## Valley marks 100th anniversary

THE CEREMONY in the meadow was predictable, but, there were memorable moments. The 6th U.S. Army Band played, there were speeches and tributes you've heard before. I-want-to-thank phrases tumbled across the heads of several hundred people sitting in folding chairs and on the grass.

Speakers reconnect the next and the second of the prediction of the pr

and on the grass.

Speakers recounted the past and it was gratifying to hear about progress made.

The meadow once held a store, a dance pavilion and two saloons. It had been planted with bluegrass and limothy to feed horses, now stabled elsewhere, but volunteers would replant the meadow with natural grasses as soon as the ceremonies were over.

grasses as soon as the ceremonies were over.

Neither polystyrene nor netcaught tuna are used in park concessions. From 12, common to car and 
bus air conditioners, is recycled. 
Bighorn sheep have been successfuliy reintroduced to eastern Yosemite,

THE AUDIENCE paid polite at-tention, but it was a man in a shape-less felt hat and old boots atop a broad stump who captured every ear and camera. There was a ring of scripture to the pleading of John Muir to love and care for the wilder-ness.

Muir to love and care for the wilder-ness.

Mulr, portrayed by actor Lee Stet-son, is the recognized patron saint of wilderness preservation, a visionary naturalist who foresaw, in the mid-die of the last century, the future's need for open spaces.

"Go quietly."

"Go all your life.

"Nature's resources will never fall you..."

"Nature's resources will never fair you..."

A flutist played a solo that rang like a magic bird call between the trees. Perfect.

After "The Stars and Stripes Forever" and "America the Beautiful," the crowd went back to Yosemite Village, to the Ahwahnee Hotel, tent

encampments or cabins, or off on any one of a dozen programs, tours and nature classes offered. Or perhaps they stopped for a piz-za, lec cream, a new jacket, a piece of jewelly, a poster, climbing gear. Many acted as it they were at a con-vention or had come to the park for a wedding.

a wedding.

THE Tuolumme Meadows, sequola groves, Glacler Point and other areas of stunding beauty are also under pressure, but every traveler who comes to the park comes to Yearnile Valley to the park come to Yearnile Valley to the Yearnile Valley to Yearnile Valle

some of the area to private vehicles, but that would leave these wonders for only a hising /biking elite. The dilemna is that facilities are use for functions that could take place elsewhere and that may stop future families from getting in at all.

This was never more evident than on Yosemile's 100th birthady. If you would like more information about the park, its splendors and its problems, write to the information Center, Yosemile National Park, Calif. 95389.

"Go to Yosemite Valley, you'll have a wonderful time" is less than responsible travel journalism. There are problems that touch all states with popular parks, eco-systems to protect, and quantum leaps in public use and expectations.

Go, be scrupulous about obeying rules, seek areas off the beaten path and expect delays. There is still a tremendous amount to enjoy.



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TRAVELWORKS



## Wilderness lovers admire rock, tree art

painting from each of the Group of Seven. It was really a group of eight or nine, most of them commercial artists working for a Toronto studio called GRIP.

THEY MET regularly to grouch about the stuffiness of Canadian art, which was really just the European style transferred to North America, and to dream about a truly Canadian art, one that reflected their own

art, one that renectes the country.

Three things galvanized them into action. An exhibit of Scandinavian wilderness paintings in Buffalo, N.V., convinced them that you could paint "true souvenirs of the wilderness."

paint "true souvenirs of the wilderness."

Thompson had already started
traveling in Algonquin Park, where
the trees, rocks and water landscape
really said "Canada". Lawren
Harris, helr to the Massey-Harris
fortune, bought a red railway box
car to carry the group into the wilderness on summer weekends.
You'll see a lot of small oil sketchderness on summer weekends.
You'll see a lot of small oil sketchsalong with their larger works, andif you look at Casson's paint box exhabit in the first gallery you will understand why.
They used 8%-by-10%-inch birch
panels especially made to fit that
box, so that each painter could pack
it easily into the woods, sketch outdroors during the summer and create
the larger (inished painting indoors
during the winter.

during the winter.

YOU CAN see their work grow
and diversity as you move from
whitewashed waits to log-wailed gaileries and up ramps with full outdoor views. Eventually you reach
the McMichael's old living rooms,
where the Group's history is told in
photographs and other memorabilia.

The McMichael's bought their first
painting in five \$50 installments in
the 1950s: Lawren Harris' "Montreal
River, Algoma." Most of the Group
of Seven visited the property regularity. A.V. Jackson lived there during the last six years of his file.
When the McMichael sonned the
house and a collection of 175 paintings to the province 25 years ago,
Robert McMichael became the first
curator of the new provincial muse-

um. He was later replaced by a professional museum staff during a controversy over the quality of artistic preservation.

He and Signe live a few miles away now, but are still involved and very visible during this 25th anniversary year.

ACTIVITIES AT the McMichael Collection go beyond displays of the Group of Seven. My favorite Canadian painter, Emily Carr, is represented here because the followed the landscape tradition of the Group.

The museum houses a magnificent collection of Woodland Indian and Indian art as well as the work of contemporary Canadian Indian artists. The McMichael is the only major museum with an exclusively Canadian mandate and it takes that mandate seriously.

The museum also actively interacts with the metropolian Toronto community, offering tours, tecture and summer.

Be sure to visit the graves on the hill beside the parking lot before you leave. The artists won this one, and they are there on their small grassy knoll, in the midst of their favorite Canadian wilderness, overlooking it all.

For information, call 800-ON-TARIO toll-free, or the McMichael Collection, 416-893-1121; or write the McMichael Collection, Isligton Avenue, Kleinburg, On-tario LOJICO.

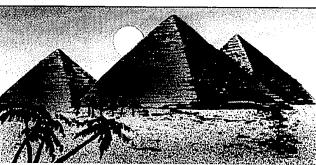


The stone bear sculpture is a welcoming sign near the entrance to the McMichael Canadian Art Collection



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