

# POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ WINTER 1998





## FUND FOR THE BBHC VITAL TO OPERATIONS

**T**he Fund for the Buffalo Bill Historical Center (previously named The Annual Fund) is a vital component of the Center's public support budget. This year The Fund, chaired by Trustee Charles G. Kepler, has a goal to raise \$425,000 or approximately 8 percent of the Center's operating budget.

**What does The Fund support?** It supports specific programs as well as the general enhancement of the Center. You can choose. It can support the Center's educational programs that reach into remote Wyoming communities as well as Cody. Or the Center's internship program that trains the future museum leaders of America. It can support the acquisition of books, rare works of art and western Americana, award-winning publications, the preservation of the Center's vast permanent collections and popular events scheduled through the year. It also supports the daily expenses of security, maintenance and staff salaries that make up a large percentage of the annual budget.

Contributions to The Fund for the Buffalo Bill Historical Center touch every aspect of the Center's work and are critical to its success.

The Center's Board of Trustees and staff are committed, now more than ever, to its mission of advancing knowledge about the American West. Your contribution, no matter its size, is deeply appreciated. Please send contributions to the Development Office, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414.

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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.

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## READER'S FORUM PLANNED IN 1999

Got a question? Would you like to comment on any of the articles in *Points West*? Beginning with the Spring 1999 issue (and depending on the level of reader interest) *Points West* will begin carrying a Reader's Forum. To be successful, the Reader's Forum will require the committed involvement of readers.

Letters should be brief, approximately 150 words or less, and must be signed. Please include a legibly printed name, return address and daytime telephone number. Letters may be submitted by e-mail to [bbhc@wavecom.net](mailto:bbhc@wavecom.net) or by conventional mail to the Editor, *Points West*, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414.

Letters selected for publication will be chosen at the editor's discretion. Questions raised in letters may be answered in the pages of *Points West* for the benefit of all readers.

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Cover: *Red Armed Panther*, sometimes called *Red Sleeve*,  
*Cheyenne*. Photograph taken by L.A. Huffman, at Fort Keogh,  
Mont., 1879. Water colored with oil highlights.



# L.A. Huffman

## DOCUMENTING THE OLD WEST

By Nathan Bender  
Housel Curator, McCracken Research Library



*Cutting Out a Steer. L.A. Huffman, not dated.*

Documenting the spirit and culture of the frontier West was the passion of L.A. Huffman. With his 50-pound homemade camera and a horse, he traveled the western range from his base in Miles City, Montana. His ability to capture the cowboy's daily experience, the dignity of the Plains Indian peoples, and the sheer vastness of the unfenced range have been equaled by few other photographers of any era. As such he is now commonly viewed as the Charlie Russell of western photography.

Through a recent purchase-donation agreement, the McCracken Research Library is proud to add the L.A. Huffman Studio Collection to our holdings. This is a research collection of incredible significance that consists of over 2,200 letters, 1,075 photographs and a variety of artifacts from the studio of frontier photographer L.A. Huffman. Until recently, this collection had remained in the original Huffman house

in Miles City. It was purchased by antiquarian dealer Thomas Minckler of Billings, Montana. In his care the original photographic prints were cataloged and manuscript correspondence carefully transcribed. Minckler also added original Huffman photographs to the collection from other sources when possible.

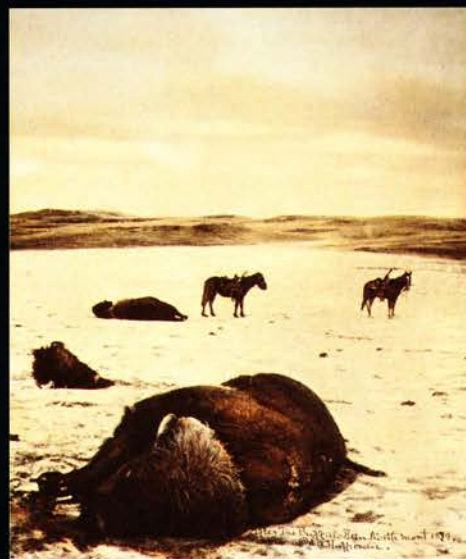
The high artistic quality of Huffman's pictures is evident even to persons who know little about photography. His images can reach out and grab the interest of a viewer. The particular images within our collection contain a high percentage of original prints made by Huffman himself directly from his original glass plates. These are quite valuable and rare. The artifacts from the Huffman studio include pens and inks used to title and hand color his prints, a Plains Indian buckskin doll used as a studio prop, his glasses, a studio chair, and two trunks, among other items.



Laton Alton Huffman (1854-1931) was born in Iowa and learned the craft of photography from his father. In the summer of 1878 he apprenticed at Moorhead, Minnesota with the later famous Yellowstone Park photographer F. Jay Haynes. By December 1878 Huffman obtained his first professional appointment as a civilian post photographer at Fort Keogh, Montana Territory, near Miles City. This position gave him his start on what turned out to be a lifetime project, that of photographing eastern Montana and northern Wyoming during the last two decades of the western frontier. Most of Huffman's pictures were taken out on the range, where he carried his cameras on horseback, along with the chemicals and glass plates needed to create permanent images. This mobility distinguished him from a mere studio photographer and enabled him to capture authentic action photographs. His studies of ranch life, cattle drives, wild horse roundups, herds of sheep, and other facets of western ranching came to influence other photographers who followed in his footsteps.

Huffman became well acquainted with the Northern Plains Indians, and in particular with the Northern Cheyenne. Sometimes he managed to obtain portraits of Native Americans visiting at Fort Keogh and sometimes he traveled out to meet them at their villages. Prominent among his Cheyenne friends and acquaintances were Two Moons, American Horse, and Young Plenty Bird. As for his pictures of the ranchmen, his photographs of

**“His ability to capture the cowboy’s daily experience, the dignity of the Plains Indian peoples, and the sheer vastness of the unfenced range have been equaled by few other photographers of any era.”**



Top: *Bronco Cross-Hobbed and Saddled.*  
L.A. Huffman, bromide print, not dated.

Below: *After the Buffalo Run, North Montana.*  
L.A. Huffman, 1879.

American Indians went beyond portraiture to include scenes of family life and traditional activities.

In 1882 he traveled to Yellowstone National Park and with a stereoscopic camera took a series of images of geological wonders. Appreciative of his environment, he included landscapes and wild animals among his specialties. His pictures of the last of the buffalo in Montana Territory, both alive and as being shot and skinned by professional hunters, are the only ones of their kind, as later photographers simply were not able to recreate pictures of the buffalo hide hunting business. Watching the destruction of the herds may have also kindled in him an interest in wildlife conservation, as he later became good friends with William T. Hornaday, curator of the New York Zoological Park and founder of the American Bison Society. Within the Huffman collection, much correspondence exists between these two men.

In the early 1880s Huffman left Fort Keogh and established his own business in Miles City in a studio he built from lumber salvaged from a steamboat. By 1885 he was using a single-lens glass-plate camera that he constructed from parts ordered from a catalog and built himself. He operated this first Miles City studio until 1890. For the next few years he traveled within the United States, then returned to Montana and was elected to the Montana



House of Representatives for Custer County in 1893. In 1896 he opened a studio in Billings, ran it there for a few years, then closed it to reopen a new studio in Miles City. Huffman shifted his emphasis from new photography and largely concentrated on selling prints made from his stockpile of glass plate negatives after about 1905.

An important aspect of Huffman's life is that he was accepted and well liked by frontier leaders and other men of influence. His list of associates reads like a Who's Who of the region. Names of people he knew and often corresponded with include George Shields (editor of *The American Field* magazine), Yellowstone Kelly (YNP's first park ranger), anthropologist George Bird Grinnell, poet Badger Clark, Montana's political father Granville Stuart, and writer Hamlin Garland. The correspondence that accumulated from these people went beyond business matters and documents. An untapped historical treasure trove, these letters show how Huffman participated in the settling of the West and his interaction with other leaders of the era. To our knowledge this is the most extensive collection of Huffman letters ever assembled, enough to keep several historians busy for many years. ■

*Note: Persons wishing to contribute to the acquisition fund for this collection are invited to contact Frank Goodyear of the Development Office of the Buffalo Bill Historical Center, at (307) 578-4013.*



*Mrs. Man On The Hill, Brule Sioux (detail). L.A. Huffman, 1880.*



# Christmas Greetings from Dave

By Christine Houze  
Former Curatorial Assistant  
Buffalo Bill Museum

*Christmas season, 1921, a fictional conversation takes place:*

*"Dear, here's a Christmas card from Dave."*

*"Dave who?"*

*"Annie Oakley's Dave."*

*"Oh, Dave the Wonder Dog!"*

Sending Christmas cards wasn't unusual for a dog who also wrote letters and penned an autobiography. Dave was an extraordinary dog with an extraordinary mistress.

For 10 years, (1913-1923) Dave was Annie Oakley's constant companion. The English setter hunted with her and her husband, Frank Butler, but more important, he was an integral part of Annie's shooting demonstrations. Annie would shoot coins and marbles flipped into the air, knock a cigarette out of Frank's hand, and finally, split an apple placed on Dave's head. Dave "possesses a great deal more nerve than most of his human brethren, for he never flinches when a bullet picks off the apple balanced on the top of his head. He seems to know that the sight and aim of his mistress are true, and that if he remains still he will not be harmed." Before the largest piece of apple hit the ground, Dave would catch it in his mouth and prance around, as if to show off Annie's marksmanship and his own courage.

Dave traveled with Annie and Frank in 14 countries

and throughout the eastern United States, where he had his own railroad pass during the war. Hotels, usually not receptive to dogs, welcomed the well-mannered Dave and he enjoyed privileges seldom given to other canines. "Dave frisks into the corridors and lobbies like the great traveler that he is. He is never surly, and seems to say a how-d'ye do to people he passes." A 1921 newspaper editor called Dave a "democratic dog, friend to all, rich and poor, old and young."

Although Dave was an English setter, Annie Oakley said he was born an American and should "do his bit" during World War I. For two summers Dave raised money for the Red Cross by finding coins and bills which people had tied into their handkerchiefs. After Dave had the scent, the money was hidden. Inevitably, the patriotic dog found the concealed money and it went to the war efforts of the Red Cross.

Long before White House dog Millie wrote her book, Dave wrote his autobiography, titled "The Life of Dave, as Told by Himself." His earliest recollections of puppyhood were not his favorites. Rather the first meeting with Annie stands out in his memory: "She spoke to me so kindly and gently while patting my head and rubbing my ears that I knew then I would love her and would always do so." Dave recounted the joys of hunting, his misadventures, his bout with pneumonia and, poignantly, visiting Annie in the hospital. (In November of 1922 Annie was in a car accident in Florida and was badly injured.) "My, but we were glad to see each other. But she looked very feeble and could only put out one hand to stroke my head. By putting my feet on a chair I managed to get close enough to her to lick her ear." Dave and Frank spent hours with Annie every day until she was released. She would wear a leg brace for the rest of her life.

Another tragedy occurred just a few months later; Dave was killed instantly by an automobile while on a walk with Frank. His gravestone in a Florida cemetery simply says "Dave." Dave was a wonder dog to the public, but he was family to Annie Oakley. ■





# AMERICAN HISTORY ON FILM

## Cody, Roosevelt and the Rough Riders

By Lillian Turner  
Public Programs Coordinator



Buffalo Bill's Wild West in a rehearsal of the charge up San Juan Hill, a re-enactment performed at Madison Square Garden in 1899.

As part of the centennial observance of the Spanish-American War, the annual Ron Bishop Western Film Seminar on February 5-6 will focus on William F. Cody, Teddy Roosevelt, and the Rough Riders.

At the conclusion of the war, John Burke, publicist for Buffalo Bill's Wild West, determined to capitalize on the post-war popularity of Teddy Roosevelt and his famous regiment, the Rough Riders. He hired sixteen Rough Riders for the 1899 show season. The "Battle of San Juan Hill" became the grand finale of both the 1899 and 1900 seasons.

Surprisingly, the new movie industry did not follow suit. Hollywood produced only one known version of this part of American history, *The Rough Riders* (1927), a silent film directed by Victor Fleming. Prints of this film are not known to exist.

In July, 1997, Turner Network Television broadcast a four-hour miniseries also titled *The Rough Riders*, starring Tom Berenger, Sam Elliott, and Gary Busey. This film will be the featured presentation of the seminar. Its director and screenwriter, John Milius,

will be one of the speakers. John Milius's directorial credits include his debut film *Dillinger* (1973), *Red Dawn*, *Conan the Barbarian*, and *The Wind and the Lion*. His writing credits include, among others, *Apocalypse Now* (for which he shared an Academy Award nomination with Francis Ford Coppola), *Jeremiah Johnson*, *The Life and Times of Judge Roy Bean*, *Magnum Force*, and *Geronimo: An American Legend*.

Dan Gagliasso, Hollywood screenwriter involved in the making of *The Rough Riders*, will address the topic "Hollywood and the Rough Riders." Paul Andrew Hutton, professor of history at the University of New Mexico, brings together Teddy Roosevelt and his Rough Riders with Buffalo Bill's Congress of Rough Riders of the World. Also to be screened during the seminar will be Milius's *The Wind and the Lion* with Brian Keith as Teddy Roosevelt, *Rough Riders Roundup*, and an entry from the Rough Riders series.

For further information about the seminar, contact the Education Department at (307) 578-4007 or e-mail at: [programs@wavecom.net](mailto:programs@wavecom.net). ■



# WINCHESTER'S ENGLISH SHOTGUNS:

By Herbert G. Houze

While it is now common practice for companies to sell products under their own tradename that are in fact made by other concerns, the phenomenon is generally regarded as being a fairly recent innovation. Or is it?

During the late 18th and throughout the 19th centuries London gunmakers routinely marketed arms under their own proprietary names that were built by subcontractors in Birmingham or elsewhere in Europe. Likewise many American gunmakers of the same period, such as Constable in Philadelphia, Haslett in Baltimore and the Moore family in New York City, followed suit. Though it has been argued that these makers, as well as others, simply used foreign-made parts to assemble firearms, various custom house records indicate they were importing fully finished arms from Great Britain and Europe. As the American arms industry matured and became heavily industrialized, the reliance upon foreign sources for gun parts gradually diminished. Some custom gunmakers, however, continued to use English-made locks in the rifles or pistols they produced until almost the end of the 19th century. For the most part these

makers believed that the handmade English product possessed a greater sureness of fire than its mass-produced American cousin (a point that had some validity given the uneven quality found in American products of the time).

With the rise of American pride in its industrialized arms industry after Samuel Colt's efforts at the London International Exhibition of 1851, foreign-made arms became increasingly viewed as inferior to those made within the borders of the United States. This impression grew and spread throughout the 1850s, 60s and 70s to the point that foreign arms were viewed with almost universal disdain by American sportsmen. To many the growing importance of the American arms industry found its best expression in the displays set up by firms such as Colt, Remington, Smith & Wesson and Winchester at the 1876 Centennial Exhibition held in Philadelphia. The varied nature and uniform high quality of their product lines assured the public that American arms had no equals. Thus, it would appear to be somewhat of an anomaly that a mere four years later the Winchester company began importing English



Pictured are three examples of Winchester's imported English shotguns, circa 1878-1884. From top to bottom: Winchester Club Class double barrel, 12 gauge; Winchester Class C double barrel, 12 gauge; and Winchester Match Class double barrel, 16 gauge. (BBHC photo).



# A Marketing Maneuver With Lasting Influence

shotguns for sale under their name in New York City.

The reasons for the Winchester company's actions were purely economic. Having established a dominant position within the repeating rifle market, the firm wanted to expand its influence into other areas. Recognizing that the dynamics of the arms trade were rapidly changing and that the demand for double barrel shotguns would soon exceed the production capabilities of those American companies manufacturing such arms, Winchester's management decided to aggressively attack that market. Though Winchester could have easily built its own shotguns, the costs of developing and then tooling up for such a new model would have been both cost prohibitive and time consuming. As he had been advised that conditions were ripe to take over the market, Oliver F. Winchester decided that the simplest expedient was to import first quality shotguns from abroad. Consequently, in early 1880 Winchester entered into an agreement with Christopher G. Bonehill of Birmingham to produce double barrel shotguns bearing the name of the Winchester Repeating Arms Company. Sold through the company's New York City Depot, these shotguns retailed for prices between \$40 and \$85—not insignificant amounts for the period (as a point of comparison a Colt Model 1873 Single Action Army Revolver sold for approximately \$20 at that time). In 1881 the Winchester company changed contractors and began purchasing shotguns made by Richard Redman of Birmingham. Though of the same design and quality, Winchester was able to sell Redman's shotguns for considerably less (from \$36.50 to \$66.50) than Bonehill's. In addition, the company began marketing even lower-priced English shotguns by other makers.

Needless to say, neither E. Remington & Sons nor the Colt's Patent Fire Arms Manufacturing Company were pleased by Winchester's incursions into what they had considered their own markets. While Remington was not in a financial position to retaliate, Colt was and did. It

announced plans to introduce a new repeating lever action rifle to challenge Winchester's position within that market and launched a vocal "Buy American" campaign to discredit its competitor. In turn Winchester began importing inexpensive P. Webley & Sons double-action revolvers to sell in New York. The trade war between the two giants worsened during 1883 when Winchester let it be known that it would begin production of its own single-action revolver (to compete with the Colt Model 1873) and a slide action rifle (to compete with one that Colt was planning to produce).

By early 1884, however, Winchester's management had decided that a quick strike was necessary to diffuse any future fighting between it and Colt. In a masterful bit of subterfuge, T. G. Bennett, Winchester's vice president, set up a meeting with Major General William B. Franklin, general manager and vice president of the Colt company for June 1, 1884. Two weeks prior to that meeting Winchester sold its entire remaining stock of English shotguns (some 1,356 arms) to the New York dealer

J. P. Moore & Sons at a loss. Having effectively flooded the New York market with inexpensively priced shotguns to further depress Colt's profit margins, Bennett then went to Hartford and showed Franklin working models of Winchester's new revolver, as well as slide action rifle. Though the content of their meeting is not known, Bennett wrote in his diary that night that the two companies had reached an "agreement not to interfere in the other's markets." The Colt company subsequently withdrew its Burgess lever action rifle from the market and Winchester dropped its plans to begin production of a single action revolver. The two firms did compete peacefully in the slide action rifle market after the Winchester Model 1890's introduction, but they never again came head-to-head in the shotgun market. ■

**“The trade war between the two giants worsened in 1883 when Winchester let it be known that it would begin production of its own single-action revolver and a slide action rifle.”**

*Editor's note: Herbert G. Houze is a former curator of the Cody Firearms Museum at the Buffalo Bill Historical Center.*



# MUSEUM DISCOVERY TEAM LAUNCHES

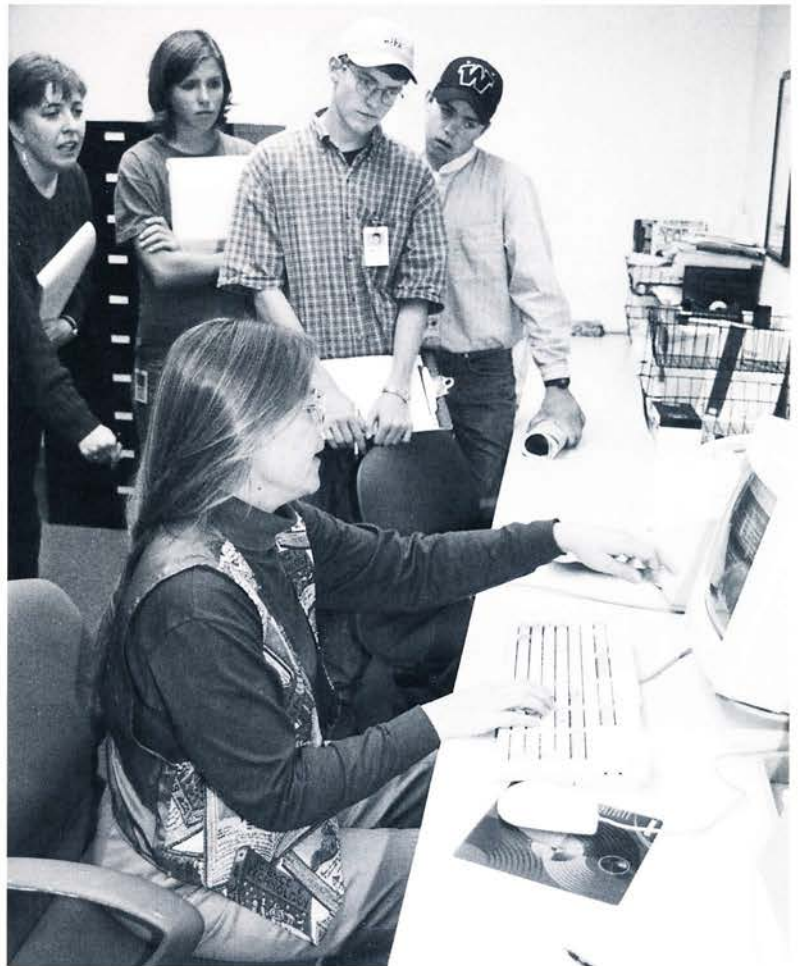
*By Sharon Schroeder  
Director of Education*

**T**he spirit of the West lives on in the youth of today! That notion is borne out by six brave pioneers, more commonly known as Cody high school students, who are advancing on yet another frontier. These young people are exploring the dimensions of the Buffalo Bill Historical Center in search of opportunities for learning beyond the boundaries of the formal classroom. They are enrolled in an elective credit interdisciplinary course, Introduction to Museum Studies, which is the outgrowth of a partnership formed this year between the Historical Center and Cody High School.

Why did this partnership come about and what prompted these young people to enroll in this course? From the students' point of view, they thought the course provided an opportunity for a "behind the scenes" experience at the Historical Center. Others were motivated by a desire to learn more about the history of the American West. The ability to work independently and have the freedom to choose the subjects they wanted to study were other reasons that prompted them to select the course.

From the vantage point of the Center, it was a logical step. The mission of the Historical Center is to educate the public about the American West and who more likely to involve in that process than the high school, which is located within easy walking distance of our front door? The school district was already open to the concept because they have been seeking opportunities in the community for students to learn in non-traditional ways. Thus, we have the beginning of what may prove to be a model for other community organizations as well as other school districts in expanding and creating new educational opportunities for students.

The enrolled students, who have adopted the name "Museum Discovery Team," are being exposed to many facets of the Historical Center in order to gain an understanding of how a museum operates and the roles that various staff play in the organization. The central focus of the course will be the creation of a thematic learning unit or mini-exhibit. Working in small groups under the supervision of educational specialist Michele Leafdale and teaching assistant Becky Menlove, students will select a theme and objects from the collections that reflect that theme. Using the resources of the McCracken Research



BBHC Librarian Frances Clymer instructs students about Internet use. Left to right are Becky Menlove (teaching assistant), Shauna Preator, Jame Kelley, and Luke Ellsbury.



# NEW WAY OF LEARNING

## MUSEUM STUDIES CLASS PROVIDES RICH OPPORTUNITY

*By Bryan Monteith  
Superintendent of Schools  
Park County School District 6*



Above: Students learn about plans for a natural history museum. Left to right are Luke Ellsbury, Pat Caldwell, Jame Kelley, Whitney Morlang and Shauna Preator.



Left: Luke Ellsbury discusses a painting with classmates Marko Ruble, Jame Kelley, Shauna Preator, Whitney Morlang, and teaching assistant Becky Menlove.

Library and the Center's database, they will research their objects and create written documents, providing historical and cultural information. Based upon their research, the students will then develop oral presentations.

However, it is not just high school students who will benefit from the course. In the latter weeks of the course, the students become teachers, taking their lessons into the elementary classrooms to share their knowledge with younger students. Their presentations will address a diverse subject matter ranging from a 19th-century sheepwagon to a landscape painting to a Lakota winter count.

The requirements of the course call upon high-level thinking skills on the part of the students. They are being asked not just to acquire information about the collections but to interpret it. Learning how to conduct research as well as the development of oral and written skills are excellent preparations for college. Likewise, the students are being exposed to a variety of career paths at a time in their lives when they are making important decisions for the future. ■

**W**e are extremely excited with the collaborative agreement initiated between the Buffalo Bill Historical Center and Cody High School this past year. One of the key goals of the district has been to provide students with opportunities to learn in non-traditional ways, and in ways which are more authentic and representative of the real world outside of the traditional school setting.

With the agreement generated between the district and BBHC, participating students are now involved in an innovative and integrated program of studies which requires them to use skills from multiple academic areas. Placing students in an atmosphere where they can secure rigorous academic training while understanding the nature of the work world within BBHC is truly unique. The setting at BBHC is rich with resources and learning opportunities. We are thankful that the personnel from BBHC were able to extend this opportunity to our students, and we hope the collaborative agreement between the two organizations will provide the model to create additional such learning opportunities for Cody students. ■



# NEWSPPOINTS

By Scott Hagel  
Director of Communications

## BBHC Staff Members Add to Educational Credentials

**F**our members of the Buffalo Bill Historical Center staff have added significantly to their educational credentials during the past year.

BBHC Librarian Frances Clymer earned her Master of Library Science degree in May, completing a course of study offered through the Distance Education Program of Emporia State University in Emporia, Kansas. Clymer was promoted to librarian in September of 1997.

Clymer has worked at the BBHC since her days as a volunteer in 1983, holding positions as interim librarian, research assistant for the Winchester Arms Museum, curatorial assistant for the Cody Firearms Museum and Whitney Gallery of Western Art, and associate librarian from 1993-1997. She began studying for her MLS degree in 1995, traveling to Denver approximately once per month for classes offered by Emporia State. She also completed some coursework over the Internet.

Devendra Shrikhande, the Buffalo Bill Historical Center's photography manager for the past decade, earned a Master of Business Administration through the University of Wyoming's School of Extended Studies and Public Service. Shrikhande spent four years taking night classes at the UW Outreach offices at Northwest College in Powell before completing his MBA.

By taking advantage of the UW outreach program, Shrikhande was able to earn his degree without leaving his home in Cody.

Shrikhande also has a bachelor of science degree in electronics engineering from his home country of India, and an associate degree in photography from Northwest College.

Jeff Schneider, a member of the BBHC's maintenance staff since 1995, earned his Wyoming master electrician's license in August. Earning a master's license requires either four years of trade school or eight years of professional experience in addition to passing a demanding proficiency test. Schneider has fulfilled both the schooling and experience requirements

and earned a master electrician's license in New Jersey in 1983.

Schneider spent five months studying for the test while working full time at the BBHC and performing outside electrical work in his spare time. Half of the test questions were related to code requirements and the other half involved calculations necessary for performing advanced electrical work.

Also, Sarah E. Boehme, curator of the Whitney Gallery of Western Art since 1986, recently completed a week-long research trip to the Fort Union Trading Post National Historical Site in North Dakota. Boehme's work was funded through a prestigious fellowship grant from the Friends of Fort Union.

The research is part of Boehme's preparation for a traveling exhibition of art and natural history, related to John James Audubon's work with North American mammals and scheduled to open in the summer of 2000. In the summer of 1843, Audubon and his expedition party journeyed by steamboat to Fort Union trading post, where he spent two months taking specimens, sketching and documenting mammals native to the upper Missouri.

## Marlin Donates \$10,000 From Sale of Annie Oakley Commemorative Rifle

**S**ales of an Annie Oakley commemorative rifle produced by the Marlin Firearms Company have resulted in a \$10,000 donation to the Buffalo Bill Historical Center.

Early in 1998, Marlin produced a special commemorative rifle patterned after Annie Oakley's Model 1897 Century Limited, given to Oakley by the Marlin Firearms Company in 1906. The original rifle is on display at the Buffalo Bill Historical Center and the commemorative is on sale in the Museum Selections gift shop.

The lever action .22 caliber commemorative piece was marketed nationally by Marlin beginning early in 1998, and approximately 1,000 have been sold.





William Y. Shirmacher, national sales manager for the Marlin Firearms Company, presents a check for \$10,000 to Margaret "Peg" Coe of Cody, chairman emeritus of the Buffalo Bill Memorial Association. The check was a royalty given to the museum from sales of an Annie Oakley commemorative firearm. At left is Cody Firearms Museum curator Howard M. Madaus, and at far right is Jim Minter, a museum trustee. Holding the rifle is Charles G. Kepler, also a trustee of the Historical Center. The group is pictured in front of the Marlin display in the Cody Firearms Museum. (BBHC photo).

Marlin pledged a royalty to the Center for each firearm sold.

In August, Bill Shirmacher, national sales manager for the Marlin Firearms Company, presented the Historical Center with the \$10,000 check. Accepting on behalf of the museum were trustees Peg Coe, Charles Kepler and Jim Minter of Cody, as well as Cody Firearms Museum Curator Howard Madaus. Minter credited A.H. "Rocky" Rohlfing, of Darien, Conn., with helping to make arrangements for the donation. Rohlfing is a former member of the Marlin board of directors, as well as a member of the Center's Buffalo Bill Museum Advisory Board. The Center's Board of Trustees has voted to earmark the donation for the Buffalo Bill Museum's acquisition fund.

## Trustee Emeritus Glenn Nielson, 95, Dies At Home in Cody Oct. 19

**H**usky Oil founder Glenn E. Nielson, trustee emeritus at the Buffalo Bill Historical Center, died at his home in Cody October 19. He was 95.

Nielson played a significant role not only in the rise of Husky Oil Co., but in the growth and development of the Buffalo Bill Historical Center. Born in Aetna, Canada in 1903, Nielson got his start in the energy business by selling tractor fuel to farmers in northern Montana in 1935. He and his wife, Olive (who survives him) moved to Cody with their family in 1937, where he and his partners purchased the Park County Refining Co.





Glenn Nielson, left, presents a gold medal to Ernest J. Goppert, Sr., in 1966, in recognition of Goppert's service to the Buffalo Bill Memorial Association.

and launched Husky Oil Co. the next year. Husky grew to become a major multinational oil corporation, by 1978 producing 50,000 barrels of oil per day and 60 million cubic feet of natural gas per day. It operated five refineries, including one in Cody, which provided gas and oil to approximately 1,200 outlets in the United States and Canada. Husky was also involved in asphalt production, had 13 steel warehousing and fabricating plants from Chicago to the West Coast, and eight charcoal plants in the United States. Although the Nielsons sold their interest in the company in 1979, the company is still active under the Husky name as a private Canadian company, involved in oil activities worldwide, including offshore drilling.

At the time that Glenn Nielson came to Cody, the Buffalo Bill Memorial Association was still operating the original Buffalo Bill Museum in the small log building across the street from today's Buffalo Bill Historical Center. The museum's history is filled with references to Nielson's contributions to the growth and development of the Historical Center.

For example, author Richard Bartlett, in the book

*From Cody to the World*, (a history of the Buffalo Bill Memorial Association from 1917-1992) deals extensively with Nielson's role in facilitating one of the most important early gifts in the museum's history. In 1954, following a meeting with Nielson, C.V. "Sonny" Whitney, son of Gertrude Vanderbilt Whitney (the sculptor who created the monumental bronze *Buffalo Bill—The Scout*), gave \$250,000 to the Buffalo Bill Memorial Association and later followed that up with another gift of \$250,000. The gift was used to fund, in large measure, construction of the Whitney Gallery of Western Art, which was dedicated in 1959 as the first of the modern buildings that would form today's Buffalo Bill Historical Center complex.

One of Whitney's conditions in making the gift was that Nielson would be named to the association's board of trustees, along with Lloyd Taggart and Larry Larom.

When plans were made to expand the Center to include a new Buffalo Bill Museum and a center section that would link it to the Whitney, Nielson served as chairman of the building committee. His friendship with John Olin played a role in the financing of that project, because Winchester issued a Buffalo Bill commemorative rifle and provided a royalty to the museum for each one sold. The project was so successful that it funded a great part of the cost of the building expansion.

He contributed heavily to the fund drive to establish the Plains Indian Museum, dedicated in 1979 as the third major wing in the complex, and in recent years, purchased two historically significant stagecoaches—a red one used in Buffalo Bill's Wild West show and a yellow mail coach also belonging to Buffalo Bill—had them restored and donated them to the museum in 1991.

And in 1993, Nielson funded an important exhibition called *Art of the American Indian Frontier: The Chandler-Pohrt Collection*, which was organized jointly by the Buffalo Bill Historical Center and the Detroit Institute of Arts, in association with the National Gallery of Art in Washington, D.C.

Mrs. Henry H.R. "Peg" Coe, chairman emeritus of the Buffalo Bill Memorial Association, credits Glenn Nielson with asking her to take the chairmanship of the organization in 1974.

Besides the Buffalo Bill Historical Center, Nielson's contributions also included the Boy Scout Camp, Girl



Scout House, Coe Memorial Hospital and the Olive-Glenn Golf Club. He was a lifelong member of the Mormon Church, serving 15 years as president of the Big Horn Stake, and in 1973 he and Olive served a four-year mission in Washington, D.C. He served as a regional representative and member of the church finance committee in Salt Lake, and he was a stake patriarch at the time of his death.

Memorials may be sent to the Nielson Stagecoach and Artifact Conservation Fund at the Buffalo Bill Historical Center. ■

## New Faces in Administrative Offices

Two new faces recently joined the administrative offices of the Buffalo Bill Historical Center, but neither is new to the Historical Center.

Christine Houze has accepted the position of executive assistant to the Board of Trustees. She holds master's degrees in library science and cartography, and has spent the past four years as curatorial assistant for the Buffalo Bill Museum. She has been replaced as curatorial assistant by Cheryl Henry of Cody.

Gina Penn Schneider, former curatorial secretary to the Whitney Gallery of Western Art and the Cody

Firearms Museum, is now the executive assistant to the director, filling a position vacated by Sylvia Huber earlier this year. Jaime Lynn Schmeiser was hired as Schneider's replacement as curatorial secretary.

And in the membership department, Jill Osiecki of Cody was recently hired as membership assistant, filling a job vacated by Susan Sherman. ■

## Leo Platteter Celebrates 30th Anniversary at BBHC

Leo Platteter, preparator, marked his 30th anniversary at the Buffalo Bill Historical Center on Sept. 15, 1998. Currently the longest-tenured employee at the Center, Platteter was honored with a special luncheon from the staff. Board of Trustees Chairman Alan K. Simpson, in a personal letter to Platteter, remarked, "Leo, the entire Board of Trustees joins me in a whole-hearted, full-throated and enthusiastic thank-you for your commitment and genuine attention for this wonderful place of ours. We commend you for your thoughtful, faithful and loyal service over those thirty years . . . You in every way have 'made a difference' in the history of the BBHC." ■



Leo Platteter at work in the preparator's lab.



# They Turned Out

By Wally Reber  
Associate Director



Board of Trustees Chairman Alan K. Simpson presents the Historical Center's *Spirit of the Scout* award to William B. Ruger.

**D**uring the waning days of August, 119 shooters gathered in the foothills of the Rockies for the fifth annual Buffalo Bill Celebrity shootout. Created to support the activities of Cody, Wyoming's renowned Buffalo Bill Historical Center, the shootout linked celebrities and competitive shooting events with museum exhibits, social activities, clinics and a series of educational programs directed at beginner and youth shooters.

Thursday evening, August 20, the event kicked off in the Cody Firearms Museum, with a reception sponsored by Bob Allen Company and Boyt Harness. Attendees were welcomed to the Shootout and treated to the opening of two gallery exhibitions—*Art of the Shotgun: the Frank Pachmayr Collection* and *Winchester Doubles: Oddities from the Winchester Collection*.

Shooting competition, educational programs and shooting clinic activities were headquartered at the Cody Shooting Complex. The shooting competition included trap, wobble trap, skeet, wobble skeet, sporting clays, rifle metallic silhouettes, a single black powder rifle shot at a two-hundred yard target and a daily five-stand open team challenge. Individual awards and team trophies were presented in each event, with a signature Ruger shotgun and a custom crafted gun cabinet going to the high overall individual shooter and the crystal Colonel's Cup awarded to the high overall team.

Among the educational programs, shooter training was conducted by Annie Oakley, portrayed by Marna Jean Davis and Frank Butler, reprised by Doug Davis. Certified firearms instructors, the costumed actors bear striking resemblance to the real Annie and Frank and, along with Center volunteer Joe Dession, provided free personal instruction to children. Utilizing firearms donated by Sturm Ruger, former Washington Redskin Dave Butz conducted trap shooting clinics for youth and adult shooters. Clinics were also given by Marty Fischer, president of Sportshooting Consultants Limited and an NSCA Level III instructor, and NSCA ladies champion Lily Sieu. In daily performances, nationally recognized exhibition shooter John Satterwhite awed spectators with incredible feats of marksmanship.

Following two days of active competition, 212 guests attended the awards banquet held at the Center on Saturday evening. Kirk Thomas, President of Wheelin' Sportsmen of America, was the keynote speaker. Former Senator and Chairman of the Board of the Buffalo Bill Historical Center Alan K. Simpson hosted the event and presented the awards, including the Center's inaugural *Spirit of the Scout* award. Presented to Sturm Ruger founder William B. Ruger for "standing tall, shooting straight and speaking boldly in support of America's firearms passion," the award, according to Simpson, "represents the highest honor that the Center can bestow upon anyone in the firearms fraternity."

Sunday featured the Bill Ruger Invitational Five-Stand Sporting Clays Challenge and the surprise introduction of the "Mock Mailbox Maelstrom." Center Chairman Simpson and his Simpson's Irregulars challenged industry and other assembled teams to a lively and spirited competition capped by the "Maelstrom." Designed to "level the playing field," the contest, modeled after an infamous event that Simpson was alleged to have participated in during his youth, was a hit, with the newly ventilated "Mock Mailboxes" being auctioned to the highest bidder.

The four-day event attracted shooters from Florida, California, Idaho, Nebraska, Colorado, Nevada, Wisconsin,



# for the Shootout

## Winners All



Top: Dave Butz, former Washington Redskins football player, conducts trap shooting clinics for youth shooters. Some of the firearms used in the clinics were provided by Sturm, Ruger.

Bottom: Board of Trustees Chairman Alan Simpson, Karen Gibbons, Bob Allen and his wife, Sari, and Ann Simpson gather at the Shootout's opening reception.

Montana, Utah and Wyoming. More shooters participated this year than in any of the event's previous four years.

The 1999 Buffalo Bill Celebrity Shootout is tentatively planned for August 26-29. For more information on the sixth annual Shootout, please contact Jane Sanders, the Center's membership director, at 307-578-4032. ■

Cody's Jeff Kruger repeated as the High Overall winner in the 1998 Buffalo Bill Celebrity Shootout. Second over all went to Billy Williams of Billings, Montana, and Charley Conger was the top shooter in the expert class. Top celebrity shooter was Lily Sieu. The Colonel's Cup was won by Duffy's Ringers, a team which included Sean Duffy, Sam Runge, Bob Perigo, Jeff Kruger and Al Simpson. Other winners were Jerry Stroh, Steve Nickson, Jim Heckroth, Andy Duffy, Lyn Ackerman, Phil Howe and Wally Reber. Carol Petrich and Judy Joerndt were the best of the women's shooters with Herb Kruger and Derek Cook winning in the youth categories.

Following the announcement of Jeff Kruger's repeat win of high overall champion, Jeff and his wife Claudia presented the New West hand crafted gun cabinet back to the Center for an "on the spot" auction.

With Al Simpson acting as auctioneer, Sean Duffy and actors Johnny DiSanti and Leslie Easterbrook as ringmen, the gun cabinet became the object of a spirited bidding war between Ben Benfield of Cody and Roy Rogers' son, Dusty. As the smoke cleared, Benfield claimed the cabinet and presented it to Mrs. Wyoming, Romi Pollack of Cody, as a fundraiser. The cabinet sold for a second time, this time to Rogers, with the proceeds going to aid Pollack in payment of expenses for her trip to the Mrs. United Nations competition in San Diego, California.

The Krugers' unabashedly kind gesture gives you a perspective of the attitudes and a glimpse of the opportunities presented by the Shootout. It also illustrates the unselfish, spontaneous and energetic support that this institution has garnered over much of its history . . . and it is that genuine and generous support on which we will continue to depend. ■



# Pahaska Teepee, “The

By Joanita Monteith



R. Farrington Elwell (1874–1962) *Pahaska Teepee Hunting Camp*, 1904. Oil on canvas, 40 1/2 x 60 inches. Buffalo Bill Historical Center. Bequest in memory of Houx and Newell families.

*Editor's note: Information in the following article was drawn from W. Hudson Kensel's 1987 book, "Pahaska Teepee." Other sources include the site's National Register nomination, and a 1987 feasibility study by Dennis Derham of Yellowstone Traditions in Bozeman, Mont., both provided by Bob Coe II and Daren Singer. Photos of Pahaska were loaned by Jeannie Cook, Park County Historical Society Archives.*

*Joanita Monteith is a BBHC volunteer. In 1994, Historic South Dakota Foundation, based in Rapid City, named her Preservationist of the Year.*

**B**uffalo Bill Cody's Wild West and Pawnee Bill's Great Far East Shows merged for the 1908 season and managed a six-year run before culminating in bankruptcy in Denver. Unofficially, the combined shows were known as "The Two Bills Show." Cody's busy schedule was taxing at times, and in 1909 he told his partner, Gordon Lillie (Pawnee Bill), that he

longed for his hunting lodge, Pahaska Teepee near Cody, Wyoming.

"... by the time the season closes, I am just about all in. The constant noise and turmoil, both day and night, wears on a fellow. I can hardly wait til I reach my hunting lodge." He often referred to the place as "The Gem of the Rockies."

Despite Buffalo Bill's longing for Pahaska, newspaper accounts recorded that Cody visited there not more than six times in his lifetime. During some of the best known hunts at Pahaska, such as the 1913 visit by the Prince of Monaco, Buffalo Bill did not hunt, but rather played the host.

Pahaska Teepee was listed on the National Register of Historic Places in 1973. That recognition identifies the site as a place worthy of preservation and as contributing to the cultural foundations of America. This year, Preserve Wyoming recognized Pahaska Teepee as one of the 10 most endangered historic sites



# Gem of the Rockies”

in Wyoming. An 11-year-old feasibility study describes Buffalo Bill's beloved hunting lodge building and what is needed for its preservation. It lists the most current, critical needs of the Lodge as the grading of soil away from the building, the installation of pier footings to prevent further settling, and re-chinking of the entire structure. The report concludes:

“Simply, the [original] Lodge is in the process of self-destructing. The final act of collapse may not be far off . . . Structural failure will come in the south end of the dining room first and continue from there.”

The current manager of Pahaska Lodge, Robert Coe II, recently said that he thinks the building is at greatest risk from fire and a leaking roof. He has estimated it would take a half million dollars to stabilize Pahaska Lodge and just provide the basics such as a foundation, roofing, wiring, chinking, a heating system, and fire sprinklers. Two economic factors work against Pahaska's owners injecting cash into restoration efforts: (1) the uncertainty of future federal permits for the land, and (2) the inability of Pahaska's owners to use their federal land lease as a security interest for obtaining a loan.

What can be done to save Buffalo Bill's old hunting lodge building? In order for private owners to rehabilitate National Register buildings, a use for the historic properties must be found, and it helps if it makes economic sense. To assist with the latter, many states have grant programs and county property tax moratoriums which encourage preservation. According to Wyoming State Historic Preservation Officer John Keck, few financial incentives exist to save historic buildings in the state. About all that is available in Wyoming is the 20 per cent federal investment tax credit for approved improvements to such properties, “so the cost of preservation most often falls on the building owners without much relief,” Keck explained.

There are no easy answers.

The precise site for Pahaska Tepee was marked out with an ax by Buffalo Bill in 1901. The spot is about 50 miles west of Cody near the east entrance to

Yellowstone National Park in the Absaroka Mountains at 6,672 feet. Pahaska Tepee was named at the suggestion of Buffalo Bill's Lakota friend, Iron Tail. Pahaska probably comes from “pahinhonska,” Buffalo Bill's Lakota name, which means long hair of the head. Tepee is Lakota for lodge. The name is literally “Long Hair's lodge.”

It is doubtful that much construction took place at Pahaska until 1903 when logs were probably felled and notched and the foundation prepared. After the government road

was completed from Cody, Wyoming, to the east gate of Yellowstone National Park in the summer of 1903, wagon loads of purchased building materials were hauled to the site. The building was erected on leased federal land which was not available for purchase. The lodge was opened for business in 1904, but construction continued into 1905. Pahaska's main lodge was designed by A. A. Anderson, founder of the Palette Ranch at Meeteetse. Construction was supervised by Buffalo Bill's friend, Dr. Frank Powell.

While Pahaska was under construction, her sister hotel, Wapiti Inn, was being built for Buffalo Bill on the same government road, about 30 miles west of Cody. Pahaska Tepee and Wapiti Inn were part of Buffalo Bill's overall plan to promote his interests and to help develop the town that was his namesake. His plan was to have three hotels extending from Cody to the east gate of Yellowstone National Park as soon as the government wagon road from Cody to the Park was completed and a railroad line was extended to Cody from Toluca, Montana. The hotels included The Irma, in Cody near the railhead; Wapiti Inn, a half day's wagon ride west of Cody; and Pahaska

“The constant noise and  
turmoil, both day and  
night, wears on a fellow.  
I can hardly wait til I  
reach my hunting lodge.”

—William F. Cody



Tepee, a day's ride west at the east gate of the Park.

While Pahaska was built as Buffalo Bill's fall hunting lodge where he could entertain his world circle of friends, it was mainly intended to be a summer hotel that produced a profit. As with many of Buffalo Bill's business projects, Pahaska was eventually financially successful. However, he underestimated the length of time it would take to reach profitability.

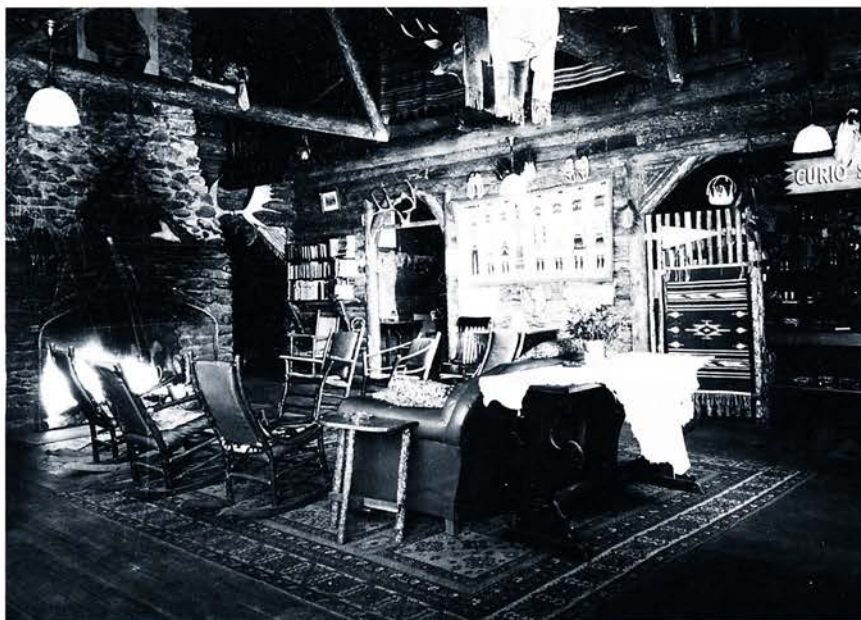
Buffalo Bill's original hunting lodge building at Pahaska is a T-shaped, two-story log building with a large wrap-around porch on three sides. The main floor has seven bedrooms, a kitchen, a dining room and a large lounge with a massive free-standing native stone fireplace, which accommodates five-foot logs. The second floor houses Buffalo Bill's private suite, extending over the porch, as well as six other bedrooms and two baths.

Although Pahaska Tepee originally referred only to the main hunting lodge, other buildings were added to the site during Buffalo Bill's ownership. Improvements included adding four, two-room log cabins southwest of the main lodge in 1909. In addition, a circular-shaped, canvas-roofed, log dance pavillion, a log laundry building, a rifle range, and tennis and croquet courts were added in 1911. The following year an auto club house was built. In 1913, Wapiti Inn was torn down, and its lumber was hauled to Pahaska where it was used to construct a bunkhouse.

After Buffalo Bill's death in 1917, Pahaska had a series of owners until 1926 when it was taken over by Alberta Wilkinson. She and her son, Willard, added the log store to the site in 1929. They closed the dining room in the Lodge and converted it to a museum in 1939-1940. In 1946, Mrs. Wilkinson sold out to Henry H. R. and Peg Coe, who expanded winter activities at Pahaska, particularly skiing. During their ownership, the Coes extensively remodeled the property, including removing a 1921 addition on the west side of the old Lodge.

Today, Pahaska is a full-service resort in summer and a ski and snowmobile center in winter. It is still owned by the Coe Family and is managed by Robert Coe II. The property and its buildings have special significance to locals and to tourists because of their early association with Buffalo Bill. Today, the site includes more buildings than Buffalo Bill's original hunting lodge. Visitors are allowed to tour the best preserved parts of the old Lodge building. In 1993, Prince Albert of Monaco visited the site, commemorating his ancestor's 1913 hunt at Pahaska. In celebration, a dinner party in the original Lodge was hosted by Peg Coe and the Buffalo Bill Historical Center.

Pahaska Tepee can be saved if Wyoming's preservationists care enough to rescue it. Raising awareness of the importance of the building is the key to saving Buffalo Bill's Pahaska Tepee, The Gem of the Rockies. ■



*Note: For more preservation information, call John Keck, Wyoming's State Historic Preservation Officer, at (307) 777-7697, Jim Davis, Preserve Wyoming, at (307) 789-9690, or Mary Humstone, National Trust for Historic Preservation, Mountain Plains Division, at (303) 623-1504.*

Left: Interior, Pahaska Tepee.  
Park County Historical Society Archives,  
Pete Lovelace Collection.

Previous page, background image:  
Pahaska, Buffalo Bill's Log Hotel on Cody  
Road to the Park. Park Co. Historical  
Society Archives, Fred Garlow Collection.



# Welcoming the Holidays with Peaceful and Still

By Rebecca West  
Curatorial Assistant  
Whitney Gallery of Art and Plains Indian Museum

As we anticipate the holidays, we are reminded of the tranquility and beauty that accompany the onset of winter by Geoff Parker's painting *Peaceful and Still*. The Buffalo Bill Historical Center has chosen this oil on canvas by the Cody artist to illustrate its 1998 holiday greeting card.

Parker traveled to the Wood River near Meeteetse, Wyoming to paint the pristine winter landscape. What impressed him most about the area was the fact that "The spot was sheltered, and completely quiet. As you go into a snow-covered landscape, it absorbs all the sound." Such a comment reinforces the fact that Parker involves all his senses, in addition to sight, when painting. Rather than making an initial sketch, he began the painting on site and later returned to his studio to add finishing touches. *Peaceful and Still* is an example of how contemporary landscapes can be distilled into smaller, intimate scenes without diminishing their significance and impact for the viewer.

*Peaceful and Still* is one of three paintings

by Parker in the Historical Center's collections. Visitors can enjoy the original work by visiting the Recent Gifts area of the Center before the end of the year. Parker, married with three daughters, continues a successful painting career out of his Cody studio. As for future plans, he hopes to gather a group of artists for a painting and rafting expedition down the Grand Canyon next summer. ■



Geoff Parker (b. 1954) *Peaceful and Still*, 1997. Oil on canvas, 16 x 24 in. Gift of the Mary A. H. Rumsey Foundation

## INSIGHTS

### CFM RESEARCH DEPARTMENT PLANS ATTENDANCE AT FIREARMS SHOWS IN 1999

By Dena Hollowell, Cody Firearms Museum Research

In 1999, the Cody Firearms Museum Research Department plans on attending a number of important firearms shows. Our table will provide information about the Buffalo Bill Historical Center, and we'll be providing firearms research at the show for our members.

First time Cody Firearms Museum members may sign up at a discounted rate at these gun shows. Please look for us and say "Hi," because we want to meet you.

Here are the shows that the Research Department tentatively plans on attending:

Tropicana Hotel, Las Vegas, Nev.  
**Wallace Beinfeld, Antique Arms Show**  
February 3-6, 1999

Pavilion, Denver Merchandise Mart,  
Denver, Colo.  
**Colorado Gun Collectors Assoc.**  
May 14-16, 1999

Sweitzer Gym, Cody, Wyo.  
**Winchester Club of America**  
June 25-27, 1999

Sweitzer Gym, Cody, Wyo.  
**Winchester Arms Collectors Assoc.**  
July 9-11, 1999

New Expo Building, Sumner, Wash.  
**Pacific Arms Society**  
September 10-12, 1999

Hyatt Regency Hotel, DFW Airport,  
Dallas, Texas  
**Texas Gun Collectors Assoc.**  
October 8-10, 1999

Reno Hilton, Reno, Nev.  
**Lou Fascio, Inc.**  
November 19-21, 1999





# Plains Indian Museum

## *Word Find*

*Find these words in the grid below:*

Beads  
Buffalo  
Moccasin  
Tipi  
Quills

Mano  
Metate  
Winter count  
Parfleche  
Shield

Rattle  
Rawhide  
Saddlebag  
Earth lodge  
Sinew

Travois  
Drum  
Feather  
Powwow  
Hide painting

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| T | W | S | A | E | W | T | P | S | S | E | A |
| H | W | L | I | H | R | A | A | L | D | H | R |
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After you have circled all the hidden words,  
unscramble the letters that are left and write the  
hidden phrase in the spaces below.

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*see answers on next page*



# TRAVELING EXHIBITONS

## POWERFUL IMAGES: PORTRAYALS OF NATIVE AMERICA

**September 26, 1998 - January 3, 1999**

Eiteljorg Museum of American Indians and Western Art, Indianapolis

**February 20 - May 16, 1999**

Autry Museum of Western Heritage, Los Angeles

**July 3 - September 26, 1999**

Glenbow Museum, Calgary, Alberta

**November 13, 1999 - March 19, 2000**

The Heard Museum, Phoenix

## NI'IIHI': IN A GOOD WAY: PHOTOGRAPHS OF WIND RIVER ARAPAHO 1976-1996

**November 14, 1998 - January 10, 1999**

Children's Hospital, Denver

**February 8 - March 25, 1999**

Casper College, Casper

**May 1 - June 27, 1999**

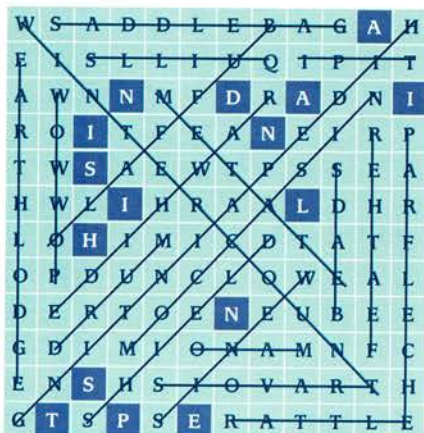
Museum of the Mountain Man, Pinedale

**July 24-September 19, 1999**

Wyoming State Museum, Cheyenne

**October 1 - November 14, 1999**

Community Visual Arts Association, Jackson



Hidden Words:

T H E P L A I N S I N D I A N S

# CALENDAR OF EVENTS

## DECEMBER

- 1-13** Museum open 10 am to 3 pm Tuesday through Sunday, closed Mondays
- 11** Holiday shopping for patrons, 1 pm to 6 pm, Museum Selections.
- 12** Annual Holiday Open House and Museum Selections Gift Shop Sale, 6-9 pm. A free evening of holiday music and activities, including visits with Santa.
- 15-31** Museum open 10 am to 3 pm daily, closed Christmas and New Year's Day.
- 31** *Expedition to the Rocky Mountains: Paintings by Alfred Jacob Miller* closes.

## JANUARY

- 1** Museum closed.
- 2-31** Museum open 10 am to 3 pm Tuesday through Sunday, closed Mondays.
- 14** Volunteer Appreciation Dinner.

## FEBRUARY

- 1-28** Museum open 10 am to 3 pm Tuesday through Sunday, closed Mondays.
- 5-6** Ron Bishop Western Film Seminar, *Hollywood and the Rough Riders*. Sessions at Buffalo Bill Historical Center's Coe Auditorium.
- 25-26** Buffalo Bill's Birthday school programs for third and fourth grade classes. Reservations required.
- 26** Buffalo Bill's Birthday. Wreath-laying ceremony at *The Scout*, presented by Cody High School's Future Farmers of America chapter. 11 am.

Public program, Buffalo Bill's Birthday. 7 pm, Coe Auditorium.



**HAPPY HOLIDAYS  
FROM ALL OF US AT  
THE BUFFALO BILL  
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## GIFTS FOR THE SHOOTING ENTHUSIAST

### A. MARLIN ANNIE OAKLEY COMMEMORATIVE RIFLE

(Proceeds from sales donated to the Buffalo Bill Historical Center).

**\$995.00** (Patrons Only **\$750.00**)

### B. Marlin Firearms: A History of the Guns and the Company That Made Them

**\$75.80** (Patrons Only **\$60.00**)

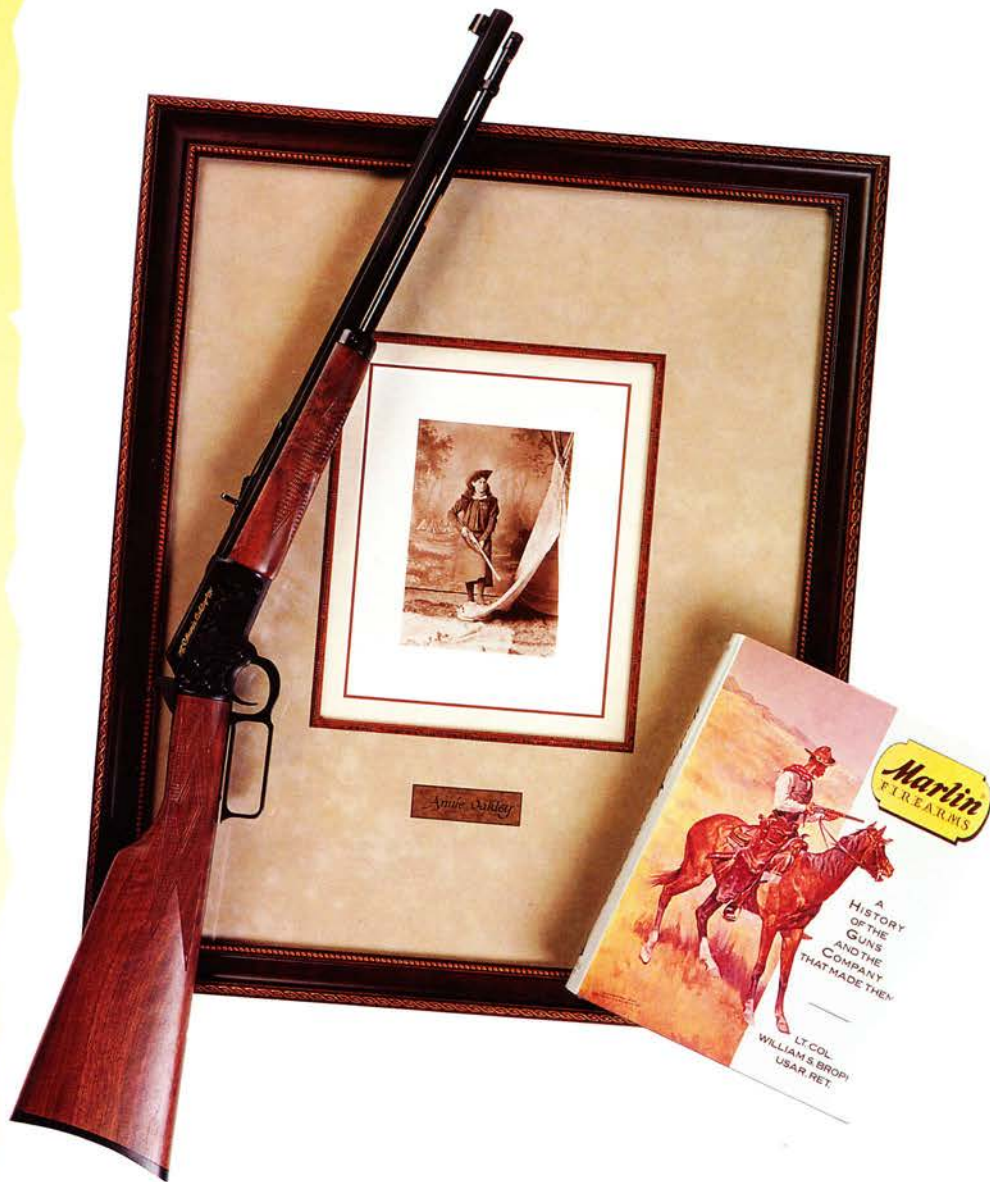
### B. RARE FRAMED PHOTOGRAPHS

of Annie Oakley or Buffalo Bill by David F. Barry.

At the end of the Indian wars, David F. Barry roamed the frontier, photographing the last vestiges of the wild West.

Museum Selections is proud to offer Barry's rare photographs of Annie Oakley and/or Buffalo Bill.

**\$1,800** (Patrons Only **\$1,500**)



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