

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ WINTER 2006



**Art and the elements:
BBHC outdoor sculptures**

**Twain & Cody:
Exit stage right**

**Walking the Lewis & Clark
Trail, Part 2**

**A night in Moscow for
30th Patrons Ball**



Director's Desk

by Robert E. Shimp, PhD
Executive Director

If there's one unmistakable theme with this issue of *Points West*, it's membership. With a look at the Patrons Ball photographs, the special patron pre-sale of Cowboy Songs & Range Ballads concert tickets, and the announcement of the new "Congress of Rough Riders" (CORR) membership category, I can only conclude one thing: It pays to be a member of the Buffalo Bill Historical Center (BBHC).

In fact, it's easy to spot that thread of "membership" in every issue of *Points West* as the articles and information are sure to appeal to patrons who love the art, culture, and natural history of the American West. Factor in special membership activities, savings in Museum Selections — on site and online — and patron discounts to BBHC events, programs, and tours. I'll say it again: It pays to be a BBHC member.

Jan Jones, BBHC Membership Director, has certainly brought together excellent activities and great benefits for BBHC patrons, and I hear there are more to come. The activities alone are reason enough to join, from September's member trail ride — complete with scenery, song, and sensational food — to the increasingly popular Buffalo Girls luncheons in the fall and spring, and our annual Valentine's Day Dinner. Did I mention there never was a better time to become a BBHC member?



About the cover:

BBHC galleries aren't just restricted to the building's interior. The BBHC's collection of outdoor sculptures makes galleries of its gardens, not to be missed by the visitor.

Michael Coleman (b. 1946), *Big Hal*, 2003. Bronze, 84 x 55 x 60 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Jim and Kathy Taggart, 6.04. Photo by Chris Gimmeson.

If you haven't reviewed those BBHC benefits lately, here are some reminders: The annual \$60 Family membership allows you and your dependent children free admission to the BBHC — any day, any time, all year long. With the Centennial membership, add free admission for two guests when you accompany them, along with admission to the seven other museums of the Museums West Consortium — a terrific value for those who live here in Cody or who travel. Corporate members enjoy the added benefits of member referrals, and Cody Firearms Museum members have benefits specific to their special interests: free serial number searches, discounted factory letters, and CORR membership for those who belong to the Single Action Shooting Society (SASS). For more information about these and other membership categories, check our Web site (www.bbhc.org), or contact Jan at 307.578.4032 or janj@bbhc.org.

A BBHC membership makes a wonderful holiday gift, too, and now that 2007 is fast approaching, this would be a good time for a new resolution: Join the Buffalo Bill Historical Center today for a "Western adventure that lasts an entire year!"

Happy Holidays, Everyone! ■

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The Buffalo Bill Historical Center (BBHC) is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, the BBHC is home to the Buffalo Bill Museum, Whitney Gallery of Western Art, Plains Indian Museum, Cody Firearms Museum, Draper Museum of Natural History, and McCracken Research Library.

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The blue and white "onion domes" of fourteenth-century Russia were the order of the evening as "Moscow Nights" was the theme for this year's Patrons Ball.

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Visit us online . . .

Remember: The Buffalo Bill Historical Center's Web site has our calendar of events as well as additional information about many of the stories in this issue of *Points West*. Visit us online at www.bbhc.org.

Mark Twain and Mirrored through a

by Sandra K. Sagala



Buffalo Bill in his Wild West show dress, ca. 1907. Original Buffalo Bill Museum Collection. Buffalo Bill Historical Center, Cody, Wyoming. Bequest in memory of the Houx and Newell Families. P.69.1231.1

In this, the final installment of a four-part series, Sandra Sagala chronicles the later years of Mark Twain and Buffalo Bill Cody, including Cody's Wild West show and Twain's exhaustive lecture circuit at nearly 60 years of age. She also discusses their health and financial issues as well as the manner in which they spent their last days—again surprisingly similar.

With his stage show growing larger and more popular each year, Cody considered the idea of a grand outdoor exhibition. The success of his “Old Glory Blowout” on July 4, 1882, convinced him of the viability of such a program and soon afterwards he was in full preparation for a huge traveling Wild West exhibition. Cody was exhilarated at the prospect. The downside of his life, however, was his and wife Louisa's increasing inability to get along and Cody was beginning to talk of divorce. Because of the estrangement, he wanted

a place he could call home during the off-season of the Wild West and so authorized construction of a large house in North Platte, Nebraska that he would call “Scout's Rest.” The Wild West show made Cody a very rich man.

In 1885, 50-year-old Twain, too, was a very rich man—so much so that he was “frightened at the proportions of my prosperity. It seems to me that whatever I touch turns to gold.” He confided to a correspondent that the world might well view him as “the shrewdest, craftiest, and most unscrupulous business-sharp in the country.”

Yet a few short years later, after he sunk thousands of dollars into a lavish home in Hartford, Connecticut, and had lost thousands more on unprofitable patents and inventions—including a steam engine, steam pulley, a scrapbook, and a typesetting machine that chronically broke down—the Clemenses were unable to afford the maintenance of their Hartford house and so moved to Europe. Only his wife Livy's inheritance kept the family afloat. Then, the publishing company he had started with Charles Webster lost money and went bankrupt in 1894. Though Twain never personally declared bankruptcy, he felt responsible for the debts of the business.

When he should have been considering retirement, Clemens felt obligated to undertake a demanding around-the-world lecture tour at age 59 in order to repay the debtors. It would take from four to seven years to repay the money, but as an honorable man, Twain determined to do it. The tour exhausted him, however, and he wrote a friend that he was “tired of the platform . . . tired of the slavery of it, tired of having to rest-up for it; diet myself for it . . . deny myself in a thousand ways in its interest.” But no matter how many times he announced his desire to retire from public lecturing, he continued on because it was lucrative and because he so loved mastering audiences.

Buffalo Bill's experiences in finances were remarkably similar. Cody was a generous man and gave jobs and money to needy friends and relatives. He helped establish the city of Cody near the Shoshone River in Wyoming, built the Irma Hotel, and poured money into the Oracle mine in Arizona. His Wild West show, while very popular, was extremely expensive to operate, and when profits fell

Buffalo Bill Cody glass darkly (part 4)

because of poor weather or low attendance, thousands of dollars were lost.

After one particularly down period, he wrote to his sister Julia, “What kind of a Millionaire am I any how? Busted.” Finally, after months of accounts in the red, Cody mortgaged his ranches in North Platte and Cody, as well as the hotel. When the Wild West began to falter irretrievably because of errors in management, rising costs, and stiff competition from rival Wild West shows, Cody realistically, but optimistically, wrote Julia, “I am haveing [sic] hard times just now but I will win out — Can’t down a man that won’t be downed. can they [sic] . . . “

When his partner, circus man James Bailey, died, Cody was burdened with his debts. Though he was over 60 years old, Buffalo Bill could not quit the business. His share of the show proceeds was not enough to fund his many endeavors and pay off his debts. In 1907, willing to exploit any venue for a dollar, he collaborated on a book of stories relating his early experiences on the frontier titled *True Tales of the Plains*. Similar to Twain’s technique, Cody explained, “I work every day in my tent and two hours before I leave my private car, I spend with my

secretary, dictating. That’s the way I write stories. Sit down and talk them off.” Cody, too, talked about wanting to retire; in fact, he gave several years of Farewell Exhibitions, but he enjoyed performing and could not leave the saddle.

Both men worked hard, admirably paid off their debts, and eventually were off to new ventures. Twain met the prolific inventor Thomas Edison at least once when Edison recorded Twain’s voice, but the recordings were lost in a 1914 fire. In 1909, Edison’s studio produced a short adaptation of Twain’s novel *The Prince and The Pauper*. The film included footage of the author at Stormfield, his new Connecticut home in Redding, the only known moving picture of him.

Edison had also recorded Cody as did the Berliner Gramophone Company in April 1898. In the snippet that remains, Cody exhorted all Americans to support the President in the Spanish-American War. With a bit of space left on the recording, Cody can be heard announcing a segment of his Wild West show, “Ladies and gentlemen, permit me to introduce to you a Congress of Rough Riders of the World.”



The entire company of Buffalo Bill’s Wild West, 1888. Buffalo Bill Historical Center, Cody, Wyoming. The Vincent Mercaldo Collection. P.71.253.1

Cody, like Twain, also appeared on film. With the help of the Essanay (S'n'A) Film Company of Chicago and Hollywood, Cody formed the Col. W.F. Cody (Buffalo Bill) Historical Picture Company and filmed a reenactment of Indian battles in which he had taken part. At the time of release, the epic titled *The Indian Wars* combined the three campaigns of Summit Springs, the Custer Massacre, and Wounded Knee.

When the Spanish-American War began, Twain was living in Vienna. At first he defended America's actions as just and righteous. However, he changed his mind when he saw in his "Around the World" tour the status of the British Empire and learned of the shift in American policy in the Philippines away from driving Spain out of the country to claiming the land for itself. Twain claimed to be an anti-Imperialist. "I am opposed to having the eagle put its talons on any other land," he wrote. Over the next few years, he would become disgusted with American policy, writing, "This nation is like all the others that have been spewed upon the earth—ready to shout for any cause that will tickle its vanity or fill its pocket."

Cody, a red, white and blue American, did not feel any such disloyalty. Returning home from his first trip abroad, he remarked, "I cannot describe my joy upon stepping again on the shore of beloved America. . . . 'There is no place like home' nor is there a flag like the old flag." He was ambivalent about the war



Top: William F. Cody and wife, Louisa, 1914. Buffalo Bill Historical Center, Cody, Wyoming. The Vincent Mercaldo Collection. P.71.500.1

Bottom: The Irma, "Buffalo Bill's Hotel in the Rockies." F.S. Hiscock photo, Cody, Wyoming, 1908. Buffalo Bill Historical Center, Cody, Wyoming. The Vincent Mercaldo Collection. P.71.556

with Spain but felt obligated to volunteer his services. In a letter to a friend, he wrote, "America is in for it, and although my heart is not in this war—I must stand by America." When General Nelson Miles learned it would cost Cody \$10,000 to close the show, he advised Cody to stay home. The war was nearly over when Miles himself arrived there.

Besides the celebrity that came to Mark Twain and Buffalo Bill Cody, both were formally recognized for their contributions. Yale bestowed on Twain an honorary Master's degree; the University of Missouri made him a Doctor of Letters; and Oxford University also granted a prestigious doctoral degree. He was so proud of the distinctions that he wore Oxford's university gown at his daughter Clara's wedding. Buffalo Bill was awarded the Medal of Honor for his courage in Indian battles. In 1872, without his campaigning for the office, voters elected him to the Nebraska legislature. The election was contested and he never took his seat, but was proud of the victory and used the title Honorable ever after.

In their later years, no doubt aggravated by worries over money, Cody and Twain both had their share of health problems. Cody wrote to his sister, "Am trying to fight that terrible disease Worry. If I can master that, My health would improve right along." Unfortunately, not only mental stress was responsible for his failing health. Uremic poisoning caused a deterioration of his kidneys and heart, and his ailing prostate put him in considerable pain. Eventually, he could no

longer sit in a saddle and rode around the show arena in a buggy.

Twain's bane was rheumatism which caused him such pain in his right arm and shoulder that he could hardly hold a pen. He tried dictating into a phonograph but found it not nearly as satisfactory as writing. "I filled four dozen cylinders in two sittings, then I found I could have said it about as easy with the pen, and said it a deal better. Then I resigned."

Mark Twain's last years were filled alternately with sorrow and joy. He fought with his daughter Clara when she objected to his secretary, Isabel Lyon, whom Twain considered almost a member of the family. When Olivia Clemens died, Miss Lyon assumed many of Olivia's roles as household manager and commentator on Clemens' writings. Clara also opposed her father's relationship with his young "angelfish." These were the girls between the ages of 10 and 16 with whom he corresponded and who seemingly filled a void when his own daughters were no longer children. He was proud of his home Stormfield, but his delight at having his daughter Jean move back home after years away was cut short when she died on Christmas Eve in 1909. The house became unbearably sad for him, so Twain traveled to Bermuda where he had always found happiness. When he began to suffer from angina pectoris, A.B. Paine, his biographer, brought him home again.

Early in his career, Twain had written: "A distinguished man



Top: Twain playing cards with daughter Clara, ca. 1908. Photo courtesy The Mark Twain Archive, Elmira College, Elmira, New York.

Center: Twain had this 19-room Victorian Gothic Mansion constructed in Hartford, Connecticut, where his family lived from 1871 to 1891, when financial reverses forced the family to leave the home. Photo courtesy The Mark Twain House & Museum, Hartford, Connecticut.

Bottom: Mark Twain, ca. 1907. Photo courtesy The Mark Twain House & Museum, Hartford, Connecticut.

should be as particular about his last words as he is about his last breath. He should write them out on a slip of paper and take the judgment of his friends on them. He should never leave such a thing to the last hour of his life, and trust to an intellectual spurt at the last moment to enable him to say something smart with his latest gasp and launch into eternity with grandeur." For all that, Twain only managed a soft "Goodbye" to Clara who was at his bedside at the end. The doctor in attendance thought Twain added "If we meet . . ." but the sentence wasn't finished. Samuel Langhorne Clemens, Mark Twain, died April 21, 1910, at age 74.

Six years later, November 11, 1916, Portsmouth, Virginia, marked the last performance of the grand showman Buffalo Bill. Following the final bow, Cody headed for his ranch in Cody, Wyoming. Around Christmas time, he traveled to Denver to prepare for the 1917 season. By the time he reached his sister May's house there, he was physically exhausted. After awhile, he seemed a little better and told his wife, with whom he had reconciled, "I've still got my boots on. I'll be alright." However, by January 5, the Denver press reported the old scout was dying. Cody's last days were peaceful. Speaking with a reporter, he reminisced about old times on the plains and old friends. On January 10, 1917, with his wife Louisa and his family beside him, William Frederick "Buffalo Bill" Cody died at age 70.

The deaths of both men were major public events and millions of Americans felt a personal loss. Thousands of mourners filed past



Last known photograph of Buffalo Bill, here pictured with his physician, Dr. Crook, standing outside Stone Bath House, Glenwood Springs, Colorado, 1917. Original Buffalo Bill Museum Collection. Buffalo Bill Historical Center, Cody, Wyoming. The Bradford-Decker Collection. P.69.999



At Woodlawn Cemetery in Elmira, New York, this 12-foot-tall stone marker on grave of Mark Twain represents two fathoms or "mark twain," the term used by Mississippi riverboat captains to mark the river's depth, and from which Samuel Clemens took his pen name. Photo courtesy The Mark Twain Archive, Elmira College, Elmira, New York.

their coffins. Twain was buried in Elmira, New York's Woodlawn Cemetery, 100 miles from Mt. Hope Cemetery in Rochester where Cody's children are buried. Buffalo Bill's grave overlooks the city of Denver.

When Samuel Clemens was born, Halley's Comet was visible in the heavens. As 1910 drew near and the comet was due to return, Twain predicted that since he had come in with it, he would go out with it as well, a prediction that proved true. Returning to Nebraska after his first season onstage, Buffalo Bill had boasted to the Omaha Daily Herald: "I'm no d—d scout now; I'm a first-class star." Indeed, Sam Clemens and Bill Cody can be

likened to heavenly bodies, far above ordinary folks, inspiring awe, appreciation, and esteem.

"There are no buffaloes in America now, except Buffalo Bill . . . I can remember the time when I was a boy, when

buffaloes were plentiful in America. You had only to step off the road to meet a buffalo. But now they have all been killed off. Great pity it is so. I don't like to see the distinctive animals of a country killed off." ■

— Mark Twain, quoted in Melbourne Herald, September 26, 1895.

For reprints of this article in its entirety, please contact the editor at: editor@bbhc.org.

Sandra K. Sagala has written *Buffalo Bill, Actor: A Chronicle of Cody's Theatrical Career* and has co-authored *Alias Smith and Jones: The Story of*

Two Pretty Good Bad Men (BearManor Media 2005). She did much of her research about Buffalo Bill through a Garlow Fellowship at the Buffalo Bill Historical Center in Cody, Wyoming. She lives in Erie, Pennsylvania, and works at the Erie County Public Library.



Photo courtesy Sandra Sagala.

A record year for CFM Records

by David Kennedy

An old Chinese proverb states, “May you live in interesting times.”

This year has definitely fallen into the category of “interesting times” for the Cody Firearms Museum (CFM) Records Office for three reasons: The U.S. Repeating Arms Company, maker of Winchester Firearms, closed their U.S. factory; there was a death in the CFM family; and research performed in the Records Office indicates an “interesting time” for collectors.

In 1976, the Olin Corporation shipped from New Haven, Connecticut to Cody, Wyoming, its Winchester Collection of firearms, loaning them to the Buffalo Bill Historical Center (BBHC) before being officially donated in 1988. At that time, the BBHC archives in the Harold McCracken Research Library received the manufacturer’s records from Winchester Repeating Arms Company, and later the Marlin Firearms Company, and the various iterations of the L.C. Smith Gun Company. The CFM Records Office began providing access to these records for firearms owners, dealers, and general enthusiasts, continuing a service previously performed by the individual companies. These records—now on microfilm to protect the fragile documents—contain shipping and other production information on approximately four

million individual guns, the majority of which are antique Winchesters.

The information provided by the Records Office is in the form of Serial Number Searches or Factory Letters based on data about a particular firearm (dates of manufacture, sights, caliber, stock, etc.). For those with firearms, such information is often a missing piece of family history.

While the Factory Letters, produced by the CFM, are available to anyone willing to pay the service fee, the Serial Number Searches are only available to members of either the CFM or the BBHC’s Congress of Rough Riders, the new membership program for those belonging to the Single Action Shooting Society.

The Serial Number Search is particularly beneficial to collectors of antique arms. Many members consider the searches to be insurance against purchasing “bad” guns. This has become more and more important as many of these antiques have been increasing in popularity, value, and, unfortunately, after-market modifications.

The closure of the U.S. Repeating Arms Company’s New Haven, Connecticut factory indirectly led to the busiest six-month period in the history of the CFM Records Office. The announcement of the factory’s closure and the ensuing press exposure apparently led many owners of classic Winchesters to desire more particulars. Was it possible that



Winchester Model 1885 Single Shot Musket, serial number 107303. Dated by Madis to 1918; dated by CFM Records to December 23, 1908. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.3018



The original ledger books containing the firearms records are handwritten, in the “flourish” of the nineteenth-century penmanship, and can be difficult to decipher.

This page is from the Model 1885 Single Shot records and covers the serial range 96800-96849. Serial Number 96820, cited by Madis as being made in 1909, is listed here as arriving in the warehouse on March 21, 1905. Most of the guns in this serial number range were warehoused in 1904. Gift of Olin Corporation, Winchester Arms Collection, MS 20, Original Sales Ledgers, “Model Single Shot: 90,000-99,999”.

“Grandpa’s Winchester,” hiding in the closet for a generation or more, just might have increased significantly in value with the factory’s closure? Naturally, the firearms owner wanted information about the gun in order to determine value.

As many of these firearms came on the market, and new collectors became interested, the Records Office began to issue Factory Letters and perform Serial Number Searches at a record pace. By the end of May, the Records Office had produced 20 percent more Factory Letters and 38 percent more Serial Number Searches than during the same period in 2005.

The unexpected business increase unfortunately led to a longer-than-usual wait for Factory Letters. Since the end of July, however, the production queue has returned to

pre-closure numbers with Factory Letters being produced within two weeks and Serial Number Searches generally being returned within several hours.

Sadly, it was during this period that we lost a friend and staff member. Greg Ditzler, recently retired as a Lieutenant Colonel after 26 years in the U.S. Air Force, was the Records Specialist from June 2005 to June 2006. During his year with us, he set a high standard of attention to detail and was unfailing in his attempts to produce accurate work. As the result of ongoing health issues and problems with his medications, Greg passed away on June 5 of this year.

Between dealing with the loss of Greg, and the busy month of June (two Winchester gun shows, several shows and auctions of western memorabilia, and summer Advisory Board and Board of Trustee meetings), we postponed our search for a new Records Specialist. Once the search was underway, however, we found the person who had the experience and personality we wanted—Jessica Bennett. Most recently from the Missoula, Montana area, Jesi’s background in archival research has already begun to pay dividends.

In addition, Connie Miller Schuster, a longtime employee of the BBHC, was appointed as the Assistant Records Specialist. Although Connie has been located in the Records Office and has been “on loan” to the Records Office for several years, her official assignment to the Records Office guarantees full-time support to the members of the CFM by two capable staff members. The long-time assistance of volunteer John Hawk has continued to improve the quality and accuracy of our service as he aids in records retrieval and staff education.

The staffing changes in the Records Office will also give the curatorial staff a better opportunity to research this important part of our archival collection. Although some may think there is little to learn about the subject of Winchester firearms, the Records Office staff has discovered through its research inaccuracies in what has been considered the best and most comprehensive resource for the study of these guns. Brought to our attention by customer questions, staff members now understand that some of the shipping records used in our work disagree with production dates published by Winchester historian, George Madis, in the 1950s and countless others since—the third cause of our “interesting times” in the Records Office.

For example, a study of our records detailing shipments of the Winchester Single Shot Rifle (a.k.a. the Model 1885) determined that, while Madis' figures were accurate during the period 1885-1902, our records show that many of the guns of this model produced after 1902 are older than claimed by Madis. In some cases, these firearms may be as much as nine years older than would be expected based on previously published data. This study is described in detail in the Fall 2006 issue of *The Winchester Collector*, available from the Winchester Arms Collectors Association.

The analysis of the Winchester Single Shot Rifle led to an examination of two other Winchester rifles—the Model 1892 and the Model 1894. A cursory study of shipping records and previously unexamined records from the Winchester archives indicates the numbers for these models are in error by as much as four years, a mistake not in a collector's favor. The central issue is a portion of Federal Tax Code passed in 1934. The National Firearms Act established any gun manufactured prior to January 1, 1899, as an antique, and, legally, not a firearm. Naturally, most collectors measure the importance of this

classification in dollar signs as they assign more value to a gun dated in the antique era.

According to Madis, the serial numbers of the last "antique" Models 1892 and 1894 are 165431 and 147684, respectively. Our records (shipping and otherwise) indicate the firearms with these serial numbers were manufactured in 1901 and 1902, respectively. What's more, our records show the last antique Model 1892 is No. 103328 and the last antique Model 1894 is No. 53941—much different than Madis' report. The 155,000 guns in the collective gap between Madis' numbers and our records, generally considered as "antique," must now be categorized as "real" firearms, at least from a legal perspective.

An in-depth study of this matter will be taking place over the next year with results published in a suitable venue. Until then, we will have to treat it as one more piece of "unofficial" information, and another event in this year that has definitely become an "interesting time." ■

David Kennedy is the Robert W. Woodruff Curator of the Cody Firearms Museum.



Firearms enthusiasts know well the voices of Jessica Bennett (left), CFM Records Specialist, and Connie Schuster, Assistant Records Specialist, who respond to dozens of phone calls and emails each day.

On the trail with Lewis & Clark

by Guy Gertsch

— part two

With the Louisiana Purchase of 1803, Americans began dreaming of the country's expansion to the West Coast. Once the deal was sealed, President Thomas Jefferson, an advocate of western expansion himself, proposed to send Captains Meriwether Lewis and William Clark on an expedition to "explore even to the Western ocean." Since 2004, individuals and communities in the U.S. have been commemorating the 200th anniversary of Lewis and Clark's Corps of Discovery — including Guy Gertsch. Part 1 of "On the trail with Lewis & Clark," featured in the Fall 2006 issue of Points West, told how Gertsch began his journey on May 14, 2004 to follow the trail, "200 years to the day, minute, and place that the Corps began its own trek," as he put it. In this installment, we catch up with Gertsch on his way to Pierre, South Dakota.

I suppose people who saw me thought I was a bum, albeit a charming bum — a fella just down on his luck, which explains the common offer of money. Even though I was having the time of my life, it was hard to explain to people that I was having fun. I told this one man, who seemed on the verge of offering me his wife, what I was doing. His response was, "Well, maybe people envy you — you're actually doing it — and wish they were doing it, too. But since they can't, they still want to be a part of it." And maybe that really was the case.

The lady in Lower Brule was right about the trip to Pierre, however. Even though I loaded up all my water containers and had enough food, I barely made it. Two days later I came over a bluff and there was Pierre. It looked like an oasis and, in a way, it was. Pierre is a fine

place and very hospitable. I spent nearly an entire week there at a long, narrow park located right on the banks of the river. It was a free stay and I was "spent," so why not?

Moreover, the area is glutted with Lewis and Clark history. This is the place where, at the mouth of the Bad River, an encounter with the Teton Sioux had all the makings of many miseries for the Corps, but which was luckily circumvented. I visited that spot, plus the marvelous State Capitol Building and a cathedral designed by Frank Lloyd Wright, and spent a weekend watching water-skiers and boaters up and down the river right by my tent. At last I felt energized enough

to move on to Mobridge, where I enjoyed another weekend loitering around the area. While there, I visited Sitting Bull's gravesite.

The only thing I didn't like about my South Dakota travel was the myriad of dams. It's hard to escape the damn dams, but the worst of them, at Great Falls and on the Columbia, were yet to come. I was off to North Dakota, though, crossing the Grand River on

July 23. The next day I passed by the site of Fort Manuel Lisa, where most historians believe Sacajawea died and is buried. Visiting the grave monument, a simple stone with a brief history, I dropped my pack and knelt.

Next, I stopped at Fort Yates on the Standing Rock Indian Reservation with its sacred stone. The Corps was there on October 15, 1804. As I was leaving the fort, I noticed a fenced gravesite and so explored: "Sitting Bull". Sitting Bull? I just gasped! Sitting Bull is in Mobridge!



The "Charming Bum," Guy Gertsch (left), visits with Libby and George Armstrong "Autie" Custer outside their reconstructed home at Fort Abraham Lincoln near Bismarck, North Dakota.



The re-constructed Fort Mandan in North Dakota.

An old Indian man came hobbling by, so I stopped him. “What’s Sitting Bull doing here,” I implored hysterically. He looked down at the grave, then responded in deadpan. “He’s dead!” Like Daniel Boone and Sacajawea, everybody wants Sitting Bull. Associative history!

On July 30, I reached Fort Abraham Lincoln, from where the 7th Cavalry departed on its ill-fated trip to the Little Bighorn River. Then I traveled on to Bismarck, where I stayed a couple of days visiting the State Capitol Building with its magnificent Sacajawea monument.



Knife River Indian Village, near Fort Mandan, where Lewis and Clark met Sacajawea.

“We continued to cut down trees and raise our houses. A french man by the name of Mr. Chaubonie, (Touissant Charbonneau, husband of Sacajawea) who speaks the Big Belley language visit us , this man wished to hire as an interpiter [sic].”

— Clark, November 4, 1804



Fort Union, near the confluence of the Missouri and Yellowstone Rivers.

August 6 was a big day for me: Fort Mandan, where the Corps spent its first winter, was in my sights. I was really into some history now! The fort replica has been nicely reconstructed. A journalist there asked me why I was so far ahead of the Corps in travel time. It was simple, really: I just amble along with a backpack, not worried much about encouraging a keelboat or making peace talks with the Indians or plotting the stars for distance traveled. Later I visited the Knife River Village where Lewis and Clark met and recruited Charbonneau and his pregnant wife, Sacajawea — a lucky visit for both them and me.

A few more nights of bunking on the prairie brought me to the Missouri-Yellowstone Rivers confluence. What an adventurous site, and after a visit to Fort Union, I pitched my tent at that confluence. It was getting a little cool, but I hardly noticed. I'd spent many a night on the Yellowstone and there I was again. Something familiar! I was giddy! Fort Union! Yellowstone! Montana! Damn me if I hadn't trekked from Illinois to Montana!

Eastern Montana was no joy to walk across, but I had been warned. They don't call it "The Big Sky" for nothing. There were times when I felt myself an ant crawling across a horizon-to-horizon canvas. The place was dwarfing and not a little intimidating — sometimes almost frightening.

Walking along the river was impossible, so I took the Highline — and the Highline is interminable. It just disappears into a horizon so far away that it becomes eternity. No wonder so many pioneers "saw the elephant" and took an eastbound egress.

One night my nerves were bothering me so intensely that I was off and "hauling" long before the gray of dawn. Walking across eastern Montana was a fretful experience. The only way to get across was to move as quickly as possible before you became daffy. It was flat and dreary with little villages and sporadic houses miles apart, but close enough that I could stop to fill my canteen. Plus, there was the Milk, "the river that scolds all others", or so the

Mandans told Lewis and Clark, and passed by the Corps on May 8, 1805. That day I literally flew, and made an all time personal best of 42 miles, 31 miles the next day! On September 1, I walked 21 miles along the Milk to Fort Belknap and bunked on the river. I figured 43 miles to Havre where the road turns south to Great Falls, and then I would have done the "Big East".

From Havre south, the land didn't change: still flat and dreary. It was getting cold. On the Rocky Boy Indian Reservation, I stopped at a burger joint. I sat down to eat when a young Indian woman asked my destination, and then told me that I wasn't dressed for the weather. She went to her car and returned with an Old Navy jacket, insisting I take it. I had great hospitality at whatever reservation I traveled through. It seems the less some people have, the more they have to give.

September 6 was memorable; I saw the danger too late. The sky turned black and the wind came out of nowhere. It literally picked me up, pack and all, and tossed me off the road. Then came the rain, and the two of them — the rain and the wind — blasted me for 30 minutes. Lying face down in the dirt and trying to keep from blowing away, I hung on to some brush and braced myself against the onslaught. Both my pack and I were

“An interesting question was now to be determined; which of these rivers was the Missouri, or that river which the Minnetares call Amahte Arz zha or Missouri, and which they had discribed [sic] to us as approaching very near to the Columbia River.”

—Lewis, June 3, 1805



Decision Point, the confluence of the Missouri-Maria where Gertsch noted, “I explored and could imagine their dilemma.”

disheveled beyond composure when the vicious intruders began to abate. I couldn’t believe it! Finally, I was able to pick myself up and trudge on to Decision Point where I found a likely spot at the Missouri Marias confluence, popped up the tent, and tried to sleep, wet as I was.

This was the spot which had so confounded Lewis and Clark: which river to take? The next morning I explored and could imagine their dilemma. In 1805, it must have been an agony. If they chose the wrong one, they would never have gotten across the mountains before the weather got the best of them. I left there and made it to Fort Benton where I dried out.

The next day I was in Great Falls where the Corps made its historic portage, but I didn’t stay there long. It was getting cold and I wanted to make it to Helena. From Great Falls to the Montana capital, there is nothing but a freeway, so I walked along a parallel railroad track

and stayed close to the river. A day later brought a blessed sight: the far distant mountain peaks—the Big Belt Mountains were in sight. From Cascade on, I simply walked the river banks. This was Lewis and Clark’s “Gates of the Mountains.” I pulled into Helena on September 10. ■

Photography courtesy Guy Gertsch.

In the final installment, to be included in the Spring 2007 issue of Points West, Gertsch arrives at the Pacific Ocean at Seaside, Oregon, the end of the Corps of Discovery’s trip West. If you would like to pose questions to Mr. Gertsch about his trip, send them to the editor.



A Celebration of the American Art and the elements

Essay by Christine C. Brindza

Photography by Chris Gimmeson and Sean Campbell



Buffalo Bill—The Scout

for the U.S. Army, mounted on horseback, peering down a trail, his arm lifted forward with rifle in hand to signal cavalry troops to follow. Whitney was also responsible for the creation of the granite base on which the sculpture sits. *Buffalo Bill—The Scout* is strategically placed with the mountains and natural setting as a backdrop. Today, in its position at the west end of Cody's Sheridan Avenue, just northwest of the BBHC grounds, *The Scout* remains a symbol of the rich history of the West and an emblem of Cody.

As the BBHC continued to expand and develop through the years, Montana artist Bob Scriver (1914–1999) was engaged to create a monumental bronze of Buffalo Bill. Scriver thoroughly researched the history of Cody, and decided to portray him as a mature gentleman, wearing his Wild West garb and holding a rifle. The result, *Buffalo Bill—Plainsman*, was dedicated in 1977. Since 1989, Scriver's work has greeted every visitor to the BBHC as they pass through the entrance.

The influences of Native American cultures past and present are significant to the history of the American West, and can be found in sculpture. For example, *Buffalo Prayer* by James Earle Fraser (1876–1953), depicts a dramatic and emotional Native American medicine man standing in reverent prayer. This piece was inspired by Fraser's witness to a

"Come! See what we have to offer!"

With Bob Scriver's sculpture of William F. "Buffalo Bill" Cody stationed like an overseer at the entrance to the Buffalo Bill Historical Center (BBHC), it's as if the Grand Showman himself beckons visitors — and that's just the beginning.

The spirit of the American West comes alive through the BBHC's outdoor sculpture collection. With more than 20 bronze and steel sculptures, the assemblage features famous Americans, Native American subjects, plants, and wildlife which are instrumental to the story of the West, past and present. Located throughout the BBHC grounds, as well as in the Braun and Cashman Greever gardens, these works of art contribute to the cultural, historical, and natural legacy for future generations to understand and conserve.

Five years after Buffalo Bill's death in 1917, a special committee from Cody, Wyoming commissioned Gertrude Vanderbilt Whitney (1875–1942), a renowned artist and contributor to the arts, to create the first outdoor sculpture of the BBHC collection. Her work, *Buffalo Bill—The Scout*, was dedicated in 1924. The BBHC has displayed and maintained this representation of "Buffalo Bill" for more than 80 years.

Buffalo Bill—The Scout is the cornerstone of the BBHC's Whitney Gallery of Western Art collection and a major highlight of the outdoor sculptures. This monumental bronze shows a young Buffalo Bill as a scout



Buffalo Bill—Plainsman

West through outdoor sculpture:



Buffalo Prayer

“medicine man, or counselor of the tribe, make his prayer. It was for the return of the buffalo,” according to Patricia Janis Broder’s *Bronzes of the American West*.

Fraser modeled this work about 1917, but didn’t copy-right it until 1931 when he wrote, “It is one of the things I have always thought of as among my best pieces of sculpture.” The bronze in the BBHC’s collection was cast posthumously in 1968. *Buffalo Prayer*, installed in 1986, is located in the Braun Garden, accessible through the BBHC.

The Native American woman who served as interpreter for Lewis and Clark’s Corps of Discovery, today known as Sacagawea or Sacajawea, is an important historical figure

in American history, especially of the West. Variant spellings of Sacagawea/Sacajawea are meaningful to interpretation. Lewis and Clark identified her as “Bird Woman,” a woman of the “Snake” (Shoshone) nation who had been captured by the Hidatsa Indians of Knife River, North Dakota. The etymology of Sacagawea in the Hidatsa language separates “sacaga” (bird) and “wea” (woman). However, the modern day Shoshone claim her name as “Sacajawea,” which means “Boat Launcher” in their language. Artists such as Harry Jackson and R.V. Greeves use these spellings to identify the figures in their sculpture, conscious of the value of the name of this beloved American heroine.

Harry Jackson (b. 1924) began planning his *Sacagawea*, a monumental tribute, in the mid 1970s. The result was a painted bronze of the Native American woman and her child draped in a flowing red and white striped blanket. Jackson, well known for his masterful bronzes of western themes throughout his long career, painted and sculpted in different styles, including abstract expressionism and realism. This sculpture was graciously donated to the BBHC in 1980 and resides in the Cashman Greever Garden. (For more information about Jackson and his works, see the Fall 2006 edition of *Points West*.)



Sacagawea

Sacajawea is also rendered in R.V. Greeves’ (b. 1935) bronze, *Bird Woman (Sacajawea)*, 2001. Greeves’ work depicts her as a mother with her infant son, Jean Baptiste Charbonneau, in a cradleboard on her back. This sculpture captures the significant roles of Native American women in the West. *Bird Woman (Sacajawea)*, the newest addition to the outdoor sculpture collection, is located on the Robbie Powwow Garden Grounds.



Bird Woman (Sacajawea)

Other Greeves sculptures are currently on view at the BBHC as well. *The Unknown*, 1985, located in the Braun Garden, portrays several Plains Indian subjects representing “mankind’s awareness of this earth and each other.” It was also the first of Greeves’ work to be on display in the BBHC gardens. His *Crazy Horse*, 1997, also in the Braun Garden, depicts the visionary leader and legendary warrior of the Lakota nation, and *Washakie — Chief of the Shoshone*, 1999, located on the Robbie Powwow Garden Grounds, characterizes the Eastern Shoshone’s principal chief from 1840 to 1900.

Herb Mignery (b. 1937), an artist descended from a family of cattle ranchers, defines the people of the West by the cowboy’s spirit of courage, loyalty, and camaraderie. In his bronze, *Code of the West*, 1998, these values are symbolized as two cowboys on horseback shake hands. Mignery frequently depicts the unsung western heroes in everyday activities as they help to shape the modern West. The BBHC received *Code of the West* as a gift and installed it outdoors in 2001. It is currently located south of the Center, near the Robbie Powwow Grounds and the R.V. parking lot.

In 1978, Edward J. Fraughton (b. 1939) created a small working model for his monumental sculpture, *Spirit of Wyoming*. When finished, the larger sculpture was installed on the Wyoming state capitol grounds in Cheyenne. The final version of this work weighs 4,500 pounds and stands over 18 feet high. The working model, which the artist used during the initial conception of this work, was cast in bronze. Thirty casts were made; number 8 (height of 43 inches) is now on loan to the BBHC and is located in the Cashman Greever Garden.

Fraughton’s artistic interests are primarily cowboys and horses. In Donald Hagerty’s *Leading the West*, Fraughton said, “The cowboy comes closest to being a Greek centaur, man and horse working together almost as one body.”

For generations, artists have been fascinated with the flora and fauna, plant and wildlife that are characteristic of the West. Several paintings and sculptures of these subjects can be found in the Whitney Gallery of Western Art. However, the wildlife sculptures by Michael Coleman (b. 1946) exemplify the awe-inspiring world of nature in bronze. Two of his works, *September*, 2001, and *Big Hal*, 2003, were donated to the BBHC and are located on either side of its entrance.



The Unknown



Code of the West



Spirit of Wyoming

September, a bronze moose, stands as a prime example of the artist's work in this medium. In *Prix de West 2000*, Coleman explained, "A Bull Moose, what a Beast! He can crash through the timber like a locomotive or sneak out the other side like a shadow. September in the Rut. One thing on his mind." *Big Hal* (cover image), a bronze of a grizzly bear sitting on top of a beaver dam, was installed in early 2001. As research, the artist spent hours observing the appearance and behavior of his subject animals. *Dimming Trails of Other Days*, 2004, Coleman's sculpture of bison standing in a wallow, is located in the Cashman Greever Garden.

Five extraordinary wildlife sculptures by T.D. Kelsey (b. 1946) are also on view throughout the BBHC grounds. As a sculptor of western subjects with a passion for wildlife, Kelsey creates moose, elk, bison, and other animal figures in bronze. Kelsey's *Daddy Long Legs*, 1995, and *Swamp Donkey*, 1996, both illustrate life-size moose in natural poses. *Royal Challenge*, 1991, depicts two elk in



September



Swamp Donkey

a head-to-head competition, and *Testing the Air*, 1997, is representative of a larger-than-life bull elk with his head held high. The artist captures bison shedding winter coats in *Changing of Seasons*, 1994. Kelsey has deep-rooted interests in the conservation of wildlife, which inspires many of his works.

Charles Ringer (b. 1948) submitted his *Prickly Pear*, a large-scale, steel prickly-pear cactus, to the 2004 Buffalo Bill Art Show and Sale. Avid western art enthusiasts purchased the piece and donated it to the BBHC where it is now on display in front of the Draper Museum of Natural History. As intended by the artist, after being placed outside exposed to the elements, the sculpture began to rust. Today, the original highly polished surface has changed to a warm red. Ringer, a professional steel sculptor, is known for his imaginative creations, which often have an organic quality. As Ringer tells it, he found his inspiration while walking through the foothills of the Beartooth Mountains and stepping on a prickly pear.

Caring for outdoor sculptures is no easy task. Maintaining these works in public places to keep them in outstanding condition takes time and resources. Outdoor sculptures are exposed to the elements of rain, snow, and sun, which, over time, can result in deterioration and may require conservation measures. In addition, humans can pose a threat to these works of art when they venture to touch, climb, and vandalize sculpture. Man-made pollutants in the air also pose a threat. Still, increased public awareness of how to treat sculpture is sure to preserve the quality of these works of art for the future.

Clearly, the West of past and present comes together at the BBHC. Sculpture is only one outlet of many that explores the legacy of American Western culture and history. Through education and preservation, any visitor to the BBHC can be enriched by the wonders of the West. One need only roam through the five museums and learn about a wide range of western topics, or read a book in the McCracken Research Library, to find the ever-present spirit of the West alive and well at the Buffalo Bill Historical Center. ■



Prickly Pear



Royal Challenge



Change of Seasons

Outdoor Sculpture Credits

Gertrude Vanderbilt Whitney (1875–1942), *Buffalo Bill—The Scout*, 1924, cast by Roman Bronze Works, N.Y. Bronze, 149 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the artist, 3.58. Photo by Sean Campbell.

Bob Scriver (1914–1999), *Buffalo Bill—Plainsman*, 1976, cast by Modern Art Foundry, N.Y. Bronze, 86.5 x 62 x 50.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. 12.77. Photo by Sean Campbell.

James Earle Fraser (1876–1953), *Buffalo Prayer*, modeled ca. 1917, copyrighted 1931, cast posthumously 1968, cast 1/2 by Modern Art Foundry, New York, N.Y. Bronze, 107.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of William E. Weiss, 51.72. Photo by Chris Gimmeson.

© Harry Jackson Trust 2006. All rights reserved. Harry Jackson (b. 1924), *Sacagawea*, 1980, cast by Wyoming Foundry/Studios Camaiore Italy. Painted bronze, 114 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mr. and Mrs. Richard J. Cashman, 5.80. Photo by Sean Campbell.

R.V. Greeves (b. 1935), *Bird Woman (Sacajawea)*, 2001, cast 5/10. Bronze, 72 x 24 x 16 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Carlene M. Lebous and C. Harris Haston and of Keith and Bobbi Richardson, 10.05. Photo by Chris Gimmeson.

R.V. Greeves (b. 1935), *The Unknown*, 1985. Bronze, 108 x 92 x 90 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Marjorie May Braun through the Braun Foundation, 69.86. Photo by Sean Campbell.

Herb Mignery (b. 1937), *Code of the West*, 1998. Bronze, 140 x 137 x 72 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mike Kammerer/Code of the West Foundation, 9.01. Photo by Chris Gimmeson.

Edward Fraughton (b. 1939), *Spirit of Wyoming*, 1978–1986, original working model for monument, cast 8/30. Bronze, 43 inches. Loan from Private Collection, L.13.2001.1. Photo by Chris Gimmeson.

Michael Coleman (b. 1946), *September*, 2001, cast 4/9, cast by Baer Bronze, Springville, UT. Bronze, 94 x 126 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Naoma and Hal Tate, 7.01. Photo by Chris Gimmeson.

Michael Coleman (b. 1946), *Big Hal*, 2003. Bronze, 84 x 55 x 60 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Jim and Kathy Taggart, 6.04. Photo by Chris Gimmeson.

T.D. Kelsey (b. 1946), *Royal Challenge*, 1991, cast 1/7. Bronze, 60 x 60 x 120 inches. The Sidni Kelsey Collection Loan, L.277.2004.4. Photo by Sean Campbell.

T.D. Kelsey (b. 1946), *Swamp Donkey*, 1996, cast 1/7. Bronze, 57 x 119 x 48 inches. The Sidni Kelsey Collection Loan, L.277.2004.5. Photo by Sean Campbell.

T.D. Kelsey (b. 1946), *Change of Seasons*, 1994, cast 6/10. Bronze, 45.5 x 60 x 34 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Allen & Company Incorporated, 2.95. Photo by Sean Campbell.

Charles Ringer (b. 1948), *Prickly Pear*, 2004. Steel, 60 x 56 x 56 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Howard and Lili Ann Camden, 5.05. Photo by Sean Campbell.



Christine Brindza is the Curatorial Assistant for the Whitney Gallery of Western Art.

Cowboy Songs & Range Ballads

25th ANNIVERSARY

coming up

“Memories and Melodies” commemorates Cowboy Songs’ 25th

Nineteenth-century American poet, John Greenleaf Whittier, once wrote, “The charm of music dwells not in the tones but in the echoes of our hearts.”

For 25 years, the Buffalo Bill Historical Center (BBHC) has hosted its annual Cowboy Songs & Range Ballads (CSRB) program where “echoes of the heart” have become part and parcel of the weekend celebration. With a mountain of memories and even more melodies to celebrate, the BBHC has announced its headliners for this year’s Silver Anniversary April 12–15, 2007. New this year is an additional day-long Memorial Day weekend family celebration May 26.

The CSRB 25th Anniversary will celebrate the many cowboy musicians who have performed at the BBHC over the years, including a tribute to the life and work of Chris LeDoux, former rodeo champion cowboy and country music star who died of cancer in March 2005 and whose adopted state of Wyoming figured prominently in his music. A special Saturday matinee will feature musical tributes to LeDoux and more than a dozen former performers from CSRB’s early years.

With the unprecedented success of last year’s “Tunes at the Terrace” concert, a pair of Terrace concerts are scheduled for Thursday and Friday nights to accommodate concert-goers. Cowboy Celtic is on tap Thursday night, and Wylie & the Wild West with Juni Fisher will entertain Friday night. A two-week special members-only presale for the Terrace concerts will begin on January 8. Members should have their membership ID number and a credit card ready when they call the BBHC Membership Office at 307.578.4032 to reserve seats—or an entire table. Reservations are \$42 per person for an evening of outstanding cowboy cuisine and exceptional western music.



Headliners for the 25th Anniversary Cowboy Songs & Range Ballads include the popular Sons of the San Joaquin. Courtesy Sons of the San Joaquin.

Seats will go on sale to the general public on January 22.

The popular Sons of the San Joaquin — Joe and Jack Hannah, and Joe’s son, Lon — are Saturday night’s headliners at the Wynona Thompson Auditorium. Also performing will be the duo of Skip Gorman and Connie Dover.

The 25th Anniversary celebration kicks off with a “jam session” reception Thursday, April 12. All participants, weekend ticket-holders, and BBHC members are invited to attend. On Friday, a symposium will bring together speakers who will compare

traditional and contemporary cowboy music. Traditional CSRB activities are also on the weekend’s agenda including song, poetry, storytelling, workshops, and traditional western gear-making demonstrations along with an added “open mic” session on Friday and the popular “Trail to Glory” on Sunday. Weekend passes will once again be offered.

On Memorial Day weekend, the CSRB tradition continues Saturday, May 26 with a new day-long family fun celebration, including an authentic chuckwagon dinner “served from real wagons,” according to BBHC Public Programs Coordinator Megan Wasp. The Gillette Brothers will cap off the day with a special concert of down-home music.

“We’ll finalize our schedule, prices, and other details in the near future,” Wasp explains. “We encourage everyone to be watching for further information; check our Web site at www.bbhc.org.”

Cowboy Songs & Range Ballads is sponsored in part through the generous support of the Wyoming Humanities Council, the Wyoming Arts Council, Corral West Ranchwear, Inc., Pinnacle Bank, and Cody Institute for Western American Studies. ■

Yellowstone Corner

BBHC partners with Xanterra in Yellowstone

It's entirely possible that a subtitle for the Buffalo Bill Historical Center (BBHC) could be "The Journey to Yellowstone National Park Begins Here."

In particular, a visit to the Draper Museum of Natural History (DMNH) has proven to be a great way to learn about the wildlife, geology, and forests of Yellowstone. The DMNH offers visitors a framework for their Park visit that simply can't be found anywhere else.

And the Yellowstone connection doesn't top there.

A stroll through the BBHC's Whitney Gallery of Western Art (WGWA) will treat the visitor to walls replete with Thomas Morans, Albert Bierstadts, and many others interpretations of the wonders of Yellowstone.

Saunter through the Buffalo Bill Museum and discover William F. "Buffalo Bill" Cody's entrepreneurial spirit as he promoted visits to Yellowstone. Look at the period rifles in the Cody Firearms Museum (CFM), many of which are typical of those carried by early travelers into the Park. In the Plains Indian Museum (PIM), listen to stories of Native Americans who inhabited the area around Yellowstone where they lived, hunted, and explored.

With so much about Yellowstone permeating the stories and collections of the BBHC—and a mere 50 miles separating us from the Park's east entrance—

it seemed only natural to share those stories with the 2.8 million or so visitors to the Park each year And share them we did within the environs of the Park itself.

Throughout the summer, BBHC curatorial staff presented "Programs in the Park," a partnership with Yellowstone National Parks Lodges operated by Xanterra Parks and Resorts®. At Old Faithful Snow Lodge and Lake Lodge Porch for two nights each week this summer, visitors caught glimpses of the history and culture of the area as BBHC staffers shared stories of mountain men, artists, Indians, Thomas Jefferson, buffalo, and Yellowstone's predators.

"The setting on the porch of Lake Lodge is terrific with a view of the lake in the distance and some times buffalo grazing within camera range," Dr. Robert Pickering, BBHC Deputy Director for Collections and Education, said. "At Lake Lodge, I set up by placing a buffalo skull on one of the tables. Almost immediately, a child or two will come up and want to touch it. When I asked if they'd seen any buffalo that day, they nearly all answered 'yes.' Then, without much effort, a conversation about buffalo began which included the kids, their parents, and anyone else within earshot. It's a great informal chat and a way to share stories and experiences."

Christine Brindza, WGWA Curatorial Assistant, chatted with visitors about the art inspired by Yellowstone. "It was a good experience to do the presentations in Yellowstone National Park," she observed. "The environment was amazing, of course, and I got to meet a wide range of people. After one talk, an older couple came up to me to find out more information about the BBHC and Cody, and, as it turns out, they were from my hometown! Small world."

CFM Curator David Kennedy's topic was "Guns of Yellowstone and Other Guns of the Old West." As he put it, "It's always great getting a chance to talk to people about history in the Park — especially when that history directly involves the Park and the people who established it for our use."



Wildlife preservation is the subject of the BBHC interpretive kiosk located in the lobby of Lake Lodge. Photo courtesy Morgan Tyree.

Other presenters included Dr. Charles Preston, DMNH Founding Curator; Dr. Kurt Graham, McCracken Research Library Curator; Philip McClinton, DMNH Curatorial Assistant; Rebecca West, PIM Curatorial Assistant; and former WGWA Curator Dr. Sarah Boehme.

The idea for the partnership began in 2004, precisely because of the degree to which Yellowstone plays a part in the interpretative process at the BBHC. The stated goals of the plan are to: 1) enhance visitor experience in Yellowstone and, at the same time, lead them to choose the BBHC and Cody in their travel plans; 2) create a closer connection between Yellowstone and Cody in the minds of Park visitors; and 3) develop a working relationship between BBHC and pertinent Xanterra staffs.

A number of ideas were proposed and have been subsequently initiated. First, a rack card was created to add to all lodging confirmation materials sent from Xanterra. The card focused on the Draper Museum of Natural History and included snapshots of each of the other BBHC museums, as well as hours and rates. For 2005/2006, 10,000 cards were printed for Xanterra use, and we plan to continue the program in 2007.

Next, interpretive kiosks were created which focus on themes fitting for that particular Park location. The first two kiosks were installed in 2005, with two more in 2006. The kiosks are currently located at Old Faithful



Dr. Robert B. Pickering, BBHC Deputy Director for Collections and Education, chats about “The Great American Buffalo” with summer visitors at Yellowstone’s Lake Lodge. Photo courtesy Bob Pickering.

Lodge, Lake Lodge, Mammoth Hotel, and Canyon Lodge. Topics include grizzly bears, YNP artists, a historic look at YNP tourism, poaching, wolves, Hayden Valley and Lamar Valley wildlife, and bison and Native people.

The “Programs in the Park” are designed to be informal chats using subjects and strategies which appeal to families. Here visitors have an added reason to dub their Yellowstone stay “enhanced,” and hopefully continue the journey to Cody and the BBHC. In all, nearly 650 visitors attended the programs, and, hopefully, told many others about the BBHC.

In addition, two family guides were created to augment the visitor’s Yellowstone experience. The “Yellowstone Wildlife Explorer’s Guide” asks questions about preserving the Park’s wildlife, provides information about thermal features, and gives strategies for children and families to protect natural resources. Taken from the 2005 BBHC exhibition, *Drawn to Yellowstone: Artists in America’s First National Park*, the “Artists in Wonderland” family guide is complete with a map of the Park and various artists’ interpretations of landmarks there, from the past to the present.

“We look forward to a long, productive relationship with Xanterra,” Lee Haines, BBHC Director of Public Relations, said. “This package of exhibits, programs, and publications has been designed with the visitor in mind. Our hope is the long-term plan will add a little something special to the visitor experience at the various Xanterra lodging properties while raising the profile of the BBHC. For both us and Xanterra, this is a win-win situation.” ■



Through cooperation with Yellowstone National Park Lodges, the Lamar Valley is featured in this interpretive kiosk installed by the BBHC at Mammoth Hotel. Photo courtesy Morgan Tyree.



Developments

by Steve Greaves, Vice President and
Deputy Director for Development

Buffalo Bill Historical Center creates Congress of Rough Riders

Please welcome the newest membership category to the Buffalo Bill Historical Center family: the Congress of Rough Riders. Recognizing the natural affinity between the Buffalo Bill Historical Center (BBHC) and members of the Single Action Shooting Society (SASS), the BBHC Congress of Rough Riders was launched in September 2006.

SASS is comprised of men, women, and children from across the country and around the world who don cowboy duds and personas, and take part in friendly shooting competitions using firearms (original and reproduction) of the mid-to-late nineteenth century. While the firearms, styles of dress, and shooting styles may vary widely, “cowboy shooters,” as they are known, share one trait in common: a love of the West — its history and culture. Who better to address this interest and add to their experience than the BBHC?

In order to join the BBHC Congress of Rough Riders, prospective members must belong to SASS. In return for their dues, members of Congress of Rough Riders are accorded all of the benefits of a general membership. In addition, each new member receives a reproduction of the 1870s watch fob worn by W. F. “Buffalo Bill” Cody most of his life; five free firearms serial number searches at the Cody Firearms Museum; and discounted factory letters on Winchester, Marlin, and L.C. Smith firearms.

For more information about Congress of Rough Riders, contact BBHC Membership Director, Jan Jones, at 307.578.4032 or janj@bbhc.org.



Plunging Bucker, poster, ca. 1893. A. Hoen & Co., Baltimore. Four-color lithograph. Buffalo Bill Historical Center, Cody, Wyoming. 1.69.2644

Giving Smart: Give Stock, Not Cash

Perhaps the simplest method of “giving smart” is to donate appreciated securities instead of cash. When you contribute appreciated stock, the value of your gift to the recipient charity is the full, fair market value of the stock. Likewise, the amount of the income tax charitable deduction you may claim is the full, fair market value of the stock. Finally, you avoid any capital gains tax that would have been incurred had you sold the stock for cash to make your gift.

But perhaps you like the stock and you don’t want to give it up. Instead, give the stock to charity and use the cash you would have given to buy the same number of shares. The result? You’ve made your gift to charity and, at the same time, have increased the cost basis in your stock. Consequently, when you do sell the stock, your future capital gains tax will be less than it would have been otherwise.

This only makes sense, however, with appreciated securities. If you own stock that has lost value when compared to your cost, you would be smarter to sell the stock than give it to charity. In this way, you would be able to recognize your capital loss on your tax return.

U.S. Congress allows gifts from IRAs

While many non-profit organizations have been publicizing the welcome news, it's possible that some of you reading this column haven't heard of this legislation. Simply put: If you are at least 70 1/2 years of age, you may instruct the trustee of your IRA to transfer funds from your IRA to a legitimate 501(c)3 organization (charitable organization). The transfer will not be treated as income, nor will it generate a tax deduction. However, it will count toward your required minimum distribution amount.

Why is this news a welcome change? Many Americans are now faced with the requirement that forces them to make minimum withdrawals from their IRAs, even though they don't need all or part of that amount.

Moreover, when they do make the withdrawal, they must pay income taxes on the amount withdrawn. The new legislation allows individuals to satisfy the minimum withdrawal requirements—tax-free—while benefiting the charities they support. Yes, the BBHC is a 501(c)3 organization.

There is a catch however. (Isn't there always?) The ability to make gifts in this manner is good only for the 2006 and 2007 calendar years. In addition, you may only gain the benefits of this legislation if you instruct the trustee of your IRA to make the transfer. If you withdraw the money yourself and send it to the charity on your own, you will be taxed on the withdrawal.

For more information about how you can contribute to the Buffalo Bill Historical Center, do not hesitate to contact me at 307.578.4008 or by email at steveng@bbhc.org. ■

Here's how to contribute appreciated securities to the Buffalo Bill Historical Center:

Stocks Held in a Brokerage Account:

If in a brokerage account: Ask your broker to transfer the shares according to the following:

1. Name: BUFFALO BILL MEMORIAL ASSOCIATION
2. Tax ID: 83-0180403

Delivery to:

Advanced Clearing, Inc.
4211 South 102nd Street
Omaha, NE 68127
DTC #0188

For further credit to:
Buffalo Bill Memorial Association
ACCT #166-407767

Please also fax a letter to TD Ameritrade at 816.243.3769, attention "Transfers," stating your intention to make a charitable contribution. The letter should include the name of the firm that will be sending the stock, the name of the stock, the number of shares, and an approximate date of arrival.

Stocks in Certificate Form:

If the stock is in certificate form, simply mail the unassigned certificate to:

Development Office
Buffalo Bill Historical Center
720 Sheridan Avenue
Cody, WY 82414

Mail this together with a letter indicating your intent to make a charitable gift. In a separate envelope, mail a signed stock power (available from broker). You need not fill out the stock power form.



If you have any questions about the above transfer instructions please contact Meg Kath at 307.578.4044.

"MOSCOW NIGHTS"



The grand showman himself tipped his hat to BBHC Board of Trustees Chairman, the Honorable Alan K. Simpson, and his wife, Ann.



BBHC Executive Director and CEO, Dr. Robert E. Shimp, and wife, Lyn — pictured here with "Russian G-I," a.k.a. Ted Scott — pronounced the BBHC's biggest fundraiser "an unprecedented success."



Trustee, Jim Nielson, and wife, Anne Young, DMNH Advisory Board Member, were joined by Jim's daughter, Julia Nielson Healy.



Mirrored bangles twinkled above partygoers who congregated at one of the hottest places of the evening: the hors d'oeuvres table.



Shirley Lehman sits behind the wheel of the 1966 Ford Mustang convertible she won in the Patrons' Ball Raffle. Seated next to her is husband Harry, with Linda Reynolds (left) and Linda Covert in the back seat.



Bret and Mary Helen Reed peruse the silent auction offerings, including hand-painted Russian nesting dolls and ostrich eggs, reminiscent of centuries-old Ukrainian egg painting. Proceeds from the Ball, silent auction, and chance drawings are essential for BBHC programs and projects.



Wyoming Governor, the Honorable Dave Freudenthal, and wife, Nancy, left politicking aside to enjoy the Ball.



Melanie Lovelace (left) and Dana Cranfill, appropriately pictured with the Russian G-1, co-chaired the Ball and received well-deserved kudos throughout the evening.



Mary Jane Ferguson and Tiffany Swain Olson served libations—vodka, naturally—from carved-in-ice decanters.

Mindy Besaw named Curator of Whitney Gallery of Western Art

Mindy Besaw's New Year's to-do list is filling up fast. As 2007 dawns, she'll have a new baby, a new home, and a new job: John S. Bugas Curator of the Buffalo Bill Historical Center's (BBHC) Whitney Gallery of Western Art (WGWA).

Following a nationwide search, Besaw was selected to replace Dr. Sarah E. Boehme, former WGWA curator who recently accepted the position of Director of the Stark Museum of Art in Orange, Texas. Besaw will take the reigns in the Whitney on January 8.

"We're delighted that Mindy will join us as the new curator of the Whitney Gallery," said Dr. Robert Pickering, Deputy Director for Collections and Education at the BBHC. "Her background and experience with contemporary western art as well as nineteenth-century western art will bring a fresh perspective to our exhibitions, and we're looking forward to having her on board."

Besaw comes to the WGWA from the Denver Art Museum, where she was most recently Curatorial Associate at the Institute of Western American Art. While there, she served as "point person" on a building-wide team that planned the re-installation of the permanent collection galleries in the new wing of the Museum which recently opened. Among other responsibilities at Denver, she coordinated the exhibitions *Frederic Remington: The Color of Night*; *West Point/Points West: A Celebration of Western Expeditionary Art*; and *The Harmsen Collection: A Colorado Legacy*. She's also served in the Design and Graphics Department at Denver as well as with the education department's "Art Stop" interpretive program.

"I'm excited for the opportunity to work at the Whitney Gallery and the BBHC and look forward to combining my experience with the already well-established scholarship and exhibition programs," Besaw said. "The Whitney Gallery collection is highly regarded in the field of western art and will be a great fit for me. I hope to contribute a new energy and point of view to lead the Whitney Gallery into the twenty-first century."

Besaw brings eight years of museum experience to the Whitney Gallery. She earned her M.A. in Art History at the University of Denver and her B.F.A in Art History at the University of Illinois, Champaign-Urbana. In addition to museum experience, Besaw has also been an Adjunct Instructor in Art History at the University of Colorado, Denver, since 2003.

"As curator of the Whitney Gallery, I can fulfill one of my curatorial visions to connect contemporary western American art with its historical counterpart," Besaw said. "I believe western American art has an important role in forming the American national identity and shouldn't be marginalized as inferior when compared to other genres. In truth, it should be celebrated as significant in itself. I'm confident I can share this passion with others through the WGWA's vast holdings."

BBHC Trustee Steven Cranfill dons robe of Fifth Judicial District

The first snow of the season may have kept a dignitary or two away, but it was standing room only for the installation of Steve Cranfill as Wyoming Fifth Judicial Court Judge for Park County. Cranfill, a Buffalo Bill Historical Center (BBHC) Trustee, was appointed to the post by Wyoming Governor Dave Freudenthal.



Steve Cranfill waves to well-wishers after being installed as Park County's newest Fifth Judicial Court Judge. Offering congratulations are, from left to right, Campbell County Sixth Judicial District Court Judge Daniel Price, II, Wyoming Supreme Court Justice Marilyn Kite, and Wyoming Supreme Court Justice Michael Golden.

Cranfill is a graduate of Weber State University in Odgen, Utah, and the University of Pacific-McGeorge School of Law in Sacramento, California. A Wyoming native, he's practiced law in Cody since 1985, is a 12-year Buffalo Bill Museum Advisory Board member, and was chosen as a BBHC Trustee in 2002. A former member of the Wyoming House of Representatives, he has since served on a number of legislative and related committees.

Extremely active in community affairs, Cranfill most recently served as City Attorney for the City of Cody. He is a lay reader at Christ Episcopal Church, and has been active with Northwest College in Powell, Wyoming, as a foundation member and currently as a trustee. Cranfill and his wife, Dana, have two daughters and one granddaughter.

Legend Rock subject of interagency meeting at BBHC

Search for "Legend Rock" on the Internet, and one will find numerous references to this National Historic Site where hundreds of Native American petroglyphs, some as old as 2,000 years, adorn the cliff face. The area, about 20 miles northwest of Thermopolis, Wyoming, is managed jointly by the Wyoming State Parks and the Bureau of Land Management (BLM). Access is currently controlled as visitors must obtain a key to the site's gate from the Hot Springs State Park office in Thermopolis.

Given the combination of a 2004 directive by the Wyoming State Legislature for the development of a master plan for the management of Wyoming's state parks and historic sites, the increased popularity of the site, and the fragile nature of the rock carvings, several groups met October 17, 2006 at the BBHC to discuss the future of Legend Rock. Representatives of the Wyoming State Parks and Historic Sites, Wyoming State Historic Preservation Office, BLM, University of Wyoming, and Wyoming Department of Transportation, among others, conferred on such topics as control of graffiti, future access to the site, new facilities and trails at the site, and a management strategy.

According to New Mexico State University Archaeology Professor Dr. Larry Loendorf, "the Legend Rock petroglyphs were produced by people of a variety of cultures. A significant number include figures similar to the Dinwoody Tradition petroglyphs found elsewhere in central Wyoming."

Dr. Robert B. Pickering, BBHC Deputy Director for Collections and Education, calls Legend Rock "one of Wyoming's most important cultural resources." As he puts it, "It really is a world heritage kind of site. We're pleased to work with the state and federal agencies, as well as some highly motivated private individuals to both protect this site, but also publicize its importance. I was very impressed by the knowledge and experience of the people who came, and I'm sure a workable plan will come soon. The BBHC is happy to play its part in helping to protect and preserve this unique site, and hopefully to make Wyoming residents and the world more appreciate of what we have." ■



Pictured on the tile map of Wyoming in the Draper Museum of Natural History are representatives from a number of interested groups and agencies who met to discuss the future of Legend Rock.

The Buffalo Bill Historical Center regrets to announce the death of Margaret "Peg" Shaw Coe, 88 on Wednesday, November 15, 2006. Mrs. Coe was active in the Buffalo Bill Memorial Association for some 40 years and served as its Chairman of the Board of Trustees from 1974 through 1997. A tribute will be published in the March 2007 issue of Points West.

The Unknown



Buffalo Bill—The Scout



A study for the monumental sculpture *The Unknown* by Wyoming artist R.V. Greeves. The original nine-foot sculpture is in the BBHC's Braun Garden. Greeves states, "In creating this piece of sculpture, I tried to imagine what that feeling was when man first set upon the North American continent, and the Creator said, 'There it is, the Unknown.'" Bronze. 19 x 14.5 x 12.5 inches. © 1984. **Patrons Price \$3,200**

An icon of the West, the heroic-size sculpture *Buffalo Bill — The Scout* was created by Gertrude Vanderbilt Whitney and dedicated on July 4, 1924. William F. "Buffalo Bill" Cody is portrayed as a U.S. Army scout riding in the lead of a swift moving cavalry column. With his right arm thrown up, he signals with a clutched Winchester carbine for the column to draw rein. The original stands 35 feet above street level overlooking the BBHC and the mountains to the west. Artist Vic Larsen was commissioned to replicate *The Scout* in a 7.5 inch bronze, limited to an edition of 2,500. Bronze with brown patina on a solid maple base. **Patrons Price \$512**

Mail payment to:
MUSEUM SELECTIONS
720 Sheridan Avenue • Cody, WY 82414
Call 1.800.533.3838 or order online:
www.bbhcstore.com

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COWBOY SONGS & RANGE BALLADS
 25th ANNIVERSARY



Back by popular demand! 2007 **Cowboy Songs & Range Ballads' Tunes at the Terrace Dinner & Concert.** For our Silver Anniversary we will feature **two** dinner concerts at The Terrace.

On Thursday, April 12, enjoy the lively music of Cowboy Celtic. Our second concert, **Friday, April 13,** features Wylie & the Wild West plus Juni Fisher.

In 2006, this event sold out within weeks! In 2007, BBHC members can be the first to make reservations during the special members-only **presale January 8–19.** Call the Membership Office at 307.578.4032 to reserve your seat at the table! Please have your membership ID number and credit card available.

Tickets are \$42 per person for an evening of delicious cowboy cuisine and exceptional western music. Doors open at 5 p.m. Dinner served at 7 p.m.

Members are also invited to attend the **Cowboy Songs & Range Ballads Opening Reception** at 4 p.m. on **Thursday, April 12.**

Come celebrate our 25th anniversary with us!



BUFFALO BILL HISTORICAL CENTER

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