

# POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER

SPRING 1997





# CONTENTS

- 4 FROM LYRES TO LARIATS**  
Cowboy Songs & Range Ballads sets the standard for preserving a uniquely American genre of folklore.

- 6 REMINGTON ARMS RETROSPECTIVE**  
The Arms and Art of the Remington Arms Company are spotlighted in a new exhibition opening in May.

- 8 THE YELLOWSTONE PARTNERSHIP**  
As America's first national park celebrates its 125th anniversary, the Buffalo Bill Historical Center collaborates on an educational exhibition of the park's bison herd.

- 11 NI'IIHI': IN A GOOD WAY**  
Images by cultural anthropologist Sara Wiles are featured in a new photo exhibition on the Arapaho people of Wyoming.

- 12 THE FEATHERED CAPE AND PAINTED PROOF**  
A painting solves the mystery of the origins of unusual feathered capes.

- 15 PUBLIC SUPPORT '96**  
Development initiatives enjoy strong backing in 1996.

- 18 FAMILY FUN**  
Ambitious schedule of children's and family programs planned for 1997.

## DEPARTMENTS

Director's Report .....	3
Recent Gifts .....	16
New Acquisitions .....	20
Planned Gifts/Calendar.....	23

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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: Cowboy memorabilia from the collections of the Buffalo Bill Museum. Photograph by Lucille M. Wartors.



The Buffalo Bill Historical Center's stellar dedication to the preservation and perpetuation of occupational songs is one of the best things about the museum, signifying a well-reasoned, well rounded approach to generating, maintaining, and disseminating public interest in a precious, perishable legacy. To incorporate songs and stories at such a high level into the galaxy of other aesthetic, historical, anthropological, and sectional activities of the museum does noble service to our American heritage. As the greatest museum of the American West, you are in a position to do it right. And you do.

—Stuart M. Frank, Director  
Kendall Whaling Museum

Founder of the Mystic Seaport  
Sea Music Festival and Symposium





# Celebrating Change

B. Byron Price, Executive Director

As I begin what I hope will be a long and productive tenure as executive director of the Buffalo Bill Historical Center, I am reminded of the critical role of change in today's museums. Popular misconceptions notwithstanding, museums are, by their very nature, dynamic institutions, always struggling to remain relevant and vital to the needs and concerns of their audience.

Modern museum-goers bring with them diverse backgrounds, perceptions and expectations. Some want to be entertained, others crave understanding, still others expect to be awed. Confronted by an increasingly sophisticated and demanding public, savvy museums must constantly search for fresh ways to communicate their message. In recent years the stale curiosity cabinets and dull permanent exhibits of the past have increasingly given way to exciting interactive presentations, many of them utilizing computers, audiovisuals and other forms of technology to help tell the story. With the advent of the Internet and electronic mail and with greater access to telecommunications, many museums are now sharing their collections and their expertise electronically, outside the walls of the institution.

The computer age made its appearance at the Buffalo Bill Historical Center as early as the mid-1970s when several terminals were installed in a new firearms exhibit giving visitors immediate access to additional information about the objects on display. In recent years the Center has continued to pioneer new technological trails, establishing an Internet home page, producing its first ever CD-ROM in connection with the

Frederic Remington catalogue raisonné project and releasing a critically acclaimed compact disc featuring original music from Buffalo Bill's Wild West show. These fledgling forays foreshadow exciting future projects.

To better serve the community of Cody and the winter visitors to Park County, the Center abandoned its long-standing practice of closing during the coldest months, electing instead to remain open on an abbreviated schedule. This change has allowed the museum to more effectively serve local schools as well as walk-in traffic. The new hours have already inspired much good will.

Regular readers of the Historical Center's quarterly publication will notice still other significant changes beginning with this issue. The expanded journal has been renamed *Points West* and features more photographs, improved content, additional color and a brand-new, magazine-style design.

These changes represent a natural evolution from an institutional newsletter to a meatier publication with broader appeal. We will strive to make *Points West* a more readable and appealing publication and we hope you will like the changes.

These improvements are only the latest manifestations of an ongoing institutional process. In the years to come I look forward to helping guide the future development of the Buffalo Bill Historical Center by articulating a vision that will keep this already outstanding institution in the forefront of American museums and relevant to the needs and concerns of 21st century Americans. ■





# From Lyres

by Lillian Turner, Public Programs Coordinator

Railroad workers, sailors, fishermen, lumberjacks, farmers and homesteaders—their songs have become part of America's musical heritage, capturing the spirit and story of America's working class. But what about the cowboy and his music? With the exception of the work of a handful of song collectors, little has been done to preserve or celebrate this music in the past 100 years.

In 1982, however, the Buffalo Bill Historical Center began sponsoring a program to preserve and perpetuate the grassroots music of this region...the traditional songs of the working cowboys.

That first year there

were 10 performers. However, the determination to find the music and those still performing it led the Historical Center to continue the program until in 1996 the Cowboy Songs and Range Ballads program drew 75 performers from 16 states to take

part. The program now includes two full days of educational performances for over 600 schoolchildren as well as a one-day symposium, two evening concerts, 10 educational workshops, and demonstrations of cowboy crafts. Continuous music performances in three venues entertain hundreds of listeners who come from throughout this region and as far away as Minnesota, Missouri, Texas and California.

As the reputation of this award-winning program has grown, it has brought national and even international attention to the Historical Center. It has become the model for other programs, yet it has remained unique...avoiding the trend toward country music and cowboy poetry.

In recent years the scholarly aspect of Cowboy Songs increased with the addition of the Cowboy Songs Symposium, a full day devoted to the study of some aspect of cowboy history and culture. Most recently the focus has been on the roots of the cowboy's music itself. In keeping with that idea, the theme of this year's program is *From Lyres to Lariats*.

Of importance to our mission statement, the program not only reflects the Center's collections, placing them in their cultural context, but each year adds to the collections. The programs have been tape-recorded throughout the years resulting in the acquisition of hundreds of hours of tapes. These have become the core of the Center's Cowboy Songs Archives. This repository of tapes, records, sheet music, song-

"It is the performers coming together and sharing their music. That is what will keep the music alive."

From left: Mike Ley, Buck Page and Joe "J.B." Boemecke of *Riders of the Purple Sage* during an evening Cowboy Songs performance.





# to Lariats

## Viewpoint

### WHY I SING COWBOY SONGS

By Buck Ramsey

books, field notes, and musical instruments is a growing collection of enormous value to folklorists, music historians, performers, songwriters, and those interested in the history and culture of the West.

But collecting the music is not enough. Music is meant to be sung. And that is the vital part of Cowboy Songs. It is the performers coming together and sharing their music throughout the weekend as they swap versions of songs, exchange ideas about just how to play a song on the guitar or fiddle or banjo. One of the rewards of the weekend is to come upon a 16-year-old performer deep in discussion with a 78-year-old cowboy about a song and then watch the two of them work out the intricacies of that particular piece. That is what will keep the music alive. That's not the only reward. It's watching the growth in the performers themselves. It's seeing

Duane Dickinson, a rancher from Ryegate, Montana, who literally had to be shoved up on the stage the first time he attended Cowboy Songs... to watch him grow into a confident, competent performer. This rancher has such a repertoire of 19th and early 20th century songs that Buck Ramsey, nationally known cowboy singer

and poet, called him a national treasure. But Duane had no idea that what he knew— what he had learned from his father and grandfather— was of such importance. Until he came here.

But it is not just the growth in their musicianship and stage presence that has been evident over the years, it is the performers' desire to learn more about their music and its history—and to place it all in the broader context of western history. They go into schools and work with the children. Their concerts become educational opportunities to teach others about the cowboy and his music.

Buffalo Bill did more than anyone else to help promote a positive image of the cowboy both here and abroad. It is appropriate that the museum which bears his name promote and preserve the music of those same cowboys. ■



Liz Masterson and Sean Blackburn entertain on stage during the annual Cowboy Songs and Range Ballads concert.

Nearly eight years ago I got wind of what was going on at Cody's annual cowboy song gathering and out in Elko at the poetry gathering. I decided to try to throw in with the gatherers.

At the Elko gathering, I asked around about singers of cowboy songs, and learned of a feller there by the name of Duane Dickinson from Montana who knew a lot of the old songs. I looked Duane up and followed him around for a few days. He sang nearly the whole time and never the same song twice. I wanted to be another Duane Dickinson. That's one reason I give for singing the old songs, but it's not the only one.

Cowboys in the cow country know about one another by word of mouth. Ever since I first sat listening to cowboys talk, I wanted my name to enter into those conversations. Full of health and hell, I roped and rode my while, even drank and fought my way through the saloons and honky-tonks, yearning to earn a place in that conversational lore of the West. I didn't have time and wasn't good enough at what I did to earn that place.

But good ropers and riders and drinkers and fighters were always a dime a dozen. The singers of the old songs were almost extinct, so when the conversation got around to who knew the old classics, most of the cowboys only knew of a genuine cowboy singer by hearsay. I learned just enough of the old songs to secretly hold to a vain hope that when the subject came up, my name might enter the conversation.

That's pretty much what it comes down to now. I sing the old cowboy songs to keep my hand in the game, to keep alive the hope that the cowboys will speak my name. When they are in earnest confab around the wagons, in the bunkhouses and saddle shops, passing jugs from the tailgates of pick-ups, I want them, when the subject of old cowboy songs comes up, to speak my name with the same quiet reverence they speak of Duane Dickinson.



# Remington Arms retrospective details history of major firearms manufacturer

by Howard Michael Madaus, Curator, Cody Firearms Museum



Above: Paul Goodwin of Newport, Kentucky photographs firearms for the Remington Arms exhibition catalog.

Center: Leon W. Wier, Jr., President, Remington Society of America, catalogs incoming firearms on loan for the exhibition.

Below: Cody Firearms Curator Howard M. Madaus examines part of the Remington pistol collection.

The weather in Cody on Dec. 2, 1996 may have been clear and cold, but in the bowels of the Buffalo Bill Historical Center, the "deluge" had begun. The "deluge," however, was neither liquid nor an act of Mother Nature. Rather, it was the beginning of the influx of objects that would arrive over the next three weeks to temporarily swell the museum's holdings of firearms produced over the past 180 years by the Remington Arms Company. For three weeks, the museum's registration and collections staff, the curatorial staff of the Cody Firearms Museum, and four volunteers from the Remington Society of America condition-reported, catalogued, videotaped, photographed, and organized the record number of loan objects. In May, all of these objects will be on public display when the Historical Center unveils *It Never Failed Me: The Arms and Art of the Remington Arms Company*.

The flood of arms that poured into the museum's receiving area during the first three weeks of December eventually totaled more than 650 loan objects from 60 separate individuals. (Additional loans that trickled into the museum in the beginning of January increased that total to more than 700 arms from 76 lenders.) The source of these arms was the membership of the Remington Society of America, an organization founded in 1981 among collectors whose primary interest lies in the firearms manufactured by Eliphalet Remington, his sons, and the Remington Arms Company from 1816 to the present. The society numbers approximately 500 members throughout North America.

In addition to the firearms loaned to the Center by the Remington Society of America, the special exhibit *It Never Failed Me* will encompass nearly 100 paintings from the Ilion, New York factory museum and corporate headquarters of the Remington Arms Company, recently relocated in Madison, North Carolina. These paintings were commissioned by the company for calendars and advertising posters printed from the turn of the century to the 1980s. While the wildlife art of contemporary artists R. Kuhn and T. Beecham predominate in the exhibit, examples are also present of such well known early nineteenth century artists as N.C. Wyeth, Philip R. Goodwin, and F. Leyendecker.

*"It Never Failed Me* will display nearly 100 turn-of-the-century advertising illustrations in addition to the 700 Remington firearms loaned by the members of the Remington Society of America."

*It Never Failed Me* (so named for a comment made by Buffalo Bill when he gave his Remington "New Model Army" revolver to his Nebraska ranch foreman, Charlie Trego, in 1906 as a Christmas gift) will occupy the Special Exhibitions Gallery in the lower level of the Buffalo Bill Museum. A patrons' opening is planned for Friday, May 16, 1997. The exhibit, with its twenty theme areas, will be open to the public from May 17 through September 28, 1997. ■



# Curators author new publications

## *Seth Eastman, Confederate longarms are subjects of expansive works*

A monumental new study, *Confederate Rifles & Muskets* (Graphic Publishers, Los Angeles, 1996), co-authored by Cody Firearms Museum Curator Howard Michael Madaus and arms collector and retired psychiatrist Dr. John M. Murphy, was released in July of 1996. The massive volume (778 pages in length and weighing just over six and a half pounds) is a detailed, scholarly study of the infantry longarms produced or adapted in the Confederate States of America during its short existence from 1861 to 1865. Each of its 60 chapters individually treats the known arms producers who either made arms anew or altered existing arms for the Confederate central government or its states. All of the chapters are extensively annotated with references to primary documents in state and national repositories. The documentary analysis for this study evolved over two decades, while the writing and editing of the text itself encompassed the last seven years.

While the documentary research was based on source materials in many scattered archives, the great majority of the arms described in micro-detail and photographed for the book originated in the collection of Dr. Murphy, a Californian whose collection of Confederate longarms is recognized as the foremost in the world. More than 700 photographs of individual firearms and their component parts complement the descriptive text and general historical background data. Well-received by reviewers, *Confederate Rifles & Muskets* has already been declared as the new "bible" of Confederate longarms researchers and collectors. Priced at

\$120 (plus shipping and handling), the new book is available from Museum Selections.

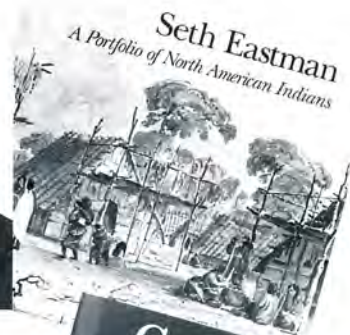
Sarah E. Boehme, John S. Bugas Curator of the Whitney Gallery of Western Art, has contributed to the recent publication, *Seth Eastman: A Portfolio of North American Indians*, published by the Afton Historical Press, of Afton, Minnesota.

The book showcases a collection of Eastman's watercolors, produced by the artist after his experience living at Fort Snelling in the 1840s. There he painted scenes of life among the Dakota and Chippewa.

Dr. Boehme's essay "An Officer and an Illustrator: On the Indian Frontier" places Eastman in context with other artists who portrayed Indian subjects in the early nineteenth century. Her essay is based on her dissertation for a Ph.D. from Bryn Mawr College.

*Seth Eastman: A Portfolio of North American Indians* also includes "Annotations on the Plates" by Christian Feest, professor of anthropology at the University of Frankfurt, and a biographical essay "He Chased Indians: The Soldier Artist's Life" by Patricia Condon Johnston, founding director of the Afton Historical Press. ■

*Seth Eastman: A Portfolio of North American Indians* by Sarah E. Boehme and *Confederate Rifles and Muskets* by Howard M. Madaus are available from the Museum Selections Gift Shop.





# THE YELLOWSTONE Partnership

by Scott Hagel, Director of Communications

A remarkable partnership between the Buffalo Bill Historical Center and Yellowstone National Park will result in creation of an exhibition on the Yellowstone Park bison herd in 1997.

Unlike traditional Historical Center exhibitions, which originate in the museum at Cody even if they later

"Oh give me a home  
where the buffalo roam..."

travel to other venues, this project will be constructed and installed in Yellowstone Park. On Aug. 1, *Where the*

*Buffalo Roam* is scheduled to open for public viewing at the Canyon Visitor Center. The exhibition will help visitors to the park understand the significance

of the Yellowstone Park bison herd and the issues surrounding its ongoing management.

The collaboration has its roots in 1995, when the Historical Center produced a natural history exhibition called *Seasons of the Buffalo*. It was the Historical Center's first natural history exhibition and received a national award from the American Association of Museums in early 1996.

The show attracted the attention of Yellowstone National Park Superintendent Mike Finley. In late 1995, he and his staff began talking with the BBHC about producing a similar exhibition for display inside Yellowstone.

The result of those discussions is *Where the Buffalo Roam*. Several interpretive specialists from Yellowstone have joined with a group from the Historical Center to form an exhibition development team. The two entities are jointly financing the exhibition and contributing equally to its content and design.

The show is particularly relevant because 1997 is Yellowstone's 125th anniversary. As visitors contemplate the park's origins and history, they will also have the opportunity to ponder the future of the Yellowstone bison herd within the context of ongoing management issues.

The exhibition will include dioramas featuring life-size taxidermy mounts, photo murals, replicas of relevant artifacts and reproductions of art from the Historical Center's collection. The title comes from the song "Home on the Range," and individual lines from the song will help to guide development of







Left: Specht, *The American Bison* (*Bison Americanus*) Engraving, hand-tinted. McCracken Research Library Archives.

Right: Thomas Moran (1837-1926) and S.V. Hunt (engraver). *The Upper Yellowstone Falls*. Hand colored engraving, 1875. Gift of Dr. and Mrs. DeWitt Dominick.



individual components of the exhibition. For example, the line "Give Me a Home" will introduce Yellowstone as unique habitat for the last free-ranging herd of bison on the continent. "Where the Buffalo Roam" will be a section that delves into biological and ecosystem themes. Additional segments will follow other lines from the song and cover the bison's relationship with predators, visitor safety, conflicts within the scientific community, migration, brucellosis and other themes still to be determined. The goal is to help visitors arrive at a deeper understanding of the buffalo as a species, its place in the Yellowstone ecosystem and how the buffalo represents the essential qualities that make Yellowstone such a unique and attractive place.

The partnership represents an extraordinary opportunity for the Historical Center to extend its reach

beyond its own walls.

By reaching out to visitors in Yellowstone Park, the Historical Center can better fulfill its mission of advancing knowledge about the American West.

Through their experience with this exhibition, park visitors may become motivated to learn more about what the Historical Center has to offer.

The show is expected to be in place at the Canyon Visitor Center for a period of two to five years, and then be moved to another location in the park. But the exhibition is perhaps only the first step in a relationship that will result in future collaborations between the Historical Center and the park.

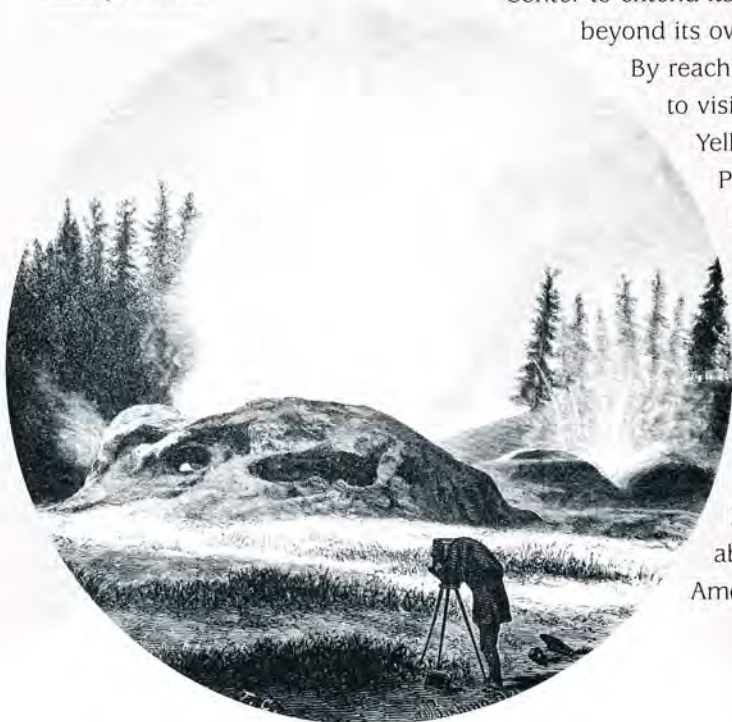
Funding for the Historical Center's portion of the expense comes from the generous sponsorship of the Park County Travel Council, Shoshone First Bank of Cody, and Trustee Nancy-Carroll Draper of Cody. At press time, Yellowstone officials were securing sponsorship for the park's share of the expense.

Historical Center staff members on the exhibition planning team include Connie Vunk, collections manager; Alan Ternes, adjunct curator of natural history; Debbie Steele, natural history assistant; Byron Price, director; Wally Reber, associate director; Betty Kercher, grants manager; Sharon Schroeder, education director; Denny Barhaug, carpenter; and Scott Hagel, communications director.

Members from Yellowstone Park include Linda Young, assistant chief interpreter, planning and media; Tom Tankersley, assistant chief interpreter, personal services; Neysa Dickey, Canyon District naturalist; and Ron Thoman, chief of interpretation.

*Buffalo, 1995.* Lucille Warters, photographer.

Below: Artist unknown. *Hot Springs and Geysers of the Yellowstone.* Engraving. McCracken Research Library Archives.





# Ni'iihi': In a Good Way

by Emma I. Hansen, Curator, Plains Indian Museum

Opening at the Historical Center on March 14, 1997, will be a new exhibition of contemporary photographs entitled *Ni'iihi': In a Good Way*. *Photographs of the Wind River Arapaho 1976-1996*. The exhibition will consist of 40 black and white photographs, including portraits of Arapaho elders, children and families, ceremonies, and daily activities on the Wind River Reservation of Wyoming. The photographs were taken by Sara Wiles, a cultural anthropologist from Lander, Wyoming, who has lived near the reservation and participated in Arapaho community language and cultural activities for the last 20 years.

As one of the two American Indian tribes with contemporary homelands in Wyoming, the Arapaho tribe is an important part of the state's heritage. From their first entrance into the Plains region at the end of the 18th century, the Arapaho people traveled through present Montana, Wyoming, Colorado, Nebraska and Oklahoma following the vast herds of buffalo that once roamed the prairies. As the Plains tribes were placed on reservations in the late 19th century, the Northern Arapaho joined the Shoshone on the Wind River Reservation of Wyoming, while a southern contingent was located with the Southern Cheyenne on a reservation in western Oklahoma. Despite the geographic separation, the northern and southern members of the tribe continue to have social and ceremonial ties maintained through frequent visits between the two areas.

The exhibit photographs will be interpreted through commentary on the individuals and their roles within the

Arapaho community whether as skilled beadworkers, ceremonial leaders, excellent fry bread makers, or other identities. Accompanying the photographs will be individuals' Arapaho names with their meanings and stories on how the names were bestowed.

Although many photographers are able to capture the beauty of Arapaho and other Plains Indian cultures through images of powwow dancers or traditional arts, Sara Wiles brings an added human dimension to her photographs. Her photographs reflect her ties to the community and a sensitivity and understanding of many of its cultural values and traditions.

In the Arapaho language the phrase, *Ni'iihi*, refers to living "in a good way." While participating as dynamic members of Wyoming communities, the Arapaho continue to follow cultural values and traditions which enable the people to live in a good way. The exhibition will provide museum visitors an opportunity to gain a greater understanding of contemporary Arapaho life, including changes and continuity of traditions.

*Ni'iihi': In a Good Way* will be on display in the Cody Firearms Museum breezeway through 1997. ■



Top: Josephine Redman was born May 18, 1903. She is the mother of nine children and has over 60 great-grandchildren and four great-great-grandchildren. She has been a noted beadworker and tipi maker. Her Arapaho name, Bee'eenesei, was given to her when she was young. (Photograph by Sara Wiles, 1986.)

Bottom: Coulton Armour, whose Arapaho name is Nii'ehii Niiitouu or Hollering Bird, Kayla Jean Armour (Biikoo'usei or Night Woman), and Robin Chase Alone (Neci'cebsei). The Arapaho names were given to the children by their grandfather Robert Armour. (Photograph by Sara Wiles, 1990.)



# The Feathered Cape and Painted Proof

## *Stearns painting resolves mystery on origin of unusual feathered capes*

by Emma I. Hansen, Curator, Plains Indian Museum and  
Sarah E. Boehme, John S. Bugas Curator, Whitney Gallery of Western Art



Junius Brutus Stearns (1810-1885),  
*Washington and the Indians*, 1847,  
oil on canvas, 36 x 50 inches. Loan  
from Mr. and Mrs. W.D. Weiss.

Loans to two different museums in the Historical Center will be united in a special "focus exhibition" in the CFM Breezeway, opening on April 3, 1997. The Plains Indian Museum and the Whitney Gallery of Western Art are cooperating on this display. An unusual feathered cape, made of peacock, peahen, prairie chicken, and guinea fowl feathers from the Great Lakes region and dating from the second quarter of the 19th century has been loaned to the Plains Indian Museum by Bo and Anna Polk. It will be exhibited with the painting by Junius Brutus Stearns (1810-1885), *Washington and the Indians*, 1847, oil on canvas, which is on loan from Mr. and Mrs. W.D. Weiss.

Approximately 50 feathered capes with similar designs of crescents and inverted triangles exist in museum

collections around the world, with 36 in the United States. Without precise collection information, the capes have been attributed in museum records to several cultures ranging from Victorian English to American Indian. Many scholars doubted the American Indian attribution due to the use of peacock feathers, which were not thought to have been available through trade during the early 19th century.

Only one similar cape at the University of Iowa Museum of Natural History had a documented collection history.

According to museum records, it was made for Mesquakie Chief Poweshiek by his youngest daughter in the winter of 1839. It was subsequently given to Dr. Henry Murray as payment for medical bills for treatment of members of Poweshiek's family, probably for smallpox. Poweshiek, who was born on the Rock River in Illinois ca. 1790, lived in Iowa from about 1836 until removal of the Sauk and Mesquakie to a reservation in Kansas in 1843. Research has shown that peacock feathers, in fact, were available periodically for trade to the Sauk and Mesquakie in the 1830s, and sold for the expensive sum of 25 cents each.

The design of the cape on loan to the museum like those in other collections is strikingly similar in design and



technique to that at the University of Iowa. According to researchers Nancy Oestreich Lurie and Duane C. Anderson, these interesting feathered capes appear to have been made by a single tribe and distributed among Great Lakes people through trade from the 1820s to the 1850s.

The painting *Washington and the Indians* attracted the interest of scholars researching the feathered cape because artist Junius Brutus Stearns painted an Indian woman wearing such a cape among the group assembled around George Washington. As the viewer faces the painting, she sits just to the right of Washington with a child at her knee.

Stearns painted this work on commission for the American Art-Union, an organization which distributed works of art to its members through a lottery. He sent the Art-Union a sketch of his proposed painting, which might be the sketch now owned by Mr. and Mrs. W.D. Weiss and also featured in the exhibition. This painting was the first of many that Stearns would paint of the life of Washington, contributing to the glorification of Washington and showing his many roles as soldier, farmer, citizen, statesman, and Christian.<sup>1</sup>

*Washington in the Indian Council* (alternate title) depicts Washington, on his first mission of diplomatic leadership, at age 21. He met with leaders of the Iroquois Confederacy at Logstown on the Ohio River in 1753. Representing British interests in their conflicts with the French, Washington sought assurances that the Six Nations would continue to be friendly with the British.

Stearns carefully researched the

painting and is supposed to have visited Canada and western New York state to study the Indians for this painting. An 1848 publication which commented on the painting noted that it included "portraits of the Onondagas..." Stearns studied Indian subjects available to him in the 1840s. Having seen one of the feathered capes, he meticulously portrayed it and the other items of Indian clothing, giving his painting the semblance of authenticity. Although the cape would not have been worn in a council in the 18th century, Stearns' painting supports Lurie and Anderson's views that the capes were made by Indian women in the nineteenth century. ■

<sup>1</sup> For research on Stearns and his paintings of George Washington, see the writings of Mark Thistlethwaite, especially *The Image of George Washington: Studies in Mid-Nineteenth Century American History Painting* (New York, New York: Garland, 1979).

Woman's feathered cape, Great Lakes region, early 19th century, cotton, peacock, peahen, prairie chicken, and guinea fowl feathers, length 46 inches. (Worn by seated woman in painting on opposite page). Loan from Bo and Anna Polk.





# Changes in the Galleries

## DUDE RANCHING EXHIBIT EXPANDED

by Christine Houze, Buffalo Bill Museum Curatorial Assistant

William Carpenter had a personal reason for looking at the BBM's dude ranching exhibit on his spring 1995 visit. His grandfather, Billy Howell, was one of the first dude ranchers. Mr. Carpenter saw objects from Valley Ranch, Eaton's, and the OTO Ranch but none from his grandfather's Holm Lodge ranch. He did find his grandfather's boots and chaps on display in other cases. Memories of summers spent on his grandfather's dude ranch prompted Mr. Carpenter to offer the BBM additional Billy Howell materials.

James William "Billy" Howell (1874-1952) was a Cody pioneer homesteader and helped build Buffalo Bill's irrigation canal. He then worked for the Holm

Transportation Company guiding early tourists to Yellowstone, first on horseback, then by stage and finally by Stanley Steamer. Recognizing the importance of tourism, Billy Howell bought the charred remains of Holm Lodge in 1914, rebuilt it, and began a 35-year career as a dude rancher. Holm Lodge, a few miles east from Buffalo Bill's Pahaska, had customized cabins for the families who returned year after year. Miss Mary Shawver became Howell's business partner in 1930. She

wrote *Sincerely, Mary S.*, a delightful book about Wyoming guests. They sold the ranch in 1947 and retired. The new owners renamed the ranch Crossed Sabres after Howell's brand. It is still a guest ranch.

Mr. Carpenter donated photographs and his grandfather's 12 gauge Fox shotgun. A Howell nephew, Joseph Hoffart, donated a skinning knife with the "crossed sabres" brand carved in the handle. From the BBM vaults came a bridle and spurs previously donated by Betty Waldron, Howell's granddaughter. The result is an expanded exhibit on an important aspect of Cody's economy and a tribute to a colorful figure in its history.

## WHITNEY GALLERY UNDERGOES CHANGES

by Sarah E. Boehme, John S. Bugas Curator

Changes were made in the works of art on view in the Whitney Gallery of Western Art and Kriendler Gallery of Contemporary Art during the month of January. Works were rotated for conservation purposes, to accommodate changes due to loans, and to present new acquisitions.

Some of the most dramatic changes were evident in the Kriendler Gallery with the installation of new acquisitions. Several works of art which link wildlife and the mountain man were installed together. Realist painter Tom Palmore's *When Fear Meets Elegance*, 1996, acrylic on canvas, gift of the Edward R. Bazinet Foundation, was paired with sculptor Bob Scriver's, *The Deer Slayer*, 1965, bronze, loan from the artist. ■

The Burlington Northern Railroad actively promoted dude ranching. This circa 1920 photograph of Billy Howell was part of their advertising campaign.





# Development efforts enjoy strong support

by Frank Goodyear, Director of Planning and Development

At the beginning of 1996 the goal of raising \$1,490,608 or approximately 29 percent of the Historical Center's total operating revenue mix was agreed upon by trustees and staff. We challenged ourselves to reach higher levels of public support and fundraising revenue than in previous years as we anticipated some potential financial vulnerability in other sectors of the budget.

Because of the generosity of thousands of members and donors, we were able to exceed our goal by raising \$1,626,185 or approximately 32 percent of the Center's total operating revenue mix. Every donor really does make a difference.

Let me take a moment to describe the Center's comprehensive fundraising initiatives. The largest amount of unrestricted support comes from the Annual Fund. This year's Annual Fund established a record; it totaled \$442,000 from 482 donors. Largely unrestricted, Annual Fund monies are allocated through the entire institution. Representing approximately 8 percent of operating revenue, the Fund helps to assure a level of excellence in everything the Center does: collections management, programming, facilities maintenance and staffing. Annual Fund dollars are important dollars to the Center.

The Center's membership program is another vital source of unrestricted support. It also reached an all time high in 1996—2,890 members contributed over \$385,000. Like the Annual Fund, membership revenue has grown significantly during the past five years. It represents approximately 7 percent of

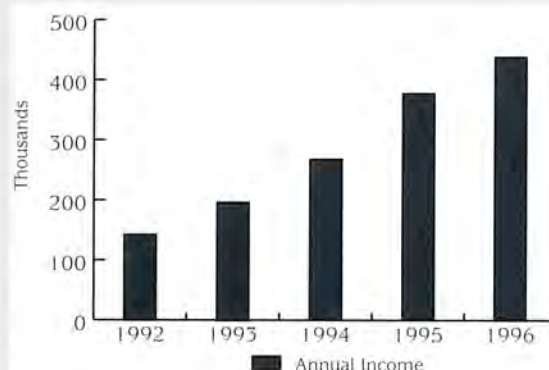
operating revenue whereas five years ago it represented just under 3 percent. There has been significant growth in almost every membership category and among the most important growth has been in the local corporate community. We value this "partnership" with the community and look for ways to enhance it.

A related membership revenue stream results from the research on firearms provided to the over 600 Cody Firearms Museum members. In 1996 revenue in this area totalled \$56,415 and the service to our members is exemplary.

The Center also has an active grantswriting program: at the federal, state and local levels as well as in the foundation and corporate areas. In 1996, grant funds, unrestricted and restricted, totalled \$548,833.

Finally, there are the revenues earned from the Patrons' Ball and the Buffalo Bill Celebrity Shootout. The Ball celebrated its twentieth anniversary in 1996 and grossed over \$212,000. Not only is the Ball a magnificent and fun-filled event, it raises important revenues while making friends for the Center. A much newer event, the Buffalo Bill Celebrity Shootout, has become a fixture on the Center's calendar and a growing contributor to the Center's revenues. ■

## ANNUAL FUND GROWTH





# Recent Gifts exhibition highlights acquisitions

The annually reinstalled *Recent Gifts* exhibition opens on April 3, 1997, with a new display of donations to the four museums and library. The exhibition presents special highlights of new acquisitions and relates them to museum functions of collecting, exhibiting, conserving, researching and educating. *Recent Gifts*, which also honors the importance of donors' contributions, is

installed adjacent to the Orientation Gallery in the center lobby.

## Whitney Gallery of Western Art

by Sarah E. Boehme, Curator

The Whitney Gallery of Western Art's contribution to *Recent Gifts* includes a grouping which forms an exhibition within the exhibition. The works of art span a 50-year period from 1940 until 1993. These works are unified by their artists' roles as social satirists.

The Whitney grouping begins with the important donation of a painting by

Adolf Dehn (1895-1968), *Good Americans All*, 1940, watercolor, gift of Joseph and Miriam Sample. Dehn traveled to Colorado from New York for summer visits and teaching assignments at the Colorado Springs Fine Arts Center between 1939 and 1942. In Colorado he was inspired by parades to paint, and then lithograph, the array of Western types in *Good Americans All*. Dehn used his characteristic "blousy, semi-abstract" style which exaggerated

the features of his marchers. In the years when Dehn painted in Colorado, the United States took an isolationist stance to the growing problems in Europe and Dehn's work perhaps satirizes this attitude.

The other works in this grouping were created by artists from more recent years who come out of a social satire movement. Red Grooms painted *Cody, Wyoming*, watercolor, 1990, gift of Mr. and Mrs. W.D. Weiss. Grooms contributed to the expanding definitions of art through the Happenings he staged in New York in the 1960s. His *Ruckus Rodeo*, a gigantic multi-media installation, brought a Pop sensibility to the interpretation of rodeo. This watercolor of downtown Cody serves primarily as an artist's sketch for a memory of one of his western trips.

Audrey Roll-preissler's sense of humor is evident in *Western Chorus Line*, 1993, mixed media, gift of Mr. and Mrs. W.D. Weiss. She caricatures the West, playing with myths that spoof but at the same time signify independence and freedom.

The Whitney will also include other works of art, such as those by T.D. Kelsey, Oreland Joe and Arthur Amiotte, in *Recent Gifts*.

## Buffalo Bill Museum

by Christine Houze, Curatorial Assistant

A Switchback Ranch Purchase Award brought the Buffalo Bill Museum an "Indians versus Cavalry" foosball game created by Ken Siggins of Triangle Z Ranch Furniture. The box is made of poplar, the figures of hard maple, and the rest of Douglas fir. Jill Siggins painted



Top: Red Grooms (b. 1937), *Cody, Wyoming*, 1990. Watercolor on paper, 12 1/4 x 16 1/4 inches. Gift of Mr. and Mrs. W. D. Weiss.

Bottom: Adolf Dehn (1895-1968), *Good Americans All*, 1940. Watercolor on paper, 19 x 29 inches. Gift of Joseph and Miriam Sample.



the figures and the landscape on the inside of the regulation-size box. Siggins has been making furniture for over 30 years in Cody. He displayed his unique creation at the 1996 Western Design Conference where it caught the attention of the Historical Center's award selection team.

## Plains Indian Museum

by Emma I. Hansen, Curator

A highlight of the 1996 Plains Indian Seminar on *Powerful Expressions: Art of Plains Indian Women* last September was the participation of Kiowa artist Vanessa Jennings. The keynote address by JoAllyn Archambault, director of American Indian programs at the Smithsonian Institution National Museum of Natural History, addressed the life and work of Ms. Jennings, focusing on the ways in which her family history and cultural values have shaped her artistic direction. During the weekend, Ms. Jennings and Barbara Hail of the Haffenreffer Museum presented two workshops on Kiowa cradleboards.

Through generous donations from The Pilot Foundation and Arthur Amiotte to the Plains Indian Museum contemporary traditional art fund, the museum purchased one of Ms. Jennings' cradleboards. The cradleboard is based on the design of an earlier one used by Ms. Jennings' grandparents, Stephen Mopope and Jeannete Berry. Stephen Mopope was a noted Kiowa artist, known as one of the Kiowa Five who greatly influenced generations of Indian artists. Jeannete Berry was a gifted traditional Kiowa and Apache

artist. Ms. Jennings, also known by her Kiowa name, Paukeigope, has received numerous awards and recognition for her work including a National Endowment for the Arts Heritage Award.

Among other recent gifts to the Plains Indian Museum are a collection of 113 pieces of Southwestern and Plains jewelry donated by Mr. and Mrs. Warren Buxton and a collection of 19 Plains Indian objects from the estate of Mrs. F.W. Watrous. Examples of these collections and others will be on display in the Recent Gifts exhibit. ■



Above: Vanessa Jennings (Paukeigope), Buffalo Bill Historical Center, September, 1996.



Above right: Kiowa cradleboard, made by Vanessa Jennings, Fort Cobb, Oklahoma, 1996. L. 49 in., W. 9 in., D. 8 in. Wood, buckskin, rawhide, beads, metal, cotton cloth, pigments. Gift of The Pilot Foundation and Arthur Amiotte.



Foosball table, made by Ken Siggins, Triangle Z Ranch Furniture, Cody, Wyoming. 1996 Western Design Conference, Switchback Ranch Purchase Award.



# Family fun: Children's and family programs emphasized in '97

by Janice Fuld, Coordinator of Children's and Family Programs

The Buffalo Bill Historical Center will continue to offer its popular series of family fun days this spring. These family-oriented programs feature hands-on activities and participation-oriented presentations related to

themes presented in the Buffalo Bill Historical Center's collections. In 1996, our family fun days included celebrations of Women's History Month, Cody's Centennial, American Indian Heritage Month, art of the West and animals of the West.

Our first family fun day this year will be the Buffalo Bill

Historical Center's third annual celebration of Women's History Month. The program will take place March 15, 1997 from 10 am to 2 pm and will feature live performances and hands-on activities by and about women of the West. Children of all ages will be able to participate in hands-on arts and crafts sessions, watch art in progress, attend live musical performances, see food demonstrations and talk with artists, musicians and a variety of other performers. All events are geared for children and their families.

We will also present a family fun day, May 18, 1997 to celebrate Yellowstone National Park's 125th anniversary. During this program, children of all ages will be able to see a variety of presentations and participate in many hands-on activities related to Yellowstone National Park.

The Historical Center is always looking for suggestions for new children's and family programs and we welcome any comments that you may have. Please feel free to contact Janice Fuld at the Buffalo Bill Historical Center, (307) 578-4061. ■



Top: Volunteer Bonnie Whitt-Stanton demonstrates roping techniques while BBHC staff member Candy Whitt (below) encourages banjo playing during family fun day.



# New family guides enhance museum experience

by Janice Fuld, Coordinator of Children's and Family Programs

During the past several years the Buffalo Bill Historical Center has been enhancing its offerings for children and families. As part of this effort, the Historical Center staff has recently developed family guide brochures that contain information about themes and objects presented in the galleries. New family guides for the Whitney Gallery of Western Art and the Cody Firearms Museum are now available at the admissions desk. Family guides for the Plains Indian Museum and the Buffalo Bill Museum are currently being produced.

Each brochure contains questions and activities that lead children and their families through one of the four museums. The guides are intended to help young visitors have fun as they learn about the Buffalo Bill Historical Center's collections. The following is an excerpt (modified for this article) from the Whitney Gallery of Western Art family guide:

Harry Jackson, an artist from Cody, made the sculpture *Range Burial*, shown top right, to help him plan the painting *The Range Burial*, shown bottom right.

When Jackson made the painting he decided not to include several objects that are in the sculpture. Find three things in the sculpture that are *not* in the painting

and write them on the following lines:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Patrons of all ages are encouraged to visit the Buffalo Bill Historical Center to try out the new family guides. For more information about the guides, please contact Janice Fuld at (307) 578-4061. ■

Top: Harry Jackson (b. 1924). *Range Burial*, bronze, 15½ x 43½ x 22 inches. Gift of The Coe Foundation.

Bottom: Harry Jackson (b. 1924). *The Range Burial*, c. 1963. Oil on canvas, 111¼ x 245¾ inches. Gift of The Coe Foundation.





# Year-end gifts swell acquisitions to Historical Center's four museums



Above: Colt Model 1847, Whitneyville-Walker Colt Patent Firearms Mfg. Co., Hartford, Connecticut. Gift of the Gordon T. Matson family.

Below: One of a pair of consecutively numbered, double-barreled shotguns made by W. W. Greener of Birmingham and embellished for display at the Louisiana Purchase Exposition held at St. Louis in 1904. Gift of Walter Emery.



The period from Thanksgiving to the close of the year traditionally brings to the Buffalo Bill Historical Center a wonderful assortment of gifts. The end of 1996 was no exception. The following is an account of year-end acquisitions.

## Cody Firearms Museum

Among the gifts showered upon the Cody Firearms Museum were 14 firearms, including two Winchester air rifles (the first a Model 427, a gift of Ron Reagan; the second a Model 416, a joint gift of Advisory Board member Leigh Coffin and Herb Houze), a Winchester "Buffalo Bill" commemorative carbine (a gift of Trustee Joe Jones), a Winchester M1894 rifle (a gift of Larry Brooks in memory of the Shumway-Brooks family), five foreign martial rifles (gifts of Val Forgett, Sr.), a .22 cal. H.&R. "trapper" pistol (a gift of

Mr. and Mrs. F.L. Farnsworth), and a double-barrel Daly shotgun and a Remington Hepburn long range target rifle (both gifts of Mr. Henry S. Kingman, Sr.).

In addition to these fine items, three spectacular gifts were received in December. Mr. Gordon T. Matson of California generously donated his Whitneyville Colt-Walker percussion revolver (Company D, no. 66) to the museum. It had previously been on loan and displayed in the Colt case of the Ruger Gallery.

Also in December we received from Mr. Howard A. Adkins of Ohio a unique Winchester M1903 self-loading

.22 cal. rifle that had been specially modified to receive a 45-round rotating magazine below the buttstock. This rifle, used in commercial goose hunting, also had other modifications and came in a breakdown case. Finally, as the year drew to an end, Trustee John Sullivan delivered on behalf of Walter Emery of Colorado a superb cased set containing one of the pair of double-barrel shotguns that Greener & Co. had made and had embellished for the 1904 St. Louis Louisiana Purchase Exposition.

One of the finest shotguns now in our collection, this arm will shortly be placed into permanent display in the Woodruff Gallery of Embellished Arms, currently undergoing renovations.

## Buffalo Bill Museum

Indian costume, ca. 1935. Gift of Mr. & Mrs. Charles Lisius.  
Buffalo Bill 1894 Winchester commemorative air rifle, 1996. Gift of Daisy Manufacturing Company.  
Jewelry box, 1996. Switchback Ranch Purchase Award.  
Foosball game, 1996. Switchback Ranch Purchase Award.  
Fire bucket, ca. 1902. Gift of Estate of Stan Landgren.  
Dress, ca. 1935. Gift of Esther Johansson Murray.  
Cody cigar box, ca. 1930. Gift of Bonnie Chapman.  
W.F. Cody portrait. Gift of Bonnie Chapman.  
Jewelry box, ca. 1890. Gift of Nancy Norslien.  
US Cavalry bit, ca. 1862. Gift of Nancy Norslien.  
Buffalo-hide parka, ca. 1920. Gift of Michael Bernd.  
I.O.O.F. pin, 1909. Gift of William Goetzmann.  
Chief Sitting Bull print, ca. 1960. Gift of Peggy Ellen Smith.  
Holster, 1946. Gift of Gerald Mitchell.  
Western shirt, ca. 1946. Gift of Gerald Mitchell.  
Knife and scabbard, ca. 1910. Gift of Joseph V. Hoffart.  
U.S. Government identification tag, ca. 1880. Gift of Frank M. Watkins.

## Plains Indian Museum

Moccasins, Sioux, South Dakota, ca. 1890. Hide, beads, rawhide. Purchased by the staff of the Buffalo Bill Historical Center in the names of Peter H. and Elizabeth W. Hassrick.



Moccasins, Ute, Colorado, 1890. Buckskin, paint, beads. Chandler-Pohrt Collection, Gift of Mr. and Mrs. Harold Ramser, Jr.

Cradle, Kiowa, 1996. Made by Vanessa Jennings. Wood, beads, hide, metal, cotton. Gift of The Pilot Foundation and Arthur Amiotte.

Basket, Papago, 1930-1939. Fiber, pigment. Gift of Ted and Diane Smith.

Selection of chipped flint flakes, scrapers, worked tools. Collected in 1974 at Ranch of Meinszer, Converse County, Wyoming. Gift of Rosalee Cox.

Beaded headband, Northern Plains, Wind River Reservation, ca. 1950s. Beads. Gift of Gloria S. Duffy.

Twenty-two Caddoan pots collected in Harrison County, Texas. Gift of Stella A. Young.

19 piece collection of Plains Indian objects. Gift of Mrs. F.W. Watrous

Dress yoke, Sioux. Hide, beads.

Pipe bag, Sioux. Hide, beads, pigment, porcupine quills.

Moccasin, Northern Plains. Hide, beads.

Necklace, Northern Plains. Beads, leather, hair pipes.

Necklace, Northern Plains. Beads, leather.

Beaded spoon. Silver, beads.

Doll, Northern Plains. Hide, beads.

Awl case. Hide, beads.

Beaded bag. Hide, beads, tin cones.

Beaded bag. Hide, beads, bells.

Beaded bag. Hide, beads, tin, cowrie shell, fabric.

Beaded strip. Beads, yarn.

Beaded strip. Hide, beads.

Horse collar. Hide, beads.

Moccasins. Hide, beads, fabric.

Gauntlet. Hide, fabric, porcupine quills.

Amulet. Hide, beads.

Armband. Leather, beads, cowrie shells.

Necklace. Beads.

113 piece collection of Southwestern and Plains jewelry. Gift of Jo and Warren Buxton.

Necklace, Navajo, made by Frances Jones. Metal, turquoise.

2 Necklaces, Zuni. Beads.

Tube Necklace, Navajo. Beads.

Necklace, Hopi, made by Preston Monongye.

Badger claw, coral, turquoise.

Necklace, Navajo, made by Lillian Dineyatz's son. Turquoise, coral.

Necklace, Hopi, made by Victor Cochetewa.

Badger claw, metal.

Necklace, Zuni. Mother of pearl.

Necklace, Zuni, made by Sam DeLong. Mother of pearl.

Necklace, Santa Domingo, made by Tony Aguilar. Turquoise, sea shell.

Necklace, Zuni. Silver, turquoise.

Sand cast necklace, Navajo. Silver, turquoise.

Necklace, Navajo, made by Robert Begay. Silver.

Ketoh necklace, Navajo. Silver.

Necklace, Hopi. Silver, turquoise.

Fleur de lis necklace, Navajo. Silver.

Necklace, Navajo. Silver, coral, turquoise.

2 Ketoh necklaces, Navajo. Silver, turquoise.

3 Necklaces, Navajo. Silver, turquoise.

Necklace, Navajo, made by Lillian Johnson. Silver, turquoise.

Squash blossom necklace, Navajo. Silver.

Rug pattern bracelet, Navajo, made by Nelson Begay.

Rug pattern ring, Navajo, made by Nelson Begay.

Bracelet, Navajo, made by Frances Jones. Silver, turquoise.

Bracelet, Navajo, made by Tommy Singer. Silver, coral, turquoise.

Bracelet, Navajo, made by Preston Monongye, 1954.

Bracelet, Navajo. Stone that belonged to Lillian Dineyatz's mother.

Bracelet, Navajo. Silver, deer antlers.

Ring, Navajo. Silver, deer antlers.

Bracelet, Navajo, made by Johnny Begay. Silver, turquoise.

Ring, Navajo, made by Johnny Begay. Silver, turquoise.

Bracelet, Navajo, made by Robert Begay. Silver, turquoise.

Bracelet, Navajo, made by Jimmy Begay. Silver, stone.

Bracelet, Navajo, made by Kenneth Begay.

Concho belt, Navajo, made by Johnny Begay. Silver, turquoise.

Concho belt, Navajo. Silver, turquoise.

Two watches, Navajo, made by Tommy Singer.

Watch, Hopi.

Watch, Apache, made by Polly Davis. Beads.

Spider web pin, Navajo. Silver, turquoise.

Dragon fly pin, Navajo. Silver, turquoise.

Rainbow god pin, Navajo, made by Frances Jones.

Pin, Navajo, made by Raffaello. Silver.

Peyote design pin, Navajo, made by Tommy Singer. Silver.

Owl pin, Zuni. Silver.

2 Butterfly maiden pins, Zuni. Silver.

Squash blossom earrings, Navajo. Silver.

Buckle, Navajo. Turquoise.

Buckle, Navajo, made by Jimmy Begay. Turquoise, coral.

Buckle, Navajo, made by Douglas DeJolie. Copper, brass.

Rainbow god pendant, Navajo, made by Frances Jones. Turquoise, coral.

Spoon, Navajo. Silver, turquoise.

Hairpiece, Hopi, made by Charles Loloma. Stone, silver, ironwood.

2 Hairpieces, Navajo. Silver, turquoise.

Necklace, Navajo, made by Sara D. Silver.

Woman's peyote design ring, Navajo, made by Tommy Singer.

2 Rings, Navajo. Silver, turquoise.

Woman's ring, Zuni,

made by Lon Jose.

Man's ring, Zuni, made by Lon Jose.

Kachina dancer ring,

Navajo. Turquoise.

Woman's oak leaf ring,

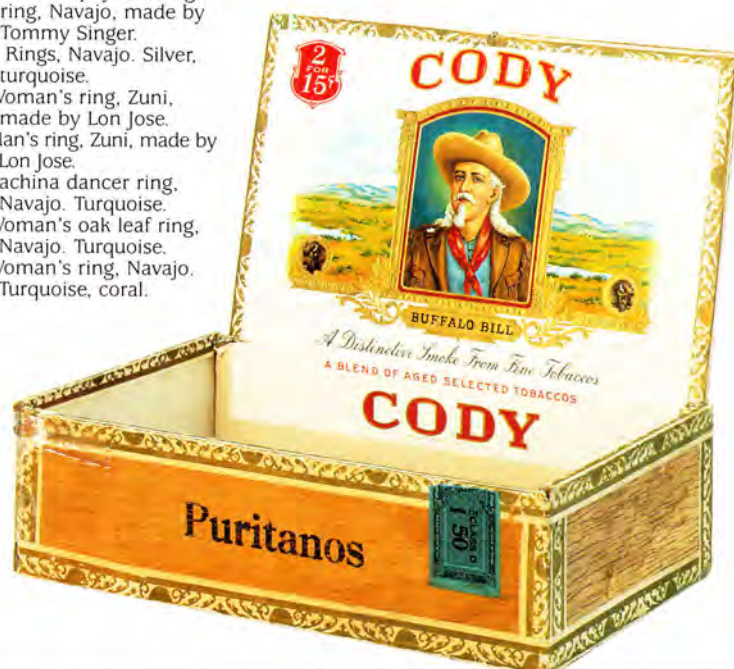
Navajo. Turquoise.

Woman's ring, Navajo. Turquoise, coral.



Above: Squash Blossom necklace, contemporary. Silver, turquoise. Gift of Jo and Warren Buxton.

Below: Cody cigar box, ca. 1930. Gift of Bonnie Chapman.





Orland C. Joe (b. 1958),  
*Star Blanket*, 1996  
 alabaster, 25<sup>5</sup>/<sub>8</sub> x 11 x 8  
 inches. William E. Weiss  
 Purchase Award, 1996  
 Buffalo Bill Art Show.



Woman's ring, Navajo. Turquoise.  
 Ring, Navajo, made by Nelson Begay.  
 Indian head nickel ring, Tohono O'odham.  
 Indian head nickel necklace, Tohono O'odham.  
 Indian head nickel buttons (5), Tohono O'odham.  
 Man's peyote ring, Navajo, made by Tommy  
 Singer.  
 2 Men's rings, Navajo. Turquoise.  
 Wedding band, Zuni. Turquoise, silver.  
 Pin, Zuni.  
 Fleur de lis pendant, Navajo.  
 Pendant, Navajo. Turquoise.  
 Necklace. Green stone.  
 Necklace. Beads, porcupine quills.  
 Necklace, Sioux/Cheyenne, made by Ellen Poitras.  
 Beads.  
 Buckle, Sioux/Cheyenne, made by Ellen Poitras.  
 Beads.  
 Buckle, Crow, made by Will and Aileen Frazier.  
 Beads.  
 Buckle, Mandan, made by Fawn Journey Hawk.  
 Buckle, Navajo, made by Marilyn Willie.  
 Man's bearclaw necklace, Hopi, made by Preston  
 Monongye. Beads, hide.  
 Buckle, Oglala Sioux, made by Rachel Red Bear.  
 Beads.  
 Necklace. Beads.  
 Headband. Beads.  
 Necklace. Deerskin, turkey bone, beads.  
 Bola. Beads.  
 Bola, Apache, made by Happy Moses. Beads,  
 medallion.  
 Bola, Apache, made by Happy Moses. Beads.  
 3 Necklaces, Apache, made by Happy Moses.  
 Beads.  
 Necklace, Apache, made by Polly Davis.  
 Beads.  
 Bola, Tohono O'odham, made by Frances  
 Wilson. Beads.  
 Necklace, Apache, made by Gretta Gilbert.  
 Beads.  
 Necklace. Beads.  
 2 Necklaces, Apache. Beads.  
 Necklace, Tohono O'odham. Beads, Mary  
 Sampson Tohono O'odham basketmaker.  
 Necklace. 5 strand bird fetish on silver  
 chain.  
 2 pairs Earrings, Navajo. Silver, turquoise.  
 Earrings, Zuni. Silver, turquoise.  
 Fetish, Zuni. Miniature turquoise bear.  
 Necklace, Navajo. Glass, stone, turquoise,  
 beads.  
 Wall hanging, Zuni. Shell, turquoise,  
 stones.  
 Tie tacks, Navajo. Silver.  
 Pins, Navajo. Silver.

### Whitney Gallery Of Western Art

Winold Reiss (1888-1953)  
*Chief Shot from Both Sides*, 1940  
 1941, lithograph on paper  
 11<sup>1</sup>/<sub>4</sub>" x 8<sup>1</sup>/<sub>2</sub>"  
 Gift of Gloria S. Duffy and Son,  
 Sean S. Duffy

Geoff Parker (b. 1954)  
*Untitled (Rocky Mountain land-  
 scape)* ca. 1995  
 oil on board 10" x 13"  
 Gift of Walter Christie

Oreland C. Joe (b. 1958)  
*Standing Bear* 1996, print  
 24" x 18" image, 50 of 750  
 Gift of Pat and Jerry Evans

Arthur Amiotte (b. 1942)  
*The Visitors from Oklahoma*  
 1996, collage 18" x 23<sup>7</sup>/<sub>8</sub>"  
 Gift of Mr. and Mrs. W.D. Weiss

Audrey Roll-preissler (b. 1932)  
*Western Chorus Line*  
 1993, mixed media 56<sup>7</sup>/<sub>8</sub>" x 58<sup>1</sup>/<sub>2</sub>"  
 Gift of Mr. and Mrs. W.D. Weiss

Adolf Dehn (1895-1968)  
*Good Americans All*  
 1940, watercolor on paper  
 19" x 29"  
 Gift of Joseph and Miriam Sample

Adolf Dehn (1895-1968)  
*Untitled, sketch for Good Americans All*  
 1940, crayon on paper  
 8<sup>3</sup>/<sub>4</sub>" x 11<sup>1</sup>/<sub>2</sub>"  
 Gift of Joseph and Miriam Sample

Adolf Dehn (1895-1968)  
*Untitled, sketch for Good Americans All*  
 1940, pencil on paper  
 13<sup>3</sup>/<sub>4</sub>" x 16<sup>7</sup>/<sub>8</sub>"  
 Gift of Joseph and Miriam Sample

Adolf Dehn (1895-1968)  
*Colorado Springs, The Cosmopolis*  
 1940, pencil on paper  
 17<sup>3</sup>/<sub>4</sub>" x 23<sup>3</sup>/<sub>4</sub>"  
 Gift of Joseph and Miriam Sample

Adolf Dehn (1895-1968)  
*Good Americans All*  
 1940, lithograph on paper  
 12<sup>1</sup>/<sub>8</sub>" x 18"  
 Gift of Mrs. Adolf Dehn

Edward Borein (1872-1945)  
*Reclining Buffalo*  
 Plaster, 2<sup>5</sup>/<sub>8</sub>" x 4<sup>3</sup>/<sub>4</sub>" x 17<sup>7</sup>/<sub>8</sub>"  
 Gift of Mr. and Mrs. Forrest Fenn, Santa Fe

Red Grooms (b. 1937)  
*Cody, Wyoming*  
 1990, watercolor on paper  
 12<sup>1</sup>/<sub>4</sub>" x 16<sup>1</sup>/<sub>4</sub>"  
 Gift of Mr. and Mrs. W.D. Weiss

Tom Palmore (b. 1945)  
*When Fear Meets Elegance*  
 1996, acrylic on canvas  
 46" x 46"  
 Gift of Edward R. Bazinet Foundation

Joe Beeler (b. 1931)  
*Into the North Wind*  
 Bronze, cast number 18 of 30  
 20" x 14" x 9<sup>1</sup>/<sub>4</sub>"  
 Gift of Barbara Thomas in Honour  
 of her father, Jules Singer



# 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) 578-4013. Someone here would be happy to speak with you. ■



Ledgers. Schuyler, Hartley & Graham Co., 1913, Buffalo Bill Historical Center, McCracken Research Library, Schuyler, Hartley & Graham Archives. Gift of Cleveland Greys.



## FEBRUARY

- 1-28 Museum open Thursday through Monday, 10 am to 2 pm.
- 7-8 Ron Bishop Western Film Seminar. *Cody, Wyoming: the Hollywood Connection*. Films and commentary focusing on Cody country involvement with Hollywood filmmaking. Highlight will be *The Rider of the Painted Horse*, filmed by the Cody Players in 1925. Sessions at the Buffalo Bill Historical Center's Coe Auditorium.
- 24-25 Buffalo Bill's Birthday school programs for third and fourth grade classes. Reservations required.
- 26 Buffalo Bill's Birthday. Wreath-laying ceremony at The Scout, presented by Cody High School's Future Farmers of America, 11 am.

Public program, Buffalo Bill's Birthday, 7 pm, Coe Auditorium.

## MARCH

- 1-31 Museum open Thursday through Monday, 10 am to 2 pm.
- 14 Opening of *Ni'ihii: In A Good Way*. Photography of Wind River Arapaho.
- 15 *Women of the West: A Celebration of Women's History Month*. For children of all ages throughout the museum. Hands-on activities and demonstrations by and about women of the West.

## APRIL

- 1-30 Museum open Thursday through Monday, 10 am to 2 pm.
- 2-3 Cowboy Songs and Range Ballads school programs for fourth and fifth grade classes. Reservations required.
- 3 Opening of Recent Gifts display. A selection of recent donations to the collections.
- 4-6 15th Annual Cowboy Songs and Range Ballads. The granddaddy of all the cowboy music and poetry festivals. A weekend of music and stories presented by cowhands, ranchers, musicians and folklorists.



# Singin' a Cowboy Song!



A. Black Pinch 20x beaver hat with quill hatband made exclusively for the BBHC by Wind River Hat Co., Cody, WY. #498404. \$252.45.

B. *Songs of the Cowboy*. Performed by Don Edwards. Cassette and songbook. #25900. \$17.00.

C. *Cowboy Jubilee*. Performed by Riders in the Sky. Compact Disc. #277091. \$11.90.

D. *The American Legend, Annie Oakley*. by James Howard Kunstler. Cassette included. For children of all ages. #242004. \$16.96.

E. *Classic Cowboy Songs*. From the minstrel of the range, Don Edwards. 54 songs and musical arrangements included. #273734. \$16.96.

F. *Songs of the Trail*. Compiled by Ron Middlebrook. 53 songs with musical arrangements included. #273736. \$12.71.

G. *My First Book of Cowboy Songs*. Arranged by Dolly M. Moon. 21 favorite songs in easy piano arrangements. #243092. \$2.97.

H. *Songs of the Wild West*. Arranged by Dan Fox. 45 songs coupled with works of art from The Metropolitan Museum of Art and the BBHC. #272743. \$16.96.

I. *Kids at Heart, A Family Album*. Liz Masterson and Sean Blackburn. Compact disc. #277481. \$11.90.

J. *God's Country*. Performed by Locke Gollhofer. Compact disc. #277096. \$12.75.

K. *Along the Trail*. Performed by The Grizzlies. Compact disc. #277258. \$14.41.

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