

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPRING 2010

- Splendid Heritage
- J.H. Sharp
- Out in the field
- Seeing green



To the point



By Bruce Eldredge
Executive Director

2010 has begun with as much vigor as 2009 ended, and many things are happening or planned for this new year at the Buffalo Bill Historical Center.

On April 30, we open a major exhibition titled *Splendid Heritage: Perspectives on American Indian Art*, which features the wonderful collection of John and Marva Warnock—an important comparison to our own Plains Indian collection.

We will also open two smaller, but no less important, exhibitions: *Buffalo Bill's Wild West Warriors: Photographs by Gertrude Käsebier* (opening April 9), a collaborative project with the Smithsonian's National Museum of American History with photographs and objects from our two collections that illustrate the individual American Indians who worked in Buffalo Bill's Wild West; and *Art of the Horse* (opening May 7), featuring contemporary horse regalia.

Also this spring, we're honored to host the trustees of the Leakey Foundation for one of their board meetings. Clearly, collaborative exhibitions and working with other organizations reinforce the fact that the Buffalo Bill Historical Center cannot go it alone but must partner with organizations and individuals to move forward as an institution.

Speaking of partnerships, I'd like to thank everyone who partnered with us during 2009 by giving a donation of membership to the Historical Center. Though it was a tough year by many measures, we saw increases in the number of members and the number of donors to the Center. This was no small feat given the economic climate last year.

Finally, a reminder that we're upgrading our www.bbhc.org Web site to more accurately reflect our role as the leading cultural institution related to the American West. Look for the rollout of the newly redesigned site later this spring, and let us know what you think.

As we move forward into the second decade of this century, we have a renewed sense of optimism about our future. Our trustees, advisors, and staff are all working hard to position the Buffalo Bill Historical Center to meet the challenges of the future. We're confident that you won't want to miss any part of what we're doing and where we're going. ■

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

The BBHC is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural history 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 the patrons of the BBHC. *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories.



About the cover:

Saddles, bits, spurs, ropes, and saddlebags—like Keith Seidel's pictured here—are all part of "Art of the Horse." Read about the invitational show of the same name on page 30. Switchback Ranch Purchase Award, 2009. 1.69.6206



Featuring photographs from the Smithsonian Institution and the Buffalo Bill Historical Center, Michelle Anne Delaney, Curator of the Photographic History Collection at the Smithsonian's National Museum of American History, presents an exhibition of New York photographer Gertrude Käsebier's work titled, *Buffalo Bill's Wild West Warriors: Photographs by Gertrude Käsebier*. The display opens to the public April 9. Read more on page 15.

Buffalo Bill's Wild West Indian Warriors. Woodburytype (photomechanical) print, ca. 1887. Buffalo Bill Historical Center: Gift of Mr. and Mrs. George Strobel. P.6.61

FEATURES

- 4 ***Splendid Heritage: Perspectives on American Indian Art.*** Museums traditionally interpret Native American materials by emphasizing either the cultural or fine arts context. In contrast, the *Splendid Heritage* exhibition . . . combines both perspectives in an intersection of culture and art to uncover a much richer story. By Emma I. Hansen
- 10 ***Joseph Henry Sharp brings the Arts and Crafts Movement West.*** Working on the new home proved more demanding than painting. Sharp explained, "I have 'calouses' on my hands, 'charley-horses' in both arms, and various cuts and bruises from hatchet, saw, and chisel. It's lots of fun." He named his home "Absarokee Hut," after the Crow people's name for themselves. By Laura Fry
- 19 ***UnCommon Sense guides "Going Green."*** In early July 2008, the new green team sorted through fifteen randomly-selected bags of trash, approximately one-third of a single day's volume during the height of the busy season. The team wanted to see what staff and visitors were throwing away, and how much of it could have been recycled or otherwise diverted from the waste stream. By Nancy McClure
- 30 ***It's what all the well-dressed horses are wearing.*** Around Cody, Wyoming, the place William F. "Buffalo Bill" Cody called his "town in the Rockies," there are nearly as many horses as there are people. And in these parts, folks like to dress up their ponies.

DEPARTMENTS

- 9 **WAYS OF GIVING**
By Wendy Schneider
- 15 **BBHC BITS AND BYTES,**
also continued on page 18
News, activities, events, and Patrons Post
- 16 **CALENDAR OF EVENTS**
- 24 **IN OUR BACKYARD:
YELLOWSTONE** Nature buffs are always excited at the opportunity to "take to the field" to experience the wildlife of the Greater Yellowstone region—especially in the company of the knowledgeable staff of the Draper Museum of Natural History. By Jennifer McDonald
- 28 **TREASURES FROM OUR WEST**
This month's look at our collections
- 31 **A THOUSAND WORDS**

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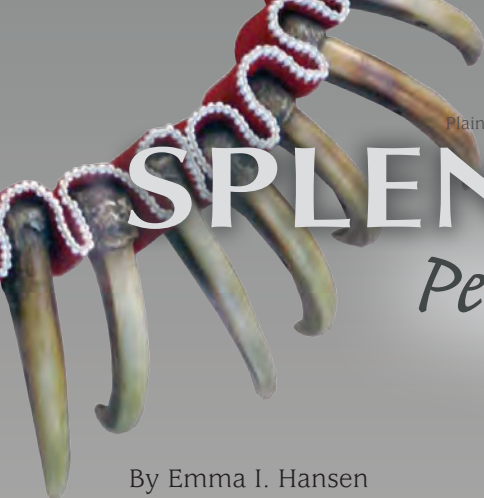
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www.bbhc.org/museums/SmithsonianAffiliate.cfm.

SPRING 2010 ■ 3



Plains Sioux bear claw necklace, ca. 1860. W8708308

SPLENDID HERITAGE

Perspectives on American Indian Art

By Emma I. Hansen

Beginning May 1, 2010, the Buffalo Bill Historical Center hosts Splendid Heritage: Perspectives on American Indian Art. Organized by the Utah Museum of Fine Arts, the exhibition presents 145 eighteenth and nineteenth-century American Indian masterworks of unique artistry and powerful cultural expression from the collection of John and Marva Warnock.

Splendid Heritage includes pre- and early reservation-era objects created and used by Native peoples of the Plains, Plateau, and Eastern Woodlands regions (Fig. 1). Scholars and specialists in Native American art have long recognized the quality of the Splendid Heritage Collection, and this exhibition—on view through September 6—is the first public showing of many of these extraordinary objects.

(Fig. 1) Eastern Woodlands example from the Splendid Heritage collection: moccasins, ca. 1835. WC9605008



THE SPLENDID HERITAGE COLLECTION

According to John Warnock, he and his wife Marva had been “incidental” rather than serious collectors of Native American art based on about twenty years of collecting primarily baskets, pottery, jewelry, and katsinas on family trips to the Southwest. In 2004, they learned the Masco Collection of Native American Art might be for sale.

“We had heard of the Masco Collection, but, because it was restricted from public view, we knew little of its extent or content,” John Warnock explains. “Later that year, we visited Masco Corporation and were astounded by the depth and breadth of the collection. The material was, for the most part, very old, diverse, and in very good condition.” Since the Masco Corporation wished to keep the collection together, the Warnocks agreed to purchase it in its entirety with the goal of making it accessible to the public.

“We would build a Web site as an educational site to let people discover the incredible talent and depth of

cultures of the Native American people,” Warnock continues. “Our hope was also to tour the collection so that the public could see these remarkable works first hand. As my wife put it, ‘This is a fundamental part of North American history.’”

AN INTERSECTION OF ART AND CULTURE

Museums traditionally interpret Native American materials by emphasizing either the cultural or fine arts context. In contrast, the *Splendid Heritage* exhibition—co-curated by Bernadette Brown, former Curator of African, Oceanic, and New World Art at the Utah Museum of Fine Arts, and the Historical Center’s Senior Curator of the Plains Indian Museum, Emma I. Hansen—combines both perspectives in an intersection of art and culture to uncover a much richer story.

In the decades before and after 1900, the foundations of North American anthropology and the development of natural history museums in the United States were intertwined with field research among Native American peoples who, during this period, experienced catastrophic changes and disruptions in their traditional lives. Based on these grave circumstances, as well as projected future prospects of Native American people, researchers viewed their work on American Indian reservations as significant and essential documentation of what they considered vanishing arts and cultures.

They traveled to reservations and

Native communities throughout the United States and Canada to record ceremonies, songs, and traditions. The researchers also acquired representative ethnographic objects including clothing, implements, personal belongings, and sacred objects that are central to tribal traditions. Natural history museums considered it their mission to preserve the collections and accompanying research for future generations, and they exhibited such materials as specimens of seemingly static and unchanging nineteenth-century cultures.

In contrast, beginning with the *American Indian Art of the United States* exhibition that opened in 1941 at New York City's Museum of Modern Art, art museums have tended to exhibit Native arts as singular works of beauty, apart from cultural contexts. Some Native scholars, such as the late Cherokee artist and educator Lloyd New, have emphasized the significance of the cultural contexts in which the objects were created.

"Although Indians of the past probably never considered themselves to be practicing artists in pursuit of art for its own sake," New observed, "art was nonetheless integral in the growth of Indian culture. For them, art and culture are inseparable—art is essential to the shaping of culture and is simultaneously shaped by it."

The Splendid Heritage Collection is significant both for the relatively

early time periods represented, and its inherent, superb artistry. In addition, these works are powerful and often multi-layered expressions of cultural knowledge and understanding, biographical and historical experiences, and a spirituality that guided all aspects of life for the Native artists.

PIPES AND THE RITUAL USE OF TOBACCO

Curator of the Splendid Heritage Collection, Clinton Nagy, maintains that "all the objects have their own stories, and they are all equally interesting," but he particularly appreciates an Iowa pipe bowl and stem dating from the 1820s (Fig. 2). "This large and beautifully-quilled pipe stem and bowl were only used to identify important decisions or on ceremonial occasions. The use of a pipe for ceremonial reasons is one of the earliest Native traditions documented by the early sixteenth and seventeenth century explorers to our continent." The zigzag design on the top of the pipe stem could possibly represent the beaks of woodpeckers. Such beaks were sometimes attached to the stems of other ornate and sacred ceremonial pipes known as calumets.

The ritual use of tobacco was one of the most widespread means of spiritual expression among North American Indians who considered it a gift from the supernatural powers,

and the act of smoking a message or prayer to the heavens. Men made pipe bowls from bone, pottery, and stone including pipestone or catlinite, named for the artist George Catlin, the first Euro-American to document its quarry in southwestern Minnesota in 1836. The men carved wooden pipe stems, and women dressed the stems with quillwork, beadwork, feathers, horse hair, and hide or cloth wrappings. The Pawnee pipe bowl (Fig. 3), carved from pipestone with elements of lead inlay, features the head of a man wearing a distinctive Pawnee hair style facing the smoker. Pawnee pipe bowls often have such elegantly carved human heads.

The Sioux pipe bowl (Fig. 4), dating from the 1860s, documents the significance of the mid-nineteenth-century liquor trade. At that time, the trade was active at forts and trading posts in the Plains region despite the fact that it was unlawful to take liquor into Indian country. The figures carved on the pipe bowl consist of one man passing a keg of liquor to another. Beneath the figures and on the bowl are lead inlay designs, possibly representing buffalo hooves.

BIOGRAPHICAL ART AND TRIBAL HISTORIES

Men recorded their accomplishments in hunting and warfare through paintings on hides, tipi liners, tipi covers, and their own shirts and leggings. Accompanied with the oral retelling of



(Fig. 3) Pawnee pipe bowl, ca. 1830. WC8903121



(Fig. 4) Dakota Sioux pipe bowl, ca. 1860s. WC8810034



(Fig. 2) Iowa pipe bowl and stem, 1820 - 1825. WC8810007

SPLENDID HERITAGE

these accomplishments, such paintings provided biographies of individual men as well as tribal histories. As buffalo hides became scarce, men used canvas, muslin, and paper, with pencils, ink pens, watercolors, and crayons. The Sioux artist Jaw produced such drawings on muslin for ethnomusicologist Frances Densmore during her research on the Standing Rock Reservation in western North and South Dakota from 1911 to 1914.

Jaw depicts three rescues of other warriors with Crow fighters—shown with their distinctive hairstyles—in pursuit and firing their weapons. He portrays himself on horses with painted crescents on their chests and feathers and trade cloth on their tails (Fig. 5). He drew four horses with blood pouring from their wounds, indicating the fierceness of the battle. Through such drawings, songs, and oral recitations of his experiences, Jaw documented significant biographical incidents that also reflected the lives and practices of nineteenth-century Sioux warriors.

For Plains Native peoples, winter counts—calendars of memorable events recorded by drawings representative of each year—were a means of documenting and remembering family and band histories. The Lakota winter count in the Splendid Heritage Collection—acquired by Dr. Leonardis M. Hardin, an agency physician at the Rosebud

Reservation in south central South Dakota between 1895 and 1902—documents the years 1776 – 1879.

The Lakota designated a year as the period that occurred from first snowfall to first snowfall. Each band or extended family group had a designated winter count keeper who was responsible for consulting with a council of tribal elders to select an event for which the year would be named, and then adding a drawing of the event. Over time, the counts were sometimes copied as more space was needed or when a new keeper began his work. Traditionally, winter counts were drawn with pigments on tanned buffalo hides, but by the late nineteenth century, keepers began using muslin and paper.

This winter count (Fig. 6) begins in the upper left corner of the cloth with the year 1776 – 1777 designated “Killed with a war club in his hand.” It is read from left to right on the first row, from right to left on the second row, and so on, ending with the year 1878 – 1879, “Brought the Cheyenne back and killed them in the house.” The drawing shows two figures running from a house and bleeding from wounds with a white man wearing a hat and firing a gun at them—the story of the Northern Cheyenne people led by Dull Knife who escaped from the Southern Cheyenne Reservation in 1878 and attempted to reach their home in the North. They

were eventually captured and confined at Fort Robinson, Nebraska, where Dull Knife and some of his followers attempted an escape on January 9, 1879, with many being killed.

Researchers identify the years depicted in winter counts through comparison with other counts that record major well-known events such as the Leonid Meteor storm of November 12, 1833, designated as “The Year the Stars Fell.” This particular winter count identifies the year 1833 – 1834 as “Storm of stars,” with a tipi and several crosses surrounding the top representing the meteor shower. The winter count also documents changes for the Lakota resulting from Euro-American colonization such as the arrival of traders, relations with the United States military, and



(Fig. 5) Drawing by Jaw, Lakota Sioux, ca. 1900. WC8708556



(Fig. 6) Lakota Sioux winter count, 1875 – 1900. WC8708499

the effects of diseases, including smallpox. The winter count imagery and accompanying oral traditions help to preserve the memories of historical incidents for future generations.

CEREMONIAL ARTS

Some of the Splendid Heritage Collection objects express the ceremonial life of Plains Native people and the value placed on respect and honor for one's accomplishments. The renowned Hunkpapa Lakota artist Joseph No Two Horns (1852 – 1943) created this horse dance stick (Fig. 7) in commemoration of his horse's sacrifices in battle, possibly at the Battle of Little Bighorn. Plains Indian men carried such dance sticks in ceremonies and dances sponsored by military societies and lodges as they prepared for battle or to celebrate their victories. In the late nineteenth century, such societies evolved into the Grass Dance where men continued to celebrate their past victories and achievements through the early

reservation period.

In 1889 – 1890, the Ghost Dance spread across the Plains with the following prophecies: Native people would return to the old way of life; the earth would be regenerated; the buffalo and other game would return and once again be plentiful; relatives and friends who had passed on would return; white men would disappear; and the people would live free of disease, death, and misery. Ghost Dance adherents created sacred clothing for the ceremony—rich with

symbolism and often derived from visionary experiences. The Lakota made distinctive fringed shirts and dresses of cotton muslin which they believed were impenetrable to bullets.

The dominant design element of the Ghost Dance dress in the Warnock collection (Fig. 8) is the painting of the powerful thunderbird with stars on each side. Red paint, such as the sacred paint used by Lakota Ghost Dancers to paint their faces and clothing, is used in the central design, edging, and fringes of the shirt. As printed inside, the dress was made from a hundred pound sack of flour issued through the Rosebud Agency in 1889.

HONORABLE ROLES OF MEN AND WOMEN

Objects in the collection also express the honorable, respective roles of men and women in Plains Indian societies. Men of honor wore shirts embellished with human and horse hair, and decorated with strips of dyed porcupine quillwork or beadwork sewn on the shoulders and sleeves. The hair on the Lakota shirt (Fig. 9) could symbolize the coups the wearer has counted or the number of people for whom he has responsibility as a leader. The design of this porcupine quillwork depicts bear paws on a

(Fig. 7) Lakota
Sioux horse
dance stick,
Joseph No
Two Horns,
1875 – 1900.
WC8805005



(Fig. 8) Lakota
Sioux Ghost
Dance dress,
ca. 1890.
WC8708960



(Fig. 9) Lakota
Sioux shirt,
ca. 1860.
WC8803013

yellow background, possibly denoting the owner's spiritual connection to the bear.

Women made such shirts for their male relatives and were honored for their exquisite artistry in the porcupine quillwork and beadwork decoration. Women's societies, or guilds, were devoted to the decorative arts, encouraging excellence in hide work, creating tipis and their furnishings, and in quillwork and beadwork.

The epitome of Plains women's art is, perhaps, the creation of a finely-beaded cradle expressing the importance of strong family ties, and the practical and spiritual value of children. Carried on a mother's back or propped up in camp while the mother and female relatives worked, a cradle provided comfort, safety, and a clear view of the world for the baby inside. The beadwork of the Kiowa cradle in the Splendid Heritage Collection (Fig. 10) exemplifies the Kiowa creative use of vivid color and asymmetrical design with red beads providing the background on one side, and blue on the other. Among the Kiowa, a grandmother or aunt often designed

and created the child's cradle, and her husband cut and finished the boards. As they fashioned the cradle, they offered prayers, blessings, and thanks for the baby and the materials used.

Splendid Heritage, with its masterworks of American Indian art, provides an opportunity to celebrate such creative achievements and reflect on the cultures that fostered them. In the words of Nagy, "the exhibition will wonderfully complement the scholarship and understanding of Native American cultures within the Plains Indian Museum." ■

Emma Hansen is the Senior Curator of the Historical Center's Plains Indian Museum and co-curated Splendid Heritage. She has master's degrees in sociology and anthropology from the University of Oklahoma and is an enrolled member of the Pawnee Nation. She was curator and manager of the award-winning reinterpretation of the Plains Indian Museum, completed in 2000. Her latest book,

(Fig. 10) Kiowa
cradle, ca. 1860.
WC8401019



Memory and Vision: Arts, Cultures and Lives of Plains Indian People (available in the Center's Museum Store), was published by the University of Washington Press.

Read more about the opening activities of the exhibition on page 18, including the May 1 Family Fun day and the Lloyd New Institute later this summer. The full-color, 250-page exhibition catalog is available in the Center's Museum Store.

All images are courtesy of the Utah Museum of Fine Arts (UMFA), University of Utah, Salt Lake City, Utah, from the collection of John and Marva Warnock, and may not be reproduced without express written UMFA permission. *Splendid Heritage* is funded in part by grants from MetLife Foundation Museum and Community Connections program, the Wyoming Humanities Council, and Historical Center Trustee Naoma Tate.

Ways of giving



Wendy Schneider

*By Wendy Schneider,
Director of Development*

I can hardly believe it! I have been working in Development with the Buffalo Bill Historical Center for one year. The great staff, generous donors, involved members, and dedicated trustees and advisors—all who have great passion for this institution—make fundraising here thrilling and inspirational.

Helping to connect donors with the ideas, people, and ongoing work of the Historical Center is what it is all about for me.

These donors make it possible for us to do the critical work necessary to acquire, care for, and share the treasures we hold in trust—activities that are the lifeblood of this institution.

One such example is the conservation of our collections, an invaluable contribution made possible by generous donors and dedicated staff. It was the vision and philanthropic commitment of the trustees and some very special donors that created and endowed the conservator's position and conservation lab here.

We believe the Buffalo Bill Historical Center brings the spirit of the American West to life through the stories we tell and the objects we exhibit. The objects give visitors a glimpse into life in the West—past, present, and future—and we weave stories around them to form the tapestry of that life. Because of these objects, the stories carry the weight of authenticity, accuracy, and truth. They are the “real thing,” and, as such, it is our responsibility to care for them—not only for our children and grandchildren, but also for our grandchildren's grandchildren and beyond.

Our conservator, Beverly Perkins (MA, CAS), examines, documents, treats, and performs preventive care for all the Center's collections and helps protect them while on exhibit, in storage, in transit, and on loan. Our care for objects doesn't stop there, though: We reach beyond our walls and provide training and support to institutions throughout Wyoming and to conservation students from around the United States, as well as practical tips for the public.

Collections conservation includes cleaning, stabilization, and restoration where necessary. Staff education is also critical to successful conservation, and the conservator encourages informal staff visits and questions in addition to formal training. Perkins works with curators to ensure that treatments are accurate and proper for each object. Finally, all conservation work is performed according to the code of ethics of the American Institute for Conservation.

Thanks to the vision and generosity of our donors, we are privileged to do the work of acquiring, caring for, and sharing all of the treasures at the Buffalo Bill Historical Center. For more information about ways of funding opportunities for you, contact the Development Office at 307.578.4008. ■

Conservation Funding opportunity

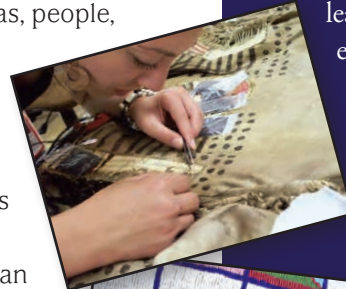
ENDOWED PAPER

CONSERVATOR Ms. Perkins' experience in objects conservation is ideal for supervision of

collections that range from leather saddles with silver engraving to Plains Indian buffalo hides, from plaster sculptures to outdoor bronzes. The next important step is to expand the conservation laboratory and department to include a paper conservator. Paper-based artifacts comprise the largest part of the Center's collections and include works of art on paper, firearms manufacturing blueprints from the Winchester Arms Company, photographs, ephemera, manuscripts, books, maps, and posters of all sizes, including some from Buffalo Bill's Wild West that measure

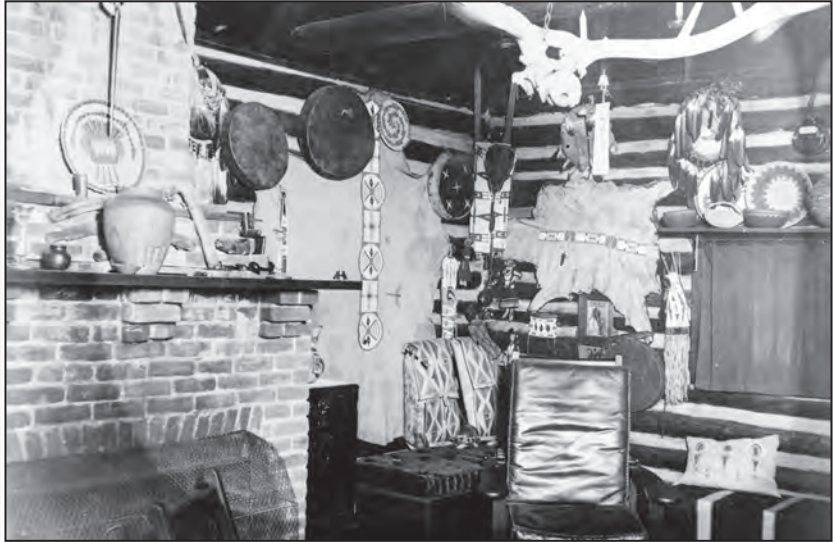
seventeen feet wide.

Objects conservation and paper conservation are two distinct specialty fields, and each specialty requires at least three years of post-graduate training. Because there is no paper conservation lab in the state of Wyoming, all paper-based artifacts must be sent out of state for conservation work. The addition of a paper conservator will provide a valuable resource, not only for the Buffalo Bill Historical Center, but also for the state of Wyoming.



Joseph Henry Sharp

brings the Arts and Crafts Movement West



Above: Interior of Absarokee Hut, ca. 1911. P.22.1062
At left: Joseph Henry Sharp, ca. 1900. P.22.31

By Laura Fry

In opposition to the industrial revolution of the mid-1800s, leaders of the American Arts and Crafts Movement encouraged a return to good craftsmanship, individual creativity, and unique American designs—values they felt were lost due to mass production. When artist Joseph Henry Sharp designed his small, sturdy log home on the Crow Agency in Montana, he incorporated those principles. With his new home, Sharp moved his everyday life closer to his work as an artist, painting the cultures and landscapes of the American West.

Absarokee Hut

Sharp was born in Bridgeport, Ohio, in 1859, and as a young

man studied art at the McMicken School of Design (later the Cincinnati Art Academy). He completed his training as a painter by traveling and studying in Europe, and in 1892 he accepted a teaching position at the Cincinnati school. In 1899, Sharp traveled to the Crow reservation in southern Montana for the first time. He admired the artistry and beauty of the Crow people, and he started a series of Native American portraits. In 1903, he left his position at the Cincinnati Art Academy, moved to the Crow Agency with his wife Addie, and devoted himself to painting.

Sharp designed his log home in 1905, and he found working on the cabin more demanding than painting. Sharp explained, “I have ‘calouses’ on my hands,

‘charley-horses’ in both arms, and various cuts and bruises from hatchet, saw, and chisel. It’s lots of fun.” He named his home “Absarokee Hut,” after the Crow people’s name for themselves. For the concept and design of the cabin, Sharp used the ideas of the American Arts and Crafts Movement.

Arts and Crafts, from England to America

The Arts and Crafts Movement began in England in the mid nineteenth century, while the country was in the midst of increasing industrial mass-production. The early Arts and Crafts reformers believed that the industrial revolution turned creative craftsmen into anonymous laborers. The

reformers rejected mass-produced goods and favored a return to individual handwork. William Morris, a leader in the Arts and Crafts Movement in England, reunited art and labor by starting a company where workers produced creative, handmade goods. Morris & Co. inspired many similar organizations in England and the United States.

The principles of the Movement first found a wide American audience at the 1876 Philadelphia Centennial Exposition. From 1876 to roughly 1920, Arts and Crafts ideals influenced a variety of American artists, designers, and companies. The American movement advocated using local materials and simple, utilitarian designs without excess ornament. To develop a truly “American” style, some designers incorporated geometric motifs from Native American pottery and basketry into their goods. Periodicals such as the *Craftsman* promoted the idea of a “Craftsman home,” designed to integrate life and work.

Joseph Henry Sharp came into contact with the Arts and Crafts Movement when he visited the international expositions of the late nineteenth and early twentieth centuries. As he built his Montana home, he embraced those ideals. While mass-produced board lumber was available on the Crow Agency, Sharp chose to build a log cabin, an older, simpler, and distinctly American style of architecture. In a letter to *Craftsman* magazine, Sharp wrote, “From the start we planned our house for comfort and for roominess . . . with a view to harmonious effects so far as color and line were concerned.”

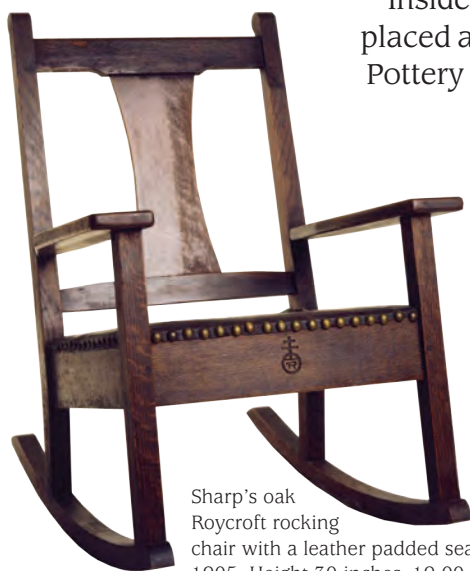
Sharp hand-stained the interior woodwork and the bricks of the fireplace, and decorated the walls with a variety of Native American objects. He finished Absarokee Hut with items produced by Rookwood Pottery, Roycroft, and Craftsman Workshops—all leading companies of the American Arts and Crafts Movement.



Sharp's “rook” sculpture by Rookwood Pottery, ca. 1902. Architectural clay, matte blue glaze, height 6 inches. 19.00.283



Sharp's oak Roycroft magazine pedestal, ca. 1905. Visible joints on the side show how the piece was constructed. Such “revealed design” elements are a common characteristic of Arts and Crafts furniture. The pedestal also bears the Roycroft mark, an orb and cross. Height 64 inches. 19.00.79



Sharp's oak Roycroft rocking chair with a leather padded seat, ca. 1905. Height 30 inches. 19.00.92

Rookwood Pottery

Inside the house, directly above the entry, Sharp placed a sculpture of a large crow, made by Rookwood Pottery of Cincinnati. The crow was hand-modeled in rough, architectural clay, and covered in a matte blue glaze. As a young artist in Cincinnati, he probably became familiar with the company soon after it opened.

Maria Longworth Nichols, a woman from a wealthy Cincinnati family, founded Rookwood in 1880 to produce artistic pottery. She hired local artists as full-time decorators and encouraged the decorators to sign each piece. While Rookwood combined industry and art, the company promoted individual creativity and craftsmanship—central ideas of the Arts and Crafts Movement. Many of Rookwood's artists received formal training

Joseph Henry Sharp

at the Cincinnati Art Academy. When Sharp taught there from 1892 to 1903, several of his students later became Rookwood decorators.

From its founding, the “rook” or crow was the symbol of Rookwood Pottery. Sharp’s Rookwood “rook” symbolized both his past and his present—as a symbol of Rookwood Pottery and Cincinnati, and also as the bird representing the Crow people in Montana.

Roycroft Furniture

Sharp filled the main room of Absarokee Hut with sturdy, handcrafted oak furniture produced by the Roycroft community in East Aurora, New York. Sharp may have met Roycroft’s founder Elbert Hubbard at the 1901 Pan American Exposition in Buffalo, New York. Sharp exhibited a collection of his paintings at the Buffalo Exposition, and possibly visited the nearby Roycroft community in East Aurora.

Hubbard, a charismatic businessman, writer, and lecturer, founded Roycroft in 1895 as a small printing press, which led to a book bindery, and soon expanded into workshops for furniture, metalwork, and stained glass. Roycroft grew into an arts community of more than four hundred workers who learned various crafts through an apprentice system. The well-crafted, solid oak Roycroft furniture followed a simple, Arts and Crafts “mission” style, loosely derived from furniture found in the Spanish Franciscan missions in California.

Like Sharp, Hubbard was fascinated by the American West. According to Roycroft scholar Robert Rust, from 1899 until his death in 1915, Hubbard traveled to the West at least once a year to deliver lectures in Denver. On his western lecture tour in September 1905, he visited the Crow Agency in southern Montana—and crossed paths with Joseph Henry Sharp.

“I helped steer Mr. Hubbard

around the reservation for a couple days,” Sharp wrote to Joseph Gest of Cincinnati. “He was very much interested in my work.” They agreed on a trade: Sharp sent several paintings east to Hubbard, and in exchange, Hubbard sent Sharp a collection of superb Roycroft furniture for his Absarokee Hut.

Gustav Stickley and the Craftsman Shops

While Sharp used Roycroft furniture in the main room of the cabin, he also ordered green curtains for the windows and portieres to cover open doorways from Roycroft’s main competitor, the Craftsman Shops, founded by Gustav Stickley in 1898, in Syracuse, New York. By the turn of the century, Stickley’s “mission” style of oak furniture became the primary product of the Craftsman Shops. To promote the philosophy of the Arts and Crafts Movement and the products of his own company, Stickley began publishing *Craftsman* magazine in

Absarokee Hut
in winter, ca.
1905. Addie
Sharp stands
on the front
walk, holding
her dog Frans
Hals. P. 22.523





Above: Joseph Henry Sharp (1859 – 1953). *Winter Afternoon (Crow Reservation)*, ca. 1906 – 1914. Oil on canvas, 16 x 24 inches. Whitney Purchase Fund, 10.61

At Left: Joseph Henry Sharp (1859 – 1953). *Strikes His Enemy Pretty*, 1906. *Strikes His Enemy Pretty*, a young member of the Crow tribe, posed as a model for several of Sharp's paintings. Oil on canvas, 17.75 x 11.875 inches. Whitney Purchase Fund, 21.61

1901. The publication discussed the English roots of the Arts and Crafts Movement, advocated for labor and social reform, and promoted unique American styles of architecture and design.

Once Absarokee Hut was completed, Sharp sent photographs and a letter to the magazine, describing his Arts and Crafts home on the Crow Agency. In June 1906, the *Craftsman* published excerpts from Sharp's letter and praised the cabin, proclaiming, "This little house standing alone in the heart of a great western plain is in spirit if not in letter a Craftsman house."

Sharp, however, neglected to mention that his "Craftsman" home was actually furnished with items from Stickley's primary competitor, Roycroft. Nonetheless, the *Craftsman* article applauded Sharp's simple yet comfortable design. The *Craftsman* concluded, "It is the building of just such homes as this, born of necessity and finished as a witness to the taste

of the owner, that is helping to bring about a reformation in American architecture."

Living on the Crow Agency

In addition to encouraging good craftsmanship and American design, the Arts and Crafts Movement also promoted the concept that work should be the creative essence of everyday life, rather than just an act of sustenance. When he built Absarokee Hut, Sharp embraced the idea of joining his life with his work. He wrote *Craftsman* magazine, "We decided that we ought to build a house so that where we were working best we should also live best."

After he finished Absarokee Hut, Sharp could comfortably live in Montana through the winter. His home on the Crow Agency gave him a greater opportunity to paint the people and landscapes of the Northern Plains. While Sharp continued to paint Native American

portraits, he experimented with larger compositions and poetic scenes of everyday life on the reservations. Sharp loved the subtle winter colors in Montana, and he endured considerable cold to paint the winter landscape.

From 1905 to 1910, Sharp and his wife Addie spent every fall and winter at Absarokee Hut; in the summer they traveled to Pasadena, California, and Taos, New Mexico. During their years at the Crow Agency, Sharp and Addie gained an increasing respect for Native American traditions. However, as conditions for the Crow people continued to change, Sharp had difficulty finding models for his paintings. By 1910, he changed his primary focus from the Crow Agency in Montana to Taos, New Mexico. He had purchased a home in Taos in 1908, and by 1913 he rented Absarokee Hut to family friends.

Even as Sharp became a founding member of the Taos Society of Artists, he continued to visit the Crow Agency nearly

Joseph Henry Sharp



Sharp sets up an easel to paint the winter landscape, ca. 1905. On the Crow Agency, Sharp used an old sheepherder's wagon as a mobile painting studio. P.22.42

every year until 1920. Sharp brought his collection of Plains Indian objects with him to Taos, and he often reconstructed scenes from Montana by painting the Taos Indians wearing Plains clothing. While his painting career centered in Taos after 1910, Sharp's experience living in Absarokee Hut remained a lasting influence on his work.

The fully restored Absarokee Hut now stands on the grounds of the Buffalo Bill Historical Center, a generous donation from Joseph Henry Sharp scholar Forrest Fenn. In the summer, museum visitors can view the interior of the cabin with many of Sharp's original Arts and Crafts furnishings. ■

Laura Fry works as the Education and Curatorial Assistant for the Whitney Gallery of Western Art. She is earning a master's degree in art history from the University of Denver, where she studied the art of the American West with western

scholar Peter Hassrick. A Cincinnati native, she is currently writing her master's thesis on the early years of Rookwood Pottery.

All objects and photos are gifts of Mr. and Mrs. Forrest Fenn unless otherwise noted. For suggested reading or a list of references, contact the editor.



Absarokee Hut, now at the Buffalo Bill Historical Center.



Patrons Post

It pays to be a patron!

Two Patrons Previews in April

Don't miss these previews, exclusively for Historical Center members:

April 9: *Buffalo Bill's Wild West Warriors: Photographs by Gertrude Käsebier*, curated by Michelle Anne Delaney, Curator of the Photographic History Collection at the Smithsonian's National Museum of American History, 5 – 7 p.m. Light refreshments and cash bar.

April 30: *Splendid Heritage: Perspectives on American Indian Art*, co-curated by Plains Indian Museum Senior Curator Emma Hansen, 5 – 7 p.m. Light refreshments and cash bar.

Buffalo Gals won't you come out in May?

Women members of the Buffalo Bill Historical Center: It's Buffalo Gals Luncheon time—featuring Lynne Livingston Simpson, award-winning theater artist, who presents “The Quilters: Performing History and the Domestic Arts,” May 11, 2010, at noon. Simpson's program is inspired by the Tony-nominated play of the same name which she will produce at the Historical Center, July 17 – August 7, 2010.

Simpson's talk includes a quilt-making history, social and cultural impact of women and their quilts throughout history, and selected monologues from the play.

Because of limited seating, reservations are required and are now being accepted by contacting Director of Membership Jan Jones, janj@bbhc.org or 307.578.4032, or by registering online. ■



Woman with a patchwork quilt. Works Progress Administration Project, 1935. Franklin D. Roosevelt Library & Museum. 7420989

■ Annual Corporate Days, June 5–6 ■

Smithsonian partnership brings Wild West Warriors

According to Michelle Anne Delaney, Curator of the Photographic History Collection at the Smithsonian's National Museum of American History, New York photographer Gertrude Käsebier embarked on a deeply personal project in 1898. “Her new undertaking was inspired by viewing the grand parade of Buffalo Bill's Wild West troupe en route to New York City's Madison Square Garden,” Delaney explains. “Within a matter of weeks, Käsebier began a unique and special project photographing the Sioux Indians traveling with the show, formally and informally, in her 5th Avenue studio.”

Delaney brings Käsebier's work to the Buffalo Bill Historical Center in an exhibition titled: *Buffalo Bill's Wild West Warriors: Photographs by Gertrude Käsebier*. Selected items representing Buffalo Bill's Wild West from the Smithsonian and Historical Center collections are included.

The exhibition is on view in the John Bunker Sands Photography Gallery April 10 – August 8, 2010. ■



Gertrude Stanton Käsebier, “High Heron and Has No Horses,” 1898. Vincent Mercaldo Collection. P.71.816.1

CALENDAR of Events

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

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<div>CENTER HOURS</div> <div>MARCH 1 – April 30: 10 a.m. – 5 p.m. daily</div> <div>MAY 1 – SEPTEMBER 15: 8 a.m. – 6 p.m. daily</div>						
4	5	6	7	<div>APRIL</div> <div>Natural History Lunchtime Expedition lecture 12:15 p.m.</div> <div>1</div>	2	3
11			14	<div>“Best of” Fest at the Draper: Africa Film series—Wild Opera Tapas reception 5:30 p.m. \$ Film 7 p.m. Reservation required</div> <div>15</div>	16	17
			21	22	23	24
25	26	27	28	29	<div>Splendid Heritage: Perspectives on American Indian Art (through September 6) Patrons preview, 5 – 7 p.m. Public opening</div> <div>30</div>	<div>MAY</div>
2	3	4	5	<div>Natural History Lunchtime Expedition lecture 12:15 p.m.</div> <div>6</div>	<div>Traces of Tradition Festival: how we live, work, and play in the West</div> <div>Art of the Horse: an invitational show for western gear makers Through June 6</div> <div>7</div> <div>8</div>	
Traces of Tradition Festival		<div>Buffalo Gals Luncheon \$ Lynne Simpson: The Quilters: Performing History and the Domestic Arts Noon – 1:30 p.m. Members only. Reservation required</div>				<div>CFM Records Office open for Colorado Gun Collectors Association Annual Gun Show, Denver</div>

9	CFM Records Office open for Colorado Gun Collectors Association Annual Gun Show	10	11	12	15
16		17	18	19	22
					
Predator Parade \$ Natural History Field Expedition to Yellowstone National Park. 7 a.m. Friday – 6 p.m. Saturday (registration required)					
			25	26	27
JUNE					
			1	2	3
Natural History Lunchtime Expedition lecture 12:15 p.m.					
Corporate Member Days 8 a.m. – 6 p.m.					4
6		7	8	9	10
Winchester Club of America Annual Antique Arms Show Riley Arena, CFM Records Office open					
Winchester Club Annual Arms Show CFM Records Office open					11
13		14	15		17
Winchester Arms Collectors Association Annual Winchester Arms Show, Riley Arena, CFM Records Office open					
Winchester Arms Show CFM Records Office open Plains Indian Museum Powwow \$ Robbie Powwow Garden					18
20		21	22		25
American Custom Gunmakers Guild Annual Firearms Raffle Drawing 10 a.m.					
27		28	29	30	26
PHOTO CREDITS: • Moccasins, ca. 1835, Northeast, Huron, black-dyed hide, moose hair, silk ribbon. WC9605008. <i>Splendid Heritage</i> exhibition. • Gordon Andrus saddle, detail. Courtesy photo. • Gallery presenter Debbie Cram demonstrates spinning, 2007. • 11 year-old Noah Valdez, Northern Arapaho/Lakota dancer from Ethete, Wyoming, 2008 Plains Indian Museum Powwow. Photo by Matt Jackson.					
IT'S A DATE ... pullout calendar					
\$ Denotes additional fee required.					

***Splendid Heritage* more than an exhibition**

S*plendid Heritage: Perspectives on American Indian Art* takes its place in the Historical Center's Special Exhibitions Gallery, May 1 – September 6, 2010. After the Patrons Preview April 30, the exhibition opens to the public on May 1 with a Family Fun Day featuring Native artists, storytellers, dancers, musicians, and children's hands-on activities, 10 a.m. – 3 p.m. The Lloyd New Institute of Native American Arts, focusing on the *Splendid Heritage* and Plains Indian Museum collections, is scheduled for July 19 – 23; and lectures and Artists-in-Residence programs related to *Splendid Heritage* are scheduled throughout the summer. Check www.bbhc.org or Facebook regularly for more information. ■

Harry Jackson masterworks travel east

The Buffalo Bill Historical Center's collections aren't only displayed in the Center's galleries, but on the walls and pedestals of museums, embassies, and other public buildings throughout the world. Recently, several works by noted western artist Harry Jackson made their way to the Marine Corps National Museum in Quantico, Virginia, and the Booth Western Art Museum in Cartersville, Georgia.



Harry Jackson

Jackson served as a combat artist with the Marine Corps during World War II and called the display of his work at Quantico a "tribute" to his service during the Pacific combat.

Four of Jackson's most popular works from the Buffalo Bill Historical Center—including the ten-by-twenty-foot paintings *Range Burial* and *The Stampede*—were loaned to the Booth Museum for a five-year Jackson retrospective.

"This partnership for Harry's work bodes well for the future of both museums," Executive Director Bruce Eldredge says. Two Jackson sculptures also made the trip to Cartersville, *Stampede* and *Cosmos*. ■

New festival kicks off springtime in the Rockies

T*races of Tradition Festival: how we live, work, and play in the West* celebrates the roots, richness, and variety of America's West. Held May 7 – 9, 2010, it features activities and demonstrations of everyday life in the Northern Rockies, plus songs and stories that made work "back then" seem less like drudgery and more like fun.

The host of activities for the whole family includes dutch oven cooking; natural history spotlights; juried folk and traditional artists' sales booths, horse handling; "sheep to shawl" demonstrations; gear making, and many other "living arts and skills." A special highlight is the opening of *Art of the Horse: an invitational show for gear makers* (see page 30), on view through June 6.

Traces is held in conjunction with *Cody Wild West Days' Annual Buffalo Bill Top Notch Horse Sale* in downtown Cody and Cody Wild West Shows' Don Edwards concert.

Follow updates on the Historical Center Facebook page or www.bbhc.org. ■



Cowboys attempt to teach a dude to rope on the Pitchfork Ranch near Meeteetse, Wyoming, ca. 1930s. Charles Belden, photographer. Gift of Mr. and Mrs. Charles Belden. PN.67.797a



UnCommon Sense guides

“GOING GREEN”

By Nancy McClure

In a very real sense, a museum is all about sustainability. In celebrating the spirit of the American West, the Buffalo Bill Historical Center weaves together the stories of the western experience and shares them with its local and world-wide audience. The tapestry of the West, with its rich history, diverse cultural heritage, and fascinating natural environment, comes alive through the Center's interpretation of the objects it exhibits.

Preserving the objects that make up our artifact collection and tell these stories is the foundation of what the Center does. We plan to be here for the enjoyment and education of future generations. As Facilities Supervisor Paul Brock says, “We’re not just doing this for our grandchildren; we’re doing it for our grandchildren’s grandchildren.”

Making sense of UnCommon Sense

So it only makes sense that the Center embraces the broader goals of “sustainability” that encompass the preservation and conservation of the environment around us, around the community of Cody of which we are a part, and around the Greater Yellowstone region and the West. Public Relations Director Lee Haines sums it up this way: “It’s about being

responsible stewards of what we have around us and not just the artifacts we’re preserving inside.”

It was the Yellowstone Business Partnership (YBP) that invited the Center to join UnCommon Sense, its sustainability leadership program. As YBP notes, “the program equips businesses to make desired changes in their operations and empowers them to become sustainability leaders in their communities.” Although Historical Center staff already worked toward making operations as efficient as possible, particularly with its environmental control system under the management of Operating Engineer Phil Anthony, they considered the program and assessed its possible benefits.

“There were certainly things we could learn about how to operate more efficiently and reinforce doing the right things,” Haines explains. “As much as anything, the program is about

thinking differently. It offers the opportunity to think more broadly, or about something you hadn’t considered before.” Executive Director Bruce Eldredge actively supported involvement, and the Center joined UnCommon Sense in April 2008.

UnCommon Sense groups several businesses together in a class led by an advisor who facilitates education and peer support throughout the two years of the program. Team members attend four group workshops and also hold monthly teleconferences. While participating businesses have

included outdoor education providers and public schools, many are resorts, building industry firms, landscapers, and restaurants;

the Center is the first museum to participate.

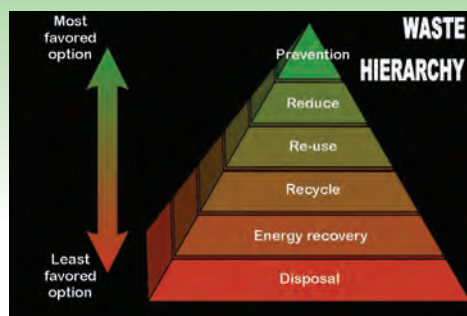
Classes progress through eight modules that include discussion of relevant topics, examples of best



The Buffalo Bill Historical Center is committed to superior stewardship of its grounds, its facility, and its collections—all for the enjoyment of its visitors, now and in the future.



"GOING GREEN"



practices, and often a tour of a facility to see sustainability principles in action. Modules include: Leading the Way, which helps the business organize its own sustainability program; Waste-Stream Management; Responsible Purchasing; Social and Community Investment; Energy Efficiency; Water Efficiency; Transportation; and Business Response to Climate Change.

With leadership from the Center's representatives at UnCommon Sense—Brock, Haines, and Dr. Charles Preston, senior curator of natural history—the Center's "green team" is a group of enthusiastic volunteers who

care about sustainability and so work their participation into their schedules. About 25 percent of the staff is actively involved. Haines says, "One of the things that makes this work is that there are people here who are very passionate about these issues."

"Diving in" to the program

In launching the green program, Brock, Haines, and Preston first surveyed the staff on their interest in sustainability concerns and extended an open invitation to all who wanted to join the team. Brock organized visits to the Park County landfill and the Cody Recycling Center to raise awareness of how waste is managed and establish a working relationship with the city recycling staff. But the first real test for anyone interested? A "dumpster dive" to assess the Center's waste stream.

In early July 2008, the new green team sorted through fifteen randomly-selected bags of trash, approximately one-third of a single day's volume during the height of the busy season. The team wanted to see what staff and visitors were throwing away, and how much of it could have been recycled or otherwise diverted from

the waste stream. Two-and-a-half months later, in mid-September, after initiating a recycling program for plastic bottles, aluminum cans, office paper, magazines, and newspapers (and continuing cardboard recycling, already in place), the team repeated the exercise.

The results? In July, only about 46 percent of the trash was truly garbage and included a large number of plastic trash bags; 30 percent consisted of items that could have been recycled (paper, plastic bottles, aluminum, magazines, newspaper, and cardboard); and 24 percent was deemed "missed opportunity"—items that could be replaced with reusable or biodegradable products. These included disposable coffee cups from break rooms and service ware from the café.

By September, the percentage of actual trash in the garbage bins had increased to 82 percent and only 2 percent was missed opportunity (Styrofoam plates and non-biodegradable cups). The presence of recyclable items in the trash was greatly reduced: the number of plastic bottles went from 26 to 4; aluminum cans from 25 to 1. Overall, the Center's efforts met the set goal of reducing



At left: Facilities Manager Paul Brock gives instructions for the Center's first "dumpster dive." Above, the "Green Team" sorted the garbage to determine how the Center could "reduce, reuse, and recycle."

"GOING GREEN"

divertible waste by at least half (from approximately 56 percent of total volume to less than 16 percent).

Going green means thinking green

The voluntary nature of the Center's green program, particularly in recycling, has been one of the program's strengths. Haines notes, "We didn't want to add a burden to a particular group of employees." Rather than expecting the Center's custodial staff to add recycling duties to their workload, those staff members who are interested—across departments—organize into teams that handle the transfer of recyclables to exterior bins and ultimately the recycling center. Currently, five teams rotate on a month-by-month schedule. And a theme has emerged: "It's nobody's job but everybody's responsibility."

Although participating on the green team is voluntary, embarking on a green program offers the opportunity to raise awareness staff-wide, to begin to shift perceptions, and to change the culture of the entire institution. To a certain extent, the impetus for a recycling program came not just from UnCommon Sense, but from visitors as well. Accustomed to recycling in their home communities, many visitors began to ask where they could recycle their plastic bottles and cans, and the green team helped provide an answer.

Following the strategy of UnCommon Sense, staff across the institution broadened their thinking beyond recycling to other areas of the operation. Because much of the missed opportunity discovered in the first dumpster dive included disposable containers and dishes from food service areas, Food and Beverage Manager Nick Morrison replaced Styrofoam, plastic, and paper used in the café with

reusable plastic cups, china dishes, and silverware.

Although this move involved some up-front purchasing cost and increased dishwashing volume, Morrison says that, overall, it had a positive impact on the bottom line by eliminating the continual expense of replenishing the disposable supplies. The additional dishwashing uses more soap and water, but, as Morrison notes, both are inexpensive and so have little effect from a cost standpoint.

To encourage green behavior in visitors, the café added a surcharge to products packaged in disposable containers like plastic bottles and "to go" cups. With signage in place to explain the surcharge in a positive way, inviting customers to join our efforts to reduce the use of disposable products by 50 percent, Morrison observes, "I don't think I've heard one negative comment about the surcharge." Most customers buy fountain soft drinks (sold in the café's stock of reusable cups) rather than bottled ones.

Going green isn't always cheap

Because responsible action in sustainability often involves balancing competing factors like cost, UnCommon Sense addresses economic aspects as well as "green" ones. In making choices that involve cost, Brock explains, "There are economic decisions that go into it, and you don't always come down on the side of green. It depends on how it affects your business."

A perfect example of this balancing act is found in the Center's landscaped sculpture gardens. In summer 2009, Grounds Supervisor Kyle Bales switched from chemical fertilizer to a natural, microbe-based fertilizer from local company Bio-Alternatives in three sculpture gardens. The gardens

look the same—green and vibrant—but the organic fertilizer builds up root systems better than standard, chemical fertilizer, making the grass healthier.

The healthier plants are more efficient at absorbing and retaining water, reducing water use in the gardens by 30 percent. Thus the Center saves water by using the environmentally-friendly fertilizer and sets a good example in sustainability. The cost of the organic fertilizer, though, is twice that of the chemical fertilizer used previously, nor does using less water lower the water bill because it is a set monthly charge. Bales plans to continue using the new fertilizer in the three gardens, but the added expense currently prevents the Center from expanding its use to the rest of the grounds.

Water is an important issue inside the building as well. Maintaining stable temperature and humidity levels is



The Cashman-Greever Garden was one of the places where organic fertilizer replaced chemical fertilizer.

"GOING GREEN"



About half the Center's water usage goes toward humidification to preserve objects and exhibits such as the Frederic Remington Studio.

essential in museum management and necessary for the preservation of the collection. Of the roughly five million gallons of treated water used per year, about half goes toward humidification. Such large water usage surprised the Center's UnCommon Sense classmates, but is one of the business factors that must be taken into account in the sustainability program. As Haines puts it, "What, in fact, we are sustaining here is our collection, and it requires that much water."

In water efficiency, then, the Center must look to ways of lessening the impact without compromising our commitment to the preservation of the collection. In the future, as environmental control systems are upgraded or replaced, new equipment will reduce the amount of waste water generated during humidification. Improvements to heating and cooling equipment will also increase the energy efficiency of the building. While significant work on these systems has so far been cost-prohibitive, the Center has received a grant to fund several projects in 2010.

Prepared and submitted by Grants Coordinator Lynn Pitet and Anthony, the \$592,500 SEP-ARRA (State Energy Program-American Recovery and

Reinvestment Act) grant will help the Center complete projects set forth in a mechanical systems master plan drawn up several years ago, as well as address issues identified in a recent energy audit conducted by CTA Architects and Engineers of Billings, Montana. The six projects will not only improve energy efficiency throughout the building, but also decrease utility costs.

The journey has just begun

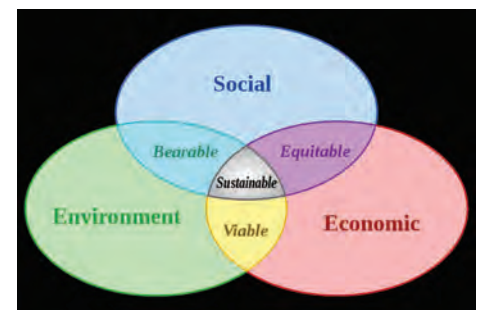
Moving forward, the Buffalo Bill Historical Center will continue to grow its green program. In addition to the energy conservation projects the grant will fund, construction projects now have sustainability built into their designs. The 2009 reinstallation of the Whitney Gallery of Western Art used LEED-certified (Leadership in Energy and Environmental Design) products. Brock plans to make the renovation of the Buffalo Bill Museum, slated for 2012, a LEED project as well. As the project's manager, Brock will become certified as a LEED Green Associate, who demonstrates knowledge of green design, construction, and operations.

New sustainability purchasing guidelines at the Center call for

evaluation and comparison of products based on price, quality, performance, and environmental impact. Environmentally-preferable products will be purchased when their cost and performance are in keeping with sound business practices, but such a transition takes some time. Custodial Supervisor Danny Reid explains: "Once we have exhausted our existing cleaning chemicals, they will be replaced with green seal certified products."

Some challenges remain and mirror the broader issues of sustainability in the West. Interpretive Specialist and Natural Science Educator Emily Buckles is leading the discussion of transportation challenges and working with the green team to come up with innovative ways to change behavior. Through a staff survey, Buckles learned that, currently, 95 percent of those who responded drive to work alone and most round trips are less than five miles.

"I think the challenge with us in the West is that we have unlimited space and free parking," says Buckles. "There's not a huge incentive to not drive." To change that, the green team is considering incentives to encourage carpooling and alternative transportation. Ideas include rewarding people for walking or bicycling to work through the Center's wellness program, and setting up



The Center has discovered that sustainability is a complex issue with many facets as illustrated by this commonly-used diagram.

"GOING GREEN"

periodic challenge weeks to promote and track carpooling.

The Center graduates from the UnCommon Sense program in April 2010 with the tools to continue and enhance the green program already established, and to become sustainability leaders in the community. The green team will take it from there. "The volunteer core staff has to maintain momentum," Brock says. "When you look at the energy level that gets applied to this program, I have no doubt they will."

Looking ahead, Brock and Haines are optimistic about the health and long-term viability of the green program at the Center—about "sustaining sustainability." As Brock says, "It has become routine," meaning that keeping each plastic bottle out of the trash, emptying recycling containers when they are full, planning environmentally sustainable construction projects—in short, "thinking green"—is now part of the culture of the institution and permeates all that we do. ■

Nancy McClure is the assistant editor in the public relations department at the Buffalo Bill Historical Center. She



Nancy McClure

began her museum career in 1991 as a seasonal worker at South Pass City State Historic Site near Wyoming's Wind River Mountains. She served as curator at Trail End State Historic

Site, a historic house museum in Sheridan, Wyoming, from 1995 through 2005. McClure holds a bachelor's and a master's degree in history, with an emphasis in public history, and came to the Historical Center's public relations department in 2006.

THE SEP-ARRA GRANT

The \$592,500 in stimulus money awarded through the American Recovery and Reinvestment Act is a result of legislation that appropriated funds for the U.S. Department of Energy to distribute through formula-based State Energy Program grants. The Center's grant will fund six energy conservation projects:

- Replacing air handling systems that currently use steam humidification with new ones using atomization.
- Converting steam heating systems to hot water in seven existing air handlers.
- Installing variable-speed drives on single-zone air handling systems to reduce airflow rates and energy usage to match demand.
- Replacing less efficient lamps with longer-lasting LED equivalents.
- Sealing an insulation gap between the top of a particular exterior wall and the roof.
- Insulating and waterproofing a now-bypassed ventilation cupola.



Operating Engineer Phil Anthony is pictured with boilers that will take on the load of heating older parts of the Historical Center, areas where inefficient and outdated equipment will be scrapped.

TAKING OUT THE TRASH

When thinking green, one small change can have a positive ripple effect. Before the Center formally embarked on its sustainability program, custodial staff routinely removed trash from each office every night. A byproduct of this service? Tens of thousands of plastic trash bags sent to the landfill. Adding these often near-empty bags to full bags from public areas of the building, the Center tossed over 50,000 trash bags a year.

The change? Shifting responsibility for their own office trash to each staff member. Custodians no longer empty trash from staff areas; individuals now carry their own trash to the exterior dumpsters when the bag is full. The result? A tenth as many plastic trash bags go to the landfill. Yes, the Center cut that 50,000 figure down to around 5,000 as a result.

The ripple effect? Fewer trash bags. Lower custodial supply cost. More time for custodians to concentrate on public areas. Lower labor costs. Increased awareness by individual staff members as to what they throw away. Incentive to separate recyclable items from trash. Increased personal responsibility on the part of staff members for their impact on the earth. In short, a green program success!



Winter Eagle Watch

Young bald eagle

By Jennifer McDonald

Nature buffs are always excited at the opportunity to “take to the field” to experience the wildlife of the Greater Yellowstone region—especially in the company of the knowledgeable staff of the Draper Museum of Natural History. Here, Program Manager Jennifer McDonald shares insights into three popular field expeditions.

The bald eagle rose sharply over the river, paused, and watched for any sign of movement in the water below. Then it wheeled, dived, and pulled up just above the surface, but to no avail: The fish escaped. As the eagle banked toward two geese perched oddly on the cliff high above, their heads raised in alarm. Raucous honks echoed off the rocks as they frantically beat their wings and made their exit. In our binoculars, we could see the detail of each eagle feather, and as we hushed our voices, we heard the hiss of feathers sliding through the air when the eagle glided overhead.

During the Winter Eagle Watch Field Expedition, Dr. Charles R. Preston, curator of the Draper Museum of


Natural History, fifteen guests, and I were treated to so many exciting and rare sights, we hardly knew what to talk about first. The eagle we watched fishing over Wyoming’s Clark’s Fork River had spent at least fifteen minutes performing aerial antics so close to us that we were speechless. We observed so many bald and golden eagles, as well as rough-legged and red-tailed hawks, that it was easy to lose track of how many we’d seen. By noon, we were ready for lunch and reviewed the morning’s highlights over bowls of hot chili at a small café near Clark, Wyoming. An unexpected and delightful sighting was the fifteen or so black rosy finches in the willow trees right next to the café.

The day’s last highlight came as we joined local raptor rehabilitator, Susan Ahalt of Ironside Bird Rescue, at the

Taking to the field

WITH THE

Draper Museum of Natural History



Day-trippers scan the Lamar Valley for signs of predators.



Great horned owl, Jim Peaco, 1996. National Park Service photo.



Dr. Charles R. Preston, center, provides expert commentary on the area.



Saw whet owl, Stan Canter, 1967. NPS photo.

mouth of Clark's Fork Canyon as she released a juvenile red-tailed hawk she had nursed back to health. We all gathered around and admired the bird up close as Susan gently removed it from the crate. Next, she asked us all to take a step back so she could remove the hood from the hawk's head. The bird's eyes blazed, ready to take on anything the wilds of Wyoming could dish out. Susan prepared us for what the bird was likely to do upon release, and then she gave the words, "OK—now!" as he was tossed gently into the air. The bird lifted, hesitated, and landed back on the ground at our feet. After getting his bearings, though, he took off and flew with great strength back to a life in the wild.

Owl Prowl

Eagles are relatively easy to observe as they are big and usually perch in prominent places. Owls, on the other hand, are a bit harder to see, but will readily respond to the calls of other owls when they are defending territories and attracting mates. Breeding season is a good time of year to locate owls using recorded calls. On a frigid,

late-February evening in 2009, fifteen "Owl Prowlers" joined Natural History Educator Emily Hansel and me on an excursion to Yellowtail Wildlife Management Area near Lovell, Wyoming.

At the first stop, we made our way through the dry, squeaky snow to the edge of the parking area. It was a cold, clear night, and the stars glistened in the sky. Young cottonwood and Russian olive trees created a tangle of branches in the dark. I played the calls one by one, starting with the smaller owls like screech owls and saw-whet owls and worked up to the big one—the great horned owl.

Anticipation was running high as I paused the CD player, and we listened: silence. I played another series of calls with no luck. Finally, we got a response: A chorus of coyotes yipped away in the distance, and while appreciated, it wasn't what we hoped for. After a few more times playing the owl calls to no effect, we decided to drive on and try another

spot. We are careful not to play calls in the same spot more than once or twice as repeated calling could cause the birds undue stress and disrupt their reproduction. By now, the crew was beginning to joke about whether or not one can really get owls to call back, let alone actually get a glimpse of one.

At the next stop, I again played the whole series of calls—still no response. I played the great horned owl calls a second time and was surprised and thrilled when an eastern screech owl answered. They usually react to great horned calls by being very quiet, but then there was a second call. The owls whistled back and forth with each other and my CD player. After several minutes, one came closer, and even those in our group who at first could not hear the

calls well, now smiled and nodded that they could.

"I never knew an owl could make a sound like that," several people exclaimed. Now, everybody was a-buzz with excited chatter, and we loaded back into the vans to see what else we could find.

After a couple of fruitless stops, we heard three species from one place. There was a great-horned owl in the distance, a long-eared owl close by, and a saw-whet owl that tooted away and wouldn't quit. Now all we needed was to *see* an owl, a sight everybody was ready for after hearing so many.

At the last stop, a great-horned owl responded from a good distance away. I played my CD; the owl called back. I played again; it hooted back. This happened for a good ten minutes with the owl no closer. I took a little break, played the CD again, and suggested to an increasingly cold and restless group that we wait just a moment or two longer.

We had not heard the owl in several minutes, and I was worried that it had flown away. Suddenly, the owl hooted loudly from a spot right in front of us! It had flown in silently and seemed ready to finally chase the "intruder" away. I played the great-horned owl track one more time, and then the owl's mate joined in. We listened for several minutes as the pair hooted a duet from a mere fifteen yards away.

Finally, since everyone wanted a look at them, we turned on our flashlights, and there in the top of the cottonwood we could see one of the owls, its white throat patch puffing out as it hooted. The pair flew off a short distance, and we lost sight of them. Thrilled—and

now thoroughly chilled to the bone—we broke out the hot chocolate and brownies for a tailgate party under the stars.

Predator Parade

On the last Saturday in May 2009, fifteen guests, Preston, and I left the Historical Center at 4:30 a.m.: One needs to get up early to look for wolves and bears in Yellowstone National Park's Lamar Valley. We drove along the Chief Joseph Highway and arrived at Yellowstone National Park's Northeast Entrance at Silver Gate, Montana. Just as the sun started to rise, we saw several groups of cow elk in the green meadows, their new summer coats sleek and red. But that was only the beginning.

After we passed through the entrance, we caught a glimpse of a moose, and shortly after that, a stop near some cliffs gave us a nice look at a mountain goat—an uncommon sight since mountain goats are not native to Yellowstone and only inhabit the northeast corner of the park in

the Absaroka Mountain Range. Mountain goats colonized the park from areas farther north where they were introduced by the Montana Department of Fish, Wildlife and Parks to provide hunting opportunities. This particular goat was just resting on the rocks and chewing its cud. After everyone got a look, we moved further west into Lamar Valley itself.

At a pullout commanding a good view of the entire valley, we parked and set up spotting scopes. Several in the group had never seen a wolf and were very hopeful of spotting one. We located a herd of elk grazing on the bench across the river, a large herd of bison on the sagebrush flat next to the river, and a bald eagle nest in a large Douglas fir tree.

Suddenly, someone called out, "There are two wolves approaching the elk!" Excitement ran high, and we all repositioned our scopes toward the elk. Alas, the "wolves," as is often the case, were in fact coyotes. They approached the elk—which stood tall and faced the coyotes—to within fifteen yards or so, paused only for a



There is an osprey on this nest.



The pullout commanded a good view of the entire valley.



Those in the field expedition could only hope a grizzly bear would be part of the "Predator Parade."

few moments, and then meandered on down the hill and out of sight.

Minutes later, though, coyote's big cousin did appear: The wolf was decidedly long-legged and large, even at a mile away, and it was black—a dead giveaway that this “wild dog” was not a coyote. It trotted leisurely through the sagebrush and past the bison, showing no interest in them nor they in him—finally disappearing out of sight behind a hill.

In the meantime, no bears yet, but with everyone's mood flying high, we set out for the Tower Falls area and then Hayden Valley.

On the way, we spotted two grizzlies, one large and one small, high on a hill. After watching the way the bigger one followed the other, we realized we were sneaking a peak at grizzly bear courtship. We laughed as the male edged closer, and the female continued to walk away.

Near Tower Junction, we observed bighorn sheep ewes with lambs on cliffs above Tower Creek, peered down into an osprey nest in the canyon below, and finally spotted the peregrine falcon Preston had assured us usually had an eyrie (nest) there. On Mt. Washburn, we tried in vain to

locate bears with our spotting scopes and binoculars. At the same time, we realized how tired we were; after all, it was now 2 p.m., and we had been up since 3:30 a.m. or so!

We decided to make one last stop at Trout Creek in the Hayden Valley where I had seen a grizzly sow with a yearling cub the week before. Sometimes, sows with cubs don't journey far, so we hoped they might still be in the area—and they were! In fact, they were only a hundred yards from the spot I had seen them the week before. Even better, the sow was on her back, nursing the cub. It was an amazing end to an amazing day.

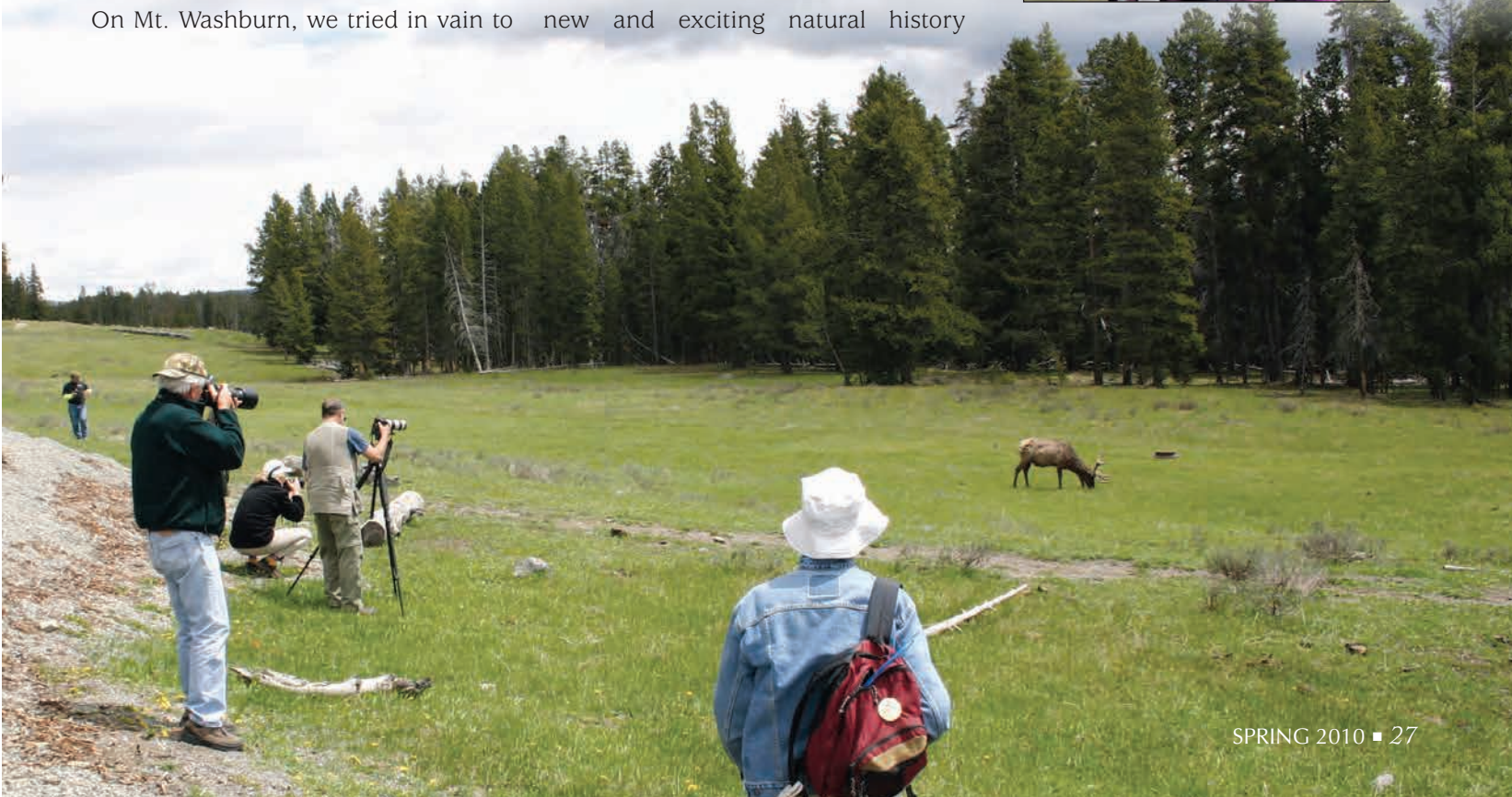
Up close and personal in the Greater Yellowstone region

The Draper Museum of Natural History connects people with the Greater Yellowstone region in many ways, but our field expeditions are some of the best—and most popular—ways to know it in a personal way. We are adding new field trips in 2010, including a trip to observe nesting golden eagles and participate in Preston's research for a day. We have new and exciting natural history

programs on-site as well, including presentations with live raptors and sleepovers for local youth. Look for highlights of these events in upcoming issues. For more information, visit our Web site at www.bbhc.org. ■

Jennifer McDonald is the Program Manager for the Draper Museum of Natural History. She is a Certified Interpretive Guide, has a BA in Biology from Earlham College in Richmond, Indiana, and her areas of specialty include large mammals and birds. She has called the Yellowstone area home since 1993.

Jennifer McDonald



Treasures from our West

THEODORE ROOSEVELT'S SADDLE

In addition to the personal artifacts of William F. “Buffalo Bill” Cody housed in the Buffalo Bill Museum, there are many objects that were once owned by some of Cody’s famous contemporaries. One such individual was Theodore Roosevelt, who used this saddle on his ranch in Medora, North Dakota, long before he became our twenty-sixth President.

Made about 1885 by renowned saddlemaker J.S. Collins of Cheyenne, Wyoming, the Cheyenne-roll style cantle, or back of the seat, is tooled with the initials “T.R.” and the maker’s shield. It is an A-frame saddle with a three-quarters seat, double rigging, and heavy floral tooling over the entire saddle.

When the saddle was hand-delivered in 1990 by the donors, Ed Stabler also brought along his horse. In the field behind the Center, he saddled up with the Roosevelt saddle and rode to the front door. Then, he dismounted, unsaddled his horse, and handed the saddle to the staff of the museum. Stabler wanted to be sure he was the last person to ride TR’s saddle! ■



Buffalo Bill Museum. Gift of Mr. and Mrs. Edward B. Stabler. 1.69.2641

COOPER'S HAWKS

Visitors with our popular natural history behind-the-scenes tours are often surprised by the important role we play in society. In addition to field-based research, exhibitions, and field and gallery-based programs and lectures, we help gather and record information about the variety of life on earth—especially in our area: the Greater Yellowstone region. As such, we are now a key link in the international network of institutions documenting wildlife populations in and around Yellowstone.

These specimens represent four immature Cooper’s Hawk (*Accipiter cooperii*) birds from our area. As a federal and state repository, we received their carcasses after the birds collided with windows or other structures, which is not uncommon in their single-minded pursuit of prey. This is especially true of Cooper’s Hawks and their close relatives, Sharp-shinned Hawks (*Accipiter striatus*). These raptors specialize in hunting other birds and often capture them on the fly! If you use a bird feeder in the winter, you will probably see one of these opportunists looking for a meal.

Here, staff and volunteers prepared two specimens as traditional study skins, and two as flat skins (with wings



Draper Museum of Natural History. DRA.304.182, 183, 185, 186

out)—each treated and housed to basically last forever. They are used to study geographic range of the species, variations in size and plumage, presence of environmental contaminants on feathers, or genetic studies from extracted DNA. We also use them to train students, support public educational programs, and help wildlife artists create accurate representations. While the untrained eye may view these specimens as odd-looking, dead animals, they are priceless to the communities that natural history museums serve. ■

WINCHESTER FACTORY LINTEL



Cody Firearms Museum. Gift of Olin Corporation, Winchester Arms Collection.

In 1975, the Winchester Arms Collection arrived at the Buffalo Bill Historical Center under the terms of a long-term loan from the Olin Corporation. Ownership of the collection was formally transferred to the Center in 1988, and by 1991, the Cody Firearms Museum wing was added to house the objects.

This granite lintel, now here at the Historical Center, hung over the entrance to the Winchester Repeating Arms Factory in New Haven, Connecticut. Chiseled from an eight-inch thick solid slab of granite, the rock itself weighs more than two tons. It is part of the Winchester Arms Collection and is the largest artifact in the firearms section of the Buffalo Bill Historical Center. ■

THE MEDICINE ROBE, MAYNARD DIXON

As a young man, Maynard Dixon admired the vivid illustrations of well-known artist Frederic Remington. Dixon became an illustrator himself in the 1890s, depicting traditional western subjects—cowboys, Indians, and landscapes. By 1912, Dixon turned his full attention to painting.

For *The Medicine Robe*, Dixon captured the light and colors of the West with



Whitney Gallery of Western Art. Maynard Dixon (1875 – 1946). *The Medicine Robe*, 1915. Oil on canvas. Gift of Mr. and Mrs. Godwin Pelissier. 2.73

an impressionist painting style. He applied quick dabs of paint to his canvas, rather than smoothly blending the colors together. Dixon based the powerful, central figure on a Plains Indian. He used similar colors in both the landscape and the figure, making the Native American seem inherently connected to the land around him. Unlike Remington's action-packed paintings of cowboys, *The Medicine Robe* reflects a calm moment, infused with the vibrant hues of the landscape. As such, Dixon encourages viewers to also pause and take a tranquil moment to appreciate the wonders around them. ■

BANNER



Plains Indian Museum. Museum Purchase. NA.302.102

Arthur Amiotte, an Oglala Lakota artist and member of the Plains Indian Museum Advisory Board, believes that as a teacher, artist, and art historian, he should be a master of many artistic mediums in order to encourage students and other artists to understand Native American cultural traditions.

Amiotte's art often addresses the persistence of Plains tribal traditions through the transitional reservation period. With bold colors and simple form, this banner represents a ribbon dress of the type worn by Lakota women from the 1880s until about 1940. Half the wool dress trimmed with satin ribbons is shown together with the belt of silver conchos.

"The arts document and push the frontiers of creativity by adapting to forces of modernity," Amiotte says, "without forgetting the timelessness of tribal belief and wisdom." ■



Art OF THE Horse

AN INVITATIONAL WESTERN GEAR MAKERS SHOW

May 7 – June 6, 2010, 8 a.m. – 6 p.m. daily

BUFFALO BILL HISTORICAL CENTER

720 Sheridan Avenue ♦ Cody, Wyoming 82414

307.587.2619 ♦ www.bbhc.org ♦ www.codywildwestdays.com

*It's what all the
well-dressed horses are wearing*

Around Cody, Wyoming, the place William F. "Buffalo Bill" Cody called his "town in the Rockies," there are nearly as many horses as there are people. And in these parts, folks like to dress up their ponies.

Lucky for both horses and riders, the Buffalo Bill Historical Center corrals some of the best saddle and gear makers for *Art of the Horse: An Invitational Show for Western Gear Makers*, May 7 – June 6, 2010. Master silver engravers, saddle makers, rawhide braiders, horsehair hitchers, and bit and spur makers—twenty-five men and women in all—share their one-of-a-kind work with visitors who may not know a mecate from a bosal.

A free public reception kicks off the show Friday evening, May 7, 6 p.m., with special guest Bill Reynolds, noted author of *The Art of the Western Saddle*. For more information, contact Creative Arts West Events Coordinator, Jill Gleich,

jillo@bbhc.org or 307.587.2619.

And while you're here, check out Cody Wild West Days (May 7 – 9), a weekend of barrel racing, ranch rodeo, ranch sorting, and a downtown horse sale. Saddle up!



Saddlebags, Keith Seidel. 1.69.6206



Spurs, 1912. Mary Jester Allen Collection. 1.69.5



Lariat. 1.69.5766

PARTICIPATING GEAR MAKERS

David Alderson, Twin Falls, Idaho
Gordon Andrus, Cody, Wyoming
Don Butler, Sheridan, Wyoming
Vince Donley, Parkman, Wyoming
Aaron Fandek, Huntley, Montana
William "Bill" Rex Gardner, Sheridan, Wyoming
Al Gould, Clovis, California
Sara Douglas Hagel, Dayton, Wyoming
Todd Hansen, Molt, Montana
Chester Hape, Sheridan, Wyoming
Dale Harwood, Shelly, Idaho
Chuck Irwin, Solvang, California

Jim Jackson, Sheridan, Wyoming
Bob Klenda, Meeker, Colorado
Steve Mecum, Crowheart, Wyoming
Sharon Paulin, Pine Valley, California
Gary Ray, Powell, Wyoming
Keith Seidel, Cody, Wyoming
Jesse W. Smith, Pritchett, Colorado
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Nate Wald, Lodge Grass, Montana
Jeremiah Watt, Coalinga, California
Link Weaver, Sheridan, Wyoming
Chas Weldon, Billings, Montana

Art of the Horse is supported in part by a grant from the Wyoming Arts Council, through funding from the Wyoming State Legislature and the National Endowment for the Arts.



Children at Valley Ranch. Gift of Irving H. "Larry" Larom Estate. P.14.1

New Yorker L.H. "Larry" Larom first visited Jim and "Buckskin" Jenny McLaughlin's Valley Home Ranch southwest of Cody, Wyoming, in 1910. Larom and his Princeton classmate, Win Brooks, purchased the property for a cattle ranch in 1915. Like other ranchers with many eastern friends, they discovered their hospitality cost more than they could afford so they became dude ranchers! Here are a few of their buckaroos. ■

See thousands of historic photographs from the archives of the Buffalo Bill Historical Center online at www.bbhc.org/hmrl/collection.cfm.



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N.C. Wyeth (1882 – 1945).
"Bucking," 1904 – 1905. Gift
of John M. Schiff. 2.77 (detail)



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