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SMOKEY BEAR

Press Clippings

Prepared for information of Smokey Bear Licensees, State Foresters, U. S. Forest Service personnel and other cooperators of the CFFP Program. Released by Smokey Bear Headquarters, Forest Service, U. S. Dept. of Agriculture, Washington 25, D. C.

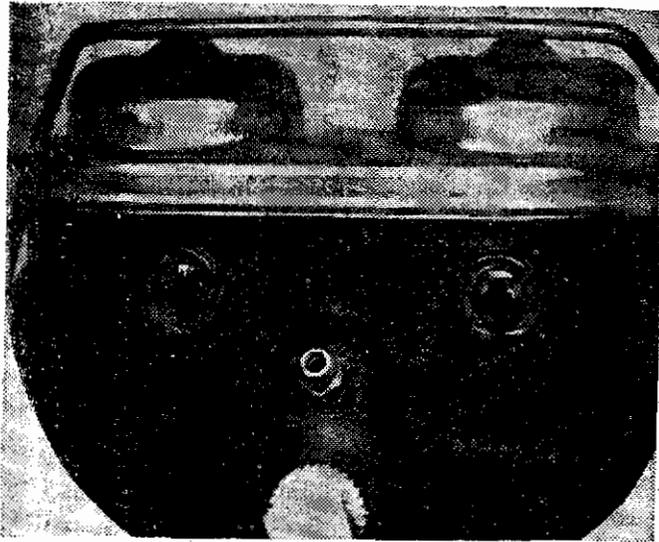
September 1969 Number 36 Page 1

Hillsborough Boutique May, 1969



BABY BEAR HUG

Christopher Jones,
of Hillsborough, Ca.,
shows Smokey the Bear
how to go about giving
a bear hug.



HI THERE! — This Delco Moraine brake master cylinder bears a close resemblance to Smokey the Bear. "It was strictly unintentional," the division's brake design engineers insist.

St. Louis Globe-Democrat Wed., Mar. 5, 1969

Smokey the Bear Pays Off

Smokey the Bear has saved the nation \$15 billion in forest fire damage since the public service advertising campaign was launched 26 years ago for the U.S. Forestry Service, members of the Advertising Club were told Tuesday.

Representatives of Foote, Cone and Belding, Chicago agency conducting the volunteer campaign in co-operation with the Forestry Service and the Advertising Council, addressed the adclubbers' weekly luncheon meeting at the Gateway Hotel.

An estimated \$352 million in space and time has been donated by print and broadcast media, James P. Felton, industry coordinator for the Advertising Council, said.

Smokey has grown into a symbol so widely known that a television network last year built a dramatic program around the famous bear. From this program the Forestry Service receives an annual royalty, he said.

Other speakers were Malcolm E. Hardy, director of the co-operative forest fire prevention program, and Russell H. Nagle, vice president of the advertising agency.

Fantastic Foster Fenwick —By Mal Hancock



Smokey's Dad

Albert Staehle, the North Miami artist who created Smokey the Bear, scarcely recognizes his brush-child these days.

"Now I see him on television, but he doesn't look quite the same. I wouldn't say he's 'gone Hollywood,' but he seems more stern than when I used to pair him."

Staehle lives with his wife, five children, and an assortment of pets which double as models. Son of an artist and grandson of a court painter in Bavaria, he has won many awards for his work including three Kerwin Fulton medals for the best posters of the year. Each poster featured one of Staehle's good humored animals and was converted into a billboard for a giant oil company.

The artist, whose animals have been featured on scores of magazine covers and calendars, created Smokey in 1944. In those World War II days, forest fire threatened the nation's vital supply of native timber. A representative of the Department of Agriculture asked the artist to draw an animal which would represent fire prevention. Staehle made sketches of a bear, put a ranger's hat on him, and dressed him in dungarees. Smokey was born and became an instant hit.

Before long, the Fire Prevention Department of the USDA decided to send Smokey to Hollywood to be animated. Today there are Smokey toys, books, games, costumes, masks. Staehle gets no royalties from any of these.

"I don't expect anything. All the money goes to the government for fire prevention. That's the way Smokey would want it."

Albert Staehle





Wide World

Can you tell the friendly bear from the fierce one? Many can't, says professor.

Park Service Flap: Should Smokey Retire?

With gentle eyes and overweight physique, Smokey the Bear looks like a kindly camp counselor for all the other lovable woodland creatures. That's just the predicament, claims Professor Eldron G. Bowman of Northern Arizona University. Smokey looks so kind and friendly that many people expect

real bears to be kind and friendly, too.

But most real bears *aren't* naturally friendly to humans. Cubs, like the one gazing at Smokey's picture (left), grow up to be fierce, powerful animals. From grizzlies to the big, black bruins who beg food from Yellowstone Park visitors, bears are rarely the funny, friendly fellows people think they are. Some bears, in fact, have been known to attack people who come too close.

Prof. Bowman suggests that Smokey the Bear be retired by the National Park Service, which "invented" the symbol. For 23 years Smokey has pleaded from countless posters, billboards, magazine ads, and TV commercials that "only you can prevent forest fires."

If the service doesn't want to put Smokey out of a job, Prof. Bowman has another idea. How about a "new" Smokey the Bear poster, which shows Smokey snarling at terrified squirrels and deer? The message, says the professor, might be "Please folks . . . stay away. I'm dangerous, and not to be trusted."

OUTDOOR WORLD MAY-JUNE 1968



"THAT YOU, SMOKEY?"

Salt Lake Tribune

January 9, 1969

He's Making It Hot For Smokey Bear

By Phil Casey

Washington Post Writer

WASHINGTON — Nobody has it all. Now even Smokey the Bear is getting a bad press.

An Arizona professor has had the temerity (a professorial word for guts) to suggest that Smokey has had it.

Eldron Bowman of Northern Arizona University committed this assault in a recent issue of American Forests magazine.

Bowman says Smokey, the big, hairy symbol of forest protection, may be fostering what he terms the "Bambi view," — that wild animals are not dangerous.

This may be complicating the National Park Service's job of keeping people away from bears in our national parks, he says.

Bear's Protectors Shocked

Moreover, he thinks that Smokey, as a symbol of non-conflagration, may be working against public acceptance of controlled burning, a necessary forestry practice. Bowman is alone. Everybody connected with Smokey is sticking up for the hairy ranger. He's our bear, they say, and we're stuck with him. And so is Bowman.

Secretary of the Interior Stewart L. Udall couldn't be reached, but an Interior spokesman said Smokey is causing the Park Service no problems.

"It's the first complaint we've ever had about Smokey," he said, with a certain air of surprise.

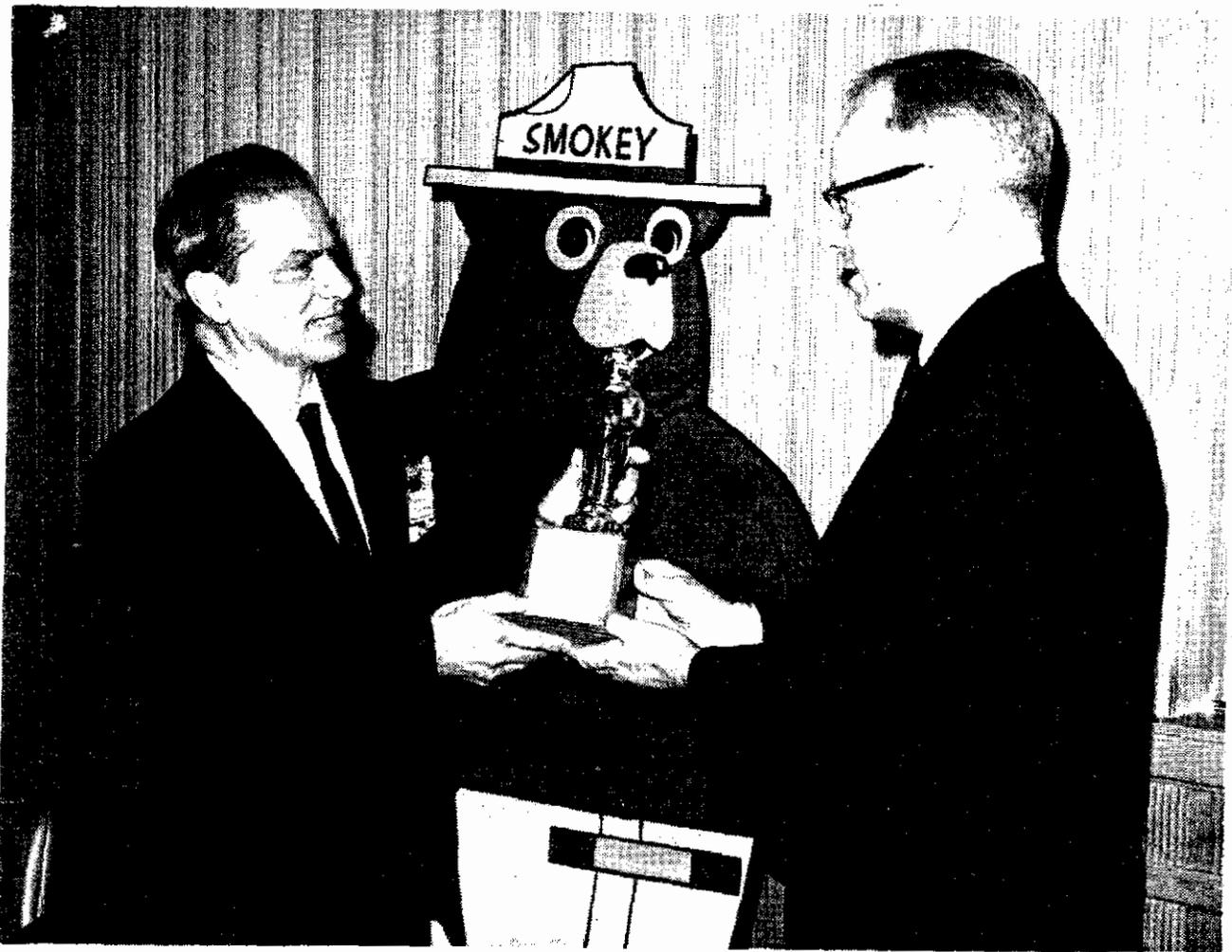
Smokey Mum on Attack

And Mal Hardy, who directs the Smokey the Bear program for the Forest Service, said: "My answer to this is that anyone who walks up to a bear deserves what he gets."

Smokey is no threat to controlled forest burning, since a million acres are burned yearly, he said. "So there's apparently no problem of public acceptance."

And up at the zoo, the people who know Smokey best said he doesn't bother anybody, including his wife, Goldie.

It was pointed out that Bowman is a professor of political science. "I know it," a zoo spokesman said. "Wouldn't you think he'd be writing about population explosions or something, instead of Smokey?"



SMOKEY'S FRIEND — Rudolph A. Wendelin, left, of Arlington, staff artist for the Department of Agriculture, who is assigned to the Forest Service, is shown receiving a Silver Smokey Award in Washington from Undersecretary J. Phil

Campbell. Adding satisfaction to the award is the fact that Wendelin directed the design of the statuette which is presented annually to professionals who provide outstanding service to the cause of forest fire prevention.

Arlington Artist Wins 'Oscar' For Fire Prevention

Smokey the Bear's official artist and image protector has been rewarded with the "Oscar" of forest fire prevention.

He is Rudolph A. Wendelin of 4516 N. 7th St., Arlington, U. S. Department of Agriculture's art consultant to the Forest Service, who has been associated with the Smokey Bear program practically since its inception a quarter century ago.

On behalf of the Smokey Bear Fire Prevention Campaign, Undersecretary of Agriculture Phil Campbell recently presented Wendelin this year's first "Silver Smokey" during the annual meeting of forest fire prevention cooperators and conservation leaders in Washington, D. C.

The silver statuette of one of the world's most famous public service symbols is awarded each year in recognition of outstanding service by a professional associate of the campaign. Three such awards were made last year.

The campaign's sponsors—The Advertising Council Inc., the National Association of State Foresters, and the Forest Service—also award a "Golden Smokey" each year to an individual or unit outside the organization who has assisted in an exceptional way to the battle against forest fires.

Wendelin, who has won a number of awards for his art work, has for more than 20 years been art coordinator and principal artist of the Department of Agriculture's Forest Service. Among his duties is that of "caretaker" of Smokey's image—to assure that drawings and pictures reflect the personality the Smokey symbol is intended to convey.

Although he didn't take part in the creation of Smokey, Wendelin helped establish the first campaign and coordinate the art material.

In the years since, he has helped guide the thinking of the committee through graphic studies, suggestions, and alterations to the humanized and friendly protector characterization Smokey has today. He also made the first animated television drawings of Smokey, which synchronized voice with movements of the mouth.

The image of Smokey has become so famous that a national survey last year revealed he was the most widely recognized advertising symbol in the United States. The effectiveness of the symbol, according to Campbell, is reflected by the fact that man-caused forest fires have been reduced by nearly 50 per cent in the history of the campaign.

Wendelin joined the Forest Service as a draftsman and illustrator in 1933. He came to Forest Service headquarters in Washington, D. C., in 1937 to work on exhibits, visual designs, and illustrations. He became associated with the Smokey Bear program in 1946 and took over the role as "chief caretaker" of the Smokey characterization and supporting graphic material.

Among other honors Wendelin has collected are the U. S. Department of Agriculture Superior Service Award and Selection of his designs for five postage stamps, including his latest commemorating the centennial of explorations of the West by John Wesley Powell, to be released in August.

Artist for Forest Service Tells of 'Humanizing' Smokey

By KATHY MASON

By getting rid of the claws and sharp teeth, and by smoothing out the fur on a small bear cub, Rudolph Wendelin transformed Smokey the Bear, institutionalized symbol of fire prevention, into a friendly and humanized advisor.

Wendelen, a U. S. Dept. of Agriculture staff artist assigned to the Forest Service, was in Albuquerque Thursday to work on some lettering for new signs being used by the Forest Service in this region.

"I DIDN'T CREATE Smokey," Wendelen said, "I just humanized him."

He explained that Smokey was the result of meetings held in 1944-45 among the Forest Service, the National Advertising Council and the National Assn. of State Foresters.

"They commissioned an artist in New York to depict Smokey in dungarees and a forest rangers hat," Wendelen said. However the first artist's drawings were of a bear cub with long claws, sharp teeth and abundant ruffled fur. It was Wendelen, who, in 1945, transformed Smokey into the upright smiling, adult bear that is so familiar now.

SMOKEY'S PERSONAL artist had just arrived in Albuquerque from Page, Ariz., where he inaugurated the commemorative

stamp of the conquest of the Colorado River by John Wesley Powell. The first day of issue for the new six-cent stamp was Aug. 1.

The stamp is the fourth to be designed by Wendelen — the others being the Forest Conservation Stamp, Range Conservation Stamp, and one honoring John Muir, famous naturalist.

"All are indirectly related to the Forest Service in one way or another," Wendelen said.

The artist and designer said he doesn't go anywhere without a sketch book, but his freedom for professional art is limited.

"I STILL DO A LOT of the Smokey drawings but the figure really hasn't changed much in the last 10 years," Wendelen said.

He explained that Smokey's

annual campaign changes every year but the campaign is handled by some volunteer advertising agency.

"I approve all Smokey images, renderings, and licenses," Wendelen said. "I also approve all applications for use of Smokey in commercial products."

The artist talks about Smokey, the drawing, as being almost as real as Smokey, the real bear, which was plucked from a raging forest fire in the Lincoln National Forest in southern New Mexico in 1950 and now held in the Washington, D. C. Zoo.

"SMOKEY, the drawing, is more flexible and there is naturally more we can do with

him," Wendelen said. "People, especially children, just seem to relate to the figure of Smokey the Bear more than they do the real bear."

Wendelen said his only concern was that Smokey would become too institutionalized and the public would forget that he is really the symbol of fire prevention. He said other national campaigns such as anti-litter and conservation groups have requested to use Smokey.

"There is some danger that the people working with Smokey will get tired of him but there are no signs of his public popularity waning," the artist said.



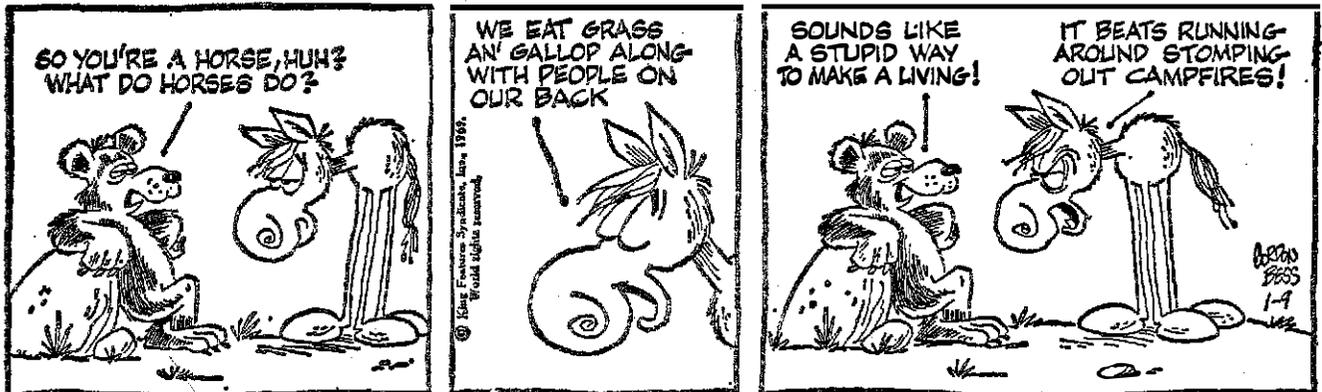
Rudolph A. Wendelin designed this commemorative six-cent stamp of the conquest of the Colorado River by John Wesley Powell.



Award being presented to the Florida State Firemen's Association for outstanding public service in forest fire prevention. From left to right are: Harold Mikell, Doug Craig, Eugene Hedges and C.H. Coulter.

REDEYE

—By Gordon Bess



Georgia FORESTRY

March, 1969



The boys and girls at the Cerebral Palsy Center of Atlanta, Inc., have a special planted pine tree for each member of of the Center's Boy Scout Troop 75 and Girl Scout Troops 316 and 691. The trees were checked, certified and planted by "Smokey the Bear". He was assisted by George Lyon, ranger, DeKalb County Forestry Unit; and Kenneth Bailey, DeKalb County Metro forester, right.



A DELIGHTED David Hildbrand inspects his Junior Forest Ranger kit, delivered to his home in person by none other than Smokey Bear. David's letter to the Forest Service won him special consideration from Smokey. —News-Press photo

B.C.

By Johnny Hart

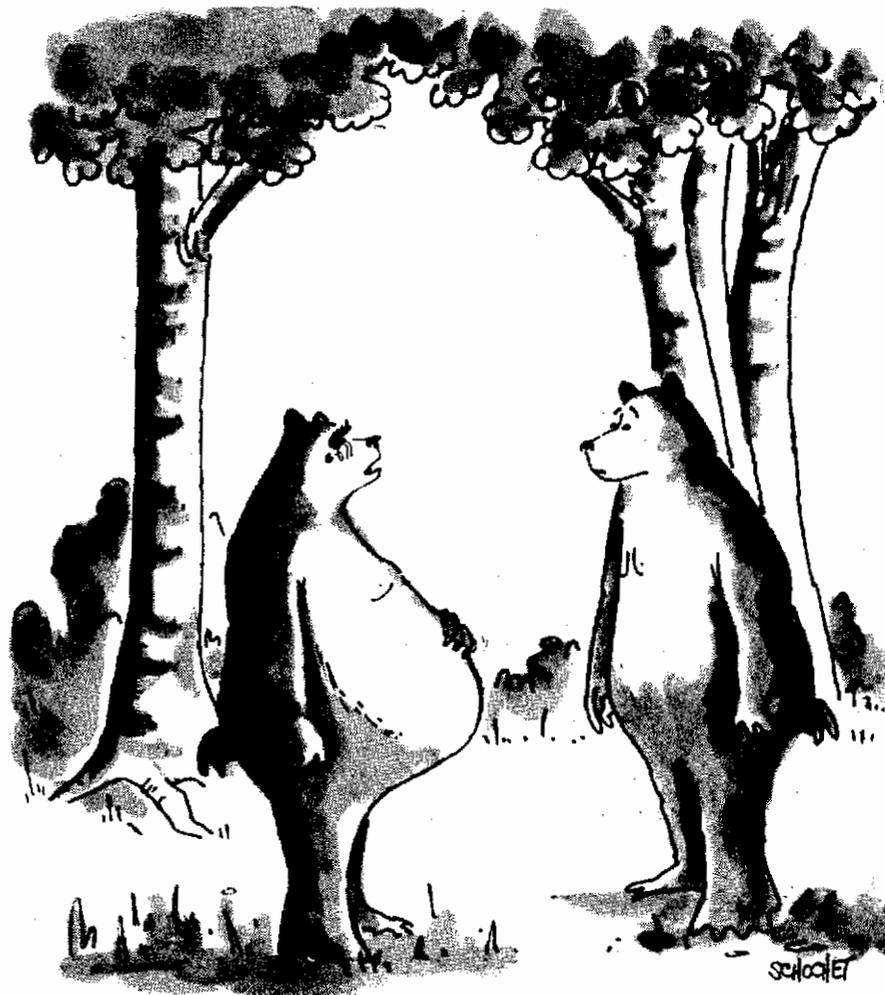


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TRUE MAY 1969

BOY'S SAFETY CLUB AND "SMOKEY"
 Pictured are members of the Boy's Safety Club after they had placed some 50 Smokey The Bear Signs around Louie Cook Memorial Campsite. The Club wishes to emphasize to all to do as Smokey says and "Be Careful With Fire."



"He wore a little brown hat and trousers and I thought he was going to give me a lecture on fire prevention."

Los Angeles Herald Examiner

March 5, 1969

'Hair' Piece

Ben Vereen and Willie Weatherly have recorded "What a Piece of Work is Man" from "HAIR," at the Aquarius Theater, for the U.S. Forest Service's radio campaign against forest fires. The song was composed by Galt MacDermot, with lyrics by a talented Britisher, William Shakespeare.