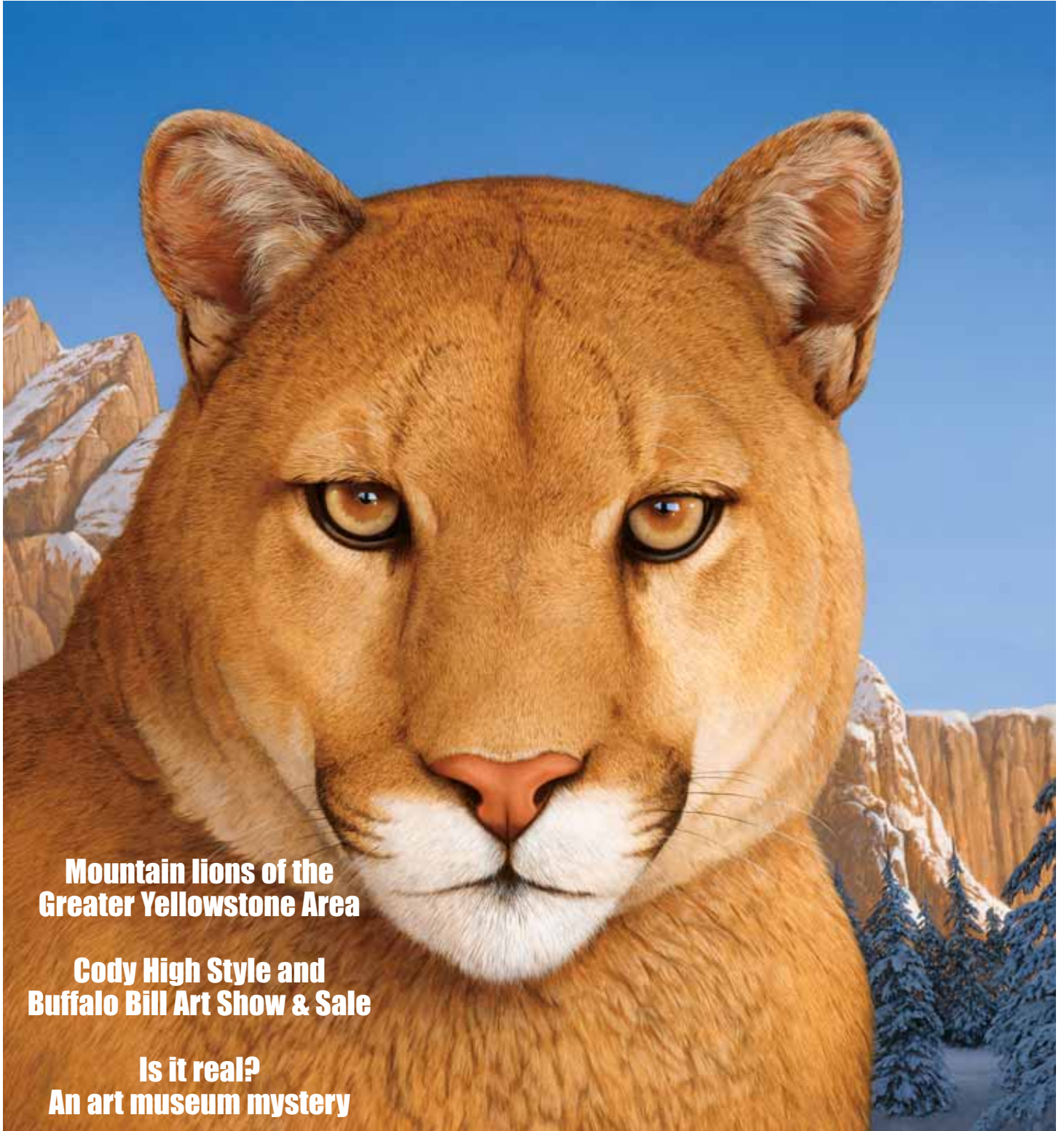


POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SUMMER 2007



**Mountain lions of the
Greater Yellowstone Area**

**Cody High Style and
Buffalo Bill Art Show & Sale**

**Is it real?
An art museum mystery**



by Robert E. Shimp, Ph.D.
Executive Director

New Zealand doesn't typically come to mind when I think of Plains Indians. But this fall, our Plains Indian Museum Seminar (PIMS) will host a delegation of the Maori people, the indigenous inhabitants of New Zealand.

Yes, in its October 11–14, 2007, a gathering titled *Cultural Preservation: Plains Indian People and the Maori*, the PIMS will address, for the first time in its history, Native cultures and peoples outside of the North American Great Plains. Seminar participants will discuss the significance and processes of cultural preservation for Native communities—regardless of which side of the Pacific they're located.

Plains Indian and Maori scholars will be on hand to compare and contrast the historical, economic, and political situations of their respective tribes. The Maori educators from New Zealand will visit three Wyoming locations—Laramie, the Wind River Indian Reservation, and Cody—and we've collaborated with the University of Wyoming, the Wind River Tribal College, and the Wyoming Humanities Council to bring these visitors to Wyoming.

Not only am I excited about the exchange, but I'm always pleased with successful partnerships like this one which result in unprecedented educational and cultural opportunities.

Our Maori guests will get the PIMS underway with a keynote appearance on Thursday night, October 11, a free program open to the public. Their presentation will consist of demonstrations on traditional Maori instruments, as well as poetry and prose selections.

This is definitely an experience you'll want to mark on your calendar. And—don't forget; there's always more information on this terrific event and other news and activities at the Buffalo Bill Historical Center on our Web site, www.bbhc.org. ■

© 2007 Buffalo Bill Historical Center. Written permission is required to copy, reprint, or distribute *Points West* materials in any medium or format. All photographs in *Points West* are Buffalo Bill Historical Center photos unless otherwise noted. Questions about image rights and reproduction should be directed to Associate Registrar Ann Marie Donoghue at annmaried@bbhc.org or 307.578.4024. Bibliographies, works cited, and footnotes, etc. are purposely omitted to save space. However, such information is available by contacting the editor. Address correspondence to Editor, *Points West*, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, Wyoming 82414 or editor@bbhc.org.

Senior Editor

Mr. Lee Haines

Managing Editor

Ms. Marguerite House

Copy Editors

Ms. Lynn Pitet, Ms. Joanne Patterson, Ms. Nancy McClure

Designer

Ms. Jan Woods–Krier/Prodesign

Photography Staff

Ms. Chris Gimmeson, Mr. Sean Campbell

Book Reviews

Dr. Kurt Graham

Historical Photographs

Ms. Mary Robinson

Calendar of Events

Ms. Nancy McClure

Advisory Team

Lee Haines, Public Relations Director and Senior Editor

Marguerite House, Media Manager and Managing Editor

Nancy McClure, Public Relations Assistant and Calendar Coordinator

Steve Greaves, Vice-President and Deputy Director, Planning and Development

Jan Jones, Director of Membership

Dr. Charles R. Preston, Chief Curator and Founding Curator of the Draper Museum of Natural History

Maryanne Andrus, Curator of Education

Points West is published quarterly as a benefit of membership in the Buffalo Bill Historical Center. For membership information, contact Jan Jones, Director of Membership, at membership@bbhc.org or by writing to the address above.

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

The mission of *Points West* is to deliver an engaging educational magazine primarily to the patrons of the Buffalo Bill Historical Center (BBHC). *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories.



About the cover:

Tom Palmore (b. 1945), *Where Elegance Meets Fear*, 1996, acrylic on canvas, 46 x 46 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Edward R. Bazinet Foundation. 22.96



Contents

This beautiful pocket watch was a gift from William F. "Buffalo Bill" Cody to Dr. D. Frank "White Beaver" Powell in 1884. Read more about this timepiece from the Buffalo Bill Museum Collection in our "Treasures from our West" section starting on page 28.

FEATURES

4 *Is it a fake? An art museum mystery caper . . .* We at the Glenbow Museum had only one oil painting by Frederic Remington in our art collection. Titled *Warriors' Return*, this undated painting was purchased in 1965 and, for almost 40 years, was considered to be one of the Museum's treasures . . . *by Monique Westra*

10 *See you in September. . . at the Buffalo Bill Art Show & Sale . . .* As the Buffalo Bill Art Show & Sale (BBAS) paints and sculpts its way into its second quarter century, it truly remains a unique offering in the myriad choices of western art sales . . . *by Thom Hugel*

14 *Cody High Style . . .* Once news was confirmed that the Western Design Conference was moving to Jackson, Wyoming, a group of Cody businessmen and craftsmen moved quickly to ensure the art and craft of western furniture, decorative arts, and fashion would continue to be part of the September 2007 celebration in Cody, *Rendezvous Royale*.

20 *Phantom in the mountains . . .* Cougars are so secretive in their habits that scientists who study the "phantom in the mountains" aren't sure exactly how many actually exist. There are some scientists who believe that mountain lion populations are greater now than in the early 1950s. Today's current estimate of lion populations in the American West tops 30,000 . . . *by Philip and Susan McClinton*

DEPARTMENTS

15 LLOYD NEW MENTORSHIP PROGRAM
by Molly Kline

16 CALENDAR OF EVENTS

18 BBHC BITS AND BYTES
News, activities, events

26 DEVELOPMENTS
by Steve Greaves

28 TREASURES FROM OUR WEST
This month's look at BBHC collections

30 BETWEEN THE BOOKENDS
Sitting Bull's Pipe: Separating Myth From History; Re-Discovering the Man; Correcting the Myth, by Kenneth Tankersley, Ph.D. and Robert B. Pickering, Ph.D.

31 A THOUSAND WORDS



▶ Visit us online . . .

Remember: The Buffalo Bill Historical Center's Web site has our calendar of events as well as additional information about many of the stories in this issue of *Points West*. Visit us online at www.bbhc.org.

Is it a fake?

by Monique Westra

A simple idea at the time

In 2003, the Glenbow Museum in Calgary embarked on an ambitious project to explore Charles M. Russell's and Frederic Remington's ties to the Canadian West: *Capturing Western Legends: Russell and Remington's Canadian Frontier*, Glenbow Museum, June 19 – October 11, 2004. I was asked to create a more modest, adjunct exhibition drawn primarily from the Glenbow's own collection. As I had long been intrigued with the amazing success of these two remarkable American western artists, I wanted to understand why their names are virtually synonymous with iconic images of the West. Clearly, a key factor in promoting and sustaining their great popularity was the widespread dissemination of their pictures through illustrations and reproductions. Even after the deaths of Remington in 1909 and Russell in 1926, their visual monopoly on the "look" of the West continued in popular culture. But, as I was to discover, there can be a downside to fabulous commercial success: The huge and growing demand for the art of Russell and Remington brought with it a flood of fakes and forgeries.

The bad news

We at the Glenbow Museum had only one oil painting by Frederic Remington in our art collection. Titled *Warriors' Return*, this undated painting was purchased in 1965 and, for almost 40 years, was considered to be one of the Museum's treasures (illustration 1). But, when I consulted the Remington catalogue raisonné, a massive two-volume book that lists every known work by the artist, I was surprised to discover our painting was not included. Seeking an explanation for this omission, a digital image of *Warriors' Return* was sent to Peter Hassrick, the book's author and one of the foremost Remington scholars in the world. He responded that, in his opinion, *Warriors' Return* was probably not a real Remington! Not a real Remington? How could I display a work in my show whose authenticity was in question?

In pondering this dilemma, I began to realize there was another way to approach this situation—not as a problem but as an opportunity. We could investigate this painting's authenticity—a genuine case study—and share the whole process with our public as it unfolded, whatever the results.

And so it began—a year-long adventure headed to an unknown destination.

Launching the investigation

Each step of the investigative process was documented to form the core of the exhibit *Fakes!* (illustration 2). In the introductory text panel, I posed the following question: "Is *Warriors' Return* an original Remington? Or is it a fake?" I did not know the answer to that question, but I knew I could not solve this mystery by myself. For help, I relied on the expertise of many colleagues, especially Don Murchison, the painting conservator at Glenbow Museum; the Canadian Conservation Institute (CCI) in Ottawa; and the Buffalo Bill Historical Center (BBHC).

Any investigation into the authenticity of a work of art includes both a rigorous scientific analysis and a more intuitive and comparative study, involving a close reading of the painting. Are there elements in the work which are consistent with Remington's style and his usual subjects? Are there discrepancies? What does the painting depict?

Some clues

In *Warriors' Return*, we see a compact group of Blackfeet riding at a measured pace in a bleak winter landscape, led by an older, grim-faced male on horseback. He stares ahead as he advances resolutely toward us. A blanket wrapped around his upper torso leaves his bare right hand free to grasp the reins. A decorated gun case straddles his lap. The neck of his horse is inclined downward. Behind him, and veering to the left, is another mounted man, whose head is hooded by a blanket that is tightly wrapped around his body. To the right and set farther back, is one more warrior. Although his horse moves forward, he turns his head to the left, revealing his profile. He wears the distinctive Blackfeet wolf fur hat and fringed jacket and pants. A rifle, pointing diagonally upwards, rests between his hands. Between him and the central figure, the head of a fourth man can be seen. Much lower down, this man appears to be on foot.

The title of the work, *Warriors' Return*, tells us these are warriors returning to their camp with a prisoner in tow.

An Art Museum Caper



Story author Monique Westra studies the Glenbow's *Warriors*!



Illustration 1: Since 1965, this was the Glenbow Museum's only Frederic Remington painting, *Warriors' Return*. Collection of Glenbow Museum. 65.23.7.



Illustration 2: The *Fakes!* exhibit was part of *The Popular West of Russell and Remington*, Glenbow Museum, June 19–October 11, 2004.

There are other Remington paintings with similar subjects which depict Natives on horseback shown in combination with one or more people on foot. The desolate landscape setting is typical of Remington in three ways: It is generalized with no discernable landmarks; the horizon line is very high; and the vegetation is sparse. In this painting, it appears to be very cold as we can see the breath of the horses and the men in the frosty air. Manes, tails, hair, and snow are blowing in a brisk wind which comes from the left of the image. The horses' legs are partly submerged in deep snow.

There are footprints visible in the snow in the foreground, suggesting there is another group ahead. Remington included many winter scenes in his work, but was this one authentic?

On closer inspection

Next was a question as to whether the composition of *Warriors' Return* was typical of Remington's style. Yes and no.



Illustration 3: The most powerful compositional device is the triangle.

As in many of Remington's other scenes, the figures are placed higher up in the picture; the lowest quarter (the immediate foreground) is left relatively bare. But Remington tended to use a vertical format for single figures and here there are many figures. The most powerful compositional device used in *Warriors' Return* is the triangle (illustration 3), which can also be found in many other works by Remington. The triangle is most notable in the dominant male in the center. The apex of the triangle is the warrior's head, his arms its sloping sides, and its base the long, horizontal gun case. Within the picture there are other overlapping triangles. In *Warriors' Return*, the sketchy figures in the background are abruptly cut off by the frame. This type of cropping can also be seen in other works, but it is not a device often found in Remington's oeuvre or body of work.

The people depicted here appear to be Blackfeet, who represented "real Indians" for Remington. They are similar in type and appearance to Natives in other Remington works. For example, the face of the central man conforms to Remington's stereotypical representation of the Blackfeet as a "racial" type. Note the low forehead, the pronounced nose, the deep-set eyes, the high cheekbones, and the broad cast of the face.

In his grand studio (recreated at BBHC), Remington proudly displayed his enormous collection of Native material which he used as props in his paintings. It is well known that Remington could be quite arbitrary in the way he used Native clothing, accoutrements, and artifacts. *Warriors' Return* features some details which are authentic and some which appear to be invented, such as the horse within the circle motif that is on the blanket of the central figure.

Horses play a central role in Remington's work, and he knew their anatomy well. But in the Glenbow painting, the musculature of the horses does not seem to be expertly rendered. This could be an indication the work is not by Remington's hand. A reason for suspicion? Yes, but not conclusive.

Science in the act

More specific results would come from the scientific analysis, conducted by Glenbow conservator Don Murchison (illustration 4). He proceeded systematically through the many layers of the painting from the bottom to the top. Through microscopic examination and under different lights, he examined and photographed, in turn, the lining, support (canvas), ground, paint layers, and varnish (illustration 5).

Don noted a few anomalies—the painting had been



Illustration 4: Glenbow Museum painting conservator Don Murchison examines the signature under the microscope.

lined even though there was no evidence of damage that would have warranted lining. There was overpainting near the signature area, and the support was cotton, not linen which would have been much more consistent with Remington's practice. Don knew certain pigments were not in use during Remington's lifetime. For example, paints made with titanium were introduced to artists in 1928. As Remington died in 1909, the presence of titanium would be undeniable proof that the painting was a fake. Using a technique called XRF (x-ray fluorescence) and a spectrometer (used to measure the wavelengths of light), it was possible to detect the chemical composition in the ground and paint layers. However, no titanium was detected in the original paint and more specialized tests were needed.

Many of these tests required very sophisticated equipment which were not available at the Glenbow Museum. So, Don removed three samples of paint, each about the size of a grain of sand, from three different areas of the painting, including the signature. He sent the miniscule samples to Ottawa to be studied by the CCI. The scientists there employed many specialized techniques to examine the paint layers in cross-section (illustration 6). They were able to identify elements and particles present in each layer of the paint. In addition, they compared the paint used for the signature to the paint in the other parts of the

picture. One key finding was the paint for the signature had a different chemical composition than the paint in other areas of the painting!

This was certainly very suspicious but not irrefutable as evidence. In the final analysis, everything we had uncovered pointed to a painting which was genuinely old and which shared many stylistic characteristics with Remington's work. It had some questionable elements to be sure, but we had not found incontrovertible proof of its "inauthenticity." Was *Warriors' Return* a fake or not? The answer continued to elude us.

Warriors' travels to the U.S.

There was one more step we had to take in order to find out for sure. Each year, a panel of Remington scholars convenes to study Remingtons at the BBHC; *Warriors' Return* had a date with destiny. We packed our painting and sent it, along with all our documentation, to the BBHC. Finally, after three months, we received the official report dated April 28, 2004, which was displayed in the exhibit:

"In the opinion of the Committee, this Item is not an original work by Frederic Remington. Although the subject and certain elements of the composition

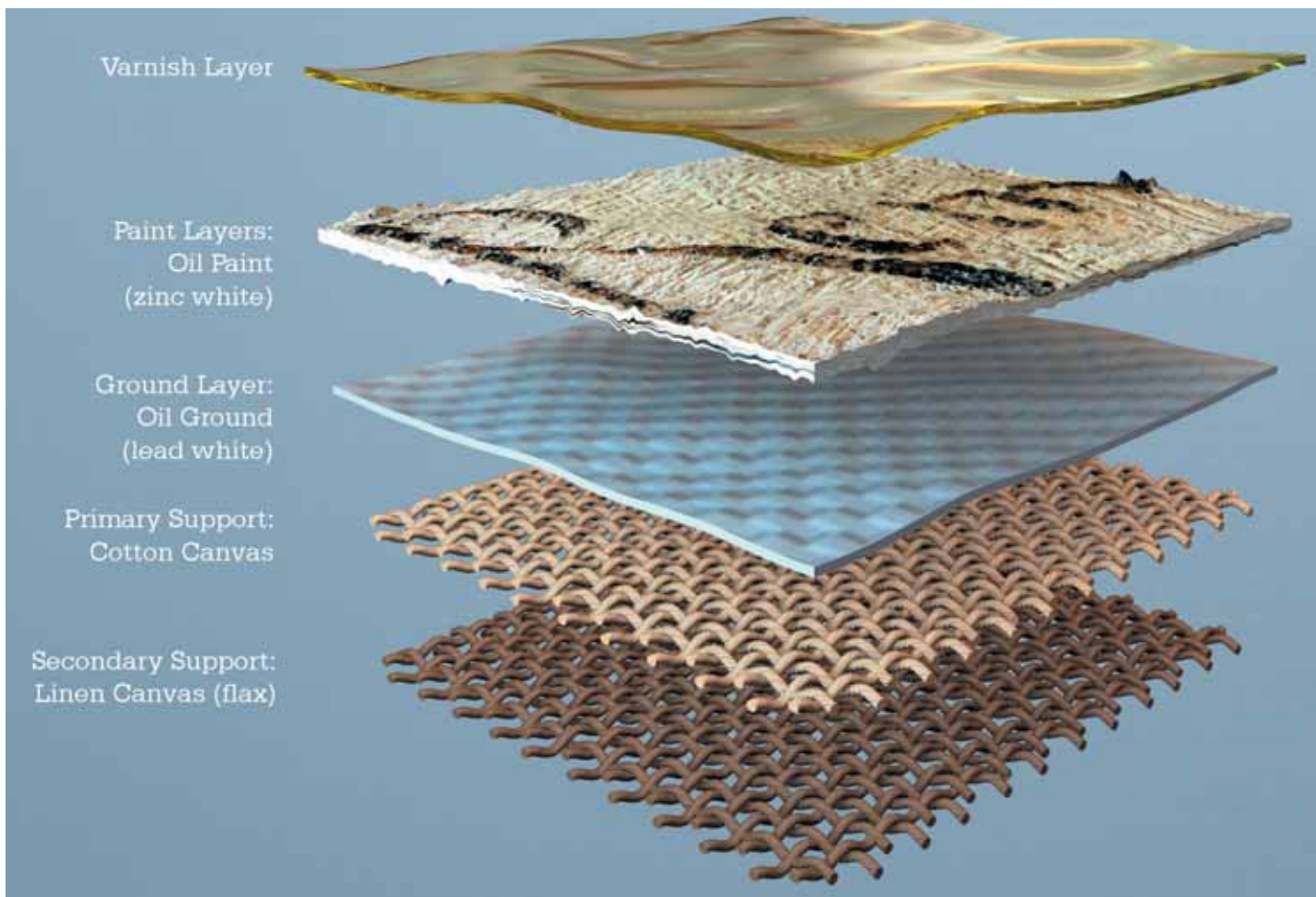


Illustration 5: Diagram of the layers in an oil painting (created by Brian Murchison).

are in keeping with Remington’s thematic choices and stylistic habits, the final technical execution is not consistent with his working methods. The brushwork is not characteristic of his work . . . the draftsmanship is too cursorily suggested. . . . Modeling of the horse and human figures . . . is inconsistent with Remington’s expertise in anatomy. . . . The signature . . . does not appear to be by Remington’s hand. . . .”

An unexpected twist

So, not a Remington after all. But who painted this work? The committee did not know, suggesting only that further research be undertaken to try to determine the authorship of the painting. Our exhibit was well underway: texts written, photographs scanned, prints produced, plaques mounted, and the display designed. It was all set and we were almost ready for opening day. Then, at the proverbial eleventh hour, literally days from the exhibition

opening, we received a call from Julie Tachick, curatorial assistant in the BBHC’s Whitney Gallery of Western Art, who had seen our painting when it was in Cody. While researching the caper in the BBHC’s library, and acquiring microfilm from other sources, she’d discovered an image of *Warriors’* in a full page illustration in a May 1911 issue of *Cosmopolitan Magazine* (illustration 7). The image was by artist William Herbert Dunton (1878–1936), a well-known illustrator in the American West. We were so excited!

Case solved

Without a doubt, this amazing discovery was a must for the show and the following conclusion of our detective story was placed on an added panel:

“Finally, we knew the name of the artist! So is this painting a fake? The answer is no. This painting is a forgery, not a fake. In the case of a fake the

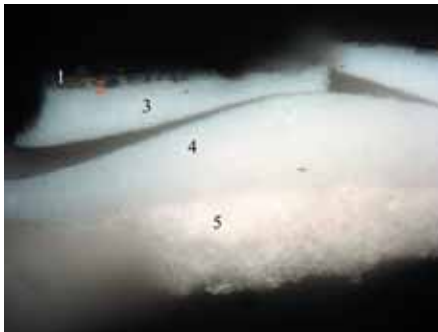
artist intends to deceive — he would set out to create a “fake Remington.” Clearly Dunton carried out his illustration commission in good faith. He signed and dated his painting and published it under his own name in a national publication. In this case, the fraud could have been committed up to 20 years after Dunton completed his 1910 painting. Recognizing the painting’s striking similarity to works by Remington, the forger went to work. The lower edge of the painting was cut to remove the date. The bush and the signature were scratched out and painted over. The forged signature was added, the varnish applied, and the painting was sold as a Remington. A classic case of forgery.”

Now, the only question is: Who did the forgery and when? To date, no one knows . . . maybe the case isn’t solved after all. ■



Illustration 7: Illustration in General Nelson A. Miles, “My First Fights on the Plains,” *Cosmopolitan Magazine*, May 1911, p. 799. This necessitated a change in credit line for the Glenbow’s “Remington.” It became: William Herbert Dunton (1878–1936), *The Return to the Reservation*, 1910, oil on canvas, 28.98 x 20 inches. Collection of Glenbow Museum. 65.23. 7. Previously known as *Warriors’ Return*.

Monique Westra is the Senior Art Curator at the Glenbow Museum in Calgary, Alberta, Canada. All photos courtesy of the Glenbow Museum.



Illustrations 6 a and 6 b: These images show how one tiny paint sample near the signature area looks under the microscope and light.

Peter H. Hassrick and Melissa J. Webster authored *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*. 2 volumes. Cody, Wyoming: Buffalo Bill Historical Center, 1996. This publication forms the basis of Remington artwork examinations, and limited quantities are available from the BBHC store, Museum Selections, by calling 1.800.533.3838.

At least once a year, the BBHC conducts a Remington examination session in which individuals with Remington paintings, sketches, or sculptures can send their artwork to the BBHC to be examined by a panel of Remington authorities (Peter H. Hassrick, Director of the Denver Art Museum’s Institute of Western American Art; Sarah E. Boehme, Director of the Stark Museum of Art in Orange, Texas; Laura A. Foster, Curator of the Frederic Remington Art Museum in Ogdensburg, New York; and Emily Ballew Neff, Curator of American Painting and Sculpture at the Museum of Fine Arts, Houston, Texas). These scholars look at the preponderance of evidence to determine the likelihood the piece in question was indeed created by Frederic Remington. Interested individuals should contact Christine Brindza in the BBHC’s Whitney Gallery of Western Art at christineb@bbhc.org or 307.578.4051.



See you in September . . .



BBAS Honored Artist Clyde Aspevig (b. 1951), *Wind River High Country*, oil on canvas, 30 x 40 inches. Photo courtesy BBAS.

by Thom Hugel

As the Buffalo Bill Art Show & Sale (BBAS) paints and sculpts its way into its second quarter century, it truly remains a unique offering in the myriad choices of western art sales. There are literally hundreds of events to choose from every year. As you look at that list, though, many begin to meld together because they mostly *have* melded together—offering up similar formats in similar kinds of venues. Plus, a number are for-profit ventures that have moved toward the safety and security of the silent bid and intent to purchase sale.



at the Buffalo Bill Art Show & Sale

Buffalo Bill Art Show & Sale going strong. Why is that?

The BBAS stands apart, that's why. In its twenty-sixth year, the show is displayed in the world renowned Buffalo Bill Historical Center (BBHC). This is fitting since it's primarily the BBHC that benefits financially from the sale. The preview exhibition, which opens August 23, 2007, is free; visitors don't have to pay admission if they want to see the show. The exhibit is wonderfully presented in the John Bunker Sands Photography Gallery at the BBHC until the night of the live auction on September 21.

Live!

That's right; the BBAS is still a *live* auction! While scores of volunteers quickly dismount the preview exhibit on Friday evening and carry it piece-by-piece to the auction tent, guests are socializing, enjoying delicious gourmet food and beverages, and putting on their bid faces. Soon, that proverbial "din" swells as the word spreads: The auction's ready to begin! Prospective bidders quickly make their way to their seats in the huge party tent next to the BBHC. Then, at 6:30 p.m., the auctioneer calls for the opening bids, and the fun begins. Wining and dining continues as the crowd bids on their favorite works of western art.

In our Quick Draw, nobody gets shot

Unless it's by a camera, that is. Yes, the entertainment continues the next morning as excited guests and artists gather Saturday for the exhilaration of the Quick Draw! More than three dozen artists draw, paint, pot, and sculpt to the delight of the assembled audience. Aficionados can get their fill of the bountiful breakfast brunch, sip a Bloody Mary, and visit with the artists. All the while, the painters, sculptors, and creators form those special pieces of artwork right before the eyes of their audience! Be sure to ask them questions; and most of all, enjoy the company of friends in the beautiful Wyoming late September weather.

Authentically western Cody

And that naturally takes us to the other point of difference for the BBAS: Cody, Wyoming. The town built by Buffalo Bill over 100 years ago exudes the spirit of the West—from early twentieth-century architecture to historic places and the five celebrated western museums of the BBHC. With superior art galleries and exclusive boutiques to nightly gunfights and cowboys hangin' at the Irma Hotel—Cody still embodies the American West. Factor in America's most beloved national treasure, Yellowstone National Park, just 50 miles to the east, and is it any wonder our western art-loving guests are so fond of being in Cody?

Honored Artists

Four years ago we began a new tradition with the BBAS—the Honored Artist. Each year since, we've chosen to pay tribute to an artist who demonstrates exceptional talent and dedication to western art. Our first Honored Artist was James Bama. Wilson Hurley, Mel Fillerup, and Harry Jackson were added to this special list over the next three years.

This year we are pleased to present Clyde Aspevig as our Honored Artist. This famous Montana landscape artist is joined by James Bama, Fritz White, Kenneth Bunn, Harry Jackson, Mel Fillerup, Pati Stajcar, and over 100 more of the best western artists in the world in this year's BBAS.

Pummill's thrilling offer

This year, renowned western artist Bob Pummill is entering his huge 4 x 6 feet (that's right: *feet*, not inches, folks!) oil painting *Day of the Great Hunt*. Bob says, "If the buyer donates my painting to the BBHC, I will give the buyer a 12 x 16 inch oil study for the painting at no charge." So here's a chance to purchase a beautiful painting, donate it to your favorite western museum, receive a tax benefit, and score a Bob Pummill original for your personal collection!



Robert Pummill (b. 1936), *Day of the Great Hunt*, oil on canvas, 48 x 72 inches. ©2007 Robert Pummill. Photo by Elijah Cobb.

Works by deceased artists

In 2006, the BBAS tried an experiment. We quietly looked for works by deceased artists to add to our auction lineup and were able to offer nine works for sale from magnificent artists of the past including Thomas Moran, Joe Neil Beeler, Nick Eggenhofer and George Catlin.

We considered our initial foray a success and are expanding slightly for 2007. You'll see a few more works this coming September including art from John James Audubon. But, rest assured, our strength remains in artwork by living artists. We don't expect that to ever change.

Rendezvous Royale

Finally, there's this entire week we've come to know as *Rendezvous Royale* filled with art, parties, studio tours, artist talks, 'Round Town Events, the newly created Cody High Style, and the BBHC's Patrons Ball, truly—as many a poster has reaffirmed—a celebration of arts in Cody!

These are simply many more reasons why we expect to “see you in September.” Support the BBHC. Join in the fun and excitement of the twenty-sixth annual Buffalo Bill Art Show & Sale, September 21 – 22, in Cody! ■

Thom Huge is director of the Buffalo Bill Art Show & Sale. He can be reached at the BBAS office and can assist with further information, reservations, or an invitation packet. For a complete list of artists and a schedule, visit the Web site: www.buffalobillartshow.com.

Events photos by Mark Bagne

The Buffalo Bill Art Show & Sale seeks quality works by deceased artists for consignment or donation. If you own such a work and would be interested in offering it for sale in our auction, contact the BBAS office at: info@buffalobillartshow.com or 307.587.5002

Rendezvous
Royale

A Celebration of Arts in Cody Wyoming

September 18 – 22: Rendezvous Royale — A Western arts celebration devoted to the most prestigious events of the year in Cody, Wyoming, consisting of *Cody High Style—Designing the West*, the *Buffalo Bill Art Show & Sale*, and the *Buffalo Bill Historical Center Patrons Ball*. For more information, contact the *Rendezvous Royale* office at 307.578.5002 or www.rendezvousroyale.org.

September 18: Cody High Style Studio Tour.

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

September 19: Cody High Style Fashion Show.

September 20: Cody High Style Studio Tour.

September 20: Cody High Style Seminars and Roundtable Discussions.



September 21: Buffalo Bill Art Show & Sale, Dinner & Auction, 5 p.m. — The Buffalo Bill Art Show culminates with fine dining and a spirited auction in the casual atmosphere of the party tent on the BBHC grounds.

September 22: Buffalo Bill Art Show & Sale, Quick Draw, 9 a.m. — Champagne Brunch and Silent Auction. Art lovers may stroll across the grounds of the BBHC to observe two dozen painters and sculptors at work, often using live models. These Quick Draw pieces are then sold during a live auction.

September 22: 31st Annual Buffalo Bill Historical Center's Patrons Ball, 6:30 p.m. — Black tie dinner and dance, which is the Buffalo Bill Historical Center's biggest fundraising event and has become one of the premier social events in the Northern Rockies. For more information contact Jill Gleich at 307.578.4025 or jillo@bbhc.org



VETERANS OF 'DESIGN GENRE' WHITTLE OUT CODY HIGH STYLE. designing the west



Cody Western Artisans are busy whittling out the details for *Cody High Style—Designing the West*. Photo by Elijah Cobb.

Cody furniture builder Jimmy Covert puts it this way, “We’d all be living outdoors if it wasn’t so uncomfortable. But since it is, folks have long been drawn to ‘native’ furniture—those pieces created from local woods, leather, hides, horns, and the like that basically bring the outdoors to inside spaces.”

Covert, along with fellow craftsmen John Cash and Tom McCoy, recently swapped tales about the colorful history of western craftsmen and their own personal efforts to recapture that tradition with the formation of Cody High Style. All three had been heavily involved in the Western Design Conference—an event held for 14 years in Cody, where it was founded—that has since been sold and moved to Jackson, Wyoming.

With the announcement of the sale in January, the Buffalo Bill Historical Center (BBHC) offered to provide initial funding and event coordination to ensure Cody’s *Rendezvous Royale*—September’s “celebration of arts in Cody”—would not be without an event to celebrate western craftsmen. Then, Covert, Cash, and McCoy, along with two dozen or so of their fellow furniture-makers, banded together to form Cody Western Artisans and breathe fresh—if not nostalgic—life into the carryings-on now christened “Cody High Style.” BBHC

Special Events Coordinator Jill Gleich is the show’s coordinator and chief contact.

Questioned about the “why here?” of traditional western furniture, the three said that Cody is where that history lives. Simply put, for decades, a long line of western craftsmen in the Cody area has combined design and function to meet customer needs, much like the historical Adirondack furniture of northeastern New York. In Wyoming, it was the popular dude ranch to which visitors flocked for a western experience.

“The reason we have such a strong tradition here is the path paved by the likes of Thomas Molesworth and others,” Covert says. “With Yellowstone up the road, and all the dude ranches that sprang up, there was always a need to furnish their properties.”

But even before that, long before any dude ranch sprang up in Wyoming, folks were traveling to the West. Nineteenth-century poet Stephen Vincent Benet wrote in *Western Star*, “I think it must be something in the blood. Perhaps it’s only something in the air.” Without doubt, western artisans historically have always seemed to breathe “something different from the air.” As a pure practical matter, though, Covert, Cash, and McCoy explain that those families with the West in their

continued on p. 19

Lloyd New Art Mentorship Program for Native students

by Molly Kline

The Plains Indian Museum (PIM) proudly announces its newest educational endeavor, the Lloyd New Art Mentorship. This July, college-bound Plains Indian artists will gather for an intensive workshop to develop drawing and painting skills, guided by Lakota artist Roger Broer. Selected applicants will spend a week at the Buffalo Bill Historical Center (BBHC) studying objects in the PIM, receiving studio instruction, and then producing their own signature piece of artwork. Funded by donations given in the memory of arts education visionary Lloyd New, this mentorship provides an extraordinary educational opportunity to aspiring Indian art students.

New dedicated his life's work to Native arts and education. Born in Oklahoma in 1916, he was an enrolled member of the Cherokee Nation. After graduating from the Art Institute of Chicago in 1938, he served as a commissioned officer in the U.S. Navy during World War II. In 1946, he opened the apparel design firm Craftsman's Court, in Scottsdale, Arizona.

Working with the Southwest Indian Arts Project at the University of Arizona in the 1950s, New was one of several Native voices reacting against the traditional arts and crafts style of Indian art, popularized by the Santa Fe Indian School in the 1930s and 1940s. Introducing radical ideas for the time, he insisted Indian-made art could embody the artist's tribal heritage, yet draw from non-Indian ideas of artistic expression.

In 1962, New co-founded the prestigious Institute of American Indian Arts, serving as president from 1967–1978. He died in 2002 and is survived by his wife Aysen, two children, and five grandchildren.

New's particular commitment to contemporary Plains Indian art at the BBHC inspires this mentorship. As a founding member of the Plains Indian Museum Advisory Board, his ideas were instrumental in the gallery reinstatement of the PIM in 2000. Voicing his support in a letter to the BBHC Board of Trustees, New suggested Plains art and cultural history demonstrated not only tradition, but also progress:

It is imperative that ways be found to strike a balance between an emphasis on the past and the realities of a present riddled by the circumstances of history. The story of American Indians

is a continuing one, and the best period does not end at any certain date. . . .The greatest contributions of Indians to themselves and the society at large are yet to come, and lie in the future, not in the past!

The creation of the Lloyd New Art Mentorship seeks to fulfill this vision. Today, Native-made art sustains traditional values and styles, yet embraces cultural adaptation, new creative processes, and unique materials.

Plans for the Lloyd New Art Mentorship include a diversification of artistic mediums, such as sculpture, fashion design, and other multi-dimensional arts. Of central importance in this program are the educational opportunities for young Indian people that will encourage future artistic careers.

Participants who complete the program receive \$1,000 in scholarship money toward tuition at the academic institution of their choice. Through these efforts, the PIM and the BBHC hope to honor Lloyd New's contributions to contemporary American Indian art. ■

Molly Kline worked with the Plains Indian Museum to coordinate the initial Mentorship activities.



Lloyd New. Photo by Thomas King, courtesy of Aysen New.

CALENDAR of Events

For the latest information on BBHC programs and events, please see our Web site www.bbhc.org or call 307.587.4771. Unless otherwise noted, all events take place at the Buffalo Bill Historical Center

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Powwow Dancers, daily, June 29 – July 1, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)		<i>The Black Footed Ferret: Discovery & Recovery</i> , Dennie Hammer, 12:15 p.m. (free)			CENTER OPEN DAILY MAY 1—SEPTEMBER 15: 8 a.m. – 8 p.m. SEPTEMBER 16—OCTOBER 31: 8 a.m. – 5 p.m.	
1 July	2 Summer Adventure Workshops July 9 – August 10 Registration required/fee	3	4 Tonight! <i>Buffalo Bill!</i> Portrayed by Bill Mooney, daily (free with BBHC admission) 10:30 a.m., 2:30 pm	5	6	7
<i>John Bunker Sands: Seeking the Sublime</i> Special Photography Exhibition, May 25 – July 29 (free with BBHC admission)	9				13	14
8	Gallery Presenter Roger Broer, Artist, Plains Indian Museum, daily, 10 a.m. – 3 p.m. (free with BBHC admission) Gallery Presenter Sid Hausman, <i>Cowboy Music and the 101 Wild West Show</i> , 10 a.m. and noon (free with BBHC admission)			12		
<i>John Bunker Sands: Seeking the Sublime</i> Special Photography Exhibition, May 25 – July 29 (free with BBHC admission)	16	17	18	19	20	21
15	Summer Adventure Workshops July 9 – August 10					CFM Records Office open
<i>John Bunker Sands: Seeking the Sublime</i> Special Photography Exhibition, May 25 – July 29 (free with BBHC admission)	23	24	25	26	27	28
22	Summer Adventure Workshops July 9 – August 10				Lloyd New Art Mentorship Program Student Exhibition (free with BBHC admission)	 National Day of the American Cowboy
<i>John Bunker Sands: Seeking the Sublime</i> Special Photography Exhibition, May 25 – July 29 (free with BBHC admission)	30		1 August	2	3	4
29	Summer Adventure Workshops July 9 – August 10	<i>Large Carnivores & Their Prey</i> , Dr. Scott Creel, 12:15 p.m. (free)				
5	6	7	8	9	10	11
Andy Nelson, 10:30 a.m., 1:30 p.m., 3:30 p.m.						
						

Buffalo Bill Invitational Shootout, BBHC & the Cody Shooting Complex

Cowboy Poet & Humorist Andy Nelson, daily, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

Celebration of Carnivores, Dr. James Halfpenny, 4 programs daily (free with BBHC admission)
10:30 a.m. — Wolves, Noon — Tracking Carnivores, 1:30 p.m. — Cougars, 3:30 p.m. — Bears

12					15	16	17
13					15	16	17
14					15	16	17
15					15	16	17
16					15	16	17
17					15	16	17
18					15	16	17
19					15	16	17
20					15	16	17
21					15	16	17
22					15	16	17
23					15	16	17
24					15	16	17
25					15	16	17
26					15	16	17
27					15	16	17
28					15	16	17
29					15	16	17
30					15	16	17
31					15	16	17
1					15	16	17
2					15	16	17
3					15	16	17
4					15	16	17
5					15	16	17
6					15	16	17
7					15	16	17
8					15	16	17
9					15	16	17
10					15	16	17
11					15	16	17
12					15	16	17
13					15	16	17
14					15	16	17
15					15	16	17
16					15	16	17
17					15	16	17
18					15	16	17
19					15	16	17
20					15	16	17
21					15	16	17
22					15	16	17
23					15	16	17
24					15	16	17
25					15	16	17
26					15	16	17
27					15	16	17
28					15	16	17
29					15	16	17
30					15	16	17

1 September

Cowboy Music by Open Range, daily, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

Cowboy Music by Kerry Grombacher, daily, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

CFM Records Office open

Cowboy Music by Kerry Grombacher, daily, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

CFM Records Office open

***Rendezvous Royale—A Celebration of Arts in Cody, Wyoming: Cody High Style, Buffalo Bill Art Show & Sale and BBHC Patrons Ball**
Cody High Style—Designing the West Exhibition, Special Exhibitions Gallery (free with BBHC admission)

Buffalo Bill Art Show & Sale Quick Draw, 9 a.m.
 Patrons Ball, 6:30 p.m.

Buffalo Bill Art Show & Sale Dinner & Auction, 5 p.m.

Cody High Style Studio Tour, Roundtable Discussions

Cody High Style Fashion Show, Lectures

Cody High Style Studio Tour

Cody High Style Photo by Bryan Harry
 Mountain lion on rock, no date, NPS Photo by W.L. Miller
 Frosty spider web, 1970, NPS Photo by Brandon
 Larry Pirnie applies more color to his canvas during Quick Draw, 2006, BBAS photo
 Cody, Western Artisans Tom McCoy, Jimmy Covert, & John Cash, BBHC photo

Photo Credits:
 Grizzly Bear, 1996, NPS Photo by Bryan Harry
 Mountain lion on rock, no date, NPS Photo by W.L. Miller
 Frosty spider web, 1970, NPS Photo by Brandon
 Larry Pirnie applies more color to his canvas during Quick Draw, 2006, BBAS photo
 Cody, Western Artisans Tom McCoy, Jimmy Covert, & John Cash, BBHC photo

IT'S A DATE . . . pullout calendar

30

- Flagship Event
- DMNH Lunchtime Expedition Lectures
- Special Exhibition
- PIM Affiliated Event
- CFM Affiliated Event
- Miscellaneous Activities

*Unless otherwise noted, tickets and fee required for all Rendezvous Royale activities.
 For more information on Cody High Style & Patrons Ball, contact Jill Gleich at jill@bbhc.org or 307.578.4025.
 For more information on the Buffalo Bill Art Show & Sale, contact Thom Hugel at info@buffalobillartshow.com or 307.587.5002.

BBHC Bits & Bytes

MISC.

■ To accommodate firearms aficionados attending a volley of gun shows this year, the Cody Firearms Museum (CFM) Records Office will be open the following Saturdays: June 16 & 23, July 28, September 15, October 6 & 20, and December 1. Contact CFM Records Specialist Jesi Bennett at cfmrecords@bbhc.org or 307.578.4031.

■ A delegation of the Maori, indigenous inhabitants of New Zealand, will attend the annual Plains Indian Museum Seminar (PIMS), October 11 – 14, 2007. Plains Indian and Maori scholars will compare and contrast the historical, economic, and political situations of their respective tribes.

■ The Draper Museum of Natural History (DMNH) celebrated its fifth anniversary on June 4. Billed as the “first natural history museum of the twenty-first century,” the DMNH complements a Yellowstone trip with interactive sights, sounds, and smells.

Yellowstone grizzly bears leave privileged status

As of April 30, 12:01 a.m., Yellowstone grizzly bears left a life of privilege of sorts as the U.S. Fish & Wildlife Service (USFWS) removed them from threatened status under the Endangered Species Act. When originally listed in 1975, estimates indicated that only 220 to 320 grizzlies roamed the Greater Yellowstone Area, a number now estimated at about 600 bears.

Grizzly bears within Yellowstone and Grand Teton National Parks will still enjoy federal protection after delisting. However, those in the area surrounding the Parks will be managed by the states of Montana, Idaho, and Wyoming, possibly including future bear hunting. Delisting of Yellowstone grizzlies does not change the threatened status of grizzlies elsewhere in the U.S.

Critics of the delisting decision plan to file suit to reverse the action, arguing the action is premature.

The winter of our discontent for snowmobiles in Yellowstone

According the National Park Service, no issue—in the entire national park system—has generated more public comment than winter use in Yellowstone National Park. Not wolves. Not bears. Not fires. Snowmobiles.

A variety of public meetings have been held on the subject and comments about winter use in the Park were due by June 5, 2007. Snowmobile manufacturers contend their new sleds contribute far less noise and pollution to the Park environment, but critics still argue that large numbers of machines are damaging to the habitat. Many residents of communities surrounding the Park assert that limits on winter access, including snowmobiles, to YNP will hurt them economically. For now, no changes are planned for the 2007–2008 winter season.

Wyoming finally comes up with acceptable wolf management plan

Montana and Idaho are poised to handle the delisting of wolves in their state. . .and now, so is Wyoming. On May 25, 2007, the USFWS accepted Wyoming’s amended plan to manage wolves within the state. Delisting of the wolf is scheduled for early 2008.

Under the Wyoming plan, wolves would be protected in Yellowstone and Grand Teton National Parks, managed as trophy game within a designated area around the Parks, but could be shot on sight as predatory animals through the rest of the state. Most conservation groups favor a trophy game designation for wolves throughout the state with an allowance for ranchers to kill wolves attacking livestock, a plan similar to those of Idaho and Montana. The agreement specifies that Wyoming would not let the wolf population in the state drop below 100 wolves, a condition of USFWS approval.

Interestingly, while many hunters and commercial outfitters bemoan the “decimation” of Wyoming elk herds due to wolf predation, the Wyoming Game and Fish Department recently announced an increase in the number of elk in the state. According to last winter’s elk census, the population is 99,867, almost 16,700 more than the department’s overall goal.

In mid-May, partially in response to recent hard-line wolf control stances by the governors of Idaho and Wyoming, more than 230 wildlife biologists and other scientists signed a letter opposing USFWS plans to remove wolves in the Northern Rockies from the ESA protection. ■

CODY HIGH STYLE CONT.

blood had no access to manufactured furniture. They had to build their own with those “native” materials found in their new surroundings: wood, hides, horns, and the like.

According to McCoy, Cody Western Artisans want to embrace that history. “With Cody High Style, we want to step back and return to those simple roots—to return to what the Show [design conference] originally was,” he says. “Cody High Style will emphasize the artist and the quality of the work. To organize the show, this group is sharing the work and sharing the good time, too.”

Cash previously worked on two chandeliers with BBHC’s Associate Director—and steering committee member—Wally Reber. “When I read about Jimmy and the others, I decided I had to join up,” Cash added. “I came to Jimmy and basically said ‘count me in.’”

The craftsmen pointed to local artisan Ken Siggins as one who “provided a link between Thomas Molesworth and a resurgence of the industry.” In the early 1990s, that resurgence shifted into high gear after nearly dying out in the 1980s. In 1993, Mike Patrick (1952–2003) co-founded the Master Artisan’s Guild, the “spark and sponsor of Cody’s first Western Design Conference,” Reber recently wrote. “Today’s western craftsmen and artisans blaze new trails as they produce, with a reverence for the past, contemporary functional art that is at once the genuine western article. Through their body of work, they provide the vantage point from which we might stylishly and comfortably engage the West, done up in ‘Cody High Style.’”

Covert advises prospective participants that, even though the show is full, they should send information for possible future inclusion. “For our first effort as Cody High Style, we’re also having a ‘retro show’ with veterans of the design genre whose work will be displayed in the special exhibitions area of the BBHC.”

For more information, contact Gleich at jillo@bbhc.org or 307.578.4025. ■



Cody Western Artisan Jimmy Covert on the hunt for the perfect juniper. Photo by Jeff Shrin.

Once news was confirmed that the Western Design Conference was moving to Jackson, Wyoming, a group of Cody businessmen and craftsmen moved quickly to ensure the art and craft of western furniture, decorative arts, and fashion would continue to be part of the September 2007 celebration in Cody, *Rendezvous Royale*.

“We recognize that western decorative arts are a critical part of the overall celebration here in Cody,” Dr. Robert E. Shimp, BBHC Executive Director and CEO, said. “We’re willing to take the initial risk to help ensure the success of the gathering.

“Clearly,” Shimp added, “success will also depend on a strong volunteer committee from the community, modeled after the Buffalo Bill Art Show & Sale. This group will, I’m sure, create a new, distinctive show that will offer visitors the opportunity to see and purchase the fine work of the craftsmen of Cody and the Rocky Mountain region and will continue to engage the audience that has been so loyal in the past.”

With the name “Cody High Style,” the Cody Western Artisans settled on a guiding principle: The show will focus on presenting unique creations that honor western tradition and high-quality craftsmanship. In addition, the BBHC, through its Switchback Ranch Purchase Award, will continue to acquire select pieces from the exhibit, thus offering craftsmen wide visibility and publicity.

Cody High Style, scheduled for September 18–22, will include a retrospective exhibition of furniture, the decorative arts, and fashion, as well as new work, and will take place in the Special Exhibitions area.

“We wanted to make sure that the new name clearly sets us apart from the former conference,” Reber said. “We also wanted to include Cody in the name, not only for geography, but to capture the history, tradition, and creative approach that characterizes the craftsmen of this area and the Rocky Mountains.”

Phantom in the

by Philip and Susan McClinton



Cougar in Yellowstone National Park. Undated National Park Service (NPS) photo by W.L. Miller.

Cougar. Puma. Catamount. Panther. Mountain Lion. Painter. Screamer. These names conjure up colorful, if not sinister, images of one of the American West's most elusive animals, the American Mountain Lion (*Puma concolor*).

Cougars are so secretive in their habits that scientists who study the "phantom in the mountains" aren't sure exactly how many actually exist. There are some scientists who believe that mountain lion populations are greater now than in the early 1950s. Today's current estimate of lion populations in the American West tops 30,000.

Once non-existent from Canada and the eastern U.S. except Florida, lion populations are expanding back into midwestern states such as North and South Dakota, Wisconsin, and Nebraska. This repopulation of historical ranges by cougars is probably due, in part, to the governmental change in designation from unregulated predator status to that of game animal. Restrictions on the use of pesticides are also thought to play a role in the cats' repatriation of areas where they were once abundant.

SCREAMERS

The world's fourth largest cat, the mountain lion, has a territory that is more extensive than any other mammal in the Americas except humans. Cougars live in many different habitats, from the tip of South America with its vast pampas upwards into Canada's central regions and, historically, from the Atlantic to the Pacific oceans in the U.S. They may occupy swamps, plains, forests, mountains, and deserts, and prefer rough, precipitous terrain with vegetation sufficient for concealing their movements.

The cougar was respected and at times deified by Native Americans who used the teeth and claws of this most secretive of mammals in ceremonial rites. Euro-Americans abhorred the animal, calling it a devious "screamer," owing to its piercing yowl. Even Theodore Roosevelt, conservation champion of the early twentieth century, took every opportunity to shoot at it, calling it "cowardly," "blood-thirsty," and "a beast of stealth and rapine."

By 1908, however, Roosevelt ordered that predator control of Yellowstone's cougars be halted. Roosevelt's change in perspective toward Yellowstone's predator

Mountains

population was influenced by several factors, including his goal of establishing a wildlife reserve in Yellowstone, his personal interest in hunting, and his increased understanding of the role of predators in an ecosystem.

SINKS, STABLES, SOURCES

In Wyoming, the cougar population has increased dramatically during recent decades from the dwindling populations of 50 years ago. Once locally vanished from many areas, lion populations are described as “robust” in areas of southwestern and northeastern Wyoming and all major mountain ranges within the state. In 2006, Chuck Anderson, Wyoming Game and Fish Department (WGFD) trophy game section biologist commented, “Wyoming’s mountain lion populations are the healthiest they’ve been in decades.”

The mountain lion’s range within Wyoming is still fairly contiguous, but as more development activity occurs by humans, chances increase for adverse human-mountain lion interactions and ultimately, lion deaths. WGFD’s adoption in 2006 of a new management plan for mountain lions calls for managing mountain lion densities statewide by:

- mitigating the effects of human encroachment into mountain lion ranges by sustaining lion populations where suitable habitat exists;
- providing hunting and recreation opportunities as tools for managing lion populations;
- maintaining a healthy prey base without overburdening the habitat used by prey animals, and finally;
- minimizing depredation of livestock and pets by lions, and reducing human injury potential caused by human/ lion interactions.

WGFD officials have stated the new plan enacts a purposeful “adaptive management” application. Sub-populations of lions will be graded as “source” (excess of lions), “stable” (balanced numbers of lions),

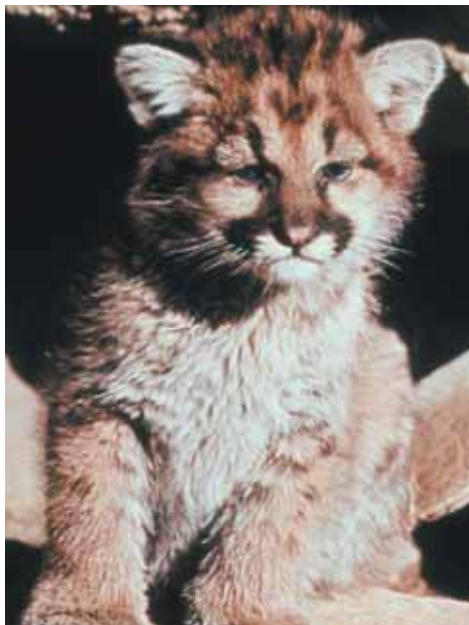
or “sink” (deficit of lions). Across the state, five mountain lion management units are further divided into hunt areas or regions. Source populations account for nine regions; stable populations occupy seven regions; and one population qualifies as a sink population, while two more regions waver between stable and sink populations.

Managed as a trophy game species since 1974, hunting still provides one of the most effective mountain lion management tools available to the WGFD. A new, structured hunting season will have its basis in mountain lion mortality quotas. With this approach, all hunting activities for lions will be suspended once the mortality quota is reached in a given area. Ultimately, lion populations will be sustained within core habitats by using sound management practices designed to maintain populations at healthy levels for lions and safe levels for humans.

HERE KITTY, KITTY

Female lions with kittens are especially vulnerable to hunting pressures because orphaned kittens usually don’t survive. Lions can breed any time of the year, so careful monitoring of the sex and age classes is an important component of WGFD’s overall management plan for mountain lions. Females usually produce their first young between two and three years of age. Gestation is relatively short, lasting from 82–96 days, typically resulting in the birth of two to four kittens. While they are weaned at from two to three months, the kittens normally remain with the female for 12–18 months before dispersing to establish their own territories.

Male mountain lions are solitary and breed with more than one female during their periods of estrus. The males aggressively defend their territories against other males, and male territories overlay several female territories. Young male lions in particular are vulnerable to population and environmental pressures as they disperse out to form their own territory.



Cougar kitten. Undated NPS photo.

Females, on the other hand, allow overlap in their territories by their daughters, aunts, sisters, and grandmothers. They express mutual avoidance when encountering other females within their territories.

Ranges for male lions tend to be larger (60–120 square miles) than females, which are normally only large enough (20–40 square miles) to provide adequate prey for mother and her young. Mountain lion density is dependent on habitat sufficiency (food, water, and shelter) and is relatively low when compared with other mammals, varying from about 10 independent lions per 386 square miles in desert climates to almost 35 independent lions per 386 square miles in more moist climates. Moist climates usually have a more dense prey base, hence denser lion populations.

A LITTLE BIT OF THIS, A LITTLE BIT OF THAT

Lions use many different vertebrates as prey species and are opportunistic hunters. Their diet in Wyoming consists mainly of large ungulates: deer (*Odocoileus spp.*), elk (*Cervus elaphus*), bighorn sheep (*Ovis canadensis*), moose (*Alces alces*), and pronghorn (*Antilocarpus americana*). However, smaller mammals are also prey, including beavers (*Castor canadensis*), porcupines (*Erethizon dorsatum*), ground squirrels (*Spermophilus spp.*) and various species of *lagomorphs*, i.e. rabbits and hares. Lions may prey on domestic livestock, most commonly goats and sheep, as well as horses, cattle, dogs, and cats. They may also scavenge carcasses of fish that have become stranded in shallow waters.

Naturally, the density of a prey population ultimately helps to determine the density and overall health of the lion population. Ungulate populations that are limited by lion predation may recover by the WGFD adjusting mountain



This summer the DMNH will explore the feasibility of conducting a long-term study of cougars at Wyoming's Tensleep Preserve, a 9,000-acre site managed by The Nature Conservancy. Photos by Harold E. Malde.

lion harvest rates, except when those prey populations are limited by habitat restrictions. By closely monitoring prey species of lions, WGFD can build management guidelines which ensure a healthy mountain lion population.

WHAT'S NEXT?

All across the West, this is the driving question for the successful management of growing mountain lion populations. The stakes are high, and past opinions about the animal have been tempered by emotion, guesswork, and politics rather than scientific facts. This scenario is changing for several reasons, not the least of which is rapid human development in areas where mountain lions are prevalent. Lion populations are rapidly expanding into areas where the cats have been absent for many generations, and many scientists speculate that young transient males account for most of this expansion. Many also believe that it is only a matter of time before female lions follow to establish breeding populations. As lion populations increase in human-developed areas, so do encounters between humans and lions.

Development, road and home building, and increasing human populations in mountain lion habitats have significantly increased human-lion encounters, usually to the disadvantage of both species. Human fatalities are infrequent (21 in the past

115 years across the U.S.), but they are increasing. So the ultimate question for successful mountain lion management is: How do we protect the cats and ourselves at the same time? The question is complicated and deserves serious consideration.

Mountain lion attacks don't fit into any set profile. Some scientists believe human recreation activities like biking or jogging may trigger the lion's predatory response. Others, like mountain lion expert Maurice Hornocker, believe some lions

are naturally aggressive or curious, while others are shy and reticent, preferring to stay incognito. Genetics may play a role in lion behavior, and kittens may pattern behavior after their mother, too. Previous interactions with humans may be responsible as well.

Southern Illinois University's Clay Nielsen, a wildlife ecologist, has begun to map potential lion habitat to assist state wildlife agencies in better predicting where the big cats might colonize. Many state agencies, including WGFD, are currently tracking lions with telemetry (radio collars) to provide a more succinct picture of those areas into which the cats are expanding their territories. For many scientists who study mountain lions, however, even telemetry provides only a fleeting glimpse of the elusive cats. Time tested methods of "observing" lion behavior by examining their droppings and pieces of prey, nurseries, beds, playgrounds, and tracks are still used by many state agencies, including WGFD. The more comprehensive the data compiled, the more effective any management plan is likely to be. For any such plan to be successful, public opinion about the big cats must also be considered.

In the 1960s and 1970s, public opinion about mountain lions began to improve. Hornocker's pioneering research on cougars began to replace lack of knowledge with scientific data. In many western states, that input resulted in the reclassification of the animal as a varmint that could be killed on sight, to an economically viable big game animal protected and managed partially by quotas and seasons. In Wyoming, the recent adoption of a "state-of-the-art" approach to creating the new management plan means that WGFD is using scientific data in its efforts to protect the lions.

Wyoming's new management plan lists sport hunting as one of several methods to be used to reduce human-lion conflicts, a method that a Mountain Lion Foundation study says is not supported by scientific data. Other states, including South Dakota and Oregon, currently use sport hunting of cougars as a means to reduce human-lion conflicts. Chris Papouchis, author of the Mountain Lion Foundation study, compared statistics on human-lion conflicts in Washington, Colorado, Montana, New Mexico, Arizona, Idaho, Nevada, Wyoming, Utah, and Oregon, to those in California where sport hunting had been banned since 1971. In that study, Wyoming ranked last in humans-per-capita attacks, and attacks per square mile of suitable lion habitat.

Papouchis asserts that there is not much current scien-

tific evidence to support controlling problem lion populations by sport hunting. To be sure, WGFD officials acknowledge there is a "lack of scientific evidence to support sport hunting to lower incidents," but also say that Papouchis's study has inconsistencies of its own. In this back-and-forth, Papouchis admits that his study, which does not consider cause and effect of sport hunting, is "...a broad-brush approach." Ultimately, then, sport hunting may indeed be the best option currently available for WGFD to control lions where livestock depredations are a problem.

The Wyoming plan allows for updated mortality quotas every three years to support management objectives and to permit adequate analysis of potential impacts of specific harvest quotas. The plan also allows for a variety of options when dealing with problem lions, from no action to lethal removal. Influence by public opinion on specific issues such as sport hunting will also continue to allow for adjustment of WGFD's management plan.

Appropriate management and conservation of these large carnivores requires a clear understanding of how they respond to such factors as prey availability, landscape composition, and human activities such as recreation, hunting, and direct persecution. Protected areas, including national parks and wildlife preserves, may play an important role in the management and conservation of regional populations of this species. However, relatively little is known about the influence of such protected areas on individual carnivore behavior and demography of local or regional populations, i.e., metapopulation.

SUMMER 2007

In summer 2007, the Draper Museum of Natural History will explore the feasibility of conducting a long-term study of cougars at Wyoming's Tensleep Preserve, a 9,000-acre site managed by The Nature Conservancy. The Preserve is surrounded by rangelands where cougars are actively hunted for sport and aggressively harassed and killed as a threat to livestock. The primary purpose of this study will be two-fold: 1) to document seasonal use of the Preserve by cougars and, 2) compare demographic parameters of the cougar population within the Preserve with the demographic parameters of the regional population surrounding the Preserve. Results will provide new information about the impacts of protected areas on cougar populations, and thus help wildlife managers refine and achieve management goals in regions that include protected areas such as these.

Changing attitudes by residents of states where lion



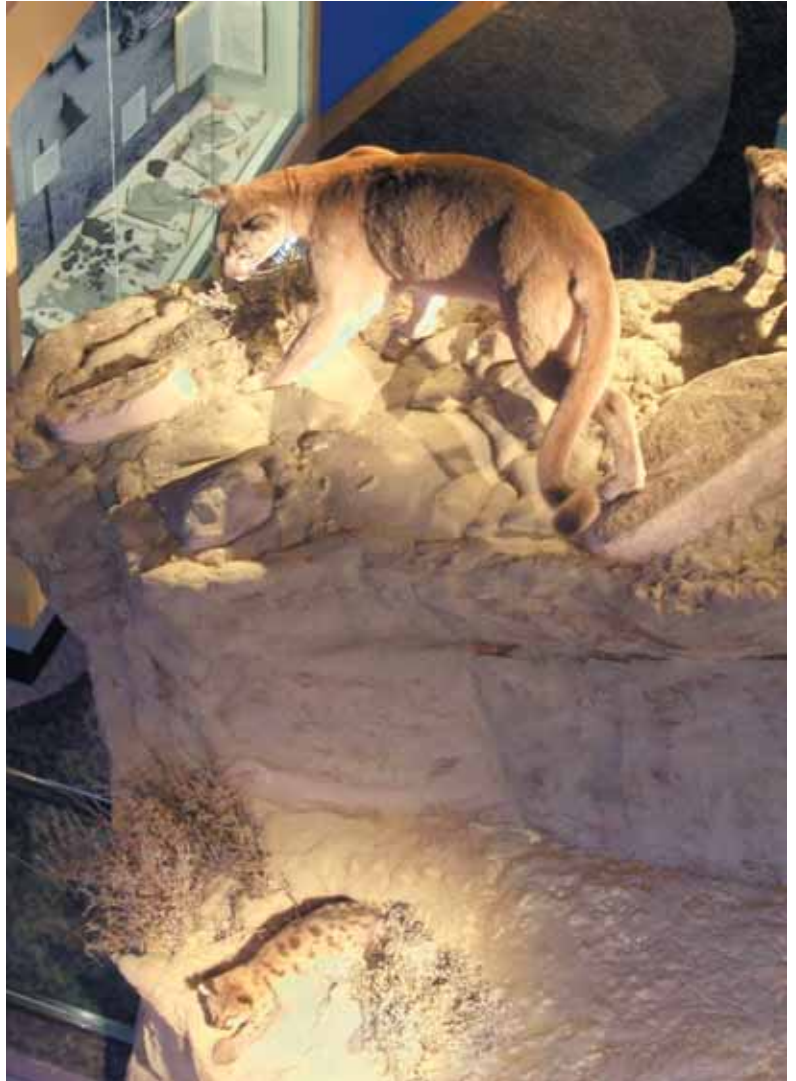
Above: The strength and power of the lion is captured in bronze. Alexander Phimister Proctor (1860 – 1950), *Panther with Kill*, modeled 1907, cast initially 1908. Bronze, 11.5 x 15.5 x 5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Loan from A. Phimister Proctor Museum, donated by Sandy and Sally Church. L.258.2006.1

Below: NPS photo by Jim Peaco, February 16, 2004.

populations are plentiful may ultimately alter the way state agencies formulate their lion management plans. In California, voters outlawed hunting mountain lions altogether. In Wyoming, lion hunting will be controlled by several factors including the aforementioned mortality quota system. In a letter to WGFD, The Cougar Fund acknowledges the plan is “a marked improvement over past management” and that it “acknowledges the best available science.”

While adverse human-lion interactions generate intense publicity, most of the big cats try to avoid contact, steering clear of human-used trails and other areas during the day. Seeing a lion in the wild is a rare incident, but humans are increasingly arguing for preserving that aesthetic pleasure, however rare it might be. Granted, the fate of future lion populations rests in the hands of state agencies, but that fate will be guided, in part, by how favorably the voting public perceives the plan.

Lions that develop a taste for Labrador retrievers or lamb chops may not fare well, but the vast majority of the lion population never experiences such a drastic interaction with humans. As lion populations increase, so should programs designed to educate the public about lion encounters. We can coexist in the same habitat with the “phantom in the mountains,” but we need to be sure that we give lions the room they need and deserve. ■



Pictured from above, the BBHC's Draper Museum of Natural History mountain lion exhibit with mom and kittens.



Philip L. McClinton is currently the Curatorial Assistant for the Draper Museum of Natural History. Susan F. McClinton served as the Information and Education Specialist on Grizzly Bears for the Shoshone National Forest in Cody, Wyoming, during the summer of 2005. Each holds an MS degree in biology from Sul Ross State University in Alpine, Texas, and both have keen interests in animal behavior, conservation, and wildlife education—especially in that which takes place in the natural environment. Both McClintons have conducted extensive research on black bears; mountain lions; white-winged, mourning, and Inca doves, and parasite/host interactions in nature. The McClintons have published and presented a number of articles and reports about their work. They are pictured here with a lion specimen in the DMNH Learning Lab.



by Steve Greaves,
Vice President and
Deputy Director for Development

In the spring issue of *Points West*, I discussed “charitable remainder trusts” (CRTs), which are tax-exempt trusts designed to pay an income to one or more recipients for the rest of their lives or for a specified number of years. At the end of that term, the original investment in the trust is distributed to one or more qualified charitable entities named in the trust document. This allows you, the donor, to meet your own financial goals while providing a benefit to your favorite charity(ies). A large part of the planning power inherent in a CRT is its flexibility and the multiple variations of the basic trust the investor may choose.

“Flip Trusts”

Take real estate, for example. One of the personal investment objectives we see more often these days does indeed involve real estate—more specifically, creating an income stream from previously non-income producing real estate. Perhaps it’s “raw land,” bought some years before with the intention of one day building a retirement or vacation home. Or maybe that vacation home no longer sees as many vacations as it once did. Whatever the case, the challenge is the same: the desire to turn that property into a source of income. The problem is, however, its sale will incur significant capital gains taxes for the owner.

One solution is to make use of a variation of the charitable remainder unitrust (CRUT) known as the “flip trust.” Here’s how it works:

Suppose the property in question is one you purchased some years ago with the intent to build your retirement home. You paid \$100,000 for it then and have made no improvements since. Now, your retirement plans have changed. You no longer want the property, but would like to “cash it in” for more income in retirement. A recent appraisal values the property at \$500,000.

Naturally, you could sell the land, but then you would be required to pay capital gains tax on the \$400,000 the land increased in value since you bought it. Granted, the actual capital gains tax would only amount to

\$60,000 (15%). But, all things considered, wouldn’t you rather invest it than send it to Washington?

By contributing the land to a 5% charitable remainder unitrust, you avoid recognizing a capital gain on the property. Plus, since the trust is tax exempt, when the trust does sell the land, there is no tax to pay. This means the trust may invest the entire \$500,000 rather than just the \$440,000 that would have been left if capital gains taxes had been paid.

Because it is a 5% unitrust, you and/or others named by you, will receive \$25,000 from the trust in its first year (\$500,000 x 5%). Thereafter, the trust will continue to pay you, and/or others named by you, for your life/lives, 5% of the value of the trust assets as they are revalued each year. Let’s do some math to illustrate:

Let’s say the trust earns a total return on investment of 8% in that first year, i.e. \$500,000 x 8% or \$40,000. When added to the original investment, the updated value that second year is \$540,000. After accounting for the \$25,000 you were paid in year one, the trust in year two will pay you 5% of the difference between the increased value (\$540,000) and what you’ve already received (\$25,000). You will collect 5% of \$515,000 (\$540,000-\$25,000) or \$25,750 in year two. (It is important to note the reverse is true as well. If the value of the trust goes down, so will your income.) And, when the final income beneficiary has passed on, you will have made a wonderful gift to the charity of your choice—hopefully the Buffalo Bill Historical Center.

Finally, don’t forget: Your gift to the trust will result in a significant income tax charitable deduction in the year in which you make the gift.

What’s important about the “Flip Trust”? Well, the standard CRUT is required to begin paying that fixed percentage, in this case 5% (called the “unitrust amount”), immediately. So, if the land didn’t sell right away, the trust would be required to begin sending you a deed for a fractional interest in the property. The Flip Trust allows the trust to defer making payments until after the property has been sold and the trust becomes “liquid.”

If you would like a personalized illustration of how a charitable remainder unitrust could work for you, just give me a call at 307.578.4013 or email me at steveng@bbhc.org. Your inquiry will be kept in the strictest confidence and, after providing you with the information you requested, the next move will be yours. ■

HERE'S HOW THE "FLIP TRUST" WORKS:

Example:

- \$500,000 investment
- 5% paid as yearly income to beneficiaries
- 8% return on investment in year 2

YEAR 1:

Original trust investment: \$500,000
 First year income to beneficiary: \$25,000 (5% x \$500,000)

YEAR 2:

Original trust investment: \$500,000
 Year 1 return on investment: \$40,000 (8% x \$500,000)
 Appreciated value of trust*: \$540,000
 Year 1 income already paid: \$25,000
 Amount on which income based: \$515,000
 Year 2 income to beneficiary: \$25,750 (5% x \$515,000)

↓

*** If the value of the trust goes down, so will the income to the beneficiary.**

And so on. . .until the beneficiary passes on and the trust balance is delivered to the charitable organization named in the original trust documents.

A fan letter from Europe

BBHC members can be found all over the world. Mr. Michel L. Bourgin recently wrote us from France:



Dear Ms JONES,

Once upon a time there was in France a young boy who became immediately a lover of the american West after having seen his first western in a movie theater. Ten years later, in 1966, he bought the annual edition of Shooter's Bible. That book was the first of the hundred he has now about the West art, culture and history including of course Buffalo Bill. This story of a West lover is my story. In 2005, during a fortnight's stay I was hosted in a ranch near Greybull (Wyoming). I had the opportunity to visit the outstanding BBHC in Cody and I became membership enthusiastically. Since I receive Points West and read it with pleasure and nostalgia. As you can see on the picture, I don cowboy duds when I ride on horseback. I have bison leather Chippewa boots and my hat is from a Billings (Montana) custom hatter. I use a Colt Single Action Army .45 long Colt caliber when I am on the shooting range. I congratulate and thank you for your action. With people like you, the West will always be alive.

Yours sincerely,
 Michel. L. BOURGIN. ID 89159789.

M L B

PS. I will be very proud and pleased I you publish my letter (after corrections because I know that my american is very poor) as a testimony in a coming up Points West.

Editor's note: We found Mr. Bourgin's letter so delightful and charming, we elected not to change a word of his text.

Treasures from our West



Pocket watch given by William F. "Buffalo Bill" Cody to D. Frank "White Beaver" Powell, M.D., 1884. Buffalo Bill Historical Center, Cody, Wyoming. Museum Purchase, Garlow Memorial Fund. 1.69.2658

Treasures from Our West: BBM Pocket Watch

In 1884, this beautiful pocket watch was given to D. Frank "White Beaver" Powell, M.D. by William F. "Buffalo Bill" Cody with the inscription "Life long 'pards.'" Interestingly, in place of numerals, the clock face has, in order from 1:00, the letters "W-H-I-T-E-B-E-A-V-E-R." It features a rose gold case with engraved fern motifs around edges. Along with an embossed design with rose gold rocks and trees, and green gold leaves and grass, the back cover has, appropriately enough, a white gold beaver. Powell later gave the watch to his son-in-law, Cody's nephew, inscribed "to Roy Myers, the son of my heart."

Treasures from our West: WGWA Thomas Moran's Golden Gate, Yellowstone National Park

After nearly two years on the road, the Whitney's treasured painting has returned to Cody and hangs prominently in the gallery.

"[Golden Gate Pass] is one of those marvelous vistas of mountain scenery utterly beyond the pen or brush of any man. Paint cannot touch it, and words are wasted . . . I marveled at the courage of the man who dared the deed," said Frederic Remington of Thomas Moran's painting *Golden Gate, Yellowstone National Park*.

Artists have been grappling with the awe-inspiring landscape of Yellowstone for more than 100 years. Moran was so closely tied to the park that he became known as Thomas "Yellowstone" Moran. He accompanied the official governmental expedition into the region in 1871 and his sketches of the wonders helped to convince Congress to establish Yellowstone as the first national park.

Moran returned to Yellowstone in 1892 to make images for the Wyoming exhibition at the World's Colombian Exhibition in Chicago. *Golden Gate, Yellowstone National Park* was painted the following year based on five drawings completed on his trip. Paintings such as this one further solidified Moran's identification with Yellowstone.



Thomas Moran (1837–1926), *Golden Gate, Yellowstone National Park*, 1893, oil on canvas, 36.25 x 50.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. 4.75

Treasures from Our West: DMNH Rocky Mountain Bighorn Sheep

On December 24, 2000, poachers killed these two Rocky Mountain Bighorn Sheep Rams (foreground) in the valley bordering the North Fork of the Shoshone River west of Cody. The poachers were caught and convicted, and the rams were confiscated for evidence. Subsequently, the Wyoming Game and Fish Department donated these two specimens, known by local wildlife watchers as Arnold and Big Boy (or Big Guy), to the Draper

Museum of Natural History for installation in our Alpine exhibit which opened in 2002. They serve as a poignant reminder for our Draper Museum explorers — poaching is a crime that demonstrates blatant disregard for our natural heritage.



Rocky Mountain Bighorn Sheep. Scientific name: *Ovis canadensis*. Buffalo Bill Historical Center, Cody, Wyoming. Whole mount DRA.305.10; skeletal mount DRA.305.38.

Treasures from our West: CFM Duck's Foot Pistol

Commonly known as a “Duck’s Foot” pistol, this example made by G. Goodwin & Company of London was designed for use by British naval officers. Its four barrels fired simultaneously, a distinct advantage if its user was attacked.



English Flintlock Pistol, ca. 1800, .50 caliber. Overall length 8.75 inches; barrel length 2.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.980

Treasures from our West: PIM Salish Cradle

Cradles continued to be made and used after Plains Indian people left the buffalo hunting way of life. This beaded Salish cradle with floral designs could have been made for a special occasion.



Salish Cradle, 1919; 34.5 x 15 inches. Buffalo Bill Historical Center, Cody, Wyoming. Simplot Collection. Gift of J.R. Simplot, NA.111.57

Sitting Bull's Pipe: Separating Myth From History Re-Discovering the Man; Correcting the Myth

by Kenneth Tankersley, Ph.D. and Robert B. Pickering, Ph.D.,
Wyk, Germany: Tatanka Press, 2006. Illustrated. 130 pages.
Hardbound. ISBN: 3-89510-111-7. \$42

The loss of Sitting Bull's ceremonial pipe and its rediscovery is a story equal to a scientific mystery case, an exciting detective account stuffed with lies and crime.

The story begins in the nineteenth century on the undulating, windswept plains of the Standing Rock Reservation in North Dakota where Sitting Bull was killed by Indian police. Now, more than 100 years later, the story re-surfaces in a photo studio for a forensic examination of a Lakota pipe from the Forrest Fenn Collection.

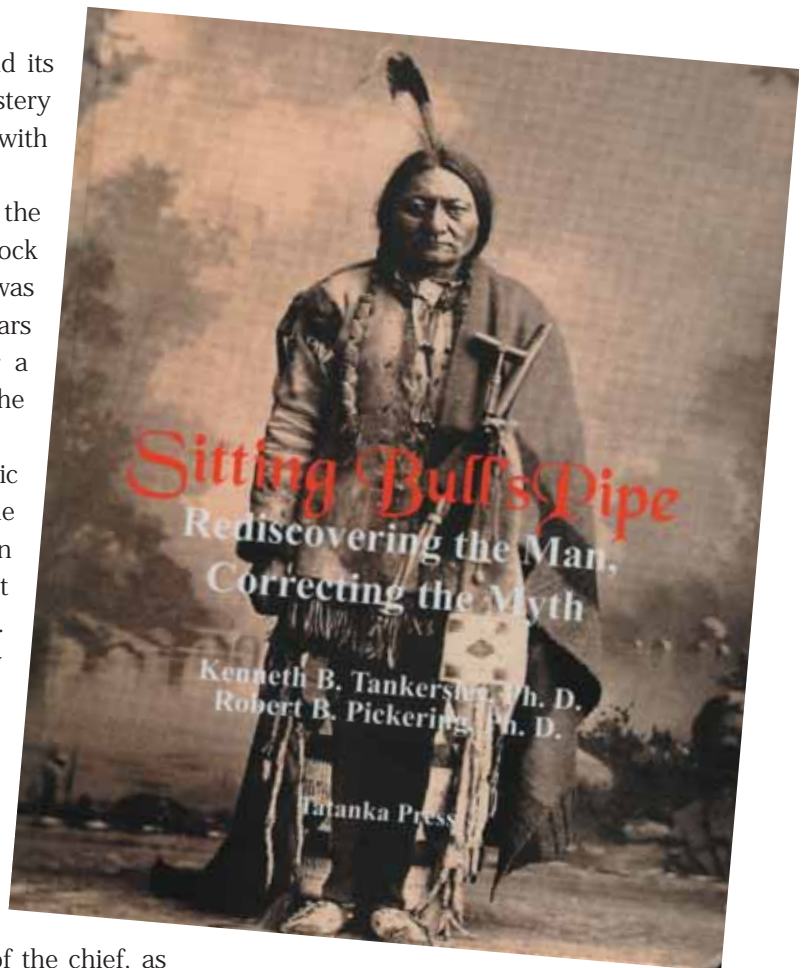
The two authors, an ethnohistorian and a forensic anthropologist, began a painstaking research on one of the most spectacular and tragic murder cases in American history—the violent death of the great political and spiritual Lakota leader, Sitting Bull. Inseparably linked with that incident, psychologically and physically, is one of his most prominent ceremonial possessions: his huge, elaborately manufactured pipe shown in several famous photos of this impressive chief.

The story of this pipe makes clear the dubious role of the Indian agent, James McLaughlin who obviously acted as a libelist of Sitting Bull. With false statements about the intentions and deeds of the chief, as the authors prove, he prepared Sitting Bull's annihilation since, in McLaughlin's eyes, the great Lakota was a dangerous hurdle to the execution of his reservation politics.

Among McLaughlin's infamous lies was the claim that Sitting Bull had broken his ceremonial pipe to return on the warpath against the White Man.

The recent rediscovery of Sitting Bull's pipe unmasks James McLaughlin's statement as blunt intrigue to discredit the great chief and construct the basis for the raid of the Indian police against his house. This study on Sitting Bull's pipe and its history presents new evidence, shows his murder under new aspects, and illuminates the obscure circumstances of a political power play on the Standing Rock Reservation. There, the struggle developed between the traditional Lakota leaders and an Indian agent with a fanatic missionary zeal who wanted to extinguish old Native traditions during the turbulent situation of the Ghost Dance movement.

From the contents: *Sitting Bull's Pipe*; *Kate Bighead's Account of the Little Big Horn Battle*; *Authentication of the Pipe*; and *Sitting Bull Photo Gallery* (rare and unknown images from the Buffalo Bill Historical Center's archives and other collections). Index.



—from Tatanka Press; Wyk, Germany



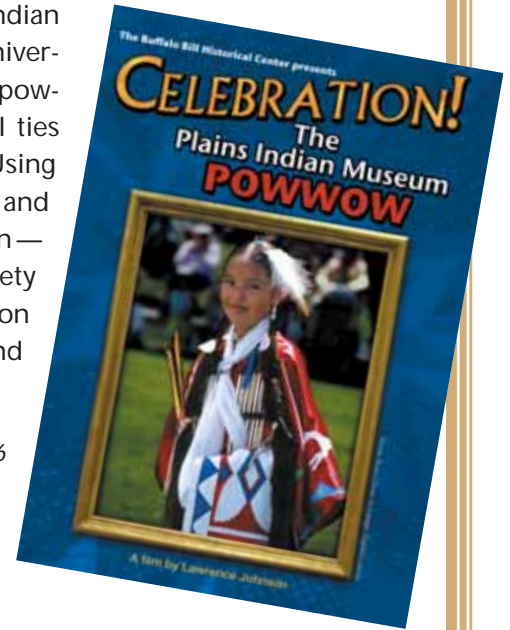
According to photographer Charles Belden, this was "the end of a perfect day on the Seine for these part-time Paris cowboys silhouetted against the Eiffel Tower." Notice the 1951 Wyoming license plate on the vehicle. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mr. and Mrs. Charles Belden. P.67.1588

Celebration! The Plains Indian Museum Powwow!



This action-packed CD tells the story of our own Plains Indian Museum Powwow, commemorating its twenty-fifth anniversary in 2006. Every summer Native Americans travel to powwows throughout North America to renew family and tribal ties and celebrate traditional arts, dance, music, and cultures. Using interviews with Native participants, historical images, songs, and dances, *Celebration!* traces the evolving powwow tradition—from its roots in nineteenth century Plains warrior society dances, through the hardships and restrictions of early reservation life, to the contemporary revitalization of Plains Indian arts and cultures.

A film by Lawrence Johnson. Filmed in Cody, Wyoming at the 2006 Plains Indian Museum Powwow. 2006 Buffalo Bill Historical Center. 45 minutes DVD-R stereo. \$19.95 — \$17 for members.



MUSEUM
SELECTIONS

... also your source for books about the West!

720 Sheridan Avenue • Cody, WY 82414 • Call 1.800.533.3838 or order online:
www.bbhcstore.com

“Win this car!”

\$20 per ticket or six tickets for \$100

- Red 1965 Shelby Cobra Replica
- 302 V8 with Dual-Quad Carbs
- 4-speed manual transmission
- 6 actual miles
- Custom wheels
- Performance tires
- Power brakes
- Power steering




BUFFALO BILL HISTORICAL CENTER
720 Sheridan Avenue • Cody, WY 82414
307.587.4771 • www.bbhc.org

Drawing to be held at the BBHC Annual Patrons Ball, September 22 at 11 p.m. MDT

Need not be present to win. Any and all applicable taxes are the responsibility of the winner. Void where prohibited by law. Must be 18 years or older to enter.

Tickets are available on the BBHC Web site at www.bbhc.org or by calling 307.587.4771.