



BUFFALO BILL
HISTORICAL
CENTER

NEWS

SPRING 1995

CALENDAR OF EVENTS

FEBRUARY

5 Winter Series: Curators' Choice. "SOS! in Wyoming." Susan Simpson Gallagher will speak on the "Save Outdoor Sculpture" program in the state. 2 pm. Historical Center Coe Auditorium.

12 Winter Series: Curators' Choice. "Guns of the West." 2 pm. Historical Center Coe Auditorium.

19 Winter Series: Curators' Choice. "The Medicine Wheel of Wyoming." 2 pm. Historical Center Coe Auditorium.

26 Winter Series: Curators' Choice. "Buffalo Bill and the Indians." 2 pm. Historical Center Coe Auditorium.

Buffalo Bill's birthday. Buffalo Bill Historical Center opens for the 1995 season.

She Crossed the Wide Prairie: Images of Women in Western Art, an exhibition that examines ways in which women have been portrayed in Western art, in roles such as workers and help-mates, princesses and sweethearts, opens to the public. Cody Firearms Museum breezeway.

27-28 Buffalo Bill's Birthday school program and party.

MARCH

18 Women of the West: A celebration of Women's History Month for children of all ages. 11 am-3 pm. Demonstrations and story-telling by and about women of the West throughout the museum from 11 am-2 pm, followed by a live performance at 2 pm in the Historical Center Coe Auditorium.

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

APRIL

5-9 13th Annual Cowboy Songs and Range Ballads. A weekend celebration of the cowboy and his music.

Wednesday, April 5: School Program.

Thursday, April 6: School Program.

Friday, April 7: Cowboy Symposium. "Cowgirl!

Earning Her Spurs," focuses on the contributions of cowgirls to Western history and Western music as songwriters and performers. Historical Center Coe Auditorium. Evening concert. 7:30 pm Wynona Thompson Auditorium, Cody High School.

Saturday, April 8: Concurrent sessions throughout the day at the Historical Center. Evening concert. 7:30 pm. Wynona Thompson Auditorium, Cody High School.

Sunday, April 9. Concurrent afternoon sessions at the Historical Center.

20 Volunteer Appreciation Affair.

MAY

1 Patrons Reception and Program: *Seasons of the Buffalo*, an exhibition exploring the natural history of the buffalo, its place in the ecosystem and its relationship with humans. Reception, 5-7 pm. Program, 7:30 pm. Historical Center Coe Auditorium.

2 *Seasons of the Buffalo* opens to the public.

7 Annual Free Open House.

She Crossed the Wide Prairie: Images of Women in Western Art closes.

14 Public program in conjunction with the opening of *Heart Mountain Relocation Center: Both Sides of the Fence*, an exhibition dealing with the internment of the Japanese at Heart Mountain northeast of Cody. 2 pm. Historical Center Coe Auditorium.

15 *Exhibition Opening: Heart Mountain Relocation Center: Both Sides of the Fence* opens to the public.

18 International Museum Day.

Cover: Beaded buckskin gauntlets, ca. 1900; engraved Winchester Rifle Model 1873 used by Buffalo Bill; bone-handle umbrella, ca. 1900, given to Irma Cody by her father.



by Peter H. Hassrick, Director

OUR SUCCESS DEPENDS ON YOU

It is my pleasure to welcome you, our friends and Patrons, to 1995 and a new season for the Buffalo Bill Historical Center. In this issue of *NEWS* you will find our annual *Calendar of Events*. The program for this year promises a broad and exciting panoply of activities which include our major exhibition for the year, *Seasons of the Buffalo*, and the opening of a new gallery honoring Peter and Jeannette Kriendler and dedicated to contemporary Western art.

We anticipate that this new year will bring the same kind of success we enjoyed in 1994. The Patrons Ball, for example, was the best we have ever had. Revenues from that fund-raising activity nearly doubled from the year before, and the evening, orchestrated by the program's chairpersons, Dana Cranfill and Carol Linton and their dedicated committee, was charged with a special energy. Likewise, our main exhibitions for 1994, *Women of the Wild West Shows* and *Thundering Hooves*, were particularly well-received. The number of children attending the latter exhibition, for example, was three times as many as we have ever hosted before. The galleries were constantly filled with students of all ages.

In the final analysis, however, we suffered somewhat last year. Though our programs continued to improve, certain uncontrollable circumstances evolved during the year that may loom large in future seasons. Earnings on our endowment were soft as the investment market bounced back and forth. In addition, visitor traffic was down because of road construction in Yellowstone National Park. When the numbers were ultimately tallied, the museum had realized a diminution in traffic of nearly 10 percent. This translated into a hefty reduction of operating dollars, and gift shop earnings were down commensurately.

This all reminds us that you, our friends and Patrons, are more important to our success than ever. Not only do we depend on you to support our programs by attending

our openings, enjoying our social activities and taking advantage of our educational offerings, but also, of course, by providing financial support.

Membership revenues increased a bit over last year and we saw an uptrend in our year-end fund drive as well. I extend thanks to all of you who are members and especially to those of you who, in addition to your membership, were able to give to that important annual campaign. One thing we would ask of you: if you know someone who might enjoy membership here in the Historical Center, please send them our way or let us know their name and address so that we might see if they would like to join our family. We are providing an envelope in this issue to make this easier.

Our effort, as you know, is to serve the past so that we might enjoy it today and in the future. Thanks for all you do to make that possible. We look forward to sharing the new year and its many programs with you.



Albert Bierstadt (1830-1902). *Buffalo Head*, c. 1879. Oil on paper mounted on board; 12 1/4 x 15 1/4 inches. Gift of Carman H. Messmore.

SEASONS OF THE BUFFALO OPENS MAY 1

by Alan P. Ternes
Adjunct Curator of Natural Sciences

Seasons of the Buffalo, a major exhibition organized by the Buffalo Bill Historical Center, presents the complex story of the buffalo's outstanding success in prehistoric times, its dramatic collapse under human pressures, and its return from the edge of extinction. Opening at the Historical Center on May 1, the exhibition is a remarkable melange of art, history and science drawn from the collections of all four museums and the research library.

This exhibition is in several ways a departure from exhibitions previously presented here. As a precursor of the Historical Center's proposed natural science museum, the exhibition has a strong scientific component, as well as many interactive and hands-on elements for visitors.

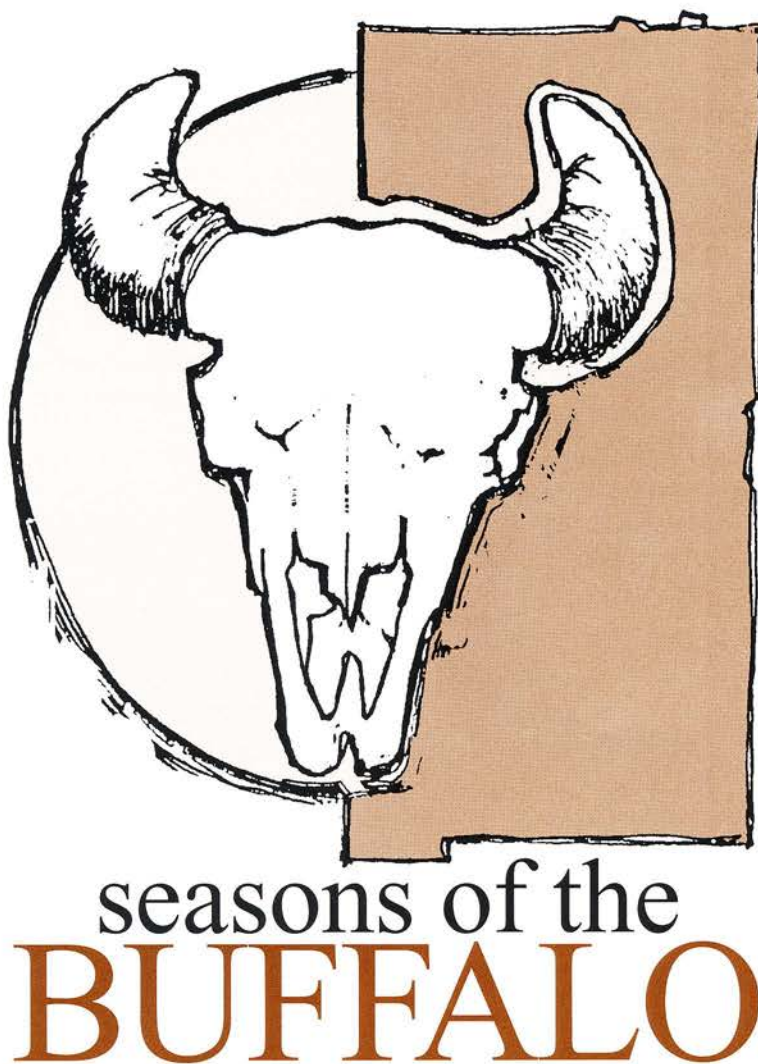
In other ways, however, *Seasons of the Buffalo* falls squarely within the Historical Center's traditional scope. The story of the buffalo is a major Western theme, and is closely tied to the life of the Historical Center's namesake, Buffalo Bill. (This is one reason why the term "buffalo" is used throughout the exhibition rather than the scientifically-correct "bison.") Furthermore, many chapters of the

buffalo story took place in Wyoming and the Yellowstone region. While the exhibition often presents the buffalo's point of view, it tells a human story as well.

The exhibition begins with a photographic essay of buffalo and maps. Visitors then will move into a darkened chamber where the animal's ice age habitat of North America is evoked through images of misty, snowy landscapes, cool breezes, skeletal remains of the larger ancestral species, and the sounds of buffalo murmuring and wolves howling.

Dominated by a buffalo family, including a golden newborn calf, the next section of the exhibition presents the natural history and ecology of the animal. The buffalo's adaptive anatomy and its complex social behavior will be explored. One display explains the important role of buffalo wallows in the biodiversity of the plains.

The next portion of the exhibition shows some of the interactions between the buffalo and prehistoric Indians, hunter-gatherers who used ingenious methods to hunt the animal. One highlight is a rare collection of Clovis spear and arrow points—possibly some of the finest known examples of early skilled stone work. The remaining half of the exhibition draws heavily on the



Exhibition logo designed by Wally Reber



Charles M. Russell (1864-1926). *The Buffalo Herd*, n.d. Oil on board; 17 3/4 x 23 3/4 inches. Gift of William E. Weiss.

Historical Center's rich ethnographic, historic, and artistic collections. It shows the impressions the vast herds made on early explorers and traces the impact that the Plains Indians had on buffalo populations as the tribes obtained horses and guns.

Unfortunately for the buffalo, it was on the losing end of almost every Western historical event of the last century. It was food for the pioneers and railroad builders, competition for cattle, the "walking larder" of the Indian, and the target of wealthy sportsmen. When river boats and trains opened a market for buffalo hides in eastern America and Europe, the animal was doomed.

Nineteenth-century artists captured the mood and impact of the buffalo on the irresistible Euro-American migration into and across the Plains. Catlin and Bierstadt, drawn to the massive animal, portrayed it tragically. On large canvases, later painters captured the sense of manifest destiny as settlers brought their versions of agriculture and civilization to the West. By the beginning of this century, the buffalo was biologically extinct. But the ani-

mal's great nemesis—man—had begun to change. The exhibition traces the rise of a conservation ethic and of benevolent interest in the beleaguered buffalo. With difficulty, some ranchers kept small herds of the animals alive. Yellowstone, the first national park, became a haven for a small group, protected from poachers by the U.S. Army for a time, that has grown into a healthy population.

With human help, the buffalo avoided extinction. With luck, our destructive, exploitive relationship with the animal is over and we have learned to live in ecological harmony with the buffalo.

The Buffalo Bill Museum, the Cody Firearms Museum, the Plains Indian Museum, the Whitney Gallery of Western Art and the McCracken Research Library all have contributed immensely to the quality and variety of *Seasons of the Buffalo*. Certainly this successful joint effort is a good omen for the future natural science museum, which will focus strongly on the impact of humans on the natural life and landscapes of the West.

WHAT MAKES IT A "BUFFALO GUN"?

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

The answer to that question is both simple and complex. Simply put, a "buffalo gun" is a firearm used to kill buffalo for market (be it tongue, hide, or whatever part was commercially salable in large quantity). Although any gun might down an unlucky buffalo under the right circumstances, a true buffalo gun had to take down many buffalo under most circumstances. And since most buffalo weigh at least three-quarters of a ton, the slug needed to bring such a large animal down had to be correspondingly large, usually weighing between 470 grains and 550 grains of lead. Similarly, the powder charge to propel it 200 to 500 yards to its target was appropriately proportionate, usually between 70 grains and 120 grains of black powder. The calibers of ammunition that fit these characteristics and which were favored by the buffalo hunters were .44, .45, and .50.

Because the preferred method of hunting buffalo for market involved taking a "stand" from a long range and gradually working the periphery of the herd as the animals closed together for protection, many shots were usually fired in a relatively short time. The heat generated from the successive explosions of the large capacity

self-contained cartridges so heated the barrels of buffalo guns that their accuracy decreased. The heavier the barrel, the less the coefficient of expansion, and the longer the rifle could be used before it had to be cooled.

The typical "buffalo gun," therefore, was a heavy barreled single-shot rifle, chambered for large bore, long cartridges (such as 44-77, 45-70, 45-120-550, 45 3-1/4", and 50-90). The rifles were not made for show but for ruggedness; accordingly the use of fancy windage sights was an exception.

Only one rifle in the collection of the Cody Firearms Museum has been documented as having been used to hunt buffalo—a Sharps M1859 percussion rifle that has been altered to accept metallic self-contained ammunition and with Freund Bros. sights. It was used by Henry Gerdel to hunt buffalo in Wyoming. Although this is the only rifle in the collection with definite buffalo hunting attribution, several others, including three other Sharps rifles and one Winchester M1885 single shot, also qualify on the basis of their general characteristics.

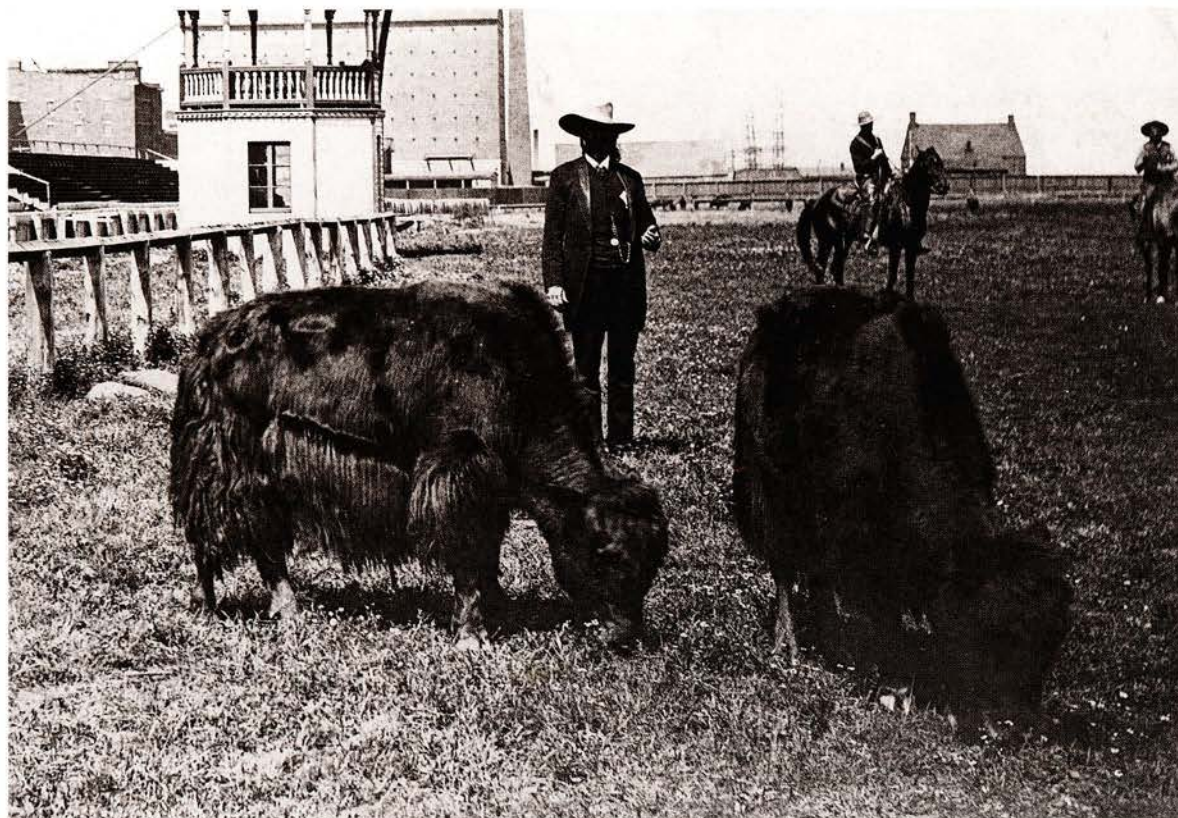


Top: Sharps Model 1874 Rifle. Winchester Arms Collection, gift of Olin Corporation.

Bottom: Winchester Model 1885 Rifle. Winchester Arms Collection, gift of Olin Corporation.

THE BUFFALO: A SYMBOL FOR CONSERVATION

by Paul F. Fees, Ph.D.
Ernest S. Goppert Curator
Buffalo Bill Museum



Buffalo Bill Standing in Arena Behind Two Buffalo Calves. Wm. Notman & Son, Montreal. Cabinet photograph, 1885.

Early European and American migrants west believed that North America's natural resources were inexhaustible, that the great buffalo herds were imperishable. Plains Indian people similarly believed that nature was boundless, that the buffalo sprang from the earth in endless numbers, ever to be renewed.

By the end of the 19th century, all people began to understand the limits of abundance. The near extinction of the beaver had been noted; the disappearance of the elk and the grizzly from the Great Plains was regarded as a necessary and even desirable consequence of agriculture. But the demise of the American bison in the 1880s inflamed the popular mind and rang alarms in the scientific community.

William F. Cody, as Buffalo Bill, conveyed to the American public the complex of images and information represented by the buffalo. In the Wild West show as well as the popular press the buffalo was a symbol of frontier youth and adventure, of the western wilderness and Nature's bounty, and of Native America. It soon became a rallying symbol for the growing conservation movement.

Buffalo Bill himself, who once represented the agents of the buffalo's destruction, now stood for the agents of preservation and recovery. As an often-interviewed authority on Western issues, Cody became an advocate of big-game hunting laws and limited seasons. By the mid-1880s, Buffalo Bill's Wild West nurtured perhaps the largest extant bison herd in the U.S. and exhibited it to rapt audiences on two continents.

EXHIBITION EXAMINES DEPICTIONS

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

"Oh, do you remember Sweet Betsy from Pike/Who crossed the wide prairie with her lover Ike?"¹ Those words open a well-known American folk song that celebrates the western emigration of a spunky female pioneer. Images in painting, sculpture and cultural artifacts have also commemorated the pioneering role of women who made the journeys which changed the West. Western artists used the motif of women traversing

the Plains in depictions of Indian culture as well. The special exhibition *She Crossed the Wide Prairie: Images of Women in Western Art* will draw upon works of art from the permanent collections of the Buffalo Bill Historical Center to explore the ways women are portrayed in Western art, at once revealing a more prominent presence than previously thought and pointing to a restricted set of roles.

W.H.D. Koerner's *The Road to Oregon* (*Lone Travel, or Travel in Groups of a Few, As Andy Had Known It, Was Practically a Thing of the Past*) presents a classic image of the pioneer woman, perched on a wagon seat with the billowing white of the covered wagon behind her. In this painting, done as half of a double-page spread illustrating a *Saturday Evening Post* story, the inclusion of women and children signaled the change occurring in the West. The journey across the land was no longer the solitary task of the mountain man or the explorer. Community replaced independence. Another Koerner illustration reveals the way that these depictions had religious overtones. Koerner's cover painting for the novel *The Covered Wagon* has become known as *Madonna of the Prairie*, a title which reinforces the association with sacred themes, signifying divine sanction of the journey.

Works of art often present an ideal vision, and that is certainly the case with most representations of women on the Oregon Trail. Although diaries written by women making the cross-country trip often record severe hardships, the paintings present an optimistic view. In the Koerner painting, *The Road to Oregon*, the men walk while the women ride, giving them a more protected role. In actuality, women often walked because the wagons were heavily loaded.



W.H.D. Koerner (1878-1938). *Madonna of the Prairie*, 1921. Oil on canvas; 37 x 28 3/4 inches.

OF WOMEN IN WESTERN ART

The duties of women were depicted somewhat differently in Western art representations of Indian women crossing the Plains. An Indian woman with a travois, moving a family's belongings, appears in such works as Edward Borein's *Blackfeet Women Moving Camp, No. 2* or Leonard Reedy's *Squaw with Travois*. The title of the Reedy watercolor may shed light on the significance of the image to an audience of its time. The demeaning word "squaw" was sometimes linked to a belief that the Indian race was a degraded one. In this belief system, the Indian women were seen as drudges. They were portrayed as having to labor, whereas white women were supposed to be sheltered.

Women in Western American art also appear as paragons of beauty, as they have throughout the history of art. In the American West, the portrayals usually center on the Indian princess and the glamorous cowgirl. Due to Puritan influences, early American art has no tradition of depicting the nude, but exceptions sometimes appear in the paintings of Indian women. The otherness of the culture permitted latitude.

Beautiful Indian women play the role of helpmate for

powerful white men, as in the story of Pocahontas, and become regarded as "princesses." The historical person Sacagawea, who traveled with Lewis and Clark, blended several roles—helpmate to the explorers, mother to her young child, victim who is restored to her family. The combination of these roles may help to explain why Sacagawea is one of the most often portrayed women in American art.

The image of the beautiful cowgirl arose from Annie Oakley and the women who appeared in Wild West shows. In contemporary Western art, the cowgirl has become an heroic figure, celebrating the active roles in women in the West.

The special exhibition *She Crossed the Wide Prairie: Images of Women in Western Art* will allow a closer look at these, and other, images from the Historical Center's collections. It will open February 26 in the Cody Firearms Museum breezeway and will continue through May 7.

¹ "Sweet Betsy from Pike" was probably written during the time of the California Gold Rush. See, *Songs of the West* (New York: Metropolitan Museum of Art in association with Buffalo Bill Historical Center, 1991), pp. 30-31.



Edward Borein (1872-1945). *Blackfeet Women Moving Camp*. Etching; 6 x 11 inches. Gift of Corliss C. and Audrienne H. Moseley.

COWGIRL! EARNING HER SPURS

by Lillian Turner
Public Programs Coordinator

As ranchwoman, trail hand, horse breaker, rodeo competitor, Wild West show celebrity, stuntwoman, singer and songwriter, the cowgirl has made her mark in the history of cattle country, but she has received little recognition.

The cowgirl first came to public attention through dime novels and Wild West shows. By the 1880s, such fictional heroines as Hurricane Nell, Rowdy Kate, and Leadville Lil joined real-life character Calamity Jane in stories of amazing feats of derring-do.

Daring also describes real cowgirls' accomplishments in the rodeo and Wild West show arenas. As early as 1887, Buffalo Bill featured Mrs. Georgie Duffy, "rough rider of Wyoming." Bertha Blancett, an "authentic cowgirl" from Colorado, almost won the bronc-riding championship against men in Pendleton in 1911.

Lucille Mulhall, Fannie Sperry Steele, Tad Lucas, Margie and Alice Greenough joined other cowgirls in trick-riding, bulldogging, steer roping, bronc-riding, trick and fancy roping from the 1920s into the 1940s. They became celebrities—stars known nationwide.



Four-color lithograph advertising a motion picture, "The Life of Buffalo Bill," produced in 1910 by the Buffalo Bill/Pawnee Bill Film Company.

Just as cowgirls were riding out of dime novels and into arenas, they also began to appear on screen, though not as heroines. While some female rodeo riders performed as stunt doubles, no cowgirl starred in a Western film.

Even Hollywood's single attempt at producing a singing cowgirl series proved unsuccessful. In 1938, Grand National's three musical westerns starring Dorothy Page, "a talented woman who rode, roped, shot and sang with skill and enthusiasm," could not compete with the high-budget films of Roy Rogers and Gene Autry.

It was not until Dale Evans, Queen of the West, joined the King of the Cowboys that young girls in theater audiences had a heroine to look up to. The 1950s brought Roy and Dale to television; in the rush of television westerns that followed, one unique series had a female star, Gail Davis as Annie Oakley, a new "cowgirl" heroine to idolize.

Although Hollywood overlooked the cowgirl, Western music did not. Cowgirl sweethearts were sung about from trail drives to Tin Pan Alley. With the rising popularity of Western films from the 1910s to the 1930s, Western music gained national attention. Cowgirls were now heard on the radio. Programs such as WLS's "National Barn Dance" in Chicago featured Millie and Dolly Good, singing and yodeling sisters known as The Girls of the Golden West, as well as Patsy Montana, the first female recording artist to have a million-selling record (1935). This popular song, "I Want to Be a Cowboy's Sweetheart," became her trademark.

Western music was enriched by the songs of writer/performers Louise Massey, Jenny Lou Carson, and Cindy Walker, considered by many a "premier writer of Western songs." The tradition continues today.

Learn more about these amazing Western women and hear their stories and songs at the Songs and Range Ballads program to be held April 7 through 9, 1995, at the Buffalo Bill Historical Center. Please check the Calendar of Events on page 2 for detailed information about the Cowboy Songs weekend, or write or call for a brochure.

HEART MOUNTAIN RELOCATION CENTER EXPLORES LEGACY OF JAPANESE INTERNMENT

This spring, the Buffalo Bill Historical Center will feature an exhibition that will examine, through images and artifacts, the impact of the internment of Japanese-Americans in relocation centers during World War II. The exhibition *Heart Mountain Relocation Center: Both Sides of the Fence*, which will be on view from May 15 through November 30 in the Cody Firearms Museum breezeway, will focus on one such center, located northeast of Cody.

The exhibition will consist of approximately 40 photographs and drawings illustrative of the life led by the Japanese at Heart Mountain. Highlights will include several drawings by camp resident Estelle Ishigo, on loan from the Japanese-American Museum in Los Angeles, California, objects such as the camp newspaper, *Heart Mountain Sentinel*, and medals and ribbons of Japanese-American men who served in the military.

The opening of the exhibition on May 15 will coincide with a symposium at Northwest Community College in Powell. Titled "After 50 Years: Japanese American History and the Effects of Relocation," the symposium will attempt to take a balanced look at relocation in the larger context of Japanese-American history, as well as relating that story to the realities of life at Heart Mountain Relocation Center and considering the impact of the camp experience on the generations born since 1945. The symposium will take place May 19 through 21. Major funding for the conference has been provided by a grant from the Wyoming Council for the Humanities. For more information about the symposium, please contact S.R. Thulin, Northwest Symposia Conference, P.O. Box 781, Powell, WY 82435 or call (307) 754-6038.



Jack Richard (1909-1992). *Three Women Walking: Japanese Internment Camp, Cody, Wyoming*. Jack Richard Collection.

LAROM SUMMER INSTITUTE SHAPES UP FOR 1995

by Joy Comstock
Director of Education

When the Historical Center founded the Summer Institute 16 years ago, the intention was to bring together nationally-renown scholars to share perspectives on the American West, in the West. The 1995 Institute fits this description perfectly. In fact the upcoming Institute offers one of the most interesting group of courses ever.

Session I runs from June 5 through 16; session II follows on June 19 through 30. The four graduate-level courses are geared to students of all ages, backgrounds and academic disciplines. Some are currently enrolled in graduate school (although occasionally upper-level undergraduates may attend with recommendations from their academic advisors), while others are high school educators, college professors, librarians, museum professionals, and people with an interest in the topic.

Peter Nabokov, professor in the departments of anthropology and Native American studies at the University of Wisconsin at Madison, will teach "Indian Environments of the West: Traditional Architecture and Sacred Geography" during Session I. This course will explore the cultural and historical frameworks for many different American Indian belief systems and the relationships of the tribes to the U.S. government. Students will examine the buildings and communities of different Native Americans west of the Mississippi and compare them to Indian beliefs about the wider, non-built landscape. Emphasis on Indian sacred geography in general, and the Bighorn cultural region in particular, will make this course pertinent to local residents.

Session I also offers "Drawing Connections: The Art and History of the 'Old West,'" taught by William H. Truettner, senior curator of painting and sculpture at the National Museum of American Art at the Smithsonian.

This course will investigate various ways of

understanding images of the Old West. Assuming that no one way is correct, the course will examine the results obtained from using different scholarly approaches. Truettner curated the controversial exhibition *The West as America* in 1991, which brought to public attention many of the questions he will present in the course.

In keeping with the theme of the 1995 summer exhibition, *Seasons of the Buffalo*, we offer the Institute's first-ever courses in natural sciences. Returning to the Institute



Frederic Remington (1861-1909). *Radisson and Groseilliers*, 1905. Oil on canvas; 17 1/8 x 30 1/8 inches. Gift of Mrs. Karl Frank.

for the second time, Howard R. Lamar will offer a multi-disciplinary course called "Western Art as Social and Environmental History: Changing Images of Landscapes, Peoples, and Fauna in Western Paintings, 1840-1990" during Session II. Formerly the president of Yale University and now Sterling Professor of History—Emeritus, Lamar will reveal how paintings

provide significant clues to the nature of Western landscapes, environment and wildlife, as well as different peoples and their customs. Using the collections of Western paintings and artifacts at the Historical Center, students will study the social and environmental history of the West as it evolved from the 1840s to the present, with particular focus on popular images and the way they have shaped Western history.

Along with Lamar's course, Session II will include Richard White's "Bison: The Environmental and Social History of a Species." White is professor of history at the University of Washington in Seattle. His course will examine the causes for the near-extinction of the bison and how it became an emblematic incident on the history of the American West. The bison will serve as an avenue into critical elements of Western history.

Program brochures were mailed in December. For additional information or an application, please call Lillian Turner, Public Programs Coordinator, at (307) 587-4771, ext. 248.

NEW CHILDREN'S PROGRAMS AT HISTORICAL CENTER

by Janice Fuld
Children's Program Coordinator

The Buffalo Bill Historical Center began offering special activities and programs for children and families last fall. We recently have offered these events:

- historical interpretations of Buffalo Bill's life by John Corvin, formerly of the Royal Shakespeare Company, in the Buffalo Bill Museum;
- trick-roping demonstrations in the *Thundering Hooves* exhibition by Ernie Sites, a professional entertainer and former all-around rodeo cowboy;
- a family film series in conjunction with the *Thundering Hooves* exhibition;
- "hands-on" pre-school/kindergarten programs related to the Plains Indian Museum;
- two live musical "Cowboy Christmas" performances by Ernie Sites during the Holiday Open House.

These programs have been very well received. Currently we are planning more fun-filled children and family-oriented events for the upcoming months, including:

- a celebration of Buffalo Bill's Birthday for local schools (February 27 and 28);
- Women of the West: A celebration of Women's History Month for children of all ages on March 18, featuring demonstrations and storytelling throughout the BBHC from 11 am till 2 pm, and a live performance in the Coe Auditorium at 2 pm;



Ernie Sites demonstrated his trick-roping skills for school children during the 1994 fall special exhibition, *Thundering Hooves: Five Centuries of Horse Power in the American West*.

- demonstrations, performances and children's workshops throughout the summer.

We welcome any suggestions that you may have to enhance offerings for children at the museum. Please feel free to contact me at the Buffalo Bill Historical Center, P.O. Box 1000, Cody, WY 82414, or call (307) 587-4771, ext. 418 with questions or ideas about future program possibilities.

DOCENTS DO DENVER

by Joy Comstock
Director of Education

For the past several years, the Education Department has taken the Historical Center's docents on an annual training tour. These trips provide opportunities for the volunteer guides to visit museums with similar collections and exhibitions as the Historical Center's, to meet other docents and to explore new ways of interpreting art, history and Western cultures.

Significantly increased requests for school tours last spring and autumn prevented the docents from taking their annual excursion in 1994. So, in spite of the threat of uncooperative winter weather, 11 docents and three Education Department staff traveled to Denver this January, where they visited the Denver Art Museum, the Denver Museum of Natural History, the Colorado State Historical Museum and the Buffalo Bill Memorial Museum.

According to docent Joanne Price, "One of the nice things about these tours is that we don't have to conduct them ourselves! Of course, they give us a chance to grow professionally, but, because of the time and expense involved, they also show us how much the staff appreciates what we give in return to the Historical Center." And with tour attendance in 1994 up 25 percent from 1993 and 41 percent from 1992, the docents have indeed earned our thanks, our respect and this perk.

WHITNEY GALLERY OF WESTERN ART

Edward Borein (1872-1945). *The Overland Mail*, 1922. Etching and dry point on paper; 4 1/4 x 10 1/8 inches. Gift of the Family of Robert C. Bremner.

Walter Piehl, Jr. (b. 1942). *Slash 'n' Burn: American Minotaur Series*, 1994. Acrylic on paper; 20 1/4 x 25 3/4 inches. Gift of Mrs. Cornelius Vanderbilt Whitney.

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

Dave McGary (b. 1958). *American Horse*, 1992. Bronze, painted; 40 x 19 1/4 x 20 inches. Gift of Paul and Joan Gehlhausen and Family: Dana, Chandler and Alicia.

George Catlin (1796-1872), artist; Currier and Ives, printers. *The Buffalo Hunt "Surrounding the Herd,"* ca. 1865. Hand-colored lithograph on paper; 13 1/2 x 17 5/8 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyoming.

George Catlin (1796-1872). *Buffalo Hunt "Chasing Back,"* ca. 1844. Hand-colored lithograph on paper; 12 x 17 5/8 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyming.

George Catlin (1796-1872). *Attacking the Grizzly Bear*, ca. 1844. Hand-colored lithograph on paper; 12 x 17 3/4 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyoming.

George Catlin (1796-1872). *Antelope Shooting*, ca. 1844. Hand-colored lithograph on paper; 12 1/8 x 17 5/8 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyoming.

Karl Bodmer (1809-1893) artist; Charles Vogel, engraver. *Scalp Dance of the Minataries*, ca. 1839. Engraving and aquatint (hand-colored) on paper; 14 x 17 1/4 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyoming.

Anonymous, attributed to Woodside. *Indian Bear Fight*, ca. 1860. Oil on board; 21 1/2 x 25 1/4 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyoming.

Anonymous. *Indian Bear Fight*, 1860. Pen and ink on paper; 8 x 11 1/2 inches. Gift of W.J. (Bill) Holcombe, Bear Creek Ranch, Dubois, Wyoming.

William Davis (b.1949). *Gatherin'*, 1986. Bronze, polychromed; 48 x 38 inches. Gift of Pat and Jerry Evans.

Avard Fairbanks (1897-1989). *Winter Quarters*, 1935. Bronze; 37 x 19 1/2 x 19 1/2 inches. Gift in honor of Beatrice Maude Fox Fairbanks and Avard T. Fairbanks.

Michael Poulsen (b. 1953). *Morning Glory Pool*, 1987. Oil on canvas; 25 3/8 x 29 3/8 inches. Gift of Anonymous Donor.

Ken Moylan (b. 1957). *Mount Moran and Thor Peak*, 1994. Masonite, wood veneers, oil paint, modeling paste. Gift of Mr. and Mrs. Edson W. Spencer.

BUFFALO BILL MUSEUM

Amy muleskinner's gauntlets. Gift of Mr. Mike Taylor.

Cody Family silver tray. Gift of Mr. and Mrs. Robert Hayden (Virginia).

Chaps and spurs. Gift of Mrs. Bill Robison and Family.

Five pencil drawings of Custer and Associates. Gift of Hardy Family.

Bona Allen saddle made by Victor Alexander. Gift of Mrs. Audrey Sommer.

Victor Alexander's stamping block, cutting block, and swivel knife. Gift of Dr. and Mrs. Edward Linebaugh.

Sharpening stones, draw-down spike and strop used by saddlemaker Victor Alexander. Gift of Mr. Victor Alexander, Jr.

Indian-style shirt. Gift of Ms. Kristin Richardson.

Man's Western suit. Gift of Ms. Ester Johansson-Murray.

Three hunting prints. Museum purchase.

Fancy boots. Switchback Ranch Purchase Award.

1851 stove. Museum purchase.

CODY FIREARMS MUSEUM

English (Birmingham), screw barrel percussion pocket pistol. Gift of David E. Cohee.

Marlin Model 24, 12 gauge slide action shotgun. Gift of Jerry Riedel.

Daisy M1894 Centennial Edition Carbine with box and manual. Gift of Daisy.

German P38, 9mm semi-automatic pistol. Gift of Lawrence E. Allen.

Three semi-automatic pistols: Sokolovsky .45 cal. "Automaster"; Colt MK IV, series 80, .45 cal. semi-automatic pistol; Hammerli Model 208/215, .22 cal. semi-automatic pistol. Gift of Dr. and Mrs. Robert D. Tschirgi.

Winchester M1895 rifle, .30-30 cal. Gift of Robert Woodruff.

Three pistols: Manhattan 6-shot pepperbox pistol; Ketland over/under flintlock screw barrel pocket pistol; over/under percussion screw barrel pocket pistol. Gift of Colonel Melvin L. Pfankuche.

Ballard patent, Merrimack Arms and Manufacturing Company .44 cal. carbine. Museum purchase.

E. Remington and Son contract, U.S. M1841 military rifle, dated 1849, W. Grosz bayonet adaptation of 1861. Gift of Joan Walker.

Browning M1885 "Wyoming Centennial" single-shot rifle prototype. Gift of Robert L. Bradford.

Four boxes of shotgun ammunition: 25 Winchester 12 gauge "Ranger Super Target Load"; 25 Winchester/Western "Super X" 28 gauge; 25 Winchester/Western "XDERTX" 20 gauge; 25 Remington Express 28 gauge. Gift of Bill Costello.

Savage Model 99 with extra barrel; Savage Model 240; Winchester Model 70; Winchester Model 61 and Winchester Model 1892. Gift of Mr. Tom Blankenship.

Early 4-barrel skeet set. Browning over/under grade 4, 12 gauge with three extra barrels, made by Corday with case. Gift of Dr. and Mrs. William Lambrecht.

Smith's Patent Rapid Fire machine gun, model 32 (toy). Museum purchase.

Remington Model 1100 "Trap Grade" Shotgun. Gift of Bill and Ruthie Hunter.

PLAINS INDIAN MUSEUM

Beaded belt, Cheyenne River Sioux, ca. 1920. Gift of Gloria S. Duffy.

Eagle feather war bonnet, Northern Arapaho, Wind River, Wyoming, ca. 1890. Gift of Mary Lou Pence.

Beaded horse and rider by Beverly Crispin, Northern Arapaho, Fort Washakie, Wyoming, 1994. Museum purchase, Horse Capture Traditional Art Fund.

CAMPAIGN INVITES MEMBERS TO "SHARE THE WEST"

by Jane Sanders
Director of Membership

As members of the Buffalo Bill Historical Center's Patrons Association, you have the satisfaction of helping to support one of the premier institutions committed to preserving the American West. Your membership contributions help keep the West alive for future generations, while you discover our nation's rich and diverse heritage. Most importantly, members' contributions are unrestricted funds. These donations are vital to the long-term financial health of the Historical Center.

As benefits of their support, Historical Center members receive unlimited free admission to the museums, mailings of our quarterly publication, *NEWS*, invitations to exclusive exhibition openings and a 15 percent discount in the gift shop, Museum Selections. Seminar discounts and an invitation to the annual Patrons Ball are also benefits of membership. If you are a Benefactor or Pahaska League member, you are invited to additional special events designed for supporters in those categories.

Income from membership has increased from \$86,155 in 1987 to over \$327,000 in 1994. While this may seem substantial, in fact membership income has only increased from 3 to 6 percent of the Historical Center's total revenues. Our goal for 1995 is \$389,000. Since the museum facility has grown by almost 30 percent in the last seven years, the need for additional support to operate the Historical Center has also grown.

In 1995, we are beginning an effort that we hope will bring significant growth to our membership, both in terms of income and number of members. The "Share the West" campaign will offer prizes to current members who help to recruit the most memberships, in terms both of dollars and of actual numbers of new Patrons. The first-place winner will receive two round-trip airline tickets good for travel within the continental United States. Second and third place winners will receive gift certificates redeemable in the museum gift shop.

Membership categories and their associated benefits are listed in the table at right. A remittance envelope for new applications is at the center of this issue of *NEWS*.

As members, your assistance in this effort is critical. By referring us to your friends and acquaintances who are interested in the history and preservation of the American West, its art and artifacts, you will be helping us to realize our common mission.

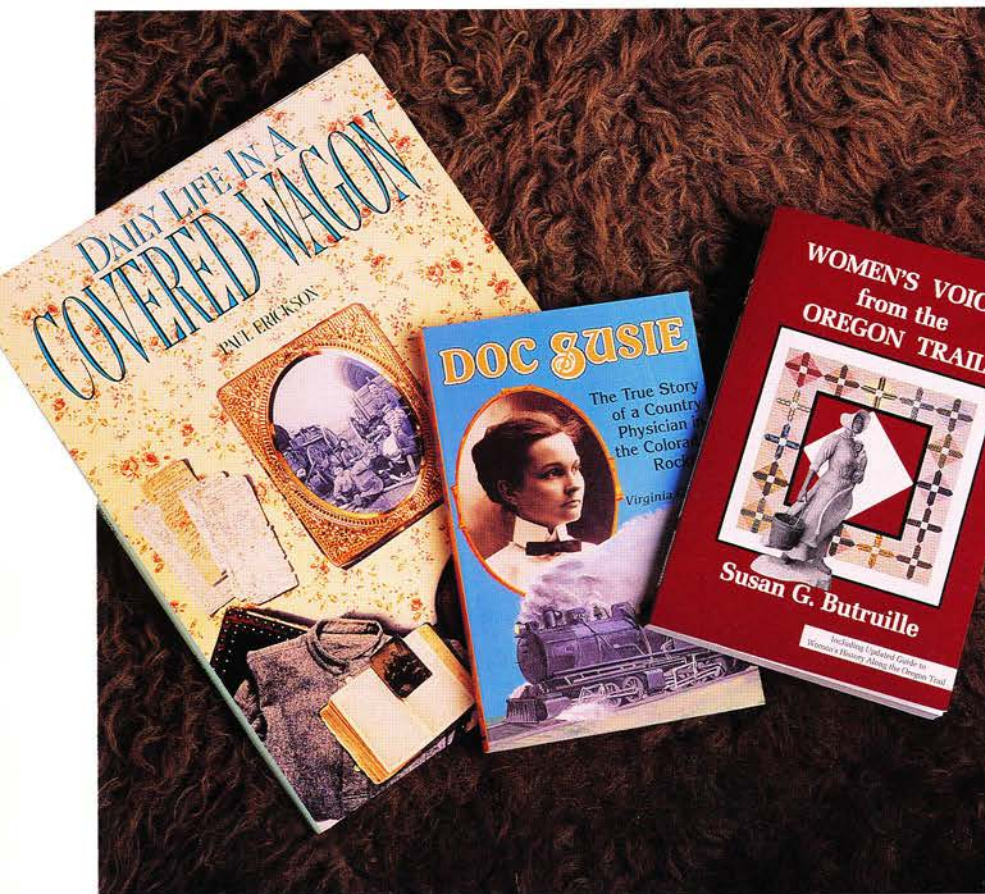
GENERAL MEMBERSHIP CATEGORIES & BENEFITS

NO.	CATEGORY	TAX DEDUCTIBLE AMOUNT	CONTRIBUTION
1	Pahaska League	(\$1,760 tax deductible)	\$2,000
2	Benefactor	(\$800 tax deductible)	\$1,000
3	Sustaining	(\$350 tax deductible)	\$500
4	Sponsor	(\$175 tax deductible)	\$250
5	Cody Firearms	(†See Cody Firearms Brochure)	\$150 - \$1,000
6	Centennial	(\$35 tax deductible)	\$100
7	Family/Household		\$40
8	Individual		\$25
9	Student		\$12

1		Invitations to Special Events designed for Benefactors, Pahaska League members
		Total of Fifteen Free Guest Passes
2		Donor Board Recognition To be located in the Orientation Gallery. Membership is established annually and does not imply a continuous commitment.
		Invitations to Special Events
		Total of Ten Free Guest Passes
3		Use of the Boardroom for Pre-Arranged Meetings
		Total of Five Free Guest Passes
		Free Individually Inscribed Copies of Exhibit Catalogues Published by the Buffalo Bill Historical Center
4		50% Discount on Individually Inscribed Copies of Exhibit Catalogues Published by the Buffalo Bill Historical Center
		Free subscription to <i>Armax</i>
5†		Cody Firearms Research Privileges
6		Reciprocal Membership Benefits with <i>Museums West</i> Members*
		<i>Annual Report</i>
		One Free Guest Admission per Member Admission
7		50% Discount on Audio Museum Tours
		Two Membership Cards
8		15% Discount on purchases from <i>Museum Selections</i> and shop catalogue
		Family/Household Admission Your membership card guarantees you twelve months of free admission for two adults and four children under the age of twenty living in the same household.
9		Free Newsletter with Calendar of Events
		One Membership Card
		Seminar Discounts
		Invitations to Special Events and Exhibition Previews
		Free Admission to the Four Museums. Your membership card guarantees you twelve months free admission.

*Museums West members include the Eiteljorg Museum, Indianapolis, IN; the Gene Autry Western Heritage Museum, Los Angeles, CA; the Gilcrease Museum, Tulsa, OK; the Glenbow Museum in Calgary, Alberta, Canada; the Heard Museum in Phoenix, AZ; the Millicent Rogers Museum, Taos, NM; the National Cowboy Hall of Fame, Oklahoma City, OK; and the Rockwell Museum, Corning, NY.

Museum Selections



NEW FOR 1995!

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