

POINTS WEST

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Cover: W. R. Leigh (1866-1955), *Cow Creek* (detail of above). Oil on canvasboard, 13 x 16⁷/₈ in. Gilcrease Museum, Tulsa, Oklahoma.

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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.

WILLIAM R. LEIGH IN CODY COUNTRY

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



William R. Leigh (1866-1955), *Grizzly at Bay*, 1913-1915. Oil on canvas, 24 x 36 in. Buffalo Bill Historical Center, William E. Weiss Purchase Fund.

The landscape and western life around Cody, Wyoming, have inspired many works of art, but few are as fiercely dramatic as the William R. Leigh (1866-1955) painting of *Grizzly at Bay*, 1913-15, oil on canvas, William E. Weiss Purchase Fund (see above). At the edge of a forest among dead and decaying tree stumps, a ferocious grizzly bear stands over a fallen hunter whose rifle lies useless nearby. Equally ferocious hunting dogs bare their teeth, snarl and encircle the grizzly, holding him back from the hunter and keeping him in place. In the background, running up a ridge in the nick of time, appear two other hunters. The closest hunter can end the stand-off and save his partner with a well-placed shot from his rifle.

This depiction of life and death struggle, of violence and hunterly skill, resulted from Leigh's participation

in a 1912 museum-sanctioned collecting expedition. He accompanied Cody guides Ned Frost, Fred Richard and Will Richard, who were leading Dr. J.D. Figgins in a search for a grizzly specimen for the Colorado natural history museum, now the Denver Museum of Natural History.

The hunting party ventured into the rugged countryside near the eastern boundary of Yellowstone National Park. According to published accounts from Ned Frost and J.D. Figgins, after several days of hunting, they tracked and cornered a grizzly. Leigh, the artist, saw this as an opportunity to obtain studies for a future painting. As the dogs held the bear at bay, Leigh excitedly yelled to Frost to make the bear stand. Using a Kodak camera and his sketching implements, the artist made studies as the bruin thrashed and roared.

Dr. Figgins described the actions of the other members of the party while Leigh sketched and took snapshots. In the *Rocky Mountain News*, April 7, 1917, he was quoted, "... we waited nearby, changing our position occasionally in order to maintain a vantage point in case the bear should make a break for liberty. It was in one of those maneuvers, I think, that the guide came too close to the fighting dogs and was knocked down. This gave Mr. Leigh the idea which he has incorporated in his picture as it was finished." Thus in reality, the dogs held the bear at bay not to save a hunter, but rather to provide a source for art. In the end, Leigh produced his paintings, the guides took the bear meat, and Figgins had the head and hide for his habitat exhibit.

Leigh's excursion into grizzly country was one of several treks in the Cody area which were crucial to his development as a painter of the American West. His Wyoming experience will be highlighted in a special exhibition this fall at the Buffalo Bill Historical Center, *William R. Leigh: Wyoming Field Sketches*, which opens to the public on Oct. 23, 1998 and continues until March 21, 1999.

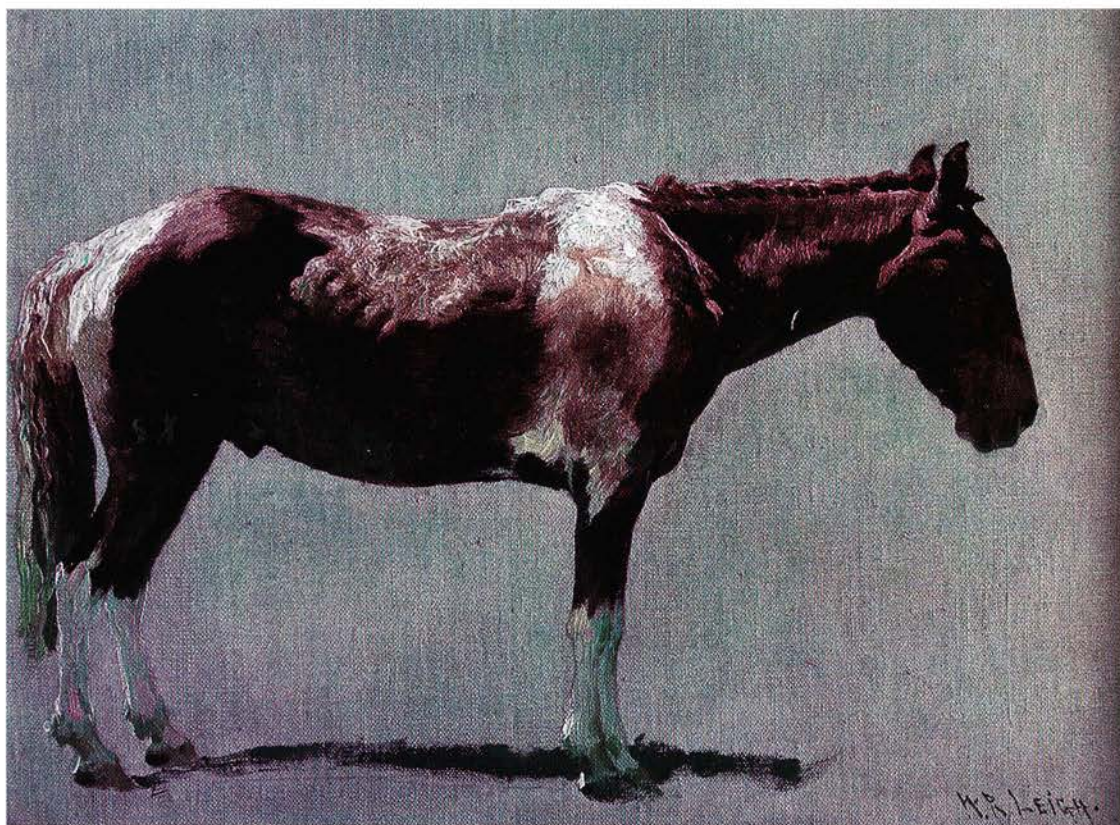
A preview and reception will take place Thursday, Oct. 22, 1998.

The exhibition includes more than 30 sketches in oil paints, which Leigh made between 1910 and 1921 on trips to Cody and the surrounding area. Here he gained experience in the western landscape by painting outdoors. Born in West Virginia in

1866, Leigh studied art in Baltimore, Maryland, then in Munich, Germany. He settled in New York City in 1896 and established a steady career as an illustrator for magazines. In 1906 he accepted the invitation of a former classmate to visit New Mexico. There Leigh found new inspiration in the beauties of the southwestern landscape and compelling subjects in the life of the Indians. From his base in New York, he would return to the Southwest in the summers.

Then in 1910 he received another invitation. Will Richard, a taxidermist in Cody, Wyoming, wanted to have an artist accompany him on a hunting expedition. Contact was made with Leigh, and in July he joined Richard and George Merrill for four weeks camping and sketching in the Carter Mountain area. Leigh recorded in his diary references to Meeteetse Creek, Antelope Creek, Rawhide Creek, the Greybull River, Cow Creek and the Palette Ranch. He forged a friendship with Will Richard and returned to sketch with him in 1911, 1912, 1913, and 1921.

By traveling with Will Richard, Leigh was able to go into uninhabited areas and gain a sense of wilderness.



Richard, in turn, received artistic instruction from Leigh. In his field sketches Leigh showed a freer application of paint than in his tightly rendered finished paintings. The sketches feature scenes of Wyoming sagebrush-covered hills, dense forests, and familiar landmarks such as Heart Mountain, Carter Mountain, and the McCullough Peaks. Animal studies of horses and hunting dogs also resulted from the trips. In an unpublished autobiography, Leigh wrote about the dogs he sketched in Cody: "They had a special breed of dogs, bred specially for hunting bear—mixture of bloodhound, foxhound and greyhound."

The exhibition of Wyoming field sketches comes from the extensive Leigh collection at the Gilcrease Museum in Tulsa, Oklahoma and was curated by Gilcrease curator Anne Morand. The Gilcrease Museum acquired Leigh's studio collection from the estate of the artist's widow, Ethel Traphagen.

The exhibition will be supplemented by works of art and interpretive material from the Buffalo Bill Historical Center collections. From the Whitney collection,

Leigh's paintings of *Grizzly at Bay*, *Panning Gold, Wyoming*, *The Three Tetons*, and *The Lower Falls of the Yellowstone* will present finished works related to the studies in the Gilcrease collection.

Leigh's painting of the Tetons will provide a comparison with *The Tetons* done by Will Richard, also from the Whitney collection, to show how the taxidermist-artist learned from Leigh. A Winchester calendar from the Cody Firearms collection presents an example of Leigh's illustrational work. A depiction of western hunters with an elk, it is possibly based on the elk hunt Leigh experienced with Will Richard in 1911.

A self portrait of William R. Leigh will be loaned for the exhibition, courtesy of the National Museum of Wildlife Art, Jackson, Wyoming, which displayed the exhibition previously.

For information on educational programming and events associated with *William R. Leigh: Wyoming Field Sketches*, please contact the Buffalo Bill Historical Center. ■



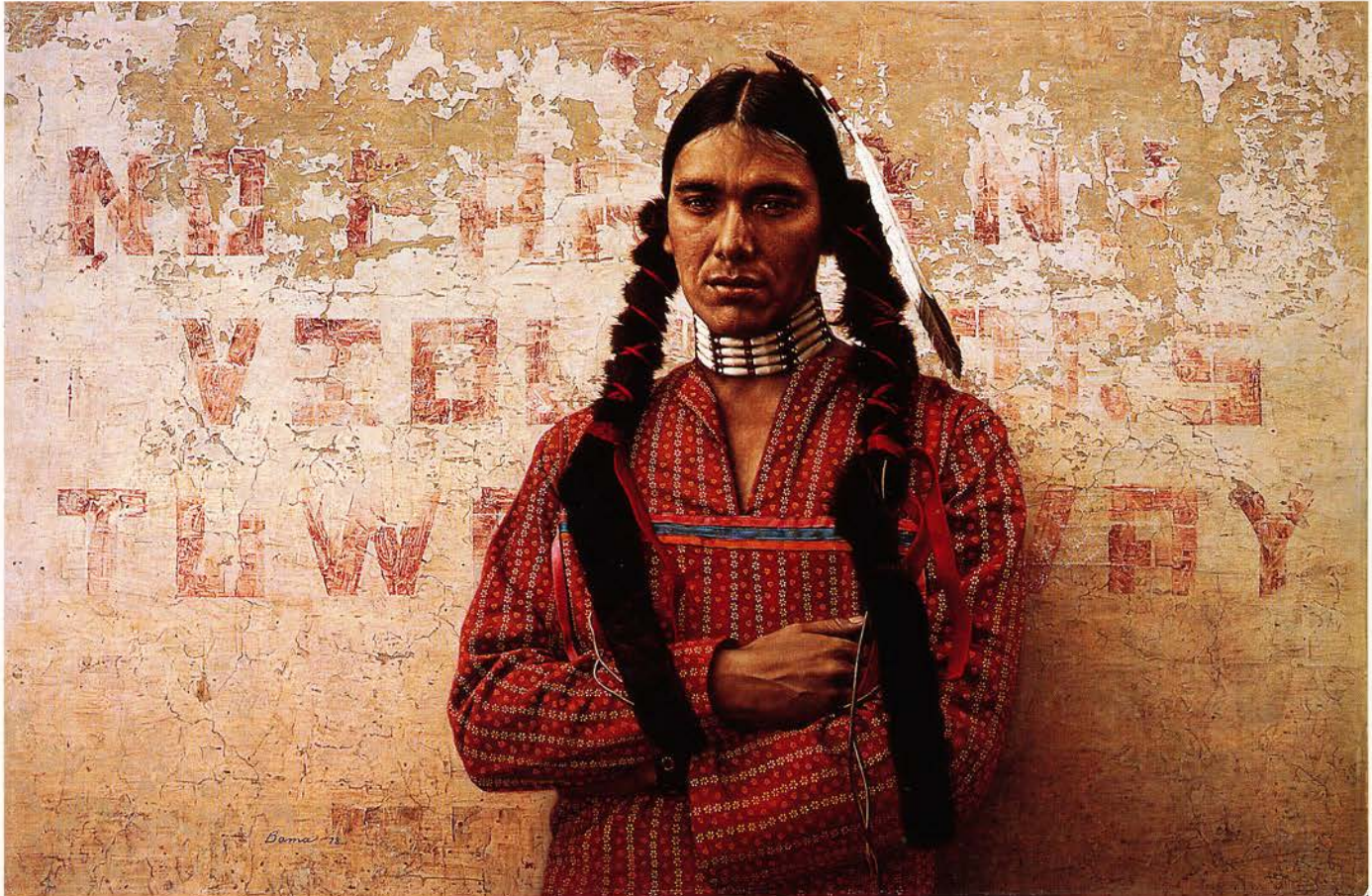
Top: W. R. Leigh (1866-1955). Jack Richard Collection, Buffalo Bill Historical Center.

Left: W. R. Leigh, *A Pinto Sioux Pony, Cody, Wyoming*, c. 1921. Oil on canvasboard, 13 x 16½ inches. Gilcrease Museum, Tulsa, Oklahoma.

Right: W. R. Leigh, *Bear Dogs, Cody, Wyoming*, c. 1910. Oil on canvasboard, 13 x 16½ inches. Gilcrease Museum, Tulsa, Oklahoma.

THE POWER OF IMAGES: INDIAN REVITALIZATION PRESENTS

By Dr. Dave Warren



James E. Bama (b. 1926), *A Contemporary Sioux Indian*, 1978. Oil on panel, 23 $\frac{3}{8}$ x 35 $\frac{3}{8}$ inches. Buffalo Bill Historical Center, Cody, Wyoming, William E. Weiss Contemporary Art Fund.

Editor's note: Dr. Dave Warren was keynote speaker at the Power of Images symposium, held on June 26-27 at the BBHC in conjunction with the exhibit Powerful Images: Portrayals of Native America. Dr. Warren has a long and distinguished career which includes serving as founding deputy director of the National Museum of the American Indian. These remarks are excerpted from his keynote address.

The events of the past 20 years, politically, socially, and culturally, regarding Native Americans are, without a doubt, unprecedented. Let me review a few things with you in relation to that. In the period from contact (in the 16th century) to roughly the 1960s, the unrelenting movement was to force the Native person and culture into a paradigm that was brought from another time and place. And if the Native people or culture could not fit, then they must be moved aside or eliminated. It was as simple as that.

The paradox of all paradoxes is captured in the words of Colonel Pratt, the first superintendent of Carlisle School, "Kill the Indian and save the man." Ironically, he was one of the finest, upstanding Christian

UNBOUNDED POSSIBILITIES

gentlemen that you would ever find with a sincere desire to help the Indian people. Educate the Indian, make him into a contributing member of American society and the problem would be resolved. The only problem was the Indian people who attended Carlisle and came home were asked much the same question as our young people when they return from universities today: "Who are you? Are you still of us or are you like them?"

The question of blood, culture, and tradition is as relevant today as it was in the 19th century but in a new context. For four to five hundred years, the process was literally one-way. In the 1880s, it was demonstrated by the Dawes Act that broke up tribal lands and sent children off to federal schools. In the 1950s, under the Eisenhower administration, an effort was made to relocate Indians away from reservations to cities, accompanied by a termination of federal trust responsibility to the tribes. The notion that culture, language, tradition, family, or land is critical to the existence of Indian people came about only in the 1920s, culminating under John Collier in the 1930s, with the formulation of a federal policy that at least recognized these factors as an alternative to the otherwise elimination of tribe and culture. A major hallmark and shift in the paradigm occurred in 1975 when President Nixon declared the self-determination policy, stating that tribal government should be recognized and given the authority to design its own future. These are important because they mark a reversal of longstanding policy.

Cultural self-determination came along with unannounced subtlety and significance. In the 1960s, the first acts which required Indian consultation on the disposition of lands of historic and cultural significance were passed. With the 1980s came the passage of the same legislation that established the National Museum of the American Indian. The Native American Graves and Repatriation Act, regarding protection of grave goods and ceremonial materials, required the repatriation of those

materials to appropriately identified owners. Along with that came the American Indian Freedom of Religion Act. These are unprecedented in the history of Indian/ non-Indian relations. They recognized for the first time cultural patrimony, whether it be one's ancestral remains or materials that had been collected in an earlier era by scientists. These were finally recognized as the personal, the spiritual, and the human rights concerns of Indian peoples.

The basis for a new Indian society is being laid right now. I don't know what that society will be except that it will be totally different from anything I ever thought could be. In it is a strong ceremonial, traditional core. It is manifested in the requirement to define and then defend what is Indian traditionalism in its ceremonial and religious cultural terms. I have heard Indian people tell senators in testimony (looking at American Indian religious freedom) about the meaning of places and spaces, not in romantic ways, but rather as the basis for what constitutes our way of life and government. It is because of the empowerment that comes from those places that our priesthood is able to conduct the affairs of our society. Without that power, or any disruption of that power, we will then be nothing.

We have set in motion an internal process of revitalization in the Indian world that has unbounded possibilities. Ceremonies are returning after two generations of lying dormant. Language is coming back because it is imperative to a viable future. Language is the means of communication between our generations and the means of perpetuation of our ceremonial and spiritual life. What this has to do with the production of new images by and about Native Americans is part of the 21st century.

The *Powerful Images* exhibition is a work in progress. As it travels from the Buffalo Bill Historical Center to the other venues of the Museums West consortium, I anticipate that the exhibition will be a catalyst to view the entire collections of these museums with a different perspective. ■



COL. CODY, THE ROUGH RIDERS

by Paul Andrew Hutton
Executive Director
Western History Association

Buffalo Bill Cody's Congress of Rough Riders of the World began the 1898 season with a performance in the grand amphitheater at Madison Square Garden, New York City. There was a pleasing familiarity to the great extravaganza—the Indian attack on the wagon train, crack shot Johnny Baker, cossacks on horseback and a whirling dervish, the amazing Annie Oakley, and the historic spectacle of Custer's Last Stand! The huge crowd loved it all, but the greatest ovation of the evening went up for a new feature, a small band of battle-scarred veterans from Cuba.

"Viva Cuba libre!" went up the cry from hundreds of throats as the white-clad Cuban rebels rode into the arena unfurling their red, white, and blue flag with its bold single star. The Wild West band played the Cuban national hymn and the crowd shouted itself hoarse. Out galloped a color guard carrying Old Glory and again went up the shouts of "Cuba Libre!" It was clear to all that evening that the destinies of the Cuban people and the American people were to

be forever intertwined. Buffalo Bill had seen to that in a brilliant moment of topical showmanship.

It had been six weeks since the U.S. battleship *Maine* had

The great hero of the hour was Colonel Theodore Roosevelt, whose Rough Riders emerged as the most famous regiment of the war.

mysteriously blown up in Havana harbor, killing 260 Americans. For over a generation Americans had watched in horror as the Spanish imperialists had brutally suppressed Cuban independence efforts, killing thousands of Cuban civilians. Long fuming with indignation, Americans now demanded a war to liberate Cuba and avenge the *Maine*.

That master publicist John Burke had traveled to Cuba in 1897 and, despite the watchful eye of Spanish agents, had managed to recruit 14 Cuban

rebels for Cody's Wild West. The men had all been wounded in battle, one having lost a leg and another an arm. They were commanded by Lt. Col. Ernesto Delgado who had himself twice been wounded.

"Colonel Cody has performed a distinct national service in bringing these Cuban heroes to the United States," noted the *World*. "They give us an opportunity to see the kind of men who make up the insurgent army." The people of New York were clearly impressed with what they saw.

Cody's presentation of the Cuban insurgents could not have appeared at a more opportune time. War hysteria was sweeping the country, fueled in no small part by the same New York newspapers—the so-called "yellow press"—that now lavished ink on Cody's Wild West. Heroic portraits of the Cuban rebels appeared regularly, with emphasis placed on how much like Americans they were.

In a remarkable interview with Cody in the *World* on April 3, 1898 the headline boasted, "How I could drive Spaniards from Cuba with 30,000 Indian braves." Lt. Col. Delgado was quick to add that such a force under Cody could "take Havana in one dash-ing charge." Cody assured the *World* "that every Indian would be loyal to the American flag." He had no doubt that by working in conjunction with the Cuban rebels his Indian force would finish off the Spanish in just 60 days.

It soon became clear that Buffalo Bill would get his chance in Cuba. President William McKinley, although opposed to war himself, could not resist the public pressure to take action. He finally demanded that the Spanish grant Cuban independence, and when they refused he asked Congress to vote on military intervention to assist the rebels. On April 19, 1898, a joint resolution calling for armed intervention passed Congress, and on April 23 Spain declared war on the United States.

On April 25 the U.S. declared war, and on that same day Burke declared that Gen. Nelson A. Miles, commanding general of the U.S. Army, had asked Cody to join him as a scout. "Buffalo Bill will come

AND THE SPANISH AMERICAN WAR

back again," Burke declared, "but he will leave a record behind him that neither Cuba nor America will be apt to forget, while Spain will remember him with a groan." The next day the *New York Herald* featured Cody alongside other notable men—Theodore Roosevelt, Joseph Wheeler, Fitzhugh Lee, Charles King—who would hold commands in the expanded volunteer army. Roosevelt, the assistant secretary of the Navy, was to become a lieutenant colonel in a unique regiment of western "cowboy cavalry." Cody would "serve on the staff of Major General Miles as chief of scouts" with the rank of colonel.

Ironically, despite all of Burke's press agency, Cody thought the war a mistake. On April 29 he wrote his friend George Everhart: "I will have a hard time to get away from the show—but if I don't go—I will be forever damned by all—I must go—or lose my reputation. And General Miles offers me the position I want. George, America is in for it, and although my heart is not in this war—I must stand by America." Cody, who held the Congressional Medal of Honor, did not need to prove either his courage or his patriotism in 1898. As a 52-year-old veteran of the Civil War and Indian Wars, he was a bit long in the tooth for campaigning in tropical climes. Even more pressing was his responsibility to the 467 employees in his Wild West. He delayed joining Miles while the show moved on to Philadelphia, Washington, and Hartford. Still, he made preparations to depart, sending two horses—Lancer and Knickerbocker—to the general in anticipation of joining the campaign. Cody waited too long for, as he had predicted, the war was over quickly. On July 1 American troops—including Colonel Roosevelt's Rough Riders—captured the San Juan Heights above Santiago de Cuba.

On July 3 the Spanish fleet was destroyed by American naval forces near Santiago and on July 17 the city capitulated. Miles sailed for Puerto Rico on July 21 and sent for Cody: "Would like you to report here, taking first steamer from Newport News." Cody wired back that it would cost \$100,000 to shut down

his show, and wondered if he should not wait to see how the ongoing peace negotiations turned out. Miles cabled back a succinct one-word response: "Yes."

That Cody had every intention of joining Miles is evident from a private letter he wrote his friend Moses Kerngood on Aug. 3, 1898: "I am all broke up because I can't start tonight," he wrote. "It's impossible for me to leave without some preparations and it will entail a big loss and my fortune naturally affect. But go I must. I have been in every war our country has back since bleeding Kansas war—in which my father was killed—and must be in this if I get in at the tail end." But on Aug. 12 an armistice was signed with Spain and the war was over. "I have been in every war since I was old enough, but this one," Cody lamented, "and I did all I could to get into this." Even if Cody missed the fighting, his connection with the Spanish-American War did not end with the armistice. The great hero of the hour was Colonel Theodore Roosevelt, whose Rough Riders emerged as the most famous regiment of the war. The regimental nickname had been borrowed from Cody's "Congress of Rough Riders of the World" by the press corps. They quickly identified Roosevelt's western cavalrymen with Cody's arena cowboys and the alliterative title stuck. At first Roosevelt opposed the name, fearing that the public would never take the regiment seriously, considering it "a hippodrome affair."

"Don't call them rough riders, and don't call them cowboys," he begged the press. "Call them mounted riflemen." Everyone ignored him and he soon relented to the inevitable, perhaps taking solace in the fact that he had used the term before Cody officially adopted it in 1893. In August 1886 he had written a friend from his North Dakota ranch that "I think there is some good fighting stuff among these harum-scarum roughriders out here."

By September 1898 the name Rough Riders had become so identified with Roosevelt that Cody jokingly suggested that he might change the title of his show. "You know I originated the name 'Rough Riders,'" he declared. "I have been calling my men

"Rough Riders" for 10 years. Next year I am going to call them smooth riders. Why should I call them rough? They're the smoothest riders on earth." Humor aside, Burke's press releases continually emphasized the fact that the term "Rough Riders" had originated with Cody's show and not with Roosevelt's regiment.

Burke moved quickly to exploit both the notoriety of Roosevelt's Rough Riders and the connection between them and the show. Sixteen veterans of Roosevelt's regiment were hired to perform during the 1899 season. Among those recruited was Cherokee Rough Rider Tom Isbell who had been the first to draw Spanish blood at the battle of Las Guasimas. Despite seven wounds Isbell had somehow survived. Before joining the show he had returned to Oklahoma and killed a rival who had been courting his girlfriend while he was away in Cuba. Another star recruit for the show was a bantam bronc buster from Indian Territory, Little Billy McGinty.

"He never had walked a hundred yards if by any possibility he could ride," Roosevelt said of the master horseman.

Replacing "Custer's Last Stand" as the grand historic spectacle of the 1899 and 1900 seasons was the "Battle of San Juan Hill." Scripted by Nate Salsbury, the battle usually came as the show's finale. It was presented in two scenes. The first was the bivouac of the American troops the night before the battle—Rough Riders, artillerymen, regulars of the black Ninth and Tenth Cavalry (buffalo soldiers), and Cuban rebels. The second scene presented the charge up the hill against the Spanish blockhouse and rifle pits (represented in a massive painted backdrop). Breathless press releases described the final heroic moments as "Roosevelt of the Rough Riders, on horseback, presses to the foot of the death-swept hill and calling upon the men to follow him, rides straight up and at the fortified foe. There is a frantic yell of admiration and approval as the soldiers—

white, red and black—spring from their cowering positions of utter helplessness and follow him and the flag."

It is difficult to calculate the value that this spectacle had on the political fortunes of Theodore Roosevelt—but it must have been considerable. It boosted Roosevelt's hero status, keeping his military exploits vividly before the public as he served as governor of New York and then ran for the vice-presidency in 1900. In September 1898, while TR was locked in a tight race for the New York governorship, Cody weighed in with a succinct and helpful estimation of his friend: "They don't make any better men than Teddy Roosevelt."

For the 1901 season, the Chinese Boxer Rebellion was used as the Wild West's historic spectacle, replacing the Battle of San Juan Hill. Roosevelt was hardly forgotten, however, as *The Rough Rider*, a publicity courier distributed for the show, featured a large drawing of Buffalo Bill and Colonel Roosevelt riding side by side.

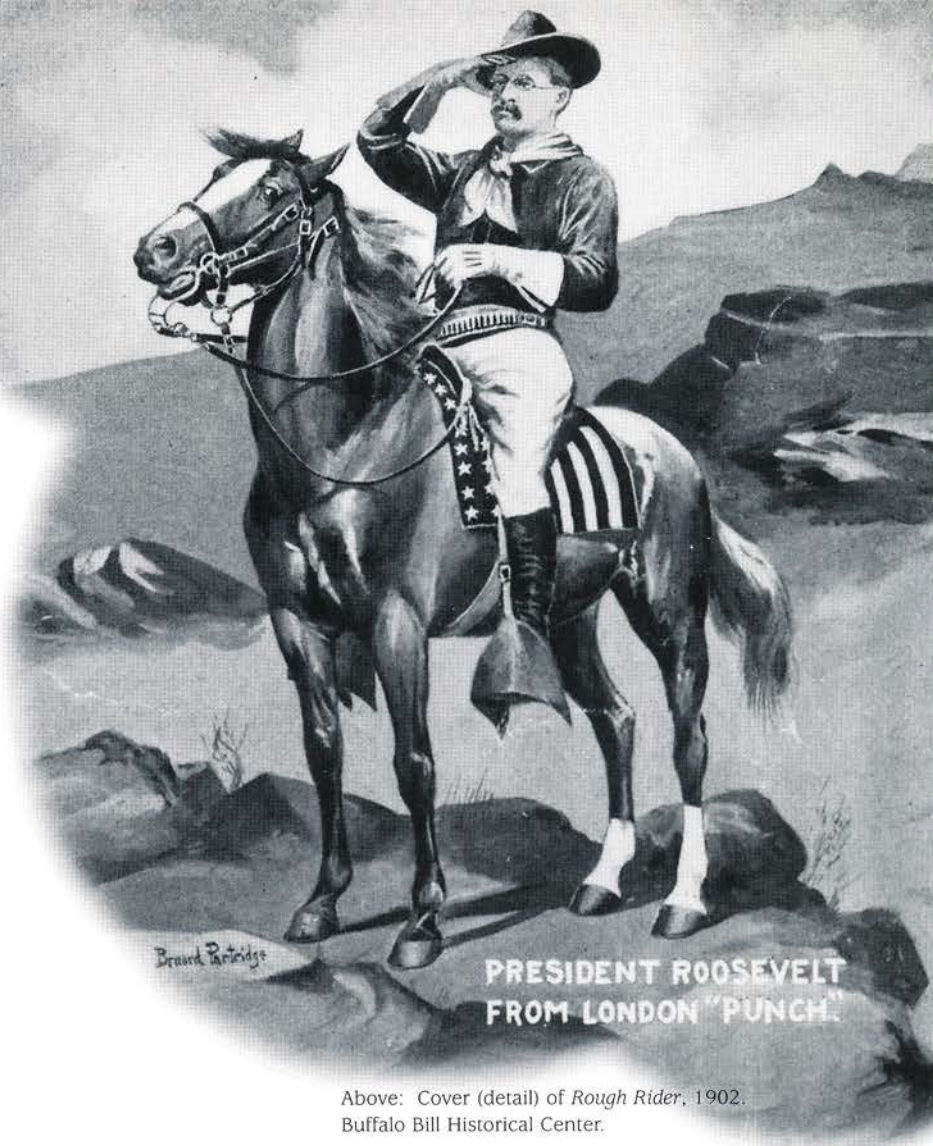


Cover of *Rough Rider*. 1899. Buffalo Bill Historical Center.

The following season, with President McKinley assassinated and Roosevelt the new President, the Battle of San Juan Hill returned as a permanent feature of the show.

Roosevelt never forgot the debt he owed Cody. In 1904 he wrote his son Ted from the White House, noting that Buffalo Bill had come to lunch with him. "I remember when I was running for Vice-President I struck a Kansas town just when the Wild West show was there," he reminisced. "He got upon the rear platform of my car and made a brief speech on my behalf, ending with the statement that 'a cyclone from the West had come; no wonder the rats hunted their cellars!'"

In February 1917, a month after Cody's death, Roosevelt lent his name to an effort to raise a statue on Lookout Mountain, above Denver, to his old friend. "Buffalo Bill was an American of Americans, and his memory should be dear to all Americans," noted the former President, who would himself die almost two years to the day after Cody, "for he embodied those traits of courage, strength and self-reliant hardihood which are vital to the well being of our nation." It was a fitting epitaph for both of those bold Rough Riders. ■



Above: Cover (detail) of *Rough Rider*, 1902. Buffalo Bill Historical Center.

Below: A group of Roosevelt's Rough Riders. Buffalo Bill Historical Center.



“Buffalo Bill was an American of Americans, and his memory should be dear to all Americans, for he embodied those traits . . . which are vital to the well being of our nation.”

— epitaph for William F. Cody
Theodore Roosevelt

The Irma

by Joanita Monteith



The Irma Hotel. Garlow Collection. Park County Historical Society Archives.

Editor's note: Information in the following article was drawn from the Park County Historical Society Archives and interviews with John Darby and Quin Blair of Cody. Joanita Monteith is a Buffalo Bill Historical Center volunteer and a past executive director of the Codington County Historical Society in South Dakota.

Buffalo Bill Cody built The Irma Hotel in Cody in 1902. It was named for his youngest daughter. Having lived in hotels for much of his adult life, he believed that a town could never amount to much without a grand hotel.

He probably first became aware of the Big Horn Basin in northwest Wyoming in 1874, while guiding a military expedition into the Big Horn Mountains. In 1894, after accompanying his son-in-law, Horton Boal, and friend George Beck on a horseback trip from Sheridan, Wyoming, he fell in love with the area and began buying property, including the TE and Carter

ranches on the South Fork of the Shoshone River.

That year he and others made plans to divert the Shoshone River to provide irrigation for huge tracts of land under the Carey Act. The following year, the Cody townsite was laid out. By 1901, through Buffalo Bill's influence with the president of the Burlington Railroad, a spur line was completed into Cody.

In the 1890s Buffalo Bill envisioned the Big Horn Basin as an eastern gateway to Yellowstone National Park. He hoped to develop the area's tourism possibilities, including superior hunting, matchless scenery, and the warm DeMaris Springs. With the town of Cody 50 miles east of the park, The Irma Hotel was the jump off point for guests heading west to Cody's hunting and lodging properties on their way to Yellowstone. At the Irma, Cody hosted friends and relatives, as well as the wealthy and influential, sometimes enlisting their support to help finance his projects.

"JUST THE SWELLEST HOTEL THAT EVER HAPPENED"

"As long as we are bound to have a hotel, let's have a dandy. I am going to spare no expense in furnishing it. It must be a gem."

—William F. Cody

Cody was not much of a town when The Irma was constructed in 1902. The view of the surrounding mountains was impressive, but the townsite was a treeless desert, sprinkled with rocks and knee-high sagebrush. The town had fewer than 50 buildings, 10 of which were saloons. The Irma looked very much alone, set on a large lot with a string of wood false-front business buildings trailing off to the east.

Nevertheless, the town had the markings of a place that would amount to something. At the time The Irma was built, the town had sewer and water, electricity, telephone and telegraph service, lumber mills, coal mines, a stone quarry, freight service, and two or three hotel-boarding houses. It also had free advertising in Buffalo Bill's Wild West show. The *Cody Enterprise*, Buffalo Bill's newspaper, promoted colonization and encouraged community unity.

In planning The Irma Hotel, Buffalo Bill was influenced by the urbanization movement of the era, which focused on monumental architecture. This style of construction signaled permanence, stability, and an assured future for a community.

In 1902 Buffalo Bill was quoted in the Lincoln, Nebraska *Trade Review*, "As long as we are bound to have a hotel, let's have a dandy. I am going to spare no expense in furnishing it. It must be a gem . . . I am going to run this hotel myself if I have to keep the Wild West Show running winter and summer to keep it going."

The architect for The Irma was Alfred Wilderman Woods of Lincoln. Trained in Quincy, Illinois, his specialty was churches. Because Buffalo Bill lacked financial resources, the grandeur of The Irma fell

short of his dreams. The design was simpler than he envisioned, but the hotel was quite luxurious for such a remote spot in the West. Its most interesting architectural elements were a wraparound porch on the east and northeast with a balcony above the porch, which served Buffalo Bill's private suite.

Certain exterior walls were made of local river rock cobbles and sandstone blocks quarried south of town. Colored glass, set in 25 square Queen Anne windows, embellished the main floor along Sheridan Avenue. The most noteworthy interior elements included the cherrywood bar and the lobby's fireplace, which was made from an assemblage of Wyoming rocks, ores, mineral specimens, and fossils.

As originally constructed, eight to 10 rooms occupied the first floor, including the billiard-cherrywood bar room, the dining room, the registration lobby, a tiny card room at the south end of the bar, Buffalo Bill's office, a barber shop, a kitchen, and bathrooms.

The Irma has often been under renovation. Before the hotel was a year old, Buffalo Bill began planning the first remodeling. He ordered his architect to have plans ready within a month for a 60 x 125 foot two-story addition which would have nearly doubled the hotel's size. The project, like several others planned during Buffalo Bill's lifetime, was never undertaken. One project that did materialize occurred in 1903, when Buffalo Bill asked his employee and brother-in-law, Louis Decker, to make The Irma "just the swellest hotel that ever happened regardless of expense." As the new manager of the hotel, Decker immediately went to work remodeling. To increase the dining room's appeal, he ordered monogrammed crockery.

In 1917, the year of Buffalo Bill's death, son-in-law Fred Garlow and Cody's widow, Louisa, continued renovating The Irma. They oversaw adding a sheet metal ceiling to the billiard-bar room, as well as installing new furniture, painting, wallpapering, and refurbishing the parlor, probably the lobby. Three



Col. William F. Cody (Buffalo Bill) in the lobby of The Irma Hotel. Garlow Collection, Park County Historical Society Archives.

years later, the *Cody Enterprise* reported that Louisa Cody and manager M. J. Dayer continued to improve every area of the hotel.

Louisa Cody died in 1921. In 1925 the hotel was sold to Henry and Pearl Newell. The Newells converted the old dining room into small guest rooms. Later, they remodeled the old dining room into their own living quarters. In 1927 they built a two-story annex on the west with 14 guest rooms on each of two floors. Builders used cream-colored brick along Sheridan Avenue, extending the hotel's east-west footage to about 163 feet. The Newells enclosed the wraparound porch on the northeast corner of the hotel in the late 1920s or 1930s, closing up the main entryway. During that renovation, some of the colored Queen Anne windows were removed. The remainder of the colored windows removed in a later remodeling project are currently in the Bandanna Room at the local Holiday Inn complex. The enclosed wraparound porch area was first used as

a hat shop. Later it became a cocktail lounge. In 1940, after Mrs. Newell's husband died, she assumed full ownership of The Irma.

She operated the hotel until her death in 1965. In her will, she left the hotel's pictures, paintings, and memorabilia to the Buffalo Bill Historical Center.

The Newell estate sold the hotel to Cowgill Agency in 1966. That same year Cowgill sold it to M.G. Coley. In 1971 Robert and Ruth Dohse bought The Irma, and in 1976-1977 they added the southwest wing, a two-story red brick addition of about 7,776 square feet. The first floor of the addition housed a new kitchen and a beauty shop. The second floor contained additional guest rooms. The Dohses sold out in 1982.

Today The Irma is owned by John Darby and his sons. They recently renovated the old south dining room, called the Governor's Room. It is used for meetings and for extra dining space. Today, The Irma remains the heart of Cody, Wyoming, just the swellest hotel that ever happened. ■

Cheyenne Dog Soldiers

Warrior Exploits Survive in Ledger Drawings

By Andrew Masich

One month after the November 29, 1864 massacre of Black Kettle's peaceful village at Sand Creek, a great village of Cheyennes, Arapahos and Lakotas gathered in northeastern Colorado. The sprawling village, numbering as many as 10,000 people, slowly moved toward Julesburg, Colorado, a stage and telegraph station on the South Platte River Road, 160 miles from Denver.

On January 7, 1865, the Cheyennes and their allies launched a massive retaliatory strike. Stage stations, ranches, and wagon trains were attacked and burned and the South Platte River Road was laid waste for one hundred miles. The warriors also targeted Julesburg and nearby Fort Rankin, where they killed 15 soldiers who had been lured from the fort's protective walls.

In the weeks and months that followed, the enraged warriors continued their attacks, killing or wounding hundreds of whites, civilians and soldiers alike.

Leading these great raids were the Cheyenne Dog Soldiers.

Originally one of six Cheyenne military societies, by the 1860s the Dog Men had emerged as a separate division of the Cheyenne nation. In 1837, Porcupine Bear, a Dog Soldier leader, killed another Cheyenne. For this crime he was banished from the main villages. As the years passed, however, other warriors—Cheyennes, Arapahos, and Lakotas—joined the exiled leader.

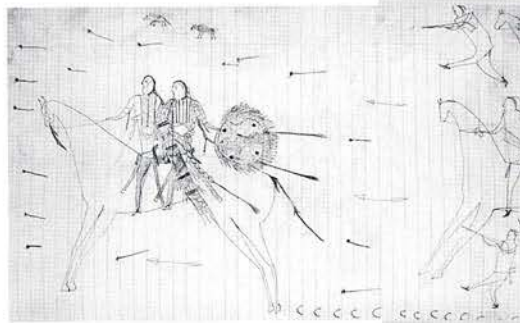
After the Sand Creek Massacre, Cheyenne chiefs who once had dismissed the Dog Soldiers as renegades, now turned to them for leadership in a war against the advancing whites. For five years, from the Powder River country of Montana to the high plains of Kansas and Colorado, the Dog Soldiers led Cheyenne, Arapaho and Lakota warriors in attacks on wagon trains, outposts, and settlements.

Finally, on July 11, 1869, at Summit Springs, Colorado, Major Eugene A. Carr's 5th Cavalry, led by chief of scouts William F. "Buffalo Bill" Cody and a

battalion of Pawnee scouts, attacked Chief Tall Bull's village of Cheyenne Dog Soldiers. By day's end 52 warriors lay dead, including Tall Bull himself.

Carr's victory was complete. The Battle of Summit Springs destroyed the Dog Soldiers' power. No more would they be an independent fighting force.

After the battle, as the troops prepared to torch the 84 captured lodges and their contents, a soldier picked up what appeared to be a plain accountant's ledgerbook. But when he opened it, instead of columns of figures he found page upon page of colored drawings—107 drawings in all—rendered in colored pencil by Cheyenne warrior-artists.



Wolf with Plenty Hair (left) rescues Tall Bull, the renowned Dog Soldier leader, from the Pawnee Wolf Men.

The Dog Soldiers had recorded their coups against Indian enemies as well as whites, depicting combat, weapons, horses, and details of dress with such accuracy that it is possible to match drawings with historical events recorded by whites in newspapers, diaries, and army reports.

Lakota elders would say that a "picture is the rope that ties memory solidly to the stake of truth." The drawings in the Dog

Soldier ledgerbook are enduring bonds that tie our fading memory with the truth known by bold warriors as they made their last stand for freedom. ■

The Plains Indians have a long tradition of documenting the significant events of their lives, creating objects and endowing them with images to communicate what was most important to them. The 1998 Plains Indian Seminar will focus on that pictorial tradition of Plains Indian art. Andrew Masich's presentation on the Cheyenne Dog Soldiers' ledgerbook is one of seventeen papers to be presented at the 22nd annual seminar to be held at the Buffalo Bill Historical Center on Sept. 18-20. Masich is president and CEO of the Historical Society of Western Pennsylvania.

For further information and/or to register, contact Lillian Turner, Public Programs Coordinator, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, Wyoming 82414 or call (307) 578-4007. E-mail address: programs@wavecom.net.

WESTERN DESIGN

By Annette Chaudet
Western Design Conference Committee

Throughout history the axiom "necessity is the mother of invention" has been the basis for design. It was no different in the days when the West first opened up to settlement. Life in a new kind of land demanded new kinds of wares that suited the new conditions.

Fragile breeds of domestic animals gave way to hardier, half-wild mixes who could survive in harsh conditions. Light English saddles were useless to a man herding cattle, and so the heavier, more versatile western version evolved. Where roads deteriorated to trails, light carriages weren't up to the demands of the rough terrain, so heavier conestogas, buckboards and sheepwagons fared far better.

Furniture was no exception. Lumber mills and lathes weren't always available, and stools, tables and chairs were cobbled together from whatever was close at hand. No milled limber? Look at all that lodgepole pine! Want something more curvy? Look at all that willow! As the new territory opened up and trails became roads, cabins and "soddies" expanded into ranch and farm houses. As furniture became more refined, it was often just a rough approximation of what had been left behind. Many a ranch wife longed for a formal parlor furnished with the fine Victorian furniture she remembered from her youth. And so the factories of the South, East and Midwest were soon shipping their goods west.

Then, in the first 30 years of the new century, a funny thing happened. More and more people chose to explore the West on a part-time basis. Regular pilgrimages were made to popular areas in the West, including Yellowstone National Park. The rich and the intrepid chose to vacation in the Rockies and in the deserts of the great Southwest. These are the folks who revived



and refined the best of the practical and utilitarian creations of the earlier settlers. And this is the basis for what we think of when we hear the term "western design." But now, at the end of the twentieth century, western design is taking an expansive leap forward and the results will be showcased at this year's Western Design Conference Sept. 23-26 in Cody.

The traditional is still very much in evidence but even the traditional has a few surprises for us these days. There are other, broader interpretations as well. Some designers just use the familiar as a jumping off place and take our imagination to places we never expected to go, wowing us with their versions of the West today. Fixtures and lighting, suitable for all decors, take their cue from the West. Traditional materials—rawhide, leather, blankets, iron—are still in evidence, but native stone, glass, bronze, brass and copper have also become part of the designers' palettes.

Western design today encompasses far more than furniture. Fashion is very much in the fore worldwide. Important designers like Ralph Lauren made western chic, even in the sophisticated fashion circles of Europe, and now clothing designers with an affinity for the West have expanded far beyond denim skirts. Leather, once used for its weight and durability, now finds itself thin, soft and supple, right at home at society balls. Boots and hats, evening wear and sportswear, accessories for bed and bath, all tip their hats to the influence of the West. The theme of this year's Western Design Conference Fashion Show, scheduled Sept. 23 at the Buffalo Bill Historical Center, is "How The West Was Worn." It's all set to show us how the West will appear in the coming year.

And don't think the West hasn't put its stamp on the

An Ever-Increasing Sphere of Influence

decorative arts. Traditional Native American jewelry designs, once worked only in silver and turquoise, now include a rainbow's worth of gemstones and a variety of metals. Traditional turquoise blue corn motifs with silver leaves are transformed in gold and coral, yet still echo their heritage.

The 1998 Western Design Conference will display and celebrate all aspects of design inspired and influenced by this magnificent part of the country. ★



Opposite page: Rocky Mountain Ceiling Lamp, 1997, by Cash Metals. Buffalo Bill Historical Center, Switchback Ranch Purchase Award.

Above: Coral, gold and turquoise ring and necklace by Charles Supplee. Photo by Jerry Jacka Photography, Phoenix, AZ.

Right: Purple Sage, 1997. Smoking jacket, pants and shell by Anne Beard. Buffalo Bill Historical Center, Switchback Ranch Purchase Award.

A WEEK IN SEPTEMBER SCHEDULE OF EVENTS

TUESDAY, SEPT. 22

11 am - 7 pm — Buffalo Bill Art Show opens for advance preview, Buffalo Bill Historical Center.

WEDNESDAY, SEPT. 23

6:30 pm — Western Design Conference Fashion Show: "How the West was Worn." Buffalo Bill Historical Center.

THURSDAY, SEPT. 24

11 am to 5 pm — Buffalo Bill Art Show open for preview, Buffalo Bill Historical Center.
8:30 am to 10 am — Western Design Conference Seminar - "Color in Western Design," Virginia Patrick. Buffalo Bill Historical Center.
10 am — Media preview of Western Design Conference exhibition, Cody Auditorium.
10:15 am to 11:45 am — WDC Seminar - "History of Western Furniture," Wally Reber. Buffalo Bill Historical Center.
Noon to 1:30 pm — Western Furniture Roundtable Discussion, Buffalo Bill Historical Center.
2 pm to 6 pm — WDC exhibition open, Cody Auditorium.
5 pm to 7 pm — Buffalo Bill Art Show. Private reception for artists, Buffalo Bill Historical Center.

FRIDAY, SEPT. 25

8:30 am to 10 am — WDC Seminar - "Great Camps of the Adirondacks and Landmarks in the Landscape," Harvey Kaiser. Buffalo Bill Historical Center.
9 am to 2 pm — Buffalo Bill Art Show, gallery open for art preview, Buffalo Bill Historical Center.
10:15 am to 11:45 am — WDC Seminar - "Arts and Crafts Influence in Western Design," Chase Reynolds. Buffalo Bill Historical Center.
12:15 pm to 1:45 pm — WDC Seminar - "Product Demo," Jim Beckerdite. Buffalo Bill Historical Center.
2 pm to 6 pm — WDC exhibition open, Cody Auditorium.
5 p.m. to 6:15 pm — Buffalo Bill Art Show reception, Buffalo Bill Historical Center.
6:15 pm to 6:45 pm — Buffalo Bill Art Show silent auction final bidding, announcement of award-winning pieces, Buffalo Bill Historical Center.
7 pm — Buffalo Bill Art Show dinner served.
7:30 pm — Buffalo Bill Art Show live auction.

SATURDAY, SEPT. 26

8 am — WDC Awards Breakfast, Stefan's Restaurant.
10 am to 3 pm — Buffalo Bill Art Show, gallery open to public, Buffalo Bill Historical Center.
10 am — Buffalo Bill Art Show Quick Draw and champagne brunch, Buffalo Bill Historical Center south lawn. Silent auction of finished works by Quick Draw Artists.
10:45 am — Buffalo Bill Art Show artist group photo, introductions and announcements.
11 am to 11:40 am — Buffalo Bill Historical Center Quick Draw.
11:45 am — Buffalo Bill Art Show silent auction closes.
12 noon — Buffalo Bill Art Show live auction of Quick Draw works.
12 noon to 4 pm — Western Design Conference exhibition open, Coe Auditorium.
6 pm — Buffalo Bill Historical Center Patrons Ball, Buffalo Bill Historical Center.

FOR INFORMATION AND TICKETS for the Western Design Conference, call (888) 685-0574. For information and tickets to the Buffalo Bill Art Show, call (307) 587-2777. For information and tickets to the Buffalo Bill Historical Center Patrons Ball, call (307) 578-4032.

Inspired by Nature

Weiss Purchase Award winner Charles Fritz

By Rebecca West
Curatorial Assistant
Whitney Gallery of Western Art and Plains Indian Museum

To Montana artist Charles Fritz, a studio is not the ideal place to paint. He much prefers painting his impressionistic canvases directly from nature where colors are true and light is unaltered. Fritz finds a composition rendered outside to be much more spontaneous and less "labored." A product of the artist's plein aire technique is an oil painting titled *Ranch Buildings above Rock Creek*, 1997 winner of the William E. Weiss Purchase Award at the Buffalo Bill Art Show and new acquisition for the Historical Center's Kriendler Gallery of Contemporary Western Art.

Fritz set up his easel on the side of the road and braved the elements, as well as passing traffic, in order to create *Ranch Buildings above Rock Creek*. The painting depicts a marvelously worn old barn and several other buildings that are located on the West Fork Road in Red Lodge, Montana. If you have ever traveled to Red Lodge Mountain to ski, you will have passed this spot on your way. The barn as it stands today has a sagging, mossy roof riddled with holes — a sadly neglected building standing amidst an overgrown pasture. Although the buildings appear somewhat dilapidated and the fence leans haphazardly in Fritz's painted version of the scene, these characteristics are softened by Fritz's broad brushstrokes and stunningly accurate rendition of light and color. What the viewer sees is a snowy landscape bathed in soft evening light and long shadows. Within his creation Fritz gives the viewer a chance to imagine what the scene may have looked like many years ago as an old homestead by enhancing the whimsical qualities of the buildings and grounds. The horses have a bit of snow on their backs as if to suggest that they have been still, peacefully grazing all day. Such details reinforce a sense of calmness and well-being as well as adding to an agrarian theme.

Fritz's goal in painting *Ranch Buildings above Rock Creek*, as with all his works, is to "cultivate in the viewer's attitudes a quiet, harmonious feeling with nature . . ." Admittedly, he sometimes edits nature in order to create a more sound composition. Although

we like to think that nature is nearly perfect, Fritz realizes that landscapes in their actual state are very difficult to translate onto a canvas in an artistically coherent manner. Above all, Fritz wants the viewer to be able to interpret the scenes he paints and come away with an appreciation of each element, whether it is a building, a mountain, a wash of sunlight, or the texture of a surface.

The William E. Weiss Purchase Award was established in 1986 and continues with earnings from the endowed art acquisition fund established by the late William E. Weiss. Each year a work entered in the Buffalo Bill Art Show is chosen for the award by the Historical Center's director, the Whitney Gallery curator and a Whitney Gallery Advisory Board member. The piece then becomes part of the Historical Center's collection. *Ranch Buildings above Rock Creek* is on exhibit through the end of the year in the Center's Recent Gifts area along with other 1997 acquisitions.

In addition to the William E. Weiss Purchase Award, Fritz received the Spirit of the West Award—Best of Show at the C.M. Russell Museum Art Auction in 1997. His work has been exhibited at the Denver Art Museum, the National Cowboy Hall of Fame, and the C.M. Russell Museum in addition to appearing in publications such as *The Big Sky Journal* and *Southwest Art* magazine. The artist lives in Billings, Montana and embarks upon frequent painting expeditions, the most recent to Santa Fe, New Mexico. ■



Charles Fritz (pictured with wife Joan), and *Ranch Buildings Above Rock Creek*, Oil on canvas, 30 x 40 in., winner of the 1997 Buffalo Bill Art Show's William E. Weiss Purchase Award. Photo by Dewey Vanderhoff.

We've Come A Long Way, Baby!

By Jane Sanders
Director of Membership

In 1977, a group of Buffalo Bill Historical Center supporters came together with the grand idea of hosting a big party—a BALL—at the museum. The intrepid group included Robin Weiss (chair), Ilene Dibble (co-chair), Peg Coe, Karen Gibbons, Ruth Blair, Margot Todd, Lee Peralta-Ramos, and Lucille Marquis. The museum had no kitchen facilities, so the Holiday Inn provided the food.

Tables were covered with gold tablecloths and bronze centerpieces (many came from private collections). Peg Coe commented in that year's Annual Report that "1977 will go on record if only for the First Annual Patrons Ball. A great success, featuring the music of Peter Duchin, it was a highlight for the Center and the community." Held on Sept. 24, with 528 guests, that first ball was considered a rousing success. Guests paid \$40 to "attend, celebrate, dine and dance . . ." and a membership for 1978 was included in the price of the ticket, "thereby giving a boost to the Patrons Association for the coming year."

Peter Duchin and Les Brown are only two of the band leaders who have entertained at the Patrons Ball. Sounds ranging from big band music to rock and roll and the "Macarena" have filled the galleries of the Historical Center. The music has always been a big part of the success of the evening.

It's been a labor of love for the many volunteers who

have worked tirelessly to make the Patrons Ball a success. Over the years, many have been on and off the committee, but nearly all continue to support the efforts of their successors. For the 20th anniversary of the ball in 1997, all past chairwomen and their husbands were invited to attend as guests of the Center, for the ball would not have been such a success without their hard work and organizational skills.

In the 1980s and early 1990s the ball raised between \$20,000 and \$45,000 annually for the museum. Not until 1994 did income surpass \$100,000, and except for a small dip in 1996, the ball has continued to break that barrier. Since the Center allied itself with the Buffalo Bill Art Show and Sale, that week in September has become the biggest revenue producer for the Historical Center, and has become the mainstay of its fund-raising events. Revenue from the ball and art show (the museum receives 60 percent of the net sale proceeds from the art show) helps to support the general operations of the Center and is a cornerstone of the museum's development efforts.

Invitations for the 1998 Patrons Ball and Buffalo Bill Art Show & Sale were mailed in June. Reservations are coming in quickly, and space is limited to about 650 people. If you are interested in attending this year's ball and haven't received your invitation, contact Jane Sanders in the membership department at (307) 578-4032. ■



Patrons Ball attendees in 1981 included (Front row, from left): Peter Duchin, Dyck Andrus, Cheray Duchin, George Dibble, Robin Weiss. (Back row, from left): Ilene Dibble, Bill Weiss, Phyllis Munroe, Blake Munroe.

KLEIBER, PACHMAYR WORKS FEATURED IN NEW DISPLAY

A new exhibition in the Cody Firearms Museum combines the best works of two artists working in related media, although producing different types of art. *Graven Images: Fair and Fowl, Wyoming Wildlife Etchings by Hans Kleiber and Decorated Doubles from the collection of Frank and Nanitta Pachmayr* is on display in the CFM's Woodruff Embellished Arms Gallery.

Pachmayr's engraved and inlaid firearms represent some of the finest custom hand work ever created in America. Born in Munich, Germany, in 1906, Pachmayr was descended from a tradition of fine arms making. His father, August, had been trained as a master gunmaker; however, by the turn of the century opportunities for such craftsmen were in decline and the family emigrated to Los Angeles. Frank and his brother John worked in their father's shop from an early age. During his career as gunsmith, inventor and promoter of shooting equipment, Pachmayr was responsible for several patented improvements for sport shooting. By the time of his death in 1997, he had more than 125 patents to his credit and had custom-fitted and finished hundreds of firearms.

The wildlife etchings of Hans Kleiber, 1887-1967, reflect a lifelong relationship with the landscape and animals of the Big Horn Mountains and other wild and scenic areas of the Rocky Mountain Region. In his early

years, Kleiber made his living as a forest ranger, but his true calling was that of an artist.

Like Pachmayr's family, the Kleibers also emigrated from Germany to the United States. The family settled in Massachusetts, but the promise of a more rugged and adventurous lifestyle lured young Kleiber west to Wyoming. Kleiber began working for the United States Forest Service in 1906 in the Big Horn Mountains as a timber marker. He became a ranger in 1911, and spent his days exploring unmapped areas, surveying animal populations, and checking range and livestock conditions in the Tongue River District.

In 1923 Kleiber gave up the life of a ranger to make his living as an artist. In 1926 Kleiber's etchings were discovered by Goodspeed's Book Shop in Boston, which sponsored his first exhibition. He received awards from the Printmakers Society of California and was given a special exhibit at the National Museum in Washington, D.C. in 1944. Kleiber's work has also been featured at the Montana Historical Society, the Bradford Brinton Museum in Sheridan, Wyoming, and other museums.

The exhibition includes 20 of Kleiber's etchings of hunting scenes, upland birds and waterfowl, which parallel the themes represented in many of Pachmayr's engravings and inlays. The exhibition will be on display through January of 1999. ■



Above: Hans Kleiber (1887-1967), *Flock Settling*, etching, 10⁷/₈ x 8⁷/₈ inches. Gift of Lucile M. Wright.

Left: Winchester Model 21 double-barrel shotgun, engraved and with gold inlays, customized by the Pachmayr Gun Company.

BIT BY BIT: NED AND JODY MARTIN CREATE "BIT AND SPUR MAKERS IN THE VAQUERO TRADITION"

Christine Houze
Curatorial Assistant, Buffalo Bill Museum

Would you mortgage your home to publish a book? Ned and Jody Martin did. Their book, *Bit and Spur Makers in the Vaquero Tradition*, is the foundation of the Historical Center's exhibit of the same name. The Martins think the exhibit is marvelous, but it is no less so than their efforts.

Five years ago, Ned began taking notes about bits and spurs for his own information. The idea of a book began to take shape when he purchased a major private collection. He realized that while collectors were spending thousands of dollars on pieces, there was no comprehensive book describing the makers or their histories. In light of this, Ned was convinced that a reference work would be strongly received; enough so to devote three years of his (and Jody's) life to it.

The book was a team effort. Jody describes Ned as "a bird dog researcher, following up on every single lead" while she provided the writing expertise. On research trips Jody wrote in the car as Ned drove and talked about the interviews they had conducted. "It was the only time Ned would sit still," she laughs.

The Martins tracked down descendants of the makers. Most had no idea of the importance of their kin. Jody and Ned met with overwhelming acceptance once the families realized the Martins only wanted information and to take photographs. Indeed, the Martins urged the relatives to hang on to their treasures.

If the Martins had delayed just a year to talk to people, the book would have lacked the depth it has. Maker Tom Qualey's widow was living in an Idaho rest home. She told Ned and Jody a heartwrenching story about their life

during the Depression. Mrs. Qualey died a few months after the interview. (In contrast to the Qualey's hardships, a Qualey bit recently sold for \$12,000.) The Martins also found the only living son of John Estrada (1868-1942). This gentleman, now in his 80s, was excited to talk about his father and was able to describe his life very accurately. Through their detective work, Ned also traced the whereabouts of the widows of the sons of G.S. Garcia (1894-1938). These interviews gave the book its personality. Timing was also on the Martin's side when they were able to access the papers of collector James Gorton, who had died in 1962 before he could write a book. The Gorton

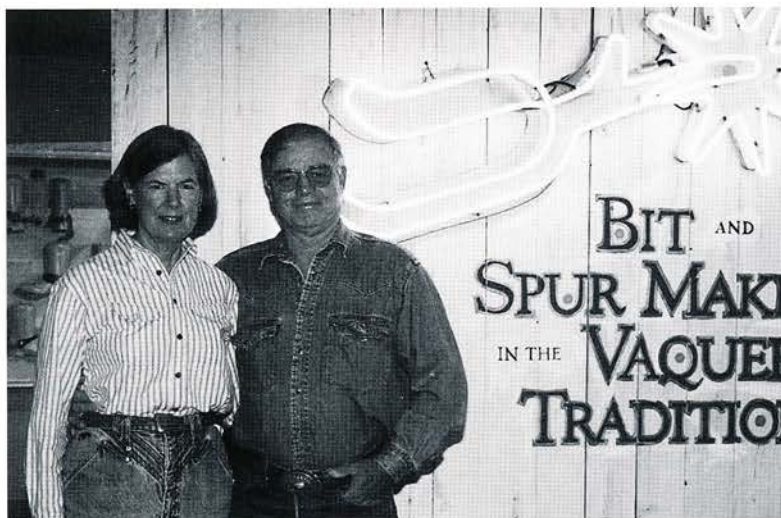
family trusted the Martins and were pleased to have their father's research published. The Martins dedicated their book to Mr. Gorton.

Would the Martins do this again? They are already planning a companion volume focusing on Texas-style bit and spur makers. Due out in January 1999 is a collectors' buyer's guide.

Ned advises amateur collectors to "buy what you like within your

budget. The last 10 years have seen remarkable changes in collecting and opportunities can be found at western collectibles shows and auctions." The Martins belong to the National Bit, Spur and Saddle Collectors Association and encourage beginning collectors to join.

The Martins enjoyed seeing their book take on three-dimensional form in the Historical Center's exhibit. To them the exhibit successfully displays bits and spurs as both functional hardware and beautiful works of art. They hope it spurs (pun intended) visitors to appreciate these quintessential pieces of western heritage. *



Jody and Ned Martin at the entrance of the Historical Center's exhibition *Bit and Spur Makers in the Vaquero Tradition*.

INSIGHTS

'TRAPPER' CARBINES ARE REALLY 'BABY' OR 'PONY' CARBINES

*By Dena Hollowell
Cody Firearms Museum Research*

A short-barreled carbine is sometimes referred to as a "trapper." I recently asked Winchester historians why such a term would be used, but no one could come up with a likely theory. I am sure some trappers used short-barreled carbines, but photographs and records document law enforcement officers, security agencies and other individuals using them also.

Actually, the original records for the Winchester Models 73, 85, 92 and 94 never use the word "Trapper" in describing these short barreled guns. They do,

however, use the terms "baby" and "pony." A "baby carbine" usually had either a 14-inch or 15-inch barrel, while a "pony" could have a shorter 13-inch barrel.

While the original Winchester Repeating Arms Company never used the word "trapper" in catalogues or records to describe this gun, the more contemporary licensee for Winchester did reintroduce the Model 1894 "Trapper" Model in 1980 and did refer to it in their catalogue as such.

To be completely clear, these firearms should be referred to as baby or pony carbines. ■

PRESTON NAMED NATURAL HISTORY CURATOR



Dr. Charles R. Preston. Photograph by R. Wicker.

A former curator and chairman of the Department of Zoology at the Denver Museum of Natural History has been named curator of natural history at the Buffalo Bill Historical Center.

Following a national search, Dr. Charles R. Preston was selected to join the staff of the BBHC in late May, continuing a distinguished career dating to 1973. He has been involved in nearly every phase of museum work, and has held positions as an interpretive naturalist, curator, researcher and university professor, serving since 1990 as head of the Zoology Department at the Denver museum.

In Cody, he will oversee the Historical Center's natural history activities and help to guide the planning of the Center's proposed Draper Natural History Museum. When completed, the museum will concentrate on interpreting the natural history of the greater Yellowstone region and its surrounding basins.

Preston began his professional career as an interpretive naturalist with the U.S. Forest Service in Arkansas, and later held positions at the Arkansas Museum of Science and History, Little Rock, and the

University of Arkansas Museum in Fayetteville. He served as an assistant professor of biology and later as an associate professor of biology at the University of Arkansas at Little Rock before moving on to the Denver Museum of Natural History.

Preston has held many adjunct professional appointments in Arkansas and Colorado. A prolific writer, he has authored or co-authored some 20 peer-reviewed publications as well as dozens of technical reports and papers, non-refereed articles and book reviews. He currently has four manuscripts in review or under contract. He was project director for a Public Broadcasting System documentary about Rocky Mountain Arsenal National Wildlife Area, titled "The Last Place to Hide," which aired throughout the Rocky Mountain region in 1997. ■

WORDSCRAMBLE

In the **PLAINS INDIAN MUSEUM** there are objects made by people from many different tribes. Unscramble the words listed on the left and match them with the words listed on the right.

ehhoosn

wocr

keaclbfe

phaaaor

zen reecp

boiiiieannss

enewpa

Arapaho

Nez Perce

Assiniboine

Pawnee

Crow

Shoshone

Blackfeet



CALENDAR OF EVENTS

OCTOBER

- 1-31** Museum open 8 am to 5 pm daily.
- 9-10** **Coach Conservation Workshop**, covering historical interpretation of western horse-drawn coaches, restoration vs. conservation issues, and cost-effective preservation techniques. Call (307) 578-4006 for information or to register.
- 22** Patrons/community preview, *William R. Leigh: Wyoming Field Sketches*
- 23** *William R. Leigh: Wyoming Field Sketches* opens to the public.
- 30** **Children's Wild West Halloween Party** for patrons' families, 4-6:30 pm.

NOVEMBER

- 1-30** Museum open 10 am to 2 pm Thurs. through Mon.
- 12-13** **American Indian Heritage Month** school programs for fourth and fifth grade classes. Reservations required.
- 14** **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.
- 26** Thanksgiving Day. Museum closed.

DECEMBER

- 1-16** Museum open 10 am to 2 pm Thurs. through Mon.
- 12** **Annual Holiday Open House** and Museum Selections Gift Shop sale, 6-9 pm. A free evening of holiday music and activities.
- 17-31** Museum open 10 am to 2 pm daily. Closed Christmas and New Year's days. Museum open daily through Jan. 4, 1999. Museum resumes Thurs. through Mon. operating schedule Jan. 5.
- 31** *Expedition to the Rocky Mountains: Paintings by Alfred Jacob Miller* closes.



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