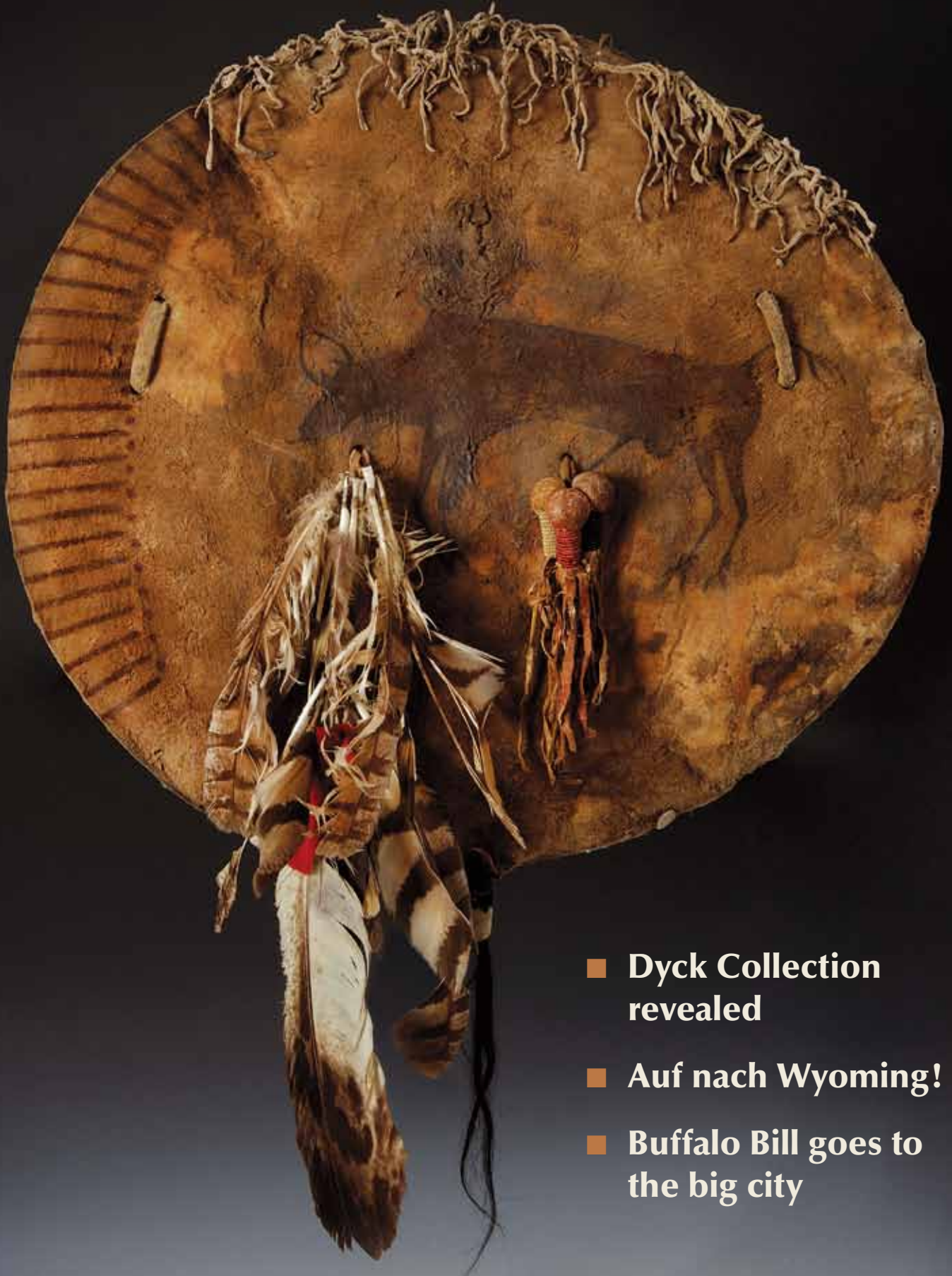


# POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SUMMER 2011



- Dyck Collection revealed
- Auf nach Wyoming!
- Buffalo Bill goes to the big city

## To the point



By Bruce Eldredge  
Executive Director

Since 1924, *Buffalo Bill – The Scout*, Gertrude Vanderbilt Whitney’s monumental sculpture of William F. Cody, has stood watch over the town that bears his name. Situated prominently at the end of Sheridan Avenue and just behind the Buffalo Bill Historical Center, “the statue” represents a community who joined together to memorialize their “favorite son.”

On July 4, 1924, the statue was unveiled to a large crowd, after which Buffalo Bill’s niece Mary Jester Allen continued her efforts to memorialize her uncle with the subsequent opening of the Buffalo Bill Museum. Through the determination of the entire city, Cody had secured its symbolic equestrian statue in addition to a lively and growing museum that would eventually become the Buffalo Bill Historical Center.

For more than eighty years, the Historical Center has enjoyed the support of the Cody community, a position we never take for granted. As our relationship with our neighbors continues, we have an opportunity for area residents to once again join together to support a project memorializing Buffalo Bill and the West he loved: the 2012 reinterpretation of the Center’s Buffalo Bill Museum.

With the theme “Buffalo Bill: Man of the West, Man of the World,” the “new” Buffalo Bill Museum will meld our authentic artifacts with state-of-the-art technology and interactives—all to explore the multi-faceted William F. Cody. The gallery will close in October 2011 and reopen as a completely new space in May 2012.\*

Last year we launched a capital campaign to fund the project, and so far, we’ve raised 85 percent of the necessary monies. Now, with only \$500,000 left to raise, I am excited to announce a challenge from Trustee and Cody resident Naoma Tate who has pledged to match funds raised locally up to \$100,000 toward the reinstallation of the Buffalo Bill Museum section of the Historical Center.

Call today (307.578.4013) to find out more! ■

*\*Even though the Buffalo Bill Museum section of the Center will be closed for the reinstallation, many of your favorites from this collection will remain on exhibit in a separate area of the Center. Please note: Our other galleries will be open as usual!*

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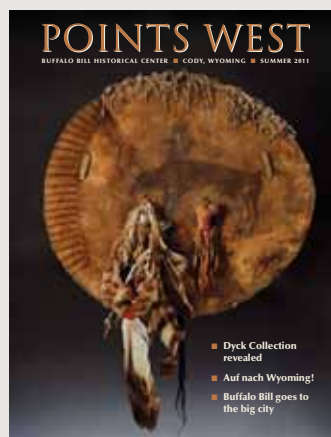
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*Points West* is published quarterly for patrons and friends of the Buffalo Bill Historical Center. For more information, contact the editor at the address above.

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, natural history 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.

## About the cover:



Shield. Humped Wolf, Apsáalooke (Crow), Northern Plains, ca. 1870. 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.108.136. Photo by Chris Gimmeson



# Contents

Six students from St. Labre Indian School, Ashland, Montana—(l to r) Tristan Lone Bear, Jade Three Fingers, Johnee Walks Along, Hunter Old Elk, Daralyn Bright Wings, and Kyle Robinson—learn essential museum practices by executing steps needed to create a permanent record for these moccasins (Sioux, ca. 1880, NA.202.1312) from the Paul Dyck Plains Indian Buffalo Culture Collection. Their experience is part of a collaborative program with the Buffalo Bill Historical Center and the St. Labre Museum Studies and Culture Classes. Read more about the collection on pages 4-8.

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- 10 ***Buffalo Bill goes to the big city.*** The Duke asked General Sheridan who the best jeweler in America was, and Sheridan told him Tiffany [in] New York. He told the count to write to Tiffany, New York, what he wanted him to make for Buffalo Bill—a set of jewelry. It should be of buffalo heads, studded with rubies and diamonds—a large buffalo pin, representing a buffalo head, and shirt-cuff buttons, the same. They were to be made and sent to me as soon as finished. By William F. "Buffalo Bill" Cody
- 14 ***Auf nach Wyoming!*** Little did 26-year-old Vanessa Schwartz of Koberg, Germany, know that her sixth visit to the *Karl-May-Spiele* (Karl May Festival) in 2010 would prove to be the proverbial charm...[E]vent organizers recognized Schwartz as the festival's 200,000th visitor and awarded her a ten-day trip to Cody, Wyoming, just in time for this year's Plains Indian Museum Powwow in June 2011.
- 20 ***Inspiring visitors – three voices on interpretation.*** While these are definitely forms of communication, museum interpretation is broader, encompassing a larger audience. Furthermore, interpretation is not "interpretorture," where a visitor is subjected to endless facts and tedious information about an object or idea. On the other hand, interpretation is also not "interpretainment," where we are solely looking to amuse visitors without challenging them with issues and ideas. By Emily Buckles, Megan Smith, and Gretchen Henrich

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Magazine of the Buffalo Bill Historical  
Center • Cody, Wyoming



# The anatomy of a collection: one

## THE PAUL DYCK PLAINS INDIAN BUFFALO CULTURE COLLECTION

By Anne Marie Shriver  
and Rebecca S. West

A blue metal locker, labeled “#23” in black ink on a piece of tape, rests in a storage room among other boxes and bins. The locker is unremarkable and a bit worn, in contrast to the uncommon contents inside.

Rare objects—plain and beautiful, created and used for survival, made with remarkable artistry—are

representative of the cultural diversity, history, and identity of Plains cultures. These are the individual pieces of the Paul Dyck Plains Indian Buffalo Culture Collection.

In February 2006, the Buffalo Bill Historical Center welcomed the loan of approximately two thousand objects from the Paul Dyck Collection. With excitement and anticipation, the staff awaited forthcoming negotiations to acquire the collection. The Dyck Foundation still owned the collection,

and the relocation of its contents from Paul Dyck’s home in Arizona to Cody, Wyoming, provided an opportunity for both parties to fully assess the collection’s holdings, condition, and immediate storage and conservation needs. A successful artist, Paul Dyck (1917 – 2006) systematically assembled the objects during his lifetime, adding to a collection started by his father in 1886.

Dyck filled his home with the items that became his devotion as





# object at a time

he diligently acquired, documented, and researched objects from a period he identified as the “Buffalo Culture” era. He formed lifelong friendships with Plains Native people to expand his knowledge of their cultures, and also to acquire significant pieces. Plains Indian Museum Advisory Board member Rusty Rokita comments on Paul Dyck’s methods as a collector, “There are undoubtedly rare and old items scattered about the world, and there are obviously other important collections of ethnographic material, but when it comes to Plains Indian material, this is a ‘collector’s collection.’ It was carefully designed and crafted to include as many important items as possible.”

With the formal acquisition of the collection in September 2007, the Historical Center obtained Paul Dyck’s work and promised to protect the physical and cultural integrity of the objects. Speaking to the Center’s role not only in protecting, but also sharing the collection with various groups, Emma I. Hansen, Senior Curator of the Plains Indian Museum notes, “Bringing the Paul Dyck Collection to the Plains Indian Museum ensures these exceptional objects will be preserved, and the collection will remain intact for current and future generations of Native



## THE PAUL DYCK PLAINS INDIAN BUFFALO CULTURE COLLECTION

Americans and others with interests in Plains Indian art and cultures.”

In addition to caring for the collection, there were long range goals of a permanent special exhibition gallery in the Plains Indian Museum devoted solely to the collection, a traveling exhibition, and a catalogue. Before any of this could be achieved, however, Historical Center staff had to provide for the collection’s most basic necessities. It needed to be unpacked and safely settled into its new home. With such a massive and varied collection came the challenge of unraveling the complexities of objects through systematically unpacking, accessioning, documenting, treating, and storing each, a process that has taken place over the past four years.

The richness and depth of the Paul Dyck Collection is apparent in its diversity. The collection contains objects representing every Plains tribe, and a staggering range of dates (early nineteenth to twentieth century), artists, and materials. Some compared the situation to a hospital triage to “treat” or process the collection.

First, staff cared for objects in need of immediate attention due to the object’s age and often delicate condition. Each “patient” had a different size, age, and material makeup with strengths and weaknesses. Once an object received care, there were many others that needed help, too. An inventory of the collection was completed prior to its move to Cody—and each box,

bin, or trunk held its own mysteries until objects were gently exposed and unwrapped to begin their formal introduction into the Buffalo Bill Historical Center’s collection database.

Many objects offered basic clues as to their origins and use, but had little detail about the maker, wearer, exact dates, and their composition of materials. Some gave up their history more easily with distinctive designs, beadwork patterns, or materials—even old object tags on a good day.

Humped Wolf’s shield (pictured on the cover), lifted from Locker #23 on June 5, 2009, is one such example of an extraordinary piece that offers an enticing glimpse into the power and story behind its creation.





# Humped Wolf's shield

By Anne Marie Shriver

**I**t looked familiar: The minute I opened the old foot locker and gently unwrapped it; I knew I had seen it before, this remarkable bison painted on the front of a very old shield.

Even with all the books I perused through the years, this bold image had stood out in my mind. Looking through an old exhibition catalogue, I spot the bison shield, but the one in front of me is, well...even better. My job is unbelievable.

Decorations on shields (*mínnatse* in the Crow language) are revealed to men in dreams and visions, and are among the most individual type of expression in Plains art. The protective quality of the decorated shield was innately attributed to this supernatural experience, and men going into battle wanted to carry one. Every shield has its own story and, fortunately, anthropologist Robert Lowie of the American Museum of Natural History recorded the narrative of this particular shield in the early twentieth century.

When he was 18 years old, Humped Wolf was part of an Apsáalooke (Crow) war party. When they had gone a great distance, they were attacked and many Crow were killed. Humped Wolf was shot through the legs above his knees, but was still able to travel with the other survivors. He became separated in a snow storm and, wandering across the prairie, he thought he was going to die—when he came across a big black object, a dead buffalo. He took shelter inside it and was about to fall asleep, when the

buffalo snorted; he then received his vision. Eventually, Humped Wolf found his way back to camp to the surprise of the others, who thought him dead.

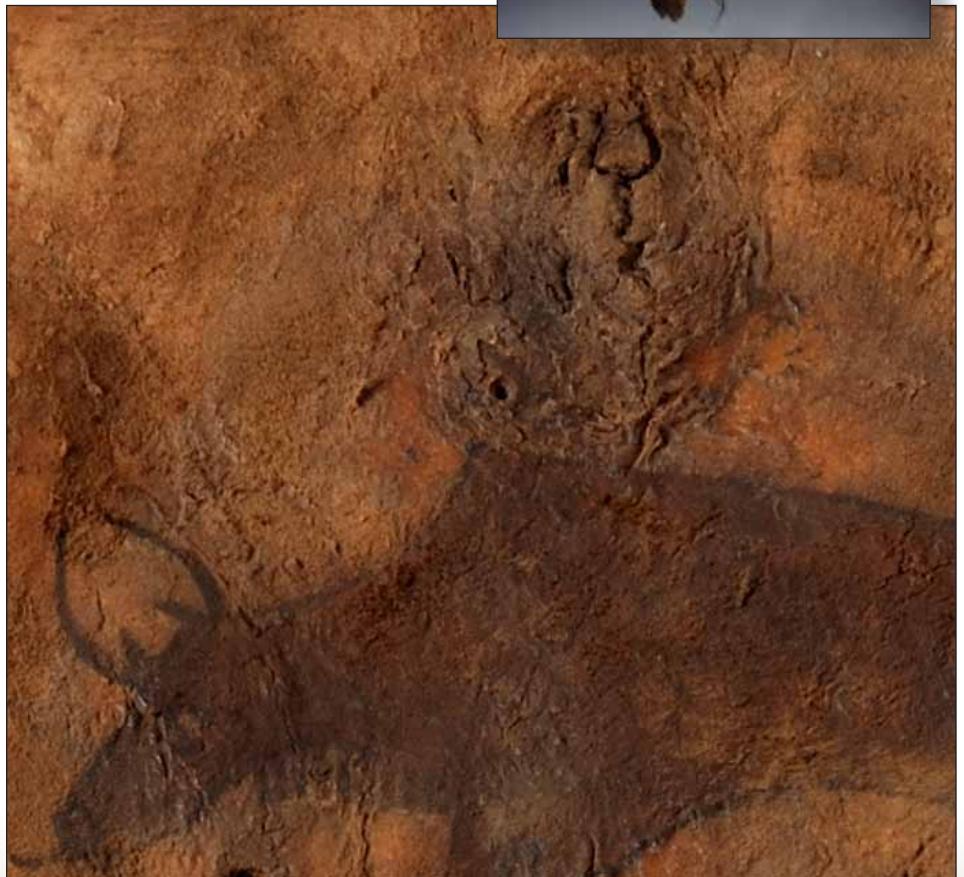
When he arrived, he summoned all the older men to his tipi and told them his vision. He described it and told them he liked it.

"Make it," they said.

Conceivably, this version of Humped Wolf's shield from the Paul Dyck Collection may be even more precious and powerful because of what we first thought of as a flaw or condition defect. But during cleaning, we discovered something even more fascinating.

Note the round mark above the painted bison in the shield detail

image. Thanks to collaboration with Draper Museum of Natural History Assistant Curator Philip McClinton, we determined the mark to be an old, healed-over wound on the bison. When the bison was later killed and its hide used to create the shield, almost certainly that particular spot



## THE PAUL DYCK PLAINS INDIAN BUFFALO CULTURE COLLECTION

from the bison's hump was chosen to reflect the power, strength, and endurance of the bison and shield—traits transferred to the owner/artist. Just a theory, but...

The owl feathers attached beneath the painted bison possibly provided the ability to see in the dark, and move silently and unnoticed. The golden eagle feathers perhaps gave its owner the swiftness and courage of that bird. The dark lines on the left side represent the bullets or arrows the shield helps repel. All shields were cared for in specific ways to preserve their protective powers. Humped Wolf's shield could never be placed on the ground. When Humped Wolf was travelling and needed rest, he placed it on a sagebrush.

Crow ceremonial objects were sometimes made in as many as four versions and presented to the owner's relatives. There are two other versions of Humped Wolf's shield—one in the

Minneapolis Institute of Arts and the other at the National Museum of the American Indian.

Shields made by nineteenth century warriors still carry the inherent powers of their owners and their spiritual protectors. Such shields now held in museum and private collections are treated—as are all collections objects—with great respect.

Each item in the Paul Dyck Plains Indian Buffalo Culture Collection delivers a quiet message: respect for times past and knowledge for future generations of Native people to help them better see and understand where they came from—and where they are going.

*Anne Marie Shriver is the research associate for the Dyck Collection and serves as the "Save America's Treasures" grant project manager. Rebecca West is the assistant curator at the Center's Plains Indian Museum.*

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*The Paul Dyck Plains Indian Buffalo Culture Collection was acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe.*

*Additional funding from "Save America's Treasures"—administered by the U.S. National Park Service—makes the collection accessible to researchers, tribal members, and scholars, and improves storage conditions for its care and preservation. Thank you!*

PAGE 4: Top: Blackfeet, Northern Plains, horse hood, ca. 1875. NA.403.215; bottom left: moccasins, Comanche, Oklahoma, ca. 1880. NA.202.1183; bottom center: horse hood, belonging to Medicine Owl, Blackfeet (Amoskapi Pikuni), Northern Plains, 1896. NA.403.214;

bottom right: doll, Cheyenne, (Tsistsistas), Plains, ca. 1870. NA.507.133

PAGE 5: Left: knife and sheath, Menominee, Wisconsin, ca. 1830. NA.102.210; and right: cradle, Cheyenne, (Tsistsistas), Northern Plains, ca. 1880. NA.111.61

Page 6: Left: Research Associate for the Dyck Collection Anne Marie Shriver unpacks a pair of man's leggings with a turtle image painted on them; right top: Plains Indian Assistant Curator Rebecca West pulls out a pair of feather fan from a foot locker; right bottom: To store the Dyck Collection objects, workers from Delta Designs install state of the art cabinets in the Plains Indian vaults, March 2010—made possible with the "Save America's Treasures" grant.

Page 8: From top: Paul Dyck (1917 – 2006) in 1973; shield and cover, Arapaho, (Hinono'ei), Southern Plains, ca. 1880. NA.108.126; moccasins, Sioux (Lakota), Northern Plains, ca. 1880. NA.202.1182; grizzly bear claw necklace, Pawnee, (Chahiksicahiks), Central Plains, ca. 1850. NA.203.1476





# Ways of giving



Wendy Schneider

By Wendy Schneider,  
Director of Development

*I am about to take the back-trail through the Old West—the West that I knew and loved. All my life it has been a pleasure to show its beauties, its marvels and its possibilities to those who, under my guidance, saw it for the first time.—William F. “Buffalo Bill” Cody*

There are few who loved the American West more than Buffalo Bill. As a showman and entrepreneur, he knew presidents and royalty, entertained hundreds of thousands of people in America and beyond, and was committed to showcasing the West, “its beauties, its marvels and its possibilities.”...and we aim to do the same.

One year ago, we launched a capital campaign to tell the extraordinary story of “Buffalo Bill: Man of the West, Man of the World,” through a reinstallation to create a “new” Buffalo Bill Museum at the Buffalo Bill Historical Center. We kicked off the campaign in June 2010, and I am

happy to report we’ve reached 85 percent of our fundraising goal.

I’m also happy to report that we have completed our exhibition design process and have begun making models and dioramas of the exhibition elements. We have completed our list of multimedia components to be included in the museum. One of the most exciting multimedia productions is “Window on the West,” a high-tech presentation that combines compelling imagery and an uplifting soundtrack to create a “visual symphony” about the way that William F. Cody connected to the western landscapes that he loved. It is inspired by comments he made in 1901 about the views he saw from his window at his TE Ranch southwest of Cody, Wyoming, or from his mountain cabin above nearby Ishawooa Creek:

*I hear the wind sighing through the pine tops, moaning as if loathe to leave this enchanted amphitheater of mountain. I am in the home of Nature’s God, in His resting place, and I never want to leave.*

These words are a perfect description of the Wyoming countryside and the wonderful landscape in the Cody area, a setting that seems to bring out the best in its people. With only \$500,000 left to raise, we have received a challenge grant from community member Naoma Tate who has pledged to match funds raised locally up to \$100,000 toward the reinstallation of the Buffalo Bill Museum section of the Center.

To that end, a group of folks here have joined together to form a community campaign committee, and our own Chairman of the Board, the Honorable Alan K. Simpson, has already made a pledge. K.T. Roes is committee chair, and members are Anne Coe Hayes, Naoma Tate, Pete Lovelace, Bill Garlow, John Rumm, Paul Brock, Paul Fees, Al Simpson, Hank Coe, Mike Masterson, Colin Simpson, Maryann McGee, Graham Jackson, Nancy Bailey, Dave Bonner, and Jack and Lili Turnell.

This Park County Campaign to complete the fundraising for the “new” Buffalo Bill Museum will kick off this summer; join your friends and neighbors in this extraordinary opportunity! Call 307.578.4013 to find out how. ■



Irving R. Bacon (1875 – 1962). *Cody on the Ishawooa Trail*, 1904. Watercolor on paper. Bequest in memory of Houx and Newell families. 20.64

# Buffalo Bill

## PART ONE

# GOES TO THE Big City

By William F. "Buffalo Bill" Cody, 1916

### INTRODUCTION

By Dr. John Rumm, Ernest J. Goppert  
Curator of Western American History

Beginning with *The Life of Hon. William F. Cody, Known as Buffalo Bill, the Famous Hunter, Scout and Guide*, published in 1879, at least half a dozen autobiographical accounts of William F. Cody's life story appeared in print. The last one, "The Great West That Was: 'Buffalo Bill's' Life Story," was serialized in *Hearst's Magazine* between August 1916 and July 1917.

Three years after Cody's death, the stories were gathered together and published as *An Autobiography of Buffalo Bill* (1920) with illustrations by N.C. Wyeth. Scholars and historians have debated about the extent to which Cody himself actually "wrote" any of these various autobiographical accounts. Most agree, however, that he probably penned portions of the first and last ones, but whatever he did produce underwent heavy editing and revision before it appeared in print.

Within the William F. Cody Collection at the Buffalo Bill Historical Center's McCracken Research Library

is a typescript document of some two hundred pages that, until recently, has received little attention from researchers. In 2010, while conducting background research to develop the storyline for the "new" Buffalo Bill Museum—scheduled to open in May 2012—I happened on this document. From what I could gather from my research, this was a stenographer's transcript of Cody's word-for-word dictation of his memoirs. He worked on the project during the winter of 1915 – 1916 while staying at the home of his niece, Anna Cody Goodman, in

New Rochelle, New York.

"For 14 days I haven't left the house but twice and then to get shaved," he wrote his distant cousin, J. Franklin Cody, in January 1916. "I have dictated 126,000 words, and my book of my Western life . . . is finished."

Much of what Cody dictated was excised from the articles when they appeared in *Hearst's Magazine*. Hastily typed and riddled with strikeouts, handwritten insertions, misspellings and run-on sentences, this remarkable and highly significant manuscript thus stands as the closest and most authentic



L to R: The hunting party—George A. Custer, Grand Duke Alexis, and W.F. Cody, 1872. Reproduction of a book plate illustration published in 1900. Vincent Mercaldo Collection. P.71.1229



representation of William F. Cody's actual voice ever found. Unlike the heavily edited—even bowdlerized—published versions of his autobiographies, this raw and virtually unedited manuscript brings the “real” Cody to life as no other source does—colorful and profane, warts and all.

In this selection from his dictated narrative, Cody recounts how he received a much-coveted gift from the Grand Duke Alexis of Russia, a man whom he'd served as guide during a hunting trip in Kansas. The stint brought Cody national publicity and widespread acclaim, and led to an invitation to visit Chicago and New York. The rough-and-tumble man of the West who went east to the big cities was a far cry from the dapper and urbane man of the world who would make three trips to Europe as the impresario and star of Buffalo Bill's Wild West.

• • • •

During the hunt, the Grand Duke was wearing the finest overcoat that I had ever seen. It was constructed of many different kinds of Russian furs. Whenever the Duke would take it off, while he was shooting buffalo, I carried his overcoat on my horse, and when[ever] he finished his run and stopped, I would always get down and assist him in putting it on, and he couldn't help but see that I admired that coat very much. . . .

On arriving at North Platte, [Nebraska] the [Grand] Duke invited me into his car, and over a few bottles of champagne, we went all over the trip again. He said that it was an experience that he would never forget, that he had enjoyed every moment of it, and he thanked me for all of my valuable attention I had given to himself. I bade good-bye to him and also to General Sheridan, who was going to continue on to Denver with the Grand Duke, while I was to return to Fort McPherson, Nebraska.

As I was leaving the Grand Duke's presence, some count—I cannot remember his name now—accompanied me and when we got to the door, he handed me quite a roll of green-backs. I told him that I couldn't accept the money and thanked him very kindly. “Well,” he said, “here is something that you will accept, from his Highness,” and he presented me with a small beautiful box and also the overcoat which the Grand Duke had worn on the hunt. . . .

[T]he count said to me, “His Highness wishes you to accept this coat.”



Grand Duke Alexis Alexandrovich of Russia (1850 – 1908), the man with “the coat.” Public domain from Wikipedia Commons.



# Buffalo Bill

PART ONE

## GOES TO THE Big City

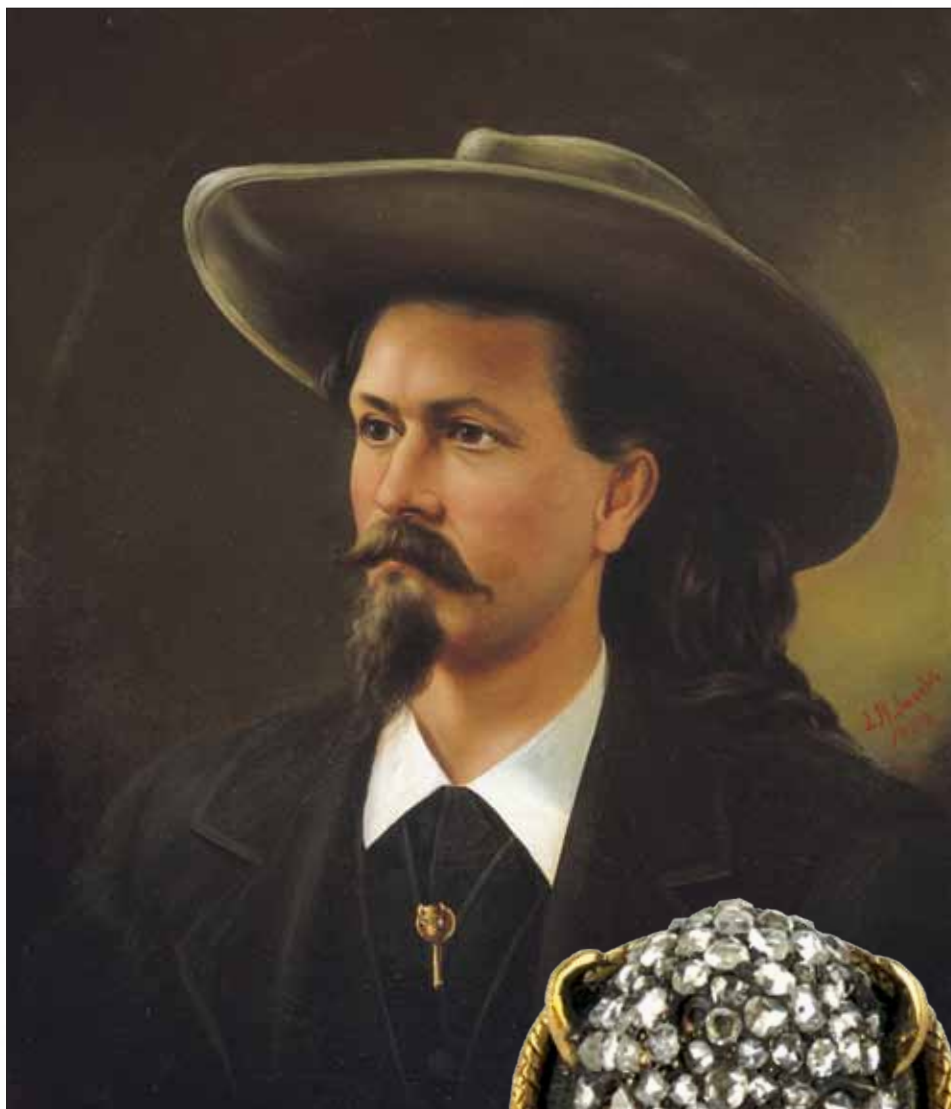
I asked him to please present my compliments to his Highness, and say to him that there was nothing that I admired more than I did that beautiful coat. I put the small box in my pocket and the coat on my arm. He returned to the Grand Duke and told him that I would not accept money, but I had accepted the presents—that, is, the little box—and also appreciated more than anything else, the coat.

The Duke asked General Sheridan who the best jeweler in America was, and Sheridan told him Tiffany [in] New York. He told the count to write to Tiffany, New York, what he wanted him to make for Buffalo Bill—a set of jewelry. It should be of buffalo heads, studded with rubies and diamonds—a large buffalo pin, representing a buffalo head, and shirt-cuff buttons, the same. They were to be made and sent to me as soon as finished. We had reporters along with us and they telegraphed this to their morning papers in New York, that the Grand Duke Alexis had commanded Tiffany & Company to build Buffalo Bill a set of jewelry, and shortly afterwards, when I went to New York, the New York papers came out with a statement that Buffalo Bill had come to New York to buy a shirt to wear his jewelry on. . .

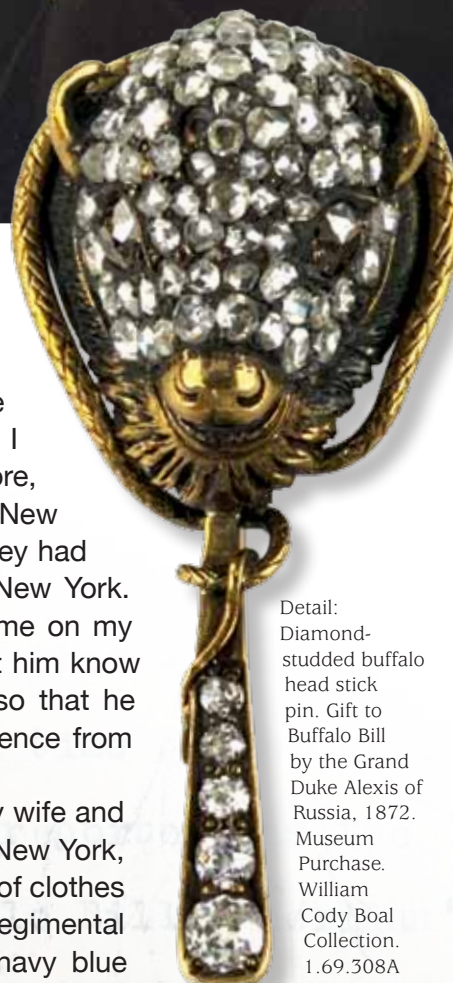
A few days after this, General J.J. Reynolds, who had arrived at Fort McPherson with the third cavalry which had taken the place of the fifth cavalry that had been sent to Arizona, called me into the adjutant's office and told me that he had a letter[,] railroad tickets and five hundred dollars in money for me, and also a thirty days leave of absence, whenever I wished it. These had been sent

me [by] the gentlemen of the Millionaire hunting party that I had guided the summer before, which was known as the New York Millionaire Hunt, and they had invited me to visit them in New York. The general complimented me on my good luck and told me to let him know when I was ready to start so that he could date my leave of absence from the day I left the fort.

I immediately informed my wife and sisters that I would start for New York, as soon as I could get a suit of clothes built. Then I went up to the regimental tailor and selected a dark navy blue



Buffalo Bill sports the buffalo pin given him by the Grand Duke in this painting by nineteenth century painter L.R. Jacobs. *Col. William F. Cody*, 1880. Oil on canvas. Bequest in memory of the Houx and Newell families. 21.64.



Detail:  
Diamond-studded buffalo head stick pin. Gift to Buffalo Bill by the Grand Duke Alexis of Russia, 1872. Museum Purchase. William Cody Boal Collection. 1.69.308A



cloth for the suit, and I told him to start on it at once and finish it as quickly as possible. When it was finished I took it down home, and dressed up in it. I had bought a new necktie to wear [with] the present which was contained in the little box that the Count gave me, which proved to be a turquoise scarf pin surrounded with diamonds, and then I put on my overcoat and the new Stetson hat, and I considered [myself] the best dressed man in the United States. I didn't have many other clothes to take along with me but I thought I would take one of my sister's small trunks and put in some underclothes, and shirts, and I would also take with me my all-buckskin suit, as I said something may happen when I get to New York, whereby they might want me to dress up in my buckskins, for a masquerade ball.

I didn't ask for my old pair of revolvers, and mother [Louisa] said, "Is it possible that you are going off on such a long trip without that old pair of guns of yours? You'll be lost without them." I told her that I hardly thought it was necessary to take them along, as I thought it wasn't possible that I'd run into Indians on this trip, but she says "there might be some bad men in New York." I told her if I found any there that the police could take care of them the same as the police in St. Louis. I went up and saw the general and I told him I was ready to go, and he gave me thirty day's leave, and he also sent his orderly for the ambulance to take me

over to the railroad station.

When the train arrived in Omaha, a lot of my friends heard that I was coming and they met me at the depot, and they drove me up to where the United States Judge, Dundee, was holding court. I had at several times taken Judge Dundee and my Omaha friends on hunts and when I walked into the courtroom and the judge seeing that it was me, rapped with his gavel, and said, "This court is adjourned so long as Cody is in town." Then he came down off the bench and we all adjourned to the Paxton Hotel, where a banquet had been arranged in my honor. We had a jolly time there until the next train left for Chicago.

On arriving in Chicago, I was met at the depot, by Colonel W.S. Sheridan, General Phil Sheridan's brother. He said, "Have you got any baggage with you?" I told him that

I had got a trunk along although it did belong to my sister. He sent one of his men after the trunk and told him to check it up to the General's house. The General and his brother "Mike" Sheridan were both bachelors at the time and they had a beautiful house on Michigan Avenue. Mike said, "Come along, get in the ambulance." He told the driver to drive to headquarters. On arriving there Col. Sheridan took me into the Army Headquarters to meet the General. Passing through the Adjutant's office, I shook hands with quite a number of the old officer[s] whom I had served with on the plains. I was still wearing that wonderful overcoat, that the Grand Duke Alexis had presented me with, and they all wanted to take a look at it. They said, "One thing [for] sure, Cody, you've got the best overcoat of anybody in America anyhow."

By this time General Sheridan had sent word to show "Bill" in. I went to take off my overcoat before entering the General's room, but Colonel Sheridan told me to keep it on, as the General wanted to see it. So Mike ushered me into the presence of the General. The General laughed and complimented me on the coat. He said, "I have looked at that coat several times on the [hunting] trip and if I had been a little bigger, I'd a made a play for that coat myself." He told his brother, Mike, to take me on up to the House. ■

*Read more about Buffalo Bill's stay in Chicago in the next issue of Points West.*



William F. Cody—always the dapper dresser. Louie Hunster, photographer, Springfield, Ohio, ca. 1881. Original Buffalo Bill Museum Collection. P.69.140

# Auf nach Wyoming!\*

*\*On to Wyoming!*

After one of the American Buffalo Bill's Wild West performances in the late 1880s, an Englishman approached William F. Cody. "Here in America, it meets with great appreciation," the Englishman said, "but you have no idea what a sensation it would be in the Old World, where such things are unheard of."

"That set me to thinking" Cody wrote in his autobiography. "In a few days, after spending hours together considering the matter, I had made up my mind that Europe should have an opportunity to study America as nearly at first-hand as possible through the medium of my entertainment."

And off to Europe the Wild West went—a tour that included Germany in 1890.

The German people have been enamored of the American West ever since German aristocrat Prince Maximilian of Wied and artist Karl Bodmer explored North America in 1832. So, too, was popular German novelist Karl May (1842 – 1912)—see Andre Kohler's story in the last issue of *Points West*—and one lucky resident last summer in Germany.

Little did 26-year-old Vanessa Schwartz of Koberg, Germany, know that her sixth visit to the *Karl-May-Spiele* (Karl May Festival) in 2010 would prove to be the proverbial charm. In front of six-thousand spectators at the limestone amphitheater in Bad Segeberg, event organizers recognized Schwartz as the festival's 200,000th visitor and awarded her a ten-day trip to Cody, Wyoming, just

in time for this year's Plains Indian Museum Powwow in June 2011—a trip that includes the Buffalo Bill Historical Center, Cody Nite Rodeo, and Yellowstone National Park.

The annual, summer-long Karl May Festival at Bad Segeberg began in 1952 and is the largest of the more than a dozen Karl May Festivals taking place throughout the country. In the tradition of Buffalo Bill's Wild West—with action-packed drama and re-enactments—the audience of seven hundred celebrates the American West that May memorialized in his books.

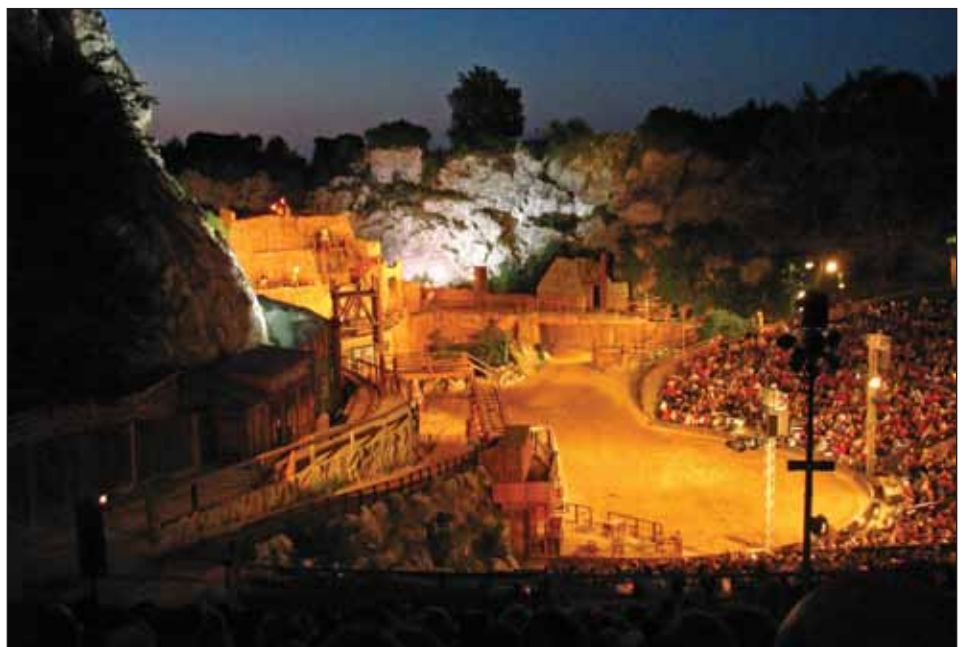
As Schwartz celebrates the Spirit of the American West in Cody, Wyoming, she'll also represent the affinity that Germany has for all things western. Further, without really knowing it, Schwartz may well be a catalyst for a new initiative on

the part of the Buffalo Bill Historical Center to collaborate with German counterparts to promote the bond between the two nations.

For more information about this project, contact Development Director Wendy Schneider at 307.578.4013 or [wendys@bbhc.org](mailto:wendys@bbhc.org). ■



Vanessa Schwartz (left) displays the leather certificate, certifying her as the 200,000th visitor to the Karl-May-Spiele and awarding her a trip to Cody, Wyoming.



The Karl May Festival in Bad Segeberg, Germany, celebrates the American West through the stories of Karl May.



## *Patrons Post*

*It pays to be a patron!*

### Countdown begins for Patrons Ball

In one fell swoop, folks who love a good time, who enjoy winning a prize or two, and who stand ready to support a great cause, can do all three at the Buffalo Bill Historical Center's 35th Annual Patrons Ball, September 24, 2011. All proceeds from this black-tie gala benefit the educational programs and general operations of the Historical Center.

The ball is the finale of Rendezvous Royale week in Cody; watch the mail for your invitation coming in July, or register online at [www.RendezvousRoyale.org](http://www.RendezvousRoyale.org). For more information, e-mail [patronsball@bbhc.org](mailto:patronsball@bbhc.org) or call 307.578.4008. ■



### Trans Am "smokes" into BBHC lobby



*"Smokey and The Bandit was just a lark," actor Jerry Reed said about the 1977 movie in which he starred with Burt Reynolds, who played Bandit. "All we did was run up and down those Georgia roads wrecking cars and having the time of our life."*

Now, in the Buffalo Bill Historical Center's lobby, lovers of fast cars can see for themselves what all the fuss was about with this 1978 Pontiac Trans Am, just like Bandit's. Moreover, each visitor—online or in person—can even buy a chance to win this classic car.

Each year, the all-volunteer Buffalo Bill Historical Center's Patrons Ball committee works hard to locate a unique automobile as a raffle item. This year's choice is this Smokey and the Bandit-themed 1978 Pontiac Trans Am. This 76,000-mile survivor has been lovingly maintained and garaged by its owner of many years. The 400/V8 engine has been freshly rebuilt with performance upgrades; the TH-400 transmission was rebuilt in 2011; and it is equipped with the original snowflake gold aluminum wheels and sports new saddle-tan upholstery, exactly like the original. Trans Am decals, stripes, and hood bird complete the picture.

On September 24, 2011, 11 p.m. MDT, at the Center's 35th Annual Patrons Ball, a lucky winner will be chosen to receive the keys to this classic car. Tickets are \$20 each, or six for \$100, and can be purchased at the Historical Center admission desk, online ([www.bbhc.org](http://www.bbhc.org)), by calling 307.578.4008 with credit card information in hand, or in downtown Cody at The Thistle or Cody Newsstand.

All proceeds benefit the programs and activities of the Historical Center. Patrons Ball is the finale of Rendezvous Royale week in Cody, Wyoming. Read more at [www.RendezvousRoyale.org](http://www.RendezvousRoyale.org). ■

Unless otherwise noted, all events take place at the Buffalo Bill Historical Center. For the latest information on programs and events, please see our Web site at [www.bbhq.org](http://www.bbhq.org) or call 307.587.4771.

Find us on:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<div>CENTER HOURS</div> <div>MAY 1 – SEPTEMBER 15</div> <div>8 a.m. – 6 p.m. daily</div> <div>SEPTEMBER 16 – OCTOBER 31</div> <div>8 a.m. – 5 p.m. daily</div>						
3	4	5	6	1		
Winchester Arms Collectors / Winchester Club / Sharps Collectors gun show, CFM Records Office open 8 a.m. – 5 p.m.				Backstage with Buffalo Bill John Rumm, 12:15 p.m.		
10	11			15		
				Backstage with Annie Oakley John Rumm, 12:15 p.m.		
17	18			22		
				Yellowstone and Yellowstone John Rumm, 12:15 p.m.		
24	25	26	27	29		
				The Romance of Buffalo Bill's Wild West John Rumm, 12:15 p.m.		
31	1	2		5		
				The Man Nobody Knows John Rumm, 12:15 p.m.		
				4		
				Buffalo Bill Invitational Shootout, Historical Center and Cody Shooting Complex Shootout registration, reception, Calcutta, 5 p.m.		
				Family Fun Day: Fun with Water in the West—H 2 Oh?! 10 a.m. – 3 p.m.		
				Backstage with the Women of		





# BBHC Bits & Bytes

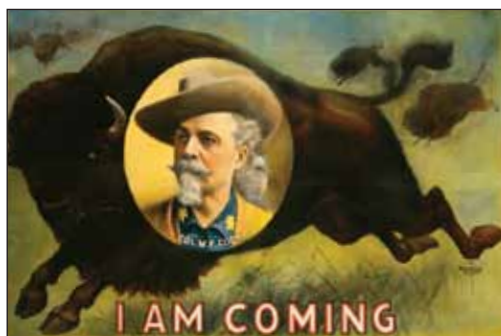


Janet Hedrick

## Janet Hedrick: New BBHC staffer from afar

As part of the Buffalo Bill Historical Center's strategy to strengthen its institutional fundraising throughout the United States, Janet Hedrick has joined the Center as Eastern Regional Development Manager.

Hedrick brings more than thirty years of fundraising experience to her new position—most recently as Managing Associate with Bentz Whaley Flessner, a development consulting firm serving nonprofit organizations. She holds a master's degree in education from the University of Virginia at Charlottesville, a bachelor's degree in mathematics from Mary Washington College in Fredericksburg, Virginia, and is a member of several professional organizations. Initially, she'll be based in Washington, D.C. and spend the majority of her time traveling throughout the eastern U.S. on behalf of the Historical Center. ■



**...to a venue near you!"**

Some of the treasures of the Buffalo Bill Historical Center are moving "beyond our walls"—maybe even to a location near you. Read on to find out where and when:

### Buffalo Bill, Wyoming, and the Coe Family

Planting Fields Foundation, Oyster Bay, New York.

April 1 – November 30, 2011

### A Place Called Thorofare: People, Wilderness, and Wildlife Management

Yellowstone Historic Center, West Yellowstone, Montana

May 21 – October 8, 2011

*I am coming.* lithograph on paper, 1900. Courier, Buffalo, NY. Museum Purchase. 1.69.4922

## Good-bye, Harry

Iconic western artist Harry Jackson passed away at the Sheridan (Wyoming) VA Medical Center on Monday, April 25. He was 87.

Famous for works like the Buffalo Bill Historical Center's *Stampede*, *Range Burial*, *Flagbearer*, and *Two Champs*, to name but a very few, it's hard to believe Jackson wasn't raised a cowboy. On the contrary, though, the streetwise, Chicago-born kid ran away just after his fourteenth birthday—all the way to Wyoming for an adventure that lasted a lifetime.

Jackson is survived by his sons Matthew of Cody, Wyoming; Jesse of Miami, Florida; and Luke, of Brooklyn, New York; two daughters, Molly Keating of Brownsville, Vermont, and Chloë Lear Jackson of Los Angeles, California; and four grandchildren.

The family will hold a private service with a public memorial planned for a later date. A tribute to Harry Jackson and his work will appear in the next issue of *Points West*. ■



Harry Jackson, 1924 – 2011

## Thirty years of powwow

Bringing Native culture and tradition to visitors for thirty years, the Buffalo Bill Historical Center's Plains Indian Museum Powwow is ready to start the next thirty on June 18 – 19. With music, dancing, authentic crafts, and food, it's easy to see why Powwow is our longest running public program. Get all the details at [www.bbhc.org/events/powwow](http://www.bbhc.org/events/powwow). ■



(Left to right) Dustina Abrahamson, Summer Baldwin, Lacey Abrahamson and Rose Ann Abrahamson, Team Dancing Special. Photo by Ken Blackbird, 2010.



# SUMMER EXHIBITIONS

## *Yellowstone to Yukon: Freedom to Roam*

April 15 – August 7, 2011

JOHN BUNKER SANDS PHOTOGRAPHY GALLERY

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The northern lights in Tombstone Range Provincial Park, Yukon Territory.

Forty-one fine art color landscape photographs by German-born Florian Schulz of the stunning wilderness and wildlife at stake as well as the human challenges and champions that exist within the ecosystem from Yellowstone National Park to the Yukon Territory in northern Canada.

*Organized by the Burke Museum of Natural History and Culture at the University of Washington and the Mountaineers Books, Seattle, in collaboration with the Yellowstone to Yukon Conservation Initiative.*

## *Dressed Just Right: An Evolution of Western Style from Function to Flamboyance*

June 3 – October 2, 2011

SPECIAL EXHIBITIONS GALLERY

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The real West and the idealized West are represented through apparel in this unique exhibition where function and style blend together in the western clothing and accessories from the collections of the Buffalo Bill Historical Center.

*Made possible through the generosity of the Encore Committee, Grace Jones Richardson Trust, Wyoming Cultural Trust, and Hatco Inc.*



William F. Cody buckskin coat ca. 1890. Gift of Robert F. Garland. 1.69.776

## *Arapaho Journeys: Photographs and Stories from the Wind River Reservation*

April 29 – October 2, 2011

SPECIAL EXHIBITIONS GALLERY

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Sara Wiles's contemporary photographs of Northern Arapaho people living in central Wyoming, including elders, children, families, and leaders—images that reveal the culture, values, and philosophies that guide contemporary Arapaho life.

*Supported in part by a grant from the Wyoming Cultural Trust Fund, a program of the Department of State Parks and Cultural Resources.*



Reynald "Randy" Walling Bull Sr., 1998.

## *Beauty Behind Barbed Wire: Arts and Crafts from the Heart Mountain Internment Camp*

June 1 – September 6, 2011

CODY FIREARMS MUSEUM BREEZEWAY

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Bas relief carving of Heart Mountain and barracks, ca. 1942. Unknown artist. Loan courtesy of Heart Mountain Wyoming Foundation. L.355.2011.5

Twenty-seven objects, the majority on loan from the Heart Mountain Wyoming Foundation, showcase the craftsmanship of the Japanese-American internees confined at the Heart Mountain Internment Camp just east of Cody, Wyoming, during the years 1942 – 1945.

*Celebrating the opening of the Interpretive Learning Center at Heart Mountain on August 20.*

# Inspiring visitors

## THREE VOICES ON INTERPRETATION

The Buffalo Bill Historical Center is in the midst of significant changes in the way we think, act, work, and interact with our audiences. At the forefront of this movement is an examination of the experience that we provide to our visitors through our exhibits, programs, and publications. When we discuss “the experience,” inevitably, the word “interpretation” enters into the discussion. Unfortunately, there is a lot of confusion about what *interpretation* is, and what *interpretation* means. The following essays, written by three of our interpretive educators, provide three different perspectives on what interpretation is all about.

### The nuts and bolts of museum interpretation

By Emily Buckles  
*Interpretive Specialist and Natural Science Educator*

Interpretation has been around since humans first started relating stories and skills to one another thousands of years ago; thus, there are countless interpretive styles and techniques. Nevertheless, in its most basic sense, *interpretation* is *communication*. Hopefully, it is *effective* communication that helps people understand

the meanings,  
the history,

and the relevance of an object or idea. Hopefully, it is communication that *inspires* people to think, rethink, and act. Hopefully, it is communication that is fun and *enjoyable*, and one that appeals to our audiences. And most importantly—hopefully, it is communication that evokes an *emotion* in our visitors. Whether those feelings are big or small, happy or sad, they connect people to objects, places, and one another.

As interpretive educators, these are the guidelines of interpretation for which we strive, but it is challenging to meet all of these expectations all of the time. It takes a lot of creativity, flexibility, and knowledge in order to find the pertinent and important information to convey in an effective way.





It also requires us to “think outside the box” and explore the Center from new and unique perspectives.

Sometimes when defining interpretation, it is helpful to define what interpretation is *not*. Interpretation as discussed here is not just translation, i.e. foreign language or sign language interpretation. While these are definitely forms of communication, museum interpretation is broader, encompassing a larger audience.

Furthermore, interpretation is not “interpretorture” where a visitor is subjected to endless facts and tedious information about an object or idea. On the other hand, interpretation is also not “interpretainment,” where we are solely looking to amuse visitors without challenging them with issues and ideas. Interpretation is a fine balance among all of these factors.

To help us find the right balance, one of the first things to examine is our audience. We have traditionally characterized our audiences by their age, ethnicity, place of residence, and educational background. While this is interesting market research, it may

not be the most helpful information for designing interpretive experiences.

In an ideal world, we would want to know *why* someone is coming to a museum—specifically our museum. In his *Identity and the Museum Visitor Experience*, researcher John H. Falk suggests several possibilities. Is the visitor here for knowledge and research? Are they coming because their friends told them they should? Are they coming because this is a primary attraction in the region, and they want to see all there is to see? Is the visitor coming to seek reverie and contemplation? Or, do they just want to be good parents and hosts, and share positive experiences with others?

All of these are valid and legitimate reasons for visiting a museum.

In reality, people are probably here for each of these reasons at different times in their lives. If we can design interpretive experiences that meet these needs, we will be a more successful museum in the future.

## Program interpretation with a personal touch

By Megan Smith  
School Services Coordinator

Imagine a hot July day with a parking lot filled to capacity at the Buffalo Bill Historical Center. The arriving visitors may be families with children, grandparents parking their RVs, or international visitors experiencing the West for the first time. Many have been, or are headed to, Yellowstone National Park. Some are not sure what awaits them inside. One thing they will discover is personal experience—interpretive guides and docents trained to help make the exhibits come alive.

There is a distinct



# Inspiring visitors

THREE VOICES ON INTERPRETATION

smell in the air: Is that a campfire? As the visitors investigate and follow the scent, they find a cook at a chuck wagon on the island in front of the Center. The chuck wagon cook's friendly voice welcomes them to the Center and offers some authentic beans, biscuits, and coffee. After a long day, this is the food a cook would have served to the men working a cattle drive in the Old West. The chuck wagon, the food, and even the cook offer a glimpse of what the West was once like.

The cook answers questions and shares stories about the chuck wagon. This experience helps visitors think about what this life might have been like and compare it to their own. They might decide the food is delicious and share their own story of cooking over an open campfire, or they might decide that this life is just not for them. No one reaction is right or wrong, but in the end, the interpretive program will hopefully illicit a response—good or bad!

After spending ten minutes outside, it is time to head into the museum where more experiences are in store. On most days, visitors can rest their feet for fifteen minutes and listen to a spotlight on wolves, firearms, western art, and even learn a little more about a chuck wagon. A dinner bell rings outside

the Center's Buffalo Bill Museum—the sound that supper might be ready at the chuck wagon in this gallery.

While we don't actually serve supper in the gallery, one of our docents shares the wonderful insights of life on the cattle drive. Audiences young and old love the stories that come alive for them. Other experiences that inspire—and even challenge—visitors are programs in the Center's Coe Auditorium, as well as daily, afternoon kid-friendly family programs and activities in the gardens. There is something for everyone!

While most of our guests venture to Cody and the Buffalo Bill Historical Center during the summer months, there are important audiences that arrive during the off-season. This past fall almost two thousand schoolchildren from Wyoming and Montana visited the Center. Some experienced the exhibit interpretation through teacher-led experiences, while many others saw the Center through the eyes of our educators and docents. School tours are interpretive tools that help children relate to and get excited about their state and region. We challenge students to walk away understanding the relevance of an object or idea to their own lives.

Finally, we offer interpretive programming for our community. This past summer we offered Family Fun Days (see spring 2011 *Points West*), and continued this trend in winter 2011. Families joined us for two events in which they raced around the Center at a brisk walking pace to uncover the hidden meaning of objects and themes throughout the galleries. Some raced with the intention to win, while others participated to learn and spend time together.

As new seasons and trends hit the museum world, we look to the future of interpretation at our own museum. This summer the Center hopes to launch the Greater Yellowstone Raptor Experience, which allows visitors a birds-eye view of rehabilitated and non-releasable birds of prey. In addition, we continue to offer field trips in multiple disciplines that provide a depth of experience outside the museum walls. Ultimately, all of our interpretive programs will tie together each of the galleries based on recurrent themes that intertwine throughout the Center. We look toward the future of interpretation and hope visitors will embrace the experience!

## Exhibit interpretation: Immerse yourself

By Gretchen Henrich  
*Acting Director of Education and  
Interpretive Specialist—Exhibits and  
Media*

The basics of exhibit interpretation begin when we look at the stories and messages behind museum objects and help visitors discover personal connections to our diverse





collections. As interpretive educators, we do not want to tell people what to think; we want to challenge them to look at the objects in a new way.

A good example is the reinstallation of the Whitney Gallery of Western Art, which we reinterpreted in 2009 using a thematic approach instead of displaying the art chronologically as we had in the past. The current gallery's themes, whether centered on wildlife or people of the West, encourage visitors to compare historic art with contemporary art. The result is an interpretive experience that motivates our museum guests to think about the art from a different perspective, in a new way.

Due to the diverse audiences that visit the Center, a mixture of interpretive methods is important to address individual people's learning needs. In our galleries, you will ideally find a balance of object labels, audiovisual programs, written materials, audio narrations, and hands-on experiences from which visitors can choose to guide their own learning. Hands-on activities often illustrate concepts that are difficult to describe with words. For instance, people can discover for themselves the challenges associated with designing a monumental sculpture, when they try to assemble the hands-on Proctor puzzle in the Whitney Gallery of Western Art.

Certain areas within the Center transport visitors to other times and places, often using sounds and smells to engage the senses. This "immersive" technique is used frequently in our galleries from the environmental habitats in the Draper Museum of Natural History to the earth lodge in the Plains Indian Museum. Visitors are surprised to smell the scent of machinery in the arms factory in the Cody Firearms Museum. Often, smells evoke strong emotional reactions that can link a person more strongly to a memory or a place.

Giving people a voice, allowing them to share their thoughts and opinions, is

another valuable interpretive technique for exhibits. Our message board in the Draper Museum of Natural History invites visitors to read and contribute to the multitude of responses around the question, "How should people deal with the problem of wolves killing livestock?" Very often, the postings illicit passionate responses, a goal of good interpretation.

Interpretation can also encourage visitors to have fun exploring creative talents they may never have known they had. There are several areas in the art gallery where artists young and old can design their own masterpiece, either by creating a traditional sketch or by mixing and matching art elements on the "Create Your West" computer kiosk.

Currently the Interpretive Education Department is working with the Buffalo Bill Museum staff to create a rich interpretive experience for the Buffalo Bill Museum renovation that will reopen in 2012. The team is carefully looking at interpretive messages and the best way to deliver them. We are planning a variety of dynamic experiences using diverse interpretive techniques. It is a fun and exciting challenge to find new ways to help our visitors understand and appreciate the significance of our rich collections.

*Interpreting objects and ideas is not an easy task, but when it is done well, both interpreters and visitors feel the emotive power of the stories that are inherent in those objects and ideas. This inspiration guides our profession and keeps visitors coming back. The next time you visit a museum, including ours, we hope you will be inspired to look at the interpretation in a completely new way. ■*





# Into the Yellows



By Jennifer McDonald

*Natural history program manager Jennifer McDonald spent nine days last summer in the company of a dozen riders and two dozen horses and mules in the back country of Yellowstone National Park as part of one of the Center's special natural history programs. Here are excerpts from her log about the trip:*

**O**n one of the last days of summer 2010, thirteen people and twenty-five horses and mules set out on a nine-day trip across some of the most remote

country in the lower forty-eight United States. Six guests—all friends and family of pack trip purchasers Marc and Jenny Gordon—were off to explore Yellowstone with Dr. Charles Preston, curator of the Draper Museum of Natural History as natural history expert. Sheep Mesa Outfitters provided expert packers, cooks, experienced riding and pack stock, and a deluxe camp. The Gordons had purchased the trip at Patrons Ball in September 2009, and, after a year's wait, the trip was finally underway.

**AUGUST 27, 2010**

## OUR FIRST CAMP AT BASIN CREEK

I clicked on my flashlight to look at my watch: 6:10 a.m. Lying snug in my down sleeping bag, I stared at the pale, yellow-gray ceiling of my tent. I listened alertly, unsure if I had really heard what I thought I had. Nothing stirred except my own breath past the nylon of my bag. Then, yes, there it was again; a long, low howl; growing louder as it went. Another joined the first, then another,





# stone wilds

each on a different pitch. There was a brief silence and then the morning erupted with voices; rising and falling, as if each wolf were running up and down the scale. The pups' voices sang higher than the rest, and it sounded as if they must be having quite the party out there in the meadow. The chorus lasted a few minutes, and then trailed off with high-pitched whines, low growls, and a few short barks. Once again, all I could hear was my own breath.

After breakfast, we watched the pack through our binoculars. For a long time, all we could see were a couple of adult wolves lying in the tall grass. Then, they got up and started to walk around, and before we knew it, we watched one wolf stalk and pounce on another in a display of dominance. The social interactions continued with lots of tail wagging, growling, and nuzzling. Then, they erupted into another chorus howl, a full wolf symphony, with their breath steaming in the cool morning air. After the group howl, they played and relaxed out in the meadow for another twenty minutes or so. Three of the pups playfully harassed one of the adults, grabbing and tugging on its ears and tail. Another pup chewed on a big bone, and a fifth was busy digging out a rodent burrow. It was a wild and timeless scene, played out just as it had been for countless generations.

It was only the first full day of the trip, and I could barely believe that we had a full week of adventure ahead. Late August is early fall in Yellowstone, and it is an exciting, dynamic, and beautiful time. The days are still warm, but the nights are frosty, and

the biting insects of summer are all gone. Wolf packs are preparing to leave their rendezvous sites as pups have become big and strong enough to start traveling. Bears are in hyperphagia, a time of intense feeding that will help them prepare for the winter denning season. Elk are preparing for the rut—or breeding season—and we were all hopeful that we would be able to hear the first bugles of fall.

## **AUGUST 28, 1:40 P.M.** **THE TRAIL FROM BASIN CREEK TO MARIPOSA CREEK**

I squinted into the cold, damp breeze and thought back to how sunny and warm it had been at lunchtime. We had tied the horses and mules in the trees for a rest and wandered down to the creek. Basking in the sun on the rocks, we plowed through our sack lunches as if Sara, our gourmet camp chef, had not cooked us a tremendous breakfast of biscuits and gravy, fresh fruit, and sausage and eggs just a few hours before. But now I was glad for all of the calories! The trail had entered the Snake River Canyon and had grown steep. My horse found the trail to be no difficulty at all, but the dark clouds racing overhead, and the wind whistling through the burned forest made me both cold and nervous.

Just as it started to spit rain, I looked across the canyon and spotted a large dark shape on the rocks at the base of a cliff: a bear! It was probably about four-hundred yards away, but even so, the hump on its back clearly showed it was a grizzly. The bear appeared to be feeding on something; I guessed

it must have been raspberries as they often grow on the sorts of talus slopes where he was. We paused long enough to untie our raingear from the backs of our saddles, put it on, and for most members of the group, to get a look at the bear. As we moved on again, he noticed us and spooked, moving away rapidly up the slope through the burned forest.

The horses' shoes clicked on stone as we climbed rapidly up and around a rock outcrop. By the time we reached the top, the rain started to come down in earnest. Just ahead and below us was a green meadow next to the river and a small grove of mature spruce trees that had somehow escaped the 1988 fire. Wind drove the rain into our faces, and as soon as I tucked my chin into my warm collar, an elk bugled from below. In an instant, summer transformed to fall. Another bugle, then another bull answered. We scanned the meadow and opposite side of the canyon for a glimpse of the bulls, but they remained secretive and hidden.

Shortly, the trail dropped back into the more sheltered bottom of the canyon. We waited out the worst of the rain in the shelter of another surviving grove of spruce trees, our horses either standing as close to the trees as possible or turning their butts to the wind. Despite the uncomfortable weather, our spirits remained high. We were thrilled with the bear and elk, and were even more excited when one of the packers pulled out his flask of blackberry brandy from his saddle bag and passed it around. Eventually, the rain let up and with warm bellies

# Into the Yellowstone wilds

and light hearts, we reined our horses back onto the trail and continued on toward camp.

## **AUGUST 29, 9:30 A.M.**

### **FISHING ON MARIPOSA LAKE**

With breakfast over, most everyone drifted up the trail to Mariposa Lake, where our outfitter, Ron, told us that large cutthroat trout lurked. The water was perfectly clear, and I could easily see the drop-off Ron told me about. “The big ones really like that deep hole right where the creek comes in,” he told me.

I laid my backpack down on the mossy, grassy bank, rigged up my rod, and tied a grasshopper fly on the end of my tippet. I stripped out line as I cast and dropped the hopper right in the middle of the pool where it landed with a satisfying “plop.” Out of the depths, a submarine fish rocketed toward my fly. When the fly disappeared into his mouth, I set the hook—fish on! He fought hard, and I found myself whooping with excitement as I played him and brought him in. It was a gorgeous, brightly-colored male cutthroat, and though I didn’t have a tape measure, he was at least eighteen inches long. I left him in the water while I unhooked him, and released him as he pushed out of my hands to swim back to his lair.

Soon, excited voices came from all around the lake as our group caught more fish. Anything that resembled a grasshopper or other large bug was fair game for the fish, and they hit eagerly again and again. Mariposa Lake is located at almost 9,000 feet elevation and is iced over for most of the year. Consequently, the trout have only a brief season in which to feed and grow. Today they were making the most of an early fall day. The fishing was

so good it was almost more fun than we could stand! By early afternoon, however, the wind came up, and the clouds threatened rain, so it was time to head back down the trail to camp.

## **AUGUST 30, 12:10 P.M.**

### **ON THE TRAIL TO THE YELLOWSTONE RIVER**

As we wound our way down Wolverine Creek, I suddenly realized that we had not seen anybody, besides the members of our own party, since we talked to the backcountry ranger at Heart Lake three days before. Just then, we caught our first glimpse of the expansive Yellowstone River Valley and the soaring peaks of the Trident and Hawks Rest. We were descending into the most remote region in the lower forty-eight United States. (Read more about the Thorofare region in *Points West*, spring 2005.)

Thorofare Creek joins the Yellowstone River not far south of where we would soon ford it. This area has been called the Thorofare since the 1830s when Jedediah Smith, Osborne Russell, and other fur trappers used the area and named it for the easy route it afforded through the rugged mountains. We emerged from the canyon and rode out onto the vast willow flats, surrounded by soaring peaks shrouded in clouds and mist on all sides. Everyone took pictures, and we all commented on how easy it was to imagine all of the people, over thousands of years, who had travelled through this wild and splendid place.

The Yellowstone River ford was at one of the more shallow places to cross, but the water still rose to our horses’ bellies, soaking our stirrups and prompting me to lift my feet and hike them up a bit so as not to get my boots wet. The current was smooth,

but fast, and I kept my eyes focused on the far bank so as not to become dizzy. I admired the way the mules worked their way calmly across the river, and our entire string crossed without incident.

## **AUGUST 30, 11:30 P.M.**

### **CAMP AT MOUNTAIN CREEK**

It was silent when I awoke and looked at my watch. Supposing the rain had quit and it would be dry enough to slip out of the tent for a midnight “bathroom” trip, I flipped on my flashlight and reached for the tent zipper. Even before I moved the zipper, the sagging tent walls gave away the night’s secret: snow. The cold rain had turned to the first snow of fall, and about four heavy, wet inches were clinging to my tent. Since I was outside anyway, I shook the tent and knocked off all the snow before crawling back into my snug, warm bag. As I drifted off to sleep, I wondered if the bears were starting to think about their dens yet.

## **AUGUST 31**

### **A NEW DAY AT MOUNTAIN CREEK**

When morning came, everyone was slow to get up, but the rewards for doing so were great. At the cook tent, a fire blazed, steaming coffee was waiting, and breakfast was nearly ready. Snowflakes sizzled as they hit the hot grill over the fire, and we all gathered round, hands wrapped around our mugs, hats snuggled down over our heads. Eager for the pancakes, eggs, and bacon, we chattered, told stories, and grinned like a bunch of kids off at camp together.

That feeling of being kids at camp persisted all day. Four members of the group laughed most of the day away over a rousing game of Cribbage in the



cook tent; some curled up with a good book next to the fire; some explored Mountain Creek and had a great time fishing for the micro-sized trout that were eager to take flies too big to even fit in their mouths. Even the herd of horses and mules had some excitement when a mother moose and her calf crossed the meadow near camp. The mules led the way in following their progress all the way across the meadow and into the woods.

By afternoon, sunshine returned; the snow was gone; and we were ready for the final leg of our trip the next day. We'd head up Mountain Creek and over Eagle Pass, crossing out of Yellowstone National Park and into the Shoshone National Forest.

**SEPTEMBER 3, 4:30 P.M.**

#### **APPROACHING THE EAGLE CREEK TRAILHEAD**

We were almost to the trailhead and nearly at the end of the trip. Our two-night stay at Eagle Creek meadows had been fantastic. We had a sunny, mild, layover day perfect for fishing. The brook trout were as hungry for grasshoppers as the cutthroats had been at Mariposa Lake, and we could actually keep some brook trout. The fresh "brookies" made a delightful hors d'oeuvre, and as we savored the delicacy and finished off the last of the boxed wine we had carried on the trip, we reflected on the adventures of the past week.

As we turned our thoughts to the "real world" that awaited us back at work and home, each of us had a different favorite memory of the trip. For all of us, though, the magic was somehow related to being immersed in such a wild, remote, and beautiful part of the West. Yellowstone casts its spell on all who come here, and it was no different for us.

Just then, the trailhead came into view and for those last minutes, I focused on the feel of my horse's rhythmic walk, the creak of saddle leather, and the connections I felt to each member of our group... and to the magical place called Yellowstone. ■

*Thanks to generous donors, many extraordinary natural history programs have been made possible at the Buffalo Bill Historical Center, and the staff is always looking at a wide variety of outdoor activities from day trips and overnights to longer trips into the Greater Yellowstone backcountry. To find out more, visit the Greater Yellowstone natural history pages of [www.bbhc.org](http://www.bbhc.org) or contact Preston at [cpreston@bbhc.org](mailto:cpreston@bbhc.org) or 307.578.4078.*





# Treasures from our West

## ZANE GREY GUN

One of the most lavishly embellished firearms in the Cody Firearms Museum is Zane Grey's Winchester Model 1895 Deluxe Lever Action Sporting Rifle. The famous writer of western fiction received it from the Winchester Repeating Arms Company in 1924 in recognition, not only of his remarkable success as an author, but also for his accomplishments as an outstanding athlete and avid outdoorsman. Master engraver Clundt Philip engraved the gun extensively and inlaid its receiver in gold with the intertwined initials "ZG," a bear, and an elk.

Known widely for his best-selling *Riders of the Purple Sage*, Grey wrote more than one hundred books on the American West, along with hundreds more magazine articles and published essays on a wide range of subjects. His works had second lives in more than one hundred movies, a television episode, and a television

series. Grey was a star baseball player, a world-renowned fisherman, and a professional dentist.

The rifle, displayed with its original leather carrying case, is chambered for the highly versatile .30-06 center fire cartridge—uniquely appropriate for a celebrity whose versatility was among his most remarkable attributes. ■



Donated in Loving Memory of Robert Jesse Moore by his family. 1991.1.1



## SHIP-CHRISTENING CHAMPAGNE BOTTLE

On June 19, 1920, Mrs. William F. Cody—Louisa—christened the freighter *S.S. Cody* at Hog Island, Pennsylvania, located on the Delaware River and home of the American International Shipbuilding Corporation (AISC). The ship was a steel cargo carrier and the 111th ship to be launched at that ship yard.

To christen the ship, Mrs. Cody swung a brown glass bottle, which was suspended in the air near her, against the hull. As she did so, she proclaimed, “I christen thee Cody, in honor of my late husband and the war work of the citizens of Cody, Wyoming.” The bottle broke as it was designed, only at the neck. Because it was covered in gold-mesh, the rest of the bottle remained intact.

The workers who built the ship attended the festive ceremony and cheered for Mrs. Cody. According to the *Hog Island News*, Louisa looked “picturesque.” Members of the Cody family and friends from Wyoming were present as well.

The champagne bottle with its original ribbons and the case that brought it safely to Cody are on display at the front of the Buffalo Bill Museum’s gallery. Printed on the red ribbon is “S.S. Cody” and on the blue ribbon is “A.I.S.C. HOG ISLAND, PA.” The white ribbon is blank. Also displayed are reprints of photographs of the freighter and the ceremony as well as a gold bar pin set with pearls and onyx. The pin’s inscription reads “Mrs. W.F. Cody, sponsor, S.S. Cody 6-19-20, from USSB employees, Hog Island, Pa.” All of these items are listed on Louisa Cody’s 1921 estate inventory. She passed away on October 21, 1921 ■



Garlow  
collection.  
1.69.180B

## JOSEPH HENRY SHARP'S CRUCITA

Joseph Henry Sharp (1859 – 1953) found inspiration in the people and landscapes of the American West. In 1903, Sharp moved West, where he split his time between the Crow Agency in Montana, and Taos, New Mexico. As he lived among Native American cultures, Sharp painted portraits and scenes of everyday life.

In Taos, Sharp found Native Americans willing to pose for paintings. Crucita was his favorite female model. Her passing from maidenhood to womanhood is evident in the many portraits he painted of her throughout the years. It is believed that Crucita posed for as many as sixty-five of Sharp’s paintings, from the time she was a young girl to a woman of middle age. The



evolution of Sharp’s own painting style can also be traced through the progression of portraits of this model.

Eventually another young woman, Leaf Down, took Crucita’s place in Sharp’s paintings. ■



Joseph Henry Sharp (1859 – 1953). *Crucita—Old Hopi Dress*, ca. 1920. Oil on canvas. Gift of Mr. and Mrs. William S. Moorer. 25.65

# Between the bookends

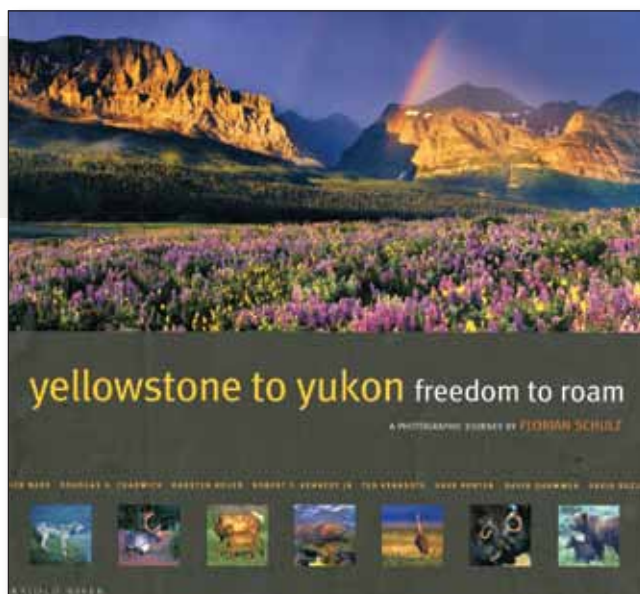
**BOOK TITLE:** *Yellowstone to Yukon: Freedom to Roam, A Photographic Journey*

**BOOK AUTHOR:** Florian Schulz, with six contributing essayists  
**Excerpted from Publisher's Note by Helen Cherullo**

The broad expanse of land that begins in Yellowstone National Park and extends along the spine of the Rocky Mountains up and through the Yukon region comprises one of the last fully intact mountain ecosystems on our planet...There is still time to piece together the complex solutions to keep this ecosystem intact...

The artistic photographic work of Florian Schulz is a singular and astonishing accomplishment. He has captured the vastness of the region and through imaginative sensitivity reveals the living heartbeat of the web of life that defines it. Florian, a native of Germany, was awestruck at a young age with images of the vast and beautiful wildness and animals of Yellowstone National Park. ...at twenty years of age he embarked on a journey to capture images of this region that would consume him body and soul for the next ten years...This book is his testimony.

*Helen Cherullo is Publisher of the Mountaineers Books, Seattle, Washington. ■*



Florian Schulz. *Yellowstone to Yukon: Freedom to Roam, A Photographic Journey*. 196 pp. Seattle, Washington: The Mountaineers Books, with generous grants from the Yellowstone to Yukon Conservation Initiative, and Tom and Sonya Campion, 2005. ISBN 978-0-89886-989-7 hardcover, \$39.95; ISBN 978-1594851049 softcover \$29.95.

**BOOK TITLE:** *Arapaho Journeys: Photographs and Stories from the Wind River Reservation*

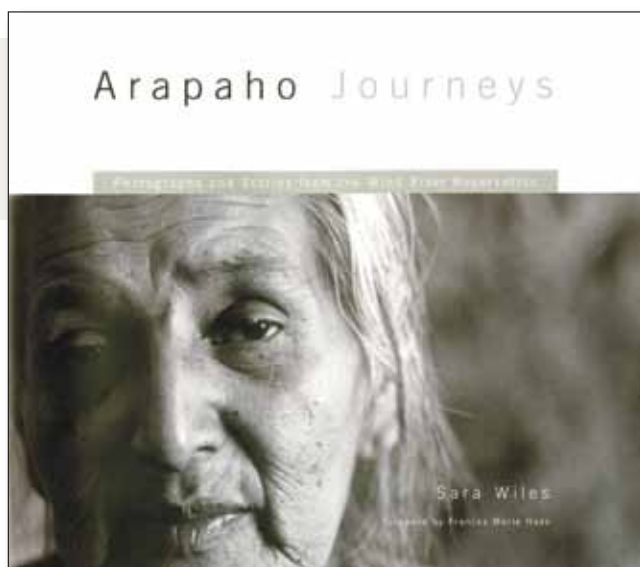
**BOOK AUTHOR:** Sara Wiles

**Excerpted from the Foreword by Frances Merle Haas**

In Sara Wiles's photographs of the Wind River Arapahos, one can see the good and the humbleness in the way the people are photographed in their homes and at social events in the community. If you view the photos as looking through a window, you can see the beauty of the people, the love, the joy and the laughter, the uniqueness that is not visible when passing these same people on the street.

...Sara has learned to love the Arapaho people and has laughed, applauded, honored, and wept tears with them. She has been able to portray many of these feelings with her pictures.

*Frances Merle Haas is director of the Sky People Higher Education Program of the Northern Arapaho Tribe, a writer, and traditional Arapaho storyteller. ■*



Sara Wiles. *Arapaho Journeys: Photographs and Stories from the Wind River Reservation*. 262 pp. Norman: University of Oklahoma Press, with additional funding from the Wyoming Humanities Council and the Wind River Casino, 2011. ISBN 978-0-8061-4158-9 hardcover, \$34.95.

Both books, which accompany special exhibitions of the same names currently on view at the Buffalo Bill Historical Center, are available for purchase in the Center's Museum Store.





Postcard: Arrow Top sits beneath a tree in Glacier National Park, ca. 1935. MS320 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. P.320.5

In addition to the extraordinary objects documenting the arts and culture of Great Plains peoples, the Paul Dyck Plains Indian Buffalo Culture Collection, featured on pages 4–8 in this issue of *Points West*, also contains a collection of five hundred black and white as well as color photographs, postcards, and cartes de visites (small photos on thick cards). Dyck's photograph collection included portraits of Native Americans as well as images of Plains Indian encampments and people involved in rites, ceremonies, rodeos, and fairs. Tribes represented in the collection include Arapaho, Assiniboine, Blackfoot (Siksika, Piegan, and Kainah), Cheyenne, Comanche, Crow, Kiowa, Nez Perce, and Sioux. The subject of the image shown here is identified on the reverse as Arrow Top, a Siksika Indian, sitting beneath a tree in Glacier National Park. The photographer, T.J. Hileman, began working as the Great Northern Railway's official photographer in 1925 and sold his prints in Glacier National Park and across the country for the next twenty years. At the time, the Great Northern was the major concessionaire and developer of visitor facilities in Glacier. ■

■ *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 about the full range of photographic resources, contact the library at 307.578.4063, or search the online collections at [www.bbhc.org/mccracken/collections](http://www.bbhc.org/mccracken/collections).



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