POINTS WEST

WINTER 2005

The West of Clemens and Cody

GOT WATER?

East Met West & Partied All Night

BUFFALO BILL HISTORICAL CENTER • CODY, WYOMING

Director's Desk

by Robert E. Shimp, Ph.D.
Executive Director

This fall found the BBHC hosting two very important conferences. In September, the annual Plains Indian Museum Seminar discussed the theme *Native Lands and the People of the Great Plains.* The scholarship was captivating and the presentations enlightening. In this issue of *Points West,* we're pleased to share with you Marilyn Hudson's illustrated work concerning the Flood Control Act of 1944 and how the building of the Garrison Dam on the Missouri River affected the Three Affiliated Tribes in that area—including Marilyn's own family. Marilyn also sits on our Plains Indian Museum Advisory Board.

Academics, lawyers, public officials, and everyone in between joined us in October for our symposium about the culture of water. Entitled *Watering the West: the Evolution of Ownership, Control, and Conflict in the West,* discussions ranged from conservation and preservation to inter-jurisdictional issues. We were honored to have keynote speakers Tom Sansonetti, who served in the U.S. Departments of Interior and Justice, the Honorable Bill Bradley, former Senator from New Jersey, who was a member of the Senate Energy and Natural Resources Committee, and our own Chairman of the Board, the Honorable Alan K. Simpson, who spoke about western water as it relates to our region. One thing I'm sure was clear to everyone: The issues of water in the West mean different things to those living here versus those who live east of the Mississippi River. Be sure to take a look at *Got Water?* for more about this great conference.

I am always glad to see the Center using our collections, our connections, and our staff for "intellectual community." With the New Year, you will find us doing that more and more through our Cody Institute of Western American Studies (CIWAS). Historically, the BBHC has a powerful heritage in programming that has always brought the objects and ideas of the West to its constituents. CIWAS stands ready with its charge to add a rich new layer of interaction and outreach to that heritage, allowing more and more individuals to study our favorite subject: the American West.

As you can see, we have our work cut out for us in 2006! Now, with the New Year fast approaching, Lyn and I join the entire staff of the Buffalo Bill Historical Center to wish you and yours a very wonderful holiday season. ■

About the cover . . .

Left: William F. "Buffalo Bill" Cody, photograph ca. 1880. Buffalo Bill Historical Center, Cody, Wyoming. P.69.1544.

Right: Samuel Clemens, also known as "Mark Twain," date unknown. Mark Twain Archive, Elmira College, New York.

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POINTS WEST

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The Buffalo Bill Historical Center is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Whitney Gallery of Western Art, Plains Indian Museum, Cody Firearms Museum, Draper Museum of Natural History, and McCracken Research Library.

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Pagoda entrance to the Buffalo Bill Historical Center for the 2005 Patrons Ball.

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Visit us online . . .

The Buffalo Bill Historical Center's Web site contains more information about many of the stories in this issue. For tour news, calendar of events,educational activities, online exhibitions and collections, and rates and hours information, visit us online at www.bbhc.org.

WE ARE NOT HERE TO

The Mandan, Hidatsa, and Arikara People

By Marilyn Cross Hudson

Moving houses from Elbowoods, North Dakota, across the frozen Missouri River. Image courtesy of Marilyn Cross Hudson.

Marilyn Hudson was a teenager when her family became one of those who had to move to make way for the dam. What follows is her story about the project, its effect on those involved, and how tribal representatives sought to halt the dam construction through their testimonies before Congress.

Editor's Note:

Marilyn Cross Hudson is the director of the Three Affiliated Tribes Museum in New Town, North Dakota, and is a member of the Plains Indian Museum Advisory Board. The excerpt that follows is from her presentation at the Plains Indian Museum Seminar, *Native Lands and the People of the Great Plains*, September 29 – October 2, 2005. She shares a personal look at the Garrison Dam, part of the larger Missouri River Basin Project that affected the lives of the people in the area.

The Missouri River Basin Project was authorized in 1944 to develop the water resources of the Missouri River and its tributaries. The project included provisions for constructing 112 dams, seven of which were "main-stem" dams on the Missouri, the others on tributaries. The idea was to increase irrigation, hydroelectric generating capacity, flood control, fish and wildlife preservation, industrial and municipal water supplies, and develop recreational facilities.

One of the main-stem dams was the Garrison Dam project in North Dakota. The dam site and the resulting Lake Sakakawea reservoir meant those on the Fort Berthold Reservation — some 349 families — would have to be relocated from the fertile land on which the Mandan, Hidatsa and Arikara tribes had lived for centuries.

The Fort Berthold Reservation on the upper Missouri River is a land which no longer exists, but is a place in time to which I, and others of my generation, am irrevocably tied spiritually and physically. It is the land of our birth and the land of our fathers and their fathers before them. It is the land which nourished and sustained the Mandan, Hidatsa and Arikara people from a time well before Columbus to the twentieth century.

The Three Affiliated Tribes are known as permanent dwellers of the Northern Plains — agriculturalists who adapted many varieties of corn, beans and squash to this harsh growing climate. Early on, there were large populations of these peoples inhabiting the area, but by 1880, less than 1,000 people remained huddled in a makeshift village at a place called Like-a-Fishhook on the upper Missouri River. Epidemics of smallpox and cholera, the loss of buffalo, warfare, and the nation's Manifest Destiny doctrine contributed to their decline and the loss of their way of life.

Still, the population had rebounded by the early 1900s, and the buffalo culture was replaced by the horse and cattle culture. By 1944, although farm and ranch cash income was minimal, the people were living quite well since the land itself was so productive.

In the closing days of 1944, the U.S. Congress passed the Flood Control Act (Public Law 78-534), which authorized the construction of the Garrison Dam on the Missouri River. This news was a punch

SELL OUR LAND:

and the Flood Control Act of 1944

The dam site and the resulting Lake Sakakawea reservoir meant those on the Fort Berthold Reservation—some 349 families—would have to be relocated from the fertile land on which the Mandan, Hidatsa and Arikara tribes had lived for centuries.

Aerial view of Garrison Dam Project, ca. 1950-1959. Image courtesy of Institute for Regional Studies, North Dakota State University, Fargo. Folio 69.1.1.

that took the breath away and broke the hearts of the people. They couldn't believe their beloved lands would be flooded—"their inherent property from time immemorial and in no sense given to them by any human power" as stated in a 1945 tribal resolution.

The next six or seven years would be marked by intense opposition to the dam as negotiations began with the federal government. Lines of defense included the right of original occupancy; the sanctity of treaties; provisions of the Louisiana Purchase; the Dawes Act, which provided for allotments of lands; stewardship theories; trust status of Indian land; lack of Congressional power to condemn tribal land; certificates of competency; sovereignty; and humane treatment of citizens. They were the generation of my parents who bore the full brunt of this terrible blow. Today's tribal leaders identify this time as the second most traumatic event in the history of their people; the 1837 smallpox epidemic, which killed 90% of the Mandan and Hidatsa populations in the upper Missouri River villages, was the first.

Public Law 437 (1949), referred to as the Taking Act, stated that the government must compensate for the lands they acquired from the Indian people. However, at every hearing and meeting, no matter its location, the Indian people simply refused to sell their land. Finally, the government said, "either sell your land or it will be condemned and you may receive even less than what is being offered."

Ten people faced this dilemma as they traveled from the Fort Berthold Reservation to Washington, D.C. in April 1949. Traveling by train or bus, lodging

in meager quarters, and eating in diners sympathetic to Indian people, these ten were to present testimony in a hearing before the House Committee on Public Lands. The committee's purpose was to purchase 155,000 acres of Fort Berthold Reservation lands for the creation of the Garrison Dam project. The hearing would determine the value of the land to be taken from the Indian people.

Those representing the tribe were chosen for their areas of expertise. Mr. Packineau spoke about hunting; Mr. Little Soldier about ranching, and Mr. Heart about coal mining. Other subjects included fur-bearing animals in the area, timber, farming, and tribal history. They all did their own research and wrote their own speeches. The records tell about Mr. Heart lying on the floor of the hotel room with a pencil and paper writing out this testimony. I think we can conclude that there were probably several of the men sharing a small room in a low-budget hotel without the standard desk you find today.

They knew the battle had been lost, and that even as they moved along, construction crews were already hard at work building the dam.

The delegation returned home on May 1, 1949, already sensing their testimony was undoubtedly to no avail. I wonder what their thoughts were as they looked out the window as the train rolled westward. They knew the battle had been lost, and that even as they moved along, construction crews were already hard at work building the dam.

Three years later, in 1952, Tribal Chairman Martin Cross issued a statement in hopes of delaying the flooding of the Three Affiliated Tribes land. It read, in part, "The gates of the Garrison Dam are scheduled to be closed on July 1, 1953, so it is obvious that the time element is against us. Can you do something for us before the floodwaters close over our heads?" He was referring to the lack of coordination between the agencies—the Corps of Engineers and the Bureau of Indian Affairs, and other officials who were managing the relocation effort. Despite Chairman Cross' plea, thousands turned out June 11, 1953, to join President Dwight D. Eisenhower in celebrating the Garrison Dam's closure.

The Missouri River Breaks, North Dakota, pre-Flood Control Act of 1944. The west side is rugged and hilly, the east side is rich, level soil suited to farming. Image courtesy of Marilyn Cross Hudson.

During the Missouri Basin projects era, the Three Affiliated Tribes membership suffered the highest percentage of land loss among Missouri River Basin tribes (approximately 95%). However, they were not the only Native peoples affected by the Flood Control Act of 1944. Before the

projects were completed, twenty-three different tribes would suffer similar fates. While the details varied for the Sioux, the Crow, and the Northern Cheyenne, the results were invariably the same. It would be some 48 years, however, before Congress enacted legislation acknowledging the fact that the U.S. Government had not justly compensated the tribes at Fort Berthold and Standing Rock Reservations when it acquired their lands for the Garrison Project. According to the 1992 legislation (*Three Affiliated Sioux Tribes and Standing Rock Sioux Tribes Equitable Compensation Act*), they were indeed entitled to additional compensation. For the Three Affiliated Tribes, the decision was a long time in coming. ■

For further reading:

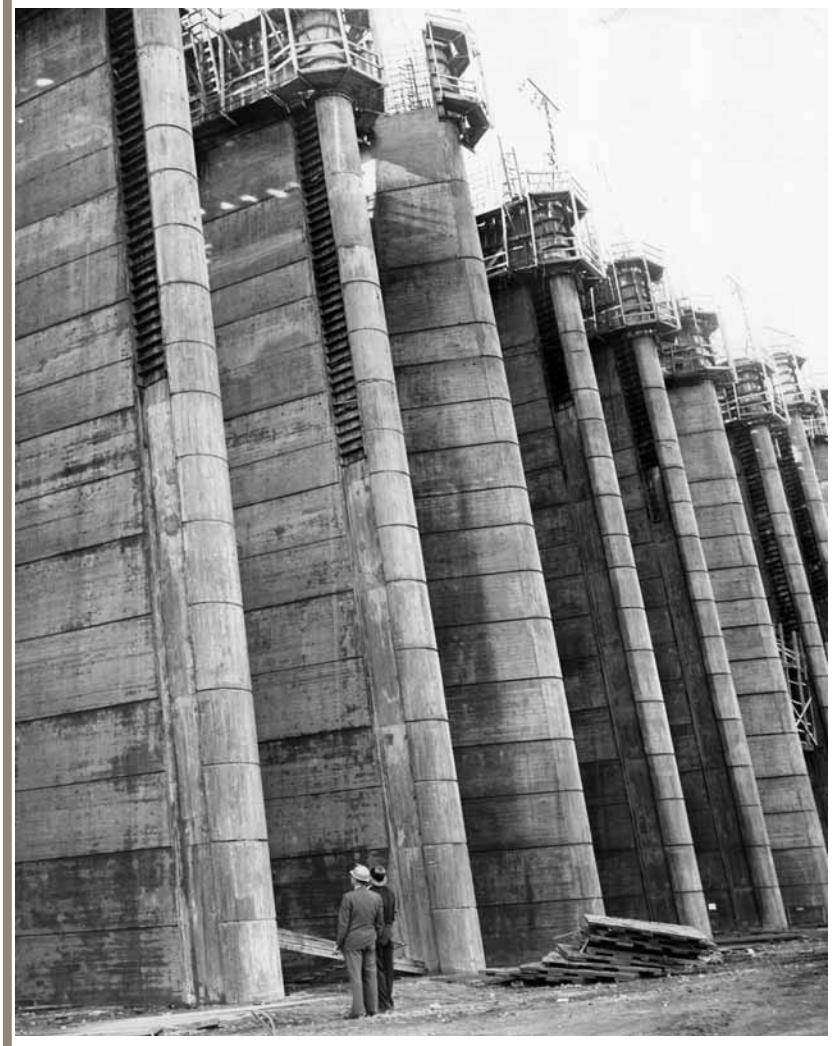
Dammed Indians: The Pick-Sloan Plan and the Missouri River Sioux, 1944–1980. Michael L. Lawson. Norman, Oklahoma and London: University of Oklahoma Press, 1982 & 1994.

Coyote Warrior: One Man, Three Tribes and the Trial That Forged a Nation. Paul VanDevelder. Boston: Little, Brown and Company, 2004.

There are a host of Web sites about this project. Simply enter "Garrison Dam" in your browser window. For a list of references used, or for a copy of the story in its entirety, contact Editor, Points West*; Buffalo Bill Historical Center, 720 Sheridan Avenue; Cody, Wyoming 82414 or* editor@bbhc.org.

The Garrison Dam's massive, powerful tunnels under construction. Image courtesy of Marilyn Cross Hudson.

While not addressed specifically by symposium attendees, this story about Rocky Ford, Colorado typifies the complexity of Watering the West.



Water intake structures under construction at Garrison Dam, ca. 1950-–1959. Image courtesy of Institute for Regional Studies, North Dakota State University, Fargo. Folio 69.09.05.

In April 1949, ten representatives from the Fort Berthold Reservation testified before Congress against building the Garrison Dam. Excerpts from four of those testimonies are printed here.

Martin Cross. Image coutesy Marilyn Cross Hudson.

Martin Cross

As Tribal Chairman of the Three Affiliated Tribes and First Vice President of the National Congress of the American Indian, Martin Cross became one of the first Indian leaders of the modern era to use the law and the U.S. Constitution to fight his tribe's battles in the U.S. Congress. In his testimony, Cross remarked, "This is not the first time that public interest has sought to acquire the lands of the Fort Berthold Indians. It has been done before in the 1866 Treaty which opened the territory for railroads, and by subsequent Executive Orders of 1870 and 1880 which reduced some more of our territory without our consent, until now we have only 600,000 acres left of our

original 9 million acres. Is that not depreciation enough? No! The public demands some more. Do you argue why we protest against this further demand?"

Anna Wilde. Image courtesy Marilyn Cross Hudson.

Anna Wilde

At age 78, Mrs. Anna Wilde was the eldest and only female member of the Three Tribes 1949 delegation to Washington, D.C. According to her testimony, Wilde explained, "Our ancestors and forefathers gave us our land and homes which our United States Government in peace treaties promised would be ours forever. From her (the mother's) garden, the harvest was a large crop of corn, beans and squash. It was from such a supply that she furnished seeds to the pale-faced stranger who had come into our midst. Along the Missouri River bottom land grow different kinds of berries which are picked and preserved. We mothers continue in prayer for humane justification. So that again we may take heart and feel we may rightfully hold up our heads to sing, 'My Country, 'Tis of Thee.'"

Carl Whitman, Jr.

Carl Whitman, Jr., a 36-year-old Mandan from the Lucky Mound District, was a progressive who envisioned economic development. In his testimony, he said, "We see our best land being taken from us and we know not yet what our future will be. We kept our promise and have worked to build up a strong and growing cattle industry and steadily expanding agricultural program. Just as we were in sight of economic independence, you began to build a reservoir and to take away the heart of our reservation."

Carl Sylvester

Carl Sylvester was a 62-year-old Hidatsa from Elbowoods, educated at the Carlisle School. I remember him as being rather mysterious — a loner that we did not really know. He was also well educated in the East, and most thought him a very smart man — maybe even a lawyer. His testimony referred to the 1851 treaty of Fort Laramie, Wyoming where the Fort Berthold Indians were assured by the federal agents that their lands would be secured and would be free from danger of dispossession in the future for any reason whatsoever. Sylvester noted, "This understanding was firmly established from that time to this, even in the light of repeated and glaring violations on the part of the government and its citizens. The Three Affiliated Tribes have kept their part of the treaty and deserve the utmost consideration. There is no excuse on the part of the government to take steps at intimidation and instilling of fear in them about property confiscation. We were not at any time at war with the government."

Got water?

By Marguerite House

During the BBHC *Culture of Water* symposium, Betsy Ricke led a panel discussion of the Platte River Basin case study with Roger Patterson, Dan Luecke, and David Freeman.

Throughout the U.S.—especially in the West—water demands are growing right along with the population shift that began decades ago. Speaking about the West, former U.S. Senator from New Jersey, the Honorable Bill Bradley, admitted, "My impressions of the West—that is the land west of Missouri where I grew up—had really been shaped by the movies and popular literature of my childhood. You know: the conflict between cowboys and Indians, ranchers and homesteaders. These were the people and the places of the West that I learned while growing up in Missouri. The West had seemed to me to be one great big adventure. As a member of the Energy and Natural Resources Committee [of the Senate] I came to know a different West."

Bradley was speaking at a symposium at the Buffalo Bill Historical Center (BBHC) in October as a group of attorneys, academics, public officials, policy makers, and others interested in the subject of water gathered to discuss the culture of water. Entitled *Watering the West: the Evolution of Ownership, Control, and Conflict in the West*, speakers and attendees alike could easily agree with Bradley's succinct analysis. As he put it, "The West at the beginning of the twenty-first century is a world apart from the West on the eve of the twentieth century." Water usage went beyond agriculture and mining and began to include hydro-electric power, water for municipalities (including swimming pools and golf courses), habitat for various water-loving species, aesthetics, Native American claims, and of course, recreation.

"The unspoiled land in the late nineteenth century was rarely protected for its beauty," said Bradley. "More often it was the source of speculation and the object of exploitation. Yes, water played a central role in the politics, economy, and life of the seventeen Western states, (i.e. west of the Mississippi) which contain the lion's share of the country's public lands. So, it is very clear that what happens on the public lands affects the people of the West disproportionately."

Dr. Charles Wilkinson, author of *Crossing the Next Meridian: Land, Water, and the Future of the West*,

delivered a similar message at the conference. "There's more value in water today than in the 1800s," he noted. "This requires reform of the nation's water laws." Historically, those in the West relied on the principle of prior appropriation which gave water rights to those with first claim to the land. However, those who lived along the waterways of the West embraced a "riparian" doctrine. This particular concept held that since individuals owned land along a waterway, they were logically entitled to its water—regardless of any previous claims to the water by those upstream or downstream. Once farming entered the picture with its irrigation needs, the issue became all the more complicated.

Throughout the U.S.—especially in the West—water demands are growing right along with the population shift that began decades ago.

As if magically, the 100th meridian seems to divide America between the "haves"—water, that is—and the "have nots." For those living east of the 100th meridian, there are more than 20 inches of rain each year; west of the meridian, there are less than 20. Due to the aridity of the West, irrigation created more demand for water. It wasn't long before dams and substantial water storage projects were needed to provide water for the growing Westward expansion.

Wyoming entered the Union relatively late in the game and included a rather novel statement in its constitution about the water within its borders. Article 8, section 1 of the document reads, "the water of all natural streams, springs, lakes or other collections of still water, within the boundaries of the State, are hereby declared to be the property of the State." In his book *State Government: Politics in Wyoming*, Dr. Tim R. Miller writes, "Little water actually originates in Wyoming, however, and three-fourths of what does originate here is obligated downstream." Water agreements, of which Wyoming is part, spell out other states' claims to Wyoming water regardless of the state's constitutional statement of ownership.

Speaking about his native state, the Honorable Alan K. Simpson, former U.S. Senator from Wyoming, and chairman of the BBHC Board of Trustees, remarked, "The whole history of Wyoming has to do with water—and it always will." With tongue in cheek, Simpson continued, "Litigation with Nebraska over the Platte River waters has sent many a lawyer's children and grandchildren off to college—and [provided] starts in business for many of them in their lives." Simpson suggests that those who want a real look at the importance of water should come to Wyoming. He also noted the importance of Native American claims to Western water. "The various Indian Nations of the West relied totally on it [water], and were stunned and fearful as the settlers encroached on their precious lands, which were abundant with game and water and shelter." Without a doubt, Native claims add yet another dimension to water claims. In closing, Simpson recognized how hotly contested water issues can become. "Emotion overcomes reason every time when you talk about water, but reason will always persist," Simpson said.

Top: Former New Jersy Senator Bill Bradley shakes hands with Jim Nielson as wife Anne Young and Bob Pickering look on.

Below: Bob Pickering (L) joins Bill Bradley as he renews friendships with former Senate colleague, Al Simpson.

The three-day *Watering the West* conference included a wealth of speakers. John Echohawk of the Native American Rights Fund, remarked that discussions of Western water didn't always include tribal claims. "The Civil

Rights movement of the 1960s helped with tribal recognition," he said. Dr. David Freeman, professor of sociology at Colorado State University, brought habitat issues into the mix. "The situation you have with improving species habitat is one of 'public goods.'" Freeman said. "Public goods (national defense, riparian habitat, education, etc.) have special characteristics that discourage rational treatment." Elizabeth Rieke, area Bureau of Reclamation manager of the Lahontan Basin in Nevada and California, led a discussion on a case study of the Platte River Basin and its inter-jurisdictional conflicts. A host of other speakers, including Tom Sansonetti, an attorney who worked with both the U.S. Department of Justice and of the Interior, added further substance to the issue of *Watering the West*.

Clearly, as conference attendees could attest, in the land west of the 100th meridian, *Watering the West* issues of usage, control, conservation, and conflict are ever-changing and aren't going away any time soon. As Mark Twain once wrote, "The face of the water, in time, became a wonderful book- a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day." ■

Symposium participants included attorneys, professors, public policy employees, and academics.

Rocky Ford is known for its melons.

More than 128 years ago, this town in southeastern Colorado decided to give away watermelons to tourists as a way to promote the town. Today, travelers need only visit the area during the Arkansas Valley Fair to take part in the great melon giveaway, still going strong. In fact, during the summer months, travelers to this part of Colorado can't miss the local produce stands along U.S. 50 with a wide variety of fruits and vegetables grown in the area. Drought or no drought, area produce growers still manage a decent harvest of cantaloupe, honeydew, and watermelon.

Two years ago, Scott Horsley of National Public Radio produced a series on water and the West. As he interviewed Rocky Ford farmer Ron Asherman, he discovered that while those melons were popular, their water source, the Rocky Ford Ditch, was even more so. As the story goes, this ditch was "carved from the Arkansas River by men and horses back in 1874." Even though the drought at the time played havoc with the ditch, farmers were able to rely on their allocation. In bad years, their water-loving cantaloupe vines "had first dibs on what little [water] there was," according to Horsley. This concept is known as "prior allocation," which has also been termed "First in time, first in right."

However, things changed in the early 1980s. Aurora, Colorado, a growing suburb of Denver 160 miles north of Rocky Ford, needed water to accommodate its expanding population. The city purchased more than half of the Rocky Ford Ditch water for its municipal water supply. By 2003, the city began the process to acquire the rest—a deal that was completed last summer. While there were those who decried the sale as disrupting the valley's way of life, Asherman said, "Let me tell you; these farmers would not be selling water if they were making a fair living off their farms."

Reed Benson of the University of Wyoming College of Law, speaks to culture of water symposium participants.

But if farmers get out of the farming business, then implement dealers, seed suppliers, and equipment sellers will also be out of business. Would there be new jobs to replace those lost in farming? And what would happen to towns like Rocky Ford? And events like the Arkansas Valley Fair? As Asherman put it, "The Arkansas Valley's going to be here and people are going to be living here, and we're going to be something different."

It seems the debate about water in the West is bound to continue for years. Hopefully in the process, a new idea might get tossed in the mix—like the one that originated at Rocky Ford. Yes, the self-proclaimed Sweet Melon Capital of the World has remained optimistic even though "locals have been writing Rocky Ford's obituary for decades," according to a September 2005 story by Todd Hartman of the *Rocky Mountain News*. The community's sale of its irrigation water to upstate Aurora seemed like a deal that would spell the end of farming in this southeastern Colorado community. Quite the contrary, however, as the arrangement is now being touted as an example to other communities in the area and throughout the country.

As soon as Aurora completed the purchase of all the water in the Rocky Ford Ditch, it began leasing a portion of the water back to the very farmers from whom they'd purchased the water in the first place. As a result, Hartman wrote that "Aurora is credited with breathing new life into the land with a number of initiatives." Not only is the city of Aurora leasing water back to farmers, it's planting native grasses in unusable croplands, installing highly efficient irrigation systems in order for farmers to care for their fields with less water, and making up the difference in lost property tax revenues when farmland is no longer productive. In fact, the City of Aurora plans to extend that particular agreement for 90 years, compressing the payments into a five-year time period that promises to add $1.5 million to Rocky Ford schools. Aurora and Rocky Ford: Definitely a new idea in *Watering the West*.

Artistry in

by Gordon Andrus

From earliest times, horsemen have embellished their saddles and bridles—and every piece of tack in between. Through the centuries this decorative impulse has shown itself in a variety of "equine accoutrements."

Horse gear has been trimmed with elaborate knot work, or braiding of leather, rawhide, and horsehair. Saddles have been dressed with lush appliqué and quilting using brightly colored silk thread. Some saddles even sport carefully spun threads of gold and silver. Gold and silversmiths have plied their trades by creating ornate castings and engraved work to decorate saddles, harnesses, and horse drawn carriages. Some of the earliest saddle horns were cast of metal in the shape of an eagle's head.

With all that has been done to decorate saddlery, the most prevalent method by far has been the use of various techniques to emboss or stamp a design into the leather itself. This, combined with the application of engraved silver trim, encompasses the bulk of the approach to decorative saddle making throughout the last two centuries in the American West. Early saddle-makers of the Northern Plains, like E. L. Gallatin, Frank A. Meanea, and the Collins Brothers—Gilbert and John—were trained in the Midwest during the 1850s and 60s. They were among the multitudes of westward moving pioneers of the time, moving into a country that would need everything they could produce. These saddle-makers eventually combined the overarching design influence of the greater Victorian period with the Mexican saddles and tack they found in their new home.

The nineteenth century was a time when everyday items were covered with lavish floral embellishment, and the atmosphere was ripe for the development of a new kind of saddle, the American Stock Saddle.

The nineteenth century was a time when everyday items were covered with lavish floral embellishment, and the atmosphere was ripe for the development of a new kind of saddle, the American Stock Saddle.

This saddle was made in California between 1850 and 1890. Note the carving style. These earlier patterns incorporated large floral elements. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the Coe Foundation. 1.69.331.

Cowboys in a given locale would note the outfit that a fellow hand was using, and if the gear performed well, they would, in turn, request the same for themselves from local saddle-makers. In this way, the form of a given saddle type became somewhat standardized in that region. In Wyoming, the Northern Plains type of saddle became known as the Cheyenne saddle, as influential makers resided in that city.

Leather and Silver

Working cowhands were more interested in the functional form of the saddles they used than in ornamental embellishments. Still, decoration seems to have been highly favored when it could be afforded as in the case of one Texas cowboy who spoke glowingly of his "twenty-seven dollar star-spangled saddle." An interesting result of these regional dynamics, besides the functional aspects of saddlery, was the development of territorial decorative styles as artisans honed their skills and passed them on to apprentices in the same shops.

In Wyoming today, the tooling styles of a group of craftsmen from the Sheridan area are known as Sheridan, or more broadly, Wyoming-style leather carving. This style has found increasing popularity and has even spread across the oceans. The layout is related to traditional silver engraving and consists primarily of a series of intertwined circles. These circles are described by a variety of leaves, petals, and vines, connecting one circle to the one next to it. Each circle is centered with a flower blossom. The blossom most identified with Wyoming carving is a stylized wild rose, though in a growing volume of work a wide variety of blossoms are used.

It is curious that this art, born over a century ago, is so strong today. As the rest of the world's artistic trends have moved away from what might be called "the Victorian," the artisans of the American West have taken these influences and molded them into a tradition of their very own — a tradition that just may thrive for another hundred years. ■

Author Profile

Gordon Andrus has been a professional saddle maker since 1985 and is currently owner of Sage Creek Stock Saddle Co. in Cody, Wyoming. He learned to braid horse gear as a boy from his neighbor, Lorenzo Larsen, an elderly sheepherder in central Utah. Andrus also took advantage of the opportunities to learn horsemanship from Bud Hendrickson, another elderly gentleman in the community who was famous in that region for his championship abilities.

Andrus went on to work in saddle shops in both Utah and Colorado, and eventually earned a Master of Fine Arts degree from the New York State College of Ceramics at Alfred University in New York. He has spent many years working with saddle horses, draft horses and oxen, and has made an in-depth study of many original museum collection pieces of gear from the nineteenth century. He lives with his wife and two sons on Sage Creek near Cody, Wyoming.

The F.A. Meanea Company of Cheyenne, Wyoming made these cuffs around 1861. Note the refined and detailed appearance of the carving. This is typical of the work done by this firm at that time. Buffalo Bill Historical Center, Cody, Wyoming. 1.69.1486a/b.

Mark Twain and Mirrored Through a

by Sandra K. Sagala

William Frederick "Buffalo Bill" Cody and Mark Twain, born Samuel Clemens, were two of the most conspicuouts men of their time, and prime residents of what Twain called "The Gilded Age." Though eleven years and nearly two-hundred miles separated the men at birth, their lives were remarkably similar.

— *Sandy Sagala*

"To Samuel L. Clemens, Esq.
Dear Sir,
I should be pleased to see you at one of the entertainments of the Wild West. When you come if you will find Mr. Richmond at the judges stand, he will see that you have a good place to view the exhibition.
Very truly,
Wm. F. Cody
'Buffalo Bill'"

"Dear Mr. Cody:
I have now seen your Wild West show two days in succession, enjoyed it thoroughly. It brought back to me the breezy, wild life of the Rocky mountains, and stirred me like a war song. The show is genuine, cowboys, vaqueros, Indians, stage-coach, costumes, the same as I saw them in the frontier years ago.

Your pony expressman was as interesting as he was twenty-three years ago. Your bucking horses were even painfully real to me, as I rode one of those outrages once for nearly a quarter of a minute. On the other side of the water it is said the exhibitions in England are not distinctly American. If you take your Wild West over, you can remove that reproach.
Yours truly,
'Mark Twain'"

If Mark Twain had indeed become, in his own words, "the most conspicuous person on the planet," Buffalo Bill Cody ran a close second. In their later years they resembled each other enough, both physically and in celebrity, that, in the early 1900s in London, an elderly woman approached Mark Twain saying she had always wanted to shake hands with him. Proud of being recognized, Twain responded, "So you know who I am, madam?" "Of course, I do," answered the lady unreservedly, "You're Buffalo Bill!"

When a *Plumas National* journalist reviewed Twain's book *A Connecticut Yankee in King Arthur's Court* in 1890, he commented, "Mark Twain has come up from the people. He is American to the backbone." The very same could be said of Buffalo Bill. Both men were born into humble surroundings but died world famous. Eleven years and approximately two hundred miles separated the two American nineteenth-century entertainers at birth, but the lives of Buffalo Bill Cody and Mark Twain remarkably mirrored each other's.

In their younger years, the British lady may not have confused them. Author Bret Harte described Twain as having "curly hair, the aquiline nose, and even the aquiline eye . . . of an unusual and dominant nature. His eyebrows were thick and bushy. His dress was careless and his general manner one of supreme indifference to surroundings and circumstances . . . he spoke in a slow, rather satirical drawl, which was itself irresistible."

In 1885, his daughter Susy wrote that he has " . . . a Roman nose, which greatly improves the beauty of his features; kind blue eyes and a small mustache. He has a wonderfully shaped head and profile. He has a very good figure — in short, he is an extraordinarily fine looking man. All his features are perfect, except that he hasn't extraordinary teeth."

In 1878, Twain wrote to American journalist and poet Bayard Taylor, describing himself as five feet eight

Buffalo Bill Cody: Glass Darkly (Part 1)

and a half inches tall, weighing about 145 pounds with dark brown hair and red mustache, full face with very high ears and light gray beautiful beaming eyes and "a damned good moral character."

In contrast, Cody was nearly six feet tall (six feet, one inch in mid-life), and weighed about 180 pounds. His long, dark brown hair flowed over his shoulders and "he looks at you through [brown] eyes clear and sharp, truthful and honest as the sun." Journalists often commented on his physique, observing how handsome he was. "[H]is fine, intelligent, strong face show[s] a man ready to counsel or command or to cope with any adversary he may meet."

The man more popularly known as Mark Twain was born Samuel Langhorne Clemens in November 1835 in Florida, Missouri, to John and Jane Lampton Clemens. Before he was four, the family moved a few miles eastward to Hannibal, where his younger brother Benjamin died. Though Sam was an avid reader, his school grades were only mediocre. Spelling was one subject in which he excelled, despite his later confession of not seeing "any use in spelling a word right — and never did. . . . Sameness is tiresome; variety is pleasing."

When Sam was only 12 years old, a lung disease claimed his father, leaving the family almost destitute. To help support his mother and siblings, young Clemens hired on as a printer's apprentice and learned the art of typesetting at the *Missouri Courier.* For two year afterwards, he worked at the *Hannibal Journal*¸ a paper owned by his brother Orion. At age seventeen, bored with Hannibal and the newspaper business, he ran away east to New York City.

Meanwhile, a state away, William Frederick Cody was born to Isaac and Mary Ann Laycock Cody in LeClaire, Iowa, in February 1846. His older brother Samuel died when Cody was seven and shortly thereafter the family moved to Salt Creek, Kansas. Mr. Cody died of complications from a stab wound to the lungs when Will was 11 years old. To help with family finances, the youngster went to work as a messenger for the freighting company of Russell, Majors, and Waddell.

Between work and family chores, Cody attended school but was only a fair student. Many years later, his sister Helen, after reading some western tales he wrote, commented on his poor spelling and lack of punctuation. Cody replied, "Life is too short to make big letters when small ones will do; and as for punctuation, if my readers don't know enough to take their

William F. "Buffalo Bill" Cody, photograph ca. 1872. Buffalo Bill Historical Center, Cody, Wyoming. P.69.26.

breath without those little marks, they'll have to lose it, that's all." To escape from trouble with a schoolmate, young Cody ran away west in the company of John Willis, a teamster.

Upon his return from the East, Sam Clemens apprenticed with Horace Bixby as a Mississippi River boatman. "When I was a boy, there was but one permanent ambition among my comrades," he wrote in *Life on the Mississippi*. "That was, to be a steamboatman." For two years from 1859 to 1861, ambition became reality and Clemens was a pilot on his own on the river.

When the Civil War began in April 1861, Clemens joined the Confederate army in Ralls City, Missouri. However, after wearing the gray uniform for only two weeks, he resigned, explaining that he was "'incapacitated by fatigue' through persistent retreating." In a speech to veterans years later, Twain told them how his "unruly band complained of an insufficient supply of umbrellas and Worcestershire sauce and of being pestered by the enemy even before breakfast." In response to an order to stay put, his detachment instead "disbanded itself and tramped off home, with me at the tail end of it."

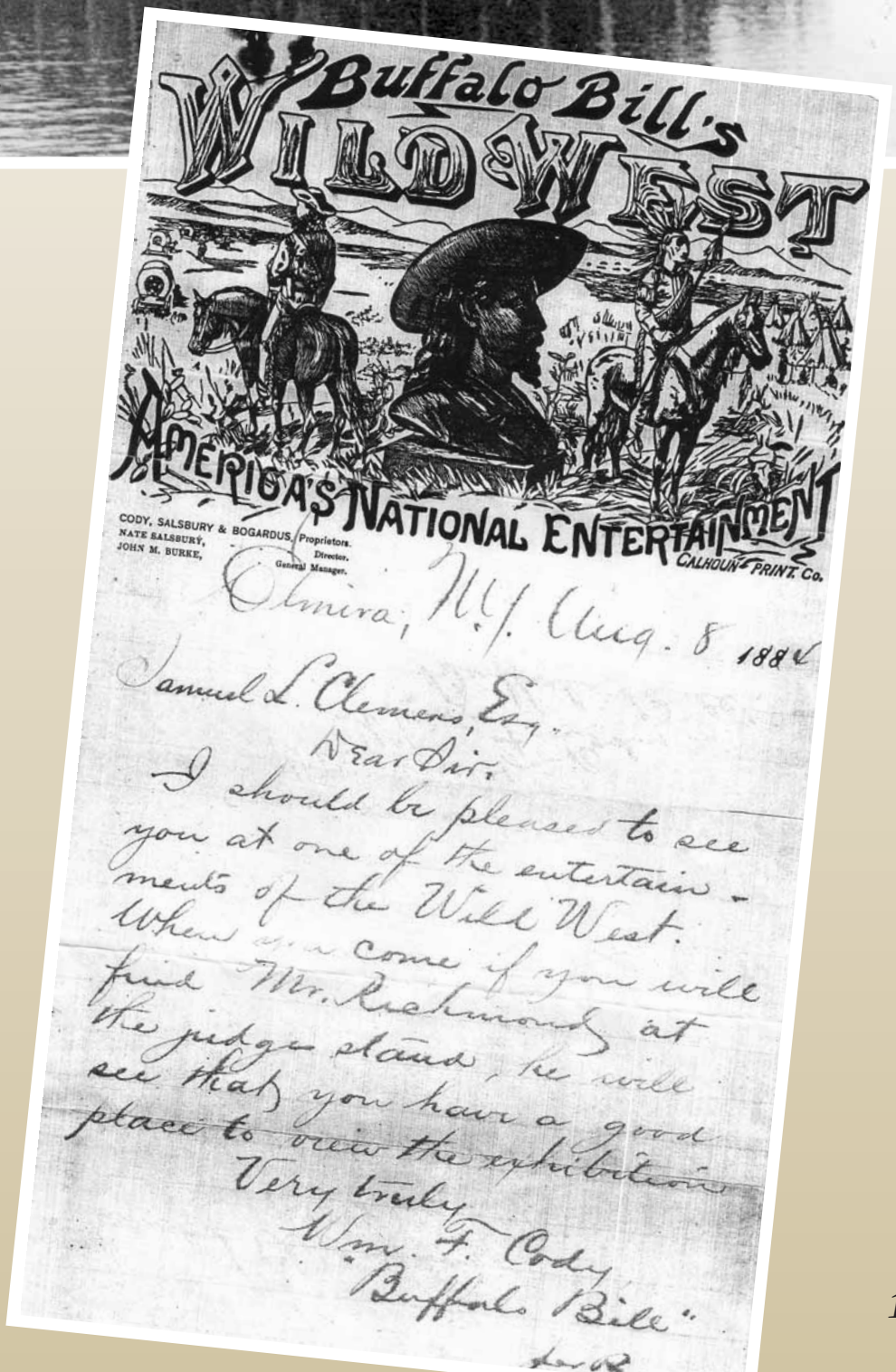
The war had effectively ended commerce on the Mississippi, so when his brother Orion was offered the position of secretary to the Governor of Nevada, Clemens accompanied him west as "private secretary under him." In chapter eight of *Roughing It*, he describes his excitement at seeing a Pony Express rider, a "swift phantom of the desert." Cody claimed to have been one of them and of having ridden an extraordinary roundtrip distance. Louisa Cody, in her memoirs about her husband, wrote how Cody bragged, even as youngest rider on the line, he had ridden three hundred and twenty-two miles with a rest of only a few hours in between.

When his finances ran low in Nevada, Clemens unenthusiastically tried mining silver, but found himself unsuccessful at it. Familiar with newspapers, he hired on as a journalist for the Virginia City *Enterprise*. He turned in weekly reports from Carson City on the legislative session and signed them "Mark Twain," a pseudonym suggestive of his days on the Mississippi. To "mark twain" meant to note the two-fathom depth which divided safe water from dangerously shallow water for steamboats. *To be continued. . .* ■

Samuel Clemens, also known as "Mark Twain," date unknown. Mark Twain Archive, Elmira College, New York.

In her next installment, to appear in the Spring 2006 issue of Points West, *Ms. Sagala continues her discovery of even more likenesses between Mark Twain and William F. "Buffalo Bill" Cody — in particular, their marriages, family life, and attitudes toward non-whites.*

Sandra K. Sagala has written *Buffalo Bill, Actor: A Chronicle of Cody's Theatrical Career* and has co-authored *Alias Smith and Jones: The Story of Two Pretty Good Bad Men* (BearManor Media 2005). She did much of her research about Buffalo Bill through a Garlow Fellowship at the Buffalo Bill Historical Center in Cody, Wyoming. She lives in Erie, Pennsylvania, and works at the Erie County Public Library.



Above: The City of Memphis was the Mississippi river boat that Mark Twain piloted from 1859 to 1861. Mark Twain House and Museum, Hartford, Connecticut. River boats #33.

Right: In this letter dated August 8, 1884, Buffalo Bill invited Samuel Clemens to a performance of his Wild West, including instructions as to whom Clemens should see upon his arrival. Mark Twain Archive, Elmira College, New York.

Buffalo Bill Historical Center named for John

Exhibitions organized from one of America's greatest collections of Western photography will be on display in a popular gallery that now has a new name: The John Bunker Sands Photography Gallery at the Buffalo Bill Historical Center (BBHC) in Cody, Wyoming. The BBHC collection comprises some 260,000 photographic archives of the American West, including those of photographers L.A. Huffman, Thomas Marquis, and William Henry Jackson, the first to photograph the land that is now Yellowstone National Park.

Gifts totaling $1 million so far have been contributed to both name and provide an initial endowment for the Gallery. The name was established to acknowledge a $500,000 gift from The Rosewood Foundation, the philanthropic arm of the Rosewood Corporation of Dallas, Texas. An additional $500,000 has been given by Mr. Sands' many Texas friends, loving family members and Dallas-area foundations to create the endowment to support educational and national outreach programs connected to the Gallery. Steve Seay and Charles Francis of Dallas and Washington, D.C., respectively, longtime friends of John Bunker Sands, were responsible for organizing the initial gift.

"How very fitting it is that such a fine gallery now carries John Bunker Sands' name," Alan K. Simpson, Chairman

John Bunker Sands Photography Gallery at the BBHC.

Photography Gallery Bunker Sands

of the BBHC Board of Trustees, said. "He was well known for his leadership in conservation and land management. He had great love for and deeply respected Wyoming and all things in nature, and was regarded as an outstanding photographer as well. He will not beforgotten and this Gallery will be a lasting tribute to his name."

Born and raised in Texas, John Bunker Sands (1948–2003), son of Caroline Rose Hunt and Loyd Bowmer Sands, spent many years hiking and photographing the Shoshone region, initially at the ranch his family owned near Cody. In part, it was his Wyoming experience that helped develop his life-long passion for the natural world, conservation, and photography. In 1980, he led the development of wetlands on the family's Rosewood Ranches in Texas, which eventually covered 2,000 acres. This effort, along with many others, earned Sands the 1996 National Wetlands Award, presented by the Environmental Protection Agency and the Environmental Law Institute, as well as the Lone Star Land Steward Award, presented by the Texas Department of Parks & Wildlife.

"We're very grateful to The Rosewood Foundation and the Hunt and Sands families for their generosity—and to Charles Francis and Steve Seay for starting the process that has produced such wonderful results," Dr. Robert E. Shimp, BBHC Executive Director and CEO, said. "The gift will help us continue to offer our visitors excellent photography exhibitions as part of their experience here, and it will connect the legacy of John Bunker Sands to educating and inspiring people with the epic Western and landscape photography in our collection."

"Bunker Sands' landscape photographs are astonishing in their beauty, creativity, and diversity," Steve Seay said. "The John Bunker Sands Photography Gallery at the Buffalo Bill Historical Center will carry this passion for photographing the natural world and love of the American West as depicted by photographers to millions of Americans nationwide."

Currently on exhibit in the John Bunker Sands Photography Gallery is *A Place Called Thorofare*, a celebration of the wilderness area southwest of Cody and south of Yellowstone National Park that many consider to be the most remote region in the lower 48 states. The exhibition is a collaboration between the BBHC and the Wyoming Game & Fish Department, and was created to recognize the 50th anniversary of the construction of the department's regional patrol cabin. Other exhibitions, including the work of Charles Belden and Jack Richard, noted Wyoming photographers, and L.A. Huffman, will be rotated to offer visitors varying experiences. ■

John Bunker Sands (1948–2003)

It's Rhythm on the Range at BBHC

It's bound to be a veritable "rhythm on the range" as cowboys from across the country turn up at the Buffalo Bill Historical Center (BBHC) this spring to celebrate its annual *Cowboy Songs and Range Ballads* (CSRB), April 5–9, 2006. Just one year shy of its 25th anniversary, this year's popular roundup explores the theme, *Rhythms of the Range: Music of the Northern Rockies and Northwestern Plains*. In a program devoted to the history and culture of the American cowboy, attendees enjoy the life, music, and verse that hails from the traditions of cowboys in a geography close to home, labeled "the last-settled frontier."

"From the late 1880s through the early twentieth century, there existed a unique mixture of traditional folkways and modern innovation that set apart this region's cultural development from other pioneered areas," notes BBHC Curator of Education, Maryanne Andrus. "This produced entertainments, both sung and spoken, that mixed time-honored lyric ballads with fiddle-bands, dance tunes, and popular music of the day."

Top: The Bunkhouse Chorale, L-R: Bob Lantis, Duane Dickinson, Otto Rosfeld, Glenn Ohrlin

Below: Gwen Peterson (L) and Leslie Keltner

The cowboys of the Northern Rockies and Northwestern Plains were typically involved in one of three dynamic ways of life: cattle ranching, homesteading, or dude ranching. "Each of these economic lifestyles influenced the music, lore, and language of working cowboys," said Andrus. "*Rhythms of the Range* will highlight this region's voice by providing an historical overview of settlement and development, describing the mix of peoples moving both east and west through the area, and exploring the impact of modernization on newly settled frontier peoples."

The Cowboy Songs and Range festival began some 24 years ago when staff invited cowboys to gather for a day of trading tunes, a round-robin music gathering. "Since our mission here at the BBHC is to explore and interpret the American West," observed Andrus, "it seems our Cowboy Songs event was a natural fit for us."

According to Andrus, there are many cultural icons rooted in the West but symbolically embraced by the country as a whole; the cowboy is one of these celebrated figures. "Our program—which can now boast being the oldest of its kind in the West—hopes to fully explore the occupational lore, music, and oral traditions that enrich Western ranching and rural life."

Historically, with the work of the day behind them, cowboys would gather around a campfire for an evening of tall tales and song. Couching their stories in poetic verse, these cowboys shared in the storytelling traditions of late nineteenth century America. Some observers suggest the songs calmed the herds being driven from range

Cowboy Songs & Range Ballads 2006

to market. Others might say the songs calmed the cowboy during the lonely nights on the range. And of course, "spinnin' yarns," otherwise known as "tellin' tall tales," was made all the easier by reliving the day's events on the range, over and over again.

"As our theme suggests, we'll be inviting performers and presenters from an eight-state area," remarked Andrus. "The 2006 event will focus on musicians of this northern region, rather than the distinctive and well known musical styles of the southwest. Our performers will share a variety of musical and spoken entertainments of cattle ranchers, homesteaders, farm communities, and dude ranchers. It won't take long for listeners to catch the subtle but substantial differences that create the very borders of the West's regions — and have a great time in the process!"

Area fourth and fifth graders kick off the event on April 5 with the two-day Museum Adventure program that introduces the culture of the cowboy. Students will experience a "traditional sampler" of songs, poetry, and common customs of the cowboy including the tastes and smells of chuck wagon cooking; roping your own calf (calf dummy, that is); dressing for the occasion — clothing worn by cowboys; and other interactive sessions.

Friday's symposium examines the blend of customs that grew from differing ways of life: cattle ranching, homesteading, and dude ranching in the Northern Rockies and Northwestern Plains. Historian and folklorist Jim Garry will present an historical overview of the region, the mix of peoples moving both east and west through the area, and the impact of modernization on newly settled frontier lands. A storyteller in his own right, Garry is quick to point out, "All my stories are true; they just haven't all happened yet."

Other symposium presenters include Dr. Peter Simpson, award winning professor of history at the University of Wyoming, and Stan Howe, musician and historian. On Saturday and Sunday, at various venues throughout the BBHC, workshops will be offered all day long with all manner of topics related to cowboy music and the *Rhythms of the Range* theme.

"An authentic cowboy experience is the order of the day at BBHC on Saturday and Sunday," said Andrus. "First, our 'Featured Musicians' sets and the 'Cowboy Sampler' sets (three complimentary performers each hour) will give musicians and poets a chance to show the audience how their music and poetry reflects this year's theme. Similarly, open mike sessions will allow performers to tell their stories

From Top: Cowboy Songs performer (from top): Roz Brown, Jessie the "yodeling cowgirl" signs autographs, Belinda Gail, and Otto Rosfeld.

Top: Kip Calahan is joined by daughter Kyli during a performance in the Whitney Gallery.

Below: Larry Thompson of Lame Deer, Montana teaches about horse care.

through this round-robin format. Our program explores the varied traditions of cowboy life, including demonstrations by traditional tack and gear makers, horse training tips from seasoned cowboys, and poems or stories by the best voices of the West."

"Early Stages," a new feature of the festival, will focus on youth activities. This burgeoning young musicians' program will feature the Kevin McNiven family, poet Leslie Keltner, and cowboy musician Larry Thompson. McNiven has worked extensively on western movie sets where he provided horses and livestock for such films as *Far and Away*, *Return to Lonesome Dove*, *Geronimo*, and *The Patriot*. Throughout the day, young people may attend interactive sessions on ranch style dancing,cowboy poetry, and tips and techniques on gentling horses. Also on Saturday and Sunday, visitors will be treated to showcase performances in the BBHC photography gallery.

Three public concerts round out the weekend activities. For the first time, the Center will add an afternoon concert staged at the downtown Cody Theater. "We hope to attract families and those folks who may not want to venture out at night to this matinee concert," explains Andrus. The lineup for the evening concerts include Wylie and the Wild West, a cowboy band with roots set deep in Montana, and the Bar J Wranglers from Jackson, Wyoming, in addition to other regional groups.

Andrus adds, "We have a great event for 2006—one the whole family will enjoy. Some of our new programs, such as the 'Early Stages' Young Musicians program, horse training demonstrations, and presentations by traditional gear makers, will afford this year's attendees a peek at next year's 25th anniversary of Cowboy Songs and Range Ballads. As we add new activities which celebrate the traditions of the cowboy, be sure to mark your calendars for this 'grand daddy' of music festivals. See you in April!" For more information contact us at programs@bbhc.org. ■

Guns of the Wild West: A Photographic Tour of the Guns that Shaped Our Country's History

by David Kennedy, Philadelphia: Courage Books, 2005. Illustrated. 160 pages. ISBN: 076242320X $15.00

Cody Firearms Museum Curator David Kennedy

For those with an interest in American history and sporting, here's a fascinating, authoritative look at some of the most famous guns of the Wild West, drawn from the collection of the Cody Firearms Museum of the Buffalo Bill Historical Center in Cody, Wyoming. This grand museum complex is home to many treasures related to the history, art, and ethnology of the American West. This beautifully photographed volume showcases more than 50 of the actual weapons used by some of the most famous western legends, from Lewis and Clark to Buffalo Bill Cody, and Theodore Roosevelt.

—Courage Books, publisher

Guns of the Wild West: A Photographic Tour of the Guns that Shaped Our Country's History isn't a 'gun book for gun guys.' It's a gun book for people who are interested in history—or a history book for people who are interested in guns. By selecting more than 50 firearms from the collection of the Buffalo Bill Historical Center and tying them to specific events, personalities, and themes involving the West, I'm attempting to show the reader the importance of firearms in the development and the continued perception of this region.

—David Kennedy

To Save the Wild Bison: Life on the Edge in Yellowstone

by Mary Ann Franke, University of Oklahoma Press, 2005.
Reviewed by Robert B. Pickering, Ph.D., Deputy Director, Buffalo Bill Historical Center, Cody, WY

Anyone reading today's newspapers sees that Yellowstone National Park is the lightning rod for many issues concerning public access, conservation, and wildlife. Of particular note is the Park's management philosophy related to bison, the presence of brucellosis and the testy legal relationship between the Park and its neighbors—individuals and state governments. Mary Ann Franke's fascinating new book, To Save the Wild Bison traces the controversies back to the founding of Yellowstone, itself. Franke clearly presents not two but multiple sides of the story.

Ms. Franke addresses the history of bison in the Park in five sections comprised of 16 separate chapters. The Notes section at the end is valuable to any serious researcher.

This is a straight-forward, fact-filled presentation of the state of bison in Yellowstone. On the surface, bison have made an incredible recovery in the last hundred years thanks to the efforts of many people and many diverse organizations. However, there are still powerful interests, private and governmental, who would reverse the success. This is not a book for the casual reader. Franke doesn't tell a pretty story. However, if Yellowstone National Park, bison, and sound governmental policy are important to you, this is a great book.

Yellowstone Corner

Yellowstone Lake ice at shore (NPS Photo).

What's in your backyard?

In a recent advertising campaign, the Park County Travel Council (PCTC) of Cody, Wyoming, had one of the greatest "hooks" ever. In ad circles, a "hook" is that word, phrase, or image found in an ad or a commercial that gives it the "wow factor." It's the "thing" that virtually guarantees the hearer will consider/buy/use the product, or at the very least, remember the "hook."

In this case, the PCTC ad went something like this: "We have a great park in our backyard—it's called Yellowstone." Located just 50 miles from Yellowstone's East Gate, Cody-ites—and the Buffalo Bill Historical Center (BBHC)—recognize how fortunate we are to be placed in this geography. Yes, Yellowstone National Park, the crown jewel of the National Park system (although folks in Glacier, Denali, and Yosemite claim the same thing) really is in the BBHC's own backyard, the significance of which is not lost on BBHC Group Sales Coordinator, Sophie Broussard.

"With the Buffalo Bill Historical Center practically within 'shouting distance' of the Park, we are so pleased to offer some great trips into Yellowstone," said Broussard. "Last October we headed out to visit what the Park is known for: its thermal features. We called it *Discovering Yellowstone's Hot Water Wonders*. Before that, we'd studied bears in June, and the Lamar Valley in May. You guessed it: We're visiting Yellowstone every season of the year!"

The New Year begins with a winter trip to Yellowstone January 21 and 22 in the company of expert naturalist and instructor, Jim Garry. For more

Top: Flowers abound in Yellowstone. *Center*: Jim Garry with elk horn shed. (Photos by Fred Breisch, BBHC docent)

Below: Yellowstone River in winter (NPS photo).

than 20 years, Garry has led tours and taught about Yellowstone. He's also been known to "spin a yarn" or two for his tour groups, who are warned in advance to be wary of his tall tales.

Tour participants will travel throughout the Park in the comfort of a heated snow coach. Literally every corner turned presents a breath-taking winter scene for the visitor with bison and elk foraging in deep snow and trumpeter swans gliding on Yellowstone's waterways. The tour overnights at the Old Faithful Snow Lodge with its crackling fire and hot beverages — and the most magical scene of all: Old Faithful erupting under the stars.

"After our winter trip, we start gearing up for our May 28-June 1 trip to the Lamar Valley, what is often called the Serengeti of North America due to its dramatic scenery and abundant wildlife," added Broussard. "There's nothing like Yellowstone in the spring. It's the very best time of year to observe a variety of animals, including free-ranging bison, elk, deer, and pronghorn, along with their predators, including gray wolves and grizzly bears. Clearly, it's those relationships among predator, prey, and landscape that are some of the most world-famous, well-studied, and controversial issues in nature."

Participants in the spring trip are escorted by Draper Museum of Natural History Founding Curator Dr. Charles "Chuck" Preston, an expert on the wildlife of the Greater Yellowstone Area. "That's the beauty of seeing Yellowstone Park 'up close and personal' with us. We make all the arrangements, supply a knowledgeable tour guide, and always manage to have a group of wonderful folks to share the experience. I'd advise folks to pencil in these remarkable trips on their 2006 travel calendar — today!" BBHC Membership Director Jan Jones said. "In addition, our BBHC patrons can really put their memberships to good use by taking advantage of the member discount for one of our Yellowstone Park tours."

For more information about these trips into Yellowstone, as well as other scheduled tours, take a look at the BBHC Web site at www.bbhc.org/tours, or contact Sophie Broussard at 307.578.4114, sophieb@bbhc.org. For more information on becoming a BBHC member, contact Jan Jones at 307.578.4032, membership@bbhc.org. ■

Top: Snowcoaches carry winter visitors in comfort (NPS photo).
Below: Last spring's BBHC trip was on the trail of the grizzly bear (NPS photo).

PATRONS BALL 2005

Above: The 2005 Patrons Ball featured an oriental theme (BBHC photo).

Above right: Hollywood star Suzanne Somers saved a dance for Chairman of the Board Al Simpson (BBHC photo).

Above: Patrons Ball co-chair Mel Lovelace enjoying the evening with husband Pete.

BBHC Executive Director, Bob Shimp (left), and wife Lyn, offer their thanks to Jerry and Sonja Wenger for their raffle donation.

Right: Nothing but smiles for Leon and Janeece Smith.

BBHC Patrons danced to the sounds of Denney LeRoux including Lisa Bomengen.

The Honorable Mike Sullivan, former Wyoming governor, catches all the news from Naoma Tate (center) and Jane Dooley.

Above: Chums from Sheridan, Wyoming (left to right) Terry Ankeny, Susan Miller and Mary Kay Love.

Left: Joanna and Dick Heckert (left) chat with Maggie and Dick Scarlett.

Below: Former U.S. Senator and Chairman of the Board of Trustees Alan K. Simpson with his favorite dance partner, wife Ann.

Above: Colin and Debbie Simpson visit with Randall Luthi (right) Speaker of the Wyoming House of Representatives.

Right: Patrons Ball co-chair Dana Cranfill thanks Kenny Gasch for his kind words.

All photos courtesy of Russell Pickering unless otherwise noted.

news briefs

Abbott wins Patrons Ball Raffle

A summer visit to the Buffalo Bill Historical Center (BBHC) paid off handsomely for an Illinois woman. Sue Abbott won the annual Patrons Ball Raffle prize, a 1940 Ford Deluxe Convertible Club Coupe or $25,000 cash. Abbott elected to take the cash and noted she'd purchased six raffle tickets during her vacation stop-over at the BBHC.

The classic convertible was donated to the BBHC by Jerry and Sonja Wenger of Powell, Wyoming, who were on hand for the drawing. Nearly 8000 tickets were sold which raised more than $140,000 for the BBHC. Those ticket-holders who expressed an interest in the car should the raffle winner opt for the cash instead were invited to place a sealed bid for the convertible. Don Waltz of Brownstown, Indiana had the highest bid at $51,100.

Along with the Western Design Conference and the Buffalo Bill Art Show and Sale (BBAS), the BBHC Patrons Ball capped off a weeklong celebration of the arts in Cody called *Rendezvous Royale*. Sponsored by the Cody Country Chamber of Commerce, the BBAS earned an estimated $245,000 of which the BBHC received 60%. The proceeds from the ball, the Center's chief fundraiser, are estimated at $210,000.

.Jerry and Sonja Wenger with their donation.

Some picks for 2006

It's never too early to mark that 2006 calendar with BBHC signature events. Cowboy music fans from all over the region will gear up for the annual Cowboy Songs and Range Ballads April 5–9. Then, on May 12, Patrons will get a sneak peek at the summer exhibition *William Ranney: An American Artist*. Ranney painted evocative scenes of everyday life known as genre paintings. An 1836 stint as a volunteer in the war for Texas independence provided the reference for his later western themes. It has been more than 40 years since Ranney's known works have been gathered together and made available to the public. The exhibition will be on view through August 14. The upcoming year also brings the 25th Anniversary of the Plains Indian Museum Powwow, June 17 and 18. The Powwow is a celebration of tribal custom and song and continues to attract visitors from all over the U.S. For current information on these and many other events and activities at the BBHC, see our Web site at www.bbhc.org. ■

William Tylee Ranney (1813–1857), *First Fish of the Season*, 1849, oil on canvas, 27 x 40 inches. Buffalo Bill Historical Center, Cody, Wyoming, Private Collection, WTR.2006.14.1.

BBHC names Steve Greaves new Deputy Director of Development

The BBHC has announced the appointment of Steve Greaves of Oakland, Maine as Vice President/Deputy Director for Development. Greaves previously served as Senior Director of Planned Giving at Colby College in Waterville, Maine. He took the reins of his new position with the BBHC on November 2.

"We are delighted Steve joined us here at the Buffalo Bill Historical Center," BBHC Executive Director and CEO Dr. Robert E. Shimp said. "Initially, we had 45 well-qualified candidates for the position, and Steve clearly emerged as the best choice for us. He has a significant challenge before him, but he has outstanding credentials, experience, and enthusiasm for fund raising. I'm confident he'll be a great fit in our organization and in the community."

Greaves has been in various development leadership roles at Colby College since 1993, where he was integrally involved in successful multi-million dollar fund-raising efforts, and directed the planned giving program and capital efforts. Prior to that, he was Director of Development at Allentown Osteopathic Medical Center in Allentown, Pennsylvania, after having served as Director of Planned Giving at Moravian College in Bethlehem, Pennsylvania. Greaves is a graduate of Colgate University in Hamilton, New York.

"I'm very excited about this opportunity," Greaves said. "The Buffalo Bill Historical Center has an outstanding reputation as the best museum about the West in the West. People want to become involved with the Center and support it, and I'm looking forward to connecting with all those people. There is also an enthusiastic, dedicated staff, and a very supportive Board of Trustees, and that will help make it a great place to be."

BBHC Director of Planning and Development, Steve Greaves.

Winter Wonder Workshops begin in January

The BBHC invites children and adults alike register for a myriad of workshops this winter. Starting in January, participants can enjoy everything from painting classes to winter wildlife tours. "Our workshops are getting more and more popular," said BBHC Children's and Family Programs Coordinator Gretchen Henrich. "Each year it becomes that much more important to register early, especially for our popular offerings such as Painting with Mike Poulsen, seeing Yellowstone in Winter, and our Cody Historic Homes tour." Children will choose from art classes (painting, drawing, and sculpture) as well as birds, insects, and horses. Also on the schedule is the popular Early Explorers sessions in which parents and preschoolers learn about the BBHC together. "Our winter brochure will be coming home with area school children just before Christmas vacation," remarked Henrich. "Parents are encouraged to look over the activities for their children — and for themselves, too. Those outside our area can check our Web site. The Center is the place to be for learners of any age."

Art educator Kathie Noblette led a week-long excursion to Yellowstone through the eyes of the artists who painted the Park.

BBHC Membership Department goes hi-tech

The Internet has added a whole new dimension to the BBHC Membership Department. "More and more folks are using the Internet to become members of the BBHC, to renew existing memberships, and to stay abreast of BBHC activities and programs," said Membership Director Jan Jones. "This is a win-win situation for our members—and for us, too. It's fast and easy for them, and fast and easy for us as the information downloads directly into our membership database."

By accessing the BBHC Web site at www.bbhc.org, members are able to process their membership transactions as well as register for BBHC programs. "In addition, for those constituents who supply their email addresses, we're able to send our *Western Wire* e-newsletter and other electronic reminders," added Jones. "Since we know privacy is an important matter to our members, we want them to know that we do not forward their personal information to any other entity without their knowledge."

Membership Director Jan Jones and Database Administrator Spencer Smith check for the day's online transactions.