

POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ FALL 1999



CONTENTS

- 3 A NOTE FROM THE DIRECTOR
4 PLAINS INDIAN MUSEUM: A REINTERPRETATION
7 A NATURAL HISTORY MUSEUM: A Rationale and Status of a Natural History Museum for the Buffalo Bill Historical Center
9 SEASONS OF DISCOVERY: A Hands-on Center for Children and Families
10 HARRY JACKSON CELEBRATED
12 ABOUT CROW INDIAN HORSES
14 CFM ACQUIRES GATLING GUN MOUNT
15 TWO NEW EXHIBITS ADDED TO CFM
16 INSIGHTS—PEG COE HONORED
17 THE ROYAL ARMOURIES: Buffalo Bill Exhibit Travels to Leeds, England.
19 INTRODUCING "RENDEZVOUS ROYALE"
22 FROM THE HORSE'S MOUTH



POINTS WEST is published quarterly as a benefit of membership in the Buffalo Bill Historical Center. For membership information contact:

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

Request permission to copy, reprint or distribute articles in any medium or format. Address editorial correspondence to the Editor, POINTS WEST, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414.

Editor:
Designer:
Production Coordinator:
Photography:

Thom Hugel
Jan Woods Krier
Renee Tafuya
Devendra Shrikhande,
Chris Cink, Chris Gimmeson

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.

ERRATA

In the previous (Summer, 1999) issue of *Points West*, a paragraph was inadvertently omitted from the article by Gordon Wickstrom titled, *There's Never Been an Actor Like Buffalo Bill*. Here is the author's closing paragraph stating his thesis in its entirety:

"This season of 1876-77 epitomizes the career of this unique actor—and the burden of this essay—who for a sustained stage career played only himself in dramas exclusively about himself based more or less on materials of historical and cultural import that he was instrumental in generating on the scene of the national westward expansion."

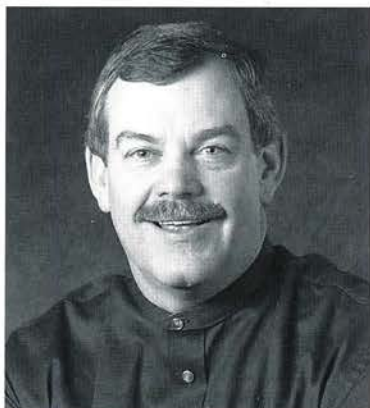
Readers' Forum

We want to know what you think about what we're doing. Please send your Letters to the Editor to: Editor: *Points West Readers' Forum*, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414. We'll print as soon as possible.

Cover: *Gathering Basket*, Numakiki (Mandan), Upper Missouri River region, c. 1860. Cherry bark, deer hide. Chandler-Pohrt Collection. Accompanying images (top right): Amoskapi Akani (Blackfeet) women, Montana, ca. 1908. Photo by Thomas Magee, Courtesy of Don Magee. The Plains Indian Museum reinterpretation will explore the roles of native women, men, elders, and children living on the Great Plains. (lower left): Lakota (Sioux) Woman, c. 1890, McCracken Research Library, Buffalo Bill Historical Center.

A Note from the Director

By B. Byron Price
Executive Director



B. Byron Price

are a bubbling cauldron of ideas and are constantly evolving to meet changing social, cultural and economic conditions, not to mention interpreting new scholarship.

Change has been a hallmark of the history of the Buffalo Bill Historical Center. Our exhibits, programs, publications and physical plant all reflect the impact of constant change. Some of these changes were bold, others more subtle. Our current *Campaign to Secure the Future* is the aptly named blend of both.

About two-thirds of the total campaign goal will provide endowments for existing staff positions and programs. These funds will help insure that the Historical Center can plan for and respond creatively to change in the future, not merely react to the contingencies of the moment. Our endowment currently provides 26% of the Center's operating budget. In the future we want it to bear at least a third of our annual financial needs. The rest of the campaign will alter the physical and intellectual landscape of our institution. Behind the scenes, a central utilities plant will modernize aging heating and cooling systems, trim operating costs and provide space for onsite exhibit fabrication. The reinterpretation of the Plains Indian Museum, beginning this fall, will emphasize the cultural context of the artifacts we

More than two decades in this business have convinced me that museum building is a full time job—and not just in terms of bricks-and-mortar. The best museums are the dynamic anti-thesis of the ivory tower. They

have so long admired for their artistic qualities. Plans also include a new learning center where visitors can study Native American life in depth. The new Plains Indian exhibits and resource center will open to the public in June of 2000.

Meanwhile, the staff and board continues to plan for the Draper Museum of Natural History, a new installation that will interpret the unique qualities of the greater Yellowstone ecosystem and surrounding basins from a humanities perspective. Besides interpreting this region for visitors to Yellowstone Park, the new natural history museum will help connect the existing elements of the Center in new, vibrant and interdisciplinary ways. The Center's guests, in turn, will be rewarded with an even more powerful, dramatic and varied museum experience.

With just over \$26 million of our campaign goal raised to date, some of our dreams have already been realized. A grant from the Grainger Foundation, directed to the museum by the Thomas P. Grainger Family of Saratoga, Wyoming, for example, will equip the museum with the cutting edge

technology needed to reach distant audiences through the Internet. This exciting grant will provide us with the tools needed to share the museum's collections and activities with people across the globe. To follow this progress visit our website at www.bbhc.org.

The *Campaign to Secure the Future* is the most significant effort of its kind in the history of the Buffalo Bill Historical Center. The product of a thoughtful forward planning process, this capital campaign continues the traditions of stewardship, quality and creativity that have long been trademarks of this outstanding institution. This issue of *Points West* addresses some of the

changes on the horizon. We look forward to sharing the campaign's progress with you in the coming months and hope that you will want to be a part of this exciting endeavor. ■

"The Campaign to Secure the Future is the most significant effort of its kind in the history of the Buffalo Bill Historical Center."

PLAINS INDIAN MUSEUM: A

By Emma I. Hansen
Curator, Plains Indian Museum



Design rendering of the *Seasons of Life* display to appear in the newly renovated Plains Indian Museum scheduled for completion in June, 2000.

At its June 1999 meeting, the Historical Center's Board of Trustees approved a plan for the reinterpretation of the Plains Indian Museum, a project that will begin on September 27, 1999, and end with the opening of the new exhibitions in June 2000. This new interpretation of the Museum's collections will tell the important story of the lives of Plains Indian people, their cultures, traditions, values and histories as well as the contexts of their lives today. The purpose of the reinterpretation is to create, in the words of Advisory Board member and Crow tribal historian Joe Medicine Crow, "a living breathing place where more than just Indian objects are on display."

Planning for this reinterpretation has taken place over five years of meetings of the Museum's Advisory Board and Museum staff and represents an unprecedented involvement of Indian people in developing a major museum exhibition. A mission statement devel-

oped through these meetings has guided the reinterpretation process:

To educate and advance knowledge about living American Indian cultures, their histories, arts and traditions for current and future generations. To achieve this goal, the Plains Indian Museum will diligently seek to acquire, preserve, conserve, exhibit and interpret cultural materials from the prehistoric past to the present. The Museum's belief is that the past is best used when it serves the present and the future.

The reinterpretation represents a significant shift in approach from traditional natural history or art historical presentations of Plains art and cultures. In recent years, Native Americans have challenged natural history museums as cultural and educational institutions for presenting one-dimensional images of Indian people, representing tribal cultures as frozen in the 19th century, and emphasizing objects over the vitality of present day lives. In

REINTERPRETATION

contrast, art historical exhibitions and publications have emphasized the aesthetic qualities and techniques of American Indian art often devoid of the cultural contexts.

Traditional Indian materials, while admired within their cultural contexts for craftsmanship or design, are a part of the cultures that produced them and have important social, economic, or spiritual functions. According to Lloyd New, a member of the Plains Indian Museum Advisory Board and founder of the Institute of American Indian Art: "Although Indians of the past probably never considered themselves to be practicing artists in pursuit of art for its own sake, art was nonetheless integral in the growth of Indian culture. For them, art and culture are inseparable—art is essential to the shaping of culture and simultaneously shaped by it."

With its nationally significant collection, since 1979 the Plains Indian Museum has been a leader in bringing about the public recognition of the quality of Plains art. Although the Museum is one of the most popular components of the Historical Center, visitor surveys reveal our audience has limited knowledge and first hand experience with Indian people. Through the permanent and special exhibitions of the Plains Indian Museum, visitors have learned about the beautiful objects made by Indian people, but less

about the stories of the people behind the objects, and the special contexts in which these objects were made and used in daily and ceremonial life.

The reinterpretation is planned for visitors to gain knowledge and insights about Plains Indian cultures, traditions, and contemporary lives as well as find relevancy in these issues for their own lives. The interpretation will take advantage of new technology through the use of interactive computers and experiential exhibitions and programs. Native languages and songs will be integrated within the exhibitions and audiovisual programs, and contemporary voices will guide the presentation. New interpretive themes and gallery installations include:



Lloyd New, Arthur Amiotte, and Margaret S. Coe at the June 1999 Plains Indian Museum Advisory Board meeting. Mrs. Coe was honored at this meeting by original members, New and Amiotte, on behalf of the entire Advisory Board, for her long-term support and commitment to the Museum.

The People of the Plains—will provide an introduction to the diverse Plains peoples and their environment, languages, histories and traditions.

Wisdom of the Elders—within a reconstructed Hidatsa earth lodge, an audiovisual program will address spirituality and beliefs about tribal origins and sacred sites and the passing of knowledge from generation to generation.

Land of Many Gifts—will focus on the creative use of resources of the Plains through the economies of Plains village farmers and hunters and nomadic buffalo hunters.

Land of Many Gifts: Buffalo—A scene of Cheyenne-speaking men, women, and children, walking and on horseback will lead visitors to this gallery which focuses on the economic and spiritual importance of the buffalo, and the roles of warriors and hunters.

Seasons of Life—Using tipis, figures and accouterments representative of the Blackfoot of the 1870s accompanied by special lighting and sound effects and an audiovisual program, *Seasons of Life* will show economic and ceremonial activities taking place throughout the year.

Honor and Celebration—will address the ceremonial aspects of Plains Indian lives, both past and present and the rites of passage and leadership roles that sustain tribal traditions.

Encounters—will describe the forces that threatened the physical and cultural survival of Plains Indian people in the 19th century: depopulation through disease and starvation, destruction of the buffalo and loss of lands and traditional economies, warfare, the establishment of reservations, and influences of missionaries and government officials.

Adversity and Renewal—will emphasize the endurance and survival of Plains Indian people and renewal of traditions and community life. A goal for this presentation is that visitors will develop an understanding that despite all the events that have threatened tribal cultures, the story of Plains Indian people is a continuing one with the greatest contributions to themselves and to society yet to come.

Special Exhibitions Gallery—will provide a venue for exploring changing exhibition themes and for hosting traveling exhibitions. The gallery has been designed with adaptable exhibition cases that can be repositioned for changing exhibitions or moved out for special exhibitions that travel with their own casework. The first exhibition in this gallery will focus on the Shoshone and Northern Arapaho people of the Wind River Reservation of Wyoming.

Resource Center—will invite visitors to get a “behind the scenes” glimpse of the Plains Indian Museum collections. With objects exhibited in open storage and computers, visitors will be able to research specific Museum objects and related themes.

The Plains Indian Museum reinterpretation will position the Historical Center as one of the leaders in the museum field in educating the public about Indian art and cultures. It will also provide an important venue for residents of the region, including families and school groups, to recognize the cultural achievements of the Native people of the Great Plains. ■



Beaded McClellan saddle, Marcus Dewey, Inuna-ina (Northern Arapaho), 1997. Gift of the Pilot Foundation. The role of Native art in updating and preserving traditions and interpreting issues of contemporary life will be addressed in the Plains Indian Museum reinterpretation.

A Natural Addition

Rationale and Status of a Natural History Museum for the Buffalo Bill Historical Center

By Charles R. Preston
Curator of Natural History

Cody, Wyoming is situated in one of the most spectacular and diverse natural settings in North America. Within a day's drive of downtown Cody, you can spot a mountain goat picking his way through clusters of delicate, alpine forget-me-nots on a steep, alpine slope, or scare up a black-tailed jackrabbit hiding behind sagebrush or alkaline-loving saltbush in a high desert basin. This is a region where elk, deer, and moose fill forests and



The ever-changing relationship between wildlife, like the grizzly or this golden eagle, and human cultures in the West is a key topic that will be addressed by the natural history museum. Photo by C. R. Preston.

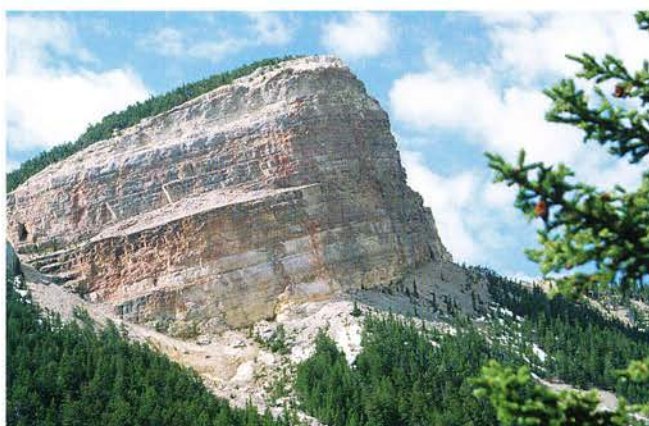
meadows, native cutthroat trout swim clear, braided rivers, and grizzly bears and gray wolves are still around to create excitement and controversy. Golden and bald eagles soar overhead, and swans add an air of majesty to the waterways. The landscape itself is a larger-than-life panorama with heroically-proportioned scars, won through a tumultuous history of volcanoes and earthquakes. Plumes of hot, sulfuric gasses and spewing geysers serve to remind us of the awesome, molten energy seething only miles beneath the surface. Our neighborhood includes the first national park in the world, Yellowstone, and our first national forest, the Shoshone. Grand Teton National Park and six other national forests help complete the neighborhood. More than three million people from around the world visit our region each year, in large part to experience and learn about its natural history.

The environment and natural resources of northwestern Wyoming have exerted a profound effect on the lifestyles, history, literature, and art of the people

visiting and living in this region. In turn, human cultures have influenced many aspects of our environment. Much of the economy of this region continues to be tied to our environment through ranching, oil and mineral exploration and extraction, ecotourism, hunting, fishing, and more. Yet, the story of the bond between nature and human endeavors in

our region goes largely untold and poorly understood by visitors.

With these thoughts in mind, trustees and staff began discussing plans for the addition of natural history programming to the BBHC several years ago. Two popular natural history exhibitions, *Seasons of the Buffalo* and *Unbroken Spirit* (currently presented in Special Exhibitions Gallery), have recently been featured at the Center. And, as discussed in the last issue of *Points West*, BBHC trustees and staff have begun planning the proposed addition of a new natural history museum to our existing facility. Trustee Nancy-Carroll Draper moved the initiative to the forefront of our long-term plans with her boundless passion and generous financial commitment. Current plans call for the natural history museum to be housed in a new wing to be added to the southeastern face of the Center, symmetrical with the existing northeastern wing that houses the Cody Firearms Museum. The new wing will be equal in size to its northeastern counterpart, and will



Top: Including a natural history presence at the Buffalo Bill Historical Center allows us to broaden our constituency and expand our walls to incorporate more field-based educational experiences for our audiences. Photo by C.R. Preston.

Heart Mountain, seen here from the northeast is a wonderful example of the dramatic landscape in our region. Photo by C. R. Preston.

house offices and classrooms for education, in addition to exhibition spaces for natural history.

By virtue of our geographic location, resources, and status as a premier humanities-based institution, the Buffalo Bill Historical Center has an opportunity to establish a world-class natural history museum quite apart from traditional, free standing natural history museums. Rather than trying to present natural history around the world, our new natural history museum will focus on our own compelling region, including Yellowstone and Grand Teton National Parks, the surrounding forests and mountain ranges, and adjacent basins. Instead of presenting nature as a pristine ideal, somehow apart from humankind, we will emphasize relationships between humans and environment throughout our exhibits and

programming. Indeed, the anchor thread connecting the natural history museum to the Center's rich, humanities-based tapestry, is the profound influence exerted by the environment on western cultures and by western cultures on our environment. The concept of establishing an ideas-based, geographically focused natural history museum that emphasizes the relationship between human cultures and nature is truly innovative. It represents a significant departure from the traditional model followed by natural history museums established during the last two centuries. We believe our approach will be more accessible and relevant to today's audiences, and far less expensive to operate and maintain.

Tentative plans for the natural history museum at BBHC include an introductory gallery addressing how and why humans have explored nature during the past few hundred years, and the major geological processes that have shaped our focus region. Plans also include a grand hall, highlighting alpine, forest, meadow, and shrub-grassland ecosystems in the region. Within each ecosystem, we will explore climate, geology, flora and fauna, but we will also examine historical and contemporary presence and influence of humans. For example, within the forest ecosystem, our audiences will learn about the importance of fire and the use and control of fire by various cultures in achieving human goals. In the meadow ecosystem, visitors will explore a beaver lodge (partially cut away to expose the inner sanctum) and learn how important the fur trade was to western exploration and worldwide economics. We will present these compelling stories with the help of geological, biological, and cultural artifacts, magnificent artwork and photographs from our own collections, and a variety of low- and high-tech participatory experiences for visitors of all ages. Long-term plans also include a "cross-currents" theater to address current issues, an outside garden to highlight local geology, a photography gallery, a temporary exhibits gallery, and a family discovery center (see accompanying article by Janice Fuld). Natural history also provides us the opportunity to expand the walls of the museum to present more field-based experiences for our audiences.

A groundbreaking date for the new natural history museum remains undetermined pending completion of the exciting new Plains Indian Museum reinstallation

(see article by Emma Hansen on p. 4), completion and board approval of architectural and exhibit design elements for the new wing, and the success of our now-public capital campaign. The Buffalo Bill Historical Center is already a magnificent resource for preserving and interpreting the rich cultural history of the American West. The establishment of the Draper Museum of Natural History will help us expand our story and our audiences by interpreting the environment of the West. It will also allow us to contribute further to the dialogue that will shape the future of our legendary region of the world. ■

Seasons of Discovery

A Hands-on Center for Children and Families

By Janice Fuld
Coordinator of Children's and Family Programs

The air is filled with excitement, children peer into the hood of a vehicle, a flock of sandhill cranes hover overhead, a family gathers at a fishing station and a group of eager children test water samples.

This is what we'll see at the discovery center which is now being planned at the Buffalo Bill Historical Center. *Seasons of Discovery* will be a dynamic hands-on space where children and families can explore ways that humans interact with their environments. The discovery center, supplementing

themes presented in the Draper Museum of Natural History, will focus on how humans interact with their environments throughout the four seasons. Visitors will walk along a "road" to travel from one season to the next.

In the discovery center, visitors can test their knowledge

of the natural environment or watch naturalists prepare actual specimens. There will be a resource area where visitors can read, watch a video, play with puzzles and watch live demonstrations. There will also be a variety of hands-on stations, ranging from a grizzly bear den where visitors can learn about hibernation, to a vehicle which visitors can enter to learn about its impact on human exploration and the environment. Visitors will be able to grind corn using traditional tools, measure the rings on a tree to determine its age, examine plant samples through a microscope and go fishing from a bridge.

Museum staff members have been collaborating with exhibit designers from DMCD, a New York-based design firm, for over a year to plan this dynamic hands-on 4000 square foot environment for families and school groups. Visitors will be able to work in groups and by themselves to gain a better understanding of their environment through educational games and activities. The discovery center, which will be open year-round, will have materials that appeal to visitors ages 2 to 102. Plans are still underway for this exciting addition to the Buffalo Bill Historical Center. For more information, please contact Debbie Steele at (307) 578-4018 or Trent Reed at (307) 578-4007. ■



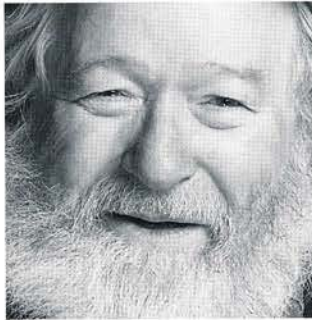
Students from the Historical Center's "Searching for Natural Treasures" class take part in an August field trip with Curator of Natural History, Dr. Charles Preston.

HARRY JACKSON

Curator's Note, by Sarah Boehme: Artist Harry Jackson, whose works of art have been an integral part of the Buffalo Bill Historical Center's collections since prior to the founding of the Whitney Gallery of Western Art, observed his 75th birthday on April 18, 1999. The Center celebrated Jackson's life and career with a reception on May 14, 1999. Over 300 patrons, collectors, and friends gathered in honor of Jackson. Two recent gifts to the Historical Center's collection, an early abstract painting from Jackson's New York period and his bronze *The Trapper*, were introduced at the event. Jackson presented his unique views of art, human history, and the cosmos in an address to the audience, which we share with the readers of *Points West*, by courtesy of the author.

We include Al Simpson's remarks introducing Harry Jackson at his birthday celebration:

"Harry Jackson's remarks always show the spark, the light and the fire of my old and dear friend, Harry. We have shared much, laughed much, fought much played much, loved much, lived much... and I love the guy. Kinda nice to have a National Treasure who's also a treasured friend! God bless you."



Harry Jackson's talk at the Buffalo Bill Historical Center's Celebration of his 75th Birthday

My joyous thanks to all my dear friends and family for gathering here at Buffalo Bill's eternal campfire on the Stinking Water River in the center of the Greater Yellowstone Ecosystem, in order to celebrate my first 75 years on our tiny-glorious planet Earth. In particular, I wish to thank my dear friends, Peg Coe, Sarah Boehme, Byron Price and the Honorable Al "Blacksnake" "High-Pockets" Simpson, for arranging this celebration for a dirty-old, broke-down, gut-sprung seer-artist. There is nothing special about being a seer-artist. It is basic to all humans.

Every single individual human is conceived, gestated and born as a seer-artist. The Infinite-Cosmic-Spirit, that some of us call GOD, is the original seer-artist, and each of us, male and female equally, is created in GOD's seer-artist image. Most humans remain amateur seer-artists with only a very few becoming celebrators. One of these few celebrators was an Iowa boy called William Frederick Cody. Bill Cody was extraordinarily effective at being a Globe-embracing, eternally inspiring seer-artist. Buffalo Bill saw into our Globe's pre-Cambrian beginning and into our post-Magellan, post-Bill Gates, Global future, at one and the same moment. The seer-artists he will never see beyond are the creators of our American Declaration of Independence, our U.S. Constitution, our Bill of Rights, all of its additional amendments and Lincoln's Emancipation Proclamation.

Buffalo Bill, ignoring our nation's ingrained racial and gender prejudices, seeing the oneness of all humans, organized his Rough Riders of the World accordingly, and then led them around our Globe. And Bill paid women and men equally. He founded a town in the center of the Greater Yellowstone Ecosystem, dammed the Stinking Water River to make a great reservoir that helps irrigate over 200,000 acres, brought in the railroad, built the still operating Irma Hotel, started the *Cody Enterprise* Newspaper and the new town's first house of worship, Christ Church.

CELEBRATED

The Buffalo Bill Historical Center will, through the imminent realization of its fifth museum (devoted to local natural history) touch upon the creation and evolution of our planet. Our local area that the new natural history museum will celebrate is the Greater Yellowstone Ecosystem which contains our planet Earth's largest, most active geothermal caldera and the headwaters of most of the major rivers west of the Mississippi that drain into the Pacific and the Gulfs of Mexico and California. Therefore, our local natural history is of Global significance. All other world-class collections of art, artifact, geology and ecology gather in their items from all points on Earth, while the Buffalo Bill Historical Center sits in the very middle of what it archives and illuminates. It is the most current notably-unique manifestation of the timeless, seer-artist, Buffalo Bill.

Cody, Wyoming's Buffalo Bill Historical Center will chronicle the unbroken track, beginning with our planet Earth's creation, and passing thru the development of dreamer-seer-artist-toolmaker-hunter-gatherer-warrior-herder-farmer-communicating-civilization-building present day human beings.

Like all other artist-seer kids, I loved making all kinds of marks and doodles. For me, it beat hell out of formal elementary schooling. I kept on making marks with pencils and colors while drinking in the wondrous works in the Chicago Art Institute, the Field Museum of Natural History, the University of Chicago's Breasted Museum of Ziggurat Sun Temples from Ur and Egyptian Pyramids, and the wonderful Frederic Remington bronzes and paintings in the Harding Museum.

In 1938, I came to Wyoming and on to the Marine Corps in 1942, where I continued to paint and draw during my spare moments. Some of my art has ended up in the Whitney Gallery of the Buffalo Bill Historical Center. Peg Coe's mother, my dear departed friend, Effie Shaw, got me to donate the first one, *The Trail Driver*, a 7 foot canvas. My life-long friend, Cal Todd, modeled for it in 1956. I'm grateful that so many of my works are now in The Center's ever more significant collection.

And finally, in closing, I wish to share one of my

deepest insights. Not far beneath the bloody pre-meditated slaughter of trusting innocents by our very own school-age kids, the butchery in Central Africa, Borneo, Ireland, Washington, DC and Kosovo, the Middle-Eastern, Russian, Chinese, Indonesian and North Korean instability, the high teen-age drug abuse, suicide and murder in Wyoming, that tops the list of all our states. Eternal shame, eternal damnation on all of us so called grown up, responsible parents and elders!! I wish to bear witness that not far beneath our blind-Global-madness, lives a very large, vast community of sane-happy-balanced-loving-silently-joyously-sacrificing-responsible humans of all shapes, sizes, colors and ages. They are our constant, silent, unnoticed, unnamed, unsung heroes. Who, thank God-Allah-Buddha, far, far out number the few self-anointed, power-mad-demigods and copy-cat-thugs, that range in age from five to ninety.

In the very midst of this slaughter-house, ordinary and extraordinary joyous, playful life goes on as always. There is simple luminous right and heartless evil wrong. Each and every one of us, with no exception, is an inextricable meld of both of these extremes. And it is up to each and every one of us to frankly, unsparingly and prayerfully face ourselves squarely and sort ourselves out, thru our own consciences and our own insights, and become Cosmically-life-enhancing rather than Cosmically-life-destroying.

All of us: humans, microbes, mountains, dogs, air, fish, water, birds and horses, are equal children of one-single-divine-infinite-cosmic-spirit. This eternal-cosmic-spirit is called by many names. Some of us call it God, Jehovah, Allah, Altjeringa, the Holy Spirit, the Virgin Mother, the "still small voice within," the Atman, the Sun, the Son, Krishna, the Christ, Brama, Buddha, Mithra or Mazda. No matter the name, or one's particular rites of worship, the one-eternal-all-pervading-cosmic-spirit constantly shows us all the way.

Let's welcome in the third millennium with a good ol' belly rumblin', cloud-shatterin', rip-roarin', frontier yell!!!! ■

(c) Harry Jackson, 1999

ABOUT CROW INDIAN HORSES

By Joseph Medicine Crow
Crow Tribal Historian and Plains Indian Museum Advisory Board Member



Joseph Henry Sharp (1859-1953), *Crow Indians on Horses in Tipi Village*, black and white photograph, 11 x 13⁷/₈ inches. Buffalo Bill Historical Center, Cody, WY.

Around 1725 or 1730 a Crow Indian war party journeyed to the Fat River (Green River in Wyoming) and either purchased or stole a stallion horse from some other tribe and brought the animal back to the Crow camp in the Upper Wind River of what is now Wyoming.

This was quite an event because the Crows had never seen a horse before. It stood as high as an elk but looked very different, with round hooves, a long shaggy mane and tail, and no horns or antlers. As the people were looking it over, one man got too close to the hind legs of the animal. It quickly kicked him, and the man rolled over into the dirt. After this incident the pals of the man nicknamed him Kicked in the Belly. In time this band of the Crow tribe came to be called Kicked in the Bellies. Today the descendants of these people live near Lodge Grass, Montana, and are still called by that name.

The same people, who live near Lodge Grass, have also been called "People of the Valley of Chieftains,

because many great chiefs—such as Spotted Horse, Old Dog, Wolf Lays Down, and Medicine Crow—settled here when the Crow tribe ceded the western part of the reservation and moved to the eastern part in 1884.

About the same time as the Wind River horse incident, another story relates a war party of the Mountain Crow band traveled south and brought back several of the new animals. This party apparently reached the Great Salt Lake.

Yet a third—a highly mythical—version exists. In this story a Crow man saw strange animals in a dream. He set out looking for them and finally saw several emerging from a lake. He captured a few and brought them back to the Crow camp.

The usefulness of the new animal was quickly realized and soon Crow war parties were heading south to bring back more horses. The Crows named this animal Ichilay, which means "to search with," perhaps referring to the search for enemies and game.

By 1743 when the La Vérendryes of the Hudson Bay Company met a small camp of Crow Indians east of the present town of Hardin, Montana, the Crows already owned many horses and were able to provide the traders with fresh mounts for their return.

Within a short time the Crows acquired large herds of horses by trading with other tribes, by stealing or capturing them from enemies, and by raising their own. Other tribes regarded the Absarokee as rich because they owned so many good horses. While other tribes used the travois to transport their equipment and people, the Crows all rode, from tiny tots to old people, and used packhorses. In this way they could travel fast over any kind of terrain.

The acquisition of the white-man's horse and firearms soon brought the formerly pedestrian nomads of the Plains into frequent contact and subsequent conflict as they invaded one another's territory and captured horses. Soon the tribes became more militaristic, and intertribal warfare became a way of life. These tribes developed similar military systems through which boys trained to become warriors and, by fulfilling military requirements, eventually attained the rank of chief. For the Crows, one of the four essential military tests was for a warrior to sneak into an enemy camp in darkness, capture a well-guarded, prized horse, and bring it home.

By the early 1800s, the so-called Plains Indian Culture Area had come into existence, probably one of the last to develop in North America. A culture area is a geographic region inhabited by a number of tribes speaking different languages but sharing enough cultural traits to be classified as representing a distinct style of living.

With the Crow Indians, as with other Plains tribes, the horse quickly became an integral part of tribal culture. The horse has played an especially important role in Crow religion and social and economic life. ■

Text is excerpted from the book, *From The Heart of Crow Country* by Joseph Medicine Crow. Copyright © 1992 by Joseph Medicine Crow. Reprinted by permission of Orion Books, a division of Crown Publishers, Inc.



Joseph Medicine Crow, noted historian, distinguished elder of the Crow tribe, and Plains Indian Museum Advisory board member, will be the keynote speaker at the 23rd annual Plains Indian Seminar at the Buffalo Bill Historical Center on Thursday, September 16th. Continuing through the weekend from Friday, September 17 through Sunday, September 19, this year's seminar focuses upon *The Horse as Symbol in Plains Indian Culture*. Medicine Crow will be joined by other distinguished scholars who will relate the significance of the horse in many aspects of Plains Indian cultures. For information on registering for the Plains Indian seminar, contact Lillian Turner, (307) 578-4007 or E-mail programs@wavecom.net. Further information and registration forms are also available through our web site www.bbhc.org. ■



Joseph Medicine Crow speaking at the 1997 Plains Indian Museum Powwow.

CODY FIREARMS MUSEUM ACQUIRES GATLING GUNMOUNT

by Howard Madaus
Cody Firearms Museum Curator

During the final months of World War II, the jet fighter suddenly appeared in the skies over Europe. The speed of the new aircraft and the relatively slow cyclic rate of the then current aircraft machine guns made it difficult to counter the impact of this new technology. The aircraft machine guns simply could not deliver enough damaging firepower in the short span that the jet aircraft was within the sights of its guns. As a result, in 1945, the Army Air Corps commissioned a study to develop a more rapid fire aircraft weapon.

Melvin M. Johnson, designer of the Johnson semi-automatic rifle and the Johnson light machine gun, was selected by the War Department to conduct a feasibility study on a rapid fire aircraft cannon on the principle of the multi-barreled "Gatling Gun." When Johnson sought to field test one of the 19th century Gatling Guns, the War Department could not find one—all had been discarded as surplus in the early part of the 20th century.

At Bannerman's famous war surplus store in New York, however, Johnson located and purchased what he needed—a Model 1883 Gatling Gun made by the Colt's Patent Firearms Company in 1886. Johnson bought the 10 barrel, brass encased, .45 caliber battery and tested it, first by belting the gun's cranking handle to a truck engine, and then to an electric motor. The result was amazing; a cyclic rate of fire of over 5,000 rounds per minute (nearly two and a half times the .50 caliber aircraft machine gun's rate of fire) was achieved! On the basis of this feasibility study, the "Vulcan" 20 mm aircraft cannon was developed. An entire generation of "Gatling Gun" type weapons followed.

Meanwhile, in 1949, Melvin M. Johnson's arms ventures, without the support of government programs, collapsed, and much of his inventory and test arms were acquired by the Winchester Repeating Arms Company



Model 1883 Gatling Gun. Gift of the Olin Corporation.

of New Haven. Among the items transferred was the Colt made Model 1883 Gatling Gun that Johnson had used in his feasibility tests. On February 18th, 1949, this gun was incorporated in the Winchester Gun Museum. In 1976, when the Winchester Gun Museum's collections were placed on loan to the Buffalo Bill Historical Center, the Model 1883 Gatling Gun came with it, and in 1988, courtesy of Olin's magnifi-

cent gift to the Center, the gun became a permanent addition to the Cody Firearms Museum.

Unfortunately, the Gatling Gun that Melvin Johnson had purchased from Bannerman did not include either a tripod mount or the typical Army field carriage upon which the gun was fired. Carriages from the era of the Gatling Gun's use are rare without the gun attached, and the Cody Firearms Museum looked for one for seven years before one became available.

Returning from the Las Vegas arms show in February, I sat next to a retired arms dealer and consultant, J.R. LaRue. When our discussion turned to the museum's Gatling Gun in storage, Mr. LaRue commented that he knew of a carriage that was about to be sold as part of the disposition of a major Hollywood rental agency sale. We asked him to pursue the item, and in May of 1999, the purchase of a Model 1895 Army field carriage was consummated. About a week before the June board meetings, the carriage arrived. The Colt Model 1883 Gatling Gun we had received from Olin was quickly mounted on the new carriage, and it was placed on display in the Cody Firearms Museum breeze way. The new display was an instant success. Plans are underway to construct a moveable base for the gun and its carriage so that it is fully protected and yet can be easily moved for the special occasions that often dominate the CFM breezeway. ■

TWO NEW EXHIBITS ADDED TO CODY FIREARMS MUSEUM

by Howard Madaus
Cody Firearms Museum Curator

Expansion of the Doolittle Gallery

During the Winter and Spring of 1994-1995, the staff of the Cody Firearms Museum reoriented the traffic flow of the Doolittle Gallery of American Martial Arms. The initial plan had been that the chronology of sporting and martial arms would be told in conjunction with each other. However, a study of the public's use of the Woodruff Sporting and Doolittle Martial galleries found that most people followed the chronology of the sporting arms alone and ended up entering the Doolittle Gallery in reverse historical order. So, to accommodate the realities of our visitorship, we changed the direction of the exhibit story line in the Doolittle Gallery, starting it chronologically where the Woodruff Sporting Gallery ended.

The new traffic route worked well; however, in the process of refining the story line, we were able to only tell the story of American martial arms from 1500 to 1890. The vast developments of the twentieth century were delayed until new cases could be created in the Doolittle Gallery. Fortunately, in 1998, the Cody Firearms Museum received a significant gift from the friends of the late Deborah Smith that allowed our carpentry team to expand the number of cases in the Doolittle Gallery. As a result, forty-two linear feet of exhibit cases were incorporated, and, from February through April, these cases were filled with the arms and equipage that tell the story of American made martial arms that served in the Spanish American War, World War I, World War II, the Korean War, and finally in Viet-Nam, and in Operation Desert Storm. The crowds of visitors, many of them veterans of the later conflicts, that have stopped to study these arms confirms that the decision to incorporate the twentieth century developments was a wise move.

The Wurfflein Family of Gunsmiths and Gun Makers

In 1832, Andrew Wurfflein left his native Bavaria and traveled to New York city to find a better life. Two years later he migrated to Philadelphia to be with the German community of that city, and in 1836, his brother, John Wurfflein, followed him. Coming from a gun making

family, both brothers sought to continue the family trade, and for a while both worked together in a common gunsmithing business. In 1851, the brothers separated. Andrew continued to work primarily as a gunsmith in the repair of arms, while John seems to have specialized in making high quality sporting arms for the trade. In 1864, John retired to a farm outside of Philadelphia and seven years later, Andrew turned over his business to his son, William.

William Wurfflein had been understudying at his father's gun shop since a teenager, and in 1871, upon reaching 21, he took control of the business. Although trained in gunsmithing, he hired Thomas Wallis to handle daily operations and served primarily as a manager. In 1877, Wurfflein and Wallis received a U.S. patent for improvements in gallery or "salon" guns that were popular among the German community of Philadelphia. In 1884, however, a second patent, this time for a breech loading single shot action, was secured by Wurfflein and Wallis. With the loan of ten thousand dollars from William's uncle, Wurfflein manufactured about 2,000 arms under this patent. The Panic of 1893, however, ruined William's gun business and, increasingly, he turned his efforts to the manufacture of specialized cast iron gallery targets to maintain the business. By the first decade of the 20th century, even the sale of the targets was insufficient to meet William's debts, and the company closed its doors.

A new exhibit in the Cody Firearms Museum Study Gallery (lower level), traces the history of the two generations of Wurfflein gun makers in Philadelphia. Borrowed from the collections of Steven and Renelle Willadsen of Atlanta and other collectors, the exhibit on "The Wurffleins of Philadelphia" will be on display in the Cody Firearms Museum through at least October, and probably longer. In addition to providing the public with an exhibit of a maker for whom the CFM had virtually no examples, this special, temporary exhibit allowed the CFM staff to explore the possibilities for large temporary exhibits in the "Study Gallery," thus opening the opportunity for larger and longer such exhibits in the future. ■

INSIGHTS

By Dena Hollowell
Cody Firearms Museum Research

The Buffalo Bill Historical Center houses the original warehouse records of the Marlin company. It is from these records we base our factory letters. Quite a few of you Marlin collectors have asked why some Marlin warehouse records are blank. Here's the story.

Picture, if you will, warehouse workers in the late 1800s or early 1900s checking in the firearms manufactured that day into the warehouse. They record only the model, caliber, barrel shape and length and a ship date. Why should they mark otherwise? Who will be reading from this ledger ever again? (Who, indeed!) Perhaps the need will arise in the future for a supervisor or other factory employee to document a return to the factory for a repair but otherwise this record will not be looked at again and no detailed information is thought needed.

But what if the customer ordering the firearm

worked at the Marlin factory or lived in Hartford, CT? The arm would be made and then perhaps picked up by the local customer. The firearm would not have gone to the warehouse to be stored and shipped and therefore would not have been recorded in the ledgers that we look at today.

Last January, I spoke with a gentleman who had several Marlins in his family that his grandfather had ordered for a hunting trip. This family apparently lived across from the Marlin factory. They ordered the guns and picked them up at the factory before the trip. Each one of those serially numbered guns had blank records, so I believe my theory could be correct.

I hope this somehow clears up the question on why warehouse records are sometimes blank. Good luck in your collecting adventures! ■

Peg Coe Honored

By Sarah E. Boehme
Curator, Whitney and Kriendler Galleries

To honor Peg Coe, chairman emeritus of the Board of Trustees, the Buffalo Bill Historical Center commissioned artist M.C. Poulsen to paint her portrait for the museum's collection. The completed portrait was unveiled at a dinner, June 25.

M.C. (Mike) Poulsen is known for his carefully detailed representations of outdoor life in the West and his introspective portraits. Born in Akron, Ohio, Poulsen at age 9 moved with his family to the Cody area where he has chosen to remain as an artist. His father, a guide and outfitter, operated the Hidden Valley Ranch in the South Fork area, and Mike grew up knowing hunting camps and ranch life



Mrs. Henry H.R. "Peg" Coe, Chairman, Buffalo Bill Historical Center, 1974-1997, and M. C. Poulsen. She led with grace and vision.

firsthand. He studied art in Hawaii while stationed there with the Marines and later at Arizona State University. Poulsen has also learned through the traditional way of studying past masters and has used the works in the Whitney Gallery of Western Art as guideposts.

The artist has participated in numerous exhibitions, including a one-person show at the Museum of the Rockies, Bozeman. His portrait *Nighthorse*

won the People's Choice Award at last year's Buffalo Bill Art Show. Poulsen has two other works in the Center's collection. His painting of *Morning Glory Pool* is on view in the McCracken Library. ■

THE ROYAL ARMOURIES



Staff interpreters at the Royal Armouries Museum dress up to celebrate the arrival of Buffalo Bill's Deadwood Coach.

The arrival of Buffalo Bill's Wild West in Leeds in 1891, and again in 1903, created an unmatched level of excitement among the people of northern England. Unmatched, that is, until the second coming of the Deadwood Stage in May of this year.

The Royal Armouries Museum opened *Buffalo Bill's Wild West*, its first large scale temporary exhibition, on May 28 with more than 250 objects and artworks, nearly half of them from the collections of the Buffalo Bill Historical Center. Lavishly mounted in the 10,000 square foot Royal Armouries Hall, the show is the culmination of an enormous and expensive effort by the Royal Armouries staff. As the bright yellow Concord stagecoach rolled out of its crate upon arrival from Cody (by way of London), the staff felt, as one curator put it,

that "the impossible suddenly seemed possible."

The exhibit opening was a black-tie gala presided over by Master of the Armouries Guy Wilson. Buffalo Bill Historical Center Board Chairman Alan Simpson and the U.S. Ambassador to Ireland Michael Sullivan joined Mr. Wilson to express the appreciation of the Buffalo Bill Historical Center. There was also a reunion of Buffalo Bill descendants as Hap Goodman, along with Bill Garlow, his daughters Lindsey and Ivy, and his brother Kit Cody joined their British cousins Anthony and Michael Benn at center stage. Suzanna Cody, vice-president of the Cody Family Association, and her husband, Ron Hills, represented the rest of the clan.

The exhibition was organized by the Royal Armouries in part to broaden the museum's

constituency. The museum comprises the arms and armour collections of both the British crown and the English nation and was formerly housed entirely in the Tower of London. The Leeds facility opened in 1996.

According to Graeme Rimer, chief of the curatorial department, the staff considered numerous themes for exhibits related to the museum's mission which could have wide popular appeal. "Buffalo Bill kept rising to the top of the list," he said. Beginning with the magnificent holdings of California collector Michael Del Castello, the checklist and the idea then blossomed when Rimer and his collaborators, Martin Pegler and Graham Moores, visited the Historical Center in the spring of 1998.

The notion was enthusiastically embraced by the Buffalo Bill Museum Advisory Board and the Center's Board of Trustees, and the Advisory Board elected to hold its summer meeting in Leeds. Along with Al and Ann Simpson, Mike and Jane Sullivan, Hap and Loraine

Goodman (and their daughter, Sally), the Center was also represented by Gordon and Bobbi Barrows, Mary and Stan Flitner, Thyra Thomson and her son, Bruce, Byron and Jeannie Price, Paul and Nancy Fees and their children, Evelyn and Nelson, Howard Madaus, and Simeon Stoddard.

The exhibition remained open in Leeds through September 5. Buffalo Bill Historical Center staff members Joanne Patterson and Gary Miller were on hand to help check the collection in, and Connie Vunk and Elizabeth Holmes will go to Leeds to help prepare the materials for their return. *Buffalo Bill's Wild West* will travel to three venues in the United States: the Autry Museum and the Tennessee State Museum in 2000, and the National Cowboy Hall of Fame in 2001. The Deadwood stage will have made its longest tour since Buffalo Bill came home from Europe in 1906. ■



Entrance to the "showgrounds," *Buffalo Bill's Wild West* exhibit, Leeds, England. Note the Buffalo Bill Historical Center's Doc Carver saddle in the display window at left.

Introducing "Rendezvous Royale"

By Diane Ballard
Cody Country Chamber of Commerce

It is with great enthusiasm that we introduce *Rendezvous Royale*, the celebration of the arts in Cody, Wyoming. *Rendezvous Royale* combines three first class events into a prestigious, week-long celebration with an unrivaled mix of art, furniture, fashion, dining and dancing, and deluxe prizes. *Rendezvous Royale* is 1) the Buffalo Bill Art Show & Sale, 2) the Patrons Ball and 3) the Western Design Conference. *Rendezvous Royale* is committed to success in several areas which are near

and dear to us: supporting the Buffalo Bill Historical Center, promoting Western art, perpetuating the best traditions of Western design and having a really great time in Cody, Wyoming.

Exciting new *Rendezvous Royale* projects include:

The Poster—Featuring artwork created for this year's celebration by artist Robert Seabeck, this striking, colorful poster will make a beautiful keepsake. 400 posters have been signed and numbered by the artist and are available for \$25.00. Robert Seabeck's original *Rendezvous Royale* painting will be sold during the Buffalo Bill Art Show's live auction.

The Silent Auction—Don't miss



Ann Hansen, *His n' Hers*, oil on canvas, 14 x 26 1/2 in. available in *Rendezvous Royale* auction.



Billiard Table, Grizzly Creek Log Builders. Available in *Rendezvous Royale* Auction.



ing for an exclusive corporate sponsor. This opportunity won't last long so let us know if your business is interested.

Rendezvous Royale promises to maintain the individual character of each of its unique events while building a distinctive, high caliber western celebration of national renown. Thank you for embarking on this journey with us.

The Cody Country Chamber of Commerce is the central office and information clearinghouse for *Rendezvous Royale* and can be reached at 1-888-598-8119. ■

Above left: Lamp, Dave LaMure, available in *Rendezvous Royale* Auction.

Below left: Hoo Doo Urn, Steve Schrepferman, Ceramic, 18 x 12 x 12, available in *Rendezvous Royale* Auction.

CHANCES ARE . . . EVERYONE WINS AT 1999 PATRONS BALL

This year's Patrons Ball promises to have a lot of changes from years past. From the music to the caterer, from decorations to chance prizes, there will be noticeable differences.

The music? An old friend named Denny LeRoux. Denny and his band have played at the Patrons Ball before, but they haven't been here since 1995. The group plays at society balls all across the country, including New York City and Palm Beach. They're certainly favorites among our guests. The caterer? A new friend named Mike Washburn, owner of the Bull Moose Bistro in Red Lodge, Montana. Mike graduated with high honors from the Culinary Institute of America, and has worked at the Ritz Carlton Hotel in Amelia Island, Florida, and La Casa Sena in Santa Fe. Prior to opening the Bull Moose Bistro, he was executive sous chef at the Rock Creek Resort in Red Lodge.

The theme of the 1999 Patrons Ball is Traveling into the 21st Century, and decorations this year will reflect that. That theme is also a major influence on the chance tickets. Both the prices and the quality of the prizes have changed. The grand prize is a choice of one of two FABULOUS vacations, including a cruise on the Silverseas Cruise Line in South America. Be one of only 296 guests, have an elegant suite with a private veranda, and gourmet dining. Everything, including cocktails, is included in this luxurious trip for two. For a more active vacation, choose a 10-day African Photo Safari for two to Tanzania and Kenya with Abercrombie & Kent. You can see some of the world's most fascinating animals on this adventure of a lifetime. Either of these choices will be a dream come true! Retail value of this prize is approximately \$20,000. Grand prize tickets cost \$500; only 100 will be sold.

If \$500 is a bit much for your budget, you can have your choice of \$100 or \$50 tickets. On the \$100



drawing you'll find a broad selection of travel opportunities. Perhaps you'd like to take a long weekend trip to New York, Montreal, Hilton Head, San Francisco, Washington, DC, Santa Fe or Las Vegas. Play golf, go to the theatre, shop, drive a race car, ski, or simply sit and relax. Dine in fine restaurants. Pamper yourself! Or you might win a new car or truck, leased in your name for two years. Retail value of one of these prizes can be from \$1,000 to \$10,000. Only 300 of the \$100 tickets will be available.

On the \$50 drawing, travel is still the theme! How about going to Branson, Missouri, Jackson Hole, Denver, Las Vegas, Chico Hot Springs, or Salt Lake City on us? Ski, play golf, have a romantic weekend with that special someone. Take a getaway weekend that recharges your energy, and lifts your spirits. Or, you could win an iMac computer, and travel via the Internet! Minimum retail value of prizes at this level is \$100. At the very least, if your name is drawn, you'll double your investment.

This year's Ball committee is headed by Kathy Taggart. Her support team consists of Bonnie Chudacoff and K.T. Roes (public relations), Bill Hovland (dinner & serving staff), Darlene McCarty and Laurie Parker (liquor & details), Tina McCarty and Jacque Nieters (decorations), and a chance prize committee headed by Jim Taggart and ably assisted by Cindy Sirokman, and Jodi Thompson. Jane Sanders and Jill Osiecki round out the committee as staff liaisons.

The goal of the Patrons Ball committee is to reach new heights of fund-raising for the Center, with at least \$150,000 in income. That money will be raised through the sale of dinner tickets and chance tickets. Your support is essential for us to reach this goal. If you'd like to make reservations or purchase chance tickets, please call Jane Sanders at (307)578-4032. ■

Encounters in Nature: Steve Kestrel's *Fawn Egg* Receives 1998 William E. Weiss Purchase Award

Rebecca West, Curatorial Assistant
Whitney Gallery of Western Art/Plains Indian Museum



Steve Kestrel (b. 1948), *Fawn Egg*, 1997, bronze, 8 in. H. x 14¹/₂ in. x 9 in..

While taking a hike in the rugged Colorado terrain, artist Steve Kestrel came upon a fawn curled up among some foliage and boulders. "It was literally a 'fawn egg' nesting in the brush. The doe was across the rise watching . . . It made the day so much better." One of his dogs had died, and he had taken the hike "just to get away from things." Several weeks later Kestrel saw a doe who had given birth minutes before and watched as the mother cleaned her wet baby as it learned to stand. The result of these two magical encounters was a bronze sculpture entitled *Fawn Egg*, the 1998 William E. Weiss Purchase Award winner at the Buffalo Bill Art Show.

Fawn Egg is an appealing unity of stylistic grace combined with a warm, fragile subject. The fawn is newly born from its mother's womb, still in a fetal-like curl, untouched and glistening through the cover of its hiding place. The silver nitrate patina, Kestrel notes, was an experiment that took several tries to perfect. This experiment was a success as it lends a luminescent quality to the bold abstractness of the sculpture.

Kestrel's works are an expansion from familiar styles that define the concept of western art. Animals such as the fawn are symbolic representations of the animal

rather than exact recreations. The artist's chance meetings with animals, and the feelings that result, drive these symbolic forms. He has created sculptures of animals on all levels of the ecosystem—from frogs to mountain lions to rattlesnakes. In addition to working in bronze Kestrel often carves from stones such as slate or granite found on his property near Fort Collins. Before casting *Fawn Egg* he made a plaster model "in order to get that nice compact form," obtainable by carving into the plaster rather than molding with wax or clay.

Fawn Egg will be on exhibit in the Kriendler Gallery of Western Art in the fall of 1999. Kestrel's sculptural work will again be featured in the 1999 Buffalo Bill Art Show and Sale. He plans to submit a bronze on a sandstone base, *New Mexico Whip Tailed Lizard*, an edition of 15 casts. Kestrel adds that the bronze has a unique reddish-brown patina that fades to black. This particular lizard sparked his interest because the species consists entirely of females who reproduce by laying fertilized eggs.

To experience a member of Steve Kestrel's "artistic ecosystem," visit the Buffalo Bill Art Show and Sale on September 24, 1999 at the Buffalo Bill Historical Center. ■



Elijah Cobb

*Hurry—get your
Patrons Ball
Chance Tickets now!*

TRAVELING INTO THE 21ST CENTURY
OUR 1999 CHANCE TICKETS WILL TAKE YOU PLACES!

■ **GRAND PRIZE—\$500** *Only 100 will be sold!*
Retail value of this prize is approximately \$20,000.

■ **\$100 Chance Tickets** *Only 300 will be sold!*
Retail value of one of these prizes can be from \$1,000 to \$10,000.

■ **\$50 Chance Tickets** *Only 600 will be sold!*
Travel is still the theme! Minimum retail value of the prizes at this level is \$100. At the very least, you could double your investment.

We appreciate your efforts to help the Buffalo Bill Historical Center and possibly win a great prize too.
GOOD LUCK!

CALL 307.578.4032

From the

By Thom Huge
Director of Communications

WE NEED MORE LAWYERS

Scott Hagel, the Buffalo Bill Historical Center's former Director of Communications, has left us to pursue a long-time dream. He's now enrolled in law school in Laramie and we wish Scott every success chasing his Advocate's aspirations. I'm his replacement so I'll be shepherding *Points West* for you along with directing the marketing, advertising and public relations needs of the BBHC. We're going to maintain the high standards Scott set for us in *Points West* with the possible exception of this column. I know I have some boots to fill although I'm not planning on joining the rodeo circuit for awhile.

HOME ON THE RANGE

My wife, Karen, and I are thrilled to be cowpoke wannabe's transplanting from the shadow of Chicago to gorgeous Wyoming. She's a very special special education teacher newly hired at Cody Middle School. I'm a marketing, advertising and entertainment professional including a network TV production and acting background. I also did the voices of Jon Arbuckle and a few other characters on the *Garfield the Cat* TV shows on CBS.

Our daughter, Rene' Huge, and her attorney husband, Laurence Stinson, are Cody residents along with the two cutest grandkids in Wyoming: Kerrek and Pasha. I confess to unabashed prejudice. We also have kids and grandkids in California and kids in Indiana who will be thrilled to come for a visit.

WHOOPEE TI-YI-YO!

Oh, wow, the West! I'm immersed in it and am enjoying the education. What an amazing place this is. I absolutely love telling the Buffalo Bill Historical Center story. Making that job easier is a terrific staff of professionals in my department.

I'm meeting the greatest group of people here at the BBHC and throughout Cody Country and discovering how friendly and helpful they all are. If we haven't met yet, please drop by to say hello and I promise to tell you how to pronounce "Huge." Thank you for a wonderful Wyoming welcome.

Horse's Mouth . . .

WON ONE FOR OUR SIDE

If you've been a Buffalo Bill Historical Center patron for awhile, it is just possible you are beginning to take this wonderful institution for granted. Maybe you've forgotten what excited you about the BBHC in the first place. That would be a mistake. Admittedly, exposure leads us to become blasé. On the other hand, some of my friends from the flatlands don't quite understand why I am so excited about coming to work here. Simply put, they've never been here.

To illustrate my point, Whitney Curator Sarah Boehme shared this superb story. "The man said that several years ago he and his family had visited Cody on a vacation. His family wanted to come to the Buffalo Bill Historical Center but he wasn't interested. He told them they could have 45 minutes to go to the Historical Center and he would take a nap in the car. He took his nap and woke up two hours later. His family was still inside the museum. He decided to go in and get them. He ended up spending 6 hours in the Buffalo Bill Historical Center

and has been a fan of museums ever since."

Take it from this newcomer, you should be excited about the Buffalo Bill Historical Center. If you aren't, my bet is you haven't been here for awhile. If you haven't visited recently, take the time to get reac-

quainted. Come look at the Historical Center through "new eyes." See what's changed. Find out what's coming. Re-ignite that fire and get involved. We need you. Until you can get here, visit our web site at www.bbhc.org. We'd love to hear your comments via



The tenderfoot during the Membership Trail Ride near Pahaska Tepee west of Cody.

bbhc@wavecom.net or "snail mail."

Please notice we dropped our P.O. box. Update your Rolodexes and address your mail to: Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414.

MARK YOUR CALENDARS

Unbroken Spirit: The Wild Horse in the American Landscape is currently showing with raves. Don't miss that. You have until October 31st to see this enthralling exhibit. Don't put it off. Go see it now while you're thinking about it. What's coming up? A lot.

- The 23rd Annual Plains Indian Seminar, *The Horse as Symbol in Plains Indian Cultures*, occurs September 17-19.
- The 22nd-25th brings us the Western Design Conference.
- Friday and Saturday of that same weekend is the Buffalo Bill Art Show and Sale.
- September 25th presents the 22nd Annual Patron's Ball. Get your tickets!
- The Plains Indian Museum will close September 27th for reinstallation. Visit now. They won't reopen until June, 2000.
- The Annual Holiday Open House and Museum Selections Gift Shop Sale is 6-9 p.m., December 11th. Keep in mind that the BBHC is open daily, 10 a.m. to 3 p.m., from December 14th to the 31st.

AND FINALLY . . .

The Buffalo Bill Historical Center is on its summer schedule, open daily 7 a.m. to 8 p.m., through September 19th. Then we shift to 8 a.m.-5 p.m. every day through the end of October. November & December give us Tuesday thru Sunday hours, open 10 a.m.-3 p.m., except for December 14th-31st, when the BBHC is open daily, 10 a.m.-3 p.m.

And really finally, let us know what you think about the BBHC, *Points West* and/or anything we need to know about to make everything we do better. ■

Museum Selections

NATIVE AMERICAN ART

PAINTED BUFFALO ROBE BY TYLER MEDICINE HORSE (CROW)

This handsome robe depicts a battle between the Crow and Sioux tribes. The painting is an original creation, using traditional Native American paints from plants.

Patrons Price—\$7,000.00

QUIVER WITH ARROWS—Sioux design

Patrons Price—\$126.00

TOMAHAWK—Sioux design

Patrons Price—\$44.80

Choose too, from an excellent selection of Native American replicas, such as bow and arrows, cradleboards and many other items of Native American life.



To order call (307) 587-3243 / Outside Wyoming 1-800-533-3838

Visit our website at: <http://www.bbhc.org/giftshop> E-mail: giftshop@cody.wtp.net



BUFFALO BILL HISTORICAL CENTER

720 SHERIDAN AVENUE
CODY, WYOMING 82414
(307) 587-4771

BUFFALO BILL MUSEUM
CODY FIREARMS MUSEUM
McCRACKEN LIBRARY
PLAINS INDIAN MUSEUM
WHITNEY GALLERY OF
WESTERN ART

NON-PROFIT ORG.
U.S. POSTAGE PAID
BUFFALO BILL
HISTORICAL CENTER

Mr. & Mrs. Alan B. Swenson
PO Box 955
Cody WY 82414-0955

