POINTS WEST

SUMMER 2014

PLAINS INDIAN BUFFALO CULTURE GALLERY OPENS

Celebrating Harry Jackson

Buffalo Bill's billboards

Baskets and paintings

BUFFALO BILL CENTER OF THE WEST

to the point

BY BRUCE ELDREDGE | ***Executive Director***

"I am of the opinion that my life belongs to the whole community..."
– GEORGE BERNARD SHAW

We here at the Buffalo Bill Center of the West are mourning the loss on March 19 of a generous benefactor, a trustee of forty-two years, advisor, leader, and our dear friend—Ernie Goppert.

Ernie was truly a civic-minded man whose list of interests included kids, firemen, business, investors, veterans, and his church—all in the name of community.

We are so very thankful that this goodhearted man considered the Center such a major part of his community—and so appreciative of the tradition of giving in this family. After Buffalo Bill died in 1917, his niece Mary Jester Allen recruited Ernie's father, "Gop," to do pro bono legal work to create the Buffalo Bill Memorial Association. Gop served the association tirelessly from that time until his death in 1987, including more than thirty-five years as Chairman of the Board of Trustees.

Ernie carried on the family tradition, serving as a Trustee since 1973, including numerous leadership positions. His wife, Marjorie, currently serves on the McCracken Research Library Advisory Board, and daughter Deborah Goppert Hofstedt now follows in her father's and grandfather's footsteps as Trustee.

A familiar sight in his large station wagon, Ernie regularly perused the Center's grounds to be sure that all was in order. Needless to say, he took his job as Trustee seriously, and we're the better for it. We should all aspire to his commitment and generosity! How fortunate we are for all the "Ernie Gopperts" out there who support the Center. Without your time, treasure, and talent, there simply wouldn't be a Buffalo Bill Center of the West.

The words of playwright George Bernard Shaw sound as if Ernie might have penned them himself. Shaw wrote, "I am of the opinion that my life belongs to the whole community, and as I live, it is my privilege to do for it whatever I can...Life is no brief candle to me; it is a sort of splendid torch which I've got a hold of for the moment, and I want to make it burn as brightly as possible before handing it on to future generations."

We are indebted to all those who came before Ernie and who will follow him in their support of this marvelous place that is the Buffalo Bill Center of the West.

Our future generations thank you, Ernie. ■

About the cover:

Fully-beaded horse mask. Blackfoot-Kainai, Canada, ca. 1870. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.403.221

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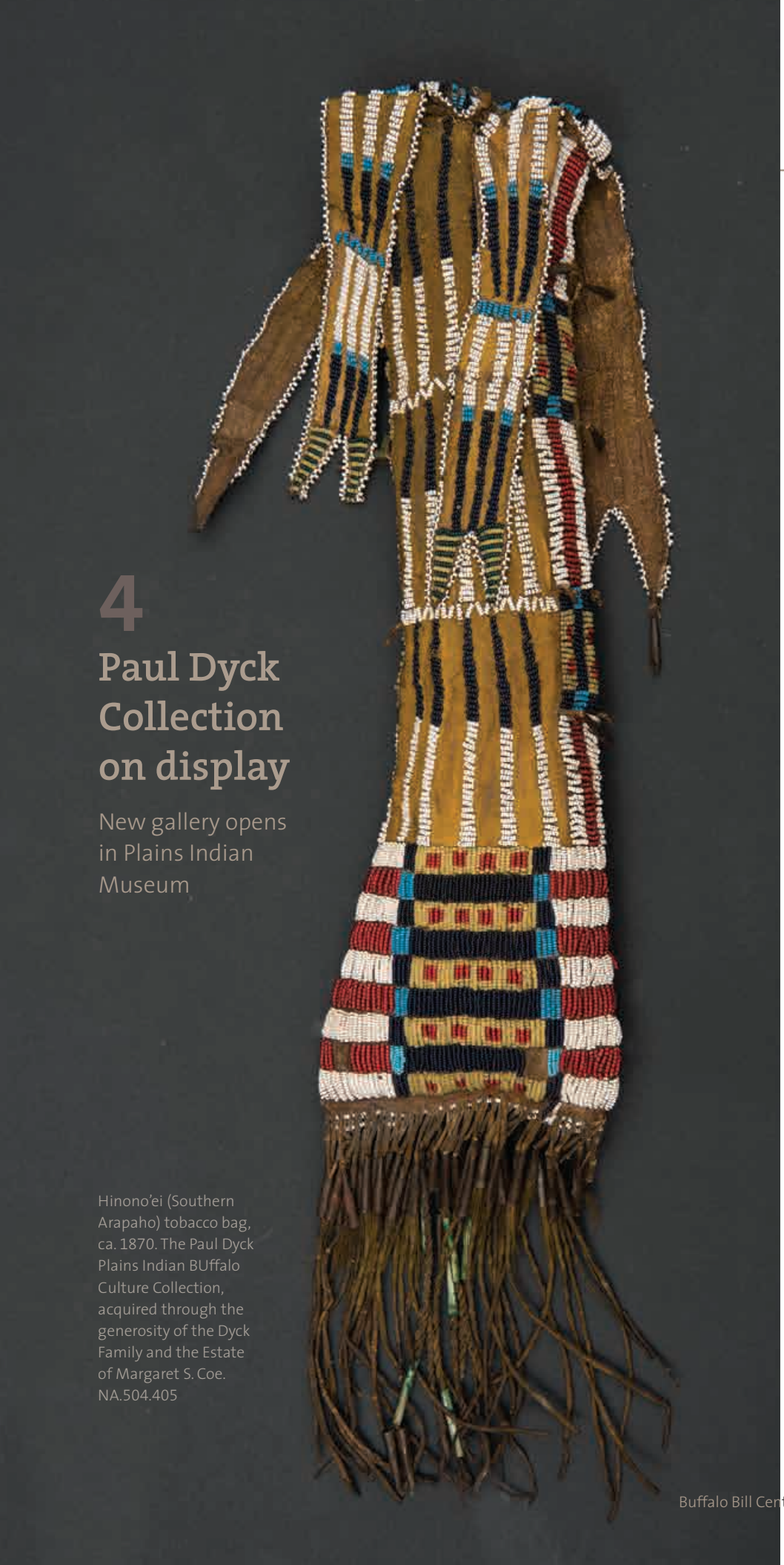
The Buffalo Bill Center of the West is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural science of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

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



4 Paul Dyck Collection on display

New gallery opens in Plains Indian Museum

Hinono'ei (Southern Arapaho) tobacco bag, ca. 1870. The Paul Dyck Plains Indian BUffalo Culture Collection, acquired through the generosity of the Dyck Family and the Estate of Margaret S. Coe. NA.504.405

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Smithsonian Affiliations

Hidatsa boys tanned hide shirt with porcupine quill decoration, ca. 1890. NA.202.1273

All objects pictured are from the Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. These, as well as the cover and table of contents images, are representative of the objects on display in the Paul Dyck Gallery.

Art of the Buffalo Culture Era:

The Paul Dyck Collection

BY EMMA I. HANSEN | *Plains Indian Museum Curator Emerita*

On June 15, 2013, the Plains Indian Museum at the Buffalo Bill Center of the West attained one of its goals for the Paul Dyck Plains Indian Buffalo Culture Collection: the public opening of the permanent gallery devoted to this superb collection of Native American artistry.

Almost four hundred people—including Dyck family members—had attended the Patrons Opening of the gallery on the evening of June 14. After singing and drumming by the Fights Alone Drum Group from Pryor, Montana, Crow elder Heywood Big Day smudged and blessed the collection and the exhibition gallery as a prelude to the formal presentations. Oglala Lakota artist and Plains Indian Museum Advisory Board member Arthur Amiotte, and the Center's Chairman of the Board of Trustees, Barron Collier, presented eloquent and meaningful observations about the Paul Dyck Collection and its significance in the study and understanding of Plains Native arts, as well as in the museum's present and future exhibitions, publications, and programs.

Reflecting the continuity of Plains artistic and cultural traditions from the buffalo-hunting days to contemporary life, the Plains Indian Museum Powwow on June 15 – 16 also commemorated the opening of the Dyck Gallery. Throughout the weekend, Powwow dancers and museum visitors alike

Apsáalooke (Crow) charm made from tanned hide, glass beads, pigments, and sage grouse feathers, ca. 1900. NA.502.345

On June 14, 2013, patrons, friends, and dignitaries attend a special preview of the permanent Paul Dyck Plains Indian Buffalo Culture Collection Gallery. Photo by Ken Blackbird.

enjoyed participating in the Powwow as a celebration of tribal heritages and contemporary artistic expressions, and viewing the magnificent pre-reservation art of the Paul Dyck Collection.

The Buffalo Culture Collection

The Paul Dyck Plains Indian Buffalo Culture Collection constitutes the life's work of an individual with a mission: to assemble the finest examples of Plains Indian arts available to him and build a museum to exhibit the collection with an interpretation based upon his own study of Native cultures and histories. With origins in his father's collection begun in 1886 when he lived near the Blood Reserve in Alberta, Canada, Paul Dyck systematically expanded his collection over many years to represent excellence in Plains artistry and creativity through long-standing friendships and family relationships with Blackfeet, Crow, Cheyenne, Assiniboine, Arapaho, Nez Perce, Pawnee, Kiowa, Comanche, Otoe, and other Plains Native peoples.

This collection of approximately two thousand objects includes excellent examples of hide clothing including men's war shirts, women's dresses, children's clothing, moccasins, and leggings; cradles decorated in beads and porcupine quillwork in culturally distinctive designs; buffalo-hide tipis and furnishings; painted buffalo robes, shields, and weapons; pipes and pipe bags; bear claw necklaces; eagle feather bonnets; and peace medals dating from the late 1700s to the 1890s. Dyck identified this period as the "Buffalo Culture" era.

The acquisition of the Paul Dyck Collection provides an opportunity for the museum to enhance and extend back in time the story of Plains Indian peoples—their arts, cultures, and histories—using unique cultural materials previously underrepresented in our collection. Amiotte has stated that the objects in this collection can be considered as the "grandparents" or even "great grandparents" of our existing Plains Indian Museum collection primarily consisting of late nineteenth century to contemporary materials. Native and non-Native scholars and interested tribal community members have indicated that they look forward to studying the Dyck Collection and assisting in its appropriate conservation, storage, and interpretation.

Plains Indian Museum Advisory Board member Marilyn Hudson from the Mandan, Hidatsa, and Arikara Nation said, "This is a beautiful, one-of-a-kind collection. It's most important that something of such beauty be cared for properly and preserved for many future generations."

Many of the objects in the Paul Dyck Collection are recognized as masterworks of Native American art and characterized by the shaping of such raw materials as porcupine quills; buffalo, deer, and other hides; natural pigments; stone; wood; and horse and human hair into beautiful clothing, moccasins, household and other functional items, weapons, and ceremonial objects. In addition to their intrinsic artistry and creativity, such works also are powerful and often multilayered expressions by Plains Native artists of their cultural knowledge and understandings, values and traditions, biographical and historical experiences, and a spirituality that guides all aspects of life.

The Plains Indian Museum acquired the Paul Dyck Collection in September 2007 through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. Many scholars of Native American art have long considered this collection to be one of the most comprehensive, privately-held assemblages of pre-reservation and early reservation arts and related historical materials documenting the lives and cultures of the Native people of the Great Plains. Beginning in 2008, under a three-year Save America's Treasures grant, museum staff processed, documented, photographed, researched, catalogued, conserved, and provided optimum vault storage for this collection. The significant outcome of this work is the preservation of this remarkable collection as an accurate representation of the unique cultures of Plains Indian peoples and, consequently, making it available to the public through research, exhibition, and publication.

Paul Dyck Plains Indian Buffalo Culture Gallery

The Dyck Gallery is a permanent exhibition gallery located in the lower level of the Plains Indian Museum. Eighty objects with accompanying interpretation are currently on exhibition. In addition to the selected objects representing cultures from throughout the Great Plains, historical photographs— including many from Dyck's collection—illustrate the themes and provide contexts for the collection objects. The gallery exhibition begins with an introduction to the "Buffalo Culture Era":

> At the beginning of the nineteenth century, Plains Native people were buffalo hunters and farmers with the freedom to follow a yearly ceremonial cycle and to travel by horseback to hunt, gather plants for foods and medicines, and trade. Yet, by 1890, the destruction of the once great buffalo herds, disease, warfare, starvation, and government policies forced the tribes to the confinement of reservations. The

Motokiks Society buffalo horn bonnet including buffalo horns, hide, and hair; golden eagle and hawk feathers. Blackfoot-Kainai, Canada, ca. 1860. NA.205.109

> Buffalo Culture Era had ended. Still, Plains Indian people endured through their arts, spirituality, and the teachings of long-held traditions to their children and grandchildren.

The exhibition follows several themes related to the Buffalo Culture Era: *Plains Indian People and Their Horses, Symbols of Leadership, Hunting and Warfare, Protective Power of Shields, Shirts of Honor, Women's Artistry, Creating Beautiful Dresses,* and *Messages to the Heavens*.

Plans call for periodic rotation of objects in the gallery for conservation reasons, and to make more objects available for public viewing. Current highlights of the gallery include a beautiful and powerful Central Plains bear claw necklace dating from about 1860. Also on exhibit are rare women's ceremonial clothing, including a Kainai (Blood) Motokiks Society buffalo horn bonnet (ca. 1860) and a buffalo cow dance apron from the Southern Arapaho (ca. 1890). Women wore such aprons during the Arapaho women's buffalo cow dance ceremony, called the bänuxta 'n wu, held in honor of the buffalo.

Amiotte provided information on the Miwitani (Owl) Society sash from the Oglala Lakota on exhibition. The sash dates from about 1850 and is made of blue trade cloth and decorated with golden eagle, raven, and owl feathers, and beaded thunderbird designs. Shown with this sash is a drawing by Amiotte's great grandfather Standing Bear that depicts a warrior wearing a similar sash during a warriors society dance. Through this society, warriors pledged to sacrifice their own lives in battle to defend their comrades. The exhibition also includes a muslin painting by Crow scout White Swan depicting his experiences in the Little Bighorn Battle.

Touring exhibition and catalogue

With the completion of the Dyck Gallery, Plains Indian Museum staff is now concentrating on plans for a touring exhibition and catalogue, titled *Enduring Legacies of the Great Plains: The Paul Dyck Collection*. Planning meetings with scholars, consultants, exhibition designers, and Plains Indian Advisory Board members continue through the spring of 2014 with support from grants from the National Endowment for the Humanities and the National Endowment for the Arts. The exhibition opens at the Center in 2016 before traveling to major national and international museums.

The touring exhibition and catalogue explore the relationships that existed in the art, culture, and environment for Plains Indian people at a critical historical period. At the beginning of the nineteenth century, Plains Native people were living as buffalo hunters and farmers, pursuing the resources of the region through seasonal migration. In the previous century, their lives had been enhanced through the acquisition of horses, which allowed for longer and more extensive travel and provided greater opportunities for trade.

Tribes formerly living in the Great Lakes region, such as the Lakota Sioux and Cheyenne, had moved into the Plains, and they became full-time buffalo hunters. The Crow had earlier left their Hidatsa relatives and farming traditions in the Upper Missouri River region of present North Dakota and began a migration and eventual settlement in southern Montana and northern Wyoming. By the end of the nineteenth century, the major resource of the Plains—the once great buffalo herds—had been destroyed, and tribes were no longer able to travel beyond reservation boundaries to hunt or collect other traditional foods.

On the reservations, government agents and missionaries introduced new and foreign ideas as tribal members struggled with maintaining their own cultural identities, often expressed

Crow/Nez Perce bison hide, quill wrapped horse hair blanket strip edged in pony and seed beads, ca. 1850. NA.203.1483

through art and teaching long-held traditions to their children and grandchildren. As tribal arts were collected and preserved by museums and private individuals as representative material remnants of past lives, artists within communities continued to express their heritages in traditional and innovative ways.

Drawing upon the Dyck Collection objects and related research, the exhibition and catalogue provides new insights and appreciation of the lives of Plains Indian people during a historical period that has long fascinated both American and international audiences. In a sense, bringing the Paul Dyck Collection to the Plains Indian Museum constitutes bringing these symbols of tribal cultures and heritages home to the Great Plains, making them accessible to the descendants of the people who created them. Through the Paul Dyck Gallery and planned touring exhibition and catalogue, the Plains Indian Museum shares these unique examples of Plains Native artistry with the Center's visitors in Cody and with worldwide audiences. ■

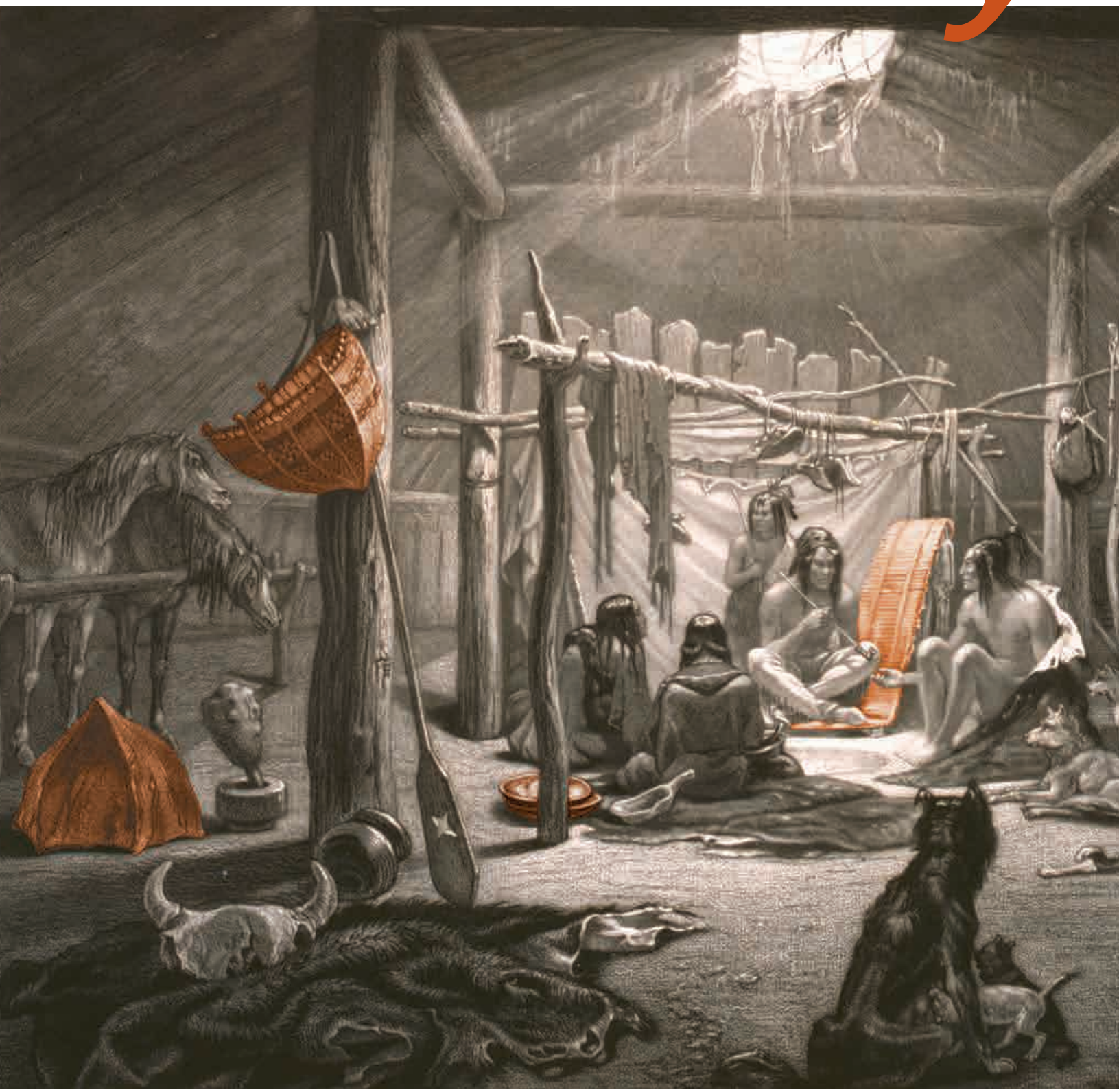
Plains Indian Curator Emerita, Emma I. Hansen

Emma Hansen

Emma I. Hansen serves as Curator Emirta of the Plains Indian Museum at the Buffalo Bill Center of the West. As curator, she directed the award-winning reinterpretation of the Plains Indian Museum and curated several exhibitions on Plains Indians arts and cultures. A prolific writer and lecturer on Native subjects in the United States, Canada, and Great Britain, Hansen's book, Memory and Vision: Arts, Cultures and Lives of Plains Indian People *was published by the University of Washington Press in 2007.*

Chahiksichahiks (Pawnee), Central Plains, ca. 1870. NA.202.1186

Authenticity



in western American paintings

Karl Bodmer (1809 – 1893). *The interior of the Hut of a Mandan Chief*, 1840 – 1843. Aquatint print. Gift of Clara S. Peck. 21.69.19

Examining Native American basketry in the studio collections of three artists

BY BRYN BARABAS POTTER
Center of the West Research Fellow, 2013

Examining the Karl Bodmer print here, you can see several baskets in the scene. But, did the artist capture the right baskets within the right context of people, place, and time? Specialist Bryn Potter asked herself that question as she studied the collections of three other artists at the Center of the West in 2013.

Arrows, baskets, moccasins—when you look at an American Indian object in a western painting, do you expect it to be accurate? Artists' studios often included objects used as models in their artworks. Three noted artists—W.H.D. Koerner, Frederic Remington, and Joseph Henry Sharp—each owned American Indian items that are now in the collections of the Buffalo Bill Center of the West. These tools of daily life, transformed into painters' props, present a view of Indian life to the world. But, are they correct?

Basketry collections in the Buffalo Bill Center of the West

As a recipient of a Buffalo Bill Center of the West Research Fellowship, I began an exploration of the Center's basketry collection in summer 2013 to determine if the baskets in the studio collections of artists Koerner, Remington, and Sharp could be identified in any of their works. Then, I analyzed whether their use of baskets was "authentic," i.e. culturally correct within their context. It led to some interesting discoveries and ongoing research.

There are eighty-two baskets in the Koerner, Remington, and Sharp collections within the Whitney Western Art Museum. Over the course of a week, the Center's Registrar Ann Marie Donoghue and I examined and analyzed the baskets.

One of our first decisions in this study was to dismiss Koerner from the group. The four baskets

(Fig. 1, L-R) Note the various locales providing plant materials used in these baskets. NA.106.800, ***split yucca*** (Pueblo, southwest U.S., ca. 1930). Gift of Mr. and Mrs. Harris A. Thompson. | NA.106.463, ***cedar*** (Salish, Pacific Northwest, ca. 1900). | NA.106.464, ***birch*** (Ojibway [Chippewa], Great Lakes and southeast Canada, ca. 1920). | NA.106.597, ***willow*** (Iñupiat, Arctic Alaska, 20th century). Simplot Collection. Gift of J.R. Simplot. | NA.506.54, ***split sedge root and split bracken fern or bulrush root*** (Pomo, California, undated). Dr. Robert L. Anderson Collection.

in his studio collection seemed more like average household items than "Indian props," such as a splint basket used as a trash can. A limited survey of Koerner's paintings did not reveal any images of basketry.

American Indian basketry—a functional art

Baskets form part of the larger web of Native artifacts that helped shape the global image of the American West. Most cultures made or used baskets. Basketry was used less in the Great Plains than in other parts of North America as parfleches (containers made from buffalo hide) or cooking vessels made from buffalo stomachs were easier to obtain. Gambling trays, usually coiled of willow stems, are an exception. The Cheyenne, Hidatsa, and Pawnee were a few of the tribes that made these objects.

Basketry materials originated from local plant resources determined by the environment (Fig. 1). Birch bark or hickory splints harvested from a tree could be laced together into cylindrical containers or plaited in a basic over-under weave. Willow from the Plains and desert Southwest was a tough material that could be split and bent, suitable for both twining and coiling, the two main techniques of basketry. Amid the thick forests of northwestern California, thin maidenhair and woodwardia ferns lent themselves to tiny stitches and extremely fine weaving.

Baskets had a multitude of purposes, also influenced by the environment. For example, individuals created clam baskets for harvesting shellfish along the coast; they wore wide-brimmed cedar bark hats in the rainy Northwest Coast; and they carried large burden baskets to collect acorns or pine nuts for food. Indeed, the people's primary use of baskets was in the gathering, preparing, and storing of food. Their basketry hats protected their heads, and their cradle-baskets carefully held their babies. Some baskets were used in ceremonies—from gifts to infants to mourning ceremonies, and from marriage dowries to the ornate regalia worn by dancers.

Most generally consider the period 1880 – 1930 as the height of Indian basketry. Collecting became a hobby for rich men and fashionable women. As anthropologists worked diligently to save baskets and record the passing of this utilitarian art form, prominent artists did their share of collecting too. Baskets joined the ranks of Indian items that littered their studios—ready at a moment's notice to serve as models, adding touches of "authenticity" to a painting and setting the stage for a real or imagined view of Indian life in the American West. Let's examine the studio collections of two of these artists.

Frederic Remington (1861 – 1909)

FREDERIC REMINGTON, ca. 1890. Wikipedia.

Originally from upstate New York, Frederic Remington's romance with the West began in 1881 when he first vacationed in Montana Territory. Trained as an artist at Yale College School of Art, he was attracted to the region and sketched cowboys, Indians, and western scenes for magazine and book illustrations, paintings, and bronze sculptures. Remington took many trips exploring the West—from Wyoming and Kansas through New Mexico, Arizona, California, and Mexico. His artifact-collecting activities took place during his early travel years. Peter Hassrick, Director Emeritus at the Center of the West and Remington scholar, told me that "after about 1900, he [Remington] stops so much collecting of objects and goes out West to collect color and light with his sketches."

Remington was continually drawn to his beloved Adirondack Mountains and frequently visited Cranberry Lake, New York. A plethora of pen and ink sketches illustrate the 1891 edition of *The Song of Hiawatha* (Fig. 2), Henry Wadsworth Longfellow's epic poem about an Indian hero set in the woodlands near Lake Superior. Remington's sketches include a plaited wood splint pack basket and a *mocock*, or maple sugar basket, made of birch bark. Both baskets are of the type made by the Mic'maq, Passamaquoddy, and other northeastern tribes.

Remington draws from farther afield for his other illustrations, including a cradle basket next to Longfellow's description of Hiawatha's cradle in the book, "...He it was who carved the cradle of the little Hiawatha, carved its frame out of linden, bound it strong with reindeer sinews."

Humorously, Remington's illustration lacks both linden wood and reindeer sinew as it depicts an Apache cradle. The back is made of wooden slats on a curved wooden frame covered with rawhide, and a sunshade of willow woven in open twining. Not at all what Longfellow described!

These objects sketched by Remington for

The Song of Hiawatha do not appear to be in the Center's collection. Their appearance supports the idea that this artist was not a purist when it came to matching object with tribe. However, there is one extraordinary Apache olla basket from *The Song of Hiawatha* that is in the Whitney's collection; I'll discuss that later.

Illustrating tribally-affiliated baskets in Remington sketches

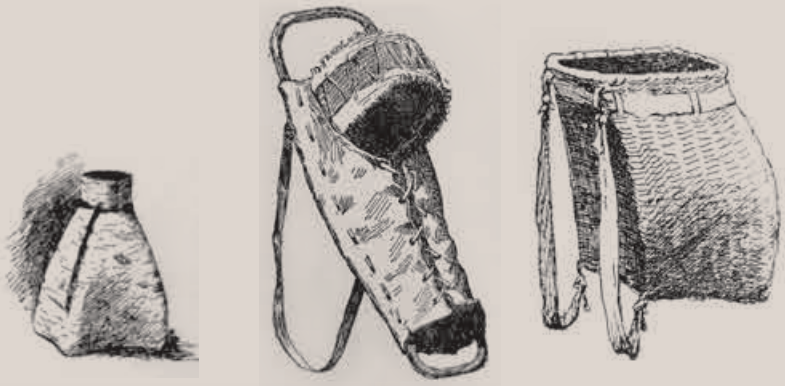
Tribal affiliation fares better with a trio of southwestern illustrations. Remington's "Woman Grinding on the Metate," an 1889 sketch for *Harper's Monthly,* is a scene of a woman grinding food on a *metate*, or grinding stone (Fig. 3 & 4). The weaver would have coiled willow or cottonwood for the basket tray, with a black design in devil's claw. Many southwestern tribes used the so-called "lightning" pattern. The basket in this sketch is similar to Remington's Apache tray in the Whitney collection.

A *kiaha* is a knotted gathering net on a ring suspended from large crossed sticks, with a back pad plaited of yucca leaves. Remington drew a woman carrying a water jar on her back with one of these unusual devices used by several Arizona tribes. It is a detail in *Sketches Among the Papago of San Xavier* (Fig. 5 & 6), which appeared in the April 2, 1887, edition of *Harper's Weekly.* There is a kiaha in Remington's collection. Although records identify it as from the nearby Maricopa tribe, it is possible that it could have been the model for the drawing.

Remington's self-portrait *Method of Sketching at San Carlos* appeared in *Century Magazin*e in 1889. He shows himself cowering behind a soldier as he draws an angry Apache woman (Fig. 7 & 8). In this instance, the basket jar, or olla, carried on her back is a match between basketry type and tribal affiliation.

As a model for this drawing, Remington may have borrowed the shape and design from a basket in his collection mentioned above, and now housed in the Whitney. That same year, he used this basket for "Wicker Olla, Apache" in *The Song of Hiawatha.* Here, Remington demonstrated a lack of concern in his use of a southwestern basket to illustrate a northeastern story.

(Fig. 3) Frederic Remington (1861 – 1909). *Woman Grinding on the Metate, Harper's Monthly* illustration, July 1890. Reproduction courtesy the author. (Fig. 4) This Apache basket tray, ca. 1890, from Remington's studio collection—and now in the Whitney Western Art Museum—is similar to the basket in his sketch presented here. Gift of The Coe Foundation. 1.67.82



(Fig. 2) Frederic Remington (1861 – 1909). Details of pen and ink illustrations in Longfellow's 1891 edition of *The Song of Hiawatha*. Reproductions courtesy of the author.

(Fig. 5) Frederic Remington (1861 – 1909). *Sketches Among the Papago of San Xavier* (detail), *Harper's Weekly* illustration, April 12, 1887. Reproduction courtesy the author. (Fig. 6) Maricopa burden basket of yucca, (detail) ca. 1880. Gift of The Coe Foundation. 1.67.124

An extraordinary Apache olla basket

This outstanding basket, the *Apache olla* (Fig. 9), could be considered one of the Center's masterpieces. The basket, 18 in. tall x 15 in. wide, is coiled of black devil's claw with white lightning designs woven with either willow or cottonwood. The black seedpods of the devil's claw plant *(Proboscidea parviflora)* used in this basket are 3–5 inches long. An inch of stitching to make coils of this size requires about a foot of raw material; consequently this particular basket represents a huge amount of time to collect all of the necessary seedpods, and then strip them down to size for proper weaving material. Because of the investment of time for baskets of this sort, the so-called "negative-design" baskets are a rarity.

This basket is in pristine condition. It looks as if it were made yesterday, rather than more than a century ago. Interestingly, the handles on each side of the basket are of tooled leather and could very well be two sections of a belt. The curved design on the leather serves as a nice foil to the angular pattern on the basket's body.

METHOD OF SKETCHING AT SAN CARLOS.

(Fig. 7) Frederic Remington (1861 – 1909). *Method of Sketching at San Carlos*, *Century Magazine* illustration, July 1889. Reproduction courtesy the author.

(Fig. 8) Frederic Remington (1861 – 1909). Detail of pen and ink illustration in Longfellow's 1891 edition of *The Song of Hiawatha*. "Wicker Olla, Apache." Reproductions courtesy the author.

(Fig. 9) *Apache olla*, ca. 1880, from the collection of Frederic Remington. Gift of The Coe Foundation. 1.67.183

Joseph Henry Sharp (1859 – 1953)

Artist Joseph Henry Sharp was born in Ohio, attended art classes at Cincinnati's McMicken University, and never outgrew his childhood fascination with American Indians. He first went West in 1883, traveling to New Mexican pueblos and the West Coast. Sharp spent time in Montana painting portraits of Plains Indians. In the early twentieth century, he collected Native items and lived and painted in his "Absarokee Hut," a cabin on the Crow Indian Reservation. (This cabin is now part of the Center, and the Center displays some of Sharp's artifacts within it in the summer months.) In 1909, Sharp established a studio in Taos, New Mexico, and relocated there in 1912 where he played an active part in the Taos Society of Painters.

JOSEPH HENRY SHARP, ca. 1909. P.22.31

As with Remington's collection, Sharp's twenty-one baskets echo his travels. However, his collection seems a bit more eclectic. For instance, several Yu'pik baskets from western Alaska are exhibited in the Absarokee Hut, and one basket is possibly Egyptian. An African attribution is even possible, as upon surveying Sharp's paintings, a Tunisian street scene came to light. (*Sidi-bou-Said, [Tunisia],* n.d., Fred Jones Jr. Museum of Art). Most of Sharp's baskets are from the Southwest, California, Alaska, and Africa.

Sharp's depiction of baskets in his paintings are less definitive than Remington's line drawings. Thus far, I've not been able to link any of Sharp's own baskets to basket images in his works. He correctly portrays a group of Plains men in two works: using a gambling basket in *The Stick Game* (1906; Texas Christian University), and another basket to hold items in *The Medicine Man* (1948, The Gilcrease Museum). Pueblo basketry is properly portrayed in *Sunset Dance—Ceremony to the Evening Sun* (1924, Smithsonian American Art Museum), and *Shelling Corn* (n.d., Gerald Peters Gallery).

Sharp uses a very clear basket image in the Phoenix Art Museum's *Untitled (Three Indians)*, 1930 (Fig. 10). It is a coiled tray and would have been made of devil's claw, willow, and perhaps cottonwood. One can find this type of basket among the Apache, Havasupai, and O'odham tribes. What it does not appear to be, however, is Pueblo. As a matter of fact, in surveying Sharp's catalog of works, his Taos paintings often include Indians in Plains dress, with Navajo rugs and other non-Pueblo accoutrements, inside a Pueblo setting!

(Fig. 10) Joseph Henry Sharp (1859 - 1953). *Untitled-Three Indians,* ca. 1930. Oil on canvas. Collection of Phoenix Art Museum. Gift of Mr. and Mrs. Robert McBreen and Family. 1983.110

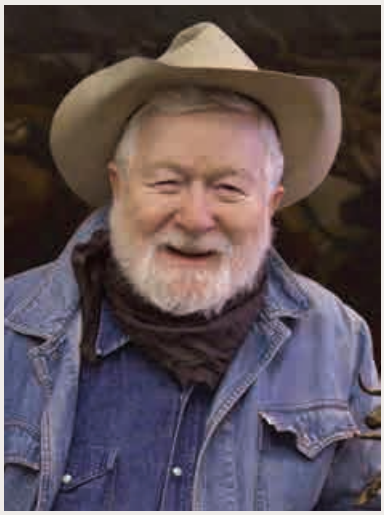
Conclusion

Based on the travels and subsequent object collecting by Remington and Sharp, one might conclude that they certainly understood the use of different materials and objects among the many Native American peoples they encountered. But when it came to their artworks, they seemed less inclined to maintain cultural authenticity and more likely to use items whose shape or design fit their needs. Simply put, they looked upon baskets through the eye of an artist. ■

Bryn Barabas Potter, M.A., BBP Museum Consulting, specializes in American Indian basketry. She is the former Curator of Basketry for the Southwest Museum of the American Indian—Autry National Center, and is currently Adjunct Curator of Anthropology at the Riverside Metropolitan Museum, Riverside, California.

"I conducted a non-exhaustive search of collections online for works of Koerner, Remington, and Sharp that included representations of baskets," Potter writes. "I also reviewed the archives and photographs from the McCracken Research Library for this project. The parameters of the Fellowship did not allow for a more extensive search, although I plan to continue looking for baskets in the works of Remington and Sharp as opportunity allows. Many thanks to Registrar Ann Marie Donoghue for her assistance."

Turning back



Harry Jackson, 2006

Reflecting on the art of Harry Jackson

BY MINDY N. BESAW | *Whitney Western Art Museum Curator*

Harry Jackson (1924 – 2011) is a familiar name around Cody, Wyoming. He is known primarily for paintings and bronzes about the American West, but also for his larger-than-life personality. He was, in fact, the most influential and important artist to live in Cody, and local residents are understandably proud.

Two Champs (Fig. 1) is an exceptional example of Jackson's work from this period. Cowboy and bronco are intertwined in a vortex of action, spinning out from the center, nearly weightless. *Two Champs* also illustrates Jackson's innovative practice of painting his bronze sculptures in full color. Close attention to detail, dynamic composition, and polychrome surfaces are uniquely characteristic of Jackson's work.

Without a doubt, Jackson left an impressive legacy, not just for Cody, but for today's western American art. He can be credited as the artist who, more than any other, resurrected a dying genre of figurative art based on western subjects in the 1950s and 1960s. To categorize Jackson simply as a contemporary western American artist, however, is shortsighted. Jackson's western bronzes were only one aspect of his astonishing career; his life experiences and varied artistic influences contributed to his overall success as an important twentieth-century *American* artist.

Jackson's life—grist for his art

Jackson was born in Chicago, Illinois, but ran away from home at a young age to become a cowboy, settling at the Pitchfork Ranch near Meeteetse, Wyoming. While there, he made sketches from his saddle, and mastered the roping and riding skills of a working cowboy.

In 1942, however, he left the ranch and enlisted in the Marines. Jackson experienced intense combat in World War II, fighting in the initial assault of Tarawa and later in the assault of Saipan. He watched as his friends were torn apart by enemy artillery fire and was severely wounded himself. Jackson worked as a combat artist throughout the war, recording all aspects of military life—from the dullness of waiting to the rigors of training and the ferocities of combat. This experience required Jackson to change his drawing style from a polished technique to hasty sketches of gesture and impression to communicate conditions of extreme hardship and danger.

The war not only marked a turning point in Jackson's career, but a shift in American Art. The United States had emerged as a powerful nation following the war, while Europe was left ravaged and poor. During the war

(Fig. 1) Harry Jackson, *Two Champs*, 1974. Polychrome bronze, dedicated cast, edition of 20. Wyoming Foundry Studio, Inc. Gift in memory of Moya Olsen Lear, 12.02.4

and immediately following, many European artists fled their war-torn homes and moved to New York, establishing the United States as a cultural center around 1945. Artistically united as the "New York School," the dominant style that emerged was called Abstract Expressionism. The style got its name from the artists' abstract paintings, characterized by expressive paint application.

Harry Jackson, Jackson Pollock, and the New York School

Arguably, the most important artist in the New York school was Jackson Pollock, who, incidentally, was born in Cody, Wyoming, and lived in Arizona and California as a child. Pollock's mature style was marked by free-flowing, meandering lines of paint, layered on the canvas in a web of over-all color and shape (Fig. 2). To create his paintings, Pollock laid his canvas on the floor, and used sticks and brushes to apply the paint in calculated patterns.

Jackson was particularly drawn to Pollock's paintings, and felt that, like others in the New York School, traditional modes of representation were inadequate to express the trauma of war. Soon after the war, Jackson moved to New York to continue his artistic studies. There, he befriended Pollock, and they became such close friends that when Harry married fellow Abstract Expressionist painter, Grace Hartigan, the ceremony was held in Jackson Pollock's living room. Patches of color intertwined with jagged lines and glimpses of complementary hues that make the larger shapes vibrate, characterize Jackson's expressive paintings from this period (Fig. 3, page 18, right).

While in New York, the influential art critic Clement Greenberg almost immediately recognized Jackson as a promising second-generation painter in the Abstract Expressionist style. In 1952, Greenberg proclaimed that Jackson's show at the Tibor de Nagy Gallery in New York was "The best 'first show' since Jackson Pollock's." The importance of Greenberg's support should not be underestimated. Greenberg regularly made artists instantly famous with his praise—or ruined careers with his dislike. If "Clem" was the artist's friend, that artist easily found himself in the inner circle of artists and patrons in the competitive New York art world of the 1940s and 1950s.

(Fig. 2) Jackson Pollock (1912– 1956). *Galaxy,* 1947. Oil, aluminum paint, and gravel on canvas. Joslyn Art Museum, Omaha, Nebraska. Gift of Miss Peggy Guggenheim. 1949.164

(Fig. 3) From *The Art of Harry Jackson* exhibit: (left) *The Trail Driver,* 1956. Oil on canvas. Gift of the artist. 49.59, and (right) *Red, Green, and Several Others*, 1952. Oil on canvas. Loan from James E. Nielson and Family. L.22.2001.1. (Pictured in the center are two of Jackson's first sculptures, [left] *Long Ballad,* 1959, and [right] *Sor Capanna*, 1961, both gifts of The Coe Foundation, 3.74 and 1.74, respectively.)

Jackson returns to Wyoming... and to realism

In 1956, though, Jackson did something altogether unheard of in the art world—he turned his back on the New York School. Following a 1954 trip to Europe, he moved back to Wyoming and adopted realism for his style and the West as his subject—what Jackson called his search for the "real world."

In a November 27, 1956, article about this transition in Jackson's artwork, one *New York Times* critic called it "distressing" that a "vital young painter aligns himself with a past that can never be his." The critic's lament was an attitude surprisingly common at the time—not only was realism considered outmoded, but the subject of the American West was thought to be obsolete. Frederic Remington and Charles Russell, for example, were relegated to second-class illustrators and were not admired by critics or the marketplace in the 1950s.

But Jackson never abandoned Abstract Expressionism completely; rather, he took what he had learned about form, color, and composition, and applied it to the subject of the American West. Abstract Expressionism, as well as European Old Master painting and French Realism, influenced Jackson's paintings from the late 1950s.

Trail Driver, for example, is reminiscent of Old Master full-length portraiture with a single man posed against a dark background (Fig. 3, left). His saddle, gun, boots, and cowboy hat provide clues to his profession. The rich brown of the background complements the shaded face, red shirt, vest, and leather chaps of the subject.

Jackson departed from Old Master portraiture, however, in his choice of subject. The trail driver is not a dignitary like those who would typically be featured in a portrait, and Jackson does not even identify his subject. By adopting a specific painting style, Jackson celebrated a local cowboy—his friend and rancher from Meeteetse, Cal Todd.

Like the nineteenth-century French Realist artists, Jackson portrayed the lives of ordinary people projected in heroic scale, as further illustrated in his two mural-size paintings, *Stampede* and *Range Burial* (Fig. 4). The paintings are not romantic and idealistic views of the past, but instead are filled with death and hardship. *Stampede* depicts a dark and stormy night with cattle and cowboys dashing across the surface, with one unlucky cowboy dragged by his horse into a ravine. *Range Burial* is the solemn scene following the death of the fallen rider.

(Fig. 4) Harry Jackson. *Stampede* (1965) and *Range Burial* detail, (1963). Oil on canvas. Gifts of The Coe Foundation. 29.65 and 28.65

Jackson completed the murals after visiting Paris and seeing Gustave Courbet's 1849 *A Burial at Ornans* (Collection of Musée d'Orsay), which has been criticized for the way in which the artist focused on people from the small village of Ornan, burying an unknown person on a dreary day. While seemingly traditional today, French Realism was a radical departure from previous art trends, which focused on wealthy or important people overlaid with spiritual and moral messages—not the mundane activities of everyday life. In many ways, Jackson's departure from Abstract Expressionism in the 1950s to focus on realism is just as *avant-garde*, experimental, and innovative.

Jackson's later years

For the remainder of his career, Jackson continued to paint, draw, and sculpt subjects of the American West. By the late 1970s, his sculpture was nationally recognized in *Art News* magazine as "skillful" and "original." Yet, the critic was hesitant, stating that his sculpture was not as relevant to mainstream contemporary art.

"The quality of Jackson's work is outstanding," said Janet Wilson, in the *Art News* article titled 'Celebrating the American West,' December 1978, "but the fact is that younger artists are not interested in learning what he has to offer. If you're into scattering bread crusts on a volcano and calling it art, then Jackson's not your man." By this time, contemporary art had become more performance– and idea–oriented. Although Jackson's work was unique for its roots in realism, New York-based critics rejected the sculpture as traditional and old-fashioned among the new trends.

The art world, however, is always changing. Since the 1980s, critics no longer champion one dominant school or group, and artists are recognized for working within a wide variety of media and styles, including more traditional materials like paint on canvas and bronze sculpture. Perhaps it is still too soon after Jackson's April 25, 2011, death to find a particular place for him within the twentieth-century chronology of art. Or, more likely, his art simply resists categories—Jackson's impact is far-reaching.

I agree with critic Gene Thornton (*Harry Jackson: Forty Years of His Work*, Cody, Wyo.) who wrote in 1981 that Jackson was "a figure of considerable historical importance, a pioneer...of the return to realism in painting and sculpture." As a pioneer of realism, Jackson brought deserved attention back to the American West as a subject, not only paving the way for contemporary artists who followed, but also drawing attention to artists such as Remington and Russell.

But, Jackson is also a pioneer for leaving Wyoming to see and experience the world, to try new styles, and to always reinvent his art to express himself and incorporate what he learned. A thorough knowledge of historical styles and experimentation with Abstract Expressionism, as well as his varied life experiences, contributed to his success. If Jackson had simply spent his life in Wyoming, the state would not have such a renowned artist among her ranks. ■

Mindy N. Besaw is the Curator of the Whitney Western Art Museum where she spearheaded the new installation of the Whitney for its fiftieth anniversary in 2009. Prior to her arrival in Cody, she was Curatorial Associate at the Institute of Western American Art at the Denver Art Museum. She holds an MA in Art History from the University of Denver and a BFA in Art History from the University of Illinois, Champaign-Urbana. She is currently writing her dissertation to complete a PhD in American Art History from the University of Kansas.

See a selection of Harry Jackson's artwork from the Center's permanent collection, celebrating what would have been his 90th birthday, April 18, 2014. The exhibit is on view through March 2015.

Circus and carnival posters, Calhoun's specialty, adorned buildings and roadside signs. These posters advertised Buffalo Bill's Wild West in Rimini, Italy, 1906. Image courtesy Buffalo Bill Museum and Grave, Lookout Mountain, Golden, CO.

Printing—19th century style...

BUFFALO BILL'S BILLBOARDS

BY MIKE PARKER

When the Buffalo Bill Center of the West acquired a poster commemorating an 1888 performance of Buffalo Bill's Wild West show for Queen Victoria of England, it created quite a stir.

It's impressive to see the 32-panel, 10 x 28 ft. poster on display in the Center's Buffalo Bill Museum. As a printer, I'm even more taken by all the thought processes that combined to transfer an image created by the artist's brush to multiple copies in printed form.

Turn with me now to those thrilling days of yesteryear when things moved slower, a dollar was worth more, and hand craftsmanship was in flower.

The "who": Calhoun Steam Printing Company—poised to print the Wild West

Printing is a capital-intensive business. It takes a great deal of money to keep a printing company running, but you will never find a more optimistic businessman than a printer. As a result, a printer is constantly on the lookout for a specialty to keep the presses running.

Calhoun Steam Printing Company of Hartford, Connecticut, specialized in printing circus and carnival posters. Several from 1850 – 1855 show examples of this area of expertise. One poster, 8 x 17.75 in., highlights "Splendid Amusements," featuring a Mr. A. Walker. A second, an 8.25 x 18 in. sheet, ca. 1855, boldly announces "Nose Amputation! Large Noses Preferred." A third poster advertises a "traveling amusement show" (circus) and is 9 x 22 in. These posters are examples of the busy carnival season roughly spanning mid-June through mid-September. Their sizes suggest a job press capable of handling a 14 x 20 in. press sheet—a fact to remember as we move along.

When you have a shop full of 200 – 300 type cases of text and display wood type—a typical assortment of the day—and printer's devil's men (apprentices) standing around, you have to take on more jobs. So, the Calhoun Company also printed clock labels. Their labels were found on the backs of clocks by J.C. Brown, ca. 1849; Chauncey Goodrich, 1854 – 1856; Forestville Clock Co; and Elias Ingraham & Co.

Finally, Calhoun also printed books. As an example, an antique bookseller advertises an 1859 20-page bound book by C.A.G. Brigham titled *Christ Came to Save Sinners! a Sermon*. This indicates a handset-composed book, printed quarto (eight pages of text on a sheet, four on each side, and then folded twice and stitched to form a book or pamphlet) with a press sheet size of 12.5 x 19 in. on a 14 x 20 in. job press. While there is no mention as to the number of copies, several hundred would be a safe assumption.

The "how": water, steam, treadle

Rivers were sources of machine power before and during the Civil War. Water wheels turned shafts mounted in the ceilings of industrial buildings, which in turn powered belts that ran pulleys on machinery. Then, supervisors would send children up to the ceilings to dress the belts and grease bearings mounted on the shafts, giving rise to the term "grease monkey."

Large presses required steam, and steam-operated presses were invented in Great Britain in 1815. As the demands for printed material grew during the Civil War, the adaptation of steam to power presses was a natural, but not necessarily easy. The weight of steam-driven presses required a stout building to support a machine weighing up to 10,000 lb.

On the other hand, job presses did not require power. They could be operated by a foot treadle similar to a sewing machine.

The "what": a Hoe printing press

A steam press printed the Queen Victoria poster. The Calhoun Steam Printing Company's press was probably a Hoe, designed by Richard March Hoe. This was a one-cylinder printing press, and Hoe was the first machinist to employ steam as a motor. In the trade, it is known as a "flatbed cylinder press," i.e., a flatbed holds the type while the paper is attached to the cylinder and rolled over the type for the impression.

The flatbed press uses five systems, or processes: feeding, registration, printing, inking, and delivery.

1. The pressman stands on the deck to hand **feed** each sheet. He fans the paper and lays it on the feed board, a large surface sloping to the cylinder. The pressman takes the tail of the sheet and gives it a slight "lifting flip" to float it down to the head stops.

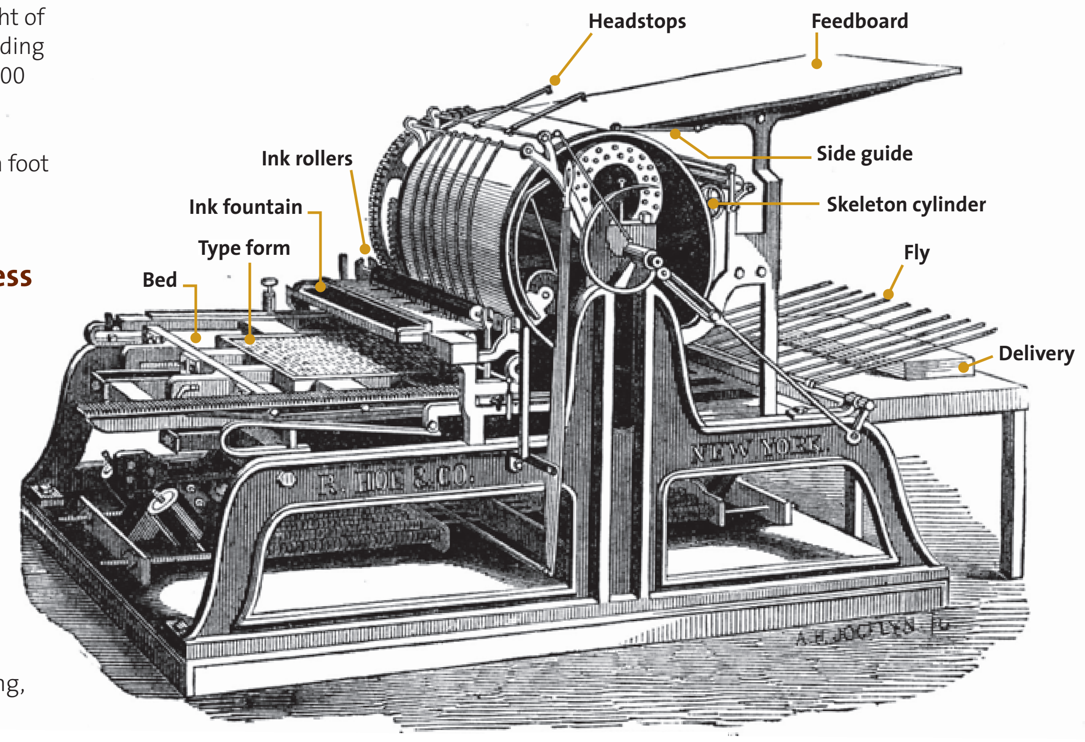
2. He aligns the sheet to the side guide for **registration,** which ensures that each sheet will have the image printed in the same position and in the same relation to previous images.

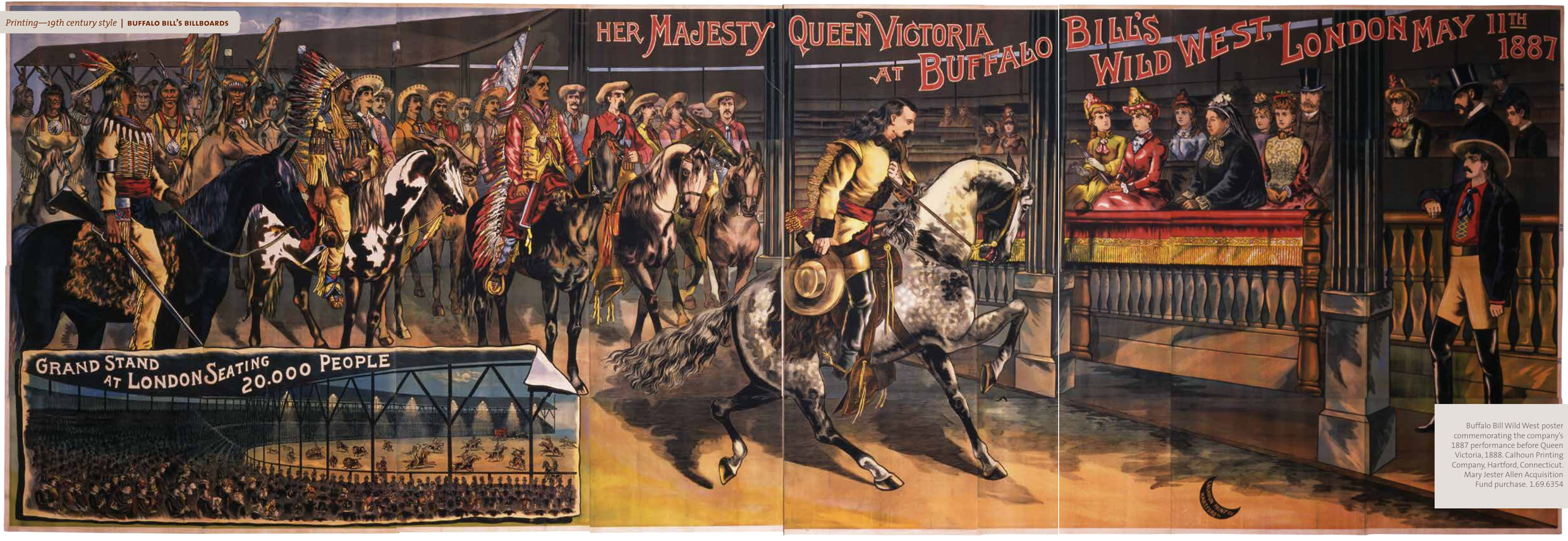
3. As the cylinder rotates, gripper fingers grab the sheet, take it from the headstops, hold it in position, and help the sheet conform to the curvature of the cylinder. The purpose of the cylinder is to transfer the image from the type to the paper; thus, the cylinder is half the printing system. The other half of the **printing** system is the flatbed that holds the type. This method of printing is called "letterpress," which is executed from a raised or relief surface. The surface from which we print is called the "form," and it is locked into the bed of the press. The bed reciprocates back and forth under the cylinder using hundreds of pounds of pressure to transfer the image to the paper. As the bed moves, it picks up two charges of ink: one charge out of the printing nip and a second charge on the way back to the nip and image transfer. Here, the pressman had to be careful to monitor the settings of the ink fountain so he didn't put down too much.

4. As the flatbed reciprocates, it passes under the **inking** system of the press. The ink rollers, made of metal and composite material, are located near the cylinder and just above the bed. The process alternates between the metal roller and the composite roller (fabricated of ink-receptive sawdust and molasses) to dissipate heat and to assure the ink is milled to a thin film. Not only do the rollers turn, they also oscillate side to side for good ink distribution.

The ink mixture of the day was linseed oil and varnish ink mixtures. Black ink was linseed oil, varnish, and carbon black. Red ink was a mixture of linseed oil, varnish, and iron. Many inks had secret formulas for colors and were commonly called Dragon's Blood. Keep in mind that the inks of the 1880s were not ultraviolet light-stabilized and would fade when exposed to sunlight. These inks are called "fugitives."

5. After the sheet was printed, the sheet then went to the **delivery**. On the Hoe press, there was a skeleton cylinder that moved the sheet to vertical, wooden fingers that would flip the sheet, blank side up, on a table.





Buffalo Bill Wild West poster commemorating the company's 1887 performance before Queen Victoria, 1888. Calhoun Printing Company, Hartford, Connecticut. Mary Jester Allen Acquisition Fund purchase. 1.69.6354

You do the math

As I mentioned earlier, the Queen Victoria poster is the result of letterpress printing. Instead of type, though, the printing surface is a raised or relief image; anything not printed must be cut away. For that reason, any time one prints from the printing surface, it has to be in the negative orientation. We printers learned long ago to look at things upside down and backward. Take a look at the poster, and try to visualize every element upside down and backward! Even more, think of the engraver who created the relief surface!

In letterpress printing, we have a term called "type high," which means "as high as the standard height of type," i.e. a measurement of the distance from the bed of the press to the top of the printing surface. The U.S. type high is .918 in.; much more than this and the printer runs the risk of damaging the type or the press. Less than .918 in., no image prints. Consequently, it's critical to maintain the type high measurement. The engraver couldn't cut too little or too much.

Look closely to see that the poster consists of 32 separate sheets! Since four base blocks were needed for each of the four colors for each sheet, a total of 512 base blocks (4 blocks x 4 colors x 32 sheets) were needed to produce this poster! All told, this poster was the compilation of 763 blocks of wood, the Center has learned.

To build the form to hold the blocks, the printer would have to consider several things.

1. Base material. Typically, printers of the day used grain-end hardwood to make the base. They had to use extreme care in the choice of hardwood because of expansion due to humidity. They preferred maple, but it was expensive.

2. Expense. One of Calhoun Steam Printing Company's competitors, a company named Strathmore who also printed carnival-type posters, made their base out of grain-end pine. It was much less expensive, so it was a good choice.

3. Impact resistance. Endgrain offers impact resistance. Flatbed cylinder presses transfer the image to paper at the rate of up to 1,000 lb. of pressure per square in.

4. Attainable. Workers took planed, pine lumber two-by-fours and crosscut them at one inch intervals. They glued the multiple pieces to a block approximately 22 in. long x 11 in. wide x 1 in. thick. Then, the block was cut to precise dimension, sent to a milling machine, and milled to .793 in. thick. The maximum image possible with this poster is 20 x 40 in., so it was necessary to cut and mill four grain-end bases per color. When you look at the poster, you can see where the four groups of base blocks align. This poster was printed in four color, i.e. red, blue, yellow, and black.

Engravers on the job

While the machine shop was busy, the poster's designer, the composing stone hands, and the engravers worked on individual components of the poster. As mentioned before, instead of type, workers carved images into the blocks.

Wood engraving dates back to the time of Gutenberg. At that time, these workers were called block carvers. They determined that fruitwoods were the best due to the tight grain; and since they carved against the grain, pear wood was one of the best. On the other hand, European carvers also learned that fruit trees produce small surfaces.

Here in America, wood engravers decided that veneer woods from beech trees worked well. The wood had a tight grain, and when it was coated with oil, it had an excellent ink affinity. Veneers were cut to 1/8 in. (.125), which, when added to .793 in. base blocks, equals our desired type high, .918 in.

Remember, the pressman can only print the color ink that is on the press. If he prints black and wants gray, he has to apply tinting, a job for the engraver who cuts a solid area of the veneer using fine lines. If the tint is to be darker, the lines are thicker; if the tint is light, the lines are cut thinner. In the case of this poster, which is printed in four-color, we have more to consider—like optical illusion. For the tinting to work in four-color, and to gain maximum light reflection for the illusion of color variation, we learned over the years to assign angles to the colors. To black tints, it's 45 degrees; red tints, 75 degrees; yellow tints, 90 degrees; and to blue tint, 105 degrees.

In the case of solid inks, fine-toothed marquetry saws were used to make these angled cuts. On the left side of the poster stands a black horse (above); if you look closely, you can see faint white showing around the horse. This is where the veneers don't line up. A second solid that stands out is the red shirt worn by Chief Red Shirt (center). Many solid areas were handled by the marquetry saw, and once completed, the solid piece was then attached to the end – grain block base with pegs and glue. You can see evidence of such an attachment on the lower portion of the poster where a yellow tinted area cut at 90 degrees, and an overlapping tinted area of red cut at 75 degrees, give the illusion of orange color. Close examination also reveals small circular peg marks.

The engravers need only scratch a shallow amount of veneer to achieve the desired result of tinting. However, small areas such as found on a headdress or breast shield (left) were removed using miniature musical instrument planes to achieve the raised image. Thus, engravers used many tricks of the trade to create a raised image for printing.

Buffalo Bill's white horse (above) would have had all the areas on the red, blue, and yellow printers removed. The black printer would have small areas of tinting cut at 45 degrees to show muscular definition.

The inset in the lower left corner of the poster is a true tribute to the engraver's art. The white, solid reversed letters. The graphic diffusion using tinting of the spotlights. The minute carving of the individuals in the covered grandstands. There are no words to describe how this inset enhances the poster. My guess is that it would have taken at least a year to get this poster ready for the printing press.

With the 512 blocks from our basic "printer's math" and the additional special carvings needed for unique areas, the 763 blocks mentioned earlier to create this poster could be a conservative number, in my estimation.

Time to advertise

Scholars have indicated that about 125 copies of this poster were printed for a showing in the New York City area. "Poster gangs," groups of people with territories in the city, distributed and installed posters at the best places where the largest numbers of passers-by would have seen them, such as the sides of large buildings.

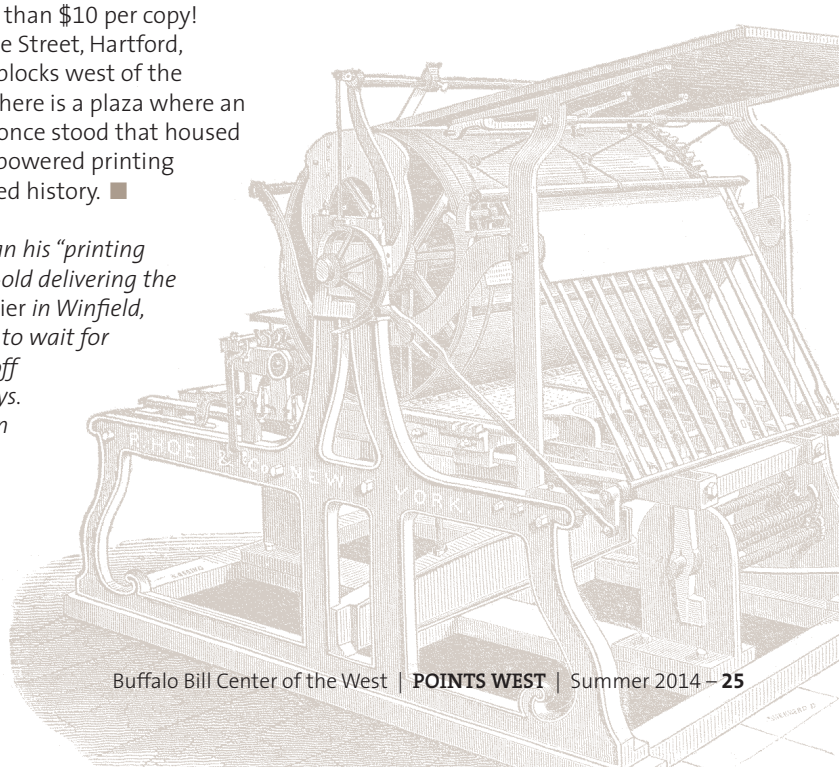
To assure the poster was installed in proper order, a panel number was printed in the margin of each panel. The life expectancy of installation was a few weeks, and more than likely, wallpaper paste was used. The paper used for this poster was a Number 3 white poster paper with an approximate finish size of 20.5 x 40.5 in. The paper was such that it could withstand exposure to weather at least for awhile. Since posters of the day would eventually fade, finding a poster in such pristine condition is, quite frankly, almost inconceivable!

This Queen Victoria poster was printed a year after the Wild West's 1887 performance for Her Majesty. History shows the printing of this poster was near the end of the Calhoun Steam Printing Company's existence under that name. By 1890, it had become the Calhoun Photoengraving Company. Possibly this poster pointed a new direction for the company. Judging from the talent displayed in the production of this poster, the move should have been a good one. It is hard to fathom a poster of this size and quality sold for less than $10 per copy!

Today, at 66 State Street, Hartford, Connecticut, three blocks west of the Connecticut River, there is a plaza where an industrial building once stood that housed a 10,000 lb. steam-powered printing press—and produced history. ■

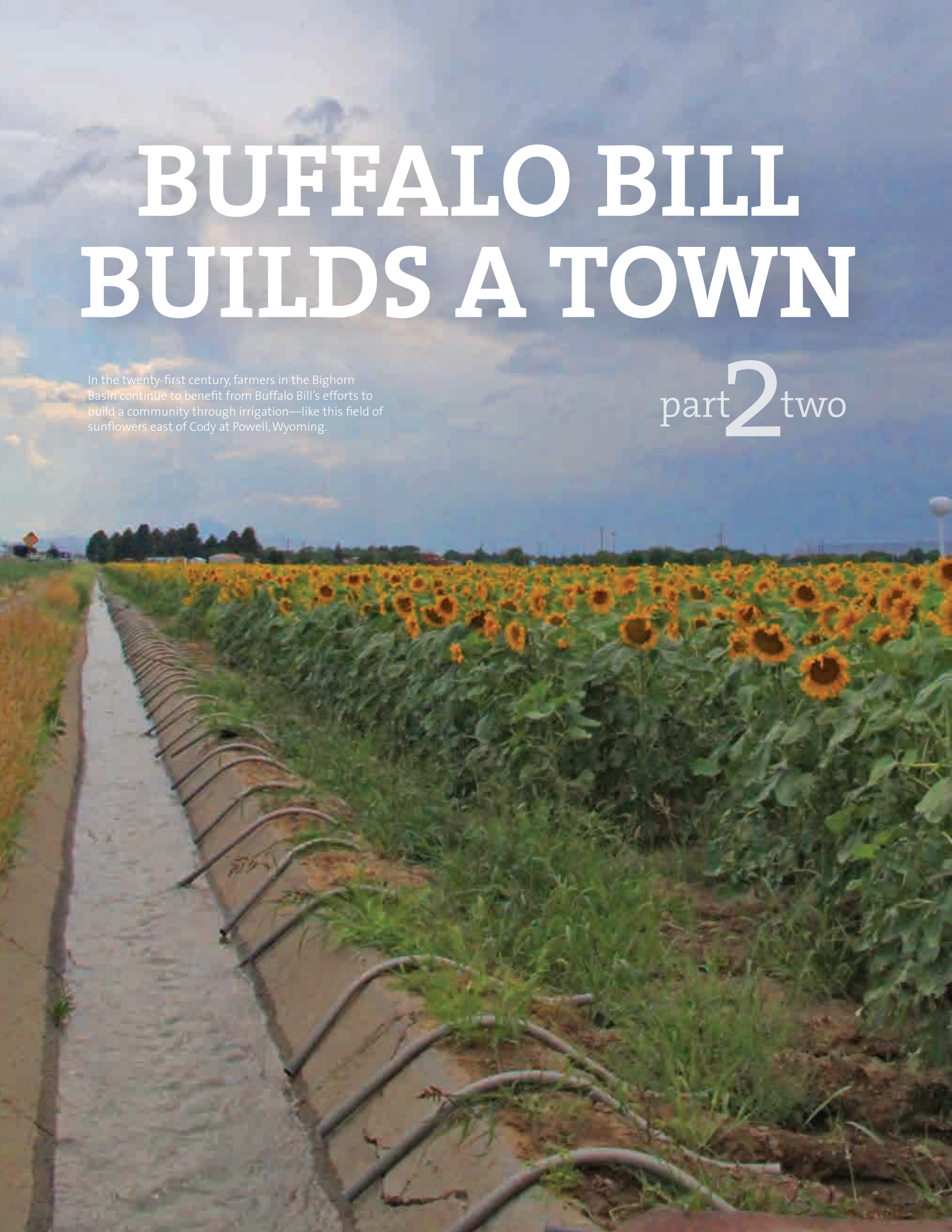
Mike Parker began his "printing career" as a 10-year-old delivering the Winfield Daily Courier *in Winfield, Kansas. "I often had to wait for the paper to come off the press," Parker says. "Finally, the foreman would ask 'What do you want to know?' I just told him, 'I want to know what you know.'"*

In high school, Parker read Ben Franklin's autobiography, enrolled in graphic arts courses, and worked in the school's print shop. He attended Kansas State College at Pittsburg with summers spent at small weekly papers. After graduation, he owned and operated a job printing shop in Powell, Wyoming, and taught classes at Northwest College. As a printer, and student of historical printing processes, Parker has presented numerous programs on the subject at the Center, especially related to the Babcock press that once printed the Cody Enterprise.



BUFFALO BILL BUILDS A TOWN

part 2 two



In the twenty-first century, farmers in the Bighorn Basin continue to benefit from Buffalo Bill's efforts to build a community through irrigation—like this field of sunflowers east of Cody at Powell, Wyoming.

BY JEREMY M. JOHNSTON
Curator of Western American History, Buffalo Bill Museum, and Managing Editor, The Papers of William F. Cody

In the previous issue of Points West, *Curator Jeremy Johnston posed the question, "Who should receive the credit for founding the town of Cody, Wyoming? George Beck? William F. Cody? Others?" He noted that historians have long debated this question, and with this edition of* Points West, *Johnston tackles that issue.*

On April 30, 1897, water flowed into the Cody Canal, greening the arid lands near the developing community of Cody, Wyoming. Lucille Patrick later wrote in her history of Cody, *The Best Little Town by A Dam Site,* (page 25), "The job was done... It was a beautiful spring day and the promises for the future of the arid country were all there to be seen in the flowing moisture darkening the earth." Yet the completion of the Cody Canal itself did not necessarily ensure the economic future of early–day Cody. The dream of reclaiming the arid region and expanding the town of Cody continued to be a struggle for business partners George W.T. Beck and William F. "Buffalo Bill" Cody.

FLOODING, PRAIRIE DOGS, AND RAILROADS

Despite whatever optimism Buffalo Bill and his partner George Beck experienced that day, the Cody Canal was far from complete. The newly-finished canal required numerous repairs due to flooding that wiped out flumes and sections of the canal. Even the smallest of creatures created problems, causing project surveyor Charles Hayden to declare war on the local prairie dog population to keep the burrowing creatures from diverting water from sections of the canal.

Additionally, Buffalo Bill and his business partners had a difficult time recruiting settlers to the arid region, even with promises of guaranteed water access. The lack of a railroad connection to the new

Buffalo Bill promoted both the Shoshone Project and travel to Yellowstone in this 1909 *Courier*, a program of Buffalo Bill's Wild West/ Pawnee Bill's Great Far East. William F. Cody Collection. MS6.6.A.2.9.1.14

Aerial view of the Shoshone River on the north side of Cody and the Cody train station across the river, ca. 1930s. MS3 Charles Belden Collection. PN.67.739b. INSET: The Cody Railroad Station, ca. 1930s. MS3 Charles Belden Collection. Gift of Mrs. Verna Belden. PN.67.426f

community also complicated efforts to increase Cody's population, and only one stage line crossed through the frontier town.

Not ones to shirk great challenges, both Buffalo Bill and Beck continued to promote the region and make improvements, hoping to see some return on their investments. Using their political and business connections, both men endeavored to attract railroads and to improve upon other transportation routes, with the goal of connecting their new town to Yellowstone National Park and distant urban markets.

Additionally, Buffalo Bill sought to claim more land within the Shoshone Valley under the Carey Act, which provided federal lands to both western states and private enterprises who provided water to the arid lands through irrigation projects. Buffalo Bill envisioned irrigated farmland from the Shoshone Canyon to the confluence of the Shoshone River with the Bighorn River through the completion of the Cody-Salsbury Canal, which would irrigate lands east of Cody, north of the Shoshone River.

CODY GETS A RAILROAD

Buffalo Bill used his public persona and international fame to publicize the new region through the massive marketing operation developed to promote Buffalo Bill's Wild West. In an article for *Success* magazine dated June 1900, Cody wrote the following:

> Now the Big Horn Basin is awakening in its might. It is beginning to feel its power. It is a world of marvels in itself and the pulse-beats of civilization are causing its mighty veins to throb with a new life that is letting the world know all that is within itself. It is the heritage of the people, too, for no one can claim more than the usual limited homestead from the government...Already farms are dotting the hills, valleys, and plains, and Cody, scarcely two years old, has a church, a public school, a court house, and a newspaper, "The Enterprise," not to speak of stores, hotels, and many pleasant homes. This is my chosen land! Here I want my bones to rest!

Corporations were soon attracted to Cody, Wyoming, providing more economic stability to the new community. Charles E. Perkins, President of the Burlington Railroad, ensured the completion of a

rail line to Cody in 1901—not to appease Buffalo Bill, but to secure for his company a connection to Yellowstone National Park. In addition, the railroad sought to profit from selling town lots in the new community through the Lincoln Land Company, headed by Charles Henry Morrill. Beck noted in his unpublished manuscript that the original town founders had little choice but to offer the railroad half the town lots in exchange for the railroad connection, especially after Morrill threatened to create his own town near Corbett, a few miles east of Cody.

Despite the railroad's highhanded techniques, Beck and Buffalo Bill realized a rail connection secured the stability necessary for the success of their reclamation project and the town of Cody, and acquiesced to their demands. The Lincoln Land Company began selling town lots for the communities of Cody, Ralston, and Garland. Within Cody, the Lincoln Land Company acquired half the town lots at $10 per acre in exchange for constructing a railroad line to Cody.

ROOSEVELT AND THE RECLAMATION SERVICE

Buffalo Bill acquired some land near Ralston, Wyoming, believing this small railroad community would expand after the completion of the Cody-Salsbury Canal; however, Buffalo Bill soon discovered that completing this massive reclamation project was beyond his financial means. Hoping to benefit from his developing connections to President Theodore Roosevelt, Buffalo Bill pushed the federal government to take over the work on the Cody-Salsbury Canal. Shortly before Buffalo Bill relinquished his Carey Act claim, Roosevelt signed the Newlands Act of 1902 creating the Reclamation Service (today's Bureau of Reclamation), and this new agency would continue work on the proposed Cody-Salsbury Canal, renamed the Shoshone Project.

The Reclamation Service eventually fulfilled Cody's dream of irrigating the whole Shoshone River Valley by completing the Shoshone Project; however, Buffalo Bill's hopes to secure a profit from his Ralston claims collapsed as the Reclamation Service pushed for the creation of Powell. Buffalo Bill feared that the development of a new town in the middle of the Garland Division—the first phase of the Shoshone Project—would curtail the expansion of Ralston.

Under the direction of Roosevelt, Frederick Haynes Newell, the first director of the Reclamation Service, examined Buffalo Bill's request and determined a centrally–located community better fulfilled the needs of future settlers. Per Buffalo Bill's prediction, the community of Powell steadily developed, and the established communities of Garland and Ralston slowly declined. Today, population figures for these communities are:

- Cody – 9,520
- Powell – 6,308
- Ralston – 280
- Garland – 115

} 2010 U.S. Census


Corbett Dam


Willwood Dam

Shoshone River dams Corbett, east of Cody (top), and Willwood, at Ralston, provide irrigation water for the Bighorn Basin. U.S. Department of Interior Bureau of Reclamation.

After learning of Newell's decision, Buffalo Bill sent the following reply to the Hon. James R. Garfield, Secretary of the Interior for the Roosevelt Administration:

> I am truly very sorry to give you so much trouble... Being a pioneer of this country, having spent a fortune here in its development, besides being an old soldier of the Civil War and of the Indian Campaigns, standing between civilization and savagery for many years on this frontier, I was in hopes of receiving a little benefit from the sale of town lots in Ralston, Wyo.

Despite later historians' interpretations that Theodore Roosevelt and Buffalo Bill established a partnership between Cody pioneers and the federal government that successfully developed the Bighorn Basin, clearly Buffalo Bill and the Lincoln Land Company did not realize any great profits from the sale of town lots in Ralston, when the government decided to back Powell.

A "POST-BUFFALO BILL" CODY, WYOMING

Even with the completion of the railroad connection and the federal reclamation project, the population of Cody, Wyoming, was just over 1,200 residents by 1920. Yet, the entrepreneurial skills of Beck, combined with the popularity of the town's namesake, continued to shape the community.

A few years after Buffalo Bill's passing in 1917, a new equestrian statue of Buffalo Bill by Gertrude Vanderbilt Whitney, titled *Buffalo Bill – The Scout*, was erected in 1924 at the west end of Sheridan Avenue. In 1927, the Buffalo Bill Museum opened in a small log cabin modeled after Cody's TE Ranch house, currently the Cody Country Chamber of Commerce and Visitor Center. Many tourists traveling to Yellowstone National Park visited Buffalo Bill's town to partake of the cultural heritage sites honoring his memory—and they still do today.

The immediate results of Beck's and Buffalo Bill's town building venture may not seem to be an impressive accomplishment; however, when one examines the impact of the Carey Act within the State of Wyoming, the town of Cody was one of the few success stories. T.A. Larson noted in his seminal book, *The History of Wyoming*, that between 1894 and 1910, various promoters applied for fifty-seven different projects under the Carey Act, hoping to irrigate nearly two-million acres. Of these claims, projects only reclaimed 92,000 acres. "Obviously, the Carey Act did not work very well," concluded Larson.

After struggling with the Cody Canal, Beck avoided future reclamation projects and invested in a number of businesses and services within the town of Cody, becoming one of the more successful entrepreneurs of Wyoming. Shortly before he passed away, George Beck wrote in his unpublished memoirs, "A lot of the men I knew and liked out here in Wyoming—[Buffalo Bill] Cody and the others—have grown old and died, but the country itself is still young, still beckoning to adventurous men who love its freedom of space and its unlimited resources." He concluded his memoir by noting he was going out prospecting with a group of students from Princeton, hoping to find yet another significant discovery that would contribute to the economic development of the Bighorn Basin.

LOCAL HISTORIANS WEIGH IN

After Buffalo Bill and George Beck passed away, later historians offered their contrasted views of the founding of Cody and the completion of the Cody Canal. These historians' writings vary on who deserves the most credit for founding the town of Cody, either Beck or Buffalo Bill. As President Harry S. Truman once remarked in the book *Plain Speaking*, "No two historians ever agree on what happened, and the damn thing is they both think they are telling the truth." This applies to the history of Cody, Wyoming, and Beck's and Buffalo Bill's respective legacies.

In her book, *The Best Little Town by A Dam Site*, Lucille Nichols Patrick described Cody as an enthusiastic promoter. "Buffalo Bill was a dreamer. He could see things that the ordinary man could not, and he too envisioned a glorious future for the country, and he became excited at the prospects...Buffalo Bill was enthusiastic and he was a great talker. It wasn't long before his enthusiasm was catching fire." As for Beck, Patrick wrote, "The summer of 1895 was a busy one for Beck who had all the paperwork as well as bossing the physical work to do."

On the back of Patrick's book is a statement by the Honorable Robert D. Coe, the second son of William Robertson Coe. He noted that the history of Cody, Wyoming, "has much to do with Colonel Cody's activities. He was the virtual founder of the town that now bears his name; his enthusiasm and energy were indeed responsible for the opening up of the land. The irrigation projects were largely achieved through his efforts."

James D. McLaird published two articles based on his Master's thesis titled "George T. Beck: Western Entrepreneur" in *Annals of Wyoming*. McLaird summed up the two men's contributions.

"The meager records reveal that Cody invested more heavily in the company than Beck, but Beck probably was the chief promoter and administrator." According to McLaird, all board members of the Shoshone Irrigation Company "learned that building a canal was no easy task. The construction of the ditch was only one aspect of their difficulties. The townsite, legal problems concerning water rights, the upkeep of the canal, the arduous task of obtaining settlers, and the internal conflicts and lawsuits of the company all brought splitting headaches to the investors."

McLaird based his findings mainly on the George Beck Collection at the University of Wyoming's American Heritage Center. In the early 1990s, Jack Rosenthal uncovered a cache of thirty additional letters from Cody to Beck, now available on *CodyArchive.org*, that shed more light on the business interactions between both men. Many of these letters are stern instructions written by Buffalo Bill, who continually demanded progress and questioned Beck's effectiveness as an administrator. These letters would shape much of Robert Bonner's later research on the caustic relationship between Beck and Cody.

During the centennial of Cody, historians again examined the role of Beck and Buffalo Bill in completing the Cody Canal and establishing the community named for Buffalo Bill. Paul Fees, former curator of the Buffalo Bill Museum, described Cody's role as town founder in the centennial history of Cody, *Buffalo Bill's Town in the Rockies*. Fees wrote, "More than just words, Buffalo Bill Cody was his own best advertisement for the West. He represented not only wilderness values and the romance of the wild but also the practical vision of the town builder."

In 2007, Robert Bonner published *William F. Cody's Wyoming Empire: The Buffalo Bill Nobody Knows*, a critical examination of Cody as a town builder. According to Bonner:

> The Big Horn Basin was not a stage or show arena, and the development business in the West had left a lot of broken men scattered over the landscape. Constructing an irrigation system, attracting settlers to a new colony in the Far West, founding a town,

> and negotiating the thickets of government and politics, required skills that Buffalo Bill had never needed to make his way in show business. His attempts to meet these challenges would show us a view of this conflicted giant of a man that can be found nowhere else..."

Bonner argued that Beck was a hard-worker, struggling to ensure the success of the Shoshone Irrigation Company's goals, while Cody was a "capitalist imposture"—an actor playing a role who hoped his audience would see some truth in his performance, blurring the harsh reality and failures he encountered as a town founder.

SUMMING UP

How can one clarify all these contrasted views of Beck and Cody's respective legacies? Keep in mind that building a community is tough, especially in Wyoming's past "boom and bust" economy. Wyoming is full of ghost towns. Not only did Buffalo Bill have many individuals willing to stake funds, time, and effort to build a town, he also had in George Beck a manager who could see the project through completion. The new town also had in William F. Cody a celebrity who could "sell" the new community to a worldwide audience with flare through Buffalo Bill's Wild West.

As I often told my students, history is complicated, and oftentimes there are no clear-cut answers to our questions about the past. One must remember history is more than learning dates and people's names. Historians must also examine various interpretations to shape their own understanding—a process which demonstrates that our shared memory of the past is constantly evolving. Sometimes a historian considers two contrasting views and struggles to decide which perspective is more valid, frequently failing to make a final decision due to the apparent validity of conflicting interpretations.

In the first installment of this article, I encouraged readers of *Points West* to examine the primary resources for themselves at *CodyArchive.org* to form their own conclusions. I now also encourage you to visit *CodyStudies.org* to examine various interpretations offered by past and current scholars researching Buffalo Bill's legacy. Perhaps by examining these contrasting views, we can come to a better understanding of the fascinating and contrasted history of Beck, Buffalo Bill, and their town, Cody, Wyoming. ■

A Powell, Wyoming, native, Jeremy Johnston taught Wyoming and western history at Northwest College in Powell, 1994 – 2010, before being tapped as Managing Editor of the Papers of William F. Cody *at the Buffalo Bill Center of the West. In February, Johnston was named the Center's Curator of Western American History, with oversight of the Buffalo Bill Museum. A prolific writer and popular speaker, Johnston continues to research all things related to the American West. He will earn his PhD from the University of Strathclyde in summer 2014.*

Papers of William F. Cody launches careers...

Scholars are definitely taking notice of *CodyStudies.org*. Managed by Dr. Douglas Seefeldt, Senior Digital Editor of the *Papers of William F. Cody* and Assistant Professor of History at Ball State University, this project uses digital resources to examine the life and times of William F. "Buffalo Bill" Cody.

The Cody Studies platform emphasizes digital humanities research modules and interpretive digital scholarship to explore Cody's influence on the development of the American West, and his Wild West's broader cultural contributions. Combined with the growing *CodyArchive.org*, Cody Studies provides an opportunity for international audiences to examine Cody's life and legacy on many levels.

Under Seefeldt's supervision, University of Nebraska-Lincoln graduate student Jason Heppler produced one of the first digital modules for Cody Studies. His experience not only resulted in an interesting project, it also greatly contributed to his career in history.

JASON A. HEPPLER, Stanford University

Growing up in Mitchell, South Dakota, I earned a BA in history from South Dakota State University. Given my interest in the history of the American West and a curiosity about digital history, I attended the University of Nebraska-Lincoln, where I obtained a Master's degree, and am now working toward a PhD in history, focusing on the North American West during the Cold War, especially the creation of ARPANET (the precursor to today's Internet).

My initial project for the *Papers of William F. Cody* examined Native Americans hired by Buffalo Bill's Wild West—practices reflecting a form of Progressive thought by Cody. Using digital methods rooted in text analysis, I examined attitudes of people toward the employment of show Indians, especially the conflicts between government reformers and the Wild West. Using numerous primary sources, I also compiled the first thorough, publicly available database of Plains Indians hired by Cody.

I learned more about the complicated Progressive attitudes regarding American Indians at the turn of the twentieth century, as well as Cody's view of race and his own place in American culture. On the one hand, Cody's hiring of Plains Indians reflected his belief that the show was a true representation of the West's history. On the other, Cody thought highly of Native people even if performances did not always reflect positively on American Indian culture.

In 2011, I became the project manager for the Cody Archive, expanding my digital skills—now my chosen career—and gaining more experience in collaboration and project management. In January 2013, I became academic technology specialist at Stanford University's history department, working with faculty and graduate students to integrate technology into their teaching and research. My experiences as a Cody researcher, and ultimately as project manager, prepared me well for my current job. (See Heppler's work at *codystudies.org/showindians*.)

bits&bytes

Colt .45 single-action army revolver, serial number 32395 SA. Colt's Patent Firearms Manufacturing Co., Hartford, CT, USA. Museum Purchase. 2013.9.1

Lone Ranger's pistol aquired

The "Hi Yo, Silver!" cry of the Lone Ranger is at once familiar to sixty-somethings who watched the television series as kids. Now, the Buffalo Bill Center of the West has acquired a pistol belonging to actor John Hart, TV's Lone Ranger. It is on display in the "Hollywood guns" exhibit case in the Center's Cody Firearms Museum.

Hart carried a Colt .45, a single-action army revolver, when he portrayed "the masked man" in the original series between 1952 and 1954. Although not used in the filming of *The Lone Ranger,* the firearm the Center acquired is one of several Hart owned throughout his career. The firearm's engraving and steer head ivory grips, completed by Master Engraver Ben Shostle, make for an extraordinary firearm.

Along with the revolver, the Center also acquired autographed photos of Hart in costume and an unconventional cookbook, *Cowboys in the Kitchen*, he penned in the 1990s. The book is more of an anecdotal memoir of Hollywood tales, cheeky hunting advice, and even a section on "women and liquor." ■

Ernest J. Goppert, 1926 – 2014

Trustee Ernest J. Goppert passes on

Longtime Cody attorney, community leader, and Buffalo Bill Center of the West Trustee Ernest J. "Ernie" Goppert, Jr. died Wednesday, March 19, at Spirit Mountain Hospice in Cody, Wyoming. He was 87.

The Goppert family has a long connection with the Buffalo Bill Memorial Association. Ernie's father helped Buffalo Bill's niece Mary Jester Allen create the association upon the death of her uncle. Ernie carried on the family tradition, serving as a Trustee since 1973, including numerous leadership positions. Wife Marjorie—daughter of the first director of the Buffalo Bill Center of the West, Dr. Harold McCracken—serves on the Center's McCracken Research Library Advisory Board, and daughter Deborah Goppert Hofstedt now follows in her father's and grandfather's footsteps as one of the Center's Trustees.

The family requests that contributions in Ernie's name be sent to the Center's Endowment Fund. Call 307–578–4035 for more information. ■

Jeremy Johnston named Buffalo Bill Museum Curator

The Buffalo Bill Center of the West has named Jeremy Johnston its Curator of Western American History. He continues in his role as managing editor of the *Papers of William F. Cody*, but now adds oversight of the Center's Buffalo Bill Museum to his responsibilities.

"This is a great opportunity—one I have dreamed about since visiting the Center as a young boy," Johnston notes. "It is an honor to oversee the care and interpretation of the extraordinary artifacts in the Buffalo Bill Museum. With the work of the museum now combined with the ongoing efforts of the *Papers of William F. Cody*, sharing the story of William F. Cody with our visitors becomes even more enriched."

Dr. John Rumm, former Buffalo Bill Museum Curator, is now the Director of the Center's Curatorial Division and Curator of Public History.

No stranger to the Center, Johnston served as associate editor of the *Papers* project for a year before becoming its manager in 2010. Before that—while a professor of American history at Northwest College in Powell, Wyoming—he was twice tapped as one of the Center's Research Fellows.

A Powell, Wyoming, native, Johnston has extensive knowledge of William F. "Buffalo Bill" Cody and the history of the West that surrounded the western enigma. He earned both his BA (1993) and his MA (1995) from the University of Wyoming, and taught history at Northwest College for more than fifteen years prior to joining the Center staff. He is currently a PhD candidate with the University of Strathclyde in Glasgow, Scotland, and is finishing his doctoral dissertation examining the connections between Theodore Roosevelt and Cody. ■

News, activities, events, and calendar

2013 Patrons Ball

Salem the American kestrel has joined the Center's five other raptors

Emma I. Hansen

38th Annual Patrons Ball rocks the Rockies, September 20

Join us for the 38th Annual Patrons Ball, our major fundraising event of the year—and the premier gala of the Rocky Mountain region. All proceeds benefit the educational programs and activities of the Center of the West. Enjoy the music of the Denny Leroux Orchestra and fine dining prepared by Chef Ryan Boehme and Bravo Catering. Tickets are now on sale: $300 per person if purchased by June 30 ($125 tax deductible) or $350 per person beginning July 1.

Partygoers also learn the winner of the Center's annual raffle—this year a 1970 Ford Mustang Mach I—at the Ball. Find ticket information on the back cover of this issue of *Points West*, or purchase tickets online at *support.centerofthewest.org/car*.

To find out more about Patrons Ball, e-mail p*atronsball@centerofthewest.org*, or call 307–578–4008.

Patrons Ball is the culmination of Rendezvous Royale, a weeklong celebration of the arts in Cody. To learn more about the event, visit *RendezvousRoyale.org* or call 888–598–8119. ■

Pint-sized raptor joins Greater Yellowstone Raptor Experience

Salem, the American kestrel, joined the Center of the West in January of this year. In July 2013, this handsome little fellow was found along a road near Salem, Utah, (hence his name), nearly starved, and with severe trauma to his right eye. He eventually lost vision in that eye, making it impossible for him to return to the wild.

The American kestrel is the smallest falcon species found in North America, typically weighing three to six ounces—less than a roll of pennies! (By comparison, Kateri, the Center's golden eagle, weighs about fourteen pounds.) Kestrels primarily hunt small mammals, insects, and some small birds, particularly in fields and meadows. They are extremely common throughout the country, and bird watchers can spot them on power lines and fence posts throughout Wyoming.

All six raptors appear in public programs at the Center, as well as at schools and other organizations. Read more about the Greater Yellowstone Raptor Experience at its blog on the Center's website, *centerofthewest.org*. ■

Emma Hansen accepts Emerita position

The Buffalo Bill Center of the West has named Emma I. Hansen Curator Emerita and Senior Scholar at the Center. In her role as resident scholar, her major focus is the creation and publication of a definitive work on the Center's Paul Dyck Plains Indian Buffalo Culture Collection (see pages 4 – 9 of this issue) as well as consulting on various projects.. Rebecca West has assumed the position of Associate Curator of Plains Indian Cultures and Acting Curator of the Plains Indian Museum, and will manage the day-to-day operation of the Plains Indian Museum. ■

SUMMER | CALENDAR OF EVENTS

Center hours:

- **May 1 – September 15: 8 a.m. – 6 p.m. daily**

Family-Friendly Summer Programs *(included with admission)*:

Isham the red-tailed hawk, one of the six birds of the Greater Yellowstone Raptor Experience, which has daily programs in our sculpture gardens all summer.

- **Chuckwagon cooking demonstrations—and samples! June – August, Monday – Saturday**
- **Greater Yellowstone Raptor Experience, Memorial Day weekend – Labor Day weekend, daily**
  - Hunters on the Wing program, 11:30 a.m. – noon
  - Relaxing with Raptors, informal Q & A, 9 –10 a.m. and 4 – 5 p.m.
- **Family activities in the garden, June 9 – August 7, 1:30 – 3:30 p.m.**
  - Fun and Games in the West, Monday and Wednesday
  - Art in the Garden, Tuesday and Thursday
  - Educator's Choice, Friday
- **Guided tours, June 2 – September 14, daily**
  - Wildlife in the West, 10:30 a.m.
  - People of the West, 1 p.m.
  - Yellowstone Past and Present, 2:30 p.m.
- **Family Fun Days, 10 a.m. – 3 p.m. Supported in part by the R. Harold Burton Foundation. Watch our website for details!**
  - June 27, July 18, August 8
- **Discovery Field Trips for middle school kids ($70 for members, $75 for non-members)**
  - June 9–10: An Eye on Eagles, July 8–9: Butterfly Bonanza, August 4–5: Paddling Through Time

Draper Natural History Museum Lunchtime Expeditions: Free, 12:15 p.m.
Supported in part by Sage Creek Ranch

- **June 5:** Dr. John Byers of University of Idaho, *Speedsters Across the Floor of the Sky: A Year in the Life of North America's Fastest Animal—the Pronghorn*
- **July 3:** Susan Consolo-Murphy of Grand Teton National Park with *The Challenges of Success: How Social Science and Other Factors Influence Grizzly Bear Management in Grand Teton National Park*
- **August 7:** Dr. Mark Elbroch, Teton Cougar Project, Panthera, *The Secret Social Lives of Mountain Lions*
- **September 4:** Martin Grenier, *Wyoming Game and Fish Department's Nongame Management*

Cody Firearms Records Office special hours *(in Mountain Time)*:

- **July 11 – 13:** Records Staff attends the Winchester Arms Collectors Association Gun Show, Cody, Wyoming.
- **August 16 – 17, 9 a.m. – 5 p.m.:** Open for Big Reno Show, Reno, Nevada.
- **September 20, 7 a.m. – 3 p.m.:** Open for Ohio Gun Collectors Association Show, Wilmington, Ohio

Winchester Arms Collectors Association (WACA) and Sharps Collectors Association (SCA) combined Gun Show, Riley Arena *(an affiliated event)*, July 11 – 13

- WACA annual membership meeting and reception, Center of the West, **July 11, 5:30 p.m.**
- WACA awards dinner, Center of the West, **July 12, 6:30 p.m.**

Lewis Kemper's photograph of Upper Geyser Basin in Yellowstone National Park. Kemper leads *Autumn in Yellowstone with Lewis Kemper* photography workshop in September.

21st Annual Buffalo Bill Invitational Shootout, Center of the West and Cody Shooting Complex, August 7 – 9

- Registration and reception, Center of the West, **August 7, 5 p.m.**
- Garden dinner, Center of the West, **August 8, 5:30 p.m.**
- Awards dinner, Center of the West, **August 9, 6 p.m.**

Remington Society of America (RSA) Cody Seminar, Center of the West, September 23 – 26

- RSA reception and banquet, **September 23, 6 p.m.**
- RSA barbeque and auction, **September 26, 6:30 p.m.**

Buffalo Bill Center of the West 38th Annual Patrons Ball, September 20, 6 p.m.

Members Events & Programs

- **Coffee & Curators:** Members gather for coffee and refreshments as well as a curator's talk inspired by the Center's collections. Enjoy special up-close or behind-the-scenes access as part of each event. Space limited/reserve in advance: *membership@centerofthewest.org* or 307–578–4008. **June 7, August 2, and September 6**

- **Members Workshop Series:** *Treating Your Treasures—Sticky Situation!* Adhesives workshops in the conservation lab. Members are invited to join Chief Conservator Beverly Perkins for three in-depth, hands-on workshops to learn how to care for home treasures and family heirlooms. **August 14**: porcelain and glass; **August 21:** wood, plastic, leather, and ceramics; **August 28:** paper and textiles. $100 for all three workshops (includes materials). Space limited/reserve in advance: *membership@centerofthewest.org* or 307–578–4008. **August 14, 21, and 28, 2 – 4 p.m.**

Yellowstone Photography Workshops

- The Buffalo Bill Center of the West is partnering with the Palm Beach Photographic Centre in West Palm Beach, Florida, for two amazing photography workshops featuring nearby Yellowstone National Park and its wealth of landscape and wildlife photo possibilities. Find out more about each workshop and the award-winning photographers leading them, cost, and how to register at *www.centerofthewest/learn/workshops/*.
  - *Yellowstone with Vincent Versace* (includes Plains Indian Museum Powwow), **June 20 – 26**.
  - *Autumn in Yellowstone* with Lewis Kemper, **September 14 – 20**.

TREASURES from our west

Peterlongo Pinfire Revolving Rifle. Gift of Neal P. McKinstry. 2002.23.1

CODY FIREARMS MUSEUM

PINFIRE REVOLVING RIFLE

In 1835, French gunsmith Casimir LeFaucheux patented the pinfire cartridge to provide a faster and safer method of inserting cartridges into breech-loading rifles. It was one of the earliest self-contained metallic cartridges, with a pin protruding radially from its base. LeFaucheux's breech-loaders accommodated this cartridge with cut-out grooves for the pins at the base of the cylinder. A hammer strikes the exposed pin, igniting the priming compound.

French inventor Benjamin Houllier improved this patent in 1846. Later variations were adopted by several European armies, and pinfire revolvers made an appearance in the American Civil War. By the 1860s, reliable rimfire and centerfire guns rendered pinfires obsolete.

Due to their scarcity and unique appearance, pinfires have become highly collectible. Pictured here is a 16 mm early pinfire revolving rifle, built by Johann Peterlongo of Innsbruck, Austria, between 1830 and 1850. It is aesthetically striking, with embellishments of floral wood carvings and gold inlay. ■

Barbed wire samples, ca. 1880 – 1920. Part of a collection of some sixty pieces. Gift of Nick Eggenhofer. 1.69.467.1

BUFFALO BILL MUSEUM

BARBED WIRE SAMPLES

Few inventions more profoundly altered the appearance of the American landscape—and the contours of western history—than barbed wire. In 1874, Joseph F. Glidden of Illinois received a patent on barbed-wire fencing. Many others claimed to have invented it, however, and the legal thickets over their claims were as tangled, pointed, and nasty as the wire itself. Yet little dispute surrounds barbed wire's impact. From less than five tons in 1874, barbed wire production soared to nearly a hundred million pounds annually six years later.

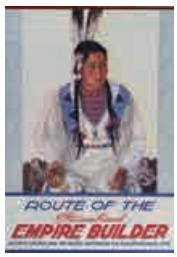
Though used throughout the United States, most barbed wire was sold to western farmers eager to keep free-roaming cattle off their lands. Fierce and often bloody "wars" between farmers and "fence-cutters" ensued in Wyoming, Texas, and other parts of the West. By the early 1890s, however, nearly all privately-owned land in the West had been fenced with barbed wire, and the halcyon days of the open range were all but ended. Illustrative of the diverse variety of barbed wire designs, the examples shown here are part of a larger collection of samples assembled by noted western artist and illustrator Nick Eggenhofer and presented to the Buffalo Bill Museum. ■

Winold Reiss (1886 – 1953). *Woman and Man Sign Talking*, ca. 1929. Gouache and pastel on Whatman board. Gift of W. Tjark Reiss. 9.71

WHITNEY WESTERN ART MUSEUM

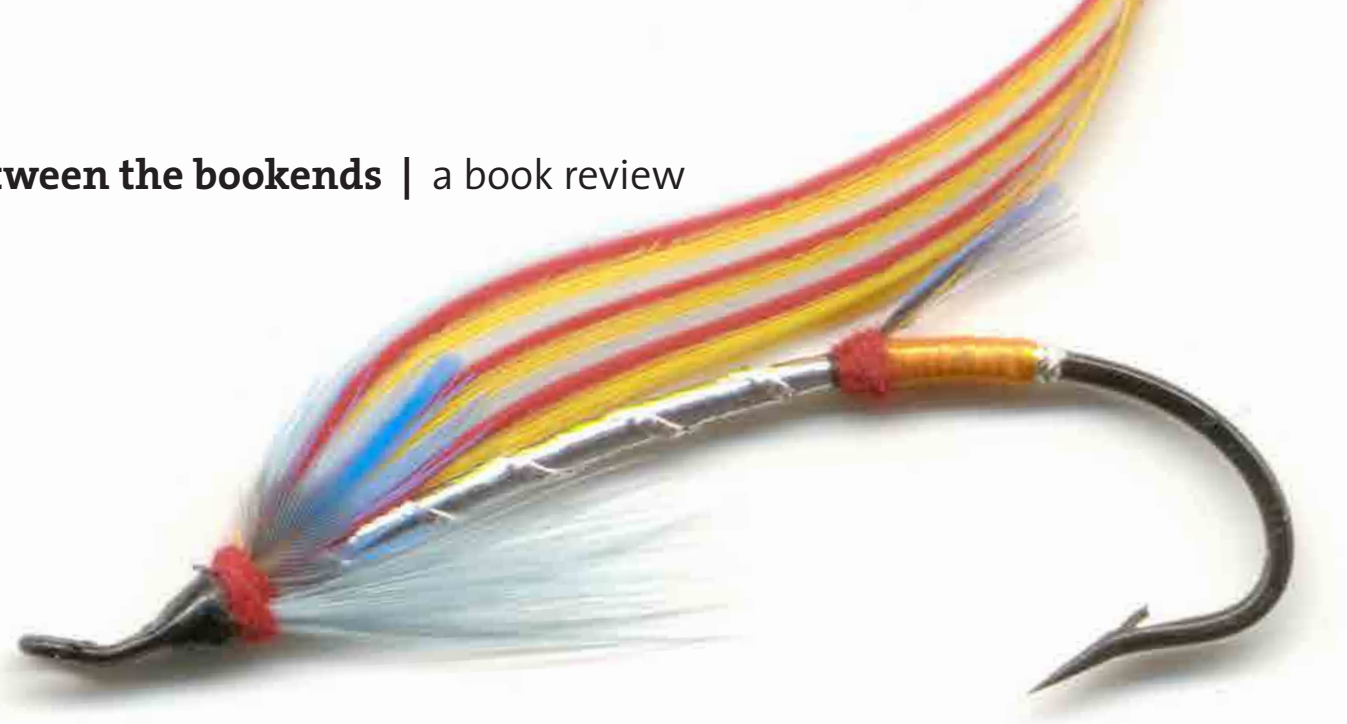
WINOLD REISS'S *Man and Woman Sign Talking*

Winold Reiss was a German born artist, who immigrated to the United States in 1913. He had studied fine art at the Royal Academy of Fine Arts, as well as commercial design at the School of Applied Arts, both in Munich, Germany. A celebrated portrait painter in New York, his first trip out West, in 1920, was inspired by German author Karl May's popular novels—set in the American Old West. While in Montana, Reiss painted numerous portraits of the Blackfeet people. In 1927, the Great Northern Railway commissioned him to travel and paint along their route through Glacier National Park. The Railway used many of his portraits of Blackfeet Indians in their advertising campaigns, such as the poster pictured at right. Reiss continued to return to the West on painting trips through 1948.



Man and Woman Sign Talking showcases Reiss's strong graphic style. Early on in his career, Reiss designed many interiors and exteriors of buildings. Reiss's exposure to architectural design and art deco style can be seen in his preference for strong geometric shapes and color blocking, especially in the tipi background motif and the shawls of the figures.

Sign talking was used as a universal language among Native American Great Plains tribes. The Plains Indian sign languages were well in use before the arrival of Europeans to the continent. In this painting, the woman appears to use the sign for "alone"; however, the way in which the finger completes the motion is the final indicator of its meaning. ■



An Improbable Pioneer:

The Letters of Edith S. Holden Healy, 1911 – 1950

With commentary by Cathy Healy | **REVIEW BY KARLING CLYMER ABERNATHY**

HOOKED! Edith Holden Healy's letters about her life in Wyoming from the early twentieth century to 1950 draw one in like a trout tugged to the shore of a crisp Wyoming stream. These engaging, lively, and thoroughly enjoyable letters were written chiefly to Elizabeth Holden (Edith's mother) in the early years of Edith's marriage. She moves on to other correspondents, addressed in fewer letters, as her life changes, illustrating her maturation and self-confidence. Edited and explicated by granddaughter Cathy Healy, they show how a genteel easterner engages and accepts the tough and dusty West.

One could think of Edith as a pampered princess, but she was so game! She rode in wagons that plunged up and down muddy roads near early Buffalo, Wyoming (founded in 1879); slept in sheep wagons; rode out with her husband on many journeys to check on sheep, territory, herders, and neighbors. Her excitement with her surroundings and circumstances comes through in her commentary and sketches; she liked Buffalo and its inhabitants. Life was an adventure for Edith!

Alec Healy, a Utah and Wyoming sheepman with an engineering degree from the Massachusetts Institute of Technology, 1903, met Edith Holden, a more-than-accomplished violinist, in Boston. They endured a long-distance, eight-year courtship as he established himself in business, and she helped her immediate family cope with several changes, including the deaths of her sister and father.

Raising two boys, Alec, Jr. and Dan, Edith and Alec later moved to Worland, Wyoming, after the dissolution of his ranching partnership with his brother. Alec served as a bank officer, and they eventually purchased the LU Ranch—still operated by family members—based near Meeteetse, Wyoming. Edith was instrumental in nurturing girl scouting in the Bighorn Basin, and organized many community institutions. The Healys adopted two girls, sisters, from the Cathedral Home in Laramie, Wyoming, enlarging their family to six. One remaining daughter, Helen Healy Bonine, now lives in Powell, Wyoming. Edith's life was full of family, community service, music, and travel—and, I would say, happiness.

Woven within the letters are maps by Meagan Healy, Edith's great granddaughter, and numerous family photographs. Embellished with family history and sometimes-poetic illumination by Cathy Healy, *An Improbable Pioneer* speaks of a woman, "the unexpected choice," as her granddaughter puts it, who enriched many lives. Edith's descriptions, wit, observations, and asides will enrich yours. Delightful! ■

Karling Clymer Abernathy is the cataloging librarian in the Buffalo Bill Center of the West's McCracken Research Library.

An Improbable Pioneer: The Letters of Edith S. Holden Healy, 1911 – 1950, with commentary by Cathy Healy, is published by the Washakie Museum and Cultural Center, Worland, Wyoming. ISBN 978–0–9897453–0–7 (paperback); 978–0–9897453–1–4 (e-book).

A THOUSAND WORDS

In addition to the extraordinary works of Plains Indian artistry that make up the Paul Dyck Plains Indian Buffalo Culture Collection (see pages 4 – 9), Dyck also collected photographs, postcards, and cartes de visite—portraits mounted on cards. This young Nez Perce is identified on the reverse as "Willie Jackson, son of Ho-toe-toe."

Among the many images of Native Americans in traditional dress in the collection are several like this one, with a mixture of Euro-American clothing and Native accessories such as the beaded gauntlets in the child's left hand.

Black and white cartes de visite by W.S. Bowman, Pendleton, Oregon. MS320 Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. P.320.230

One picture is worth a thousand words.

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