

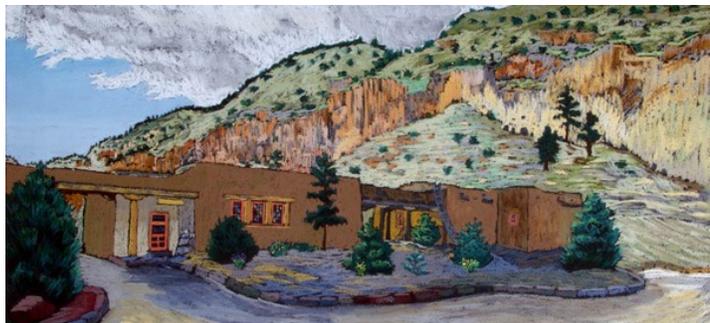
# Interior



# Shelves

## *Centennial Stamps for the National Park Service*

*Jessica Barnett, Interior Museum Program*



Three museum objects featured in the NPS Centennial stamp pane. Top: ship Balclutha; middle: Naumer's pastel drawing of Bandelier National Monument; bottom: Bierstadt's oil painting of the Grand Tetons

In celebration of the Centennial of the National Park Service, NPS and the U.S. Postal Service teamed up to issue 16 new *Forever* stamps featuring national parks. NPS' relationship with USPS began in 1934 with the issuance of ten stamps of various denominations. From a one-cent stamp of Yosemite to a ten-cent stamp of the Great Smoky Mountains, the purpose of these stamps was to showcase and educate the public about the vast lands and natural and cultural resources managed by the NPS for present and future generations.

This relationship continued when NPS sought to feature sixteen parks on postal stamps in 2016 to encourage the public to follow the Centennial mission: Find Your Park. The parks were carefully chosen to cover the vast United States and its natural and cultural wonders, including drifting glaciers along Glacier Bay National Park and Preserve in Alaska; a rainbow across the volcanoes of Haleakalā National Park in Hawaii; bison roaming Yellowstone in the early light of dusk of Montana; a heron lounging along the beach of the Gulf Islands National Seashore in Texas; sunrise through the Everglades in Florida; horses roaming the Assateague Island National Seashore in Virginia; water lilies blooming in the Kenilworth Park and Aquatic Gardens of Washington, DC; and the Bass Harbor Lighthouse at Acadia National Park in Maine.

Other stamps highlighted key museum objects cared for by four NPS park units: the square rigger Balclutha and tugboat Hercules at the San Francisco Maritime NHP in California; a landscape oil painting of the Grand Tetons by Albert Bierstadt preserved at Marsh-Billings-Rockefeller NHP in Vermont; a Thomas Moran chromolithograph of the Grand Canyon in Colorado; and a Helmut Naumer Sr. pastel drawing of the Pueblo Revival-style visitor center at Bandelier National Monument in New Mexico. These four stamps depicting museum objects are a tiny, but important, representation of the over 160 million objects managed by the NPS, each of which relates to at least one of the 417 national park units spread out across America.

To learn more, please visit: <https://www.nps.gov/subjects/centennial/postage-stamps.htm>

## Exhibiting Reclamation's Paleontology Specimens

By Nikki Polson, Bureau of Reclamation

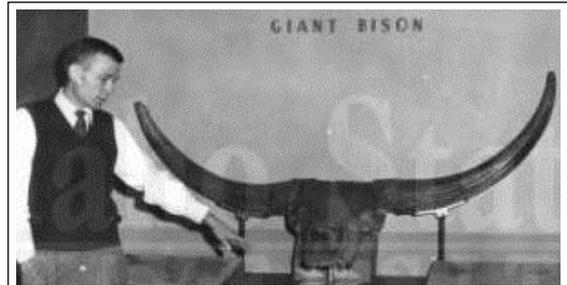
From June 2016 through January 2017, seven Reclamation museum specimens had the opportunity to be displayed in three stations in the Idaho Museum of Natural History exhibit: "Exposed: Never Before Seen Wonders." The purpose of this exhibit was to highlight the unsung wonders and 'firsts' held in their repository from giant bison fossils to shrunken heads. To prepare Reclamation's collection for exhibition, the IMNH Senior Collections Manager, Mary Thompson, conducted a condition assessment on each specimen. Unfortunately, due to condition, one of Reclamation's most famous *Bison latifrons* specimens, 'MaryLou', could not be included. The remaining objects were in good condition and only needed minor maintenance to get them ready for display.

Once the special handling instructions were ironed out and moving crates were designed and built, the specimens were moved upstairs for public display. Reclamation holds the distinction of taking up the largest footprint of IMNH's paleontological collection, due to the size of the specimens. Of those going on display, two large *Bison latifrons* or 'Gigantobison' crania took up an entire corner at almost 8 feet in length, each. Junior, the first gigantobison discovered at American Falls Reservoir had not been on display since shortly after his discovery in 1934. Howie, possibly the most complete male specimen in the collection, had never been displayed.

Also on display were two of the first items accessioned at IMNH, both belonging to Reclamation: a bison horncore fragment and mammoth femoral head. One of the more exciting displays, from a local standpoint, included the recent discovery of a mammoth skull from American Falls Reservoir 'Rufus', collected in 2015. This discovery was big news in the local community and this exhibit was the first time that the public could view it. Also included in this display were two other mammoth specimens chosen for their ability to teach how tooth development happened in the species.



Mammoth skull "Rufus" excavated from American Falls Reservoir in 2015. Dr. Mary Thompson, Senior Collections Manager at the Idaho Museum of Natural History, at left front with students preparing the specimen for display. Photo courtesy of Idaho Museum of Natural History.



*Bison latifrons* "Junior" on display in the 1930s. Photo courtesy of Idaho Museum of Natural History.

## Traveling Exhibits to Promote Indian Arts and Crafts

Jessica Barnett, Interior Museum Program and  
Conor McMahon, Indian Arts and Crafts Board

The Indian Arts and Crafts Board was created to promote the economic development of American Indians and Alaska Natives through the expansion of the Indian arts and crafts market. A top priority of the IACB is the implementation and enforcement of the Indian Arts and Crafts Act of 1990, a truth-in-advertising law that provides criminal and civil penalties for marketing products as "Indian made" when they are not made by Indians, as defined by the Act.

As part of its mission, the IACB operates three regional museums and produces a directory of approximately 400 Native American owned and operated arts and crafts businesses. To that end, IACB developed a traveling exhibit consisting of four kiosks that explore the function of the Indian Arts and Crafts Board, as well as the Native American forms of beadwork, painting, and quillwork.

Each arts and crafts display panel features highlights from the IACB collections, including beaded clothing, dolls, bags, and cradleboards on the beadwork kiosk; painted parfleche, bison hides, and contemporary canvases on the painting kiosk; and a quilled pouch, toy, drum, and clothing, including a vest and shoes on the quillwork kiosk. Though traditional Native American beadwork began with large beads strung on necklaces or attached individually to garments, upon arrival of trade beads from Europe, American Indians could obtain small beads in sufficient quantities to make the elaborate pictorial designs we know today. Other arts, like painting, have transitioned from rock to hide to paper over time, as different materials became available. Quillwork has remained largely the same over the hundreds of years that it's been practiced, though modern techniques are still evolving.

In addition to the kiosks, the exhibit includes contemporary examples of beadwork and quillwork that viewers can interact with, as well as examples of raw materials used in Indian arts and crafts, such as glass beads, bison horn, and brain tanned leather. The artwork was purchased from enrolled members of federally recognized tribes.

Interior  
Museum Program Team

Dr. Terry Childs  
Manager

Steven Floray & Elizabeth Varner  
Staff Curators

Jessica Barnett & Crystal Ferrer  
Interns

### QUILLWORK CONTEMPORARY PERIOD

Contemporary Native American artists continue to explore the medium of quillwork in both traditional and experimental forms. Bold geometric patterning characterizes the design style pursued by many artisans today, and it is most visibly represented by quill-wrapped breastplates produced for modern dance regalia. Floral designs first adopted during the late 19th

century are also featured in many contemporary works, while other Native American artists create quillwork portraits of people or animals.

These techniques and quillwork styles are employed by artists to decorate a variety of objects, including items of social and ceremonial use, as well as more utilitarian items.



Display panel from traveling exhibit.

The exhibit is scheduled to be on display from October 2017-January 2018 at the Ben Reiffel Visitor Center in Badlands National Park and at the Grace Balloch Memorial Library in Spearfish, South Dakota from February-April 2018.

[www.doi.gov/museum](http://www.doi.gov/museum)