

POINTS WEST

JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ CODY, WY ■ FALL 2001



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POINTS WEST

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

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Cover:

CALENDAR

OF UPCOMING EVENTS

Diorama — Line Shack. Posing before diorama are the creators, Edward Grigware, left, and Thomas Molesworth, right. C. 1939 (See article p. 5). Photo courtesy the Buffalo Bill Historical Center, Cody, WY; Jack Richard Collection.



- SEPT 1-15** Museum open 7 a.m. to 8 p.m. daily
16-30 Museum open 8 a.m. to 5 p.m. daily through October
- 11** Rendezvous Royale begins with opening of the Buffalo Bill Art Show & Sale
11 Natural History Lunchtime Expeditions, 12:15 p.m.
- 16-22** Western Design Conference. Seminars at BBHC.
19 Western Design Conference Fashion Show, 6 p.m.
- 21** Buffalo Bill Art Show & Sale, 5 p.m.
22 Buffalo Bill Art Show Quick Draw and Brunch, 10 a.m.
 25th Annual Patron's Ball
- 28-30** Plains Indian Seminar, *Circles of Knowledge*.
- OCT 1-31** Museum open 8 a.m. to 5 p.m. daily
9 Natural History Lunchtime Expeditions, 12:15 p.m.
- NOV 1-30** Museum open 10 a.m. to 3 p.m. Tuesday through Sunday.
1-2 American Indian Heritage Celebration, 10 a.m. to 3 p.m.
13 Natural History Lunchtime Expeditions, 12:15 p.m.
22 Thanksgiving Day. Museum Closed.
- DEC 1-31** Museum open 10 a.m. to 3 p.m. Tuesday through Sunday.
 Closed Christmas and New Year's Day.
8 BBHC Annual Holiday Open House—Museum Selections Gift Shop Sale, 10 a.m. to 8 p.m. A free day of holiday music and traditions.





Cowboy Style

THOM HUGO
DIRECTOR OF COMMUNICATIONS

Fire at Fault

It was fire that did it. Fire started the rustic furniture movement. But before we talk about how it started, let's start with what "rustic" is and what does it have to do with cowboys?

Rustic furniture incorporates nature into its design, letting us see natural elements with little or no alteration, using the twists and turns of wood, bark, antler, horn and leather to bring form and function to the piece. The term also implies that someone without the formal training of a furniture maker built it.

Fire started it. Imagine for a moment our ancient, cave-dwelling ancestors' lifestyle. They figured out how to harness, start, and use fire. It brought warmth and light. It offered protection from wild animals and insects, and it cooked food.

It's Friday evening and Mukmuk has just built a roaring campfire in front of his suburban cave and is ready to sizzle a saber-toothed tiger strip steak on a stick. It's been a long, hard fortnight of hunting and gathering and Mukmuk is ready for a weekend.

"Oy, my aching back," Mukmuk mutters as he leans over to barbeque his filet. Spying a nearby log that isn't on fire, he drags it closer. Mukmuk squats down on the log so that he might more comfortably hold his tiger treats over the smoky blaze.

"Ahhhh, that's better," Mukmuk sighs, wishing for a nice Merlot to go with it but France hasn't been invented yet.

That was the beginning of the rustic furniture tradition. Somebody used basic and natural elements to make a chair. That tradition continued through history as man discovered woman (a much better discovery than furniture) and woman discovered decorating.



Above: CHANDELIER, STEER HORNS ML.1.89 – Wrought iron, horn and rawhide, this lamp incorporates silhouettes of grazing cattle and pine trees. Courtesy Robert D. Coe II.

Left: READING ROOM, KALIF TEMPLE ML.11.89 — This roomscape was created by Molesworth for the Kalif Temple in Sheridan, Wyoming. It includes a large leather and fir library table, a large fir, burl and leather sofa, matching chairs, several small tables, stands and a double desk. Notable also is a frieze surrounding the room painted by artist Edward Grigware, a friend and Molesworth's frequent collaborator. Courtesy Kalif temple, Sheridan, WY.



Above: BARREL CHAIR, GREEN/WHITE ML.9.89.1
Leather Upholstered Barrel Chair - Blue and white top-grain leather originally with leather-covered cushion, fringe trim. Collection of the Stonehouse Family.

Seriously, for generations we made our own furniture out of materials that were easily accessible. Finally craftsmen came into their own and the rest of us figured out we could have better, more comfortable furniture if we let an expert build it. Besides, we could also use the time previously spent making our own furniture to be more efficient hunter-gatherers and bankers. With the exception of isolated, rural areas where store-bought furniture wasn't easily available, furniture building became the province of trained specialists.

Rustic as a Style

In the 1740s we began to see designs for "tree furniture" in Europe but it wasn't until the 1st half of the 19th century that its popularity took hold. As English families became hunter/gatherer/banker-proficient, they grew in wealth. They began to leave the cities for the suburbs and countryside. The demand began for "garden furniture." This was furniture that could be used outdoors in English gardens, supplying a comfortable place from which to enjoy the glories of nature in their private gardens. Rustic garden houses and furniture began appearing in America. Lodges and resort hotels in the Adirondacks were being built during the early 1800s as well, creating more demand for the rustic style. During the 1870s even Central Park in New York City was home to dozens of rustic structures, from cabins to gazebos.

The migration of people to the American West during the 19th century continued the trend although for practical more than aesthetic reasons. Many a family traversing rivers and mountains of the West had to leave treasured pieces of furniture along the trail because they were simply too heavy to ford a river or make it over a high mountain pass. Highways like the Oregon Trail were littered with everything from fancy bureaus to pianos. When the pioneers, heavy with courage but light on sofas, arrived at their varied western destinations, they couldn't just pop in to their local discount department store to furnish their new homes. They made their own, simple furniture from materials they had at hand.

SWASTIKA SETTEE ML.3.89.1
and SWASTIKA CHAIR
ML.3.89.2 – The set utilized
plain and straightforward
construction. The central
slats and face rails are of
routed hardwood selectively
stained to enhance the Native
American design. Courtesy
the Paul Stock Foundation,
Cody, Wyoming.



Adirondack Attack

After the Civil War, many Americans successfully pursued business careers and discovered a need to get away from it all. Since there were no all-inclusive Caribbean resorts as yet, they began to build vacation homes in some of America's more remote locales like the Adirondacks, Catskills, Michigan's Upper Peninsula, Minnesota's lake country, the Rocky Mountains, and California. These lodges and vacation homes were being built in these areas as these areas suddenly become more accessible because these Americans were also building highways and railroads to these locales.

The Adirondacks were an especially popular retreat from the large cities of the East. Wealthy families succumbed to the charm of country summer living, getting back to nature but in a very civilized way. Let's face it, just because you, yourself, didn't cut the logs, didn't mean you couldn't enjoy the satisfying effects of sitting before an open fire.

They chose to furnish their country homes, cabins, and lodges in a manner more appropriate to the mountains and wilderness than to the city. After all, they were trying to get away from the city, albeit temporarily. They found a supply of skilled craftsmen living in the Adirondacks: carpenters and loggers who taught themselves to build furniture in their "spare time." They were talented men who built one-of-a-kind furniture.

The establishment of national and state parks in the 1890s and early 1900s gave further momentum to rustic design, construction, and architecture, as America built lodges, hotels, restaurants, and other guest accommodations in those parks.

BAR, BUFFALO BILL. ML.20.89 (below) and BAR, INDIAN HEAD. BUFFALO ML.20.89.1 (right) – Originally commissioned as service counters, they feature the routed images of Cody's namesake, Buffalo Bill, and an Indian chieftain. While both have been converted to portable bars and partially refinished, the striking "dollar bill" design remains. Collection of Blair's Holiday Inn.



Cowboys

The West (thought I forgot about the cowboy, didn't you?) wasn't much interested in the English gardens tradition so rustic furniture moved decidedly indoors. Western ranchers were giving life to the rustic style. As many of them discovered there might be more money in two-legged critters than in four, they converted their ranches to serving dudes.

During the long, cold winters, they often employed their ranch hands to construct furniture for the ranches. Sometimes they had to furnish an entire ranch over a single winter. These cowboys weren't formally trained but they were skilled craftsmen in their own right. They could build an entire cabin and could certainly build chairs, tables, cabinets, settees, lamps, and even beds with materials available to them on the ranches. They used logs, branches, twigs, antlers, leather, bone, and fur to make rustic though comfortable and even attractive furniture.

Then Came Molesworth

Cowboy style grew slowly and mostly locally. It needed a spark. That shot in the arm was Thomas Molesworth.

Molesworth was born in 1890, the son of a well-to-do preacher who moved them from Kansas to near Billings, Montana. Deciding he wanted to be an artist, Tom attended the Art Institute of Chicago in 1908–1909. Molesworth worked for a Chicago furniture company, served in the United States Marines during WWI, and then finally returned to Montana to manage a furniture company in Billings.



In 1931, married with two children, Tom Molesworth moved his family to Cody, Wyoming, and opened the Shoshone Furniture Company. The company manufactured “homemade” furniture and was, at first, a modest success.

Business took off for him two years later when Moses Annenberg, a wealthy Pennsylvania publisher, commissioned Molesworth to furnish and decorate the 10,000 sq. ft. retreat on his 700-acre ranch in eastern Wyoming. Molesworth created almost 250 pieces of furniture and decorated the entire inside of the lodge. A style was born.

Before long he was doing work for some of the finest hotels in the West. He was commissioned to design and supply furniture for a myriad of large ranches, guest lodges, and dude ranches. He was even supplying Abercrombie and Fitch so they could supply wealthy sportsmen all over the world.

Some of his earlier efforts included applying facades to already manufactured furniture but he developed his own forms, too, as he met the needs of the spaces he furnished or the materials he found. Molesworth also established relationships with western artists whose work he incorporated into his furniture designs.

He wasn't just making furniture. With his exposure to the Arts and Crafts Movement in Chicago during his student days, the Adirondack style (as evidenced by Buffalo Bill's Pahaska Tepee lodge), and his own acutely defined sense of style, Thomas Molesworth created an environment — a setting, if you will. And his influence is still felt today. From rustic to western — from caveman to John Gallis, Mike Patrick, and dozens more like them — we see evidence of the creative spirit of man wrestling with and using what nature offers.

We see the Cowboy Style.

We think Mukmuk would have been proud. ■

If you would like more information on Cowboy Style, we would recommend the following publications:

Interior West — the Craft and Style of Thomas Molesworth by Wally Reber and Paul Fees, Buffalo Bill Historical Center; *Adirondack Furniture and the Rustic Tradition* by Craig Gilborn, Harry N. Abrams, Inc., Publishers; *Cowboy High Style — Thomas Molesworth to the New West* by Elizabeth Clair Flood, a Peregrine Smith Book, published by Gibbs Smith, Publisher; *Rustic Furniture Makers* by Ralph Kylloe, a Peregrine Smith Book, published by Gibbs Smith, Publisher.



Left: CHAIR, "CA", KEYHOLE – Even the keyhole chair was manufactured for commercial use. This example, following Molesworth's original design sketches, was made for use in the Cody Auditorium. Collection of City of Cody

Above: CHAIR, YELLOW ML.1.89.3 and CHAIR, YELLOW ML.1.89.6 – Lodgepole pine and leather. An unusual set of side chairs constructed with formed pole backs and shaped pole supports. Courtesy Robert D. Coe II, Cody, Wyoming.



“In a time and place where many craftsmen produced high quality western rustic furniture — Molesworth emerged as the principal author of the genre.”

*— Interior West
The Craft & Style of
Thomas Molesworth*

by Wally Reber and Paul Fees

PITCHFORK “DUCK” DESK ML.6.89.1, SWIVEL
CHAIR ML.6.89.2, and WASTEBASKET ML.6.89.3 —
Molesworth Exhibit, Summer, 1989. Collection of
Mr. and Mrs. Jack Turnell.





Above: BED, SADDLE, HORSE HEAD ML.4.89.3 – One of a set of twin beds, this hardwood-panel and pole-trim bedstead features a routed saddle design on the headboard and an intricately routed and stained horse's head on the footboard. Courtesy James E. Nielson.

Right: BED, HORSE, GREEN ML.3.89 – One of a set of twin beds, this Molesworth bedstead is constructed with a plywood framework, fir legs and shaped pole and leather trim. The carved horse decoration was completed by one of a number of western artisans contracted to do piecework for Molesworth. Courtesy of the Paul Stock Foundation.





Above: UPHOLSTERED CHAIR, YELLOW ML.3.89 — Slabsided Armchair, fabric covered with pine bough motif. Courtesy of the Paul Stock Foundation.



Left: BURL LAMP — This characteristic burl lamp includes a commercially produced rawhide shade painted by Molesworth with an Indian paintbrush design. Courtesy Robert D. Coe II.



EDWARD

SADDLE MAKER



BOHLIN BELT AND BUCKLE SETS, Edward H. Bohlin, Hollywood, CA. On loan from anonymous lender.

Right: THE MISSION SADDLE, Edward H. Bohlin, 1927-1930. Gift of Peter Kriendler in memory of Jack, Mac, and Bob.

H. BOHLIN

AND SILVERSMITH TO THE STARS

BARBARA FOOTE COLVERT

Necessity may be the mother of invention, but it took an artisan of practical experience and artistic vision to create the exquisite saddles and silver filigree that made Edward H. Bohlin the "Saddlemaker and Silversmith to the Stars."

A long and winding road led Bohlin to his life's work. Born in 1895 in Sweden, Bohlin immigrated to America at the age of 17 just before the outbreak of World War I.¹ Determined to make his mark here, he immediately applied for citizenship and made his way westward. He worked as a cowboy and ranch hand in Montana and Wyoming and first conceived the idea of making quality saddles of distinctive design.

Drawn to Cody in 1917, Bohlin began working on a ranch owned by Buffalo Bill, and also worked at the Pitchfork Ranch owned by photographer Charles Belden. Between ranch jobs, Bohlin opened a leather shop in Cody across from the Irma Hotel where he began perfecting his skills working with leather and silver. He created several pieces for Belden, and his reputation as an artist and craftsman began to grow.





After spending a few years in Cody, Bohlin moved to Hollywood to learn more about the refinements of saddles and leatherwork in demand there. He entered show business as a trick rider and roper, hobnobbing with stars in the business, and appeared in several pictures before launching the career he was meant to carry out: fashioning distinctive saddles, silver and leather products. His leather business soon expanded to include saddles, spurs, and fast draw holsters.

Bohlin's original designs incorporated gold and silver filigree used in combination with leather. His skill and artistry soon caught the eye of western movie idols such as Tom Mix and Gene Autry ² and a spectrum of sportsmen and horse enthusiasts with a cultivated eye for the efficiency and quality that distinguished Bohlin's impeccable design. His shop, the Edward H. Bohlin Co., located at 5760 Sunset Boulevard, clinched his reputation as the "saddlemaker to the stars." ³ He never lost sight of the cowboys with whom he had lived and worked, however, and their need for sturdy, serviceable gear to take them through hard long days and nights on the range.



Edward H. Bohlin, 1895–1980, Edward H. Bohlin Centennial Catalog, 1995.

Left: BOHLIN SADDLE AND ACCESSORIES, c. 1935. Edward H. Bohlin, Hollywood, CA. Gift of Pauly and Nick Misciagna. CHAPS, c. 1935. Gift of H. P. Skoklund, Permanent Collection, BBHC.

In 1930 Bohlin expanded his business further by launching the Edward H. Bohlin Catalog.⁴ Filled with photographs of Bohlin's original designs, it featured saddles constructed using the finest saddletrees covered with heavy beef or bull hide. They ranged in style from the plain and serviceable to the luxuriously ornamental, with complementing bridles, breast collars, bits, spurs and spur straps. Personal accessory items such as bola ties, belts and three-piece belt sets, watchstraps, and hatbands carried the Bohlin three-color gold or gold and silver motifs that distinguished his design.

A section set aside in the catalog entitled, "Western Clothing — The Bohlin Tailor Shop,"⁵ carried the kind of western wear and accessories that became the hallmark of Hollywood movie stars. "Hand tailored on the premises" shirts, jackets, moccasins, and buckskin shirts, gloves and jackets were meticulously made to order.

Patrons could order western clothing directly from the catalog or have their western wear custom tailored using particular fabrics and patterns. A selection of Stetson hats topped off Bohlin's clothing line. Additional items featured in the catalog included a silver plated telephone, leather picture frames with silver filigree adornments, and automobile hood ornaments. Featured last was the downright practical that included sweat scrapers, hoof picks, boot hooks, bootjacks, and saddle soap.

Edward H. Bohlin, saddlemaker and silversmith died in 1980. His craftsmanship continues in the hands of skilled craftsmen and women using original dies from Bohlin's designs.⁶ Items are made one at a time as he created them himself, insuring that the Bohlin eye for "classic design, exquisite execution, and sense of timeless style and grace" will continue. ■

¹ Hutchins, Dan and Sebie, *Cowboy Saddles and Spurs*, Horse Feathers Ranch, 1993, p.17.

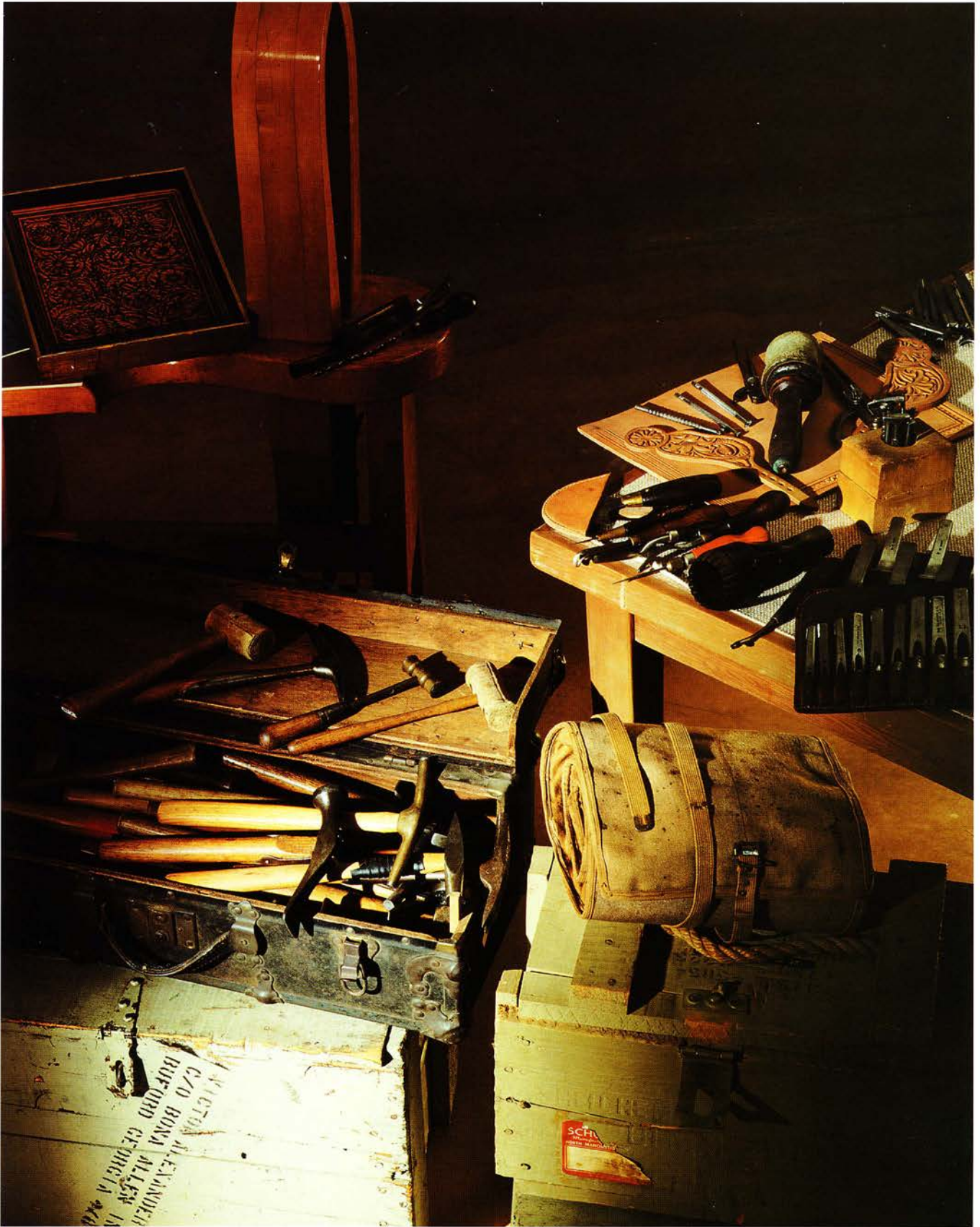
² Ibid., p. 17.

³ Ibid., p. 17.

⁴ Bohlin, Edward H. "Catalog of the World's Finest" *Riding Equipment and Accessories and Silver and Leather Goods*, Edward Bohlin, 1941, p. 6.

⁵ Ibid., p. 201.

⁶ Ibid., Foreward



Tools of the saddlemaker's trade. Buffalo Bill Historical Center, Cody, WY; Gift of Mr. Victor Alexander, Jr. Photo by Devendra Shrikhande.

"Cody

*"Cody western style
may have been
firmly rooted
in the
imagination of
Thomas Molesworth
and Charles Bohlin,
but it by no means
ends with them."*



Style”

BARBARA FOOTE COLVERT

Cody western style may have been firmly rooted in the imaginations of Thomas Molesworth and Charles Bohlin, but it by no means ends with them. It is a vital, dynamic presence in Yellowstone Country today as shown in a special exhibit designed and curated by Wally Reber, Associate Director of the Buffalo Bill Historical Center entitled, “Cody Style: a Western Decorative Arts Tradition.”

Functionality and serendipity mark the evolution of the works shown in this exhibit of western artists-artisans, with function and form celebrating the vagaries of Mother Nature. Multiple materials are incorporated with precision and artistry, with freer adaptations coming to the fore in the modern pieces.

The exhibit begins with the creations of Thomas Molesworth, which show the distinct influence of the Adirondack rustic style.¹ Reber distinguishes this interpretation of the Adirondack artisans, however.

“Molesworth worked not in twigs and not in the assembly of twigs into intricate and artful shapes, à la Adirondack twig mosaic. He worked in flat sided pieces, slab sided, some with pine pole and leather trim, some with routed side panels, some with painted relief, and some woven,” he states.

Using a “slab sided” application of wood — that is, wood pieces planed on one side and adhered in vertical strips to the side panels — enforces the vertical lines in many of the pieces produced by Molesworth’s Shoshone Furniture Company in Cody, WY.

The pine “Armchair” (1930), with burl arms and leather cushioning is upright and sturdy. It is made for sitting and it will last and last. The famous “Horse Head Bed” (1942), page 14, also uses the slab sided wood application with a stylized carving of the horse head on the headboard.

“Three Keyhole Chairs” (1940) suspended from the wall offer a classic throwback to the Arts and Crafts Movement with simple, sturdy lines. The “Overstuffed Armchair” (1950) features the use of turned fir pole legs, and the chimayo cushions that distinguished Molesworth’s upholstered chairs and footstools. Leather trim secured with brass studding and woven leather sides also show Molesworth’s favorite adaptation of materials.

“Moose Lamp” (1995)
by John Mortensen,
Wilson, WY. Bronze
with rawhide shade.

The exhibit takes a graceful leap from these classics of the 1930–50s era to the very modern “Foosball Table” (1996) created by Triangle Z Ranch Furniture, Cody, WY. The transition here is seamless, and it is obvious that these designers are having fun with material and style. Employing the classic twig application, sturdy pine legs and leather accents give this modern adaptation a sense of whimsy.

Across from this piece is the “Cabinet” (1995) designed by Red Bird Furniture, Dubois, WY. It charmingly echoes Molesworth’s conservative line and artistry, with delightful contemporary accents such as the antler drawer pulls, and the chunky, burl cross piece that joins the legs.

“Functionality and serendipity mark the evolution of the works shown in this exhibit of western artists-artisans, with function and form celebrating the vagaries of Mother Nature.”



The “Corral Creek Sideboard” (1994) by Covert Workshops, Cody, WY, catches the eye with purity of line and expert adaptation of Molesworth’s style. But this is no 1930s construction. Beyond the classic use of twig application, whimsy takes hold. The legs are noticeably flared, a clear departure from Molesworth’s verticality that celebrates the natural growth of the legs. Mother Nature has definitely been welcomed into this design that employs multiple woods — walnut, juniper, cedar, driftwood, fir, pine, and lodgepole — combined in elegant patterns. Burl drawer pulls and a covering for the top of water buffalo hide make stunning finishing touches.

Another stunner in this exhibit is the breathtaking “Teton Settee,” page 28, by John Gallis, Cody, WY. This sensuous piece celebrates the meandering growth and coloration of the walnut used in the frame perfectly complemented by supple

leather cushioning. In a short video

presentation that accompanies

the “Cody Style” exhibit,

Gallis heralds the marriage

of style and usage, saying

that good design should be “. . .

functional and practical and tell

a story . . . the more you look

the more you see.” Gallis has

triumphantly succeeded with his

ultra modern settee that is destined

to become a classic in its own time.



Corral Creek Sideboard” (1994) by
Covert Workshops, Cody, WY.
Photo by Devendra Shrikhande.





"Daybed" (1998) by Custom Leather and Saddlery, Bartlesville, OK.

*“Good design should be functional
and practical and tell a story . . .
the more you look the more
you see.”*

— John Gallis
Norseman Designs



"Teton Settee" by John Gallis, Cody, WY.

The "Anti Gravity Table" (1998) by New West Furniture Cody, WY, is sure to become a classic of western design. For sheer style and function, this piece is utterly flawless. The top, made of planed burl, is affixed to a base of whorled, red cedar. It indeed defies gravity in a simple "C" curve that works elegantly, simply, and with breath taking purity of purpose. This perfect marriage of whimsy and class says it all about western design today.

The pure artistry of the "Sky King Table" (1999) by Mark Koons, Wheatland, WY, confirms this designer's mastery as a designer technical craftsman. An intricate laminate employing a variety of woods celebrates the tonal and textural differences of box elder, cherry, birds eye maple, mulberry, lilac and sassafras.

This is the work of a grand master in complete command of material and design. It is accented perfectly by the "Moose Lamp" (1995), page 22, by John Mortensen, Wilson, WY. The bronze moose topped with a rawhide shade embody pure elegance and simplicity in western design.

The "Occasional Table" (1997) by Quandary Design, Leadville, CO, sneaks up on the viewer with the sturdiness of a Molesworth classic interpreted with a contemporary use of Utah Juniper, burl, redwood, and tooled leather.

The most daring example of a contemporary western look is represented in the "Daybed" (1998) by Custom Leather and Saddlery, Bartlesville, OK. There is practicality in its conversion capability from daybed to full-size bed. From there the designers have clearly had a ball. Materials are combined with elegance and panache, beginning with an eye-catching hide "coverlet." A generously proportioned leather border is hand-tooled using a rich floral pattern. Multiple steer horns form a railing along the back of the daybed and are also used as legs. A skirt of creamy suede fringe lends a final touch of elegance to this piece that is gloriously western.

In creating the "Cody Style" exhibit, Wally Reber carefully showcases the masterful work of Edward H. Bohlin, "Saddle Maker and Silversmith to the Stars." The "Bohlin Saddle and Accessories" of black leather with complimentary tack, and matching pair of black leather wingbat chaps with silver ornamentation are the epitome of classic western design. No wonder Bohlin's work attracted the attention of Hollywood's western elite!



"Purple Sage Smoking Jacket" (1997) by Anne Beard of Heppner, OR.

"Cowboy Boots" (1994).
Rocket Buster Boots, El Paso, TX.

Accessory items follow within the exhibit, including Bohlin's elegant tri-color belt and buckle sets and trophy rodeo buckles, bolas, and a silver Bohlin hatband, the perfect complement to the Seven Beaver Stetson hat with a classic Montana peak owned by Charles Belden. Clothing items within the exhibit are a direct throwback to items carried in the western clothing section of Bohlin's catalog, "The Western Shop."

The "Purple Sage Smoking Jacket" (1997) by Anne Beard of Heppner, OR, exudes soft, subtle shades of sage, purple and tan colors indigenous to the western landscape. Applied western images lighten the look of this elegant garment. Designers at Rocket Buster Boots must have had a good time fashioning "Cowboy Boots" (1994) using a colorful cactus motif against a black night sky sprinkled with stars.

One of the most elegant accessory items in the exhibition is the "Indian Box" (1996) by Judy Nansel and Julie Powell, Bozeman, MT. These designers have demonstrated great skill and imagination fashioning a twig mosaic, carried a step further with a delicate pattern hand-carved into each piece. This work resonates with a rich Oriental look that leaps across time and culture with imagination and style.

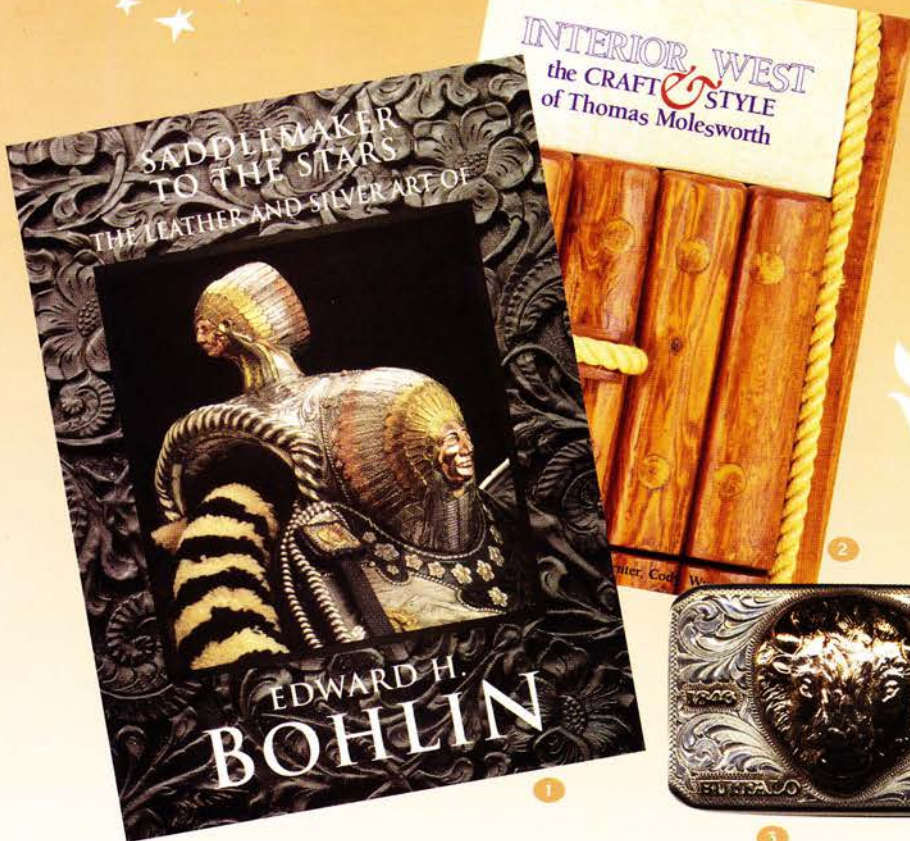
Imagination and style. These qualities distinguish the "Cody Style" of yesterday and today. The adaptations displayed in this exhibit offer a sampling of western art and design that are as rich with possibility as Mother Nature herself, and guarantee connoisseurs the world over pleasure and enrichment for years to come. ■

¹ Fees, Paul, and Wally Reber. "Interior West" *The Craft and Style of Thomas Molesworth*, Buffalo Bill Historical Center, Cody, WY, 1989, p. 1



Most of the contemporary pieces shown in this exhibit have been past recipients of the "Switchback Ranch Purchase Award" established in 1994. Since its inception, David Leuschen and the Switchback Ranch have allowed the Buffalo Bill Historical Center to add 13 pieces to the Decorative Arts Collection. This award is given annually to pieces chosen from entries to the internationally known Western Design Conference held in Cody every fall.

Read all about it! ★



1. *Saddlemaker to the Stars: The Leather and Silver Art of Edward H. Bohlin* by James H. Nottage, Vice President and curator of the Autry Museum of Western Heritage. This book examines Bohlin's departure from Sweden, to the opening of his first saddle shop in Cody, Wyoming, to the growth of his shops in Hollywood.

• Patrons price \$48.00

2. *Interior West: The Craft & Style of Thomas Molesworth* by Wally Reber and Paul Fees. Exhibit catalog from the 1989 exhibit of the same name.

• Patrons Price \$12.00

3. *Commemorative Buckle* from the Edward H. Bohlin Co. This beautiful sterling silver and 14K buckle was produced to commemorate Buffalo Bill Cody's 150th birthday in 1996. It was produced in an edition of 50. Own a piece of history today!

• Patrons Price \$600.00
(Regularly \$1,200.00)

Museum
Selections 

307.587.3243

■ www.bbhcstore.com

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