



*Fort Dupont, Washington, D. C.*



*Fort Dupont, Washington, D. C.*

LOW HORIZONTAL SIGNS

This page and the two pages next following demonstrate structural simplicity in sign devices—single log in horizontal or vertical position. The recumbent log is satisfyingly unobtrusive but unless vigilantly tended can be quickly lost to view where vegetation grows rapidly. The “To the Lodge” sign lacks painfully a ground cover to obliterate its miserable rock garden foreground. Bark left on structural logs is never to be countenanced—well, hardly ever. The very character of the Lincoln Log Cabin State Park sign would vanish along with the bark. The alternative—probable replacement of this sign every few years—seems here justified.



*Gull Point, Okoboji State Park, Iowa*



*Saratoga Hot Springs State Park, Wyoming*



*Lincoln Log Cabin State Park, Illinois*



*Garden of the Gods Park, Colorado*



*Boyle Metropolitan Park, Little Rock, Arkansas*

POST SIGNS

Sturdy durability is the keynote of signs of this type. A genuine "sign" language, understandable and brief, is the ingenious feature of some here shown, and fittingly simple carving brings interest to others. Burned lettering is almost the rule and the effectiveness of deep burning is well demonstrated. It seems to be proved by this group that the singular appeal of an unperfected alphabet is



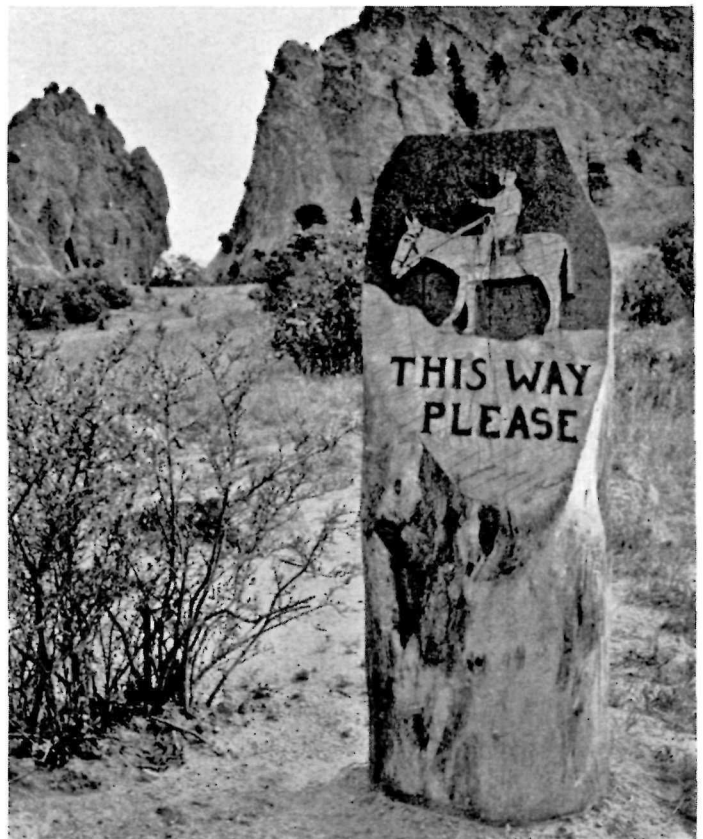
*Garden of the Gods Park, Colorado*



*Rib Mountain State Park, Wisconsin*



*Garden of the Gods Park, Colorado*



*Garden of the Gods Park, Colorado*

more appropriate to the open spaces than the stodgy professional touch.

The cluster of posts at Boyle Metropolitan Park is at once sign and entrance pylon and has interesting mass and considerable individuality. The "Her-Him" sign at this same park is also more than a sign—it is light-hearted mutiny against the drearily stereotyped.



*Boyle Metropolitan Park, Little Rock, Arkansas*



*Boyle Metropolitan Park, Little Rock, Arkansas*





*Zilker Metropolitan Park, Austin, Texas*



*Saguaro Forest State Park, Arizona*

SINGLE POST AND CROSS ARM SIGNS

“Sign” language persists in the example at upper left, as a footprint instead of the hackneyed index finger points the way. Next right is a sign in character only in the Southwest, for the upright is of cactus. Failure to remove bark from the supporting posts of the two signs to the left is hardly subject to censure. A tousled picturesqueness is added for so long as the bark shall remain, and any resultant acceleration of decay would be inconsequential.

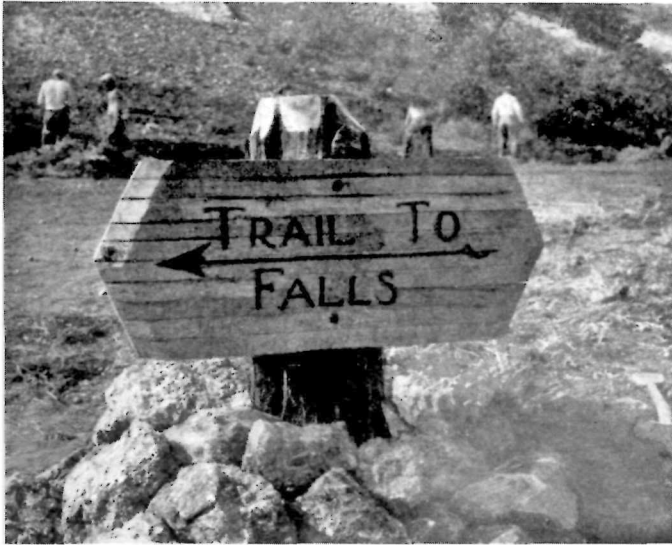


*Longhorn Cavern State Park, Texas*

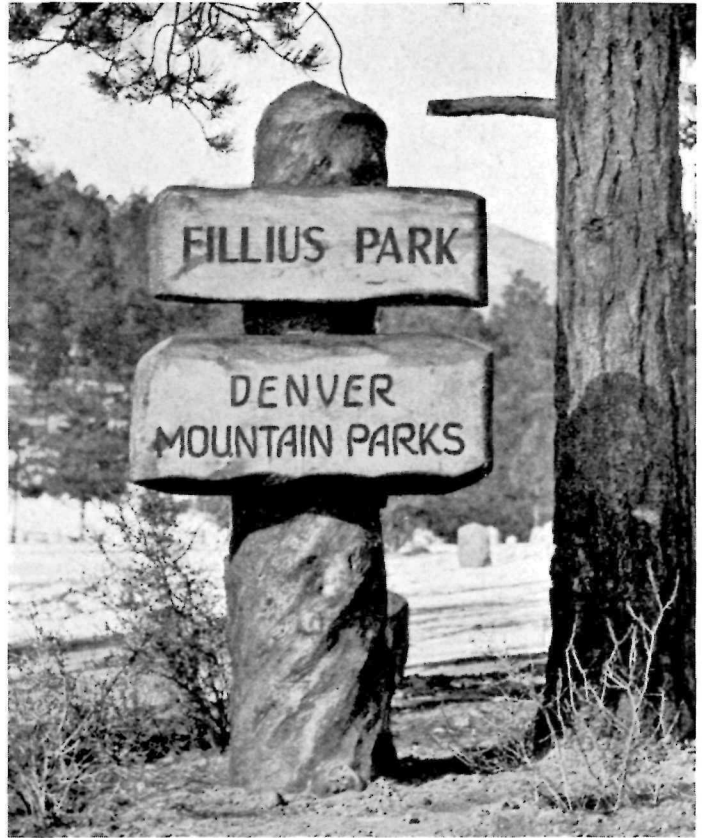


*Lake Worth Metropolitan Park, Fort Worth, Texas*





*Turner Falls State Park, Oklahoma*



*Denver Mountain Parks, Colorado*

Where there is no vegetation threatening to obscure them, signs are best kept low, as exemplified by the "Trail" and "Trail to Falls" signs. The "Fillius Park" sign rates a very high score; it seems to have everything, including an interesting spiral twist of upright that is a unique talent among signs of our acquaintance.

The sign at lower right has sturdy mass, and displays a competence for directing traffic in all directions at once to make the most accomplished traffic officer envious.



*Dolliver Memorial State Park, Iowa*



*Lake Worth Metropolitan Park, Fort Worth, Texas*



*Sequoia National Park*



*Santa Rosa County Park, California*

SINGLE POST AND BRACKET SIGNS

Here are signs fabricated of post and directional arm, the top row in the singular, shall we say, and the bottom row in the plural. As a group these display a wide range of scale and considerable variety of pattern.

There would be gain of legibility if the incised or burned lettering of several examples were deeper, or painted in a sharply contrasting tone. Because of their hand-hewn weathered character the two signs in Moran State Park might almost be survivals of pioneer days. The wraithlike support of



*Petit Jean State Park, Arkansas*



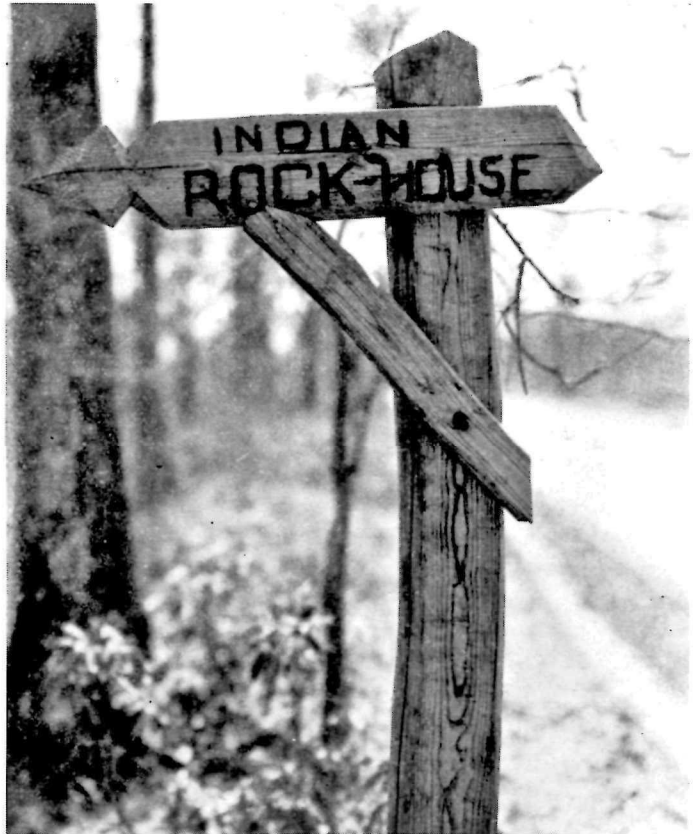
*Deception Pass State Park, Washington*



*Moran State Park, Washington*

the sign illustrated at lower right calls to mind the tree forms of an Arthur Rackham drawing. It is here shown because it is an interesting "sport", fantastic within bounds. If it were often repeated it would probably annoy.

It is a matter for regret that it is not possible to show all subjects of a given group in a proper scale relationship to each other. The reader is warned of the tendency throughout this publication to a certain unavoidable distortion of the true scale of many of the grouped examples illustrated.



*Pickett State Forest, Tennessee*



*Moran State Park, Washington*



*Crowley's Ridge State Park, Arkansas*





*Mount Nebo State Park, Arkansas*



*Boyle Metropolitan Park, Little Rock, Arkansas*

SINGLE POST AND SUSPENDED SIGN

This sign group parades the simple hanging sign, reared on a single supporting post. The urge to capture naïveté and rusticity in a park sign should not trap us into using letter forms not readily legible. These qualities are best sought for in and confined to the form of the sign panel itself and the upright supporting member. The alphabets employed in the signs of the enframing illustrations follow generally familiar forms without prejudice to wilderness character.



*Wildcat Hills Game Reserve, Nebraska*



*Humbug Mountain State Park, Oregon*



*Crowley's Ridge State Park, Arkansas*

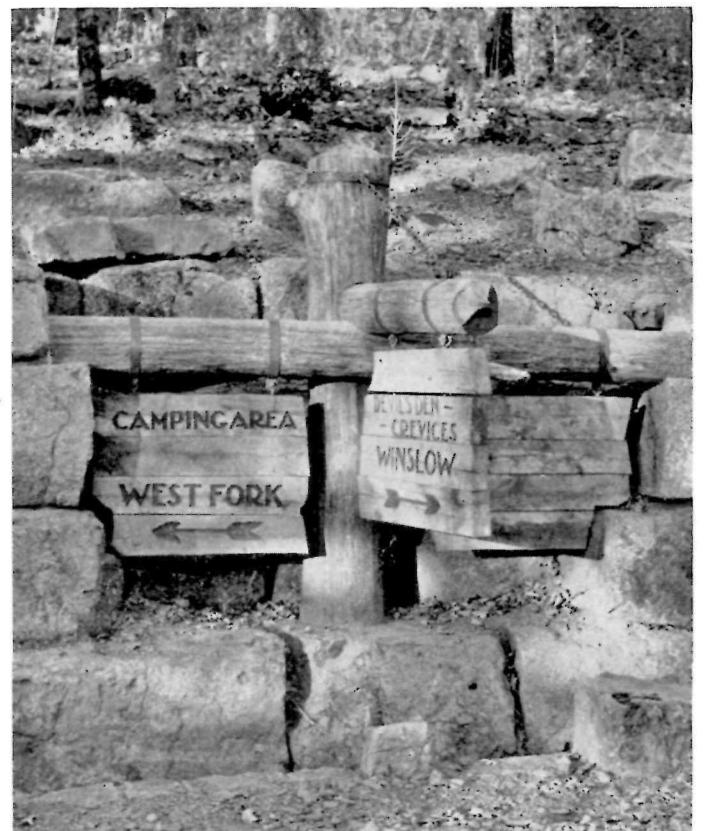


*Crater Lake National Park*

Comments disparaging to the subjects here shown would be difficult to frame. The fine entrance sign at Crater Lake National Park merits a better photograph than we are able to show. The head-on approach to the multi-directional sign at Devil's Den State Park is by way of a bridge. The recessed setting in a retaining wall is unusual and interesting, and reduces the vulnerability of the sign to the hazards of traffic.



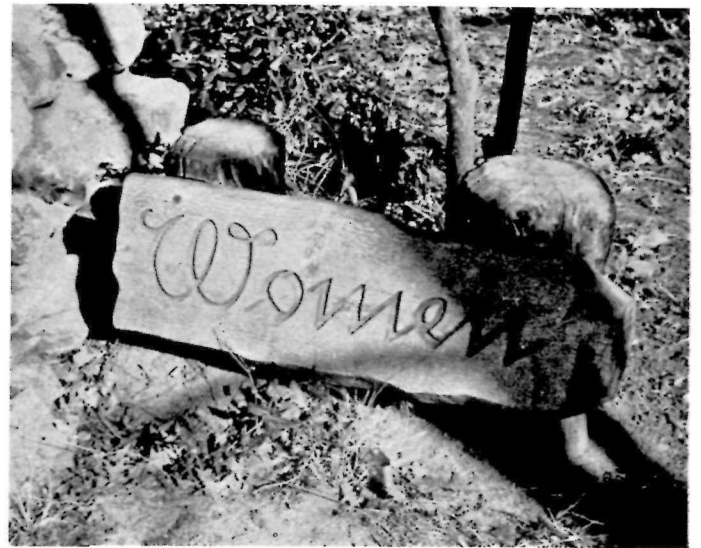
*Humbug Mountain State Park, Oregon*



*Devil's Den State Park, Arkansas*



*Humboldt-Redwoods State Park, California*



*Robbers Cave State Park, Oklahoma*



*Steckel County Park, California*

TWO-POST SIGNS

In general the character of the signs shown on the left hand page seems predicated on locations subjected to more or less modification of Nature. Those signs to the right characterize regions of rugged topography and heavy timber growth. Though all the signs have two supporting posts as a common factor, beyond that are wide differences.

The incised lettering at upper left and upper right of these pages appears to be excellently de-



*Bronx River Parkway, New York*



*Virginia Kendall State Park, Ohio*





*Lake Guernsey State Park, Wyoming*



*Wildcat Hills Game Reserve, Nebraska*

signed and skillfully wrought. The greater legibility of incised letters that are additionally painted a contrasting color is demonstrated by the three signs at upper left. The painted legend of the Lake Guernsey Park sign has a nice simplicity. The staggering of the letters in the second line of the "Kitchawan Tavern" sign will have its critics. Signs like this are produced by sheet metal or asbestos templates, a blow torch, and, "for the lower line, just the right degree of intemperance", as has been said before.



*Humbug Mountain State Park, Oregon*



*Black Hawk State Park, Illinois*



*Crowley's Ridge State Park, Arkansas*



*White Pine Forest State Park, Illinois*



*Papago State Park, Arizona*



*Caddo Lake State Park, Texas*

TWO-POST SUSPENDED SIGNS

Sign panel hanging from lintel carried by two posts is the theme of the subjects here pictured. From upper left to lower right is a crescendo of scale and mass embracing suitability to almost every character our park terrain presents, not omitting desert country as represented by the Papago State Park example with its uprights of cactaceous growth. Several illustrations strikingly disclose how the best designed of signs are depreciated by immediate



*Gull Point, Okoboji State Park, Iowa*



*Jewel Cave National Monument*



Lake Worth Metropolitan Park, Fort Worth, Texas



Spavinaw Hills State Park, Oklahoma

surroundings lacking natural ground cover and low planting.

Two signs shown at lower right suggest special site considerations, presumably in the case of one, a fork in a road, which would be served well by the angled plan, or in the other, a junction of roads creating an island, which would be served by the sign of triangular plan. The vigorous scale of these is astonishing—an ingratiating fault, if fault it is.



Beavers Bend State Park, Oklahoma



Mount Nebo State Park, Arkansas



Petit Jean State Park, Arkansas





*Loveland Mountain Metropolitan Park, Colorado*



*Mount Nebo State Park, Arkansas*



*Custer State Park, South Dakota*

HOODED SIGNS

The addition of a hood above a sign panel lends prominence and importance to a sign, probably on occasion justified. The hood serves practicably and measurably to protect the lettering and other matter displayed by the sign panel from deteriorating exposure to weather.

From the form of the hooded sign it is no far cry to the typical expression of trailside nature shrine or marker. The sign directly to the left, incorporating as it does the map of a campground, is close indeed to what in this compilation has been classed as marker rather than sign.



*Boyle Metropolitan Park, Little Rock, Arkansas*



*Mount Nebo State Park, Arkansas*



*Bastrop State Park, Texas*



*Bastrop State Park, Texas*

MISCELLANY

Too novel rather than too late to classify are the "sports" of this aggregation. The metal silhouettes tell their story with a well-rendered cleverness that should silence objections from latter day Puritans. Although "charming" and "delightful" have been shunned as the plague in commenting herein on park construction, both are bestowed on the Mohawk Metropolitan Park example and are far from being a reproach. Note that the sign at Crowley's Ridge State Park is one of a trinity standing guard at the corners of a traffic island.



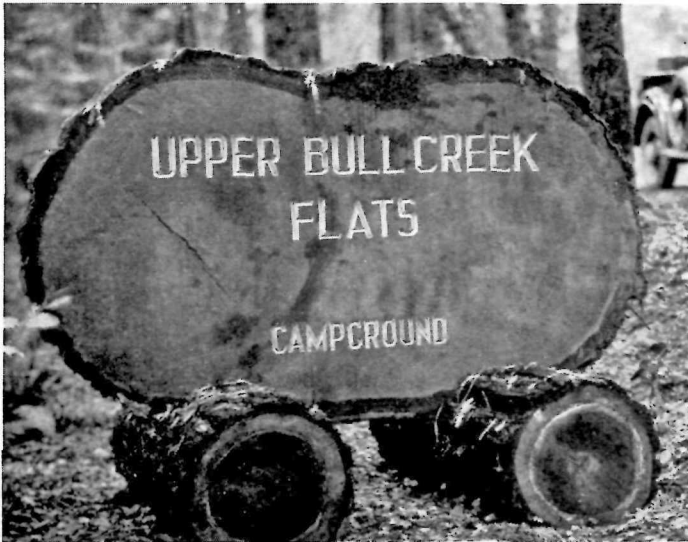
*Mohawk Metropolitan Park, Tulsa, Oklahoma*



*Crowley's Ridge State Park, Arkansas*



*Millersylvania State Park, Washington*



*Humboldt-Redwoods State Park, California*

The use of cross-grained slabs for tops of picnic tables is to be discouraged if only because these are impractical. Their use for signs is not universally looked on with favor, yet when cut from trees of impressive girth these become educational exhibits as well as signs and so gain in justification. The annular structure of a giant tree, in this case a redwood, is ever a matter of interest to the inquiring.



*Turner Falls State Park, Oklahoma*

Strikingly characteristic of the country around Turner Falls are outcropping, folded, limestone strata marching over the hills like tombstones row on row. These break up in layers of comparatively equal thickness. This block of laminae was moved in sections from another location where it was found very much as here reerected. It is a tour de force suitable only in this particular area. The lettering is cut out of boiler plate, pegged and cemented into the limestone.



*Casa Grande National Monument*

This unusual sign, hammered out of sheet copper and filled with concrete, is a clever conception. In addition to functioning to designate the park entrance, this sign by virtue of location serves as a traffic guide in separation of the in-and-out flow of traffic. The lettering of modern character is of interest. The entranceway in its entirety is shown under that section of this book.