

# POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPRING 2006



## THE ART OF WILLIAM RANNEY

25th Plains Indian Museum Powwow

Cody & Clemens continues



## Director's Desk

by Robert E. Shimp, PhD  
Executive Director

Spring is almost here in Cody and at the Buffalo Bill Historical Center, and our plans for 2006 are well underway. Because of your generous support, 2006 promises to be filled with high expectations, excitement, and electricity throughout the building.

Our new Housel Curator of the McCracken Research Library is in place, having arrived at the BBHC on January 3, 2006. As the Assistant Director of the Cody Institute for Western American Studies (CIWAS) and Housel Curator, Kurt Graham has quickly become a real asset to Bob Pickering and the institution as a whole. Kurt is working to get a new project off the ground: the publication of William F. Cody's papers. He has also been assisting Bob Pickering as Bob seeks to grow our CIWAS program. In addition, they are working toward a children's Web site on the American West, recruiting new university partners, arranging for a symposium, and drafting proposals for the development of high school and college classroom curricula.

Steve Greaves, our new Deputy Director for Development, now has a few months under his belt.

He has already had a positive impact on our Annual Fund and Membership programs, and is now beginning to rebuild our planned giving program. He has become a great asset very quickly.

Institutionally, we're looking forward to another exceptional program for Cowboy Songs and Range Ballads next month, followed by the opening on May 13 of our summer exhibition, *Forging an American Identity: The Art of William Ranney*. After it closes in Cody on August 14, the exhibition will travel to Louisville, Ft. Worth, and Philadelphia. At the same time, we'll be celebrating the 25th anniversary of the Plains Indian Museum Powwow, and looking forward to the Larom Institute for Western American Studies in June, and the Plains Indian Seminar in early fall.

I hope you can attend at least some of these outstanding events. For information, our Web site ([www.bbhc.org](http://www.bbhc.org)) is the best source for all your trip planning needs. We're looking forward to your next visit to the Buffalo Bill Historical Center. ■

### About the cover . . .



William Ranney (1813–1857), *Advice on the Prairie*, 1853, oil on canvas, 38.75 x 55.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mrs. J. Maxwell Moran. 10.91

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Senior Editor:  
Managing Editor:  
Copy Editors:  
Designer:  
Photography Staff:

Mr. Lee Haines  
Ms. Marguerite House  
Ms. Lynn Pitet, Ms. Joanne Patterson  
Ms. Jan Woods–Krier/Prodesign  
Ms. Chris Gimmeson,  
Mr. Sean Campbell

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Ms. Jan Jones  
Director of Membership  
Buffalo Bill Historical Center  
720 Sheridan Avenue  
Cody, WY 82414  
[membership@bbhc.org](mailto:membership@bbhc.org)

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.

307.587.4771  
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Women's traditional powwow dancers, left to right: Renee Tossitsie, Eastern Shoshone; Shelley Charging, Three Affiliated Tribes-Shoshone; Fay Ann Soldier Wolf, Northern Arapaho. 2005 Plains Indian Museum Powwow

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Remember: The Buffalo Bill Historical Center's Web site has trip planning tips as well as additional information about many of the stories in this issue of *Points West*. Visit us online at [www.bbhc.org](http://www.bbhc.org).



# TWENTY-FIVE YEARS

## Celebrating the annual Plains Indian Museum Powwow

by Rebecca West

Periodically, the Plains Indian Museum staff fields the question “What makes your Powwow unique and special compared to other powwows?” Typically, the question is asked by those who have never attended the Powwow. However, once they do, the answer unfolds before them. The Annual Plains Indian Museum Powwow has been celebrated for 25 years each summer in Cody, Wyoming, and now attracts 300 dancers from all over the United States, nearly 5,000 visitors, and can be considered the largest, longest running public program at the Buffalo Bill Historical Center (BBHC).

What is special about the Powwow is not measured in years, numbers, or aesthetics, but in the relationships it has fostered since it originated in 1981. The Plains Indian Museum Powwow began as a small gathering of dancers, a single drum group, and mostly local spectators at the Cody High School football fields. The Robbie Powwow Grounds, its present location, did not yet exist; and the stage consisted of a flatbed trailer. The story of the lone drum group has become somewhat of a BBHC legend: The drum group’s car broke down in Cody; they heard about a powwow in town and asked if they could stay and drum.

What happened in 1981 was the beginning of an amazing synthesis of culture and community as the Powwow began to grow and take on an identity as “The Cody Powwow.” This Powwow was different for many reasons. It was not held on or near an Indian reservation, as are most Plains powwows, and it was not an Indian community event or a large-scale competitive powwow on the summer “powwow circuit.” Dancers had to travel to a fairly remote locale to a little known event—reasons that should have kept them away. But the dancers continued to come, probably due to the Powwow’s relaxed, low-key nature. It became known as a family event, one where attendees could enjoy the company of friends and relatives in a pleasant setting.

The dancers and the Indian community were the first priority for the BBHC staff and the group of volunteers working on the event. As the Powwow became established within the regional Indian communities as an annual event, it has also maintained its status as a



Adam Tsosie Nordwall, Shoshone-Chippewa-Navajo dancer from Fallon, Nevada. 2003 Plains Indian Museum Powwow

competitive, intertribal powwow. Although the size of the Powwow increased exponentially in 25 years, it is still a celebration of cultural traditions for the dancers, drummers, and their families. The difference today lies in the fact that the participants share their traditions with a much wider audience of thousands of visitors.

The addition of the Robbie Powwow Gardens in 1987 contributed immeasurably to the expansion of the Powwow. The late Joe Robbie, former owner of the Miami Dolphins football team, donated funds for the construction of a powwow arena along with surrounding gardens and buildings. The grounds opened for the 7th Annual Plains Indian Museum Powwow and featured a beautiful outdoor amphitheater setting with a stage and concession stand. Moving the Powwow to the Historical Center grounds gave it a setting of its own, which further developed the Powwow’s positive status

# OF TRADITION:

as both a celebration for participants and a local cultural event for visitors.

The Powwow has always been a gathering place for multiple generations, and remains that way today. Participants have the opportunity to renew family ties and friendships, and to share traditions with one another. Because the Powwow has dance categories for all ages, tiny tots (6 and under) to golden age (65 and over), as well as social dances, it is not unusual to see entire, extended families attending and participating in one way or another. Mothers and siblings accompany babies, toddlers and preschoolers in tiny tots, and grandparents, if not competing, are watching the dancers and supporting their families from outside the dance arena. Drum groups often have younger singers sitting in to listen or to help sing.

Emma Hansen, curator of the Plains Indian Museum, recognizes the significance of the Powwow to families. “Some teenagers or young adults may have come into the arena and had danced for the first time years ago at this Powwow,” she remarked. “Or, families may have celebrated an important milestone such as a child recovering from an illness or embarking on a special journey at the Powwow. The Powwow provides a place to recognize those accomplishments.”

The Plains Indian Museum Powwow—and powwows in general—are not a static tradition. Dancers have a place to show unique artwork and materials on clothing. Although each dance category has traditional aspects that dancers follow, there is room for individuality.

The team dancing competition at the Plains Indian Museum Powwow has become especially dynamic in recent years as teams tell dramatic stories through their dances. It is a forum, unique to this powwow, which allows for more personal innovation in the dances than is typically seen. Teams are able to combine male and female dancers, and can add drama and elements of humor to their dances. This is a sign the dancers are making the Powwow their own. Families sponsor specials and giveaways as a way of honoring individuals or families. By doing this, participants help create the identity of the Powwow as opposed to simply attending.



Two Friends meet at the Powwow. 2003 Plains Indian Museum Powwow. Photo by Masato Onada

Maintaining a balance between a powwow that provides a positive experience for Indian participants, and an exciting, educational experience for an audience of thousands is challenging. “The Powwow may seem to many onlookers as a colorful and entertaining performance featuring singers and dancers in beautiful regalia,” Hanson notes. “The Powwow, however, has a deeper significance for Plains Indian people as a powerful manifestation of their heritage, cultural histories, and traditions as well as a contemporary expression of their arts.”

For a powwow to be truly authentic, traditional aspects of the powwow must remain intact. There are important spiritual and ceremonial aspects to be respected during the course of any powwow. To aid in their understanding of the various Plains Indian Museum Powwow activities, visitors are taught (through the emcee and programs, such as the Learning Tipi) about the history of the modern day powwow, which emerged from over a hundred years of ceremonial and social dance traditions and gatherings of Plains tribes.

Arthur Amiotte, Plains Indian Museum Advisory Board member, explains the significance of pre-powwow gatherings. “. . . this was the occasion for the people to adorn themselves in traditional beauty and dance regalia, thereby affirming their identities and pride in who they were. At this time, these gatherings were not called nor



known as powwows,” Amiotte explained. “This term would not become popular until the late 1950s. Competitive dancing did not take place. These were tribal gatherings, shows of solidarity, affirmation, and renewal of relationships.”

Values of pride, solidarity, and the importance of tribal and family relationships still exist. In fact, they are the driving force that keeps the powwow tradition alive. Visitors are reminded that these traditions didn’t materialize overnight, but were born and nurtured through human interaction. By understanding the history and values behind what they are witnessing, visitors to the Plains Indian Museum Powwow can better appreciate the role of the powwow in Indian cultures.

The relationships formed over the years have kept the Plains Indian Museum Powwow vital. Behind the flash and energy of the event is a Powwow Committee, which consists of Plains Indian Museum Advisory Board members and staff, Powwow officials, tribal members, and volunteers. This, however, is more than a committee. It is a group of individuals who truly enjoy the Powwow and want to ensure its continued success.

Volunteers like June and Arne Sandberg lent their hands to the Powwow in its beginnings and continue to watch it change. “It has been interesting to see the local Powwow grow over the years, “ said Sandberg. “It has served as a premier cultural event and as an excellent learning experience, as it was originally intended to be. It is an event that seems to amaze visitors; they are grabbed as they pass by with the beauty of the pageant. Every year it seems to get a bit better.”

Dancers, drummers, vendors, and members of the Indian communities who have been attending for so many years also feel comfortable offering opinions and advice about what they’ve enjoyed, and what may need to change. There has been much trial and error, but each year the Powwow is reviewed and fine-tuned to make it successful from the standpoint of everyone involved.

The Powwow has given both Indian and non-Indian peoples the opportunity to connect to something beyond their everyday life experiences. Whether it is a family connection, a new or renewed friendship, or an appreciation of one’s own or another culture, the Powwow is a celebration of these opportunities. In its twenty-fifth year, the Plains Indian Museum Powwow is a living tradition that will unfold into the next century. ■

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*Rebecca West is the curatorial assistant for the Plains Indian Museum.*



Boy's Fancy Dancer. 2002 Plains Indian Museum Powwow





*Top:* Christin Singer, Northern Arapaho/Oglala Lakota/Crow, from Ethete, Wyoming. Christin, 3 years old, competed in the Tiny Tots competition at the 2005 Plains Indian Museum Powwow.

*Below:* Mikala Sun Rhodes, Girl's Fancy Dancer, Northern Arapaho/Jemez from Ethete, Wyoming. 2003 Plains Indian Museum Powwow. Photo by Masato Onada



Walter Eugene Old Elk, Crow from Crow Agency, Montana and Boy's Traditional Dancer. 2005 Plains Indian Museum Powwow

# Mark Twain and Mirrored through a

by Sandra K. Sagala

*In her last installment (December 1, 2005 Points West), Sandra Sagala introduced us to Samuel Clemens, a.k.a. Mark Twain, and to William F. "Buffalo Bill" Cody. Then Sagala began to demonstrate how these men's lives were remarkably parallel.*

Opposite Clemens on the other side of the Mason/Dixon line, Cody threw in with a group of guerrilla raiders carrying out mischief in Missouri against "border ruffians," as Clemens later claimed to be, but it was a dangerous activity and his mother urged him to quit. When she died, Cody, "under the influence of bad whiskey," joined the Union army. At first regretting his decision, he would not desert because "it would not do for me to endeavor to back out" and he served as a private throughout his enlistment.

During his stint as a hospital orderly in St. Louis, he met Louisa Frederici, daughter of John Frederici. He returned to St. Louis upon leaving the Army and they were married in March 1866 when Will was 20 years old. He said of her at the time, "Her lovely face, her gentle disposition and her graceful manners won my admiration and love . . . I have always thought that I made a most fortunate choice for a life partner." To earn money for his family, Cody took a job supplying workers on the Union Pacific Railway (Eastern Division) with meat. His nickname Buffalo Bill suggests the skill he brought to the endeavor.

The Cody marriage was one of opposing outlooks. Buffalo Bill loved the wild western plains. The adventurous spirit of a frontiersman infused his being and, though he had promised to give up the plains for the city girl Louisa, his love of the West made it impossible.

Their marriage produced four children, a son and three daughters named Kit Carson, Arta, Orra Maude and Irma Louise. When his only son died at age 5 from scarlet fever, the loss devastated Cody. Two of his girls also preceded Cody in death; only Irma outlived him.

Though he was on the road with his stage show and Wild West exhibit during his children's growing-up years, Cody became a favorite of youngsters all over the country.



*Top:* Twain's treatment of the slave Jim in *Huckleberry Finn* gives the reader some insight into Twain's view of that population. Since Huck had faked his own death, his friend Jim thinks he's seeing a ghost in this illustration from the book. Image courtesy of the Clifton Waller Barrett Library of American Literature, Special Collections, University of Virginia Library



*Below:* The obligatory family photo taken at daughter Clara's wedding. Twain is on the left. Courtesy the Mark Twain Archive, Elmira College, Elmira, New York

He frequently gave free tickets for his Wild West show to orphanage directors for their penniless charges, saying, "Let us know your numbers and come on Wednesday afternoon, . . . and we will fix you up for nothing at all, if we have to turn money away for you." In 1894, his cousin Lydia Cody wrote to him on behalf of some boys she knew through her social welfare work. He invited her



# Buffalo Bill Cody glass darkly (part 2)



Buffalo Bill takes time to play with young Indian children whose parents were more than likely actors in his Wild West, ca. 1913. Original Buffalo Bill Museum collection. Buffalo Bill Historical Center, Cody, Wyoming. P.69.2066

to bring them to his Wild West: “I love children, bring them all.”

His children were the delight of Clemens’s life as well. He married later than Cody did. He fell in love with and wed Olivia Louise Langdon, daughter of Jervis Langdon. They were married in Elmira, New York in February 1870 when he was 35. Livy and Sam had a loving marriage: He sought her advice and followed her example, attempting to refine himself to become more Christian and genteel like her. “She was my life, . . . she was my riches, . . . She was the most beautiful spirit, and the highest and the noblest I have ever known,” he wrote

Though he was on the road with his stage show and Wild West exhibit during his children’s growing-up years, Cody became a favorite of youngsters all over the country.

after her death. Like the Codys, the Clemenses also produced four children—a son and three daughters, named Langdon, Olivia Susy, Clara, and Jean. When his only son died at the age of 18 months, Clemens was devastated, blaming himself for causing the boy’s death by taking him out in the cold. Two of his girls also preceded Clemens in death; only Clara survived him.

Though he was often away from home on lecture tours, he fully participated in his daughters’ childhoods, encouraging them to write stories and plays and to produce them. When they grew up, he missed the youngsters they had been and the fun he had with them.



Buffalo Bill and family ca. 1880, clockwise from left: Arta, William F., Louisa, and Orra Cody. Buffalo Bill Historical Center, Cody, Wyoming. P.6.303

In lieu of the grandchildren he didn't have, Clemens cultivated the friendship of several girls between the ages of 10 and 16 whom he called "angelfish." He insisted on frequent correspondence from them and often had them as houseguests along with their mothers. His daughter Clara later forced her father to cut back on his contacts with them, concerned about the appearance of impropriety.

In spite of, or perhaps because of, their upbringing and culture, both men held passionate attitudes toward non-whites. Sam Clemens and Bill Cody had been taught prejudice, but overcame intolerance based on personal observations and experiences.

In the pro-slave state of Missouri, Clemens was raised with slaves and witnessed his father beat the

family's only servant and he cried when she was sold. He learned in school and church that, not only was it not bad, but that "God approved slavery." As an adult, however, he grew to hate the system. Criticizing it was to invite lynching by pro-slavers, but he did, writing that slavery was "a bald, grotesque and unwarrantable usurpation." His friend William Dean Howells believed Twain held himself responsible for the evils the white race had done to the black race. When he was 60 years old, Twain offered to pay the boarding expenses of a black man, Warner McGuinn, at Yale Law School. His justification: "We have ground the manhood out of them [blacks] & the shame is ours, not theirs, & we should pay for it."



Accepting as he came to be of blacks, however, his prejudice against the American Indian remained inflexible. In crossing the central plains as a young man, Twain encountered poor tribes at the Utah-Nevada border who in no way resembled the “noble savage” he read about in James Fenimore Cooper’s fiction. Thereafter, he treated Indians negatively in his stories, deriding their diet, hygiene, and treachery.

Buffalo Bill’s father raised him to be a strict abolitionist but Cody’s early nemesis was also the Indian. He was familiar with various tribes and individuals in and around the forts. When he served the army as chief of scouts, he led forces in attacks against bands of Indians. Yellow Hand and Tall Bull are two Indians Cody reportedly killed in the line of duty. Their deaths were spectacularly replicated in his frontier dramas and Wild West show scenarios, not only reenacted by Buffalo Bill, but by Indians he hired to act with him.

As he lived and worked with them in his Wild West show, however, Cody began to appreciate their point of view and to sympathize with their lot. “Indians are all about the same in character,” he once said. “For honesty and virtue, I think the Indians are ahead of the whites. They have been robbed by thieving agents, ever since Grant’s administration. . . . I never knew a treaty with them but what was first broken by the whites.”

To a country too familiar with the torture and depredations endured by white settlers at the hand of the natives, to advocate fair and humane treatment of them was to invite scorn from Americans who believed in their Manifest Destiny to seize Indian lands and exterminate the tribes. However, Cody employed Indians and paid them wages equal to the whites, supplying them with money to send back to their families and educating them in the white man’s ways. In another interview, he acknowledged that “Although I have had many a tough fight with the red man[,] my sympathy is with him entirely, because he has been ill-used and trampled on by those whose duty it was to protect him.” ■



Buffalo Bill’s wife  
Louisa Frederici  
Cody, ca. 1895.  
Buffalo Bill Historical  
Center, Cody,  
Wyoming. P.69.1791



Twain’s wife Olivia  
Louise Langdon  
Clemens, ca. 1870.  
Courtesy the Mark  
Twain Archive,  
Elmira College,  
Elmira, New York.

To be continued . . .

*Sandra Sagala’s comparison of Samuel Clemens, a.k.a. Mark Twain, and William F. “Buffalo Bill” Cody continues in the September issue of Points West as Sagala examines the rise in popularity of each man.*

# From 4 to 104, BBHC education

by Marguerite House



In one of the new classrooms, education staffers stop long enough for a photo op. *Left to right:* Debra Elwood, Programs Assistant; Kristin Atman, Interpretive Specialist and Environmental Education Coordinator; Adam Teten, Museum Discovery Coordinator; Maryanne Andrus, Curator; Jesse Siess, Public Programs Coordinator; Gretchen Henrich, Children and Families Program Coordinator; Shelley Leslie, Volunteer and Docent Coordinator.

**M**useums, museums, museums, object-lessons rigged out to illustrate the unsound theories of archaeologists, crazy attempts to co-ordinate and get into a fixed order that which has no fixed order and will not be co-coordinated! It is sickening! Why must all experience be systematized? A museum is not a first-hand contact: it is an illustrated lecture. And what one wants is the actual vital touch.

—D.H. Lawrence (1885-1930).

*English novelist, poet, & critic*

D.H. Lawrence's apparent scorn of museums came at a time when museums were, more often than not, little more than shops of and for the curious, "dusty receptacles for scholars and ancient artifacts" However,

there are some even today who would echo Lawrence's sentiment. In fact, a family recently visiting the Cody area appreciated the many activities here, but indicated they'd purposely avoided the Buffalo Bill Historical Center (BBHC), saying, "We have all kinds of museums at home; besides we're on vacation and museums tend to be a bit on the boring side."

According to Robert B. Pickering, PhD, BBHC deputy director of collections and education, this visiting family—and D.H. Lawrence, for that matter—probably weren't too far off in their assessment. "Historically, museums have been a passive experience for visitors," he said. "They walk through, look at, and then walk on." But these days, museums are energizing the visitor experience by combining their collections with programming and interpretation.



# staff has something for every age

Adding interpretation to a visitor's museum experience usually means additional staffing to accomplish education endeavors, what might be called "growing pains." "About 30 years ago," observed Pickering, "interpretation came into the picture with such vanguards as the Field Museum in Chicago and the Denver Art Museum. In the late 1970s in Chicago, for example, there were eight people in the education department at the Field. In 10 years that number rose to 40." Individuals come to a museum with their own backgrounds, experiences, and notions. Through interpretation, visitors are invited to look at things in a new way: from the artist or creator's perspective, in an historical context, or as the user viewed the object. "It doesn't negate the visitor's personal experience," said Pickering; "it only enhances it."

Had D.H. Lawrence or that traveling family met Debra Elwood, they'd have come away with a whole new appreciation for museums. "If I'd overheard someone decrying museums as being too boring, I think my head would probably do a quick little jerk, then I'd kind of gasp, smile, and say, 'Really? The BBHC may be a museum, but it's far from boring!'" Elwood is the BBHC programming assistant with

the education department. "We're constantly creating and coordinating interactive and 'live' programming that make connections with each of the five museums here at the BBHC," she said. "In a single afternoon here, you might encounter leatherworkers and fiber artists demonstrating their craft in the Buffalo Bill Museum; a gun engraver in the Cody Firearms Museum, or a man portraying a nineteenth century medical doctor who demonstrated for visitors how he'd extracted bullets from a Civil War soldier's leg."

Elwood also mentioned the assortment of programs in the BBHC's Coe Auditorium. Recent presenters included the Native dance troupe, Eagle Spirit Dancers, along with actors portraying the likes of Teddy Roosevelt and Charlie Russell, and an Old West style show with authentic reproductions of clothing from bygone days. "Our presenters are wonderfully entertaining and are quick to interact with their audiences," Elwood explains. "No, the BBHC is definitely not a 'read label only' facility. Museums are boring, you say? They don't have to be and we can prove it."

Clearly, one of the major tasks of the BBHC education department is programming. "These efforts are primarily directed toward interpretation of the myriad of objects at the BBHC within their historical and cultural contexts," said Pickering. "In addition, program-



Staffers, Mary Robinson (left, standing) and Kristin Atman (right, standing) serve volunteers (seated, left to right) Meline Richard, Carreen Schaff, and Gena Lawson at the annual Volunteer Appreciation Banquet.



Top: Curator Maryanne Andrus offers a hand in a leather-tooling class for kids.

Below: Debra Elwood demonstrates the finer points of straw painting for young artists.

ming has an advantage over exhibits in that programming is easier to change—and more often, too. Indeed, programming can provide a continually changing new face for BBHC. It allows for new ideas to come through more quickly. This makes for a dynamic place and for the visitor, there's always something new to experience."

Jesse Siess, BBHC public programs coordinator, has three words that assure the success of any program: "planning, planning, planning!" With public interests and likes constantly changing, research plays a huge part in the program planning phase. Siess adds, "Hosting a good event is in many ways like being a salesperson: No matter what the customer says, you smile and make it happen. The customer never sees how it happens—only that it does."

As with many other museums, the BBHC's education department has grown right along with its increase in programming. "It's exciting to see the department's growth and with it, an increased ability to serve the community," said Gretchen Henrich, BBHC children and families program coordinator. "The growth in the education department in the last six years since I arrived has been incredible. We've added Winter Workshops, a tour program, an adult workshop program, a wider variety of summer programming, and many additional services for schools."

For the BBHC, serving "community" goes beyond a geographic consideration. "This is one area where the BBHC is unique when compared to other museums," explained Pickering. "The region around us has a large, rural audience. To serve them—especially school children—we have to move beyond the difficulty of their coming to us for a visit, and ask what we can send to them. We have a variety of educational trunks and learning kits with some great hands-on activities for kids that are constantly being shipped to schools all over the region. On the other hand, our Museum Interpretation, Learning, and Enrichment for Students (MILES) program brings children from those distant schools to the museum and provides food and lodging for an overnight stay."

Such opportunities are often a far cry from the formal education of classrooms, textbooks, rows of seats, and lectures. Adam Teten, who oversees the BBHC's Museum Discovery program, discussed the



Cody Middle School teacher Larry Jones joins with students to build a tipi.

differences between formal and informal education. "Traditional or formal education techniques limit the in-class resources that are used. What the BBHC offers is the ability to back formal instruction with first hand experience. My high school students are able to actually see what the lecture and textbook are all about. If anything, I think that informal techniques are complementary to formal practices. I use them both in the Museum Discovery program. We have some formal, classroom-based instruction, but the museum environment provides students the opportunity to actively participate in the subject of study."

Having its collections to work with does bring a unique perspective to BBHC education initiatives. "I love the variety the BBHC has in its collections," stated Henrich. "I'm learning new things every day as I provide children and family programming related to those objects. I find a great personal satisfaction sharing my newly discovered knowledge with others."

Maryanne Andrus, BBHC curator of education, described the department's role to the BBHC, "Educators in museums provide insights for the varied audiences who visit the BBHC. Where a visitor can see the displayed objects and appreciate their beauty, age, and intricate detail, they might miss the deeper insights into an artifact or art work if they are not guided to those significant meanings.

"We work with the content specialists of the museum—



the curatorial staff—to explore those stories and symbols which fix an artifact as important to our shared cultural and natural heritage,” Amdrus said. “Our work then lies in ‘how we say things.’ As interpreters, we guide visitors from first impressions to understanding and on to appreciation.”

An additional component to BBHC educational programming is its management of auxiliary workers: volunteers, docents, and interns. “Working with the volunteers is one of the great smile producers!” exclaimed Andrus. “While it’s hard to ‘type’ all volunteers as the same, generally the heart they bring to their work is exciting and invigorating. Their many kindnesses and positive outlooks make work light and enjoyable. We’re so thankful for Shelley Leslie who coordinates the volunteer effort.”

In 2002, the education department moved to its new offices adjacent to the Draper Museum of Natural History. Currently staffed with eight educators from different backgrounds and interests, the team has professional experience and degrees in American folklore, history, natural resource management, zoology, anthropology, visual art, and tourism. In addition, each brings a different educational perspective to bear, ranging from interpretation in an informal setting to formal classroom instruction. “We have a department of very talented, often very different educators,” said Andrus. “In fact, our differences are part of our strength. We work as a team, listening to the differences in experience and opinion. We recognize that the very person on the team who disagrees with our own point of view is the person who pushes us to see with new eyes.”

Today’s challenge set forth by BBHC managers is to “be known for what we say as much as for what we have.” With that, Andrus alluded to the greatest challenge faced by the education department. “We have to be selective in throwing our attention to only the very best projects, programs, and events. In this dynamic, multi-disciplinary environment, there is never a shortage of really good ideas. But the limits of time and staff require that we choose only the best projects to pursue and that we balance our educational support work evenly among all five galleries. It’s tempting to bite off more than we can chew from the variety of ideas that continually arise.”

So, just how does the BBHC education department

measure success? Pickering observed, “You know you’ve been successful if what you do sparks enthusiasm in the visitor who leaves thinking ‘I want to know more.’” Siess added, “The best part is always the day of the event, when you can watch all your hard work come to life.”

Henrich said success comes from “. . .the kids who put the biggest smile on my face. Their sense of wonder and discovery inspires me. They have incredible enthusiasm and energy. Actually, kids and adults are really not that different when it comes to learning. They both enjoy hands-on, fun experiences.”

Perhaps that would have been the very thing to make a believer of D.H. Lawrence. ■



*Top:* Kristin Atman teaches her popular “grossology” class about insects to area school children.

*Bottom:* In this children’s workshop, attendees learned all about the care of leather—including cleaning this saddle.

# Forging an American Identity:

by Sarah E. Boehme, PhD



William Ranney (1813-1857), *Marion Crossing the Pedee*, 1850, oil on canvas, 50.125 x 74.375 inches. Courtesy of the Amon Carter Museum, Fort Worth, Texas. 1983.126

A boat, overloaded with men, floats on a river between two lush and green riverbanks. Several of the men sit on horseback and wear American Revolutionary War uniforms. An African-American man pulls the oar on the near side of the barge-like boat to propel it to the shore, while men talk and tend to their horses, in this scene with a myriad of interesting interactions and narrative details. The frontier-style garb of some of the men might link them to western types, but the verdant setting and the Revolutionary War era clothing locate this painting in another place and time than the American West of the nineteenth century that is usually the focus of the Buffalo Bill Historical Center.

This masterwork, *Marion Crossing the Pedee*, will join other paintings with southern and eastern subjects, such as *Virginia Wedding* and *First Fish of the Season*, along with western classics such as *Advice on the Prairie*, as key elements of the Center's special exhibition this summer, *Forging an American Identity: The Art of William Ranney*.

Two factors link these paintings: They come from the hand of one artist, William Ranney, and they provide insight into the American identity. This exhibition will give the Center an opportunity to explore one artist in depth and to see how his paintings, sometimes disparate in subject, have an ultimate unity.

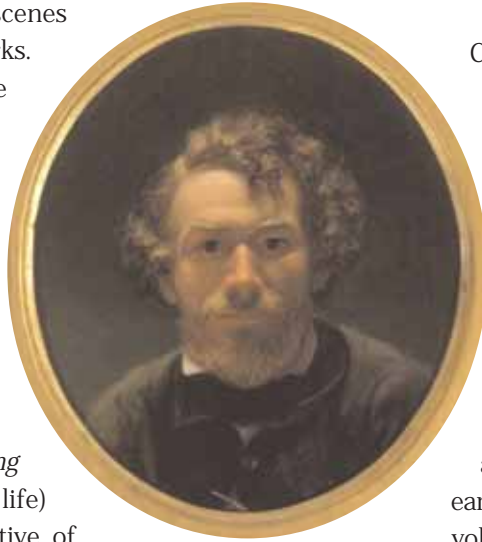


# The Art of William Ranney

Ranney's paintings of western scenes are some of his best known works. They provide an anchor for his entire career, but are only one part of his subject matter. This exhibition will give viewers a presentation of the West in a larger American context, with selections of the artist's different subjects. It will include portraiture such as his own small but thoughtfully portrayed *Self-Portrait*; history paintings such as heroic evocation of *Marion Crossing the Pedee*; and genre (everyday life) scenes such as the delightful narrative of *Virginia Wedding*. Also included are Ranney's sporting pictures, such as the luminous, but also humorous, *First Fish of the Season*, as well as the western images, such as the masterful interpretation of the western experience, *Advice on the Prairie*.

With 60 works of art, *Forging an American Identity* will present a more complete presentation of the artist than prior exhibitions that have featured his work. Visitors to *Forging an American Identity* will have an extraordinary opportunity to see works of art loaned from public and private collections across the nation. The first comprehensive exhibition of Ranney's art in over 40 years, this project includes paintings that rarely travel and some that are newly re-discovered. Backed by intensive research on the history of Ranney's paintings and his career, the exhibition will present new insights into the meaning and interpretation of his art.

Contemplating powerful works such as *Marion Crossing the Pedee* and *Advice on the Prairie*, one might wonder why artist William Ranney is less well-known than some of his contemporaries or other western artists. One contributing factor is Ranney's short lifespan and, consequently, his resulting comparatively smaller oeuvre, or body of work.



William Ranney (1813-1857), *Self-Portrait*, c. 1856, oil on academy board, 8.25 x 7 inches. Private Collection

The first  
comprehensive  
exhibition of  
Ranney's art in  
over 40 years,  
this project  
includes  
paintings that  
rarely travel  
and some that  
are newly  
re-discovered.

William Ranney was born in Middletown, Connecticut on May 9, 1813 to Captain William and Clarissa Gaylord Ranney.

The artist's father, a ship captain, was often on voyages and was lost at sea in 1829. At age 13, the future artist was sent to live with an uncle in Fayetteville, North Carolina. While apprenticed to a tinsmith, Ranney began to develop his artistic interest. Six years later he moved to New York where he studied painting and drawing and began to establish a career. In early 1836, Ranney departed to become a volunteer in the war for Texas independence. This experience would become the reference for his later western scenes. He returned to the New York area in 1837 and began to submit pieces to the National Academy of Design and then the American Art-Union. His paintings of American life, with their strong narratives, were especially appropriate for the Art-Union.

In 1848 Ranney married Margaret Agnes O'Sullivan (1819-1903), who had immigrated to the United States from Ireland, and the couple settled in Weehawken, New Jersey, where their first son, William, was born in 1850. Their second son, James Joseph, was born three years later after they moved to West Hoboken, New Jersey, which would become the family's permanent home.

A West Hoboken residence was close enough to New York City for Ranney to continue to have access to the exhibitions and art market. On the other hand, it was rural enough to provide land for his home

and studio and for access to outdoor activities such as hunting, which the artist appeared to have enjoyed. Ranney outfitted his painter's studio with western gear which attracted the attention of critic Henry Tuckerman, who described it as having "guns, pistols and cutlasses hung on the walls; and these, with curious saddles and



William Ranney (1813-1857), *First Fish of the Season*, 1849, oil on canvas, 27 x 40 inches. Private collection

primitive riding gear, might lead a visitor to imagine he had entered a pioneer's cabin or border chieftain's hut."

In this studio Ranney created many of his most important works; however, his life and career were cut short by illness. William Ranney died November 18, 1857 at his home in Hoboken, New Jersey of what was then called "consumption" and is today generally described as tuberculosis.

In his brief lifetime Ranney produced about 150 paintings. Accompanying the exhibition will be a *catalogue raisonné*, a publication which documents the known works of art by a particular artist. Scholars Linda Bantel and Peter Hassrick have catalogued and analyzed the paintings, providing the context for the interpretation in the exhibition.

Ranney's history paintings often focus on the American Revolutionary War which provided the founding myths of the American character, especially emphasizing independence and daring. In *Marion Crossing the Pedee*, Ranney depicted one of the heroes of the Revolutionary War from the South, Francis Marion, known as the "Swamp Fox." Bantel has

explained that Ranney portrayed a hero known for his patriotism and brave cunning:

Francis Marion (c. 1732-1795), a successful planter and Indian fighter, was the South's most famous Revolutionary War hero for good reason. When the British gained control of the South after the fall of Charleston in 1780, he was one of the few officers of the Continental Army left in the area who had not been captured, and he took it upon himself to organize and lead small ragtag groups of patriots. These self-supporting bands of guerrilla fighters tormented and harassed the British with midnight raids and hit-and-run tactics . . .

Ranney painted not a battle, but created a made-up scene of the river crossing, which provides a space to portray, in close proximity, a wide range of types from the officers to the common men. Pointing to the prominence of two African-Americans in the painting, Bantel also speculates that the painting might be



“interpreted not merely as a celebration of the American Revolution, but as a poignant visualization of the controversy sweeping the nation at the time Ranney conceived the picture: whether the newly annexed western territories should or should not allow slavery.” By depicting a river crossing, Ranney envisioned his heroic figures as moving across the American landscape, a theme he portrayed in his paintings about the American West.

*Advice on the Prairie* can be seen as a straightforward story of western travelers: a frontiersman providing counsel to an extended family crossing the American prairies. Peter Hassrick also finds that the painting reflects on the nature of advice, which can be especially important in attempting journeys into territory that is not well known. He notes the religious overtones and connection to the concept of Manifest Destiny, “The family in Ranney’s painting provides a pictorial

embodiment of the supposed sanctity of expansion. It is not just an American family; it is the metaphorical Holy Family on its way to the Promised Land.”

It seems apparent, then, that *Advice on the Prairie* becomes not only a description of common events, but takes on the significance of Ranney’s history paintings. The artist’s Revolutionary War painting highlighted a named hero, General Francis Marion, while including the anonymous volunteers who served with him. *Advice on the Prairie* and many of Ranney’s other western works focus on the unnamed figures of history, thus asserting the importance of the average person in developing the nation and its identity. Ranney’s paintings convey important concepts about American character through his dramatic visualizations, and this special exhibition will explore those ideas with an unparalleled gathering of the artist’s most significant paintings.



William Ranney (1813-1857), *Advice on the Prairie*, 1853, oil on canvas, 38.75 x 55.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mrs. J. Maxwell Moran, 10.91

A Patrons Preview on Friday, May 12 will launch *Forging an American Identity: The Art of William Ranney*, at the Buffalo Bill Historical Center in the Special Exhibitions Gallery. The exhibition will open to the public on Saturday, May 13 and will be on view through August 14, 2006. It will then travel to The Speed Art Museum, Louisville, Kentucky, September 29, 2006 – January 1, 2007; the Amon Carter Museum, Fort Worth, Texas, February 10–May 13, 2007 and the Philadelphia Museum of Art, Philadelphia, Pennsylvania, June 23–August 26, 2007.

*Forging an American Identity: The Art of William Ranney* is supported in part by the Henry Luce Foundation; 1957 Charity Foundation; Mrs. J. Maxwell (Betty) Moran; Mr. Ranney Moran; the National Endowment for the Arts, which believes that a great nation deserves great art; and the Wyoming Arts Council through funding from the National Endowment for the Arts and the Wyoming State Legislature. ■

Dr. Boehme serves the Buffalo Bill Historical Center as the John S. Bugas Curator of the Whitney Gallery of Western Art.

### *Forging an American Identity The Art of William Ranney*

May 12:	Patrons Preview
May 13:	Exhibition opens to the public
August 14:	Last day to view the exhibition

For information on the Patrons Preview, contact Jill Osiecki-Gleich at 307.578.4025 or [jillo@bbhc.org](mailto:jillo@bbhc.org)



William Ranney (1813-1857), *Virginia Wedding*, 1854, oil on canvas, 54.125 x 82.5 inches. Courtesy of the R.W. Norton Art Gallery, Shreveport, Louisiana



## The Bell Family Collection: a hair-raising tale from the Archives

by Juti A. Wihchester, Ph.D.

An archive is one of my favorite places. A person can spend days transported into the past simply by opening a box, which is what happened to me when I studied a collection in the McCracken Research Library here at the Buffalo Bill Historical Center (BBHC). These materials had once belonged to William A. Bell and his son, Leonard. The elder Bell was a friend of William F. Cody and the collection included several letters between the two men. Named after his father's friend, Leonard Cody Bell (known as Cody to his friends and "Code" among his sisters) had also been a favorite of Buffalo Bill. He even traveled with the Wild West in 1912 and, along with the letters, a pile of photographs, and a scrapbook, the collection included the silver cornet Cody Bell played while with the show.

Despite all of the materials in this fine collection, we are still not sure how William Bell and William Cody first met. Born in Scotland in 1855, Bell immigrated to the United States with his family in 1861. By the 1870s, he had a patent office in San Francisco and worked at this trade for some years. Bell eventually settled near his parents in Iowa, where he started his own family and operated a show printing business. Somewhere along the line, Bell came to personally know some of the famous figures in Western lore, including Jack Crawford the "Poet Scout" and W. F. "Buffalo Bill" Cody.

Among the usual snippets of poetry and family photographs that one would expect to find in a nineteenth century man's scrapbook, Bell kept



William A. Bell, circa 1900. One Iowa journalist noted that Bell often wore Western attire and was "a picturesque reminder of frontier days." Buffalo Bill Historical Center, Cody, Wyoming. Bell Family Collection. P.294.21

news-paper articles about the Poet Scout and Buffalo Bill. He clipped a number of American patriotic essays and poems interspersed with articles of interest about Scotland. While there isn't much about Mrs. Bell, there are some clippings about his daughters, May and June. Much of the scrapbook is related to the Bells' son Cody, who had a knack for attracting attention by virtue of his beautiful hair.

You probably have pictures like these in your own family collections—photographs of your grandfather or another relative wearing short pants and hair arranged in long curls. Around 1885, the velvet and lace suits and sausage curls of the "Fauntleroy" style became popular with the parents of young boys, and remained fashionable into the early twentieth century. A handsome child born in 1894, Cody Bell wore the Fauntleroy suit and curls and carried them off charmingly.

At some point, William F. Cody made a deal with William Bell. Placing a large sum of money in the bank, Buffalo Bill challenged him to keep his son's hair uncut until he was eighteen years old, and if he did, Cody Bell could claim the money. Mrs. Frances Guilbert, who donated the Bell Family Collection to the Buffalo Bill Historical Center in 2004, remembered that the amount of money promised to her "Uncle Code" was \$10,000.

Cody Bell kept his end of the bargain, despite complications presented by his unusual looks. When he was a teenager, a friend measured Cody's hair at 58 inches long! By all accounts, Cody was unhampered by his ponytail and even went on to do well in military

school, winding his locks into a large bun pinned under his hat to get into uniform. On his way to participate in a series of National Guard encampments in 1910, Cody Bell was arrested three different times by police, who mistook him for a girl in boy's clothing. Each time, they released him when he demonstrated that he really was a boy, and no further questions were asked when Cody explained that Buffalo Bill had asked him to grow his hair long. "Bell likes soldier life," the newspaper observed. "Among the soldiers he is called 'The Daughter of the Regiment.'"

One journalist described the scene when Cody let his hair down to show someone how long it was. "In five minutes the store was packed with a curious, admiring crowd and they had to lock the door to keep the crowd back from the sidewalk. It required the services of two police officers to clear the sidewalk." The writer went on to note that Cody had "captured a score of hearts of the young ladies as well as the older ones."

Most of the photographs in the collection show Cody Bell as a young man with a winning smile, and he seemed to be popular with everyone whom he met. At one point, he and his sisters sat for a portrait session with an unknown photographer, and for one picture Cody borrowed his mother's elaborate hat and muff. We can only guess how much of a prankster he must have been.

Did Buffalo Bill keep his end of the bargain? We don't know for sure, since no written record of a large withdrawal of money came with the collection, but the families remained friendly for years beyond the end of the agreement. When Cody Bell was 17 years old and had just graduated from high school, Buffalo Bill invited him to realize his lifelong ambition to join the Wild West and to bring his cornet. Proudly, William Bell printed stationery for his son's use proclaiming "Buffalo Bill's Wild West, 1912 Season." Cody's hair became an attraction in itself as he played in the sideshow band.

Time marched on, and the world changed for everyone. The United States entered World War I and in 1918 Cody Bell finally cut his hair and joined the Army. Sergeant Bell served honorably with a medical detachment in France, and later in the band. After the war, Cody returned to his home in Sigourney, Iowa, for a few years before moving to Baltimore, Maryland, to



*Top:* Cody Bell as Wild West sideshow performer, 1912. Buffalo Bill Historical Center, Cody, Wyoming. Bell Family Collection. P.294.26

*Below:* Cody Bell at a National Guard encampment, 1910. Although some jokingly called him "the Daughter of the Regiment" because of his hair, Cody's ready smile and friendly manner won hearts wherever he went. Buffalo Bill Historical Center, Cody, Wyoming. Bell Family Collection. P.294.27.1



pursue business interests. He died only a few months after his father's passing in 1934, but the Bell Family Collection records his remarkable story. It is only one of the hundreds of fascinating tales to be discovered in the archives at the McCracken Research Library. ■

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*Dr. Winchester is the Ernest J. Goppert Curator of Western American History at the BBHC's Buffalo Bill Museum.*

*Bell's cornet is on display in the Buffalo Bill Museum.*

All photographs are gifts in memory of William A. Bell and Leonard Cody Bell by Frances Slattery and Guilbert.



*Top right:* Mr. Leonard Cody Bell the businessman, date unknown. Buffalo Bill Historical Center, Cody, Wyoming. Bell Family Collection. P.294.43

*Bottom Left:* Teasing his sisters, Cody Bell tries on his mother's hat and muff for the camera, about 1910. Cody told a journalist, "It gets annoying to be always mistaken for a girl . . . but I keep them guessing all the time." Buffalo Bill Historical Center, Cody, Wyoming. Bell Family Collection. P.294.24

*Bottom right:* Leonard Cody Bell, about 1903. With his long curly hair and velvet suit, Cody Bell looked every inch like the character in Frances Hodgson Burnett's popular book *Little Lord Fauntleroy*. Buffalo Bill Historical Center, Cody, Wyoming. Bell Family Collection. P.294.23

# Yellowstone Corner

## Saving the charmed goose Reconciling human demands with inherent limitations in the Greater Yellowstone Area

by Charles R. Preston, PhD

(adapted from *Yellowstone Science* 13(4): pp. 5-14, with permission from the editor)

Early one morning, a poor farmer arose to gather eggs from his coop. He was astonished to find that one of his geese had laid an egg of solid gold. He rushed back to his house, egg in hand, to share the good news with his family. For many weeks, the farmer gathered one gold egg each day from the charmed goose. The farmer and his family were soon able to pay off all debts and began to accumulate some wealth. But as the farmer grew wealthier, he also grew greedy and impatient. He imagined a great cache of gold inside the goose, and decided to sacrifice the goose and extract all the riches inside at once. When he sacrificed the charmed goose, however, he found no gold inside—only the raw materials and internal, complex, “goosey” system to produce eggs of gold. He spent the rest of his increasingly impoverished life trying to duplicate the gold-producing system of the late goose, to no avail.

This slightly embellished version of the classic Aesop tale holds at least two important lessons. First, we can easily destroy the very thing we most treasure by failing to understand it and respect its integrity and inherent limitations. Second, it may be quite impossible to duplicate or restore a complex system once it has been destroyed or compromised. Often lost in the “cloud” of this tale is the silver lining of implied promise—that if we learn to respect the integrity and inherent limitations of a resource, then we may benefit from its bounty well into the future.

While the lessons and implied promise of Aesop’s tale may have universal relevance in space and time, I believe that they are especially pertinent to the Greater Yellowstone Area (GYA) in these early years of the twenty-first century. Beyond its symbolic meaning to people throughout the world, the GYA supports globally significant biological, geological, and cultural resources,

and provides substantial opportunities for economic, scientific, recreational, aesthetic, and spiritual fulfillment for residents and visitors alike. This remarkable place holds great value for people with diverse backgrounds and interests.

Yet, our numbers and activities are presenting increasing threats to its integrity and identity as we begin this new millennium. It is not too late to forge a comprehensive strategy that will conserve the integrity and uniqueness of this region for future generations. However, we must move quickly, decisively, and collaboratively to do so—casting aside any dogma, traditional ideological differences, and rear view mirrors along the way. We have an opportunity to blend the best of the Old West and New West to create the Next West. Just as the GYA served as the grand stage for creation of the global model of early conservation when Yellowstone National Park was established as the world’s first national park in 1872, the region is now in a position to showcase the development of a more robust conservation model for the new millennium.

Creating an effective, long-term conservation strategy for GYA will depend largely on well-informed and



Two of Yellowstone’s hottest topics—bison and snowmobilers—share a winter roadway. NPS photo



engaged local communities. Museums and cultural institutions in the GYA are in a unique position to provide up-to-date, credible, and easily accessible information about key issues to public audiences. These institutions can ensure that GYA communities have access for forums for thoughtful and well-informed public discourse on topics of interest.

Collections, research, and informal science education through exhibits and programs will always be the cornerstones of natural science museums. But one critical role for natural science museums in the new millennium is to provide an objective, public forum for the dissemination of information and diverse perspectives on contemporary conservation issues. Museums are also in a position to explore public perspectives on issues to better understand how individuals form opinions and how to communicate most effectively with the public.

The Draper Museum of Natural History (DMNH) has already become a leader for this new genre of natural science museum. For example, before we unveiled our *Greater Yellowstone Adventure* exhibits in the DMNH in 2002, we conducted an extensive front-end survey of potential visitors representing local communities, and potential visitors representing our national audience. We found we needed to employ different interpretive approaches to communicate effectively with each of these two audiences, largely due to their differing perspectives on conservation issues in the GYA.

We continue to assess audiences' attitudes on contentious issues by soliciting and displaying written comments from our visitors. This has helped us understand the interests and existing knowledge base of our audiences, and has broadened the perspectives of many of our visitors who may not have been exposed to the ideas of people who think differently from themselves. The ongoing dialog we have established with museum visitors helps us develop topics and approaches for educational programming in our galleries, classrooms, lecture halls, and field sites.

When hosting informational forums on contentious conservation issues such as managing free-roaming horses, human-grizzly conflicts, or wildfires, we have found it important to include the voices of all stakeholders with the goal of finding common ground. Our approach has been to build program partnerships with agencies, organizations, institutions, and private

landowners and citizens who may often talk about one another, but might miss altogether the opportunity to talk *with* one another in a managed environment. For our part, we make it clear that it is not the role of our institution to advocate for a particular policy position, but rather to advocate for the best information possible and a dialogue that is based in critical thinking. We have found that participants and audiences often express pleasant surprise at how broad the common ground really is on most issues. Our hope is that by creating this kind of environment, we can foster a positive public discourse that will reveal innovative, collaborative solutions to important conservation issues in the GYA. In this way, our institution can move beyond its more traditional role of documenting and interpreting the past, to helping shape the future of our region and the charmed goose that resides here. ■

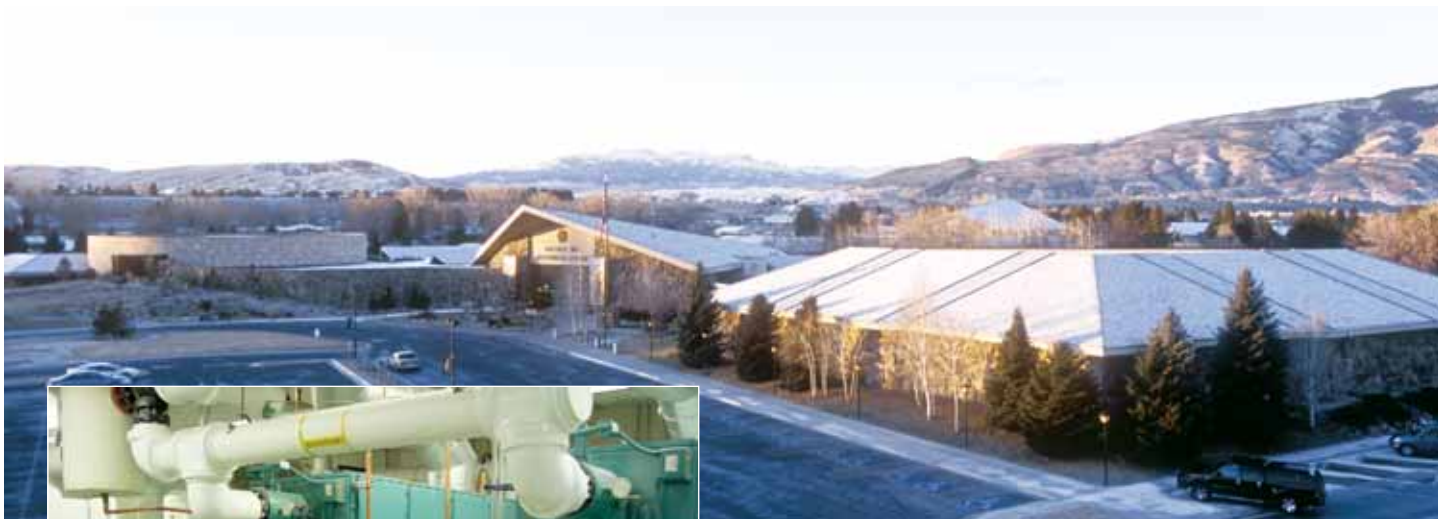
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*Charles R. Preston, PhD, is the Founding Curator of the Draper Museum of Natural History.*



In his role as curator, Dr. Preston conducts field work and leads educational tours in the GYA, gaining and sharing first hand knowledge of his years of research





*Top:* Taken from the roof of neighboring West Park Hospital, the various additions to the BBHC are evident.



*Left:* Phil Anthony does a spot check of one of the BBHC's boilers.

*by Phil Anthony*

One of the great challenges faced by nearly all new employees, volunteers, or board members of the Buffalo Bill Historical Center (BBHC) is finding one's way through all the strange subterranean passages, bare concrete hallways, and weird little office or vault areas which link the building together in places visitors never see.

Like a medieval castle or palace in Europe, the building has evolved over time. Unlike many of those palaces or castles—at least from what I've read about them—every space in this building still has a function; and however confusing the bowels of the building might seem, there is cohesiveness and unity to the structure.

The concept of “five museums under one roof” links together such diverse disciplines as the life of Buffalo Bill, Western Art, the Plains Indian culture, historic firearms, and the natural history of the Greater Yellowstone Area in order to create a unified whole in Western American studies. In the same way, those efforts toward unity are reflected in the building itself.

Today's BBHC is the result of six major construction projects. The first, the Whitney Gallery of Western Art

## Build it and they will come

(WGWA), was built in 1959 with its stone façade and peaked roofline which basically defined the architectural style for the construction that would follow. Next, in 1969, the Buffalo Bill Museum (a mirror image of the WGWA floor plan) and the center Orientation Gallery were built and took the peaked roofline literally to a whole new level.

Ten years later, in 1979 the Plains Indian Museum (PIM) was completed, again using the stone façade and soaring roofline seen in the Orientation Gallery. Interestingly, the roof of the PIM reaches even higher into the sky than does that of the Orientation Gallery, but because of its location at the back of the complex, it rarely gets noticed. Fortunately, that high roof lends a better perspective for viewing the buffalo hide tipi seen in the “Seasons of Life” exhibit.

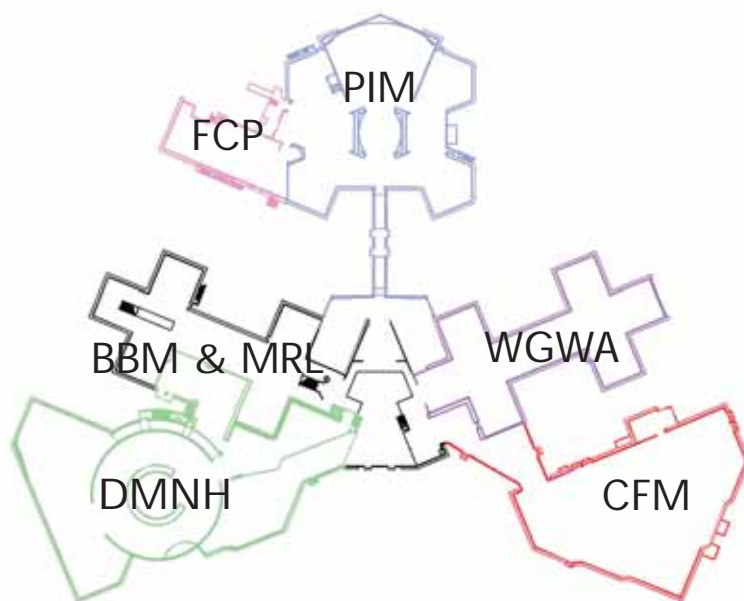
The Cody Firearms Museum was the next major expansion, completed in 1991. While it didn't have the dramatic rooflines seen in earlier additions to the building, it remained faithful to the “grand concept,” again incorporating the stone façade used in all previous additions. Even the Draper Museum of Natural

History (DMNH), completed in 2002 and a radical departure in many respects from the more angular architecture of its predecessors, uses the trademark stone façade of large moss rocks to unite its circular design with the rest of the building.

While it isn't an expansion of exhibit space, the Facilities/Central Plant (FCP), completed in 2001 is, nevertheless, an important addition to the BBHC. Sandwiched between the PIM and the DMNH, the FCP is often overlooked for a number of reasons. First, its construction took place during the remodeling and reinstallation of the PIM, which commanded the most attention. As noted before, the FCP added no new exhibit space. Finally, it was built in preparation for (and immediately followed by) construction of the DMNH. While small in terms of the number of square feet added to the building, the FCP plays a huge role in building operation since it houses the “beating heart” of the climate-control system for nearly the entire building. With its chiller, boilers, emergency generator, and all the machinery, this important addition keeps staff and visitors alike comfortable and maintains a safe environment for our collections.

As difficult as it must have been to connect all the different galleries above ground, the project underground was an even more arduous process of joining the parts of the buildings above to those below with all manner of tunnels and passages. Only when one looks carefully are the seams that connect one building to another apparent. It is remarkable to see that, in spite of the excavation, the concrete-sawing through thick foundation walls, the core-drilling, and all the extensive construction involved with adding new building to old, it's relatively seamless how one addition is joined to the next. For BBHC staffers, it's easy to forget that “it hasn't always been this way.”

The PIM freight elevator, for example, has always had two doorways to the main floor: one exiting to our loading dock area (south), and the other opening towards the PIM itself (north). Until the FCP was built, however, there was only one door exiting north from the elevator car at the lower level. If Superman, with his X-ray vision, had looked through the concrete south wall of the elevator shaft, he'd have seen nothing but dirt and rock on the other side. These days, a person can now exit from the south side of the elevator into the maintenance storage area of the FCP.



This diagram shows the various additions to the BBHC over the years.

In connecting new and old, the construction crew excavated, built, sliced, and cut foundation walls where necessary, and even added the door to an existing elevator where no door existed before. For staff, it's now “been that way long enough,” so that no one even thinks about it as they push the elevator button to access maintenance storage.

The BBHC's McCracken Research Library contains some of the earliest concept drawings of the BBHC. While those early drawings bear little likeness to the current facility, the BBHC “founding fathers” did in fact envision many museums, if not under one roof, at least on one site. They used phrases like “Future Location of This or That Museum.” In other words, the idea that the BBHC itself would be a living, growing, and changing facility predates the groundbreaking of any of the construction projects that created the building we see today. If and when future additions are added to the mix, they will validate the fact that the Buffalo Bill Historical Center remains so much more than just the sum of its parts — in its collections, and in its facility. ■

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*Phil Anthony is the operating engineer at the BBHC.*



## Developments

*by Steve Greaves, Vice President and  
Deputy Director for Development*

Allow me to introduce myself: I'm Steve Greaves, the Vice President and Deputy Director for Development here at the Buffalo Bill Historical Center (BBHC). I'm the "new guy" and I want to say, right up front, that I'm delighted to be here.

I'd heard about the BBHC well before I saw an ad in a professional journal and discovered there was a development position open. While all the reports had been glowing, it was the Web site that convinced me that this was an opportunity I could not let pass by. I've always been interested in the history of the West, the outdoors and wildlife, and the art of Russell, Remington, and others. I collect antique firearms and I have an interest in Native American culture stemming from a family connection. It looked like an opportunity that was designed specifically for me.

Upon arriving in Cody for the first time, however, I realized I hadn't been at all prepared for what a truly spectacular place the BBHC is. It is clearly a jewel—not only because of the quality and breadth of our museums, but for the things we do. The education programs and curricula we provide for young people both here and around the country, as well as programs like Cowboy Songs & Range Ballads and the Plains Indian Museum Powwow help visitors understand unfamiliar aspects of Western culture. Many other activities, too numerous to mention, make this a tremendously exciting and vital place.

The BBHC has grown tremendously throughout our history, both physically and with our programming. Today we are, as is often quoted, five museums under one roof. Each of those museums is, in my view, without peer. But we're also much more: We're a first-class research library, a partner with Wyoming schools in teaching students about the true American West, and a catalyst to conversations about some of the important issues facing the Bighorn Basin and the West today.

We've become the largest museum complex between Chicago and Los Angeles. This growth has been the result of the hard work and leadership of many dedicated men and women associated with the BBHC from its beginning. It's also the result of the philanthropic support, in all amounts and forms, provided by thousands of people like you over the years. Whether it's a gift of a magnificent painting or firearm, a membership renewal, an Annual Fund contribution, or a bequest, all have combined to enable the BBHC to become the marvelous institution it is today.

## Giving Smart

Your financial help will continue to make a difference, and to provide a margin of excellence, as we look toward the future. I look forward to working with many of you, our friends and patrons, as we work to secure the future success and continued excellence of this wonderful institution. With that in mind, if you would like to make a significant gift to the BBHC, increase your income receive an income tax deduction, and avoid capital gains taxes in the process, a Charitable Gift Annuity is often a good choice.

The Charitable Gift Annuity is a simple contract between you and the BBHC in which the BBHC promises to pay a fixed income in exchange for a gift of cash or marketable securities. The amount of the payment is determined by the age or ages of the income beneficiary(ies). Our promise to make these payments is backed up by the full faith and assets of the BBHC. You qualify for an income tax charitable deduction equivalent to the BBHC's interest in your gift in the year in which the gift is made. In addition, the payments you receive are usually favorably taxed, resulting in an even higher effective yield.

Here's an example of how it works: Mary is 70 years old. She would like to support the BBHC.



She owns stock that has doubled in value over the years, but it is not doing much today. Mary would like to sell, but there are large capital gains to be considered. After discussing her situation with a member of the development office, Mary establishes a charitable gift annuity, and gives her stock to the BBHC. On the date of her gift, the stock is valued at \$20,000 and, had she sold it, she would have recognized a capital gain of \$10,000. Because she gave it to the BBHC, however, she doesn't pay capital gains taxes.

Since she is 70 years old, the BBHC pays Mary \$1,300 or 6.5% per year for the rest of her life. Of this amount, \$560 is taxed as income, \$370 is taxed at lower capital gains rates and \$370 is tax-free income. In addition, Mary may claim an income tax charitable deduction of \$8,237 in the year she makes the gift. At Mary's death, her gift establishes an endowment at the

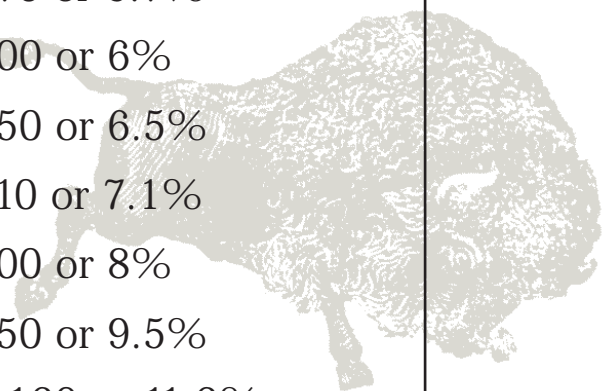
BBHC to provide perpetual support for the program or project Mary designated.

A charitable gift annuity may be established with a minimum gift of \$5,000.

The following chart provides examples of the payout rates and income tax deductions resulting from a gift of \$10,000.

If you would like a personalized illustration of the benefits you could receive from a charitable gift annuity with the Buffalo Bill Historical Center, please contact me at (307) 578-4013 or [steveng@bbhc.org](mailto:steveng@bbhc.org). ■

*Steve Greaves is the new BBHC Vice President and Deputy Director for Development.*



Age	Annual Income/Payout Rate	Income Tax Deduction
60	\$570 or 5.7%	\$3,351
65	\$600 or 6%	\$3,757
70	\$650 or 6.5%	\$4,118
75	\$710 or 7.1%	\$4,564
80	\$800 or 8%	\$5,005
85	\$950 or 9.5%	\$5,331
90	\$1,130 or 11.3%	\$5,781

**"Your financial help will continue to make a difference, and to provide a margin of excellence as we look toward the future."**

## Online visitors can now enjoy Thorofare

Last summer's installation of the photography exhibition *A Place Called Thorofare: People, Wilderness and Wildlife Management* proved such a draw that it was reinstalled for the winter months at the Buffalo Bill Historical Center (BBHC). The 50-year-old story of the construction of a back country patrol cabin outside the south-east border of Yellowstone National Park was especially popular with hunters. To gain an understanding for this feat that took place in what has been called "the most remote location in the lower United States," visitors can now take advantage of the "quiet season" at BBHC to enjoy this remarkable exhibition. However, if travel to Cody isn't in the foreseeable future, the BBHC Web site ([www.bbhc.org](http://www.bbhc.org), click on "exhibitions") tells the story through its outstanding online version.

The Web site includes photographs from the 1955 construction along with a corresponding image from the same vantage point 50 years later. A select few magically change before the viewer's eyes from the historical black and white photo to the vibrant, new-millennium version. In addition, site visitors can actually hear stories from those who were on that trail—including the cooks, who have also supplied written accounts, complete with recipes.

Finally, today's technology has allowed some incredible panorama shots by BBHC photographer, Sean Campbell. The images capture for the viewer the virtual experience of standing in the midst of the magnificent Thorofare country, then turning all the way around to see the entire area—all with the click of a mouse. This popular photography exhibition has now become a stellar online experience.



Thorofare cabin, now 50 years old.

## Cowboy Tunes at The Terrace

There's not much a cowboy likes better than good tunes and good food. Attendees at next month's Cowboy Songs & Range Ballads have the opportunity for both with a brand new dinner concert added to this year's event schedule.

On Friday, April 7, singer-songwriter, Stephanie Davis, as heard on *A Prairie Home Companion*, and Wylie and The Wild West are on tap to lend their voices to this unique dining experience. The Terrace, set against the backdrop of the Shoshone River Canyon on the west edge of Cody, will offer ticket holders a mouth-watering menu created by Road Grill Catering beginning at 6 p.m. Factor in outstanding music and it's easy to see why tickets are going fast.

Ticket prices are \$32 per person or \$25 per child, or the table option of 8 for \$256 with priority seating. Tickets are also available for dessert and concert only at \$25 per person. All tickets may be purchased online at [www.bbhc.org](http://www.bbhc.org) by clicking on "Events" or by calling 307.578.4028. Complete information about the Cowboy Songs & Range Ballads weekend is also available online.



Stephanie Davis

## BBHC artwork graces Wyoming Governor's residence

The Buffalo Bill Historical Center shares a number of objects from its collections via special loans to a variety of venues. Recently, seven paintings and a sculpture were loaned for display at the Wyoming Governor's residence in Cheyenne. First Lady of Wyoming Nancy Freudenthal expressed her family's appreciation for the loan. "The pieces

from the Buffalo Bill Historical Center bring scenes from around the state into the Governor's Residence—a truly appropriate and beautiful collection that Dave and I greatly appreciate. Visitors enjoy seeing Wyoming scenery they recognize, and are particularly impressed with the Schwiering pieces."

Sarah E. Boehme, PhD, the John S. Bugas Curator of the Whitney Gallery of Western Art, along with the BBHC Registration Department coordinated the loan. "We are very happy to be able to loan works of art from the Whitney Gallery's collection to the Wyoming Governor's residence," Boehme said. "Through such loans, our collection becomes better known, and the art can be enjoyed by different audiences. Because this loan has a Wyoming setting, we worked with the First Lady and her staff to choose paintings and sculpture that had strong connections to this state, such as works by historic artists Ed Grigware and Conrad Schwiering." Other artists chosen were Geoff Parker, Virginia Frederick Large, Sherry Sander, Reid Christie, and Robert Coe.

According to Boehme, there is additional value in this type of transaction. "This loan is one example of our outreach; we have made similar loans to offices of several elected representatives, to the State Department's Art in Embassies program, and even to the Vice President's residence. We always consult our policies and procedures first to safeguard the works of art and to make certain that other exhibition priorities are met. This allows the museum to use appropriate works of art from the collections in special venues."

The Wyoming Governor's residence is open for public tours every Tuesday, Wednesday, and Thursday from 9 a.m. to 3 p.m.. There is no admission fee. Reservations are required for groups of 10 or more. Special arrangements may be made for tours on Monday and Friday. Tour guides are available to share information with visitors. For more information about the residence call 307.777.7398.



Conrad Schwiering (1916–1986), *Ridin' Drag*, 1970, oil on board, 30 x 40 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of E.J. Goppert, Sr. 1.70

## Powwow's 25th featured on Buffalo Bill medallion

Each year since 1968 the Cody Country Chamber of Commerce (CCCC) has minted its Buffalo Bill medallion. On one side is a profile of Cody's namesake, William F. "Buffalo Bill" Cody; on the reverse is an image that varies from year to year as it commemorates events, milestones, public figures, and the like within the Cody area.

This year the CCCC chose to honor the 25th Anniversary of the Plains Indian Museum Powwow. A photograph of Richard Walks Over Ice, a powwow dancer from Hardin, Montana, was transformed into an engraving that became the mold from which the coins were struck. The resulting detailed image captures the drama and movement that is powwow.

These limited edition medallions are now available at Museum Selections by calling 1.800.533.3838. Prices are \$49 each for silver and \$8 each for bronze. ■



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## Traveler alert!

### Doing some traveling this summer?



**T**ake advantage of your BBHC membership by visiting one of our partners around the country. The Museums West Consortium consists of eight independent museums, each nationally known for its collection. You receive free admission to all of these museums with your BBHC membership of \$100 or more.

Look for the **RED HORSE** on your membership card. It's your ticket to any of these fine Western museums:

Amon Carter Museum in Fort Worth, Texas

Autry National Center in Los Angeles, California

Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana

Gilcrease Museum in Tulsa, Oklahoma

National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma

National Museum of Wildlife Art in Jackson Hole, Wyoming

Rockwell Museum of Western Art in Corning, New York

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