

# POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER

SUMMER 1997



# Planned gifts secure the future

by Frank Goodyear,  
Director of Planning and Development

One of the many ways that the Historical Center can benefit from its donors is through the vehicle of planned gifts. *What is a planned gift?* 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.

If you wish more information on the Center's planned giving program please call the Planning and Development office at (307) 578-4015. Someone here would be happy to speak with you. ■

Cover: *Pack of Trouble*, by L. W. Duke, used as the image for a Remington Arms Company knife poster in 1989, joins other objects, clockwise from left: pair of Elliot patent single-shot derringers, on loan from F. T. "Slim" Kohler, Remington Society of America; Remington rolling block rifle, gift of Mr. and Mrs. Harry Schloss in memory of Moses Kerngood; matching Bowie knife from Elliot's patent over-under derringer, on loan from E. J. "Ted" Bell, Remington Society of America; and Remington New Model Army revolver, on loan from Norm Flayderman. All objects pictured are part of the exhibition *It Never Failed Me: The Arms and Art of the Remington Arms Company*.



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Jane Sanders, Director of Membership, Buffalo Bill Historical Center,  
720 Sheridan Avenue, Cody, WY 82414 or call (307) 587-4771, ext. 4032.

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Editor: Scott Hagel  
Production: Jan Woods, Renee Tafoya, Karen Gee  
Photography: Devendra Shrikhande, Lucille Wartars  
Chris Gimmeson, Brian Diehl

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.

# The Arms and Art *of the* Remington Arms Company

*by Howard Michael Madaus  
Robert W. Woodruff Curatorial Chair  
Cody Firearms Museum Curator*



In 1816, the 22-year-old blacksmith Eliphalet Remington forged his first gun barrel. The process was slow and tedious. A skelp of iron (a rectangular piece of raw cast iron about two inches square across its center and varying in length from one to two feet) was heated in a forge until cherry red, and then brought to an anvil where it was gradually stretched by repeated blows around a rod (called a mandrill) until it completely encircled the rod. The seam was then welded shut.

The rough barrel was then straightened, the interior (bore) polished smooth, and the exterior filed to the desired size and configuration. The bore was then rifled — cut with separated parallel grooves that twisted through the length of the barrel. The breech (rear) end of the barrel was then threaded for about 1/2 inch and a separate plug was forged, formed, threaded and fitted to the breech. A vent (if flintlock) or bolster (if percussion) added near the breech, and front and rear sights, completed the product. For the next 30 years, Eliphalet Remington would specialize in producing such barrels for the burgeoning gun-making trade that served the growing population along the commerce routes adjoining the Erie Canal and Mohawk Valley. By 1845 Remington was the pre-eminent barrel supplier not only to the upstate New York gun trade, but throughout the expanding Midwest.

In 1846, war broke out between the United States and Mexico. In need of additional arms for the militia and newly organized volunteers, the U.S. government had let out contracts to several private arms makers. Eliphalet Remington secured two of these contracts after the original contractors either defaulted on their agreements or subcontracted the work to Remington. As a result, between 1847 and 1851, Remington delivered to the United States government 6,000 longarms; 5,000 rifles for the Army and 1,000 carbines for the Navy. These were the first complete arms made by Remington and would mark Remington's full entry into the arms trade, a business that would continue for 150 years until today.

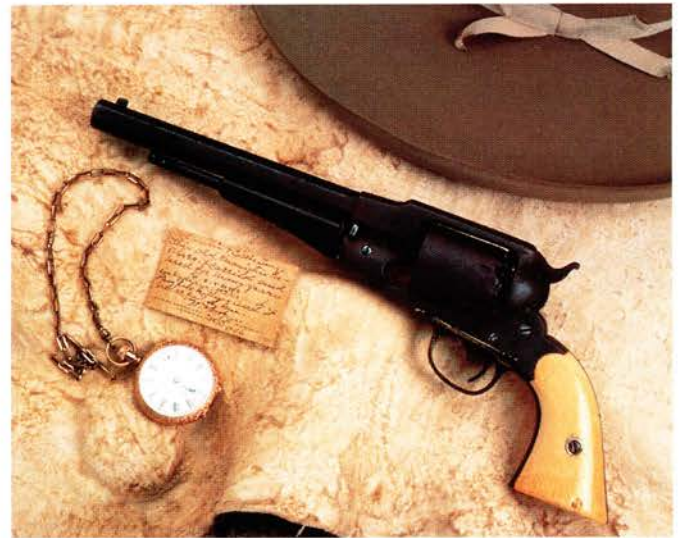
After several other government contracts for additional longarms, Eliphalet Remington (now joined in his business by his sons) would venture into the lucrative revolver trade, basing his early production on the patents of Fordyce Beals. With the outbreak of the American Civil War, Remington & Sons would expand their production facilities dramatically. In addition to 40,000 rifle muskets, 10,000 rifles, and several thousand carbines, Remington would manufacture in excess of 150,000 revolvers for military service during the war. These revolvers continued to serve as sidearms in the period of western expansion that followed the Civil War.

Indeed, a Remington "New Model" Army revolver would be William F. "Buffalo Bill" Cody's handgun of choice during his career as buffalo hunter and Army scout on the frontier. Years later, Cody presented that revolver to the foreman of his Nebraska ranch, Charlie Trego. Included with the gift was his business card bearing the note "It Never Failed Me." Buffalo Bill's comment would provide the title for the retrospective exhibit detailing the history of the Remington Arms Company's 180 years of arms production. This exhibit opens to the public on May 17, 1997 in the Buffalo Bill Historical Center's Special Exhibition Gallery and will continue there until September 28, 1997.

"It Never Failed Me" traces the history of Remington's production through 20 phases of their product line. The first displays trace the evolution of Remington as a barrel maker, the company's early military contracts, early ventures in the revolver trade, and its expansion during the Civil War. The next sections of the exhibit trace the history of E. Remington & Sons during the two decades that followed the American Civil War. During this period Remington led the field in the new technology of self-contained metallic cartridges, adapting its entire revolver line to the system and adopting Joseph Rider's patented breechloading mechanism to a line of military and civilian single-shot rifles. Later the breechloading system of Lewis L. Hepburn was added to the line to create a new breed of high quality target rifles. In the decade after the Civil War Remington introduced several small pocket pistols ("derringers") for

the urban market and a single action .45 and .44-40 caliber revolver to compete against Colt's famous "Single Action Army" and "Frontier" revolvers for the western market.

E. Remington & Sons revolvers never successfully dented Colt's dominance of the western revolver market. Similarly, the adoption of Keene's tubular magazine and James Paris Lee's box magazine bolt action repeating rifles never had a significant impact on Winchester's dominance of the repeating rifle market. Despite Remington's failure to gain a lasting foothold in these two markets, the Rider patent and Samuel Remington's shrewd marketing skills in foreign sales kept E. Remington & Sons competitive until the mid-1880s. With the decline in foreign martial sales following Samuel Remington's death, the company's fortune dropped precipitously. In 1888, to save the remnants, the firm went into receivership with control shared by Winchester's vice president, William Bennett and Marcellus Hartley, owner of the Union Metallic Cartridge Company, the nation's prime manufacturer of ammunition. Renamed the Remington Arms Company in 1888, under Hartley's control, Remington was reborn. A shotgun line introduced in 1874 was significantly improved in 1889 and became a major source of company income during Hartley's regime.



Above: Remington "New Model Army" revolver. In 1906, William F. "Buffalo Bill" Cody sent this revolver as a gift to the managers of his Nebraska ranch, Charlie Trego and his wife, Carrie. A note accompanied the gift, which read, "This old Remington revolver I carried and used for many years in Indian wars and buffalo killing. And it never failed me." (Photograph by Paul Goodwin, Newport, Kentucky).

Below: Painted by wildlife artist L. W. Duke for Remington's knife poster of 1989. *In the Nick of Time* depicts a critical moment as a western hunter cuts loose his entangled Remington Model 8 semi-automatic rifle as a grizzly bear rises to attack.



On May 23, 1934, a car carrying notorious outlaws Bonnie Parker and Clyde Barrow stopped at a roadblock in northwest Louisiana. As the two emerged, a fusillade of bullets gunned down the pair. Among the deputies delivering the barrage was Prentis Oakley, using this Remington Model 8 semi-automatic rifle borrowed from Dr. Henry Shilee. Deputy Oakley later remembered, "I was aiming at Clyde Barrow's head when I shot." (Photograph by Paul Goodwin, Newport, Kentucky).

After Hartley's death in 1902, control of the company fell to his grandson, Marcellus Hartley Dodge. All aspects of Remington's production during the first half of the 20th century are treated in separate cases. The cases that form the third major section of the exhibit trace Dodge's aegis of the company (for a while known as Remington Arms/UMC). Among the cases are those devoted to Remington's production of semi-automatic shotguns, rifles, and pistols, cases emphasizing Remington's slide action repeating shotguns and rifles, and cases displaying Remington's small bore bolt action rifles. It was during this same period that Remington expanded its production to become an "arsenal for democracy" for the U.S. and its allies during both World War I and World War II.

The final section of the exhibit treats Remington's experiments with new materials and products in the period following the company's sesquicentennial in 1966. The final cases depict current products made by Remington Arms Company, Incorporated, since its

1994 separation from Dupont (which had assumed financial control of Remington during the depths of the Depression).

The exhibit "It Never Failed Me" contains more than 725 Remington firearms, each one of them distinct in some respect. The vast majority (all but about 50 on loan from the Remington Arms Company) have been provided specifically for this exhibit by 80 members of the Remington Society of America, an organization founded in 1981 to promote the collection of historical Remington products. The Society now numbers about 650 members. In addition to the arms loaned by the Remington Society of America and the Remington Arms Company, the latter has also loaned 92 paintings that form part of the original advertising and calendar art of the company's collection. These paintings, representing several of the better-known artists of the first decades of this century (including N.C. Wyeth, Philip R. Goodwin, and Frank Leyendecker), as well as Remington's more recently commissioned calendar and poster artists (Richard Kuhn, Tom Beecham, and L.W. Duke) will be integrated throughout the exhibit to provide color and historical perspective to the arms depicted.

The Buffalo Bill Historical Center is the sole venue for this important exhibit of America's oldest continuous arms maker. It is unlikely that the assemblage of arms on loan will ever be united again. To commemorate the exhibit, a full-color catalogue depicting every arm displayed is under preparation and will be available by mid-June to complement the exhibit. ■

# Managing Institutional Advancement for the Public Good

Frank Goodyear  
Director of Planning and Development

During the past few years, trustees and staff have been engaged in an institution-wide evaluation and planning process, from which several priorities have emerged. Recognizing that the Historical Center must have sufficient resources to continue its commitment to serving the public and advancing knowledge about the American West, our first priority is to strengthen the internal finances of the Center.

This challenge has led to the implementation of three powerful initiatives. The first of these is an endowment campaign, including a New Initiatives Fund. Second is our goal to significantly increase the number of members and donors to the Center, and the third is

a pro-active planned giving program.

In February, the Center made its premiere into the world of direct mail fundraising. The first regular monthly mailing went out to 15,000 pre-selected households in Wyoming, Montana, Colorado, Utah, Idaho,

South Dakota, North Dakota and Nebraska. The campaign's slogan – *This is where the West happens* – pays homage to the Center's unique location in the small western town of Cody, Wyoming and its pre-eminent collections of American western art and material culture. During 1997 the goal of the campaign is to add up to 2,000 new members to the Center.

Strengthening one's own institutional finances is at the core of a development program. Taking care of tomorrow's needs today is at the heart of a planned giving program. In June 1994, the trustees approved guidelines for a planned giving program including life-time and willed giving. Planned gifts fall into three general categories: bequests, outright gifts and life income gifts. The latter include charitable remainder unitrusts and annuity trusts, life and deferred gift annuities, charitable lead trusts as well as gifts of life insurance and real estate. The Center is committed to working with donors in the fulfillment of planned gifts. We welcome your inquiries.

Over its 80-year history, the Buffalo Bill Historical Center has grown and flourished as a result of strong leadership, a shared vision, hard work, a bit of good fortune and the generosity of thousands of donors. The Center is, in large part, a reflection of your own generosity, for which we are profoundly thankful. ■

Images from the Historical Center's collections are being used to promote membership by direct mail.

Top left: Winchester Model 1866.  
Top right: Southern Arapaho Ghost Dance Shirt, c. 1890  
Bottom left: *Portrait of Buffalo Bill*, c. 1888.  
Bottom right: Frederic Remington, *The Wounded Bunkie*, 1896-1901.



# FROM CODY TO CANYON: YESTERDAY AND TODAY

by Frances B. Clymer, Associate Librarian

As Yellowstone National Park marks its 125th anniversary this year, the McCracken Research Library Gallery will feature an exhibition titled *Cody to Canyon: Yesterday and Today*. This exhibition will examine travel over the road from Cody to Canyon Village in Yellowstone National Park and the many modes of transportation used by travelers along this road over the years. It will also illustrate some of the many wonders to be witnessed along the way.

When Cody's founder, William F. Cody, traveled from Cody to the eastern border of the Park in 1895, he found what he felt to be a passable route over Sylvan Pass into Yellowstone. Cody was certain that if visitors to Yellowstone could enter the Park from the east the town of Cody would benefit. With the help of others, he rallied considerable support for his cause and in 1901 a spur of the Chicago, Burlington and

Quincy Railroad to Cody was completed, making the town more accessible to travelers. Trains transported supplies, shipped farmers' crops and brought passengers on their way to Yellowstone Park. By 1903 a road from Cody to Yellowstone along what Theodore Roosevelt termed "the most scenic fifty miles in America" was officially open for traffic. Travelers were able to make the trip from Cody to the Grand Canyon of the Yellowstone without experiencing major difficulties.

The first Cody Road tourists were conveyed to the Park in horse-drawn coaches. Independent travelers (or "sagebrush tourists") made the trip in wagons or on horseback. After 1911 tourists were transported in large, motorized touring vehicles and a bit later in buses. Since automobiles were not permitted in the Park until 1915, early tourists were met at the East

A Yellowstone National Park Transportation Company coach is the centerpiece of the exhibition, depicted here on a poster by Ludwig Hohlwein, Munich, H. Schuh and Cie, c. 1910, titled *Yellowstone-Park*. Gift of Mr. and Mrs. Clyde Erskine.



Entrance by coaches such as the magnificently conserved Yellowstone National Park Transportation Company coach, which is the centerpiece of the exhibition. Traffic through the East Entrance to the Park doubled the year that automobile travel was sanctioned, and a new era in Yellowstone travel began. ■

# New Members Join Patrons Association

By Jane Sanders, Director of Membership

We welcome the following people and businesses who joined or rejoined the Patrons Association between October 1, 1996 and March 15, 1997. These and more than 2,500 other members who support the Historical Center are our lifeblood and we are grateful to each and every one of them.

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# Frontier Festival

By Scott Hagel  
Director of Communications

*The first two-legged gent who figured out how to enslave the four-legged one must have had a lot of ambition and was trying to get out of work.*

—Joe Back, from *Horses, Hitches, and Rocky Trails*

While we'll probably never know for certain who first began packing goods on horses, there's little doubt that the practice goes back hundreds of years. The exact same skills demonstrated each year during the pack horse races at the Buffalo Bill Historical Center's Frontier Festival were being practiced in other parts of the world ever since someone figured out that animals could help move the necessities of life more easily than a human being.

One of the best books ever written on the subject is *Horses, Hitches and Rocky Trails* by Joe Back of Dubois, Wyoming. This 1959 classic is a complete manual on the art of packing, using different types of equipment and techniques, with a little history lesson thrown in.

The horse culture of the American West has its roots in the traditions of the Spanish, who introduced horses to the Americas some five hundred years ago. Later, English and French colonists met and mingled with the Spanish, and brought horses of their own. Back points out that not only did the blood of different breeds of horses become intermingled, so, too, did the equipment used to pack and ride horses. The ideas and innovations of Native Americans also were blended into this gradual process of adaptation.

Today, the practice of packing horses

and mules has evolved into a set of established skills and equipment. At the Historical Center's Frontier Festival, visitors are treated to a first-hand look at how today's outfitters and guides move equipment into the mountains. Working in teams of two, packers load their gear onto pack saddles, lash it down tight, and race through an obstacle course, trying to beat the clock and their competitors.

Packing today involves distinct regional variations. For example, most of the packers competing at the Frontier Festival use sawbuck-type packsaddles and canvas panniers and are required to pack a top load before heading through the obstacle course. This type of equipment and technique is common to Wyoming outfitters and guides. In neighboring Montana, however, most outfitters and guides use Decker-style packsaddles, which instead of sawbucks make use of iron rings which connect the two sides of the pack-saddle tree. With Decker packsaddles, it's more common to wrap cargo in canvas manties (from the Spanish *manta*) and pack them in various types of sling hitches (the basket hitch or barrel hitch) using ropes that hang from the Decker saddle's D-rings. With this type of packing, top loads are rarely used.

Back believes that horses were probably packed even before they were ridden, reasoning that packing an animal was less dangerous and painful for early humans than trying to ride them. ■

June 14-15, 1997



Pack horse races, a campfire cooking contest, special activities for children, booths filled with homemade frontier-style crafts and western musical entertainment are among the traditional highlights planned at the Historical Center's 15th annual Frontier Festival.

The event is a two-day tribute to life and culture on the American frontier. Cowboys, mountain men, western musicians and skilled craftsmen will offer demonstrations and participate in competitive events during the outdoor festival June 14-15.

Frontier Festival represents an opportunity for Cody residents to share their western lifestyle with summer visitors. Whether they're involved in the pack horse races, campfire cooking or log sawing, participants encourage visitors to get up close and personal and enjoy an authentic western experience.

Vendors at the festival are allowed to sell only hand-made, authentic products based on the pre-1910 period of frontier history. No manufactured goods are allowed. Visitors who take home souvenirs from the event can be assured they're getting the real thing.

The food is always a highlight of the festival. Sizzling buffalo burgers, soft drinks, ice cold beer and a special buffalo barbecue on Saturday evening, June 14, give visitors a true taste of the frontier.

The event runs from 10 am to 8 pm Saturday, June 14, and 10 am to 5 pm Sunday, June 15.

For more information or booth applications, call the events line at (307) 578-4064.

# newspoints:

## Remington catalogue raisonné receives Western Heritage Award

A monumental research and publishing project at the Buffalo Bill Historical Center has been honored with a special merit award from the National Cowboy Hall of Fame and Western Heritage Center.

*Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings* has been named the recipient of one of the Hall of Fame's Western Heritage Awards, given annually to the best in western literature, music, television and film. The award was presented

at the Hall of Fame's Western Heritage Awards banquet and celebration March 15 in Oklahoma City.

The catalogue raisonné, co-authored by Peter Hassrick, former director of the Buffalo Bill Historical Center, and Melissa Webster, former assistant curator, represented 11 years of painstaking

research in documenting the entire body of Remington's flatwork. The two-volume set was published with an accompanying CD-ROM in May of 1996 and can still be purchased through the Museum Selections Gift Shop at the Historical Center. It stands as the most definitive work on Remington and his art ever produced.

In making the award, judges regarded the catalogue raisonné as a publication of merit beyond the traditional non-fiction category. Judges called it "extraordinary" and a "monumental accomplishment."

The book is the centerpiece of a traveling exhibition titled *In Search of Frederic Remington* which opened at the Historical Center last spring and then traveled to the Autry Museum of Western Heritage in Los Angeles. It was on view at the Eiteljorg Museum in Indianapolis this spring and concludes at the National Cowboy Hall of Fame this summer. Primary funding for the production of the book was provided by William B. Ruger. The Nelda C. and H. J. Lutcher Stark Foundation provided financial support for the CD-ROM component.

## Raisonné research will continue

To further scholarship on Frederic Remington, provide leadership as a research institution and address frequent requests, the Buffalo Bill Historical Center will continue to provide formal opinions on the authenticity of works of art attributed to Frederic Remington.

Peter Hassrick will examine works submitted for authentication review at the Historical Center during the first week of August.

Upon recommendation of the Whitney Gallery Advisory Board, the Board of Trustees recently designated Hassrick as a consulting curator to provide a Remington scholar who can give opinions on authenticity. Hassrick will issue a professional opinion on submitted works following procedural guidelines established by the Board in 1984.

Authentications are a benefit of membership for Buffalo Bill Historical Center Patrons at the Sponsor level. Collectors who own a work of art that they believe might be by Remington must complete a Request for



*Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings* stands as the world's definitive work on this important American artist.

Authenticity form. Then the work must be shipped for examination in person.

Based on his knowledge of Remington's style, methods of working, use of materials and body of work, Hassrick will prepare a written opinion on whether the work is an autographed piece by Frederic Remington. No estimate or opinion concerning monetary value will be given. The work of art must be documented with an archival photograph, permanently attached to the examination file that is retained by the Museum, and then the work of art is returned to the collector.

Collectors or institutions seeking authentication applications can contact Curatorial Secretary Gina Schneider, by writing to the Historical Center or by calling (307) 578-4020.

Work determined by Hassrick to be authentic will become the basis for future updates to the publication of *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*.

The next authentication is scheduled to take place in August following the opening of the Georgia O'Keeffe Museum in Santa Fe, N.M., where Hassrick is now director. Future authentications will be arranged depending on needs and scheduling considerations.

Because Remington was such a popular artist, fakes and forgeries continue to surface. Yet, because he was so prolific, many authentic works still remain to be discovered. Hassrick's efforts and the Buffalo Bill Historical Center's continued sponsorship of research help to separate the treasured finds from the ubiquitous frauds.

- Sarah E. Boehme, Curator  
Whitney Gallery of Western Art

## Fourth Annual Shootout planned for August

Plans are underway for the Fourth Annual Buffalo Bill Celebrity Shootout, scheduled for August 22-24, 1997. The shooting event, billed as a fun weekend for all abilities, includes an all-around competition of skeet, trap, sporting clays and .22 silhouettes, as well as individual event divisions. Inquiries about competing are already coming in from all across the United States. The Lewis Class scoring system makes it possible for anyone to win a prize.

A planning committee is inviting celebrities ranging from George Bush and Arnold Schwarzenegger to Jerry Mathers (*Leave it to Beaver*) and Stella Stevens. Tentative commitments are expected in early summer.

Other activities during the weekend include a welcome cocktail reception at the Historical Center on Thursday evening and an awards dinner and dancing at Cassie's Supper Club on Saturday night. A celebrity/pro clay target competition will take place on Sunday.

The \$200 entry fee includes all shooting events and the cocktail reception, as well as admission to the museum throughout the weekend. Individual events may be entered for \$75 each. Tickets for the awards dinner are extra. Spectators are welcome to all shooting events.

For additional information or to receive an entry form, call Jane Sanders or Susan Sherman at the Center (307) 578-4032.

- Jane Sanders  
Director of Membership



## Patrons Ball Committee Begins Planning

Plans are in the works for the 21st annual Patrons Ball. The committee, guided by chairperson Betsy Taggart, has begun making arrangements for the 1997 Ball, which takes place on Saturday, September 27.

Music and entertainment will be provided by the Alex Donner Orchestra, which has performed at several presidential inaugural balls (former President George Bush is Donner's second cousin), as well as for prestigious cultural institutions such as the Art Institute of Chicago, the Metropolitan Museum of Art, the Princess Grace Foundation and the Baltimore Opera. Music may be his second career, but it is definitely his first love. Donner left a matrimonial law practice in 1986 to become a full-time society bandleader.

The cocktail hour commences at 6:30 pm, followed by dinner at 8:00. Music and dancing starts at 9:00. The traditional "midnight buffet" is served at 12:00 am.

The chance committee has yet to select a grand prize, but you can be sure that it will be a trip to a terrific vacation spot, with recreational activities as part of the prize. Once again, works of art and weekend get-aways will be given as chance prizes or silent auction items. The chance committee, which includes Shirley Lehman, Kristen Kenosh, Kris Brock and Laurie Parker, are also working on some surprise ideas, so you'll want to be sure to purchase several tickets.

Invitations to the Ball will be sent out in mid-June, and will include information about the Buffalo Bill Art Show and Sale, which takes place on Friday night before the Ball. For more information, contact Jane Sanders at (307) 578-4032 or Tina McCarty at 578-4025. ■

# newspoints:

## W.H. Jackson portfolio offers glimpse of early Yellowstone

In December, Mr. and Mrs. W.D. Weiss donated *Photographs of Yellowstone National Park and Views in Montana and Wyoming Territories* to the Harold McCracken Research Library. The bound portfolio consists of 37 mounted 11" x 14" photographs taken by William Henry Jackson in 1872, with facing pages bearing descriptive captions. It was published in 1873 by "United States Geological Survey of the Territories, F. V. Hayden, United States Geologist in Charge."

Jackson first accompanied Hayden on his 1870 expedition to southern Wyoming. After their 1871 field season in Yellowstone, Hayden said in his annual report:

*"Mr. Jackson performed his duties with great zeal and the results of his labors have been of the highest value. During the season he obtained nearly 400 negatives of the remarkable scenery of the routes as well as the canyon, falls, lakes, geysers and hot springs of the Yellowstone Basin and they have proved since our return of very great value in the preparation of the maps and this report."*

Jackson's photos, along with other specimens, were displayed in Congress and the Smithsonian during debate on the Yellowstone area. Yellowstone National Park was created March 2, 1872.

Before the 1872 expedition, Jackson decided he needed large pictures to do justice to the scenes he recorded. In 1872, photographs could not be enlarged, so his decision meant bringing a large format camera and hundreds of 11" x 14" glass plates to Yellowstone in spite of the extra weight.

With a tent for a dark room, Jackson used the wet-plate process of photography. He had to pour syrupy solution on the plate until it was evenly coated, hoping no dust or insects would stick to it (a challenge in Wyoming wind). The plate had to be dipped in silver nitrate before loading it into the camera. The photograph was taken, then the plate had to be developed while it was still wet.

This portfolio represents part of the tremendous effort by Hayden, Jackson and the Geological Survey to record the wonders of northwest Wyoming and distribute the information to the public. It is a significant addition to the museum's Yellowstone Collection.

— Deborah D. Steele, Curatorial Assistant



Above: William Henry Jackson, ca. 1872. U.S. Geological Survey, W. H. Jackson Collection.

Below: Portfolio Plate #4: *Mount Hayden, or the Great Teton*, by W.H. Jackson, U.S. Geological Survey, 1872.

## Buffalo Bill Buffs triumph

Buffalo Bill Buffs triumph once more! Purchase of a Buffs card for a mere \$2 not only raises money for acquisitions but also puts the buyers' names into the hat for the annual drawing on Buffalo Bill's birthday, February 26.

The three winners and their prizes this year are Nancy Bopp of Meeteetse, a Frederic Remington throw; Emily Anders of Philadelphia, a videotape of Cody's Centennial Wild West Show; and H.W. Snyder of Cody, a tape of Wild West Cowboy Band music.

Incidentally, the museum recently purchased through the Buffs fund an original Edison cylinder recording of "The Buffalo Bill Farewell March" made in 1909.

To obtain Buffalo Bill Buffs cards, visit with Jane Sanders, Membership Director, or talk with trustee Jim Minter.

## Replica of Buffalo Bill's saddle to be given in raffle

Patrons and friends of the BBHC have an opportunity to win a splendid ready-to-ride replica of Buffalo Bill's own saddle, crafted by Swanson's Saddlery of Cody.

The saddle was one of the centerpieces for Cody Centennial activities in 1996 and is ready to go to a new home as the ultimate souvenir of the centennial year.

Raffle tickets are available for \$5 each in Museum Selections until the day of the drawing, October 13. Proceeds benefit the museum and the Cody Centennial committee.

## Wild West CD packaging wins national design award

A compact disc of original music from Buffalo Bill's Wild West show continues to draw accolades.

Since its release early in 1996, the production *Wild West Music of Buffalo Bill's Cowboy Band* has drawn rave reviews from national music publications. The latest honor to be accorded the project recognizes its unique, innovative and informative packaging, which coincidentally has drawn favorable attention from reviewers who were also attracted to the original sounds.

*Step-by-Step Graphics, the How-To Reference Magazine for Visual Communicators*, recognized the project in its 1997 Design Process Competition, and the packaging will be included in the magazine's 1997 Design Process Annual. After reviewing nearly 2,000 entries, a panel of judges selected the work for a first place award.

The project was a collaboration

between the Buffalo Bill Historical Center and Northwest College. NWC Music Professor Mike Masterson originally researched the music of Buffalo Bill's Wild West Cowboy Band for his doctoral dissertation. In 1995, he and Paul Fees, curator of the Buffalo Bill Museum at the Historical Center, arranged to have the music recorded by the Americus Brass Band in Los Angeles. The project was jointly funded by the two institutions.

The packaging was designed by Northwest College's Brett DeBoer, who incorporated many stylistic ideas of Buffalo

Bill's Wild West show. The result provides a genuine flavor of the 1890s.

The packaging includes an extensive assortment of essays and liner notes, a booklet about the music on the CD, a track-by-track commentary by Masterson, and a legal-sized folded sheet that offers detailed recording credits on one side and a collection of Cowboy Band photos on the other.

The idea behind the packaging was to not only create an appealing promotional design, but help the listener better understand and appreciate the historically significant music.

The CD is available through the Historical Center's Museum Selections Gift Shop. The recording is also available on cassette. ■



*Wild West Music of Buffalo Bill's Cowboy Band continues to win acclaim – most recently for package design.*



# POW WOV

by Emma I. Hansen,  
Curator, Plains Indian Museum

The 16th Annual Plains Indian Museum Powwow begins at 12:00 noon on Saturday, June 21, at the Joe Robbie Powwow Garden, and continues through Sunday, June 22. Once again, this yearly event promises to be a feast for all the senses as a dazzling array of Northern Plains dancers performs to the traditional sounds of the drumming and singing. The Powwow will host 40 vendors selling Indian art from the Plains, Southwest, and other regions and ranging from the traditional to the avant-garde.

The Powwow begins with the Grand Entry during which respected elders in traditional dress and carrying the eagle feathered staff and American and Wyoming flags lead all the dancers into the arena – the men’s traditional, fancy and grass dancers, women’s traditional, fancy, and jingle dress dancers, and, finally, the children. Grand Entries begin at 12:00 noon and 6:00 pm on Saturday, and 12:00 noon on Sunday.

The Master of Ceremonies for this year’s event will be Steve Little Bird from Lama Deer, Montana, assisted by Arena Directors Gary Goggles from Fort Washakie, Wyoming, and Willie Lone Bear from Lander. The host drum will

be Thunder Butte from New Town, North Dakota led by Ken Merrick, Sr. Over \$10,000 in prize money will be awarded in dance contests scheduled throughout the weekend.

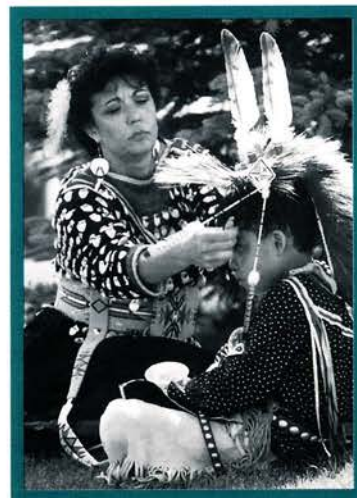
The 1996 Powwow attracted 16 drum groups, over 300 dancers from throughout the Northern Plains and Southwest, and approximately 5,500 spectators. You might want to bring your chairs and come early, join us in eating fry bread and Indian tacos, or hamburgers, hot dogs, or buffalo burgers, and relax as you enjoy this panorama of Indian heritage and traditions – the 1997 Plains Indian Museum Powwow. ■

*Above:* Fancy dancer Todd Red Bear of Hays, Montana.

*Below:* Cody resident Debbie Edwards helps her son Rex Rollins, prepare to dance.

*Opposite page:* Traditional dancer Fabian Fontenelle of Zuni, New Mexico.

*Opposite page, lower left:* Dancers circle as the powwow crowd looks on.





# newspoints:

## Plains Indian Museum Curator is visiting professor at Dartmouth

Emma I. Hansen, Curator of the Buffalo Bill Historical Center's Plains Indian Museum, is undertaking a 10-week stint as a visiting scholar at Dartmouth College in Hanover, N.H.

Hansen will serve a joint appointment as a visiting assistant professor in the Native American Studies program and a visiting curator at Dartmouth's Hood Museum of Art.

The guest teaching program is funded through an Andrew W. Mellon Foundation Grant. Hansen is teaching the spring term, from March 26 through June 3.

Hansen will teach a lecture course called "Indian Cultures of the Western United States" as well as a faculty and staff colloquium titled "Native Americans and Museums." The colloquium will deal with how Native Americans have been represented in museums and deal with such issues as repatriation and sacred materials.

Hansen hopes that her time as a guest professor will lead to development of a long-term relationship between Dartmouth and the BBHC, possibly to facilitate exchanges of interns. Dartmouth has a number of Indian students, she noted.

She is also looking forward to working with the Dartmouth collection, perhaps to explore ways it could be exhibited more widely and become the subject of publications.

Hansen is no stranger to the classroom. She holds two masters degrees, one in sociology and one in anthropology, and is completing her doctorate in

anthropology. She has taught sociology and anthropology at the University of Oklahoma in Norman and also taught for a year at Oklahoma City Community College.

## Historical Center photographer selected for Smithsonian leadership seminar

The photography manager at the Buffalo Bill Historical Center was selected to participate in a five-day leadership seminar at the Smithsonian Institution.

Devendra Shrikhande, a native of the state of Maharashtra in India, was one of 15 individuals selected nationwide to participate in the Awards for Museum Leadership Seminar. He traveled to Washington, D.C. to participate in the seminar, which ran from March 17-21. Applicants were selected on the basis of their oral and written communication skills, knowledge of and commitment to the museum field and their potential to effect change.

The annual program explores diversity issues in the museum environment and provides training opportunities for enhancing leadership skills and competencies. Throughout the seminar, participants gained a broader view of the museum field and made connections with a network of colleagues. The long-term goal of the seminar is to expand the diversity of museum staff in leadership positions.

"This award is not in recognition of an achievement from the past, but more an indicator of potential for the future," Shrikhande said.

A former electronics engineer from Pune, India, Shrikhande came to the United States in 1986 to study



Emma I. Hansen



Devendra Shrikhande



professional photography at Northwest College in Powell, Wyoming. A past winner of a visual arts fellowship from the Wyoming Arts Council, he is the first staff member at the BBHC to attend the seminar.

## Video production of Wild West show re-enactment now available

Back in the late 19th and early 20th centuries, most Americans didn't have the opportunity to experience the excitement of the American West, so William F. "Buffalo Bill" Cody brought it right to their front doors with his famous Wild West show.

Last year, during the City of Cody's centennial year, a re-enactment of Buffalo Bill's Wild West brought the drama of the original exposition to thousands of spectators at the Cody Stampede grounds.

Those with a desire to relive the experience can now do so via home video, thanks to the release of a 30-minute production on the re-enactment. The video is now available at the Historical Center as a joint project between the museum and the Cody Centennial Committee.

The video, titled "Buffalo Bill's Wild West Show Returns," was filmed during the re-enactment last June 14-15-16. It features many local-area residents as well as professional trick ropers, trick riders and expert shooters who were brought together by producer Ike Sankey to make the show a reality.

The production stars "Buffalo Bill," of course, and includes all the greatest acts of Buffalo Bill's original show, including brilliant marksmanship by "Johnny Baker" and "Annie Oakley,"

Plains Indian dancers, a re-enactment of a stagecoach robbery, an attack on a wagon train, wild bronc riding and other cowboy fun.

The show also includes a trained buffalo, and re-enactments of a Pony Express ride and a cavalry charge. The entire production is interspersed with vintage footage of Buffalo Bill's original show, made in 1910.

The making of the video will allow local residents and visitors to have a lasting souvenir of Cody's centennial summer. It is available through the Museum Selections Gift Shop at the Historical Center (1-800-533-3838).



Above: "Buffalo Bill" thrills the audience during last summer's re-enactment.



At left, Jerry Olsen and his trained buffalo demonstrate their skills.

# THE GREAT ARTIST SEARCH

In the puzzle below, find and circle the last names of the artists, listed to the left of the puzzle, whose works of art are in the Whitney Gallery of Western Art. (The names in the puzzle are written normally, backwards, up & down and diagonally.):

- John James **Audubon**\*
- Albert **Bierstadt**\*
- Deborah **Butterfield**
- George **Catlin**\*
- Red **Grooms**
- Harry **Jackson**\*
- W.H.D. **Koerner**\*
- William R. **Leigh**
- Alfred Jacob **Miller**
- Thomas **Moran**\*
- Winold **Reiss**
- Frederic **Remington**\*
- Carl **Rungius**
- Charles **Russell**\*
- Bill **Schenck**
- Fritz **Scholder**
- Joseph Henry **Sharp**\*
- Theodore **Waddell**
- Bob **Wade**
- Gertrude Vanderbilt  
**Whitney**\*

B	U	T	T	E	R	F	I	E	L	D	P
I	R	N	O	B	U	D	U	A	H	S	R
E	W	E	M	K	O	E	R	N	E	R	A
R	N	S	M	O	O	R	G	R	J	A	H
S	O	I	E	I	K	C	N	E	H	C	S
T	S	R	L	R	N	Y	R	U	N	L	C
A	K	E	U	T	E	G	W	A	D	E	H
D	C	L	K	N	A	I	T	H	B	I	O
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W	A	D	D	E	L	L	E	S	S	U	R

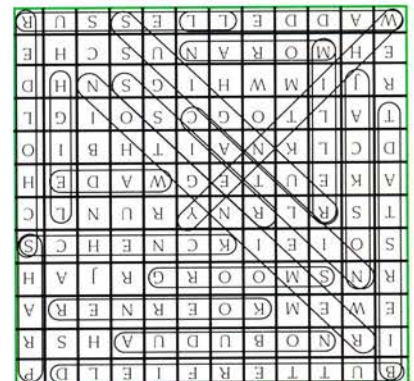
\* Bonus activity: Pick one of the artists with an asterisk (\*) by his/her name. Find as much information as possible about this person by looking at resource materials (encyclopedias, books, CD-ROMs, magazines, etc.).

What types of activities would you like us to provide for children and teenagers in future issues of **Points West**? Call Janice Fuld at (307) 578-4061 or Trent Reed at (307) 578-4007 or write to:

Janice Fuld  
Buffalo Bill Historical Center  
720 Sheridan Avenue  
Cody, WY 82414



*La Rana nel Wild West* (detail),  
c. 1902, lithograph, poster.



# Opening the doors: New winter hours serve school groups

by Sharon Schroeder, Director of Education

Last February, on a cold, frosty morning, a group of fifth grade students and their teachers from Powell gathered in the classroom to begin a tour of the Historical Center. The docent began by slowly and carefully opening

“We are committed to making educational experiences possible for young people.”

a box that contained a pair of beaded gauntlets that once belonged to Buffalo Bill Cody. As the curious students moved in for a better look, the docent said, “But how do we know

these were really his?” The students grew silent. “Well,” said one youngster, “museums just know things like that!”

The docent explained that museums do know things like that, because staff members research the “authenticity” of objects—a word that most students were not familiar with. She then projected a group of photographs on the wall and asked the students to look at them closely. They were quick to recognize Buffalo Bill in one photo wearing a pair of a gauntlets that looked suspiciously like the ones in the room. The docent cautioned the students to be

very careful not to jump to conclusions, and asked them to compare the numbers of rows of beads to see if they matched exactly. By participating in this exercise, students all became historians for the day.

As the students proceeded from the classroom to the galleries to see more of the collections, one boy asked to see a gun that was owned by Annie Oakley. The children were impressed by the fact that it had belonged to such a famous sharpshooter. Then one small voice spoke up, “But how do we know that it was hers?” This young child and his classmates had learned more than a few historical facts. They had developed critical thinking skills that would serve them well as they proceeded to examine other objects in the museum and in their lessons back at school.

The Buffalo Bill Historical Center is committed to making these kinds of educational experiences possible for young people. Our decision to remain open throughout the school year was motivated in large part by our desire to better serve our schools. Children may think that it is just plain fun to come to the museum, but teachers know that a visit which is planned to complement their classroom studies can be a valuable educational experience. We hope that teachers will interpret our new winter hours as an opening of our doors to schools and an invitation to participate even more fully in our educational programs. ■

Native American Day taught visiting children and their parents how to do traditional dances.



## Viewpoint

### History comes to life for visiting students

— By Pam Masterson  
Westside Elementary School  
Powell, Wyoming

When my Powell Westside Elementary fourth graders attend school programs at the Buffalo Bill Historical Center, they become aware of and sensitive to the role and importance of their history. A day in the museum allows our children to discover, in a hands-on way, a sense of time, a sense of self, and a sense of community. These experiences encourage students to develop higher level thinking and problem-solving skills, helping them become better citizens.

Over the years we have attended Native American Day celebrations, Buffalo Bill's Birthday events, and Cowboy Songs and Range Ballads. These events provided unique looks at our diverse American heritage. Watching demonstrations by Plains Indian craftsmen and storytellers, learning about the life and times of Buffalo Bill through live performances, or listening to the stories and songs told and sung by cowboys or cowgirls, brings a sense of reality and mythology to classroom discussions.

Learning does not end when students leave the museum, either. Listening to their comments is the most telling of all: “I can't wait to come back,” “Wait till my mom sees this,” “This is so cool,” “Did you see the ...” “It makes me feel as if I was living in another time, and I was really a part of it,” or “I have a better understanding of what life must have been like.”

School programs at the museum certainly animate the study of history for our Wyoming students. ■

# Changes in the galleries and new acquisitions

## Arms engravers recognized

Visitors to the Cody Firearms Museum this summer may notice changes intended to highlight the work of individual artists who created some of the museum's finest engraved and embellished arms.

Late in 1996 work began on the re-installation of the Woodruff embellished arms gallery, and this project will be completed this summer. On display

will be a W.W. Greener Ltd. imperial grade shotgun, donated in late 1996 by Mr. Walter Emery, at the suggestion of Mr. John Sullivan.

The new layout for this gallery will involve regrouping the firearms according to the artists who did the engravings, and arranging them by engraving type. Plans call for including as many photographs of the artists as possible. Herbert G. Houze, former curator, will be adding his knowledge to the project.

Artists whose work will be highlighted include the Ulrichs, Louis

Nimschke and the Young family.

## Whitney Gallery receives print by Bodmer

The new year brought a welcome donation in response to the Whitney Gallery curatorial Christmas wish list. Patron Arthur G. Becker donated *Cutoff-River, Branch of the Wabash*, ca. 1840-1843, a print by Karl Bodmer.

This subject is one of four prints not

included in the Historical Center's set of engravings and aquatints by Karl Bodmer, done to accompany Prince Maximilian's *Travels in North America*. Upon learning this, Arthur Becker offered to give a print from his collection to help complete the series. In this engraving, Bodmer drew a romantic vision of the landscape near New Harmony, Indiana, where he and Prince Maximilian spent time on their trip to the American West.

Gifts continue to enhance the contemporary art collection. Alan and Cindy Horn donated Paul Dyck's painting *Blanket of Hope*, 1964, a painting which unites abstraction with an influence from American Indian art. Miriam and Joseph Sample presented Gordon McConnell's painting, *Stagecoach*, 1996, a post-modern interpretation of one of the West's mythic symbols.

## Plains Indian Museum changes permanent displays

Visitors will notice several changes in the Plains Indian Museum permanent exhibitions this summer. Each winter, the museum staff focuses on cleaning, improving and making additions and changes. A selection of objects which have been on exhibit for long periods are moved into storage both for conservation reasons and to show our visitors more examples from the museum's collections. Through this year's changes, 92 additional objects will be added to the permanent exhibitions.

A new display has been completed for the Music and Dance case in the Vision Seekers gallery. Oral history quotations and historical photographs combine with examples of drums, rattles and other musical instruments, fans and dance ornaments to provide an



Top: Former curator Herbert G. Houze and curatorial assistant Simeon Stoddard work on reinstallation of the Woodruff embellished arms gallery.

Below: Karl Bodmer (1809-1893), *Cut-off River, Branch of the Wabash*, 1840-1843. Gift of Arthur G. Becker.

introduction to Plains ceremonial traditions. In the center are the drums, representing the heartbeat of the people as they gather in powwows or other tribal celebrations. Radiating from the center are examples of men's and women's dance and musical accessories.

The tribal clothing display in the Attire and Adornment gallery has been extensively changed, resulting in a broader tribal representation, including materials from the Sioux, Crow, Cree, Hidatsa, Blackfeet and others. The Southwest case also will be reinstalled with jewelry, textiles, pottery, baskets and other objects representing the Navajo, Apache, Hopi, Papago, Santa Clara and San Ildefonso. This display provides the opportunity to exhibit collection materials from outside the Plains region which provides contrasting views of two cultural areas.

Several significant objects, which have not been displayed for a few years, are going back on exhibit. Look for the feather bonnet made of rooster hackles and eagle feathers from the Northwestern Plains and the rare Gros Ventre shield dating from about 1860, on loan from Mr. and Mrs. Richard A. Pohrt. The



feather bonnet and the shield were featured in the exhibition *Art of the American Indian Frontier: the Chandler-Pohrt Collection*, which traveled to major museums throughout the country in 1992-93.

## Unique Winchester Model 37 donated

A one-of-a-kind Winchester Model 37 trap shotgun has found a new home in the Cody Firearms Museum, thanks to the efforts of a CFM Advisory Board member and a generous donor.

Leigh F. Coffin arranged for the donation of the rare firearm in early January. This shotgun was specially built for Arnold Riegger, a prominent trap shooter who was active in shooting from 1940. It was a gift to him from Col. Siegmund and the Winchester Repeating Arms Co. in 1949. It was donated to the collection by Jackie M. Allender, in memory of Mr. Riegger, who passed away last year.

The Winchester Model 37 was placed into production in 1936. It was an inexpensive shotgun which retailed for \$11.60 in 1941. In comparison the Model 12 and Model 21 retailed for \$56.70 and \$141.60 respectively. Mr. Riegger's Model 37 has a ventilated rib and checkered special select wood, features usually only found on more expensive shotguns. This makes this shotgun unique and a wonderful addition to the collection. It will be exhibited this summer in the lower gallery in the trap/skeet display.

Left: Back on exhibit is this Northwestern Plains War Bonnet, c. 1895. Chandler-Pohrt Collection. Gift of Mr. and Mrs. Richard A. Pohrt.

Below: Winchester Model 37 trap shotgun, ca. 1936. Gift of Jackie M. Allender, in memory of Arnold Riegger.



# Education department focuses on summer programs

by Lillian Turner, Public Programs Coordinator  
and Janice Fuld, Children's and Family Program Coordinator



## SILENT FILM CLASSICS OFFERED AS SUMMER FEATURE

*The Rider of the Painted Horse* returns to the silver screen as the Historical Center celebrates Cody, Wyoming's Hollywood connection during the first week in July as part of the annual Cody Stampede. Additional films to be screened include *The Devil Horse* and *The Thundering Herd*.

The 1997 Ron Bishop Western Film Seminar created a renewed interest in the western classics of the silent screen era. A featured highlight of the summer programs will be a three-week classic film series on Friday nights, July 11, 18, and 25. Films chosen from the heyday of silent westerns will include John Ford's *Three Bad Men* (Fox, 1926) and *The Iron Horse* (Fox, 1924) as well as the first epic western, *The Covered Wagon* (Paramount, 1923).

Where can you listen to storytelling, learn a traditional Plains Indian dance, paint in a garden, sculpt clay, sing along with Western musicians and watch old time western films? These are just some of the programs that will be featured as part of the Historical Center's ambitious schedule of live demonstrations, performances, hands-on activities and films this summer.

The Historical Center's summer schedule will begin with the Larom Summer Institute in Western American Studies. This graduate-level program, now in its 18th year, brings four of the nation's top scholars in the fields of western history and art to the Historical Center each year. For those unable to enroll in the courses, the instructors offer a series of Twilight Talks. These informal presentations will take place Thursday evenings at 7 pm in the Coe Auditorium and include: "The Cowboy's Ride into American Mythology" presented by Richard W. Slatta on June 5; "John Colter's Strange Odyssey: The First White Visitor to Cody Country," by John L. Allen on June 12; "Restoring a Presence: American Indians and Yellowstone Park," by Peter Nabokov on June 19; and "Tall Tales, Folk Songs, and History" by Barre Toelken on June 26.

Throughout the summer, the Historical Center will offer its popular children's workshops which teach students about themes related to the Historical Center's collections in a fun and engaging manner. Hands-on presentations and live demonstrations by professional artists, craftspeople and storytellers will also take place in the

four museums and special exhibition spaces. In addition, visitors will be able to participate in informal art sessions, Plains Indian dance demonstrations, and adult art classes. They will also have an opportunity to see a wide variety of old-time westerns and films related to the Historical Center's collections.

We are continually looking for new ways to improve the Historical Center's educational programs. If you have any suggestions or would like more information about upcoming events, please call Janice Fuld at (307) 578-4061 or Lillian Turner at 578-4007.



Students participate in "Horsing Around With Art" workshop with Larry Pirnie last summer.

# CALENDAR OF EVENTS

## MAY

- 1-31 Museum open daily, 8 am to 8 pm.
- 4 Buffalo Bill Historical Center's Annual Free Open House.
- 16 Patrons preview: *It Never Failed Me: The Arms and Art of the Remington Arms Company*. 5-7 pm.
- 17 *It Never Failed Me: The Arms and Art of the Remington Arms Company* opens to the public.
- 18 Family Fun Day. Fun-filled hands-on activities for children of all ages. Events held throughout the Historical Center.
- 21-22 16th Annual Plains Indian Powwow. Grand Entry, 12 and 6 pm Saturday and 12 pm Sunday.
- 26 Twilight Talk. *Tall Tales, Folk Songs and History*. Barre Toelken, professor, Utah State University, Logan. 7 pm, Coe Auditorium.
- 27-29 Winchester Club of America Gun Show. Sweitzer Gymnasium, Cody. Club meeting, Coe Auditorium, June 28.



## JUNE

- 1-30 Museum open daily, 7 am to 8 pm.
- 2-27 Larom Summer Institute in Western American Studies. Two two-week courses designed to explore and celebrate the history of the American West.
- 5 Twilight Talk. Informal presentations by Summer Institute instructors for the general public. *The Cowboy's Ride into American Mythology*. Richard W. Slatta, professor, North Carolina State University, Raleigh. 7 pm, Coe Auditorium.
- 12 Twilight Talk. *John Colter's Strange Odyssey: The First White Visitor to Cody Country*. John L. Allen, professor, The University of Connecticut, Storrs. 7 pm, Coe Auditorium.
- 14-15 15th Annual Frontier Festival. Two days of outdoor activities and demonstrations celebrating frontier life and culture. 10 am to 8 pm Saturday, 10 am to 5 pm Sunday.
- Corporate Days. Employees and families of corporate members admitted free.
- Twilight Talk. *Restoring a Presence: American Indians and Yellowstone Park*. Peter Nabokov, professor, University of California at Los Angeles. 7 pm, Coe Auditorium.
- 11-13 Winchester Arms Collectors Association. Sweitzer Gymnasium. Club meeting in Coe Auditorium, July 11.

## JULY

- 1-31 Museum open daily, 7 am to 8 pm.

Films pertaining to exhibits shown daily, Monday through Friday.

Hands-on workshops for children. Reservations required.

Western film series. Western films, many dating from the early 1900s, will be shown Monday through Friday, 4 pm, Coe Auditorium.

Live gallery demonstrations and hands-on activities. Monday through Friday.

## AUGUST

- 1-31 Museum open daily, 7 am to 8 pm.

- 1-29 Hands-on workshops for children. Reservations required.

- 1-15 Films pertaining to exhibits shown daily, Monday through Friday.

Live gallery demonstrations and hands-on activities. Monday through Friday.

Western film series: Western films, many dating from the early 1900s, will be shown Monday through Friday, 4 pm, Coe Auditorium.

- 22-24 Buffalo Bill Celebrity Shootout, Cody Shooting Complex. Celebrities join amateur and professional shooters in a variety of competitive events.

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