A Mural-in-a-Day coordinated by Robert Walton, the painting represents the early start of Rural Free Delivery. The postman had to furnish his own horse and wagon that was a common sight at roundup time.

19. HOUSE CALLS—OLD STYLE.

The second half of the 1996 Mural-in-a-Day, on the “Public West-
ern Hotspot.” When the Frontier towns were settled, the oldest profession was part of the scene. So it was on the Second floor windows. The Loge and Drury School, you can see the ladies, and get a feel-
ing for the ebb and flow of activities. Painted by artist Betty Billups.

20. SILENT HOTSPOT.

For years the Logy Creek Cattle Association Cow Camp served as a
place to water and feed cattle. The camp was described as “the Mother of Toppenish,” having provided much
of the town. The mural was painted by a local artist. Ken Carter.

21. THE LIBERTY THEATRE.

Charlie Newell’s knowledge of the Indian language and his acquaintance with the Yakama Indian tribe attracted to the Toppenish Creek refuge just south of town.

32. PRAIRIE BOUND.

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