

a d o c u m e n t a r y f i l m

PROJECT DESCRIPTION

OREGON CULTURAL HERITAGE COMMISSION
Portland, Oregon

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Help Keep History Alive

The filming of *Finding David Douglas* is already underway.

To help complete the project, please make a donation today
to the Oregon Cultural Heritage Commission.

Donations are fully tax deductible.
Please see page 56 for details.

Thank you!



Introduction

Project Goal

The compelling story and scientific adventures of the 19th century Scottish botanist and plant hunter David Douglas, for whom the Douglas fir tree is named, deserve wider understanding and appreciation by students and the general public.

A film portrait of Douglas—an environmentalist before his time—will encourage today's audience, particularly young people, to explore the natural world and to better appreciate how one person's efforts can make a difference.

To accomplish this goal, the Oregon Cultural Heritage Commission (OCHC), a nonprofit educational organization, is producing a 50-minute documentary film entitled Finding David Douglas in cooperation with the U.S. Forest Service, Forestry Commission Scotland, Parks Canada, and scholars and scientists in North America, the United Kingdom, Hawaii, and France.



Few illustrations of David Douglas survive, but he did sit for two portraits between his trips to North America. This lithograph of David Douglas was published in *Curtis's Botanical Magazine* in June 1836. The print was reproduced from an earlier portrait by Sir Daniel MacNee in 1828.

Courtesy Linnean Society, London

*I think a documentary on David Douglas this well-researched
... is going to be very well-received and well-used.*

— Jarold Ramsey, author, professor emeritus University of Rochester

Project Resources and Audience

This film project is building on a broad base of support and working relationships with organizations and individuals in North America, Hawaii, and Europe. The production team has volunteered several years to this educational initiative, but many expenses need to be covered and we are asking for your help.

The tightly crafted budget is \$330,745, with \$70,900 committed to date. The Oregon Cultural Heritage Commission, the U.S. Forest Service, and Forestry Commission Scotland—which are the prime sponsors—are seeking funding from individuals, corporations, government agencies, and private foundations.

Finding David Douglas fits the missions of the U.S. Forest Service and Forestry Commission Scotland: to care for the land and to explore, experience and enjoy the natural world. As the science of forestry moves toward more sustainable goals and as global environmental issues become more critical, this film project can provide public land managers with a valuable tool to create programs to get youth into the woods to experience the transforming power of nature.

The documentary—which is intended for public television, classrooms, libraries, historic sites, horticultural societies, botanical gardens, and government agencies—will help students and adults alike better understand, appreciate, and enjoy the natural world. In addition, the film can be incorporated into the curricula of forestry schools around the world.

A Faithful Companion

*David Douglas often
traveled alone, but
in his last years he
had by his side a
west highland terrier
named Billy. When
Douglas died in a
tragic mishap at age
35, Billy was found
waiting nearby.*



Historical Background

David Douglas 1799-1834

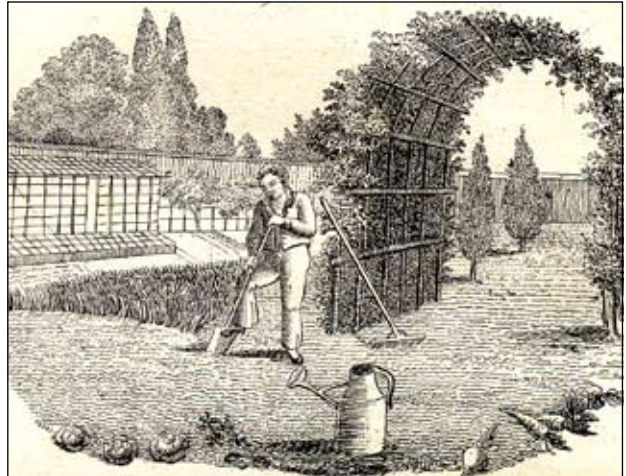
David Douglas was born in humble circumstances in the village of Scone, Scotland, on June 25, 1799. As a child, he was more interested in exploring nature outdoors than being in school. Upon finishing his formal education at about age eleven, he worked his way up as a gardener at various posts in Scotland, before launching his career as a plant explorer at age twenty-four.

In his all-too-brief thirty-five years, Douglas managed to discover or introduce to the gardens and forests of Europe more than 200 previously undocumented plant species. Two centuries later, his story continues to capture one's imagination and provides a powerful tool to engage people of all ages with the living richness of the natural world and the dramatic changes occurring in the environment today.

David Douglas lived during the Age of Enlightenment—a new age illuminated by science and reason. It was a time of adventure, world exploration, and discovery. Publication of the journals of famous explorers such as James Cook and George Vancouver sparked wide interest and enabled Europeans to learn about strange new lands, new cultures, and exotic animals and plants. David Douglas was among the curious readers, hungry for new knowledge.



Glass House for horticultural specimens, 1835 German encyclopedia



Kitchen Garden, 1835 German encyclopedia



Navigation Instruments, London, 1811. Tools such as these were vital for explorers who were mapping new lands and maritime routes in the 18th and 19th centuries.

*Courtesy
Doug Magedanz
Collection*



Voyageurs Canoes in Fog by Frances Hopkins. Douglas traveled in similar vessels, often with Indian guides.
Courtesy Minnesota Historical Society

**First Journey:
East Coast of North America
1823 - 1824**

In 1823, the Horticultural Society of London appointed Douglas as a plant hunter to the east coast of North America through the recommendation of his mentor, Dr. William Jackson Hooker, founder of Kew Gardens in southwest London.

Douglas's first trip took him to the young United States, where he was to study fruit trees, vegetable markets, and hardwood forests (particularly oak, since the oak forests of England had been devastated by shipbuilding in pursuit of Britain's imperial interests). He was to bring home seeds with commercial value. The pay was less than generous and the risks were huge.

As part of Douglas's duties, he was to keep a detailed record of his activities and observations. The survival of this journal and the many letters he wrote home provides much of our knowledge of Douglas's journeys and accomplishments. He departed: "June 3rd – left Charing Cross by coach for Liverpool ... 25th and 26th – This being my birthday and the market day of my native place, I could not help thinking over the days that were gone." (p. 3, *Journal*, 1914)

He was away less than a year and the Horticultural Society deemed his efforts a success, both as a plant collector and a representative of the society. Douglas had only been back in London a few months when the Horticultural Society decided to send him on a more ambitious journey to the Pacific Northwest (1824-1827). In the months before his departure from England, Douglas occupied his time studying what was known about the botany, zoology, and geology of Northwest America. He examined the collections of Archibald Menzies, who had sailed with Capt. George Vancouver, and met with him for advice on various matters.

**Second Journey:
Northwest Coast of North America
and Return via Hudson Bay
1824 -1827**

For this second journey to the new world, Douglas worked under the protection and hospitality of the Hudson's Bay Company (HBC), a mercantile company that had been granted a charter by the British crown in 1670.

During the next two centuries, the HBC came to enjoy imperial powers and monopoly privileges in the remote regions of North America where it dominated the western inland fur trade.¹ The trade monopoly extended over 1½ million square miles of territory, where its posts were the only Euro-American presence in mostly uncharted lands occupied by Indians.

Douglas was to be afforded the facilities of these posts and given a passage out from England in the company's annual ship. Douglas sailed from England on the supply ship *William and Ann*, traveling around Cape Horn to the Pacific Ocean and arriving at the mouth of the Columbia River in February 1825.

It would be another six weeks before the ship was able to cross the dreaded Columbia River bar and enter the great river of the west.² "Here we experienced the furious hurricanes of North-West America in the fullest extent a thousand times worse than Cape Horn," wrote Douglas (p. 101, *Journal*, 1914).

On April 9, 1825, Douglas went on shore at Cape Disappointment. "*Gaultheria shallon* was the first plant I took in my hands. So pleased was I that I could scarcely see anything but it" (p. 102, *Journal*, 1914). The salal, of course, was growing in the underbrush of what he called "thick pine-forests."³ These trees, the first Douglas encountered, would become known as Douglas firs, the monarch of the forests of the Pacific Northwest and the tree by which this indefatigable explorer would be forever known.



Salal, *Gaultheria shallon*—one of Douglas's garden introductions—grows profusely in the understory of the Northwest forests.
Courtesy Lois Leonard

Historical Background



Chinook Traveling Lodge near Fort Vancouver with a View of Mount Hood, watercolor by Paul Kane
Courtesy Stark Museum of Art, Orange, Texas

“On Saturday, 16th April, the chief factor, John McLoughlin, Esq. came down the river from the new establishment, who received me with much kindness. ... Since I have all along experienced every attention in his power, horses, canoes and people when they could be spared to accompany on my journeys” (p.106, *Journal*, 1914).

For two growing seasons, David Douglas “botanized” in the Pacific Northwest from his home base at Fort Vancouver. Traveling to other company forts in the region, Douglas was assisted in his fieldwork by fur trappers and Indian guides. In the winter, Douglas spent time meticulously preparing his collections of dried plants, seeds, bark, preserved animals and birds—all with detailed written descriptions—for shipment via HBC supply ships to England.

“Many of these, when they reached the Society in London months later, caused a sensation,” wrote one biographer. “Notable among them were *Gaultheria shallon* (salal), the red flowering currant *Ribes sanguineum*, the broad-leaved maple *Acer macrophyllum*, the vine maple *Acer circinatum* and the tall Oregon grape *Mahonia aquifolium*, and, of course, the Douglas fir.”⁴

In the Oregon Country, Indians regarded Douglas as a harmless and strange visitor because he was interested in plants and trees instead of trapping furs. They called him the “Grass Man.”



Dr. John McLoughlin, chief factor of the Hudson's Bay Company's vast Columbia Department, based at Fort Vancouver, and a key supporter of Douglas.
Courtesy Doug Magedanz Collection

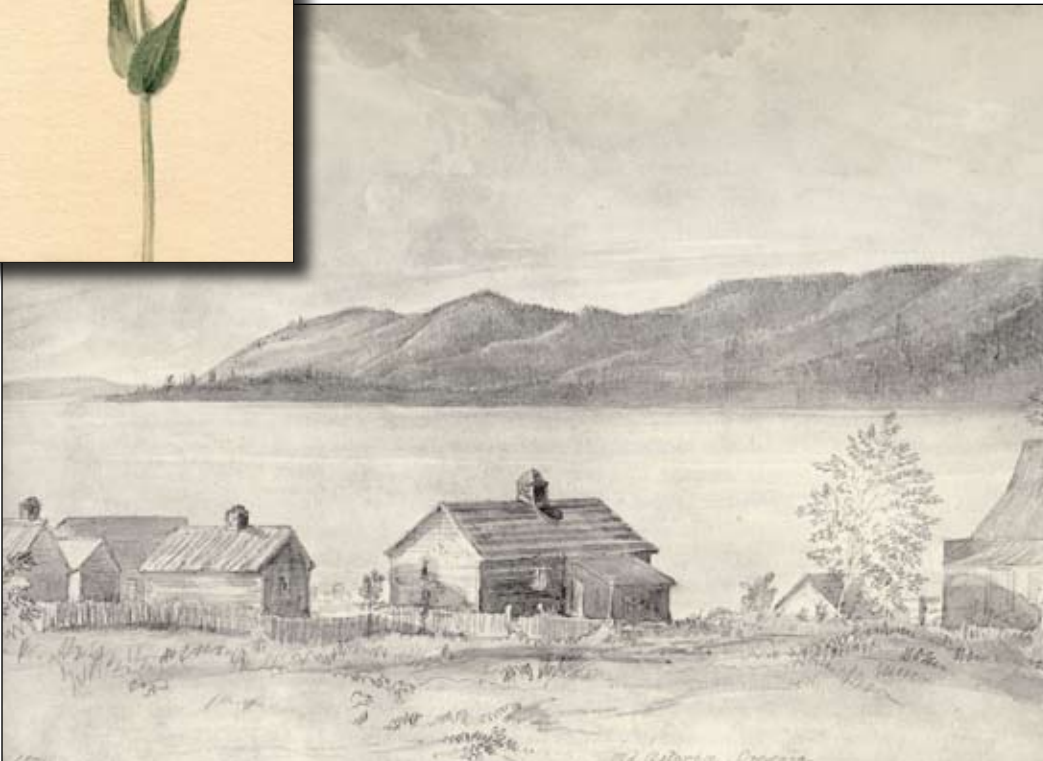


Penstemon, watercolor by Dr. Helen Gilkey. The plant is one of hundreds introduced to Europe by Douglas.

Courtesy La Rea Dennis Johnston

One more grand adventure awaited Douglas in the fall of 1826: a trip down the Willamette Valley to the Umpqua River—in the vicinity of present-day Roseburg, Oregon—in search of the elusive sugar pine. He had seen Indians eating the pine nuts the previous winter, and they had told Douglas that the giant cones grew to the south. Douglas wrote Dr. Hooker, “I rejoice to tell you of a new species of *Pinus*, the most princely of the genus, perhaps even the grandest specimen of vegetation,” and was determined to locate the tree for himself. He almost lost his life in the quest. Ingenuity and quick thinking saved him from a band of angry natives.

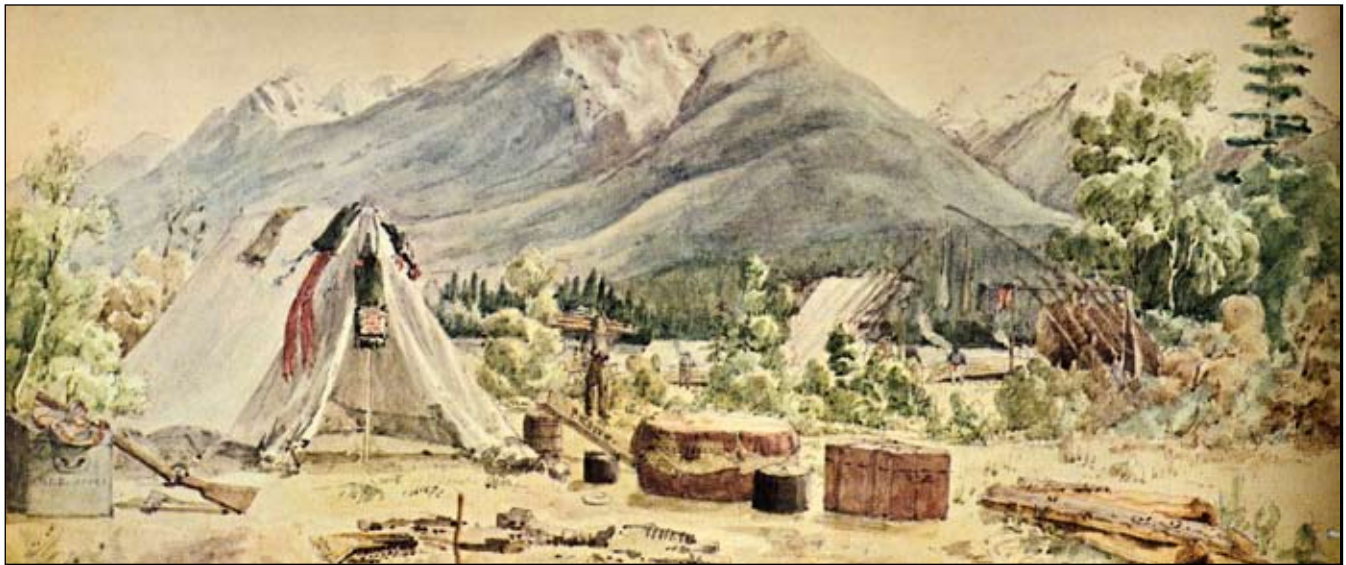
The conditions he endured were harsh, to say the least. On his difficult journey to the Umpqua, for example, Douglas writes in his journal, “Saturday, November 11, 1826 – the fact plainly this: all hungry and no means of cooking our little stock; traveled thirty-three miles, drenched and bleached with rain and sleet, chilled with a piercing north wind; and then to finish the day experienced the cooling, comfortless consolation of lying down wet without supper or fire.” (pp. 235-236, *Journal*, 1914)



Old Astoria by James Madison Alden. Named for John Jacob Astor, the fur-trading post established in 1810 is considered to be the first permanent U.S. settlement on the Pacific coast, and is the location of Douglas's first stop in the Pacific Northwest.

Courtesy
Beinecke Library,
Yale University

Historical Background



Boat Encampment, watercolor by Paul Kane. This site, at the Big Bend of the Columbia River in present-day British Columbia, is where Douglas began his journey on foot across the Rocky Mountains.

Courtesy Stark Museum of Art, Orange, Texas

Across the Rockies to Hudson Bay: The 1827 York Factory Express

Douglas departed Fort Vancouver in the spring of 1827 for his overland journey home to England accompanying the HBC's annual delivery of furs outbound to York Factory, some 3,000 miles distant.

The route taken by the expedition—known as the York Factory Express—had been pioneered by David Thompson (1770-1857, considered by many scholars to be among the world's finest land geographers). The Express—sent back and forth across the continent each season—served as the company's communication and supply line between England and Fort Vancouver.

Edward Ermatinger, a company employee, led Douglas's journey to York Factory at the mouth of the Hayes River on Hudson Bay. Along with Douglas, his specimens and instruments, the fur brigade carried the winter's bounty—hides from the trapping of furs—on their journey to London markets. By his own account, Douglas had traveled 7,032 miles—by foot, horse or canoe since his arrival on the Columbia in 1825—to the Rocky Mountains. By the time he arrived at York Factory, the distance was probably closer to 10,000 miles.



Sugar Pine, *Pinus lambertiana*

Courtesy Ramona P. Hammerly Northwest Trees

David Douglas reached Hudson Bay in August 1827. “At sunrise on Tuesday I had the pleasing scene of beholding York Factory two miles distant, the sun glittering on the roofs of the house (being covered with tin) and in the bay riding at anchor the company’s ship from England.” (p. 293, *Journal*, 1914)

He sailed to Liverpool on the HBC ship the *Prince of Wales*, reaching England in October 1827. No journal record exists from the voyage home. Douglas’s endeavors had exhausted him, and for the first weeks in London he was too ill to do much.

But Douglas was honored and praised by London society. His plant discoveries were featured prominently in the Horticultural Society’s *Transactions*, and for months were featured in *Edward’s Botanical Register*, the leading botanical periodical of the day.

Douglas set out to prepare his journal for publication. It didn’t go well. He procrastinated, grew tired of being lauded, rejected editorial help from his friends and, in general, behaved in a most disagreeable way.

He grew increasingly difficult and within six months was ready for another overseas assignment. It was clearly where he flourished best. “Qualified, as Mr. Douglas undoubtedly was for a traveler,” wrote Dr. William Hooker, “it was quite otherwise with him during his stay in his native land.”

The Horticultural Society was not in a financial position to support another expedition immediately. It was the spring of 1829 before Dr. W. J. Hooker, working in the background on his friend’s behalf, persuaded the society to send Douglas back to America. This time the focus was California.

The Colonial Office and the Hudson’s Bay Company supported the trip financially. He was to sail again to Fort Vancouver on the HBC supply ship *Eagle*. Information about California was sketchy, and in addition to bringing back the botanical treasures of interior California, Douglas was to do surveying for the British government.

He needed instruction for this work and prepared by plunging into three months of concentrated study at Greenwich Observatory, learning the trigonometry of planes and spheres for global positioning, how to use a sextant, barometer, hygrometer, thermometer, compass, and chronometer and how to calculate the irregularities of the earth’s magnetic field.



David Douglas’s original handwritten journal, now in the Lindley Library of the Royal Horticultural Society in London.
Courtesy Lois Leonard

Historical Background



Dawn breaks at the Depot Building in York Factory, Manitoba, on the shore of Hudson Bay, where the *Finding David Douglas* production team filmed in August 2008.

Courtesy Lois Leonard

Before departure, Douglas made a farewell trip home to see his mother in Scone, Scotland, and brother John at Drumlanrig Castle. He also bought himself a present, a west highland terrier called Billy, who became his constant traveling companion. Dr. Hooker bought Douglas a large-type Bible, as his eyesight was beginning to fade from eye infections suffered on his previous expeditions.

Third Journey: Northwest, California, and Hawaii, 1829-1834

Douglas's third and final journey to North America lasted nearly four years. Douglas's written record did not survive, so the main sources of information are the letters he wrote to his family and friends and contemporary accounts by those who encountered him. One was George Roberts, a Hudson's Bay Company clerk at Fort Vancouver, who described Douglas as "a fair florid partially bald-headed Scotsman of medium stature and gentlemanly address about forty-eight years of age."⁵ Douglas in fact was just thirty-one years old. His labors had clearly taken a toll on his health.

Douglas worked in California for nearly two years (1830-1832). He was the first botanist to remain in the region for an extended period, and the first to leave written descriptions of his fieldwork. He roamed widely, befriended by the Franciscan friars with whom he stayed at the various missions, conversing in Latin and Spanish. His botanical discoveries in California were extensive, though we know less detail because of the loss of his journal.

No HBC ship arrived in Monterey to return Douglas directly to the Columbia, so he sailed to Hawaii. When Douglas arrived in Honolulu, he learned the news that the secretary of the Horticultural Society had resigned due to the state of the society's financial affairs. Out of loyalty to his employer, Douglas impulsively resigned.

He was now a free agent, and his thoughts turned to a new adventure. Douglas had long thought about returning home by walking through Siberia and Asia. For someone with his resourcefulness and experience in the wild, it was not a crazy thought.⁶ He continued to send his specimens back to Hooker and returned to the Columbia River, to start the long journey home—around the world on foot.

Douglas arrived back in the Pacific Northwest in October 1832. In the time that Douglas had been in California, more change had occurred at Fort Vancouver. A shipbuilding operation was underway on the banks of the Columbia. More than two hundred acres were under cultivation (to enhance the company's profits despite the diminishing supply of furs), and a school had been established for the children of company employees.

Douglas had submitted his proposal to travel across Asia to the Russian authorities in London, where the plan was approved—apparently with the sanction of the emperor himself—and referred to Baron Wrangel, governor of Alaska, in Sitka, Russian America. Wrangel was very interested in matters of natural science and prepared to meet Douglas with open arms. He wrote to Douglas: “In May of next year you will be able to go comfortably on one of our warships to Okotsk (in Siberia), where, I have just heard, they have already planned a hearty welcome for you.”



Fort George Canyon, Fraser River, British Columbia. These are the Stony Islands, where David Douglas suffered a disastrous canoe accident on June 13, 1833. Douglas and his dog survived, but his journals and plants were swept away, taking years of work with them. This photo was taken in July 2008 on the production shoot.

Courtesy Lois Leonard

Under these happy circumstances, Douglas determined to leave the Columbia in the spring of 1833. Douglas realized the hard part would be reaching Sitka by land. The trading posts were isolated, the Indians troublesome, and fever epidemics were prevalent to the north. Also, Douglas's failing eyesight had become worse. Nevertheless, he set off from Fort Vancouver on March 20, 1833, with his little dog, Billy, still at his side.

Historical Background



David Douglas spent nearly two years in the hills of California, where he enjoyed the hospitality of Spanish missionaries. This watercolor of the Sausalito area along San Francisco Bay is by James Madison Alden.

Courtesy Beinecke Library, Yale University

Walk Around the World and Final Days in Hawaii, 1833-1834

Douglas traveled with the company brigade until he reached Fort Saint James about June 8, 1833, in present-day British Columbia, some 1,150 difficult miles north of Fort Vancouver. Here, he found himself in dire circumstances. He was isolated, 500 miles from the nearest HBC post on the sea and 300 miles south of Sitka. To get to the Russian headquarters, Douglas would have to travel through little-known territory, where the Indians were not welcoming. At best, it could take months. For once, Douglas's determination left him, and he decided to turn back.

On June 13, 1833, disaster struck on the rocky islets of the Fraser River in what is now called Fort George Canyon. The canoe was smashed to pieces, and Douglas barely escaped with his life. He was swept about in the turbulent water for more than an hour before being washed ashore. Miraculously, his faithful dog survived as well. His instruments, astronomical journal, notes and charts, and his barometrical observations were recovered. But his daily journal was lost forever. Douglas headed south through familiar territory, even stopping for a fourth time in the Blue Mountains.

David Douglas returned to Fort Vancouver in August 1833, broken in both body and spirit. Two young doctors, William Tolmie and Meredith Gairdner, had arrived at the fort while Douglas had been north. Both had an interest in botany and were former medical students of Hooker. Hooker had recommended them to be sent out by the Hudson's Bay Company to help Dr. McLoughlin with the fever epidemics. Like Douglas, they were interested in the furtherance of science for the sake of knowledge, not for material gain.



Fort Saint James in British Columbia, the northernmost location Douglas reached on his attempt to walk around the world via Russian Alaska and Siberia. This photo was taken in July 2008 during the filming expedition.

Courtesy Lois Leonard

Douglas was quite aware of the company's policies when he wrote to Hooker about his new companions that "science has few friends among those who visit the coast of North West America, solely with a view to gain. Still with such a person as Mr. McLoughlin on the Columbia, they may do a great deal of service to Natural History."

Tolmie and Gairdner helped to revive Douglas's spirits. He botanized with them near the fort, and they shared his passion for mountaineering. Douglas attempted to climb Mount Saint Helens, but the mountain had recently erupted and their Indian guide refused to go near it. They attempted Mount Hood (the first documented attempt), but failed to reach the summit.

Somewhat recovered, Douglas turned his attention back to the Sandwich Islands and the potential for new plants and challenging mountains. On October 18, 1833, he departed the Columbia River region for the last time, sailing again on the HBC ship *Dryad*. The *Dryad's* stormy route down the coast was via San Francisco. They sailed through the Golden Gate on November 4. Douglas pitched a tent on the "Hill of Yerba Buena" (Telegraph Hill), making it the headquarters for his brief stay.

The *Dryad* left San Francisco on November 29 and arrived in Honolulu on December 23, 1833. Douglas was the guest of Richard Charlton, the British consul, over Christmas and made plans to continue to Hilo on the big island, Hawaii, in order to climb Mauna Kea and Mauna Loa. He was the guest in Hilo of the Rev. Joseph Goodrich, the pioneer American missionary, while plans were made for the expedition. With both mountains at elevations above 13,000 feet, this was a challenge.

Historical Background

By the end of January 1834, Douglas had reached both summits, perhaps the first European to do so—and no small achievement.⁷

Not much is known about his activities after his climbs in January, but letters to Mrs. Charlton and Hooker indicate that he appeared to be acting irrationally.⁸ Douglas was back in Honolulu by April 1834, awaiting passage for the return trip to England. He did some botanizing and struck up a friendship with Rev. John Diell, chaplain of the Seaman's Mission. Diell was interested in Douglas's stories about climbing the volcanoes on Hawaii. Since there was no prospect of a ship departure for London for some time, Douglas offered to accompany Diell, his wife, child and servant, named John, back to the big island.

On July 3, 1834, they left Honolulu for Hilo on the schooner *Minerva*. En route, the chaplain and his family decided to visit Molokai. Douglas and John continued to Hawaii. The vessel put in on Hawaii's north shore and was delayed. Douglas decided to walk the distance (about ninety or so miles) to Hilo on a trail. Douglas and John started off together, but John soon became lame and stopped. Douglas and his dog continued on alone. He stopped the night of July 11 at the hut of a cattle hunter named Ned Gurney. Gurney, an escaped convict from the penal colony in Australia, trapped cattle for their hides.⁹

The next morning, Gurney is said to have warned Douglas about three bullock pits two miles or so along the path to Hilo. Around ten o'clock that morning, two natives were passing the pits and noticed a torn piece of cloth. They looked into one and saw the body of a man who had been trampled to death by a wild bull.

Ned Gurney was the last person to see Douglas alive. Much mystery surrounds the details of David Douglas's untimely death at age thirty-five. Was it murder or an accident?¹⁰ We will never know, but the question is still being discussed by Douglas experts today.



California poppies, *Eschscholzia californica*, overlooking the Columbia River at Catherine Creek in Washington state. The flowers were introduced to Europe by David Douglas.

Courtesy Rick Mark



David Douglas Memorial at Kaluakauka on the Big Island of Hawaii. In the 1930s, the Robert Burns Society of Hilo erected this monument by the site of Douglas's death. A grove of Douglas fir trees planted at the time now surrounds the monument. Courtesy Gordon Mason

Notes

1. By the 1820s, the fashion for beaver hats consumed more than 100,000 beaver pelts a year.
2. The Columbia River bar is considered among the most dangerous in the world.
3. The tree had first been scientifically described by Archibald Menzies, a physician who sailed with Capt. George Vancouver in the 1790s. However, it was Douglas who sent home viable cones and seeds, thereby establishing his fame.
4. *David Douglas: Explorer and Botanist*, Mitchell and House, p.94.
5. *David Douglas: Explorer and Botanist*, Mitchell and House, p. 150.
6. Douglas wrote to Hooker: "What a glorious prospect! Thus not only the plants, but a series of observations may be produced, the work of the same individual on both Continents, with the same instruments..."
7. Douglas's journal from this experience was sent to his brother John after his death. It was published as an appendix in the Royal Horticultural Society's 1914 edition of his journal. He was probably the first person to climb both peaks, though Douglas's predecessor, Archibald Menzies, had climbed Mauna Loa forty years before.
8. See *Douglas of the Fir*, Harvey, pp. 228-231.
9. George Vancouver had introduced cattle to Hawaii from Spanish Mexico forty years before. By Douglas's day, the cattle had run wild and were trapped for their hides by means of open pits covered with branches. The cattle fell in, were trapped and then killed.
10. See *Douglas of the Fir*, Harvey, pp. 233-237 and pp. 251-253.

Douglas's Plants



Douglas was especially pleased to discover the Brown's peony, *Paeonia brownii* (above), while trekking across the snow-covered Blue Mountains of eastern Oregon in June 1826. This was the first wild peony found in America.

At right is bitterroot, *Lewisia rediviva*, a plant used by Douglas's Indian hosts for food. Bitterroot was well known to Lewis and Clark as well.

Courtesy Rick Mark



Douglas's Plants



Douglas introduced hundreds of plants to Europe after his travels around the world. Among the plants that he sent back to England from the Pacific Northwest were the ponderosa pine tree, *Pinus ponderosa* (above), and the red currant, *Ribes sanguineum* (left).

Courtesy Rick Mark

Project History

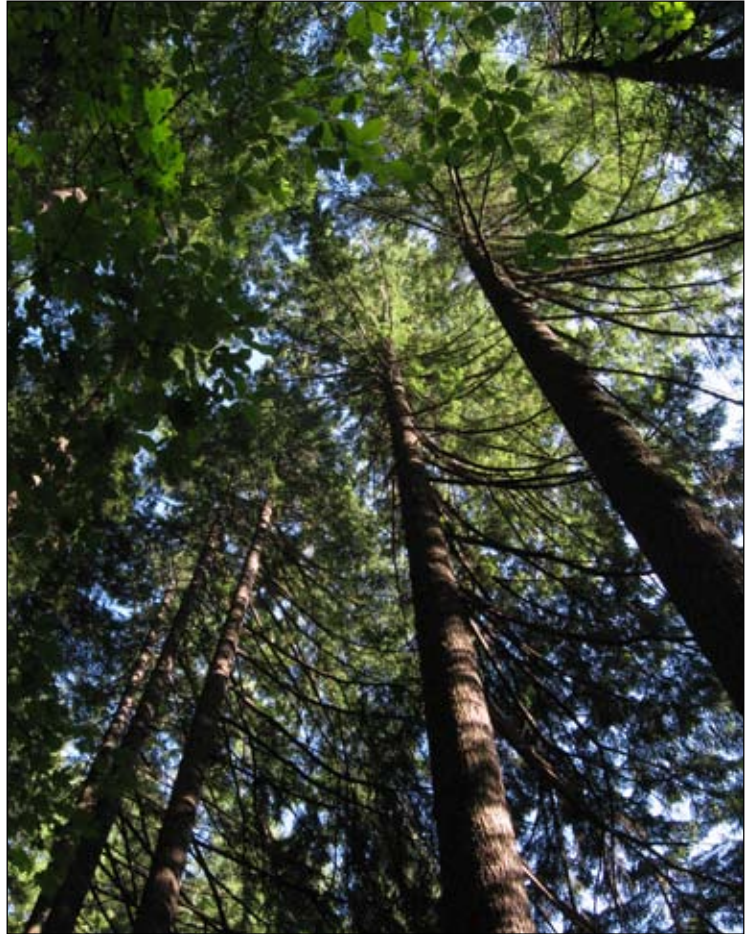
Finding David Douglas began in the mid-1990s as a conversation between Betty Patapoff, pioneer television producer with Oregon Public Broadcasting (OPB), and Lois Leonard, then director of education at the Vancouver National Historic Reserve Trust in Vancouver, Washington. Lois and Betty had collaborated earlier on films at the Oregon Historical Society, where Betty volunteered after her retirement from OPB.

In June 2001, Dr. Gordon Mason, a botanist following in the footsteps of David Douglas, appeared at Fort Vancouver. Dr. Mason, of Sheffield, England, was a recipient that year of the prestigious Winston Churchill Memorial Trust fellowship. A chance meeting with Lois at Fort Vancouver sparked an intellectual and creative exchange that has been kept primed for eight years.

Lois had already been awarded a travel grant to explore Douglas in the United Kingdom. Her meeting with Gordon led to many new contacts in England and Scotland, most importantly that of Syd House, a forester for the Forestry Commission Scotland and the Conservator for the Perth & Argyll Conservancy in Douglas's home town of Perth, Scotland. Syd is the co-author of a respected Douglas biography published in 1999 on the occasion of the bicentennial of David Douglas's birth.

Syd hosted Lois when she came to Perth in September 2001 to deliver an illustrated talk before the David Douglas Society of Scone on the possibility of a Douglas documentary. After the lecture at Douglas's parish church, one Society member remarked, "I think this is one of the most exciting and important projects for the future. ... Thank you for starting it all up."

Bringing gifts of sugar pine cones from the forests of Oregon, Lois was warmly received in Scotland and in London. She was welcomed by the director general of the Royal Horticultural Society and in the herbariums at the Royal Botanic Gardens at Kew and Edinburgh, where she had the opportunity to examine and photograph Douglas relics, including his journal and the actual herbarium specimens that Douglas collected in North America.



Douglas fir forest on Hamilton Mountain in the Columbia Gorge. The name of this tree has gone through many changes over two centuries. The current common name was most likely applied first in England and Scotland, where the tree was used to replenish devastated forests.
Courtesy Rick Mark

Many organizations and individuals have expressed interest in a documentary on David Douglas.

They include:

- U.S. Forest Service
- Royal Horticultural Society, London
- Forestry Commission Scotland
- Royal Botanic Garden, Edinburgh
- Dawyck Botanic Garden, Peebles, Scotland
- Scottish Plant Collector's Garden, Pitlochry, Scotland
- Scone Palace and Archives
- Museum of Garden History, London
- Royal Botanic Gardens, Kew
- Natural History Museum, London
- David Douglas Society of Western North America

Upon her return to the Pacific Northwest, Lois created a five-minute preview video that was presented at the annual meeting of the David Douglas Society of Western North America.

Lois, Gordon, and Syd are all determined to see a documentary film on David Douglas through to completion. Lois kept in touch with Betty Patapoff and visited her in her new home in Olympia, Washington, near her daughter, Martha. Betty, already in her eighties, passed to Lois her considerable research files on David Douglas. Betty's intellectual and creative energy sparkled until her death in December 2006.

Betty's son, Steven Patapoff, continuing his mother's filmmaking tradition, earned an M.A. in film production from San Francisco State University. It was a natural step for Steve to film *Finding David Douglas*. His native talent and passion to complete his mother's vision ensure the documentary's success.

Susan Hauser, an experienced journalist based in Portland, Oregon, joined the *Finding David Douglas* team in 2007. Sue's talents as a writer and her spirit of adventure make her a strong addition to bring the documentary to life.

The project kicked into high gear in spring 2008 when Parks Canada accepted the request to film on location at York Factory in August 2008. York Factory National Historic Site is a key location to capture the importance of Douglas's story within the context of the 18th and 19th century North American inland fur trade. Historic buildings remain from the early 19th century. There are no accommodations at York Factory with the exception of the Parks Canada staff house, for which the team received a rare use privilege.

This was a special opportunity that brought the production team together while capturing vital material. As David Douglas knew, field work must be done when the seasons allow, and travel to York Factory at the mouth of the Hayes River on Hudson Bay is possible only in summer. So—with dedication, passion, and perseverance (Douglas traits all)—the production team began location shooting in July 2008.

Project Scope

Though several books have been written on David Douglas, no known documentaries have been produced. The film will bring Douglas's story to life and allow the audience to engage with the sounds and visual grandeur of nature. *Finding David Douglas* will generate an increased appreciation and respect for the amazing diversity and beauty of the region's plants and forests.

Finding David Douglas is an initiative of the Oregon Cultural Heritage Commission, fitting its mission to raise awareness of the Northwest's rich cultural past. The Douglas fir tree is well known, yet few know the story of the individual for whom it is named.

Finding David Douglas will capture the imagination of youth and the general public. Douglas's joy in discovery, his resilience, boundless curiosity and determination proved their worth in early 19th century North America. The story of his life is an inspirational tale of adventure and determination—demonstrating that a person can rise above humble circumstances and, through his own merits, make a difference in the world.

David Douglas introduced more than 200 new species to the gardens and forests of Europe. The economic and cultural impact of his plant introductions is enormous. The Douglas fir is one of the largest and most valuable timber trees in the world and the source of more lumber than any other species in North America. Douglas's own ambitions were described in a letter to New York Governor Clinton, after his first journey to the United States: "My humble exertions will I trust convey and enthuse, and draw attention to the beautifully varied verdure of N.W. America."



Distinctive leaf of a vine maple, *Acer circinatum*
Courtesy Rick Mark

The Douglas narrative is connected to a larger story of the value and meaning of the natural world. The environment is a central concern of our time. Rapid global climate change affects us all, yet many young people today are increasingly distanced from the out-of-doors, never having had the opportunity for a simple walk in the woods. This is true even in the western United States, where vast tracts of public lands have been preserved. As Betty Patapoff stated in early discussions of this film project, "Once you know something about a subject, you learn to care about it." The documentary will also be of interest to gardeners in the British Isles and western Europe, Hawaii, the United States, Canada, and beyond.

Douglas's own words from his journals and letters form the structure of the narrative script. The documentary will use more than 150 historic images, including paintings, drawings and maps from Douglas's time. The still images will be "brought to life" by means of motion graphics. These images have already been researched, sourced and inventoried by the project historian, who has been working toward a documentary for more than a decade.

The historic images will be mixed with cinematography shot in the Canadian Rockies, at York Factory on Hudson Bay, in Oregon, Washington, California, Hawaii, and Scotland. Douglas's original journals will be filmed at the Royal Horticultural Society's Lindley Library in London. Archival material relating to the Hudson's Bay Company at the Archives of Manitoba in Winnipeg has already been filmed. The location filming will take place over the course of a year, following the seasons in the field—much as Douglas followed the seasons to find his wildflowers.

The schedule is as follows:

- July 10-17, 2008**Washington state — Columbia River
British Columbia — Fort Langley, Fort George Canyon, Fort Saint James,
Canadian Rockies, Athabasca Pass, Arrow Lakes
- August 18-26, 2008**Manitoba — York Factory at Hudson Bay;
Winnipeg (Hudson's Bay Company Archives)
- February 10-17, 2009**Hawaii — Doctor's Pit and volcanoes (Mauna Kea, Mauna Loa);
Oahu: Kawaiahao Church in Honolulu (Douglas's grave)
- May 12-26, 2009**London — Royal Horticultural Society, Museum of Natural History,
Kew Gardens herbarium
Scotland — Scone and Perthshire
- Spring/Summer 2009**Oregon — Columbia River Gorge, Columbia River, Blue Mountains,
Willamette Valley, Umpqua National Forest
California — Los Padres National Forest, San Juan Batista Mission

A Scot from David Douglas's home in Perthshire will be the voice of Douglas quoting from his journal and letters. On-camera experts: botanists, foresters, environmental historians, representatives from North American Indian tribes and native Hawaiians will speak directly to the audience in the out-of-doors. The film's narrator will provide historical context.

The musical score for *Finding David Douglas* will include period music from Scotland and the Orkney Islands, French Canadian music, songs of the voyageurs, Native American recordings from the early 20th century, music from Hawaii, and an original song written and sung by Syd House and Ian McKinnon of Parks Canada.

The funding strategy for the project is to build upon the contributions already in place with additional support from individuals, corporations, private foundations, and public agencies in the United States. Syd House is seeking funding in the United Kingdom.

In September 2008, Forestry Commission Scotland committed \$20,000. Support from professional institutions in the United Kingdom has already been given in principle along with support from the Earl and Countess of Mansfield, whose house is Scone Palace, and the Duke of Buccleuch, a long-standing supporter of Scotland's forestry sector. The U.S. Forest Service has committed \$20,000 to date in 2009 budgets.



Flower of a bigleaf maple,
Acer macrophyllum
Courtesy Rick Mark

Work in Progress



Map adapted from Edward Ermatinger's *York Factory Express Journal*. Ermatinger led the 3,000-mile "express" from Fort Vancouver to York Factory in 1827. The party followed the Columbia River almost to its source in the Canadian Rockies. The men then hiked across the mountains by foot until they could take waterways

by boat across the vast northern plains to Hudson Bay. Douglas accompanied the expedition so he could take the annual Hudson's Bay Company ship back home to England. The map has been modified to better display Douglas's route and certain key locations.

Combined Skills

The combined complementary strengths, knowledge, experience, and perspectives of the three documentary principals—Syd House, forester; Gordon Mason, botanist; and Lois Leonard, producer/historian—have already been at work on the production of *Finding David Douglas*.

The scientific knowledge and specific expertise on David Douglas brought by Syd and Gordon and the contributions of the U.S. Forest Service will make *Finding David Douglas* an important tool to engage students—particularly K-12 students—in the wonders of the world's natural environment.

Lois's background in art history and as a visual artist—with thirty years of professional experience creating and managing projects in the field of public history in the Pacific Northwest—will help the film find its audience and the project meet its goals.

More than 150 historic images pertaining to Douglas's story have been sourced from the archives and museums of North America, Hawaii, and the United Kingdom. The production team has excerpted key passages from Douglas's journal and letters to delineate the structure of the documentary script and accompanying cinematography.



Steve Patapoff shooting on location at Jasper Lake in the Canadian Rockies in July 2008.
Courtesy Lois Leonard

Production shooting began in July 2008 when Lois and Steve Patapoff traveled 2,400 miles through Washington state and British Columbia to film significant locations, including Fort George Canyon, where Douglas lost his journal and scientific notes when his canoe capsized on the Fraser River. The site is now a Provincial Park, largely unchanged from Douglas's day. The grandeur of the Canadian Rockies and Athabasca Pass, the Arrow Lakes and headwaters of the Columbia River—"Great River of the West"—were all filmed on this location shoot.

In August 2008, the team—joined now by Syd House and Gordon Mason from the United Kingdom—traveled to York Factory, on Hudson Bay in Manitoba, Canada. That team also included J. Mackenzie Mathis, a sound specialist and production assistant from San Francisco. "We were excited to start production with the most difficult shoot first!" said Lois.

Michele Kribs, long-time film preservationist at the Oregon Historical Society, is editing the film's short promotional preview. Michele, who worked for several years with Betty Patapoff, said she is delighted to help bring the Douglas film to life.

Rick Mark, a wildflower enthusiast and photographer, recently joined the project both to supply still photos of Douglas's plants and to share his page-layout and editing skills on documents such as this.

Production, Evaluation, and Distribution

The location shoots have been scheduled to coincide with the seasons when Douglas visited and to maximize the timely completion of the film by fall 2009 for a world premiere in Scotland (the year of Homecoming Scotland: www.homecomingscotland.com), followed by a Pacific Northwest premiere.

This location shooting will allow the audience to experience the vast landscape and solitude Douglas experienced and to capture the atmospheric wonders of the wilderness, the spiritual quality that nature offers. Douglas experts—historians, botanists and foresters—will be presented on-camera in the field. In order to maintain visual integrity, preference will be given to period images and scenic views from the areas in which Douglas did his extensive travels and investigations.



Cook's quarters at Fort Saint James in British Columbia, July 2008
Courtesy Lois Leonard

The narrative script will reveal layers of historic events, following the structure of Douglas's compelling journal alongside larger issues and values, motivations, and the connections of individuals that turned the events.

The perspective of the Indian tribes Douglas encountered will be incorporated into *Finding David Douglas*. Douglas learned to speak with his Indian guides and in general got along with natives and attempted to understand them and the world in which they lived. Douglas often traveled with Hudson's Bay Company fur brigades, and the company's knowledge of the country enabled Douglas to travel safely.

Finding David Douglas is being filmed in HDV (high-definition video) with a 16x9 screen ratio, 1280x720 frame size, and 60p (progressive scan). This image size fits the standard for PBS technical operating specifications, to ensure that the documentary will be available for public broadcast. Motion graphics (Adobe After Effects) will enliven the historic still images.



David Douglas (in person!) speaks to a group of school-children on a tour of Scone Palace in Perthshire, Scotland. The group is standing before a giant Douglas fir tree on the palace grounds. The tree was planted from seed sent from America to Scotland by the real David Douglas. Scone Palace is where Douglas worked as an apprentice gardener when he was a boy.

Since Douglas lived in a time before photography, drawings and paintings provide the visual connection to reveal the country and landscape that he traveled through. These images are being combined with the cinematography shot on location in areas important to the Douglas story. Postproduction editing will take place in Portland, Oregon, to allow the director to easily and cost-effectively be involved in the process.

During postproduction (summer 2009) an evaluation will be undertaken when a rough cut of the documentary has been created. The film will be tested and shown to targeted small groups composed of students and the general public to provide feedback and comments and to determine, for example:

- What is memorable?
- Are the pacing, tension and voice balanced?
- Where does the film drag?
- Are dramatic contrasts in balance?
- Is there a good mix of voiceover narration and on-camera interviews?
- Is there adequate quiet time when only visuals and music are present?

Finding David Douglas will be reproduced in DVD format and made available to schools, libraries and the general public. The cost will be determined at a nonprofit rate to cover production, shipping and handling. A distributor will be sought, such as Documentary Educational Resources. Entry in selected film festivals will be pursued.

With the involvement of an appropriate committee of teachers, a study guide and online resources can be developed utilizing *Finding David Douglas* to meet interdisciplinary education goals—particularly in social studies, science, art, and English—and ask such questions as:

- What difference can one person's actions make in the world?
- How was communication different in Douglas's time as compared with today?
- Why should we care about our environment?
- How do we learn about the past?

Douglas's Plants



Wherever he went, Douglas encountered strange and beautiful plants. Both the bear-grass, *Xerophyllum tenax* (left), and wild iris, *Iris tenax*, were used by Native Americans because their tough leaves were excellent for baskets. The Latin term “tenax” refers to the “tenacious” quality of the leaves.

Courtesy Rick Mark

Production Team



I'm interested in the ingredients of the film —visuals, words, sound, and the powerful synthesis of David Douglas's story within the context of the time when he lived.

What helps us to understand the lives of people who came before us? History plays an important role in providing perspective today.

I place a high value on bringing little-known stories from the past to a wider audience. I'm particularly enamored with Douglas's story because it works on so many levels—and, like Douglas, once I set a goal, I'm persistent until it is accomplished.

Lois Leonard: Historian, producer

Lois Leonard has worked in the field of public history and museums for more than twenty-five years. Her work includes the creation and management of nationally recognized exhibitions, documentary videos, and publications. As curator of exhibits at the Oregon Historical Society, she organized more than sixty exhibitions, including museums for national corporations, and a major international exhibit, *Crosscurrents: Oregon and the North Pacific*, which traveled to the Soviet Far East in 1990.

While serving as director of education at the Vancouver National Historic Reserve Trust, she created the permanent visitor center exhibit for the historic area. Lois is the author of *One Place across Time*, a history of the Vancouver National Historic Reserve, and editor of *Waging War on the Home Front: An Illustrated Memoir of World War II*, co-published in 2004 by Oregon State University Press and the Oregon Cultural Heritage Commission.

Her work has received regional and national awards, and her films have been broadcast on Oregon Public Broadcasting and The History Channel. Currently, she develops public history projects with the Oregon Cultural Heritage Commission. Lois attended Mills College and received a B.A. in art (art history emphasis) with honors from Portland State University in 1969.



I'm intrigued with Douglas's native intelligence, single-minded obsession with the 'best possible result in the circumstances,' a fair bit of social awkwardness, and I'm conscious that he is part of a long tradition, which predates him but continues today, of plant collectors traveling in tough times in tough places, and doing it for the sheer passion for what they do.

It also fascinates me that in an age when very many people traveled hardly beyond the nearest market town, there were people like Douglas going to the ends of the known earth, virtually alone, with a very real possibility of not coming back.

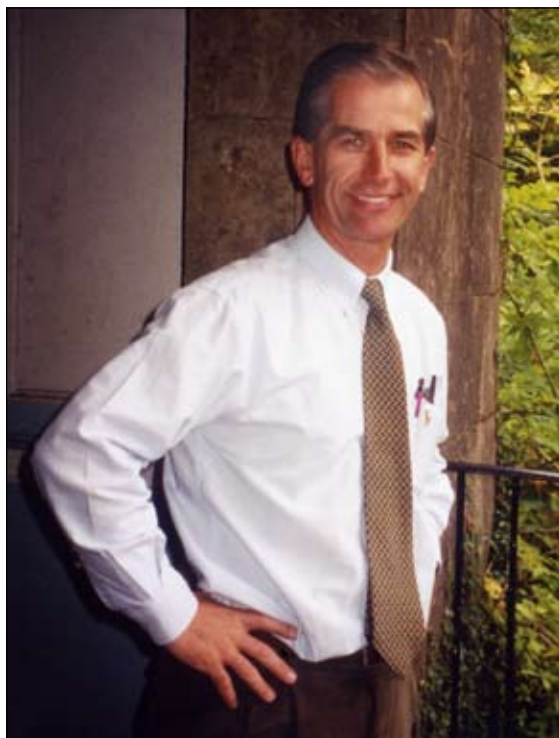
I'm interested in the theme that history is surprisingly close. Douglas died only three of my lifetimes ago.

Gordon Mason: Botanist

Gordon Mason, BSc, Ph D—A botanist in his first career (BSc Hons in Botany, 1971; PhD in Plant Ecology, 1976), Gordon has been a civil servant in the UK government, specializing in Human Resources for the last thirty years.

Gordon's botanical background has evolved into an interest in the lives, works and travels of the early plant collectors, notably David Douglas. Awarded a Winston Churchill Travelling Fellowship in 2001, Gordon spent eight weeks following in the footsteps of Douglas, from his humble beginnings in Scone, Perthshire, to his three expeditions to North America.

Gordon has followed Douglas on the Atlantic seaboard, through the Pacific Northwest and finally to the sites of his death and grave in Hawaii.



David Douglas epitomizes the heroic age of plant hunters who accompanied the first European explorers into new worlds and cultures to bring back plants which could be of use. As a beneficiary of those plant hunters, I want to understand more about what drove them so that I can better understand the world of trees and plants which I find all around me.

Douglas is also representative of a 'Golden Age' for Scots and Scotland when humble people with an education and a fierce desire to better themselves took advantage of the British Empire expanding before them and the opportunities to travel to all the far corners of the world. That legacy is alive both in Scotland and in the lands where the Scots traveled to and made new homes for themselves and their descendants.

Syd House: Forester, author

Syd House is a professional forester and has worked for the Forestry Commission across Scotland since graduating from Edinburgh University in 1978—apart from two years traveling around the world from 1981 to 1983. He is now the Conservator (Regional Manager) for the Perth & Argyll Conservancy on behalf of Forestry Commission Scotland, an area that includes about 20% of Scotland's woods and forests. Syd is a Director of Perth and Kinross Countryside Trust and a Fellow of the Institute of Chartered Foresters as well as a member of the Royal Scottish Forestry Society.

Syd's interest in David Douglas, the great 19th century Scots plant hunter, has taken him to California, the Pacific Northwest, Canada, and Hawaii. He co-authored a biography of David Douglas, published in 1999, and organized much of the bicentenary celebrations in Scotland of Douglas's birth. Syd regularly contributes to radio and TV on forestry and related topics and has written and presented a half-hour feature on Douglas on BBC Radio 4.

In 2002 he chaired the National Steering Group co-ordinating Treefest Scotland 2002, which promoted and celebrated the role of trees, woods and forests and their contribution to Scottish life. He now chairs the Perthshire Big Country Steering Group, which seeks to protect and promote Perthshire's historic and unique tree and woodland heritage.

Production Team

As a filmmaker and cinematographer, you can hardly ask for a more seductive story. David Douglas traveling on foot, canoe and horseback across the wilds of North America, collecting his plant specimens over thousands of miles of forest, grasslands and waterways to further a scientific understanding of our natural environment. More than once, Douglas risked everything to achieve his goal. It is a thrilling story to film and for me it is especially thrilling since the genesis of the project came from my mother, Elizabeth Patapoff, a career PBS writer and producer who began keeping notes for a David Douglas film years ago. Our film of David Douglas will enable viewers to see the natural beauty of the western United States, Canada, Hawaii, and Scotland, and gain an appreciation of the biological wonders to be found there. It will open a window onto David Douglas's unique contribution to our understanding of the natural world at a time when passion for discovery and adventure drove men like Douglas to the very brink of what was humanly possible.



Steve Patapoff: Cinematographer

Steve Patapoff is an independent film and video maker focusing on art, culture, and ethnic diversity. He grew up around documentary filmmaking in Portland, Oregon, where his mother, Elizabeth Patapoff, worked as a writer/producer for Oregon Public Broadcasting. Steve received his B.A in painting from Portland State University and his M.A in film production from San Francisco State University. He has since directed and produced his own videos, and has worked as a camera operator and editor.

Steve's work has been shown at numerous film festivals. His film *Reason to Fear*, about an American Indian death row inmate, Patrick Hooty Croy, received a film school award. Steve's work has taken him to Indonesia, where he was the cinematographer on a documentary about Hersri Setiawan, a writer and political activist, who spent ten years as a political prisoner under former Indonesian dictator Suharto.



Many of my interests intersect in this exciting project. My reverence for the intrepid explorers who blazed the trails through Pacific Northwest wilderness is perhaps best illustrated by the fact that I named my daughter after Meriwether Lewis, whose life parallels Douglas's in so many aspects. Each week, I honor the two-century connection between Hawaii and the Northwest by attending my hula class in the town of Aloha, Oregon. And on my daily walks, the very tree that bears his name brings Douglas to mind. A towering figure indeed!

Susan Hauser: Scriptwriter

Susan G. Hauser will write the narrative script for *Finding David Douglas*. An independent writer and journalist based in Portland, Oregon, Susan writes for some of the country's leading newspapers, including *The Wall Street Journal*, *The New York Times* and *International Herald Tribune*; and for magazines ranging from *People* to *Ladies' Home Journal*. For seventeen years she was a regular contributor to the Leisure & Arts Page of *The Wall Street Journal*, writing mostly light and often humorous features about life in the Pacific Northwest. Her travel features appear in *Sunset*, AAA's *Via*, Northwest Airlines' *World Traveler*, and *Alaska Airlines Magazine*.

She has personal interests in history and culture and holds a master's degree in Near Eastern Languages & Civilizations from the University of Chicago. After completing her degree, she lived in Turkey and Iran for nearly two years. Her interests in history and culture are reflected in her writing, particularly travel articles in which she not only describes a place but explores its historical and literary roots as well.

Her book *Pickets, Pistols & Politics: A History of the Portland Police Association* told the story of the oldest continuously operating police union in the nation. She also wrote a screenplay, "Hot Flash," for which she was mentored by Oscar-winning producer Robert Radnitz. Radnitz, who was unable to complete the film because of health problems, contacted her after reading an essay she wrote for *The New York Times Magazine*.

Oregon Cultural Heritage Commission

The Oregon Cultural Heritage Commission (OCHC) is an educational nonprofit organization with a distinguished record of accomplishments in public programming and publications. Founded in 1989 by a group of writers, artists, and scholars, the mission of OCHC is to draw attention to our region's rich cultural legacy and to individuals who deserve more acclaim. To that end, OCHC discovers, celebrates, and commemorates contributions to Oregon's diverse literary and cultural heritage, raising awareness through publications and other media, memorials, and public events.

For more than a decade, OCHC's "Oregon Originals" program series has been offered in cooperation with the Oregon Historical Society, Multnomah County Library, and First Unitarian Church.

We were chosen by the Oregon State Library on the occasion of the library's centennial year to select and present Literary Oregon's One Hundred books—

1800-2000. Among the hundred is *The Journal Kept by David Douglas During his Travels in North America, 1823-1827*.

OCHC has collaborated with the region's leading cultural and educational organizations to produce symposia such as the 2004 Labor Arts Forum held at the Portland Art Museum and award-winning publications such as *Waging War on the Home Front: An Illustrated Memoir of World War II* co-published with Oregon State University Press. For further information, go to www.ochcom.org



Above: Discovering Oregon Originals program, 2007, "The Madras Mafia," (from left) Craig Lesley, Doug Massey, and Lillian Pitt.



At left: Attending the 2004 opening of the OCHC exhibit "The Shipyard Workers of World War II, Labor and Art" were (from left) Herald Campbell, Brian Booth and Jim Carmin.

OCHC Financial Contributors



OCHC, along with the Salem-Keizer School District and the Salem Art Association, led a community project to salvage, restore, and reinstall two historic Works Progress Administration (WPA) murals in Salem, Oregon in 2007.

OCHC is not connected with the newer State of Oregon agency, Oregon Heritage Commission. It does not receive state funding. Financial support has been received from private foundations, government agencies, corporations and hundreds of individuals. A partial list includes Meyer Memorial Trust, Wyss Foundation, Clark Foundation, Kinsman Foundation, Keller Foundation, Oregon Community Foundation, Collins Foundation, Kaiser Permanente, RACC (Regional Arts & Culture Council), Oregon Cultural Trust – Multnomah County grants, Oregon Council for the Humanities, Harold and Arlene Schnitzer CARE Foundation, Tri-Met, and Rose E. Tucker Charitable Trust.

OCHC Partner Organizations

OCHC programs, exhibits and publications have depended on extensive collaboration from regional, national, and international institutions and their representatives. A partial list of collaborative organizations includes:

Multnomah County Library
Oregon State Library/
Center for the Book
Portland Public Schools
University of Oregon—
Archives and Special
Collections, School
of Journalism, Labor
Education and Research
Center
Chemeketa Community
College
Clackamas County Museum
of History
Lewis and Clark College
University of Portland

Marylhurst University
Portland State University
Reed College
Pacific University
Portland Community
College
Oregon Historical Society
Pacific Northwest Labor
History Organization
Oregon State Parks
Portland Parks and
Recreation
Metro
Washington Park Zoo
Tri-Met
Portland Repertory Theater
Regional Arts & Culture
Council
Portland Art Museum
Northwest Film Center
Oregon Historic
Preservation Office
Oregon Pioneer Cemetery
Association
Cimetiere des Gonards /
France
International Herald Tribune /
France
VPRO Television / Holland

Ediciones Curso / Spain
Association for the Study of
the Western / Germany
The Oregonian
Northwest Examiner
The Alliance
KBOO-FM
KOPB-FM
Fox 49 TV
Oregon State University
Press
University of Nebraska
Press
Powell's Books
Looking Glass Bookstore
Great Northwest Bookstore
Far Corner Books /
Breitenbush Press
Oregon Literary Coalition
Fishtrap
Literary Arts, Inc.
Oregon State Poetry
Association
Joaquin Miller Newsletter
ORLO / The Bear Deluxe
Timberline Lodge
Friends of Timberline
The Sovereign Collection
Mark Woolley Gallery

ArtSpace Gallery
Inkling Studio
Confederated Tribes /
Grand Ronde
Confederated Tribes /
Colville
Columbia River Inter-Tribal
Fish Commission
World Forestry Center
The Old Church
YWCA
Portland City Club
Tonkon Torp, LLC
Organic Valley
New Seasons
Higgins Restaurant
Wildwood Restaurant
McMenamins
Rejuvenation, Inc.
Conservation International
Ecotrust
Tillamook Forest Heritage
Trust
Parks Canada
Forestry Commission,
Scotland
U.S. Forest Service

Profiles of OCHC Board Members

OCHC's board and honorary board is composed of members regionally and nationally recognized for their writing, film, creative work, and cultural impact.

David Milholland, President, is a co-founder of OCHC. Born in 1946 in Greeley, Colorado, David served as Peace Corps volunteer in Guatemala before receiving a B.A. in 1971 from Lewis and Clark College. David was for years editor and art director of the *Clinton Street Quarterly*, a publication that showcased contemporary culture. A Portland resident and prize-winning filmmaker—*Blackjack's Family*, *The Thorne Family Film*—editor, and author, David received the 2004 Stewart Holbrook Award for “significant contributions to Oregon’s literary arts.” David Milholland is serving as associate producer for *Finding David Douglas*.

Janet Kreft, Vice-President, is a life-long Oregonian. An attorney with a practice in Gresham, she joined the Oregon State Bar in 1984. She has served on the Board of Directors of the Oregon Women Lawyers Foundation and is the current Chair of the Oregon Legal Heritage Interest Group. Her discovery of the grave of author Louise Bryant in Versailles was instrumental in the OCHC campaign to save it from imminent removal.



Poet Hazel Hall (1886-1924) was recognized in 1998 by the Oregon Cultural Heritage Commission with a plaque in front of her home in Northwest Portland.

Walt Curtis, Secretary, a co-founder of OCHC, is a poet, perhaps best known for his 1977 autobiographical novella, *Mala Noche*, which inspired Gus Van Sant's first feature film. Walt is a passionate advocate for preserving Oregon's literary and artistic heritage. In 1991, he received the Stewart Holbrook Award.

Charlotte Rubin, Treasurer, is a graduate of the University of California, Berkeley. She has had more than twenty-five years of banking and finance experience. Currently, Charlotte uses her financial knowledge assisting small businesses and elderly clients on a private basis.

Lois Leonard, Director of Development (see her profile on page 27).

Eliza Canty-Jones is editor of the *Oregon Historical Quarterly*. She earned a B.A. in English Literature at St. Mary's College of Maryland and an M.A. in Pacific Northwest and Public History at Portland State University, where she concentrated her studies on World War II pacifist artists in the Pacific Northwest.

David Hedges is a poet and 2003 recipient of the Stewart Holbrook Award. David is a literary activist and was long president of the Oregon State Poetry Association. He traces his Oregon roots back to his great-grandparents who owned land on Canemah Bluff south of Oregon City.

The work you are doing, when understood in its broadest meaning—when “culture” is understood to be the seamless weaving together of art and history, the twin guides of humanity—will someday be appreciated by Oregonians. That is not a vain hope but a patient prediction.

— Chet Orloff, executive director emeritus, Oregon Historical Society

David A. Horowitz is a native of the Bronx and a graduate of Antioch College. David received his Ph.D. in history from the University of Minnesota and has taught U.S. cultural and 20th century history at Portland State University since 1968. In 2007, he received the Millar Prize for outstanding faculty achievement. His academic publications, journalism, media commentary, and public talks have focused on 20th century popular culture and social and cultural conflict in American civilization.

Dory Hylton, Ph.D. is a veteran jazz singer and professor of rhetoric and communication. After a long career on the road, she settled in Portland, Oregon, to take her place in the region's vibrant jazz community, and to complete her doctoral dissertation on the Vietnam War protests at Portland State University.

Jim Kopp is director of the Aubrey R. Watzek Library at Lewis and Clark College. His scholarly interests are in utopian and communal studies, and his book *Eden Within Eden: Oregon's Utopian Heritage* is scheduled for release in spring 2009 from Oregon State University Press.

Joan Sears is a bookkeeper and tax consultant who has generously donated her considerable expertise to OCHC over the years.

Tom Webb is an editor with Portland State University and co-founder and editor-in-chief of *The Bear Deluxe* magazine, one of the region's leading environmental arts publications. His B.A. is from Vassar College in New York.

Phil Wiklund is owner of Great Northwest Bookstore, which specializes in regional literature and

history. Phil graduated from Reed College with a degree in history. He traveled in Europe for two years after college and entered the book trade in 1974. Phil is a widely recognized appraiser of our region's literature.

Doug Lynch (b. 1913) created OCHC's logo based on the writer's classic quill. Doug worked in the graphic art field in Portland his entire career. In the 1930s, he created murals at Timberline Lodge on Oregon's Mount Hood. His World War II artwork is featured in *Waging War on the Home Front*.

Directors Emeritus

Tim Barnes
Brian Booth
Sally Lawrence
Rick Rubin
Fred DeWolfe (1928-1997)
Rob Tuttle (1923-2008)
Marian Wood Kolisch (1920-2008)

Honorary Board

POCHC's Honorary Board is drawn from experts who occupy prominent positions in their fields and have extensive knowledge about our areas of interest. The board includes:

Penny Allen	Mike Lindberg
Shannon Applegate	Kimbark MacColl
Bud Clark	Steve McQuiddy
Molly Powers Dusenbery	Michael Munk
Jane Glazer	Gloria Myers
Arlie Holt	Sam Oakland
Trisha Kauffman	Primus St. John
Pete Kent	Don Tyree
Carolyn Kizer	Gus Van Sant
Ilka Kuznik	George Venn

Oregon Cultural Heritage Commission

INTERNAL REVENUE SERVICE
DISTRICT DIRECTOR
450 GOLDEN GATE AVENUE, MS 7-4-01
SAN FRANCISCO, CA 94102-3400

DEPARTMENT OF THE TREASURY

Date: FEB 27 1997

OREGON CULTURAL HERITAGE COMMISSION
C/O BRIAN G BOOTH
PO BOX 3588
PORTLAND, OR 97208-3588

Employer Identification Number:
93-1093398
Case Number:
957050056
Contact Person:
TYRONE THOMAS
Contact Telephone Number:
(213) 894-2289
Our Letter Dated:
May 13, 1993
Addendum Applies:
Yes

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(1) and 170(b)(1)(A)(vi).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(1) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(1) organization.

As of January 1, 1984, you are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

You are required to file Form 990 only if your gross receipts each year are normally more than \$25,000. For guidance in determining whether your gross receipts are "normally" more than \$25,000, see the instructions for Form 990. If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. A penalty of \$10 a day is charged when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty charged cannot exceed \$5,000 or 5 percent of your gross receipts for the year, whichever is less. This penalty may also be charged if a return is not complete, so please be sure your return is complete before you file it.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,


Steven A. Jensen
District Director

Letter 1050 (DO/CG)

Letter from the IRS designating OCHC as a 501(c)3 nonprofit organization.

International Advisory Coalition

Advisory coalition members are lending their considerable professional expertise and knowledge to *Finding David Douglas*. The coalition will review the documentary's rough cut in post-production during the summer of 2009.

Ed Alverson

Botanist
The Nature Conservancy
Eugene, Oregon

Margaret Anderson

Author
Corvallis, Oregon

The Duke of Buccleuch

Drumlanrig Castle
Drumfries & Galloway, Scotland

Alan Bunnell

Head of Public Outreach
Royal Botanic Garden
Edinburgh, Scotland

Bill Burwell

Regional historian
Leaburg, Oregon

Rémy Claire

Forester, author
Aiguefonde, France

Gavin Davey

Trust Manager
The Gannochy Trust
Perth, Scotland

Jeff DePonte

Volcano, Hawaii

Liz Gilbert

Librarian
Royal Horticultural Society
London, England

La Rea Dennis Johnston

Botanist
Corvallis, Oregon

Richard Kay

Director
Royal Scottish Forestry Society
Glasgow, Scotland

David Knott

Curator
Dawyck Botanic Garden
Peebles, Scotland

Roy Lancaster

Author
Chandlers Ford
Eastleigh, Hampshire, England

Ann Lindsay

Author
Trochry by Dunkeld
Perthshire, Scotland

Rhoda Love

Botanist
Eugene, Oregon

The Rt. Hon. Lady Mansfield

Scone Palace
Perth, Scotland

Rick Mark

Photographer, editor
Ridgefield, Washington

Keith Melder

Historian, curator emeritus
Smithsonian Institution
National Museum of
American History
Washington, D.C.

Bob Mitchell

Curator emeritus
St. Andrew's Botanical Garden
Kingscroft, Elie, Fife
Scotland

Nanette Napoleon

Author
Honolulu, Hawaii

Richard Ogilvie

Institute of Chartered Foresters
Edinburgh, Scotland

Katherine Powis

Librarian
New York Horticultural Society
New York, New York

Jarold Ramsey

Author, professor emeritus
University of Rochester
Madras, Oregon

Derek Reid

Scone by Perth, Scotland

David Rook

Director
Scottish Forestry Trust
Edinburgh, Scotland

Kiri Ross-Jones

Archivist
Royal Botanic Gardens, Kew
Richmond, Surrey, England

James R. Sedell

Director of Fish Conservation
National Fish & Wildlife Foundation
Portland, Oregon

Chris Smout

Historiographer Royal, director
Institute for Environmental History
Anstruther, Scotland

Sue Thomas

Portland Parks & Recreation
Portland, Oregon

Henry Zenk

Anthropologist
Portland, Oregon

Douglas's Plants



Blue fields of camas lilies, *Camassia quamash*, greeted David Douglas in the Columbia Gorge. His journals tell how the Native Americans cooked the camas lily bulbs in fire pits.

At right, wildflower photographer Rick Mark peruses a field guide after climbing Hamilton Mountain in the Gorge.

The peak of Oregon's Mount Hood appears in the background.

Courtesy Rick Mark



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Yellow skunk cabbage, *Lysichiton americanus*, brightens up some dark woods.

Courtesy Rick Mark

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Douglas's Plants



Just about everywhere Douglas roamed, he found some variety of lupine. The bean-like plant grows in the Pacific Northwest from the ocean beaches to the high mountains. The lupine field above, now a cow pasture, may have looked much like this when Douglas wandered into eastern Oregon and Washington. The lupine flower at right was seen near Catherine Creek in Washington.

Courtesy Rick Mark



Letters of Support



*Notable response from
David Nicandri
Director of Washington State Historical Society . . .*

"Having now had the opportunity to read the Trust's 20th Annual Report, I must say that it not only meets your typical high standards for a summary of philanthropic activity, it ranks, in my view, as one of the finest works in local history as has ever been produced in Washington. Accordingly, I'm giving my copy to our archives."

*Lois! Without your significant input, we would not have been able to produce this publication. You are a treasure-house of information! We and I depended on you for so much, and we are deeply grateful! Thank you, thank you!
Joanna*

Note from Joanna Wilson, long-time program officer with the M.J. Murdock Trust, Vancouver, Washington, on the occasion of the trust's 20th anniversary in 1995.



Thomas Vaughan
CBE, LLD, FRGS

OREGON STATE
HISTORIAN LAUREATE

(503) 223-3492
ironduke@quik.com

2135 SW Laurel Street
Portland, Oregon 97201
United States of America

April 28, 2008

To Whom It May Concern:

I am more than pleased to respond to this request for an estimate of the professional work of my colleague, the capable and energetic Ms. Lois Leonard.

She has accomplished so much in her years of service to the Oregon Historical Society of which I was Executive Director for thirty-five years. She served and energized many projects in other regions and cultures. In 1974, Ms. Leonard contributed to the success of our international exhibit *Captain Cook, R.N.: The Resolute Mariner* in venues outside North America. In 1991, Lois curated our hugely successful *Crosscurrents: Oregon and the North Pacific* traveling exhibit which she shepherded through the intricacies of travels into, out of, and within the former Soviet system. She also produced the short film on Oregon which accompanied the exhibit in Russia. None of this was easy. Then, in 1992, she was a driving force in accomplishing the efforts of the Columbia River Bicentennial Commission, garnering national AASLH recognition.

Ms. Leonard's film project about one of our heroes, the explorer/botanist David Douglas, has been diligently pursued by her and she is impassioned by its becoming reality. In her long and creative career, she has produced projects appreciated by a wide audience. I wish her continued success – so richly deserved. I will welcome inquiries, telephone or otherwise, concerning Ms. Leonard's talents and tenacity, a quality so necessary in today's climate.

Yours very truly,

A handwritten signature in black ink, appearing to read "Thomas Vaughan", with a stylized flourish at the end.

Thomas Vaughan

TV: ssm

From Thomas Vaughan, director of the Oregon Historical Society, 1955-1989.

Patron:
HER MAJESTY THE QUEEN

15 Queen's Gate Terrace
London
SW7 5PR
Telephone: 020 7584 9315
Fax: 020 7581 0410
Email: office@wcmt.org.uk
Website: www.wcmt.org.uk



WINSTON
CHURCHILL
MEMORIAL
TRUST

Lois Mack
Education Director
Vancouver National Historic Reserve Trust
General O. O. Howard House
750 Anderson Street, Vancouver
Washington, 98661, USA

9th July 2001

Dear Lois Mack,

Mr Gordon Mason has written to say how much he valued your involvement and help with his recent Travelling Fellowship.

The Council of the Trust have asked me to say how grateful they are for your support, and the significant contribution that you have made to the success of this Churchill Fellow.

Yours sincerely

SIR HENRY BEVERLEY
Director General

Trustees: The Lady Scames DBE (Chairman), His Grace The Duke of Abercorn KG, Mr Ian Beer CBE JP, Sir Timothy Bevan, Mr Winston S Churchill, Mr Mark Cornwall-Jones, The Rt Hon The Lord Fellows GCB GVO GSO, Sir Roger Gibbs, Sir Anthony Montague Browne KCMG CBE DFC, Sir John Riddell St CVO CA, The Hon Jeremy Scames, The Hon Casper W Weinberger GSE, The Rt Hon Viscount Younger of Leckie KT KCVO TD DL

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Director General: Sir Henry Beverley KCB CBE

Registered Charity No. 313952

From Sir Henry Beverley, director general of the Winston Churchill Memorial Trust, 2001.

June 3, 2008

TACOMA **ART** MUSEUM

To Whom it May Concern:

From 2003 to 2005 I was part of a unique collaboration called the Labor Arts Forum (LAF). The LAF began as a group of WPA enthusiasts who got together periodically to share information and encourage each other's projects. We soon realized, however, that many of our efforts were headed in the same direction and that we should formalize our group and combine resources. We met with David Milholland of the Oregon Cultural Heritage Commission (OCHC) and with his enthusiastic support formed the LAF under the umbrella of the OCHC. This partnership enabled us to put together three major programs: a symposium on the WPA in Oregon which took place at the Portland Art Museum in October, 2004; exhibitions at the Pacific Northwest College of Art and Multnomah County Library in the summer of 2005; and the publication of *Waging War on the Home Front* in 2005. As well, several members of the group began an inventory of WPA art in Oregon which was highly successful in relocating works in the schools and other public buildings and integrating them into school curricula (this effort is ongoing). As well the advisory committee and OCHC served as a connecting point for a variety of groups interested in the WPA which led to a host of other lectures, publications etc. outside of the LAF.

OCHC's involvement was critical to the success of all our efforts. Not only were they a dynamic and deeply involved partner but their nonprofit status, PR connections, and network of supporters and volunteers helped us leverage our fragmented resources into a base from which to launch a series of projects with significant results. It was a thoroughly positive and enjoyable experience and I would not hesitate to partner with OCHC again.

I also wanted to express my support for Lois Leonard's current project on David Douglas. I wrote an essay for her book *Waging War on the Home Front* and as a member of the LAF also saw firsthand her efforts to complete the book despite a number of obstacles. She was a consummate professional in her work and absolutely tireless in researching, writing, and promoting the book. I also was particularly impressed by the outreach she did bringing together all kinds of groups as part of the project. I am sure she will be equally enthusiastic and dedicated toward her work on David Douglas.

Thank you for your time. If I can be of further help, please do not hesitate to contact me.

Sincerely,



Margaret Bullock
Curator of Collections and Special Exhibitions
253-272-4258 x 3019

From Margaret Bullock, a partner in OCHC's Labor Arts Forum, 2004.



Heritage Resources

December 2007

To Whom It May Concern:

It was my great pleasure to work in collaboration with the Oregon Cultural Heritage Commission, and editor Lois Leonard, in helping to bring *Waging War on the Home Front* to publication.

This book was a labor of love that produced a work to share an important and previously unpublished manuscript with dedication to detail, historical accuracy and a treasure trove of artwork. It is why, to my mind, the Association of American University Presses gave the book its "outstanding" rating on the 2005 list of University Press Books for Public and Secondary School Libraries.

My organization was proud to partner as well in placing this book in multiple public and school libraries in the Portland and Vancouver communities. Ms. Leonard brought a spirit and passion for – as well as dedication to – the subject matter that is illustrated by the published work and was apparent in many public speaking appearances when books were donated to libraries by Kaiser Permanente.

From the creative and artistic/aesthetic design aspects of the work to pursuit of new avenues of research using primary resource material and witnesses to the World War II Home Front experience, we were proud to be associated with this rare memoir that is a first-hand account by an ordinary laborer.

We recently funded another OCHC project to digitize historic images. Based on my experience with OCHC, I did not hesitate in the least to review a proposal on a new project and would welcome collaboration in the future on projects that fall with our goals for support.

A handwritten signature in blue ink that reads "Tom Debley".

Tom Debley
Director

HERITAGE RESOURCES ★ TOM DEBLEY, DIRECTOR ★ ONE KAISER PLAZA ★ OAKLAND, CA ★ 94612 ★ TOM.DEBLEY@KP.ORG

From Tom Debley, a partner in *Waging War on the Home Front: An Illustrated Memoir of World War II*, a co-publication of OCHC and Oregon State University Press, 2004.



**VANCOUVER
NATIONAL
HISTORIC
RESERVE
TRUST**

GENERAL O.O. HOWARD HOUSE • 750 ANDERSON STREET • VANCOUVER, WASHINGTON 98661

MAIN: 360.992.1800
FAX: 360.992.1810

December 2001

To Whom it May Concern:

I am writing on behalf of Lois Mack as testimony to her professional competence, her work ethic, and her recent accomplishments and contributions to the fields of history and education.

Lois served as Director of Education during my tenure 1995-2002 as executive director of the Vancouver National Historic Reserve Trust and its predecessor project "One Place across Time." Lois possesses highly developed skills in historical research, writing, exhibit design and publications. She is a dedicated, hard-working professional who is satisfied with nothing less than excellence in her own performance and the work she produces.

The primary focus of Lois' work with the Trust was to produce educational materials for students and the public that illuminated the varied human uses and nationally significant events that occurred on the properties encompassed within the Vancouver National Historic Reserve in Vancouver, Washington. The Reserve was designated by Congressional enactment in recognition of the significance of the site to the history of the Pacific Northwest and the nation.

Lois responded to this broad and challenging task with enthusiasm and commitment. She sustained an arduous work schedule throughout, resulting in superbly prepared materials that bring context, definition and relevance to the Reserve.

In addition to specific educational projects, Lois played a pivotal role in planning for the development of an educational campus utilizing the excessed military properties of Vancouver Barracks within the Reserve. The campus, based on a partnership of public schools, colleges and universities and nonprofits would serve students of all ages and bring added value to the goals of preservation and historical interpretation.

I recommend Lois without reservation for any challenge or opportunity that she is interested in.

Sincerely,

John Marshall
Executive Director

Ed Lynch,
Chairman
Dick Pokornowski,
Treasurer
Bob Schaefer,
Secretary

Tyrla Barnes
Bill Byrd, Sr.
Paul Christensen
Ward Cook
Walt Evans
Eric Fuller
Bruce Hagensen
Steve Horenstein
Deborah Johnson
Tom Koenninger
Vern Peterson
Mary Robinson
Joanna Wilson

John Marshall,
President

Ex-Officio Representation: City of Vancouver • State of Washington • U.S. Army • National Park Service

From John Marshall, director of the Vancouver National Historic Reserve Trust and Lois Leonard's supervisor, 1995-2002.

Project Inspiration



Betty Patapoff worked in Oregon public broadcasting from 1949 to 1985. Her interest in the region's history provided the spark for the *Finding David Douglas* project.

Elizabeth Patapoff

1914-2006

Finding David Douglas is dedicated to the memory of Betty Patapoff, whose vision and inspiration brought life to the David Douglas story. Betty worked as a writer and producer in Oregon public broadcasting for thirty-five years.

After graduating from college during the Great Depression, Betty began her career as a school teacher in rural Oregon. Seeking new challenges, she went to New York to study broadcasting at Columbia University. Betty returned to Oregon and became director of Oregon School of the Air at KOAC-AM, the state's public radio station in Corvallis. In the 1960s, she moved to public television, now OPB, in Portland and produced numerous programs on Oregon's history that were widely used in schools.

After retirement in 1985, Betty traveled internationally, including to Scone, Scotland (David Douglas's home), and worked with the Oregon Historical Society producing films from the society's vast moving-image archive.

Her spirit brought light and learning to many people, and those who knew her enjoyed her gift for storytelling and her warm, friendly manner.



How to Contribute

The team that is hard at work on *Finding David Douglas* has invested several years of voluntary effort on research, writing, travel, photography, and filming. But much more work needs to be done and many expenses need to be covered. This film would not be possible without the help of people like you.

Please send a tax-deductible contribution to:

Oregon Cultural Heritage Commission
P.O. Box 3588
Portland, OR 97208

Please make your check payable to OCHC and indicate "David Douglas Project" in the memo line.

Friend	\$50	Sustainer	\$2,500
Pathfinder	\$100	Sponsor	\$5,000
Guide	\$250	Corporate Sponsor	\$10,000
Benefactor	\$500	Corporate Partner	\$20,000
Mentor	\$1,000	David Douglas Circle above ...	\$25,000

Oregon residents –

Donations to this project qualify for Oregon's Cultural Trust tax credit. If you have contributed to the David Douglas project, you can make a matching gift to the Oregon Cultural Trust by December 31 and receive a 100% credit on your Oregon income tax. For more information on that tax credit, go to www.culturaltrust.org

Please make your gift today!
With thanks and good wishes,
David Milholland, President
Oregon Cultural Heritage Commission