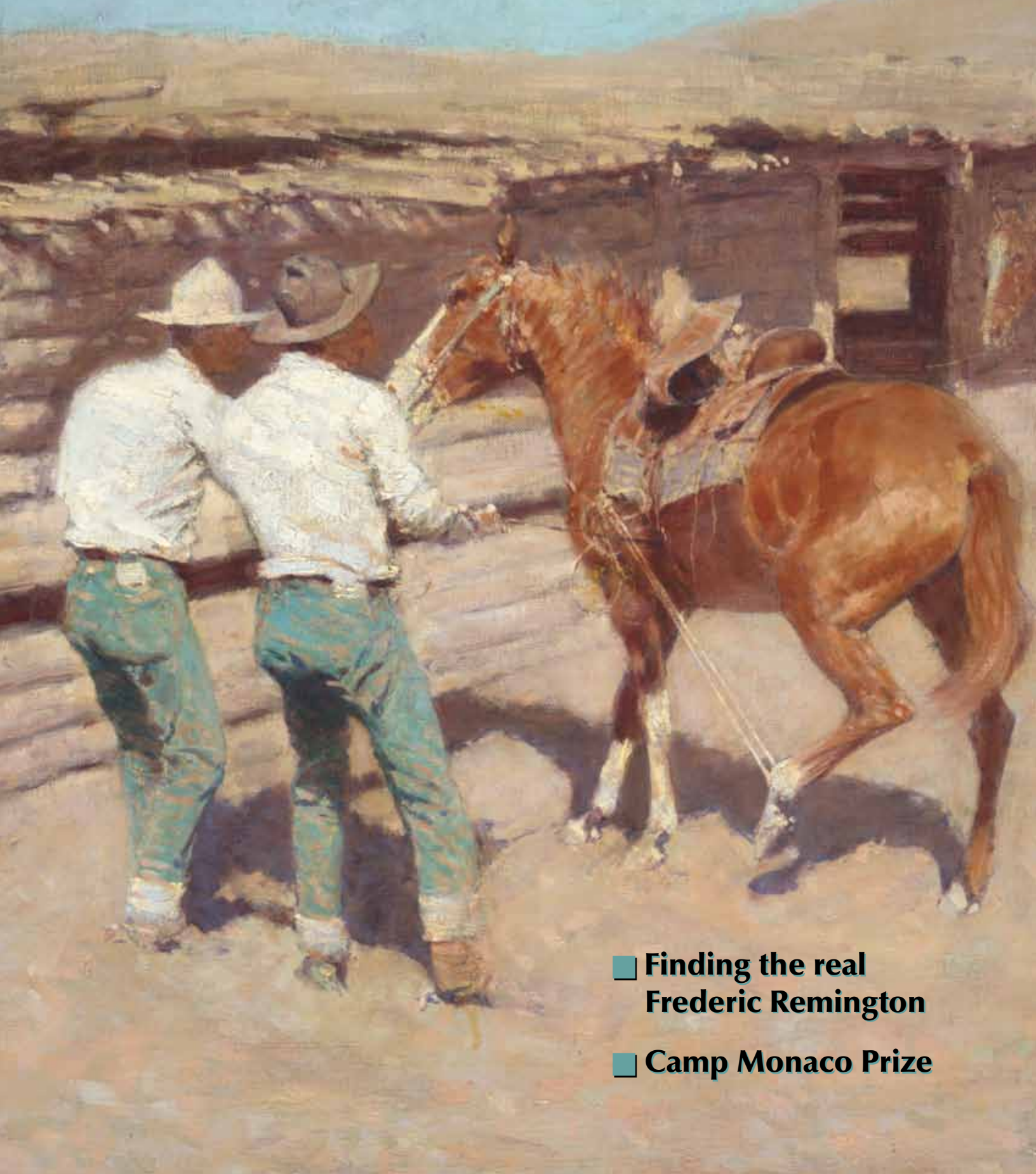


POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPRING 2013



■ Finding the real
Frederic Remington

■ Camp Monaco Prize



By Bruce Eldredge
Executive Director

I recently read a Buffalo Bill Historical Center newsletter from January 1979. It reported that, as of January 26, the Center would have a new name. “The Historical Center now includes four major museums, and there is every indication of continued growth,” Mrs. Henry H.R. “Peg” Coe, Chairman of the Board of Trustees at the time, explained. “A new operational

name for the institution could more adequately describe the immense segment of our western heritage which it encompasses.”

That particular name change effort more than thirty years ago lost steam, but we know how Peg felt. Over the years since, others have taken a stab at perfecting our name—especially now that we have five museums and a research library.

Surveys indicate that our visitors have long been unsure about what to expect from a facility called the Buffalo Bill Historical Center. Is it more than just Buffalo Bill? Any moniker should identify all that we have to offer, celebrate the Spirit of the American West, and pay homage to those who founded the Buffalo Bill Memorial Association in 1917.

But name changes can be scary. Will the new name only compound the issue? What exactly is the cost of changing signs, printed materials, ads, and the like? The Gene Autry Western Heritage Museum in Los Angeles became the Autry National Center, and the National Cowboy Hall of Fame in Oklahoma City is now the National Cowboy and Western Heritage Museum—neither appears to be any “worse for the wear.” Recently, our industry leader, American Association of Museums, became the American Alliance of Museums, but at least they didn’t have to change acronyms!

For the past few months, a group of trustees and staff have grappled with the name change idea. They reviewed history, case studies, and suggestions, and finally settled on a new title for our organization which was approved unanimously by our Board of Trustees on February 8.

And now, drum roll, please...we are now the *Buffalo Bill Center of the West*. Read more on page fifteen, and do contact me if you have questions or concerns. What can I say? We’re excited and hope you are, too!

©2013 Buffalo Bill Historical Center (BBHC). Written permission is required to copy, reprint, or distribute *Points West* materials in any medium or format. All photographs in *Points West* are BBHC photos unless otherwise noted. Questions about image rights and reproduction should be directed to Rights and Reproductions, photosales@bbhc.org. Bibliographies, works cited, and footnotes, etc. are purposely omitted to conserve space. However, such information is available by contacting the editor. Address correspondence to Editor, *Points West*, BBHC, 720 Sheridan Avenue, Cody, Wyoming 82414, or editor@bbhc.org.

Managing Editor:

Ms. Marguerite House

Assistant Editor:

Ms. Nancy McClure

Designer:

Ms. Tiffany Swain Olson

Contributing Staff Photographers:

Dr. Charles R. Preston, Ms. Emily Buckles

Historic Photographs/Rights and Reproductions:

Mr. Sean Campbell

Credits and Permissions:

Ms. Ann Marie Donoghue

Advisory Team:

Marguerite House, Public Relations & Managing Editor

Nancy McClure, Public Relations & Assistant Editor

Tiffany Swain Olson, Designer

Mindy Besaw, Curator, Whitney Gallery of Western Art

Megan Smith, School Services Coordinator

Points West is published quarterly for patrons and friends of the Buffalo Bill Historical Center. For more information, contact the editor at the address above.

The BBHC is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, the nature and science of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

The mission of *Points West* is to deliver an engaging educational magazine primarily to our patrons and friends. *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories—all in celebration of the Spirit of the American West.

About the cover:



Frederic Remington (1861 – 1909).
The War Bridle, 1909. Oil on canvas.
Gift in memory of A. Barton Hepburn
and Cordelia H. Cushman. 8.12. Read
more on page 12.



Contents

Frederic Remington was possibly the most prolific illustrator of the American West at the turn of the twentieth century—so much so, that it often takes real detective work to find the original paintings and drawings behind those illustrations. In addition, because of his commercial success, he was often imitated by others for profit, which compounds the detective work when such works are thrown into the mix. Read more about the “Remington detectives” in Peter Hassrick’s story beginning on page four. Frederic Remington (1861 – 1909). *Hiding the Trail*, ca. 1899. Oil on canvas. Mary Jester Allen Collection. 114.67



FEATURES:

- 4 Finding the real Frederic Remington.** Back in the mid-1980s, the Buffalo Bill Historical Center in Cody, Wyoming, embarked on an ambitious exhibition plan to reveal the hidden talents of American artist Frederic Remington. In his lifetime, Remington was revered mostly as the “pictorial historian of the Great West,” and well through the next two generations, that label stuck. By Peter H. Hassrick
- 10 Are you looking for the real Frederic Remington?** In an effort to advance educational research and offer needed scholarship and connoisseurship services, the Historical Center continues to review paintings, watercolors, and drawings that might be candidates for inclusion in the *Frederic Remington Catalogue Raisonné*. From our Web site
- 12 The War Bridle** Gustave Kobbe in the *New York Herald* said that these pieces assured [Remington’s] place as a true painter rather than an illustrator, and Royal Cortissoz in *Scribner’s Magazine* spoke of his matchless gifts as a painter. By Peter H. Hassrick
- 19 Buffalo Bill Historical Center: planting the seeds for growth.** The Development Office is a hive of activity, and every member of our all-star cast works enthusiastically together as a highly functioning team for the advancement of the Center. By the Development Office team



DEPARTMENTS:

- 15 & 18 BBHC BITS AND BYTES**
News, activities, and events
- 16 CALENDAR OF EVENTS**
- 22 FROM OUR ARCHIVES**
Buffalo Bill’s Boyhood Home.
By Anne Marie Shriver
- 25 IN OUR BACKYARD:**
YELLOWSTONE
The Camp Monaco Prize: stimulating new wildlife conservation strategies for the twenty-first century. It is time for a new approach to conservation that recognizes the need to bridge geopolitical, cultural, and subject boundaries. By Charles R. Preston, PhD
- 28 TREASURES FROM OUR WEST**
This month’s look at our collections
- 30 A THOUSAND WORDS**

Thank you donors!

Throughout this issue of Points West, there are numerous gift icons. Each one represents a donor(s) who has made the event, program, or acquisition possible.



Visit us
online...

Stay up-to-date by visiting
our Facebook page!



Smithsonian Affiliations

Magazine of the Buffalo Bill
Historical Center • Cody, Wyoming



Finding the real Frederic Remington?



By Peter H. Hassrick

Back in the mid-1980s, the Buffalo Bill Historical Center in Cody, Wyoming, embarked on an ambitious exhibition plan to reveal the hidden talents of American artist Frederic Remington. In his lifetime, Remington was revered mostly as the “pictorial historian of the Great West,” (“Painting the West Many Colors,” *New York Sun*, December 30, 1892), and well through the next two generations, that label stuck. He was appreciated almost exclusively for the accuracy he supposedly brought to the depiction of the frontier saga.

His actual accomplishments as a painter and sculptor, his aesthetic vision, the evolution of his technique and style, and his contributions to the corpus of American art were all subverted by the public’s expectations of him as a historical literalist. The Cody exhibition was designed as something of a corrective to those entrenched perceptions. It ended up doing even more; it was the impetus for

a catalogue raisonné (French, literally, “reasoned catalogue”; i.e. a systematic annotated catalogue) on an artist who is one of the most imitated and faked in all of American art.

The Historical Center teamed up with the Saint Louis Art Museum, and the resulting exhibition, *Frederic Remington: The Masterworks*, traveled also to the Museum of Fine Arts, Houston, and the Metropolitan Museum of Art in New York. Among the several chapters in the accompanying catalogue was one by Saint Louis curator Michael Shapiro (now Director of the High Museum of Art in Atlanta, Georgia) on Remington’s genius as a sculptor. As director of the Historical Center at the time, I also contributed an essay on Remington’s developing talents as a painter.

As I was building the exhibition checklist for the paintings, it occurred to me that it might be a worthy effort to assemble concurrently an illustrated accounting of all Remington’s flatwork—oils, watercolors, and

drawings. The Historical Center’s McCracken Research Library had recently acquired an invaluable multi-volume set of scrapbooks, assembled by bibliophile and Remington expert Helen Card and filled with clippings of nearly every known Remington illustration. From that source, it looked as if there might be approximately three thousand such works.

Collating these pieces—and tracking down as many of the originals as possible—would, it seemed, make a valuable contribution to Remington scholarship. It might also aid in better understanding the stylistic and technical progression that was central to the exhibition’s mission. To accomplish this task, I enlisted the assistance of Melissa J. Webster, who



Paintings such as this certainly validate the genius of Remington. Early in his career, however, he was revered mostly as the “pictorial historian of the Great West.” Frederic Remington (1861 – 1909). *Prospecting for Cattle Range*, 1889. Oil on canvas. Gift of Cornelius Vanderbilt Whitney. 85.60



Remington was also an extraordinary sculptor, with twenty-two bronze sculptures in editions—like this one—created in his lifetime. *The Broncho Buster*, 1895. Bronze. Gift of G.J. Guthrie Nicholson Jr. and son in memory of their father/grandfather G.J. Guthrie Nicholson, rancher at Four Bear, Meeteetse, WY. 7.74



This sketch, one of an estimated three thousand flatworks created by Remington, appeared as an illustration in *Harper's Monthly*, February 1892. *Courrier du Bois* (French Trapper), 1891. Pen and ink on paper. Gift of Vain and Harry Fish Foundation, Inc. In Memory of Vain and Harry Fish. 61.72

soon became a vital part of the vetting process for decisions about the veracity of original works that came to our attention. We considered whether they should be added to what by 1984 was being referred to not simply as a listing, but a veritable Remington catalogue raisonné.

A catalogue raisonné is born

I had started my museum career in 1969 as Curator of Collections for the Amon Carter Museum of Western Art in Fort Worth, Texas. Its sizable and vastly important collection of Remington art, combined with the impressive complementary holdings of the Sid W. Richardson Foundation, also in Fort Worth, became the subject of my first book, *Frederic Remington: Paintings, Drawings and Sculpture in the Amon Carter Museum and Sid W. Richardson Foundation Collection* published by Harry N. Abrams, Inc. in 1973.

As a result of that publication, and an associated retrospective exhibition that I organized at the museum the same

year, I emerged as something of an over-night “expert” on Remington’s art. People began to contact the museum, asking for my opinion on everything from paintings and sculpture to memorabilia and biographical facts. I accepted the role rather reluctantly and quite sporadically, continuing in that vein after I left the Carter Museum in 1976 and became the director of the Buffalo Bill Historical Center in Cody.

In 1984, with the nascent stirrings of a catalogue raisonné surfacing, I decided to formalize the authentication process. To that end, and after much wrangling with the Historical Center’s legal counsel, the Center’s Board of Trustees approved a uniform “Request for Authentication Form” and “Procedural Guidelines” for the process. Within these contractual documents and logistical imperatives, the following provisions had to be met: 1) The request had to come directly from the current owner of the work (not a dealer or other representative) who was required to sign a declaration of ownership and a waiver of liability; 2) the owner needed to be an active member of the Historical Center’s Patrons Association; and 3) the object had to be personally inspected by me (insured and shipped to and from the museum at the owner’s expense).

Between 1985, when the program

was formally initiated, and 1996, when the two-volume *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings* was published, 248 works were reviewed. Only fifty-three of those, or slightly less than 20 percent, were deemed to be original works by Remington; these were then added to the catalogue raisonné. The authentication process, now titled Remington “examinations,” has continued with only modest interruptions since then. Once the raisonné was published, the percentage of authentic and inauthentic pieces has remained constant.

In 1996, the Historical Center organized, hosted, and circulated a didactic exhibition about the process of compiling a catalogue raisonné. Titled *In Search of Frederic Remington*, the show traveled to four museums after its debut in Cody. Central to this exhibition’s purpose were questions of how an authentic work is determined and what sort of inauthentic works existed. Rather than referring to all inauthentic objects as “fakes,” they were categorized according to a carefully considered variety of types. Webster, who contributed two of the four introductory chapters to the catalogue raisonné (which served as the catalogue for the exhibition), wrote on Remington connoisseurship in a



Early on, two-dimensional works that owners thought were by the hand of Frederic Remington were submitted to the Historical Center for review. This particular pen and ink drawing (10.66) was sent to the Center in June 1966. It was deemed not Remington’s work, but afterward, the owner was never heard from again. To this day, such works are routinely sent to the Center for examination.

Finding the real Frederic Remington

chapter called “The Frederic Remington Catalogue Raisonné.”

Webster articulated four types of inauthentic works, categorizing them either as pastiches, copies, fakes, or forgeries. The vetting Remington committee continues to use these terms today. None of these terms, except for forgeries, *necessarily* implies intent to deceive, that is, until or unless the object’s creator or some subsequent party applied a “Remington” signature. Copies, for instance, may be unsigned, having been painted as an artistic exercise or simply for the pleasure of a Remington-like image on the wall. But when a signature is added, a forgery is created.

Copies

Of all the categories of non-authentic works, copies seem to be the most prevalent. It is probably these pieces that occasioned the Remington scholar R.W.G. Vail of the New York Public Library to exclaim as early as

1929 in the library’s *Bulletin*, that because of Remington’s popularity, there were probably more inauthentic Remington canvases on the market than by “any other American painter.” Since Remington was an illustrator for most of his career—and even in his later life, when he sought recognition as a painter, most of his paintings were illustrated in popular magazines—his images were ubiquitous and readily available to copy. Approximately 40 percent of all the inauthentic works submitted to the Historical Center’s program since 1985 fall in the category of signed, fraudulent copies.

A prime example of a fraudulent copy is owned by the Frederic Remington Art Museum in Ogdensburg, New York. This color oil derives from a 1910 *Collier’s* color illustration of a painting titled *Pool in the Desert* (*opposite*), currently in private hands. The *Collier’s* illustration was cropped for some reason by the magazine’s editor so that the pool is not visible. The signed, fraudulent copy, with the *Collier’s* reproduction as its model,

was manufactured by a painter who was unaware that Remington’s original composition was both more expansive in scale and thematically true to the title.

Copies come in many styles and methods. One of the most prolific copyists—whose name is still unknown—had a propensity for employing underlying pencil gridlines, a technique of “squaring” images for transfer. This technique has been noticed by the vetting committee, which comprises three members in addition to me: Laura Foster, curator of the Remington Art Museum; Dr. Emily Neff, curator of American art at the Museum of Fine Arts, Houston; and Dr. Sarah Boehme, director of the Stark Museum in Orange, Texas. These experts, representing some of the most distinguished collections of Remington’s art, have looked at a dozen or more copies like this, and, with tongue in cheek, have dubbed their author “master of the grid.”

The Museum of Fine Arts, Houston owns one example, a black and white oil on canvas copied from another *Collier’s* illustration, *The Grass Fire*. The original is in the collection of the Amon Carter Museum. Another copy, *Indians on Horseback* (*opposite*), relates similarly to an original work



Remington’s *The Grass Fire*, 1908—an oil on canvas now in the collection of the Amon Carter Museum of American Art, Fort Worth, Texas, (1961.228)—is the original image of one that appeared in print and which was later copied by “master of the grid.”



After Frederic Remington, *The Grass Fire* (*Backfiring*), 1908, oil on canvas, The Museum of Fine Arts, Houston, The Hogg Brothers Collection, gift of Miss Ima Hogg, 43.47



Frederic Remington's *Pool in the Desert*, 1907 – 1908 (privately owned), was one of the many Remington works that was fraudulently copied.

in the Remington Art Museum titled *The Snow Trail*. The originator of both these copies evidenced a crudity of paint handling, brushwork, and figural treatment—definitely not the work of Remington.

The style of another copyist, a man who generally worked in watercolor, has been ascribed to Harry Sickles, who is thought to have practiced his craft in Chicago and Minneapolis. Sickles was famous for translating known Remington images into rudimentary, miniature watercolor vignettes that decorated the pages of books, many in first edition volumes that Remington had written. He also produced

independent artworks and is thought to have been the creator of what has come to be known as the fake “kicking horse signature (page 8).” These phony signatures appear with many of these images and as ersatz inscriptions on title pages of some Remington books.

Fakes

Fakes constitute the second largest category, approximately 23 percent of inauthentic works submitted to the Remington certification program. For our purposes, a fake is described as a painting or drawing that does not relate to any known original work by



In 1903 Remington signed an exclusive contract with *Collier's* magazine to produce works in color on various historic themes related to the American frontier. As part of that work, he initiated a series of eleven paintings for the magazine in 1905 which was titled “The Great Explorers.” *Radisson and Groseilliers*, pictured here, is the only painting which remains from the original set. It was a pivotal piece for the *In Search of Frederic Remington* exhibition. Gift of Mrs. Karl Frank. 14.86

Remington, but is given a fraudulent signature and is generally of a subject in which the artist might conceivably have had an interest. Fakes are more difficult to discern and require more connoisseurship than copies since a copy can be placed next to the original (or an illustration of the original) to compare technique. Fakes, as defined above, have no point of comparison, so years of experienced work with Remington's body of work must be brought to bear to render a valid opinion.

A representative example of a fake, brought forward in 1995, is an untitled oil on canvas depicting two Indians on horseback working to rope a third horse. Remington was known to have painted several compositions of this sort, including a *Harper's Weekly* ink wash illustration, *Two Ghosts I Saw* from 1891, and an oil titled *The Ceremony of the Fastest Horse of 1900*, in the collection of the Art Institute of Chicago.



Artist unknown. *Indians on Horseback*, undated. Oil on canvas. Image provided by the Remington catalogue raisonné.

The untitled fake borrowed galloping horses in profile across the picture plane, but the underlying drawing, the anatomical rendering, and the paint handling in the fake are noticeably unsophisticated and not reminiscent of Remington's hand. The fake is signed “Remington,” but the letters are labored rather than fluid, as we would

Finding the real Frederic Remington

expect with any authentic signature. In addition, the artist's materials are not those typically used by Remington. He uniformly employed F.W. Devoe & Co. canvases and metal, 1888 patented stretcher devises. The fake painting was on an unmarked canvas and used simple wooden stretcher keys.

Forgeries

About 16 percent of all non-original items presented to the vetting program have been forgeries. These are typically paintings and drawings by a recognized artist whose signature has either been painted out or cut off, and replaced by "Frederic Remington." Sometimes the authorship of the painting is readily recognized, as in the case of the famous set of black and white oils collected by Mary Pickford and Douglas Fairbanks for their Los Angeles home and known widely as the "Pickfair Remingtons." As it turned out, these works were created by the hand of a somewhat less



Left: Frederic Remington, *Two Ghosts I Saw*, 1891, half-tone reproduction. Image provided by the Remington catalogue raisonné.

Below: Unknown artist, *Untitled (Indians Roping a Horse)*, undated. Oil on canvas. Deemed a Remington fake in 1995. Image provided by the Remington catalogue raisonné.



renowned New York illustrator, John Marchand, and had appeared as plates for stories published in popular American magazines during the teens and 1920s.

An example of a forgery is an untitled work that was submitted in 2004. It had illustrated Elizabeth Frazer's story, "The Brand-Blotter," under the title of "All at Once She Looked Up at Jim" in *Cosmopolitan Magazine*, in 1911 (opposite). The forger not only signed the work as Remington's and re-dated it to 1907, but altered the composition to illuminate the story's heroine, since Remington was known to have rarely painted women. Other noted American artists whose works have been re-ascribed to Remington over the years include Harvey Dunn, Herbert Dunton, and Gilbert Gaul. It was assumed that these alterations were carried out because Remington's market was stronger than some of his colleagues.

the Remington vetting committee.

In summary...

These four categories, then, are representative of several types of inauthentic flatworks that have been submitted since the Remington examination program was formalized in 1985. All tallied, 497 two-dimensional works have come forward and official opinions rendered. Of those 497 pieces, 109 (22 percent) have been determined to be original, such as the untitled 1894 ink wash drawing (opposite) of infantry and cavalry assembled in camp during the Spanish-American War that came before the committee in 2004; it was not known to exist before that date. Another 384 pieces (77 percent) were determined not to be original, and four works (1 percent) were issued an inconclusive opinion.

The Center maintains records of all opinions, and by contract with the owners can publish or use for research any results of the committee's findings. The group assembles in Cody twice annually to do its review of

Pastiches

Pastiches are works that copy elements of two or more known Remington paintings or drawings, and are signed with the intent to deceive. This category of inauthentic pieces is the smallest. Only twelve pastiches have been submitted, or slightly more than 2 percent of all works brought before



Harry Sickles after Remington's 1892 illustration "Half Striding. Half Plunging. Down Went the Little Mare," in Francis Parkman's *The Oregon Trail*, from a 1987 submission to the Remington Committee.

works recently submitted. Generally about twenty to twenty-five pieces are inspected at each meeting. Newly-discovered original works are incorporated into the files for the Remington catalogue raisonné, which will be republished in electronic form to complement the 1996 two-volume printed set.

I am most grateful to the Historical Center and its current director, Bruce Eldredge, for their support in the development of this article. Special thanks also go to Laura Fry of the Center's Whitney Gallery of Western Art staff for researching and collating the statistics for this piece, and for tracking down many of the images used here, and to Laura Foster of the Remington Art Museum for her assistance with the preparation of this article. ■



Frederic Remington (detail), 1890. Charles Scribner's Sons Art Reference Department Records, c. 1865-1957. Archives of American Art. Smithsonian Institution's Photostream, Flickr.com.

"Finding the Real Frederic Remington" by Peter H. Hassrick was originally commissioned by the International Foundation for Art Research (IFAR) and published in the *IFAR Journal*, Vol. 12, no. 3 (2011), pp. 18-24. It is being published here with the express permission of IFAR and may not be reprinted elsewhere without the permission of IFAR and the Buffalo Bill Historical Center.

Peter Hassrick is Director Emeritus and Senior Scholar of the Buffalo Bill Historical Center. A prolific writer and speaker, he serves a national and international constituency of museums as a guest curator. He was the Founding Director of the Charles M. Russell Center for the Study of Art of the American West



Unknown forger, modified work by John Marchand, *All at Once She Looked up at Him*. Submitted for examination in 2004 as a possible work by Remington.

at the University of Oklahoma, and the founding Director of the Georgia O'Keeffe Museum in Santa Fe, New Mexico. Before that, Hassrick served for twenty years as the Director of the Historical Center. He is currently at the Center, continuing work on the Frederic Remington Catalogue Raisonné, originally published in 1996.



John Marchand, *All at Once She Looked up at Him*, an illustration from *Cosmopolitan Magazine*, August 1911. Both images provided by the Remington catalogue raisonné.



This untitled ink wash drawing, apparently from 1894, was submitted for examination in 2004, and the opinion rendered was that it was an original work by Frederic Remington. Image provided by the Remington catalogue raisonné.



Are you looking for the real Frederic Remington?

In the summer 2007 issue of *Points West*, Monique Westra of the Glenbow Museum in Calgary, Alberta, Canada, wrote about an exhibition the museum planned to examine Frederic Remington's and Charlie Russell's ties to the Canadian

West. The Glenbow had only one oil painting by Frederic Remington in its collection; titled *Warriors' Return*, the undated work was purchased in 1965 and, for almost forty years, was considered to be one of the museum's treasures. However, when she consulted

the Remington catalogue raisonné, Westra was surprised to discover the painting was not included. She sent a digital image of *Warriors' Return* to Peter Hassrick who responded that, in his opinion, *Warriors' Return* was probably not a real Remington—proving to be a major problem for the exhibition.

The Glenbow sent the painting to the Buffalo Bill Historical Center where the Remington scholars agreed with Hassrick's judgment that the painting wasn't by the hand of Frederic Remington. Through further research, the Center's staff found the same image on the cover of a May 1911 issue of *Cosmopolitan Magazine*—an image by artist William Herbert Dunton (1878 – 1936), a well-known illustrator in the American West. Westra and her colleagues concluded that an unknown forger saw the magazine, re-created the cover, and passed it off as a Remington.

In 1996, the Buffalo Bill Historical Center proudly presented *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, the most comprehensive, most extensively researched, and illustrated publication of Remington's two-dimensional works. The volume began a mystery for the Glenbow Museum as the catalogue raisonné continues to do for dozens of individuals each year who are convinced they possess an authentic work by Remington.

In an effort to advance educational research and offer needed scholarship and connoisseurship services, the Historical Center continues to review paintings, watercolors, and drawings that might be candidates for inclusion in the *Frederic Remington Catalogue Raisonné*.



The Glenbow's *Warriors' Return* proved not to be a work of Frederic Remington. Image courtesy of the Glenbow Museum, Calgary, Alberta, Canada.

How does it work?

Works are reviewed by a four-member committee of Remington scholars, each with extensive experience in the museum field, especially relating to Remington as an artist:

- Peter H. Hassrick, Director Emeritus and Senior Scholar of the Buffalo Bill Historical Center
- Sarah E. Boehme, Director of the Stark Museum of Art, Orange, Texas
- Laura A. Foster, Curator of the Frederic Remington Art Museum, Ogdensburg, New York
- Emily Ballew Neff, Curator of American Painting and Sculpture at the Museum of Fine Arts, Houston, Texas.

The committee meets twice a year at the Center to consider works of art that have been submitted by owners. The group reviews the actual works of art and studies them from an art historical perspective. Each work is considered in relation to Remington's known body of works, his methods of drawing and painting, and his written materials; in some cases, the group recommends scientific testing.

After deliberation, the committee prepares a brief written report stating their opinion and the factors that led to that conclusion. All committee members must agree on an attribution to the artist. In the event that there is not unanimous agreement, the report will state that no opinion will be offered.

What do I need to do?

To participate in the Examination Process:

The owner of the artwork must request the examination, and the owner must sign the "Request for Examination" form. The Request for Examination form contains the full terms and conditions of the Examination Process. Contact Curator Mindy Besaw of the Whitney Gallery of Western Art at the Center in writing or

by e-mail, mindyb@bbhc.org, to formally request examination materials.

What else do I need to know?

- The owner must pay the examination fee.
- The item is photographed by the Historical Center. This photograph becomes the property of the Center's permanent files.
- The owner is required to supply provenance and other information concerning the work of art.
- The work of art must be shipped or hand-delivered to the Center at a time designated by the Center, and all costs of transportation and insurance of the item to and from the examination shall be at the expense of the owner.
- The opinion will represent the professional view of the examiners only and will be neither a guaranty nor a warranty. Opinions are mailed to the owner and may require eight to twelve weeks for processing, after the examination. Results are

not given on site, by phone, or by any other electronic means. As a non-profit educational institution, the Buffalo Bill Historical Center does not provide appraisals or value estimates. Therefore, no estimate or opinion concerning the monetary value of any work of art will be given. This process is provided for research and educational purposes only.

- The Buffalo Bill Historical Center reserves the right to publish or otherwise disseminate the opinion, conclusions, or the final report.
- If scientific testing is recommended, the costs of tests are at the expense of the owner.

More information

If you are interested in having your work(s) considered, please read more on our Web site, www.bbhc.org/explore/western-art/research, where you'll find contact information, more about Frederic Remington and his work, and Frequently Asked Questions (FAQs) for the Remington Examination process. ■

*Please note that the staff of the Buffalo Bill
Historical Center is prohibited from appraising
the value of any artwork or artifact.*



This Remington drawing, *The Mess Tent at Night*, 1890, appeared in *Harper's Monthly*, November 1891, for Julian Ralph's story "Dan Dunn's Outfit." Knowing the original of such illustrations may be "out there somewhere," is motivation enough for an owner to believe his painting or drawing is authentic. Museum purchase. 11.72

The War Bridle 🎁

By Peter H. Hassrick

In early December 1909, Frederic Remington opened his last annual one-man exhibition at the galleries of M. Knoedler & Co. on Fifth Avenue in New York City. (This preceded his premature death that occurred before the month was out.)

He debuted twenty-three canvases that evening, seventeen of which were large narrative portrayals of western life—themes for which he had long been famous.

To the artist's delight, the works were praised by the critics, not just

for their exotic "Out West" subjects, but also as representative of a new painterly style that would vault Remington into the highest ranks of American artists. Gustave Kobbe in the *New York Herald* said that these pieces assured the artist's place as a



Frederic Remington (1861 – 1909). *The War Bridle*, 1907. Oil on canvas. Gift in memory of A. Barton Hepburn and Cordelia H. Cushman. 8.12

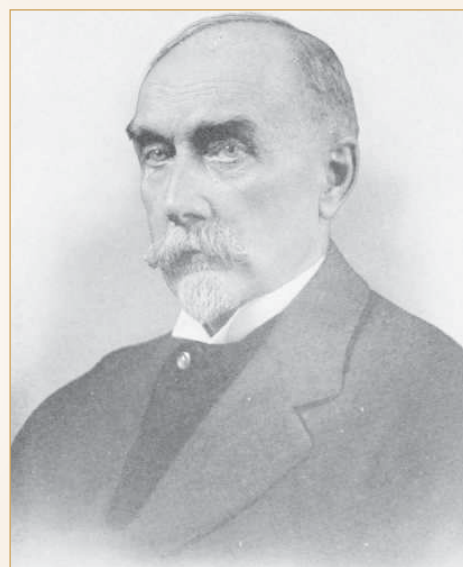


Frank Alexander photo. Image courtesy Peggy Prine, Billings, Montana, and the family of Frank Alexander.

true painter rather than an illustrator, and Royal Cortissoz in *Scribner's Magazine* spoke of his matchless gifts as a painter.

Among the artworks that struck Cortissoz as he wandered the galleries was a picture of two cowboys breaking a pony in a corral. It was titled *The War Bridle* and commanded special attention for its spirited depiction of men taming nature in front of simple western buildings beneath a relentless summer sky. The critic acknowledged

Remington's special abilities as a delineator of horseflesh, but also found something unique in the way Remington captured the scene. "Under a burning sun," he wrote, "[Remington] has worked out an impressionism of his own...It all makes an exhilarating spectacle...filled...with keen dry air and dazzling light. The joy of living gets into Mr. Remington's work." Remington was the first American painter to combine strong narrative themes with Impressionist techniques and vision.



A. Barton Hepburn. Image courtesy Wikipedia.

Remington

The War Bridle

Remington's exhibition was a near sell out. Among the many enthusiastic buyers was a neighbor of the artist, A. Barton Hepburn (1846 – 1922) who lived in New York, but maintained a house near Remington's in Ridgefield, Connecticut. Hepburn was a noted economist, author, banker, and philanthropist who was best known locally as President of Chase National Bank. He had been associated with Remington from the artist's youth when Hepburn had been a teacher in Remington's upstate New York hometowns of Canton and Ogdensburg. Like Remington, Hepburn was an avid outdoorsman. He hunted in Wyoming with Pinedale photographer and rancher, Frank Alexander, and his two brothers, Charlie and Will. They operated hunting camps in the Hoback Basin

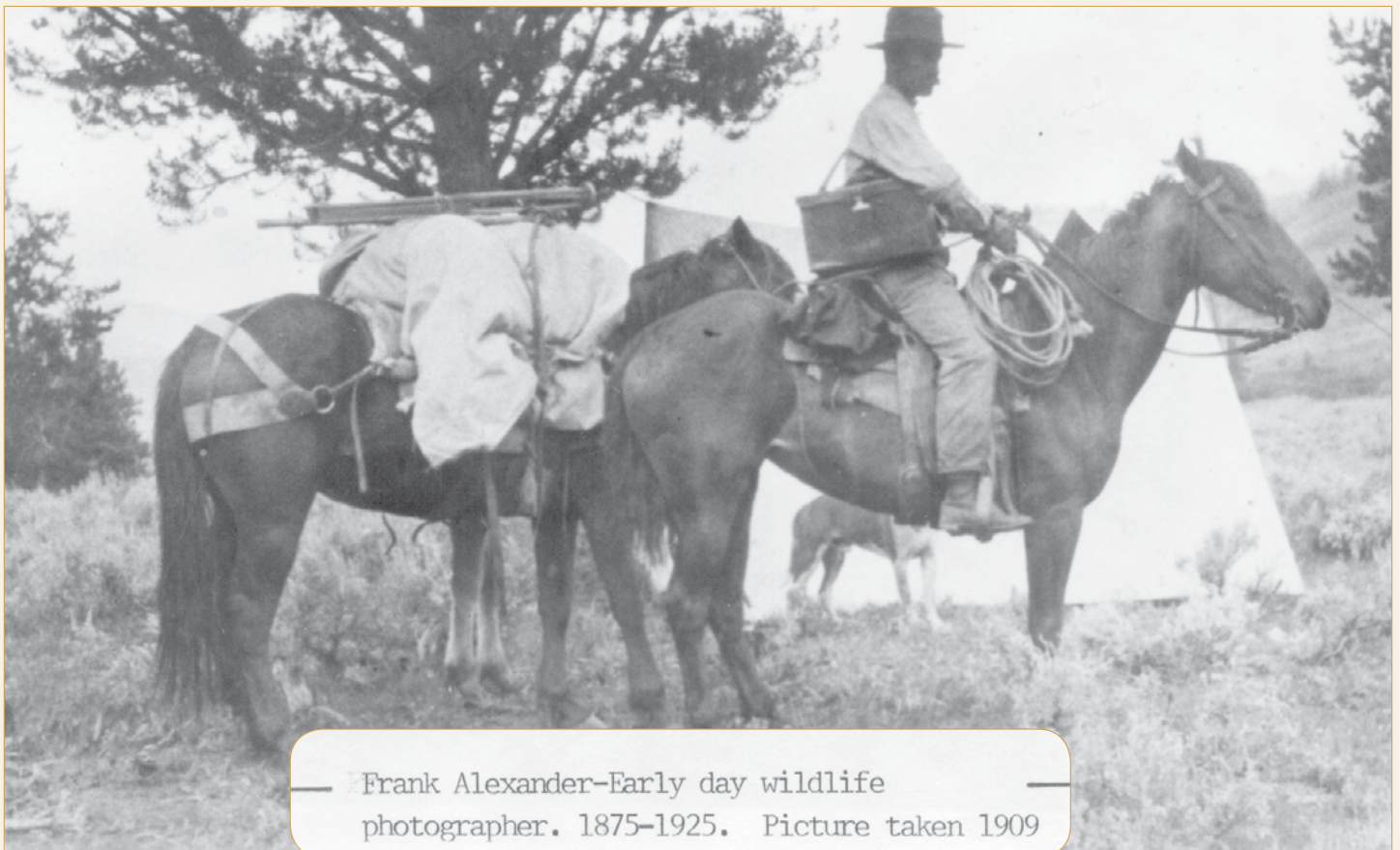
and the Green River Valley. In 1906, during one of his Wyoming trips, Hepburn acquired Frank's photograph of Charlie and Will breaking a horse, which he evidently shared with Remington to be used as a model for the painting *The War Bridle*.

It must have been prearranged as Hepburn attended the opening and purchased *The War Bridle* that first night. Perhaps it had been commissioned by Hepburn, or possibly he was simply given first right of refusal. Whatever the circumstances, the banker friend came home with a treasure. That treasure, through the generosity of Hepburn descendent Curtis Cushman, has recently been added to the rich store of Remington's works in the Whitney Gallery of Western Art at the Buffalo Bill Historical Center. It is proof of the artist's genius, the Center's stature, the

bigheartedness of patrons, and the power of art to bring out the best in people through many generations.

But mostly, it confirms the laudatory comments of a critic who was there with Hepburn at the opening that December night in 1909 who remarked, "Remington's work is splendid in its technique, epic in its imaginative qualities, and historically important." The Historical Center is proud to be the repository of such artistic brilliance and the recipient of such profoundly significant largess. ■

I am grateful to Peggy Prine for providing information on the connection between Hepburn and the Alexander brothers, and to her mother, Ruth Alexander Bryant for permission to use the Frank Alexander photographs in this essay.



— Frank Alexander—Early day wildlife photographer. 1875–1925. Picture taken 1909 —

Frank Alexander on horseback with photographic equipment, 1909. Image courtesy Sublette County Historic Preservation Board, Pinedale, Wyoming. Paul Allen Collection. MM026109

Historical Center is now Buffalo Bill Center of the West

On Friday, February 8, 2013, the Board of Trustees of the Buffalo Bill Historical Center voted overwhelmingly to change the institution's name to the Buffalo Bill Center of the West.

The motivation for the name change is to more accurately describe the broader mission and breadth of the combined collections and programs on display at the Buffalo Bill Center of the West.

"The new name more holistically represents our great collections and everything the Center is about," explained Chairman of the Board Barron Collier II. "Visitors are often surprised to find the Center is more than a history of the West or of just one man. Our five museums and research library are world class experiences in Yellowstone nature and science, art of the American West, Plains Indians, firearms, and, of course, history as told through the life and times of William

BUFFALO BILL CENTER OF THE WEST

F. 'Buffalo Bill' Cody. The Buffalo Bill Center of the West takes the Spirit of the American West to new audiences in new ways, and I'm excited about where we are going."

While the name change is officially in effect, the phase-in process will take time. The Center worked with the renowned branding firm Siegel + Gale to study, evaluate, test, and design a new identity for the Center, home to what are considered among the finest museums in America. In the coming months a new logo for The Buffalo Bill Center of the West will be unveiled

along with a complementary suite of new brand materials.

Former U.S. Senator from Wyoming and past board chairman for the Center, 1998 – 2011, Alan K. Simpson said, "This great museum has been growing and changing from the first day it opened in a log cabin. This new name, and all the thinking and energy that goes with it, are absolutely in the spirit of William

F. Cody, this town, and the mission of the Center. I love this new name!"

Executive Director and CEO Bruce Eldredge assures the Center's friends and supporters: "What won't change is our continued commitment to provide an unmatched encounter with the American West and all its interconnected stories for our visitors. I encourage past visitors to plan a trip back to Cody to see the amazing improvements and changes taking place, making your Center the best it can be each day."

With Sympathy

We extend sympathy to the families and friends of brothers Kit and Barry Cody, and their friend Rob Krieger, who died together in the crash of a light plane in Florida on February 14, 2013. The men were returning from the Bahamas when the accident occurred. Along with their brother William Garlow, who lives in Cody and is one of the Center's trustees, the Cody brothers are great grandchildren of William F. "Buffalo Bill" Cody.

Smithsonian collaboration



Smithsonian Affiliations

The Buffalo Bill Historical Center has collaborated with the Smithsonian Institution's National Museum of American History, the Kenneth E. Behring Center, to bring a very special exhibition "out West" at the Historical Center. Find out more in the next issue of *Points West*!

Business Friends Day June 1

In appreciation for their support, this special day offers free admission to all employees and families of our Business Friend Members. Simply check in at the main entrance when you arrive.



I just received my *Points West*...

Yes, it seems like two issues of *Points West* have been mailed in rapid succession. Due to unforeseen circumstances, the winter 2012 issue was distributed later than usual. With this issue, publication is nearly back on schedule. Our apologies for any inconvenience.

CALENDAR of Events

CALENDAR of Events

CALENDAR of Events



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	APRIL			Draper Museum of Natural History Lunchtime Expedition 12:15 p.m. Speaker Mark Bruscino <i>Gray Wolf Management in Wyoming: Then, Now, and Into the Future</i> Free 4	5	CFM Records Office open for Wanenmacher's Tulsa Arms Show Tulsa, Oklahoma 6
CFM Records Office open for Wanenmacher's Tulsa Arms Show Tulsa, Oklahoma 7				11	12	13
14			17	18	Family Fun Friday \$ 3 – 7 p.m. <i>Celebrating Earth</i> Family-friendly rate 19	20
21			24	25	26	27
28	29	30	MAY	Draper Museum of Natural History Lunchtime Expedition 12:15 p.m. Speaker: Lisa Baril <i>Eagles and Trout in Yellowstone</i> Free 2		
5	6	7	8	1	9	CFM Records Office open for Colorado Gun Collectors Association Annual Gun Show Denver, Colorado Family Fun Day

12		13	14	15	16	17	18
19	CFM Records Office open for Colorado Gun Collectors Association Annual Gun Show Denver, Colorado	20	21	22	23	24	25
							
9	Summer family programs begin Monday – Friday afternoons	10	11	12	13	14	15
16	Plains Indian Museum Powwow \$ Robbie Powwow Garden Grand Entry: Noon Powwow runs until 6 p.m.	17	18	19	20	21	22
23		24	25	26	27	28	29
							
<p>CENTER HOURS</p> <p>MARCH 1 – APRIL 30: 10 a.m. – 5 p.m. daily</p> <p>MAY 1 – SEPTEMBER 15: 8 a.m. – 6 p.m. daily</p>							
<p>PHOTO CREDITS:</p> <ul style="list-style-type: none"> Antelope Canyon by Frans Lanting, 2007, can be seen in the special exhibition <i>National Geographic Greatest Photographs of the American West</i>, on view through August 11. Great horned owl Teasdale, Greater Yellowstone Raptor Experience. Photo by Chris Gimmeson. Bald eagle at river bank, Yellowstone National Park, June 2003. NPS Photo by Jim Peaco. Kiowa shield, Southern Plains, ca. 1825 – 1850. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.108.131 Grand Entry, 2011 Plains Indian Museum Powwow. Photo by Ken Blackburn. 							
<p>§ Denotes additional fee required.</p>							

§ Denotes additional fee required.

Buffalo Gals Luncheon May 15

Throughout the years, various historians have examined William F. “Buffalo Bill” Cody’s role in the founding of Cody, Wyoming. Some credit Cody as being the sole town founder. Others argue his colorful persona was his sole contribution to the founding of the new community.

At the next Buffalo Gals Luncheon, May 15, 11:45 a.m. – 1 p.m., Jeremy M. Johnston, *Managing Editor of the Papers of William F. Cody*, examines Cody’s role in establishing the town that bears his name. His talk is titled “Buffalo Bill builds a town: a contrasted view of town founder William F. Cody.”

Space is limited, and advanced reservations are encouraged. Cost is \$20 per person for members, and \$30 per person for non-members, who may apply the \$10 difference toward a membership. For more information, e-mail membership@bbhc.org, or call 307.578.4008. Visit the Center’s Web site to learn more about a membership with the Buffalo Bill Historical Center, www.bbhc.org/get-involved/membership-support. ■



William F. “Buffalo Bill” Cody at the Irma Hotel bar with George Beck, second from right, ca. 1910. MS89 Jack Richard Photograph Collection. PN.89.112.21262.6

Save the Date! Patrons Ball celebrates Prince of Monaco's 1913 visit



Back row, L – R, A.A. Anderson, Prince Albert I of Monaco, William F. Cody, and three others enjoying an evening campfire at “Camp Monaco” in 1913. Museum purchase. William Cody Boal Collection. P.69.833

Mark your calendars for the 37th Annual Buffalo Bill Historical Center Patrons Ball September 21, 2013. This year’s gala commemorates the 1913 visit to Wyoming of Prince Albert I of Monaco and anticipates the attendance of his great, great grandson, HSH Prince Albert II, at this year’s ball.

Many thanks to those who have already signed on as sponsors to make this event possible—*Spirit of the American West* sponsors @ \$25,000 each, Marathon Oil Corporation and Chevron; *Scout* sponsors @ \$10,000, Naoma Tate and the Family of Hal Tate; and *Buffalo Bill* sponsors @ \$5,000 each, Robert Snyder, Bill Garlow, Jim and Ginger Dager, Phil Smith – Captel, Rocky Mountain Power, and Gordon Barrows.

To learn how you can contribute through underwriting or sponsorships, contact Gina Schneider, ginas@bbhc.org or 307.578.4030.

Win this '70 Chevelle SS!

Tremec GM TKO-600 manual 5-speed transmission. 502/535 HP GM engine. Power disc brakes. Gabriel air shocks. Power steering.

Does this sound like the car for you? Buy your tickets online today: \$20 each or 6 for \$100. Drawing held September 21, 2013—need not be present to win. Visit www.support.bbhc.org/PatronsBall/Raffle.



All proceeds support the Center’s education programs and its exhibitions.

Buffalo Bill Historical Center:

Planting the seeds for growth

*Don't judge each day by the harvest
you reap but by the seed you plant.*

—Robert Louis Stevenson

Financial stability is the key factor that allows museums to consistently deliver high quality exhibitions, educational programs, and memorable experiences. Financial stability cannot be accomplished with flash-in-the-pan initiatives, but rather requires a thoughtful, planned process.

The role of the Buffalo Bill Historical Center's Development Department is to plant and cultivate the seeds that will yield long-term relationships with donors, volunteers, and members who are passionate about their relationship with the museum. Their passion is the ultimate harvest that motivates individuals to want to support the institution financially.

Assembling a team of dedicated development officers—who each brings something distinctly important to the table—is the first order of business in collectively working toward an organization's financial goals.

The Historical Center is proud to have this formula in place. The Development Office is a hive of activity, and every member of our all-star cast works enthusiastically together as a highly functioning team for the advancement of the Center. Going forward, our team envisions becoming closer and even more connected with the Center's members, donors, and volunteers. We are here for you. Please do not hesitate to call or write us at any time.

Meet the Development Office staff

Gina Penn Schneider
Development Officer/VIP Affairs
ginas@bbhc.org • 307.578.4030

Gina has been with the Historical Center for sixteen years, and her primary roles are friend-raising, fundraising, donor stewardship, and VIP events and tours. Widowed three years ago, Gina and her husband spent twenty-two wonderful years together operating their working buffalo and horse ranch on the South Fork of the Shoshone River while raising their two sons. Gina is a devout Catholic and, with her husband, has enjoyed mentoring high school boys on her ranch.

Why she enjoys working in Development: "My mantra is to do good things for other people and to thank them for their support of the Buffalo Bill Historical Center. I love all of the interesting challenges working on a fast track in the Development Department."

Rachel Lee
Membership Manager
rachell@bbhc.org • 307.578.4009

Entering her third year as a fulltime development staff member, Rachel oversees the membership program, including processing gifts, coordinating renewal and acquisition mailings,

organizing member events, and working as the point person for all needs and inquiries from the Center's members. Born and raised in Kentucky, Rachel's college focus was Materials Science & Engineering and Art Studio. After being impressed by the Center on a family vacation, she returned five years later as an Art Conservation intern and hasn't stayed away since. She likes to bake, build fancy cakes for special occasions, and enjoys Zumba and old cars.

Why she enjoys working in Development: "I love keeping people connected to a place that they value, and I love learning why our members joined in the first place. Share your story with me! I would love to hear what you thought about the last member event you attended, if your name is spelled wrong on your membership card, if you just moved to a new address, or any ideas you may have for how we can do a better job of sharing the Center with you."

Coy Evans
Associate Director of Development
coye@bbhc.org • 307.578.4014

A native of northwest Arkansas, Coy is a new Wyoming transplant who came to the Center in 2013 from the Amon Carter Museum of American Art in Fort Worth, Texas. "I meant to get here sooner!" she says. Coy serves as a liaison between the Center and the

Planting the seeds for growth

Cody community and region, and she supports the day-to-day activities of the development team. Coy and her husband, Bo, have a 10-month-old daughter, Hazel, the youngest of five living generations of women in her family. Some of Coy's favorite things include politics, camping, her collies, music on vinyl, antiques, writing, "old lady crafts" like knitting and embroidery, and anything involving a glue gun.

Why she enjoys working in Development: "I love being a part of a new generation of fundraisers. Most millennials were not raised to incorporate philanthropy into their lives. I enjoy educating my peers on the importance of giving for the greater good. I have an old soul."

Tom Roberson

Chief Development Officer

tomr@bbhc.org • 307.578.4013

A thirty-six year veteran fundraiser, Tom arrived at the Historical Center in September 2012 from the Booth Western Art Museum in Cartersville, Georgia. A self-professed workaholic, he leads the Development Department team. Tom and his wife, Ellen, have been married twenty-eight years and have two daughters and two grandchildren. The grandchildren live in Los Angeles so Ellen is a frequent commuter among the cities of Atlanta, Los Angeles, and Cody. When not at the Center, Tom likes to fly fish, play racquetball, golf, and do projects around the house—certainly not much time for any of those since arriving in September!

Why he enjoys working in Development: "With two degrees in psychology, I continue to be a student of people and what motivates them to do certain things. Development is all about relationships and trust. I pride myself in being an outgoing person

who values my relationships and helping others to achieve their goals, which generally helps me achieve my goals, too. Every member of this development team is focused on being customer/donor-focused with a sharp eye toward attracting donations for the Historical Center."

Lynn Pitet

Grants, Corporate and Foundation Relations

lynnp@bbhc.org • 307.578.4033

Lynn's roles at the Center include grant-maker research, proposal preparation, and grant program administration. Starting as a library volunteer in 1996, she moved to a fulltime position in 1998, and transferred to the Development Department in 2004. Lynn loves to hike, cross-country ski, read, weave, spin, cook, birdwatch, listen to jazz and classical music, and sew. "Nothing very extreme!" she explains.

Why she enjoys working in Development: "I love working in development because I have the good

fortune to work with almost everyone in the building. Each grant presents new challenges, and there's never a dull moment!"

Diana Jensen

Development Office & Donor Relations Manager

dianaj@bbhc.org • 307.578.4035

Keeping everyone afloat, Diana is in charge of major gifts and pledges, board reports, donor boards, lists, day-to-day office management, and support for the Chief Development Officer. This spring marks her seventh year at the Center. In her off time, Diana loves visiting the castles, cathedrals, and cafés of Europe; card making; taking walks with her three dogs; traveling with her husband; and reading mystery novels.

Why she enjoys working in Development: "I enjoy working with first-class colleagues and donors. I prefer to provide behind-the-scenes support in development, which allows the major gift officers to visit donors and help them fulfill their passion for the Historical Center."



Development Department staff (L - R): Gina Penn Schneider, Rachel Lee, Coy Evans, Tom Roberson, Lynn Pitet, Diana Jensen, and Spencer Smith.

Spencer Smith
Database Manager

spencers@bbhc.org • 307.578.4134

Spencer is the development team's donor database guru and is celebrating his tenth year as a fulltime employee with the Center. He manages the database, writes database guides and manuals, trains users, assists others in maximizing the capability of the database for their varying needs, provides mailing/e-mail/report lists, researches potential donors, creates maps for fundraising analysis, assists in online fundraising and website enhancement, and performs routine database maintenance. Spencer is a native of Cody whose parents are originally from Canada. He enjoys hiking and biking in his spare time.

Why he enjoys working in Development: "I enjoy contributing

to the overall goals of the museum and the team approach to getting things done."

Janet Hedrick
Eastern Regional
Development Manager

janeth@bbhc.org • 571.213.2670

Janet began consulting with the Center in 2009 and joined the staff full time in January 2011. Her chief duties include serving as a liaison with supporters of the Center who live in the eastern half of the country—cultivating relationships, asking for support, and providing stewardship to those in her geographic region with ties to the Center. A published author

of the book *Effective Donor Relations*, Janet brings more than thirty-five years of experience to the team. She lives in the suburbs of Washington, DC, and enjoys scrapbooking, watercolor painting, photography, and travel, as well as spending time with her brother, sister-in-law, nieces, nephews,

and great-nephew. Janet is also the owner of a lilac-crowned Amazon parrot, named Cody!

Why she enjoys working in Development:

"I enjoy getting to know very interesting people, both within the organizations that I have served, as well as those people who support

those organizations and those whose paths I cross in my travels." ■



An overview of Development Office communication: What to expect in 2013 and beyond

An important part of donor relations is maintaining a clear, consistent message. We want our donors, members, and friends to know what they can expect from the Center's Development Department so that nothing is confusing, complicated, or surprising. Here is a quick overview of our communications strategy for the coming years:

Membership renewal

As your Buffalo Bill Historical Center membership renewal date approaches, you can expect to receive the following communications:

- A maximum of two e-mails and/or two letters before the expiration date (We offer a discount for renewing early!).
- An e-mail and a letter after the expiration date in the event you haven't renewed your membership.
- A courtesy phone call.

Other appeals

During the course of the year, we also want you to know about other Historical Center projects,

events, and campaigns, and how you can help. On average, there will be two or three standard pieces of this type of message—see below—that you'll find in your mailbox. (To avoid confusion, we won't send this "non-member correspondence" near your membership expiration date.)

- Each February, as we celebrate Buffalo Bill's birthday, we will send a birthday invitation and ask that you "give a gift to Bill!"
- In August, prior to the Patrons Ball, we will reach out for general support.
- In November, prior to the close of the year, we will contact you by mail to ask you to consider a year-end gift.

Just saying "Hi"

Finally, in addition to these pieces, we might drop a notecard or pick up the phone from time to time just to say howdy. We love hearing from you as well! Join with us in celebrating the Spirit of the American West—call 307.578.4008 to find out how.

From the Archives

With this issue of Points West, the Buffalo Bill Historical Center will periodically feature an article from our magazine archives. This particular story from the fall 2004 issue features that two-story yellow building located in one of the Center's gardens: Buffalo Bill's boyhood home.

On the Move:

Buffalo Bill's Boyhood Home

By Anne Marie Shriver

Moving the Buffalo Bill boyhood home from the train depot to the Buffalo Bill Museum, ca. 1947.
Original Buffalo Bill Museum Collection. P.69.1381

My father did not make a successful farmer, and when I was five years of age he abandoned the log cabin of my nativity and moved the family to a little village fifteen miles north of Davenport, [Iowa] on the Mississippi, named LeClair [sic].

— William F. Cody from *The Life of Buffalo Bill*

Buffalo Bill's Boyhood Home is one of the oldest and most travelled buildings in Wyoming. In 2004, it made its fourth and final move to the Historical Center's Greever Garden where the charming, two-story, yellow clapboard home is now in a setting reminiscent of its original surroundings in 1850s Iowa.

Built in 1841 in LeClaire, Iowa, the building was home to Isaac and Mary Cody, and their children for two years before they moved to the Kansas Territory in 1854. By that time, William F. Cody, or "Willie" as he was called by his family, was only 7 years old.

In 1933, the Chicago, Burlington and Quincy Railroad purchased the house, moved it 1,200 miles from Iowa to Cody, Wyoming, and placed it adjacent to the Burlington Inn north of Cody—a hotel for tourists en route to Yellowstone National Park. In subsequent years, as tourism by railroad subsided, the railroad made plans to tear down the Burlington Inn

and donated the boyhood home to the Buffalo Bill Memorial Association in 1948. The house made its second move—down two long hills, across the Shoshone River, and back up two more long hills—to be placed alongside the Buffalo Bill Museum. In 1969, the Buffalo Bill Memorial Association moved across the road into the new Buffalo Bill Historical Center and the old boyhood home went along on its third trip. It remained there for more than three decades until its recent move to the core of the museum campus.

The boyhood home was a typical town house on the agricultural frontier, built according to the memory and skills of the carpenter, with no written plans. The house was made from sawed lumber with hand-hewn beams and corner posts. The walls are comprised of hand-split oak lath covered with a homemade plaster of lime, sand, and cement. The floorboards were leveled with an adze and smoothed with hand planes. The outside of the house was

covered with pine clapboard and even today, one can see some of the original siding and some of the square nails.

Facilities Manager Paul Brock says that the Center's staff exercised "care and caution" during the move of the old and somewhat unstable structure. It was the start of a long-term stabilization process to restore the building's historical integrity. Funded by Buffalo Bill Museum Advisory Board members Bill Garlow and Naoma Tate, the move and continued restoration is a team effort among the Buffalo Bill Museum and the Facilities and Grounds Keeping Departments. As local artist and carpenter Ty Barhaug performed the initial restoration carpentry, he began with the roof and worked his way down. As he went through the house, Barhaug noted that he was constantly learning more about it, including the discovery of traces of what is thought to be original wallpaper.

To transport the house to Cody in 1934, the house was sawed in



The Isaac Cody family home overlooking the Mississippi River at LeClaire, Iowa, ca. 1920. Original Buffalo Bill Museum Collection. P.69.851



Buffalo Bill's boyhood home after its move to the Buffalo Bill Museum, July 10, 1950. Mary Jester Allen Collection. P.41.2



On the Move: Buffalo Bill's Boyhood Home

two—causing weakness in the structure's frame. Brock and Barhaug documented any telltale signs of mistakes in the reconstruction and used standards of the National Trust for Historic Preservation. The initial stage of restoration was completed in September 2005.

By using historical photos, the team has been able to approximate the setting of the house when young William F. Cody and his family lived there in the 1850s. The house will remain yellow—its original color, and during the 1980s, the Federal Bureau of Investigation (FBI) was enlisted to test chips of paint to determine the building's original hue.

The stone and picket fence seen in photographs was reproduced, as was the cottonwood tree that was placed in its original orientation. Lake Valley limestone from Iowa was used for the fence. Interestingly, without knowing its origins, the sample was Brock's first choice; the color and texture seemed right. When he was told it was from an Iowa quarry, it was the only option. Research has shown that a house built

in Scott County, Iowa, by Isaac Cody in 1847 also had an unusual limestone and picket fence, leading the staff to believe that Isaac Cody built the fences at both houses.

While they want to bring visitors back in time, members of the restoration team had to also consider the long-term preservation of the house and whether surrounding plants would grow in Wyoming. A cottonless cottonwood tree, which is already more than fifteen feet tall, was planted next to the house with room for future growth so as not to affect the foundation or siding. The cottonless narrowleaf cottonwood (*Populus angustifolia*) is fast-growing and adaptable to a variety of soils and water levels, and it does not release potentially damaging cotton in the spring. Crested wheatgrass (*Agropyron cristatum*), intermixed with native wildflower seed, was planted on the

perimeter of the house. The crested wheatgrass requires significantly less water than Kentucky bluegrass and is tolerant to hot and cold temperatures—a good choice for Wyoming's high, arid conditions. Less water means less risk of damage to the house.

In the future, as funds allow, Buffalo Bill's Boyhood Home will see more work on the interior and new programs and activities with the building as its focus. Proudly positioned within the Historical Center's Greever Garden, 100 yards from its previous location, the little yellow house has become a popular exhibit for visitors to the Center. ■

Anne Marie Shriver is the Research Associate and Project Manager for the Paul Dyck Plains Indian Buffalo Culture Collection in the Center's Plains Indian Museum.



Buffalo Bill's boyhood home as it looked after its relocation to Wyoming. F.J. Hiscock photo, ca. 1948. MS 6 William F. Cody Collection. P.6.529



Buffalo Bill's boyhood home now in the Center's Greever Garden. Gift of Burlington Northern Railroad. 1.69.2280

the CAMP MONACO PRIZE: stimulating new wildlife conservation strategies for the twenty-first century

By Dr. Charles R. Preston

“It’s obvious that the key problem facing humanity in the coming century is how to bring a better quality of life—for 8 billion or more people—without wrecking the environment entirely in the attempt.”

— E.O. Wilson

As human population has increased, our world’s native biodiversity—its vast array of wildlife species and the natural processes that support and sustain them—has declined. In recent decades, both the scientific community and the general public have become more aware of the unifying concept of biodiversity and the importance of biodiversity conservation to human wellbeing.

The loss of biological diversity carries profound implications for ecosystem function, human health, economies, quality of life, and spiritual values. In light of the consequences of biodiversity decline, it is critical to develop new platforms for innovation in research and create working partnerships to expand science communication on biodiversity and its conservation. This new approach must recognize people as a *part of nature* rather than *apart from nature*.

Traditional conservation efforts have focused on setting aside and maintaining core refuges to protect and conserve biodiversity. But it is

becoming increasingly apparent that the world’s protected national parks and preserves alone can neither contain nor sustain viable populations of plants and animals—especially large, wide-ranging wildlife that are often keystones to ecosystem integrity. These traditional refuges are fast becoming disconnected and ecologically-challenged islands in a sea of human-altered landscapes, and efforts to conserve wide-ranging wildlife often come into conflict with human economic and social interests. It is time for a new approach to conservation that recognizes the need to bridge geopolitical, cultural, and subject boundaries to ensure the long-term sustainability of native biodiversity together with robust human economic and social health.

Thinking beyond traditional boundaries

“It is in this context—in the need for more healthy communities—that we can most profitably collect and discuss our ideas about land stewardship across

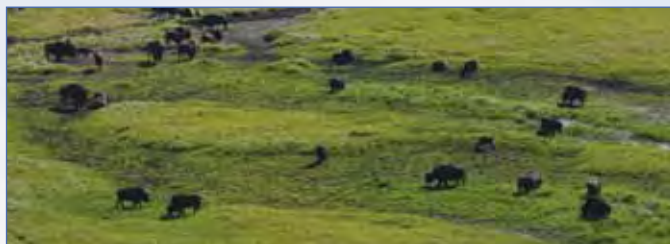
boundaries...our challenges are many, as we endeavor collectively to tend a land that is so much bigger than we are and so much beyond our ability to understand.”

—Eric T. Freyfogle

Wildlife requirements and ecosystem integrity do not conform to political boundaries. Therefore, instead of focusing only on isolated areas protected by a single administrative agency, biodiversity conservation is necessarily changing to consider whole, multijurisdictional landscapes. In so doing, users can accommodate both human advancement and intact, healthy ecosystems.

The human element of this equation is often left out, as biological scientists usually focus only on wildlife species requirements beyond the human context. To develop effective, long-term biodiversity conservation strategies and common sense resource management for all stakeholders, it is critical to understand the economic and social impacts of biodiversity conservation and loss.

the CAMP MONACO PRIZE: stimulating new wildlife con



It is also important to recognize private landowners as key stakeholders in the twenty-first century and beyond. Addressing the challenges of biodiversity conservation across geopolitical, cultural, and subject boundaries requires sound knowledge about both the biological and socioeconomic environments. Regional models are also needed to explore a new trans-boundary biodiversity conservation approach that combines research, education, and stakeholder involvement. Because of its unique assets, global significance in biodiversity conservation, multi-jurisdictional landscapes, and trans-boundary conflicts, the Greater Yellowstone Ecosystem is an ideal model.

The Greater Yellowstone ecosystem as model

"The Greater Yellowstone Ecosystem is more than an assemblage of aesthetic wonders. It has no definite boundaries, and yet it is bound by its ecological unity or cohesiveness."

— Duncan T. Patten

As human presence increases, and traditional cultures, economies, and land uses give way to newly emerging human activities, lifestyles,

and economies, conservation conflicts increase. Conflicts existing in Yellowstone and Grand Teton National Parks and adjacent landscapes are representative of conflicts in other globally significant conservation sites.

As the world's first national park, Yellowstone is an international icon for biodiversity and natural resources conservation. It is revered the world over for its scenic beauty, abundant and charismatic wildlife, and unparalleled geothermal features. Yet, it has become obvious that Yellowstone and Grand Teton National Parks are not islands unto themselves capable of sustaining these treasures indefinitely. As with other nature reserves around the world, land management practices and human activities adjacent to Yellowstone greatly influence the wildlife and processes within. Similarly, management inside the park (e.g., wolf reintroduction, maintenance of natural wildfire regimes) affects land use and economies far beyond its boundaries.

For these reasons, Yellowstone National Park is now viewed as the core of a much larger surrounding area, usually termed the Greater Yellowstone Ecosystem. This fourteen to eighteen million-acre area encompasses portions of three states and crosses

numerous private, tribal, municipal, state, and federal land management jurisdictions, including portions of six national forests managed for multiple use. Each of these private and public land management authorities is an important stakeholder and powerful force for shaping the future. Just as Yellowstone National Park served as a global model for conservation through the last century, the Greater Yellowstone Ecosystem serves as a twenty-first-century model to understand and improve biodiversity conservation where nature's boundaries overlap our growing human presence in wild land interface landscapes.

A new partnership to help identify new conservation strategies

"If we are together, nothing is impossible. If we are divided, all will fail."

— Winston Churchill

The Buffalo Bill Historical Center's Draper Museum of Natural History, the University of Wyoming's Biodiversity Institute, and the Prince Albert II of Monaco Foundation-USA are partnering to offer a \$100,000 grant in support of scientific research and problem-solving. Titled the "Camp Monaco Prize," the



Conservation strategies for the twenty-first century



purpose of the open competition is to stimulate cutting-edge research to help conserve biological diversity in the Greater Yellowstone Ecosystem alongside the region's important and varied economic and social interests. The challenges to conservation in Greater Yellowstone are representative of conservation challenges around the world, and therefore the implications of research conducted here are global. These challenges require innovative strategies that cross both disciplinary and jurisdictional boundaries.

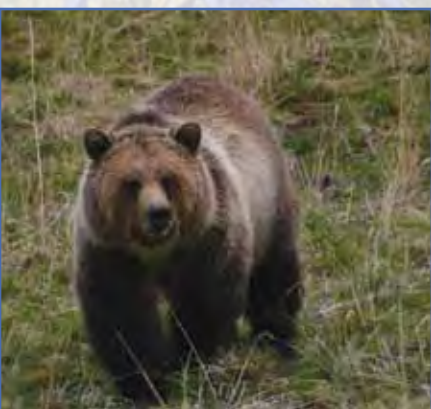
The name of the award commemorates the back country camp visited by Prince Albert I of Monaco on his historic trip to Greater Yellowstone's backcountry in 1913.

The partners for the Camp Monaco Prize have issued a call for biodiversity research proposals to all interested parties through the world's leading scientific organizations. We believe that the most significant advances in biodiversity conservation will spring from the creation and synthesis of information gained through interdisciplinary (economic and social, as well as biological) research that addresses the trans-boundary stewardship challenges inherent in the Greater Yellowstone Ecosystem

and other coupled human and natural systems throughout the world.

We also believe that an informed citizenry is more likely to provide important input and support to sound stewardship strategies. Therefore, projects that integrate public outreach activities and multiple stakeholder involvement with scientific research activities are strongly encouraged. Our ultimate objective is to foster concrete actions to safeguard biodiversity in conjunction with continued human social and economic development.

The Camp Monaco Prize jury is in place to review submissions and to select the winning proposal. The jury includes a highly distinguished, international assemblage of scientists, scholars, public officials, and public outreach professionals. The prize will be awarded at the Center's annual Patrons Ball on September 21, 2013, in the presence of H.S.H. Prince Albert II of Monaco. Proposals should be submitted via e-mail to Dr. Charles R. Preston (Selection Jury Co-chair), cpreston@bbhc.org, no later than April 19, 2013, with the award recipient(s) announced on September 21, 2013. For more information, visit the Historical Center's Web site at www.bbhc.org/camp-monaco-prize. ■



The core partners

The **Draper Museum of Natural History** is the natural science division of the Buffalo Bill Historical Center. Opened in 2002 as the first major natural history museum established in and for the twenty-first century, the Draper Museum strives to increase understanding and appreciation for the relationships binding nature and humans in the American West, particularly the Greater Yellowstone region. We pursue this goal through an interconnected suite of activities including scientific research, collections development, public outreach, and more than forty thousand square-feet of highly immersive exhibits on the ecology of Greater Yellowstone.

www.bbhc.org/explore/greater-yellowstone-natural-history.

The **University of Wyoming's Biodiversity Institute, a division of the Haub School of Environment and Natural Resources**, seeks to promote research, education, and outreach concerning the study of living organisms in Wyoming and beyond. The university already has a wealth of resources on campus in the form of biodiversity scholars, research, and academic programs. The Institute brings into common action the considerable resources on biodiversity scholarship already present at the university and makes them widely accessible to Wyoming's citizens, and particularly University of Wyoming's students.

www.uwyo.edu/biodiversity.

The **Prince Albert II of Monaco Foundation** was established in 2006 by His Serene Highness Prince Albert II to continue the Principality of Monaco's legacy of environmental stewardship and its commitment to conserve the world's natural environment. The Foundation supports sustainable and ethical projects especially in the Mediterranean Basin, the Polar regions, and the world's least developed countries. Its focus is on three main challenges: climate change, combating the loss of biodiversity, and water management. It has opened chapters in France, Switzerland, the United Kingdom, Italy, Germany, Canada, and, in 2008, the United States. Since its inception, more than one hundred projects have benefited from Foundation grants totaling more than \$23 million.

www.pa2f.org.

Treasures from our West



BUFFALO BILL / MOSES KERNGOOD LOCKET

The year 1876 was a very difficult one for William F. “Buffalo Bill” Cody, and this locket represents the most trying episode of that year. The Battle of Little Big Horn took place in late June 1876, and Cody’s good friend James B. “Wild Bill” Hickok was murdered two months later. However, the event that affected him the most—and which he never got over—was the death from scarlet fever of his only son, Kit Carson Cody, on April 20. Kit was six years old.

The Cody family was living in Rochester, New York, when Buffalo Bill and Moses Kerngood, a local businessman, became good friends.

It was Kerngood who met Cody at the train station when he rushed home from Boston just in time to see Kit before he passed away. To thank Kerngood for this act of kindness and his friendship, Buffalo Bill gave Kerngood this yellow and pink gold locket which contains an image of Kit. “Moses Kerngood” is engraved on the bar and the reverse of the locket is engraved, “Moses Kerngood from Buffalo Bill April 20th 1876.” The locket was purchased from the estate of Kerngood’s grandson, Frederick Schloss. ■

Locket with bar pin. Museum Purchase. 1.69.2718



GRAY WOLF TAXIDERMY MOUNTS

Jack D. Putnam was a nationally-renowned taxidermist and sculptor based in Denver, Colorado. He held the position of Curator of Exhibits at the Denver Museum of Natural History for nearly twenty-five years. During his tenure at the Denver museum, he led several expeditions around the world to study and acquire specimens for the museum’s world-famous wildlife dioramas. Jack passed away in 2011, leaving behind his devoted and equally

accomplished and adventuresome widow, Lila. When Jack passed, she began looking for appropriate homes for Jack’s most prized, private collection of taxidermy mounts.

Lila turned down some lucrative financial offers from other institutions and private collectors to donate these two magnificent gray wolf mounts to the Draper Museum of Natural History, “...where they will be presented in a truly exceptional scientific and

educational natural history museum.” The wolves were harvested by licensed hunters in British Columbia in the 1960s, and prepared by Putnam around 1965. The gray wolf has become a modern icon of the Yellowstone region, embodying both the long-enduring conflicts and profound adulation associated with large carnivores in human cultures. These specimens will soon be incorporated into a new exhibit slated for the

Draper’s Expedition Trailhead. ■



Gray wolf taxidermy mounts. Gift of Lila D. Putman in Memory of Jack D. Putnam. DRA.305.181 and DRA.305.182

JAMES EARLE FRASER'S *END OF THE TRAIL*

James Earle Fraser's sculpture *End of the Trail* succinctly and pointedly summarized American perception of Native Americans in the early twentieth century. A forlorn warrior sits slumped on his pony. His moccasined feet dangle loosely, and his spear points diagonally toward the ground. The downward momentum pushes the horse and rider toward a small, rocky precipice in defeat and despair.

Fraser had grown up in the West at the end of the frontier days, hearing stories of the plight of the Indian. Following training in Minneapolis and Chicago, he worked in Paris as an assistant to American sculptor Augustus Saint-Gaudens. Influenced by Saint-Gaudens's aim to create sculpture perceived as distinctly American, Fraser synthesized his French-trained aesthetic with American western subject matter.

When the sculpture was displayed at the Panama-Pacific International

Exposition in San Francisco in 1915—at two and one-half times life size—a guidebook explained, “The Indian has ridden for many a weary day... but alas!...His trail is now lost[,] and on the edge of the continent he finds himself almost annihilated” (James, *Sculpture of the Exposition Palaces and Courts*, San Francisco, 1915, page 34). At the Exposition, this work won the gold medal for sculpture, and its popularity assured the image's permanence in the minds of American viewers. Small replica sculptures were soon available, and the silhouetted image decorated bookends, ashtrays, postcards, and even silverware.

The power of visual imagery cannot be underestimated, and although Native Americans had never



James Earle Fraser (1876 – 1953). *End of the Trail*, modeled 1894, reworked 1915, cast ca. 1918 – 1923. Bronze. Clara Peck Purchase Fund. 112.67

vanished and were very much alive in the early twentieth century, Fraser's image perpetuated a stereotype that had a lasting impact on American perception of Native Americans as a disappearing race. ■

A REMINGTON WINCHESTER

In 1894, the final calendar picture that famed artist Frederic Remington painted for the Winchester Repeating Arms Company was published. Three years later, in 1897, he acquired this striking Winchester Model 1894 Lever Action Rifle. This made it a “Remington Winchester” and accounts for an unusual juxtaposition of well-known firearms names. Unlike most of the arms that Remington used as study

items for his art, however, this rifle has a number of features that distance it from the “prop” category.

Among these features is a special order round barrel with a matte finish and a half-length magazine. The forestock and shoulder stock are deluxe figured walnut, and the shoulder stock has a rare pistol grip for a Model 1894. Both the forestock and the pistol grip

are beautifully hand-checked, and the receiver is case-hardened. These characteristics make it an appropriately beautiful rifle for Remington's superb eye for art. This one-of-a-kind rifle is on display in the main gallery of the Cody Firearms Museum. ■

Frederic Remington's Winchester Model 1894 Deluxe Sporting Rifle. Gift of The Coe Foundation. 1.67.335





When Prince Albert I of Monaco visited the United States in 1913, he traveled through large cities like New York, Chicago, and Washington, D.C., but received a most hearty welcome in Cody,

Wyoming. There he joined William F. "Buffalo Bill" Cody, outfitter A.A. Anderson, and other local sportsmen for an extended hunt in the surrounding Yellowstone country. Here the prince is pictured in town with Buffalo Bill in front

of a parade float sporting a banner that read: "Welcome to His Royal Highness Prince of Monaco ~ Cody Wyoming."

Newspaper coverage of the prince's trip throughout America often reported on his diverse interests in literature,



At our annual Patrons Ball this September, we commemorate the 100th Anniversary of the Prince of Monaco's visit to the Cody area. We are pleased that His Serene Highness Prince Albert II of Monaco, great, great grandson of our 1913 guest, has accepted our invitation to the event, where he will award the Camp Monaco Prize (read more on pages 25 – 27).

Black and white photograph. William F. Cody and the Prince of Monaco, Albert I on Sheridan Avenue in Cody, Wyoming, during the prince's visit in fall 1913. Original Buffalo Bill Museum Collection. P.69.810

art, education, and particularly science, and noted his hopes to visit universities as well as the Smithsonian Institution. *The Lexington (Kentucky) Herald*, though, quoted Prince Albert as saying at the beginning of his travels,

“...before anything else I want to go West and shoot big game.” He especially hoped to hunt bear, and in the end reportedly shot an elk, a deer, and a bear during his adventures in Wyoming with Buffalo Bill. ■

*One picture is worth
a thousand words.*

The McCracken Research Library at the Buffalo Bill Historical Center offers access to thousands of historic images for research and publication. To learn more, contact the library at 307.578.4063, or search the online collections at library.bbhc.org/cdm/.



BUFFALO BILL HISTORICAL CENTER

720 Sheridan Avenue
Cody, Wyoming 82414
www.bbhc.org

Non-Profit Org.
POSTAGE PAID
Buffalo Bill
Historical Center

What kind of legacy will you leave?



A bequest is a gift you make through your will or trust. There are several ways to make this happen:

- Specific dollar amount
- Percentage of your estate
- Specific asset
- Residue of your estate

For more information on how to create a lasting legacy through a bequest to the Buffalo Bill Historical Center, please contact us at development@bbhc.org, 307.578.4014, or visit www.bbhclegacy.org.

New Items!



**Shop our Museum
Store in person
or online!**

**New merchandise
arriving daily!**

**Museum
Store**
at the

BUFFALO BILL HISTORICAL CENTER

720 Sheridan Avenue
Cody Wyoming 82414
Toll Free: 800.533.3838
www.bbhcstore.com