

# POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ WINTER 2010



Buffalo Bill's Christmas ■ Winchester Record ■ Eagles, wolves, & coyotes



By Bruce Eldredge  
Executive Director

Each year about this time at the Buffalo Bill Historical Center, campers and motor homes in our parking lot give way to yellow school busses, and families on vacation are replaced by student groups like Girl Scouts, Boy Scouts, and the Boys and Girls Clubs.

Once school starts in the fall, classrooms and youth organizations are regular visitors

to the Center with projects like artist research, story writing, and just plain learning in a host of innovative ways.

Take, for example, the Girl Scouts pictured on the cover of this issue of *Points West*. These Brownie troops spent the night in the Draper Museum of Natural History—a sleepover complete with the requisite pizza and silliness, but also a flashlight tour of the Draper. Ferrets and beavers look considerably different under the light of two D-batteries and an LED bulb! Who knew that learning could be so fun?!

Our Web site is a perfect resource for educators and youth leaders where they can arrange for content-oriented tours, learn about our Museum Adventures Program, and see if they qualify for MILES, our “Museum Interpretation, Learning, and Enrichment for Students” transportation grant, generously provided by Sinclair Oil. Classrooms can also receive learning trunks and kits about a variety of subjects on the West as well as numerous videos in our lending library. To find out more, download our “Education Opportunities Guide” at [www.bbhc.org/learn/schoolprograms](http://www.bbhc.org/learn/schoolprograms).

We’re delighted to have our youthful visitors to the Center, both on site and online, since we know that children exposed to museums at a young age are more likely to support educational and cultural endeavors—like the Center—as adults.

As we wrap up 2010, we’re grateful to our donors who make our educational programming possible for all ages. On page 19, Development Director Wendy Schneider shares information about our end-of-the-year Annual Fund campaign now underway. What better way to celebrate the Spirit of the American West, and the holidays, than to celebrate the youthful spirit of children with a gift toward our innovative learning programs?

Happy holidays from the trustees, advisory board members, volunteers, and staff of the Buffalo Bill Historical Center. ■

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#### Senior Editor:

Mr. Lee Haines

#### Managing Editor:

Ms. Marguerite House

#### Assistant Editor:

Ms. Nancy McClure

#### Designer:

Ms. Lindsay Lohrenz

#### Contributing Staff Photographers:

Ms. Chris Gimmeson, Ms. Nancy McClure, Mr. Mack Frost, Ms. Beverly Perkins, Ms. Laura Fry, Ms. Sintje Guericke

#### Historic Photographs/Rights and Reproductions:

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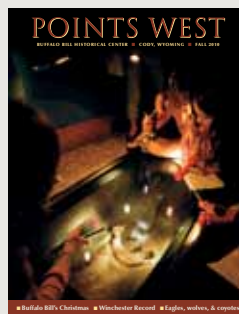
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*Points West* is published quarterly as a benefit of membership of the Buffalo Bill Historical Center. For membership information, contact Jan Jones, Membership Manager, at [membership@bbhc.org](mailto:membership@bbhc.org) or by writing to the address 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, 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 the patrons of the 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:

Cody Brownie troops celebrate the Spirit of the American West with a “Night at the Museum” overnighter in the Draper Museum of Natural History. The program, along with several other natural history projects, is made possible through the generosity of the Boston-based Draper Foundation. Photo by Chris Gimmeson.





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This year's Rendezvous Royale was truly a "royal" time in every respect! Record attendance was the order of the day for all events just as record talent showcased the finest in art, design, and craftsmanship. At the Buffalo Bill Art Show & Sale, artist Mikel Donahue won the show's Premier Platinum Award and the Artists' Choice Award, and his *Long Days* was selected by the Historical Center as this year's William E. Weiss Purchase Award. As such, it becomes part of the Center's permanent collection. Read more on page 18.

Mikel Donahue (b. 1956). *Long Days*, 2010. Colored pencil, pastel, and watercolor, 17 x 23 inches. William E. Weiss Purchase Award - 2010 Buffalo Bill Art Show. 7.10



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Magazine of the Buffalo Bill Historical Center • Cody, Wyoming



Smithsonian Institution  
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# Christmas in the wilds: how Santa Claus visited Russell's Gulch

A CHRISTMAS STORY BY  
BUFFALO BILL – COL. WILLIAM F. CODY



Reprinted from *The Sunday Chronicle*, Manchester, England, December 25, 1887

*In answer to a question from an English journalist about winter life in the American West, William F. "Buffalo Bill" Cody responded with this story about a holiday spent in Russell's Gulch, Colorado Territory:*

Well, now, that's rather a curious question to put to a fellow who's faced the worst weather that is made in America, man and boy, for the best half of a lifetime. If you can fancy yourself thirty miles from everywhere, with the cold down to four degrees above zero, a tired horse under you, and nothing for dinner more substantial than a plug of tobacco and an extra pull on the waist-belt, I reckon you'll get some notion of how you feel when you're real cold. Yet I don't know but what, on the whole, you feel your winters worse here [in England] than we do.

The air of the plains is dry and clear, and as exhilarating as a glass of old wine, while your English frost, slight as it is, seems to have a razor edge to it. There's a wet-blankety feeling about it all the time. But comparisons are odious.

If you want a story I can tell you of a Christmas adventure of my own that I shall look back upon with pleasure to my dying day. Mine has been a stormy life and a perilous one...and incidents like the one I am going to describe are like shafts of sunshine bursting through the black ugly thunderheads of savage memories.

It was on the Western border in the rough old days, long before the railroad had penetrated the wilds, in the time of the gold-seekers of the sixties. I was putting in some time with a lot of daredevil fellows who

had set up a mining camp at a place called Russell's Gulch. The whole district was dotted with such little communities of young strong men—a man *had* to be young and strong, you see, or he couldn't stand the life—and the gold they wrested from the earth in the daytime was squandered with a lavish hand at night... [They were] a lawless lot, unkempt, unshorn, and hating all formality as they despised the foppery

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**[They were] a lawless lot, unkempt, unshorn, and hating all formality as they despised the foppery of a boiled white shirt.**

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of a boiled white shirt. Yet honest, true, and brave—and tender-hearted as a woman if you only knew how to touch them on the soft spot. Such were the Western gold-seekers of the early days.

Russell's had been greatly vexed all through the fall of that year by the depredations of a gang of blackguards who belonged to nowhere in particular—a set of pariahs who had exhausted the



patience of one camp after another until every man's hand was against them...If a

man met one of these desperadoes in daylight, it was considered a righteous deed to shoot him in his tracks, and some of the other boys would turn out and help to bury him. After dark, however, the tables were turned: they were minions of the moon, and no man's belongings were safe...

[Now] the boys had made me chief of a small Vigilante Committee, and on Christmas Eve I was about two miles out of town, kind of prospecting around in a haphazard fashion, hop-

## Does Santa Claus come here to bring toys and dolls and candy for little mites like me?

of a light amongst some low sand hills right ahead.

"Cody," I said to myself, "I reckon you've struck it rich at last. This must be the nest of your night-birds, sure as you're a sinner!"

I just felt to see if my pistol was where it ought to be, and then stalked around, Indian fashion, till I got near enough to see that the light shone from the window of a log-cabin standing out there alone in the wilderness. In less than a minute, I was standing by the

ing I might get a sight of the game I was after, when I suddenly saw the glimmer

door-post, with my ear glued to the crevice, to listen to what might be going forward. You could have felled me with a feather the next moment, when I heard the sweet, soft voice of a little child—it was two long years since I'd last heard one—and it said, "Mamma, it is Christmas to-morrow. Does Santa Claus come here to bring toys and dolls and candy for little mites like me, as he used to do back home in the States?"

"Maybe God will grant it, my pet," said a woman's voice, "but I'm not at all sure whether Santa Claus will come to us now, we are so poor. Go to bed now, my darlings, and say your prayers, for God is out here in the West as well as 'way back yonder.'"

Well, now, if you'll believe me, I took off my hat at that, sir, for it was a kind of a set-back for a man who'd crept to that door with his teeth set, and his hand on his pistol, and blood in his mind, to hear that sort of talk going on. I crept to the window and peeped in, and there was a woman kissing good-night to two of the prettiest little tots you ever saw. When she turned my way I recognized her as a widow woman who came to camp to see after a few of the boys' woolen shirts and things, and washed them now and again. A quiet, patient, faded-looking woman she was. I'd never known where she lived, and I don't suppose there was a single galoot in camp who dreamed that she had children about her, or ever gave her a second thought at all.

I waited there a good while, for it was a pretty sight to see her tuck the little things up to rest, though heaven knows the rags that covered them were poor enough. And presently she kneeled down to pray, and that sort of fetched me again, for praying was a bit out of fashion in the Gulch just then.



W.F. Cody dressed as Santa, ca. 1910. P.6.701. (Colorized)



And when she got up I saw she was crying and wringing her hands, and I heard her say, "Father of mercy, but this is a bitter cup! I couldn't bear to cross them, but they've hung up their little stockings, and God help me! I've neither a slice of bacon nor a crust of bread left to put in our lips. Thy will be done!" she said, with a sudden burst, "but oh, what shall I do without a stick of wood to burn after tomorrow, and this bitter weather so cruelly gnawing at us all?"

And then that woman knelt down again and prayed for firewood and clothes and bread for the children till, I tell you, my heart went sick inside me. I was crying like a child myself, so I just crept away to where I'd tethered

my horse, and struck the back trail for camp. I rode straight in amongst the shanties, and raised a war-whoop that would have made your hair curl. In less than a jiffy every mother's son of them was out on what we called the street, with their guns in their hands.

"What's got you, Buffalo Bill?" says Long

Jake, the fellow that run the biggest gambling-hall in the Gulch. "You're generally a quiet sort."

"That's all right," says I, "but I guess I'm loaded tonight, so wake up, all you fellows. I want you to ante up with

me for once. Come along, the whole crowd of you, and I'll show you how to gamble!"

With that, about half the population gathered around, and I made them

a little speech about what I'd seen that set a good half of the brawny-armed, black-muzzled reprobates crying. I wound up

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**...if the whole of Russell's was to go into the Santa Claus business, it would be as well to be on time.**

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by spinning a twenty-dollar piece, and challenging the best rustler in camp to match it for the benefit of the little ones yonder. In less than ten minutes every poker table in that saloon was heaping with gold-dust and coin. The idea caught on like a raging fever, and all around you could hear them shouting, "I'll go you one, and raise you two!" "I'll stay with you or die!" and the excitement was tremendous for more than an hour.

I had to ask them to shut down presently, for if the whole of Russell's was to go into the Santa Claus business, it would be as well to be on time. So I took round my hat, and the boys who'd been winning chipped in their pile, and then we formed a procession with torches and a bugler in front, and went into all the saloons and gambling dens in camp one after the other. You bet, that was no scrimping crowd, either—we just cleaned out the whole community of their night's winnings, and I'm proud to say that not a living soul stood out.

You see there was many a man there who had left wife and children behind him in the States: some because they thought to make a fortune for them; and some—well, for other reasons. But there was never a 'tough' yet who hadn't his tender moments.



W.F. Cody as Santa in a Case automobile, ca. 1911. P.69.1858. (Colorized)



I've known a few hard-shell blackguards in my time, but they're men after all, if you can only persuade them to remember it. And if you want to squeeze the milk of human kindness out of a hard man, my advice is—*get him in a crowd.*

We went down to the store next, and the boys bought up enough dry goods and provisions to freight a small ship. And a curious thing happened right then, for we'd all clean forgotten about dolls and toys for the children. Then Amos Green, about the ugliest kind of devil in the camp—a fellow who'd killed two men for certain, and was known to be divorced from at least

one wife—allowed that there ought to be some toys in the outfit, or the bottom would drop out of the whole thing. As luck would have it, the storekeeper remembered of a few dusty boxes of dolls and other contraptions he'd had on hand for a long while. Amos bought up the lot, and

then the procession passed on.

And I tell you, sir, that I never led the way in front of the proudest military expedition it has been my fortune to scout for, with half the joy that I felt in leading that file of rough, half-drunken miners, each one carrying his load, that marched out of the gulch, silently and in the darkness that night. We took

the shortest cut to the widow's cabin, and without a whisper or a footfall that you could hear, the boys crept up to the door, and piled up their burdens against it. To crown the business, they left a buckskin sack of virgin gold a'top of the heap, which had a letter tied to its neck to mention that Santa Claus had just happened along, and would have called in as usual to pay his respects, only he was in a bit of a hurry.

The boys went back to camp then, but somehow I felt as if I was bound to see this thing through, and of course there was just a chance of some horse-thief or other interfering with the program. So I lit a cigar, and sat down on a stump well under the shelter of the bushes, within range of the cabin, with my rifle across my knees, and I'd have felt sorry for any sneaking prowler who so much as smelt at the widow's property that morning.

I stayed then till the dawn came up, with a great red flush that set the cabin windows blazing like rubies, and presently a little curl of smoke from the roof showed that the widow had got up and lighted the fire with her last few sticks of wood. And presently she opened the door, and the whole Christmas avalanche went tumbling into the house with a rattle that sounded better than any bells I ever heard. And the two little cubs came leaping out, screaming, "Santa Claus, Santa Claus!" at the top of their childish voices. I waited till I saw the widow kneel down again at the threshold to thank heaven for her luck, and then I slung the gun over my shoulder and vamoosed.

In half an hour I had reported progress to the subscribers. I regret to record that every man with a spark of respect for himself in Russell's Camp got drunk as Old Noah that Christmas Day. ■

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**Santa Claus had just happened along, and would have called in as usual to pay his respects, only he was in a bit of a hurry.**

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Buffalo Bill loved children and was brokenhearted at the plight of the widow's "tots," saying, "You could have felled me with a feather the next moment, when I heard the sweet, soft voice of a little child—it was two long years since I'd last heard one..." Vincent Mercaldo Collection. P.71.1459. (Colorized)



# WINCHESTER



## A WARTIME RECORD

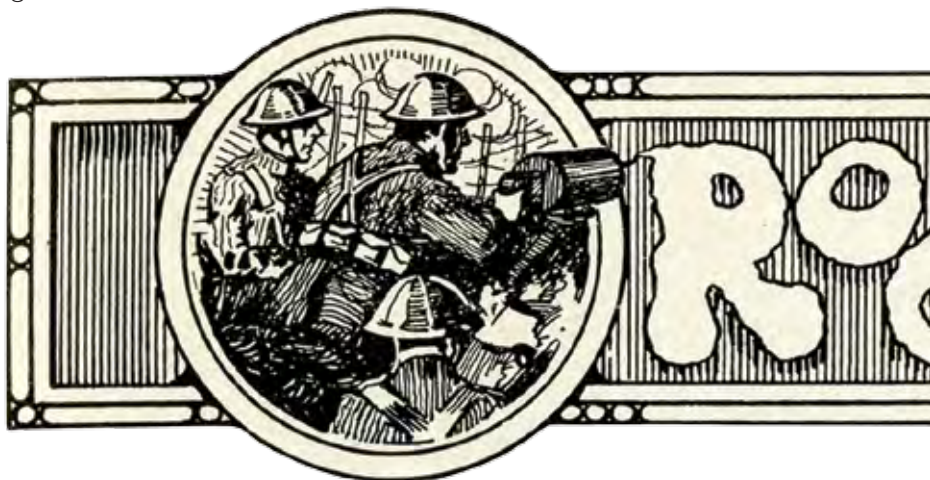
By Mary Robinson

**T**he *Winchester Record* was a company publication produced twice monthly by the personnel department for the employees of the Winchester Repeating Arms Company. First issued in August 1918 in the final months of World War I, the *Record* is described on the masthead as “A Medium of Fellowship and Cooperation among Winchester people.” That medium had the potential to reach a very large audience, since by the fall of 1918, the number of employees at the Winchester plant exceeded 20,000—literally a small city of people within the confines of New Haven, Connecticut. In fact, the first issue features a letter from the mayor congratulating the company on its new magazine.

These early issues of the *Record* convey the impression of a cohesive and fun-loving workforce. Regular columns about company history or tributes to employees are interspersed with features about shooting matches, sporting teams, and musical programs. Stories and poetry are accompanied by photographs and clever cartoons. At a time of national uncertainty, the *Record* tried to instill camaraderie and a shared sense of purpose among Winchester employees, as well as highlight the talents of the average worker.

Despite this informal and rather folksy approach, the *Record* suggests, in stark terms, Winchester’s prominent role in the war. While light humor invests almost every page, between the lines are both anxiety about developments overseas and stout determination to exceed production quotas for firearms and ammunition destined for soldiers fighting in the trenches.

From the outbreak of





# ER RECORD

hostilities in 1914, the company supplied the Allied Powers with an ever-increasing volume of materials. With America's entrance into the war, Winchester only ramped up production of rifles, shotguns, telescopic sights, cartridges, and mortar shells.

On every page, then, an unequivocal message: Working for the company is working for the country. The *Record* is filled with pointed illustrations of the need for increased output and for safety on the job. The real enemy is wasted time or materials, along with Kaiser Wilhelm, to whom satiric verses are often dedicated.

A typical article titled "The First Billion" heads the August 30, 1918, issue. The author, A.C. Jewett, describes the exacting work of manufacturing cartridges and lists the numbers of opera-

tions, tools, and gauges required for each part: a staggering 94 operations that used 351 tools and 108 gauges for every shell. He concludes with a characteristic boast: "This plant has contributed a large part of the two and one half billions of cartridges accepted by the Government up to August, 1918. No efforts have been spared to give our Army the very best cartridge it is possible to produce."

Wartime demands and the push for productivity lend a didactic edge to the substance of these issues. One column celebrates employee achievements while another admonishes workers in the virtues of thrift, generosity, and loyalty. Sermonizing is pervasive in the *Record*. Cultural norms like conformity, patriotism, and the Yankee work ethic find their voice—only more stridently

since these virtues are understood to be critical to defending democracy.

In his book about Winchester factory history, Herbert G. Houze calls "Rounds of the Plant" a gossip column that was devoted to the activities of ordinary workers. We read about male employees inducted into the service and female employees knitting socks for soldiers. By this time the factory was running double shifts, and the strain on the work force and management must have been very great. So critical was this production to the conduct of the war that Winchester and certain other companies received exemptions from work week restrictions enacted by the federal government.

The *Record's* striking illustrated covers reinforce this martial aim. The first issue shows a doughboy with an army

**The Cutting Tool Shop Office announces the results of its Mustache Contest ... The girls of the Office acted as judges.**

**Watch for G.W. Norris's and E. Olmstead's smile[s]. Production for August was way over 100,000 in the Press Tool Shop.**

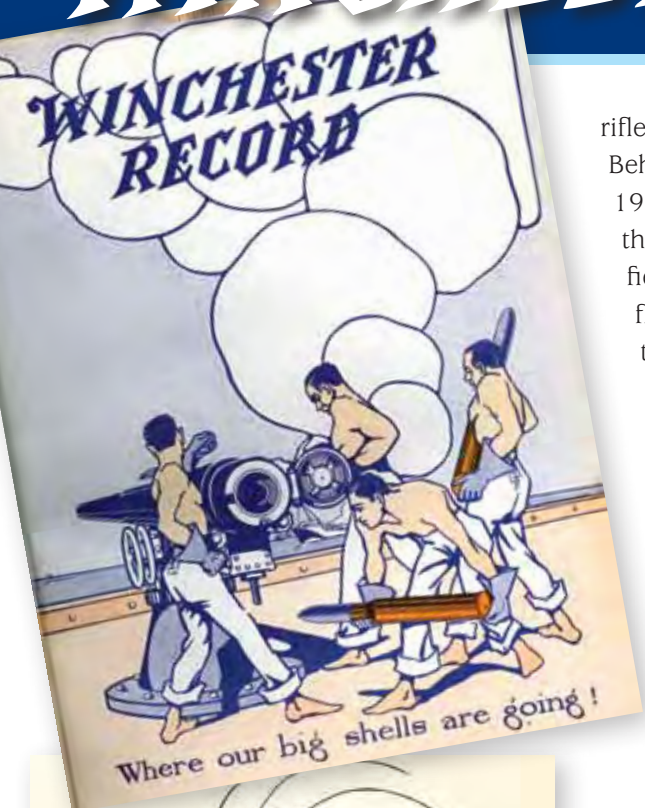
**Henry C. Dockum of the Fixture Shop is still making and repairing Jigs ... Nothing short of being sick in bed keeps the old war horse off the job. A more patriotic man we could not find.**

**Dave Diamon, formerly a Drop Forger, is at present in Uncle Sam's squad looking up burial grounds for the Kaiser.**





# WINCHESTER RECORD



rifle in his grasp going “over the top.” Behind him a soldier fires a Model 1918 Browning automatic rifle. In the background, on a red-striped field that suggests the American flag, stands the Winchester factory. In another dramatic scene, barefoot sailors clad only in white trousers load shells into a large gun. The caption reads, “Where our big shells are going!” These illustrations place employees and their work right in the thick of the action.

On the back covers a lively campaign is waged for American dollars. Liberty loan or thrift stamp drives occupy full pages with appeals to the pocketbooks of patriots. Thrift stamps were an inexpensive way to support the war, and the smiling, handsome soldier’s face superimposed on a shining quarter must have been hard to resist. Jingoism notwithstanding, the visual style of the *Record* is arresting and even powerful. Cartoons, illustrations, and bold cover art demonstrate how pictures rouse emotions and unite Americans in single-minded purpose.

The tone of these issues is one of studied cheerfulness that barely conceals anxiety. Patriotic zeal is tempered by mirth, and cynicism is reserved entirely for the enemy. Today’s reader recognizes threats that were poorly understood at the time. For example, a cartoon depicts several women dressed in coats and muffers gathered—perhaps on a break from work—in a swirling wind. The caption reads, *Fighting the “Flu.”* Fresh air was thought to protect against influenza, a pandemic that ravaged the American population in late fall 1918 and killed

more people world-wide than had died in the war. “Quitters” illustrates how attitudes at home were scrutinized in the light of the soldier’s sacrifices.

The *Winchester Record* remains a forceful reminder that the Winchester Repeating Arms Company stood at the nerve center of the country’s preoccupation with the world war. Both in style and subject, it expresses the pervasive fears and hopes of Americans at a time of national crisis. With the signing of the armistice in November 1918, the focus shifts to stories of veterans returning from Europe and the continued need to support charitable agencies. A lighter mood anticipating the “Roaring Twenties” soon prevails, in which women with bobbed hair are pictured in decidedly new roles and daring fashions. The *Winchester Record* was issued for the last time in January 1921. ■

*Mary Robinson has been an active professional in the Wyoming library community since 1993. She holds an MLS from Emporia State University in Kansas and a Special Collections Certification from the Graduate School of Library and Information Science at the University of Illinois. She was appointed the Housel Director of the McCracken Research Library at the Buffalo Bill Historical Center on April 1, 2010.*

*For more information about the lesser-known aspects of Winchester Repeating Arms Company history and publications (MS 20, the Winchester Repeating Arms Company Archive), or other firearms-related collections in the library, contact Robinson at [maryr@bbhc.org](mailto:maryr@bbhc.org) or 307.578.4063.*

*All images are from MS20, the Winchester Repeating Arms Company Archive, ca. 1918. Gift of the Olin Corporation, Winchester Arms Collection.*





## CODY FIREARMS MUSEUM RECORDS OFFICE ANNOUNCES NEW SERVICE

Speaking of the work of the Winchester factory...For most models of Winchesters, the Serial Number Application Ledgers (SNA)—formerly called the “Polishing Room Books”—recorded the last serial number applied each day to Winchester receivers produced at the Winchester Repeating Arms Company factory in New Haven, Connecticut. Until now, these ledgers—held in the archives of the Buffalo Bill Historical Center—were, for all practical purposes, unsearchable. Now, the Cody Firearms Museum has digitized and indexed the ledgers and will make them available through the Records Office as an added service starting January 3, 2011.

For just \$10, Cody Firearms Museum members can add the SNA date to letters they’ve received from the records office since 2006. This special rate ends **February 14, 2011**, and customers must return their original letters dated after January 1, 2007—plus payment—in order to receive an updated letter.

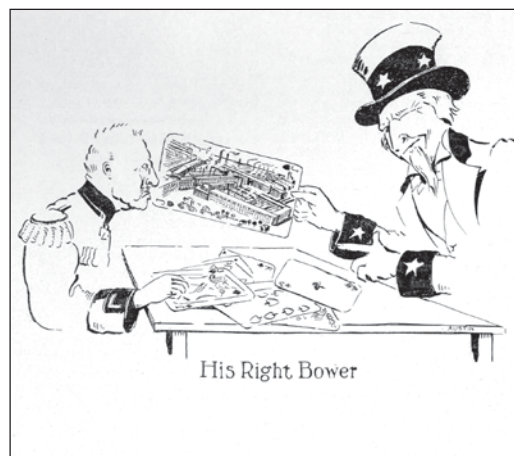
The SNA ledgers include newer models and serial number ranges

beyond the Winchester warehouse ledgers currently used for letters and searches. The time-frame for these ledgers ends between 1906 and 1917, depending on the model, but the new ledgers have information for later time periods, extending to the 1940s and 1950s for some models. Not all models or full production ranges are always represented, however.

The SNA information counts as a serial number search when a firearms member makes the request or can be included in a factory letter for a small, additional fee. A basic SNA letter is available on firearms for which there are no warehouse records due to their later manufacturing dates.

Not only do the SNA ledgers continue beyond the serial number ranges of the warehouse ledgers, they also cover portions of other Winchester models including the following: 1912, 1917, 52, 53, 55, 71, 24, 42, 61, 62A, 63, 70, 75, 74, 31, and 43. A revised list of accessible models and serial number ranges is available at [www.bbhc.org/firearms](http://www.bbhc.org/firearms) or by e-mailing the Records Office at [cfmrecords@bbhc.org](mailto:cfmrecords@bbhc.org), calling 307.578.4031, or faxing 307.578.4079. ■

Left: The Model 52 (ca. 1936) is one of the models for which the SNA ledger information will be available in the coming year. Gift of the Estate of John M. Olin. 1990.5.7  
Right: Winchester Model 62A slide-action, repeating rifle, 1950. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.367



The *Winchester Record* reinforced that working for the company was working for the country, and many a satiric verse or cartoon was dedicated to Kaiser Wilhelm. Note Uncle Sam playing his “Winchester card” against the Kaiser.





# Don't lather that leather!

## ... AND OTHER TIPS FROM OUR CONSERVATOR

By Beverly Nadeen Perkins

**W**ith hunting season virtually past, it's time to treat—or not—leather tack, saddles, scabbards, and the like, and to decide how best to store leather materials until next spring. But, in the museum setting, leather may be treated in an entirely different manner. Buffalo Bill Historical Center Conservator Beverly Perkins tells how treatment and storage of leather in a museum collection is often in contrast with how leather objects are handled at home.

Years ago, a donor came to the front door of the Historical Center sitting on his donation. The beautiful presentation saddle was sandwiched between the



Conservation intern Tara Griffin begins her work with a close examination of an artifact from the Paul Dyck Plains Indian Buffalo Culture Collection.

Man's shirt, Upper Missouri River, ca. 1840s. 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.202.1218



# Don't lather that leather!

rump of the horse and the rump of the donor. There was much fanfare over this important donation. The museum staff accepted the donation wearing white gloves and gently placed the saddle on a padded cart. (Read more in "Treasures" in the March 2010 issue of *Points West*.)

This story illustrates an interesting dilemma facing museums: Many objects found in museum collections are similar to those still in use in home kitchens, garages, or workplaces. People generally understand that objects in a museum are not handled in the same manner as those they live with out in the "real" world. Surely, they'd be horrified if museums placed a Ming vase in the dishwasher or drove sculptures through the car wash. The general public even has a sense that sending the family Ottoman carpet to the dry cleaner may not be the best course of action.

Works of art such as paintings are always given special treatment whether they are hanging in the living room or the art gallery. In other words, it is common practice for individuals to apply museum standards to the care of paintings and fine drawings. That is not always the case for other cherished objects.

Materials such as guns and leather are usually passed down to the next generation with specific, and often personal, methods of care. When your grandfather's grandfather passes down his secrets for keeping leather supple and firearms in good working order, these guidelines are retained and shared with the utmost respect and authority. This type of information was invaluable for the success of your ancestor's survival, and it's still vital information to pass on today.

## *To feed or not to feed: leather*

As far as leather is concerned, there are fundamental differences between the leather used on a horse or foot, and the leather of horse tack or boots in a museum collection. The leather used to restrain a horse or protect your feet must remain supple, withstand strenuous cleaning, and be impervious to the elements. The leather in a museum should be in a stable environment with minimal changes in temperature and relative humidity, and with low light levels. There's no longer a need for the leather to remain supple. It needs only to remain flexible in order to gently move it or place it on a mount.

Instead of "feeding" leather to protect it, museums exhibit and store leather in a stable environment where it will remain clean and suffer minimal exposure to large amounts of light and wide swings in relative humidity or temperature. Museums don't use leather dressings, oils, waxes, or silicone oils on leather; these materials aren't needed in a stable environment. If used, these substances would eventually break down, and become dirty and difficult to remove.

Some visitors to museums are troubled by a white "bloom" they see on leather such as shoes, saddles, and tack. They'll often alert staff that they've seen mold on the leather displayed in exhibits. This white matter is generally not mold but old leather dressing that is breaking down. It could also be evidence of past use,

Top: Leather saddle pockets, ca. 1900. Original Buffalo Bill Museum Collection. 1.69.826

Middle: Cree rawhide parfleche, 1890. Chandler-Pohrt Collection, Gift of Mr. and Mrs. Richard A. Pohrt, Sr. NA.106.203

Bottom: Frederic Remington's saddlebags, ca. 1875. Gift of The Coe Foundation. 1.67.7





# Don't lather that leather!

such as residual salt from horse sweat.

## *What is that "bloomin'" stuff?*

If you want to determine the nature of the bloom, use magnification such as a head loupe, strong reading glasses, or a magnifying glass. If it is mold, it will have some dimension to it, like broccoli—not like a flat drawing of broccoli. If it is active mold, it will smear when touched with a tiny artist's brush; an inactive mold will powder and blow away when touched with the brush. If the substance doesn't smear or powder, it's probably not mold.

Once you have determined the bloom isn't mold, you may try to reduce its appearance. Warm air from a hair dryer (not a heat gun) can reform the bloom material. Then, you can use a soft, cotton rag to gently remove it. It's likely that this bloom will become visible again if the object is placed back into a cool or cold room.

Repeat warming and wiping if the bloom reappears.

You can clean leather best by brushing it with a clean, dry brush. If there is a great deal of dust to remove, hold the nozzle of a vacuum cleaner in one hand and brush the dust in the direction of the vacuum nozzle. You can use a soft, dry cotton rag cut from an old t-shirt to wipe off light dirt. The use of water and/or solvents is not recommended for the cleaning of leather.

## *The rest of the story*

You should monitor your leather objects every few months to check for insect activity. If you suspect in-

sect activity, place the object in a plastic bag to more easily keep an eye on the piece to see if there are insects or vermin present. If so, you may need to place the piece in a freezer. At this point, it is best to call your local conservator for more information.

If at all possible, do not fold objects. If there is a fold, pad it with a small amount of tissue or unbleached cotton formed into a roll. Don't place leather and other textiles on forms or mannequins that are too large. It's better to underpad an object rather than to overstuff the form. Leather should not be hung from metal hangars or nails; padded surfaces and slanting mounts are a better way to show and store objects. To reduce permanent creases, take the time every year to unfold your object and refold it in a different way. Finally, leather shouldn't remain on display for more than a few months at a time. When removed from view, place your leather objects in dark storage.

You can find more information about the care of leather through The American Institute for Conservation of Historic and Artistic Works at [www.conservation-us.org](http://www.conservation-us.org). ■

*Beverly Perkins is the Buffalo Bill Historical Center's conservator. She holds both a bachelor's and a master's degree in art history along with a master's degree in art conservation from the Cooperstown Conservation Program at the State University College at Buffalo, New York. She has expertise in ceramics, wood, metal, glass, leather, feathers, plant fibers, taxidermy, painted surfaces, bone, and ivory. Before arriving at the Center in 2008, she was the Western Field Service Officer for the Balboa Art Conservation Center in San Diego, California.*

Top: Knife scabbard used by Buffalo Bill. Original Buffalo Bill Museum Collection. 1.69.607

Middle: Military pack saddle piece, ca. 1905. Gift of Mr. Hugh Lenox Scott, II. 1.69.812

Bottom: Buffalo hide saddlebags, ca. 1870. Original Buffalo Bill Museum Collection. 1.69.894



## Patrons Post

*It pays to be a patron!*

Firearms aficionados: Take note of fee schedules of the Cody Firearms Museum Records Office. To find out more about a firearms membership, visit [www.bbhc.org/getinvolved/membership](http://www.bbhc.org/getinvolved/membership).

### Cody Firearms Museum Records Office Fee Schedule

- Regular Winchester letter: \$35 members/\$60 non-members
- Add SNA date\* (where available): \$15
- Winchester SNA letter only\*: \$25 members/\$40 non-members

*Note: No change in other factory letter rates.*

### Holiday factory letter pack specials

- 5-Pack of letters: \$125
- 10-Pack of letters: \$225

### Holiday special ordering details:

- Cody Firearms Museum membership must be current.
- Call 307.578.4032 with a credit card number, or mail request with payment.
- Membership number must accompany order.
- Purchase limit: 20 letters.
- All orders must be made or postmarked by 5 p.m., Monday, January 3, 2011.
- Others may purchase letter packs for members as gifts but must give the membership number when ordering. The giver must notify the recipient of the gift.

*Contact the Records Office, [cfmrecords@bbhc.org](mailto:cfmrecords@bbhc.org) or 307.578.4031, for more information.*

\*Serial Number Application, \$10 until February 14, 2011. See related story on page 11.

## Pony Express rides again at BBHC

Thanks to the generosity of Bill and Joanne Shiebler and Family of Park City, Utah—supporters of the Buffalo Bill Historical Center for more than sixteen years—the Pony Express rides again with a new monumental sculpture on the Historical Center's grounds. On Friday, September 24, the Center unveiled *Bill Cody – Hard and Fast All the Way*, the latest sculpture by Cody-born sculptor Peter M. Fillerup.

The statue commemorates the 150th anniversary of the Pony Express, and while many historians question whether Cody rode for the overland mail service at all, he always honored the Pony Express riders as part of his Wild West show. "No one did more to keep the memory of the Pony Express alive than Buffalo Bill," Fillerup says.

As benefactors of Fillerup's work, and patrons of the Historical Center since 1994, the Shiebler family thought it only appropriate that this iconic, western sculpture be on dis-

play at the Center. Factor in that it was created by this noted Cody, Wyoming, sculptor, and their bigheartedness becomes all the more meaningful. Thank you, Shieblers! ■



L – R: Peter Fillerup, Bill and Joanne Shiebler, and Board Chairman Al Simpson. Loan from Joanne and Bill Shiebler and Family. L.347.2010.1



For the latest information on programs and events, please see our Web site at [www.bhrc.org](http://www.bhrc.org), find us on Facebook, 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 DECEMBER 1 – FEBRUARY 28: 10 a.m. – 5 p.m. Thursday – Sunday MARCH 1 – APRIL 30: 10 a.m. – 5 p.m. daily						
2	10	11	5	6	7	8
			12	13		
			19	20		
16	17	18	25	26	27	28
		FEBRUARY				
		1	2	3	4	5
JANUARY New Year's Day Center closed						
1						
CFM Records Office open 8 a.m. – 5 p.m. for Las Vegas Antique Arms Show and Dallas Arms Collectors Show — Studio Art Class \$ Learning from the Western Masters with M.C. Poulsen, 10 a.m. – 4 p.m. Field Expedition \$ Winter Eagle 15 Watch, 7 a.m. – 2 p.m.						
22						
29						
Field Expedition \$ Owl Prowl, Times TBD						
5						



6	7	8	9	10	11	12
13	14	15			18	Studio Art Class \$ <i>Learning from the Western Masters with M.C. Poulsen</i> 10 a.m. – 4 p.m.  19
20	21	22			Wreath-laying ceremony at <i>The Scout</i> statue Cody High School FFA 11 a.m.  Buffalo Bill's Birthday Celebration 5 – 7 p.m. 25	CFM Records Office open 7 a.m. – 3 p.m. for National Gun Day, Louisville, KY  26
27	28	1		2	3	4
6	7	8	9	10	11	CFM Records Office open 8 a.m. – 5 p.m. for Big Reno Show; Eastern States Exposition, West Springfield, MA; and Ohio Gun Collectors Association Show 12
13		15	16	17	18	Studio Art Class \$ <i>Learning from the Western Masters with M.C. Poulsen</i> 10 a.m. – 4 p.m.  19
20		22	23	24	25	Historic Homes of Cody tour \$ 1 – 3 p.m.  26
27	28	29	30	31	<b>PHOTO CREDITS:</b> <ul style="list-style-type: none"><li>• Bald eagle in Yellowstone National Park. NPS photo.</li><li>• Tree and sculpture in winter: Kelsey, T.D. (b. 1946). <i>Royal Challenge</i>, 1991. Bronze, 60 inches high. The Sidni Kelsey Collection Loan. L.277.2004.4</li><li>• <i>The Scout</i> with Heart Mountain. Gertrude Vanderbilt Whitney (1875 – 1942). <i>Buffalo Bill—The Scout</i>, 1924. Bronze, 149 inches. Gift of the artist. 3.58.</li><li>• Studio Art Class student working in the Whitney Gallery, March 2010.</li></ul>	
IT'S A DATE ... pullout calendar						
\$ Denotes additional fee and registration required.						



## BBHC's Reber retires

After nearly thirty years with the Buffalo Bill Historical Center, Eugene W. "Wally" Reber has retired, leaving behind some sizeable shoes to fill: about ten pairs worth.

"This guy: Every time we've asked him to do something, he's done it," said the Center's Board of Trustees Chairman, Alan K. Simpson, former U.S. Senator from Wyoming. "He's always stepped in when needed, never missing a lick. We can't thank him enough for the talent he's brought to the Buffalo Bill Historical Center."

While at the Historical Center, Reber planned, designed, budgeted, negotiated, managed, and directed, and wore a variety of hats—everything from hard hats to cowboy hats and accounting "green eyeshades" to ball caps. Most recently he served as the Center's Creative Arts West Founding Director.

An artisan himself, Reber has been highly involved with Cody High Style and remains passionately engaged with traditional and contemporary craft art. In talking about his retirement from the Historical Center, Reber had this to say, "The Buffalo Bill Historical Center has made me what I am; now, I just have to find out who I am." ■

## Yellowstone area museums create "Passport to Adventure"

To present a more complete picture of the history and culture of the

Yellowstone region, five museums in the area that surrounds Yellowstone National Park have joined together to create a new Passport to Adventure. Visitors to any one of the facilities can pick up the colorful brochure and have it stamped on site, and then stamped again each time they go to another of

the "gateway museums." When all five have been visited and the passport stamped for each, visitors then receive the reward designated by the museum where they received their fifth and final stamp.

Participating museums are the Buffalo Bill Historical Center and the National Museum of Wildlife Art in Jackson Hole, Wyoming, as well as Montana's Carbon County

Historical Society and Museum in Red Lodge, Yellowstone Historic Center in West Yellowstone, and Yellowstone Gateway Museum in Livingston.

The passport is valid through December 31, 2011.

Plans are underway for a similar program based on Yellowstone natural history. Watch for news about that project. ■

## Rendezvous Royale caps off Cody's busy summer

The evening gowns and tuxedos are back in the closet; the boots and hats are put away; and Jack and Bernice Shell have their newly-acquired 1977 Corvette—this year's Patrons Ball raffle car—safely stowed in their garage at Schertz, Texas. By all accounts, this year's Rendezvous Royale (Buffalo Bill Art Show & Sale, Cody High Style,

Boot Scoot n' Boogie, and the Center's Patrons Ball) was a record-setter on all fronts, and many folks are already making plans for next year's event September 20 – 24, 2011.

### BUFFALO BILL ART SHOW & SALE WINNERS ARE:

**Premier Platinum Award:** Mikel Donahue, Broken Arrow, Oklahoma; *Long Days*, colored pencil/watercolor (see table of contents).

**Buffalo Bill Historical Center's William E. Weiss Purchase Award\*:** Donahue's *Long Days*.

**Wells Fargo Gold Award:** D. Michael Thomas, Buffalo, Wyoming; *Sun Up*, bronze.

**Chamberlin Inn Quick Draw People's Choice:** Peter Fillerup, Heber, Utah; *Bill Cody – Hard and Fast All the Way*, bronze.

### CODY HIGH STYLE WINNERS ARE:

**Switchback Award\*:** *Buffalo Dance*, Michael, Colleen, and Joseph Brown, Raven Haven, Bend, Oregon.

**Best-in-Show:** *Rodeo Roses*, Anne Beard, Lexington, Oregon.

**Exhibitors' Choice:** *Red River*, Ron and Jean Shanor, Wildwood Furniture, Cody, Wyoming.

**People's Choice:** *Heritage Ranch Desk*, John Gallis, Norseman Designs West, Cody, Wyoming.

**Fashion Show – People's Choice:** Jan Faulkner Leather Artist, Ramseur, North Carolina.

**Fashion Show – Best Collection:** Scott Wayne Emmerich, Tres Outlaws Boot Co., El Paso, Texas.

Stay up-to-date with all the Rendezvous Royale news at [www.rendezvous-royale.org](http://www.rendezvous-royale.org) and with all the latest about Cody High Style and Patrons Ball at [www.bbhc.org](http://www.bbhc.org). ■

\*The winner's work becomes part of the permanent collection of the Buffalo Bill Historical Center.



Wally Reber



# Ways of giving



Wendy Schneider

*By Wendy Schneider,  
Director of Development*

What comes to mind when you think of the American West? Is it the soaring eagle, the solitary grizzly bear, the thundering herds of bison, or the spectacular western landscapes captured through the years by great artists? Perhaps it's the rich cultures of the Plains Indians who first called this land home. Then, there's the man who will live forever

as an iconic symbol of the American West: William F. "Buffalo Bill" Cody.

The American West is at the heart of our nation's identity. And thanks to generous donors like you, the Spirit of the American West remains vital at the Buffalo Bill Historical Center.

As a non-profit, cultural institution, the Buffalo Bill Historical Center depends on your financial support to keep the Spirit of the American West alive. By contributing to our Annual Giving Fund, you make possible world-class educational programs—like the ones pictured on the cover and on this page—that enlighten audiences of all ages about the American West's past, present, and future. You also support the care, study, and presentation of our priceless collections: artwork, artifacts, manuscripts, photographs, and more.

In recent months, donor support has allowed the Center to:

- Move closer to the opening of a "new" Buffalo Bill Museum for the twenty-first century.
- Establish an endowed curator position for our Plains Indian Museum.
- Launch a full-scale field research and education program focused on golden eagle ecology in relation to environmental change in the Greater Yellowstone region.

You can show your support for the Buffalo Bill Historical Center with a tax deductible gift to our Annual Giving Fund today. Call 307.578.4013, stop by the Development Office, or, if it's more convenient, you are welcome to make a donation online at [www.bbhc.org](http://www.bbhc.org).

On behalf of everyone who visits the Center, explores our collections, and takes part in our educational programs, thank you for celebrating the Spirit of the American West with us. ■





# A modern day “hole-in-the-wall” gang’s unexpected journey



The Whitney Gallery of Western Art “Hole-in-the-Wall gang.”  
L – R: Nancy Cook, Roger Murray, and Nancy Wulfing.

## VOLUNTEERS FOR THE WHITNEY GALLERY OF WESTERN ART

While browsing through the Whitney Gallery of Western Art’s displays at the Buffalo Bill Historical Center, it may be difficult to visualize all that happens behind the scenes,” Acting Curator Christine Brindza says, “Lending a hand to the staff are some very dedicated volunteers who help make the day-to-day operations appear seamless.”

Brindza tells how the curatorial staff assigned the self-proclaimed “Whitney Hole-in-the-Wall Gang” one daunting task: to reorganize the curatorial files of the art collection. The volunteers, not knowing what lay ahead, discovered numerous interesting facts about artwork and artists in the collection. Along the way, they built friendships and camaraderie, and gained new knowledge of western art—an adventure they decided to share with others.

Volunteers in “the gang” chose to highlight one artist or object that fascinated him or her and convey a small part of their experiences while

working in the files. “Ocean explorer Jacques Cousteau once said, “If you know what is ahead, it will not be an adventure,” volunteer Nancy Wulfing explains. And what an adventure these volunteers had meeting the most interesting “characters” along the way.



### Charles M. Russell and the saddle ring: Did he or didn't he?

Image courtesy of Heritage Auctions, Dallas, Texas, with permission from an anonymous collector.

*By Nancy Wulfing*

In a file on Charles M. Russell (1864 – 1926), a black-and-white photograph of a ring designed in the shape of a saddle caught my eye. The file said it had been made by the famous cowboy artist for Nancy Cooper (1878 – 1940), his wife. Intrigued by the ring and its interesting story, I hoped to find out

more about this unique object in the months that followed my discovery.

To begin with, I found that the saddle ring had sold in 2007 through Heritage Auctions Galleries in Dallas, Texas. Its Web site provided a color photograph of the saddle ring with information about its design and history. According to the site, the ring was cast from a gold nugget and is thought to be one of Russell’s first three-dimensional sculptures. If this is correct, the saddle ring was instrumental in the artist’s introduction to sculpture. In 1898, just two years after he married Nancy Cooper and supposedly created the saddle ring, Russell cast his first bronze at the Roman Bronze Works in New York City.

Jack Russell, Charles Russell’s son, provided an affidavit—dated September 9, 1994—with the saddle ring, which states, “My father Charles M. Russell met my mother, Nancy Cooper, in Cascade, Montana... Charlie proposed to Nancy and to his surprise [sic] and relief she accepted. Charlie had little money, but much



imagination, he took to her a ring duplicating his stock saddle...I was just a kid when Dad died. I'll never forget when Dad gave me the saddle ring..." The affidavit further explains that Jack was given the ring in 1925 in his Great Falls, Montana, home, a year before Charles Russell died.

Never undertaking such a research project before, I read a number of books and articles on Charles and Nancy Russell, and it was a challenge to find more factual evidence about the saddle ring. Only one reference to a ring emerged, though it was not about the saddle ring in question. In his book, *Charles M. Russell: The Life and Legend of America's Cowboy Artist*, 2003, John Taliaferro said that Russell purchased a ring in a hurry at a jewelry store in Great Falls before his wedding in 1896.

In my pursuit to find other references to the saddle ring, the C.M. Russell Museum in Great Falls referred me to Jim Combs, a collector of Russell ephemera. Combs recalled that he had seen the saddle ring many years earlier while visiting with a collector, Christopher Courtlander, of Garryowen, Montana. When he saw it, Combs thought that the saddle ring was too bulky in design to be worn by a woman. Further, Combs believed that the saddle ring was not created by Russell, but rather by one of his protégés, Joe De Yong. Combs remarked that Courtlander told him the saddle ring was made in Santa Barbara after De Yong moved to California. It is thought that the saddle ring was a part of De Yong's estate, left to Dick Flood, a collector in Jackson, Wyoming, in the early 1960s. If this was the saddle ring in question, then how did it get into Jack Russell's possession? Were other saddle rings made?

Who do you believe created this ring? From my point of view, the

actual artist remains a mystery. With two totally different accounts about the creation of this very unusual ring, either western sculptor—Russell or De Yong—may have designed it. Clearly, more research needs to be done, and I hope to find more evidence in the future about its exact origin. Even so, this is an example of the exciting learning experiences I have had delving into the files of the Whitney Gallery of Western Art.



## Sitting Bull—the artist?

Sitting Bull, Wm. Notman & Son, Montreal, Canada, 1887. Gift of Mr. and Mrs. George Strobel. P.6.38

By Roger Murray

One day while working in the "S" files of the Whitney Gallery of Western Art, I found a folder labeled

"Sitting Bull." I knew of this famous Native American as the subject of various paintings, photographs, and historical events, so I thought this information might not belong in an "artist" file. As it turned out, however, Sitting Bull was also an artist.

In the Whitney collection at the Buffalo Bill Historical Center, there are fourteen drawings—or pictographs—attributed to Sitting Bull. They were created with pencil, ink, watercolor, and crayon on paper. To me, crayon did not seem to be a common media used by other artists in the collection, so I wanted to learn more.

Pictographs were created by Native Americans to remember important happenings in their lives. Traditionally, events were recorded on animal hides using materials found in nature. During the Reservation Period (1880 – 1960), ledger art replaced the hides, and Native artists used whatever materials were available, such as paper from ledger books and



Sitting Bull (1831 – 1890). *Sitting Bull Killing a Crow Indian*, 1882. Pencil and crayon on paper, 8.5 x 10.25 inches. The Pratt-Evans-Pettinger-Anderson Collection. 40.70.5. (detail)



# A modern day “hole-in-the-wall” gang’s unexpected journey

crayon. In this way, the stories were passed along to the generations that followed.

According to the records, when Sitting Bull was in “protective custody” at Fort Randall, Dakota Territory, in 1882, he is said to have drawn these images. Daniel L. Pratt, a post trader at the fort, kept the images, which he presented to G.H. Pettinger in 1925. The Historical Center received the Pratt-Evans-Pettinger-Anderson Collection in 1970.

In Lakota tradition, pictorial records of an individual’s experiences are created by someone else, not the person himself. This further sparked my interest in these drawings: If Sitting Bull, rather than a relative, created the images of himself, they are extremely significant.

I learned that there is much more than meets the eye when it comes to art; it is more than just looking at a

work of art on display. There are challenges in researching and determining the origin of drawings such as the Sitting Bull works. For example, the provenance—the ownership history of a work of art—helps determine authenticity. Records or original documents are used to discover the previous whereabouts of the pieces. Many may not realize the extensive record keeping and research involved for each work of art in the collection.

As I studied the background of artwork by Sitting Bull, I found that the deeper I explored, the more the questions outnumbered the answers. Determined, I will continue my research, however. In the meantime, taking on the volunteer job of filing has proven not dull at all: There are always new things to discover.

## Artist Audrey Roll-preissler takes on tough western subjects with humor

By Nancy Cook

The West continues to have a strong identity with the past and inspires artists like Audrey Roll-preissler, a contemporary artist whom I find to be fascinating. Quoting the artist, “...my specialty as a western artist is to spoof the West,” and she does it with flair.

A remarkable work of art in the Whitney Gallery collection shows how Roll-preissler converted a Greek legend into a work of art while representing a current political issue. *Trojan Piñata* (*Portrait of Alan Simpson*), a polychrome wood and paper sculpture, portrays a matador standing with a bull, decorated with paper curls and faces of Mexican immigrants. The matador is former U.S. Senator Alan K. Simpson, R-Wyo, who co-sponsored the Immigration Reform Bill adopted in 1986. Roll-preissler’s piece is a response

to concerns about illegal immigrants, symbolized by the figures on the sculpture. This work shows how art can formulate commentary on difficult issues facing the West today.

While examining the files on Roll-preissler, I found her studies and plans for the work *The Equal Opportunity License Plate* particularly engaging. With humor, she created the Wyoming license

Audrey Roll-preissler (b 1932).  
*Trojan Piñata* (*Portrait of Alan Simpson*), 1987.  
Polychromed wood with paper, 21.25 x 32.5 x 14.75 inches.  
Gift of the artist. 10.93





# A modern day “hole-in-the-wall” gang’s unexpected journey

plate depicting the famous cowboy on a bucking horse, but added a voluptuous cowgirl—after all, we are the “Equality State.”

In the late 1980s, while she was a professor at the University of Wyoming, Roll-preissler planned to create *License Plate* as a monumental outdoor work (standing twenty-six feet high) outside Cheyenne, Wyoming. Through the years, she continued to pursue placement and sponsorship for the work, but due to lack of funding, the final work did not materialize. What a sight that would have been!

In addition to reading files on this interesting woman artist, I had the privilege of visiting with her by phone. She openly shared events of her life’s journey and their influence on her creations. I hope to someday meet her in person.

These two pieces of Roll-preissler’s contemporary art have instilled in me an appreciation of how much art through the ages is influenced by issues of the day. Now, I will look at artistic works with a more discerning eye.

During our project, we discovered many facts, unanswered questions, and mysteries. After two years, we find that the files of the Whitney Gallery continue to provide exciting art and history lessons.

Signing Off,  
“The Whitney Hole-in-the-Wall  
Gang”

Nancy Wulfing, Roger  
Murray, and Nancy Cook

(We also would like to thank Rose Ginger, who started with us on our trip into the files.) ■

## Become a volunteer

“The Buffalo Bill Historical Center’s success could not happen without the unstinting efforts of its volunteers,” Executive Director Bruce Eldredge explains. “They’re 225 strong and collectively contributed more than 10,000 hours in 2009!”

As the “Whitney Hole-in-the-Wall Gang” can attest, every volunteer activity can have unexpected results. “While volunteers receive several benefits, they all say they participate because of the personal satisfaction they gain,” says Chris Searles, human resources manager and volunteer coordinator. “They have numerous opportunities to use their life and work skills at the Historical Center. Activities cover the entire spectrum of museum-related support functions: gallery presentations, docent-led interpretation, selling memberships, lab work, leading children or family activities, and indispensable service behind the scenes, from performing administrative tasks to helping set up exhibitions.”

Volunteer benefits include—depending on hours contributed—the following:

- Invitation to the Annual Volunteer Appreciation Event
- Annual family membership to the Buffalo Bill Historical Center
- Gift certificates to our exclusive Museum Store
- Guest passes to the Historical Center

“From Patrons Ball to school groups, volunteers are essential to our work here at the Center,” concludes Eldredge, “and we can always use more. To get more information and to download a volunteer application, visit [www.bbhc.org/getinvolved/volunteer/](http://www.bbhc.org/getinvolved/volunteer/) or call Chris Searles at 307.578.4089. We look forward to hearing from you.” ■



Docent Cebe Sue Breisch shared “The Essential Chuckwagon” with summer visitors.



# ON THE LOOKOUT

## *eagles, wolves, & coyotes*

By Richard Chapman

*What do you get when you cross a teacher with an adventurer? At the Buffalo Bill Historical Center, the answer could very well be Richard Chapman.*

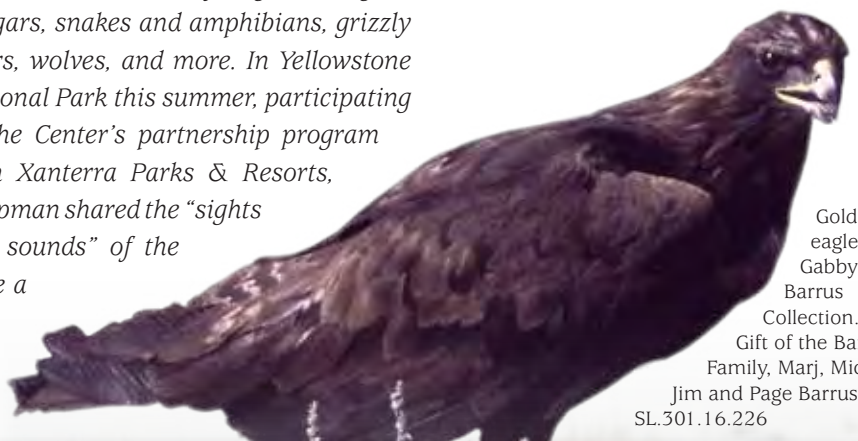
*The Rhode Island-born Chapman says that he grew up “always being in the woods”—referring to the forest across the street from his home in rural Rhode Island outside Newport—which meant “we had an adventure every day,” he says. It’s little wonder that, like so many others, Chapman was “drawn to Yellowstone.”*

*These days, the retired music teacher continues to search for adventure in his work as manager of the Historical Center’s Greater Yellowstone Sights and Sounds (GYSS) collection, spending time on both sides of a computer monitor—*

*either filming on site in the region or processing the images back in the lab.*

*In previous issues of Points West, readers have been privy to updates about Yellowstone area wildlife—golden eagles, cougars, snakes and amphibians, grizzly bears, wolves, and more. In Yellowstone National Park this summer, participating in the Center’s partnership program with Xanterra Parks & Resorts, Chapman shared the “sights and sounds” of the*

*with park visitors, using some of the same specimens he discusses in the pages that follow. Here, he passes along that information to readers:*



Golden eagle.  
Gabby Barrus Collection.  
Gift of the Barrus Family, Marj, Mick, Jim and Page Barrus.  
SL.301.16.226



Wolf, Druid Pack female, Jim Peaco, 2003.  
National Park Service (NPS) photo.

Top: Bald eagle, 2007. U.S. Fish & Wildlife Service. Wikipedia.org.



## Bald or golden— eagle, that is

Visitors to our area have the unique opportunity to see both bald and golden eagles in Yellowstone and in the greater Yellowstone area. The question is: Which is which?

People are generally familiar with the bald eagle—if only at a zoo or in a book—but many aren't familiar with the golden eagle. Part of my talk at Yellowstone's Lake Lodge last summer compared the two birds.

First, the young bald eagle is completely dark brown when perched. In flight, though, it reveals a diffuse, whitish color of the under-wing linings and at the base of the tail. By the time it's an adult at 4 – 5 years of age, the bald eagle has a completely white head and tail. The bird is chocolate brown but may appear black; it has a massive head with a strongly hooked yellow bill and yellow around the eyes, as well as large yellow feet.

In addition, bald eagles belong to a group of birds known as "sea eagles." They live in or near aquatic environments and are fish eaters. They are most likely seen near water, rivers, lakes, and ocean areas like the Everglades in Florida. In Yellowstone, they can be seen near the lakes and along the rivers.

Many times people ask about the name of the bald eagle since it really isn't bald. The answer is that

the scientific name means "a white-headed sea eagle" and comes from the Greek words *halos*, meaning sea; *aetos* meaning an eagle; *leukos* meaning white; and *kephalus* referring to the head. The word bald is from the Middle English word *balled*, meaning shining white; so the bald eagle is not really bald, but merely white-headed.

In contrast, the majestic golden eagle is an "upland eagle" named for its golden brown plumage. Like its cousin the bald eagle, it has a wingspan of about 6 – 7 feet, and as adults, both eagles weigh 11 – 12 pounds. Both fly with a slow, deliberate wing beat, and in flight, the young golden eagle is distinguished from the young bald eagle by the distinct white patches on the underside of its wings and by its broad white tail with a dark band. The golden eagle is classified as an adult after its fifth summer. Unlike its fish-eating cousin, it hunts small prey like squirrels and rabbits, but has been known to take down fox, coyote, or even a small deer or pronghorn.

Both the bald eagle and the golden eagle are long-lived with an average lifespan in the wild believed to be thirty years or more. They pair for life, and both the male and female participate in nest building. Eagles can have a number of nests in one area, may choose to alternate nests in different years, and will defend their territory against intruders. Bald eagles typically build their nests in trees, and while golden eagles may occasionally

do the same, they're more likely to build on cliff ledges that usually have the protection of an overhanging tree or rock. Nests are made of large sticks and often contain aromatic leaves which may serve to deter insects. Since nests may be used and added to over many years, they sometimes get quite large and can weigh over 2,000 pounds.

While bald eagles are known as "sea eagles," golden eagles are known as "true" or "booted" eagles. Comparing the legs of the two eagles, it's easy to see a difference in the feathers on each bird's legs. The golden eagle has feathers extending all the way to the foot whereas the bald eagle feathers stop short of the foot, almost as if the bird had short yellow socks.

Both eagles have massive beaks with the bald eagle's previously mentioned all-yellow color and the golden eagle's a dark brown/black that fades into yellow as it joins the cere where the nostrils are located. Obviously, one of the main differences is that the mature bald eagle has that unmistakable white head and white tail feathers whereas the golden eagle has beautiful gold feathers on its head and the nape of the neck.

## *Canidae by any other name*

Another pair of animals that can be tricky to distinguish from a distance is the wolf (*Canis lupus*) and the



Coyote in  
Yellowstone's  
Lamar  
Valley, Jim  
Peaco, 2006.  
NPS photo.

# eagles, wolves, & coyotes



coyote (*Canis latrans*)—both of the family Canidae that also includes foxes, jackals, and the domestic dog. A member of this family is called a canid.

Wolves ranged widely throughout North America in pre-Columbian times. In the 1800s, as the United States pushed West, settlers and their livestock came into direct contact with wolves and their prey species, mostly big game like moose and elk. The settlers killed the wolves' prey, basically for food and pelts, as well as the wolves themselves. As the prey base was destroyed, agriculture flourished. Wolves then preyed on domestic livestock since their natural prey base had been destroyed. More and more wolves were killed as the human population forced them from most of their historic range.

During the late 1800s and early 1900s, the killing continued, even after the Yellowstone National Park Act of 1872, which provided for the protection of fish and game within the park. The last wolves were killed within Yellowstone in 1926; by the 1940s, wolves were rarely reported in the lower forty-eight states.

In 1995, the re-introduction of wolves in Yellowstone began with fourteen wolves that were captured near Hinton, Alberta, Canada, and relocated to the park—a contentious undertaking to be sure. Some say that the wolves introduced were of a different species; but the fact

is, the Yellowstone wolves are of the same species as those in pre Columbian times.

Like their cousins the coyotes, wolves are very social animals and live in packs. The average pack size is about eleven animals, but some packs are much larger. The number of packs and pack size are dependent on the availability of prey and the general health of the animals. The wolf pack is a complex family with leaders called the alpha male and alpha female. Each one has a given territory which they mark by scenting and will defend against intrusion.

Weighing between 90 and 125 pounds, wolves eat a wide variety of prey, large and small. In Yellowstone, 90 percent of the wolves' winter prey is elk. Interestingly, wolves kill older elk cows—typically the weaker of the species and easier to catch—with an average age of about fourteen, while hunters kill cows that average six years of age. When wolves kill an elk, ravens arrive almost immediately and coyotes soon after. Bears will attempt to chase the wolves away and are usually successful.

Yellowstone coyotes are among the largest coyotes in the United States. Adult coyotes average 30 – 40 pounds, stand a little less than two feet tall, and vary in color from gray to tan with sometimes a reddish tint to their coats. They are widely distributed, and signs of their presence can be found in the forests and thermal areas throughout the park.

Small mammals are an important component of the coyote's diet. In Yellowstone, such prey includes voles, mice, pocket gophers, small birds,

Coyote in Yellowstone's Lamar Valley, Harry Engles, undated. NPS photo. Wolf, Chief Joseph Pack, Bill Campbell, 1999. NPS photo. Bald eagle, Steve Hillebrand, 2008. U.S. Fish & Wildlife Service. 327.1.01. Golden eagle, J. Glover, 2004. Atlanta Georgia. Wikipedia.org.



# eagles, wolves, & coyotes

and in spring and summer, ground squirrels. Coyotes often regurgitate their prey to help feed pack members. Alpha males have been seen delivering whole prey to their mates during the time of gestation and pup rearing.

Coyotes are capable of killing larger prey, too, especially when they hunt cooperatively. They have also been observed harassing both mountain lions and grizzly bears from their kills. Coyotes are sometimes killed by other carnivores, especially mountain lions, and by car collisions. They live an average of six years, although one Yellowstone coyote lived to be more than thirteen-years old before she was killed and eaten by a cougar.

The park is one of the few places where the natural behavior of coyotes is not strongly influenced by trapping or predator control programs. Here, a unique opportunity exists for scientists to study the social behavior of coyotes as well as their interactions with prey and other predators such as bears and mountain lions.

Coyotes are about one third the size of the wolf. A coyote's ears and nose appear long and pointed, whereas a wolf has a shorter and broader muzzle with short ears that almost seem to disappear when it turns sideways. Both are subject to disease including parvovirus, distemper, and mange.

I encourage readers to learn more about Yellowstone wildlife, especially brand new footage of a coyote pup, at [www.youtube.com/user/DraperNHMuseum](http://www.youtube.com/user/DraperNHMuseum). And, remember: It is up to us to take care of our natural resources. Our national parks, forests, and public lands belong to us, and we are charged with protecting these great treasures. Get involved and enjoy the adventure of a lifetime. ■

## *Reducing wolf-human conflict in Yellowstone*

"As wolves increase in numbers, they are certain to encounter more humans," Richard Chapman says. "We need to do our part to reduce any possibility of conflict." Below, Chapman passes along these tips:

- Never try to feed a wolf.
- Keep a clean campsite.
- Respect wolves in the same way as other wild animals.
- Keep dogs on a leash at all times and do not take them on the trails. (Pets are prohibited in the backcountry, and on trails and boardwalks.)
- If you see a wolf eating, give it room; don't try to get in close for that one last photo. If you do, the wolf will back off and is deprived of its meal. Remember: Food for them is not an easy thing to come by.



Visitors get hands on education about wolves and coyotes. L – R: Chapman, Keith and Karla Caltrider, Siri Larsen, and Rowan and Eli Neill.

# Treasures from our West

## PAUL MANSHIP, *INDIAN AND PRONGHORN ANTELOPE*

Depicting a hunting scene, *Indian and Pronghorn Antelope* by Paul Manship stands out from other works of the same subject. The 1914 bronze consists of two separate statuettes: a kneeling Indian who has just shot an arrow from the bow, and a pronghorn antelope. The animal rears backward, struck on its right flank.

Dividing the scene into two separate statuettes creates a timeless moment, capturing in an almost emblematic way the act of hunting with its two protagonists: graceful, powerful man and elegant animal. What makes the depiction of the hunter particularly remarkable is the unique style in which it was rendered.

Rather than a rugged and dynamic illustration typically found in western themes, Manship's bronze shows a high degree of restraint and refinement. The poses of man



and animal show calm and tension simultaneously. Artistic influences derived from European art of the early twentieth century are very apparent. Reminiscent of ancient Greek sculpture, the linear quality and use of form have been understood as forerunners of Art Deco. Thus

Manship, who spent several years in Europe, can be considered a precursor of that style. ■

Whitney Gallery of Western Art. Paul Manship (1886 – 1966). *Indian and Pronghorn Antelope*, 1914. Bronze. Gift of the William E. Weiss Memorial Fund and Mr. and Mrs. Richard J. Schwartz. 3.89A/B

## BUFFALO BILL'S GAUNTLETS

The Buffalo Bill Museum is fortunate to have many articles of clothing that belonged to William F. Cody. The collection seems to be equally divided between his “civilian” clothes and those he wore while performing, either with the Buffalo Bill Combination stage plays or with Buffalo Bill's Wild West. His performance clothes—naturally the most colorful—enhanced his “Buffalo Bill” persona. These gauntlets are wonderful examples of the type he wore and date from about 1900. The beadwork is similar to that found on other pieces of Cody's show clothes.

While the gauntlets are made from commercially tanned leather and machine stitched, the beadwork may have been done by Native American women. We know that Buffalo Bill paid Sioux women to add beadwork to his clothes, particularly jackets and gauntlets, because there are receipts for such payments in the archives of the McCracken Research Library. As entire Sioux families traveled with Buffalo Bill's Wild West, the women were available to do the beadwork. The designs depicted might have been chosen by Buffalo Bill, or by the person doing the beadwork. ■

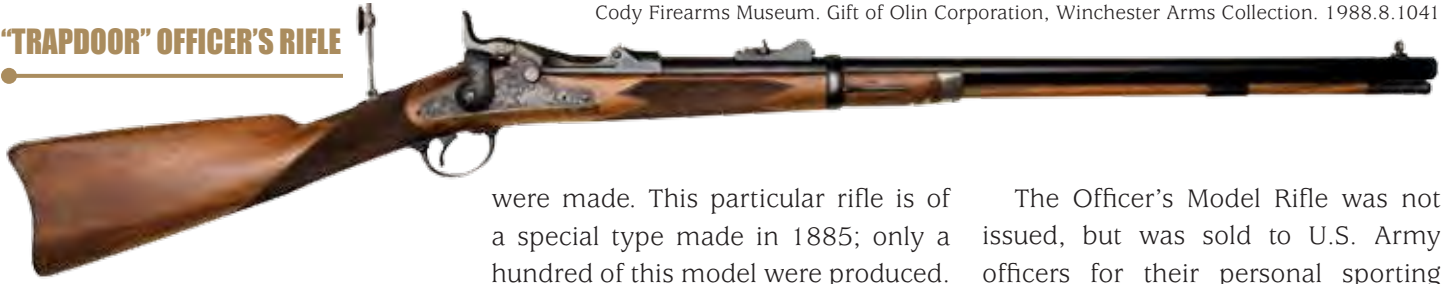


Buffalo Bill Museum. Mary Jester Allen Collection. 1.69.1049



## 'TRAPDOOR' OFFICER'S RIFLE

Cody Firearms Museum. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.1041



Rarity can be defined in terms of quantity or quality. Something found infrequently, or scarce numerically, is said to be rare. An object that is unusually fine is also said to be rare. This Springfield 1875 Officer's Model Rifle is rare from both these perspectives. Only 477 of the model

were made. This particular rifle is of a special type made in 1885; only a hundred of this model were produced.

Special features include excellent stock checkering; fancy scroll engraving on the lockplate, hammer, breechblock, receiver, barrel band, buttplate, and trigger guard; a single-set trigger; and special sights, with gold globe front and tang-mounted folding rear aperture sights.

The Officer's Model Rifle was not issued, but was sold to U.S. Army officers for their personal sporting use. Outstanding hunting was one of the advantages of service in the American West, and this firearm provided the officers with a quality sporting rifle chambered for the standard military cartridge. This is a 125-year-old gun that is truly "rare" in every sense of the word. ■

## YELLOWSTONE BISON VIDEO CLIP

These frames represent one of hundreds of video clips housed in the Greater Yellowstone Sights and Sounds Archive. A two-minute clip featuring them can be viewed at [www.bbhc.org/yellowstone](http://www.bbhc.org/yellowstone). The R.K. Mellon Family Foundation has provided generous support to help us catalog and store this and the other materials that make up the archive.

The modern bison, or American buffalo (*Bison bison*), is an icon of the American West, but also serves as a model of the evolutionary process that helps shape living things to fit their environment. Charles J. "Buffalo" Jones, quoted in Colonel Henry Inman's *Buffalo Jones' Adventures on the Plains* gives a colorful account of how well the bison is matched to its environment:

*Nature is never more persistent  
in any of its creations than in*

*that of the buffalo's anatomy,  
or in its habits so suited to  
its wild environment...It is  
ever prepared for the severest  
blizzard from the far north, or  
the hottest sirocco of the torrid  
zone. It is so constructed that it  
faces every danger, whether it is  
the pitiless storm from the Arctic  
regions or its natural enemy, the  
gray wolf of the desert.*

The bison, shaped by nature through time, represents a unique solution to a unique suite of environmental challenges. The Greater Yellowstone region is the only place in the United States where wild bison have persisted since prehistoric times. In 1902, fewer than fifty remained in Yellowstone National Park. Twenty-one semi-domestic bison were introduced that year. Wild

and semi-domestic bison began to mix, and today, approximately three thousand descendants roam the park, helping to attract more than three million visitors annually. The future of the bison continues to be shaped by changes in the environment—changes increasingly directed by human choice. ■

## HOOP AND ARROW GAME

In Plains Indian culture, boys and men played games that developed their skills as hunters and warriors. In one game, the goal was to hurl an arrow into the center of a rolling hoop. Points were

awarded according to which colored portion of the hoop fell on the arrow. ■

Plains Indian Museum. Sioux, Northern Plains. Wood, rawhide thongs, and paint. Royal B. Hassrick Indian Collection. NA.503.5



Draper Museum of Natural History. Digital video. DRA.501.83.02

### In the Courts of the Conqueror: The 10 Worst Indian Law Cases Ever Decided

By Walter R. Echo-Hawk  
Review by: Wallace Johnson

During January and February 2008, author Walter Echo-Hawk spent time in Cody, Wyoming, as a Cody Institute for Western American Studies research fellow to put the finishing touches on his book, *In the Courts of the Conqueror: The 10 Worst Indian Law Cases Ever Decided*. During his stay, he discussed his work at a dinner at the Buffalo Bill Historical Center, a presentation that sparked lively discussion and enriched our Historical Center community. The book is now in print and can be obtained online or through a bookstore.

Echo-Hawk is an advocate of the highest caliber and calling, a public service lawyer dedicated to using his unique skill and talent to protect and advance the interests of his clients—our neighbors, the Native peoples. For over thirty years, he served as a trial attorney for the Boulder, Colorado, office of the Native American Rights Fund. He is a registered member of the Pawnee nation and has now returned to his ancestral home in Oklahoma. He currently serves as counsel to the Crowe & Dunlevy law firm.

A central theme of the book is an examination of how our nation's legal

system tilted dramatically toward the cultural disposition of those who dispossessed indigenous peoples. As a skilled litigant who has also worked on major legislation, Echo-Hawk addresses the experience crafting the Native American Graves Protection and Repatriation Act (NAGPRA) as well as federal religious freedom legislation. Each one is very relevant to life here in Cody, situated as it is in the West with several Indian reservations in the vicinity.

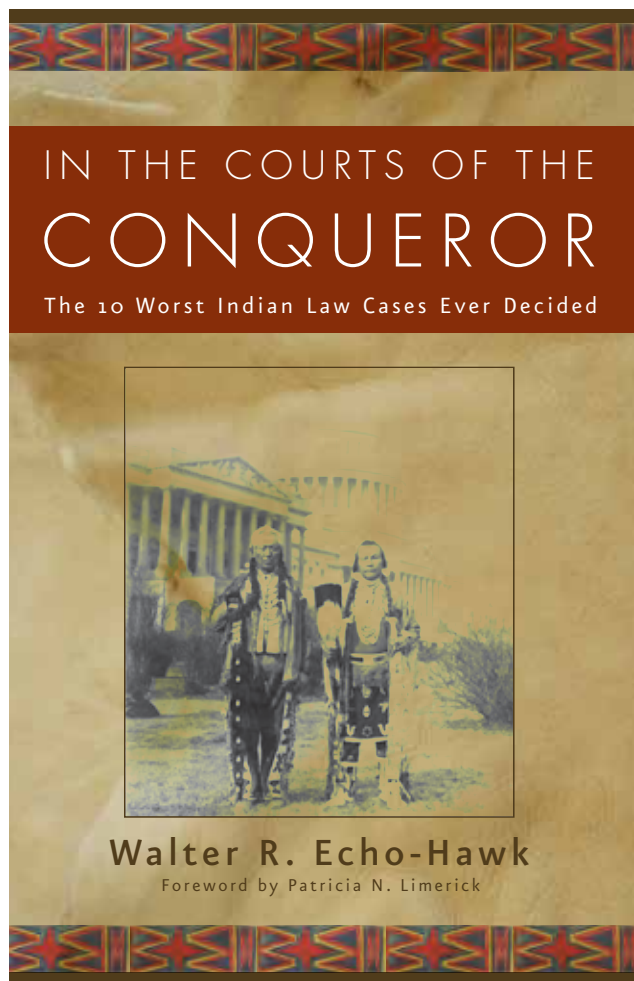
Echo-Hawk analyzes in great

detail the thread of litigation affecting Native peoples. He begins with the formative years of the U.S. Supreme Court under the leadership of Chief Justice John Marshall and continues with more contemporary experiences he himself handled as an advocate. Of course, governing law can be established by dispute resolution in the courts (using trained neutral parties to resolve conflicts) as well as by policy development through legislation. Echo-Hawk's service took him to both fronts as he argued to protect the resource and religious rights of his clients.

This book provides a solid background in the complicated realm of modern federal Indian law. It is a good read for all of us affected by the cultural experiences Echo-Hawk presents.

*Wallace Johnson serves on the Board of Trustees of the Buffalo Bill Historical Center. He is a former Assistant Attorney General with the Land and Natural Resources Division of the U.S. Department of Justice. Now in private practice, Johnson lives outside Cody, Wyoming.*

Walter R. Echo-Hawk. *In the Courts of the Conqueror: The 10 Worst Indian Law Cases Ever Decided*. Foreword, illustrations, afterword, endnotes, index, 560 pp. Golden, Colorado: Fulcrum Publishing, 2010. ISBN 978-1-936218-01-1. Hardcover, \$35. ■







Three bald eagles perched on tree branch. Gabby Barrus Collection. Gift of the Barrus Family, Marj, Mick, Jim and Page Barrus. SL.301.08.311

Three bald eagles gather on a branch with hints of winter all around—the bare tree limbs, signs of a light snow on the forest in the background, and what looks like a gray, cold day. The image is from the Gabby Barrus Collection, and is one of thousands of digital images in the collections of the McCracken Research Library available for purchase through the Center’s Web site. To find the images on our redesigned site, go to [www.bbhc.org/mccracken/collections](http://www.bbhc.org/mccracken/collections). Clicking on any of the digital collections listed takes viewers to thumbnail images and the searchable database of available photographs. ■

■ *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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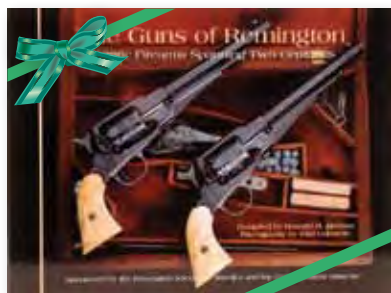


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