May of 2010. The watercolor illustrations have been color copied on Peter’s handmade paper. Pictographs, patterns after Navajo rock paintings, have been stenciled on the first and last pages using pigments gathered from the base of ? rock in Sedona, AZ. The panels used to bind the book are covered with Peter’s paper made form cotton rag mixed with Yucca fiber gathered in the high desert near the California Arizona border.” (Question mark thus.)]

**2013**
*The Grand Canyon.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book. Accordion-fold production of 18 panels, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas, overprinted on elevational depiction from Powell. *WorldCat entry for 2013 production further indicates:* “Contains nine watercolor landscape paintings painted on-site in the Grand Canyon in 2007 by Donna Thomas. Watercolor illustrations are tipped in with decorative handmade corners, which have been hand-stitched to pages. Includes a section of pages cut out resembling a view of the river and the different rock layers of the canyon. Bound with exposed coptic binding on wooden boards. Paper leaves irregular on fore-edge. Issued in beige cloth covered clamshell box (21 cm) with ribbon ties and paper title label on lid. Handmade paper and wooden boards by Peter Thomas. Paper cutting, stitching and clamshell box by Donna Thomas.”]

**Petersen, Alan**


2014  Other treasures. The Gunnar Widforss Catalogue Raisonné Project, [3] (April): [3]. [Selection from Gunnar Widforss’s personal scrapbook, a black-and-white photograph annotated, “my first picture of Grand Canyon. Watercolor 14 x 18—1923 [sic].” Legend indicates this was in “July 1924 [sic] from a location on the North Rim that was later named for him.”]


2016  Gunnar’s love for trees. The Gunnar Widforss Catalogue Raisonné Project, [5] (October): [1]-[2]. [Includes watercolor, ”Grand Canyon Rim” (no date indicated), and Gunnar’s brief remarks on Grand Canyon Lodge and Wylie Camp.]


2020  Grand Canyon centennial. The Gunnar Widforss Catalogue Raisonné Project, [7]: [3]-[4].
Art of the Grand Canyon — an introduction and annotated bibliography

Part 1. Complete Bibliography


2022 Exciting new catalogue entries! The Gunnar Widforss Catalogue Raisonné Project, [9]: [1]. [Includes note and illustration of one painting made "near the Colorado River and Phantom Ranch"].

Pevny, Bogdan [Певний, Богдан]

1993 Вітаїзм Михайл Мороза [Vitayizm Mykhayla Moroza] [transl. The vitaism of Mikhail Moroz]. Сучасність / Сучасність (Республіканської асоціації українознавців, Київ, Україна [Respubliks‘kojoi asotsiatsiiy ukrajinoznavtsiv, Kyyiv, Ukrayina] [Republican Association of Ukrainian Studies, Kyiv, Ukraine], and South Orange, New Jersey, USA), (May 5): 130-141. [In Ukrainian.] [See p. 139, mention, in passing, of Moroza’s travel in Colorado and Arizona in 1965. See p. 136, color reproduction, “'Ґренд каньйон', 1965, полотно, олія, 30″× 25″" [transl. "Grand Canyon", 1965, canvas, oil, 30″× 25″]. No text mention of this painting.]

Pfeifer, Netta

1989 John Cogan; Cogan’s landscapes will transport you . . . to the heart of Arizona in the Grand Canyon and to its soul in Sedona. Southwest Art, 19(5): 124-128. [Ellipsis is part of title.]

Phillips, Dick


Phillips, William S.


Ponder, James

2011 Art unveiling at LLUMC East Campus reveals a lot about art and life. Today (Loma Linda University, Loma Linda, California), 24(8) (June 24): 12, 11 [pagination sequence thus]. [Loma Linda University Medical Center. Art exhibition includes work of 84-year-old Rhona Brandstater Hodgen, who is pictured with her triptych of Grand Canyon in the lobby of the Tom and Vi Zapara Rehabilitation Pavilion.]

Potrebic, Nemanja; Pavlovic, Tijana; and associates [Потребић, Немања; Павловић, Тијана; и сарадници]

2020 "Планета се облачи слојевито" : приручник за васпитаче и учитеље : приручник за интегративно и искуствено учење о свету и човеку ["Planeta se oblači slojevito" : priručnik za vaspitača i učitelje : priručnik za integrativno i iskustveno učenje o svetu i čoveku] [transl. "The planet is dressed in layers": A handbook for educators and teachers : a handbook for integrative and experiential learning about the world and man]. Београд [Beograd] [Belgrade]: Повратак Природи / Povratak Prirodi [Return to Nature], 153 pp. ["Издавање Приручника спонзорисано је од стране Министарства просвете, науке и технолошког развоја" [Izdavanje Priručnika sponzorisano je od strane Ministarstva prosветe, nauke i tehnološkog razvoja] [The publication of the Handbook is sponsored by the Ministry of Education, Science and Technological Development].) [In Serbian; publisher noted in both Serbian and Roman orthography.] [See under "План Радионица за Период од 25. 2. до 15.3. Планински Зонобиом" [Plan Radionica za Period od 25. 2. do 15.3. Planinski Zonobiom] [Workshop Plan for the Period from 25 February to 15 March.}
Art of the Grand Canyon — an introduction and annotated bibliography

Part 1. Complete Bibliography

Mountain Zone Biome, section „Арт и мултимедиа” [:„Art and Multimedia”] : "Упознајмо уметност: Фредерик Едвин Черч - слика „Срце Анда”, Велики Кањон Колорада- Дејвид Хокни ..." (p. 128 [ellipsis is part of quote]) [Упознавамо уметност: Frederik Edwin Cerč - слика „Srce Anda", Veliki Kaćon Kolorada- Dejvid Hockni ...] [Let's get to know art: Frederick Edwin Church—painting "Heart of the Andes", Colorado Grand Canyon—David Hockney ...] (ENTIRE NOTE.)

Powell, Bob


[Powell, C. Don]


Powell, Edith Williams

1921 George Elmer Burr; an etcher of the desert. The Print Connoisseur, (June): 311-321. [See p. 312, note of "a vigorous view in the Grand Canyon" from "a Desert Set" by Burr (not illustrated.).]

Powell, John Wesley [See Figs. 1I–1L, 2A in the present volume.]


1895 Canyons of the Colorado. Meadville, Pennsylvania: Flood and Vincent, The Chatauqua-Century Press, 400 pp. [100 copies only?] [NOTE: A full-page display advertisement by the publisher, seen in The Chautauquan, 24(6) (March 1897): 772, specifies two binding states: "Notwithstanding the enormous cost entailed in producing this volume, it is offered at the following low prices : 1—In Extra Fine Cloth Binding, with ornamental cover design stamped in gold and color, printed on fine plate paper, gilt top, per copy—$10.00; 2—In Half Morocco Binding, stamped in gold, printed on fine plate paper, gilt top, per copy—$12.00". Inasmuch as this edition did not sell well, the full-page advertisement two years after publication was obviously an attempt to move limited stock.]

2007 科罗拉多河探险记 [Ke luo la duo he tan xian ji]. The Exploration of the Colorado River and its Canyons. (雷立美 [Lei Limei], translator.) 广州 [Guangzhou]: 花城出版社 [Hua cheng chu ban she] [Guangzhou, China: Huacheng Publishing House], 380 pp. + [2] pp. advertisements. (三尺书架·第一辑 [San chi shu jia di yi ji] [Three-Foot Bookshelf, Series 1].) [In Chinese, with bilingual title.] [Although the title's translation suggests it is the same as that of Powell's original report (Exploration of the Colorado River . . ., 1875), this is an abridgment from the 1895 ed., Canyons of the Colorado, including illustrations. [NOTE: Although Powell’s monographs have been reprinted through the 20th and now the 21st centuries, this ed. is cited here for its cover illustration, which imaginatively portrays the expedition in birch bark canoes and some of the men in fur hats, looking much like trappers.] [Author’s name in Chinese orthography: 约翰·韦斯利·鲍威尔 (Yuēhàn Wéi sī lì Bàowēi’ěr).]
Part 1. Complete Bibliography

Powell, Larry


The Print Club of Philadelphia


Pucker Gallery

2007 Threads of Light: Cloth paintings by Ali. Boston: Pucker Gallery, 20 pp. [including wraps]. [Exhibition catalogue. Includes Grand Canyon. Grand Canyon paintings illustrated: "Grand Canyon VIII" (p. 1 [cover]), "Grand Canyon IX" (p. 3) [Deer Creek Falls], [?] "Nicky Juggling" (p. 4), "Grand Canyon III" (p. 7) [Deer Creek Falls], "Grand Canyon I" and "Grand Canyon II" (p. 8), "Grand Canyon IV" (p. 9), "Grand Canyon X" (p. 11) [Deer Creek Falls], "Grand Canyon VII" (p. 13), "Grand Canon VI" (p. 15), "Grand Canyon V" (p. 17), "Red Wall Canyon" (p. 20 [back cover]) [Redwall Cavern].] [Artwork by Ali Clift; surname not noted in catalogue.]

Purcell, Roy E.


Quetawki, Mallery

Quimby, Harriet


Radebaugh, Ray


Raivio, Päivi, and Tate, Justin Tyler


Rand, Edward A.

1881  *All aboard for sunrise lands. A trip through California across the Pacific to Japan, China and Australia*. Boston: D. Lothrop and Co., 384 pp.  [See p. [10] and Chapter 2, "Western Freaks", pp. 23-41, which through a fictional narrator, "Uncle Nat", and free use of illustrations from John Wesley Powell, describes to "Rick" and "Ralph" the Colorado River and its canyon lands.]

Rand, Harry

2001  Canyon views; Merrill Mahaffey paints the southwestern landscape. *Southwest Art*, (February): 136-138, 162.  [See also editor’s introduction to this issue, by Margaret L. Brown.]

Ranney, Helen

2011  A Grand Celebration of Art; now on the North Rim, too! *Canyon Views* (Grand Canyon Association), 18(2) (Summer): 1, 2, 3.  [Includes schedule of events for Grand Celebration of Art 2011, p. 3.]

Rao, Zongxi, and Deng, Weixlong  [饶宗颐；邓伟雄]

2011  [Rao, AUTHOR; Deng, COMPILER] 大峡谷写生；北美洲美国 (*Daxiagu xie sheng : bei mei zhou meiguo*) [transl. Grand Canyon painting; North America].  Shenzhen Shi: Hai tian chu ban she [Ha tian Publishing House], 13 pp.  [饶宗颐书画册页丛刊 [Ráo zōngyì shūhuà cèyè cóngkān]; 选堂游屐写生丛刊, 袁家健 [xuǎn táng yóu jī xiēshēng wàishēng cóngkān].]  [In Chinese.]
Rappaport, Susanne

2010 The Curator’s Notebook [COLUMN]. Bley House News (Dorset Historical Society, Dorset, Vermont), (Spring): [2]. [Includes notes on a forthcoming exhibit of the artwork of Dean Fausett, the society having “just acquired five large sepia drawings . . . of the well-known Powell expedition into the Grand Canyon in 1869.” Illustrates one drawing, “The party of three who separated find an Indian encampment”, which portrays Dunn and the Howland brothers climbing a cliff, atop which is a party of Indians.]

Ratcliffe, Graham

2023 A recently discovered, hitherto unknown painting. The first ever painting of Grand Canyon’s Inner Gorge. The Ol’ Pioneer (Grand Canyon Historical Society), 34(1) (Winter): 3-10. [Painting in oil by “G.S.B.” (originally misread), 1882, ascertained to have been Sumner H. Bodfish; the same scene as which appears (with no apparent credit) as “Figure 1.—Grand Cañon of the Colorado” in John Wesley Powell’s 1875 Exploration of the Colorado River of the West and its Tributaries. The artwork appears to have been the model for the Powell illustration, not copied from the illustration. Article includes much about Bodfish’s work with the Powell Survey.]

Reche, Diane

2003 Down the river; Bledsoe drawings nab nature. Flagstaff Live!, 9(22) (May 29-June 4): 11. [Steve Bledsoe.]

2003 Art that will grow on you; Waring’s colorful nature work. Flagstaff Live!, (June 10-16): 10. [Gwendolyn Waring.]

Reed, Casey

2017 A searing future. Late in its life, the Sun will swell to such a size that it might swallow the Earth. Long before that, it will have incinerated our planet. In: Tyson, Peter, Written in the star. The future of our solar system largely hangs on how the Sun ages. Regardless of the outcome, it doesn’t look good for Earth. Sky and Telescope, 134(4) (October): 22-23. [Tyson article, cover, pp. 2, 22-29.] [Reed illustration depicts a red supergiant Sun setting over the Grand Canyon, although Grand Canyon is not identified in the illustration legend (and which surely would have been completed eroded away by this time).]

Reid, Betty

2002 Tyree Honga. In: Fantastic Four. Through their devotion to artmaking and, in some cases, the courage to overcome seemingly impossible obstacles, these four exceptional artists have given the world the tremendous gifts of their artistic vision and their cultural pride [FEATURE]. American Indian (Smithsonian Institution, National Museum of the American Indian), 3(4) (Fall/Winter): 23. [About artist Tyree Honga, a Hualapai paralyzed from the neck down since 1990. Describes the method by which he creates, and takes note of pieces done of places on the Hualapai Reservation and Grand Canyon, from “his mind’s eye”. Also quoted: “Did you know, in my teens I jogged down Havasupai Canyon during the annual Peach Festival with a beaded crown for the tribal queen?’ Honga says. ‘I had a deadline—I made it before they chose the queen.”]

Reynolds, Erin

Richman, Irwin

2010 Lloyd Mifflin; artist of the Susquehanna. *Pennsylvania Heritage*, 36(4) (Fall): 16-25. [See p. 19, note of, and reproduction of, Mifflin’s painting “Grand Canyon of Arizona” (1913, apparently not from a visit to the canyon).] [See also Paul A. W. Wallace (1965).]

Richter, E.


Riesenber, Mindy


Rinaldi, Fabrizio

2018 (ed.) *I colori di Gunnar Widforss: a cura di Fabrizio Rinaldi.* [*transl. The colors of Gunnar Widforss: edited by Fabrizio Rinaldi.*] Lerma, Italy: Viandanti delle Nebbie, 20 pp. (Album dei Viandanti.) [*In Italian.*] “[Questo non è il catalogo di una mostra perché non c’è stata e probabilmente non ci sarà mai nessuna retrospettiva—almeno in Italia—su un artista da noi sconosciuto, che ha trascorso la vita ritraendo nei suoi quadri gli immensi paesaggi americani.” (p. 3) [*transl. This is not the catalog of an exhibition because there has not been and probably never will be any retrospective—at least in Italy—on an artist unknown to us, who spent his life portraying immense American landscapes in his paintings.]

Rindge, Debora


Ritchey, George Willis

1929 *L’évolution de l’astrophotographie et les grands télescopes de l’avenir. The development of astrophotography and the great telescopes of the future.* [No place]: Publié sous les auspices de la Société Astronomique de France, 64 pp. [*In French and English texts.*] [See plate 34 (an artistic rendering) and explanation, regarding a “Super-Telescope” designed for a site at Desert View.]
1930  La grande aventure.  [transl. The grand adventure.]  *L'Illustration* (Paris), (4538) (February 22): 255-259.  [In French.]  [Including the proposed Desert View observatory.]

1993  Telescope visionary George Ritchey published this sketch in 1929, showing the building for an 8-meter (315-inch) telescope perched on the rim of the Grand Canyon.  *In:* Books and Beyond [SECTION; Stuart J. Goldman, ed.].  *Sky and Telescope*, 86(3) (September): 54.

Roberts, George E.


Robinson, Duncan


Rodríguez Serrano, Carmen

2018  La fascinación por el paisaje: una vista del Gran Cañón del pintor José Arpa Perea.  The fascination for the landscape: a view of the Grand Canyon by the painter José Arpa Perea.  *Laboratorio de Arte* (Universidad de Sevilla, Departamento de Historia del Arte), 30: 551-556.  [In Spanish, with bilingual title and abstract.]

Rogers, Katrina


Rollins, W. E.


Roof, Katharine Metcalf


Rose, Clair Anna


2011  Go chase your own Light 8!  Riding the rapids with a boatload of artists . . .  *The Noise*, (121) (June): 44-45.  [Ellipsis is part of title.]
It’s the arts. *The Noise*, (March): 13-17, 20. [See "Starry Night with Salamander" by Scott Kraynak, with note (p. 13) that Kraynak has been a Grand Canyon park ranger for six years.]

**Rosenberg, Karen**


**Rowan, Steven**


**Royal Academy of Arts**


**Ruffner, Budge**


**Saitoh, Masao** [斉藤公男]

2003 空間 構造 物語：ストラクチュラル・デザインのゆくえ [kūkan kōzō monogatari : sutorakuchuraru dezain no yukuie]. *Story of space and structure—structural design’s future*. Tokyo: 彰国社 [Shoukokusha Publishing Co. Ltd.], 271 pp. [In Japanese, with bilingual title.][Grand Canyon, see p. 7; illustrated with a pencil and pastel (?) sketch with label, "Grand Canyon".]

**Salgari, Emilio**

[1919?] *La sovrana del campo d’oro*. [transl. "The queen of the gold camp"]. (Illustrations by A. Della Valle.) Milano: Antonio Vallardi. [The title is an adventure novel, which includes the Grand Canyon.] [See Fig. 2J-1 in the present volume.]

**Sandzen, Birger**


**Sanfilippo, Margaret**

Santa Fe Railway

**NO DATE**  
*An exhibition of paintings of the Southwest: from the Santa Fe Railway Collection.*  [No imprint], 26 pp., 30 sepia tone prints.  [Venue undetermined.]

**1901**  

**[Santa Fe Railway]**

**1913**  
*An American School of Painting.*  *The Fra* (The Roycrofters, East Aurora, New York), 11(3) (June) (Travel Number): xvii.  [An essay about art and artists in the Grand Canyon, written in the first person without by-line, but in context an advertisement placed by the Santa Fe Railway, which solicits requests for the book obtained gratis, *Titan of Chasms*; essay printed in the Roman-numeral advertising section of this magazine.]

**[1915]**  

Sartorius, Tara Cady

**2010**  
*Park it!*  *Arts and Activities*, 148(1) (September): 38-40.  [Artists in national parks; features Thomas Moran.]

Saunders, Sallie

**1933**  
*Indian Watchtower at Grand Canyon is dedicated by Hopi Indians.*  *Santa Fe Magazine*, (July): 27.  [The Watchtower, Desert View, Grand Canyon; with interior artwork by Fred Kabotie (Hopi).]

**1994**  
*The Indian Watchtower.*  *O’Pioneer* (Grand Canyon Pioneers Society), 5(7): 4-5.  [The Watchtower, Desert View, Grand Canyon.]  [Adapted from a story originally in the *Santa Fe Magazine* (Saunders, 1933).]

Scardamalia, Paula Chaffee

**2001**  
*If canyon walls could talk.*  *Crafts Report*, 27 (September): 30-32.  [Jewelry.]

Schick, Jeanne

**1993**  
*The chairs at the Watchtower at Desert View.*  *Grand Canyon Pioneers Society, Newsletter*, 4(2): 2.  [Author’s name misspelled “Shick”.]  [Hand-crafted chairs made by the author’s father, Ed Cummings, who “made some furniture for Hermits Rest, Phantom Ranch, Bright Angel Lodge and the Watchtower”, working with architect Mary Jane Colter. He also assisted in crafting the geologically themed fireplace in Bright Angel Lodge.]

Schlie, Kasper

**2015**  
*Fanget i Grand Canyon.* In 1869 stævner ti mand op ad Coloradofloden for at udforske den sidste hvide plet på USA’s landkort.  Ingen af mændene har før prøvet at besejle en flod, og de har valgt de værst mulige både.  [transl. Caught in the Grand Canyon. In 1869, ten men set off on the Colorado River to explore the last white spot on the US map. None of the men have tried running a river before, and they have chosen the worst possible boats.]  *Historie* (København), 2015(7): 34-
41. [In Danish.] [Author’s given name misspelled “Kapser.”] [NOTE: The spread-page artwork on pp. 34-35 is credited to “Gregory Manchess & Getty Images”. The artwork depicting Powell and his men riding rapids is the same as on the cover of the young-reader title by Stuart Waldman, The last river : John Wesley Powell and the Colorado River exploring expedition (Mikaya Press, New York, 2005.).]

Schroeder, Susan E.
2010 From the Executive Director: In an artistic place. Canyon Views (Grand Canyon Association), 16(3) (Fall): 2.

Schruers, Fred, and Chavkin, Dan

Schwarz, Ted

Schwendener, Martha

Seely, Beth, and Price, L. Greer

Segerblom, Gene
1965 An amazing river adventure; down the Colorado to Lake Mead. (Paintings by Cliff Segerblom.) Nevada Highways and Parks, 25(2) (Summer): 28-35. [Trip through Grand Canyon in sportyaks.]

Seowtewa, Ken

Seymour, Tryntje
Sharma, Sita Ram

Shaw, Doyle

Sheldon Memorial Art Gallery and Sculpture Garden

Sherman, Frederic Fairchild
1917 Landscape and figure painters of America. New York: Privately Printed, 71 pp. [See “Elliott Daingerfield”, pp. 49-57; Grand Canyon, see pp. 55-56 (no Grand Canyon works illustrated).]

Silvestre, Armand
1885 The gallery of contemporary art : an illustrated review of the recent art productions of all nations. (J. Eugene Reed, ed.) Philadelphia: Gebbie and Co., [viii], 60 photogravures with texts [unpaginated], 94 pp. [separately paginated]. [Under “The American School”, see “Thomas Moran” (pp. 74, 76), which includes: “In 1871 he accompanied the Exploring Expedition to the Yellowstone Country, and in 1873 went on a similar expedition with Major Powell, when he made studies for the Grand Cañon of the Yellowstone and The Chasm of the Colorado, which were purchased by Congress for $10,000 each.” (p. 76) (ENTIRE NOTE)]

Simpson, William Haskell
1900 Santa Fe advertising. Printers’ Ink (New York), 31(10) (June 20): 12-13. [Regarding the Santa Fe Railway. Article, credited to Agricultural Advertising, comprises a quotation of the article by Simpson, with an editorial introductory paragraph.] [See pp. 12-13: “You will find in ticket offices, in clubs and reading rooms all over the country large lithographic reproductions of Moran’s painting, ‘The Grand Canon.’ Smaller pictures we frame in groups, and hang them where they will attract public attention.” (ENTIRE NOTE)]

Sjöberg, Fredrik
2006 Flyktkonsten. Nora, Sweden: Nya Doxa, 192 pp. [In Swedish.] [About artist Gunnar Widforss.]
2014 Die Kunst zu fliehen : vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken. (Paul Berf, translator.) Köln: Bastei Lübbe Taschenbuch, 190 pp. [In German.] [Translation of Flyktkonsten (Sjöberg, 2006).]
2014  Die Kunst zu fliehen : vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken.  (Paul Berf, translator.)  Berlin: Verlag Galiani, 201 pp.  [In German.]  [Translation of Flyktkonsten (Sjöberg, 2006).]

2014  Kunsten at flygte.  København: Hr. Ferdinand, 190 pp.  [In Danish.]  [Translation of Flyktkonsten (Sjöberg, 2006).]

2016  The art of flight.  (Peter Graves, translator.)  United Kingdom: Particular Press (Penguin Random House UK), 550 pp.  [Dust jacket adds: "Accidental journeys with the bestselling author of The Fly Trap".]  [See "The Art of Flight", pp. 1-254; and see dust jacket illustration.  About artist Gunnar Widforss; a translation of Flyktkonsten (Sjöberg, 2006).  Second work in this volume is "The Raisin King" (pp. 255-550); not pertinent to this bibliography.]

2017  L’arte della fuga.  (Fulvio Ferrari, translator.)  Milano: Iperborea, 187 pp.  [In Italian.]  [Translation of Flyktkonsten (Sjöberg, 2006).]


Sjöberg, Fredrik, AND Petersen, Alan


Skidmore, Ryan


Slayton, Robyn


Smith, Judith


Smithsonian Institution, National Gallery of Art


Social Register Association

Tovar Grand Canyon Ariz". The was at the time when several famous American painters went to the Grand Canyon as the guests of the Santa Fe Railway. [Club abbreviations: "C.", Century; "Lt.", Lotos.]

Snow, Vicky

1994 [Cartoon.] Arizona Highways, 70(2) (February): 50. [Grand Canyon mules: “Can you BELIEVE the recruits they send us these days?”]

Spamer, Earle E.

2003 First depiction of Grand Canyon. The Bulletin (Grand Canyon Historical Society), 7(2): 3. [Pertains to the Richard Kern lithograph in Sitgreaves’ 1853 report, which portrays the Grand Canyon’s North Rim on the horizon. Image poorly reproduced by the publisher; but this is the first record of this observation. A better reproduction appears in Spamer (2013). See also herein in the introductory matter.]

2013 Once again, “Who named the Grand Canyon?”—and other obscure Grand Canyon “firsts”. The Ol’ Pioneer (Grand Canyon Historical Society), 24(2) (Spring): 4-16. [Includes Richard Kern’s lithograph from Sitgreaves’ 1853 report, which portrays the Grand Canyon’s North Rim on the horizon. See also herein in the introductory matter.]

Spassky, Natalie


Spender, Stephen


Stacey, Joseph

1981 Great painters of the Grand Canyon. Arizona Highways, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran (“The Chasm of the Colorado” and “Grand Canyon in Mist”, oil on canvas); Gunnar Widforss (“Grand Canyon Panorama” and untitled, watercolor); Wilson Hurley (“Bright Angel Point”, oil on canvas); Clark Hulings (“Grand Canyon, Bright Angel Trail”, oil on canvas); William R. Leigh (“Grand Canyon of the Colorado”, oil on canvas).]

Stafford, Kim

2016 Water braids a rope : at Ha Tay Gam, the River Colorado. Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [9¾ × 11¾ × ¾ inches. With verse text leaves facing illustrations. Description from website http://www.baymoon.com/~peteranddonna/4-water.htm (first viewed September 2, 2017; last viewed March 25, 2023): "Six watercolors painted in the Grand Canyon. Hand-drawn initial letters. Cover: squirrel-skin tanned by Donna, enamel-over-copper abstract landscape frontispiece. Clamshell box[.] $1850.00". [Unique?] [Regarding Peter and Donna Thomas see also “Peter and Donna Thomas [firm].”]

Stanton, Robert Brewster

1890 The Denver, Colorado Canon and Pacific Railway project. Engineering News, 24(42) (October 18): 341-344, 353-357. [Includes Stanton photos and drawings made from Stanton photos by [F. P.]}
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Burt of Engineering News. [Denver, Colorado Cañon & Pacific Railroad.] [NOTE: Regarding F. P. Burt, see in Charles Whiting Baker, "The Story of 'Engineering News'”, Engineering News-Record, 78(1) (April 5, 1917): 6. Staff expansion in early 1887 brought Baker and "At the same time, F. P. Burt, a young Canadian engineer with a special artistic talent, was brought to establish the nucleus of an illustration department.” (ENTIRE NOTE)] [See Fig. 2I in the present volume.]

Stark, John Thomas  [Stark, Jack]  [Sharp, Robert P. (error)]
1995 A page from the Doggerel Log. Boatman’s Quarterly Review, 8(2) (Spring): 48. [One page illustrated from the manuscript Doggerel Log of a Canyon Trip from the Carnegie–Cal Tech expedition on the Colorado River through Grand Canyon, 1937; showing original artwork and a handwritten poem. Attributed to Robert P. Sharp, but actually by Jack Stark; see Errata for this item, 8(3): 15. [Note: The original is in the Special Collections and Archives, Cline Library, Northern Arizona University, Flagstaff. The entire log has been digitized and is online at https://archive.library.nau.edu/digital/collection/cpa/id/33498.]

Stein, Amy Ilona

Sterling, Eleanor

Stevens, Nina Spalding
1911 A pilgrimage to the artist’s paradise. Fine Arts Journal, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

No Date Souvenir of a journey to the Grand Canyon of Arizona, the artist’s paradise: a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens. Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

Stieve, Robert
2019 Amery Bohling. Arizona Highways, 95(2) (February): cover, 1, 4-5. [Issue commemorates the centennial of Grand Canyon National Park. The cover art, "Approaching the Windy Ridge 40×30”, is an oil painting by Bohling (also shown with the artist on p. 4) that depicts two packers with mules ascending a Grand Canyon trail. Editor’s note on p. 5 indicates that the painting will be available for purchase at the Grand Canyon Celebration of Art, September 14, with proceeds benefiting the Grand Canyon Conservancy.]

Stillion, Ann Marie
1997 Touching beauty; artists of the Colorado Plateau speak of their love for land and water. Flagstaff Live!, 3(32) (October 30-November 5): cover, 11-13. [Cover and contents page (p. 3) give title as "Haunted by water".]
Stoner, Ruthann


Stricker, Milton

2000 The source of art and architecture: Organic design through the abstraction of nature. Part II. *Taliesin Fellows Northern California Newsletter* (Northern California Taliesin Fellows, Woodside, California), (14) (June 7): 4-5. [Includes a small reproduction of the author’s "Grand Canyon Suite" (medium not indicated) that was inspired by the musical pieces of the same name by Ferde Grofé.]

Stuart, Evelyn Marie


Sullivan, Sharon


Supplee, Serena

2005 *Inner Gorge metaphors: an artist’s perspective of the Grand Canyon*. Moab, Utah: Lily Canyon Books, [112] pp. [Also a hardbound state, 100 copies, signed and numbered by the artist.]


Supplee, Serena, AND Steiger, Lew

2012 Serena Supplee. *Boatman’s Quarterly Review*, 25(1) (Spring): 1, 28-41. [Interview. Article and issue are illustrated with Supplee’s artwork: [No title given], p. 1 [cover]; "Blooming Strength", p. 4; "Moonflower", p. 11; "Run Lava Run", p. 30; "A Yabba Dabba Do Time!", p. 35; "Violet Vitality", p. 36; "You Gotta See This", p. 38; "River Rapture", p. 39; "Riverside Attractions", p. 41.]

Sussmann, M. Hal

Swartz, Ted  

Sweeney, J. Gray  

Swinnerton, Jimmy  

Sykes, Christopher Simon  

Szikszay, Philip  

Taft, Robert  

1948 The pictorial record of the Old West. VI. Heinrich Balduin Möllhausen. *Kansas Historical Quarterly*, 16(3) (August): cover, 225-244. [Includes lower Colorado River.]

1948 Heinrich Balduin Möllhausen. Topeka, Kansas: Allied Printing Trades Council, paginated 225-244. (Pictorial Record of the Old West, VI.) ("Reprinted from the Kansas Historical Quarterly"). [Offprint of Taft (1948).] [Includes lower Colorado River.]

1953 *Artists and illustrators of the Old West, 1850-1900*. New York: Charles Scribner’s Sons, 400 pp. [See pp. 32, 34, 249, 284, figure 15 following p. 384.]


Tallon, James [Tallon, Jim]  

**Taney, Marieke**


**Targos, Renée**


**Taylor, E. A.**

1914 The paintings of Augustus Koopman. *The International Studio*, 52 (May): 215-220. [See p. 218: “Last summer he held a successful exhibition in his own country, and while there spent some of the brighter days painting in the Grand Cañon of Arizona.” (ENTIRE NOTE)]

**Taylor, Frank J., AND Taylor, Ruth**

1935 *Our U.S.A. : a gay geography.* (Text by Frank J. Taylor, maps by Ruth Taylor.) Boston: Little, Brown and Co., 113 pp. [Full-page cartoon-illustrated maps for the 48 states and American possessions. See Arizona (map 13).] [NOTE: “Gay” of course is the traditional definition. The volume scarcely appears in the used-book market, as many dealers have broken the volumes in order to sell individual maps at a premium.]

**Teetor, Henry Dudley**


**Temel, Baybora**

2014 David Hockney’in sanatında ana başlıklar. Main topics in David Hockney’s art. *Trakya Üniversitesi Sosyal Bilimler Dergisi* (Edirne, Turkey), 16(2) (December): 125-136. [In Turkish, with bilingual title and abstract.]

**Tervo, Malcolm**


**Tessler, Gloria**

2022 David Hockney is an artist who brings colour, humour and humanity to an often dour world. His north country plain-speaking contrasts with an art establishment often seen as too intellectual, too effete for his human touch. *In: Art Notes*: by Gloria Tessler [COLUMN]. *AJR Journal* (Association of Jewish Refugees, London), 23(1) (January): 8. [Includes remark, “Hockney is seen experimenting with perspective, using photography as a way of ‘drawing with a camera’, capturing the passing of time in his Polaroid collages and using paint to evoke the vastness of the Grand Canyon.” (ENTIRE NOTE)]

**Thayer, Frank S.**

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Williamson-Haffner Eng. Co., Denver. Frank S. Thayer. Publisher, Denver.” [title leaf, thus].) [Stylized pictorial cover portrays an undefined canyon river scene, perhaps not even Grand Canyon. Each illustration in the volume is faced by a heavy tissue-paper interleaf, affixed, on which a legend is printed and a verse from fine literature. Includes two non-Grand Canyon views: “Flagstaff and Grand Cañon Stage and San Francisco Mountains”, and “Cliff Dweller’s Ruins, Walnut Cañon, Near Flagstaff.”] [“The last two pictures in this book are from the brush of Mr. J. P. Robertson, of Denver.” (Publisher’s Note [leaf 1]). The Robertson pictures are: “The Roaring Torrent” and “Good Night’—Grand Cañon”.] [Also variants?]

● [“Bibliography of Books, Government Reports, and Magazine Articles on Grand Canyon National Park”, in U.S. National Park Service Annual Report for Fiscal Year ended June 30, 1919 (p. 344), indicates copyright 1900. Date corroborated from The Publishers’ Weekly, as collated in The American Catalog, 1900-1904 (Office of the Publishers’ Weekly, New York, 1905), p. 90, where the title is listed with titles from 1900 and with date in square brackets, “[1900]”, thus, with the following description: “Fifteen views of the Grand Cañon reproduced by trichromatic color photography, a new process which resembles water color in effect.” Original price $2.50. The volume (with credit only to the photographers) is also listed in Book News, 19 (December 1900): 219.] ● [Although this work is photographic, it is cited for its novel effect in mimicking paintings, and of course for the reproduction of Robertson’s works.]

Theo Keller GmbH

NO DATE All the world’s a rug. Die World Heritage Collection. Bochum, Germany: Theo Keller GmbH, [15] pp. [In parallel German and English texts.] [Carpet-design catalog; wide format. See p. [5].]

“Grand Cañon; C2440/B130”. Although Grand Canyon is noted for inspiration, the accompanying scenery photo seems to have been taken at an unidentified cross-bedded sandstone locality in Mesozoic strata.

Thomas, Karl


Thomas, Peter and Donna see Peter and Donna Thomas [firm]

Thomas, Steven

1999 Glowing spots of color; the growth of the arts and craft woodblock print in America. Style 1900, 12(3) (Summer/Fall): cover, 1, 26-33. [See “Pine—Grand Cañon, 1921”, cover, 1.]

[Thys, Philip]

1995 [Artwork, without legends.] In: U.S. National Park Service, Grand Canyon National Park, Draft General Management Plan and Environmental Impact Statement, Grand Canyon National Park, Coconino and Mohave Counties, Arizona : March 1995. U.S. National Park Service, in cooperation with U.S. Forest Service, cover, and text-section separators. [Oversized document, 11 × 17 inches (shy of a yard fully opened), spiral bound. A peculiarly immense, and ornamental, example of gray literature, the Draft General Management Plan and Environmental Impact Statement for Grand Canyon National Park is also unusual for containing a number of watercolor paintings (including the cover) by an artist who is, regretfully, not credited. Whereas some sources may know who this is, the general readership does not. However, by analyzing the hasty signature, the artist is here identified as Philip Thys, whose name is listed on p. 317 as a Visual Information Specialist consultant in the National Park Service’s Denver Service Center. [The cover is illustrated in Fig. 3 in the present volume.]
Tibbetts, Ellen

1994  . . . And the last boat was just right!  *In:* Sadler, Christa (ed.), *There’s this river : Grand Canyon boatman stories.* Flagstaff, Arizona: Red Lake Books, p. 106.  [Ellipsis is part of title.]
2001  [Artwork.]  *Boatman’s Quarterly Review*, 14(2) (Summer): 1, 7, 35, 36, 47.
2006  . . . and the last boat was just right!.  *In:* Sadler, Christa (ed.), *There’s this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46.  [Ellipses are part of titles.]
2006  Crowding in the Canyon.  *In:* Sadler, Christa (ed.), *There’s this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46.

Tillotson, M. R.  [Tillotson, Miner R.]

1932  ["[I]llustrations, sketches, captions, etc.” in *Grand Canyon Nature Notes* are the work of George L. Collins.]  *In:* Personnel Notes [SECTION].  *Grand Canyon Nature Notes*, 6(4) (February): 37.  [Collins had declined to sign his work.]

Tillyer, William

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Tinus, Arline R.


Tire, Soner

2019  David Hockney: From canvas to iPad. David Hockney: Tuvalden iPad’e. Route Educational and Social Science Journal (Antakya, Turkey), 6(9) (October): 398-411. [In Turkish; with bilingual item title and abstract, and serial title in English, thus.] [Includes Hockney’s Grand Canyon work.]

Tissandier, Albert

1886  Six mois aux États-Unis : voyage d’un touriste dans l’Amérique du Nord, suivi d’une excursion à Panama. [transl. Six months in the United States: travel of a tourist in North America, followed by an excursion to Panama.] Paris: G. Masson, 298 pp. [In French.] [Includes a few reproductions from Tissandier’s original artwork created during his trip across America.] [See Fig. 2J-3B in the present volume.]

1886  Voyage d’exploration dans l’Utah et l’Arizona, Kanab et le Plateau de Kaibab, par M. Albert Tissandier, 1885. [transl. Journey of exploration in Utah and Arizona, Kanab and the Kaibab Plateau, by M. Albert Tissandier, 1885.] Le Tour du Monde, 1886(1): 353-368. [In French.] [Includes a few reproductions from Tissandier’s original artwork created during his trip across America.] [See Fig. 2J-2 in the present volume.]

1986  Six mois aux États-Unis : the drawings of Albert Tissandier. [Salt Lake City]: University of Utah, Utah Museum of Fine Arts, 6 pp. [Exhibition catalogue.]

Tisserand, Michael

2018  How the West was ‘tooned. In: Segar, E. C., Thimble Theatre and the pre-Popeye cartoons of E. C. Segar (Peter Maresca, ed.). Palo Alto, California: Sunday Press Books, pp. 10-11. [Includes reproduction of comic strip, “The Katzenjammer Kids tour the Grand Canyon” (August 22, 1915), and “In 1913, James Swinnerton took his popular Jimmy character to the Southwest [illustration shows Grand Canyon]. . . .”] [The Katzenjammer Kids was a comic strip created by Rudolph Dirks and later drawn by Harold Knerr.]

The Toledo Museum of Art

Tolerton, Hill

1916  Etching and etchers. In: Edition De Luxe : California’s Magazine. Volume II. San Francisco: California’s Magazine Co., pp. 121-126. [See p. 125: “In [Joseph Pennell’s] dramatic plates depicting the awe-inspiring cliffs of the Grand Canyon, and the shorter series revealing his interpretation of the softer beauty of the Yosemite Valley, we see a remarkable example of the wonderful effects which may be produced by a master, when inspired by the landscapes and mountains of California and the great West.”]

Townsend, James B.


Trask, John E. D.

1916  The Department of Fine Arts at the Panama-Pacific International Exposition. In: Edition De Luxe : California’s Magazine. Volume II. San Francisco: California’s Magazine Co., pp. 81-91. [See p. 89: “Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition.” (ENTIRE NOTE)]

Trepper, Beth

NO DATE  Canyon canvas; transplanted artist finds beauty at the bottom of the Grand Canyon. In: Bruce Aiken fine art. [Grand Canyon, Arizona: Bruce Aiken], large-format folded brochure, 1 leaf. [Advertising brochure; copy obtained new in 1998. Trepper’s interview occupies entire single side of leaf.]  

Tribbett, H.


Troccoli, Joan Carpenter


Truettner, William H.


Tsaneva, Maria

2015  Thomas Moran : 122 paintings and watercolors. [No imprint], 1st ed., 92 pp. [Volume contains Foreword (pp. 3-6) with remainder comprising black-and-white reproductions with legends only, in chronological order. Color cover depicts Grand Canyon, without legend and not reproduced in the volume.]
Tutt, George


Tyler, Ron


The Ukrainian Museum / Український Музей


U.S. National Park Service


U.S. Post Office Department, Division of Stamps


U.S. Science Advisory Board


University of New Mexico Art Museum

NO DATE  Grand Canyon Trilogy.  Albuquerque: University of New Mexico Art Museum, Jonson Gallery, folded pamphlet.  [Introduction to exhibition of paintings by modernist landscape artist Raymond Jonson (1891-1982).]

Visions West Galleries

2008  Sharron Evans; Bright Angel Trail.  Western Art Collector, (12) (August): 160-164.  [Evans’s paintings of horses, inspired by a hike on Bright Angel Trail.]

Vlock, Sandra


Vogel, Carol

W.

1874 T. Moran’s "Chasm of the Colorado". *The New York Times*, (May 25):. [Letter to the Editor. Having seen the painting on display at Goupil’s, counters the *Times* critic’s unfavorable review.]

Wagner, Virginia L.


Walcott, Mary Vaux

1925 *North American wildflowers*. Washington, D.C.: Smithsonian Institution, 5 volumes. [Comprises five boxed sets of loose leaves of lithographs reproducing Walcott’s watercolor paintings. A descriptive text is printed on the preceding leaf for each. Each volume has a string-tied title-page and front matter, and Vol. 5 adds a string-tied index.] [Includes illustrations of specimens from Grand Canyon.]

Wallace, Edward S.


Wallace, Paul A. W.


Wallis, Brad L.


Walters, Curt


Walthall, Stuart, AND Chape, Beth


2015 *Canyon Moon*. *Boatman’s Quarterly Review*, 28(3) (Fall): 45. [Painting. Signed by Walthall; credit "Stuart Walthall / Beth Chape".]

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Walzak, Kylie
2006  Bruce almighty; legendary artist and icon, Bruce Aiken, relocates to Flag to share 30 years in the Canyon.  *Flagstaff Live!,* 12(26) (June 29-July 5): 1, 18-22.

Ward, Roger

Warner, Robert L.

Way, Der-Lor, AND Shih, Zen-Chung

Weber, G.
2014  [Untitled.]  *Grand Canyon River Guides* (E-newsletter), (August): [4].  [Drawing depicting a dory being rowed in Marble Canyon.]

Weber, Jerry

Weber, Mark

Webster, H. Effa

Weitenkampf, F.

Welch, Helen

Wemytewa, Edward
2011  Artist biography.  *In:* Enot, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.*  [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff,
Weschler, Lawrence

1984  True to life. *The New Yorker*, (July 9): 60-71. [Conversation with David Hockney. Includes remarks on Hockney’s work painting at Grand Canyon.]


Westbrook, René


2011  Get to know your park; an arts administrator shares her Grand Canyon. *Canyon Views* (Grand Canyon Association), 18(2) (Summer): 10. [Artist-in-Residence program; “AiR”.]

Weyde, William M. van der


Wheeler, Rick


White, Ruth Taylor

1929  A cartograph of the Grand Canyon Country on which is pictured whimsically and fancifully some things that Dudes expect to see and then, again, some other things they don’t, said cartograph having been penned by Ruth Taylor White. *In:* Tillotson, M. R., and Taylor, Frank J., *Grand Canyon country*. Stanford, California: Stanford University Press, colored pictorial endpapers. [Also reproduced, not colored, in the revised ed. (1930) and (in smaller format) in the 2nd revised ed. (1935).]

Whittaker, Wayne

1949  Uncle Sam’s stamp factory. *Popular Mechanics Magazine*, 91(2) (February): 100-103, 262, 264, 266. [See p. 102: “Then there was the two-cent Grand Canyon stamp back in 1934. A newspaper carried the story that if the stamp were held sidewise one could see a perfect profile of Mussolini.” (ENTIRE NOTE)] [This is the 2¢ Grand Canyon stamp (Scott 741) in the 1934 National Parks series. By turning the stamp 90 degrees counter-clockwise, the putative profile faces left as one views the buttes on the right side (now top left) of the scene. —E.E.S.]

Widdison, Jerold G.

Widforss, Gunnar  [latter]


Wild, Peter;  Barclay, Donald A.;  AND  Maguire, James H.

2001  (EDS.) *Different travellers, different eyes : artists’ narratives of the American West, 1820-1920.*  Fort Worth, Texas:  Texas Christian University Press, 270 [272] pp.  [Essays taken from the publications of artists, with editors’ introductions. Although the Grand Canyon and lower Colorado River regions are noted in the introductions for Thomas Moran (pp. 191-193) and Balduin Möllhausen (pp. 114-117), the extracted essays by these writers are not pertinent to this bibliography.]

Wilkins, Thurman


Wm. Reese Co.


Williams, Diane Stapp

2013  Gourdian angel.  *The Costco Connection* (Costco Wholesale, Seattle, Washington), 28(3) (March): 33.  [Artisan Bonnie Gibson, producer of gourd art.]  [Article makes no mention of Grand Canyon; however, the Grand Canyon connection to this item was revealed through a comment on Gibson’s website, www.arizonagourds.com/April2013.html (“Arizona Gourds” newsletter), which notes this *Costco Connection* article with the comment: “The photo [in the article] is from when I served as artist in residence at the North Rim of the Grand Canyon a few years ago—which explains the uniform shirt.  The pictured gourd was made as a gift to the National Park Service, as is owned by them.  It is currently on display at the Phoenix airport as part of a traveling art show.” (ENTIRE NOTE)]

Williams, Gordon

2013  Blacksmith on a Bike—Gordon Williams.  *The Anvil’s Horn* (Arizona Artist Blacksmith Association), (161) (March): 7.  [Begins, “I’m excited about my upcoming adventure, ‘Blacksmith on a Bike.’  My friend Mike Allen and I will be riding our bikes from Fairbanks, Alaska to the railing we made on the South rim [sic] of the Grand Canyon, unsupported.” (ENTIRE NOTE)]  [NOTE: Regarding the
ornamental railing, which was installed in 2010 at the Mather Point Amphitheater, see more information with Anonymous (2019, "The Guild of Metalsmiths 42nd Fall Conference"). [See also Valerie Ostenak (2019).]

**Williams, Julie**


**Williams, Mary**


1993 Horizontal Falls, Clear Creek. *The News* (Grand Canyon River Guides), 6(2) (Summer): 27. [Sketch.]


**Willoughby, Jim**

Wilson, James B.

1955  
_The significance of Thomas Moran as an American landscape painter._ Doctoral dissertation, Ohio State University.

Wilson, Susan

1996  

1996  
Day 3. Lunch; South Canyon; downstream. _Boatman’s Quarterly Review_, 9(3): 10. [Sketch.]

1996  
Day 8. The patio at Deer Creek. _Boatman’s Quarterly Review_, 9(3): 23. [Sketch.]

1996  
Day 6. 1-10 mile; looking upstream. _Boatman’s Quarterly Review_, 9(3): 24. [Sketch.]

Wilson, Thomas H.

2007  

Wonders, Karen

1993  

Woolf, Suze

2014  
[Watercolors.] _Boatman’s Quarterly Review_, 27(2) (Summer): 19, 45. [“Blacktail”, p. 19; “Upper Stone Creek”, p. 45.]

Worcester Art Museum

1922  

Wysong, Peggy

1969  
No mountain too big for his brush. _Arizonian_ (Scottsdale), 17(23) (August 14): cover, 11, 26. [Gunnar Widforss.]

Yoakum, Gail J.

1994  

Yonkers Art Association

1947  
Yoshida, Hiroshi [吉田博]

1987 吉田博全木版画集 [Yoshida Hiroshi zen mokuhangashū]. *The complete woodblock prints of Yoshida Hiroshi.* (小倉忠夫 [Ogura Tadao], ed.) Tōkyō: 阿部出版 [Abe shuppan] [Abe Publishing], 203 pp. [*In Japanese and English.*] [Includes no. 11 "グランドキャニオンGrand Canyon" (1925), from Yoshida’s United States series.] [*NOTE: Original production of print about 50; identified and signed in Japanese and English.*]

1991 The Grand Canyon. *In: Patagonia® mail order : Spring 1991.* Bozeman, Montana: Patagonia Mail Order, Inc., wrap-around cover. ("Four wood-block prints by Hiroshi Yoshida have been selected as cover images for our four Spring ’91 catalog versions. This one is entitled The Grand Canyon.") [In color.]


Zenzen, Joan Michele

1997 *Promoting national parks: Images of the West in the American imagination, 1864-1972.* Doctoral dissertation, University of Maryland at College Park, 468 pp. [Includes artists.]

Zhen, Lian Quan

2013 *Chinese landscape painting : techniques for watercolor.* Cincinnati, Ohio: North Light Books, 127 [128] pp. [Cover depicts “The Lookout” (i.e., Lookout Studio) at Grand Canyon, which appears in the section, "Planning a Chinese vs. Western Painting", p. 47, where the locale is erroneously cited only as "North Rim of the Grand Canyon". See also p. 52, in the section, "Techniques for Varying the Composition", which shows (without name) Moran Point, South Rim.]

Zunie, Joey


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Addendum to the Complete Bibliography
List of Catalogs and Exhibition Publications

The following list is gathered from the main bibliography herein.

Anonymous


Abbott, Judy; McKenna, K. L.; and Van Rijn, Eva


Anderson, Nancy K., and Morand, Anne


Art Institute of Chicago

1913  Catalogue of etchings and lithographs by Joseph Pennell. The Art Institute of Chicago from January 28 to February 21, 1913. [No imprint], [6] pp. [including wraps]. [Lists "Sunset; Grand Canyon" and "The Temple; Grand Canyon" (p. [5]). (Not illustrated.)]

1913  Painters of the Far West: first annual exhibition, February 27 to March 16, 1913. Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield,
"From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).

Ballinger, James K., AND Rubinstein, Andrea D.


Barter, Judith A.


Berger, Todd R.


Boston. Museum of Fine Arts


Boston Art Club


Branff, Phyllis


Brown, Elizabeth A.

Burke, Doreen Bolger  

Charles Ahrhart  

City Art Museum of St. Louis  
1913  *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.) [Includes: Elliott Daingerfield, “From Rim to Rim” (illustrated); Thomas Moran, “Zoroaster Peak, Grand Canon” (illustrated); DeWitt Parshall, “Temple of Vishnu, Grand Canon” (illustrated); Frederick Ballard Williams, “Flying Clouds, Grand Canon” (not illustrated) and “After the Storm, Grand Canon” (illustrated).]

Cook, Rachel  

Corcoran Gallery of Art  

Dawson, Edward M.  
List of Catalogs and Exhibition Publications

Detroit Museum of Art

1912  

1916  

Fahlman, Betsy, AND Dunbier, Lonnie Pierson

2012  

Fillmore, Gary

2010  

NO DATE  

Freeman, Judi

1993  
(ED.) *Mark Tansey.* Los Angeles: Los Angeles County Museum of Art. [Exhibition catalogue.]

Fryxell, Fritiof

1958  

Gerdts, William H.

1963  
*Thomas Moran, 1837-1926.* Riverside, California: University of California. [Exhibition catalogue.]
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List of Catalogs and Exhibition Publications

Gibson, Arrell Morgan


Grand Canyon Association


Grand Canyon Trust


Hardt, H. B.


Heard Museum

Art of the Grand Canyon — an introduction and annotated bibliography

List of Catalogs and Exhibition Publications

**Hockney, David**


[Hurley, Wilson]


**The John Herron Art Institute**


**Koenig, Seymour H.**


**Kort, Pamela, AND Hollein, Max**


Morand, Anne, AND Ewing, Norma


Mead, Tray C.

1987 (Ed.) Capturing the Canyon: Artists in the Grand Canyon. [Mesa, Arizona]: Mesa Southwest Museum, 48 [53] pp. ("Created in conjunction with the exhibit ‘Capturing the Canyon,’ May 23-July 26, 1987").

Nash, Steven A.


Panama-Pacific International Exposition Company

1915 The red book of views of the Panama-Pacific International Exposition. Official publication. San Francisco: Robert A. Reid, [unpaginated]. [Cover title: The red book of views of the Panama-Pacific International Exposition. San Francisco. 1915.] [See: “The Grand Canyon. The Grand Canyon exhibit is made by the Santa Fe Railroad Company [sic]. It occupies a commanding position on The Zone. It is a gigantic undertaking to given an adequate idea of the Grand Canyon, but the result attained is wonderful in its realism.” (ENTIRE ITEM) Photo depicts outside view of the entrance to the Santa Fe Railway-created exhibit. The building is signed “Grand Canyon of Arizona.”]

Pennsylvania Academy of the Fine Arts


[Perlberg, Fr.]


Petersen, Alan

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List of Catalogs and Exhibition Publications

The Print Club of Philadelphia


Pucker Gallery [Clift, Ali]


Rao, Zongxi, AND Deng, Weixlong [饶宗颐；邓伟雄]

2011 [Rao, AUTHOR; Deng, COMPILER] 大峡谷写生；北美洲美国 [Daxiagu xie sheng ; bei mei zhou meiguo] [transl. Grand Canyon painting; North America]. Shenzhen Shi: Ha tian chu ban she [Ha tian Publishing House], 13 pp. [饶宗颐书画册页丛刊 [Ráo zōngyí shūhuà cèyè cóngkān, róozōngyí] [Rao Zongxi selected exhibition tour].] [In Chinese.]

Riesenberg, Mindy

2018 (ed.) Grand Canyon Celebration of Art 2018 : celebrating 10 years. (Barbara Glynn Denney, designer.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [10th annual Grand Canyon Celebration of Art.] [For earlier years see under Todd Berger and under Grand Canyon Association.]


Rinaldi, Fabrizio

2018 (ed.) I colori di Gunnar Widforss : a cura di Fabrizio Rinaldi. [transl. The colors of Gunnar Widforss : edited by Fabrizio Rinaldi.] Lerma, Italy: Viandanti delle Nebbie, 20 pp. (Album dei Viandanti.) [In Italian.] [“Questo non è il catalogo di una mostra perché non c’è stata e probabilmente non ci sarà mai nessuna retrospettiva—almeno in Italia—su un artista da noi sconosciuto, che ha trascorso la vita ritraendo nei suoi quadri gli immensi paesaggi americani.” (p. 3) [transl. This is not the catalog of an exhibition because there has not been and probably never will be any retrospective—at least in Italy—an artist unknown to us, who spent his life portraying immense American landscapes in his paintings.]]
Royal Academy of Arts


Santa Fe Railway

NO DATE An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection. [No imprint], 26 pp., 30 sepia tone prints.

Seely, Beth, AND Price, L. Greer


Sheldon Memorial Art Gallery and Sculpture Garden


Sjöberg, Fredrik, AND Petersen, Alan


Smithsonian Institution, National Gallery of Art


Spassky, Natalie


Swinnerton, Jimmy

The Toledo Museum of Art


Tutt, George


Utah Museum of Fine Arts

1986  Six mois aux États-Unis : the drawings of Albert Tissandier. [Salt Lake City]: University of Utah, Utah Museum of Fine Arts, 6 pp.  [Exhibition catalogue.]

Wilson, Thomas H.


Worcester Art Museum


Yonkers Art Association

PART 2

SELECTED BIBLIOGRAPHY ARRANGED BY NAMES OF ARTISTS
Anonymous


1922  [Illustrations.] *In: Hanstein, Otfried von (ed.), In den Tälern des Todes : die abenteuerliche Erforschung der Wunderwelt am Colorado durch J. W. Powell. (transl. 'In the valleys of death: the adventurous exploration of the wonderful world of the Colorado by J. W. Powell').* Dresden: Verlag Deutsche Buchwerkstätten, 176 pp., plates. ("Jäger und Forscher" series [Hunters and Explorers].) ("Zeilenguß-Maschinensatz und Druck von Oscar Brandstetter, Leipzig" [Line-cast typesetting and printing by Oscar Brandstetter, Leipzig]). [In German.] [This is a novelized free translation of Powell’s *Exploration of the Colorado River of the West and its Tributaries* (1875). The plates and illustrations throughout are redrawn from Powell and other sources, with fanciful embroiderments to highlight action and situations in the text (Powell is even depicted with two whole arms). No artist is credited.] [See *Figs. 2E-1, 2E-3 in the present volume.*] [Hanstein’s volume also appeared in a 2nd and 3rd, revised eds. (Verlag Deutsche Buchwerkstätten G.m.b.H., Leipzig, 1928, 1931; "Durch Steppen und Urwald" series [Through Steppes and Jungle]). Dust jackets for these two editions have not been seen.]

Mary Ogden Abbott

Abbott, Mary Ogden


Adel Abdessemed

Hoberman, Mara

2013  Adel Abdessemed. (Studio visit and portrait by Robert Lakow.) *Whitewall* (New York), (Spring): 92-101. [Artist and performance artist. See p. 95, reference to Abdessemed having “dangled over the Grand Canyon while scratching ‘DEATH’ onto the rock face.” (ENTIRE NOTE)]

Pat Ackor

Kappel, Tana

2015  Nature inspires artist’s creations; Pat Ackor gives back. *Field Notes* (The Nature Conservancy, Arizona Chapter), (Spring): 12-13. [Paintings and weavings inspired by Colorado River canyons, and her donation of the bulk of her estate to The Conservancy to support work on the lower San Pedro River and the Baja Marine Initiative in the Colorado River delta.]
**Art of the Grand Canyon — an introduction and annotated bibliography**  
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### Kevin Adams

**Lyons, Lana**

1993  
**Looking up at the Grand Canyon: An artist’s view.** *Courier* (newsmagazine of the National Park Service), 38(3): cover, inside front cover, 5-6. [Artist Kevin Adams.]

### Peter Adams

**Hagerty, Donald J.**

1998  

### Bruce Aiken

**Anonymous**

1991  
**Artist Bruce Aiken has made a career of capturing the heights of nature’s bounty from the depths of the Grand Canyon.** *People Weekly*, 36(15) (October 21): 107.

1995  
**The man from the bottom of the Canyon.** *O’Pioneer* (Grand Canyon Pioneers Society), 6(3) (March): 4-5. [Bruce Aiken.]

2005  
**First Lady receives unique work of art.** *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 2. [Laura Bush receives artwork of Colorado River scene painted by Bruce Aiken on an oar blade.]

2006  
**The story of the Bruce.** *In: Hot Picks* [SECTION]. *Flagstaff Live!*, 12(27) (July 6-12): 6. [Bruce Aiken studio opening.]

2012  

**Aiken, Bruce**

2007  

2009  

2020  
**Bruce Aiken, landscape painter.** *From: Interviews* [SECTION]. *In: Dundas, Zach (ed.), Grand Canyon : “the ages at work”*. Austin, Texas: Wildsam Field Guides, p. 95.
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Benford, Sally

Berger, Todd R.
2003 A canyon-sized work of art. *Canyon Views* (Grand Canyon Association Member Newsletter), 9(3) (Fall): 3. [Bruce Aiken’s “Shoshone Point”]

Betz, Eric

Brown, Jackie

Bruner, Betsey
2011 Following the muse; for almost 40 years, artist Bruce Aiken has followed the call of the Grand Canyon. *Flagstaff Live!,* 17(28) (July 14-20): 1, 3, 16-19.

Frazier, Pam [Frazier, Pamela]
2003 The art of Bruce Aiken; one with the Canyon. *Canyon Views* (Grand Canyon Association), 9(1) (Winter): 5.

Furey-Werhan, Carol

Guthrie, Patricia
1985 Aiken’s reality; an artist paints his home—the Grand Canyon. *Northern Arizona Life*, 2(2) (March/April): 21-23. [Bruce Aiken.]

McClellan, Bill
1981 Back to the basics; life at the bottom of the Canyon. *Arizona Highways*, 57(4) (April): 38-46. [Bruce Aiken family at Roaring Springs. Includes remarks on Aiken’s painting, and photo of him sitting at an easel.]


McGarry, Susan Hallsten
2008   An intimate affair; a new book chronicles the 30 years Bruce Aiken spent painting—and living in—the Grand Canyon. *Southwest Art*, 37(9) (February): 8, 112-113. [Excerpted from Bruce Aiken's *Grand Canyon: An intimate affair*.]

**Targos, Renée**


**Trepper, Beth**

No Date   Canyon canvas; transplanted artist finds beauty at the bottom of the Grand Canyon. In: Bruce Aiken fine art. [Grand Canyon, Arizona: Bruce Aiken], large-format folded brochure, 1 leaf. [Advertising brochure; copy obtained new in 1998. Trepper’s interview occupies entire single side of leaf.]

**Walzak, Kylie**

2006   Bruce almighty; legendary artist and icon, Bruce Aiken, relocates to Flag to share 30 years in the Canyon. *Flagstaff Live!*, 12(26) (June 29-July 5): 1, 18-22.

**Louis Akin**

**Anonymous**


1911   Transportation Committee of the Missouri State Medical Association. *The Medical Herald* (St. Joseph, Missouri), 30(5) (May): 221. [Special train cars for the American Medical Association meeting in Los Angeles, “. . . joining at Kansas City, on June 22, where they will form a part of the Missouri Valley special over the Santa Fe Railway via the Grand Canon.” (ENTIRE NOTE) See also p. 236, illustration, “‘El Tovar’ Hotel, Grand Canyon of Arizona; Stopover point on route of the Missouri Valley and Southwest Special”, which is a reproduction of the Louis Akin painting of El Tovar.]


**Akin, Louis** [See Figs. 1GG, 1HH in the present volume.]

1913   The Grand Cañon. *American Museum Journal*, 13(3) (March): frontispiece. [See also in this number the article by Robert L. Warner, pp. 112-117.]

Babbitt, Bruce E.

1973  
*Color and light: The Southwest canvases of Louis Akin.* Flagstaff, Arizona: Northland Press, 76 pp. [1,750 copies. Also a specially bound ed. of 50, signed.] [Also a 1st paperbound printing, 1988.]

Forrest, Earl R.

1956  

Gibson, Arrell Morgan

1983  

Pennell, Joseph

1913  
Pennell on the pictorial possibilities of America. The famous etcher believes there is a big opportunity for artists to do something American for America if they have the eyes to see and brains to understand what lies near them. *The New York Times*, (March 9): 59. [Includes mention of the recently-deceased Louis Akin.]

Warner, Robert L.

1913  

**American Museum of Natural History [exhibitor]**

American Museum of Natural History

NO DATE  

Anthony, Harold E.

1942  
A grand tour of North America. *Natural History*, 49(4): cover, leaf between 188-189, 189-205. [American Museum of Natural History’s new Hall of North American Mammals; see mountain lion diorama (facing p. 109, pp. 192, 193, 202-203), which portrays a scene on North Rim of Grand Canyon.]

Wonders, Karen

1993  
**Anderson Design Group**

**Anonymous**

2019  
Parks are a big draw this fall; a Nashville design group created prints honoring all 61 national parks. *American Way* (American Airlines), 52(9) (September): 24. [Anderson Design Group, Nashville, Tennessee. Four prints illustrated, including Grand Canyon National Park.]

**Anderson, Joel; Anderson, Nathan; AND Anderson Design Group**

2015  

2016  

**Phineas F. Annin** [engraver]

**Boston. Museum of Fine Arts**

1893  

**Weitenkampf, F.**

1912  

**E. M. Arnold**

**Harbin, Adrian**

1937  
Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona. (Drawings by E. M. Arnold.) Chicago: Adrian Harbin [privately printed] 21 pp. [Cover stock light, smooth; trim size 19.0 × 14.2 cm; compare to 2nd ed.]

1939  
Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona. (Drawings by E. M. Arnold.) Los Angeles: Adrian Harbin [privately printed], 21 pp. [This is an unstated 2nd ed. with different illustrations and slightly different layout. Cover stock darker than in 1st, and slightly textured. Trim size smaller than 1st, 18.9 × 13.3 cm.]
José Arpa Perea

Rodríguez Serrano, Carmen

2018  La fascinación por el paisaje: una vista del Gran Cañón del pintor José Arpa Perea. The fascination for the landscape: a view of the Grand Canyon by the painter José Arpa Perea. Laboratorio de Arte (Universidad de Sevilla, Departamento de Historia del Arte), 30: 551-556. [In Spanish, with bilingual title and abstract.]

Jana Aukon

Muller, Seth


George Averbeck

Anonymous


Chase, MacKenzie

2018  Confluence of Color; the Colorado Plateau is illuminated through the eyes of George Averbeck and Serena Supplee. Flagstaff Live!, 24(8) (February 15-21): cover, 3, 14-16. [Art exhibition at Museum of Northern Arizona.]

Sullivan, Sharon


Dudley Bacon

Arnold, Amanda

2014  Beyond the paper; the expansive and unusual photography of Dudley Bacon. Northern Arizona’s Mountain Living Magazine, (August): 36-38. [Notes, “Lee’s Ferry Sunrise” is inspired from one of his photographs but is made of cardboard, candy wrappers, toilet paper tubes, plastic bags and the green bags that limes are sold in.”]
Bryan Baker


2015  Eighty pounds of bronze—Grand Canyon’s memorial Mather plaques [sic].  *The Ol’ Pioneer* (Grand Canyon Historical Society), 26(4) (Fall): 1, 3-8.  [Regarding a series of plaques produced at various times to commemorate Stephen T. Mather’s work in creating the National Park Service. Article also includes information about plaques distributed throughout the national park system.]

Bob Barlow

Murphy, Joy Waldron


Robert Barron

Lewis, Rhona

2012  Sculpting faces and futures.  *Mishpacha* (Brooklyn, New York, New York; and Har Hotzvim, Jerusalem, Israel), (400) (13 Adar 5772/March 7, 2012): 56-63.  [Regarding Robert Barron, a facial prosthetic specialist. See p. 58: “When he was young, Barron once spent weeks perfecting a painting of the Grand Canyon. It was so realistic that on the opening day of the state fair he found it hanging in the photo gallery. He won a blue ribbon.” (ENTIRE NOTE)]

Dana Bartlett

John Moran Auctioneers


Jules Baumann

Baumann, Jules


210

1972 "The Grand Canyon of Arizona”; a panorama by Jules Baumann. *Journal of Arizona History*, 13(1) (Spring): 26-32. [With unsigned introduction that notes: “A rather unusual Grand Canyon promotional curio was recently discovered among Victorian memorabilia in an old Prescott home, and has been contributed to the Arizona Historical Society by Lester W. Ruffner. Entitled ‘The Grand Canyon of Arizona,’ the item is a rolled drawing in full color of various views of the Grand Canyon in 1908. [¶] Jules Baumann, an artist who was active in mining interests in the Prescott area, made his wax crayon drawings of the Canyon, had them reproduced by the Williamson-Haffner Engraving Company of Denver, and published them with accompanying text as a sales item along the Santa Fe Pacific Railroad at Flagstaff and for tourists at the Canyon. Complete with mailing tube, the drawings sold for fifty cents in 1909. Several pictures of the drawings, together with the text, which is typical of the articles then written about the Canyon, are reproduced here.” Reproductions not in color.]

**Lucy Bellwood**

**Bellwood, Lucy**

2013 *Grand adventure*. Portland, Oregon: [no imprint], [28] pp. [Distributed by buyolympia.com (Buyolympia Corporation).] [*In August of 2013 I joined a crew of 5 intrepid rafters to row through the entirety of the Grand Canyon in 3 weeks. The trip was one I had been planning with my childhood best friend for almost 14 years—since the days when she dreamed of becoming a river guide and I a cartoonist. This trip was her 70th down the river and my first. The following journal comic was drawn at the end of each day and generally colored before breakfast the following morning.” (p. [3]).]*

2015 *Rim to river*. Portland, Oregon: [no imprint], [20] pp. (Printed by Colorhaus Printing, Portland, Oregon.) [Distributed by buyolympia.com (Buyolympia Corporation).] [*In August of 2015 I teamed up with Arizona River Runners to produce a travelogue comic about one of their motorized, seven-day whitewater rafting trips through the Grand Canyon. From Lees Ferry to the Whitmore helipad, our crew shepherded sixteen passengers through whitewater rapids, up steep side canyons, and into hidden waterfalls. It was utter bliss—even in 115 degrees of desert heat. The journal that follows was drawn freehand during the ten days I was with the crew, then watercolored upon my return to Portland.” (p. [2]).]*

**Cynthia Bennett**

**Bennett, Cynthia**


**Blue, Martha**


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Lamb, Susan

1987  Paintings inspired by Southwest parks on exhibit. *Courier* (U.S. National Park Service), 32(5) (May): 31. [Artist Cynthia Bennett; includes Grand Canyon.]

Lee Bennion

Bennion, Lee


Meghan Bergeron

Anonymous

2021  A look at other endangered and threatened species at Grand Canyon. (Illustrations by Meghan Bergeron.) *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 14-15. [Continues the article by Sasha Escamilla (“Sentry milk-vetch: Emerging threats and new discoveries”, pp. 10-13), but it is unclear whether this is also authored by her.] [California condor, Yuma Ridgway’s rail, Mexican spotted owl, humpback chub, razorback sucker, southwestern willow flycatcher, western yellow-billed cuckoo. Illustrations are paintings.]

Oscar E. Berninghaus

Gibson, Arrell Morgan


Arthur W. Best

Anonymous


Elizabeth Black

Black, Elizabeth

Carstens, Rosemary

2013  Black and Brown: A Grand Canyon point of view; a painter and a photographer meet, marry and build a life around art. *Western Art and Architecture*, (February/March): 148-153. [About Elizabeth Black, painter; and Chris Brown, photographer.]

Muller, Seth

2009  The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona’s Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Stuart Black

Anonymous


Steve Bledsoe

Muller, Seth


Rechel, Diane

2003  Down the river; Bledsoe drawings nab nature. *Flagstaff Live!*, 9(22) (May 29-June 4): 11. [Steve Bledsoe.]

Sumner H. Bodfish

Ratcliffe, Graham

2023  A recently discovered, hitherto unknown painting. The first ever painting of Grand Canyon’s Inner Gorge. *The Ol’ Pioneer* (Grand Canyon Historical Society), 34(1) (Winter): 3-10. [Painting in oil by “G.S.B.” (originally misread), 1882, ascertained to have been Sumner H. Bodfish; the same scene as which appears (with no apparent credit) as “Figure 1.—Grand Cañon of the Colorado” in John Wesley Powell’s 1875 *Exploration of the Colorado River of the West and its Tributaries*. The artwork appears to have been the model for the Powell illustration, not copied from the illustration. Article includes much about Bodfish’s work with the Powell Survey.]
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Amery Bohling

Stieve, Robert

2019 Amery Bohling. Arizona Highways, 95(2) (February): cover, 1, 4-5. [Issue commemorates the centennial of Grand Canyon National Park. The cover art, "Approaching the Windy Ridge 40×30", is an oil painting by Bohling (also shown with the artist on p. 4) that depicts two packers with mules ascending a Grand Canyon trail. Editor’s note on p. 5 indicates that the painting will be available for purchase at the Grand Canyon Celebration of Art, September 14, with proceeds benefiting the Grand Canyon Conservancy.]

Linda Borden

Hoofnagle, Keith

1980 The Rangeroons present part one of a new series: Cartoon ideas contributed by our readers! (those that could be printed!). In Touch (U.S. National Park Service, Division of Interpretation), 1(33) (Fall): [24]. [Includes cartoon panel, “Help Save a Burro—Get Your Ass Out of the Grand Canyon!”; idea from Linda Borden, U.S. Forest Service, sent by Art Hathaway, U.S. National Park Service, Spokane.] [Also note p. 2: “This issue’s art work is sponsored by the Grand Canyon Natural History Association. We want to thank Jack O’Brien, Executive Secretary, and the association members for their generosity and sensitivity to this situation.”]

Carl Oscar Borg

Borg, Carl Oscar


Gibson, Arrell Morgan


Hough, Katherine Plake


Susan H. Bradley

Anonymous

H. "1224. Grand Canyon." (p. 10); Liljestrom, Gustav F., "2390. Vishnu Temple: Grand Canyon" (p. 23); and Parshall, De Witt, "2785. The Hermit Creek Canyon. 2786. Great Abyss." (p. 27.).

Hudson Bridge

Anonymous

1919 Leave for Grand Canon. *El Palacio* (Santa Fe, New Mexico), 6(8) (March 29): 125. ["Hudson Bridge, a young St. Louis artist, and his mother, Mrs. Hudson Bridge, who came to Santa Fe several days ago because O. E. Berninghaus of the Taos Society of Artists, urged them not to miss this city, left last evening for the Grand Canon." (ENTIRE ITEM)]

Pauline Brunt

Anonymous

2011 Good Science stops here this summer as experts in fossil record, math, flood geology, cell biology and wild weather support creation. *7Wonders Creation Museum, Newsletter* (Silverlake, Washington), (16) (Spring):. [Includes passing note of "Grand Canyon features" above a Noah's Ark display, painted by Pauline Brunt (not illustrated).]

George Elmer Burr

Powell, Edith Williams

1921 George Elmer Burr; an etcher of the desert. *The Print Connoisseur*, (June): 311-321. [See p. 312, note of "a vigorous view in the Grand Canyon" from "a Desert Set" by Burr (not illustrated).]

F. P. Burt

Stanton, Robert Brewster

1890 The Denver, Colorado Canon and Pacific Railway project. *Engineering News*, 24(42) (October 18): 341-344, 353-357. [Includes Stanton photos and drawings made from Stanton photos by [F. P.] Burt of *Engineering News*.] [Denver, Colorado Canon & Pacific Railroad.] [NOTE: Regarding F. P. Burt, see in Charles Whiting Baker, "The Story of "Engineering News"", *Engineering News-Record*, 78(1) (April 5, 1917): 6. Staff expansion in early 1887 brought Baker and "At the same time, F. P. Burt, a young Canadian engineer with a special artistic talent, was brought to establish the nucleus of an illustration department." (ENTIRE NOTE)] [See Fig. 2I in the present volume.]

Devereux Butcher

Black, Donald M.

1954 Painting in the national parks. *National Parks Magazine*, 28(117) (April/June): cover, 49, 57-61. [Cover illustration (legend, p. 49) is "Grand Canyon from South Rim. A sketch in oil by the editor", Devereux Butcher.]
Howard Russell Butler

Anonymous


Ronnie Cachini

Cachini, Ronnie


Henry Moubray Cadell

Frech, Fritz


Kristen Caldon

Muller, Seth

2014 On the wall; visual love affairs for February’s Art Walk. Flagstaff Live!, 20(6) (February 6-12): 12. [Notes Grand Canyon work by painter Gwendolyn Waring, and illustrates "Havasu" by Kristen Caldon (p. 24).]
Humberto Campana

Muniz, Vik

2008 Campana brothers. BOMB (X Motion Picture and Center for New Art Activities, New York), (102) (Winter): [Interview with Brazilian sculptors Humberto and Fernando Campana. Includes brief note by Humberto Campana about a Colorado River trip through Grand Canyon, when a boat flip led him the next day to design his “first [sculptured] chair”, “made from iron plates cut in a swirling pattern”, which he fashioned on returning to Brazil.]

Ivan Čaniga

Čaniga, Ivan

2018 11. Dve jednotky znamenajú majstrovské alebo anjelské číslo. Sú prvotným a základným symbolom numerológie. Ľudia pod jedenástkou sú vrátane citliví a zraniteľní. Netuším, či je ivan zraniteľný, ale svoju citlivosť a vnímavosť demonštruje vo svojich práchoch napln. Clonové číslo 11 je tiež dobrá vloha. [transl. 11. Two units means a master or angel number. They are the primary and basic symbol of numerology. People under eleven are said to be sensitive and vulnerable. I have no idea if Ivan is vulnerable, but he demonstrates his sensitivity and receptivity to the fullest in his works. F/11 is also a good choice.] (Vladimir Yurkovic, ed.) PrintProgress (Časopis pre polygrafiou a súvisiace odvetvia) (Foto|grafik|um (Vizuálna kultúra cez hľadáčik) [supplement], No. 03_2018) (Trnava, Slovakia), (May/June): 63-70 (concurrent pagination for Fotografikum fg01-fgu08). [In Slovak.] [See in interview section, “Q09; Deväť Otázok” (Nine Questions), remarks on the artist’s photograph of a free creation in glass, “Grand Canyon” (2005) (pp. 65, 70 / fg03, fgu08); the work is illustrated in color, p. 67 fg05/fg08]

S. N. Carvalho

Anonymous

1869 Carvalho’s painting of the Grand Canyon of the Colorado River. The New York Times, (September 4): 4. [S. N. Carvalho, New York exhibition.] [Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont’s expeditions.]

1869 Carvalho’s painting of the Grand Canyon of the Colorado River. Scientific American, New Series, 21(12) (September 18): 180-181. [S. N. Carvalho painting of Grand Canyon exhibited at his studio in New York; from sketches taken “on the spot and while attached to the Fremont expedition as photographic artist.” Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont’s expeditions.]

Menkes, Dove [Menkes, Elchanan Dov]

2008 The lost Grand Canyon painting of S. N. Carvalho. Canyon Legacy, (63) (Summer): cover, 20-27. [Cover title: “Unraveling an Artistic Mystery; the story of a lost Grand Canyon painting”. Table of contents page gives issue date in error as Spring.] [Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont’s expeditions.]
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Donna Catotti

Catotti, Donna


Samuel E. Chamberlain

Chamberlain, Samuel E.

1956 *My confession.* (Introduction and postscript by Roger Butterfield.) New York: Harper and Brothers, 301 pp., plates. [Includes Yuma Crossing. Also includes casual remarks pertaining to Grand Canyon, pp. 283-284, 318; specifically, about listening to an impromptu lecture on Grand Canyon geology, upon which he later based a painting.]


1957 *Donne sciabole e cavalli: le confessioni di un avventuriero al Messico.* Milano: Feltrinelli, 351 pp., plates. [In Italian.] [Translation of *My Confession*.]


William Merritt Chase

Roof, Katharine Metcalf


1975 *The life and art of William Merritt Chase.* New York: Hacker Art Books, 352 pp. [Facsimile reprint of Roof (1917); author’s given name misspelled “Katherine”.]

Arturo Chávez

Kolpas, Norman

2013 Soaring perspectives; large-scale landscapes by Arturo Chávez depict the wonders of the West. *Southwest Art*, 43(6) (November): 80-83. [Includes Grand Canyon, illustrated by “Rock of Ages”, in oil.]
Eliot Clark

Anonymous


Ali Clift

Pucker Gallery

2007 *Threads of Light: Cloth paintings by Ali*. Boston: Pucker Gallery, 20 pp. [including wraps]. [Exhibition catalogue. Includes Grand Canyon. Grand Canyon paintings illustrated: “Grand Canyon VIII” (p. 1 [cover]), “Grand Canyon IX” (p. 3) [Deer Creek Falls], “Nicky Juggling” (p. 4), “Grand Canyon III” (p. 7) [Deer Creek Falls], “Grand Canyon I” and “Grand Canyon II” (p. 8), “Grand Canyon IV” (p. 9), “Grand Canyon X” (p. 11) [Deer Creek Falls], “Grand Canyon VII” (p. 13), “Grand Canon VI” (p. 15), “Grand Canyon V” (p. 17), “Red Wall Canyon” (p. 20 [back cover]) [Redwall Cavern].] [Artwork by Ali Clift; surname not noted in catalogue.]

John Cogan

Cogan, John


Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona’s Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Pfeifer, Netta

1989 John Cogan; Cogan’s landscapes will transport you . . . to the heart of Arizona in the Grand Canyon and to its soul in Sedona. *Southwest Art*, 19(5): 124-128. [Ellipsis is part of title.]

M. L. Coleman

Coleman, M. L.


Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona’s Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]
George L. Collins

Collins, George L.

___  [Unsigned illustrations, captions, etc. in various issues of Grand Canyon Nature Notes.]  Grand Canyon Nature Notes.  [See M. R. Tillotson, in Personnel Notes [SECTION], Grand Canyon Nature Notes, 6(4) (February 1932): 37, who credits this artwork to Collins, which Collins declined to sign.]

Elisabeth Condon

Landi, Ann

2014  Facing the blank canvas.  Terror.  Doubt.  Anxiety.  Artists offer their tricks and tips for getting beyond the roadblocks and starting new work.  ARTnews, (June): 72-77.  [See p. 74, Elisabeth Condon; also illustrates her "Slipping Cheops Pyramid" (2013), painted during a visit to Grand Canyon.]

Michelle Condrat

Condrat, Michelle

2023  To New Beginnings, an oil painting by Michelle Condrat, depicts a wintry scene at the Grand Canyon’s South Rim.  Arizona Highways 99(1) (January): cover, inside front cover.

Donald Coordt

Coordt, Donald


Kate T. Cory

Johnson, Ginger


Elizabeth Crowder

Crowder, Elizabeth

2020  Charcoal.  View of the Grand Canyon at Lee’s Ferry.  Janus (University of Tennessee, College of Medicine student journal), (Spring): 22.

2020  Water color and black ink.  View of the rim of the Grand Canyon.  Janus (University of Tennessee, College of Medicine student journal), (Spring): 29.
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Harry Culmer

Anonymous

1903 High standard of Utah art. Deseret News, (December 19): 63 [issue pagination]. [Includes illustration of “Grand Canyon of the Colorado. Harry Culmer’s $300 Prize Picture Which is Now the Property of the State.”]

Ed Cummings

Schick, Jeanne

1993 The chairs at the Watchtower at Desert View. Grand Canyon Pioneers Society, Newsletter, 4(2): 2. [Author’s name misspelled “Shick.”] [Hand-crafted chairs made by the author’s father, Ed Cummings, who “made some furniture for Hermits Rest, Phantom Ranch, Bright Angel Lodge and the Watchtower”, working with architect Mary Jane Colter. He also assisted in crafting the geologically themed fireplace in Bright Angel Lodge.]

Elliott Daingerfield

Anonymous

1910 [Thomas Moran party to Grand Canyon.] In: Along the Trail [SECTION]. Santa Fe Employes’ Magazine, 4(12) (November): 89. [“Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Dainger field; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney.” (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] In: Art Notes [SECTION]. Brooklyn Institute of Arts and Sciences, Bulletin, 5(13) (December 3): 328. [“The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company.”]

1910 [Artists at Grand Canyon.] In: Art Notes [SECTION]. Brooklyn Institute of Arts and Sciences, Bulletin, 5(16) (December 24): 392. [“Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the American Art News, they ‘appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.’” (ENTIRE NOTE)]


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1911

[Galleries of "Messrs. Moulton & Ricketts". In: General Bulletin [SECTION]. Arts and Decoration, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as ‘The Cañon Painters’ from their visit together to the great Cañon of the Colorado.” (ENTIRE NOTE)]

1913

[Note.] In: Around the Galleries [SECTION]. American Art News, 11(19) (February 15): 10. ["Elliott Daingerfield recently sold to Moulton & Ricketts from his studio, what he calls, and with reason, ‘His masterpiece,’ a large picture, entitled, ‘The Genius of the Canyon,’ now on exhibition . . . in the New York galleries of the firm . . . .” A nude study, "evolved in the artist's mind from memories of his recent visits to and study of, the grand canon of the Colorado in Arizona. Thomas Moran, and even Marcus Simons, combined, could not have produced a more gorgeous color scheme or fantastic vision. The color is marvelously clear and rich and the work, despite its not easily understandable title, is the strongest the painter has yet produced.”]

1917


1918


1920

An expensive canvas. In: The American Art Student [SECTION]. The Touchstone and The American Art Student Magazine (Mary Fanton Roberts, Inc.), 7(4) (July): 331. [Regarding the sale of Elliott Daingerfield's canvas, "The Genius of the Canyon", which was "sold for $15,000 cash to a wealthy collector from the Middle West, whose identity has not yet been revealed.” The picture had been sold to Mrs. Chauncey Blair, of Chicago and Paris, shortly after its completion in 1913.]

2005


Art Institute of Chicago

1913

Painters of the Far West : first annual exhibition, February 27 to March 16, 1913. Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated);
p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Burke, Doreen Bolger


Check, William A.


City Art Museum of St. Louis

1913 Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913. St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Daingerfield, Elliott


Detroit Museum of Art

1912 Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912. [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

Gibson, Arrell Morgan


The John Herron Art Institute

1911 Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen
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Nelson, W. H. de B.  
[In reporting on an exhibition at the Corcoran Gallery, Washington, see p. cx: "Mrs. Chauncey J. Blair's *Genius of the Canyon*, by Elliott Daingerfield, is the best work of his that we know; it was a pleasure to see it again. The artist has made the canyon look like a phantom city while preserving the character of the rocks, and in the distance [sic] a nude figure lies brooding over the scene. The genius of the canyon is not particularly good, but the rest of the picture is delightful." (ENTIRE NOTE)]  
[NOTE: Pagination in this serial utilizes Roman numerals; Arabic numerals are reserved for the advertising pages.]

Parshall, DeWitt  
[ Begins with note, "Thomas Moran, Elliott Daingerfield, Edward Potthast, F. Ballard Williams, and DeWitt Parshall were invited by the Santa Fe R. R., with their wives, in Nov., 1910, to visit the Grand Canyon." Exhibition list includes six paintings of Grand Canyon by Thomas Moran, DeWitt Parshall, and Frederick Ballard Williams. Men Who Paint the Far West.]

Pattison, James William  
[See p. 366, remarks on Grand Canyon as portrayed by Elliott Daingerfield, De Witt Parshall, F. Ballard Williams, Edward Potthast, and Thomas Moran. No illustrations of Grand Canyon work.]

Pattison, James William  
[See pp. 164 (Illustration), 183-184, regarding Elliott Daingerfield's canvas, "The Genius of the Canyon" in the collection of Mrs. Chauncey J. Blair, of Chicago; including a verse by the artist.]

Sandzen, Birger  

Sherman, Frederic Fairchild  
1917 *Landscape and figure painters of America*.  New York: Privately Printed, 71 pp.  [See "Elliott Daingerfield", pp. 49-57; Grand Canyon, see pp. 55-56 (no Grand Canyon works illustrated).]
Stevens, Nina Spalding

1911  A pilgrimage to the artist’s paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

No Date  *Souvenir of a journey to the Grand Canyon of Arizona, the artist’s paradise: a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens*. Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art


Cook, Rachel

2017  *(Juror) 4th Louisiana Biennial: National Juried Exhibition, January 26-February 16, 2017.* [Ruston, Louisiana]: Louisiana Tech University, School of Design, [28] pp. [Including wraps]. [See p. [7], "Kerstin Dale", whose "current work is based on her concern for the ecological changes in the Grand Canyon and the Colorado River, versus the population growth of the desert southwest"; illustrated with the piece, "10th Wave" (2015).]

Robert (Bob) Daligowski

Anonymous

2011  Bob is a busy boy! *Northern Arizona Watercolor Society* (Sedona) [newsletter], (September/October): [unpaginated]. [Bob Daligowski, participating in "Grand Canyon Celebration of Art, Plein Air on the Rim, following his engagement in April 2011 as Artist in Park at Glen Canyon National Recreation Area, Lees Ferry. No illustrations.]
Muller, Seth


**John Dawson**

Anonymous


Dawson, John, AND Craighead, Charles


**A. Della Valle**

Salgari, Emilio

[1919?] *La sovrana del campo d’oro.* [transl. ’The queen of the gold camp’]. (Illustrations by A. Della Valle.) Milano: Antonio Vallardi. [The title is an adventure novel, which includes the Grand Canyon.] [See Fig. 2J-1 in the present volume.]

**Frederick S. Dellenbaugh**

Dellenbaugh, Frederick S.

1902 *The romance of the Colorado River.* New York and London: G. P. Putnam’s Sons (The Knickerbocker Press), 399 pp. [Includes original Grand Canyon artwork by the author, some of it created in the field.] [See Figs. 1T–1Z, 2D in the present volume (also Fig. 1CC, by Thomas Moran).]

Euler, Robert C.

1987 Frederick Dellenbaugh; Grand Canyon artist. *Journal of Arizona History*, 28(1) (Spring): cover, 31-46. [Includes reproductions of some of Dellenbaugh’s artwork. Complements the article by Anderson (1987; see in main bibliography herein), which does not include artwork.]

**Gil Dellinger**

Gangelhoff, Bonnie

2008 Larger than life; California artist Gil Dellinger thinks and paints on a grand scale. *Southwest Art*, 37(9) (February): 102-105, 127.
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Cody DeLong

Collins, Gail G.

2010 Capturing the light show; the landscape art of Cody DeLong. Northern Arizona’s Mountain Living Magazine, (September): 30-32.

Nancy Denzler

Denzler, Nancy


Joseph DiGiorgio

DiGiorgio, Joseph


Disneyland [exhibitor]

Disneyland [firm]

1958 Welcome to Disneyland. [No place]: Walt Disney Production, folded pamphlet. [Under "New Attractions": "THE GRAND CANYON. Viewed from the trains of the Santa Fe & Disneyland Railroad (including the new Excursion Train). It is the longest Diorama in the world."]

Duane Dishta

Dishta, Duane

2011 Artist biography. In: Enote, Jim, and McLerran, Jennifer (eds.), A:shiwi A:wan ulohnanne / The Zuni world. [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 46-49. [Includes reproduction of the following paintings pertinent to this bibliography: "Grand Canyon, 2009. Acrylic on canvas, 49 × 37 in.” (p. 46); “Journey of the Zuni Ancestors to the Land of Everlasting Summer, 2008. Acrylic on canvas, 36 × 48 in.” (pp. 48-49, a graphical map plan of Mexico and Central America that includes the Gulf of California).]

Maynard Dixon

Hagerty, Donald J.

2013 A perfect union: the Library and Courts Building Maynard Dixon Frank Van Sloun murals. Bulletin (California State Library Foundation), (106): 14-23. [See p. 19, note that Dixon completed his "last great mural, the Grand Canyon of the Colorado, for the Santa Fe Railroad’s Los Angeles ticket office only three weeks before his death on November 13, 1946.” (ENTIRE NOTE)]
LeeAnn Dodde

Cruz, Margarita


Summer Doss

Doss, Summer

2020 Morning light. Boatman’s Quarterly Review, 33(2) (Spring [sic, Summer]): 2. [River scene in Grand Canyon.]

Arthur Wesley Dow

Anonymous

1913 In the Galleries [SECTION]. The International Studio, 49: LXXXI-LXXXVI. [See pp. LXXXI-LXXXII: “At the Montross Galleries [Pittsburgh], Arthur Wesley Dow showed seventeen pictures, large and small [not illustrated] of the Grand Canyon of Arizona, a decided change from the Marshes of New England, his previous field of endeavor. Mr. Dow has given himself an impossible task. To render this welter of nature, earth’s terrific struggles with the Titans, is given to no painter to achieve, but he has given us the spirit and mystery, the color and silence to a great degree, and for that we must be grateful. These treeless wastes, these unpeopled rock cities, these weird panoramas of wonderful but God-forsaken tracts of country have made their appeal to Mr. Dow at the bewitching red-orange stage of sunset, and in some of his pictures these temples not hewn by man have become veritable sanctuaries.” (ENTIRE NOTE)]

1919 College news and departmental notes. Teachers College Record (Columbia University, Teachers College), 20(5) (November): 466-. [See under “Fine Arts” (pp. 470-471), note (p. 470), “Professor Dow [on half-year sabbatical] painted in the Grand Canyon of Arizona, in the Colorado desert . . . .” (ENTIRE NOTE) Arthur Wesley Dow.]

1922 Dr. Arthur W. Dow, noted artist, dies. Professor of Fine Arts at Teachers College, Columbia, for 18 years was 65. The New York Times, (December 14): 21. [Includes note that “his exhibition of a series of Grand Canyon paintings and other works attracted wide attention.”]

Andy Dufford

Dufford, Andy

2011 Rim rock; Grand Canyon, grand stone project. Stonexus Magazine (Stone Foundation, Santa Fe, New Mexico), (11): 1, 22-. [Mather Point amphitheater; ornamental stonework. “For the last two and half years my design firm, Chevo Studios, has been involved with improvements at Mather Point on the South Rim of Grand Canyon National Park.”]
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Ani Eastwood

Markgraf, Diandra

2015  On the wall; artistic adventures and those close to home. Flagstaff Live!, 21(23) (June 4-10): 14-15. [Ani Eastwood paintings ("Hance Rapid, Mile 77.5” illustrated).]

Chris Edaakie

Edaakie, Chris

2011  Artist biography. In: Enoted, Jim, and McLerran, Jennifer (eds.), A:shiwi A:wan ulohnanne / The Zuni world. [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 70-71. [Includes reproduction of the following painting, pertinent to this bibliography: "Elves Chasm and Bass, 2010. Digital painting on canvas, 53 x 34.5 in.” (p. 70).]

Keith Edaakie

Edaakie, Keith


Dave Edwards

Edwards, Dave


Friedrich Wilhelm von Egloffstein

Ives, Joseph C.


229
Krygier, John B.


1997  Envisioning the American West: Maps, the representational barrage of 19th century reports, and the production of scientific knowledge. Cartography and GIS, 24(1): 27-50. [Cartography and Geographic Information Systems.] [One of the main focuses of the paper is on the maps and illustrations by Friedrich Wilhelm von Egloffstein.]

Miller, David


Miller, Jeremy, AND Herzog, Lena


Roberts, George E.


Rowan, Steven


Anonymous

1901  The Craft in Iowa [SECTION]. Iowa Masonic Library, Quarterly Bulletin, 4(3) (August): 62-. [See p. 65, part of a resolution, “Whereas, Brother Frank A. Simmons, of Minneapolis, has donated to this Grand Lodge a beautiful oil painting of the Grand Canon of the Colorado, finely framed, by the noted American artist, Henry Arthur Elkins . . . .” (ENTIRE NOTE)]
Dave Ember

Foster, Bruce; Ember, Dave; and Compton, Don

2013 America’s national parks: a pop-up book. Bend, Oregon: W.W. West, Inc., [9] leaves, with affixed small booklets some of which have their own pop-ups, + package sales insert (product plastic-wrapped). [Cover credits: “Paper Engineering by Bruce Foster; Illustrations by Dave Ember; Concept and Text by Don Compton”. Copyright information page indicates: “Art Direction and Paper Engineering by Bruce Foster; Cover and Pop-Up Illustrations by Dave Ember; Text by Don Compton; Cover and Map Design by Linda McCray; Copy Editor, Barbara Fifer”.] [Cover illustrations include Grand Canyon. With supporting foreword by Thomas Kiernan, President, National Parks Conservation Association. Pop-up pages for (in order) Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite National Parks. Additional texts (without pop-ups) for Shenandoah, Acadia, Cuyahoga Valley, Mammoth Cave, Rocky Mountain, Grand Teton, Zion, Saguaro, Death Valley, Channel Islands, Crater Lake, and Olympic National Parks.] [The Grand Canyon pop-up leaves include an affixed, 3-panel fold-out, “The Divine Abyss”, the inside of which is a 3-panel panorama of a canyon view with El Tovar; an affixed 3-leaf booklet, “Down the Great Unknown”; and an affixed small pop-up that portrays two boaters in a rapid (one of whom improbably wears a backpack, and both just as improbably in a wooden boat that is shown only as its front half despite a two-panel scene).] [Although pop-ups books are usually for youthful users, the texts herein are for adults and advanced youthful readers. The fold-outs are elaborate, hence easily damaged in careless or inexperienced hands, and most affixed items are further secured by the use of photo-style corner hinges.]

W. J. Enright

Enright, W. J.

1923 Bright Angel Trail as drawn by W. J. Enright for the Saturday Evening Post. Santa Fe Magazine, 17(4) (March): 20. [Cartoon.]

Geddy Epaloose

Epaloose, Geddy


Edward Ertz

Maxwell, Everett Carroll

Sharron Evans

Visions West Galleries

2008 Sharron Evans; Bright Angel Trail. *Western Art Collector*, (12) (August): 160-164. [Evans’s paintings of horses, inspired by a hike on Bright Angel Trail.]

Louie Ewing

Campbell, Suzan


Hurlstone Fairchild

Fairchild, Hurlstone

1950 *An artist’s notebook: Selected sketches from studies made at the Grand Canyon*. Hollywood, California: Homer H. Boelter, 32 pp. [Includes poems by the artist.]

Erica Farcio

Fareio, Erica


William Dean Fausett

Fausett, Dean

[1969] *Paintings of the great American Southwest : in commemoration of Major John Wesley Powell and the 100th anniversary of his exploration of the Green and Colorado Rivers*. Salt Lake City: Terracor, folded pamphlet [6 pp.]. (“Paintings commissioned by Terracor, a Utah corporation.”) [NOTE: The artist has gone by the names William Dean Faucett, Dean Fausett, and Dean Fawcett.]

Rappaport, Susanne

2010 The Curator’s Notebook [COLUMN]. *Bley House News* (Dorset Historical Society, Dorset, Vermont), (Spring): [2]. [Includes notes on a forthcoming exhibit of the artwork of Dean Fausett, the society having “just acquired five large sepia drawings . . . of the well-known Powell expedition into the Grand Canyon in 1869.” Illustrates one drawing, “The party of three who separated find an Indian encampment”, which portrays Dunn and the Howland brothers climbing a cliff, atop which is a party of Indians.]
Art of the Grand Canyon — an introduction and annotated bibliography
Part 2. Selected Bibliography Arranged by Names of Artists

Ralph Fink

**Fink, Ralph**


Bruce Foster

**Foster, Bruce; Ember, Dave; and Compton, Don**

2013  *America's national parks: a pop-up book*. Bend, Oregon: W.W.West, Inc., [9] leaves, with affixed small booklets some of which have their own pop-ups, + package sales insert (product plastic wrapped). [Cover credits: “Paper Engineering by Bruce Foster; Illustrations by Dave Ember; Concept and Text by Don Compton”. Copyright information page indicates: “Art Direction and Paper Engineering by Bruce Foster; Cover and Pop-Up Illustrations by Dave Ember; Text by Don Compton; Cover and Map Design by Linda McCray; Copy Editor, Barbara Fifer.”] [Cover illustrations include Grand Canyon. With supporting foreword by Thomas Kiernan, President, National Parks Conservation Association. Pop-up pages for (in order) Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite National Parks. Additional texts (without pop-ups) for Shenandoah, Acadia, Cuyahoga Valley, Mammoth Cave, Rocky Mountain, Grand Teton, Zion, Saguaro, Death Valley, Channel Islands, Crater Lake, and Olympic National Parks.] [The Grand Canyon pop-up leaves include an affixed, 3-panel fold-out, “The Divine Abyss”, the inside of which is a 3-panel panorama of a canyon view with El Tovar; an affixed 3-leaf booklet, “Down the Great Unknown”; and an affixed small pop-up that portrays two boaters in a rapid (one of whom improbably wears a backpack, and both just as improbably in a wooden boat that is shown only as its front half despite a two-panel scene).] [Although pop-ups books are usually for youthful users, the texts herein are for adults and advanced youthful readers. The fold-outs are elaborate, hence easily damaged in careless or inexperienced hands, and most affixed items are further secured by the use of photo-style corner hinges.]

Hal Foster

**Kane, Brian M.**


Tony Foster

**Anonymous**


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**Foster, Tony**


2016 Infinite beauty. *In: Lewis-Jones, Huw, and Herbert, Kari, Explorers' sketchbooks: the art of discovery and adventure.* Farnborough: Thames and Hudson, pp. 200-203. [See p. 200, detail photo of the artist's studio, in which an open drawer shows a watercolor study of the Grand Canyon among other items (the paintings are not identified); see also p. 202, brief note of working in Grand Canyon.] [Volume also printed San Francisco: Chronicle Books, 2017.]

**Furse, John**


**Kennedy, Robert F., Jr.**


**Robinson, Duncan**


**Alyce Frank**

**Frank, Alyce**


**Mansfield Fuldner**

**Yonkers Art Association**

Larson Gasper

Gasper, Larson


Bonnie Gibson

Williams, Diane Stapp

2013  Gourdian angel. *The Costco Connection* (Costco Wholesale, Seattle, Washington), 28(3) (March): 33. [Artisan Bonnie Gibson, producer of gourd art.] [Article makes no mention of Grand Canyon; however, the Grand Canyon connection to this item was revealed through a comment on Gibson’s website, www.arizonagourds.com/April2013.html (“Arizona Gourds” newsletter), which notes this Costco Connection article with the comment: “The photo [in the article] is from when I served as artist in residence at the North Rim of the Grand Canyon a few years ago—which explains the uniform shirt. The pictured gourd was made as a gift to the National Park Service, as is owned by them. It is currently on display at the Phoenix airport as part of a traveling art show.” (ENTIRE NOTE)]

Anne Goldman

Aykanat, Esin

2014  *Doğal dokuların geometrik biçimli seramik yüzeylerdeki yorumu.* [transl. Interpretation of natural textures on geometrically shaped ceramic surfaces.] Yüksek lisans sanat çalışması raporu [Master’s thesis], Hacettepe Üniversitesi Güzel Sanatlar Enstitüsü, Seramik Anasanat Dalı, 100 pp. [In Turkish.] [See pp. 18-19, “Canyon Wall Vase” by Anne Goldman (with reference to Havasu Canyon).]

R. C. Gorman

Gorman, R. C.


Larry Gray

Gray, Larry

Kathryn Greenwald

O’Brien, Christopher, AND Bacon, Jake


Walter Griffin

Anonymous

1916 [Note.] *American Art News*, 14(33) (May 20): 5. ["A number of prominent American artists now here from abroad, plan to spend the summer in California and on the Pacific coast. Walter Griffin, a member of the American colony of artists in Paris, left this week for the West, and while en route, for the coast, will tarry for several days at the Grand Canon, Arizona.” (ENTIRE NOTE)]

Albert L. Groll

Anonymous

1919 [Gift acknowledgment.] *In: Acknowledgments* [SECTION]. *El Palacio* (Santa Fe, New Mexico), 7(3) (August 15): 53. ["By Albert L. Groll. Three color drawings of Laguna and Grand Cañon." (ENTIRE NOTE)]

Nathan Hale

Hale, Nathan


David Haskell

Anonymous

2003 Fine art for sale. *Boatman’s Quarterly Review*, 16(2) (Summer): 44. [Dave Haskell, Windrush Gallery.]

Haskell, David [Haskell, Dave]


Sven Hedin

Hedin, Sven

1925  

1926  
*Gran Cañon : Mein Besuch im amerikanischen Wunderland*. [transl. Grand Canyon: My visit to the American wonderland.] Leipzig: F. A. Brockhaus, 245 pp., folded map ("Sonderkarte des Gran Cañon in Arizona") laid in with cloth strap inside rear cover. [In German.] [Translation of Hedin (1925), *Grand Canyon*; reproduces original artwork throughout.]

1927  

1928  
*Восьмое чудо света : Большой Каньон* [Vos'moe chudo sveta : Bol'shoy Kan'on]. [transl. The eighth wonder of the world : Grand Canyon.] (C. P. Кублицкой-Пиоттух [S. P. Kublitskoi-Piottukh], translator.) Москов и Ленинград [Moscow and Leningrad]: Государственное Издательство [Gosudarstvennoye Izdatelstvo] [State Publishing House], 161 pp. [In Russian.] [NOTE: The publisher is most often cited in abbreviated format, "Гос. изд-во" [Gos. izd-vo].] [Translation of Hedin's *Grand Canyon*, although it is not determined here whether the translation was made from the 1925 Swedish ed. or the 1926 German translation. Not seen, thus uncertain whether this ed. includes the map or artwork.] [Author’s name in Cyrillic orthography is Свен Хедин.]

2022  

Robin Hegemier

Hegemier, Robin

2014  

Kim Henkel

Henkel, Kim

2010  
Seasonal resident artist speaks out. *Ranger* (Association of National Park Rangers, Journal), 26(3) (Summer): 13-14. [Henkel has been a seasonal interpretive park ranger, who in December 2009 was a resident artist at Grand Canyon. “A typical requirement of a residency is to donate a piece of your art work to the park’s museum collection. While I was at the Grand Canyon, I was able to view the collection of artists’ work dating back to 1905. I wondered why these aren’t available for the visitors to see, but space always is an issue.” Regarding the art collections here and at other parks, “If only there was a way to exhibit the wonderful collection of work that interprets the parks so well. I’m interested in curating a traveling exhibit of artist-in-residence work to various national parks.”]
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S. E. A. Higgins

Higgins, S. E. A.

1903 Passing of the nations; wonderful series of Indian paintings upon embossed leather; executed by Alexander F. Harmer of Santa Barbara, for United States Attorney-General Philander F. Knox. Sunset Magazine, 11(6) (October): 537-543. [See p. 542: "The abandon of the Yavaisupai [sic, Havasupai] Indian, on his sure-footed pony as he makes the perilous and rugged descent of Cataract canon was taken from a study made twenty years ago, when scarce a white man had ever penetrated this wilderness." (ENTIRE NOTE) (This detail not illustrated.)]

David Hockney

Anonymous

2017 La joie parfaite de David Hockney; Centre Pompidou/Galerie Lelong. [transl. David Hockney’s perfect joy; Centre Pompidou/Galerie Lelong.] Art Absolument (Paris), (77): 82-85. [In French.]

2023 "David Hockney". Lezing door Wouter Maas, 10 januari 2023. Hockney: "Je moet plannen om spontaan te zijn". [transl. David Hockney. Lecture by Wouter Maas, 10 January 2023. Hockney: "You have to plan to be spontaneous".] Bulletin (Kunstkring: Kunst en Cultuur voor Leiderdorp, Leiden en omgeving, Netherlands), (January): [1]-[3]. [In Dutch.] [See illustration, p. [1], "David Hockney, ‘Grand Canyon I’, 2017, Acrylic on canvas 48x96” (hexagonal).]

Beyaert-Geslin, Anne

2020 La photographie comme méta-image. La photo, modèle de la photo et de la peinture. / Photography as a meta-image. Photography, model of photography and painting. Signata (Annales des sémiotiques / Annals of Semiotics) (Liège, Belgium), 2020(11), 18 pp. [In French, with bilingual item title.] [See paragraph 24 (p. 8) and accompanying note 16 (p. 17), regarding the art of David Hockney, citing his "Study of the Grand Canyon" (1998) on nine canvases (not illustrated.)]

Cooper, Bernard

2001 Flashcubism; David Hockney offers an I’s view of the possibilities and limitations of southern California. Los Angeles Magazine, (August): 102-105. [Artist David Hockney. See p. 105, Grand Canyon, in passing.]

Djørup, Rigmor

2020 David Hockney; Los Angeles, Grand Canyon; Rigmors yndlingskunstværk. [transl. Rigmore’s favorite piece of art.] Under Linden (Magasin for plejenjemmet Lindelys beboere og deres pårørende) (Hellerup, Denmark), 7(4) (April): 18-21. [In Danish.] [Written by "Rigmore, layouterens ældste datter" (transl. Rigmore, the layouter’s eldest daughter), following her second U.S. trip. Redaktion (p. 2) indicates serial layout is by Ane Djørup.]

Ghavanloo, Fereshteh

Hall, Natasha E. A.

2013 Merging science and art: The bigger picture. *The STEAM Journal* (Claremont Colleges Library, Claremont, California), 1(1) (Article 9), 7 pp. [Features the Grand Canyon art of David Hockney (not illustrated).] [Science, Technology, Engineering, Arts, and Mathematics.]

Hockney, David


Jocks, Heinz-Norbert

2001 David Hockney—"Exciting times are ahead"; die Geburt des Auges aus dem Geist der Malerei: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. [transl. David Hockney—"Exciting times are ahead"; the birth of the eye from the spirit of painting: Art and Exhibition Hall of the Federal Republic of Germany, Bonn.] *Kunstforum International*, (156) (August/October): 409-411. [In German.] [Includes canvas study of Grand Canyon.]

Livingstone, Marco


Marten, Jessica

2018 Special guest. *ARTiculate* (University of Rochester, Memorial Art Gallery, Rochester, New York), (April/May): [8]-9 [pagination includes wraps]. [David Hockney’s “15 Canvas Study of the Grand Canyon” (1988), on loan from the Art Bridges foundation.]

Paláez, Ana María

2005 *Le toucher du visuel.* [transl. The touch of the visual.] Master’s thesis, Université du Québec, 73 pp. [In French.] [See Chapter 4, "Le Détachement de la Perspective dans l’Œuvre de David Hockney" (transl. Detachment from perspective in the work of David Hockney) (pp. 55-69), which features Hockney’s Grand Canyon work.]

Potrebic, Nemanja; Pavlovic, Tijana; and associates [Потребић, Немања; Павловић, Тијана; и сарадници]

2020 "Планета се облачи слоје вито" : приручник за васпитаче и учителе : приручник за интегративно и искуствено учење о свету и човеку ["The planet is dressed in layers": A handbook for educators and teachers : a handbook for integrative and experiential learning about the world and man]. Београд [Beograd] [Belgrade]: Повратак Природи / Povratak Prirodi *Return to Nature*, 153 pp. ("Издавање Приручника спонзорисано је од стране Министарства просвете, науке и технолошког развоја" [Izdavanje Priručnika објављено је приласком Министарства просвете, науке и технолошког развоја].
Schruers, Fred, and Chavkin, Dan


Spender, Stephen


Sykes, Christopher Simon


Temel, Baybora

2014  David Hockney’in sanatında ana başlıklar. Main topics in David Hockney’s art. *Trakya Üniversitesi Sosyal Bilimler Dergisi* (Edirne, Turkey), 16(2) (December): 125-136. [In Turkish, with bilingual title and abstract.]

Tessler, Gloria

2022  David Hockney is an artist who brings colour, humour and humanity to an often dour world. His north country plain-speaking contrasts with an art establishment often seen as too intellectual, too effete for his human touch. *In*: Art Notes: by Gloria Tessler [COLUMN]. *AJR Journal* (Association of Jewish Refugees, London), 23(1) (January): 8. [Includes remark, “Hockney is seen experimenting with perspective, using photography as a way of ‘drawing with a camera’, capturing the passing of time in his Polaroid collages and using paint to evoke the vastness of the Grand Canyon.” (ENTIRE NOTE)]

Tire, Soner

2019  David Hockney: From canvas to iPad. David Hockney: Tuvalden iPad’e. *Route Educational and Social Science Journal* (Antakya, Turkey), 6(9) (October): 398-411. [In Turkish; with bilingual item title and abstract, and serial title in English, thus.] [Includes Hockney’s Grand Canyon work.]

Ward, Roger

Weschler, Lawrence

1984 True to life. The New Yorker, (July 9): 60-71. [Conversation with David Hockney. Includes remarks on Hockney's work painting at Grand Canyon.]


Rhona Brandstater Hodgen

Ponder, James

2011 Art unveiling at LLUMC East Campus reveals a lot about art and life. Today (Loma Linda University, Loma Linda, California), 24(8) (June 24): 12, 11 [pagination sequence thus]. [Loma Linda University Medical Center. Art exhibition includes work of 84-year-old Rhona Brandstater Hodgen, who is pictured with her triptych of Grand Canyon in the lobby of the Tom and Vi Zapara Rehabilitation Pavilion.]

Carl Hoerman

Hilton, John W.


William Henry Holmes

Anonymous


2006 Cows on display at Puskarich Public Library March 4th-April 22nd. Re: source (Puskarich Public Library System, Harrison Co., Ohio), 17(3) (March): [1]. [Art exhibit; includes note of a featured piece by William Henry Holmes, with brief biographical note of him; Grand Canyon, in passing.]

Bölsche, Wilhelm


Dutton, Clarence Edward

Goetzmann, William H.

1978 Limner of grandeur: William H. Holmes and the Grand Canyon. *In:* "The most sublime of all earthly spectacles"; the Grand Canyon and two of its most eminent biographers [FEATURE]. The American West, 15(3) (May/June): 20-21, 61-63. [See also Stegner.]

Holmes, William H.


Holmes, William H., and Wells, Rob

Homberger, Eric


Pennell, Joseph

1925  *The adventures of an illustrator mostly in following his authors in America and Europe.*  Boston: Little, Brown, and Co., 372 pp.  [Author’s name given on title-page stylistically as Ioseph Pennell.]  [See in Chapter 7, “In and Out of the Philadelphia Studio”, dated 1881, reflections on William Henry Holmes, John Wesley Powell, and Grand Canyon (pp. 82-83); Chapter 35, “Work in the Years 1912 and 1913”, Grand Canon noted *in passing*, and illustration, “Storm in the Grand Canyon Arizona. Lithograph made on my return East 1912].”

Stegner, Wallace

1978  The scientist as artist: Clarence E. Dutton and the Tertiary history of the Grand Cañon District  *In:* “The most sublime of all earthly spectacles”; the Grand Canyon and two of its most eminent biographers [FEATURE].  *The American West,* 15(3) (May/June): 17-19, 61.  [Notes, and with one illustration by, William Henry Holmes.  See also Goetzmann.]

Widdison, Jerold G.


**Tyree Honga**

Reid, Betty

2002  Tyree Honga.  *In:* Fantastic Four.  Through their devotion to artmaking and, in some cases, the courage to overcome seemingly impossible obstacles, these four exceptional artists have given the world the tremendous gifts of their artistic vision and their cultural pride [FEATURE].  *American Indian* (Smithsonian Institution, National Museum of the American Indian), 3(4) (Fall/Winter): 23.  [About artist Tyree Honga, a Hualapai paralyzed from the neck down since 1990.  Describes the method by which he creates, and takes note of pieces done of places on the Hualapai Reservation and Grand Canyon, from “his mind’s eye”.  Also quoted: “’Did you know, in my teens I jogged down Havasupai Canyon during the annual Peach Festival with a beaded crown for the tribal queen?’ Honga says. ‘I had a deadline—I made it before they chose the queen.’”]

Glen S. Hopkinson

Hopkinson, Glen S.

Edith Lucile Howard

Booker, Janice L.


Marvin Howard

Katchen, Carole


Brenda Howell

Anonymous


Edwin E. Howell  [topographer]

Howell, Edwin E.

[1875]  *The Grand Cañon of the Colorado of the West and the cliffs of southern Utah.* [No place]: U.S. Geological Survey, 3-dimensional map, topography with colored time-stratigraphic outcrop markings, vertical and horizontal scales 1 inch = 2 miles (1:126,720).  [1875; with different states at later dates.]  [The original commercially produced model, measuring 6 feet, 6 inches x 6 feet 7 inches, indicated an imprint of the Geographical and Geological Survey of the Rocky Mountain Region, which is the Powell Survey of general parlance; a model was first exhibited at the Centennial Exposition in Philadelphia, 1876, and commercially produced thereafter. A photograph of the model, which the Library of Congress attributes date as "191-", denotes "U.S. Geological Survey  J. W. Powell, Director"; Powell was director during 1881-1894 (Geography and Map Division, call no. "G4332.G7 191-..G4 TIL"); digital view at [http://hdl.loc.gov/loc.qmgq/g4332q.np000097](http://hdl.loc.gov/loc.qmgq/g4332q.np000097).  A model was also exhibited at the World’s Industrial and Cotton Centennial Exposition, New Orleans, 1884-1885.]


Donna Hudson

Hudson, Donna

Clark Hulings

Hulings, Clark


Stacey, Joseph

1981 Great painters of the Grand Canyon. Arizona Highways, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Wilson Hurley

Hagerty, Donald J.

1998 Grand Canyon views. Southwest Art, (February): 22, 24. ["Afternoon Shadows at Maricopa Point" by Peter Adams; "Studies for Arizona Suite" by Wilson Hurley; "Canyon Morning" by Merrill Mahaffey.’ [Excerpt from Hagerty, Leading the West (1997).]

Hurley, Wilson


[Hurley, Wilson]


Klinka, Karen


Stacey, Joseph

1981 Great painters of the Grand Canyon. Arizona Highways, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Richard Iams

Beach, J. Darrell

Iams, Richard


George Inness, Jr.

Anonymous

1901    [Painters’ trip to Grand Canyon.] *In*: Art Notes [SECTION]. *The World Review* (Chicago), 1(12) (May 25): 365. ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist’s peculiar vocabulary, is called ‘big stuff.’"]


Detroit Museum of Art


Inness, George, Jr.

1913    Cover design. *Century Magazine*, 86(2) (June): cover. [Color painting of Grand Canyon.]

The John Herron Art Institute

1911    *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists*: The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven. [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon"), "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O’Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]
Pennell, Joseph

1913 The Grand Cañon of the Colorado; six lithographs drawn from nature in 1912 for the Century by Joseph Pennell. *Century Illustrated Magazine*, 86(2) (June): 202-207. [No text; illustrations black-and-white. Also note separate colored cover illustration by George Inness, Jr.]

The Toledo Museum of Art


Jenny Iserman

Chen, Julie

2013 *(JUROR) 500 handmade books. Volume 2.* New York: Lark Crafts (Sterling Publishing Co., Inc.), 420 pp. [See p. 120: “Jenny Iserman. Grand Canyon. 2009. 6 × 36 × ⅛ inches (15.2 × 36 × 0.3 cm). Washi paper, gampi paper, watercolor paper, mat board, acrylic molding paste, gesso, etching ink, copper foil, monoprinted, inkjet printed, accordion structure” (illustration shown).]

Ora Jacobson

[Jacobson, Ora]

[2009] September feature: Grand Canyon artist residency. *Arizona Gourds*, (September [2009]): [unpaginated]. [Unsigned but written in the first person. Several pages with numerous photos from the time when the author, a gourd carver, was the Artist-in-Residence on the North Rim. The serial is produced online by Jacobson on behalf of her business, Arizona Gourds. Issue not dated by year.]

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**Jao Tsung-i**

*Jao, Tsung-i* [饒宗頤] [Rao Zongyi]*

2015 Master Jao Tsung-i 走近饒公. Two poems by Jao Tsung-i translated by Dr Nicholas Morrow Williams. 饒公兩詩 (英文翻譯：魏寧博士). ("From The Residue of Dreams: Selected Poems of Jao Tsung-i, forthcoming from Cornell East Asia Series" [see Jao, 2016].) 選自《夢餘：饒宗頤詩文選譯》，康奈爾大學東亞研究系列. 即將出版. Sinology News / 稷風 (jì fēng) [國學院通訊《稷風》 (Guóxuéyuàn tōngxùn “jì fēng”) (National Academy Newsletter “Ji Feng”)] (香港浸會大學, 饒宗頤國學院 [xiānggǎng gǎn jīn huì xǐǎn, ráozōngyí guóxuéyuàn] [Hong Kong Baptist University, Jao Tsung-i State College]), 1(1) (Summer): 19-21. [In parallel Chinese and English texts, with bilingual serial title.] [See p. 20: "On the Grand Canyon. 大峽谷. For Jao the awesome scale of the Grand Canyon seems to place even the mythical mountain of Kunlun in the shade. The forces of nature behind it place in perspective even the great luminaries of human civilization. 作者在此描繪出大峽谷的壯麗景象，甚至傳說中的崑崙山也比之不及。在自然造化面前，就算是人類聖賢也會感佩不已，" Page presents a quatrain, illustrated with a painting of Grand Canyon, “饒宗頤 大峽谷寫生 (1990年)” [Ráozōngyí dà xiágǔ xiěshēng (1990 nián)] [Jao Tsung-i Grand Canyon sketch (1990)].]

2016 *The residue of dreams : selected poems of Jao Tsung-i*. (Nicholas Morrow Williams, translator.) Ithaca, New York: Cornell University, East Asia Program, 201 [208] pp. (Cornell East Asia Series, 182.) [Williams’ text and notes in English, with poetry also in the original Chinese.] [See the quatrain, "On the Grand Canyon", p. 54. Also presented (p. 55) is a color reproduction of a watercolor painting with Chinese calligraphy, by Jao Tsung-i, "Grand Canyon (1980s)". Includes notes by Williams. Grand Canyon also noted, in passing (p. 6), in Williams’ “Introduction” (pp. 1-15), under the section “Jao as Poet”.

**William Scott Jennings**

*Doherty, M. Stephen*


**Jennings, William Scott**


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20 Nicholas Morrow Williams explained in his “Prefatory Note” to *The Residue of Dreams* (p. xiii) that he uses the Pinyin system of Chinese transliteration, except for Jao’s name: “Jao achieved an international reputation in the 1960s, when the Wade-Giles system was still widely used, so his English name follows the Wade-Giles romanization: Jao Tsung-i instead of Pinyin Rao Zongyi.” Note as well that the English name of Hong Kong Baptist University’s Academy of Sinology honors “Jao Tsung-i,” as do numerous other institutions named for him.
Heather L. Johnson

Johnson, Heather L.

2021 One-on-one with Heather L. Johnson; Heather L. Johnson sees her time as Grand Canyon’s Artist in Residence as a research project to get to know the space and the people. *Canyon Views* (Grand Canyon Conservancy), 28(1) (Spring/Summer): 12-13.

2023 Heather Johnson: Visual artist, writer, traveler; Artist in Residence, May-June 2021. *In*: Artist and Astronomer in Residence Updates [SECTION]. *Canyon Views* (Grand Canyon Conservancy), 30(1) (Winter): 27. [Interview format.]

Johnson, Heather L., and Riesenberg, Mindy

2021 Catching up with Artist in Residence Heather L. Johnson. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 26-27. [Interview format. Heather Johnson, Grand Canyon Artist in Residence, May 3-June 14, 2021.]

Michael Chesley Johnson

Anonymous


Russell Johnson

Johnson, Russell


Jimmie Jones

Anonymous

2010 A tribute to Jim Jones (1933-2009). *St. George Art Museum Canvas* (St. George, Utah), 5(2) (Spring): 2. [Jimmie Jones.]


Aton, James M.


reprinting in Canada of the 1st Gibbs Smith ed. (i.e., first state), to correct the color reproduction of some pages (fide James M. Aton via Richard D. Quartaroli, 13 November 2015).]


Jones, Jimmie; Smith, Jon M.; and Aton, James M.


Sam Jones

Doggett, Jack

1999 The art of Sam Jones; Canyon watercolors at Macy’s. Flagstaff Live!, (May 27-June 2): 10. [Macy’s European Coffeehouse and Bakery, Flagstaff.]

Engel, Eric

2009 A moment’s existence; landscape painter Sam Jones illustrates the experience. Flagstaff Live!, 15(13) (March 26-April 1): 14.

Jones, Sam


Raymond Jonson

University of New Mexico Art Museum

No Date Grand Canyon Trilogy. Albuquerque: University of New Mexico Art Museum, Jonson Gallery, folded pamphlet. [Introduction to exhibition of paintings by modernist landscape artist Raymond Jonson (1891-1982).]
Jury Judge

Judge, Jury

2016 Folks, the view of Grand Canyon is THIS WAY. *In: Selfie/Self-Obsessed Culture [Cartoons].* The Noise (Clarkdale, Arizona), (179) (June) (mango édition; salarius édition): 36. [Cartoon of family all facing away from the canyon, taking “selfie” portraits.]

Stephen Juharos

Juharos, Stephen

1987 Clear night after storm in Grand Canyon. *Southwest Art,* 17 (October): inside cover.

Ed Kabotie (Okhuwa P’ing)

Kabotie, Ed [Okhuwa P’ing]


Fred Kabotie

Colter, Mary Elizabeth Jane


2015  *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* (Lillian Santamaria, project manager; David Jenney Design, art direction and design; Holly McLean-Aldis, editorial.) Grand Canyon, Arizona: Grand Canyon Association, 104 pp. (*". . . originally published, without illustrations, in 1933 by the Fred Harvey Company" [see Colter (1933)].) [This version is illustrated. Includes interior artwork by Fred Kabotie.]

**Dalglish, Mary, and Hart, Lesley**

2013  *Ear candling : the essential guide.* [No place]: CreateSpace Independent Publishing Platform, 130 pp. [See "Case Study", pp. 4-5, which includes notes on Hopi; and an illustration (p. 4), putatively "]the most famous" one from "[h]istorical period records" of shamanic customs, which shows a Hopi holding candles (!!), as depicted in "a rock painting in the Hopi Tower, North Rim, Grand Canyon, USA" (i.e., The Watchtower at Desert View, South Rim; a mural by Fred Kabotie).] [Cited here because the article exists.]

**Fred Harvey** [firm]


**Horton, Jessica L.**

2015  A cloudburst in Venice; Fred Kabotie and the U.S. Pavilion of 1932. *American Art*, 29(1) (Spring): 54-81. [Regarding the exhibition at the Vienna Biennale. See p. 69, reference in passing to Kabotie’s "stint working at the Fred Harvey Company’s gift shop in the Grand Canyon" before "his permanent return to Hopi".]. [This segment of Horton’s article relates to Kabotie’s paintings portraying the Hopi Snake Dance, of which the story of Tiyo features prominently among his murals in the Watchtower at Grand Canyon, which venue is not mentioned in this article.]

**Kabotie, Ed [Okhuwa P’ing]**


**Kabotie, Fred**


**Kramer, Kelly Vaughn, and James, Kerrick**

**Lake, Shelley**

2006  Portfolio; the sanctity of sacred places.  *MAGNACHROM (MAGNAchrom LLC)*, 1(1): cover, 25-40.  [See pp. 34-35, photographic panoramic view inside the Watchtower, Grand Canyon, which displays artwork of Fred Kabotie.  See also technical specifications for photos, p. 39.]

**McCoy, Ronald [McCoy, Ron]**


**Saunders, Sallie**

1933  Indian Watchtower at Grand Canyon is dedicated by Hopi Indians.  *Santa Fe Magazine*, (July): 27.  [The Watchtower, Desert View, Grand Canyon; with interior artwork by Fred Kabotie (Hopi).]

1994  The Indian Watchtower.  *O’Pioneer* (Grand Canyon Pioneers Society), 5(7): 4-5.  [The Watchtower, Desert View, Grand Canyon.]  [Adapted from a story originally in the *Santa Fe Magazine* (Saunders, 1933).]

**Tallon, James [Tallon, Jim]**


**Chelsea Kavanagh**

**Chase, MacKenzie**


**Chase, MacKenzie, and Wiechee, Nancy**

2018  Land lines; the geometric landscapes of Chelsea Kavanagh.  *Northern Arizona’s Mountain Living Magazine*, (August): 20-23.  [Artist works with natural wood shapes.  Mentions Mooney Falls in passing (that piece is not illustrated), and also notes her desire to spend time in Grand Canyon to create a series of pieces.]

**Bil Keane**

**Keane, Bil**

1984  ["Family Circus” cartoons featuring Grand Canyon.]  *Arizona Highways*, 60(9) (September): 36-37.  ["Family Circus” syndicated comics by Bil Keane.]

Richard Kern

Kern, Richard

1853 Plate 13, “View Looking West, from Camp 16”. In: Sitgreaves, L. [Sitgreaves, Lorenzo], Report of an expedition down the Zuñi and Colorado Rivers. Washington: Robert Armstrong, Public Printer, U.S. 32nd Congress, 2nd Session, Senate Executive Document 59, Serial 668, 198 pp. + plates. [Farqhuhar (1953, p. 15) notes, “The plates in some copies do not conform to the lists.” The comment may pertain to both editions (1853, 1854), but Plate 14 was not published, thus adding confusion to some catalogues.] [This lithograph, delineated in 1851, is the first-ever portrayal of the Grand Canyon, seen as a distant view of the North Rim along the horizon. See Spamer (2003, 2013; and see also herein in the introductory matter). The expedition did not go to the Grand Canyon.] [See Fig. 1A in the present volume.]

Spamer, Earle E.

2003 First depiction of Grand Canyon. The Bulletin (Grand Canyon Historical Society), 7(2): 3. [Pertains to the Richard Kern lithograph in Sitgreaves’ 1853 report, which portrays the Grand Canyon’s North Rim on the horizon. Image poorly reproduced by the publisher; but this is the first record of this observation. A better reproduction appears in Spamer (2013). See also herein in the introductory matter.]

2013 Once again, “Who named the Grand Canyon?”—and other obscure Grand Canyon “firsts”. The Ol’ Pioneer (Grand Canyon Historical Society), 24(2) (Spring): 4-16. [Includes Richard Kern’s lithograph from Sitgreaves’ 1853 report, which portrays the Grand Canyon’s North Rim on the horizon. See also herein in the introductory matter.]

Frank O. King

King, Frank O.

2006 Walt and Skeezix. 1923 and 1924. Montreal: Drawn and Quarterly. (Walt and Skeezix, Book Two.) [Comics format. Also includes biographical information and photographs.]

Elena Kirschner

Kirschner, Elena


2020 Road to Lee’s Ferry ’09. Boatman’s Quarterly Review, 33(1) (Spring): 48. [Remarks.] In: QuaranZine [FEATURE]. Boatman’s Quarterly Review, 33(2) (Spring [sic, Summer]): 60. [Includes illustrations of four watercolor paintings.] “The Grand Canyon Relief Coalition developed the QuaranZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with.” (From Margeaux Bestard’s introductory note to QuaranZine.)
Ellen Lee Klein

Klein, Ellen Lee


Julia Klema

Klema, Julia

2020 Fern Glen flood. *In: QuaranZine [FEATURE]. Boatman’s Quarterly Review*, 33(2) (Spring [sic, Summer]): 42. [Thoughts on her artwork of drawing on photographs; this one of the channel at Fern Glen Canyon after a flash flood.] "The Grand Canyon Relief Coalition developed the QuaranZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with.” (From Margeaux Bestard’s introductory note to QuaranZine.)

Augustus Koopman

Taylor, E. A.

1914 The paintings of Augustus Koopman. *The International Studio*, 52 (May): 215-220. [See p. 218: "Last summer he held a successful exhibition in his own country, and while there spent some of the brighter days painting in the Grand Cañon of Arizona.” (ENTIRE NOTE)]

Charles Mary Kubricht

Farb, Carolyn; Evans, James; AND Holzherr, Florian


Emma Landsiedel

Landsiedel, Emma


Steve Lawton

Bass, Penelope

Betz, Eric

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**Rowan LeCompte**

Anonymous
2019 East clerestory window installed in chapel. *Parish Life* (St. Paul’s Episcopal Church, Winston-Salem, North Carolina), 47(2) (February): [1]. [Stained-glass window complements another chapel window by the late artist, Rowan LeCompte, in a design chosen by parishioner Zanne Baker. Baker had thought of a background based on a photo on the rear cover of "a book about the Grand Canyon * * * showing a turbulent sky in great, colorful variation"]]}

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**LEGO® [sponsor]**

Elsmore, Warrenb

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**William Robinson Leigh**

Anonymous

Anonymous
2016 America’s sagebrush Rembrandt; a glimpse into the creative process of William R. Leigh. In: Exhibition Feature [SECTION]. Gilcrease Magazine (Gilcrease Museum), 24(1) (Winter): 14-15. [Includes note of work at Grand Canyon, Arizona. Also note two illustrations (p. 15) that show a charcoal study, Grand Canyon, that was finished as Grand Canyon of the Yellowstone.]

Detroit Museum of Art

1912 Catalogue of paintings of the Grand Canyon of Arizona by well known American artists: January 21st to February 6th 1912. [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

DuBois, June


1978 W. R. Leigh; painter of frontiers. The American West, 15(3) (May/June): 32-47. [Includes two-page illustration, "Grand Canyon. 1908; detail of the original" (pp. 36-37); text includes Grand Canyon (pp. 35, 38).]

Gibson, Arrell Morgan


The John Herron Art Institute


Leigh, W. R.

1911 Impressions of an artist while camping in the Grand Canyon of the Colorado, Arizona. Out West, New Series, 2(1) (June): 15-27. [Divided into inspirational sections: "Morning", "Forenoon", "Noon", "Afternoon", "Evening", "Night", "Sunrise". Illustrated by six photographs, none of which pertain to the artist’s vantage point in the canyon; and while there are no reproductions of any of the artist’s works created there, each of the sections is a richly colored word painting.]
Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

The Toledo Museum of Art


Peter Lik

McCarran International Airport


Gustav F. Liljestrom

Anonymous


Levon Loncassion

Loncassion, Levon

2011 Artist statement. In: Enoté, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff,
Anonymous

1914 An Indian artist. Santa Fe Magazine, 9(1) (December): 32. [Lone Wolf, a Blackfeet, Grand Canyon painter.]

Weyde, William M. van der

1922 Lone Wolf; Indian painter of Indians. The Independent and The Weekly Review, 108 (March 18) (3809): 282. [Includes brief notice of meeting and working with Thomas Moran at Grand Canyon during mid-winters.]

Longaberger [firm]

Anonymous

2000 At home on the range. Signatures (Longaberger Collectors Club), (Summer/Fall): 8-11. [Longaberger baskets.]

Ralph Love

Behrens, Shirley


Albert P. Lucas

Anonymous

1916 [Note.] In: Notes of Art and Artists [section]. American Art News, 14(25) (March 25): 7. ["Albert P. Lucas is spending several weeks on the Pacific Coast. He will visit the Grand Canon to sketch before his return." (ENTIRE NOTE)]

Fred Lucas

Lucas, Fred


Arizona]: Museum of Northern Arizona, pp. 50-55. [Includes reproduction of the following painting pertinent to this bibliography: “Deer Springs and Havasu Creek, 2010. Watercolor on paper, 47 x 20 in.” (pp. 52-53).]

Lone Wolf
Art of the Grand Canyon — an introduction and annotated bibliography

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Fernand Lungren

Anonymous

1905 [Note of color illustrations of Grand Canyon.] In: Leading Articles in the Reviews. Review of Reviews, 32 (October): 395. ["The feature of McClure's Magazine for September is the set of gorgeous colour prints, finer than any I ever remember to have seen, of the Grand Cañon, Colorado River, in Arizona. They are really wonderful specimens of colour-printing." (ENTIRE ITEM) Pertains to the illustrations by Fernand Lungren in the article by William Allen White (1905).]

Brown, Elizabeth A.


Lungren, Fernand


Trask, John E. D.

1916 The Department of Fine Arts at the Panama-Pacific International Exposition. In: Edition De Luxe: California's Magazine. Volume II. San Francisco: California's Magazine Co., pp. 81-91. [See p. 89: "Piazzi and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition." (ENTIRE NOTE)]

Dodge Macknight

(né William Dodge MacKnight)

Anonymous

1917 Gift of Denman Waldo Ross. Museum of Fine Arts, Bulletin (Boston), 15(88) (April): 11-20. [See under "Department of Paintings", p. 20, "The Museum previously owned three examples of the work of Mr. [Dodge] Macknight, but even now it has none of his pictures of the Grand Cañon." (ENTIRE NOTE)]

Boston Art Club

1921 Copley Society catalogue of paintings in water color by Winslow Homer, John S. Sargent, Dodge Macknight: exhibited at the Boston Art Club, March 5th to March 22d, 1921. [Boston: Boston Art Club], 17 pp. [Dodge Macknight paintings include: "Grand View, Grand Canyon" (p. 15), "Grand Canyon" (p. 15), "The Grand Canyon" (p. 16), "Grand Canyon" (p. 17), "The Great Abyss, Grand
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Canyon” (p. 17), “Nature’s Monument, Grand Canyon” (p. 17.) [NOTE: Catalogue lists only titles of artwork and their loaners.]

**Castello, Eugene**


**Pennsylvania Academy of the Fine Arts**


**Merrill Mahaffey**

**Anonymous**


**Di Pietro, Lisa**


**Hagerty, Donald J.**


**Mahaffey, Merrill**


**Parks, Stephen**


**Rand, Harry**

2001 Canyon views; Merrill Mahaffey paints the southwestern landscape. *Southwest Art*, (February): 136-138, 162. [See also editor’s introduction to this issue, by Margaret L. Brown.]
Taylor Mahoney

Muller, Seth


Gregory Manchess & Getty Images

Schlie, Kasper

2015 Fang i Grand Canyon. I 1869 sævner ti mand op ad Coloradofloden for at udforske den sidste hvide plet på USA’s landkort. Ingen af mændene har før prøvet at besejle en flod, og de har valgt de værst mulige både. [transl. Caught in the Grand Canyon. In 1869, ten men set off on the Colorado River to explore the last white spot on the US map. None of the men have tried running a river before, and they have chosen the worst possible boats.] Historie (København), 2015(7): 34-41. [In Danish.] [Author’s given name misspelled “Kapser”.] [NOTE: The spread-page artwork on pp. 34-35 is credited to “Gregory Manchess & Getty Images”. The artwork depicting Powell and his men riding rapids is the same as on the cover of the young-reader title by Stuart Waldman, The last river : John Wesley Powell and the Colorado River exploring expedition (Mikaya Press, New York, 2005).]

Reg Manning

Manning, Reg


Kristin Markham

Markham, Kristin


W. P. Marshall

Anonymous

1895 [Minutes of the Geological Section for March 20, 1894.] *In:* Reports of Meetings [section], Birmingham Natural History and Philosophical Society, Journal (Birmingham, England), 1: 16. ["Mr. W. P. Marshall read a paper on ‘The Grand Cañon of the Colorado River, Arizona.’ The paper was illustrated by diagrams, maps, and water colour drawings. Mr. Councillor Wallis gave a description of his visit to the Cañon, with a detailed account of Hance’s Trail. Dr. Lapworth suggested the probable cause of the formation of the Cañon. A cordial vote of thanks was given to Mr. Marshall for his paper.” (ENTIRE NOTE)] [A published version of his lecture is “The Grand Cañon of the
Colorado River, Arizona” *Birmingham Natural History and Philosophical Society, Journal*, 1 (December 1894): 73-77, but which does not include his artwork.]

**Leese Mather**

**Berggren, Elizabeth**


**Lucia K. Mathews**

**Trask, John E. D.**

1916 The Department of Fine Arts at the Panama-Pacific International Exposition. *In: Edition De Luxe : California’s Magazine. Volume II*. San Francisco: California’s Magazine Co., pp. 81-91. [See p. 89: “Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition.” *(ENTIRE NOTE)*]

**François E. Matthes** [topographer]

**Anonymous**

1902 [Note from G. H. Matthes.] *In: News From the Classes* [section]. *The Technology Review* (Massachusetts Institute of Technology), 4(1) (January): 392-393. ["G. H. Matthes [Class of 1895] writes "that his brother, F. E. Matthes, was recently selected commence a topographic map of the Grand Cañon of the Colorado River in Arizona. He left for the cañon March 17, and is now (April 27) making good progress. His work covers the Grand Cañon forest Reserve, which comprises the most beautiful section of the Grand Cañon.” *(ENTIRE NOTE)* Regarding François E. Matthes.]


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1911 Government geologist gives university course. Michigan Alumnus (University of Michigan), 17(8) (May): 495. [F. E. Matthes presents twelve lectures in topographical mapping; “Grand Canon” noted.]

1911 [Note.] In: Scientific Notes and News [section]. Science, New Series, 33 (May 19): 766-767. ["Mr. F. E. Matthes, of the U. S. Geological Survey, is delivering a course of twelve illustrated lectures with accompanying laboratory work before the students of the University of Michigan, the subject of the lectures being, ‘Topographic Mapping.’ On May 3, by invitation of the Michigan Chapter of Sigma Xi, Mr. Matthes told in a popular lecture ‘How the Map of the Grand Canyon was made.’ The maps of the Grand Canyon, Yosemite Valley and the new Glacier National Park have all been prepared by Mr. Matthes, who is now engaged upon the map of the new Mt. Ranier [sic] National Park.” (ENTIRE NOTE)]

1911 Past events. In: Campus Calendar [section]. Michigan Alumnus (University of Michigan), 17 (June): 533-. ["Wednesday, 3 [May] * * * F. E. Matthew [sic], of the U. S. Geological Survey, addressed Sigma Xi on ‘How the Map of the Grand Canyon was Made.’” (ENTIRE NOTE)]

2019 Unlocking secrets: Old maps reveal forgotten trails. Canyon Views (Grand Canyon Conservancy), 26(2) (Summer): 5. [François Matthes topographic maps of the Bright Angel and Vishnu quadrangles, as studied by Dennis Foster.]

Austin, Noah

2020 Putting the Canyon on the map. Arizona Highways, 96(1) (January): 45. [The Bright Angel quadrangle by François Matthes.]

Desimini, Jill, AND Waldheim, Charles

2016 2Cartographic grounds : projecting the landscape imaginary. New York: Princeton Architectural Press, 266 pp. [Grand Canyon, see pp. 68, 70-71: p. 70 illustrates in color the 1903 1:48,000-scale Bright Angel quadrangle (François E. Matthes et al.), which actually depicts a later ed. not identified by Desimini and Waldheim.]

Foster, Dennis

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map details from the Matthes “Bright Angel” and Vishnu” quadrangles, with brief descriptions and notes.]

<table>
<thead>
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<th>Name</th>
<th>Year</th>
<th>Title</th>
<th>Source</th>
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<tr>
<td></td>
<td>1904</td>
<td>Topographic methods used for the new detail maps of the Grand Canyon of the Colorado [abstract].</td>
<td><em>In: 58th Congress, 3rd Session, House Document 460</em>, p. 801. [Seen also as an offprint, without imprint or pagination, (1 p.).]</td>
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<td>1928</td>
<td>Breaking a trail through Bright Angel Canyon. <em>Arizona Highways</em>, (January):.</td>
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Matthes, François E., AND Evans, Richard T.

<table>
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<th>Year</th>
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Oppel, Alwin  [Oppel, Edmund Alwin Guido]


Upchurch, Jonathan

2019  Creation of the Matthes-Evans topographic map of the Grand Canyon  [abstract]. In: Mapping Grand Canyon Conference: February 28-March 1, 2019: Arizona State University, Tempe. [Tempe, Arizona: Arizona State University], p. 11.  [NOTE: Video recordings of each presentation at this conference were posted online at this website: https://lib.asu.edu/mapping-grand-canyon-conference/program (March 2019).]


Visher, S. S.


Gary McAllister

Bruner, Betsey


Colton McClellan

McClellan, Colton

2023  Entrepreneur spotlight; Colton McClellan, 19; Diné dancer and silversmith. In: Melvin, Daryn Akei, Native artists and entrepreneurs at the Grand Canyon; a view from the first Grand Canyon Emergence Intertribal Economic Summit. Colorado Plateau Advocate, (Spring/Summer): 25.  [Remarks; with photo of McClellan holding a display case of his work.]

George McCord

Anonymous

1901  [Painters’ trip to Grand Canyon.] In: Art Notes [SECTION]. The World Review (Chicago), 1(12) (May 25): 365.  [“Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist’s peculiar vocabulary, is called ‘big stuff.’”]

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Part 2. Selected Bibliography Arranged by Names of Artists


**American Federation of Arts**


**Detroit Museum of Art**


**The John Herron Art Institute**


**The Toledo Museum of Art**

McCutcheon, John T.


1909  *Doing the Grand Canyon.* Kansas City, Missouri: Fred Harvey, 19 pp. [Also later printings.] [Includes cartoons.]

1909  *Doing the Grand Canyon.* [Separate, reprinted from *Appleton’s Magazine*, 13(6) (June, 1909).] 8 pp. [Different from Fred Harvey editions; larger format. Fred Harvey eds. probably all dated 1922; some include credit to *Appleton’s Magazine*, 1909.] [Includes cartoons.]

1914  *Doing the Grand Canyon; being some impressions of the “Titan of Chasms”, the greatest natural wonder on the American continent.*  *In: The World Traveller De Luxe*, pp. 25-36. [Reprinted from *Appleton’s Magazine*.] [Includes cartoons.]

1922  *Doing the Grand Canyon.* [No place]: Fred Harvey, 19 pp. [Reprinted from *Appleton’s Magazine*, June, 1909.] [Includes cartoons.]


Beiser, Misha


McFadden, Greg

2020  Here is a painting from Lava Chuar.  *In: QuaranZine [FEATURE]. Boatman’s Quarterly Review*, 33(2) (Spring [sic, Summer]): 43. [“The Grand Canyon Relief Coalition developed the QuaranZine to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with.” (From Margeaux Bestard’s introductory note to QuaranZine.)]
Wayne McLaughlin & Gerald Sussman

McLaughlin, Wayne, and Sussman, Gerald


Carol McMillan

McMillan, Carol


Ed Mell

Anonymous


Bruner, Betsey


Hagerty, Donald J.


1996  Ed Mell; alliance of land, light and sky. Southwest Art, 26(4) (September): cover, 70-76. [Excerpt from Beyond the Visible Terrain.]

Mell, Ed


Northern Arizona’s Mountain Living Magazine, Staff

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Betsy Menand

Menand, Betsy

2021  *February Light*, 24×36, acrylic gouache. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 32. [After the view from the Nankoweap granaries.]


Bertha S. Menzler

Anonymous

1915  Exhibitions for November. *Detroit Museum of Art, Bulletin*, 10(3) (November): 2-4. [See "Paintings by Bertha S. Menzler" (pp. 3-4), which notes, "There are seventeen pictures in the collection, all of them depicting the vast stretches of sand and sagebrush, and the gloriously tinted Grand Canyon.”]

The Toledo Museum of Art


Lloyd Mifflin

Richman, Irwin

2010  Lloyd Mifflin; artist of the Susquehanna. *Pennsylvania Heritage*, 36(4) (Fall): 16-25. [See p. 19, note of, and reproduction of, Mifflin’s painting "Grand Canyon of Arizona" (1913, apparently not from a visit to the canyon).]

Wallace, Paul A. W.

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Ben D. Mileham

Anonymous

1913 Paints Grand Canyon scene. *Santa Fe Magazine*, 7(4) (March): 52. [Ben D. Mileham.]

Douglas Miley

Miley, Douglas


Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Balduin Möllhausen

Huseman, Ben W.


Ives, Joseph C.


Miller, David


Möllhausen, Balduin [Möllhausen, Heinrich Balduin]

[1860] *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition*. [transl. Travels into the Rocky Mountains of North America to the High Plateau of New Mexico, undertaken as a member of the Colorado Expedition on behalf of the United States Government.] Leipzig: Otto Pufürst, 2 volumes, 455, 406 pp. [In German.] [Includes the first artistic portrayals of Grand Canyon. *See Figs. 1B–1D in the present volume.*]

1861 *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition*. Leipzig: Hermann Costenoble, 2 volumes, 455, 406 pp. [In German.] [The same as
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the undated Otto Pürfürst imprint.] [Regarding the two imprints, see Earle E. Spamer, The Leipzig Imprints of Balduin Möllhausen’s Reisen in die Felsenengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico (1860, 1861) : Bibliographical Notes (Raven’s Perch Media, 2022, https://ravensperch.org).]

Wild, Peter; Barclay, Donald A.; and Maguire, James H.

2001 (eds.) Different travellers, different eyes : artists’ narratives of the American West, 1820-1920. Fort Worth, Texas: Texas Christian University Press, 270 [272] pp. [Essays taken from the publications of artists, with editors’ introductions. Although the Grand Canyon and lower Colorado River regions are noted in the introductions for Thomas Moran (pp. 191-193) and Balduin Möllhausen (pp. 114-117), the extracted essays by these writers are not pertinent to this bibliography.]

Anonymous


Detroit Museum of Art

1912 Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912. [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

The John Herron Art Institute

Thomas Moran

Anonymous

1874  City and suburban news.  *The New York Times*, (May 10):.  [See under "New-York": "Thomas Moran's large painting of 'The Chasm of the Colorado' will be privately exhibited by Leavitt's Gallery, No. 817 Broadway, on Monday evening. It will be publicly exhibited (without charge) at Goupil's during the following fortnight." (ENTIRE NOTE)]

1874  "The Chasm of the Colorado."  *The New York Times*, (May 12):.  [Brief notice of exhibition of the Thomas Moran painting the previous evening at the Leavitt Art Rooms.]


1875  *Guyot's new intermediate geography*.  New York: Scribner, Armstrong and Co.; Chicago: Hadley Brothers; and Boston: Thompson, Brown and Co., 106 pp.  (Guyot's Geographical Series.)  [See p. 50: "The Rio Colorado is navigable four hundred miles from its mouth, to the mouth of Virgin River, on the southern boundary of Nevada. [¶] Above this point the Colorado flows along the bottom of a cañon of great depth; and even if the stream were not too shallow for navigation, it would be useless, because it is so difficult to reach from the surrounding country." (ENTIRE NOTE)  Also on p. 50 is a Thomas Moran engraving, "The Grand Cañon of the Colorado." (not credited but identified from the artist's monogram).  See also maps, p. 53.]


1900  Great painter here.  Thomas Moran of New York will paint Shosone Falls.  *Deseret News*, (June 8): 8 [issue pagination].  [Includes note, in passing, of Moran's painting of the Grand Canyon then hanging in the U.S. Capitol.]

1901  [Painters’ trip to Grand Canyon.]  *In*:  Art Notes [SECTION].  *The World Review* (Chicago), 1(12) (May 25): 365.  ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist’s peculiar vocabulary, is called 'big stuff.'"]

1906  [Thomas Moran.]  *The International Studio*, 28 (April[?]): xvi-xvii.  [Moran's Chasm of the Colorado, noted in passing.]


273
1910 [Thomas Moran party to Grand Canyon.] *In: Along the Trail* [SECTION]. *Santa Fe Employees’ Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canyon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In: Art Notes* [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they ‘appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.’” (ENTIRE NOTE)]


1911 [Galleries of "Messrs. Moulton & Ricketts".] *In: General Bulletin* [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as ‘The Cañon Painters’ from their visit together to the great Cañon of the Colorado.” (ENTIRE NOTE)]

1917 [Note.] *American Art News*, 16(6) (November 17): 7. ["Thomas Moran [will be] leaving for the Southwest for the winter Dec. 12, when he will make a short stay at the Grand Canyon, Arizona, and then go to Santa Barbara, Cala.” (ENTIRE NOTE)]


2011 It happened here; Thomas Moran paints the Grand Canyon. Canyon Views (Grand Canyon Association), 18(2) (Summer): 11.

A., K. J.


A., O.


Anderson, Nancy K.


Andre, Linda

1996 Landscape painting: Artists who love the land. Art to Zoo (Smithsonian Institution, Office of Elementary and Secondary Education), (March/April): 1-16 [entire issue]. [Includes Thomas Moran and "The Chasm of the Colorado"].

Art Club of Philadelphia

1902 Eleventh annual exhibition of water colors and pastels: catalogue of exhibition: from March 3d to March 30th, 1902. Philadelphia: Art Club of Philadelphia. [See p. 10; "On the Bright Angel Trail, Grand Canon of Arizona. Thomas Moran.” (listing only); see also Moran’s address, p. 45.]

Art Institute of Chicago

1913 Painters of the Far West: first annual exhibition, February 27 to March 16, 1913. Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that “the Grand Cañon”, with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim” (illustrated); p. [8], Thomas Moran, “Zoroaster Peak, Grand Cañon” (illustrated); p. [9], De Witt Parshall, “Temple of Vishnu, Grand Cañon” (illustrated) and “The great abyss”; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and “After the storm, Grand Cañon” (illustrated).]

Avery, Kevin J.

Art of the Grand Canyon — an introduction and annotated bibliography
Part 2. Selected Bibliography Arranged by Names of Artists

Bassford, Amy O., and Fryxell, Fritiof

Benford, Sally
2010 The grand master. For more than a century, a who’s who of talented artists have been making paintings of the Grand Canyon. Few, however, have achieved the notoriety of Thomas Moran. In: The Journal [SECTION]. Arizona Highways, 86(8) (August): 10.

Benjamin, S. G. W.

Berger, Todd R.
2005 The painted canyon. Canyon Views (Grand Canyon Association), 11(3) (Fall): 6, 10. [Thomas Moran.]

Boag, Peter

Branff, Phyllis

Broder, Patricia Janis

Brubaker, Ann

Buek, Gustave H.
Art of the Grand Canyon — an introduction and annotated bibliography

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Campbell, Charles B.

1890 L'Angellus. In: Correspondence [SECTION]. The Home-Maker, 3(6) (March): 513. [Includes note of Thomas Moran's "Chasm of the Colorado", in passing]

Century Illustrated Monthly Magazine


City Art Museum of St. Louis

1913 Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913. St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated.).]

Clark, Carol C.


Colburn, Justin E.


1874 The cañons of the Colorado. With illustrations by Thomas Moran. In: Bryant, William Cullen (ed.), Picturesque America: or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country. New York: D. Appleton and Co., Volume 2, pp. 503-511. [Author credit in table of contents, p. iv.] [Library of Congress catalogue entry notes 2 volumes (vi, 568 pp.; viii, 576 pp.) in 48 parts (1872-1874); and "The main literary work on this publication was done by Oliver B. Bunce. The introduction was written and proof-sheets read by W. C. Bryant. Cf. J.C. Derby's 'Fifty years among authors.'" Also refer to: Rainey, Sue, 1995, Creating Picturesque America: Monument to the Natural and Cultural Landscape (Nashville: Vanderbilt University Press).]

Cullen’s (1874) *Picturesque America*. The individual contributors are not credited by name in this volume.


Culmer, Henry L. A.

1894 Mountain art. *Overland Monthly*, Series 2, 24 (October): 341-352. [See pp. 346-347, critique of Thomas Moran’s “Chasm of the Colorado” (not mentioned by title), which was then hanging in the U.S. Capitol. He notes (p. 347), however, in his critique of Moran’s “Grand Cañon of the Yellowstone”, that that work is “the companion piece to the Utah subject referred to” (sic).]

Delatiner, Barbara


Detroit Museum of Art


Fern, Thomas


Fryxell, Fritiof


Gennochio, Benjamin


Gerds, William H.

1963 *Thomas Moran, 1837-1926.* Riverside, California: University of California. [Exhibition catalogue.]

Gibson, Arrell Morgan


Gilder, J. B.


Gilder, J. L.

1875 New York letter. *The Academy* (London), 7 (158, New Series) (May 15): 505-506. [Includes: “Mr. Thomas Moran, who is best known as the painter of the Cañon of the Yellowstone [sic], and *The Chasm of the Colorado,* which pictures now adorn the walls of the Capitol at Washington, and are, by the way, among the few good works of art owned by our Government, has just finished another important painting.” (ENTIRE NOTE) Text continues to describe Moran’s *Mountain of the Holy Cross.*]

Guldberg, Jørn

_____ From Salten Langsø to Grand Canyon; popularization of the sublime in Harold Foss and Thomas Moran, 1870-1900. *Statens Museum for Kunst Journal (Kunstmuseets Arsskrift, New Series)* (København), ________. [Incomplete copy seen. Item is in English] [2010?]

Hazelton, George C., Jr.

Isham, Samuel


Jackson, Donald Dale


The John Herron Art Institute


Keim, de B. Randolph


Kelly, James Louis

1910  An appreciation of American art. *Fine Arts Journal*, 22(6) (June): 315-323. [See p. 322: “Thomas Moran has explored that awe-inspiring sight, The Grand Canyon of Arizona, and brought back the greatest conception that has ever been executed, and called to the attention of the American people the world’s grandest natural wonder.” (ENTIRE NOTE)]

Kemp, James Furman

1913  The appeal of the natural sciences. *Columbia University Quarterly*, 16(1) (December): 1-15. [See pp. 11-12, brief note of Thomas Moran and Clarence Dutton at Grand Canyon 30 years earlier, and their unique expressions of Grand Canyon.]
Kessler, Elizabeth A.


Kinsey, Joni Louise


Kinsey, Joni Louise, AND Skolnick, Arnold


Leviero, Anthony

1952 Indian war whoop marks hearings. Sessions opened by Chapman—Issue is right of tribes to choose own lawyers. The New York Times, (January 4): 9. [Includes note: “Secretary [Oscar L.] Chapman held the hearing in his own conference room, and that, incidentally, disclosed what had happened to Thomas Moran’s famous big murals, ‘The Grand Canyon of the Yellowstone,’ and ‘The Chasm of the Colorado.’ For decades, until about a year ago, they had hung on the Senate side of the Capitol, outside the press gallery. Now, removed from their gilded frames and bordered in gray to harmonize with the room, they added to the Western atmosphere of the proceedings.”]

Lindstrom, Gaell

NO DATE Thomas Moran in Utah: 68th Faculty Honor Lecture. Logan, Utah: Utah State University, 21 pp. [Lecture delivered November 29, 1983.]

Linton, W. J. [Linton, William James]

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Mather, Stephen Tyng


Maxwell, Everett Carroll


May, Stephen J.


McEntee, J.


Montgomery, Walter


Moran, Ruth B.

1924  Thomas Moran; an impression. The Mentor, 12 (August): 38-52. [The author is the artist’s daughter.]

Moran, Thomas


1972 Thomas Moran, "Looking up the trail at Bright Angel, Grand Canyon of Arizona". _Smithsonian,_ 3(5) (August): 41. [In article, “Scenes . . . from which the hand of nature has never been lifted”, pp. 34-41].

1978 _Thomas Moran: the Grand Canyon sketches._ Grand Canyon, Arizona: Grand Canyon Natural History Association, portfolio of 11 loose leaves (10 sketches and text, 11⅛ x 16 inches) in embossed ornamental folder (12 x 16½ inches). (Designed by Christina Watkins. Lithographed by Tewell’s Printing and Lithography, Denver, Colorado.) [First leaf is an introduction by T. J. Priehs; remaining leaves are duotone reproductions of previously unpublished sketches by Moran, from the collection of the Jefferson National Expansion Memorial, St. Louis, Missouri. 5,000 sets produced.]


2019 The Grand Canyon. In: Opening Shot [SECTION]. True West, 68(5) (May): 2-3. ["Grand Canyon with Rainbow", 1912, oil on canvas.] ["This painting has been cropped both top and bottom to fit this format."]

Moran, Thomas, AND Dutton, Clarence Edward

[1978] Thomas Moran at Grand Canyon : words by Captain Clarence Dutton. A folio of engraving reproductions by artist Moran. Suitable for framing. Toquerville, Utah: Third Mesa Publishing, 13 leaves (loose), offset on single sheets (6 views of engravings, 6 texts, and introductory page); in illustrated paper envelope. [Set seen was purchased new at Grand Canyon in 1995.] [Cited title is from the envelope. Publisher's imprint is from an adhesive sticker at bottom of envelope verso.] [Leaf sets: "Thomas Moran" [introduction]; "De Motte Park"; Marble Cañon”; “An Amphitheater Second Order Of Magnitude”; “Kanab Cañon”; “The Toroweap”; "Witches’ Water Pocket". Illustration on paper envelope is the “De Motte Park” engraving.]

Morand, Anne R.


Morand, Anne, AND Ewing, Norma


Morand, Anne, AND Friese, Nancy


Morrison, William H.


Morton, Frederick W.

Nash, Steven A.


Neset, Arne


Parshall, DeWitt


Patrick, Darryl


Pattison, James William


Richter, E.


Royal Academy of Arts


Sartorius, Tara Cady

2010 Park it! Arts and Activities, 148(1) (September): 38-40. [Artists in national parks; features Thomas Moran.]
Schwendener, Martha


Sheldon Memorial Art Gallery and Sculpure Garden


Silvestre, Armand

1885  *The gallery of contemporary art : an illustrated review of the recent art productions of all nations.* (J. Eugene Reed, ed.) Philadelphia: Gebbie and Co., [viii], 60 photogravures with texts [unpaginated], 94 pp. [separately paginated]. [Under “The American School”, see “Thomas Moran” (pp. 74, 76), which includes: “In 1871 he accompanied the Exploring Expedition to the Yellowstone Country, and in 1873 went on a similar expedition with Major Powell, when he made studies for the Grand Cañon of the Yellowstone and The Chasm of the Colorado, which were purchased by Congress for $10,000 each.” (p. 76) (ENTIRE NOTE)]

Simpson, William Haskell

1900  Santa Fe advertising. *Printers’ Ink* (New York), 31(10) (June 20): 12-13. [Regarding the Santa Fe Railway. Article, credited to *Agricultural Advertising*, comprises a quotation of the article by Simpson, with an editorial introductory paragraph.] [See pp. 12-13: “You will find in ticket offices, in clubs and reading rooms all over the country large lithographic reproductions of Moran’s painting, ‘The Grand Canon.’ Smaller pictures we frame in groups, and hang them where they will attract public attention.” (ENTIRE NOTE)]

Social Register Association

1913  *Social Register, New York, 1914. Vol. XXVIII, No. 1. November, 1913*. New York: Social Register Association. [See p. 440, “Moran Mr. C.—Lt.” and “Moran Miss Ruth Bedford” ] “Phone No 1181 Bry 59 W 45”; but see particularly the supplemental *April 1914 Dilatory Domiciles Social Register New York*, p. 55 [separately paginated], wherein both Morans are listed, “Jan 2 Hotel El Tovar Grand Canyon Ariz”. The was at the time when several famous American painters went to the Grand Canyon as the guests of the Santa Fe Railway.] [Club abbreviations: “C.”, Century; “Lt.”, Lotos.]

Stacey, Joseph

1981  Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Sterling, Eleanor

Stevens, Nina Spalding

1911 A pilgrimage to the artist’s paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

No Date *Souvenir of a journey to the Grand Canyon of Arizona, the artist’s paradise: a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens*. Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

Stuart, Evelyn Marie


Teetor, Henry Dudley


The Toledo Museum of Art


Truettner, William H.


Tsaneva, Maria

2015 *Thomas Moran: 122 paintings and watercolors*. [No imprint], 1st ed., 92 pp. [Volume contains Foreword (pp. 3-6) with remainder comprising black-and-white reproductions with legends only, in chronological order. Color cover depicts Grand Canyon, without legend and not reproduced in the volume.]
Vo\-gel, Carol  
2011  
Inside art. The New York Times, (March 4): C22. [See "Landscapes of the West", which includes note of Thomas Moran’s "Chasm of the Colorado" on loan to the Smithsonian Institution’s National Gallery of Art.]

W.  
1874  
T. Moran’s "Chasm of the Colorado". The New York Times, (May 25):. [Letter to the Editor. Having seen the painting on display at Goupil’s, counters the Times critic’s unfavorable review (see under Anonymous, 1874).]

Wild, Peter; Barclay, Donald A.; and Maguire, James H.  
2001  
(Eds.) Different travellers, different eyes: artists’ narratives of the American West, 1820-1920. Fort Worth, Texas: Texas Christian University Press, 270 [272] pp. [Essays taken from the publications of artists, with editors’ introductions. Although the Grand Canyon and lower Colorado River regions are noted in the introductions for Thomas Moran (pp. 191-193) and Balduin Möllhausen (pp. 114-117), the extracted essays by these writers are not pertinent to this bibliography.]

Wilkins, Thurman  
1965  

1969  

1998  

Wm. Reese Co.  
1998  

Wilson, James B.  
1955  
The significance of Thomas Moran as an American landscape painter. Doctoral dissertation, Ohio State University.

Félix Frédéric Moreau  

Moreau, F. Frédéric [Moreau, Félix Frédéric]  
1888  
along Peach Springs Canyon and Diamond Creek. [Also note "Erratum" leaf tipped in on half-title page, which indicates for p. 100 and following, "Lire Stage au lieu de Stadge." The misspelling also appears on the frontpiece collage, wherein a small sketch is labeled "Peach Springs Stadge Office" (sic) that depicts actually the "Grand Cañon Stage Office" in Peach Springs. This is the only illustration from his Grand Canyon trip.]

2018 The Grand Cañon. In: Spamer, Earle, Demons at the Farlee Hotel. The Ol' Pioneer (Grand Canyon Historical Society), 29(4) (Fall): 3-6. [Translation of the chapter, "Le Grand Cañon" in Moreau (1888), with introductory remarks and postscript by Spamer. Moreau’s account of his 1886 visit to Peach Springs, Arizona, and the Farlee Hotel at Diamond Creek. Includes reproduction of the "Peach Springs Stadge Office" (sic) illustration in Moreau’s frontpiece collage.] [Translation from the French by Spamer with the assistance of Google Translate (not indicated in article).] [Erratum: Page 5, figure legend line 8, for west read east. (Figure and legend added by editor.)]

Clyde Ross Morgan

Anonymous


Harper, Judy

2003 "Do what you know"; featured artist, Clyde Ross Morgan. Sedona Magazine, (Summer):

Mychajlo Moroz

Михайла Мороз

The Ukrainian Museum / Український Музей


Blake Morrison

Graham, Vickie M.

1985 Confined to a wheelchair, this former fighter pilot now draws his attention to... illustrating a point. Airmen (U.S. Air Force, Air Force Service Information and News Center, Kelly Air Force Base, Texas), 29(4) (April): 21-27. [Captain Blake Morrison, now a painter of aircraft and western scenes. See p. 27: “Everything I really love is within a five-hour drive of here. The Grand Canyon, for instance—oh Lord, what a place it is! I go there at least twice a year to reclaim my soul. It’s really gorgeous country and great for a western painter—or somebody who wants to be.”] [Ellipsis is part of title.]
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Joan Moshimer

Anonymous


1993  "Grand Canyon".  In: Exclusive Design Section [PULL-OUT].  *Rug Hooking Magazine*, 5(1) (June/August):

Kaitlind A. Murak

Chen, Julie


Elroy Natachu, Jr.

Natachu, Elroy, Jr.


Kimo Nelson

Nelson, Kimo


M. Alexandra Nelson

Nelson, M. Alexandra

1994  Dots of illusion; stare at these images and they become dioramas that reveal 3-D secrets.  *Popular Science*, 245(3) (September): 56-59. [See p. 57, autostereogram hosts Grand Canyon with bird in flight and a helicopter.]
Spencer Baird Nichols

Nichols, Spencer Baird

1917 "It was true that he had lived in the silent places, beside the Grand Canyon"—Page 9. In: Bynner, Witter, Greenstone poems : a sequence. New York: Frederick A. Stokes Co., frontispiece. [Page attribution is in error; should be page 29. Quoted passage is from the poem by Bynner, "The Circus", pp. 25-33. Frontispiece (by Nichols) in color.]

P. A. Nisbet

Nisbet, P. A.


Chiura Obata

小園 千 浦

Hirosi, Hisashi [廣瀬 就久]


Valerie Ostenak

Anonymous

2019 The Guild of Metalsmiths 42nd Fall Conference: "The Madness", September 20, 21 and 22, 2019[,] Little Log House Antique Power Show grounds. The Forum (The Guild of Metalsmiths), 21(7) (July): 4. ["Featuring . . . Valerie Ostenak", whose sculptures include "a decorative railing at the Grand Canyon." (ENTIRE NOTE) Ellipsis is part of the quotation.] [NOTE: Ostenak’s résumé (seen online) specifies: "2010—Designed/built/installed a hand-forged decorative steel railing at the Grand Canyon Mather Point Amphitheater (a three-person team) (http://assets.artworkarchive.com/image/upload/v1537821981/4f0493/documents/Valerie_Ostenak-CV-career-addr-091618_mbysxf.pdf). Other members of the team have been identified as Gordon Williams (see Williams, 2013, who also credits Mike Allen and George Witzke (see The Ironwork Store webpage, https://www.theironworkstore.com/about, which notes, ". . . he worked with a team of blacksmiths to create the railing at the Grand Canyon's Mather Point Amphitheater." [ENTIRE NOTE]). The railing is not illustrated in any of these items, but see on Grand Canyon]

Kristin Otterson

Otterson, Kristin

2011 How to look at the Grand Canyon through the opinion of Professor B; (Series); Kristin Otterson ’11; pen and ink, watercolor. The Labyrinth Literary Magazine (U.S. Naval Academy), 2011: 49. [Pen and ink sketch, and pen and ink with watercolor.]

John Owen

Owen, John


Maxfield Parrish

Gilbert, Alma


Parrish, Maxfield

DeWitt Parshall

Anonymous

1910 [Thomas Moran party to Grand Canyon.] *In: Along the Trail* [SECTION]. *Santa Fe Employes’ Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney.” (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In: Art Notes* [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company.”]  

1910 [Artists at Grand Canyon.] *In: Art Notes* [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. ["Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they ‘appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.’” (ENTIRE NOTE)]

1911 [Note.] *In: In and Out of the Studios* [SECTION]. *American Art News*, 10(3) (October 28): 3. ["De Witt M. Parshall is spending a short time at the Colorado Grand Cañon. He will return to his Carnegie Hall studio about Nov. 10.” (ENTIRE ITEM)]


1911 [Galleries of "Messrs. Moulton & Ricketts".] *In: General Bulletin* [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters’ from their visit together to the great Cañon of the Colorado.” (ENTIRE NOTE)]

1913 DeWitt Parshall at Folsom’s. *American Art News*, 11(18) (February 8): 8. ["The ‘Great Abyss,’ a Grand Canyon subject, which holds the place of honor, is beautiful in color and is a well proportioned and interesting composition.” (ENTIRE NOTE) Folsom Galleries, New York.]


1914 Paxton’s fine genre. *American Art News*, 12(31) (May 9): 2. ["The Grand Canon, as interpreted by De Witt Parshall, and well interpreted, holds the visitor with its sense of depth and space and fine color and air.” At the Pennsylvania Academy of Fine Arts, Philadelphia.]


1917  

1917  

1918  

1921  

1956  

2005  

**Art Institute of Chicago**

1913  
*Painters of the Far West: first annual exhibition, February 27 to March 16, 1913*. Chicago: Art Institute of Chicago, [14] pp.  [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

**B., C. H.**

1928  
Burke, Doreen Bolger


**City Art Museum of St. Louis**

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. *City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.* [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

**Detroit Museum of Art**


**Glasier, Jessie C.**

1918 Cleveland. *American Art News, 16(14) (January 12): 6.* ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations of the Grand Canyon: F. Ballard Williams's 'Afternoon'; E. H. Politrast's 'Rising Mists', and De Witt Parshall's [DeWitt Parshall] 'Great Abyss.'" (ENTIRE NOTE)]

**The John Herron Art Institute**

Williams ("Grand View, Grand Canyon", "Morning, Grand View"). [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Parshall, DeWitt


Pattison, James William


Stevens, Nina Spalding

1911 A pilgrimage to the artist’s paradise. Fine Arts Journal, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE Souvenir of a journey to the Grand Canyon of Arizona, the artist’s paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens. Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art


Townsend, James B.

Webster, H. Effa


Worcester Art Museum


Sheldon Parsons

Anonymous


1917 [Sheldon Parsons.] *In*: Art and Artists [SECTION]. *El Palacio* (Santa Fe, New Mexico), 4(2) (April): 107. ["Cassidy in New York.—Mr. and Mrs. Gerald Cassidy have spent the fall and winter in New York. Mr. Cassidy received a special award for his murals of the Cliff Cities in the Indian Crafts Building at the Panama-California International Exposition. His Santa Fe studio is occupied by Sheldon Parsons, whose painting of the Grand Canyon won unstinted praise at the National Parks Art Exhibit in the National Museum at Washington, D. C." (ENTIRE ITEM)]


Joseph Pennell

Art Institute of Chicago

1913 *Catalogue of etchings and lithographs by Joseph Pennell*. The Art Institute of Chicago from January 28 to February 21, 1913. [No imprint], [6] pp. [including wraps]. [Lists "Sunset; Grand Canyon" and "The Temple; Grand Canyon" (p. [5]). (Not illustrated.)]
Pennell, Joseph

1913 Pennell on the pictorial possibilities of America. The famous etcher believes there is a big opportunity for artists to do something American for America if they have the eyes to see and brains to understand what lies near them. *The New York Times*, (March 9): 59. [Includes mention of the recently-deceased Louis Akin.]

1913 The Grand Cañon of the Colorado; six lithographs drawn from nature in 1912 for the Century by Joseph Pennell. *Century Illustrated Magazine*, 86(2) (June): 202-207. [No text; illustrations black-and-white. Also note separate colored cover illustration by George Inness, Jr.]

1925 *The adventures of an illustrator mostly in following his authors in America and Europe*. Boston: Little, Brown, and Co., 372 pp. [Author’s name given on title-page stylistically as Joseph Pennell.][See in Chapter 7, “In and Out of the Philadelphia Studio”, dated 1881, reflections on William Henry Holmes, John Wesley Powell, and Grand Canyon (pp. 82-83); Chapter 35, “Work in the Years 1912 and 1913”, Grand Canon noted in passing, and illustration, “Storm in the Grand Canyon Arizona. Lithograph made on my return East 1912”.

The Print Club of Philadelphia


Tolerton, Hill

1916 Etching and etchers. *In: Edition De Luxe: California’s Magazine. Volume II*. San Francisco: California’s Magazine Co., pp. 121-126. [See p. 125: “In [Joseph Pennell’s] dramatic plates depicting the awe-inspiring cliffs of the Grand Canyon, and the shorter series revealing his interpretation of the softer beauty of the Yosemite Valley, we see a remarkable example of the wonderful effects which may be produced by a master, when inspired by the landscapes and mountains of California and the great West.”]

Alan Petersen

Gianelli, Sarah

Art of the Grand Canyon — an introduction and annotated bibliography

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**Bogdan Pevny**

Богдан Певний

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**Pevny, Bogdan [Певний, Богдан]**

1993  
Вітайзм Михайла Мороза [Vitayizm Mykhaila Moroza] [*transl.* The vitaism of Mikhail Moroz].  
Сучасність / Sučasnist [Республіканської асоціації українознавців, Київ, Україна] [Republican Association of Ukrainian Studies, Kyiv, Ukraine], and South Orange, New Jersey, USA), (May 5): 130-141.  
[In Ukrainian.]  

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**Bertha Menzler Peyton**

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**Stuart, Evelyn Marie**

1917  
[See pp. 305-306, remarks on an exhibition by Bertha Menzler Peyton at the Art Institute, including Grand Canyon studies, “Thor’s Hammer”, “A Glimpse from Bright Angel Trail”, and “On the Canyon’s Rim”.]

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**Edward Potthast**

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**Anonymous**

1910  
[“Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney.” (ENTIRE ITEM)]

1910  
[“The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company.”]

1911  
[International Art Exhibition, Rome. Includes oil painting by Edward H. Potthast, “Grand Canyon of Arizona”. Listed by title only.]

1911  
[Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.]  

1911  
[“This [special exhibition] will comprise the recent work of those five artists]
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(Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters' from their visit together to the great Cañon of the Colorado." (ENTIRE NOTE)


Detroit Museum of Art


Glasier, Jessie C.

1918 Cleveland. American Art News, 16(14) (January 12): 6. ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations of the Grand Canyon: F. Ballard Williams's 'Afternoon'; E. H. Polltrast's [sic] 'Rising Mists', and DeWitt Parshall's 'Great Abyss'." (ENTIRE NOTE)]

The John Herron Art Institute

Part 2. Selected Bibliography Arranged by Names of Artists

Williams ("Grand View, Grand Canyon", "Morning, Grand View"). [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Parshall, DeWitt


Stevens, Nina Spalding

1911 A pilgrimage to the artist's paradise. Fine Arts Journal, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise: a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens. Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art


Arthur J. E. Powell

Nelson, W. H. de B.

1917 The allied artists. The International Studio, 61 (June) (244): cxxx-cxxxii. [See p. cxxxi. Regarding the Vanderbilt Gallery, "The place of honour fell to [Arthur J. E.] Powell with a portrayal of the Grand Canyon of the Colorado, which may well be styled monumental. Good composition and good colour values mark it out as a fine rendering of a very difficult subject." (ENTIRE NOTE)] [NOTE: Pagination in this serial utilizes Roman numerals; Arabic numerals are reserved for the advertising pages.]
Bob Powell

Powell, Bob


C. Don Powell

[Powell, C. Don]


Larry Powell

Powell, Larry


Lucien Whiting Powell

Anonymous


Bowerman, George F.


Corcoran Gallery of Art

William S. Phillips

Phillips, William S.


Thomas E. Priemon

Anonymous


Roy E. Purcell

Purcell, Roy E.


Hanson Puthuff

Gerdts, William H., AND South, Will


Mallery Quetawki

Quetawki, Mallery

Rao Zongxi

Rao, Zongxi, AND Deng, Weixlong [饶宗颐; 邓伟雄]


Päivi Raivio & Justin Tyler Tate

Raivio, Päivi, AND Tate, Justin Tyler


Ranger Doug’s Enterprises

Gremmen, Hans


Casey Reed

Reed, Casey

2017 A searing future. Late in its life, the Sun will swell to such a size that it might swallow the Earth. Long before that, it will have incinerated our planet. In: Tyson, Peter, Written in the star. The future of our solar system largely hangs on how the Sun ages. Regardless of the outcome, it doesn’t look good for Earth. Sky and Telescope, 134(4) (October): 22-23. [Tyson article, cover, pp. 2, 22-29.] [Reed illustration depicts a red supergiant Sun setting over the Grand Canyon, although Grand Canyon is not identified in the illustration legend (and which surely would have been completed eroded away by this time).]
Rudi Reichardt

Black, Nancy, and McQuerrey, Teresa


Erin Reynolds

Reynolds, Erin


George Willis Ritchey [sponsor]

Osterbrock, Donald E.


Ritchey, George Willis

1929 L’évolution de l’astrophotographie et les grands télescopes de l’avenir. *The development of astrophotography and the great telescopes of the future.* [No place]: Publié sous les auspices de la Société Astronomique de France, 64 pp. [In French and English texts.] [See plate 34 (an artistic rendering) and explanation, regarding a “Super-Telescope” designed for a site at Desert View.]

1930 La grande aventure. [transl. The grand adventure.] *L’Illustration* (Paris), (4538) (February 22): 255-259. [In French.] [Including the proposed Desert View observatory.]

1993 Telescope visionary George Ritchey published this sketch in 1929, showing the building for an 8-meter (315-inch) telescope perched on the rim of the Grand Canyon. In: Books and Beyond [SECTION; Stuart J. Goldman, ed.]. *Sky and Telescope*, 86(3) (September): 54.

William Ritschel

Anonymous

1910 [Artist William Ritschel.] In: In and Out the Studios [SECTION]. *American Art News*, 9(5) (November 12): 3. [Begin with the note that Ritschel “returned last week from Colorado [sic], where he spent the summer painting the Grand Canyon.”]


**Detroit Museum of Art**


**The John Herron Art Institute**

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"); Thomas Moran ("The Titan of Chasms", "Grand Canyon"), "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

**The Toledo Museum of Art**

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield (""Twin Cathedral.' Lent by the Atchison [sic], Topeka & Santa Fe Railway. 'The Lifting Veil.'”); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. (""Grand View, Grand Canyon.’ Lent by Mr. Wm. H. Simpson, Chicago.”); George
George E. Roberts

Roberts, George E.


J. P. Robertson

Thayer, Frank S.

[1900] Glimpses of the Grand Cañon of the Colorado. Denver: Frank S. Thayer, 15 color plates, string-tied. ("Reproduced by Special Permission from Original Copyright Photographs by Oliver Lippincott, Los Angeles. Water Color Effects by J.P. Robertson, Denver. Plates and Color Press Work By The Williamson-Haffner Eng. Co., Denver. Frank S. Thayer. Publisher, Denver." [title leaf, thus].) [Stylized pictorial cover portrays an undefined canyon river scene, perhaps not even Grand Canyon. Each illustration in the volume is faced by a heavy tissue-paper interleaf, affixed, on which a legend is printed and a verse from fine literature. Includes two non-Grand Canyon views: "Flagstaff and Grand Cañon Stage and San Francisco Mountains", and "Cliff Dweller's Ruins, Walnut Cañon, Near Flagstaff". "The last two pictures in this book are from the brush of Mr. J. P. Robertson, of Denver." (Publisher's Note [leaf 1].) The Robertson pictures are: "The Roaring Torrent" and "Good Night—Grand Cañon." [Also variants?] ● [Bibliography of Books, Government Reports, and Magazine Articles on Grand Canyon National Park, in U.S. National Park Service Annual Report for Fiscal Year ended June 30, 1919 (p. 344), indicates copyright 1900. Date corroborated from The Publishers' Weekly, as collated in The American Catalog, 1900-1904 (Office of the Publishers' Weekly, New York, 1905), p. 90, where the title is listed with titles from 1900 and with date in square brackets, [1900], thus, with the following description: "Fifteen views of the Grand Cañon reproduced by trichromatic color photography, a new process which resembles water color in effect." Original price $2.50. The volume (with credit only to the photographers) is also listed in Book News, 19 (December 1900): 219.● [Although this work is photographic, it is cited for its novel effect in mimicking paintings, and of course for the reproduction of Robertson’s works.]
W. E. Rollins

Rollins, W. E.


Gertrude Rust

Buchanan, Marguerite


Joel Russel

McClure, Caleb

2016  On the Wall; all wrapped up in the flow of art.  *Flagstaff Live!*, 22(36) (September 1-7): 12. [Includes remarks on the forthcoming Colorado River Days festival, and an illustration of the Joel Russel painting, "Crash Camp Sunset"].

Masao Saitoh

Saitoh, Masao [斉藤公男]


Birger Sandzén

Anonymous


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1920 Tribute to Sandzen. El Palacio (Santa Fe, New Mexico), 8(7/8) (July): 225-226. [Scandinavian artist Birger Sandzen. Notes, in passing, of past work having included “... the solemn mystery of the Grand Cañon ...” (p. 225).]

Pennsylvania Academy of the Fine Arts


Margaret Sanfilippo

Sanfilippo, Margaret


Santa Fe Railway [exhibitor/sponsor]

Santa Fe Railway

NO DATE An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection. [No imprint], 26 pp., 30 sepia tone prints. [Venue undetermined.]

[Santa Fe Railway]

1913 An American School of Painting. The Fra (The Roycrofters, East Aurora, New York), 11(3) (June) (Travel Number): xvii. [An essay about art and artists in the Grand Canyon, written in the first person without by-line, but in context an advertisement placed by the Santa Fe Railway, which solicits requests for the book obtained gratis, Titan of Chasms; essay printed in the Roman-numeral advertising section of this magazine.]

Simpson, William Haskell

1900 Santa Fe advertising. Printers’ Ink (New York), 31(10) (June 20): 12-13. [Regarding the Santa Fe Railway. Article, credited to Agricultural Advertising, comprises a quotation of the article by Simpson, with an editorial introductory paragraph.] [See pp. 12-13: “You will find in ticket offices,
in clubs and reading rooms all over the country large lithographic reproductions of Moran's painting, "The Grand Canon." Smaller pictures we frame in groups, and hang them where they will attract public attention." (ENTIRE NOTE]

**Pan-American Exposition (1901)**

**Charles Ahrhart** [firm]


**Santa Fe Railway**

NO DATE *An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection.* [No imprint], 26 pp., 30 sepia tone prints.


**Panama-Pacific Exposition (1915)**

**Anonymous**


1914 *Marvels of the great Panama-Pacific International Exposition to be held in San Francisco in 1915 disclosed by present progress.* *Loco* (A Technical Magazine) (Locomotive Club, Schenectady, New York), 4(4) (February): 289-293. [See p. 290: Of "Frederic Thompson's $1,000,000 group", "The Santa Fe's 'Grand Canyon of Arizona' is half finished . . . ." (ENTIRE NOTE)]

1914 *Replica of Grand Canyon for San Francisco fair.* *Touring Topics* (Automobile Club of Southern California, Los Angeles), 6(3) (April): 17. [Santa Fe Railway attraction at Panama-Pacific International Exposition under construction.]

1914 *At the Exposition.* *The Retail Grocers Advocate* (San Francisco), 19(33) (August 14): 25. [Includes: "Eight beautiful standard gauge observation cars, specially constructed for the 'Grand Canyon of Arizona' at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. 'The Grand Canyon of Arizona' is the $350,000 concession of the Santa Fe Railway, and in making the trip through it, visitors will be passengers on the big observation cars for half an hour." (ENTIRE NOTE)]

1914 *The latest news from San Francisco about the great Panama-Pacific Exposition.* *The Rotarian*, 5(3) (September): 115. [Includes brief description of construction of reproduction of Grand Canyon [by Santa Fe Railway].]

Part 2. Selected Bibliography Arranged by Names of Artists

1914 [Delivery of observation cars to Panama-Pacific International Exposition.] In: Travel Topics [SECTION]. New York Topics and International Courier, (September 12): 8. ["Eight beautiful standard gauge observation cars, specially constructed for the 'Grand Canyon of Arizona' at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. 'The Grand Canyon of Arizona' is the $350,000 concession of the Santa Fe Railway, and in making the trip through it visitors will be passengers on the big observation cars for half an hour."]

1915 Panama-Pacific Exposition notes. The Architect and Engineer of California, Pacific Coast States, 40(2) (February): 100. ["A panoramic reproduction of the Grand Canyon of Arizona has been built at a cost of over $300,000; over fifty thousand square yards of linen canvas, imported from Scotland, were being used for set pieces. Visitors in this concession will view the panoramas from observation parlor cars, moved by electricity on an elevated trestle, seemingly along the rim of the canyon."]

1915 Panama-Pacific. The Insurance Press, 40 (February 3) (1013): 10. [Panama-Pacific International Exposition; item about Grand Canyon exhibit by Santa Fe Railway.]


Brown, C. G.

1915 The Panama-Pacific Exposition. Holstein-Friesian World (Madison, Wisconsin), 12(32) (August 7): 1525-1527. [See p. 1526, note of riding the Aeroscope, from which one may "look down into the ostrich farm, the Hopi Indian village, the Colorado Grand canon [sic], and most of the other concessions."]

Mugan, Esther L.

1915 Doing the Zone at San Francisco. Santa Fe Magazine, 9(9) (August): 35-40. [Panama Pacific International Exposition. Note p. 36, illustration, "In the wonderful Grand Canyon exhibit at San Francisco.” Exhibit designed for the Santa Fe Railway.]

Neuhaus, Eugen


Panama-Pacific International Exposition Company

1915 The red book of views of the Panama-Pacific International Exposition. Official publication. San Francisco: Robert A. Reid, [unpaginated]. [Cover title: The red book of views of the Panama-Pacific International Exposition. San Francisco. 1915.] [See: "The Grand Canyon. The Grand Canyon exhibit is made by the Santa Fe Railroad Company [sic]. It occupies a commanding position on The Zone. It is a gigantic undertaking to given an adequate idea of the Grand Canyon, but the result attained is wonderful in its realism."]
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[Santa Fe Railway]

[1915]  
Grand Canyon of Arizona replica: Panama-Pacific International Exposition, San Francisco. [No imprint], [20] pp. [10-panel folded brochure]. [Includes a section on "How to Reach the Grand Canyon"]. [NOTE: This brochure is also reproduced in reduced size in Sarah J. Moore, Empire on display: San Francisco’s Panama-Pacific International Exposition of 1915 (University of Oklahoma Press, Norman) pp. 164-165.]

Trask, John E. D.

1916  
The Department of Fine Arts at the Panama-Pacific International Exposition. In: Edition De Luxe: California’s Magazine. Volume II. San Francisco: California’s Magazine Co., pp. 81–91. [See p. 89: “Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition.” (ENTIRE NOTE)]

Sponsor

D’Emilio, Sandra, AND Campbell, Suzan

1991  
Visions and visionaries: the art and artists of the Santa Fe Railway. Salt Lake City: Gibbs Smith Publisher, Peregrine Smith Books, 147 pp. [Limited ed. for Santa Fe Railway employees, brown leather with gilt stamping.]

1991  

1995  

Groff, Frances A.

1915  
Exposition moths. Sunset, 35(1): 133–148. [“Exposition moths” are showmen and adventurous people attracted to the wanderlust life of fairs and expositions. Regarding principally the Panama-Pacific Exposition. Grand Canyon and Painted Desert exhibit [by the Santa Fe Railway], see pp. 141, 142, 143; produced by W. F. Sesser (portrait, p. 137).]

Anonymous

1912  

William G. Schneider

E. C. Segar

Tisserand, Michael

2018  
reproduction of comic strip, "The Katzenjammer Kids tour the Grand Canyon" (August 22, 1915.]
[The Katzenjammer Kids was a comic strip created by Rudolph Dirks and later drawn by Harold Knerr.]

Gene Segerblom

Segerblom, Gene

1965 An amazing river adventure; down the Colorado to Lake Mead. (Paintings by Cliff Segerblom.)
Nevada Highways and Parks, 25(2) (Summer): 28-35. [Trip through Grand Canyon in sportyaks.]

John Segeren

Chapin, Brenda

1979 John Segeren: master woodcarver of U.S.A. In: Alumni News and Notes [SECTION]. Courier (U.S. National Park Service), 2(13) (November): 18-19. [Includes note (p. 18): “Segeren has worked for the Park Service for 22 years. During that time he has helped develop many a park’s personality through unique and impressive artwork. Whether it be massive doors carved for Grand Canyon . . . .” (ENTIRE NOTE; Grand Canyon work not otherwise identified)]

Ken Seowtewa

Seowtewa, Ken


Tryntje Seymour

Seymour, Tryntje


J. H. Sharp

The Toledo Museum of Art

1912 The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection. Toledo, Ohio: Toledo Museum of Art, 44 pp. [See “Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters” (pp. 26-28); introductory paragraph, p. 26; listings as

**Louis Hovey Sharp**

**Anonymous**

1918 Los Angeles [NEWS]. American Art News, 16(21) (March 2): 5. ["Louis Hovey Sharp of Pasadena is exhibiting his recent work at the Kanst Galleries. The exhibition consists largely of California landscapes and scenes around the Grand Canyon of Arizona." (ENTIRE NOTE)]

**Doyle Shaw**

**Shaw, Doyle**


**Ron Shell**

**McIntosh, Phyllis**

2005 Pictures worth a thousand acres; throughout the years, artists have played a crucial role in advocating for the national parks. National Parks, 79(2) (Spring): cover, 1, 30-35. [See p. 30 (legend, p. 31), "Arts in the Parks 2004 winner Ron Shell interprets Grand Canyon National Park in an oil painting." Text mentions, in passing (p. 31), Thomas Moran’s "The Chasm of the Colorado". Article includes painters and photographers.]

**Harry Shipler**

**Anonymous**

1908 Two attractive pictures. Harry Shipler’s panorama and his Grand Canyon scene admired. Deseret News, (October 9): 1 [issue pagination]. [A "... bromide enlargement of a splendid view of the Grand canyon. This picture is an immense affair and one becomes almost hypnotized by looking at it for several minutes. The mile-deep canyon with the turbulent stream winding at the bottom seems to be real, the onlooker easily imagines himself looking over its edge. The thing is wonderfully realistic." (ENTIRE NOTE) The other view is a panorama of Salt Lake City.]
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Ryan Skidmore

Skidmore, Ryan


Shawn Skyabelund

Gianelli, Sarah

2014 It’s the arts [SECTION]. The Noise (Flagstaff, Arizona), (155) (UltraSuperMega Edition) (April): 17-. [See p. 17, regarding the work of Shawn Skyabelund, including (illustrated) his installation at Grand Canyon National Park Headquarters, “The Price of Entrance”; and see p. 23, regarding an exhibition of the work of the late Arline Tinus at West of the Moon Gallery, Flagstaff, including (illustrated) her “Finding the River Magic”.]

Robyn Slayton

Slayton, Robyn

1998 Below the L.C. Boatman’s Quarterly Review, 11(4) (Fall): 21. [Sketch.]


Judith Smith

Smith, Judith


Vicky Snow

Snow, Vicky

1994 [Cartoon.] Arizona Highways, 70(2) (February): 50. [Grand Canyon mules: “Can you BELIEVE the recruits they send us these days?”]

Ralph Stackpole

Look, David W., AND Perrault, Carole L.


315
Kim Stafford

Stafford, Kim

2016  Water braids a rope: at Ha Tay Gam, the River Colorado.  Santa Cruz, California: Peter and Donna Thomas, [unpaginated].  [9¾ x 11¾ x ¾ inches.  With verse text leaves facing illustrations.  Description from website http://www.baymoon.com/~peteranddonna/4-water.htm (first viewed September 2, 2017; last viewed March 25, 2023): "Six watercolors painted in the Grand Canyon.  Hand-drawn initial letters.  Cover: squirrel-skin tanned by Donna, enamel-over-copper abstract landscape frontispiece.  Clamshell box[,] $1850.00".  [Unique?  [Regarding Peter and Donna Thomas see also "Peter and Donna Thomas".]

John Thomas “Jack” Stark

Stark, John Thomas  [Stark, Jack]

1995  A page from the Doggerel Log.  Boatman’s Quarterly Review, 8(2) (Spring): 48.  [One page illustrated from the manuscript Doggerel Log of a Canyon Trip from the Carnegie–Cal Tech expedition on the Colorado River through Grand Canyon, 1937; showing original artwork and a handwritten poem.  Attributed to Robert P. Sharp, but actually by Jack Stark; see Errata for this item, 8(3): 15.  [NOTE: The original is in the Special Collections and Archives, Cline Library, Northern Arizona University, Flagstaff.  The entire log has been digitized and is online at https://archive.library.nau.edu/digital/collection/cpa/id/33498.]

Simone Stephenson

Collins, Gail G.

2011  Outside the box; the ‘ammo box’ art and other works of Simone Stephenson.  Northern Arizona’s Mountain Living Magazine, (November): 28-30.  [River runners’ ammo can art.]

Hal Stewart

Anonymous

2012  Guest presenter—November 6th; Hal Stewart, construction worker turned artist!  Art Beat (Scottsdale Artists League, Scottsdale, Arizona), (November): 1.  [Notes that the artist was Artist in Residence on the North Rim in 2005, and his current display of Grand Canyon art in Phoenix Sky Harbor Airport Art Gallery, Terminal 4.]

Ruthann Stoner

Stoner, Ruthann


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Milton Stricker

**Stricker, Milton**

2000 The source of art and architecture: Organic design through the abstraction of nature. Part II. *Taliesin Fellows Northern California Newsletter* (Northern California Taliesin Fellows, Woodside, California), (14) (June 7): 4-5. [Includes a small reproduction of the author’s “Grand Canyon Suite” (medium not indicated) that was inspired by the musical pieces of the same name by Ferde Grofé.]

Deb Strong

**Granillo, Gabriel**

2017 Sound and color; how hearing color helps Deb Strong Napple heal through art. *Flagstaff Liv!,* 23(40) (September 28-October 4): cover, 3, 14-17. [Grand Canyon noted in article, but not illustrated with paintings.]

**Anonymous**


**Chase, MacKenzie**


**George, Penelope**


**Muller, Seth**

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona’s Mountain Living Magazine,* (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]
Muller, Seth

Sullivan, Sharon

Supplee, Serena
2005 *Inner Gorge metaphors : an artist’s perspective of the Grand Canyon*. Moab, Utah: Lily Canyon Books, [112] pp. [Also a hardbound state, 100 copies, signed and numbered by the artist.]

Supplee, Serena, AND Steiger, Lew

Dawn Sutherland

Ballew, Elissa

Conrad, Svea

James (Jimmy) Swinnerton

Davidson, Harold G.
Hagerty, Donald J.

Hilton, John W.

Swinnerton, Jimmy

Tisserand, Michael
2018 How the West was 'tooned. In: Segar, E. C., Thimble Theatre and the pre-Popeye cartoons of E. C. Segar (Peter Maresca, ed.). Palo Alto, California: Sunday Press Books, pp. 10-11. [Includes reproduction of comic strip, "The Katzenjammer Kids tour the Grand Canyon" (August 22, 1915), and "In 1913, James Swinnerton took his popular Jimmy character to the Southwest [illustration shows Grand Canyon] . . . ." ] [The Katzenjammer Kids was a comic strip created by Rudolph Dirks and later drawn by Harold Knerr.]

Marieke Taney

Taney, Marieke

Mark Tansey

Bell, Judith

Freeman, Judi
1993 (Ed.) Mark Tansey. Los Angeles: Los Angeles County Museum of Art. [Exhibition catalogue.]

Goetzmann, William H., AND Goetzmann, William N.
Williamson Tapia

Collins, Gail G.

2011  
In search of the profound; artist Williamson Tapia is a *plein air* purist. *Northern Arizona’s Mountain Living Magazine*, (September): 26-28.

Richard Tashjian

Anonymous

2011  

Ruth Taylor

Taylor, Frank J., and Taylor, Ruth

1935  
*Our U.S.A.: a gay geography.* (Text by Frank J. Taylor, maps by Ruth Taylor.) Boston: Little, Brown and Co., 113 pp. [Full-page cartoon-illustrated maps for the 48 states and American possessions. See Arizona (map 13).] [NOTE: “Gay” of course is the traditional definition. The volume scarcely appears in the used-book market, as many dealers have broken the volumes in order to sell individual maps at a premium.]

Malcolm Tervo

Tervo, Malcolm

1991  

Karl Thomas

Thomas, Karl

1990  

2009  

Peter and Donna Thomas

Peter and Donna Thomas [firm]

2007  
The *Grand Canyon*. Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 3 × 2¼ inches. Accordion-fold production of ten panels, affixed to boards, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas. "50 copies for Donna’s 50th birthday" (recto of accordion-fold leaf). *WorldCat notes from a bookseller’s description, which helps identify this production: “Brown paper covered boards...*
varnished to look like wood with paper label on front board.”; “The paper is ‘duplex’, or two sided: the sheet is off white, shaded with umber pigment, and the back has a layer of darker paper pulp with petroglyph-like imagery onlayed over the surface. It was printed with a red brown rainbow roll, so the ink is subtly shaded from the top of the page to the bottom, an attempt to visually allude to the colors of the Grand Canyon. Both the front and the back of the accordion page are printed with imagery that depicts the elevations of the Grand Canyon. This image is a duplication from one of the original technical drawing[s] from Powell’s book.”] [Additional remarks by E.E.S.: Front board with paste-down illustration repeating a detail from the accordion-fold illustrations, on which is affixed in turn a paste-down title, “THE GRAND CANYON”. The “petroglyph-like imagery” of the rear board comprises a few block letters, largely undecipherable. The graphical reproduction of the recto and verso of the accordion fold are details, greatly enlarged, from the Grand Canyon panoramas [by William Henry Holmes]. Quotation on recto of accordion fold: “The wonders of The Grand Canyon cannot be adequately represented in symbols of speech, [row of graphical symbols here]... John Wesley Powell - Exploring The Colorado: 1875” (ellipsis thus). The verso illustration, labeled with numerals, is identified here as a detail from the “Panorama from Point Sublime—Looking West” a William Henry Holmes illustration (first published in Dutton, 1882) that appears in Powell (1895, Canyons of the Colorado).

2010 The Southwest. Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 2¼ × 1¾ inches. Accordion-fold production 16 panels; 50 copies. Description from the Peter and Donna Thomas website: “This book is a series of watercolor paintings of landscapes that Donna painted in National Parks we passed through in the Southwest during our wandering book artist’s gypsy wagon trip in April and May of 2010. The watercolor illustrations have been color copied on Peter’s handmade paper. Pictographs, patterns after Navajo rock paintings, have been stenciled on the first and last pages using pigments gathered from the base of ? rock in Sedona, AZ. The panels used to bind the book are covered with Peter’s paper made from cotton rag mixed with Yucca fiber gathered in the high desert near the California Arizona border.” (Question mark thus.)]

2013 The Grand Canyon. Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book. Accordion-fold production of 18 panels, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas, overprinted on elevational depiction from Powell. WorldCat entry for 2013 production further indicates: “Contains nine watercolor landscape paintings painted on-site in the Grand Canyon in 2007 by Donna Thomas. Watercolor illustrations are tipped in with decorative handmade corners, which have been hand-stitched to pages. Includes a section of pages cut out resembling a view of the river and the different rock layers of the canyon. Bound with exposed coptic binding on wooden boards. Paper leaves irregular on fore-edge. Issued in beige cloth covered clamshell box (21 cm) with ribbon ties and paper title label on lid. Handmade paper and wooden boards by Peter Thomas. Paper cutting, stitching and clamshell box by Donna Thomas.”]

Anonymous

2014 Plein Air and Beyond: A Recent body of Artwork, by Jim Thompson (The Drawing Board Gallery, Yorba Linda, California, January 2-March 21). In: Scholarship at Work [SECTION]. APU Life (Azusa Pacific University, Azusa, California), 27(2) (Summer): 11. [Notice of art exhibition. The en plein air piece, “All Sixty-Six”, representing “God’s faithfulness during the artist’s 66 years of life”, is “a scene of the Grand Canyon on the surface of 66 yo-yos, some of which cracked during the process”. This piece is illustrated here in a small, thumbnail image.]
Philip Thys

[Thys, Philip]

1995  [Artwork, without legends.]  In: U.S. National Park Service, Grand Canyon National Park, Draft General Management Plan and Environmental Impact Statement, Grand Canyon National Park, Coconino and Mohave Counties, Arizona: March 1995. U.S. National Park Service, in cooperation with U.S. Forest Service, cover, and text-section separators. [Oversized document, 11 × 17 inches (shy of a yard fully opened), spiral bound. A peculiarly immense, and ornamental, example of gray literature, the Draft General Management Plan and Environmental Impact Statement for Grand Canyon National Park is also unusual for containing a number of watercolor paintings (including the cover) by an artist who is, regretfully, not credited. Whereas some sources may know who this is, the general readership does not. However, by analyzing the hasty signature, the artist is here identified as Philip Thys, whose name is listed on p. 317 as a Visual Information Specialist consultant in the National Park Service's Denver Service Center. [The cover is illustrated in Fig. 3 in the present volume.]

Ellen Tibbetts

Tibbetts, Ellen


1994  . . . And the last boat was just right!  In: Sadler, Christa (ed.), There’s this river : Grand Canyon boatman stories. Flagstaff, Arizona: Red Lake Books, p. 106. [Ellipsis is part of title.]


2001  [Artwork.]  Boatman’s Quarterly Review, 14(2) (Summer): 1, 7, 35, 36, 47.
2006 . . . and the last boat was just right!. In: Sadler, Christa (ed.), *There's this river . . .* : Grand Canyon boatman stories. Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46. [Ellipses are part of titles.]


**William Tillyer**

Tillyer, William


**Arline R. Tinus**

Tinus, Arline R.


**Albert Tissandier**

Tissandier, Albert

1886 *Six mois aux États-Unis : voyage d’un touriste dans l’Amérique du Nord, suivi d’une excursion à Panama*. [transl. Six months in the United States: travel of a tourist in North America, followed by an excursion to Panama.] Paris: G. Masson, 298 pp. [In French.] [Includes a few reproductions from Tissandier’s original artwork created during his trip across America.] [See Fig. 2J-3B in the present volume.]

1886 *Voyage d’exploration dans l’Utah et l’Arizona, Kanab et le Plateau de Kaibab, par M. Albert Tissandier, 1885.* [transl. Journey of exploration in Utah and Arizona, Kanab and the Kaibab Plateau, by M. Albert Tissandier, 1885.] *Le Tour du Monde*, 1886(1): 353-368. [In French.] [See Fig. 2J-2 in the present volume.] [Includes a few reproductions from Tissandier’s original artwork created during his trip across America.]

**H. Tribbett**

Tribbett, H.

Herbert B. Tschudy

Anonymous


1922  Water colors and the Brooklyn Museum. In: Notes [SECTION]. American Magazine of Art, 13(2) (February): 63-64. [Exhibition includes “Morning, Grand Canyon” by Herbert B. Tschudy (p. 64); noted only in passing.]

James Turrell

Adcock, Craig


U.S. Department of the Interior [exhibitor]

Dawson, Edward M.


Hardt, H. B.


McIsaac, C. H.

1904  U.S. Government exhibits. Lewis and Clark Journal (Portland, Oregon), 2(6) (December): 10-11, 14-15. [Lewis and Clark Centennial Exposition. See p. 15, notice of display of paintings by the U.S. General Land Office: “The immensity of the Grand Canon of the Colorado can be shown only imperfectly in the space available for the picture. The variety of coloring, however, is well brought out, and a good idea of the character and shapes of the formations can be obtained. The principal features of the Canon have received fanciful names suggested by their likeness to temples, pagodas and towers.” (ENTIRE NOTE)]
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U.S. Mint [sponsor]

Kirkwood, Scott

2010  Minty fresh; U.S. Mint follows up state quarters with “America the Beautiful” program, focusing on national parks and other uniquely American places. National Parks, 84(2) (Spring): 18-19. [Illustrations include two potential designs for the Grand Canyon quarter.]

U.S. Post Office Department [sponsor]

U.S. Post Office Department, Division of Stamps


Whittaker, Wayne

1949  Uncle Sam’s stamp factory. Popular Mechanics Magazine, 91(2) (February): 100-103, 262, 264, 266. [See p. 102: “Then there was the two-cent Grand Canyon stamp back in 1934. A newspaper carried the story that if the stamp were held sidewise one could see a perfect profile of Mussolini.” (ENTIRE NOTE)] [This is the 2¢ Grand Canyon stamp (Scott 741) in the 1934 National Parks series. By turning the stamp 90 degrees counter-clockwise, the putative profile faces left as one views the buttes on the right side (now top left) of the scene. —E.E.S.]

Jürgen Valdeig

Anonymous


Sandra Vlock

Vlock, Sandra


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Linde Waber

Szikszay, Philip


John Henry Waddell

Dicker, Kiana


Mary Vaux Walcott

Walcott, Mary Vaux

1925  North American wildflowers. Washington, D.C.: Smithsonian Institution, 5 volumes. [Comprises five boxed sets of loose leaves of lithographs reproducing Walcott’s watercolor paintings. A descriptive text is printed on the preceding leaf for each. Each volume has a string-tied title-page and front matter, and Vol. 5 adds a string-tied index.] [Includes illustrations of specimens from Grand Canyon.]

Curt Walters

Fauntleroy, Gussie


Phillips, Dick


Ruffner, Budge


Walters, Curt

Stuart Walthall

Walthall, Stuart, AND Chape, Beth

2015    Hot Na Na. Boatman’s Quarterly Review, 28(3) (Fall): 6. [Painting. Signed by Walthall; credit “Stuart Walthall / Beth Chape”.

2015    Canyon Moon. Boatman’s Quarterly Review, 28(3) (Fall): 45. [Painting. Signed by Walthall; credit “Stuart Walthall / Beth Chape”.

Gwendolyn Waring

Muller, Seth

2014    On the wall; visual love affairs for February’s Art Walk. Flagstaff Live!, 20(6) (February 6-12): 12. [Notes Grand Canyon work by painter Gwendolyn Waring, and illustrates “Havasu” by Kristen Caldon (p. 24).]

Rechel, Diane

2003    Art that will grow on you; Waring’s colorful nature work. Flagstaff Live!, (June 10-16): 10. [Gwendolyn Waring.]

Way Der-Lor & Shih Zen-Chung

Way, Der-Lor, AND Shih, Zen-Chung

2006    Wrinkle rendering of terrain models in Chinese landscape painting. IEICE Transactions on Information and Systems, E89-D(3) (March): 1238-1248. See p. 1244, Grand Canyon example. Computer modeling of brush strokes.] [Institute of Electronics, Information and Communication Engineers.]

G. Weber

Weber, G.

2014    [Untitled.] Grand Canyon River Guides (E-newsletter), (August): [4]. [Drawing depicting a dory being rowed in Marble Canyon.]

Jerry Weber

Weber, Jerry

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Mark Weber

Weber, Mark


Helen Welch

Welch, Helen


Edward Wemytewa

Wemytewa, Edward


Kurt Wenner

Anonymous


Rick Wheeler

Wheeler, Rick


Steve Wheeler

Mitchell, John

Ruth Taylor White

**White, Ruth Taylor**

1929 A cartograph of the Grand Canyon Country on which is pictured whimsically and fancifully some things that Dudes expect to see and then, again, some other things they don’t, said cartograph having been penned by Ruth Taylor White. *In: Tillotson, M. R., and Taylor, Frank J., Grand Canyon country.* Stanford, California: Stanford University Press, colored pictorial endpapers. [Also reproduced, not colored, in the revised ed. (1930) and in smaller format in the 2nd revised ed. (1935).]

**Gunnar Widforss**

[See also online the Gunnar Widforss Catalogue Raisonné Project, https://www.gunnarwidforss.org/]

**Anonymous**


2010 Gunnar Widforss (1879-1934[]); painter of the national parks. *In: Scandinavian Lecture Series* [SECTION]. [Nordic Spirit Newsletter (California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center), 20(1) (Spring): [7]. [Announcement of lecture by C. Allan Carlson.]

2010 Scandinavian Lecture Series; Arizona curator Alan Petersen focuses on Swedish artist. *Nordic Spirit Newsletter (California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center)*, 20(2) (Spring): 5. [Gunnar Widforss.]

2018 On loan. *Museum Notes* (Museum of Northern Arizona), (Summer/Fall): 5. [Six works of art by Gunnar Widforss loaned to the Ljungberg Museum (Kronberg County Art Museum, Ljungby, Sweden). Item illustrates one piece, “Hopi Point, Grand Canyon”.]

**Aiken, Bruce**


**Anderson, Antony**

1922 Los Angeles. *American Art News*, 21(8) (December 2): 9. ["Water colors by Gunnar Widforss, a young Swede who has been in this country for some years, are on display at the Stendahl. His subjects are from Copenhagen, Tunis, the Grand Canyon, and Catalina Island. He is master of a meticulous style and his drawing is impeccable." (ENTIRE NOTE)]

**Belknap, Bill, and Belknap, Frances Spencer**


**Burris, Roy, Jr.**

Burris, Roy E.

Cole, Ethel Moore

Fauntleroy, Gussie
2022  Perspective: The wilderness in watercolor.  *Western Art and Architecture*, (October/ November):.  [Features Gunnar Widforss; includes Grand Canyon.]

Gibson, Arrell Morgan

Jaffe, Matthew  [Jaffe, Matt]

Kvamme, Gary Lee
2022  *Gunnar Widforss: watercolor paintings*.  [No imprint], 104 pp.  (Artworks Only Series, Volume 14.)  [An on-demand publication.]

Ljungbergmuseet
2018  *Ljungbergmuseet hösten 2018*.  [transl. Ljungberg Museum; Autumn 2018.]  Ljungby, Sweden: Ljungbergmuseet.  [In Swedish.]  [Cover and first item promote the exhibit, “Gunnar Widforss—Akvarellmålaren, 16.6-16.9 2018”, which features his watercolors of Grand Canyon.  (See also http://www.ljungbergmuseet.se/exhibition/gunnar-widforss-vildmarksmaalaren-som-forsvann/.)]  [See also Sjöberg and Petersen (2018).]

Meyer, Betty Kent  [Meyer, Elizabeth Kent]

Northern Arizona’s Mountain Living Magazine, Staff

Petersen, Alan


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2020 Grand Canyon centennial. The Gunnar Widforss Catalogue Raisonné Project, [7]: [3]-[4].


2022 Exciting new catalogue entries! The Gunnar Widforss Catalogue Raisonné Project, [9]: [1]. [Includes note and illustration of one painting made “near the Colorado River and Phantom Ranch”.

Rinaldi, Fabrizio

2018 (ed.) I colori di Gunnar Widforss: a cura di Fabrizio Rinaldi. [transl. The colors of Gunnar Widforss: edited by Fabrizio Rinaldi.] Lerma, Italy: Viandanti delle Nebbie, 20 pp. (Album dei Viandanti.) [In Italian.] "Questo non è il catalogo di una mostra perché non c’è stata e probabilmente non ci sarà mai nessuna retrospettiva—almeno in Italia—su un artista da noi sconosciuto, che ha trascorso la vita ritraendo nei suoi quadri gli immensi paesaggi americani." (p. 3) (transl. This is not the catalog of an exhibition because there has not been and probably never will be any retrospective—at least in Italy—on an artist unknown to us, who spent his life portraying immense American landscapes in his paintings.]

Sjöberg, Fredrik

2006 Flyktkonsten. Nora, Sweden: Nya Doxa, 192 pp. [In Swedish.] [About artist Gunnar Widforss.]

2014 Die Kunst zu fliehen: vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken. (Paul Berf, translator.) Köln: Bastei Lübbe Taschenbuch, 190 pp. [In German.] [Translation of Flyktkonsten (Sjöberg, 2006).]

2014 Die Kunst zu fliehen: vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken. (Paul Berf, translator.) Berlin: Verlag Galiani, 201 pp. [In German.] [Translation of Flyktkonsten (Sjöberg, 2006).]

2014 Kunsten at flygte. København: Hr. Ferdinand, 190 pp. [In Danish.] [Translation of Flyktkonsten (Sjöberg, 2006).]

2016 The art of flight. (Peter Graves, translator.) United Kingdom: Particular Press (Penguin Random House UK), 550 pp. [Dust jacket adds: “Accidental journeys with the bestselling author of The Fly Trap.”] [See “The Art of Flight”, pp. 1-254; and see dust jacket illustration. About artist Gunnar Widforss; a translation of Flyktkonsten (Sjöberg, 2006). Second work in this volume is “The Raisin King” (pp. 255-550); not pertinent to this bibliography.]

2017 L’arte della fuga. (Fulvio Ferrari, translator.) Milano: Iperborea, 187 pp. [In Italian.] [Translation of Flyktkonsten (Sjöberg, 2006).]


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Sjöberg, Fredrik, AND Petersen, Alan

2018 Gunnar Widforss : Akvarellmålaren. [transl. Gunnar Widforss : watercolorist.] Rimforsa, Sweden: Amlöfs Förlag, 64 pp. [In Swedish and English.] [Complements, but is not an exhibition catalogue for, the exhibit, "Gunnar Widforss—Akvarellmålaren", at Ljungbergmuseum, Ljungby, Sweden, June 16-September 16, 2018 (see Ljungbergmuseum, 2018).]

Smithsonian Institution, National Gallery of Art


Stacey, Joseph

1981 Great painters of the Grand Canyon. Arizona Highways, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran (“The Chasm of the Colorado” and “Grand Canyon in Mist”, oil on canvas); Gunnar Widforss (“Grand Canyon Panorama” and untitled, watercolor); Wilson Hurley (“Bright Angel Point”, oil on canvas); Clark Hulings (“Grand Canyon, Bright Angel Trail”, oil on canvas); William R. Leigh (“Grand Canyon of the Colorado”, oil on canvas).]

Widforss, Gunnar [latter]


Wysong, Peggy


Frederick Ballard Williams

Anonymous

1910 [Thomas Moran party to Grand Canyon.] In: Along the Trail [SECTION]. Santa Fe Employes’ Magazine, 4(12) (November): 89. [“Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney.” (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] In: Art Notes [SECTION]. Brooklyn Institute of Arts and Sciences, Bulletin, 5(13) (December 3): 328. [“The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company.”]
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1910 [Artists at Grand Canyon.] In: Art Notes [SECTION]. Brooklyn Institute of Arts and Sciences, Bulletin, 5(16) (December 24): 392. [“Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the American Art News, they ‘appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.” (ENTIRE NOTE)]


1911 [Galleries of “Messrs. Moulton & Ricketts.”] In: General Bulletin [SECTION]. Arts and Decoration, 2(2) (December): 73. [“This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as ‘The Cañon Painters’ from their visit together to the great Cañón of the Colorado.” (ENTIRE NOTE)]


American Federation of Arts


Art Institute of Chicago

1913 Painters of the Far West: first annual exhibition, February 27 to March 16, 1913. Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Britton, James P.

1913 Painters of the Far West. In: With the Dealers [SECTION]. American Art News, 12(11) (December 20): 4. [Exhibition at Macbeth by the Society of Men Who Paint the Far West, including two by Frederick Ballard Williams, "Bright Angel Trail" and "Afternoon Light"].

City Art Museum of St. Louis

1913 Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913. St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Detroit Museum of Art

1912 Catalogue of paintings of the Grand Canyon of Arizona by well known American artists: January 21st to February 6th 1912. [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]


Glasier, Jessie C.

1918 Cleveland. American Art News, 16(14) (January 12): 6. ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations]

The John Herron Art Institute


Parshall, DeWitt


Pattison, James William


Stevens, Nina Spalding

1911 *A pilgrimage to the artist’s paradise.* *Fine Arts Journal, 24*(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

No Date *Souvenir of a journey to the Grand Canyon of Arizona, the artist’s paradise: a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art

McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("'Lifting Clouds.' "The Granite Gorge.' "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [sic], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("'The Hour of Mystery.' "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("'The Canyon from Grand View.' "Bright Angel Creek, Grand Canyon, on a gray day.'"); F. Ballard Williams ("'Grand View, Grand Canyon.' "Morning, Grand View.' Lent by the Atchson [sic], Topeka & Santa Fe Railway.'"); W. R. Leigh ("'From El Tovar, Grand Canyon.'").

Gordon Williams

Williams, Gordon

2013 Blacksmith on a Bike—Gordon Williams. The Anvil's Horn (Arizona Artist Blacksmith Association), (161) (March): 7. [Begins, "I’m excited about my upcoming adventure, 'Blacksmith on a Bike.' My friend Mike Allen and I will be riding our bikes from Fairbanks, Alaska to the railing we made on the South rim [sic] of the Grand Canyon, unsupported." [ENTIRE NOTE] [NOTE: Regarding the ornamental railing, which was installed in 2010 at the Mather Point Amphitheater, see more information with Anonymous (2019, "The Guild of Metalsmiths 42nd Fall Conference").] [See also Valerie Ostenak (2019).]

Julie Williams

Williams, Julie

2017 Wonder. The Noise (Clarkdale, Arizona), (190) (tunc deinde édition) (June): cover [legend on p. 5. [Watercolor of Grand Canyon scene on South Rim.]

Mary Williams

Williams, Mary

1993 Looking upstream from So. Canyon. The News (Grand Canyon River Guides), 6(2) (Summer): 3. [South Canyon.] [Sketch.]

1993 Blacktail. The News (Grand Canyon River Guides), 6(2) (Summer): 4. [Sketch.]

1993 Horizontal Falls, Clear Creek. The News (Grand Canyon River Guides), 6(2) (Summer): 27. [Sketch.]


**Jim Willoughby**

*Willoughby, Jim*


**Susan Wilson**

*Wilson, Susan*


1996 Day 3. Lunch; South Canyon; downstream. *Boatman’s Quarterly Review, 9(3): 10.* [Sketch.]


**Suze Woolf**

*Woolf, Suze*


**Theodore Wores**

*Edward Eberstadt and Sons [firm]*

1954 *Catalogue 134. Americana. A collection of original historical sources notably on California and the Far West and including material on the South, the Middle West, Alaska, Hawaii, Canada, Mexico,*
South America and the West Indies. Books, manuscripts and paintings offered for sale by Edward Eberstadt and Sons, 888 Madison Avenue, at 72nd Street, New York 21, N.Y. [New York: Edward Eberstadt and Sons], 111+ pp. [See painting by Theodore Wores, "The Lands of Mystery: Grand Canyon of Arizona" (1915), pp. 33 (illustrated), 56.]

Loraine Yeatts

Radebaugh, Ray


[Interpretive sculpture for rock gardens, employing living plants.]

Yoshida Hiroshi

Handel-Bajema, Ramona


Yoshida, Hiroshi


1991 The Grand Canyon. In: Patagonia® mail order : Spring 1991. Bozeman, Montana: Patagonia Mail Order, Inc., wrap-around cover. ("Four wood-block prints by Hiroshi Yoshida have been selected as cover images for our four Spring '91 catalog versions. This one is entitled The Grand Canyon.") [In color.]


Zhen Lian Quan

Zhen, Lian Quan

2013 Chinese landscape painting : techniques for watercolor. Cincinnati, Ohio: North Light Books, 127 [128] pp. [Cover depicts "The Lookout" (i.e., Lookout Studio) at Grand Canyon, which appears in the section, "Planning a Chinese vs. Western Painting", p. 47, where the locale is erroneously cited

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only as “North Rim of the Grand Canyon”. See also p. 52, in the section, "Techniques for Varying the Composition", which shows (without name) Moran Point, South Rim.]

**Joey Zunie**

**Zunie, Joey**

2011  
Artist unknown. (The directory has no Grand Canyon content.)

The scene depicts a wintry camp south of the Grand Canyon just southwest of the place where several members of the party descended into Cataract Creek (Havasu Canyon). Möllhausen sketched and described the scene on April 10, 1858, while he was perched in a nearby tree. He noted (in translation here), “a couple of ravens croaked morosely on the bare branches of a dried-up fir tree as they waited impatiently for our departure, so that they could scout around the abandoned camp site for fat morsels.” (Translated from Balduin Möllhausen, Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, Hermann Costenoble, Leipzig, 1861.) His original watercolor painting is now in the Amon Carter Museum of American Art (see https://www.cartermuseum.org/collection/character-high-tablelands-1988146).