

# POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER • FALL 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) 578-4013. Someone here would be happy to speak with you. ■

Cover: *Crow Shield Cover*, Northern Plains, ca. 1870. Diameter, 19 1/4 inches. Deer hide, buffalo hide, ermine, feathers, and pigments. Adolf Spohr Collection, Gift of Larry Sheerin.

This year's Plains Indian Seminar theme is "Plains Indian Art: A Place in the Universe."

See page 6 for a eulogy to one of the seminar's most devoted advocates.



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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.

# Board of Trustees Chairman Retires

By Scott Hagel  
Director of Communications



Margaret "Peg" Coe will become chairman emeritus of the Buffalo Bill Memorial Association following the Board of Trustees meeting on Sept. 26, 1997.

After serving as chairman of the Board of Trustees of the Buffalo Bill Memorial Association for more than 20 years, Margaret "Peg" Coe has announced her retirement effective in September.

At the June 20 meeting of the board, Mrs. Coe announced she would step down at the association's Sept. 26 meeting. The September meeting is the traditional time for nominating and selecting new board members and electing board officers each year. The nominating committee will propose that she become chairman emeritus, and she will remain a full voting member of the board.

Nominated to step in as chairman is former United States Senator Alan Simpson, a Cody native who concluded a distinguished 18-year Senate career in 1996. Simpson told trustees that, if elected to the post, he would be delighted to serve as chairman.

A member of the board for 31 years and chairman since 1974, Mrs. Coe is a

second-generation board member. Both her mother and father served on the board of the association that governs the Buffalo Bill Historical Center. During Mrs. Coe's tenure as chairman, the Buffalo Bill Historical Center achieved world-class status and doubled in size, with the addition of the Plains Indian Museum in 1979 and the Cody Firearms Museum in 1991.

While her tenure was filled with many highlights related to the museum's growth and development, Mrs. Coe said she could not single out any one of the Historical Center's accomplishments for special mention. "I'm proud of the entire Buffalo Bill Historical Center, and I'm happy I've been able to be involved with it for so many years."

Simpson's family ties to the Historical Center date to its earliest beginnings. His grandmother, Margaret L. Simpson, was one of the founding members of the Buffalo Bill Memorial Association back in 1917, shortly after the death of Buffalo Bill. His grandfather, William L. Simpson, had represented Buffalo Bill as an attorney, and his father, Milward L. Simpson, also served on the board, beginning in the 1940s. Alan Simpson joined the board in 1967.

Simpson has served on the boards of many arts and cultural organizations, including a recent stint on the Board of Regents of the Smithsonian Institution. He has been an outspoken advocate of public funding for the arts throughout his career. Simpson's wife, Ann has also been an enthusiastic and highly effective fundraiser for many arts and cultural organizations. ■



# HIGH TIME FOR HIGH

By Wally Reber  
Associate Director

Made from pine and pole, framed in leather, fringe and fantasy, rustic western furniture has slaked the thirst of a generation once raised on a daily dose of Roy Rogers, Lash LaRue and Sky King. It's been called Cowboy "Kitsch," Rustic Western and even True West. Whatever its moniker, the robustly western look of this special breed of western style harkens back to the vision of one man: craftsman/designer Thomas Molesworth.

Molesworth spent more than 30 years crafting an inspired, bodacious and certifiable western look that found its way into houses and hotels, ranches and real-life homes.

It was in Cody, Wyoming, that Molesworth honed his personal style, blending rustic material with its four-square sturdiness, with the sleek lines of '30s moderne form, and adding a dash of western humor with a pinch of pure practicality.

Molesworth's work was part of a larger rustic tradition, often regionally defined through the work of other like-minded craftsmen such as Ernest Stowe in the Adirondacks and William Penhallow Henderson in Santa Fe. That inspired tradition has continued in Cody and is celebrated to a fare-thee-well at Cody's Western Design Conference, Sept. 24-28, 1997. In its fifth year, the conference will highlight the work of more than 50 craftsmen and designers in traditional and contemporary western design. With a juried exhibition as the centerpiece of the conference, a high-energy western fashion show held at the Historical Center and educational seminars on western design, the conference promises to enrich, entertain and inspire. In acknowledgement and commemoration of the importance of western design, the conference presents an annual purchase award and a periodic award for lifetime achievement in western design.

The Switchback Ranch Purchase Award goes to the craftsman whose work is judged both singular and superior among the exhibitors' creations presented at each year's conference. Through the generosity of David and Paula Leuschen, the annual award is given for the purchase of a signature piece to be added to the permanent collections of the Buffalo Bill Historical Center.

Covert Workshops,  
Rod Skenadore,  
*Corral Creek Sideboard*, 1994.  
Walnut, juniper, cedar, drift-  
wood, fir, lodgepole pine,  
water buffalo leather.  
40<sup>7</sup>/<sub>8</sub> x 62<sup>3</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>2</sub> in.  
Switchback Ranch Purchase  
Award.



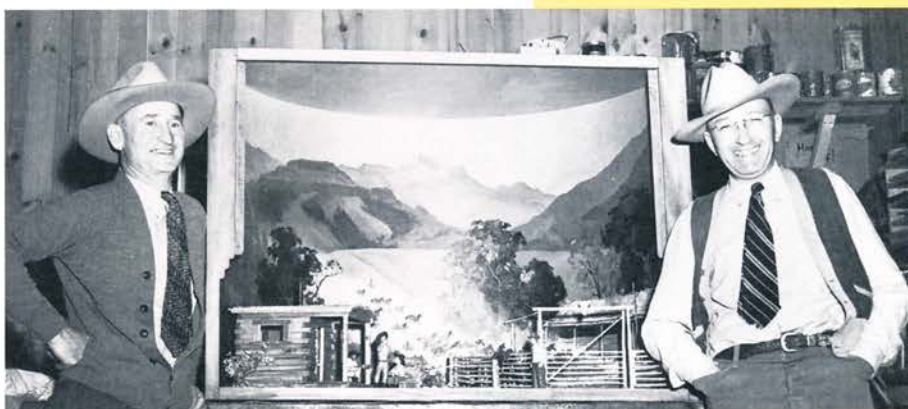


# STYLE

Curators Paul Fees and Sarah Boehme serve as judges for the award. Previous winners have been Jimmy Covert, Ken Siggins, Red Bird Furniture, John Mortensen and the Artshoppe.

The Cody Award for Western Design recognizes the lifetime achievement of a leader in the field of western design. The 1996 winner was Gibbs Smith, recognized for the contribution his publishing house has made toward describing and defining western style.

For more information on the conference, call Wally Reber at (307) 578-4008, or dial 888-685-0574 toll free. ■



Above: Edward Grigware and Tom Molesworth c. 1939. Diorama, *Line Shack*, black and white photograph. Jack Richard Collection.

Stefan Halversen and Catherine Roes on the runway during the 1996 Western Design Conference fashion show. A highlight of the event, the fashion show features styles by western designers from around the nation. This year's show is Sept. 24. Photo courtesy of the *Cody Enterprise*.



Triangle Z Ranch Furniture, *Foosball Table*, 1996. Wood, leather, pigment, metal, 36<sup>3</sup>/<sub>4</sub> x 61 x 49 in. Switchback Ranch Purchase Award.

The importance of the relationship between the Western Design Conference and the Buffalo Bill Historical Center will be evident at the 1997 Patrons Ball when an entire dining room suite, valued at more than \$13,000, will be sold at silent auction to raise funds for the museum.

Sponsored by the design conference, held the same week as the Patrons Ball, the eclectic grouping of exquisite hand-made western furniture is the creation of more than 14 noted artisans, artists and craftsmen who are contributing their creations for the unusual fundraiser.

The roomscape includes a table seating eight from Mike Patrick's New West Furniture, armchairs from Ken Siggins of Triangle Z and Lester Santos' Arcadia Furniture. Sidechairs are from John Marsh's, Cabin Creek Home Furnishings, John Mortenson's Rainbow Trail Collection and others.

Accompanying the suite will be a buffet from Diane Cole's Rustic Furniture, a buffalo tea cart from Wally Reber's Different Hat Designs, a silverware chest from Judy Nansel's and Julie Nansel Powell's Artshoppe, and a ceramic serving platter and bowl by Rebecca Livingston.

Rounding out the room is an iron chandelier from Bill Feeley, wall sconces from John Cash's Cash Metals and candelabras from Jimmy Covert.

According to design conference organizers Wally Reber and Mike Patrick, the donation of the suite is testimony to the importance the conference places on its association with the Buffalo Bill Historical Center. ■



# SAYING GOODBYE

by Lillian Turner  
Public Programs Coordinator

A long and rewarding association between the Buffalo Bill Historical Center's Plains Indian Seminar and one of the nation's foremost scholars came to an end last May with the death of Dr. John C. Ewers, ethnologist emeritus at the Smithsonian Institution's National Museum of Natural History.

Remembered by colleagues, students, and friends as an inspiring mentor, an insightful scholar, a prolific writer and a man who possessed good humor and integrity in abundance, Ewers had planned to attend this year's Plains Indian Seminar, Sept. 19-21, as a commentator rather than as a speaker. Although he will be physically absent, he will remain present in the thoughts of seminar participants whose lives and careers he touched so deeply.

This year's seminar theme, *Plains Indian Art: A Place in the Universe*, would have been meaningful to Dr. Ewers. From his first book, *Plains Indian Painting* (1940), his lifelong interest in Plains Indian culture was reflected in his research, writing, and museum work. He was a frequent speaker at symposia related to Native American topics.

His early involvement in the Historical Center's Plains Indian Seminar, beginning with the very first one in 1977, helped it achieve immediate credibility among an international group of cultural anthropologists and ethnologists.

Ewers was one of the five distinguished speakers at that first Plains Indian Seminar. Fittingly, the fifth annual

seminar, in 1981, was organized to honor him. Seminar organizers George Horse Capture and Gene Ball received a surprising number of requests from speakers wanting to present papers. It became evident that Dr. Ewers had involved himself with most of the students and scholars who were studying and writing about American Indian people.

Among those speakers was Hugh A. Dempsey, then chief curator and curator of the Department of History at the Glenbow Museum in Calgary, Canada. In Dempsey's tribute to Dr. Ewers during that seminar, not only did he recap the major accomplishments of Ewers' life, but he also spoke warmly of him as a man. And it is John Ewers the man as well as the scholar that his colleagues and friends want to remember.

Dempsey said:

"He was an indefatigable letter writer. I don't know how many scholars, hobbyists, historians and students he has helped and inspired during his career. I, for one, was encouraged, beginning in 1953, to explore the field of ethnohistory because of my correspondence with Jack. In fact, he has had a major impact on my life ... He also inspired me, counseled me, and pointed me in the right direction when I was obviously on the wrong track. And always he did it with quiet patience, through advice rather than direction, and always keeping an open mind..."

Also at the 1981 seminar for the first time was Colin Taylor who, as a teenager, had written from England to Dr. Ewers, who was then associate curator of ethnology at the Smithsonian.

"My letter to him made reference to a fine Blackfeet costume which I had recently examined at the British Museum. His reply was characteristically detailed and highly informative ... He suggested caution on what conclusions I drew and then added



# TO A FRIEND, MENTOR AND COLLEAGUE

several thought-provoking comments which opened up areas for further research ... Clearly, such advice struck a chord with a youngster who was then barely in his teens. Here was 'Scientific Method' in another guise, which came to be known as the 'ethnohistorical approach' and Jack was its firm advocate in Plains Indian studies. Indeed, when one anthropologist was once asked to give a definition of 'ethnohistory,' the reply was 'What John Ewers does!'"

Stu Conner, another longtime friend from Billings, Montana, spoke of Ewers' integrity:

"In 1966, I received a letter from John C. Ewers which began:

'Dear Mr. Conner:

A good confession is good for the soul. I must confess that I was dead wrong in my footnote to the Leonard narrative ...'

To me the highest mark of a scientist or scholar, or anyone, is the integrity and courage to admit an error. When I received that letter from Jack Ewers we were only corresponding acquaintances. Needless to say, from that moment my opinion of John Ewers could not have been higher."

John Ewers, the scholar, was recognized as well. He was the recipient of numerous awards. He received honorary doctorates from the University of Montana, Dartmouth College, and Montana State University. He was the first recipient of the Smithsonian Institution's Exceptional Service Award (1965). Other honors included the Oscar O. Winther Memorial Award of the Western History Association, the Honor Award of the Native American Art Studies Association, and the Distinguished Service to Museums Award from the

American Association of Museums.

In 1992 the Buffalo Bill Historical Center presented Dr. Ewers with the Trustees' Gold Medal in recognition of his service to the field of museums and anthropology. Peter Hassrick, then director of the Center, summarized Ewers' career.

"Dr. Ewers distinguished himself as an anthropologist, historian, art historian and museum professional. Beginning with work in the Department of the Interior, Dr. Ewers established the first of the Indian Arts and Crafts Board museums on the Blackfeet Reservation in Montana. Such a success did he enjoy with that effort that the department modeled several others after it on the southern and central plains in the 1950s. His subsequent work with the Anthropology Department at the Smithsonian and his leadership on the Board of the Museum of the American Indian/Heye Foundation were exemplary models of professionalism and scholarship."

Dr. Ewers will be remembered for his unceasing enthusiasm for the Plains Indian Seminar and his encouragement of the speakers, seasoned scholars and novice alike. He commented after one seminar how pleased he was that Plains Indian studies were in the capable hands of the seminar's speakers. Colin Taylor stated, "For my part, I shall continue with studies of the North American Plains Indian. I think that will be the best tribute and best thanks for the rich, inspiring and rewarding friendship of Dr.



Dr. John C. Ewers

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*"Indeed, when one anthropologist was once asked to give a definition of 'ethnohistory,' the reply was 'What John Ewers does!'"*

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Opposite page:  
Edward Curtis (1868-1952),  
*Cheyenne Warriors*, photogravure.



# PORTRAYAL OF SORROW

by Sarah E. Boehme  
The John S. Bugas Curator  
Whitney Gallery of Western Art

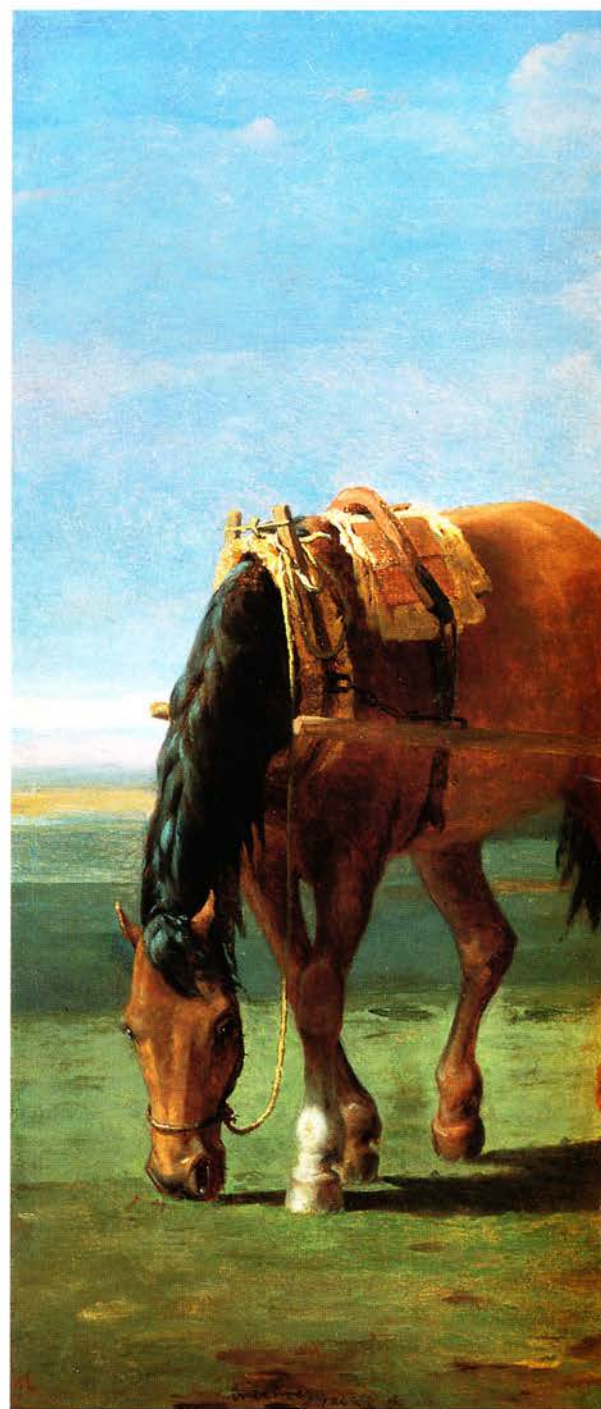
*"The Prairie Burial depicts the hardships that many families endured on their journey west. It belongs in the Buffalo Bill Historical Center . . . where it can be appreciated by people searching for a better understanding of the early West."*

Mrs. J. Maxwell Moran

William Tylee Ranney's painting *The Prairie Burial* chronicles the tragic aspects of western migration. His representation of a grieving family standing before a small grave serves as a reminder of the many children who died due to illness and accidents during the period of western expansion.

Ranney's 19th-century representation of life on the frontier has particular relevance in the 20th century with the re-examination of the frontier myth and growing emphasis upon the roles of women and children in the West.

*The Prairie Burial*, 1848, oil on canvas, was recently donated to the Buffalo Bill Historical Center by Mrs. J. Maxwell Moran, the artist's great-granddaughter. In discussing why she made this important gift to the Center, Mrs. Moran explained, "*The Prairie Burial* depicts the hardships that many families endured on their journey west. It belongs in the Buffalo Bill Historical Center, especially the Whitney Gallery, with fine Americana where it can be appreciated by people searching for a better understanding of the early West." Ranney's painted narrative portrays an episode often glossed over in the laudatory accounts of expansion. Recent scholarship has shown that women's diaries and accounts of the western experience report different perspectives than men's accounts. Women's diaries of the westward trek include more reports on disease, accidents and death than do the men's records.<sup>1</sup>



Reports from the frontier could have influenced William Tylee Ranney, who devoted many paintings to western subjects. Yet he made only one trip west of the Mississippi. Born in 1816 in Middletown, Conn., and reared primarily in North Carolina, Ranney answered a crusading call and traveled to Texas to enlist in the War of Independence against Mexico in 1836. After serving nine months and lingering in Texas for several more, Ranney returned to New





York to begin his artistic career in earnest. He brought back souvenirs, sketches and memories, as his wife later expressed, of "the wild enchanting prairies, the splendid horses, nature in all her splendor."

Ranney set up a studio in Hoboken, New Jersey, filled with artifacts, such as guns, saddles, and riding gear. An art critic reported that a visitor would imagine he had entered a pioneer's cabin, except for the sketches and

studies which proclaimed the artist's presence. His interests must have led him to read avidly about the West.

Ranney might have been inspired by the book *Ten Years in Oregon: Travels and Adventures of Doctor E. White and Lady ...*, compiled by Miss A.J. Allen and published in 1848, the same year that *The Prairie Burial* was painted. Miss Allen recounts the story of an emigrating party in which a child became ill as they traveled through Missouri.

William Tylee Ranney  
(1813-1857).  
*The Prairie Burial*, 1848,  
oil on canvas, 28 1/2 x 41 in.,  
Gift of Mrs. J. Maxwell Moran.





William Tylee Ranney  
(1813-1857).  
*Advice on the Prairie*,  
1853, oil on canvas,  
38<sup>3</sup>/<sub>4</sub> x 55<sup>1</sup>/<sub>4</sub> in.  
Gift of Mrs. J. Maxwell  
Moran.

The sorrowing parents, Dr. White, and an attendant remained behind with the gravely ill child as the emigrant train traveled on. "The sweet little one, their only child, died, with no one but themselves to close its eyes, and compose its tender form for burial. The doctor and attendant made it a coffin of rough boards, and interred it near a beautiful tree, with a few shrubs and bushes to guard the lonely grave. After all was over, they begged to be left alone, and oh, the heart-breaking anguish of those parents over their lost darling!" wrote Miss Allen.<sup>2</sup>

Ranney's painting contains elements not accounted for in this particular text. For example, the parents in his painting have another child, who clings in sorrow to his mother's skirt. Yet the sentiments expressed in the written account and the painting bear strong parallels. The reference to the beautiful tree may also relate to a feature of Ranney's painting.

Viewers who saw the special exhibition *American Frontier Life*, on view at the Buffalo Bill Historical Center in 1987, may remember *The Prairie Burial* as appearing somewhat different, without the foliage in the upper right-hand portion of the painting.<sup>3</sup> After the exhibition traveled to other museums, *The Prairie Burial* was sent for conservation

treatment. Examination showed the tree leaves under layers of overpaint. According to the conservator's analysis, the foliage was original to Ranney and the overpaint was not. Thus the decision was made to remove the layer of paint and reveal the leaves. The foliage provides a foil that frames the composition.

Hanging in the Whitney Gallery of Western Art, *The Prairie Burial* provides a counterpoint to Ranney's masterpiece, *Advice on the Prairie*, 1853, oil on canvas, also a donation of Mrs. J. Maxwell Moran. *Advice on the Prairie*, even with its darkening sky, presents an optimistic view of western settlement. A family, traveling along the Oregon Trail, listens intently to the mountain man who spins stories of what they will encounter. In the center of the painting stands the mother, holding her rosy cheeked baby who represents the promise of the future.

Painted five years after the burial painting and only four years before William Tylee Ranney's own death, *Advice on the Prairie* signals the artist's sustaining belief in the value of the western experience, even though he acknowledged the sorrowful aspects depicted in *The Prairie Burial*. ■

<sup>1</sup> See, for example, Lillian Schlissel, *Women's Diaries of the Westward Journey*, rev. ed. (New York: Schocken Books, 1992).

<sup>2</sup> Miss A.J. Allen, comp., *Ten Years in Oregon: Travels and Adventures of Doctor E. White and Lady West of the Rocky Mountains . . .* (Mack, Andrus, & Co. Printers: 1848) 150.

<sup>3</sup> Peter Hassrick et al., *American Frontier Life: Early Western Painting and Prints* (New York: Abbeville Press, 1987). See the essay "William Ranney" by Linda Ayres, 79-107.





by Christine Houze  
Curatorial Assistant  
Buffalo Bill Museum

# COACHING IN YELLOWSTONE

Early tourists in Yellowstone National Park traveled in a sophisticated transportation system of horsedrawn coaches. In 1909 the tour companies had six stagecoaches, 165 observation coaches, 79 surreys, and over 100 wagons. An observation coach was lightweight compared to a stagecoach and required only four horses. It offered its 11 passengers unobstructed viewing of Yellowstone's wonders.

Automobiles were allowed in Yellowstone for the first time in 1915. For one season, horsedrawn coaches shared the roads with motorized vehicles; however the horses were terrified of the noisy autos. Park administrators realized it was either coaches or cars. The coaches lost.

The Park's transportation companies tried to sell their specially made observation coaches but few people wanted them. Farmers and ranchers had no use for sightseeing coaches. Only a small number were sold. The rest of these colorful, sturdy coaches were piled together and burned. The BBHC has one of the survivors. It is the focal point of the *Cody to Canyon* exhibit celebrating the 125th anniversary of the Park. For many years the coach sat in a warehouse. Paul Fees, senior curator, remembered it as BBHC staff began to plan the special exhibit. The coach

needed conservation work but no major restoration. The museum contacted Rawhide Johnson of Cody, an expert in coach conservation.

Johnson has a passion for horsedrawn wagons. He attributes his interest to growing up on a Montana ranch where his father relied solely on genuine horse power. Johnson began restoring (rebuilding) sheep wagons and buggies in high school. He has been collecting harnesses and Yellowstone coach memorabilia for years. Along the way he also gathered a reputation for exacting work.

Rawhide used a mixture of linseed oil and turpentine to simultaneously clean and protect the coach's wood. The decorative red pinstriping required minimal touch up. However, the leather back boot (luggage carrier) had to be completely replaced. Rawhide also replaced the roof's lining. Mice had long ago destroyed the upholstered seats so Rawhide had a Montana company recreate them using the right color leather and horsehair stuffing. The result is an observation coach that looks very much like it had when it left the Park, having survived the fate of



Top left: An 11-passenger Yellowstone National Park Transportation Company observation coach made by Abbot-Downing Company of Concord, New Hampshire, ca. 1900.

Above: An 8-passenger coach touring Yellowstone Park, ca. 1910. Passengers are wearing protective dusters.

Below: BBHC staff installing the 11-passenger coach in the exhibit space.



# Remington and Russell present the MYTHIC COWBOY

by Ann Reynolds Crowell



Charles M. Russell (1864-1926), *Cowboys from the Bar Triangle*, 1904, watercolor on paper, 11 x 16 in. Gift of William E. Weiss. The brand identifies the steer as belonging to the Greely Grum outfit ranging south of Judith Gap in Montana.

Charles Marion Russell and Frederic Sackrider Remington are widely recognized purveyors of the cowboy myth in art. Two selections from the treasure trove of the Whitney Gallery of Western Art present their very personal interpretations of the cowboy. Each can be explored for information explaining the men and the evolution of the myth.

In the first example, Charles M. Russell presents *Cowboys from the Bar Triangle*, 1904, watercolor on paper, (Gift of William E. Weiss). We see three elements, a cowboy galloping on his

horse, an errant steer and the "shadow" of another cowhand. With a red scarf, blue saddle blanket and yellow slicker, Russell uses primary colors to define the central character and draw attention to the action. Action is essential to Russell's cowboy interpretation. Like a single frame plucked from a film reel we are brought into the moment. The scarf trailing, the position of the horse's legs and the little clouds of dust attest to the cowboy's swift movement. The second cowboy plays a supporting role: he is alluded to using a gray scale palette.



Notice the nebulous background. This lack of "atmosphere" intensifies the action, lends an air of anonymity, and displays the vastness of place. Man against nature, man against beast and man defining himself in a wilderness moment — Russell explains it all. As a young man he had chosen the cowboy life. He authenticated cowboy culture through his art.

Our second example, *Riding Herd in the Rain*, ca. 1897, ink wash on watercolor board, (Gift of the Hon. C.V. Whitney), presented by Frederic Remington, exhibits another aspect of cowboy life — the mean drudgery. Astride his horse a cowboy contemplates the cattle herd. Sheets of rain fall with no relief in sight. The gray palette reinforces their doleful situation. Note the determined set of the rider's jaw. The somber color and attitude imply nothing flamboyant or exotic about this man. He rides for the brand no matter the circumstance. Like the medieval knight he understands his duty, respects loyalty and endures hardship.

His repose permits inspection of his costume. The broad-brimmed hat, slicker, chaps, saddle, and tapaderos provide a familiar illustration of traditional cowboy gear. Who else but a cowboy would use these exotic "tools?" His hat deflects raindrops. The chaps indicate he works in heavy brush. Taps, modeled after Spanish tapaderos,

suppose he owned an old saddle or works the Texas brush country.

Remington's passionate nature found a quarter in these "...men with bark on them..." He preserved the hero image on paper, on canvas and in bronze.

Charles M. Russell interpreted the cowboy by bringing to life recollections from his own past. Frederic Remington interpreted the cowboy by amalgamating eastern impressions and cowboy life in an engaging approach. Whether in two dimensions, three dimensions, or in the written word, Russell and Remington interpreted the cowboy in an heroic attitude. This consistency of their personal renderings helped to establish the cowboy as an American hero. Popular cowboy dime novels are now museum pieces and cowboy movies wax and wane, yet the artistic representations of Russell and Remington still remain. ■

#### Editor's Note:

Ann Reynolds Crowell was a student in the Historical Center's Larom Summer Institute in Western American Studies this year. She is a graduate of Salem College.

Frederic Remington (1861-1909), *Riding Herd in the Rain*, ca. 1897, ink wash on watercolor board, 22 x 30 in., Gift of The Hon. C.V. Whitney. Remington published this painting in his book, *Drawings*, which included a preface by Owen Wister, the author of the Remington-illustrated, classic article "The Evolution of the Cowpuncher."





# HAWKEN TRADITION: Important

William B. Ruger, Sr., Sturm, Ruger and Company ensure Hawken Collection

by Howard M. Madaus  
Robert W. Woodruff Curator  
Cody Firearms Museum

An important group of the rifles that became famous during the Rocky Mountain fur trade period has found a permanent home at the Buffalo Bill Historical Center, thanks to the generosity of Trustee William B. Ruger, Sr. and Sturm, Ruger and Company.

In the early 1970s, Cody Firearms Museum Advisory Board member Dr. Kenneth Leonard loaned a collection of western-associated firearms to the Historical Center. The collection was initially displayed in the Buffalo Bill Museum, but as other wings were added to the Center, it was dispersed to areas where it could best tell the story of firearms in the American West. Some stayed in the Buffalo Bill Museum, others were integrated with the exhibits of the Plains Indian Museum when it was added in 1979, but most were housed in the Winchester Arms Museum after the Olin Corporation loaned its New Haven collection to the Center in 1976. With the completion of the Cody Firearms Museum in 1991,

the major portion of Dr. Leonard's collection was displayed in various exhibits within that museum. Among them were a number of Hawken rifles, concentrated as a group in memory of Dr. Leonard's late

wife, Jeanette. In 1993, these important pieces of Americana became one of the focus groupings of the newly remodeled "western theme" exhibit at the entrance to the Cody Firearms Museum. There the collection remained until Dr. Leonard notified the museum in late 1996 that, for personal reasons, he was requesting the return of his entire collection and planned to sell it. Realizing the importance of the Hawken grouping to the museum's mission, negotiations were started for the acquisition of that part of the collection.

In June of 1997, Mr. William B. Ruger, Sr. announced that he and Sturm, Ruger & Company had jointly purchased the 15 Hawken rifles and pistols from Dr. Leonard and were presenting them to the museum. Cody Firearms Museum officials breathed a sigh of relief, ecstatic that these important symbols of the West would reside at the Center.

The rifles made at the St. Louis gunshop of Jacob and Samuel Hawken are among the better-publicized rifles of the era of the Rocky Mountain fur trade. Known contemporaneously as "mountain rifles," the single-shot, muzzle-loading percussion rifles of the Hawken brothers were renowned for their strength and reliability. Indeed, the Hawken brothers crafted their rifles for the special needs of the traveler to the Great Plains and the Rocky Mountains.

To stop the largest game that might be encountered, the rifles were made with large bores, usually between .54 and .62 caliber, throwing a lead ball weighing more than half an ounce. To withstand both the pressure of the powder charge required to move such a

*From top to bottom:*  
S. Hawken Half Stock Percussion Rifle, .60-.61 caliber, 36 1/2" barrel, 1849-1859;  
S. Hawken Half Stock Percussion Rifle, .59 caliber, 36 1/2" barrel, 1849-1859;  
J. and S. Hawken Half Stock Percussion Rifle, .56 caliber, 37 7/8" barrel, 1849-1859;  
and S. Hawken Half Stock Percussion Rifle, .59 caliber, 33 1/4" barrel, 1849-1859;  
Gifts of William B. Ruger, Sr. and Sturm, Ruger and Company.





# Collection Donated to BBHC

will remain at BBHC in perpetuity

slug as well as to reduce the recoil, the Hawken brothers made their rifles with long, heavy, octagonal soft iron barrels. When made in "half-stock" configuration, the forward section of the barrel was reinforced by means of an iron rib soldered to the lower fore end. To insure that the barrel stayed secure in its stock, instead of pins, two wide iron wedges passed through the forestock and rectangular loops dovetailed into the bottom of the barrel. The barrel was further secured by means of an elongated tang that extended from the breech plug along the entire length of the wrist, where it was held by two (rather than the usual one) screws. This iron tang doubled as a reinforcement to the wrist of the stock, the weakest point of the wooden butt stock. Double set triggers released the percussion side lock for firing, and distinctive brass furniture, borrowed in design from earlier military rifles, completed the Hawken brothers' products.

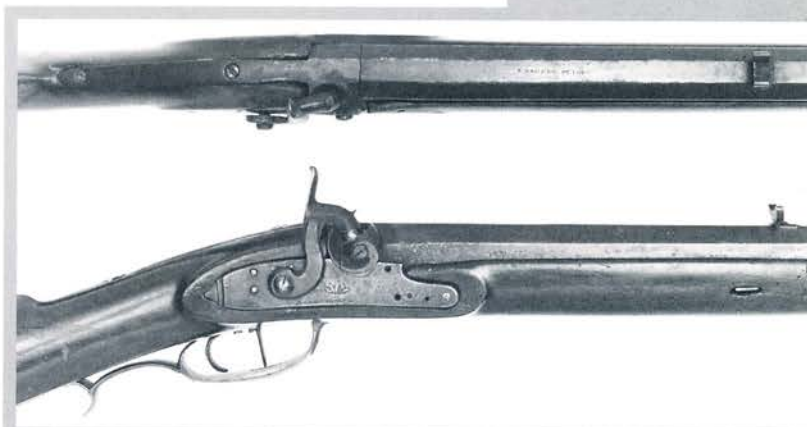
While the Hawken rifles are usually associated with the fur trade and the "mountain man" era, they were not universally carried in the Rockies as legend has it. Although Jacob Hawken would settle in St. Louis in 1818 and his brother Samuel would relocate there in 1822, the pair would not join forces until 1825, after the death of Jacob's earlier partner, James Lakenan. During their association, coincident with the heyday of the famous annual rendezvous (1825-1840), the Hawken brothers produced only an estimated 1,000 rifles. While a portion of the annual production undoubtedly found their way to the "mountain men" in the Rockies, far more were purchased in the

succeeding two decades by explorers, hunters, and immigrants crossing the plains for California and Oregon. In the two decades (1840-1860) that followed the end of the "rendezvous" system, the Hawken brothers (until Jacob's death in 1849), and Samuel Hawken (later joined by his son William Stewart Hawken) produced about 2,000 additional rifles. Most were made in St. Louis, then the center of supply for the great western migration.

In 1859, Samuel Hawken turned over his business to his son William and headed for the gold fields west of Denver. William followed shortly afterward, actually producing a few rifles in Denver while in the West. In the interim, the St. Louis shop was run by William Watt, still using barrels made earlier by the Hawkens. In 1865, the shop was taken over by another gunsmith, John P. Gemmer, who continued the Hawken tradition well into the second half of the 19th century.

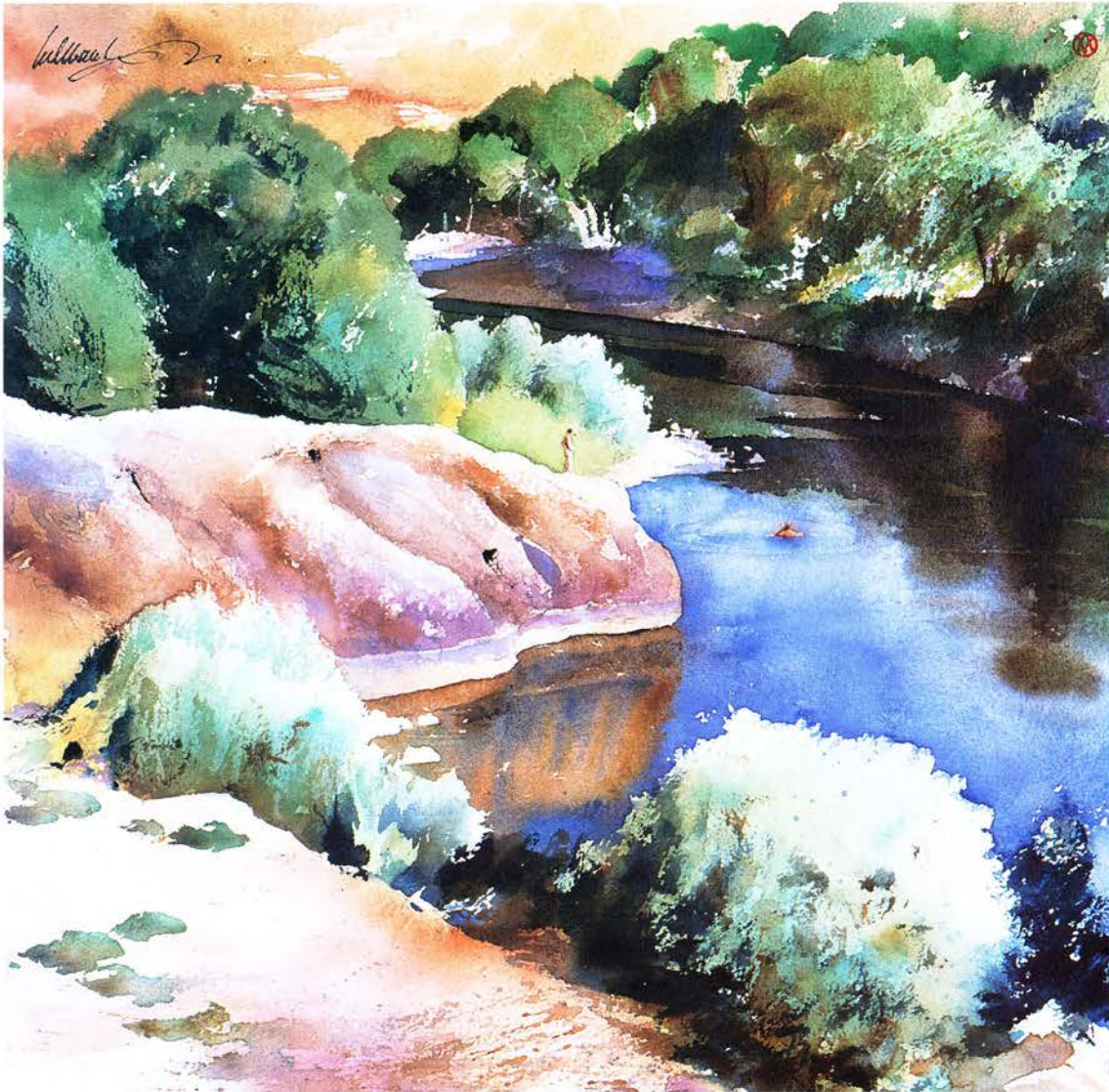
Ten Hawken rifles grace the entrance to the Cody Firearms Museum, and Mr. Ruger may rest assured that his important contribution to our Western heritage will remain on display for years to come. ■

This photograph shows details from two firearms: an S. Hawken Full Stock Percussion Rifle, .60 caliber, 1850-1859 and (below) a J. and S. Hawken Full Stock Percussion Rifle, .56 caliber, 1825-1849. Gifts of William B. Ruger, Sr. and Sturm, Ruger and Company.





# RECENT ACQUISITIONS ENHANCE



William Matthews,  
*Swimming Hole*, 1996,  
watercolor on paper,  
22 x 22 in.  
Gift of the Jeannette  
and H. Peter Kriendler  
Charitable Trust.

Two new paintings in the collection of the Kriendler Gallery of Contemporary Western Art, *Swimming Hole* and *Men in Tents*, by William Matthews, reveal the artist's mastery of the watercolor medium.

In *Swimming Hole* Matthews portrays water with rich effects in the liquid medium. The artist meets a new challenge in *Men in Tents*, the characterization of intense interior light framed by deep warm shadows.

Matthews is a prior winner of the

William E. Weiss Purchase Award. Mr. H. Peter Kriendler donated these two works to provide depth in the representations in the Kriendler Gallery. Also destined for the Kriendler Gallery is *Poetic Vision* by Brad Rude, a gift of Miriam and Joseph Sample. In his bronzes Rude combines symbols in an imaginative way, while demonstrating his technical excellence, gained from foundry work.

In *Pevah*, another contemporary sculpture, Northern Cheyenne artist Bently Spang combines a variety of materials, modern and natural, in order to define who he is today.

Two Georgia O'Keeffe prints, *Road Past the View II* and *Taos Pueblo*, enhance the collection of 20th century art. These prints, donated by Jack and Carol O'Grady, are significant because they bear O'Keeffe signatures and she rarely signed her works of art. A landscape of *Central Park, New York* by Adolf



# THE CENTER'S COLLECTIONS

Dehn has been donated by H. Peter Kriendler to join the recently acquired collection of western scenes by the artist.

A work of art by a Taos Society artist previously not represented in the Whitney, Bert Phillips, was acquired through the bequest of Robert Wheaton Walter. Walter also left the Whitney three bronzes of Native American subjects by European artist Carl Kauba. The European perspective of the West can also be seen in the romantic pen-and-ink drawing *In the Badlands of the Dakotas at Little Missouri River* by Rudolf Cronau, a purchase made with the Weiss Acquisitions Fund.

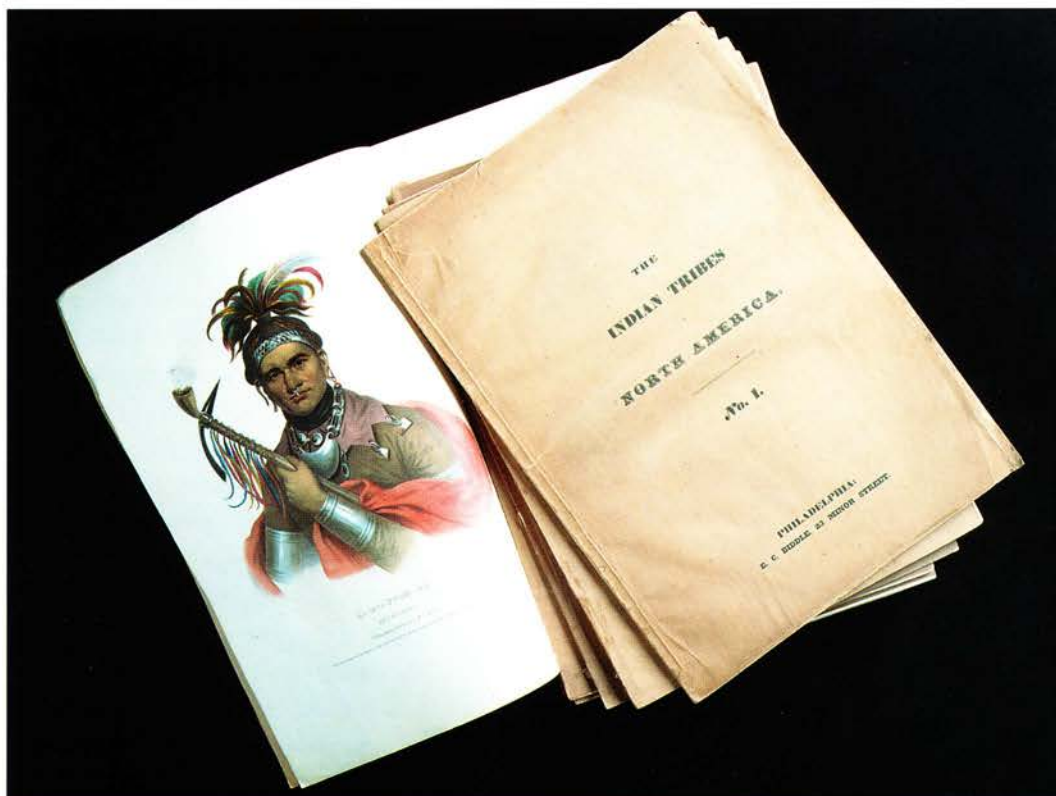
Thanks to the generosity of Allen & Company, the McCracken Research Library has acquired a rare set of the 20 unbound numbers of the *History of the Indian Tribes of North America* by

Thomas L. McKenney and James Hall.

First issued between 1836 and 1844, the *History* is an important source of information on American Indians of the early nineteenth century.

Sold by subscription, the *History* went through a number of printers during the eight years it took for the full set to be produced. Once all the numbers had been received, most subscribers had them privately bound into three elephant folio volumes. Remarkably, the set acquired by the McCracken Library is still in its original paper wrappers.

According to historian Brian Dippie of the University of Victoria, these unbound copies of the *History* constitute an important research tool because they record the complex publishing history of this work. "They are an amazing bibliographic treasure," he said. ■



McKenney, Thomas L., and Hall, James. *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs. Embellished with One Hundred and Twenty Portraits, from the Indian Gallery in the Department of War, at Washington.* Philadelphia, 1837-1844. Gift of Allen & Company Incorporated.



# Art Show Winner Receives

by Sarah E. Boehme  
The John S. Bugas Curator  
Whitney Gallery of Western Art



Oreland C. Joe,  
*Star Blanket*, 1996.  
Alabaster.  
25<sup>5</sup>/<sub>8</sub> x 11 x 8 inches.  
William E. Weiss  
Purchase Award  
Buffalo Bill Art Show.

Oreland C. Joe, the artist honored with the 1996 William E. Weiss Purchase Award from the Buffalo Bill Art Show, continues to receive recognition for his sculpture of traditional Native American subjects.

Joe's alabaster sculpture *Star Blanket*, having won the Weiss Award, has become part of the permanent collection of the Buffalo Bill Historical Center and is currently on view in the Recent Gifts exhibition at the Center. *Star Blanket* (left) shows masterful carving in stone with intricate details, powerful use of texture and expressive color.

Only a month after the art show in Cody, a monumental sculpture by Joe was unveiled in impressive ceremonies in Ponca City, Oklahoma. Joe was selected from a nationwide competition for a commission to portray the Ponca chief *Standing Bear*. His 22-foot bronze sculpture provides the focal point for the Standing Bear Native American Memorial Park and honors Standing Bear for his role as a Native American civil rights leader. The monument was also conceived to signify the contributions of Native Americans to culture and history.

Oreland C. Joe also produced two editions of smaller representations of *Standing Bear*. A bronze cast from a 32-inch maquette is on loan as a promised future gift to the Buffalo Bill Historical Center from Jerry and Pat Evans. Joe's portrayal of Standing Bear depicts the Ponca Chief shortly after his victory in federal court, when his suit forced recognition of Native Americans as persons under United States



# National Recognition



Oreland C. Joe

law. Joe explained, "I saw Standing Bear leading his people with the beliefs of heart . . . He loved the traditional ways of Ponca life, yet had to live in a changing country."

A Southern Ute/Navajo, Oreland C. Joe has said that he draws his inspiration from "memories of childhood, from my aunts and uncles, grandmothers and grandfathers." In remarks at the dedication of *Standing Bear*, Joe commented that he began the process by going to a Ute sun dance. Song, music and dances have always been important to the artist, so he sought out a tape of Ponca songs for inspiration.

Joe has also been selected as a featured artist for the Gilcrease Museum Rendezvous for 1999. He is a member of the Cowboy Artists of America. *Star Blanket* was the 11th winner of the annual Weiss Purchase Award at the Buffalo Bill Art Show. The purchase award was designated in 1986, supported by earnings from the endowed art acquisition fund established by the late William E. Weiss. A committee, composed of the Center's director, Whitney Gallery curator and a Whitney Gallery Advisory Board member, selects a work for acquisition for the museum.

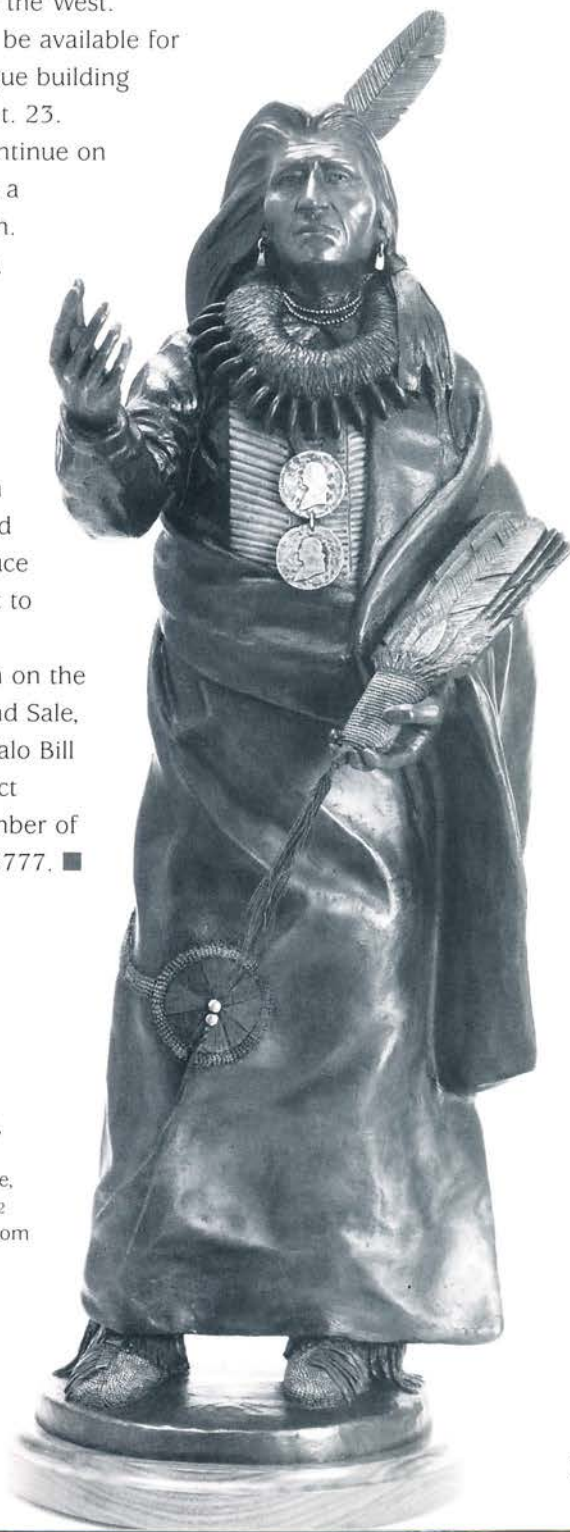
For the 1997 Buffalo Bill Art Show, Oreland C. Joe has created *Wolf Song*, a red alabaster sculpture. Seated before a fire, an Indian warrior in a wolf cape holds a drum for his song. Joe's inspiration for this figure began through watching video footage of the wolves released in Yellowstone National Park.

The 1997 Buffalo Bill Art Show and Sale takes place Friday, Sept. 26 with a reception, dinner, silent auction and

live auction. Noted auctioneer Peter Stremmel of Nevada will direct the evening's bidding action for paintings and sculpture by nearly 90 accomplished artists of the West. These works of art will be available for preview in the Art League building beginning Tuesday, Sept. 23.

The Art Show will continue on Saturday, Sept. 27 with a Quick Draw and Brunch. During the Quick Draw, artists have a 30-minute time limit in which to create a work of art. The Quick Draw gives art patrons an opportunity to watch artists use creativity and technical skills to produce a work of art from start to finish.

For more information on the Buffalo Bill Art Show and Sale, which benefits the Buffalo Bill Historical Center, contact the Cody Country Chamber of Commerce, (307) 587-2777. ■



Oreland C. Joe,  
*Standing Bear*,  
c. 1996, Bronze,  
34 x 32 x 10 1/2  
inches. Loan from  
Pat and Jerry  
Evans.



[illegible]



## Photographer's Image Makes *Man-at-Arms* Cover

A color image created by a Historical Center photographer has been featured on the cover of a national magazine for firearms collectors.

The June, 1997 issue of *Man-at-Arms* includes a cover photograph of a new addition to the Historical Center's firearms collections. Taken by Museum Photographer Lucille Warters, the image is of a W.W. Greener Imperial Grade 12-gauge shotgun that was exhibited at the St. Louis World's Fair of 1904. The shotgun was a gift to the Historical Center from Walter Emery of Colorado, and arranged for by museum Trustee John Sullivan of Livingston, Montana.

*Man-at-Arms* is a National Rifle Association journal for American arms collectors, published bi-monthly at Lincoln, Rhode Island. ■



Above: The Historical Center's recently acquired W.W. Greener Imperial Grade Shotgun graced the cover of the June issue of *Man at Arms*. The photograph was taken by museum photographer Lucille Warters.

Left: Retired General Norman Schwarzkopf received a tour of the Buffalo Bill Historical Center on July 21, accompanied by BBHC Executive Director Byron Price. Schwarzkopf, who achieved world-wide fame during the Persian Gulf War, was in Cody for a meeting of the Remington Arms Company Board of Directors, of which he is a member.



# Hide & Seek

Look closely at this Wild West poster. On the lines below, write down all the objects that are hidden in Buffalo Bill's face.



Children's page by Janice Fuld  
Page design by Karen Gee

Paris Weiners, *Buffalo Bill's Wild West*, Col. W.F. Cody,  
c. 1889. Lithograph, poster, 28 1/2 x 19 1/2 in.



# CALENDAR OF EVENTS

## SEPTEMBER

- 1-30** Museum open 7 am to 8 pm daily
- 9** Book signing with author Robert Utley, 4-6 pm. Cocktails and hors d'oeuvres to follow. Co-sponsored by Park County Library.
- 19-21** 21st Annual Plains Indian Seminar. *Plains Indian Art: A Place in the Universe*. Keynote address Sept. 18.
- 22-25** Symposium: The Arms of the Remington Arms Company.
- 26-27** Buffalo Bill Art Show and Sale. 5 pm Sept. 26, Cody Country Art League Building across Sheridan Avenue from the Historical Center. 10 am Sept. 27, Quick Draw and brunch.
- 27** 21st Annual Patrons Ball. Museum closes to the public at 4 pm.
- 28** *It Never Failed Me: The Arms and Art of the Remington Arms Company* closes to the public.

## OCTOBER

- 1-31** Museum open 8 am to 5 pm daily.

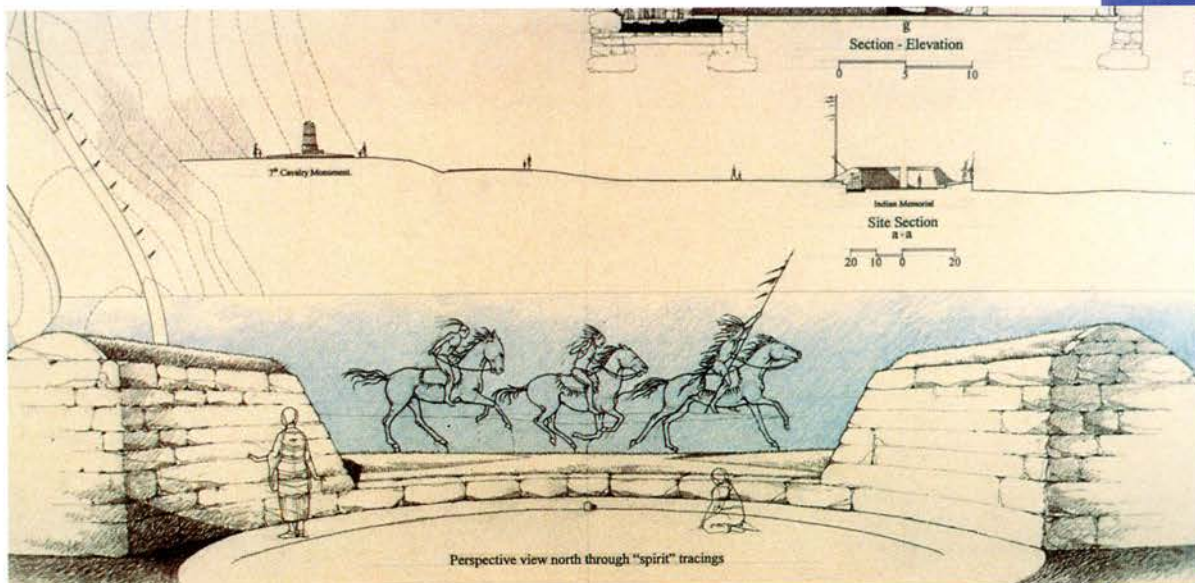
- 31** Children's Wild West Halloween party for patrons' families. 4-6 pm.

## NOVEMBER

- 7** Museum open 10 am to 2 pm Thursday through Monday.
- 1-30** Little Bighorn Battlefield Indian Memorial Exhibition through March 31, 1998
- 13-14** American Indian Day school programs for fourth and fifth grade classes. Reservations required.
- 15** Family Fun Day. A celebration of National American Indian Heritage Month for children of all ages. Fun-filled hands-on activities and demonstrations by Plains Indian artists and performers throughout the Historical Center.
- 16** Plains Indian Museum program, 2 pm, Coe Auditorium.

## DECEMBER

- 5** Holiday Open House, 6-9 pm.
- 1-30** Little Bighorn Battlefield Indian Memorial Exhibition



This schematic diagram shows the winning design by John Collins and Alison Towers, a Philadelphia couple, for a new Indian memorial at the Little Bighorn Battlefield. In November, an exhibition will open at the Buffalo Bill Historical Center that will provide viewers with a look at this and other high-ranking designs. The new memorial will honor those who actually won the 1876 battle. The design competition was sponsored by the National Park Service and the winning entry was chosen by an advisory committee that included artists, architects and historians. A fundraising campaign by the National Park Foundation is underway to fund construction of the memorial. (NPS photo).



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- A. Handmade Crow beaded moccasins by Derek Big Day. #644700 \$595
- B. Northern Arapaho baby cradleboard by Marcus Dominic Dewey. Made of blue glass beads with red and yellow accents. #640002 \$7,650
- C. Crow Pipe and Medicine bag hand made by Heywood Big Day. #694800 \$680
- D. Crow knife case by Derek Big Day. #644700. \$595
- E. Northern Arapaho infant cradleboard by Marcus Dominic Dewey. Made of white glass beads with colorful accents. #640003 \$5,950
- F. Crow beaded moccasins by Marla Little Light. #644750 \$637.50
- G. Shoshone brain tanned buckskin beaded moccasins by Wayland Bonatsie. #640788 \$669.80

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