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JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ CODY, WY ■ FALL 2003





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# Contents

FALL 2003

- 2 *Working with Camera, Canvas, and Brush: The Cody Art Colony*  
by Julie Coleman  
Curatorial Assistant, Whitney Gallery of Western Art
- 9 *James Bama: Choosing Cody, Attaining Art*  
by Sarah E. Boehme, Ph.D.  
The John S. Bugas Curator, Whitney Gallery of Western Art
- 16 *Alchemists of Cody*  
by Warren Newman  
Curatorial Assistant, Cody Firearms Museum
- 22 *Twenty-two Years of the Buffalo Bill Art Show & Sale*  
by Mark Bagne
- 27 *The History of the Western Design Conference*  
by Laurie R. Quade
- 31 *Happy Trails: Buffalo Bill Historical Center Hosts Members' Trail Ride*  
by Kathy McLane  
Director of Membership

## POINTS WEST

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Editor:  
Designer:  
Production Coordinator:  
Photography Staff:

Thom Huge  
Jan Woods-Krier/PRODESIGN  
Kimber Swenson  
Chris Gimmeson  
Sean Campbell  
Sarah Gimmeson, Intern, page 16

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Kathy McLane, Director of Membership  
Buffalo Bill Historical Center  
720 Sheridan Avenue, Cody, WY 82414  
[kathym@bbhc.org](mailto:kathym@bbhc.org) 307.578.4032

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

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Cover:

James Bama (b. 1926), *Timber Jack Joe and His Fox*, 1979. Oil on artist's board, 30 x 23.875 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift in honor of Peg Coe, with respect and admiration, from Dick and Helen Cashman, 1998.1 © James E. Bama.

A number of Bama's paintings portray contemporary individuals who choose to identify with the historic past. Joseph Ernest Lynde, or Timber Jack Joe as he became known, adopted the persona of a historic mountain man. Bama's style captures the appearance and texture of the buckskin clothing that, in homage to traditional ways, Timber Jack Joe made himself by hunting, tanning, and sewing.







Artist Edward Grigware painting in the field. Stanley Kershaw (1891–1963). *Untitled*.  
Courtesy of the Park County Historical Archives, Cody, Wyoming. Kershaw/Leibel Collection. P91-48-68.



# Working with Camera, Canvas, and Brush

## The Cody Art Colony

by Julie Coleman

Curatorial Assistant, Whitney Gallery of Western Art

*"An artist cannot catch the spirit of the West unless he actually stays, lives in the West; becomes in fact a part of it."*<sup>1</sup>

Mary Jester Allen, niece of William F. "Buffalo Bill" Cody, espoused this view concerning the importance of place. Taking such advice to heart, painter Edward Grigware and photographer Stanley Kershaw moved from Chicago to Cody, Wyoming, in 1936. Beyond merely relocating, they had a particular goal in mind: to help establish an artists' colony. They reasoned that with an artists' colony, Cody would quickly become a leading center of Western American art.

Founding an art colony was not an unusual concept. In fact, art colonies had sprung up throughout the United States in the early 1900s, especially in the Midwest and along the East Coast. Many of the artists who identified themselves with the colonies lived in urban areas. They found inspiration in the rural settings of the art colonies where they could work on a regular basis in the company of other creative people. Colonies, and their members, often brought public interest and recognition to the area in which they resided. The Taos Society of Artists, for example, made Taos, New Mexico, nationally famous as an art colony.<sup>2</sup>

The initial idea of developing an artists' colony in Cody appears to have been the vision of Mary Jester Allen. A driven, ambitious lady, Allen had been instrumental in the founding of the Buffalo Bill Museum in 1927. As an active and informed member of society, along with her passion for art, Allen was well aware of art colonies and their significance. She was the prime candidate to spearhead the project. In a January 2, 1936 letter to Juliana Force, then director of the Whitney Museum of American Art in New York, Allen voiced her plans to establish an art institute and an artists' colony. Six artists would be invited to move to Cody, set up their own home studios, and "do their work in their own way in their own setting."<sup>3</sup>



Stanley Kershaw (1891–1963), *A glimpse of the beautiful scenery along Cody Road, Wyo.* Buffalo Bill Historical Center, Cody, Wyoming. P.69.519.



Grigware and Kershaw were the first artists associated with Cody's art colony. Both had successful careers in their respective fields of painting and photography. In June of 1936, the artists were officially introduced to the Cody public when the men and their wives were in town for several weeks while their paintings and photographs were on display at the Molesworth furniture store. During their stay, the *Cody Enterprise* featured several articles on the guests, who were touted as "two of the nation's most prominent artists."<sup>4</sup> By the end of July, news circulated about Grigware's plans to relocate to Cody. In December, the first tangible step in the development of Cody's art colony occurred when Grigware and Kershaw built two log studio homes on the rim of Shoshone Canyon near Gertrude Vanderbilt Whitney's statue of Buffalo Bill. Unlike many artists who often only summered



Photographer Stanley Kershaw with wife Stella. His ever-present camera hangs around his neck. Kershaw worked as a safety engineer and executive for 26 years before turning to his first love, photography, as a full-time career. Unidentified photographer. *Untitled*. Courtesy of the Park County Historical Archives, Cody, Wyoming. George T. Beck Collection. P95-75-68.

at art colonies, Grigware and Kershaw made Cody their permanent home, a move no doubt encouraged by Allen, who believed that it was vital for the artists to live in Cody. Once settled, it was hoped that the artists' presence would provide encouragement, hospitality, stability, and continuity for the young, aspiring colony.

The exact circumstances surrounding Grigware and Kershaw's invitation to join the art colony are not entirely clear. The artists did know people living in Cody with connections to Chicago, such as craftsman and designer Thomas Molesworth and businessman James Calvin "Kid" Nichols. It is probable that communications about the art colony took place with these individuals, the artists, and Mary Jester Allen. According to Nichols' daughter, historian Lucille Nichols Patrick, her father's "glowing accounts of the country" prompted Grigware to move from Chicago to Cody.<sup>5</sup> Grigware had joined Nichols on a pack trip through the wilderness of the Thorofare country west of Cody in order to paint the country. He was an established painter of landscapes who had received numerous awards and recognition both in the United States and in Europe. The beauty of the land undoubtedly played a role in his decision to relocate.

Although at first skeptical about an artist's chances of making a living in Cody, Grigware soon grew to love both the country and the people. "I've painted all through the East. In Canada and Florida. I've painted all over. There are prettier countries than this (Wyoming). But here you find a beauty of a majestic nature. It is the beauty you see in an old face that has lived. It makes other countries seem sort of sweet and trivial to me."<sup>6</sup> His admiration for the country was most evident in his work, which soon took on a Western flair. Critics of the time found his rich colors, broad brush strokes, and simplified forms refreshing, and his quickness of brush full of vigor. The recent emergence of modern art, of which Grigware was not a strong advocate, and Cody's relative isolation from the rest of the art world, may have been other contributing factors to his decision to move west. "I love this big country," he said, "I've gotten away from the ists and isms — the artificial. Here one can find peace of soul, and you can think things out for yourself."<sup>7</sup> He enjoyed the challenge of the wide, open country and the sharp colors it displayed. His Western landscapes, such as *Wyoming*, are crisp and vibrant. They convey enthusiasm and evoke the serenity of which he spoke.



In addition to easel painting, Grigware received numerous commissions from around the state and country for murals in public spaces. In Cody, he is probably best known for his murals depicting Mormon history in the Church of Jesus Christ of Latter-Day Saints. Grigware was also a friend of Thomas Molesworth, and the two men often collaborated on designs, dioramas, and roomscales. Appointed a Naval painter in 1935, Grigware was called to do war record painting during World War II. After the war, Grigware returned to Cody where he continued to be an active and involved artist and community member until his death on January 9, 1960.

Kershaw, a distinguished photographer, specialized in landscape and cloud effects. He worked mainly with black and white photography but also experimented with color. Many of his images were taken along Wyoming roads, as noted in his titles. In his black and white prints, such as *Nature's Cathedrals*, *Cody Road*, *Wyoming*, Kershaw utilized line and shape in his compositions and created drama through shadow and light. Most importantly, his images give a sense of the land; it is barren, rugged, and, to those unfamiliar with the area, foreign in its forms. The diverse palette Kershaw employed in his color prints appears exaggerated at first but in reality is comparable to the natural colors of Cody's Western landscape. Kershaw was also a precise recorder of his process when capturing images on film, at times even noting the aperture and time of exposure on the verso of printed photographs.



Grigware thought of his initial trip to Cody as no more than a visit. But it soon became a place he loved and desired to call home. Edward Grigware (1899–1960), *God's Country*. Oil on canvas, 9.75 x 12 inches. Buffalo Bill Historical Center, Cody, Wyoming. 42.61.



While Grigware entered his paintings in national exhibitions, Kershaw's work appeared in the scenic color series distributed by the Standard Oil Company of California; on the cover of *Natural History Magazine*; in magazines such as *Holiday* and *Vogue*; on the Wyoming highway map; and in Union Pacific Railroad literature advertising the West. Several of his photomurals were also on view in Cody's Coe Hospital. In addition, Kershaw produced commercial photography for Sunlight and Valley ranches in Cody and the Eaton Ranch near Sheridan, Wyoming. During World War II, Kershaw worked for the National Safety Council and the War Department doing administrative work. He returned to Cody in 1946 and built a home on the Northfork. He died in Florida in July 1963.

Grigware and Kershaw, working with camera, canvas, and brush, recorded the unrivaled scenic beauty and unique historic background of the region. Cody was an ideal setting for inspiration and artistic expression, and by exhibiting their images in, around, and beyond the region, they helped contribute to Cody's recognition and popularity as a center for Western American art.

In addition to helping establish the art colony, the two artists also assisted with other aspects of Allen's vision. In the summer of 1937, the Cody Summer School of Art opened, a program sponsored by the Buffalo Bill Memorial Association as an addition to the Buffalo Bill Museum. Dubbed the Frontier School of Western Art, the school's faculty consisted of Elmer Forsberg, a portrait, landscape, and mural painter who offered to teach classes in composition, landscape and figure painting; Grigware who taught drawing and painting; and Oscar Havisson who provided instruction on sculpture. A plan was also announced for a frontier village that would house an art gallery and school, an arts and crafts building, an open-air theater, and an Indian village.



Edward Grigware (1899–1960), *Wyoming*. Oil on canvas, 10.25 x 12.125 inches. Buffalo Bill Historical Center, Cody, Wyoming. 43.61.



The entire complex would be built near the Gertrude Vanderbilt Whitney statue and would be directed by Kershaw. In addition, four studio homes would be built that summer. However, by 1939, Grigware and Kershaw's studios were still the only two buildings at the colony. They claimed they were anxious to be joined by other artists, for "the more Cody became an art center, the more work there would be and the greater the need for a variety of talent to draw upon."<sup>8</sup> Despite their high hopes, the envisioned art colony did not materialize. In a 1939 *Cody Enterprise* article, it was reasoned that the slow establishment was due in part to the fact that "it takes time for successful artists to decide to break away from business and social connections and move to a new location."<sup>9</sup> However, their highly selective, slow and hesitant approach may have contributed to the eventual dissolution of the art colony.

Although the colony did not flourish as intended, artistic opportunities and experiences continued to develop in Cody. By 1940, the Frontier School of Western Art had seen a steady growth in enrollment, and three of its students had gone on to continue their art studies in Chicago: Betty Phelps, Cherry Sue Orr, and Jess Frost. With World War II on the horizon, a large enrollment was not expected for 1941. The number of students from eastern states, however, increased. Obviously, word about Cody as a viable center for art was spreading.

But in that same year, Grigware and Kershaw were called to service in the war effort. In their absence, the school foundered and eventually disbanded.

Grigware and Kershaw came to Cody to be inspired and to interpret the land and people around them. Although an official, organized art colony may not have come to fruition, they influenced another generation of artists, such as internationally acclaimed sculptor and painter Harry Jackson, and helped create the artistic community that is still very much in existence today. Together, highly trained and skilled artisans and craftspeople, local art galleries, organizations such as the Cody Country Art League, the Whitney Gallery of Western Art, and events like the Buffalo Bill Art Show & Sale and Western Design Conference continue to make Cody, as these early leaders envisioned, a leading center of Western American art. ■



Stanley Kershaw (1891–1963), *Nature's Cathedrals, Cody Road, Wyoming*. Buffalo Bill Historical Center, Cody, Wyoming. P.5.1401.



<sup>1</sup> Mary Jester Allen to Juliana Force, 2 January 1936, Whitney Museum Papers, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm reel N588.

<sup>2</sup> Six painters established the Taos Society of Artists in July 1915 to expose and sell their work through traveling exhibitions. They were later joined by fifteen other members. Success of the society was immediate, bringing critical recognition for the artist and the town of Taos. See Robert R. White, ed., *The Taos Society of Artists* (Albuquerque: University of New Mexico Press in cooperation with the Historical Society of New Mexico, 1983).

<sup>3</sup> Allen to Force, 2 January 1936, Whitney Museum Papers.

<sup>4</sup> "Chicago Artists Display Pictures Here," *Cody Enterprise*, June 24, 1936, "Chicago Artist Plans Building At Museum," *Cody Enterprise*, July 29, 1936.

<sup>5</sup> Lucille Nichols Patrick, *The Candy Kid: James Calvin "Kid" Nichols, 1883-1962* (Cheyenne, Wyoming: Flintlock Publishing Company, 1969), p. 139.

<sup>6</sup> Mike Leon, editor and publisher, "Ed Grigware's Art," *Wyoming, The Feature and Discussion Magazine of the Equality State*, Vol. I, No. 5 (1957), pp. 14-19.

<sup>7</sup> "Edward Thomas Grigware: 1889-1960," *Cody Enterprise*, February 4, 1960.

<sup>8</sup> "Grigware, Kershaw Lead Cody's Frontier Art Colony," *Cody Enterprise*, February 22, 1939.

<sup>9</sup> *Ibid.*



Kershaw's hand-written notes on the verso of this photograph offer insight to his record keeping and working process. Stanley Kershaw (1891-1963), *Old horses on ranch near Cody, Wyo.* Buffalo Bill Historical Center, Cody, Wyoming, P.5.1418.





# James Bama

## Choosing Cody, Attaining Art

by Sarah E. Boehme, Ph.D.  
The John S. Bugas Curator  
Whitney Gallery of Western Art

For artist James Bama, the decision to move to the Cody, Wyoming, region played a pivotal role in his career. Wyoming affected the subjects he portrays — the people of the West and the ideas of what the West means — but the region's significance is greater than subject matter. Moving westward has often symbolized a break with the past, a seeking of freedom from restrictions, and a desire to chart one's own course. For Bama, the decision to live in the West was one linked inextricably to pursuing his own artistic freedom and to producing a major body of creative work.

The urban environment of New York City nurtured the artist in his formative years. Born in Washington Heights, Manhattan, in 1926, Bama grew up during the Depression.<sup>1</sup> The available visual resources, primarily newspaper comic strips with storylines and strong graphics such as *Flash Gordon* and *Tarzan*, inspired his early artistic aptitude. He graduated from the prestigious High School of Music and Art in New York City in 1944 as World War II raged on. Bama served in the U.S. Army Air Corps for seventeen months, then enrolled in the Art Students League of New York. He studied there from 1945–49, primarily with Frank J. Reilly, a respected illustrator and teacher. In the post-War years, as the nation rebounded from the strictures of the war economy and as the art scene exploded with the audacities of expressionism, Bama chose to study realistic representation, a path that had practical possibilities and also suited his esthetic predilections. Under Reilly's tutelage, he concentrated on the fundamentals of art, with a strong emphasis on form, human anatomy, and careful craftsmanship. According to Bama, Reilly had an almost scientific approach to painting and his methodology emphasized theories of light and shade.



James Bama (b.1926), *Self Portrait*, 1972. Pencil on tissue paper, 10.125 x 12.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Herbert G. Houze. 17.88. © James E. Bama.

For this self portrait in pencil, Bama began drawing the study from a photograph of himself taken by his wife Lynne Bama.



Bama's training honed skills that were constructive for illustrational work, and he developed a successful career providing visual imagery to accompany a wide range of materials and subjects. He worked as a freelance artist, then for Charles E. Cooper Studios from 1950 until 1966, then again as a freelancer. While working in the Cooper Studios, Bama became friends with fellow artist Robert William Meyers (1919–1970), who would later have an important influence on Bama's artistic direction. In this period he produced advertising images for major accounts including General Electric and Coca-Cola and illustrations for popular magazines such as *The Saturday Evening Post* and *Reader's Digest* were mainstays. Bama's own interest in sports found outlets in paintings for the baseball and football halls of fame, and as official artist for the New York Giants football team. He designed movie posters and did the original art work for television series, including

*Bonanza* and *Star Trek*.

Fans of the pulp adventure series, *Doc Savage*, relish the memorable book covers Bama produced for Bantam Books in the 1960s. Bama's background and training certainly contributed to his success in portraying Doc Savage, the urban superhero who emerged from his headquarters in a Manhattan skyscraper to fight evil around the world. The artist used his knowledge of anatomy, but as was appropriate for the story and setting, he heightened and exaggerated elements to create a super-reality. The covers featured a strong, dominant figure and bold color palettes to draw the eye to the Man of Bronze.

Illustrational work provided steady and reliable



James Bama (b. 1926), *Buffalo Bill*, 1996. Oil on panel, 18 x 18 inches. Loaned by Kriss and Donald W. Griffin. L.273.2003.1. © James E. Bama.

The reenactment of Buffalo Bill's Wild West, held in Cody, Wyoming, in 1983 provided Bama with the opportunity to paint Western figures in colorful, historic costumes. Charlie Evans, a rancher, played the part of Buffalo Bill.

income, but the strictures of formula and tight production time limited Bama's possibilities for creativity. His marriage in 1964 to Lynne Klepfer, a graduate of New York University with an art history major, actually served to give confidence to the artist to break from commercial work. In contrast to the conventional wisdom that marriage results in less risk-taking and more practicality, for James Bama it meant new freedom. Lynne Bama, a photographer and writer, encouraged her husband to paint his vision rather than follow the directives of the market.





Robert William Meyers (1919–1970), *The Littlest Rebel*. Oil on canvas, 24 x 29.875 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mrs. Margaret H. Skoglund. 14.84.

Bama became friends with Bob Meyers when both were illustrators in New York. Meyers left New York first and pursued a dream to own a ranch and to paint the West. Bama's visit to Meyers' ranch then changed the direction of his life and art.

The couple also sought together an environment that would allow them to pursue their work, and that meant breaking from urban distractions and commercial settings. Although he had a youthful enthusiasm for the romantic idea of the West, James Bama did not start with a passion for the region, like the one that propelled artists such as C.M. Russell or J.H. Sharp; he first considered moving to New England. His primary artistic inspirations were not the Western artists, but rather, Norman Rockwell, Dean Cornwell, Andrew Wyeth, and Frank Leyendecker, artists noted for effective illustrations, realistic styles, and strong compositions. What brought Bama to Cody Country was the desire to see a new environment but one that had a link in friendship. In June 1966, the Bamas made a momentous trip. They came to visit friend and fellow artist Robert William Meyers at his ranch, the Circle M, on the Southfork of the Shoshone River, outside of Cody, Wyoming. Bob Meyers had left New York and his successful career as an illustrator for publications such as *The Saturday Evening Post* and *True* to move west to paint and operate a ranch.<sup>2</sup> The Bamas found a beautiful landscape, which they explored on horseback, and they also experienced the peace and solitude that seemed so promising for concentration. They returned for visits in May and June 1967, and then moved from the heart of Manhattan to a cabin on the Meyers' ranch in September 1968.



Although Bama continued illustrational work for the first couple of years, the move signaled a major change as he sought to paint works of art that expressed his artistic concerns. In those first years, he painted for himself in the day and did illustrating at night. He found inspiring subjects in this corner of Wyoming. The West had often attracted artists like Albert Bierstadt and Thomas Moran who wanted to depict the natural beauty of the landscape. Others, like Frederic Remington and C.M. Russell, found inspiration in the human narratives and drama of the West. Similar to those artists, Bama gravitated to the people of the West, but as individuals rather than as elements in an action-packed story. The category that defines his subject is portraiture, which may seem an ironic specialization. As illustration work has been regarded as limiting, portraiture too has often been viewed as restrictive to the artist because portraits are frequently done to meet the needs of an individual client for personal commemoration. Bama's paintings, however, portray individuals whose visual appeal goes far beyond the interests of their immediate family or business circle. From his base in the Cody Country area, he had access to a wide range of subjects, and in depicting his Western subjects, he created images that resonate with significance. In Cody he found older men and women whose lives encompassed the region's history. At rodeos and powwows, he met people who maintained connections with the past.

Bama moved from the Southfork to the Northfork of the Shoshone River in 1971. He and Lynne found a house on Dunn Creek, Wapiti, about 20 miles outside Cody. Bob Meyers had been tragically murdered in 1970, and his widow Helen moved from the ranch. By May 1971 Bama had produced enough paintings to secure representation with a New York dealer, and by that July he had made the decision to abandon illustration and devote himself full time to easel painting. In 1978 their son Ben was born, and they then moved into the Wapiti house that they had built as home and studio.



James Bama (b. 1926), *Sketch for A Contemporary Sioux Indian*, 1977. Pencil on tissue paper, 11.25 x 16.75 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Herbert G. Houze. 4.86. © James E. Bama.





Top left: James Bama (b. 1926), *Sketch for A Contemporary Sioux Indian*, 1977. Oil on artist's board, 1.875 x 2.875 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Herbert G. Houze. 41.85. © James E. Bama.

Top right: James Bama (b. 1926), *Sketch for A Contemporary Sioux Indian*, 1977. Oil and pencil on artist's board, 2.5 x 3.875 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Herbert G. Houze. 42.85. © James E. Bama.

Left: James Bama (b. 1926), *Sketch for A Contemporary Sioux Indian*, 1977. Oil on artist's board, 2.625 x 3.125 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Herbert G. Houze. 43.85. © James E. Bama.

Bama concentrates on contemporary figures of the American West. He portrays real people who often have complex reactions to their place in the West. His painting *A Contemporary Sioux Indian* is one of his most masterful statements. He portrays a young Oglala Sioux, Wendy Irving, leaning against a wall with peeling paint but with the still evident message "NO PARKING VIOLATORS TOWED AWAY." In this work Bama deals with issues of Indian roles in contemporary society. The young Sioux wears braids, a feather and choker, identifiers with traditional ways. His ribbon shirt, still traditional but more contemporary, signals the changes made by contact. The wall and its message provide the sense of dislocation. Bama made the decision to depict the figure against a flat background so the figure would stand out, and for the series of Indians, he chose concrete walls that would seem like a flat tapestry behind the figure. Bama described the painting as a statement about young Indians today who "are not welcome unless they conform to white man's ways."<sup>3</sup>

Bama's painting style, an intense realism, draws the viewer to his works. His technical skills astonish. The convincing representation of three dimensions in two dimensions and the masterful depiction of material textures attract the eye and then engage the viewer in contemplation. Photography is a crucial tool for his painting process, and over the years Bama has amassed an archive of hundreds of photographic negatives and prints of Western figures. The photograph, however, is only one step toward the finished work. From the photograph, he will prepare pencil studies, usually on a transparent paper, to work out a pose and to guide his modeling of the figure. Then, he makes small color studies to establish the palette. He often paints on board, such as masonite prepared with gesso, for a smooth surface. Bama draws a pencil sketch, then puts a tonal color on the board, then redraws the figure with oils, and paints in thin layers. Bama's smooth surfaces leave little evidence of the painter's brushstrokes, heightening the verisimilitude.



The West gave James Bama the freedom to produce his body of work, and it also provided a venue where realism could flourish. Outside the urban centers where the intense stylistic upheavals reign, the realistic approach to painting remains valued and respected. Earlier in his career, it was necessary to return to New York to have an outlet for his paintings. Now an art gallery based in Cody, Wyoming, but one that can reach international clients, exclusively represents his work. Bama has said that Cody “freed me to do the things that I really believe I was meant to do.”<sup>4</sup> In Cody Country, Bama found the environment that excited his imagination and that allowed him to flourish and to create an important artistic legacy. ■

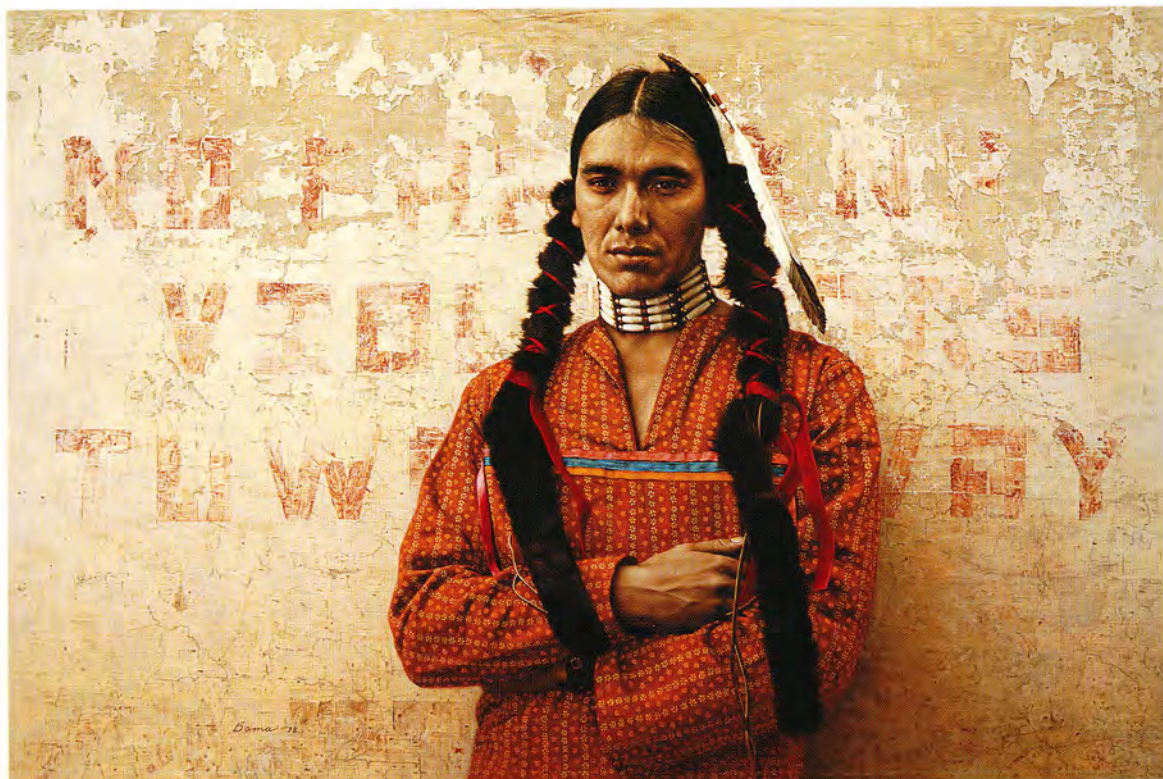
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<sup>1</sup> The most comprehensive publication on the artist is *The Art of James Bama*, text by Elmer Kelton, (Trumbull, Connecticut: The Greenwich Workshop, 1993).

<sup>2</sup> For Meyers, see entry in Harold and Peggy Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West*, (Garden City, New York: Doubleday & Company, 1976).

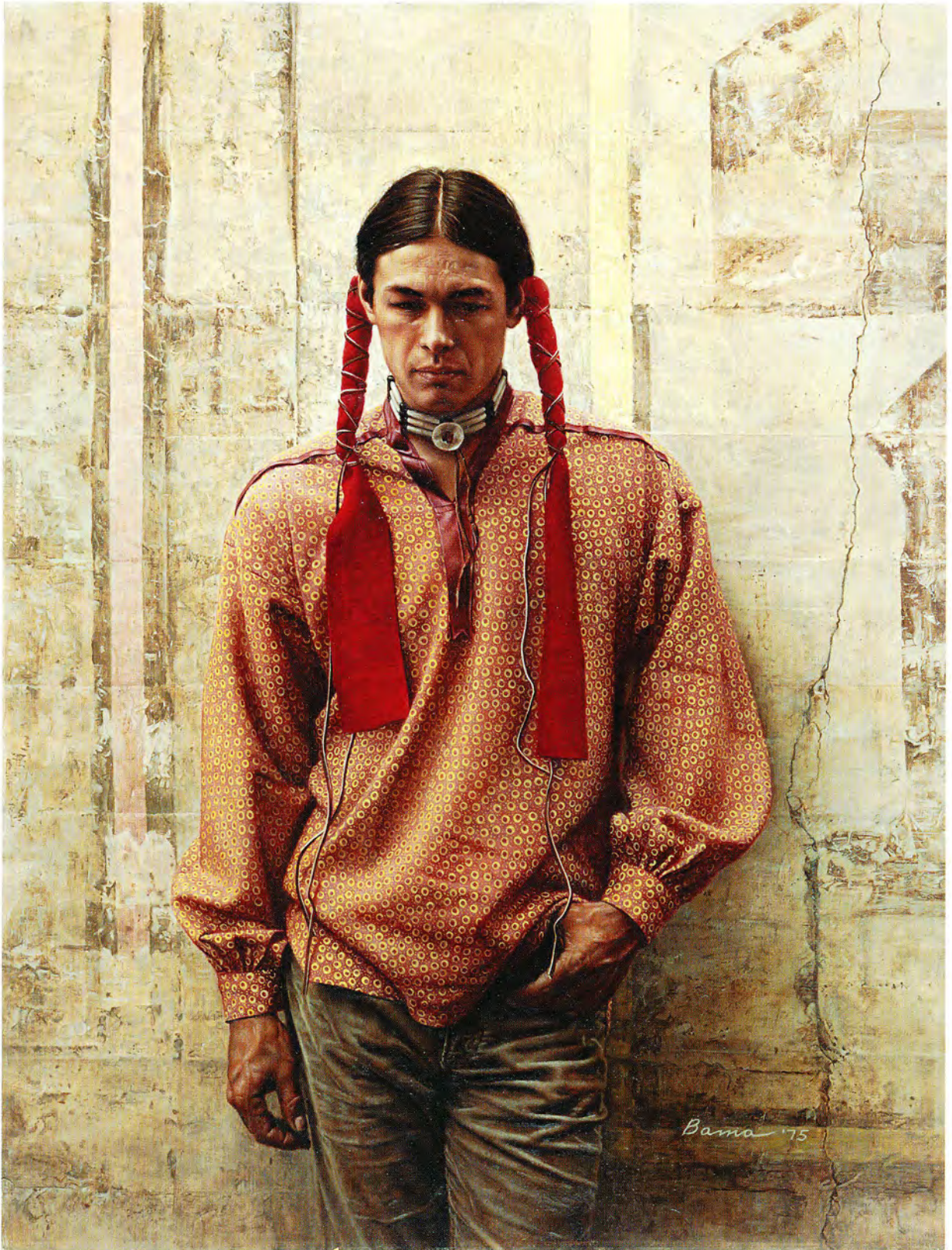
<sup>3</sup> James Bama, answers to questionnaire, 1989, Whitney Gallery of Western Art files.

<sup>4</sup> Telephone interview with the author, 2003.



James Bama (b. 1926), *A Contemporary Sioux Indian*, 1978. Oil on panel, 23.375 x 35.375 inches. Buffalo Bill Historical Center, Cody, Wyoming. William E. Weiss Contemporary Art Fund Purchase. 1978. © James E. Bama.





James Bama (b. 1926), *A Young Oglala Sioux*, 1975. Oil on panel, 23.875 x 18 inches.  
Buffalo Bill Historical Center, Cody, Wyoming. Gift of Anonymous Donor. 26.97. © James E. Bama.





Winchester Model 1866 Deluxe Sporting Rifle engraved by Conrad Ulrich. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the Olin Corporation, Winchester Arms Collection. 1988.8.3283.



# ALCHEMISTS OF CODY

by Warren Newman  
Curatorial Assistant, Cody Firearms Museum

What if we could find a way to turn drab, ordinary metal into glittering, precious gold? It was a challenging question and an exciting idea! It captured the imagination of many of the chemists of the Middle Ages and determined the use of much of their time and energies. Those who dedicated themselves entirely to this dream of miraculous transformation were called alchemists. If they could find a way to work their magic, and keep it a closely-guarded secret, how very wealthy and powerful they and their sponsors would become!

We now know, of course, that the hope of such dramatic transmutation was never actualized. The alchemists failed to make their dream come true, so they came to be regarded as proponents of a delusion. Their lofty obsession gradually lost its allure, and chemists pursued other, more promising projects. History would assign alchemy to the dusty storage bins of the quaint and the trivial.

With their skills, patience  
and dedication they truly  
alter ordinary objects into  
creative works of beauty  
and significance.

The alchemists of the Middle Ages provide us, however, with an insightful contemporary metaphor. People who transform the commonplace into the extraordinary, the plain into the beautiful, the merely functional into the splendid and inspiring might well be considered to be alchemists. Those capable of such remarkable changes can, at least figuratively, make the ancient dream come true. With their skills, patience and dedication they truly alter ordinary objects into creative works of beauty and significance. Beneath their eyes and hands the lead and iron of craftsmanship become the gold and platinum of fine artistry.

They are part of an ancient tradition. As early as the 16th century, owners of primitive firearms, for example, wanted them to be aesthetically pleasing and attractive. Their guns were designed and produced as tools of survival. They were intended to provide meat for the table, protection against animal attack, and defense for self and family against hostile human aggression. Those who used them wanted them to be even more. They wanted them to be sources of enjoyment and pride of ownership. They wanted them decorated and embellished — beautiful as well as functional.

So privately owned firearms, more so than military weapons, began to be changed from the mundane into the spectacular. The plain metal barrels, lockplates, hammers, and trigger guards were engraved with lovely scroll-work patterns featuring vines and flowers, portraits of animals, people, landscapes, and beings from mythology. The images were embellished by being damascened or inlaid with gold and silver. The woods of stocks and grips were also often carved and enhanced with pieces of ivory, mother-of-pearl, stag horn, tortoiseshell, and exotic woods.



By the late 16th and early 17th centuries, cumbersome matchlock firearms were being displaced by smaller, more sophisticated guns called wheel locks. They had greater appeal to the better educated, and more affluent, members of the upper classes of society. These new owners liked, and could more readily afford, highly embellished firearms, so the practice of engraving became widespread. The craftsmen of northern Italy, and of Brescia in particular, acquired a reputation for excellence. Fine work was also done in Germany and France. Soon even prominent artists were being commissioned to create designs and sketches to be transferred to the metal surfaces of the wheel locks by engravers. Many of the resultant scenes were miniature masterpieces of technical artistry.

Hand engraving by a skilled artisan was the most desired and treasured. It was done by placing the appropriate parts in a vise and incising patterned lines into the metals with a small hammer and a sharp-pointed tool known as a burin. This style of chiseling was difficult, time-consuming work requiring patience, considerable skill, and a highly developed sense of symmetry and balance. Early engravers were quite secretive about their work, passing along their designs and techniques only to carefully selected apprentices who had to practice for several years before being permitted to put out their own creations. Across the years high quality engraving came to be regarded as the pinnacle accomplishment in the world of gun making. It was the feature that elevated a firearm, from the category of a fine product into the sphere of fine art. In the mass production of firearms apparent engraving was, in fact, stamped on the metals with dies. It has never been comparable to the work done by skilled engravers like Gustav Young, L. D. Nimschke, Rudolph Kornbrath, and the Ulrich brothers, to name but a few of the best.

Engraving was, for a time, considered to be a dying art. By 2002 there were only 330 members of the American Engravers Guild. But the demand for high quality engraving as



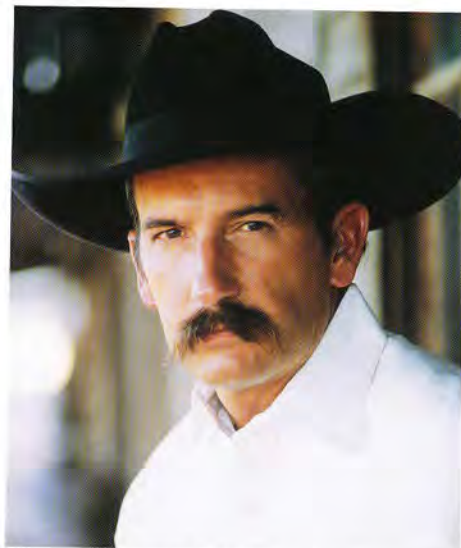
Lytle engraved Winchester Model 66 Rifle. Singer Photography photo, courtesy of Ernie Lytle.



an element in the embellishment of firearms remains as high as ever, and, fortunately, there seems to be a resurgence of interest in the craft. Perhaps even more significantly, there are still those in our midst who have the ability to transform craftsmanship into artistry. Among the reasons that Cody can be considered to be a center for the arts today is that, in addition to its painters and sculptors, there are several highly competent engravers and knifemakers among its residents. They are the alchemists of Cody. Let me introduce you to some of them.

Ernie Lytle operates E. A. Lytle engraving from a compact shop amid the splendor of the North Fork of the Shoshone River. A native of North Carolina, Ernie came to Cody ten years ago by way of Texas, New Mexico, and California. His mobility was related to his work on a succession of ranches as a cutting horse trainer. Along the way he became a maker of bits and spurs, first as a hobby and then commercially. The problem was that he took ever-increasing amounts of time with each piece, trying to make it as functional and attractive as possible. He finally began to engrave them, learning many of the fundamentals of engraving on his own; and fifteen years ago he was completely committed to engraving as a vocation.

Once in Cody, Ernie had the privilege of working under the guidance of Joseph, a now retired Master Engraver for Winchester. That apprenticeship, coupled with his own serious study of the designs and techniques of Gustave Young and Louis D. Nimschke, resulted in a quantum leap in the quality of his work. His continuing goal is for each piece of work to be an improvement over the



Ernie Lytle, Cody engraver.



Lytle engraved silver and gold revolver. Photo courtesy of Ernie Lytle.





Above: Johns engraved shotgun with gold inlays. Photo courtesy of Bill Johns.

Right: Johns engraved matched pair of gold-finished handguns. Photo courtesy of Bill Johns.



ones that preceded it. Evidence of the attainment of that goal is found in increasing depictions of his engraving in books and journals and in the striking images that accompany this article. Ernie still engraves watches and gold inlaid Ranger sets of belt buckles, tips and keepers for the Montana Watch Company of Livingston, as well as firearms. Regardless of the medium, his work reflects the commitment and the capabilities of a true artist.

Another firearms engraver of note is Bill Johns who can be found daily at his shop on Cody's West Strip. Bill manages somehow to intersperse interaction with a steady stream of customers with his engraving of firearms, knives and jewelry, as well as the design and creation of numerous other articles of silver and gold such as belt buckles, rings, gun grip inlays and saddle leather trim. He learned to engrave as a boy from an elderly German gunsmith. After serving in the U.S. Navy for four years during the Korean War, he came to Wyoming and earned bachelor's and master's degrees from the University of Wyoming. He has been an active engraver for over 40 years.



Bill Johns, Cody engraver.

Bill is best known for his work on Colt single action revolvers, Winchester rifles, and other guns of the old west. His work has been recognized and publicized world-wide. He engraved and gold inlaid the Colt revolvers that were presented to John Ford and Henry Hathaway at the completion of the filming of *How the West Was Won*. He also engraved the two derringers used in the movie *Maverick*. Movie and television stars regularly call on him to engrave their firearms. The images of his work with this article fully explain their reasons. Bill is a recognized and successful part of the artists' community in Cody.

Many of the same technological and artistic skills employed in the engraving of firearms can be found in the efforts of "The Cody Cutler," W. E. "Bill" Ankrom. Bill began his knifemaking career as a 32-year-old toolmaker in Detroit. He went into the endeavor full time in 1979,



moving to Cody the following year when he realized that as a knifemaker he could live anywhere he wanted to in the United States. He has since become one of the top makers in the nation of what he calls “arty” folding knives. By “arty” Bill means the use of elephant and fossil ivory, mother-of-pearl and exotic wood handles; Damascus blades with intricate patterns; bolsters of mokume, titanium or mosaic Damascus; and engraving by people like Julie Warenski and Simon Lytton.

Bill speaks of himself as a performer of stock removal, in the same sense that a skilled sculptor chips away unwanted stone. He cuts, grinds and polishes until the remaining material assumes the precise shape and surface texture desired. Equally as important is the matching, blending and contrasting of the component materials of the knife to attain the most compatible and balanced composition possible, even as a painter brings together the colors and elements of a painting until it conveys the meaning and effect sought. So “arty” really means artistic, and these images support the concept better than words. Knifemaking is Bill Ankrom’s craft; fine art is his end result.

These three are integral parts of a Cody colony of artisans. There are others like them among Cody’s residents. They are alchemists, transforming the ordinary into the golden preciousness of high art. It is strongly suspected that history will deal with them much more kindly than it has with alchemists of old. ■

*Above:* Folding art knife. Photo courtesy of Bill Ankrom. Engraving by Gil Rudolph.

*Right:* W. E. “Bill” Ankrom, Cody knifemaker. Photo courtesy of Bill Ankrom.

*Below:* Folding art knife. Photo courtesy of Bill Ankrom.







*Above:* Artist Audrey Roll of Jackson paints model Peg Bryan during the 1996 Quick Draw on the lawn of the Cody Country Chamber of Commerce. The Quick Draw has been staged at locations ranging from the porch of the Irma Hotel to the grounds of the Buffalo Bill Historical Center.



*Left:* Artists were invited to share their favorite recipes for the pre-auction dinner at the 1993 Buffalo Bill Art Show & Sale. Guests of the show that year dined in the courtyard of the Cody Country Chamber of Commerce.



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# Twenty-two Years of the Buffalo Bill Art Show & Sale

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By Mark Bagne

Photographs courtesy of the Buffalo Bill Art Show & Sale

Anyone who has seen the Buffalo Bill Art Show & Sale in its stunning new setting may find it hard to imagine the scene 22 years ago when artists set up displays in guest rooms at the Holiday Inn and gathered around the swimming pool for the Quick Draw. The Art Show has come a long way since its first edition, but through all those years of change and progress, it has held true to some basic principles of success: seeking partnerships, contributing to beneficiaries, encouraging change, and keeping a steady aim on the future.

Nancy Tia Brown, the senior member of the volunteer Buffalo Bill Art Show Committee, credits “people with vision” for launching the first show in the summer of 1982. Harold Van Dahlem, Monty Jackson, and Dave Bermingham had been to the CM Russell Art Auction in Great Falls, and they felt Cody should have a show like that, so they formulated plans to organize a Western art show at the Holiday Inn.

The organizers “believed in the idea” of the show but weren’t interested in heading it up the second year. They approached Nancy, her husband Robert, and her parents, Ernie and Dorothy Fuller, and asked them if they’d like to take it over. As partners in a new art gallery in Cody, the Browns and Fullers also believed in the show’s potential, so they “gave it a whirl” in 1983 with a show and auction — again at the Holiday Inn. The family believed it was important for the stature of the show to have a beneficiary, so they donated \$17,000 in proceeds to Bob Edgar’s Old Trail Town.



Buffalo Bill Art Show Director Diane Ballard shows a painting during a QuickDraw Auction in the early 1990s. Ballard has overseen dramatic changes in the show since she became director in 1988.





Buffalo Bill Art Show & Sale Catalog covers from top: 4th Annual Show & Sale 1985; 10th Annual Show & Sale, 1991; 18th Annual Show & Sale, 1999.

"After we had the show one year, we decided it was hard to conduct a show in the private sector," Brown said. "People just don't have the same spirit for a show as they do if it's conducted in the public sector."

As they turned over the show to the Cody Chamber of Commerce, the family forged a link that has lasted for two decades. Compared to art shows elsewhere in the country, Cody's organizational structure broke the mold, according to Western art authority Peter Hassrick, a former executive director of the Buffalo Bill Historical Center.

In cities from Great Falls to Oklahoma City, Denver, and Los Angeles, business and service groups organized art shows to benefit museums in their communities. In its early years, the Buffalo Bill Art Show raised money solely for the Chamber, while the Historical Center played a relatively minor role. The Buffalo Bill Historical Center made recommendations, provided moral support, and most importantly, began purchasing a piece of art annually through the William E. Weiss Acquisition Fund, established in 1986. But it was not until 1994 that the institution fully embraced the event and became its major beneficiary.

"Many museums have found an art show to be a viable option to grow audiences, raise money, and invigorate their patrons with an interest in the arts, but I didn't think at the time that we ought to get into that business with everyone else," Hassrick said. "I didn't like the idea of following every other museum."

Despite those early misgivings about official BBHC sponsorship, Hassrick has observed the show's progress with admiration, noting how the "great efforts" of Nancy Brown and a trail of art show volunteers succeeded in producing steady growth and continuous upgrades in the quality of its art — to the benefit of the art show, the Historical Center, and the Cody community.

Participants in the Buffalo Bill Art Show & Sale recall a variety of colorful memories of earlier venues. Some recall the roar of the crowd from the football stadium across the street, while others bring up the year the power went out and they scrambled for candles. Then there was the year the wind rumbled the Party Tent with such ferocity that some worried it might come down. Or the year the tent company showed up with a red-and-white striped model resembling a circus tent.

As if looking for a home to set down roots, the art show has appeared in various locations ranging from the Holiday Inn to the Cody Country Art League and, finally, the Photography Gallery of the Draper Museum of Natural History. The Quick Draw has shuttled from the deck of the Irma Hotel to the lawn of the chamber and the grounds of the Historical Center, while the Party Tent has surfaced on several spots around the Chamber building. Other than the party tent itself, the most consistent factor driving the art show may be the relentless drive of its organizers to change it.



"Since I've been here, we've been on a constant track of change," Art Show Director Diane Ballard says. "It's never been the same for two years in a row — from the venue to the sale format to the food. Our committee members have been progressive, they've been risk-takers, committed to keeping the show fresh, alive, and growing. No one has ever become settled in and figured we had the magic formula."

Ballard, the director of the show since 1988, says the Buffalo Bill Art Show & Sale entered a new era in 1994 when the Cody chamber and the Historical Center reached an agreement to designate the Historical Center as its major beneficiary with a commitment to receive 60 percent of art sale proceeds. The institution's full endorsement of the event attracted a new and committed constituency.

"We were able to generate more enthusiasm from our supporters — not only those who collect art, but also those who support the museum," Ballard says. "When collectors know they're supporting the museum, they tend to bid a little higher. And the artists love the connection — knowing their work will be exhibited in the museum."

While the Historical Center's sponsorship elevated the show to new heights, it is equally apparent that the show has made significant contributions to the Historical Center. Executive Director B. Byron Price recognized this in 1998 in his foreword to the art show catalog for the 17th annual show. It was the first year the Historical Center actually hosted the show.

"For many years, the show has been staged at the Cody Country Art League," Price wrote. "This historic building (the old Buffalo Bill Museum prior to 1968) provided an outstanding venue with its own special ambiance. Yet the show's phenomenal growth and rising stature, along with its increasing importance to the Historical Center itself, prompted the art show committee to consider finding more expansive quarters."

Price pointed out the art sale had become an important fundraiser for the Historical Center — second only to the Patrons Ball. With sales exceeding the \$500,000 mark in recent years, its fundraising power has become even more evident. And it is apparent to anyone who has followed the link with the Historical Center over the years, that the art show has had the effect of introducing fresh works of art to the Center's collection.

"The Buffalo Bill Art Show & Sale has been a primary means for the Center to enrich its collections of contemporary art," says Sarah E. Boehme, Curator of the Whitney Gallery of Western Art.



Art lovers gather in the Cody Country Art League for the 1986 Buffalo Bill Art show. The Art League hosted the show for many years before it moved to a more spacious setting in the Buffalo Bill Historical Center in 1998.



Boehme says the Weiss Purchase Award has encouraged artistic excellence at the same time it has added one piece from the art show to the museum's collection each year. She says the influence of the art show has gone "hand in hand" with other efforts to highlight contemporary art — as dramatized by the opening of the Kriendler Gallery of Contemporary Western Art.

As a longtime observer of the Cody arts scene, Hassrick believes the art show has also exerted subtle influences beyond the museum's walls. It has helped resurrect the kind of arts community that was strong in Cody in the 1930s and 40s, and has encouraged a larger number of commercial art galleries. For the past several years, Ballard notes, the art show has reached out to a new generation of artists by facilitating the Gilly Fales Fine Art Award and funding a summer arts education program in cooperation with the Cody Country Art League and Shoshone Recreation District.

The most dramatic change in recent years has been the incorporation of the art show and sale into the three-pronged Rendezvous Royale. The combination of the art show, the Western Design Conference, and the Buffalo Bill Historical Center's Patrons Ball has created what Brown calls "a celebration of the arts in a bigger sense."

As they look to the future, organizers of the Buffalo Bill Art Show & Sale express powerful goals to sell more art, involve more artists and boost gross sales to the \$1 million mark. Potential strategies range from changing the sales format to selling works of art by deceased artists. The show also faces its share of traditional challenges, such as getting visitors to come to Cody, and potential new challenges, such as reshaping the Rendezvous Royale in the event the Western Design Conference leaves Cody.

"The art show is always growing in a number of ways," Ballard notes. "It's a matter of creatively thinking of how to influence the growth." ■



# BUFFALO BILL ART SHOW & SALE

Cody, Wyoming



# THE HISTORY OF THE WESTERN DESIGN CONFERENCE

By Laurie Quade

Photographs courtesy of the Western Design Conference

Three years before the first official Western Design Conference in 1993, *The New York Times* published a major feature about the popularity of western furniture. During that time, a group of Cody furniture makers came together under the leadership of one man to capitalize on the growing interest in western design.

Those elements of national interest, Western furniture makers in Cody, and J. Mike Patrick, are as entwined as the rope-trim braid on a Molesworth chair. None of them alone would have been enough to establish the Western Design Conference, but, together, they created an event that continues to provide an identity to each of them.

In the late 1980s, a handful of Cody artisans were continuing in the furniture-making tradition of Thomas Molesworth. Among those, Ken Siggins, who had been making “ranch” furniture for more than 25 years, saw a “tremendous increase” in the interest in Western furniture.

“A French countess showed up one day, dripping with gold and perfume, and wanted to sell Molesworth in her New York gallery,” Siggins recalls. “Mike (Patrick) saw that this was going to be really popular. It felt kind of like a wave breaking; we could feel it building up. It started in about 1988 and finally crested in ‘98 or ‘99.”

The cottage industry of Western furniture makers was suddenly being thrust into the national spotlight after a resurgence in the popularity of the rustic furnishings of Thomas Molesworth, a Cody craftsman who defined a contemporary, Western look for hotel lobbies, guest ranches and second homes from the 1930s–1950s. His furnishings were in high demand in the late 1980s, spurred by an exhibit at the Buffalo Bill Historical Center, *Interior West: The Craft and Style of Thomas Molesworth*.



J. Mike Patrick presents an award at the 2000 Western Design Conference. Patrick's vision and energy are credited with the creation of the WDC.



Mike Patrick was a man with a vision. He knew something had to be done to unify the fledgling industry of Western furniture makers, and something had to attract a market of buyers into Cody where the craftsmen were plying their trade. He and Dennis Zehnle, then marketing director for Mike's own furniture company, New West, first conceived the idea of a Western design conference after attending a jewelry show in Aspen, Colo.

"It was really glamorous — with designers from all over the world," Zehnle recalls. "I said a show like that would be a great thing for New West."

Mike Patrick was the kind of guy who threw himself completely into whatever he was doing. A fourth-generation Codyite, Patrick was passionate about preserving the West while providing a steady economic base for those who choose to live here. Making rustic furniture fit Mike's criteria, and he saw a need to promote it as a way of economic development.

"Mike said the Western Design Conference was perfect because it incorporated using a sustainable, renewable resource to fuel the local economy," recalls Virginia Livingston, Mike's former wife. "We could stay here and do what we want and export from here."

Zehnle remembers drawing up a business plan for their Western furniture show while sitting around a dining room table. The conference would have a twofold purpose: to give exposure to New West and to help organize the industry.

Livingston also recalls those early brainstorming sessions that would ultimately lead to the creation of the Western Design Conference.

"I'm sitting in my wing-backed chair in the sunroom at the ranch, watching Denny waving his arms around and saying, 'and the lights will go down, and the music will come up, and we'll hear, 'Welcome to the Western Design Conference.''"

"It was a bit grandiose," Siggins recalls. "Mike didn't dream small. He said we should form a board and that Cody should be the center for Western design and Western furnishings. Just from things we'd seen come and go, I wanted to see it be a lasting industry, so I was very interested in getting designers and writers and others who could make it happen."

A couple of early shows were staged at the Irma Hotel in Cody in 1991 and 1992, with a handful of Cody furniture makers exhibiting their work.

"We had a good time and we liked doing it. We always had a big vision," says Jimmy Covert, one of the first participants. The Master Artisans Guild, a group organized by Patrick to provide some unity among those in the industry, produced the first shows. Covert recalls quite a discussion about the use of that name among the furniture builders.

"We were amateurs. It was kind of scary to think of ourselves as 'master artisans,'" Covert says. "Then, in '93, we threw it open and wanted to get some big names, but they didn't want to come to a Podunk show." From the beginning, education was a big part of the show, as Mike viewed that component as a way to draw good craftsmen to participate. "After a few years, they started to come," Covert recalls.

Detail on a sideboard table by Greenwood Designs of Clio, Calif., shows a Conestoga wagon and a barbed-wire fence: two elements closely aligned with the American West.





Volunteerism and community support are key elements to the ultimate success of the design conference. Zehnle acknowledges the event wouldn't have succeeded anywhere else. "It was certainly a community effort, but Michael was clearly the champion of it. He was the one who had the energy and the stimulus."

Patrick and Zehnle attempted to replicate the Western Design Conference in Denver, but it didn't work. "We tried the Western Lifestyle Expo at the Denver Convention Center. We had 350 exhibitors and vendors, TV sponsorship and big-time advertisers, but we had no volunteers; we had to pay people."

Despite their best efforts, only about 7,000 people attended the Denver Expo. "It just fell flat," Zehnle says. For a conference like that to be successful, you need 15–20,000 participants, he estimates. "It just worked in Cody. It would not have gone on without community support."

Also critical to the success of the design conference was its proximity to the annual Patron's Ball. "People who came and saw what we were doing went back to their designers and said, 'could you make something like this?' I think that's the real important part of keeping it in Cody because it has such a direct link to the BBHC and the art show," Siggins notes.

From the beginning, funding was perhaps the conference's biggest challenge. As an educational, non-profit organization, the conference relied heavily on volunteers and people committed enough to back up their conviction. Each of the eight to 12 board members were required to put up their own money to guarantee financial backing. "In the early years, there were times I was surprised it happened the next year," recalls Zehnle, who served as the WDC's first executive director.



*Top:* Best of Show at the 2000 WDC went to a chair crafted by Idaho's Doug Tedrow of Wood River Rustics.

*Center:* Billy Craft of Sheridan, Wyo., talks to a customer at a recent Western Design Conference.

*Bottom:* A light, backstage moment catches a Sharon Camarillo Collection model in good spirits.



"It was a unique situation because we all signed on the note," Siggins says. "We wanted to get away from woodworkers on the board and have more people in banking and real estate, but they didn't have as much interest in the cause. And how many people are willing to take on that (financial) role as a volunteer? It's hard to find board members when you're in debt."

As the show gained footing and recognition, the exhibit hall moved from a booth format at the Holiday Inn, to the Cody Auditorium and finally to the Riley Ice Arena, which solved the problem of inadequate space, another dilemma faced by board members. Along the way, the exhibit space changed from a "booth, trade-show atmosphere," to a "pedestal, art show exhibit," a move that really

elevated the show in the estimation of Jill Siggins, design collaborator with her husband, Ken. "That really seemed to place the show on a higher plane," she says.

The purchase of the WDC in March, 2003, by *Western Interiors and Design* magazine has allowed it to retire its recent debts and has freed its board members from functioning as loan guarantors. Executive Director Thea Marx says the P.R. value of the magazine will heighten the exposure of the exhibitors and bring in more buyers. "More money means expansion and broadening the show into products, architecture and interior designs," she says.

Some, however, fear the Western Design Conference will be moved to Jackson, where the magazine is published. "I'm hoping it will have a really good showing (in Cody). If it doesn't do well, they'll take it to Jackson," predicts Siggins, who, along with others, now sits on a WDC advisory board.

Despite his concerns, Siggins feels the magazine's strong financial backing will help the WDC become profitable. "It takes money to make money and we were just always scraping for money."

Dennis Zehnle feels "very fulfilled" to have had a part in the crafting of the Western Design Conference. "It's taken on a life of its own. It's grown more than what Mike and I expected. I really believe it's had a huge impact on Cody."

Mike Patrick died in a car accident near South Pass, Wyoming, earlier this year. Although no longer around to see what will ultimately become of his grand plan of the Western Design Conference, his name will always be synonymous with the event.

"It would never have happened without him. The rest of us are woodworkers and not promoters and not who it takes to get organizers and advertisers," Siggins says. "The whole industry is fortunate that he had the foresight to lead us along." ■



Model Nayomi Ingalls glides along the catwalk in a recent Western Design Conference fashion show in an outfit by Angela Demontigny of Spirit Ware designs.



# HAPPY TRAILS!



Membership Director Kathy McLane. Photo by Russell Pickering.

# BUFFALO BILL HISTORICAL CENTER HOSTS MEMBERS' TRAIL RIDES, SUMMER, 2003

Director of Membership Kathy McLane and the Buffalo Bill Historical Center hosted two trail rides this summer for our membership. Saturday, May 31, found a large crowd of mostly novices climbing on the friendly stock at the Bill Cody Ranch. Owners John and Jamie Parsons offered gentle horses, friendly and knowledgeable trail guides, and the best in guest ranch hospitality. An outdoor barbeque with cowboy songs from Val Geissler made it a perfect day.

The following Saturday, experienced riders headed for North Crandall to enjoy each other's company, the beautiful scenery, and even an American Indian historical site. Riders from as far away as Georgia showed up for this great ride. Trail bosses Ron Meeker and Randy Krier brought all home safely. ■



*Top: Mrs. John Schneider. Russell Pickering photo.*  
*Below: Linda Morton. Kathy McLane photo.*





Trail bosses Ron Meeker (above) and Randy Krier (left). Kathy McLane photo.



Cynthia Berst and Woody Wilkerson. Russell Pickering photo.



Val Geissler sings to the Dr. John Schneider children. Russell Pickering photo.



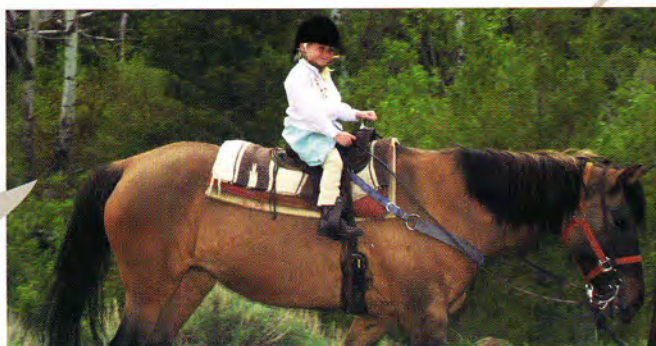
Lyn and Executive Director Bob Shimp. Russell Pickering photo.



Dan Schultz. Russell Pickering photo.



Dillon Herman and Val Geissler entertaining. Russell Pickering photo.



Scout Vannoy. Russell Pickering photo.





# Participating Artists

**BUFFALO BILL ART SHOW & SALE**  
**September 26 & 27, 2003**

<i>Honored Artist:</i> <i>James Bama</i>	John Giarrizzo, Jr.	Joel Ostlind
Cyrus Afsary	Walt Gonske	Geoff Parker
Joe Arnold	Glenna Goodacre	Andrew Peters
Dix Baines	Bruce Graham	Larry Pirnie
Gerald Balciar	R.V. Greeves	Howard Post
Nikolo Balkanski	Susan Guy	Daryl Poulin
Carrie L. Ballantyne	David Halbach	M.C. Poulsen
Ty Barhaug	Stefan Halvorsen	Linda S. Raynolds
Bob Barlow	Ann Hanson	Kevin Red Star
Duke Beardsley	Harold T. Holden	Grant Redden
Toby Birr	Donna Howell-Sickles	Sheila Rieman
Buckeye Blake	Ramon Kelley	Charles Ringer
Joseph Bohler	T.D. Kelsey	Thom Ross
Nelson Boren	Joffa Kerr	Jeffrey B. Rudolph
Kenneth Bunn	Steve Kestrel	Sherry Salari Sander
Reid Christie	J.E. Knauf	Steve Schrepferman
Michael Coleman	Steven Lang	Robert Seabeck
Bunny Connell	Robin Laws	Tim Shinabarger
John DeMott	Laurie J. Lee	Gary Shoop
Robert Deurloo	Linda Lillegraven	Brett James Smith
Steve Devenyns	Walter T. Matia	George D. Smith
Joellyn Duesberry	Deanna Matteson	Matt Smith
L.D. Edgar	William Matthews	Dean St. Clair
Loren Entz	Gordon McConnell	Linda St. Clair
Tony Eubanks	Dave McGary	Pati Stajcar
John Fawcett	Sherrie McGraw	Phil Starke
T.J. Feeley	Krystii Melaine	Craig Tennant
Deborah Copenhaver	Jim Morgan	D. Michael Thomas
Fellows	Ned Mueller	Karen Vance
Fred Fellows	Christopher J. Navarro	M.W. Skip Whitcomb
Mel Fillerup	E. Denney Neville	Jim Wilcox
Peter M. Fillerup	Ralph Oberg	Hollis Williford
	Julie Oriet	Kathy Wipfler



Part of *Rendezvous Royale* week, a celebration of the arts in Cody, Wyoming

■ [www.rendezvousroyale.org](http://www.rendezvousroyale.org) ■



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## CATCH THE COWBOY SPIRIT!



N. C. Wyeth (1882-1945), *The Wild, Spectacular Race for Dinner*, 1904-1905. Oil on canvas, 38.125 x 26 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of John M. Schiff; 44.83

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