



BUFFALO BILL
HISTORICAL
CENTER

NEWS

SUMMER 1995



CALENDAR OF EVENTS

OPEN 7 AM TO 8 PM, JUNE, JULY AND AUGUST

June

- 5-30** 16th Annual Larom Summer Institute in Western American Studies. Four two-week courses designed to explore and celebrate the history of the American West.
- Session I June 5-16
William H. Truettner: "Drawing Connections: The Art and History of the "Old West."
- Peter Nabokov: "Indian Environments of the West: Traditional Architecture and Sacred Geography."
- Session II June 19-30
Howard R. Lamar: "Western Art as Social and Environmental History: Changing Images of Landscapes, Peoples and Fauna in Western Painting, 1840-1990."
- Richard White: "Bison: The Environmental and Social History of a Species."
- 8** Twilight Talk: Informal evening presentations by Summer Institute instructors for the general public. Peter Nabokov will speak on "Sacred Lands Under Siege: Contradictory Consequences of the American Indian Religious Freedom Act of 1978." 7:30 pm. Historical Center Coe Auditorium.
- 10-11** 13th Annual Frontier Festival. A weekend of activities and demonstrations celebrating authentic frontier cultural traditions.
- Corporate Days: Employees of corporate members admitted free.
- 15** Twilight Talk: William H. Truettner will speak on "Civilizing Savage Life: Views of the Great Plains, 1830-1895." 7:30 pm. Historical Center Coe Auditorium.
- 22** Twilight Talk: Howard Lamar will speak on "Themes in Contemporary Western Art." 7:30 pm. Historical Center Coe Auditorium.
- 23** Winchester Club of America Annual Meeting.

- 24-25** 14th Annual Plains Indian Powwow. Joe Robbie Powwow Garden. Grand Entry: Saturday, 1 pm and 6 pm. Sunday, 1pm.
- 26-30** Gallery demonstrations by Historical Center docents and regional artisans. Times and locations to be announced. Monday through Friday.
- 29** Twilight Talk: Richard White will speak on "Constructing Buffalo." 7:30 pm. Historical Center Coe Auditorium.

July

- 3-31** Dramatic presentations of Western heritage throughout the day, Monday through Friday, with a special evening performance each Thursday night. 7 pm. Historical Center Coe Auditorium.
- 3-31** Western Film Series: Western films, many dating from the early 1900s, will be shown Monday through Friday. 4 pm. Historical Center Coe Auditorium. Special Friday night feature Westerns will be shown, 7 pm.
- 3-31** Films pertaining to exhibitions shown twice daily, Monday through Friday. Historical Center Coe Auditorium.
- 3-31** Gallery demonstrations by Historical Center docents and regional artisans. Times and locations to be announced. Monday through Friday.
- 7** Patrons Reception: Kriendler Gallery of Contemporary Western Art. 5-7 pm. Dinner for registered participants. 7 pm. Braun Garden.
- 8** Kriendler Gallery of Contemporary Western Art opens to the public.
- Summer symposium on contemporary art. 9 am. Historical Center Coe Auditorium.
- 15** 3rd Annual Buffalo Bill Historical Center Golf Tournament. 9 am. Olive Glenn Country Club.

August

- 1-11** Dramatic presentations of Western heritage, Monday through Friday, with a special evening performance each Thursday night. 7 pm. Historical Center Coe Auditorium.
- 1-11** Western Film Series: Western films, many dating from the early 1900s, will be shown Monday through Friday. 4 pm. Historical Center Coe Auditorium. Special Friday night feature Westerns will be shown. 7 pm.
- 1-11** Films pertaining to exhibitions shown twice daily, Monday through Friday. Historical Center Coe Auditorium.
- 1-18** Gallery demonstrations by Historical Center docents and regional artisans. Times and locations to be announced. Monday through Friday.
- 19** Pahaska League/Benefactors Events: A day of tours and special events for upper level members.
- 26** Benefactors Day: A day of seminars especially for benefactor members.

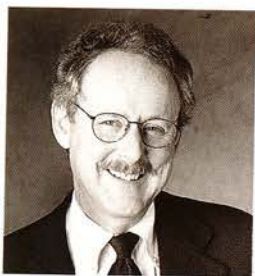
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The Buffalo Bill Historical Center is a private, non-profit educational institution dedicated to preserving and interpreting the cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Cody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

Cover: Theodore Waddell b. 1941, *Buffalo #2*, 1986. Oil on canvas; 60 x 72 inches. Purchased by a grant from the National Endowment for the Arts; a federal agency, and William D. Weiss.



by Peter H. Hassrick, Director

NEW DIRECTIONS

In early July the Buffalo Bill Historical Center will open a new gallery space dedicated to contemporary Western art and to a man, Peter Kriendler, who for many years has been a strong advocate both of living artists and our burgeoning museum. At long last we can devote proper space to presenting and interpreting our modern art collections. It is a cherished dream come true.

Funded by Peter Kriendler, curated by Sarah Boehme and designed by Wally Reber, the new gallery will fill the entire mezzanine, which had been used for changing exhibitions. It will allow us for the first time to expand the permanent display area of the Whitney Gallery of Western Art and exhibit a broad cross-section of the museum's contemporary art collections.

Long before I arrived in 1976, directors of the Historical Center had championed the efforts of living artists. The first object in the collections was the 1924 commissioned bronze, *Buffalo Bill – The Scout*, by Gertrude Vanderbilt Whitney. Mary Jester Allen deserves credit for that. The Coe Foundation commissioned Harry Jackson to produce two monumental murals, *The Stampede* and *The Range Burial*, to help christen the new Whitney Gallery in 1959.

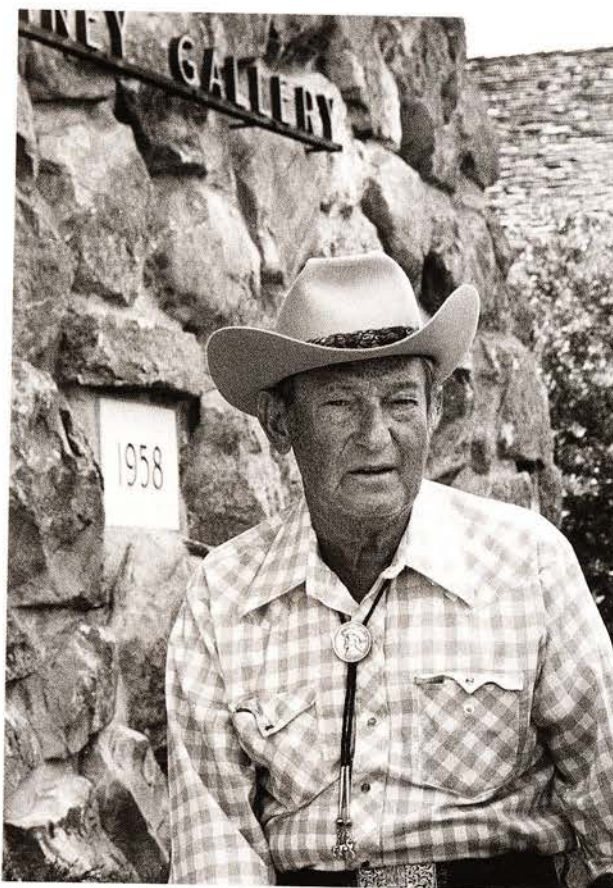
The Whitney's first director, Harold McCracken, continued the tradition by purchasing and commissioning original work from Western artists of national import like Paul Dyck, Bob Scriver and John Clymer. As early as 1962, McCracken even set aside part of the Whitney Gallery for work by living artists. Called the "Picture

Window Wing" because it faced north, toward Mrs. Whitney's sculpture, the gallery featured paintings by Adolf Spohr, Elizabeth Lochrie, Nick Eggenhofer, Olaf Wieghorst and Harry Jackson.

The collections and program for contemporary art have continued to grow during my 19-year tenure. The museum has hosted important group and one-person exhibitions for artists as variant in style and approach as Michael Coleman and T.C. Cannon. In addition, the collections have expanded significantly to incorporate not only long-treasured narrative, figurative traditions, but also freely worked, more abstract pieces. In all cases we have focused on artists who evidence remarkable technical

skills, a self-assured, non-derivative personal style and relevance to our times.

In terms of relevance, we are not speaking so much of theme as of execution, philosophical underpinning and emotional identification. We do not care so much whether an artist lives the life of the West—a working cowboy or a registered tribal member—as whether his or her life is vested in art and makes a unique contribution to the creative spirit of our region. We have sought to recognize new directions and with the opening of our Kriendler Gallery of Contemporary Western Art, we can continue, even better than before, to explore novel creative dimensions.



H. Peter Kriendler outside the Whitney Gallery of Western Art.

by Sarah E. Boehme, Ph.D.
John S. Bugas, Curator
Whitney Gallery of Western Art

The opening of the Kriendler Gallery of Contemporary Western Art provides a dedicated space for the Historical Center's collection of late-20th century art. To honor the contributions of longtime trustee Peter Kriendler, the Board of Trustees has set aside the mezzanine gallery, previously used for temporary exhibitions, for the display of contemporary Western art.

The new installation reinforces the Historical Center's theme that the West inspires the creation of art, a concept validated by the continuity into the present time. The Kriendler Gallery gives more space for the display of art, though this benefit comes at the expense of separating the recent art from historic paintings and sculpture.

Connections between the art in the Whitney and the art in the Kriendler Gallery enrich the interpretation of art. To preserve continuity, some gallery labels will suggest "affinities" between contemporary and historic works. One such affinity can be seen by comparing Theodore Waddell's *Buffalo #2*, 1986 (see cover), in the Kriendler Gallery, to Albert Bierstadt's *Buffalo Head*, ca. 1879, in the special exhibition *Seasons of the Buffalo*.

Over 100 years separate these two works of art. Bierstadt and Waddell have had vastly different experiences in the West. Yet these works share more than just the same subject. Each painting uses one strong artistic element to create emphasis in the painting. Each artist concentrated on the **shape** of the buffalo, creating a bold portrayal which conveys the animal's massive profile and power. By setting the animal's form against a neutral background, both Bierstadt and Waddell have given primary attention to the buffalo's organic shape. In differing degrees, both maintained an allegiance to the natural appearance. Although each artist simplified, neither abstracted the form into geometry.

Compared with his usual landscape paintings, Bierstadt's *Buffalo Head* atypically presages modern concerns. Since the Renaissance, paintings have been considered imitations of reality. The flat plane of the painting

KRIENDLER GALLERY FOCUSES

surface was seen as a window opening onto a world. Bierstadt's landscape paintings present such views of Rocky Mountain scenes. In the *Buffalo Head*, landscape is implied by the horizon line which separates land from sky in the background, but the pictorial interest is right on the picture plane. The shaggy head of the bison draws the viewer's eye to the surface of the painting, and the horn even breaks that picture plane, coming out into the viewer's space.

Waddell's painting demonstrates the modern tendency to negate the notion of a painting as a window on the world and rather to posit the importance of the flat surface of the painting itself. The dark area at the bottom serves as a horizon line, but there is no sense of receding space. Instead, Waddell created all the action on the surface by the swirls of the paint itself.

Although Waddell's buffalo is profiled dark against light, there are no hard outlines in his painting. The artist chose the "painterly" mode over the linear. In comparison, Bierstadt's bison painting seems to feature a controlled outline. Yet upon close inspection, even Bierstadt



Albert Bierstadt (1830-1902). *Buffalo Head*, c. 1879. Oil on paper mounted on board; 13-1/4 x 15-1/4 inches. Gift of Carman H. Messmore. Bierstadt's 19th-century representation of a bison provides an interesting comparison with a 20th-century interpretation of the same subject, Theodore Waddell's *Buffalo #2* (see cover).

ON CONTEMPORARY ART

softened edges by delicate strokes of paint.

Bierstadt's *Buffalo Head* was published as an illustration to *Wanderings in the Western Land*, by A. Pendarves Vivian. In this 1879 travel narrative by a European, the American bison is already being described as threatened with extinction. Bierstadt's illustration brings the reader breathtakingly close to the disappearing species. While the text speaks of the "Poor Bison Americanus!," the image presents a powerful presence.

Theodore Waddell is both an artist and a rancher, living in Ryegate, Montana. His paintings relate to his life in the West, and he often uses his cattle and horses as the subjects of his work. While employing a modern vocabulary, his paintings speak of a strong affection for the land and the Western culture of ranching. His *Buffalo #2* appears as an almost mythic animal. Waddell's buffalo exists outside of a particular space or time, creating the perception of the timeless icon.

Other "affinities" can be drawn between works of art in the Kriendler Gallery and objects throughout the Historical Center. For example, George Longfish used the classic shape of the Plains Indian warshirt, arranged as it often appears in museum exhibits with the arms stretched out to emphasize artistic qualities, in his contemporary *Red Lobster Warshirt* (see page 15). Other artists' works demonstrate stylistic influences from past masters.

The works of art in the Kriendler Gallery assert the continuing power of the idea of the American West and confirm the Historical Center's commitment to collecting the contemporary in conjunction with the historic. For more information on the Kriendler Gallery, see the brochure which will be distributed at the opening. Patrons who are not able to visit the Historical Center this year may request a copy by writing to me.

Patrons may view the Kriendler Gallery during a Patrons Preview on Friday, July 7, from 5 to 7 pm. The Gallery will open to the public on July 8.

KRIENDLER GALLERY OPENING INCLUDES FESTIVITIES, SYMPOSIUM

The ceremonies surrounding the opening and dedication of the Kriendler Gallery of Contemporary Western Art begin on Friday, July 7, at 5 pm with a reception, patrons preview, and dedication.

Following these festivities, a dinner party will be held in the Braun Garden at 7 pm for registered participants. Dr. John R. Lane, director of the San Francisco Museum of Modern Art, will be the dinner speaker, focusing on the topic, "Changing Images of Modern Art in the West."

Four nationally-known speakers will participate in a symposium at the Historical Center on July 8, 1995. The presentations will include:

"Northern Plains Indian Art Continuum"; Arthur Amiotte, artist, scholar, and consultant on Plains Indian art;

"The Way Out West: Recent Reinterpretations of the Western Experience in Various Media"; William H. Goetzmann, Jack S. Blanton, Sr. Chair in History and American Studies, The University of Texas at Austin;

"Collecting the Contemporary Western Image"; Katherine Plake Hough, Director of Collections/Exhibitions, Palm Springs Desert Museum, Palm Springs, California;

"The Contemporary Western Art Movement: Rooted in the Past, Blooming in the Present"; B. Byron Price, Executive Director, National Cowboy Hall of Fame and Western Heritage Center, Oklahoma City, Oklahoma.

The symposium will begin Saturday morning, July 8, at 9 am in the Historical Center's Coe Auditorium. The cost for the symposium is \$50 (luncheon included) or \$45 for Historical Center Patrons.

For more information about the symposium, contact Lillian Turner at the Historical Center, (307) 587-4771, ext. 248. Information concerning the full weekend package of activities including the Friday evening reception and dinner, the symposium, and the Saturday evening party at the Majo Ranch may be obtained by calling Rusty Hughes at (307) 587-4771, ext. 218.

CLYMER "WINCHESTER" PAINTINGS REUNITED

by Howard Michael Madaus
Curator of the Cody Firearms Museum
Robert W. Woodruff Firearms Chair

Contemporary western art sometimes comes from unexpected sources. In 1969, Olin Corporation, parent company of the Winchester Repeating Arms Company, commissioned noted western artist, John Clymer (1907-1989) to create three large paintings that represented the lever-action Winchester rifles that the company's advertising had described since the 1920s as the "guns that won the West"—the Henry repeating rifle, the Winchester M1866 rifle, and the Winchester M1873 rifle. Clymer began preparations for the works in 1969 by visiting three western locales. For the depiction of the Henry rifle, Clymer chose Mosquito Pass in then-Colorado Territory, shortly after the 1859 gold rush. He painted a mounted column of gold-laden mules descending under the watchful guard armed with a Henry rifle. The second locale chosen was near the Rawhide Creek crossing of the Platte River in then-Nebraska Territory during the last half decade of the 1860s. Sioux warriors confront a trail boss, armed with a Winchester M1866 rifle, as he leads a herd of Texas

longhorns toward the Montana grazing pastures first exploited in 1866.

Clymer's last western depiction represented the third wave of white expansion into the Rocky Mountain-Northern Great Plains, the coming of the settler. Choosing the Big Horn Mountains near Sheridan in Wyoming Territory, Clymer represented three generations of a family of settlers searching for a new life in the West. The family head leads with a Winchester M1873 rifle in one hand and the reins of a horse in the other.

All three paintings, each of which measures nearly five feet by ten feet, were completed during the winter of 1969-1970. In March 1970 they were dedicated at the famous "21" Club in New York City and placed in the care of Buffalo Bill Historical Center Board Member Peter Kriendler for transfer to the museum.

The paintings were first displayed in the area between the Buffalo Bill Museum and the Whitney Gallery of Western Art. Later they were moved to the south end



John Clymer (1907-1989). *The Gold Train*, 1969-1970. Oil on canvas; 60 x 120 inches.

of the Buffalo Bill Museum. When the Plains Indian collection was moved from its former home below the Buffalo Bill Museum to the new Plains Indian Museum in 1979, that area was converted for the display of the Winchester Gun Museum's collection, loaned to the Historical Center in 1978. Only one, however, was

relocated to the entry of the new Winchester Arms Museum. When the Cody Firearms Museum was installed in 1991, the same Clymer painting was initially displayed. In 1994 the three paintings were finally reunited in the museum entry. They now occupy a dominant position in the Cody Firearms Museum.



John Clymer (1907-1989). *The Cattle Drive*, 1969-1970. Oil on canvas; 120-1/4 x 60-1/4 inches.



John Clymer (1907-1989). *The Homesteaders*, 1970. Oil on canvas; 120-1/4 x 60-1/4 inches. Gift of Winchester-Western Division, Olin Corporation.

THE BUFFALO PEOPLE

This article is the third in a series of four about items relating to bison in the collections, which are not in the exhibition, *Seasons of the Buffalo*. We invite you to visit all the galleries to see many such objects.

by Emma I. Hansen, Curator
Plains Indian Museum

Religion is such an integral part of the daily lives of Plains Indian peoples that it cannot be separated from other important activities. Among the buffalo hunters of the Plains, ceremonial cycles were so intertwined with the yearly round of economic activities that one could not proceed without the other. Plains Indian people considered the buffalo a gift from the Creator; they understood that they had to take care to ensure the continued abundance of the herds and successful hunts. Buffalo hunts were undertaken in cooperation with religious leaders, who performed ceremonies before the hunts and prayers at proper times during them.

Although other animals were hunted by Plains tribes, the buffalo, being the largest, was the game of greatest economic importance. The abundant meat from a buffalo could be prepared fresh or cut into strips and dried for later use. From the buffalo also came the raw materials from which the necessities of life—tipi covers, shields, bone and horn tools, hide robes and clothing, and hide containers—were manufactured. Women worked long

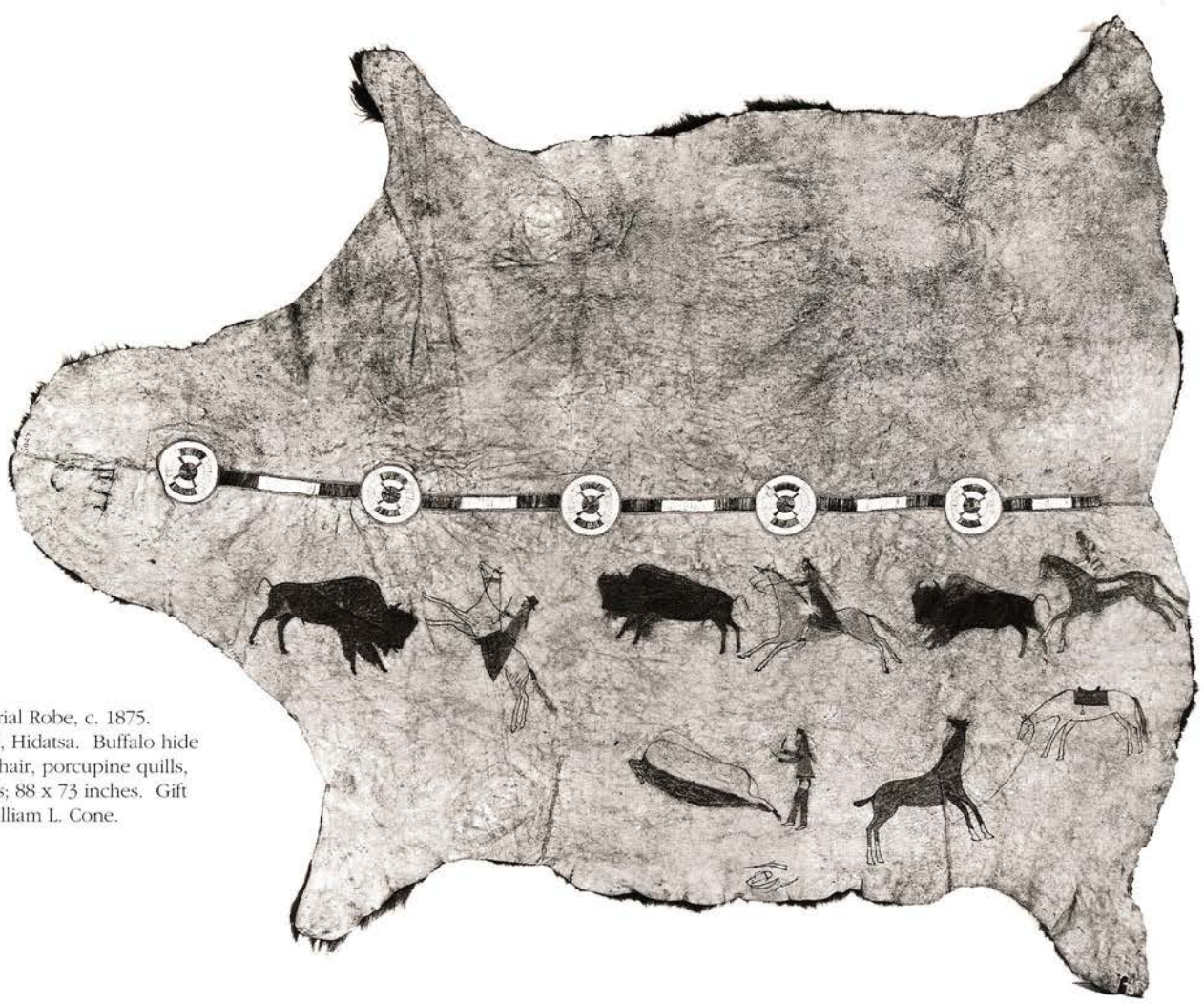
hours cleaning, scraping, softening and preparing hides for the family's use or for trade.

Buffalo often figured in early tribal traditions. Men preserved reminiscences of hunts through stories, song, or paintings on robes and tipis. Below the strip of porcupine quill-work on this buffalo robe from the Plains Indian Museum collection, three men wearing capotes are hunting three buffalo. Another man is butchering the kill. The quillwork strip covers the seam where the hide was split along the spine when the animal was butchered.

People of the Plains village tribes such as the Mandan, Pawnee, Wichita, and Hidatsa, who derived part of their living from growing corn and other crops, also depended heavily on buffalo. These bands lived in earth or grass lodge villages along fertile river valleys at least half of the year, but they also seasonally traveled out into the prairie grasslands to hunt buffalo. The ceremonies of these tribes reflected the importance of both farming and buffalo hunting to their economies.



Buffalo Mask, c. 1860. Mandan, Fort Berthold Reservation, North Dakota. Buffalo hide, buffalo horns, rawhide, leather, wood; 19-1/4 x 11 x 11-1/4 inches. Chandler-Pohrt Collection.



Pictorial Robe, c. 1875.
Crow, Hidatsa. Buffalo hide
with hair, porcupine quills,
paints; 88 x 73 inches. Gift
of William L. Cone.

For the Mandan of the Upper Missouri River, approximately half the ceremonies performed in the yearly cycle had to do with raising corn, and the other half related to ensuring the continuance of buffalo herds and successful hunts. During the winter before beginning their hunt, buffalo-calling ceremonies were held to bring the animals closer to their villages.

The Okipa ceremony took place during the summer. Although this ceremony included many natural elements, the image and importance of the buffalo were primary features. Both George Catlin, who visited the Mandan in 1832-22, and Karl Bodmer, who accompanied Prince Maximilian on an expedition in 1834, recorded the Okipa ceremony. It was held in early summer after the corn and other crops were planted and before the people left on the hunt, and sometimes in late summer after the hunt. The ceremony dramatized the creation of the earth, its plants, animals and people as well as the history of the tribe. The performance took place over four days and included impersonations of buffalo bulls by selected men. For this dramatization the men wore masks of tanned buffalo hide, hide breechcloths and wrist and ankle decorations of buffalo hair, and they carried buffalo hide rattles. An example of a

buffalo mask from the Plains Indian Museum collection is pictured.

The Okipa is one of several aspects of the Mandan's complex ceremonial life that survived the smallpox epidemic of 1837 which almost decimated the tribe. The Okipa continued to be performed intermittently through the 1860s and 1870s, as commercial hide hunters were destroying the vast herds of buffalo. The last performance of the Okipa by the Mandan was recorded in 1889, as the Ghost Dance movement was beginning on the Plains. The conditions of reservation life which prohibited the traditional economic activities of farming and hunting and religious ceremonies brought about many changes for the Mandan and other Plains tribes and forever altered their rich ceremonial life.

For Plains Indian people today the buffalo retains its symbolic importance. Many tribal leaders are working to bring the buffalo back by establishing herds on their reservation lands. There, the buffalo can continue to be a part of the economic as well as spiritual lives of Plains Indian people.

YELLOWSTONE'S FAITHFUL

by Christina K. Stopka
 Librarian/Archivist
 McCracken Research Library

The Library's 1995 exhibition is a revival and revision of an exhibit first organized by Sarah E. Boehme, John S. Bugas Curator of the Whitney Gallery of Western Art, in 1989. *Yellowstone's Faithful: Tourists in the National Park* examines human interaction with the Yellowstone area since its designation as a national park in 1872. The title refers to the millions of tourists who have passed through Yellowstone National Park in the past 123 years.

Combining artworks from the Whitney Gallery, artifacts and posters from the Buffalo Bill Museum and photographs, postcards, books, ephemera and souvenirs from the Library's Yellowstone National Park collection, the exhibition takes viewers on a tour around the Grand Loop Road. Via these objects, the viewer starts at the Historical Center's front door, turns west on the Cody Road to Yellowstone, and then travels north from Fishing Bridge to Mammoth, then south to Norris and Old Faithful and

back to Fishing Bridge. This is more than just a trip around the Park—it is also a trip through time, where the tourist can experience some of the change and development that have taken place in the Park over the years.

William A. Jones first officially explored this eastern route into Yellowstone in 1873. Work on the East Entrance road began in the 1890s, and the road opened in 1903. It was not finished, however, until 1905 with the completion of the Corkscrew Bridge below Sylvan Pass. This site is the scene of several major changes. In the 1960s the Sylvan Pass road was relocated farther up the side of the mountain and the Corkscrew was eliminated. This road is again scheduled for construction activity over the next several years. Change and improvement, whether man-made or natural, will always exist in the Park.

The exhibition attempts to portray some of these changes while introducing the visitor to many of the attractions (including some that no longer exist) which have drawn people from around the world to the Yellowstone area. Images of the natural features, animals, and man-made structures like the Old Faithful Inn, as famous as the geyser it is named after, are all on display to be discovered by the first-time visitor, and perhaps to reveal something new to the repeat tourist.

Yellowstone's Faithful will be on view in the gallery adjacent to the McCracken Research Library through November 30, 1995.



Ludwig Hohlwein, Munich, G. Schuh and Cie. *Yellowstone-Park*, c. 1910. Four-color serigraph poster; 34 x 47-5/8 inches. Gift of Mr. and Mrs. Clyde Erskine.

REACHING OUT TO CHILDREN AT THE HISTORICAL CENTER

by Janice Fuld

Coordinator of Children's and Family Programs

The Buffalo Bill Historical Center is currently exploring new and innovative ways to involve families and children in museum programs and exhibitions. Recent surveys indicate that 70 percent of our visitors are over age 34, while only 17 percent are under 18. Since our local community includes many individuals of high school age or younger, the Historical Center must offer more opportunities for children and their families, to serve our community more effectively. By offering programs, workshops and activities designed especially for children and families, we can provide our younger visitors and their adult companions with richer and more meaningful experiences.

I strongly encourage parents to share museum experiences with their children, since parents can use information presented at the Historical Center as a springboard for later family discussions. Parents can also assist their children in assimilating their experiences in everyday life.

The Historical Center is, therefore, currently developing family-oriented demonstrations, performances, workshops, "hands-on" displays and activity guides to assist families in understanding and enjoying the concepts and objects presented at the Center.

Recently programs at the Historical Center have involved children, from planning exhibitions to enjoying the end products. The Historical Center continues to offer quality school programs to local students.

All children's and family programs at the Buffalo Bill Historical Center are free to Patrons and their families. Family memberships are only \$40 per year and make great gifts for friends, relatives or colleagues. A membership permits families to take advantage of all the exciting offerings at the Buffalo Bill Historical

Center for an entire year.

If you are interested in offering the gift of membership to a family, please contact Jane Sanders, Director of Membership at (307) 587-4771, ext. 255.

I am very excited about the increased level of participation of children and families at the Historical Center and look forward to seeing you and your friends at future family programs. Please feel free to contact me at (307) 587-4771 ext. 418, if you have suggestions, questions or comments about the children's and family programs.



Two visitors learn about spinning and weaving from Debbie Cram of Cody at the Historical Center's Women's History Month Celebration on March 18, 1995.

A FULL SUMMER OF PROGRAMS

by Lillian Turner
Public Programs Coordinator



Lance Brown will present "A Tribute to Will Rogers...A Voice for the '90s" in the Coe Auditorium during the week of July 17-21.

Where would you go to chat with Will Rogers, watch a Sioux artist paint a buffalo robe, learn about the life of a mountain man, or hear fascinating stories about the buffalo? The Buffalo Bill Historical Center will offer this and more as the 1995 summer season of programs begins in June.

Visitors to the Historical Center will find many educational opportunities to enhance their enjoyment of the exhibitions as they benefit from the added interpretation that these programs afford.

Each year the Larom Summer Institute in Western American Studies brings to the Historical Center four of the nation's top scholars in the fields of western history and art. For those unable to enroll in the courses, the instructors offer a series of Twilight Talks. These informal presentations begin on June 8, at 7:30 pm, in the Coe Auditorium, with "Sacred Lands Under Siege: Contradictory Consequences of the American Indian Religious Freedom Act of 1978," presented by Peter Nabokov; "Civilizing Savage Life: Views of the Great Plains, 1830-1885" by William Truettner on June 15; "Themes in Contemporary Western Art" by Howard Lamar on June 22; and conclude with "Constructing Buffalo" by Richard White on June 29.

June 26 marks the beginning of eight weeks of gallery artists and demonstrators who will provide insight into objects or artworks in the collections, emphasizing that these skills are living traditions. These programs will include gun engraving, buffalo hide painting, mountain man crafts, saddle making and leather work, war bonnet construction, and a contemporary artist at work on paintings in progress.

Live theater presentations will offer visitors a selection of music, storytelling, and Chautauqua performances focusing on the experiences of African-Americans, women, and Indians in the West. Auditorium presentations will begin July 3 and continue through August 11.

Further interpretation about the art and artifacts in the Historical Center's four museums will be provided by tours, films, and Gallery Spotlights, ten-minute presentations offered by docents. This summer, special activities for children and families will be added.

Detailed information for the Monday-Friday schedule is provided on the enclosed pull-out. Gallery Spotlights and special activities can vary on a daily basis. For further information contact the Education Department at (307) 587-4771, ext. 217.

BUFFALO BILL HISTORICAL CENTER
Cody, Wyoming
SUMMER PROGRAM SCHEDULE

- | | |
|----------------|---|
| June 26-30 | Gallery Artist: Dick Fish , mountain man presentation, Buffalo Bill Museum |
| July 3-7 | Exhibition-related film: Program will vary
Gallery Artist: J.R. Blair , gun engraver, Cody Firearms Museum
Auditorium: Jim Garry , from Big Horn, Wyoming, stories and legends about the buffalo.
Special evening performance, Thursday, 7 pm
Exhibition-related film: <i>Buffalos and How They Live</i>
Daily western film: see schedule on other side |
| July 10-14 | Exhibition-related film: Program will vary
Gallery Artist: Verlane Desgrange , leather working, Buffalo Bill Museum
Auditorium: Cecil Williams , from Rolla, Missouri, the Black American West through song and story. Special evening performance, Thursday, 7 pm
Exhibition-related film: <i>Buffalos and How They Live</i>
Daily western film: see schedule on other side
Friday feature film: <i>The Big Trail</i> , John Wayne, 1930 |
| July 17-21 | Exhibit-related film: Program will vary
Gallery Artist: Vic Runnels , an artist and member of the Sioux tribe, Plains Indian Museum
Auditorium: Lance Brown , from Chicago, Illinois, a one-man show, "A Tribute to Will Rogers-A Voice For the 90s" Special evening performance, Thursday, 7 pm
Exhibition-related film: <i>Buffalos and How They Live</i>
Daily western film: see schedule on other side
Friday feature film: <i>She Wore a Yellow Ribbon</i> , John Wayne, 1949 |
| July 24-28 | Exhibition-related film: Program will vary
Gallery Artist: Bob Seabeck , artist, Whitney Gallery of Western Art
Auditorium: Maurine Roller , from Alliance, Nebraska, a one-woman show about Rheta Childe Dorr, journalist and suffragette.
Special evening performance, Thursday, 7 pm
Exhibition-related film: <i>Buffalos and How They Live</i>
Daily western film: see schedule on other side
Friday feature film: <i>The Way West</i> , Kirk Douglas, 1967 |
| July 31-Aug. 4 | Exhibition-related film: Program will vary
Gallery Artist: Bob Seabeck , artist, Whitney Gallery of Western Art
Auditorium: Diane Corsick and Bill Boycott (The Grizzlies) , from Lander, Wyoming, a musical multi-media show on the buffalo. Special evening program, Thursday, 7 pm
Exhibition-related film: <i>Buffalos and How They Live</i>
Daily western film: see schedule on other side
Friday feature film: <i>Four Faces West</i> , Joel McCrea, 1948 |
| August 7-11 | Exhibition-related film: Program will vary
Gallery Artist: Royce Brown a member of the Arapaho tribe, feather artist, Plains Indian Museum
Auditorium: Jack Gladstone , a member of the Blackfeet tribe from Kalispell, Montana, a program of stories and songs of Plains Indian cultures.
Special evening performance, Thursday, 7 pm
Exhibition-related film: <i>Buffalos and How They Live</i>
Daily western film: see schedule on other side
Friday feature film: <i>Union Pacific</i> , Barbara Stanwyck, 1939 |
| August 14-18 | Gallery Artist: Joseph , gun engraver, Cody Firearms Museum |

see reverse side for Western Film Schedule

DAILY SCHEDULE

9:30, 2:30 EXHIBIT RELATED FILM

10:30-2:00 GALLERY ARTIST

11:00, 1:00 LIVE PRESENTATION

4:00 WESTERN FILM

**BUFFALO BILL HISTORICAL CENTER
CODY, WYOMING**

1995 SUMMER WESTERN FILM SCHEDULE

July 3	<i>The Big Show (1936)</i>	Gene Autry, Smiley Burnette
July 4	<i>Sing, Cowboy, Sing (1937)</i>	Tex Ritter, Al "Fuzzy" St. John
July 5	<i>Wagon Wheels Westward (1945)</i>	Bill Elliot, Bobby Blake
July 6	<i>Wyoming Outlaw (1939)</i>	John Wayne, Ray Corrigan
July 7	<i>Law of the Lash (1947)</i>	Lash LaRue, Al "Fuzzy" St. John
July 10	<i>Forlorn River (1937)</i>	Buster Crabbe, June Martel
July 11	<i>Billy the Kid Returns (1938)</i>	Roy Rogers, Smiley Burnette
July 12	<i>Boots and Saddles (1937)</i>	Gene Autry, Smiley Burnette
July 13	<i>Aces and Eights (1936)</i>	Tim McCoy, Luana Walters
July 14	<i>Range Feud (1931)</i>	Buck Jones, John Wayne
	<i>The Big Trail (1930)</i>	John Wayne, Marguerite Churchill
July 17	<i>The Gunman from Bodie (1941)</i>	Tim McCoy, Buck Jones
July 18	<i>Branded a Coward (1935)</i>	Johnny Mack Brown, Billie Seward
July 19	<i>His Brother's Ghost (1945)</i>	Buster Crabbe, Al "Fuzzy" St. John
July 20	<i>Public Cowboy #1 (1937)</i>	Gene Autry, Smiley Burnette
July 21	<i>Iron Mountain Trail (1953)</i>	Rex Allen, Slim Pickins
	<i>She Wore A Yellow Ribbon (1949)</i>	John Wayne, Joanne Dru
July 24	<i>The Spirit of the West (1932)</i>	Hoot Gibson, Doris Hill
July 25	<i>Randy Rides Alone (1934)</i>	John Wayne, Gabby Hayes
July 26	<i>The Star Packer (1934)</i>	John Wayne, Verna Hillie
July 27	<i>Sunset Carson Rides Again (1948)</i>	Sunset Carson, Pat Starling
July 28	<i>Tumbling Tumbleweeds (1935)</i>	Gene Autry, Smiley Burnette
	<i>The Way West (1967)</i>	Kirk Douglas, Robert Mitchum
July 31	<i>Tombstone Canyon (1932)</i>	Ken Maynard, Cecilia Parker
Aug. 1	<i>Western Gold (1937)</i>	Smith Ballew, Heather Angel
Aug. 2	<i>Apache Rose (1947)</i>	Roy Rogers, Dale Evans
Aug. 3	<i>Comin' Round the Mountain (1936)</i>	Gene Autry, Smiley Burnette
Aug. 4	<i>Desperadoes' Outpost (1952)</i>	Allen "Rocky" Lane, Eddy Waller
	<i>Four Faces West (1948)</i>	Joel McCrea, Frances Dee
Aug. 7	<i>Winds of the Wasteland (1936)</i>	John Wayne, Phyllis Fraser
Aug. 8	<i>Firebrands of Arizona (1944)</i>	Sunset Carson, Smiley Burnette
Aug. 9	<i>Lucky Texan (1934)</i>	John Wayne, Barbara Sheldon
Aug. 10	<i>Man of the Forest (1933)</i>	Randolph Scott, Harry Carey
Aug. 11	<i>Oh, Susanna! (1936)</i>	Gene Autry, Smiley Burnette
	<i>Union Pacific (1939)</i>	Barbara Stanwyck, Joel McCrea

SCHEDULE SUBJECT TO CHANGE
PROGRAMS FREE WITH PAID ADMISSION
(PATRONS FREE)

ACQUISITIONS



George Longfish (b. 1942). *Red Lobster Warshirt*, c. 1990. Acrylic, fabric, metal, and abalone on paper; 14 7/8 x 39 3/4 inches. Purchased in part by a grant from the National Endowment for the Arts, a federal agency.

CODY FIREARMS MUSEUM

Winchester Model 1850 semi-automatic shotgun, 12 gauge, serial number 40506, engraved by Arnold Griebel. Gift of Mrs. Paul G. Griebel.

Winchester Model 94 takedown sporting rifle, serial number 12958, with set trigger. Gift of Charles E. and Margaret Canfield Humberger in memory of Helen Stanford Canfield.

Double barrel percussion cap shotgun, 20 gauge. French; 1800-1810. Gift of Eugene A. Ferrand.

PLAINS INDIAN MUSEUM

Man's moccasins, Blackfeet, Northern Plains, ca. 1920. Buckskin, rawhide, beads. Chandler-Pohrt Collection, Gift of Amalia and Harold Ramser, Jr.

Man's moccasins, Sioux, South Dakota, ca. 1930. Buckskin, rawhide, beads. Chandler-Pohrt Collection. Gift of Margo Grant Walsh.

Child's moccasins, Sioux, South Dakota, ca. 1890. Buckskin, rawhide, beads. Chandler-Pohrt Collection. Gift of Bobbie and Gordon H. Barrows.

Parfleche bag, Crow, Northern Plains, ca. 1875. Rawhide, pigments. Chandler-Pohrt Collection. Gift of friends of James Nielson and Anne Young in honor of their marriage.

Man's moccasins, Oto, Oklahoma, ca. 1885. Buckskin, rawhide, beads. Chandler-Pohrt Collection. Gift of friends of James Nielson and Anne Young in honor of their marriage.

Man's moccasins, Hidatsa/Mandan, North Dakota, ca. 1900. Buckskin, rawhide, dyed porcupine quills. Gift of friends of James Nielson and Anne Young in honor of their marriage.

Man's vest, Sioux, South Dakota, ca. 1910. Hide, beads. Gift of Dorothy Morris.

Storage basket, Western Apache, Arizona, ca. 1920. Willow, devils claw. Gift of Dorothy Morris.

Two blanket strips, Northern Plains, ca. 1890. Hide, glass and brass beads. Gift of Dorothy Morris.

Storage basket, Western Apache, Arizona, ca. 1920. Willow, devils claw. Gift of Dorothy Morris.

Man's moccasins, Northern Plains, ca. 1920. Buckskin, rawhide, beads. Gift of Dorothy Morris.

Small bag, Crow, Montana, ca. 1920. Buckskin, beads, rabbit fur.

Child's moccasins, Sioux, South Dakota, ca. 1900. Buckskin, rawhide, beads. Gift of Dorothy Morris.

Two photographs. Good Stryker and Weasel Tail. Gift of Nora Dowd in Memory of Helene M. Dowd.

WHITNEY GALLERY OF WESTERN ART

John Nieto (b. 1936). *Fancy Dancer*, 1992. Serigraph; 43 7/8 x 35 inches. Gift of Marco Fine Arts Galleries, Inc.

John Nieto (b. 1936). *Chief*, 1992. Serigraph; 29 3/4 x 23 3/4 inches. Gift of Marco Fine Arts Galleries, Inc.

CORRECTIONS

The article "*The Frederic Remington Studio Published*," which appeared in the Winter 1994 issue of *NEWS*, incorrectly states that the Frederic Remington Studio Collection was purchased for the Buffalo Bill Historical Center from the Frederic Remington Art Museum. In fact, the collection was purchased from the Ogdensburg Public Library nearly three decades before the Frederic Remington Art Museum was chartered. We regret the error.

The photograph which accompanied the article "New Children's Programs at Historical Center" in the Spring 1995 issue of *NEWS* was provided by the Cody Enterprise. We regret omitting this information.

FRONTIER FESTIVAL INVITES VISITORS TO EXPERIENCE THE PAST

by Scott Hagel
Director of Public Relations

A celebration of Western culture at the Buffalo Bill Historical Center has matured into a tribute to those who have preserved frontier skills. Frontier Festival will mark its 13th year in 1995. Organized by a volunteer committee with help from Historical Center staff, the event is scheduled for June 10 and 11.

Held on the grounds of the Historical Center, Frontier Festival features craftspeople, spinners, weavers, furniture makers, leather workers, saddle makers, blacksmiths and horseshoers, who demonstrate their skills and sell their wares. Mountain men tell tales and musicians provide a melodious western atmosphere.

All crafts at this year's festival will be handmade, consistent with the pre-1910 theme of the festival. Crafts will be demonstrated and sold from more than 50 rustic booths on the grounds. Exhibits will be open daily from

10 am to 5 pm. Historical Center Patrons are admitted free.

The signature event is the annual pack horse race, organized by volunteer Doug Hunter. Professional and amateur packers compete against the clock as they load goods on pack animals and traverse an obstacle course that weaves its way through the Frontier Festival grounds. The pack horse race will be held both days of the festival.

Other competitive events include horseshoe pitching, organized by John Barrus, and a campfire cook-off, coordinated by Sheila Hagen. Additional highlights of the festival include the Kiddie Frontier (a petting zoo staged by the Future Farmers of America), pony rides, sheep dog demonstrations, log-sawing contests, food and refreshment booths and Western entertainment each hour.



Buffalo Bill Museum Advisory Board Member Alan V. Lovelace, Jr. (sitting on log) supervised the log-sawing contest at the 1994 Frontier Festival.

POWWOW: A CELEBRATION OF PLAINS INDIAN ART

*by Emma I. Hansen, Curator
Plains Indian Museum*

The 14th Annual Plains Indian Powwow promises to be a feast for all senses, a celebration of the dance, music, art, and traditions of Plains Indian people. The powwow will take place on June 24 and 25, 1995 at the Robbie Powwow Garden adjacent to the Historical Center.

From its small beginnings at the Cody High School football field, the powwow has grown into an important regional event which attracts the best of Northern Plains dancers and singers. A focus of the 1995 powwow will be the visual arts of contemporary Indian people.

Throughout Saturday and Sunday, Indian artists from the Plains, Southwest, and other regions will be displaying and selling an array of art ranging from traditional quill, bead, and silver designs to paintings, sculpture, and other media. Artists interested in displaying and selling their works should contact the Plains Indian Museum for booth registration information.

The Powwow begins at 1 pm on Saturday, June 24, with the Grand Entry of all dancers led by veterans carrying the American flag and the eagle feather staff. Many visitors point to the Grand Entry (held again on Saturday at 6 pm and Sunday at 10 pm), as their favorite part of the powwow because of the dignity of the elders leading the procession, the diverse beauty of the tribal clothing, and the earnestness of the small children who are among the last to enter the dance arena.

Others enjoy the friendly but serious competition among dancers of all ages. This year, senior dancers to tiny tots will compete in dance categories of traditional, fancy, jingle dress, grass, and team dancing for a total of \$10,000 in prize money. A drum contest also will be held. The host drum for this year's powwow is River Bottom Juniors from Arapahoe, Wyoming.

Volunteer members of the Powwow Committee are June and Arne Sandberg, Ginny Lippiello, and Bonnie Schaltz.

Some visitors attend the powwow to learn more about the important cultural heritage of Plains Indian people through observation, conversation, and the commentary of our Master of Ceremonies, Dan Old Elk of Garryowen, Montana. Finally, others come for the food, including fry bread with honey and Indian tacos, burgers, hot dogs, and drinks.

There will be something for people of all interests at the 1995 Powwow. We hope to see you there.



A traditional dancer competes at the 1994 Plains Indian Powwow.

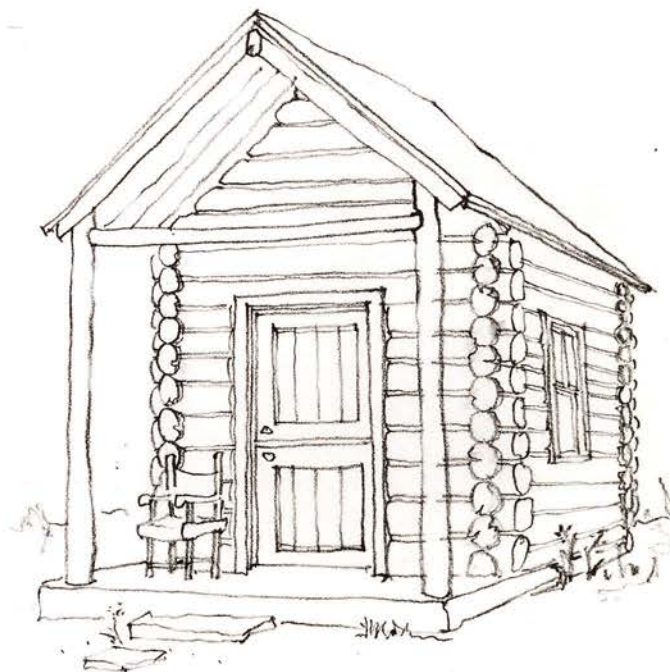
PREPARATION FOR PATRONS BALL BEGINS

*by Jane Sanders
Director of Membership*

The 19th Patrons Ball promises to be another grand evening. Scheduled for Saturday, September 23, the Ball will begin with the cocktail hour at 6 pm, one hour earlier than in past years. Next, Patrons will enjoy an elegant dinner served in the galleries. The dessert buffet will return this year, providing guests with sumptuous temptations. For the rest of the evening, revelers will kick up their heels to the spirited sounds of Denny LeRoux and the LeRock Band from New York City. A midnight buffet will cap the festivities. Invitations will be mailed in June, and reservations are required by September 8th. An impressive array of chance prizes will be given away during the evening. Chance tickets will be mailed with invitations and will be available for purchase at \$30 each from the membership office and Museum Selections, and from committee members after July 1st. Proceeds from chance ticket sales support programming at the Historical Center. Remember—you need not be present to win.

Last year's gala fundraiser set a new record, raising more than \$100,000 for the first time. More than 25 underwriters, including Mrs. J. Maxwell Moran, Alan and Cindy Horn, Charles and Ursula Kepler, Si and Corky Cathcart and many, many others, generously contributed to making this success possible.

The 1995 Patron's Ball committee includes chairperson Carol Linton, Sue Sporer (decorations), Sandy Newsome (reservations and liquor), Carrie Gasch and Betsy Taggart (details and photography), Kris Brock, Carol Mahan and Shirley Lehman (chance prizes and silent auction), Mary Reed (log playhouse raffle—see sidebar), John Goodyear (catering), Kelly Jackson (marketing), and Linda Housel (public relations).



WIN A PLAYHOUSE

This year's most innovative fundraising idea for the Patrons Ball is a raffle campaign for a one-of-a-kind, locally constructed log playhouse, styled and furnished to provide a showcase of fine regional artisans. The dream cabin scaled for children will feature a canopied porch, cozy loft and dutch door. Designed by Rogers Marvel Architects, the structure will be built by several log home builders, including Chinook Log Homes, High Country Log Homes, Yellowstone Log Restoration and Gasch Construction. Distinctive western furnishings by renowned craftsmen will complete the playhouse—handcrafted furnishings by Covert Workshops and Triangle Z Ranch, pottery by Livingston, custom iron curtain rods by Jeff McManus, children's chaps by Krier Custom Leather, an etching by Joel Ostland from Simpson-Gallagher Gallery, and much more.

The playhouse will be advertised nationally and displayed throughout the summer on the grounds of the Historical Center. The winning ticket will be drawn at the Patrons Ball. Raffle tickets will cost \$25. For more information, contact Jane Sanders at (307) 587-4771.

PLANNING FOR THE FUTURE: THE ROLE OF PLANNED GIVING

by Frank H. Goodyear, Jr.
Director of Planning and Development

The Buffalo Bill Historical Center administers a comprehensive fundraising program including an Annual Fund for unrestricted gifts, grants writing for special programmatic and capital needs, periodic capital campaigns and an active membership solicitation. In June, 1994, the Board of Trustees approved guidelines for a planned giving program including both lifetime and willed giving. The board's action recognizes the importance of planned giving to the success of its overall fundraising activities.

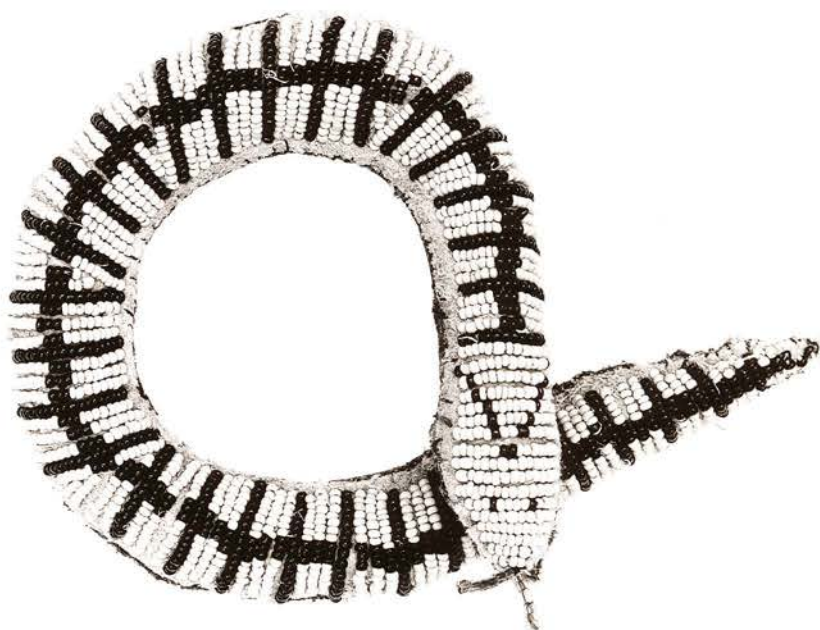
What is planned giving? Essentially it is a way for donors to make gifts to charitable organizations in return for favorable tax and other financial benefits. In other words, lifetime gifts provide long-term benefits to both the donor and the recipient institution. Planned gifts fall into three general categories: bequests, outright gifts and life income gifts. The latter include charitable remainder unitrusts, charitable remainder annuity trusts, life and deferred gift annuities, charitable lead trusts as well as gifts of life insurance and real estate.

Each of these different gift vehicles has advantages, depending on the individual donor's financial situation. Whether they be guaranteed fixed income and tax savings from a gift annuity or avoidance of large capital gains on appreciated property, these advantages can materially benefit the donor while providing for a favorite charity. For the charity the most important advantage is helping it plan for a secure future.

What motivates planned giving? Pure philanthropy is one reason. Saying thank you to an organization to which the donor feels indebted is another. Many planned gifts are made to honor family members or close friends. Tax and financial benefits, like avoidance of capital gains taxes or reduction of federal estate taxes, motivate some donors. Some planned gifts are made for the recognition the donor receives in return.

How will the gifts be used? All proceeds from lifetime or willed giving will be added to one of the Historical Center's endowment funds unless the donor has otherwise designated an acceptable alternative use. Donors who wish more information on these endowed funds or other financial information on the Historical Center are encouraged to contact the Historical Center's Development Department directly (307/587-4771, ext. 225) as well as to consult their own counsel and financial advisor. We would be happy to speak with you.

If a bright future is to be ours, then we must plan for it now. To gain that future is to control the present. Please help the Buffalo Bill Historical Center secure its future, by including it in your will or making a planned gift provision, while gaining the satisfaction of supporting one of America's most distinguished museums. If you have any questions, don't hesitate to call or use the enclosed envelope. Your help is vital to our success.



Natal Charm, c. 1890. Northern Plains. Beads, paint, deerhide; 3 7/8 inches. Gift of Irving H. "Larry" Larom Estate. This object was donated to the collection by bequest.

MUSEUM SELECTIONs



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