

9 December 2010

Dear Ivan:

Many thanks for the sketch maps and the accompanying background information... it really fills in the story of how they were integrated into the books! I will also write a letter to Susan Moldow to see if I can get permission to use the finished maps in my piece.

When the article appears, I'll also pass along a copy. As you know, the cultural geographers out there really do appreciate and enjoy your work!

Have a great holiday season and if your travels bring you back to Bozeman, please let me know... it would be great to chat a bit more about writing and your take on Montana and the West.

Best wishes,


November 22, 2010

Dear Ivona ...

I had the pleasure of meeting you briefly at our annual Friends of the Libraries dinner in Bozeman last month. Thanks again for coming ... it was a great evening and your remarks on libraries found the right audience!

I was the cultural geographer in the crowd who asked you briefly about those fascinating maps you used for the McCaskill trilogy ... I am writing a short piece (for the Journal of Cultural Geography) ... citing your work as a reason why we geographers need to study and appreciate the work of creative writers when it comes to the business of knowing a place. I would love to use the maps from Dancing at the Rosal Fair and English Creek in my little piece and wondered if you would grant me permission to do so and who I might contact with your publisher to get copies of those materials. More broadly, I wanted to get a sense of how the maps come about in the first place and your role as an author in putting them together. Any insight/background would be much appreciated!

Thanks in advance for giving this request

your consideration. And best of luck with the continued success of Work Song!

(With warm wishes)

Ben Wlyckoff.

P.S. We shared a close friendship with our former MSU President and Montana historian, Mike Malone. I first saw you in person when Mike became President, another great occasion ... Mike was a great storyteller and also a scholar who was fascinated by the interplay of history and geography!

1 Dec. '10

Dear Bill--

Glad to hear about your cultural geography piece; I'm flattered. I dug back into my files and photocopied some material about coming up with the Rascal Fair and English Creek maps, which you're free to use. English Creek was written first, and as you'll see, Rascal Fair's map was adapted from that one, so the material begins there and follows this sequence:

--my letter to my editor at the time, Thomas A. Stewart, at Atheneum, along with the map example from the much earlier Ernest Haycox novel of Oregon pioneers, *The Earthbreakers*.

--my pages of info, in essence describing the country west of Dupuyer that I've based the Two Medicine country on. Along with the written descriptions I sent a set of slides, keyed on diagram 1, of the mountain reefs, the branches of the creek and so forth, then I roughed out the locations of the homesteads etc. on diagram 2. Note that I specified, from my days as a magazine editor, that the ranger station and Breed Butte be kept out of the gutter, the divide of the pages in layout lingo.

That yielded the mapmaker's version, and when it came time to do the Rascal Fair map, I cut up an English Creek one and pasted up the Scotch Heaven rough to show what I wanted. The mapmaker then produced the sketch, which was very close to the final map.

As you have figured out, the maps became a remarkable visualization of the land I was writing about. And I was being deliberately visual when I could in the makeup of the trilogy; I had a great editor, and an art director who at least would grit and bear it, and so put in such things as the fancy "25 years ago in the Gleaner" typographic gizmos on p. 112 of English Creek, and the staggered phrasing that begins on p. 177 mimicking the blurry radio announcer, and in Rascal Fair, the rectangular survey map on p. 90. Those seemed to me to add to the fullness of the reading experience, the geography of the words on the page.

As to using the maps in your piece, which I really hope you can, you'll have to get permission from my publisher's rights department. Atheneum is long gone as a publishing house and those books are now Scribner paperbacks, in the Simon and Schuster Consumer Group. I'm no help there, as it's a publisher I parted with quite a while ago, but I'd suggest a letter (avoiding e-mail crush of traffic) directly to:

Susan Moldow
Vice President and Publisher, Scribner
Simon and Schuster Consumer Group
1230 Ave. of Americas
New York NY 10010

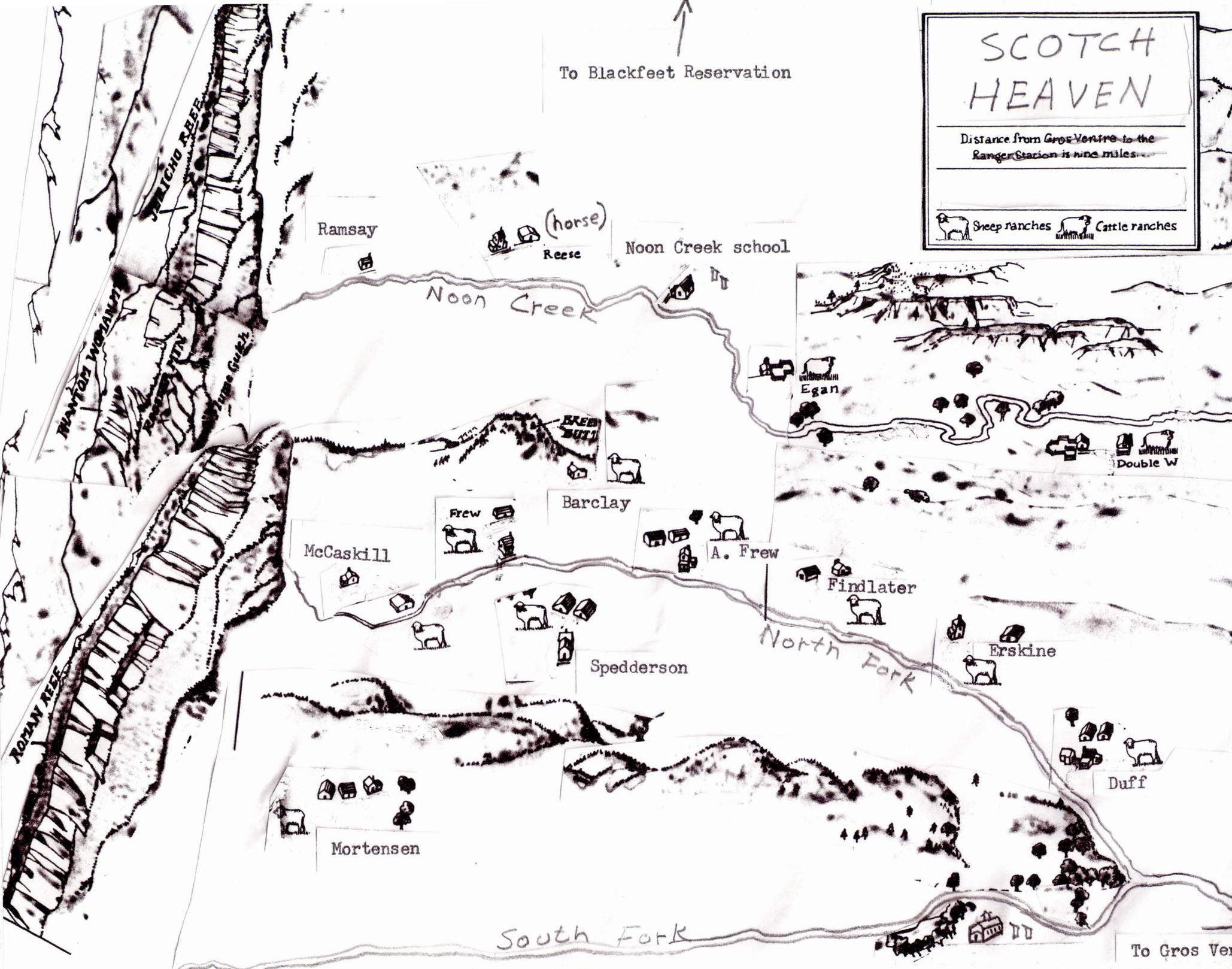
So, good luck with it all; if you need to talk to me, Bill, call after 4 p.m. Montana time and I'm usually on hand.

SCOTCH HEAVEN

Distance from Gros Ventre to the
Ranger Station is nine miles.

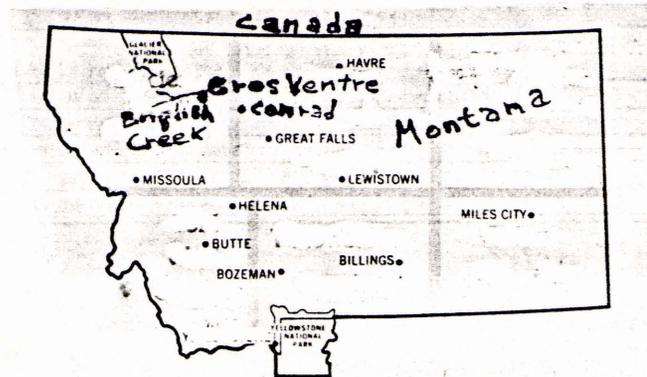
 Sheep ranches  Cattle ranches

To Blackfeet Reservation



To Gros Ventre

The inset, to show what part of Montana the English Creek Valley is in, could be something like the one below. On an actual detail map of Montana, Gros Ventre is where the town of Dupuyer is, on Highway 89 south of Glacier Park.



(Ignore the cross-hatch on this--it's the only small Montana map I could find. All the towns I haven't whited out could be shown, for reference's sake; if it's convenient to keep Yellowstone National Park in the map, that would be helpful for reference, too. But the three points to be emphasized, by larger typeface or bold outline or whatever, are the ones in the upper right: Glacier National Park, the town of Gros Ventre, and the little forks of flow, wishbone-like, to show English Creek. The town of Conrad which I've added to the map should be shown in the lesser typeface of all the other towns, not made to stand out like Gros Ventre and English Creek.)

If it crowds matters too much to have a whole map of roughly this size, the left-hand half of the map--people recognize the face-and-nose profile of Montana--could be used and labeled "Western Montana". Great Falls would be the farthest-east town to be shown, in that version.)

SCOTCH HEAVEN

Distance from Gros Ventre to the Ranger Station is nine miles.

Sheep ranches Cattle ranches

To Blackfeet Reservation



To Gros Ventre (9 miles)

Ramsay

(horse)
Reese

Noon Creek school

Noon Creek

Egan

Double W

Barclay

Frew

A. Frew

McCaskill

Findlater

Spedderson

Erskine

Duff

Mortensen

South Fork

South Fork school

RAWFORD WOPAWA

JERICHO REEF

ROZAN REEF



17 Feb. '84

Dear Tom--

Here's a set of info for the map maker, and a duplicate for you. Besides the packet of slides I'm enclosing, please provide him both those pics I sent ~~with~~ you with the original "Bear Creek" example--the photocopy of the Rocky Mountain Front and the color print of the mountain reef.

Would appreciate it if you'd make an editor-like decision on whether the valley map needs an inset--as "Bear Creek" has--to show the valley's location in Montana. I automatically prepared one, but have since wondered if we need to be that damn elaborate. The book makes it pretty plain the valley is near Glacier Park, on the east rim of the Rockies; and since it is a place of the imagination, ought we to place it more specifically than that? Anyway, I need your perspective on how much reader orientation we want to do; I'm attaching to this letter the separate info for an inset--pass it to our cartographer or not as you choose.

The c'grapher can feel free to call me with any questions. Only time I won't be here is Feb. 21-24; FYI, I can be reached then at the Wyo Motel (honest!) in Laramie, Wyo--(307)742-6633. I'm taking this invite to the U. of Wyoming to talk about ENGLISH CREEK one day, read from the ms the next. Them Wyomingans are going to know the book by heart when I get done.

best

enc: packet of 10 slides,
to be returned

11 Esp. '84

Diagram 2 shows what must be represented and labeled. As to specific representations:

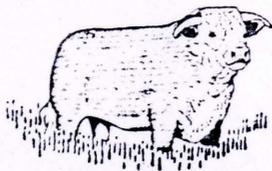
--The ranger station, which is the locus of this book, can be shown as a log-and-chink building; similar to the homestead cabins in the Bear Creek example but not with the big fireplace chimney. Ranger stations have a flagpole out front; optional, whether you want to show it. A main point of design: the ranger station, the forks of the creek, and Breed Butte are all vital sites in the book and so should be carefully kept in easily-read territory to the left of the gutter in a 2-page spread.

--The town of Gros Ventre, lower right, is described in the book (ms p. 207) as a veritable green cloudbank, so preponderant are big cottonwood trees along its streets.

--The Two Medicine National Forest needs to be indicated in the areas where I've drawn crude little trees: between the South Fork and the North Fork, between Breed Butte and Jericho Reef, and anywhere in the mountains behind the two Reefs, which is all national forest. A small set of coniferous trees, such as the little stand of pines in the Bear Creek map legend, would be fine in each instance. (The tree demarcation, incidentally, is basic: lush leafy cottonwoods along English Creek, pines and firs on the buttes, foothills and mountains.)

--Noon Creek is open, meadowlike bottomland and so does not need to be shown as anything but an open flow; it does have to have a big rough S curve, to the left of the Double W ranch (p. 61 of ms).

--The ranches: these could be symbolized either by sheep and cattle--the specimens below are the type ~~characteristic~~ characteristic to the area--or by a characteristic structure for each: a sheep shed, which is long and low like  and a pole corral for cattle, like 



Whichever is used, the lineup of ranches to be symbolized is:

CATTLE: Egan, Double W

SHEEP: Kyle (on Breed Butte), Hahn, Withrow, Van Bebber, Rozier, Busby, Hill, Frew, Finletter, and Reese (on upper Noon Creek).

The Hebner ranch raises neither.

ENGLISH CREEK map info/p. 3

The map probably should be labeled The English Creek Valley, to show that it's not just a generic English creek valley. I'd be happy with a set of symbols and explanations similar to the map key on the Bear Creek example, in our instance citing:

sheep ranch

cattle ranch

Two Medicine National Forest (the pine tree symbols)

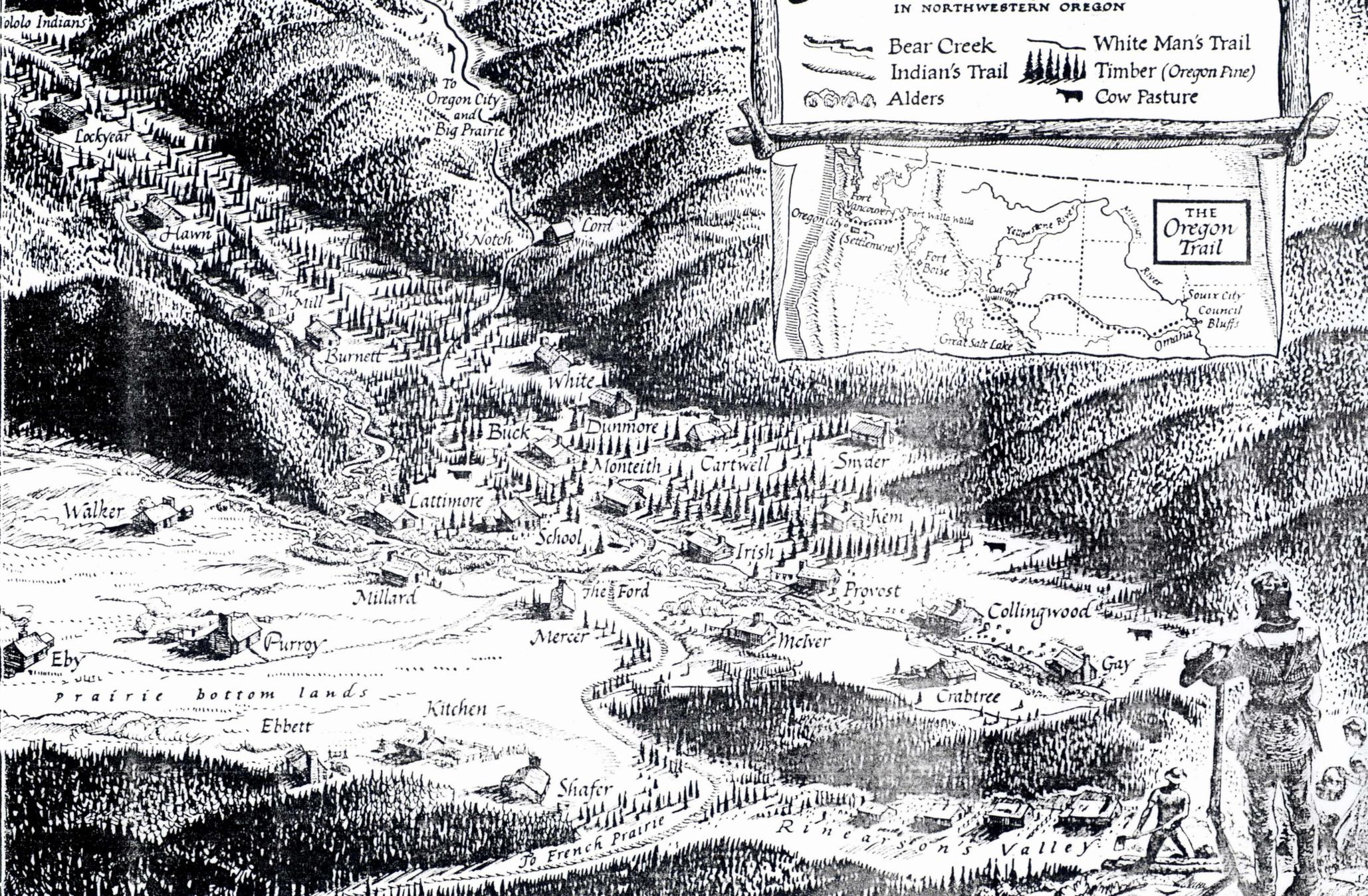
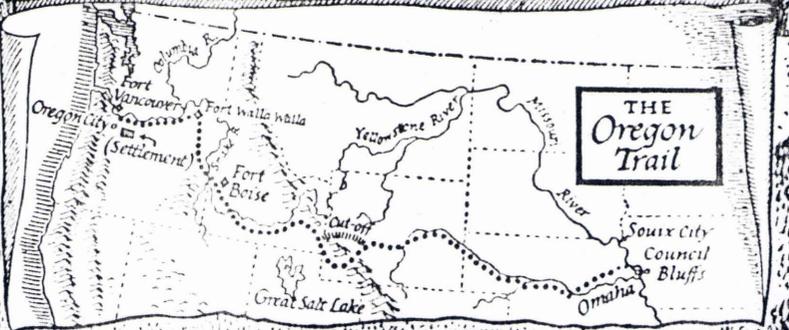
cottonwoods

roads (which maybe would do away with labeling the two county roads, although the highway to Glacier Park at the right margin does need to be labeled)

Bear Creek Settlement

IN NORTHWESTERN OREGON

-  Bear Creek
-  Indian's Trail
-  Alders
-  White Man's Trail
-  Timber (Oregon Pine)
-  Cow Pasture



Map key ~~of line~~

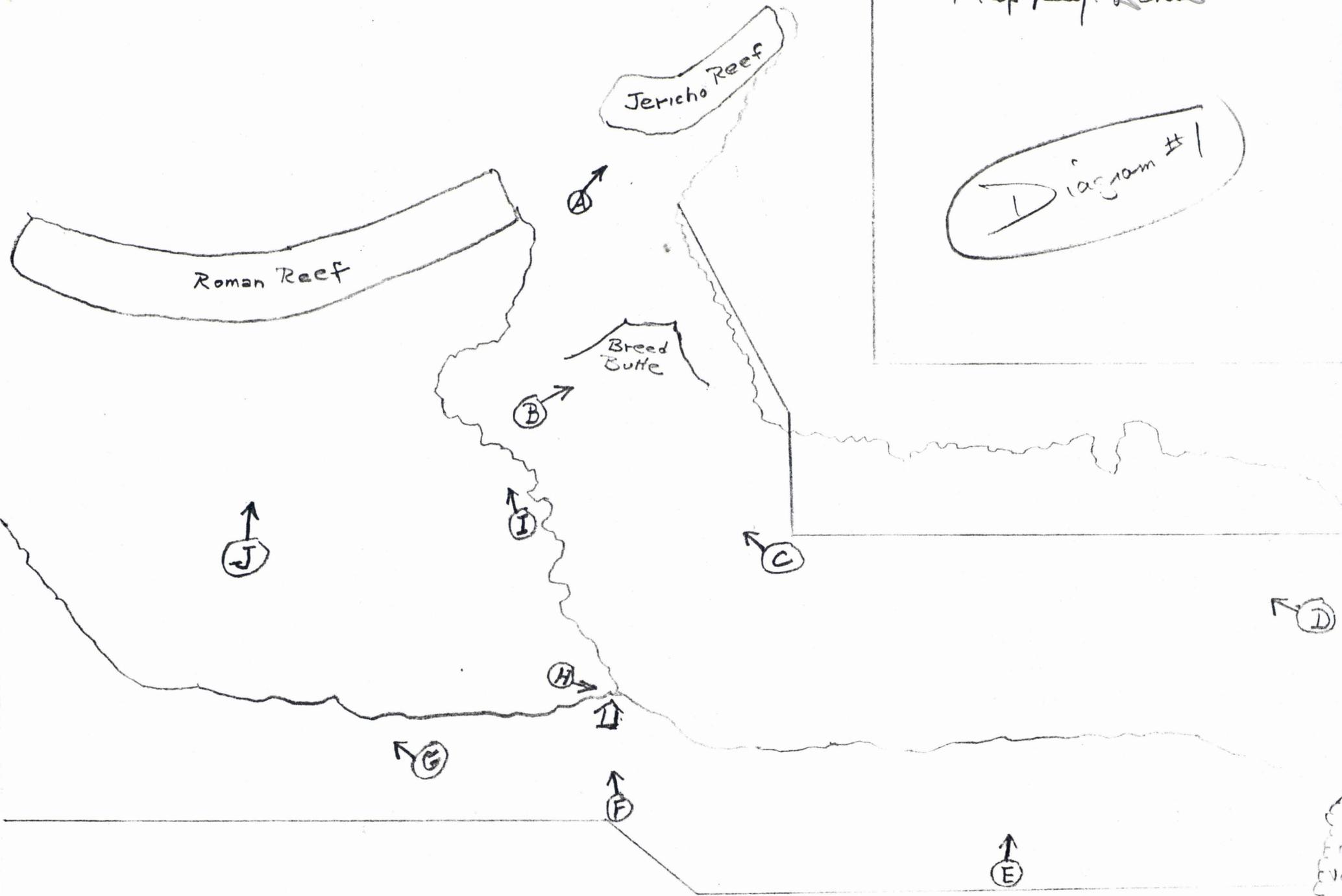


Diagram #1

Map Key of area

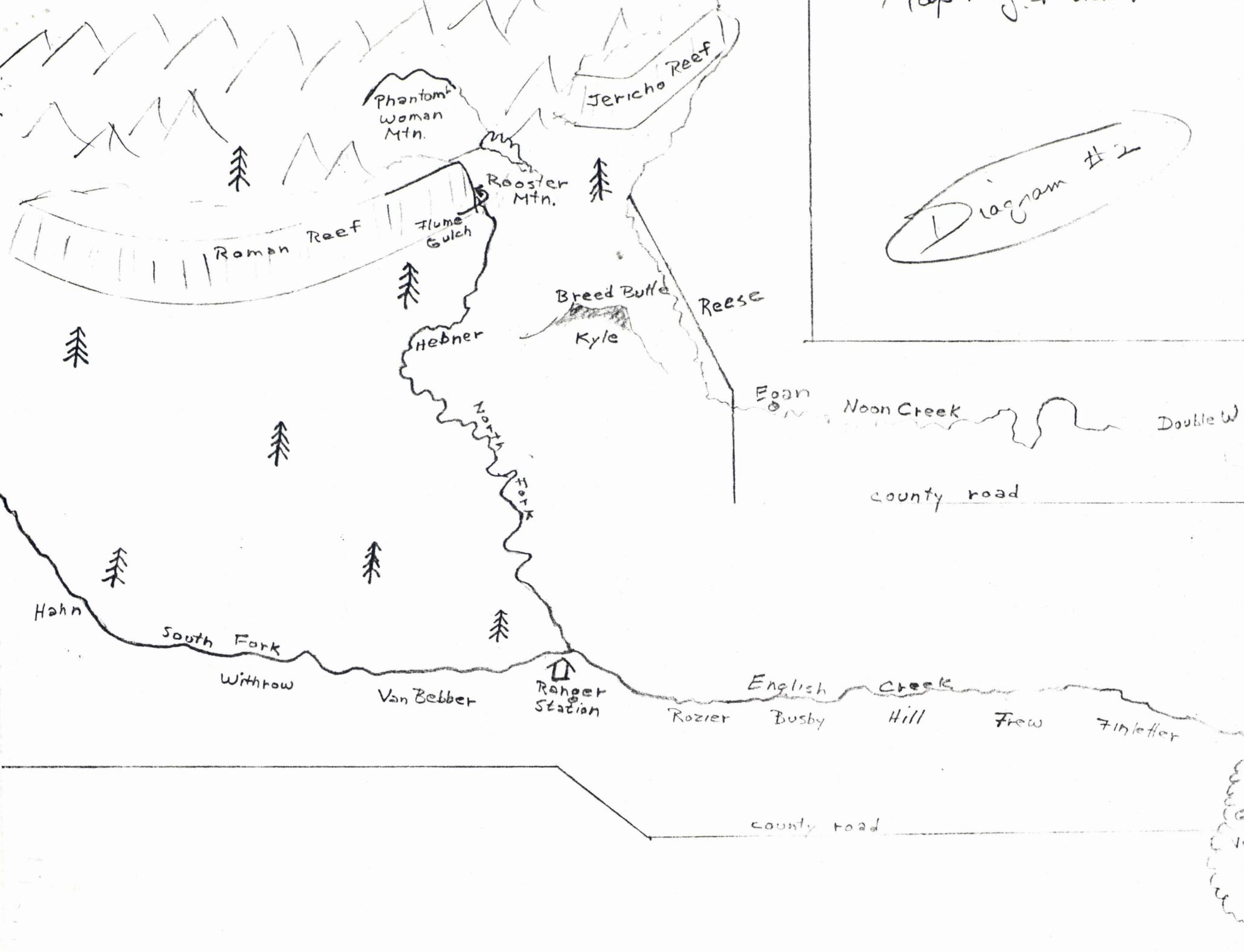


Diagram #2

Phantom Woman Mtn.

Jericho Reef

Rooster Mtn.

Roman Reef

Flume Gulch

Breed Butte

Reese

Hebner

Kyle

Egan

Noon Creek

Double W

county road

Hahn

South Fork

Withrow

Van Bebbet

Ranger Station

English Creek

Rozier

Busby

Hill

Frew

Finletter

county road

Mariah cover (make it matter?)

- Bago W inverted into M of Mariah
- Lens in a Glass: Mariah in cocktail glass & camera
- Bago v. Buffalo (Mariah photog's on - roof)
- letter on hillside
- camera lens
- newspaper

*- side view mirror: arm & not-quite-profile of fiddle, in stockman Station, taking into Bago side-view mirror at figure of a woman - perhaps Mariah aiming camera at him, perhaps just shapely profile in blue jeans & long hair.

- Send Paul ph'copy of her "Mariah" pic & my dad in stockman Station, plus Bago pic

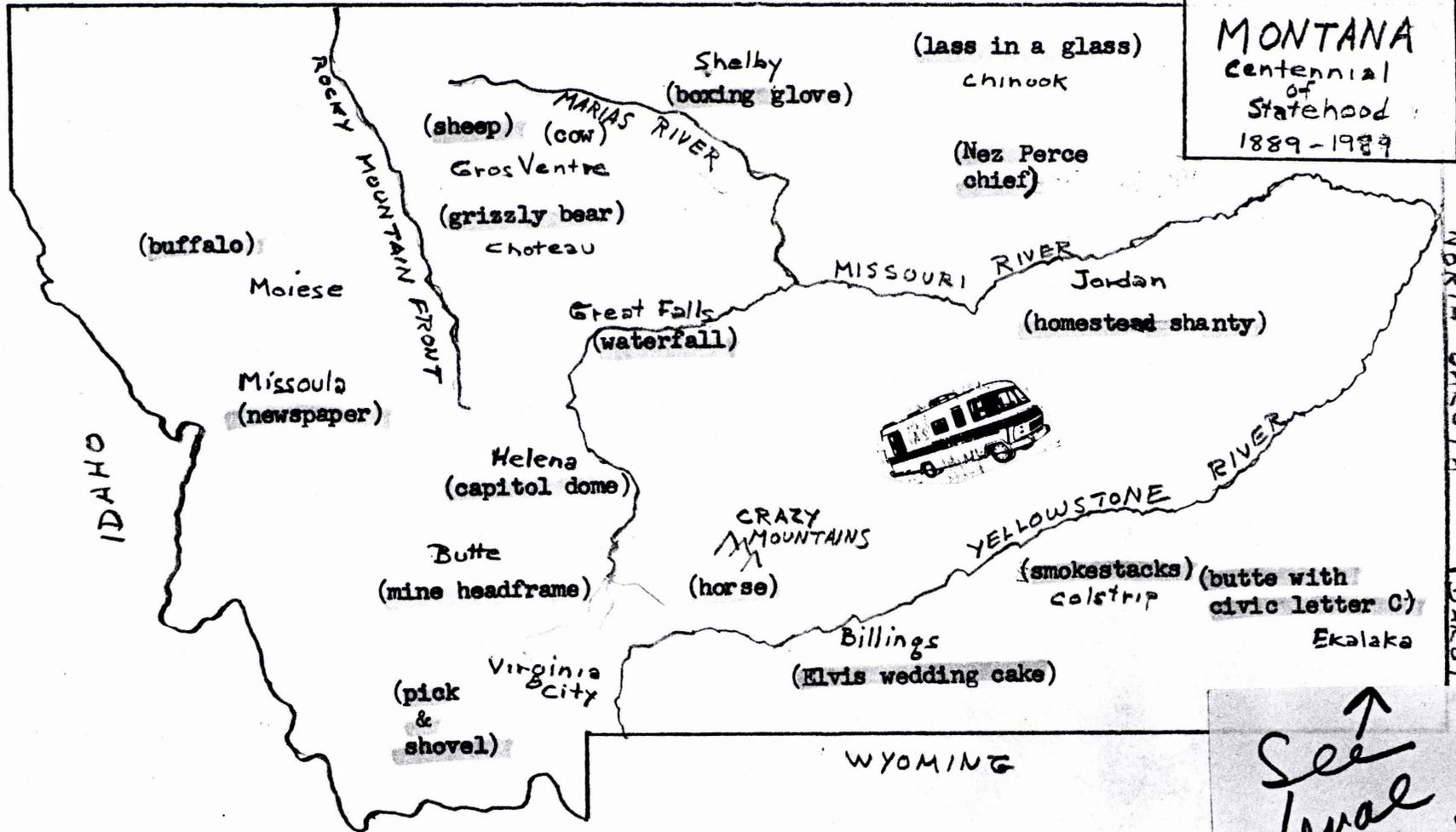
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92--meanwhie

35- omiffing insted of sniffing

CANADA

MONTANA
Centennial
of
Statehood
1889-1989



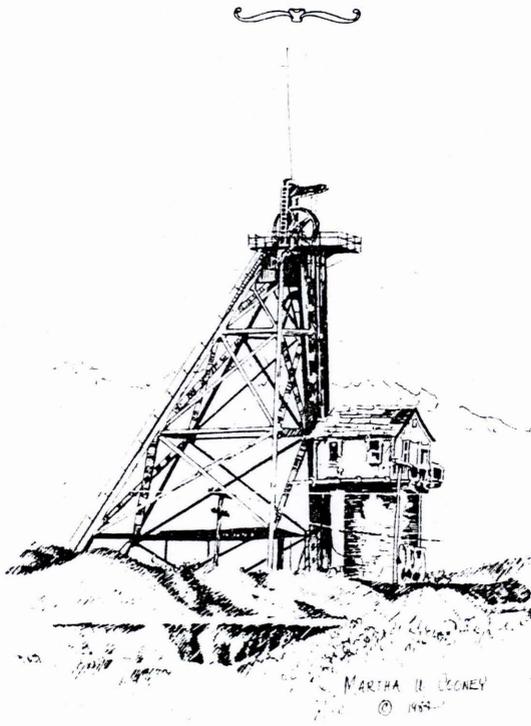
See
↑
federal
map??



plagued many of the more lucrative works. Originally a Marcus Daly mine, the Orphan Girl was eventually purchased and operated by the Anaconda Company after years of litigation.

A prospector's isolation from the rest of the hill prompted her lonesome discoverer to christen the mine "Orphan Girl." An adjacent shaft was named the Orphan Boy, just to give her some company. The Boy's underground network of tunnels was eventually incorporated into the workings of this mine.

Good ventilation kept the inner works cool (55°-65°F) as compared to some of the "hot boxes" where temperatures often rose above 100°F. She was a good mine to rustle and while no longer producing ore, the Girl serves as the home for the World Museum of Mining, providing the public with a wealth of information on Butte's mining heritage.



Butte
(mine
headframe) →

-4-

TRAVONA MINE
1874-1954
1500 Feet Deep

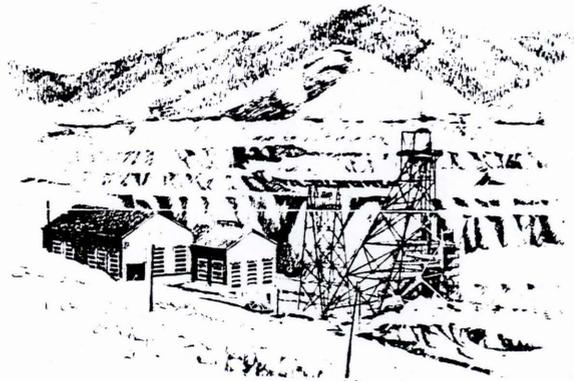
It was on this piece of ground that Butte rose from the dead. Here on New Year's Eve, 1874, prospector William Farlin established a silver mine which spurred the transformation of Butte from "played-out gold camp" to "booming silver city." He named the mine the "Asteroid" in hopes that it would outshine his other claims. Dreams do come true and the mine produced hundreds of thousands of dollars worth of silver and later a fortune in manganese. Eventually, it was sold to copper king William Clark and the name was changed to the Travona, a province in the Balkans.

1876-1957
3260 Feet Deep

This mine, sold by its initial owner for a team of white horses, eventually produced millions of dollars worth of silver and zinc. Like most of the other mines on the hill, the "Lex" was originally a shallow, open mine or glory hole. As larger amounts of material were removed, a wooden gallows frame was erected to handle the increased load of men and ore. Eventually, it was replaced with a steel headframe transplanted from the Adams mineyard.

The Lexington lies within the city limits of Walkerville, Butte's northern neighbor. While the separation between the two cities is hardly discernible, Walkerville taxes on ore were high, while in Butte they were low. They say dynamite solved the problem. A tunnel was blasted from the Lexington down to the vicinity of the Anselmo and ore was removed through the "Butte exit!"

Labor disputes in Butte often erupted into violence. The spotlight on top of this headframe combed the surrounding terrain from dusk till dawn during strikes to foil attempts at sabotage against the company. The metal sheaths around the cages protected scab labor from periodic sniping by desperate strikers.



-7-

BADGER STATE MINE
1883-1966
4169 Feet Deep

The Badger, like most of the works on this end of the hill, was principally a copper-bearing mine. Before the Berkeley Pit was excavated, dozens of other mines pierced the surrounding landscape, all of them extracting copper.

The two buildings behind the substation to the west housed huge pumps that supplied compressed air to the inner depths of the Badger and many other mines. Still visible at the Badger are the headframe, hoist house and chippie house. The two steel towers are called "idler towers." They support the tremendous weight of the slack hoist cables.

For Yellowstone Bears, Nature Wo

By JIM ROBBINS

YELLOWSTONE NATIONAL PARK
IN the late 1960's, when the Park Service started protecting tourists by forcing grizzlies to stay away from the campground garbage they had become addicted to, some conservationists feared the animals would not last long in the wild.

But in the past three years the bears in the park have made an unexpected comeback. An unusually large number of cubs are being born — more than the number of bears that are dying, which was not the case in the early 1980's.

In 1986, 25 female grizzlies with cubs were observed in Yellowstone. The record since research began in the 1960's was 19. In the early 1980's there were believed to be some 30 females of breeding age. Now there may be as many as 52. Over the past three years 115 cubs have been born, wildlife officials say.

Federal officials say the recovery of the grizzly is a vindication of the park's efforts to confront the problem of bear attacks by forcing the animals back to a more natural existence. "It shows if you leave the bears alone they'll be fine," said Chris Servheen, head of the grizzly bear recovery team for the Fish and Wildlife Service, in Missoula, Mont. "We're seeing bears in places we've never seen them before," he said.

Although two grizzlies are believed to have died in last summer's fires, many animals are now feeding in burned areas on berry bushes and other vegetation and on the remains of elk and deer that died during the severe winter last year. That the bears are thriving in the wake of the fires shows how difficult it is to predict effects on an ecosystem where wilderness and civilization are forced into an uneasy coexistence.

For years the park's wildlife management methods have come under criticism. Some conservationists like Alston Chase blamed park officials for contributing to the deaths of the elk and deer by letting the herds grow too large. Likewise the park was criticized for setting the stage for last year's devastating fires: by fighting almost all forest fires for nearly a century, allowing volatile undergrowth to accumulate, then swinging to the other extreme and adopting a "natural burn" policy.

Before the late 1960's the bears were generally left alone until they

had lost all fear of humans. This was the period when Yellowstone had bear jams. People crowded along the roadways as bears came up to cars for handouts. Overly familiar bears were exiled to zoos or in some cases shot before they could attack tourists.

In 1967, after two women were killed by grizzlies on a single night in Glacier National Park, Yellowstone officials decided to force their own bears back to a more natural state. They closed the garbage dumps and told backpackers to hang their groceries in trees, so that the animals would not learn to associate people with food. Rehabilitating the bears also meant keeping people out of areas like spawning streams where grizzlies go to eat fish or trails where bears feed on newborn elk calves.

Closing the dumps also led to bitter debates. Some conservationists like Frank and John Craighead complained that the bears should have been weaned from garbage instead of being forced to go cold turkey. Some park critics said elk should be slaughtered to feed the bears.

Now, some 20 years later, those animals that adjusted to wilderness living have given birth to a generation of grizzlies that should be as afraid of people as people are of them.

While the statistics on the grizzly are encouraging, biologists say the Yellowstone population is still far

office of the Wilderness Society, said that oil and gas leasing, mining, timber cutting and heavy recreational use are all crowding important habitat. Priorities, he said, are skewed.

"The Park Service routinely relo-

cates grizzly
 taries of Yel
 the lodge is
 "Instead, the
 opening of th
 date the need

Headline

Going 1 for 3



Armand Hammer, the 91-year-old
 incidental Petroleum Corporation,
 his remaining ambitions: to help
 East and West, to sponsor a succe
 cer cure and to get a Presidential
 list shrank by one-third when Pr
 him for making illegal contributi
 ard M. Nixon's 1972 re-election ca
 known for his longstanding comm
 Union, was fined \$3,000 and sent
 tion in 1976 after he admitted m
 contribution to the Nixon campa
 given last week, he said, "This vir
 abiding faith in the American syst

Going 2 for 2



Ten months after doctors r
 throwing arm and told him h
Dave Dravecky returned tri
 week, five days after Mr. D
 tory for the San Francisco
 second, the arm gave o
 Mr. Dravecky releas
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 by the surgery,
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 a stretcher,
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The Region Page 24

from recovery and will need the protection afforded by the Federal Endangered Species Act for some time. Only about 200 grizzlies are believed to live in the entire greater Yellowstone ecosystem, about 14 million acres with the national park at its center. The five-million-acre northern Continental Divide ecosystem, which includes Glacier National Park, has an estimated population of 600 to 700 bears. There are also several other areas with a total of less than 100 grizzlies, while large numbers of the bears live in Canada and Alaska.

Some environmentalists say the Park Service and the Forest Service, which manages most of the land outside the park, need to make more room for the grizzly population. Mike Scott, who runs the Bozeman, Mont.,



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 h

Choteau (Grizzly bear)

THE NEW YORK TIMES, SUNDAY, AUGUST 20, 1989

More Grizzly Cubs

Grizzly sow and cub in Yellowstone National Park.



National Park Service

For Yellowstone Bears, Nature Works

By JIM ROBBINS

YELLOWSTONE NATIONAL PARK in the late 1960's, when the Park Service started protecting tourists by forcing grizzlies to stay away from the campground garbage they had become addicted to, conservationists feared the animals would not last long in the

in the past three years the bears in the park have made an expected comeback. An unusually large number of cubs are being born more than the number of bears are dying, which was not the case in the early 1980's.

In 1986, 25 female grizzlies with cubs were observed in Yellowstone, a record since research began in the 1960's was 19. In the early 1980's, bears were believed to be some 30 years of breeding age. Now there are as many as 52. Over the past five years 115 cubs have been born, park officials say.

Park officials say the recovery of the grizzly is a vindication of the Park Service's efforts to confront the problem of bear attacks by forcing the animals back to a more natural existence. "It shows if you leave the bears alone they'll be fine," said David Servheen, head of the grizzly recovery team for the Fish and Wildlife Service, in Missoula, Mont. "We're seeing bears in places we've never seen them before," he said.

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office of the Wilderness Society, said that oil and gas leasing, mining, timber cutting and heavy recreational use are all crowding important habitat. Priorities, he said, are skewed.

"The Park Service routinely relo-

cates grizzly bears fishing in tributaries of Yellowstone Lake because the lodge is about to open," he said. "Instead, the park should delay the opening of the lodge and accommodate the needs of the bear."

Headliners

Going 1 for 3



Armand Hammer, the 91-year-old chairman of the Occidental Petroleum Corporation, has made no secret of his remaining ambitions: to help achieve peace between the East and West, to sponsor a successful search for a cure and to get a Presidential pardon. Last year his list shrank by one-third when President Bush pardoned him for making illegal contributions to President Richard M. Nixon's 1972 re-election campaign. Hammer, known for his longstanding commercial tie with the Soviet Union, was fined \$3,000 and sentenced to a year in prison in 1976 after he admitted making a \$100,000 contribution to the Nixon campaign. Given last week, he said, "This vindicates my abiding faith in the American system."

Going 2 for 2



Ten months after doctors reamputated his throwing arm and told him he would never play again, Dave Dravecky returned to the field last week, five days after Mr. Dravecky's victory for the San Francisco Giants. In his second at-bat, the arm gave off

Missoula (approximate typeface for The Montanan)

The New York Times



Chinook
(The Last
in a
Glass)

South of
Chinook
(Chief Joseph)



Chief Joseph (Historical Society of Montana, Helena)

Utah, Oregon

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In July, D. B.
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. Slate Creek was
his settlement lay



From collection of J. W. Redington. Photo courtesy of the Misses Brady.
War Chief Joseph

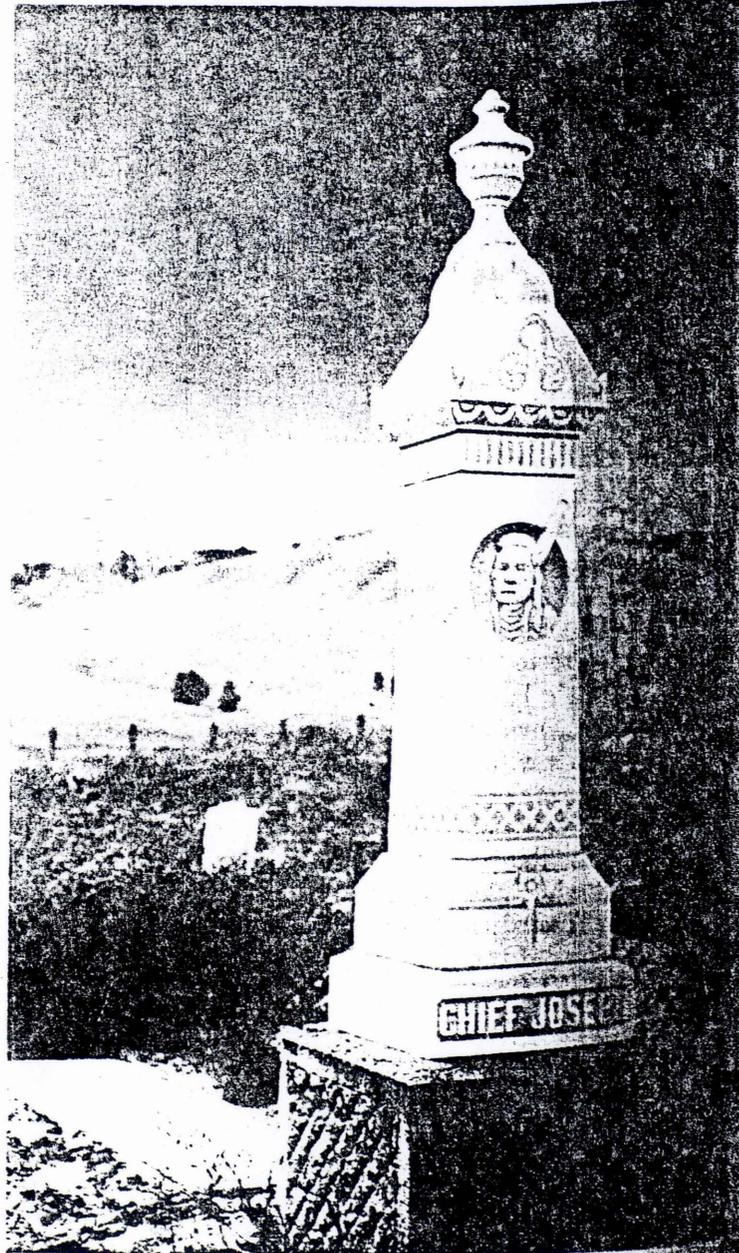


Photo taken by the authors, August, 1940

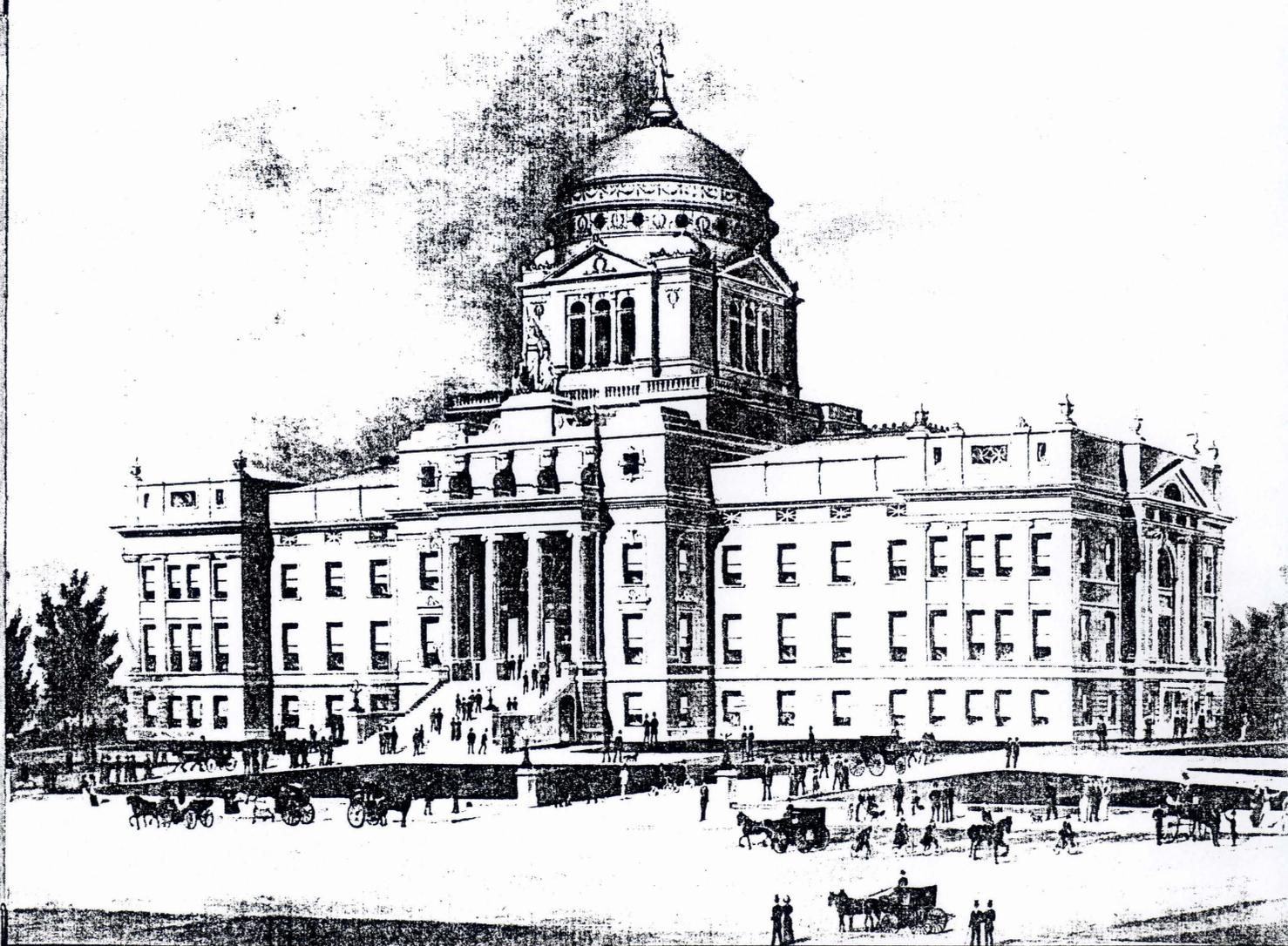
Monument at the grave of Chief Joseph, Nespelem, Washington

The
that his
nephew,
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MONTANA

Autumn 1987
\$5.00

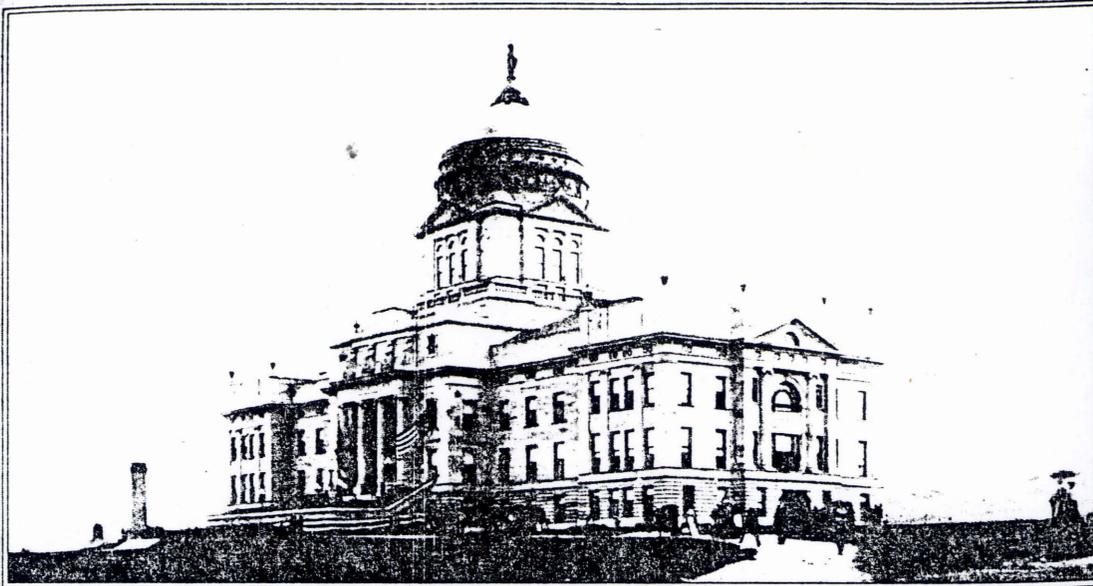
The Magazine of Western History



MONTANA STATE CAPITOL—architectural rendering, J. H. Kent, 1899

Helena

The
Centennial
West—Politics



On July 4, 1902, nearly eight years after Helena's wild celebration as the new state capital, Montanans dedicated their new capitol building.

become the Montana epitome of usurious finance and self-interested bureaucracy. Worse, the contest became an episode in the personally vitriolic Clark-Daly feud when Clark decided to champion Helena against his rival's town.⁴²

During September and October 1894, Anaconda and Helena forces campaigned through the editorial pages of the state's newspapers and in political rallies with buttons, slogans, banners, and all manner of promotional hoopla. Anaconda-for-Capital and Helena-for-Capital clubs formed around the state. Loyalties divided towns, as Daly's lieutenants fanned across the state, money and favors in hand for Anaconda supporters. Clark's men tramped behind them, raising the bid wherever they could. The campaign featured specious arguments and crass appeals for votes, each side portraying the other as a menace to democracy. Helena branded Anaconda an industrial company town with an unhealthy climate, dominated by a single industry and under the control of a single man. Anaconda characterized Helena as a selfish and political town with no sound economic base, a proven untrustworthiness, and pretensions to greatness.⁴³

Rhetoric often displaced reason. Five hundred or more "Anaconda spies," the *Independent* claimed, roamed the state snooping on citizens "in hotels, the

clubs, the saloons" to steal into "other people's business." For its part, Anaconda ridiculed Helena's social pretentiousness in a widely distributed pamphlet, which suggested that it would be against the workingman's best interests to locate the capital in Helena. "How many silk hats are seen on the streets of Helena and Anaconda?" The pamphleteer answered: 2,625 in Helena and 5 in Anaconda. "How many ladies with poodle dogs?" Helena had 774; none could be found in Anaconda. *Helena's Social Supremacy* cleverly tapped that well of anti-Helena sentiment that had plagued the capital city for decades.⁴⁴

Anaconda and its supporters rode the Helena greed-and-power theme as hard as they could. "The question of the capital location," Butte's *Populist Tribune* editorialized,

is narrowed down to an issue between the people of Montana. . . and Helena dictatorship. . . Today Helena's mailed hand is encased in a velvet glove; tomorrow she may reach out for the N.P. hospital at Missoula; [and] the N.P. shops at Livingston. . . There is neither limit to her greed nor bounds to her selfishness.

45. (Butte) *Populist Tribune*, October 3, 1894; (Missoula) *Western Democrat*, October 3, 1894; *Avant Courier*, October 6, 1894.

46. *Anaconda Standard*, September 27, October 4, 1894. The Chinese population of Anaconda in 1890 was 452; Helena's Chinese population was 606.

47. (Helena) *Colored Citizen*, October 8, October 22, October 24, November 5, 1894. The black population of Helena in 1890 was 680; Anaconda's black population was 177.

48. Malone, *Battle for Butte*, 99-104; *Anaconda Standard*, September 24, September 26, 1894; *Butte Miner*, October 16, 1894; *Helena Independent*, October 6, October 13, October 18, October 19, 1894.

49. *Helena Independent*, November 7, November 8, November 10, November 11, November 13, 1894.

42. Michael P. Malone, *Battle for Butte: Mining and Politics on the Northern Frontier, 1864-1906* (Seattle: University of Washington Press, 1981), 100-103, has the fullest discussion of the Clark-Daly feud in print. See also David Emmons, "The Orange and the Green in Montana: A Reconsideration of the Clark-Daly Feud," *Arizona and the West* 28 (Autumn 1986): 225-245.

43. J. A. MacKnight, "The Montana Capital Fight," *Harper's Weekly* 38 (October 27, 1894): 1049.

44. *Helena's Social Supremacy* (Helena: n.p., n.d.), 25, 42; *Anaconda Standard*, September 22, 1894.

--The Winnebago illustration is great; would it stand out better, and help the map proportionally, if it was shifted slightly up into the big open space beneath Chief Joseph's head. I wouldn't say it needs to be shifted up. The 'Bago doesn't have to be routed as it is along the Yellowstone River, it can simply go anywhere in that area that it looks best. 22 Feb. '90

--Downsize the Elvis cake fractionally? (Maybe it won't need it if the 'Bago is shifted slightly up, but it just looks a bit big as is; what do you think?)
Dear Lee--

I enthusiastically agree with you that David Lindroth is doing a nifty job on the Mariah Montana map. I like the illustrations a lot, and my comments here are simply fine-tuning, making sure things get spelled right, and so on.

LEFT HALF OF THE MAP:

David's sketched illustrations are just fine, but I wonder if we can't forge

--First of all, let's not crop at the "could crop" line; Montana's distinctive width is mentioned in the book, so let's indeed show it from border to border. a flaglike "block" on the page. I'm attaching a paste-up to suggest how that

--The Moiese buffalo (though not the site of Moiese) could be moved slightly up and to the left if that would help balance this uncropped version; similarly, Shelby and its boxing glove could be sneaked a little bit to the right--almost due north of Great Falls, and the dam/lake shown (beneath the boxing glove) on the Mariah could ~~be deleted~~ be deleted, as it's never mentioned in the book. BUT THE MARIAM RIVER MUST BE LABELED, because as you know Mariah and it are namesakes. This makes any sense from an editor's/art director's point of view, I hope?

--At Gros Ventre, the sheep and cow are reversed; the sheep should be to the left (where the McCaskill sheep ranch is mentioned as being close under the mountains) and the cow to the ~~right (on the plains)~~ right (on the plains).

--Virginia City needs a circle around its dot like the other town sites.

--Spelling fixes that are needed: Moiese, The Montanian (with an i in it), and Gros Ventre (only one s).

RIGHT HALF OF THE MAP:

--The Lass in a Glass bar sign: in the book I've changed the figure from the photo David went by, and put the Lass's hat in her right hand instead of her left, so she looks as if she's exuberantly tossing it in the air. Could this change be made, so the hat maybe could be "breaking" the frame of the art as the Lass's empty right hand now is.

--Chief Joseph Battlefield: this illustration and the Lass in a Glass are both so terrific, I'd like to see them stand apart a little more than they do. Could we do this by ~~eliminating the black X~~ eliminating the black X (beneath Chinook) as an indicator of the battlefield and just using the head and the lettering; then either downsize Chief Joseph's head slightly, or reverse positions of the head and the lettering, but in any case shift the Joseph head a little bit to the right and down, to stand out more by itself and not be in the Lass's ambience?

more

--The Winnebago illustration is great; would it stand out better, and help the map proportionally, if it was shifted slightly up into the big open space beneath Chief Joseph's head. I wouldn't say it needs to be shifted much, but the 'Bago doesn't have to be routed as it is along the Yellowstone River, it can simply go anywhere in that area that it looks best.

--Downsize the Elvis cake fractionally? (Maybe it won't need it if the 'Bago is moved slightly up, but it just looks a bit big as is; what do you think?)

--Spelling fix: Ekalaka. I agree with you that David Lindroth is doing a nice job on the Mariah Montana map. I like the illustrations a lot, and my comments here are simply fine-tuning, making sure things get spelled right, and so on.
FLAG ILLUSTRATION:

LEFT HALF OF THE MAP:

David's sketched illustrations are just fine, but I wonder if we can't forgo showing the actual outline and borders of the flag and instead use the illustrations and the narrator's descriptive sentences about the flag to form a flaglike "block" on the page. I'm attaching a paste-up to suggest how that would look. My reasoning against showing the actual outline and borders is that the flag is actually sewn together in quilt-like strips--part of the book's plot turns on this fact--and so I'm wary of showing the flag in stout solidity, as David's original sketch naturally does. It seems to me the streamerlike, striplike, seamed-together nature of the flag is better suggested by the inter-runlines of type between the illustrations; does this make any sense from an editor's/art director's point of view, I hope?

--At Gros Ventre, the sheep and cow are reversed; the sheep should be to the left (where the McCaskill sheep ranch is mentioned as being close under the mountains) and the cow to the right (on the plains).
All in all, very fine illustration work, nicely in keeping with the first two books of the trilogy. My appreciation to David L.

--Spelling fixes that are needed: Moiese, The Montanian (with an i in it), and Gros Ventre (only one s).

RIGHT HALF OF THE MAP:

--The Lass in a Glass bar sign: in the book I've changed the figure from the photo David went by, and put the Lass's hat in her right hand instead of her left, so she looks as if she's exuberantly tossing it in the air. Could this change be made, so the hat maybe could be "breaking" the frame of the art as the Lass's empty right hand now is.

--Chief Joseph Battlefield: this illustration and the Lass in a Glass are both so terrific, I'd like to see them stand apart a little more than they do. Could we do this by ~~eliminating the black X (beneath "Winook") as an indicator of the battlefield and just using the head and the lettering;~~ then either downsize Chief Joseph's head slightly, or reverse position of the head and the lettering, but in any case shift the Joseph head a little bit to the right and down, to stand out more by itself and not be in the Lass's audience?

Map info for Ride With Me, Mariah Montana:

The concept is to provide the reader a general guide to the places and events that the characters encounter in their Winnebago motorhome tour of Montana, with the wonderful touch of whimsy David Lindroth managed in his symbols of livestock and homestead cabins in English Creek and Dancing at the Rascal Fair maps. Beginning at Missoula on my accompanying rough map and going clockwise, here are the specifics of the sites and things to be shown:

MISSOULA: either the front page of the newspaper the characters work for-- The Montanian (note the i in the spelling, an oldfangled version of Montanan)-- or a newspaper building with £ sign atop reading The Montanian. I think it'd be nice to use the majestically archaic typeface that The New York Times does (sample included).

MOIESE: again, note the complicated spelling, not akin to "Boise." Here the characters visit a national bison refuge, and so a potent-looking buffalo, dark shaggy frontquarters and dainty smooth hindquarters, with wicked little horns, is the needed symbol.

GROS VENTRE: this is the only fictitious town, and on an actual map of Montana it's where a little place named Dupuyer is, southeast of Glacier National Park on Highway 89, just north of Choteau. As in the English Creek and Rascal Fair maps, here we want a sheep, symbol of the McCaskill family's livelihood, and a bit to the east of it a cow, symbol of their perpetual rival, the Double W cattle ranch. But this time, no identifying family names are needed under the livestock symbols.

CHOTEAU: a little to the Northwest of Choteau, in under the Rocky Mountain Front, a grizzly bear has to be shown. It should have the grizzly's characteristic small hump above its front shoulders, broad head, stubby ears, and it should look both impressive and lethal.

SHELBY: simply a boxing glove, to commemorate the 1923 Dempsey-Gibbons heavyweight championship fight held there.

CHINOOK: Here the scene takes place in a supper club called The Lass in a Glass, and a rendering of its neon sign is needed--that is, an outline of the sign's figure, a cowgirl (wearing western boots) with "one shapely leg cocked over the edge of the martini glass and the other extended fully into the air--with her head thrown back and her arm up, tossing her cowgirl hat into the sky." (As example, I'm sending my attempt at photocopying an old photo of this actual sign; for our purposes, it should be just the girl in the big martini glass, and the BAR sign beneath, none of the side lettering or "and good food".)

--Below Chinook and a little bit to the right of it, to designate the Chief Joseph Battlefield we need to show the head or head-and-shoulders of Chief Joseph, wearing his distinctive single feather in his long (and I guess preferably braided) hair. Two photocopies of photos of Chief Joseph are included, plus one showing a carved image of him; he has to look statesmanlike, noble if you will, to go with the eloquence of his surrender speech quoted in the book. If details are needed of his decorative neckwear or any other tribal trappings, please be sure they are of his actual tribe, the Nez Perce.

JORDAN: to signify the homesteaders' futile attempt to settle and farm this dry area of Montana--which now is virtually unpopulated--we need an abandoned and ramshackle homestead cabin, perhaps with windows broken out or boards loose (it should be made of lumber instead of logs) or shingles off the roof; with it could possibly be a small windmill with some blades missing, but let's not have the windmill if the cabin can speak enough abandonment.

a

EKALAKA: The characters see here a prime example of a civic adornment a lot of Montana towns have, the initial of the community's name spelled out on a hillside in white-painted rocks. There is a twist here, though: Ekalaka's letter is not the expected E but a C, signifying its role as county seat (Carter County) in that big sparsely-populated end of Montana. So, what should be shown is a butte--it actually could be somewhat flat-topped, mesa-like--with a block letter C, such as high school kids wear on their letterman jackets, high and prominent on the slope of the butte.

CONSTRIP: This indeed is where coal is strip-mined, and what needs to be shown is simply a plant building with four smokestacks--the righthand pair taller than the lefthand pair--to signify power generation.

BILLINGS: The scene here involves a wedding held in the atrium/lobby of a superfancy Holiday Inn, where a feature is a revolving (i.e., on a rotunda that goes around) trio of statues of Elvis Presley at the beginning, peak and decline of his career. Sorry about this, but the apt symbol is thus a wedding cake, 2 or 3-tiered, with Elvis gyrating and whanging a guitar atop it where the bride and groom would ordinarily be.

CRAZY MOUNTAINS: This range of mountains, small but rugged, and the Rocky Mountain Front are the only two sets of mountains that figure directly in the plot and thus need to be shown; general indications of mountainous country, forest, grassland etc. can be used elsewhere on the map as the artist sees fit for decorative purposes, the way Lindroth lent a general feel of the country to the English Creek and Rascal Fair maps. A horse symbol such as the one in the Rascal Fair map should be placed below and slightly to the left of the Crazy Mtns.

GREAT FALLS: Simply, a broad (not particularly high) waterfall to signify the "great falls" of the Missouri River where the city is sited.

HELENA: The state capital of Montana, and a capitol dome will suffice; two photocopies of the actual one are included, and the only additional detail is that the top of the dome--the arc beneath the little statue--is made of copper and thus should be dark.

BUTTE: A simplified version of the accompanying photocopied Travona Mine's headframe is needed here. Please eliminate the cabin-like structure and emphasize the angled strutwork that supports the rear of the headframe and the winding wheel atop it which drew up the elevator cage etc. in the mine shaft below. These Butte headframes are dark, stark, industrial, much like the winding wheels at the coal pitheads in Wales.

VIRGINIA CITY: In contrast, Virginia City was a gold rush placer mining town, and so to exemplify that this was pick-and-shovel mining, can those two implements be shown in some kind of crossed heraldic design?

Other stuff:

--Three rivers need to be shown and labeled: the Marias, the Missouri and the Yellowstone.

--Of the geography surrounding Montana, Idaho must be labeled because the book's opening chapter, in western Montana, is called "The End Toward Idaho." Canada, North Dakota, South Dakota and Wyoming, if shown at all, should be unobtrusive, simply to orient the reader if need be; if they clutter the edges of the map too much, eliminate them.

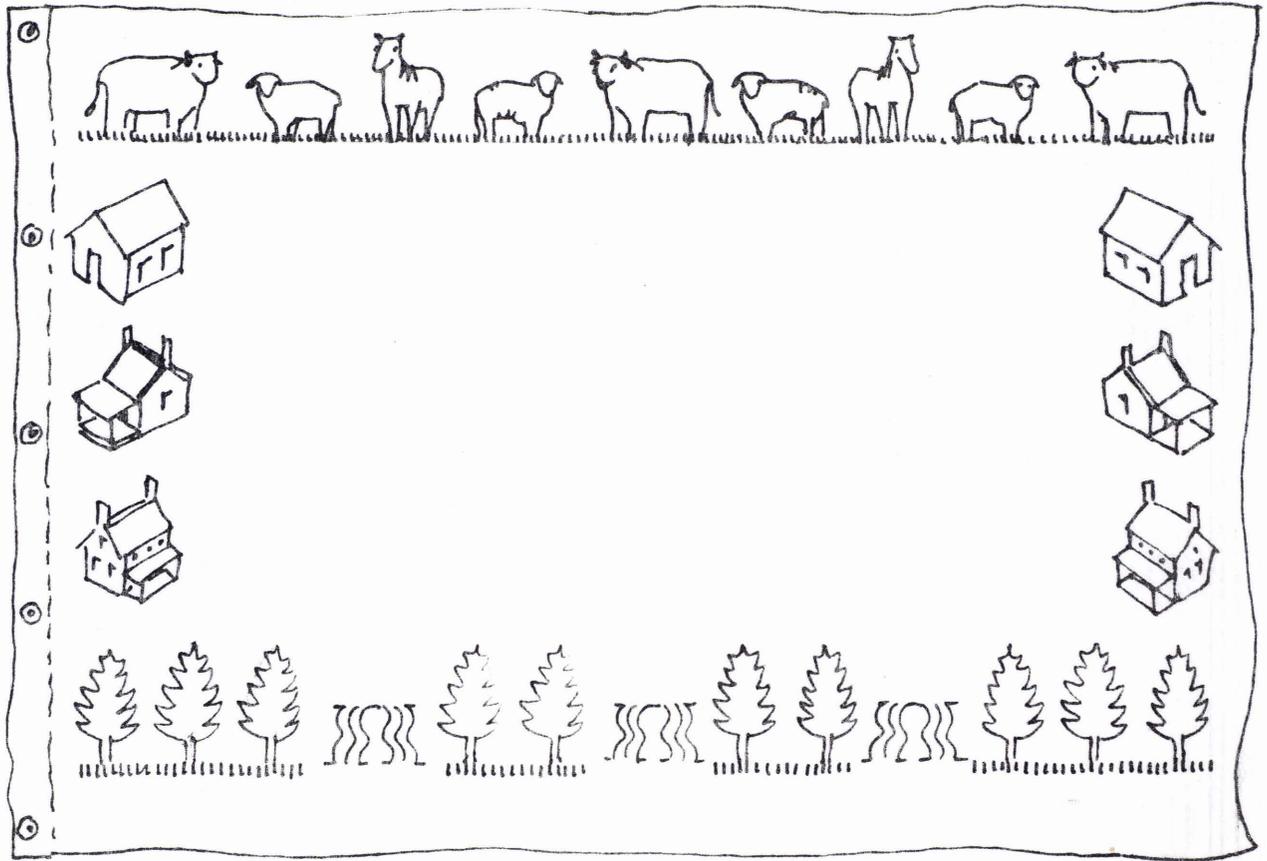
--The map legend doesn't need to--in fact, shouldn't--give a key to distances, this time; what needs accomplishing there is simply identification of place and event: In a handsomer version of what I've penciled in; ~~Montana~~

MONTANA
Centennial
of
Statehood
1889-1989

--~~And finally~~; Maybe this goes without saying but please cheat on the locations of the places and symbols in the middle of this 2-page map sufficiently to keep them out of the gutter between; that is, Shelby and its glove and the Crazy Mountains and their horse probably should be carefully to the right of the gutter, Great Falls and its waterfall to the left.

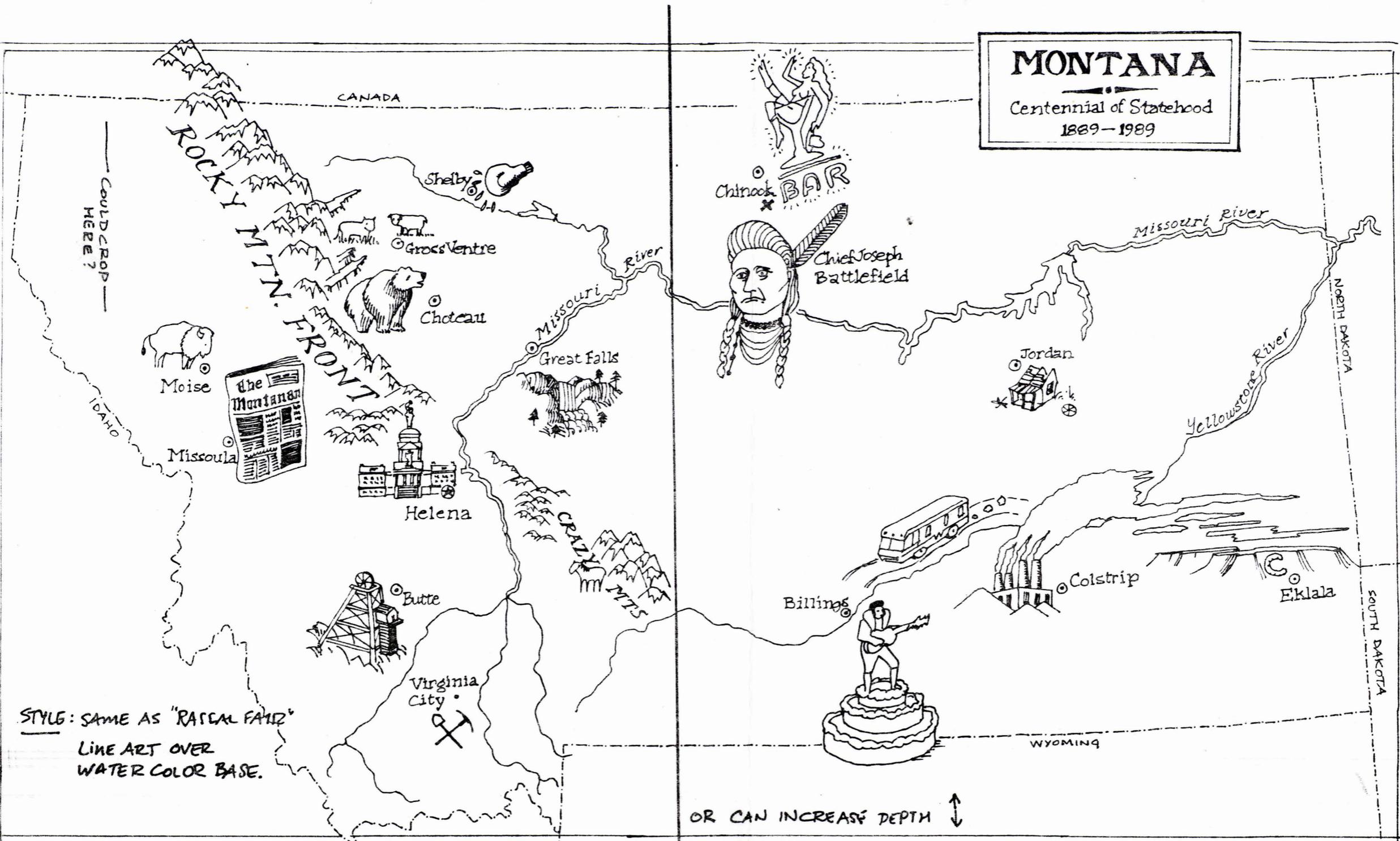
--And finally, I wonder if the Winnebago motorhome which bears the characters to all these places could be portrayed, going along a little patch of highway, perhaps in the openness between the Missouri and Yellowstone Rivers and the Crazy Mountains and Jordan. (I just now found a phonebook representation of a Winnebago and pasted it in the approximate spot.) If this sounds like a good, i.e., enhancing, idea to the artist, the vehicle should have the characteristic Winnebago W--roughly --amid the horizontal band around the body; you can just barely see it amidship on this little cut-out one.

P.S. Feel free to have the artist call me--(206)542-6658--with any questions. ###



MONTANA

Centennial of Statehood
1889-1989



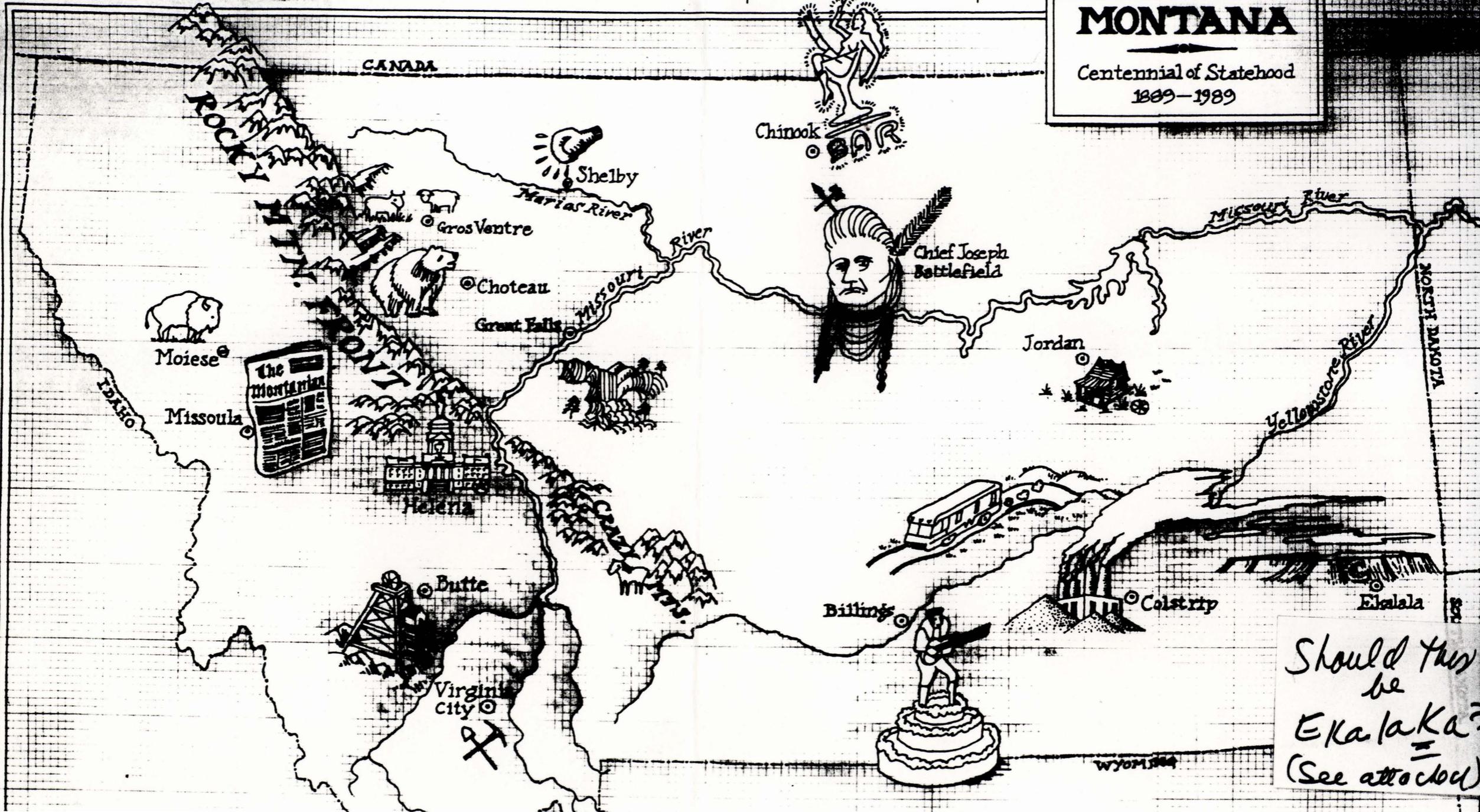
STYLE: SAME AS "RASCAL FAIR"
LINE ART OVER
WATER COLOR BASE.

OR CAN INCREASE DEPTH ↑↓

XEROX OF FINAL ART

MONTANA

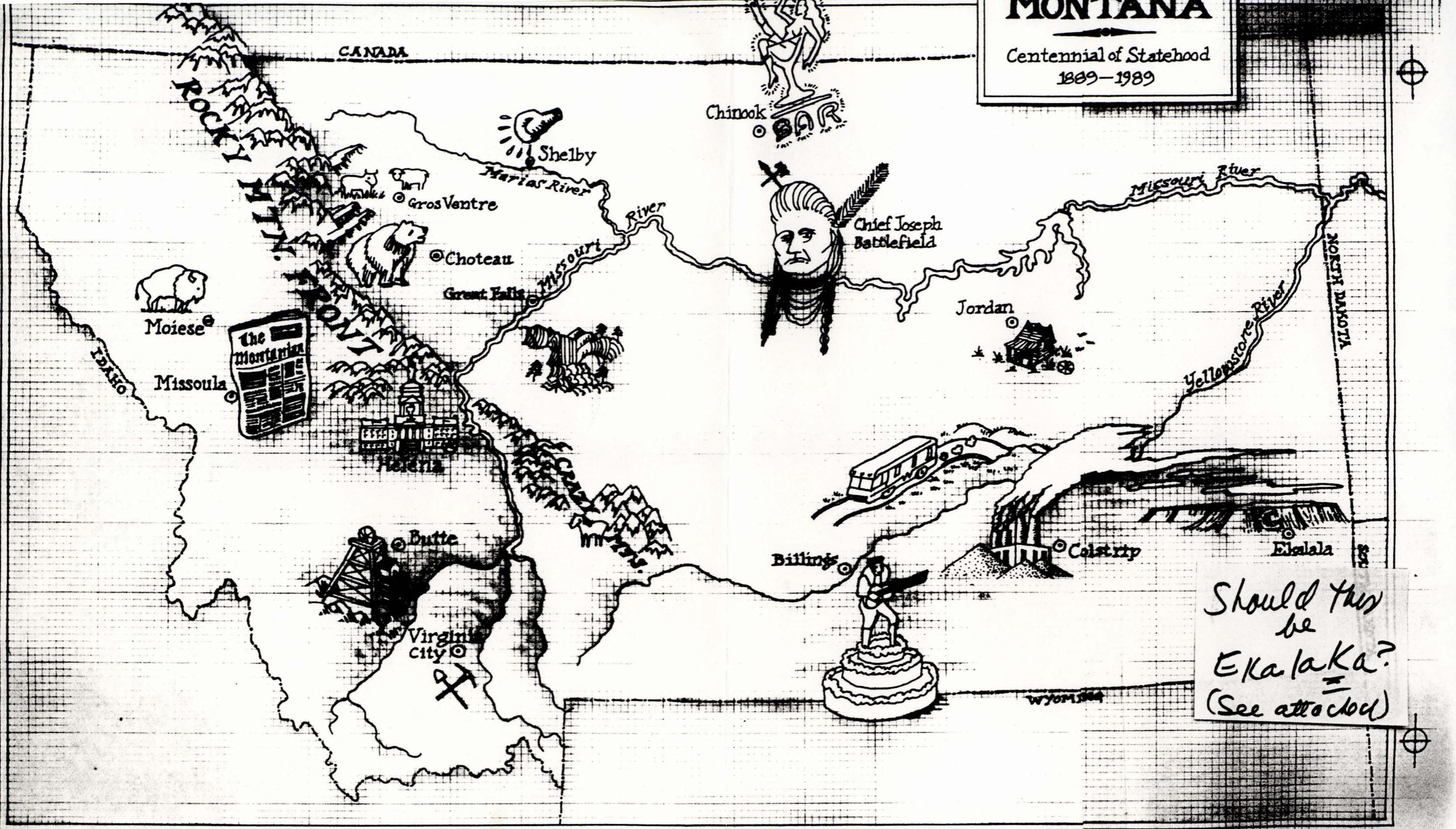
Centennial of Statehood
1889-1989



Should this
be
Ekalaka?
(See attached)

MONTANA

Centennial of Statehood
1889-1989



Should this
be
Eka la Ka?
(See attached)

Typography suggestions and samples for ENGLISH CREEK:

p. 1, 158, 336, 511:

These newspaper excerpts should be in a body type similar to this example from a Montana small-town weekly of the 1930s, probably with the column rules as well; they definitely should look like actual excerpts, distinct from the text of the book.

In the ms I overlooked the newspaper habit of using "The" in the masthead name, so the credit line on each of these excerpts ~~should~~ should read: The Gros Ventre Weekly Gleaner. And I'd suggest the type be a Cloister Regular or Black, like these samples; but of course smaller:

Cats Can Run

Cats Can Run

Don't forget the Worden M. E. Ladies Aid is having a food sale at Payne-Saunders Hardware Saturday, Oct. 9. Lots of good things to eat.

Mrs. M. F. Huttee of Brooklyn, N. Y., and Mr. and Mrs. Doran of Atlantic City, N. J., were guests of their parents, Mr. and Mrs. Emil Hottiger of Worden for the week end. The party were enroute to California where they will spend the winter. They are well known on the Project having lived here twenty years ago.

The Liberty County Times

CHESTER, LIBERTY COUNTY, THURSDAY, AUGUST 17, 1939.

174: If possible I'd like to use this boxed format, with the devices and the same or a similar headline type but reading: 25 Years Ago in The Gleaner. Probably the 2-column format would be best, rather than the 1-column I typed in the ms; the body type should be the same as the head-of-chapter newspaper excerpts.

Items of Local Interest

210: Can the reference in line 3 from the bottom, which should be The Gleaner, be set in the same type as the masthead-credit line of p. 1 et al?

p. 212: The Northern Hotel ^{sign} could be set in a sans serif such as this Radiant Medium; NORTHERN HOTEL spelled out in capitals, the other words considerably smaller and without capitals, except for the extravagant H at the right side and the companion P at the left--the sign painter's goofy attempt to balance his composition.

in any one place to earn

tall stories,
owns and v
he loved to

Hours

N O R T H

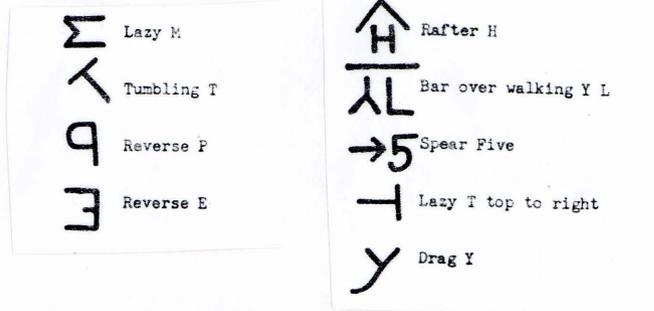
which he
illages he
spin long

put up

214: The Sedgwick House sign, as mentioned in the ms, is carved into stone over the hotel's front door; it should be rendered in some sort of rainbow or upper-part-of-an-oval ^{carved} style, in more comely style than I was able to show in typescript. Because it is to convey carving, the type should be a sans serif, something along the lines of this dime-store stencil below, and I suppose with the "U" of HOUSE rendered as a V, as carvers seemed to do? The type ought to be much smaller than this sample, but should convey the blunt, bold, carved-for-the-ages aspect. (as on a tombstone, for example)

**SEDGWICK
HOVSE**

p. 369-370, 401: Cattle brands were homemade and basic, no serifs at all; as straightforward as these samples from a brand book. The brand in line 2, p. 370, is a TL combined--a standard T with the leg of an L coming out the base of its stem. The brand in line 3 can be a D and S connected with a l-em dash.



389: The Phantom Woman headline should be in format shown in the ms, 3 lines, slanting from the left; basing the typeface on 1930's examples I've seen, it could be Goudy Handtooled as in the sample below. And unlike the straight 1-column format I show in the ms, the story would likely have run in the makeup sample shown below--a 2-column lead-in, of a typeface slightly larger than the newspaper's body type (and likely not the italic as I show in the ms), then the story itself, beginning at "Forest Service crews," in the same typeface as the excerpts atop p. 1 et al.

This is Goudy Handtooled

Deeds to Airport Land Received Construction Work Early In Spring

With the arrival from the general land office at Washington of the deeds to the land embraced within the Cut Bank airport site, a long and rather complicated phase has come to a close and the next phase will be actual construction work, with a federal outlay of \$400,000.00

To complete the clerical formalities the county board and city council this week adopted a joint resolution setting forth the operation and maintenance conditions. Jointly the county and city assume ownership of the lands, the Department of Commerce of the federal government exercises jurisdiction over the improvements to be made and the local bodies pledge themselves to provide for the upkeep.

The surveying of the grounds to be used as runways and for the installation of the beacon lighting system has been made and this week J. Keefe, chief engineer of the air corps of C. A. A., visited the port. He will supervise the installation of the range station and minor details.

He was accompanied by K. S. Steustall, who made location for the towers, about four miles south of the administration building.

p. 398: The W's of WW should be straightforward cattle brand type, like this: 
The rest of the words of the sign simply can be some unfancy typeface, maybe along the lines of this Cheltenham Oldstyle, in small capitals.

R A N C H

406: Unlike the cattle brands and the WW sign, the letters hand-tooled into Leona's chaps would have been fairly ornate, showy. Something like this Bookman Oldstyle, maybe, and with a sizable asterisk or comparable device to show the spangle-pattern between the letters, thus:



*



*

486: This should look as if written on an old Oliver typewriter such as the Forest Service used at the time--the list would have circulated by being typed and mimeographed, or typed and carbon papered. I've typed the list on the oldest typewriter in this household, so please see if it can be reproduced and inserted satisfactorily--p. 5, attached.

518 and 521: It's probably sufficient to render both of these just by boldface.

Subjects under discussion during one summer
(timed by stopwatch) by U.S. Forest Service
crews, trail, fire, maintenance and other-
wise.

	<u>Percent of Time</u>
Sexual stories, experiences and theories.....	37%
Personal adventures in which narrator is hero.....	23%
Memorable drinking jags.....	8%
Outrages of capitalism.....	8%
Acrimonious remarks about bosses, foremen and cooks....	5%
Personal adventures in which someone not present is the goat.....	5%
Automobiles, particularly Fords.....	3%
Sarcastic evaluations of Wilson's war to end war.....	2%
Sarcastic evaluations of ex-President Coolidge.....	2%
Sarcastic evaluations of ex-President Hoover.....	2%
Sears Roebuck catalogue versus Montgomery Ward catalogue.	2%
The meteorological outlook.....	2%
The job at hand.....	1%

ATHENEUM

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TELEX: 225925 MACM UR CABLES: PACHAMAC, NY

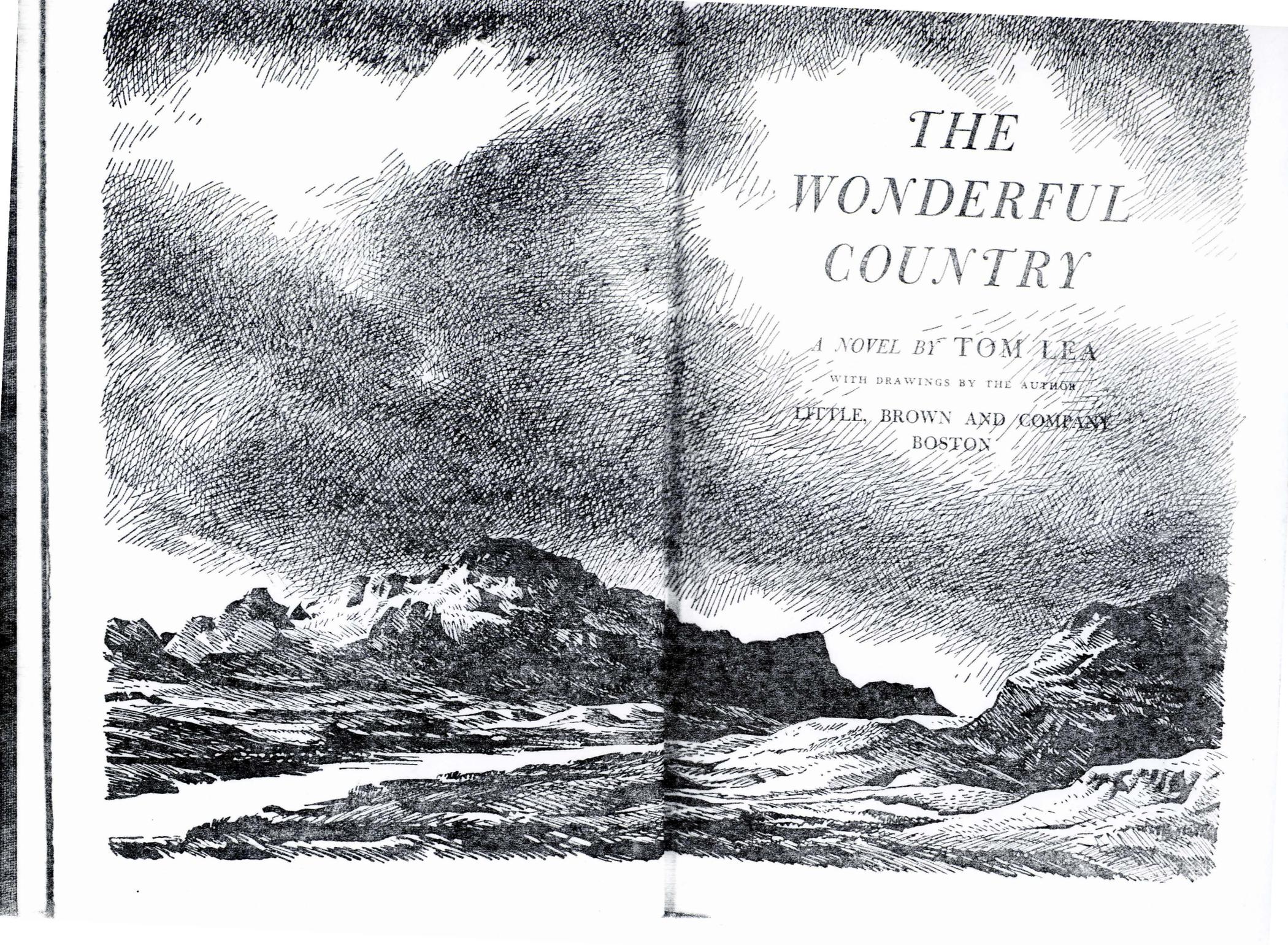
Feder
to
Joan

Joan,

Here's the art, but
we know what you think.

Cheers,

hu



*THE
WONDERFUL
COUNTRY*

A NOVEL BY TOM LEA

WITH DRAWINGS BY THE AUTHOR

LITTLE, BROWN AND COMPANY
BOSTON

10 Feb. '84

Dear Tom--

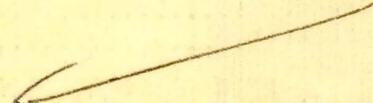
I was going to wait and mail this typography guide for the Gros Ventre Gleaner etc. with the map info, but if we're going to talk on the phone about the map, this might as well be on its way to you.

Let me know if the designer needs bigger swatches of Montana newspaper pages of the era. In researching those I mostly photocopied individual typog devices that interested me, but I may have a few half- or quarter-pages around here.

The enclosed corrections will beef up the brief mention of the Selway forest fire, the one that haunted the Forest Service guys. I've just gone through the Board of Review investigation of that season of fire, and the figure I cite is correct, 10 square miles an hour were being consumed by the Selways fires on their worst afternoon--about 90 square miles burned that day.

Glad the revise was trouble-free enough to bump along to the copy editor. When you get a chance, shoot me an estimated schedule of when I'll have to deal with copy-edited ms, galleys, pp., huh?

best--be talkin' to ya on the telefoam


p.s. I no sooner got this typed ~~than~~ than here you were on the phone, so I'll include with this packet the ~~EARTH~~EARTHBREAKERS map I mentioned to you; a rather dim xerox of the skyline of the Two country; and a print of what I call in the book Roman Reef (the rockface at far right is where I altered geography to put Rooster Mountain, the Flume Gulch fire happens down there between them.). If we adapt to the EARTHREAKERS' Bear Creek example, Roman Reef and the Two skyline would go in upper left, about where the Lockyear and Hawn cabins are shown; ranger station would be in lower middle, about where the school is; and as I said on the phone, the English Creek ranches could be shown by substituting sheep sheds for the log cabins. I do like the inset, too: a simple one would show the Two country's relationship to Glacier National Park and the Canadian boundary, which would orient the reader adequately.

aids (?) in copyediting ENGLISH CREEK:

styles of greeting:

'Lo--said by Jick, Mac and Alec
Hullo--by Stanley
Hello there--by Good Help Hebner
How do--Pat Hoy and Perry Fox
How's she going--Bud Dolson
Hey!--Wisdom Johnson

styles of cussing:

sonofabitch, sonsabitches--said by Jick, Mac, Dode, any of the
English Creek ranchers

sonuvabitch, sonuvabitches--Stanley

sumbitch--Canada Dan

sunabitch--Isidor Pronovost

goddamn--used by everybody so casually that I think it doesn't need
a capital G. Likewise, hell.

goddamned--occasionally used as a verb--shortened version of
"I'll be goddamned"--as in line 4, revised p. 483.

Godtamm--Isaac Reese's phonetic dialect, ~~at~~ p. 178; there probably
should be a capital G here, to show he was desperately
resorting to profanity.

numbers: my original notion was that my narrator would blithely use numbers or
spell them out as he felt like it, but I think that's too confusing. Please
systematize them; spell out except in arithmetic and telling time?

Mac's Scottish burr: whenever he resorts to dialect, I've tried to have him use
double rr in the middle of the word, 3 r's at the end to show how he rolls the sound.

tricky names: Elers Koch--one l both mentioned only once, p. 152
Coert duBois--small d
Canada Dan--not Canadian Dan; his actual name is Dan Danaday
St. Mary--name of town and lake, which I sometimes erred on as St. Mary's

strange words: cargodier--cargo handler for packstring, spelled on basis of bombardier
angelfood cake--Montana pronunciation makes one word of angelfood
packstring--pronounced as one word, though pack horse, pack saddle aren't
theirselves--Canada Dan occasionally says
yessir--Stanley says it as one word
hisself--Stanley occasionally says

The rodeo announcing that begins on p. 278, and the boys' parody of it on pp. 333-4,
is meant to have a space of about 5 letters between groups of words, to indicate
the blurty, irregular sound of the p.a. system.

p. 151--didn' (without t) is correct; p. 62, no apostrophes in suicide note.
pp. 42 & 188, Camp Lewis is correct; p. 514, in WWII it became Fort Lewis.

4 Nov. '89

Dear Lee--

I managed to steal time this week to put together for the Mariah Montana map and the Gros Ventre centennial flag illustrations. Am enclosing a photocopy of each for you or your art director, and original copies to go to the artist--is David Lindroth, maker of the maps in the two previous books, possible again?--along with a packet of photos etc. to help the artist with how things look.

Have mulled your frank info that a Sept. 1 publication date can't be assured no matter how much you and I bust our respective butts trying to make it happen, and so what I think I'd better do is just plan to take September for my own travel purposes--likely a Southwest driving trip for Carol and me, some possible reconaissance toward the next book--and start being available for Mariah promo whenever Susan can slot me into booksellers' regional meets or whatever. I appreciate the idea of possibly going directly from ms to pages, but I think let's not; galley's are always one more way for me to a last little burnish on the book.

~~Am about to go off to buy crab and mail this. Have had a throat condition this week which sounds like your Frankfurt malady; is there such a thing as a phone virus, guy? I hope you're thriving by now.~~

best

Main map:

Missouri R.
Y. Stone R.
Marion R.

Missouri
(buffalo)
M
M
Missoula

new paper

(sheep & cow)
GV

Shelby
(box)
new
flowed

Haven
(train)
&
Track

(cars in
town)

Chinook
(chief's
headrest)

Plenty wood
(tractor
in
Tumbleweed
agony (saw))

(bean) chateau

/ 77 Rock
(dam)

Helena
(capt's abns)

54#
(falls)

Jordan
(plow)
shanty

Miles
city (country
hill)

Butte
(put head)

Vacuity
(pick of shovel)

energy
mine
(horse)

Billings
(Hollywood)
wedding cake
& Elvis

Colstrip
(smokestacks)

Coalaka
(Bago?)