

Number One of the
Tribune Series of the Greatest Scenic Wonders of America
 "The Gates of the Grand Canyon" by Moran



Copr. K Co. Inc.

By arrangement with The Knapp Company, Inc.

THIS continent covers an expanse so vast and its great natural wonders are so many, so varied and so beautiful, that the patriotic, country-loving American who would surround himself with the choicest reproductions of its extraordinary natural phenomena would set for himself a life task.

The New York Tribune, in keeping with its efforts to develop the educational and finer phases of life through its Colorgraphic, presents in this issue the first of a striking series of the acknowledged great natural wonders of the country. Leading critics, patrons of art and geographical authorities were consulted. Their choice, practically unanimous, is the basis for the presentation of this series.

Every American will wish to frame these reproductions, to be retained and handed down as a constant source of pride and pleasure and as a reminder of the great wealth of natural possessions with which his land has been endowed.

The Grand Canyon National Park is the newest of our national playgrounds, having been brought into the National Park family February 26, 1919. Ten thousand pens have attempted to describe the wonders of this scenic marvel. It cannot be done adequately. A noted traveller, artist and art patron thus gives his version:

"I have always claimed that you do not see the Grand Canyon so much as you feel it. It is a place of moods, and never from one hour to the other alike. No two people and more especially no two artists ever see or feel it the same. Its marvellous beauty appeals to one man—its awe to another—while still another sees only a huge gash in the surface of the earth, a gash over 200 miles long, from thirteen to seventeen miles wide and from 2,000 to 6,000 feet deep, with a fantastic mountain range the peaks of which are below the rim running its full length. Although I

myself have been at the Canyon many times, to me it is still indescribable and unpaintable. I have been out there with such men as Moran, Elliott Daingerfield, Ballard Williams, George McCord, Edward Potthast and De Witt Parcel. I have seen the sketches made by each of these, afterward transformed into finished paintings, sketches which they made sitting not more than a quarter of a mile apart and made under identical atmospheric conditions, and yet these sketches, as well as the finished paintings made from them, might have been made by men in different hemispheres.

"In other words, each man was influenced by his feeling more than by his sight. I have seen people looking at it for the first time grow hysterical, with tears running down their cheeks. I have seen others so frightened that they turn from it and never care to look into this great chasm again."