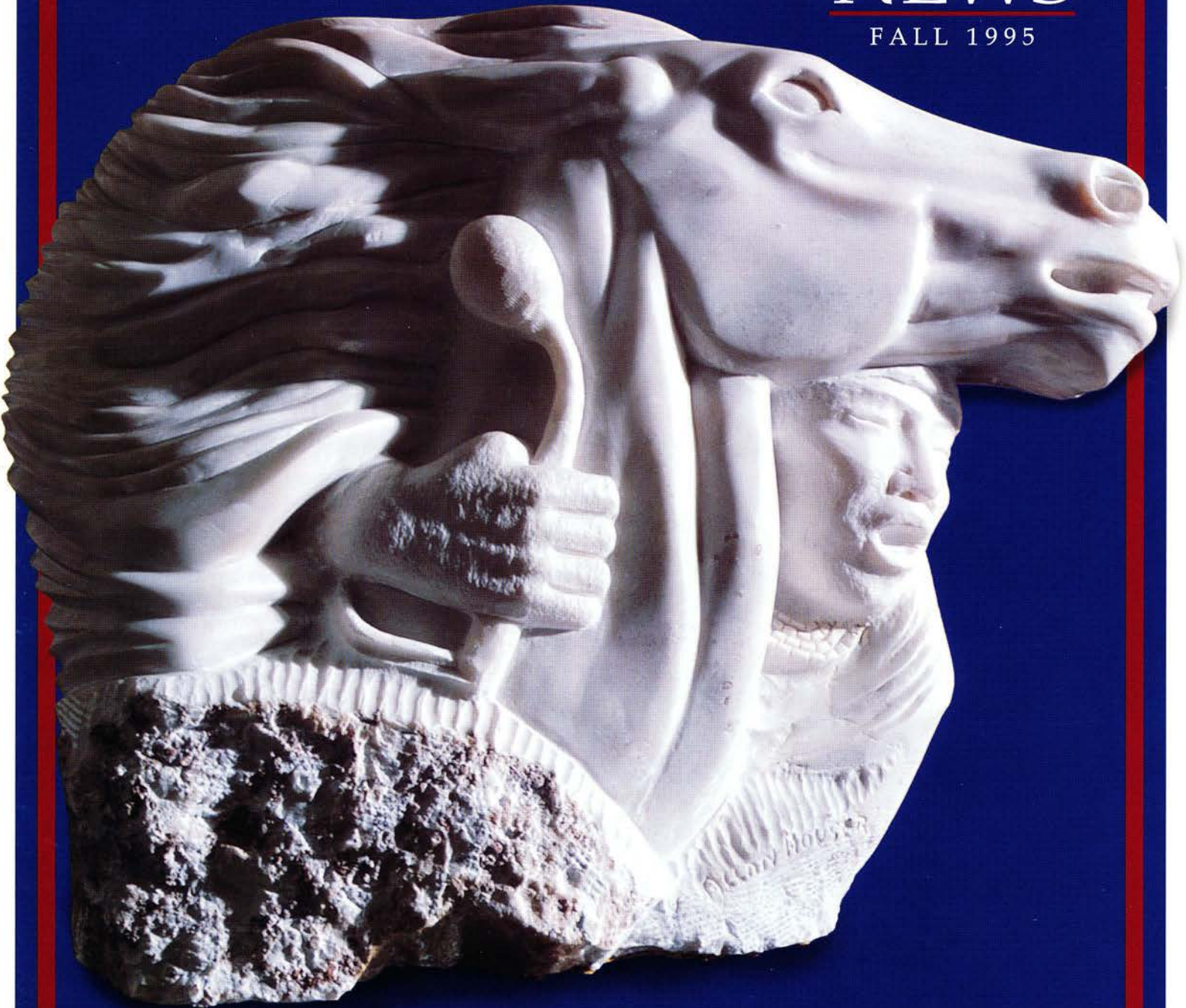




BUFFALO BILL
HISTORICAL
CENTER

NEWS

FALL 1995



CALENDAR OF EVENTS

September - Open 8 am to 8 pm
 October - Open 8 am to 5 pm
 November - Open 10 am to 3 pm

SEPTEMBER

- 14-15 Native American Day school program.
- 22 Buffalo Bill Art Show public program. Artist Donald "Putt" Putman will speak on "What Motivates the Artist?" 3 pm. Historical Center Coe Auditorium.

Cody Country Chamber of Commerce's Buffalo Bill Art Show and Sale. 5 pm. Cody Country Art League, across Sheridan Avenue from the Historical Center.
- 23 19th Annual Patrons Ball. Museum closes to the public at 4 pm.
- 24-27 Western Design Conference seminar sessions.
- 28- Oct. 1 Buffalo Bill Celebrity Shootout, Cody Shooting Complex. Three days of shooting competitions, including trap, skeet, sporting clays and silhouette shooting events.

One of One Thousand Society Members Shootout events.
- 28- Oct. 1 19th Annual Plains Indian Seminar: *Art of the Plains – Voices of the Present.*



OCTOBER

- 19-21 Museum Training Workshop.
- 31 Patrons' Children's Wild West Halloween Party. 3-5 pm. A western costume party with special activities and treats for our younger members.

NOVEMBER

- 5 Public program: *Seasons of the Buffalo*. 2 pm. Historical Center Coe Auditorium.
- 12 Public program: *Seasons of the Buffalo*. 2 pm. Historical Center Coe Auditorium.
- 19 Public program: *Seasons of the Buffalo*. 2 pm. Historical Center Coe Auditorium.
- 30 Buffalo Bill Historical Center closes for the season.

DECEMBER

- 1 Annual Holiday Open House and Museum Selections Sale.

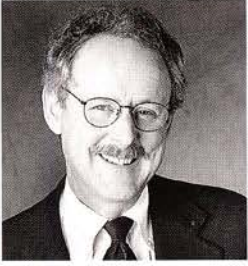
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The Buffalo Bill Historical Center is a private, non-profit educational institution dedicated to preserving and interpreting the cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Cody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

Cover: Allan Houser, Chiricahua-Apache (1914-1994). *Drama on the Plains*, 1976. Alabaster; height 21-3/4 inches. Buffalo Bill Historical Center, William E. Weiss Contemporary Fund.



by Peter H. Hassrick, Director

SEMINAR EXPLORES CONTEMPORARY INDIAN ART

In 1969, the Buffalo Bill Historical Center opened its first Plains Indian Museum. Dedicated to the historical traditions of the Northern Plains tribes, this first formal effort at presenting Native American cultural heritage added an important new dimension to our program. At that time, the art branch of the Historical Center, the Whitney Gallery of Western Art, also focused primarily on 19th and early 20th-century traditional, historical material. Exceptions to that rule, such as the 1974 acquisition of Black Bear Bosin's painting *Mandan Mother and Child*, were rare.

In 1977, the plans for a new Indian museum, set forth by the first Plains Indian Museum Advisory Board, suggested that our ethnographic collections be presented as aesthetic objects as opposed to anthropologically or historically associated items. In addition, the Advisory Board recommended that the museum acquire works by contemporary Indian artists. Consequently, the late 1970s saw an active acquisition program. Paintings and sculptures by Fritz Scholder, Neil Parsons, Allan Houser and Doug Hyde were added to the Whitney Gallery collection.

In 1977, before the new Plains Indian Museum opened, we hosted the first Plains Indian Seminar, titled *Traditional Northern Plains Indian Art*. Celebrated ethnologists and Plains Indian art historians came together to discuss the museum's existing collections from an artistic standpoint. Contributing that year were Dr. Theodore Brassler of Ottawa, Ontario; Pauline Dempsey of Calgary, Alberta; Dr. John C. Ewers of Washington, D.C.; Norman Feder of Sidney, British Columbia; and Richard Pohrt of Flint, Michigan. Their topics ranged from Northern Plains dress design to painted Blackfeet lodges. The seminar was well-attended and set the pattern for the next 18 years.

This year's Plains Indian Seminar, *Art of the Plains -Voices of the Present*, will address a topic central to our thinking since the mid-1970s, the role of art in contemporary Plains Indian life and its evolution and

place in the context of cultures, economies and current issues. This is particularly relevant in juxtaposition with the opening this July of the H. Peter and Jeannette Kriendler Gallery of Contemporary Western Art as an expansion of our Whitney Gallery.

We hope you have had a chance to participate in our Plains Indian Seminars and that you will take this opportunity to share in our search for better understanding of the continuing aesthetic traditions of the native cultures of the Northern Plains.



Kevin Red Star (born 1943). *Crow Indian Parade Rider*, 1982. Oil on canvas; 42 x 31-7/8 inches. Buffalo Bill Historical Center, Gift of Mr. and Mrs. W.D. Weiss.

ART OF THE PLAINS: VOICES OF THE PRESENT

by Sharon Schroeder
Director of Education

The 19th Annual Plains Indian Seminar, scheduled for September 28 through October 1, will examine the contemporary art of Plains Indian people. From the Native American perspective, "contemporary art" is difficult to define. In fact, in traditional Plains Indian languages, there is no equivalent for the word "art," because Plains Indian people viewed art as integral to daily life. Traditional artistry was the painting, beading, and quilling that made useful objects beautiful. It was the painted records of significant events in their lives and the sacred images that honored and invoked spiritual forces. Today Native American artists continue to draw on these ancient themes, as well as reflections of modern life, as they create art in both traditional and nontraditional form.



Furthermore, as Lakota artist and scholar Arthur Amiotte has pointed out, the usual constructs used by art historians don't fit Native American art very well. Amiotte suggested that Native American art might best be categorized as pre- and post-contact; the earlier period represents indigenous art made with native materials, and the later period includes indigenous art made with native and trade goods. Cloth may have replaced hide, and glass beads replaced quills, but the indigenous qualities and purposes persisted. The question of the extent to which indigenous traditions have endured and how and when new forms in artistic production have emerged will be addressed by the distinguished scholars participating in this seminar.

Kevin Red Star, noted artist from Red Lodge, Montana, will deliver the keynote address at a welcome reception on Thursday night, September 28. Presentations will begin the next morning. Speakers scheduled to take part include Colin Taylor of East Sussex, England; Janet Berlo, Art History Professor at the University of Missouri; John Ewers, Ethnologist Emeritus of the Smithsonian Institution; Mitchell Zephier (Pretty Voice Hawk), a Lower Brule Lakota artist and Kenneth Voegle, author and photographer; Lisa Roberts, Detroit Institute of Arts and Joseph Trotter, University of Montana; Bill Mercer, Curator of the Cincinnati Art Museum; Morgan Baillargeon, Curator of the Canadian Museum of Civilization; Barbara Feezor-Stewart, anthropologist from the University of California; Rabbit Knows Gun, Crow artist; Benson Lanford, Albuquerque, New Mexico; Anthony Layng, Professor of Anthropology at Elmira College; and Lynda Clark, Director of the South Dakota Art Museum.

A workshop, "Beadwork Worldwide: Everybody Does It," will be conducted on Sunday, October 1, by Benson Lanford. Details about the seminar are available in the seminar brochure or by calling (307) 587-4771, ext. 248.

Beaded horse and rider by Beverly Crispin, Northern Arapaho, Fort Washakie, Wyoming, 1994. Museum purchase, Silas Cathcart-Horse Capture Traditional Art Fund, Buffalo Bill Historical Center. This acquisition is an example of the work of a contemporary Indian artist within a traditional medium.

THE PATRIARCH OF AMERICAN INDIAN SCULPTORS

At the 19th Plains Indian Seminar, John C. Ewers, Ethnologist Emeritus at the Smithsonian Institution, is scheduled to present a paper titled "The Remarkable Career of Allan Houser (1914-1994): Outstanding Painter, Sculptor, and Teacher." The life and work of Houser, who died last year at the age of 80, are particularly appropriate subjects for this seminar, which will explore the contribution of contemporary Native American artists.

Frequently called the "patriarch of American Indian sculptors," Allan Houser was a Chiricahua-Apache who grew up on his family's farm near Fort Sill, Oklahoma. As a very young boy, Houser's father, Sam Haozous, was one of Geronimo's band of Apaches that left the reservation in defiance of the U.S. government. Haozous and his wife Blossom were among the Apaches interned with Geronimo as prisoners of war in Florida and at Fort Sill, Oklahoma.

Born in 1914, Allan Houser grew up listening to his father's stories of adventure and hardship. From an early age, he loved to sketch, and he tried to capture those tales in his drawing. (In high school, Houser changed his name because "Haozous" was difficult to pronounce. His son, sculptor Bob Haozous, uses the traditional family name.) Between 1934 and 1938, Houser studied painting with Dorothy Dunn at the Painting Studio of the Indian School in Santa Fe.

In 1939, Houser and artist Gerald Nailor painted murals in the Department of the Interior Building in Washington, D.C. During the war years, he moved with his family to Los Angeles, where he worked by day as a pipefitter's helper and by night as an artist. In 1947, the Haskell Institute in Lawrence, Kansas commissioned his first major sculpture, a monumental commemoration of Indian soldiers who fought and died in World War II.

Houser received a Guggenheim Fellowship in 1949. From 1951 till 1961 he taught at Inter-Mountain Indian

Boarding School in Brigham City, Utah, and at the Institute of American Indian Art in Santa Fe from 1962 until 1975. As a teacher, he profoundly influenced an entire generation of young Indian artists, charging them to be proud of their heritage and to excel at their crafts.

In 1975, Houser left teaching to devote himself to sculpting. As he became better known, and his work was acquired by such major museums as the Heard in Phoenix, the Gilcrease in Tulsa, and the Buffalo Bill Historical Center, he began to be recognized at a national level. He was the recipient of the 1992 National Medal of Honor, the nation's highest award for artistic work. In May 1993, he received the Ellis Island Medal

of Honor, and in June 1993, he won the Prix de West Purchase Award from the National Cowboy Hall of Fame for his bronze sculpture, *Smoke Signal*.

Houser's art grew out of his heritage, but the forms it took often were startlingly contemporary. Because his work speaks movingly to audiences of all cultural backgrounds, he defied narrow characterizations and established himself as an artist of the universal. "My work," he once said, "is about my people's beauty, their dignity, about showing what I think of who I am, who they are and making



Allan Houser, Chiricahua-Apache (1914-1994). *Drama on the Plains*, c. 1978. First of 100 bronze casts; 13-3/4 x 24 x 9-17/32 inches. Buffalo Bill Historical Center.

them proud."

In 1977, the Buffalo Bill Historical Center acquired Houser's alabaster sculpture, *Drama on the Plains*. (Currently this sculpture is on view in the Plains Indian Museum.) Shortly thereafter, the Historical Center commissioned Houser to create a bronze version of the sculpture in a limited edition of 100. The first cast was added to the collection of the Whitney Gallery; proceeds from the sale of the remaining casts helped fund construction of the Plains Indian Museum. Two casts are still available for purchase through Museum Selections.

For more information, please contact Dean Swift at (307) 587-4771, ext. 230.

by Jane Sanders
Director of Membership

You might think summer is the busiest time of year for Patrons' activities at the Buffalo Bill Historical Center. Lately, however, fall, and specifically September, is quickly becoming our most activity-filled season.

This fall, the excitement begins on Friday, September 22, with the 14th Annual Buffalo Bill Art Show and Sale. At 3 pm, artist Donald "Putt" Putman will give a presentation in the Coe Auditorium on "What Motivates the Artist?" The seminar will be open to Historical Center and Art Show patrons, as well as to the public. Cocktails and hors d'oeuvres will be served at the Cody Country Art League building during a reception for the artists, and selected works will be sold via silent auction. After the silent auction, dinner will be served. A live auction follows dinner, directed by Peter Stremmel of the Stremmel Galleries in Reno. Saturday morning activities include a champagne brunch, and a "Quick Draw," in which artists paint and sculpt works in 30 minutes. The new artworks then will be auctioned. Last year, the Art Show and Sale earned more than \$10,000 for the Historical Center.

On Saturday evening, the Buffalo Bill Historical Center hosts the 19th Annual Patrons Ball. This year the

cocktail hour begins at 6 pm, rather than at 7 pm, as in previous years. Guests can dance to the sounds of Denny LeRoux and the Le Rock Band, bid on silent auction items, and win prizes during the chance drawing. This year the grand prize is a London theater vacation, including roundtrip airfare for two, six nights at the Waldorf Hotel, tickets for three theater performances of your choice, and one full-day sightseeing excursion of your choice. Meals, travel cards and other extras are included. Chance tickets sell for \$30 each.

Besides the traditional chance drawing, the Patrons Ball committee is raffling a custom log playhouse, built and furnished by regional master craftspeople. This one-of-a-kind structure is now on display in front of the Historical Center, and the furnishings are in a small exhibition in the Cody Firearms Museum breezeway. The playhouse will be shipped at no charge to the winner anywhere in the continental U.S. Tickets cost \$25, and are available, along with chance tickets, through the Development office.

As if all this isn't enough, Sunday marks the beginning of the Western Design Conference, now in its third year. More than 50 exhibitors will display their crafts at the Cody Convention Center, and the schedule includes a fashion show on Monday night and a Western dinner and dance on Wednesday. In addition to the exhibits, scholars and technical experts will present seminar sessions on Western design. The Design Conference ends on Wednesday, September 27. The registration deadline is August 30th. Call (307) 587-5898 for registration information.



Covert Workshops and Rod Skenandore. *Corral Creek Sideboard*, 1994. Walnut, juniper, cedar, driftwood, fir, lodgepole pine, water buffalo leather; 40-7/8 x 62-3/8 x 25-1/2 inches. 1994 Western Design Conference, Switchback Ranch Purchase Award.

A WHIRLWIND OF ACTIVITIES

The Buffalo Bill Celebrity Shootout, which begins on Thursday, September 28, offers something completely different. Sport shooters from across the U.S. will participate in a competition of skeet, trap, sporting clays and .22 silhouettes. Last year was the first year of the event. Special guests included Dave Butz, former Washington Redskin, Jerry Mathers and Ken Osmond from "Leave It to Beaver," character actor Denver Pyle, John DiSanti from "Home Front," Bobby Miranda from "Sister Act," John Laughlin from "Under Siege," and Marshall Teague from "Roadhouse." We expect all of these celebrities to return, and several others to join the competition.

Prizes for this year's winners include an inscribed 12-gauge shotgun, signed personally by William Ruger of Sturm, Ruger & Co., and guns and accessories from manufacturers around the U.S. The event winds up on Sunday, October 1, with a Five-Stand Sporting Clays competition, in which targets are thrown from one of

several trap throwers in random patterns of one or two birds. This is a great spectator event, so even if you're not a shooter, come and watch the fun.

Just to make sure that we don't forget the younger set, a Wild West Halloween Party will be held from 3-5 pm on Tuesday, October 31. Members' children are invited to come in Western costume for an afternoon of special activities and treats. Watch your mail for an invitation to the party!

These events would not be possible without the efforts of volunteer committees and generous donations from our members, board of trustees, and many artists and craftspeople. Our success is dependent on them.

There's something for everyone at the Buffalo Bill Historical Center this fall. We hope you will join us for at least one of these events. For more information about these activities, call the Membership Department at (307) 587-4771.



Last year's Buffalo Bill Celebrity Shootout was covered by several film crews. Here, "Leave it to Beaver" star Jerry Mathers (right) and professional shooter KK Kennerknecht are "on-camera."

W.R. LEIGH'S *BUFFALO DRIVE*

by Sarah Laughlin
Curatorial Assistant
Whitney Gallery of Western Art and Plains Indian Museum

[Editor's Note: This is the last in a series of four articles focusing on objects in the collections relating to bison that are not in the exhibition, *Seasons of the Buffalo*.]

Dr. Edward Weyer, former editor of the American Museum of Natural History's *Natural History* magazine, described *Buffalo Drive*, painted circa 1947 by W.R. Leigh, as "one of the very remarkable animal paintings of all time." During the summer of 1910, Leigh traveled to Cody, Wyoming on a hunting expedition. On this trip, he first encountered the Northern Plains Indians that inspired paintings such as this. In the library of Leigh's childhood home there was a buffalo rug on which he would lie while his father read accounts of the Indian Wars in the West.

An excellent draftsman and illustrator, William Robinson Leigh studied his craft in Munich at a time when Paris was turning towards impressionism. Though Leigh publicly decried this movement, his use of color leans towards the impressionistic.

Buffalo Drive was considered a snapshot of history when it was first shown at the Grand Central Art Galleries in 1948. The work was praised by Western enthusiasts and anthropologists for its authenticity. In retrospect this praise was exaggerated, though some aspects of the painting are correct.

The action portrayed in the painting is compressed but basically accurate. A buffalo jump is an abrupt cliff edge or vertical river bluff over which a small buffalo herd could be driven. The run in the painting has natural barriers on either side, channeling the bison toward the jump. There is a slight rise before the cliff, which tricked the animals into believing that they were running up a hill, not off the edge of a cliff. The hunters waving pieces of hide on the sides of the run helped steer the buffalo toward the cliff. Buffalo at the back of

the herd race forward in a frenzy, forcing those in front over the edge. Below, a few men wait to kill any bison that did not die in the fall. Women are at work there, removing hides and butchering the animals.

There are, however, a few notable inaccuracies in the painting. The hunter on the horse is riding on a woman's pack saddle. Men seldom used saddles, employing only a jaw rope for control. This allowed for quick mounts and dismounts, important in a hunt or battle. Saddles which men used consisted of a pad only, a hide pillow stuffed with grass.

The Native Americans depicted in *Buffalo Drive* appear

savage and as massive as the bison. In Leigh's art, Indians were one with nature; the hunters were simply more resourceful animals than the bison. However, he did see the Native American culture as exemplifying unspoiled freedom, removed from the confines of Western civilization.

As World War II ended, many people began to share these

nostalgic beliefs. Consequently, Leigh's paintings, and Western art in general, grew in popularity. Leigh believed that American artists should preserve this country's unique contribution to the world, the American West.

Increasingly Leigh was referred to as the last of a great triumvirate—Remington, Russell and Leigh. He became known as the "Sagebrush Rembrandt," although the comparison lacks relevance. Leigh disliked Rembrandt's subdued use of color. When he traveled to the Southwest and saw the brilliance of the colors there, Leigh began to use the palette that brings to life paintings such as *Buffalo Drive*.



William R. Leigh (1866-1955). *Buffalo Drive*, 1947. Oil on canvas; 77-5/8 x 125-1/2 inches. Buffalo Bill Historical Center.

TWO NEW COLLECTIONS LOANED TO CODY FIREARMS MUSEUM

by Howard M. Madaus
Curator of the Cody Firearms Museum
Robert W. Woodruff Firearms Chair

Recently, two significant collections have been loaned to the Cody Firearms Museum. The first, a group of embellished arms manufactured by Sturm, Ruger & Co., Inc., includes 17 handguns and 11 shoulder arms on long-term loan from the personal collection of William B. Ruger, Historical Center Trustee and member of the Advisory Board of the Cody Firearms Museum. Except for one firearm, Ruger's favorite hunting rifle, the collection consists solely of arms made by Sturm, Ruger & Co. embellished by outside contractors or by the firm's in-house arms decorator, Paul Lantuch.

Lantuch, a Lithuanian refugee, met Ruger through Metropolitan Museum of Art Curator Leonid Tassuruk. Impressed by Lantuch's designs, Ruger hired him as Sturm, Ruger & Co.'s arms decorator, in which capacity he was employed until about 1990. During the decade Lantuch worked at Sturm, Ruger & Co., he embellished many firearms, including a dozen of those in the new exhibition. Lantuch prefers decorative styles that use gold inlay against blue-black finishes and innovative treatments

of pistol butts with precious stones.

The collection is on view in the Ruger Gallery, in a specially constructed 20-foot-long case given by the Woods Foundation. The collection is on indefinite loan to the museum and may be supplemented by further Sturm, Ruger & Co. products in the future.

The second significant collection of late 19th- and 20th-century Maynard and Stevens target rifles has been loaned to the museum through the sponsorship of the Coors Brewing Company of Golden, Colorado. This collection incorporates 16 Stevens target rifles and 13 Maynard target rifles, as well as one of the early Maynard patent revolvers. The target rifles are primarily of the type used in an off-hand style of target competition that evolved in Switzerland and the Southern German States, known as the "Schuetzen" style. In these competitive target matches, competitors fired from a standing position (usually at ranges of 200 yards or the equivalent in paces), with no external supports for the target rifle. These rules led to several interest-

ing modifications of the target rifles used in the matches, which are evidenced in the display.

In addition to loaning the collection of target rifles, Coors has sponsored and funded the production of a new introductory video for the Coors Theater at the entrance to the Cody Firearms Museum. The 11-minute production, titled "Setting Your Sights," describes the three phases of firearms development in the American West. Filmed in Cody, the video utilized many local actors and portions of Old Trail Town in its production.



The long-term loan of a collection of firearms belonging to the Coors Brewing Co. to the Cody Firearms Museum was announced at a reception on June 29, 1995. Officiating at the dedication were (left to right) Cody Mayor Jack Skates, Coors Brewing Co. CEO Peter Coors and Cody Firearms Museum Curator Howard M. Madaus.

THE REWARDS OF BEING A DOCENT

by Sharon Schroeder
Director of Education

After visiting the Historical Center on school field trips, children often write to thank the docents who guided their tours. One 10-year-old boy said, "Thank you for showing us all the neat stuff. I would really like to work there someday." This young man may well grow up to recall that his vocational interests were sparked by a visit to a museum. And he may never forget the docent who facilitated that visit.

If you would like to make such a difference in the life of a child, perhaps you would enjoy becoming a docent. It is an opportunity to learn and to share your knowledge with others. One never learns a subject so well as when you teach it, and teaching is what being a docent is all about.

Several docents at the Historical Center are veterans, having given tours for anywhere from 10 to 18 years. Four of them are affectionately known in the Education Department as the "M's" – Mary Duggleby, Marian Schwartz, Marilyn Jensen and Martha Edwards. They

do just about everything, from teaching children how to make butter to guiding adults through the museum during the winter.

Currently, there are 21 active docents—16 women and five men. Although these docents generously contribute their time, the requests for tours far exceed the number of guides. Applications are now being accepted for a new docent training program that begins in November. Docents-in-training will be required to attend classes on Mondays from 9:30 am to 2:30 pm, November through March, with a few breaks. Considerable reading will be required, as well as occasional written assignments. It sounds like work, and it is, but the rewards are great.

If you are interested in applying for the Docent Program, contact me for information or an application. If you cannot commit to the docent program but would like to be a school program assistant, please call Janice Fuld for information.



Docent Mary Louise Greever demonstrates firearms to children and teachers in the Cody Firearms Museum.

REACHING OUT TO SCHOOLS

by Janice Fuld
Coordinator of Children's and Family Programs

This year the Buffalo Bill Historical Center is providing teachers with more opportunities to use the Historical Center's resources to supplement their curriculum. To better meet the needs of regional teachers, we have recently formed a Teacher's Advisory Committee, composed of elementary, middle and high school teachers from the Big Horn Basin. This committee will meet throughout the year to guide the Historical Center's educators in developing relevant learning experiences for students from kindergarten through high school.

The Historical Center will also schedule regular training sessions and receptions for teachers from the Big Horn Basin, so they can explore concepts and themes presented in the Historical Center's special exhibitions and permanent installations. Special workshops will provide teachers opportunities to learn about the Historical Center's museums and programs and to discuss ways that they can use the Historical Center's resources.

During the 1994-95 school year, the Historical Center began enlisting the help of local students in the design and development of museum exhibitions. This year students from Cody High School helped develop a resource area, selected sounds for a sound board and identified grasses for a buffalo wallow in the *Seasons of the Buffalo*

exhibition, and students from Powell High School developed a multimedia presentation for the exhibition. Elementary school students from Cody and from the Wind River Indian Reservation also made suggestions for the design and development of the exhibition.

The Historical Center began collaborating with local school-to-work agencies this past year to provide local high school and college students valuable on-the-job learning experiences. Currently eight students are working in several departments throughout the Buffalo Bill Historical Center.

During the upcoming school year, in addition to featuring school programs related to Cowboy Songs & Range Ballads and Buffalo Bill's 150th birthday celebration, the Buffalo Bill Historical Center will reintroduce "Native American Day" school programs on September 14th and 15th. During the 1994-95 school year more than 1,000 4th and 5th grade students attended school programs here, and more than 3,000 students participated in docent-led tours.

I am eagerly awaiting the coming school year and encourage you to contact me at (307) 587-4771, ext. 418, if you have any suggestions or questions about our school programs.



Sharon Bothwell and Kathy Taylor of The Circuit Riders perform for Big Horn Basin students as a part of the Cowboy Songs & Range Ballads school program.

MUSEUM VOLUNTEERISM

by Sharon Schroeder
Director of Education

It has been said that "on the frontier there were so few people to do so many jobs that great value was placed on cooperation and volunteerism." That spirit must have persisted, because volunteerism is flourishing at the Buffalo Bill Historical Center.

If you visited the Historical Center this summer, you undoubtedly received a warm welcome from a man or woman as you entered. That person is one of more than 125 volunteers who donate their time and talents to the Historical Center. Volunteer hosts and hostesses assisted the admissions and information desk staff by directing and providing information to thousands of summer visitors. Visitors who entered as strangers often left feeling like friends.

A recent study by the American Association of Museums revealed that the 8,200 museums in the United States attract more than 500 million visitors annually. From those figures, one can appreciate the significant contribution that museums make. To serve the visitors, museums employ about 150,000 staff members, a comparatively small number.

So how do museums accomplish this? Through the

efforts of volunteers! Museums in this country utilize the services of 377,000 volunteers, many of whom work more than 35 hours per week.

The importance of volunteer staff to the operation of the Historical Center cannot be overstated. These men and women bring a tremendous range of skills and experience to the institution. They serve as docents, typists, event organizers, fund-raisers, school program assistants, caterers, carpenters, collection-care providers, exhibition builders, and many others. They range from natives to newcomers, and retirees to teenagers. Above all, they are people who care. Without volunteers, many of our events and programs simply would not exist.

Volunteers receive family memberships and other benefits for their efforts, but the majority of them would tell you that the rewards are in the doing. They are highly valued by visitors and Historical Center staff for their contributions and because they make the museum a better place for us all.

If you would like to become a member of the Volunteer Organization at the Historical Center, please call the education department at (307) 587-4771, ext. 418.



The Historical Center honored its volunteers at the Annual Appreciation Dinner on April 20.

KRIENDLER GALLERY OF CONTEMPORARY WESTERN ART OPENS

The H. Peter and Jeannette Kriendler Gallery of Contemporary Western Art is the newest permanent installation at the Buffalo Bill Historical Center. Opened to Patrons on July 7, this elegant space showcases more

than 40 works of contemporary Western art, making it a lively addition to the other exhibitions. We invite you to come visit the Kriendler Gallery and get a fresh perspective on the Western art that is being created right now.



The H. Peter and Jeannette Kriendler Gallery of Contemporary Western Art is situated on the mezzanine above the Orientation Gallery.



Peter Kriendler and Mrs. Henry H.R. Coe pause at the entrance of the new gallery.



A substantial crowd turned out for the ribbon-cutting ceremony opening the H. Peter and Jeannette Kriendler Gallery of Contemporary Western Art. From left to right: Director Peter Hassrick; Assistant Director Wally Reber, who designed the gallery; Chairman Mrs. Henry H.R. Coe; Trustee William D. Weiss; Whitney Gallery Curator Sarah E. Boehme; and H. Peter Kriendler.



Artists Joe Beeler and Fred Fellows visit with Pete Kriendler in front of the Historical Center. Beeler and Fellows were among more than 20 artists who attended the opening.



Artist Bob Wade stands beside his artwork, *Chief Joe*, in the Kriendler Gallery.

ACQUISITIONS

PLAINS INDIAN MUSEUM

Woman's moccasins with attached leggings. Southern Cheyenne, Oklahoma, ca. 1890. Buckskin, rawhide, yellow ochre, beads. Gift of Mr. and Mrs. Cliff Manuel, in memory of William Paton, Shell, Wyoming.

Bowl. Pueblo, Arizona, prehistoric. Gift of Mr. and Mrs. Cliff Manuel, in memory of William Paton, Shell, Wyoming.

Two Bowls. Pueblo (possibly Zuni), Southwest. Gift of Mr. and Mrs. Cliff Manuel, in memory of William Paton, Shell, Wyoming.

Bowl. Pueblo, Southwest, prehistoric. Gift of Mr. and Mrs. Cliff Manuel, in memory of William Paton, Shell, Wyoming.

Two dolls. Navajo, Southwest, ca. 1950-60. Gift of Mr. and Mrs. Cliff Manuel, in memory of William Paton, Shell, Wyoming.

Woman's moccasins. Crow, Montana, ca. 1940. Moose hide, beads. Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

Two dolls. Crow, Montana, ca. 1920. Muslin, buckskin, cotton thread, beads. Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

Bag. Plains, ca. 1925. Buckskin, beads. Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

Woman's gauntlets. Northern Plains. Smoked elk hide, beads. Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

Man's gauntlets. Northern Plains. Smoked elk hide, beads. Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

Metate (grinding stone). Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

Beaded medallion necklace and porcupine quill necklace, Plains, and piece of loomed beadwork, Chippewa. Gift of Dr. James Morrison, in loving memory of Julia Frost Pasley Morrison.

WHITNEY GALLERY OF WESTERN ART

T.D. Kelsey (born 1940). *Change of Seasons*, modeled 1994, cast 1995. Bronze; 45-1/2 x 60 x 34 inches. Gift of Allen & Company Incorporated.

John Beauchamp, Jr. (1906-1957). *The Falls*, 1930. Serigraph; 6 x 4 inches. William E. Weiss Fund.

John Beauchamp, Jr. (1906-1957). *Old Faithful*, ca. 1930. Serigraph; 6-1/4 x 3-7/8 inches. William E. Weiss Fund.

William Wilke (1879-1958). *Old Faithful Geyser*, ca. 1930. Serigraph; 6-1/2 x 4 1/2 inches. William E. Weiss Fund.

William Wilke (1879-1958). *Upper Falls of the Yellowstone*, ca. 1930. Serigraph; 6-1/2 x 4-3/4 inches. William E. Weiss Fund.

William Wilke (1879-1958). *Kepler Cascade*, ca. 1930. Serigraph; 6-1/2 x 4 1/2 inches. William E. Weiss Fund.

William Davis (born 1949). *Wind River Maiden*, 1995. Painted bronze; 29-1/2 x 12 x 12-1/2 inches. Gift in honor of H. Peter Kriendler from Marge and Ernie Goppert.

Neil Parsons (born 1938). *Thunder Wheel*, 1988. Mixed media on paper; 24-3/8 x 24-3/8 inches. Gift of Miriam and Joe Sample.

Gordon McConnell (born 1950). *Close to the Darkest Shadows*, 1995. Acrylic on paper; 8-7/8 x 12 inches. Gift of Miriam and Joe Sample.

Gordon McConnell (born 1950). *Riding Beams of Magnifying Light*, 1995. Acrylic on paper; 8-7/8 x 11-7/8 inches. Gift of Miriam and Joe Sample.

CODY FIREARMS MUSEUM

Colt 1883 double barrel shotgun, serial number 5200. Gift of Wendell G. and Waneta J. Swank.

A collection of 33 commemorative Colt, High Standard and Winchester Commemorative revolvers, pistols and rifles. Gift in memory of Catherine Cotton.

Haenel Model 303 airgun, ca. 1990. Gift from Classic Munitions, Co., Inc.

Eleven boxes of early ammunition. Gift of Bob and Millie Schulz, Tulsa.

Smith and Wesson revolver, No. 1, 2nd issue. Gift in Memory of Prince Lemuel Majors, Bishop, California.

Belgian pepper box revolver pinfire. Gift of Bert and Pat Peters, Bishop, California.

Beretta Model 92F semi-automatic pistol. Gift of Beretta USA, Corp.

Seven shot .22 revolver, marked "Buffalo Bill." Gift of Bruce W. Spaulding.

Two boxes of 1940 vintage shotgun shells. Gift of David S. Parker.

Percussion pistol, 1860-1868. Gift in Memory of father Charles Ross Van Eman, 1889-1954, and his Grandfather Josephus Cooper Van Eman, 1821-1891.

Eighteen Savage and Stevens rifles, shotguns and pistols. Gift of Alonzo "Butch" Paige.

Wbley & Scott, Ltd., shotgun, 1905, with case. Donated by William J. Mikonis, Cooke City, Montana.

Winchester Model 1892 carbine, .25-20 caliber, serial number 224301. Gift of Allen Boyer.

World War I stereoptian set and restoration parts. Museum purchase.

MEMBERSHIP CAMPAIGNS AND MORE

by Jane Sanders
Director of Membership

The membership department, which oversees the activities of the Patrons Association, has worked for almost 20 years to raise operating funds for the Buffalo Bill Historical Center; to organize embellishments for exhibition openings, including cocktail receptions and dinners; to encourage participation in Patrons' activities, thereby helping to expand membership; and to help the Patrons Ball committee create an evening of entertainment which also raises money and awareness of the Patrons Association and the Historical Center.

Central to every activity of the membership department is the need to augment income to the Historical Center. By developing interesting events and activities for Patrons, we believe that more people will want to become involved in the museum.

Membership income accounts for about 7 percent of all fund-raising at the Buffalo Bill Historical Center. Many museums across the U.S. raise up to 20 percent of income from membership. Our goal is to increase membership revenue in 1995 by 20 percent over last year.

One initiative in particular which current members can assist is the Share the West campaign, which kicked off early this year. We are asking you, our members, to introduce the Historical Center to friends or family members who might be interested in learning about the American West. The member who helps us bring in the most income to our membership program will receive two free airline tickets to travel anywhere in the continental U.S. The winner will be notified after January 10, 1996.

Why do people become members of the Patrons Association? First of all, they want to support a world-class institution. The Historical Center is known internationally for the preservation of the West and the quality of our exhibitions.

Another reason is to participate in

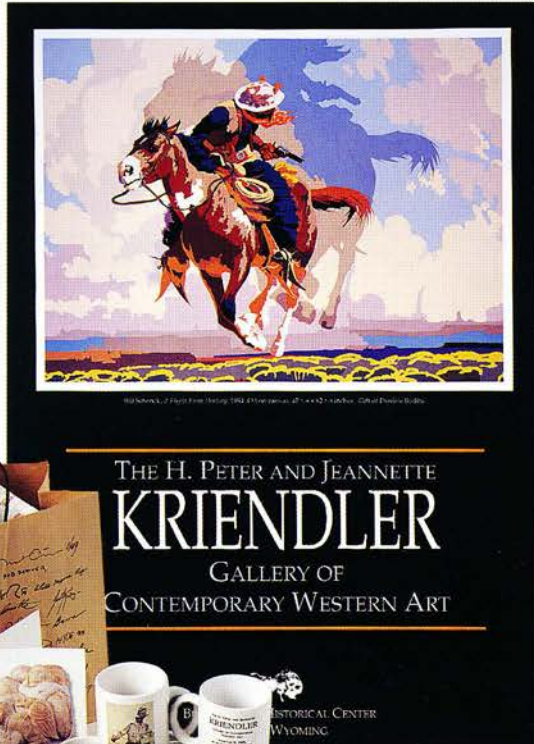
the educational activities of the Historical Center, including seminars like the Summer Institute and Plains Indian Seminar, and programs such as Cowboy Songs & Range Ballads, and to donate your time as a volunteer or docent. Also, new programs especially for children make it possible for everyone in the family to take part.

A third reason for joining the Patrons Association is to participate in the social activities of the museum, including exhibition openings, dinners, the Patrons Ball, the Buffalo Bill Celebrity Shootout and even trail rides. These events give our members the opportunity to meet people in the community, as well as to enjoy the company of good friends. In addition, we try to include an educational element in these activities. The trail ride to the buffalo jump on the TE Ranch on May 22 is one example of how we can teach our members about the West, while having fun. Whatever the reason your friends or family members might join, remember you can win free travel tickets through the Share the West campaign. For more information on this program, call the membership department at (307) 587-4771.

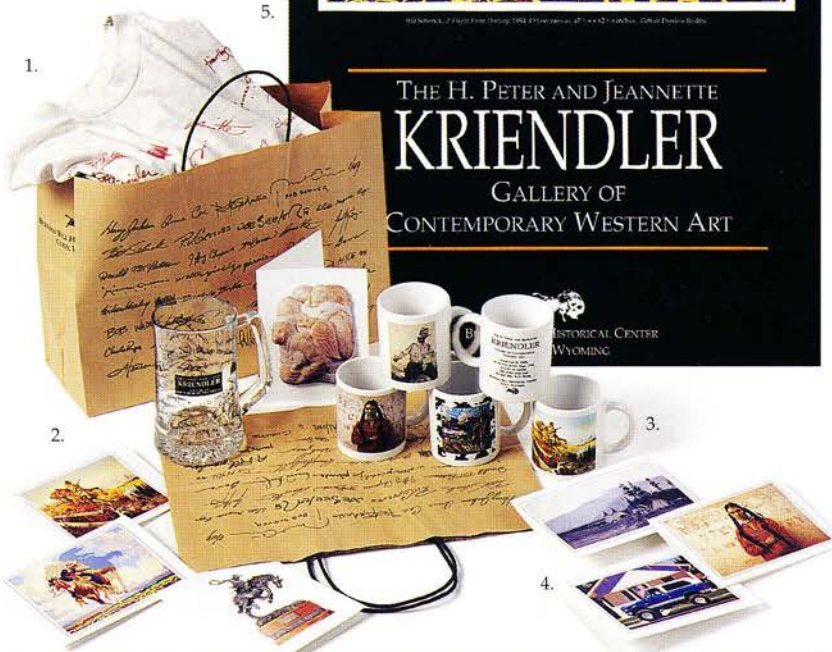


One activity Patrons enjoyed in conjunction with the opening of the exhibition *Seasons of the Buffalo* was a trail ride to a buffalo jump located on the TE Ranch.

MUSEUM SELECTIONS



Photos by Andreas Kornfeld



MUSEUM SELECTIONS PROUDLY PRESENTS
new products
 in honor of the opening of the
H. PETER AND JEANNETTE KRIENDLER
GALLERY OF
CONTEMPORARY WESTERN ART.

1. Artists' signature t-shirt. 100 percent "ash" cotton with maroon signatures. Short sleeve adult: L-XL, \$10.99. (Patron's price: \$9.34.) XXL, \$12. (Patron's price: \$10.20) Long sleeve adult: L-XL, \$15.99. (Patron's price: \$13.59.) XXL, \$17.99. (Patron's price: 15.29)
2. Artists' signature stein. #455019. \$10. (Patron's price: \$8.50.)
3. Coffee mugs. \$12 each. (Patron's price: \$10.20.) Images include *Coils* by William Matthews; *At the End of Her Rope* by Anne Coe; *Free Trapper* by John Clymer; and *A Contemporary Sioux Indian* by James E. Bama. Please specify preference.
4. Eight assorted notecards by Kriendler Gallery artists. Boxed, with envelopes. #37811. \$8. (Patron's price: \$6.80.)
5. The H. Peter and Jeannette Kriendler Gallery of Contemporary Western Art: *A Flight From Destiny* by Bill Schenck. Poster; 20 x 28 inches. #31815. \$8. (Patron's price: \$6.80.)

720 Sheridan Avenue • Cody, Wyoming 82414 or call (307) 587-3243 • Outside Wyoming call 1-800-533-3838.



**BUFFALO BILL
 HISTORICAL
 CENTER**

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