

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ FALL 2007

**Cody High Style
is high fashion**

**Contemporary artist
Jim Bama**

**What you didn't know
about the Johnson
County War**

Yellowstone news



CODY HIGH STYLE. ■
designing the west



by Wally Reber.
Interim Director

With this issue of *Points West*, we bid farewell to Executive Director Dr. Robert E. Shimp. Bob has safely arrived in Lexington, Kentucky, where he's begun his well-deserved retirement. As we here at the Buffalo Bill Historical Center (BBHC) search for a new director, we thank Bob for his five years at the helm of the BBHC. In the meantime, I've been asked to serve as Interim Director.

A few years ago, I wrote the following:
We are ready to respond to change: for changes in leadership, for changes of institutional perspective, and for changes in ourselves. We will work toward an enriched sense of our professional pride and practice. Some of us will concentrate on fundraising; others will work on consolidating our resources; and yet others will focus on defining programs or managing, maintaining, and securing the physical plant. We will challenge old ideas and how we have done things in the past, and we will undoubtedly challenge each other. Most of all, we will passionately work together, individually adding new form, and collectively adding new depth to this remarkable place of ours.

I believed those sentiments as I wrote them, and I continue to believe in them now. The success of any interim leadership will, as always, rely on committed management, committed staff, and supportive trustees.

You can help, too, by completing the *Points West* membership survey included in the mailing envelope for this issue. You may either complete the written survey and return it postage paid to us, or you may complete the survey online at www.bbhc.org/survey. We value your input and are waiting to hear from you! ■

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Points West is published quarterly as a benefit of membership of the BBHC. For membership information, contact Jan Jones, Director of Membership, at membership@bbhc.org or by writing to 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, the BBHC is home to the Buffalo Bill Museum, Whitney Gallery of Western Art, Plains Indian Museum, Cody Firearms Museum, Draper Museum of Natural History, and McCracken Research Library.

The mission of *Points West* is to deliver an engaging educational magazine primarily to the patrons of the Buffalo Bill Historical Center (BBHC). *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:

Anne Beard, *Wild and Woolly*, western-themed chair and ottoman. Buffalo Bill Historical Center, Cody, Wyoming. 2002 Switchback Ranch Purchase Award. 1.69.6018



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Anne Coe, an activist and artist, combines environmental issues with humor in her *Out to Lunch*. On view in the Kriendler Gallery of Contemporary Western Art, the painting depicts four bears picnicking in Grand Teton National Park, burrowing greedily through a surplus of fruit, salad, hot dogs, and chocolate cake. However, there is something more subtle with these rambunctious animals; an underlying message of human and wildlife interaction. Read more about this thought-provoking painting in the "Treasures from Our West" section starting on page 28.

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► Visit us online . . .

See our Web site, www.bbhc.org, for all the news about Cody High Style and Patrons Ball.

Elements of style:

by K.T. Roes



Rocketbuster
Boots, U.S.A.
Buffalo Bill
Historical
Center, Cody,
Wyoming. 1994
Switchback
Ranch Purchase
Award.
1.69.4880

First, there's an exclusive tour of Ken and Jill Siggins's Triangle Z Ranch Furniture and the lodge at their historic Double L Bar Ranch southwest of Cody.

Next, renowned costume designer Manuel and turquoise jewelry expert Gene Waddell are on tap with engaging presentations.

After that, western artisans Wally Reber, Terry Winchell and Lee Molesworth share an exclusive three-way discussion about western furniture pioneer Thomas Molesworth.

And if that wasn't enough, there's a fashion extravaganza, too!

With "Designing the West" as its maxim, it's only natural that a couture fashion show revs up the pace for Cody High Style's debut, September 18 – 22, 2007. Individually crafted clothing and accessories and energetic models will grace the runway with flash, funk, and creativity as the September 19 fashion show boosts the buzz from the day's furniture exhibition and thought-provoking conversation.

Designers in leather and lace share a historical path with designers in wood and metal. Utility gave birth to them, but art refined and inspired them. Plains Indian leatherworkers were not content to produce simple protective footgear but embellished and ornamented moccasins with beads and quills.

The icons of cowboy garb — the hat and boots — moved along another colorful path from utility to unique. Hollywood helped shape (often inaccurately) our notions of correct

frontier ready-to-wear, but also created a vibrant myth, which continues to fuel the fashion industry today.

The residents of Buffalo Bill's town have lived the myth and the reality. Working cowboys and dudes have mingled in northwest Wyoming for more than 100 years of Cody's history. Some of the area's first tourists came by train and automobile to spend summer weeks at dude ranches or in Yellowstone National Park. One of Wyoming's first dude ranches, Valley Ranch, was the refuge of easterners who wanted to experience the West firsthand. They rode it, hiked it, and even wore it — although maybe not quite in the fashion of their cowboy hosts.

In fact, Cody novelist and newspaperwoman Caroline Lockhart immortalized Larry Larom, his Valley Ranch, and its guests in her thinly disguised comedic novel *The Dude Wrangler* (1921). Main character Wallie MacPherson is portrayed as an eastern young man of privilege who is hopelessly ill-equipped to live in the West. As the plot progresses, with the help of his friend Pinkey Fripp, he masters a steep learning curve and emerges as a competent landowner and businessman.

MacPherson's first batch of ranch guests must have been modeled on a similar group which arrived in Cody and were unfortunate enough to have failed to meet Lockhart's fashion standards.

In her book, Lockhart penned a description of MacPherson's clientele:



Cowgirls at Valley Ranch southwest of Cody, date unknown. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Irving H. "Larry" Larom Estate. P.14.3

Fashion steps forward.

Mrs. Budlong, whose phlegmatic exterior concealed a highly romantic nature and an active imagination, was dressed to resemble a cowgirl of the movies as nearly as her height and width permitted. Her Stetson, knotted kerchief, fringed gauntlets, quirt, spurs to delight a Mexican, and swagger—which had the effect of a barge rocking an anchor—so fascinated Pinkey that he could not keep his eyes from her.

Old Mr. Penrose in a buckskin shirt ornate with dyed porcupine quills, and forty-five Colts slung in a holster, looked like the next to the last of the Great Scouts, while Mr. Budlong, in a beaded vest that would have turned bullets, was happy enough, although uncomfortable.

Mr. Budlong was dressed like a stage bandit, except that he wore moccasins in spite of Pinkey's warning that he would find it misery to ride in them unless he was accustomed to wearing them.

Simultaneous with Miss Gaskett's appearance in plaid bloomers, a saddle-horse lay back and broke his bridle-reins, for which Pinkey had not the heart to punish him under the circumstances.

Aunt Lizzie wore long, voluminous, divided skirts and a little white hat like a paté-tin, while by contrast Mrs. Harry Stott looked very smart and ultra in a tailored coat and riding breeches.

Without a doubt, Caroline Lockhart had a successful career as a novelist, but it is fortunate for the American fashion industry that she confined herself to Cody, Wyoming. One can't help but wonder what commentary

Lockhart would have proffered with the fringe and glitz of the upcoming Cody High Style Fashion Show.

When the Western Design Conference officially began in 1994, Cody got its first look at runway fashion. The very first fashion show was held in the barn at Old Trail Town and was a surprise to nearly everyone involved. The audience was stunned when a procession of attractive models, some of whom were their friends and neighbors, confidently strode along a makeshift runway, accompanied by rock and roll.

The models had to be flexible and willing to adapt. As Virginia Livingston recalls it, "There were no dressers, no racks, no mirrors, no program. We ran between our clothes. And one of the designers showed up with a pile of clothes 30 minutes before the show started."

Another early model, Lani Snyder, remembers stumbling in the dark between the frontier buildings at Trail Town, holding up the hem of the white wedding dress she was modeling to keep it out of the mud.

Organizer Anna Polk had to pray that Trail Town's electrical system would stand up to the demand of speakers and lighting. She was worried the "ramp" would collapse with the models.

"The ramp was really just tables and plywood held together with baling wire," Virginia recalls. "It wasn't quite high enough so Mike and Jimmy Patrick



Anne Beard, *Purple Sage*, smoking jacket. Buffalo Bill Historical Center, Cody, Wyoming. Switchback Ranch Purchase Award, 1997. 1.69.5651.1



The center gallery of the Buffalo Bill Historical Center is transformed into a fashion runway for Cody High Style. Photo by Dewey Vanderhoff.

lifted the tables onto some cinder blocks and then roped the whole thing together with baling wire.

“They cautioned us about making sure to stay in the center of the runway, so we didn’t tip over and ruin the show. Forget about getting hurt. Just don’t ruin the show.”

When the show ended, the same tables were disentangled and moved to an adjoining tent, where conference party-goers sat down to dinner.

As the design conference evolved and moved from the Irma Hotel Governor’s Room to the Cody Convention Center, and later to the Riley Arena, the fashion show continued to improve. A watershed for the fashion show was the move from Trail Town to the lobby of the Buffalo Bill Historical Center. There, the event matured and became the elegant affair that entertains ever-increasing crowds each September.

This year’s show returns to an earlier standard of one-of-a-kind, couture creations from the nation’s best designers. Twenty designers will be represented and range from industry lions like Manuel to up-and-coming, cutting edge future stars like Project Runway’s Kayne Gillaspie.

This year’s event will present two identical shows in an effort to accommodate the crowd, which has grown almost exponentially each year. On Wednesday, September 19, at 5:30 p.m., the first show gets underway. At 7 p.m., a free Rendezvous Royale party will be held in the party tent on the BBHC grounds. At 7:30 p.m., the second fashion show steps off.

Fashion show tickets are \$35 and can be obtained by calling Jill Osiecki Gleich at 307.578.4025.

And what of Caroline Lockhart’s imagined commentary? It wouldn’t—it couldn’t—have happened. The boots and hats, turquoise and leather, skirts and shirts of the Cody High Style Fashion Show just might have rendered her speechless. ■

K.T. Roes chairs the Cody High Style Fashion Show committee and is a former executive director of the Western Design Conference.

SCHEDULE

Rendezvous Royale — September 18–22

Rendezvous Royale is a Western arts celebration devoted to the most prestigious events of the year in Cody, Wyoming, consisting of Cody High Style—Designing the West, the Buffalo Bill Art Show & Sale, and the Patrons Ball. For more information contact the BBHC Events Office at 307.578.4025. A schedule complete with seminars, round table discussions, trunk shows, and “Round Town Events” is available at: www.rendezvousroyale.org.

■ **August 23–September 22:** Buffalo Bill Art Show. Open to the public.

■ **September 18:** Cody High Style Studio Tour.

■ **September 19–22:** Cody High Style Exhibition. Open to the public.

■ **September 19:** Cody High Style Fashion Shows: 5:30 & 7:30 p.m.
Kick-off party, 7 p.m. Open to the public.

■ **September 20:** Cody High Style Studio Tour.

■ **September 21:** Buffalo Bill Art Show Studio Tour.
Buffalo Bill Art Show Honored Artist Lecture
Rendezvous Royale Poster Signing
Buffalo Bill Art Show & Sale: Dinner & Auction, 5 p.m.

■ **September 22:** Buffalo Bill Art Show & Sale
Quick Draw, 9 a.m.
31st Annual Buffalo Bill Historical Center’s Patrons Ball, 6:30 p.m.

BBHC acquires prominent Plains Indian collection

The Buffalo Bill Historical Center (BBHC) has acquired The Paul Dyck Plains Indian Buffalo Culture Collection, recognized around the world as the most historic and important privately held collection of Plains Indian artifacts, art work, and related materials. The collection has been on loan to the BBHC while negotiations for its acquisition progressed over the past 15 months.

The collection includes clothing, eagle feather bonnets, bear claw necklaces, buffalo hide tipis and tipi furnishings, shields, cradles, peace medals, moccasins, and much more. It dates from the late 1700s to pre-1890s, a period identified by Paul Dyck as the “Buffalo Culture” era. BBHC staff members are currently preparing an exhibition plan and anticipate it will be at least two years before the collection will be available for public view.

BBHC staff, trustees, and advisory board members, as well as Paul Dyck Foundation staff, were quick to laud the completion of the agreement.

“This collection is very simply one of a kind,” Alan K. Simpson, BBHC Chairman of the Board of Trustees, said. “We always knew we could not only preserve and interpret it, but we could also honor the memory of our dear friend Paul Dyck and his noble life’s work on behalf of Native Americans. Now we will begin a focused fundraising effort to complete the purchase and to underwrite the cost of bringing the collection into our museum, conserving it, preparing it for exhibit, and the many other tasks associated with the acquisition and display of a rare collection of this size and stature.”

“We feel very confident that the BBHC is the most desirable location for the collection,” John Dyck, President of the Paul Dyck Foundation said. “It will be a monument to a lifetime of

devotion by my father to Native Americans.”

“Consisting primarily of many early to mid-nineteenth century Plains Indian cultural materials, the Paul Dyck Collection is recognized by scholars as one of the largest and most significant private collections of Native American art and artifacts,” BBHC Plains Indian Museum Curator Emma I. Hansen explains. “Bringing the Paul Dyck Collection to the Plains Indian Museum will ensure that these exceptional objects will be preserved and the collection will remain intact for current and future generations of Native Americans and others with interests in Plains Indian arts and cultures.”

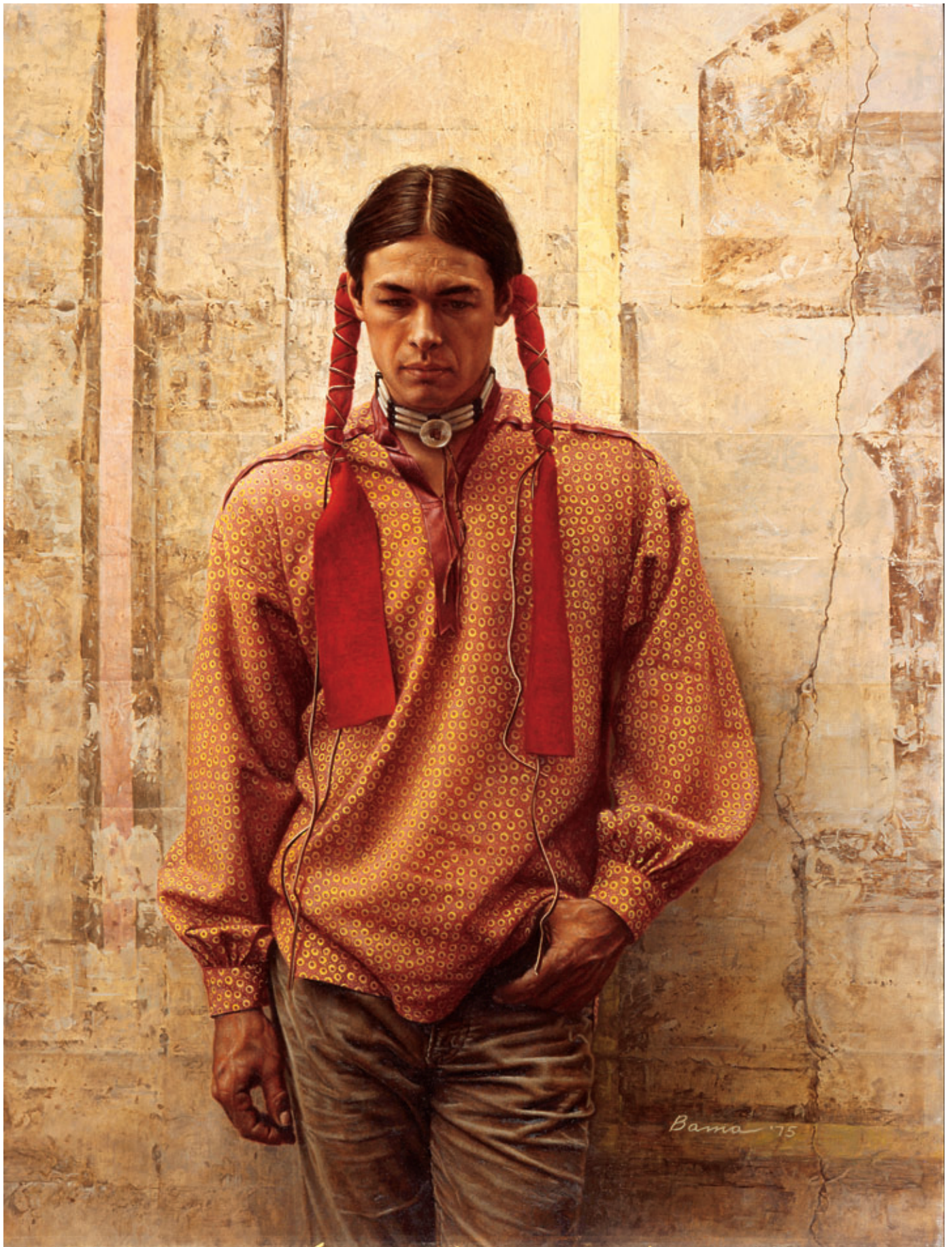
Paul Dyck, a descendent of Flemish painter Sir Anthony Van Dyck (1599 – 1641), was born in Chicago in 1917. The collection was started by Dyck’s father in 1886 and was, according to family sources, “systematically *collected*, rather than haphazardly *acquired*.”

The young Dyck lived with his family in Calgary, Alberta, Canada, near Blackfeet reserves. Later, Dyck was sent to Europe to apprentice with an uncle who was a successful artist, and by age 15, he was on his own, studying at the Munich Academy. He served in World War II and then settled onto an Arizona ranch where he became an author, illustrator, lecturer, and painter of western subjects. Over time, Dyck developed many friendships with Blackfeet, Crow, Cheyenne, Lakota, and other Plains Indian peoples.



BBHC photography intern Jenna Baxter captures an image of one of the many unique dresses in the Dyck collection.

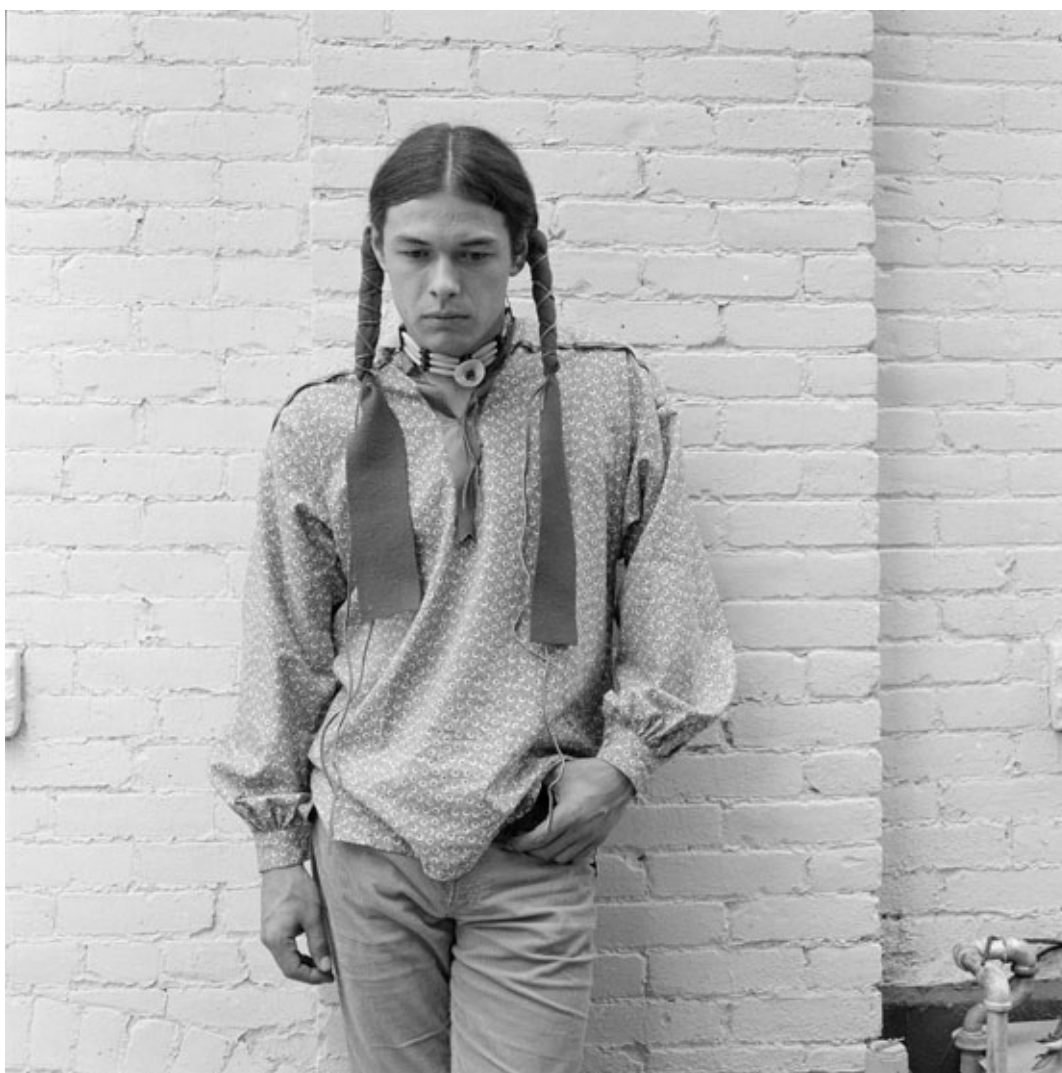
To date, the Dyck Collection has not been available to the general public, and a timeline for any public viewing at the BBHC has not been established. The BBHC staff will take time to complete a detailed inventory, assess conservation and storage needs, and research and document individual objects. After that, plans will begin for an exhibition and publication that will do justice to this remarkable collection. ■



A photograph becomes a painting. James Bama (b. 1926), *A Young Oglala Sioux*, 1975, oil on panel, 23.875 x 18 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Anonymous Donor. 26.97

FROM PHOTOGRAPH TO PAINTING: THE ART OF JAMES BAMA

by Thomas B. Smith



Photographed here, Rick Williams was the first Indian youth Bama painted. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Lynn and James Bama. P.243.2F3.10f.11

The realist portraits of cowboys, Native Americans, mountain men, and Cody locals rendered by Wyoming artist James Bama are recognizable to many visitors to the Buffalo Bill Historical Center (BBHC). However, few are aware of his monumental photography archive of the people of the East Yellowstone Valley.

For over 30 years, Bama has photographed subjects as references for his paintings, capturing a record of the inhabitants of Park County and Northwestern Wyoming. Ultimately, he has used his photographic material to

become one of the most significant painters of contemporary western portraiture.

Bama's use of photography began when he was a student at the Art Students League in New York. Frank Reilly, Bama's principal instructor, had an amazing gift for teaching. Under Reilly's tutelage, Bama concentrated on the basics of art including form, human anatomy, precise draftsmanship, and elements of composition, color, and depth.

Reilly also introduced Bama to photography as a means of enriching his painting material. Although many artists eschewed the use of photographs in the painting process as mechanical and contrived, Reilly and others found the medium a useful tool with which to recall detail.

Bama was among the first artists to use photography as a means to paint with precise detail—the wrinkles in a worn face, individual hairs on a subject's head, or the intricacy of Native American beadwork. This new method infused his work with a realism some critics began to call “photorealism.”

Despite his reliance on photography as a reference, Bama does not consider himself a photorealist. His intention, he argues, is not to recreate photographs, but rather to render his subjects with photographic precision.

Bama applies the fundamentals he learned from Frank Reilly's classes to his easel painting. Using a Hasselblad camera, he photographs people as he finds them and in the best available light. He strives for a minimal background and focuses on his subject's physical features and apparel.

After evaluating the proofs and deciding on the one(s) to use, Bama enlarges the image(s) to 11 x 14 inches.



Bama photographed many walls to provide backgrounds for his paintings. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Lynn and James Bama. P.243.2M.1.20d.5



James Bama followed in the footsteps of Aaron Siskind in photographing interesting backgrounds.

Aaron Siskind, *Jerome, Arizona 21*, 1949, published in Aaron Siskind's 75th Anniversary Portfolio in 1979. Aaron Siskind Foundation, New York. Photo courtesy Center for Creative Photography, University of Arizona, Tucson, Arizona. 79:105.003

Referencing the photographs, he then produces a freehand contour sketch on tracing paper. The image is further developed into a lightly shaded working drawing.

Next, Bama creates the work's color scheme by painting several small individual sketches. When deciding on the colors in his paintings, he disregards the tonal scale of film and paper and uses the intensity of the light source to control his depiction of shadows. Then, he selects an appropriate background for his subjects from other photographs.

The accomplished illustrator Harvey Dunn commented, "The training Frank Reilly is giving his students is sound, and the artists among them will go far." And "go far" Bama did—literally! In 1968, Bama was a successful New York illustrator at the pinnacle of his career when he and his wife Lynne traded the chaotic lifestyle of Manhattan for the solace of a small cabin on the Circle M Ranch on the South Fork of the Shoshone River, southwest of Cody, Wyoming. Bama moved 2,000 miles to become a realist painter.

In 1974, Hollis Williford, a friend and fellow artist, invited Bama to a Native American basketball and soccer tournament in Denver. Knowing he would find interesting subjects for his portraits among the participants, Bama prepared a photography location in a small alley near the sports venue.

During the weekend, Bama experienced his most fruitful photography session to date. He found the young Indians he met at the tournament to be complex subjects worthy of his artistic efforts.

The 1975 oil-on-board titled *A Young Oglala Sioux*, depicts Rick Williams, the first Indian youth Bama painted. He effectively captured Williams' personal attitude with a natural pose. The subject's casual, yet reflective stance conveys not only his youthful vitality, but also his wariness. Williams's attire suggests he is trapped between the contemporary world and cultural tradition. His ordinary rugged jeans bespeak working class values, while his braids, choker, and ribbon shirt represent his Indian heritage, noble values, and spirituality. A recent trend, ribbon shirts are commonly worn on reservations. Unwilling to take shortcuts, Bama worked painstakingly for weeks to recreate the shirt's distinctive pattern.

Bama painted the young men he photographed in Denver against a contemporary backdrop, thereby avoiding stereotypical Indian motifs. "I was uninhibited by what other people had done with the traditional Indian," he recalls. "I saw this as an opportunity to place them in a contemporary setting."

In subsequent years, Bama painted a series of portraits of the young subjects he found in Denver. These works mark the pinnacle of his artistic development, and Bama feels they are his greatest and most successful artistic statement.

Bama's integration of realism and abstraction set him apart from many of his realist peers and ultimately elevated his artistic prowess. He does not paint in the abstract expressionist sense of Jackson Pollack, but instead, he searches for abstraction as it appears in life.

While traveling around Wyoming and Montana, Bama noticed the abstract beauty of old walls, which he began to photograph for future reference. Although he created an archive of such material for years, with no specific use in mind, he found the backdrops perfect for his portraits of contemporary Native Americans.

The abstract background used in *A Young Oglala Sioux*, for example, belonged to a building in Fromberg, Montana, an almost deserted town between Cody and Billings, Montana. This was Bama's first significant integration of abstract art with realism. The harmonious confluence of the detail expressed in the subject, when contrasted with an abstract background, creates a complex painting.

Bama's abstract backgrounds were inspired by Aaron Siskind, who often directed his camera at peeling walls. Siskind was a key member of the abstract expressionist movement in New York and its sole photographer. Twenty-three years Bama's senior, Siskind shared more with the painter than an interest in photography: Both were native New Yorkers.

Siskind began his career as a documentary photographer in the New York Photo League in 1932. He photographed *Harlem Document*, an early essay of his work near where Bama lived and attended school.

In the early 1940s, after Siskind befriended abstract

expressionists such as Franz Kline, Barnett Newman, Adolph Gottlieb, and Mark Rothko, his work shifted to abstraction. Siskind exhibited his photographs at the Charles Egan Gallery, which specialized in abstract expressionism.

During the 1950s, Siskind's primary subjects were urban façades, containing partial signs, graffiti, peeling posters, and isolated figures, and stone walls. His primary interests were in the flat, graphic messages they contained as he explored the problems of space, line, and planarity.

When photographing abstract façades, both Bama and Siskind deviated from mere documentation. As Siskind observed, "For the first time in my life, subject matter, as such, had ceased to be of primary importance. Instead, I found myself involved in the relationships of these objects, so much so, that these pictures turned out to be deeply moving and personal experiences." For Bama, abstract façades provided a flat, contemporary background that contrasted with his three-dimensional human subjects.

Although Bama gravitated toward figurative realism early on, he never alienated himself from abstraction or other art movements or ideas. Bama often paints his subjects against non-specific present day backgrounds. As he once explained, "Rather than doing them with a teepee or a robe behind them, I thought I would put them in a completely abstract contemporary setting."

In 2003, Bama was the first recipient of the Buffalo Bill Art Show's Honored Artist award and announced his plans to donate his archives to the BBHC. In summer 2005, the BBHC began working with him to prepare his archives for future inclusion into the permanent collection. Bama gifted his extensive photography collection in December 2006, and it is now at the BBHC's McCracken Research Library for future generations to study and enjoy. ■



Thomas Smith and James Bama in the studio. Photo courtesy of Thomas Smith.

Thomas Brent Smith is currently Curator of Art of the American West at the Tucson Museum of Art in Tucson, Arizona. In 2005, Smith worked as a Research Associate at the Buffalo Bill Historical Center to catalog James Bama's studio collection. While a student at the University of Oklahoma's Charles M. Russell Center for the Study of Art of the American West, Smith received the Robert S. and Grace B. Kerr Foundation fellowship. His thesis, *Native Americans in the Contemporary American West: the Portraits of James Bama, focused on the artist's work*.

New perspectives about the Johnson County War

by John Davis



Group photo of the Johnson County “invaders,” as prisoners at Fort D.A. Russell, 1892. Photo courtesy of the Wyoming State Archives, Department of State Parks and Cultural Resources. Sub Neg 9516

Editor’s note:

Wyoming’s Johnson County War has long provided fodder for books and film. From Asa Shinn Mercer’s first-hand account of the “Cattlemen’s Invasion of Wyoming in 1892,” *Banditti of the Plains* (1894), to Larry McMurtry’s 2002 movie *Johnson County War*, the struggle between the wealthy and powerful, and their less well-to-do counterparts is a classic theme of lore and legend.

As wars go, the Johnson County War—or Wyoming Civil War or War on Powder River, as it’s been variously called—was a small one. It was short-lived, a mere few days in April 1892, and saw relatively few casualties. Yet, it had a major impact on Wyoming history.

Cattle were big business in Wyoming in the late nineteenth century, especially in Johnson County. Large cattle barons formed the Wyoming Stock Growers Association (WSGA) and became increasingly irritated with—nay, even threatened by—smaller operators who secured cattle by latching on to unbranded calves found on the open range.

And, since the WSGA controlled the market and railroads, the ranchers with smaller operations formed their own organization—the Northern Wyoming Farmers and Stock Grower’s Association (NWFSGA)—to drive cattle to market versus using the railroads controlled by the WSGA.

At their annual meeting at the Cheyenne Club in 1892, the WSGA decided to thwart the NWFSGA plan. Subsequently, an assortment of ranch owners, detectives, hired Texas gunmen,

and others—all called “invaders”—set out to administer justice to the alleged rustlers of their cattle.

The locals in Johnson County were ready to battle the invaders, however, and eventually President Benjamin Harrison sent the Cavalry from Fort McKinney to intervene. The invaders were taken to Cheyenne for prosecution, but ultimately went free as charges were dropped.

Since early 2003, I have buried myself in the Johnson County War, reading, studying, thinking, and writing about this 1892 event. On April 5, 1892, 52 men boarded a secret train in Cheyenne and started a long trek north to Buffalo, Wyoming. Their expedition, which was also referred to as the Johnson County Invasion, was sponsored by members of the Wyoming Stock Growers Association. Fourteen of the men on that train were big cattlemen; the remainder were hired men (over 20 from Texas alone) or auxiliaries (a surgeon, cooks, and two journalists).

The purpose of the expedition was to go to Buffalo, kill the county sheriff and his deputies, kill the county commissioners (replacing these officials with men of their own choosing), and then start killing “rustlers” throughout Johnson County and adjacent counties. The invaders had a list of 70 men to be shot or hung. They did succeed in cornering and killing two of their targeted victims, Nick Ray and Nate Champion. But Nate Champion put up such

a fight, and so delayed the progress of the expedition, that word of the invasion soon spread, and hundreds of settlers grabbed rifles, banded together, and besieged the invading army.

The settlers probably would have killed a good many of the army members, but federal troops from Fort McKinney (near Buffalo) came to the rescue of the invaders and took all of them into custody. The invaders were taken to Laramie and then Cheyenne. They were charged with murder, but the criminal prosecution never got off the ground, resulting in the dismissal of all charges.

During the last six months, I've been preparing a manuscript for the University of Oklahoma Press about this fabled happening. In the course of all this focus (one might say "obsession"), I've learned a great deal about the invasion and have been surprised by how many of my initial conceptions have changed. I'll set out some of these early conceptions and then explain how my thinking has changed.

Misconception I: There is nothing more to tell.

When I began this quest, I feared the subject had been "done to death," that it was so thoroughly researched and documented there were no new sources of information, and there was nothing more for a historical writer to contribute. But I've learned that with only a few exceptions, all of the books about the invasion have been by partisans seeking to support an agenda, and objective treatments are in short supply. Helena Huntington Smith, whose *War on Powder River* was published in 1966, did the best job, in my opinion, providing one of those few objective narratives.

But since 1966, a great deal of new information has been uncovered, including the transcript from the April 1892 Johnson County coroner's inquest and 1886 revelations about Major Wolcott, the leader of the invading force. As well, the recent writings of George W. Hufsmith and Robert K. DeArment have provided important new perspectives about crucial aspects of the invasion. In his book, *The Wyoming Lynching of Cattle Kate, 1889*, Hufsmith solidly demonstrated the existence of a propaganda mill in Cheyenne working on behalf of

members of the Wyoming Stock Growers Association, which generated a series of deliberately and thoroughly false stories. DeArment's *Alias Frank Canton* gave us the true story of Frank Canton, a former sheriff of Johnson County and an influential leader of the invaders. Canton's character is a crucial factor in determining the truth behind the invasion.

Misconception II: The men who were attacked, including principals Nate Champion, O.H. Flagg, John A. Tisdale, and John R. Smith, were proven rustlers.

Nate Champion was termed the "bravest man in Johnson

County" and the "king of the rustlers." Champion was, indeed, a tough, courageous man, but he was certainly not the "king of the rustlers." The best evidence of this is shown in the statements of the principal lawyer for the big cattlemen, Willis Van Devanter. In a May 1892 letter to Wyoming's U.S. Senator Joseph Carey, Van Devanter admitted that, "There is absolutely no proof of any kind against him (Champion)—not even that he stole a calf."

O.H. Flagg, who homesteaded south of Buffalo in the 1880s and owned and operated a Buffalo newspaper in the 1890s, was frequently accused of being a rustler and was actually charged in 1889. All of the charges against Flagg were dropped, however, so Flagg was not a

"proven rustler." Both John Tisdale (shot in the back by an assassin on December 1, 1891) and John R. Smith (a very early settler, greatly respected in Johnson County) were solid citizens. Other than unsupported charges by big cattlemen, there is no evidence that either ever stole cattle. Tisdale was probably killed because he was a witness to a crime committed by Stock Growers Association employees.

Misconception III: The big cattlemen were acquitted because Johnson County lacked evidence.

The fact is: The inquest transcript and the confession of one of the invaders, George Dunning, show that Johnson County authorities could have without a doubt forwarded a complete case, meeting all the elements of the crime of murder. What they could not do was pay the cost of the



Frank Canton, formerly Johnson County Sheriff, became a stock detective with the Wyoming Stock Growers Association, hired to lead the band of "invaders." Photo courtesy www.wikipedia.org.



Cattlemen attorney Willis VanDevanter admitted “There is absolutely no proof of any kind against him (accused rustler Nate Champion) — not even that he stole a calf.” Nate Champion (2nd from left), Dudley Champion (far right), Walter Putney (by wagon), and an unidentified man, ca. 1892. Photo courtesy of the Wyoming State Archives, Department of State Parks and Cultural Resources. Sub Neg 9712 & 10515

prosecution. The big cattlemen and their excellent lead counsel, Willis Van Devanter, were well aware of this Achilles’ heel and at every opportunity pushed to increase costs for the prosecution, most particularly in connection with the selection of a jury. When all the charges were dismissed in January 1893, it was because Johnson County was financially exhausted and unable to pay for any further proceedings.

Misconception IV: Convictions for theft of livestock were impossible to obtain in Johnson County, and the cattlemen had no choice but to act to protect their property rights.

This is what the big cattlemen vigorously declared time and again, but I’ve learned it was not true. Until 1889, the majority of livestock cases tried in Johnson County actually did result in convictions. In 1889, there was only one conviction among six cases tried, but the remaining five cases—all pushed hard by big cattlemen—were deeply flawed. In late 1891, immediately before the invasion, there were two convictions for cattle theft.

Misconception V: The big cattlemen won the war.

In a certain sense they did, in that the body count was very much in their favor. The big cattlemen and their employees killed 10 people (Ella Watson, Jim Averell, Tom Waggoner, John A. Tisdale, Ranger Jones, Nate Champion, Nick Ray, Dab Burch, Jack Bedford, and Dudley Champion), whereas those accused of being rustlers could

only count two (Billie Lykins and George Wellman). The only trouble was, that in order to *truly* win, the big cattlemen had to do something much more: crush Johnson County so thoroughly that there would be a mass exodus of settlers. In this they failed, and within a few years of 1892, Wyoming ceased to be dominated by a few big cattle corporations, but became the home of hundreds of small family farms and ranches.

Misconception VI: Johnson County was an outlaw society in which the rustlers were in control.

This was the picture painted in numerous 1891 and 1892 newspaper articles published in large city newspapers from Omaha to Washington, D.C. These articles declared that Buffalo was a raw and brutal haven for “range pirates,” and was “the most lawless town in the country.” Buffalo was declared to be under the control of criminals so arrogantly confident that they were naming big cattlemen to be put to death.

It was also said that the sympathy of Johnson County citizens for cattle thieves was so strong and deep that they refused, no matter how strong the evidence, to honor their oaths as jurymen and bring in convictions for cattle theft. I’ve determined, though, that these articles were almost certainly “plants” originating from Cheyenne. In truth, Buffalo was the most progressive town in Wyoming (in the sense of civic improvements and community development), and under any fair assessment was a sterling example of small town America.

In closing

One conception that has not changed for me is that the Johnson County War is the most astonishing, intriguing, fascinating, amazing, and appalling event in the history of Wyoming. As I’ve delved ever more deeply into the events of April 1892 (and times before and after), I’ve found that the invasion was even more remarkable than I had conceived. It has been exciting to become so deeply immersed in the invasion, and I count myself lucky to be laboring in the vineyard of Wyoming’s most notorious event. ■

John Davis is a Wyoming attorney, who has practiced law in Worland, Wyoming, since 1973. He is the author of two books about Wyoming published by the University of Oklahoma Press, A Vast Amount of Trouble, a book about the 1909 Spring Creek Raid, and Goodbye, Judge Lynch, a book about the coming of law and order to the Big Horn Basin. His latest book about the Johnson County War, is scheduled for printing in late 2008.



U.S. Senator John Barrasso (R-WY), right, congratulates MRL Curator Dr. Kurt Graham on the library's receipt of the IMLS grant.

MRL awarded prestigious grant from IMLS and secures matching funding for Buffalo Bill Papers Project

Thanks to a grant from the federal Institute of Museum and Library Services (IMLS), the BBHC's McCracken Research Library (MRL) will digitize photographs from five archival collections, making the digital images available for worldwide dissemination through the BBHC's Web site.

This \$300,000 project, which consists of a \$150,000 grant plus matching funds, enables the library to launch a two-year project to digitize 10,000 photographs from significant Native American, natural history, and western American history collections that are representative of the BBHC's five museums. Not only does the project expand accessibility of the images for an unlimited off-site audience, it aids the library in preserving the original photographic prints and negatives by reducing the need to handle them.

IMLS is an independent grant-making agency of the federal government, whose mission is to lead the effort to create and sustain a "nation of learners." The digitization grant received by the MRL is one of 158 awarded by IMLS through its Museums for America grant program, which will distribute a total of \$17.4 million over the next two years. The BBHC grant was the only Museums for America grant awarded in the state of Wyoming in 2007.

In addition, a combination of generous private donations and grants has made it possible for the BBHC to move forward with a project to organize, digitize, and edit historical material relating to William F. "Buffalo Bill" Cody. The

funds will match money made available last February by the Wyoming State Legislature to organizations that could successfully raise an equivalent amount.

Those contributing to the match include The Dellenback Family Foundation, Inc. of Jackson, Wyoming, the Carol McMurry Library Donor Advised Endowment Fund of the Wyoming Community Foundation (WYCF), BBHC Board of Trustees member Naoma Tate, and the McMurry Foundation in Casper, Wyoming.

A special feature on the McCracken Library, its renovation, its recent grants, and project updates will appear in the winter 2007 issue of *Points West*.

You can see BBHC on YouTube

Internet search engine Google's popular video Web site YouTube now includes the Buffalo Bill Historical Center (BBHC). The BBHC uploaded various video clips to YouTube.com to share information about the Center. The videos can be found at www.YouTube.com/atBBHC and www.bbhc.org/YouTube.

"We offer a wide variety of educational video clips from our five museums: from Winchesters to air guns, grizzly bears to bighorn rams, stories behind western art, the cultural meaning and symbolism of Native American artifacts, stories and descriptions of Buffalo Bill belongings, as well as various promotional videos," Johan Cronholm, BBHC Web Developer says.

Cronholm believes the video clips will prompt visitors to travel to Cody. "Even if they don't," he says, "we just hope they learned something in the process."

There are 20 million visitors accessing the site each month viewing 100 million video clips daily. Individuals from all walks of life submit video content representing a wide range of subjects from current events to hobbies to home movies.

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One of the BBHC video clips on YouTube is about this Winchester Model 1866 Lever Action Deluxe Sporting Rifle, ca. 1873, from the Cody Firearms Museum. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.3283

CALENDAR of Events					For the latest information on BBHC programs and events, please see our Web site at www.bbhc.org or call 307.587.4771. Unless otherwise noted, all events take place at the Buffalo Bill Historical Center	
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	CENTER HOURS October 1 – 31 8 a.m. – 5 p.m. daily	Wolves and Elk in the Absaroka Range Doug MacWhirter, 12:15 p.m. (free)	3	4	5	CFM Records Office open 8 a.m. – 4 p.m.
7	1 October	2	10	11	12	13
				Plains Indian Museum Seminar: Cultural Preservation: Plains Indian People and the Moori (advanced registration required / fee) Keynote presentation: <i>Te Rongo</i> , 7 p.m. (free to the public)		
14	PIM Seminar, continued Field Trip: Medicine Wheel	16	17	18	19	20
21	22	23	24	25	26	27
		Buffalo Girls Luncheon noon – 1:30 p.m. advanced reservations required / fee		CENTER HOURS, November 1 – March 31 10 a.m. – 3 p.m. Tuesday – Sunday Closed Mondays		
		30	31	1 November	2	3
		World-class Geology of the Cody Area, Gretchen Hurley & Mary Barreda, 12:15 p.m. (free)				
		6	7	8	9	10
						

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Detail of Maori ancestor, Te Au-o-te-whenua, from a contemporary Maori carving at the Arataki Visitor Centre, Waitakere Ranges, Auckland, New Zealand. Photo courtesy www.Wikipedia.org.

Plains Indian Museum Seminar to feature New Zealand visitors

New Zealand doesn't typically come to mind when thinking of Plains Indians. But this fall, the Buffalo Bill Historical Center's (BBHC) Plains Indian Museum Seminar (PIMS) will host a delegation of the Maori people, the indigenous inhabitants of New Zealand.

In its October 11 – 14, 2007, gathering titled *Cultural Preservation: Plains Indian People and the Maori*, the PIMS will address, for the first time in its history, Native cultures and peoples outside the North American Great Plains. Attendees will discuss the significance and processes of cultural preservation for Native communities from perspectives on both sides of the Pacific.

The seminar gets underway on Thursday night, October 11 at 7 p.m. with a free, public program by Maori Potaka Taite and his family in the BBHC Coe auditorium. They will demonstrate traditional Maori instruments, as well as include poetry and prose selections. Sessions for registered participants continue Friday and Saturday starting at 8:30 a.m. each day. Other activities are a reception and dinner on Saturday night and a Sunday field trip to Medicine Wheel in Wyoming's Big Horn Mountains.

Since 1977, the PIMS has attracted scholars, artists, educators, and other interested participants for presentations and discussions related to the arts, cultures, and histories of Plains people. Past programs have focused on such topics as sacred lands, education, music and dancing, and various aspects of Plains Indian arts. For more information or to register, email programs@bbhc.org or call 307.578.4028.

Former CFM Curator Howard Madaus passes away

Former Cody Firearms Museum Curator Howard Madaus died July 21, 2007, at his home in Cody, Wyoming. He was 63.

Born in Milwaukee, Wisconsin, Madaus graduated from

Marquette University High School in 1961 and then earned a BS in History from Marquette University in 1965. Following some post-graduate work at Louisiana State University in Baton Rouge, Louisiana, he worked as assistant curator of history at the Milwaukee Public Museum from 1968 – 1992. After that, he served as curator of the Cody Firearms Museum at the BBHC until 1999. Subsequently, he became Chief Curator of the newly opened National Civil War Museum in Harrisburg, Pennsylvania in 2000. He returned to Cody in 2003 to focus on his consulting work through "Old Glory" Flag Consultants, L.L.C.

Madaus was a member of a variety of historical organizations. He wrote numerous books and articles on firearms, the Civil War, and flags of our country's history. His first major book was *The Battle Flags of the Confederate Army of Tennessee* (1976), and his most recent was *The American Flag: Two Centuries of Concord & Conflict* (2006). He also appeared in programs on the History Channel, A&E, and PBS.

Madaus is survived by his wife Patricia Baumhover, their daughters Elizabeth Madaus of Seattle, Washington, Theresa Madaus of Minneapolis, Minnesota, and Kathryn Madaus of Saratoga Springs, New York, as well as his mother and numerous relatives and friends. ■



Howard Madaus

Buckers and buckaroos in American art

by Mindy Besaw

For Wyoming residents, the iconic image of the cowboy riding a bucking bronco is part of every day life. As a matter of fact, the bucking bronco was added to the state license plate in 1936 and has been a symbol of Wyoming ever since.

Where did the image of the horse and rider originate, and why is this relevant to cowboys in art? In the 1930s, an artist, Allen True, designed the image of the horse and rider used on the license plate. He was not the first artist to grapple with the subject though; nor was he the last.

Historically, the mounted horseman appears in many forms in world art. However, the cowboy on a bucking

bronco is a uniquely American theme that depicts the classic struggle between man and animal. Many artists of the American West enjoy the challenge of capturing the action and tension of cowboy and horse at the height of exertion and extension. The small silhouette of the bronco on the Wyoming license plate is only one of the many interpretations of bronc and rider.

The tradition of the bucking bronco in American art began in the nineteenth century with artists such as Frederic Remington and Charles M. Russell. Since that time, both men and women have tackled the subject in oil paintings, watercolors, drawings, and sculptures. Three bronze sculptures from the collection of the Whitney Gallery of Western Art at the Buffalo Bill Historical Center are excellent examples of how artists have met this challenge.

Frederic Remington's *The Broncho Buster* was created in 1895. This artwork became the prototype of the cowboy and bucking horse from which perhaps all other sculptures of the subject originated. Following in the footsteps of Remington, Sally James Farnham completed *The Sun Fisher*, after a visit to western Canada in 1912. Finally, Fred Fellows brings the classic subject into the present with *No Easy Way Out*, created in 1991. While these sculptures are all variations of the same subject, each has subtleties and differences worthy of a closer look.

Frederic Remington (1861 – 1909) is a hero of western American art. He built his reputation as one of the greatest American artists to ever live with his depictions of the wild West. Remington's western subjects of cowboys, Indians, and cavalrymen brought the West to an eastern audience in the late nineteenth and early twentieth centuries. While he championed cowboy life and was intimately familiar with horses, he was not a cowboy. Remington lived most of his life in upper New York state, although he often traveled to the West.

The Broncho Buster was Remington's first experiment with sculpture and garnered him immediate recognition and attention. As a sculptor, Remington was concerned with the spirit of motion. He pushed the limits of bronze casting by creating a dynamic and seemingly unbalanced sculpture.



Frederic Remington (1861 – 1909), *The Broncho Buster*, 1895, cast by Roman Bronze Works, N.Y. Bronze, 23.375 x 7.625 x 15.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of G.J. Guthrie Nicholson Jr. and son in memory of their father/grandfather, G.J. Guthrie Nicholson, rancher at Four Bear, Meeteetse, WY. 7.74



Sally James Farnham (1869–1943), *The Sun Fisher*, ca. 1920, cast by Roman Bronze Works, N.Y. Bronze, 14.75 x 9 x 6 inches. Buffalo Bill Historical Center, Cody, Wyoming. 55.69



Fred Fellows (b. 1934), *No Easy Way Out*, 1991, 42.875 x 27 x 15 inches. Buffalo Bill Historical Center, Cody, Wyoming. William E. Weiss Purchase Award—1992 Buffalo Bill Art Show. 12.92

The horse rears up on its hind legs, thrusting the center of gravity forward into mid air. Remington's attention to detail with the stirrups flung to the side, whip jerking backward, and the tip of the cowboy's neckerchief blowing outward, contributes to the overall effect of lively action.

The Broncho Buster quickly became the most popular American bronze statuette at the turn of the twentieth century with approximately 160 sculptures cast during Remington's lifetime. Remington was very active in the casting of the sculptures and often changed details slightly from one version to another —making many of the sculptures unique variations of the original design.

Sally James Farnham (1869–1943) was a tomboy who enjoyed the outdoors, especially horseback riding and hunting. Farnham was born and attended school in Ogdensburg, New York, the home of Frederic Remington.

Although she had no formal art school training, Farnham began modeling in clay while recuperating from an illness. Remington saw her first sculpture and encouraged her to continue sculpting. Farnham learned much from Remington and other talented sculptors throughout her successful career.

Remington's influence may have been why Farnham was drawn to western subjects. In the summer of 1912, she traveled to western Canada to see first-hand the western horses and men that Remington portrayed in his sculptures. *The Sun Fisher* was most likely conceived and modeled while she was in Canada. The figure and horse are rendered with elegant naturalism and grace. The cowboy and bronco balance one another as the cowboy's leg and arm jerk to the right, while the horse thrusts to the left. Amazingly, Farnham skillfully balanced the sculpture with only one horse hoof on the ground.

Today, cowboy artist and Arizona resident Fred Fellows (born 1934) continues the tradition of Remington, Farnham, and others. Fellows grew up in Oklahoma and California, and as a child, he was always drawing. After working as a commercial artist and a saddle maker in Los Angeles, Fellows devoted his life full time to art in 1964.

Fellows' *No Easy Way Out* is a modern-day version of *The Broncho Buster*. Again, the cowboy rides atop an unruly horse that twists and turns and arches on one leg to buck the cowboy off his back. The horse's mane and tail are agitated with the force of the movement, while the cowboy struggles to "ride it out."

The image of the cowboy riding a bucking bronco remains an emblem of the wild and untamed West. Artists throughout history and today have risen to the challenge of capturing the action and vitality of bronc and rider — indeed, the classic American cowboy. On your next visit to the Buffalo Bill Historical Center, take a few extra moments to admire this symbol of Wyoming and iconic subject portrayed masterfully in art. ■

Mindy Besaw is the John S. Bugas Curator of the Whitney Gallery of Western Art at the Buffalo Bill Historical Center.

All Eyes on the Greater Yellowstone Region

Dr. Charles R. Preston and Marguerite House



The Promontory Fire in Yellowstone August 2007, taken from Eagle Bay looking east. Photo by Jeff Shrin, BBHC staffer.

This year, we celebrate the Draper Museum of Natural History's (DMNH) fifth anniversary. Since we opened in June 2002, we find ourselves ever more deeply immersed in, and consulted about, the wildlife, landscapes, and human activities in the mosaic of public and private lands in and around Yellowstone and Grand Teton National Parks.

That follows our mission to "... promote increased understanding of and appreciation for the relationships binding humans and nature in the Greater Yellowstone region." And we are aggressively pursuing our vision to attain international recognition for leadership, innovation, and excellence in exploring and documenting Greater Yellowstone wildlife and landscapes, illuminating relationships between humans and nature, and communicating the process and product of science to the general public.

Of course, we're in an ideal position to observe, explore, and document the many newsworthy happenings in Greater Yellowstone when our nation's first national forest



The 1988 Yellowstone fires were the impetus for today's wildland fire strategies in Yellowstone. Ground fires along the Madison River in the Park in August 1988. NPS photo by Jeff Henry.

(Shoshone) is only 30 miles from our doors, and our nation's first national park (Yellowstone) is only 50 miles away.

It would be difficult to ignore the acrid smoke in the air from nearby forest fires, or the latest news and heated discussions around Cody about winter use in Yellowstone National Park. Even our own Park County Travel Council reminds us how inextricably linked we are to Yellowstone National Park with an

advertising slogan that says, "We have a great park in our backyard: It's called Yellowstone."

Interpreting the many complex issues surrounding Yellowstone, most of which can become quite emotional, is a tall order for the DMNH. But through our exhibits, writings, conferences, lecture series, and other programming, our audiences become acquainted with the science and varied human perspectives about the area. Those points of view both illuminate and complicate issues surrounding wolves, grizzly bears, bison, forest fires, winter use, and dozens of other topics — up close and personal.

Here is just a taste of some of the important happenings and issues that are currently in the news.

Fire on the mountain

As of this writing, wildland fires are burning on nearly 6.5 million acres of grassland and forests within the United States, most in the northern Rockies, especially Idaho and Montana. The Columbine fire that was sparked by lightning in Yellowstone on August 9 had burned more than 18,000 acres of lodgepole pine and spruce-fir forest and was threatening structures just outside the Park's East Gate by August 17. But, more than 1.5 inches of rain fell during the weekend of August 17–19 and stalled the blaze. The fire continues to smolder and is far from “contained,” but the immediate threat to structures is gone.

Many scientists and fire managers had dire predictions for this year's fire season. Spring's considerable moisture made for lush grasslands and undergrowth in many areas. Just as quickly, though, the unseasonably hot and dry summer rendered much of the landscape as dry as kiln-dried lumber—the kind one would use to build a house. The living trees full of needles are now very dry and are reservoirs of highly flammable resins. Extensive stands of recently beetle-killed conifers holding on to dry, red needles may cause fires to burn even faster and with more intensity, though trees dead for more than two years may burn slower in some situations. The take-home message is that wildfires, fueled by dry vegetation and fanned by warm, high winds, will be a part of our summers in the Greater Yellowstone region and other parts of the Rocky Mountain West as long as hot, exceptionally dry climatic conditions prevail.



A lodgepole pine cone burst open by the fire's heat in September 1988. NPS photo.



Almost anything related to Yellowstone bison, such as these which graze on the football field in Gardiner, Montana, is an emotional issue. January 26, 2006, NPS photo.



Many would like to restrict visitor access in winter to snowcoaches such as these at the Old Faithful Snow Lodge. February 2000. NPS photo.

Of course, wildland fire has long been an important factor shaping western landscapes. Natural fires in low to mid-elevation forests may occur every 20–30 years or so. Many tree species in these montane reaches of the Greater Yellowstone region are fire-adapted. Some stands of lodgepole pine, for example, produce cones that are basically glued shut by resin and only crack open with the intense heat of fire. These trees, which dominate nearly 80 percent of forested landscapes in Yellowstone National Park, thrive in the open, sunny areas left in the aftermath of fires.

The rate at which trees restore the landscape depends on seed source, site characteristics, and intensity of the fire. Thus, some Yellowstone sites burned in 1988 are now covered with 10 to 15-foot lodgepole pines. Other sites have only a few short seedlings nearly 20 years after the fires. Quaking aspen trees established through root propagation, or more rarely from seeds, also thrive in these post-fire environments, but only in sites with adequate moisture.

To stay abreast of the latest in fire information, check out the following Web sites:

www.inciweb.org

www.nifc.gov

www.forestsandrangelands.gov

It's animals vs. humans near Yellowstone?

Or so said Kirsten Scharnberg in the headline for her story in the August 7, 2007, edition of the *Chicago Tribune* about humans and animals sharing the Greater Yellowstone region. Her headline may be a bit melodramatic, but articles about real or

imagined conflicts between humans and wildlife in our

area appear in the national media virtually every day.

To recap the highlights of just a few recent national news stories related to Yellowstone wildlife:

The Yellowstone grizzly bear was removed from the endangered species list this spring, but concerns about habitat loss and decline of important foods, such as whitebark pine nuts (due to fungal infection and insect attack) continue to fuel fears about the long-term survival of the bears.

When bear foods become scarce in high elevations, grizzly bears tend to search for food in lower elevations, closer to human residences and increased human activity. Thus, conflicts between humans and grizzly bears increase. With delisting, primary management responsibility is transferred from federal to state wildlife agencies.

The gray wolf is scheduled for delisting in February 2008. While some people claim delisting doesn't come soon enough for livestock producers and some game populations, many others argue it's too soon to ensure wolf population survival. The key to ensuring long-term wolf survival, while minimizing negative effects on livestock and game populations, will be the adequacy and execution of management plans developed by the states of Idaho, Montana, and Wyoming.

Some of Yellowstone National Park's rivers and creeks were closed to fishing this summer due to low water flows and warmer than normal water temperatures that put increased stress on trout.

The Yellowstone osprey population shows signs of decline possibly due to the effect of non-native lake trout on native cutthroat trout, the osprey's chief food. Lake trout grow to large sizes and are voracious predators on the smaller cutthroats. Without their favorite diet, osprey may be leaving the Park for better fare elsewhere.



One of Yellowstone's most emotional issues: the gray wolf. Pictured here is a collared wolf from the Druid pack. NPS photo by Doug Smith, 2000.



Cutthroat trout are integral to such species as the osprey and grizzly bear. NPS photo.



Yellowstone's grizzly bears were removed from the endangered species list in April 2007. NPS photo.

"Winter is not a season, it's an occupation."

If it weren't for the fact that he died in 1951, one might think novelist Sinclair Lewis (1885–1951) was writing about winter use in Yellowstone National Park with this statement. Trying to find an acceptable way to allow humans into the Park in the winter has been an ongoing endeavor since 1998. With three National Environmental Policy Act (NEPA) processes behind it, the National Park Service (NPS) is still looking for a solution that will meet the expectations of visitors, conservationists, government agencies, and neighboring communities.

The argument focuses on how or whether individuals should be allowed in the Park on snowmobiles or snowcoaches. Nearly every one of the NPS's "Major Issues" listed in the draft environmental impact statement (EIS) has views on either side of the matter. Considerations are social and economic, human health and safety, wildlife conservation, air quality, soundscapes, visitor access, and visitor experience. One of the key considerations for the NPS is whether the East Gate will be closed during winter in the future because of avalanche danger and liability issues.

The latest public comment period on the issue has now passed, and a final EIS will be released in October 2007. A record of decision will follow in mid-November, and the final rule will be published. For now, the winter season 2007–2008 will be the same as the last three seasons. Since the final decision cannot be appealed, any challenge to

whatever plan is adopted would have to come through the courts. Perhaps as another noted writer, Oscar Wilde, penned, "Wisdom comes with winters."

Whew! There is no shortage of hot, nationally-debated topics related to Greater Yellowstone wildlife, landscapes, and human activities in the news. Look for detailed summaries and analyses of these and other related Yellowstone stories in future issues of *Points West*. ■

Sinclair Oil helps Guernsey fourth-graders

Peggy Anderson's fourth grade class from Guernsey, Wyoming, made an end-of-school-year trip to the northwest corner of the state and the Buffalo Bill Historical Center (BBHC) thanks to Sinclair Oil Corporation.

Traveling under the auspices of the BBHC's MILES (Museum Interpretation, Learning, and Enrichment for Students) program, the students were some of the first beneficiaries of Sinclair's generous \$10,000 gift for 2007. The company has committed to defray the costs of MILES students for three years. MILES provides grants to school children who are far enough away from Cody to necessitate an overnight stay. The grant, which covers transportation and lodging expenses, enables students to visit the BBHC who might not otherwise have the opportunity.

Sinclair's Refinery in Sinclair, Wyoming, is one of the West's longest running industrial plants. Earl Holding, who began the popular Little America lodging properties in Sweetwater County, Wyoming, in 1952, purchased Sinclair Oil Corporation in 1976. The Holdings still call Wyoming "home" and wanted to provide this unique educational opportunity to the students of Wyoming. ■



see BBHC “up close and personal”



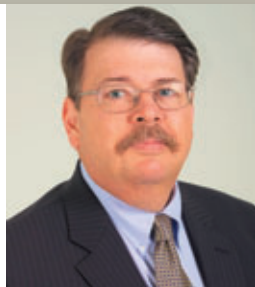
Grizzly bear. Richard P. Carlsberg, hunter, 1973. Buffalo Bill Historical Center, Cody, Wyoming. Boone and Crockett Club's National Collection of Heads and Horns. L.8.1985



Teachers can get more information, including application materials, by contacting Jessica Orr, BBHC School Programs Coordinator at jessicao@bbhc.org or 307.578.4097.



MILES
MUSEUM INTERPRETATION,
LEARNING, ENRICHMENT
FOR STUDENTS



by Steve Greaves,
Vice President and
Deputy Director for Development

To will, or not to will: not a good question to ask

Inherit. Executor. Bequeath. Estate. Last will and testament. Trusts. For many of us, these words and phrases conjure images of a darkly-lit, paneled room with the family seated in front of a distinguished-looking lawyer who is reading the will of Dear Old (you fill in the rest). For many of us, the sense of that scene is of wealth—that such things as wills, trusts, and the like, are only for the wealthy. Nothing could be further from the truth. Considering that more than 50 percent of Americans die without a valid will, this is one of those cases where you don't want to be part of the crowd.

There are a number of reasons why it makes good sense to sit down with an attorney and draft a will, whether you think of yourself as wealthy or not. Not the least of these reasons is that if you don't, the state already has written a will for you. Known as the "intestacy laws," each state has a law that determines how your estate will be divided if you haven't made your own wishes known through a valid will. Many of these "state wills," as I call them, are written along the lines of "one-third to your surviving spouse and two-thirds to any surviving children."

To be honest, in 25 years of working with all kinds of folks, helping them plan gifts to charity, I haven't met many of them who like the state plan. Think about it for a moment: Is 33 percent of your estate what you want to provide for your spouse? Will it be enough?

A related reason to draft your own will is that the state is not concerned with saving taxes. If your estate is large enough to be liable for the Federal Estate Tax or merely the state's death or inheritance tax,

the state will do nothing to minimize those taxes. In the example above (one-third to the spouse, two-thirds to the kids), the portion going to the children will be fully taxable. Only the one-third passing to your spouse takes advantage of the unlimited marital deduction, which allows you to pass on as much of your estate as you wish to your surviving spouse completely tax-free.

Another motive for having your own will drafted is that the state version does not make any provisions for charity. Many Americans choose to remember those charitable institutions that were important to them during their lives. Perhaps it is your church, your college or university, or the Buffalo Bill Historical Center (BBHC). A bequest to your favorite charity through your will is a way of perpetuating those things that are important to you, that is, it's a statement of your values.

Bequests to charity

In planning a bequest to charity, there are a number of different approaches you may take. You may name a charity(ies) to receive a specific bequest such as your shares in XYZ Corporation, a particular painting, or your collection of firearms. You might name a charity as the beneficiary of a specific amount, leaving it up to your executor how to satisfy that bequest.

You could also name a charitable organization as the beneficiary of a percentage of your residuary estate, which means the group will not receive anything until all of the other bequests have been satisfied. Then, that beneficiary receives a percentage of whatever is left in the estate—the residue, you might say. Finally, you may establish one or more of the charitable life income gift arrangements we have discussed in

previous columns (charitable gift annuity or charitable remainder trust).

When planning a charitable bequest, your attorney will



A valued personal collection becomes a museum acquisition as with this Sharp painting. Joseph Henry Sharp (1859 – 1953), *Big Brave, Blackfeet Dance Chief*, 1905, oil on canvas, 18 x 12 inches. Buffalo Bill Historical Center, Cody, Wyoming. Partial Bequest of Vernon R. Drwenski and Museum Purchase. 8.04.7

want to know the legal identity of the charity or charities you wish to support. In that way, he or she will have confirmation that the recipients of your bequest are, in fact, charitable organizations in the eyes of the Internal Revenue Service. Either you or your attorney can easily verify this information with a call to the charity in question.

While most charitable organizations are grateful to hear of your plans and will want to recognize your generosity, you need not inform the charity of your plans if you wish to remain anonymous. However, you may find a chat with a development officer to be helpful in your planning as he or she can often help you clarify how you want your gift ultimately used. Any such conversation will be held in strict confidence if that is your wish.

Recent bequests

The BBHC is sincerely grateful to those friends and benefactors who remember us in their estate plans for whatever the amount. In the past few years, we have been fortunate to receive a number of bequests that have had a significant impact on the BBHC. Some examples are:



Bequests can include objects as well as money such as this Remington sketch. Frederic Remington (1861–1909), *A Sketch in Mulberry Bend: The Italian Quarter*, pen and ink, ink wash, and gouache on paper, 21.25 x 15.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. Partial Bequest of Vernon R. Drwenski and Museum Purchase. 8.04.2

■ In 2002, we received a Winchester Model 42 slide action .410 shotgun valued at \$1,500.

■ In 2004, we received from the Estate of James R. Lawson, a telegrapher's key valued at \$50.

■ In 2004, we received from the Estate of Vernon Drwenski, a 75 percent interest in the Drwenski art collection. We received works by Russell, Remington, Sharp, and others valued at \$335,000.

■ In 2006, we received from the Estate of Joseph Summa, five Colt Single Action Army revolvers valued at \$7,500.

■ And, in 2007, we received from the Estate of Charles Humberger, \$130,000 to establish an endowment to support acquisitions at the Cody Firearms Museum.

These are but a few of the bequests received by the BBHC over the past few years. We are thankful for each of them and to each of the benefactors.

Please consider remembering the Buffalo Bill Historical Center in your will or estate planning. ■



A bequest from the Vernon R. Drwenski Estate resulted in an acquisition of a valuable collection that included this Russell letter. Charles M. Russell (1864–1926), *Letter to Joe De Young*, 1913, watercolor and pen and ink on paper, 8.125 x 12.875 inches. Buffalo Bill Historical Center, Cody, Wyoming. Partial Bequest of Vernon R. Drwenski and Museum Purchase. 8.04.5

Plains Indian Museum: Native Toy

The first dolls made by Lakota and other Plains tribes were simple figures of clay or rawhide cutouts stuffed with buffalo hair or grass. They were typically made by grandparents and rarely had much detail so features could be left to a child's imagination.

The detail in doll clothing helped an Indian girl learn her family's way of making household objects. Dolls, then, reflected the style

of clothing in fashion at a particular time for a particular tribe. Once trade goods were obtainable (fabric, beads, etc.), clothing for people and dolls became more complex.

Whitney Gallery of Western Art: Anne Coe's "Out to Lunch"

Anne Coe's painting sparks contemplation of the controversial topic of the management of bears in the national parks. Here, Coe addresses the relationship between humans and bears, especially concerning issues of food consumption, in a lighthearted and playful way.

Coe crosses the boundary between human and bear environments, deliberately "turning the tables" on humankind as she puts the audience in an almost ridiculous situation. Then, she asks those viewers how they would feel if bears came into their homes, ate their food, and took control of their environment. In so doing, she draws attention to the undermining of natural animal habitats.

Through her colorful palette and cartoonish creatures, Coe shows how both species must somehow learn to

share the same environment but also to preserve the wilderness. For humans and bears alike, this is critical for future generations of both.



Anne Coe (b. 1949), *Out to Lunch*, 1990, acrylic on canvas, 45.375 x 65.625 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the artist and D. Harold Byrd, Jr. 2.93.2

Buffalo Bill Museum: Buffalo Bill's Medal of Honor

Only a handful of civilian scouts were awarded the Congressional Medal of Honor. Buffalo Bill won his Medal in a skirmish with Sioux Indians while scouting for a troop of the Third Cavalry.

In 1916, Congress rewrote the rules for awarding the Medal, limiting it to "officers and enlisted men." For no other reason than he was a civilian at the time of the action, Cody's name was stricken from the Medal of Honor Roll in 1917.

In 1989, Cody and four other civilian scouts were restored to the Medal of Honor Roll by the Army Board for Correction of Military Records.



William F. "Buffalo Bill" Cody's Congressional Medal of Honor, engraved on reverse: The Congress to William F. Cody Guide for GALLANTRY at Platte River Nebr. Apr. 26/1872. Buffalo Bill Historical Center, Cody, Wyoming. 1.69.2036.

Cody Firearms Museum: Civil War Canteen

While a standard item of military equipment, this canteen is definitely in a non-standard condition. The porcelain coating on this “dress” canteen, i.e. worn with the dress uniform as opposed to fatigue or field uniform, added to the decoration of the individual soldier in parades and other ceremonial functions.



Civil War porcelain parade canteen, ca. 1861 – 1865. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Don and Marjorie Lawson. 2004.1.17

Draper Museum of Natural History: America's swallow-tailed kite

The American swallow-tailed kite is a bird of prey related to other kites, eagles, hawks, and falcons. Prior to 1900, the swallow-tailed kite bred in the United States from the Gulf Coast north through most of Minnesota and west into the Great Plains of the American West. The breeding range began to decline near the turn of the twentieth century, and today, this species breeds in small populations in the U.S. from South Carolina south to Florida, and west to eastern Louisiana. It is common only in Florida.

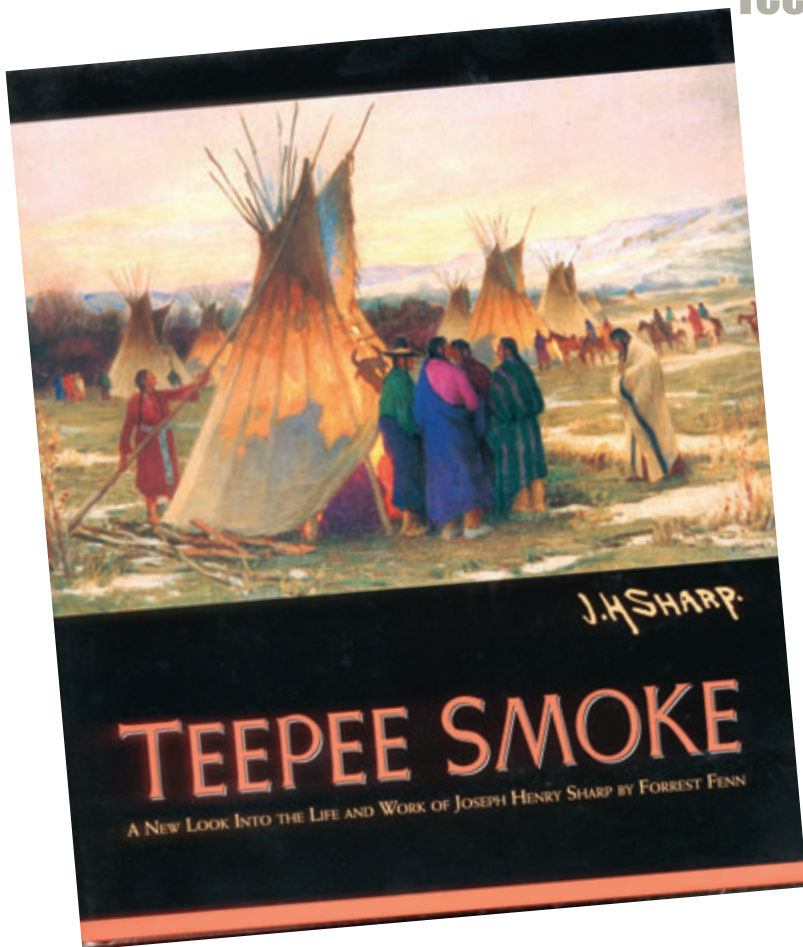
The rapid disappearance of this bird from northern and western parts of its range is still a mystery. However, it is usually attributed in part to cultivation of prairie

landscapes where it foraged and logging of bottomland forests where it nested.

Natural history museum specimens help document changes in the distribution of species such as the swallow-tailed kite. This particular specimen was collected in 1884 near Hamilton, Nebraska, by William Townsley. It came to the Buffalo Bill Museum with a large collection of taxidermy mounts and was inventoried by then curator, Richard “Dick” Frost in 1960. Draper Museum of Natural History staff carefully reviewed all specimens from this collection and chose to accession this particular one because of its importance in documenting the presence of a species now absent from much of its former range. ■



American swallow-tailed kite. Scientific name: *Elanoides forficatus*. Buffalo Bill Historical Center, Cody, Wyoming. Original Buffalo Bill Museum Collection. DRA.304.17



Teepee Smoke

by Forrest Fenn

The excerpt that follows is from the foreword by noted artist Clark Hulings.

Most art books consist of a large group of painting reproductions, each accompanied by a few words describing circumstances pertaining to it. Although this book contains many fine images of Joseph Henry Sharp's work, it is primarily a riveting, page-turning biography of this remarkable man.

The author, Forrest Fenn, is the son of a school teacher who encouraged him to read and write a lot. Eventually, a hobby of finding arrowheads and other small Indian artifacts all over the world developed into a career of collecting, buying, selling, and trading not only artifacts, but also weapons, weavings, and pots.

The collection grew, the reputation grew, and the hobby grew into a business and Forrest finally opened a trading post. The collection expanded to include sculpture and paintings. The collector became a dealer and Forrest built a large, beautiful gallery. Joseph Henry Sharp's paintings of Indians were among those displayed. It was Forrest's custom, being a good dealer, to inform himself thoroughly about the things he offered for sale and he began to read about Sharp.

It soon became apparent to Forrest that Sharp was an extraordinary person. Having decided at a young age that he wanted to be an artist, Sharp prepared himself with a fine education in painting. He was fortunate to be from Cincinnati at the close of the nineteenth century where a number of accomplished painters lived and worked. Many of them traveled to Antwerp, Munich, and Paris to study, and Sharp joined them. He became, as did most at that time, a portrait painter.

But what really interested Forrest came later. Bored with portrait painting, Sharp, on a trip to the West, discovered and became fascinated with Indians. He studied them, made friends with them, and chronicled their way of life for decades. He settled among them and communicated with them, even though he was completely deaf.

Forrest, in turn, became fascinated with Sharp — enough to form a large collection of Sharp paintings. His curiosity turned into serious research and a gradual determination to document the artist's life in words as Sharp himself had done for Indians in paint.

Besides being entertained by a well-told story about an unusual and interesting man, the reader of this book will learn a great deal about the Indians themselves and their almost long gone lifestyle.

To know and be impressed by the exhaustive research done by Forrest, glance at the pages of acknowledgements. To know how well it is written, read any page. ■

Santa Fe, New Mexico: One Horse Land & Cattle Co., 2007. Illustrated. 369 pages. Hardbound. Library of Congress Control Number 2007922793. ISBN 978-0-9670917-7; ISBN 978-0-9670917-5-4 (Limited Edition)

Forrest Fenn's *Teepee Smoke* is available in Museum Selections, the Buffalo Bill Historical Center store.



On the back of this photograph, Charles Belden wrote, "This little orphan seems to have found a pretty good substitute for its woolly mother." Belden, who was owner of the Pitchfork Ranch (ca. 1915–1945) outside Meeteetse, Wyoming, was a prolific photographer of area ranch life. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mr. and Mrs. Charles Belden. P.67.544.

The BBHC's McCracken Research Library archives is steward to over 500,000 historic photographs and negatives about the West, including the Belden collection. Contact Archivist Megan Peacock at meganp@bbhc.org or 308.578.4059 for more information.



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Buffalo Bill Historical Center, Cody, Wyoming. P.69.1857 (detail)

Buffalo Bill would agree that a gift membership to the Buffalo Bill Historical Center makes a perfect present for those who love the American West. Members receive a one-year subscription to *Points West*; discounts in Museum Selections, both in the museum store and on-line; free admission; and many other valuable benefits.

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