



BUFFALO BILL
HISTORICAL
CENTER

NEWS

FALL 1996



CALENDAR OF EVENTS

MUSEUM HOURS:

September - 8 am to 8 pm

October - 8 am to 5 pm

November - 10 am to 3 pm Tues. – Sun.

SEPTEMBER

- 16-19 Western Design Conference. Cody Auditorium. Seminar sessions at Historical Center.
- 20 Buffalo Bill Art Show and Sale. 5 pm. Cody Country Art League Building across Eighth Street from Historical Center.
- 21 20th Annual Patrons Ball. Museum closes to the public at 3 pm.
- 26-29 20th Annual Plains Indian Seminar. *Powerful Expressions - Art of Plains Indian Women*. Keynote address 7 pm, reception 8 pm September 26. Seminar sessions, September 27-29.

OCTOBER

- 19 Family Fun Day, *Fall Into Art*. Fun-filled hands-on activities for children of all ages.
- 31 Children's Wild West Halloween party for patrons' families. 4-6 pm.

NOVEMBER

- 14-15 Native American Day School Programs.
- 16 Family Fun Day. Fun-filled hands-on activities for children of all ages.
- 30 Buffalo Bill Historical Center closes for the season.

DECEMBER

- 6 Annual Holiday Open House and Museum Selections Sale. 6-9 pm. A free evening of holiday music and activities.

NEWS is published quarterly as a benefit of membership in the Buffalo Bill Historical Center. For information about membership contact:

Jane Sanders, Director of Membership,
Buffalo Bill Historical Center, 720 Sheridan Avenue,
Cody, WY 82414 or call (307) 587-4771, ext. 4032.

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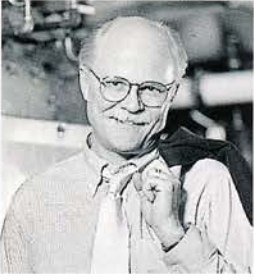
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The Buffalo Bill Historical Center is a private, non-profit educational institution dedicated to preserving and interpreting the cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Cody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



The recently published *Buffalo Bill Museum* features highlights of the museum's collections. (See story p. 15).

Cover: (From left) Kiowa Awl Case, ca. 1885. Adolph Spohr Collection, gift of Larry Sheerin. Sioux Doll, ca. 1885, Catherine Bradford McClellan Collection, gift of the Coe Foundation. Arapaho Pouch, ca. 1885, gift of Lucille M. Wright. Objects selected to represent the theme of the Buffalo Bill Historical Center's 1996 Plains Indian Seminar: *Powerful Expressions — Art of Plains Indian Women*. Cover photo by Devendra Shrikhande.



by Wally Reber, Interim Director

A MOVE TOWARD GREATER SELF-SUFFICIENCY

More than a decade ago, as the Center's business manager, I was asked very abruptly by a visitor to justify our admission rate, especially when a museum "can't cost that much to run." I thought at the time that in the answering I had acquitted myself well. With more than ten years to reflect on my response, I am not sure my answer now would be different, but I would spend a moment or two emphasizing a small point. In a general sense, as a museum, we strive to "edify" and "uplift." In a specific sense, as a business, we strive to balance our income and our expenses.

The question of our reasons, and possibly our right, to be actively engaged in certain business enterprises, has recently surfaced. With that recent interest as motivation, I would like to present a brief case for the Center's revenue generating activity, or its business enterprise.

Broadly speaking, it costs more than \$5 million per year to operate the Center and to provide its current programs. About half of that amount is paid in wages, taxes and benefits to a full-time staff of 69 and a seasonal and part-time staff totalling 101. The remaining half of the budget is consumed by program expense in the arenas of curation, collections, education, development and administration, or operating expense like building operations, security and custodial activity. To raise that \$5 million, the Center relies on admissions and gift shop revenue to provide just over half of the total, with earnings from our operating endowment and development program, which involves membership, the annual fund and the Patrons Ball, providing the remainder.

Our business enterprise is first in line to provide service to our visitors and support for our financial

need and has a direct and measurable effect on our revenue needs. It also is an obligatory responsibility, as the Center seeks an economic equilibrium, a degree of financial self-sufficiency, which can help sustain the varied programs of the institution, in spite of the challenges our future may hold. Depending upon your perspective, those same programs of the Center might also have an impact on the health of main street Cody.

As we rapidly approach the 21st century, the Center, through its planning process, involving both staff and

trustees, has come to a startlingly simple realization. Visitation to Cody and the Center is a straightforward mathematical function of how Yellowstone Park does generally. Plainly said, as Park attendance goes, so goes the East Gate. As East Gate traffic goes, so goes Cody's traffic, and as Cody's traffic goes, so goes the Center.

During the next decade, business in Cody will do everything in its power to stabilize current consumer traffic from Yellowstone and the region and minimize the possible impact of its decline.

Considering that the Center's dominant revenue contributing elements are also subject to the vagaries of tourist travel patterns, often re-defined by road construction schedules or perhaps altered by park administrative philosophies, we, like every business on main street have an obligation to our individual share-

holders, our members, donors, trustees and staff to be as responsible, creative and motivated as we possibly can in our business enterprise . . . not to simply survive, but to succeed.

"Our business enterprise has a direct and measurable effect on our revenue needs. It also is an obligatory responsibility as the Center seeks an economic equilibrium, a degree of financial self-sufficiency which can help sustain the varied programs of the institution, in spite of the challenges our future may hold."

ART OF PLAINS INDIAN WOMEN IS SEMINAR THEME

by Lillian Turner
Public Programs Coordinator

Continuing interest in Plains Indian history and culture brings individuals each year from throughout the United States, Canada, and Europe to Cody, Wyoming, for the Buffalo Bill Historical Center's annual Plains Indian Seminar, now celebrating its twentieth anniversary. The theme for the 1996 seminar is *Powerful Expressions: Art of Plains Indian Women*.

Begun in 1977 to explore the traditions in Northern Plains Indian art, the seminar has expanded over the years from a one-day series of five speakers to three full days of presentations which also have broadened the initial focus. During its twenty-year history the seminar has interpreted a variety of themes: design symbolism and decoration, sacred materials, attire and adornment, the art of specific tribes or regions of the plains, Plains Indians and their photographers, the role of the horse, and contemporary art.

Seminar activities begin Thursday evening, September 26, at 7:00 pm in the Coe Auditorium with the keynote address, "Kiowa Generations: The Art of Vanessa Jennings," presented by JoAllyn Archambault, director of the American Indian Program at the National Museum of Natural History at the Smithsonian Institution. A reception for seminar participants will follow the presentation.

Artists will be the subjects of two additional papers: Lynda Clark Crabtree, director of the South Dakota Art Museum, will discuss the life and work of JoAnne Bird; Susan Prendergast Schoelwer will take us behind the scenes as Plains women meet George Catlin.

Other presentations and panel discussions will include such topics as the "humble digging stick" with John Ewers, ethnologist emeritus at the Smithsonian Institution, providing insight into this symbol of women's contributions to Plains Indian culture. Both Allen Chronister and Winfield Coleman offer papers on

the topic of rawhide painting, Chronister relating northern Sioux beadwork styles to parfleche painting and Coleman discoursing on Cheyenne women's rawhide painting.

Specific art creations will be the focus of several presentations: Kiowa and Comanche lattice cradles by Barbara Hail, deputy director and curator of the Haffenreffer Museum of Anthropology at Brown University; Lakota navel amulets, Carl Gombert, art history department at Maryville College; pictorial quilts, Joyce Herold, curator of ethnology at the Denver Museum of Natural History; women's dresses, Colin Taylor, educator and author from Hastings, England; and star quilts, Kim Elise Taylor, Historical Museum at Fort Missoula, Montana.

The economics of cultural survival will be presented by Mariana Mace, curator of the Paul Jensen Arctic Museum at Western Oregon State College. Related to this will be presentations by Lynne Spriggs, visiting lecturer at Harvard University, who will discuss Blackfeet women's craft cooperatives, and Tressa Berman of the Arizona State University West's Anthropology Department who will talk about creating alternative spaces for the production and display of American Indian women's art.

Barbara Feezor-Stewart of the American Studies Department at Arizona State University West will present the history, healing, art, and storytelling of the Mdewakanton women. Benson

Lanford's presentation focuses on the historic arts of the berdache or "two-spirit" people. Rounding out the weekend of papers will be a trio of presenters from the University of Tennessee—Michael Logan, Douglas Schmittou, and Julie Iddins—who will offer a case study from the 19th century Plains culture area, "Sexual Selection and the Relative Complexity of Ornamentation."

Details about the Plains Indian Seminar are available in the seminar brochure or by calling the Education Department at (307) 578-4007.



Southern Arapaho Ghost Dance Dress, c. 1890,
Gift of J. C. Nichols.

REMINGTON EXHIBITION CELEBRATES CATALOGUE RAISONNE

by Melissa J. Webster
Assistant Curator

On the evening of May 14, the exhibition *In Search of Frederic Remington* opened to patrons of the Buffalo Bill Historical Center. Made possible by Ford Motor Company, the exhibition celebrates and complements the publication of *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*.

The Center welcomed back for the evening Peter Hassrick, former director, co-author of the book and co-curator of the show. To a filled Coe Auditorium, Hassrick commenced with a lecture on Frederic Remington, his art and its place in the history of American art. Melissa Webster, also co-author of the book and co-curator of the exhibit, spoke on the research involved in compiling the Remington catalogue raisonné.

After the talks, people adjourned upstairs for refreshments and welcoming remarks by staff, or headed towards the exhibit to view the show for the first time in its entirety. The Center was particularly honored to have in attendance Leo Brennan, vice president and executive director of the Ford Motor Company Fund and Michelle Marine, program manager of Ford. Mr. Brennan spoke warmly and enthusiastically about the Remington exhibition and Ford's belief in the history of the West as part of our national legacy. Also present were lenders to the show, both representatives of other museums as well as private collectors, whose willingness to share their artworks with the public has enhanced immeasurably the viewer's experience of the exhibition.

In Search of Frederic Remington remained at the Historical Center until July 31. It then traveled to the Autry Museum of Western Heritage, Los Angeles, California, where it will be on view September 14 - December 1, 1996. Subsequent venues include the Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana, February 1 - April 20, 1997,

and the National Cowboy Hall of Fame, Oklahoma City, Oklahoma, May 30 - August 15, 1997.

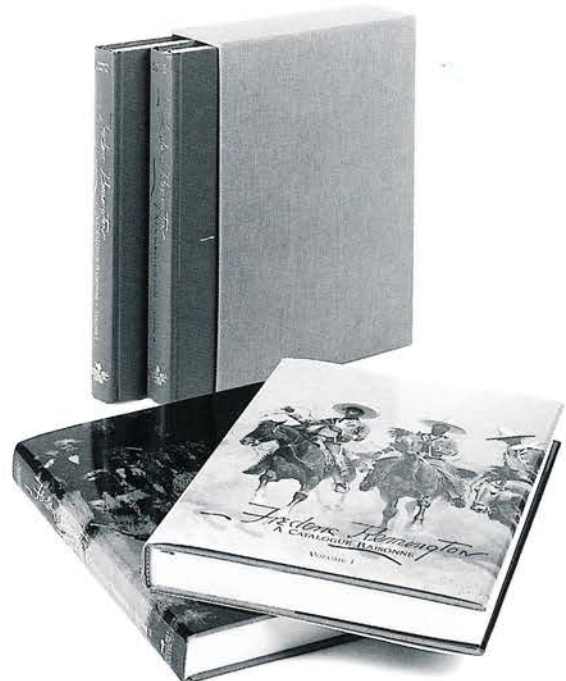
As the exhibition travels, the Remington catalogue raisonné will remain available at the Buffalo Bill Historical Center's Museum Selections gift shop and through their mail-order catalogue (800-533-3838).

Underwritten by William B. Ruger and the Nelda C. and H. J. Lutzer Stark Foundation, the book comes in leather-bound (\$500) and cloth-bound (\$250) editions.

Representing more than a decade of exhaustive research and scholarship, the two-volume set with accompanying CD-ROM lists all of Frederic Remington's known paintings, watercolors and drawings and includes 3,200 illustrations and 110 color plates. It is the most complete source of Remington's art to date and is fast becoming the standard Remington reference.



Leo Brennan of Ford Motor Company addresses patrons at the opening of the exhibition *In Search of Frederic Remington*.



Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings by Peter H. Hassrick and Melissa J. Webster is available at the Historical Center's Museum Selections gift shop.

JOSEPH HENRY SHARP'S MONOTYPES:

by Marie Watkins

In the late nineteenth century American artists rediscovered the monotype process. Joseph Henry Sharp (1859-1953) of Cincinnati was on the cutting edge of this latest artistic development along with his eastern modernist colleagues. His accomplishments have been overlooked, however, in the current art historical literature on this art form.¹ Sharp contributed a distinctive subject matter with his monotypes of American Indians,



J. H. Sharp (1859-1953), *Wolf Ear, Sioux*, monotype, ca. 1900, 10 7/8 x 6 3/4 inches. Buffalo Bill Historical Center. Gift of Joseph M. Roebling.

such as *Chief Red Cloud*, *Chief Two Moons*, *Spotted Elk* and two versions of *Wolf Ear*. The Whitney Gallery collection includes these five portraits, as well as Sharp's European landscape monotype, *Afterglow*.²

The monotype appeared as early as the seventeenth century in Italy and has been rediscovered or invented by artists in different times and regions. Although a print, the monotype is often thought of as a "painterly print," positioned between the graphic arts and painting. To produce a monotype an artist usually paints with printer's ink or thinned oil paints on a hard flat surface such as a sheet of glass, metal or wood. Paper is applied to the wet surface. The composition is transferred onto the paper through pressure from a press or by hand using such utensils as a spoon or washing machine wringer.

The perceived drawback of the medium is that it is an edition of one. This limitation is offset, however, by the spontaneity, direct energy and expressive nature of the work. The monotype displays rich and varied tonal effects from the layerings of ink and the wiping of the surface by fingers, rags and sticks.

A member of the Cincinnati Art Club that actively experimented with the monotype, Sharp was cognizant of its artistic and commercial possibilities. Riding the crest of the monotype's popularity, Sharp from 1897-1902 regularly exhibited his monotypes with art societies, museums and dealers in the East and West, introducing this art form to urban and rural areas removed from the cultural center of New York.

Newspaper reviews and exhibition catalogues hailed Sharp's monotypes as the latest development in art and almost always included an explanation of the unfamiliar artistic process. Critics praised Sharp's compositions for the artist's unconventionality.

Techniques for making monotypes are as varied as their makers. Sharp appears to have developed independently the method of using etched plates to make some of his monotypes, although other artists used this method.

Emphasizing the serendipity of the process, Sharp wrote that he fooled his artist friends with

ON THE CUTTING EDGE

monotypes in color over etched outlines. He said that from six feet away one could not tell the difference from an oil painting on canvas. Art critics particularly singled out his monotype portraits, stating they had the strength and force of oil paintings.

To produce this modified monotype Sharp first etched a design into a metal plate and then pulled an etching. Next he painted over the outlined image on the plate with colored paints. Placing the pulled etching over the painted plate, he matched the two images and again ran the pulled etching through a press.



J. H. Sharp (1859-1953), *Wolf Ear, Sioux*, steel etching plate, ca. 1900, 11 x 7 inches. Buffalo Bill Historical Center. Gift of Mr. and Mrs. Forrest Fenn.

The etched plate allowed Sharp to pull rapidly several monotypes, which would have variations. He could sell monotypes to the public at a reasonable cost of ten to twenty five dollars as opposed to two hundred dollars for an oil painting. For a fraction of the cost of an oil, a person of modest means could purchase an original portrait of an American Indian, a subject that was in popular demand.

Monotypists often derive their imagery from their main artistic medium. Sharp was no exception. From 1893, Sharp devoted himself to painting what he and his contemporaries believed was the vanishing race of American Indians. He translated his first hand observation of Pueblo and Plains Indian life to the art of the monotype.

The immediacy and directness of the monotype suited Sharp's working methods. The clean frozen profile of *Wolf Ear* exemplifies Sharp's early style of Indian portraiture. The rich colors of the head executed in exacting detail stand in contrast to the sketchier and softer edges of the body. Although acclaimed for the ethnological value of representing types in his portraiture, Sharp captured the individuality of his subject. In a broader art historical framework, the subject matter of Sharp's monotypes reflects a nation in transition, attracted to nostalgic American themes of a timeless past.

¹ See, for example, *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century* (New York: Metropolitan Museum of Art, 1980).

² For the biography of Sharp and a discussion of his monotypes see Forrest Fenn, *The Beat of the Drum and the Whoop of the Dance: A Study of the Life and Work of Joseph Henry Sharp* (Santa Fe, New Mexico: Fenn Publishing Company, 1983). For Sharp's works at the Buffalo Bill Historical Center, see Sarah E. Boehme, *Absarokee Hut: The Joseph Henry Sharp Cabin* (Cody, Wyoming: Buffalo Bill Historical Center, 1992).

■ Editor's Note: Marie Watkins is a candidate for a Ph.D. in Art History at Florida State University, Tallahassee, Florida. Her projected dissertation title is "Poetics and Politics: The Patronage of Joseph Henry Sharp." She has studied in the Buffalo Bill Historical Center's Summer Institute in Western American Studies in 1994 and 1996 and has done research on Sharp in the McCracken Library, the Whitney collections, and the Joseph Henry Sharp cabin.

PRIZES GALORE AT THIS YEAR'S PATRONS BALL

by Jane Sanders
Director of Membership

There's certainly something for everyone among this year's Patrons Ball prizes. Between the chance drawing, silent auction and the centennial log playhouse raffle at this year's ball on September 21, you'll find unique and wonderful items.

The grand prize for the chance drawing this year is a choice of three great trips. Cruise Alaska's inland passage in the summer of 1997, or visit the wine country of Napa Valley while relaxing at the Sonoma Mission Spa. If one of those doesn't excite you, then would you enjoy vacationing on the beaches of Cancun? If you're the winner of the grand prize, you'll have to choose one of these fun holidays donated by the Patrons Ball Committee and Yellowstone Travel.

Other chance prizes or silent auction items include a two-night getaway to the Pitchfork Ranch, donated by Jack and Lili Turnell, or five days at the HF Bar Ranch, donated by Margi Schroth. Still others include a Yellowstone snow coach tour from TW Services, a weekend at the Hyatt Regency Hotel in Dallas from Hunt Oil Company, or two nights in Denver to see the Colorado Rockies play. The Rockies trip includes a baseball autographed by Andres Galarraga, and the package is donated by The Embassy Suites Hotel, Senator and Mrs. Alan Simpson, and the Colorado Rockies. You can have dinner at the Proud Cut Saloon, a round of golf at the Olive Glenn Country Club, shop at the Plush Pony, or win \$100 courtesy of Western Bank or Shoshone First Bank.

Works of art have been donated by Donna Howell-Sickles, Mel Fillerup, James Bama, Mike Poulsen,

Sherry Sander, and Audrey Roll-preissler. Not enough choices? Well, Walter Piehl, T. Allen Lawson, Laurie Lee, Thomas Mangelson, Robert Seabeck, Reid Christie and Charles Ringer have also donated pieces to the ball.



The centennial log playhouse is one of the chance prizes offered at the 1996 Patrons Ball. Area builders cooperated in its construction, commemorating the 100th anniversary of the city of Cody.

The centennial log playhouse will be a unique prize for the winner of the raffle. Designed by Rob Rogers of Rogers Marvel Architects, and constructed by a team led by Joe Maxwell of Yellowstone Log Restoration, the playhouse is furnished with hand-made pieces from New West Furniture, Covert Workshops, Triangle Z Ranch Furniture, Arcadia Woodworks and Cabin Creek Home

Furnishings. Other contributors to the playhouse project include Simpson Gallagher Gallery, Helen Wichern, Big Horn Carpet One, Jeff McManus and Bob Florida, Aldrich Lumber, Cal Thompson Lumber, Cody Lumber, Gail Construction, John Gallis, G.B.S., LLC, Wyoming Sandblasting and Painting, Doug Blough, Paisley Custom Wood Products, and Cowan Construction.

Tickets for the chance drawing and playhouse raffle are available at the Historical Center's admission desk, or by calling the membership department at (307) 578-4001.

■ Special Note: The Patrons Ball Committee, in honor of the twentieth anniversary of the event, will have Moët & Chandon Dom Perignon Champagne available for the dinner. Bottles cost \$100 each, and may be reserved by making a note on your ball RSVP or by calling Jane Sanders at (307) 578-4032.



Top: Patrons Ball guests include from left, Emily and Charles Ringer and Mike and Jane Sullivan.

Bottom: William Matthews, Sue Simpson Gallagher and Gavin Spanierman ham it up for the camera.

AUTUMN EVENTS IN CODY BETTER THAN EVER

by Jane Sanders
Director of Membership

Although the Patrons Ball is Park County's premier social event each year, September includes several other important events that should not be missed.

This year, the Buffalo Bill Celebrity Shootout (the third year for this event) was moved to Aug. 23-25 from its usual late September date. The shootout, a great way to learn about the shooting sports, is held at the Cody Shooting Complex. Shooters will compete in skeet, trap, sporting clays, and/or .22 silhouettes.

Nearly a dozen celebrities are scheduled to appear, including television and movie actors James Drury (*The Virginian*), Leslie Easterbrook (*Laverne and Shirley*; *Police Academy*), Christopher Mitchum (*Chisum*; *Tombstone*), Jameson Parker (*Simon and Simon*), John Laughlin (*The Rock*), Peter Sherayko (Texas Jack in *Tombstone*), and Marshall Teague (*The Rock*; *Roadhouse*).

The celebrity shootout is sponsored by Sturm, Ruger and Co., Skywest Airlines, the National Shooting Sports Foundation, New West Furniture of Cody, Shoshone First Bank, and the Park County Travel Council. Prizes include a custom-made Molesworth-style chair designed and donated by New West Furniture, several firearms from Sturm, Ruger and Co., and Browning, as well as other shooting equipment and supplies. Shooters of all ages and skill levels are invited to participate. Contact Jane Sanders at the Historical Center for more information, (307) 578-4032.

For those whose tastes run to other pursuits, September includes two fabulous events for art lovers. This year the Western Design Conference is planned in Cody September 16-19. Some of the nation's finest western furniture makers will be on hand to display their products. As a complement to the Patrons Ball and an important fundraiser for the Historical Center, the Buffalo Bill Art Show and Sale is planned Friday and Saturday, September 20 and 21. Organized by the Cody Country Chamber of Commerce, the show features more than 70 of the nation's best western artists. They will display their work and pieces will be sold during both silent and live auctions Friday night, September 20. Saturday morning, September 21, is the "Quick Draw" and champagne brunch. The quick draw affords a chance for show-goers to watch the artists at work as they create a piece in a limited period of time, working with live models. The pieces are then auctioned to the highest bidders.

For more information or to make a reservation to attend the show and sale, contact Diane Estes at the Cody Country Chamber of Commerce, (307) 587-2777.



James Drury in his role as *The Virginian*.

YOUR GIFT TO THE BUFFALO BILL HISTORICAL CENTER'S ANNUAL FUND WILL MAKE A DIFFERENCE

by Frank Goodyear
Director of Planning & Development

Since 1991 the Historical Center has conducted a year-end Annual Fund Campaign. This campaign has become vitally important to the continued financial health of the Center. In 1996 the goal of the campaign is to raise \$315,000 from more than 400 donors. The campaign will be chaired by Senator and Mrs. Alan K. Simpson. The campaign committee includes: Mrs. Henry H.R. Coe, Sarah E. Boehme, Paul Brock, Wiley T. Buchanan III, Frances Clymer, Paul Fees, Sue Simpson Gallagher, William C. Garlow, Frank H. Goodyear, Jr., Scott Hagel, Suzi Johnson, Charles G. Kepler, Carol J. Linton, Willis McDonald IV, Harriet McGee, James B. Minter, James E. Nielson, Nancy Petry, Eugene W. Reber, William B. Ruger, Sharon Schroeder, William Self, James G. Taggart and Margo Grant Walsh. Al and Ann, in accepting the chairmanship of the Center's 1996 Annual Fund, commented: "This marvelous place means so much to us, to the Cody community and to the world beyond. We must do whatever it takes to keep the Historical Center strong."

"This marvelous place means so much to us, to the Cody community and to the world beyond. We must do whatever it takes to keep the Historical Center strong."

Al and Ann Simpson

Since its founding, the Center has been committed to collecting, preserving and interpreting the art and material culture of the American West. Along with these goals, public service is at the heart of its mission. Through its collections, special exhibitions, publications, and educational and outreach programs, the

Center puts public service and education as its highest priorities. Whether it be walk-in visitors from around the world, or families and children from our local Wyoming communities, our goal is the same: to meet the needs of people interested in learning something more about the American West.

Realizing these goals is a wonderful challenge for the hundreds of persons — staff and volunteers — involved with the Historical Center. Seeing the excitement in a child making a new discovery, watching families share interests or seniors connect memories with real objects in the Center's collections are the big rewards of our jobs. The Center is truly a place of knowledge and learning, of entertainment and fun, where myth and reality challenge the imagination

and elevate our sense of being.

The Historical Center's goals are ambitious ones. They are also costly. Without the generosity of thousands of donors who annually support the Center, our efforts would fall short. This support is more important now than ever.

The Annual Fund of the Buffalo Bill Historical Center gives you the opportunity to share in a tradition of excellence that builds on the vision of its founders. All of our members will receive a special year-end request to support the 1996 Annual Fund. Please consider giving to the Annual Fund. Your generosity will help the Center maintain its pre-eminence as *the* museum of the American West. We value every gift; each one symbolizes the donor's recognition of the Historical Center's importance. Your gift will make a difference.



Annual Fund chairs Senator and Mrs. Alan K. Simpson.

CHILDREN'S PROGRAMS AT THE BUFFALO BILL HISTORICAL CENTER

by Janice Fuld
Children's & Family Programs Coordinator

During the past few months, the Buffalo Bill Historical Center has been brimming with activities for children and their families. From Family Fun Days in the spring to children's workshops and demonstrations in the summer, children have recently participated in many fun-filled educational activities at the Buffalo Bill Historical Center. This summer the Historical Center offered 21 very popular children's workshops focusing on Western art, music, printing, Plains Indian culture and collecting objects. These workshops, ranging in length from half-day workshops to week-long sessions, were made possible, in part, by a grant from First Bank Wyoming. The Historical Center also featured informal hands-on presentations in the four museums throughout the summer, as well as special Plains Indian dance demonstrations and informal art sessions for visitors of all ages in the Historical Center's gardens. In addition, printer Mike Parker, through a grant from Marathon Oil Co./USX Foundation and the Wyoming Council for the Humanities, demonstrated the use of the Babcock press in the Buffalo Bill Museum, led children's workshops and conducted hands-on printing activities every week-day from June through August.



Bill Brazelton of Powell demonstrates horse packing techniques to Historical Center visitors as part of Family Fun Day.



Christine Reinhard of the Historical Center staff assists a young guest at the 1995 Halloween party.

The upcoming months at the Historical Center also promise to offer fun educational opportunities for children of all ages. Some upcoming activities include: Family Fun Days (these days feature hands-on family-oriented activities and are intended to provide local, as well as traveling families, with fun-filled, educational experiences):

Fall Into Art: A Celebration of Western Art (10/19/96): This program will feature demonstrations by various Western artists and offer children of all ages a variety of hands-on opportunities to learn about Western art.

Wild West Halloween Party for Members' Children: (10/31/96; 4-6 pm): This fun-filled event features Halloween activities for members and their children.

Native American Heritage Month Celebration: (11/16/96): Craftspeople, storytellers, dancers and musicians will conduct participation-oriented activities throughout the Buffalo Bill Historical Center.

I am continually looking for new ways to improve the Historical Center's offerings for children and their families. If you have any suggestions or would like more information about upcoming events, please call me at (307) 578-4061.

RECENT ACQUISITIONS

Whitney Gallery of Western Art

W.H.D. Koerner (1878-1938), *Motor Launches*, 1922, oil on board, 13 7/8" x 16 7/8". Bequest of Harriet May Stewart.

Nelson Boren (b. 1952), *Kick'n Back*, 1995, watercolor on paper, 38" x 52". Gift of Daniele D. Bodini.

Rudy Autio (b. 1926), *Daniades*, 1994, glazed stoneware, 31 1/2" x 30" x 17". Gift of Miriam and Joe Sample.

Buffalo Bill Museum

Astride saddle, ca. 1910. Gift of David and Elizabeth Fesler.

Movie lobby cards (two), "Buffalo Bill's Last Fight." Museum purchase.



Rudy Autio (b. 1926), *Daniades*, 1994, glazed stoneware, 31 1/2 x 30 x 17 in. Gift of Miriam and Joe Sample.

Posters, plaque, broadsides. Gift of Wallace Johnson.

Cowboy doll, ca. 1940. Gift of Laurel E. Wilson.

Concord stage harness, ca. 1860. Museum trade.

Cody Firearms Museum

Double-barrel shotgun, Westley Burchard, London, England. Gift of Eugene J. Limke.

Winchester trademark fishing rod. Gift of Peter H. Hassrick.

Browning Model 81BLR rifle. Gift of Jesse M. Taggart.

Armalite AR-7 rifle. Gift of Jesse M. Taggart.

MEDICINE CROW RECEIVES HONORARY DOCTORATE

by Emma Hansen
Plains Indian Museum Curator

Plains Indian Museum Advisory Board member Joe Medicine Crow was recently awarded an honorary doctorate degree from the University of Montana in Missoula.

Medicine Crow, who has been a member of the Plains Indian Museum Advisory Board since its founding in 1976, received his doctorate during the May commencement exercises.

Nominated by several recognized historians and anthropologists, Medicine Crow was honored for his scholarship and his service as an educator and in preserving Crow Indian culture and history.

At the June Plains Indian Museum Advisory Board meeting, Joe remarked that receiving the doctorate in 1996

was an example of "carrying the concept of Indian time a little too far." He began his graduate program in 1937, earning his master's degree in anthropology in 1939 from the University of Southern California (the first Crow tribal member to earn a master's degree).

Although he completed his course work for his doctorate degree, his academic career was interrupted by infantry service in World War II during which he earned many war honors.

After the war, he continued to work to preserve Crow cultural history and was appointed in 1948 as Crow tribal historian. He has completed several publications on Crow history and culture including a book published in 1992, *From the Heart of the Crow Country*.



Joe Medicine Crow welcomes visitors to the 15th Annual Plains Indian Powwow with Cody volunteer Jim Herman assisting, June 22, 1996.

EDUCATIONAL LENDING PROGRAMS EXPAND CENTER'S REACH

by Kip Schnackenberg
Outreach & Tours Coordinator

Outreach materials distributed by the Education Department extend the influence of the Historical Center far beyond Cody, Wyoming. Slides, videos, illustrations, and trunks enable people from all over the country to experience western history, art and culture.

The thirty lending programs serve as an extension of the Center in public, private, and home schools as well as nursing homes, scout camps, other museums, and libraries.

The word is out and we have seen tremendous growth in requests from institutions out of our region. What began as an effort to supplement studies in area classrooms has blossomed into requests nationwide from all levels of academia. 1995 saw an unprecedented number of requests, boosting our viewer numbers to over 39,000, an increase of 44%.

Trunks full of objects, visuals, and a teacher manual are by far the most popular outreach materials we offer. Teachers and presenters acknowledge the value of having objects to engage the senses, to bring alive the subject that is being presented, to give a sense of connectedness.

Written comments on the trunk evaluations include, "One cannot underestimate the impact of being allowed to handle the artifacts [objects] . . . It brought our Plains Indian Study to life for the students. . . Fascinated! . . . Really enjoyed the whole trunk - they can't wait to see what's next . . ."

Currently we have five themes, each theme having three duplicate trunks developed for sending out. A sixth trunk theme will center on Frederic Remington in the near future.

The *Plains Indian Art* trunk, one of the original trunks to be developed, fosters an understanding and appreciation of the Plains Indian culture through clothing, quillwork, beadwork, parfleche, pipestem and bowl, breastplate, hide painting, a petroglyph, pictograph, and traditional art supplies.

Music and dance have long been important to American Indian cultures and today's powwow is a

celebration of that heritage. The *Powwow* trunk includes drums, bells, flute and whistle, clothing, dentalium choker, headband, breastplates, video, and taped music. Both the *Powwow* trunk, previously known as *Indian Dance and Song*, as well as the *Plains Indian Art* trunk, have been renovated thanks to generous support from ARCO.

The *Life and Times of Buffalo Bill* trunk contains objects and reproductions that illustrate Buffalo Bill's role in the settlement of the West from his early days as a Pony Express rider and fur trapper to his career as a world renowned entertainer. The objects are as varied as Bill Cody's life - bullwhacker whip, goldpan, trap, flint and striker, canteen, spurs, TE branding iron, invitation to the opening of the Irma Hotel, and a Wild West program.

In the United States the horse has become associated with the American West. Indians and cowboys relied on the horse for their livelihood, transportation, and as part of their cultural identity. The *Thundering Hooves* trunk, developed in conjunction with the *Thundering Hooves* exhibit, gives viewers an opportunity to touch a real saddle, a miniature Indian saddle, hoof picks, a horseshoe, grooming gear, horse hair and more.

Trappers, Traders, and Trailblazers: Mountain Men in the Rocky Mountain West trunk, our largest trunk (weighing in at 90 pounds), brings the era of the mountain men alive with a trap, beaver pelt, capote,

beaver hat, flintlock rifle, powder horn, bullet mold and possibles bag, among other items. A video and issues of the young people's history magazine *Cobblestone* supplement the teacher's manual, giving students solid information and activities to do.

We try to accommodate as many requests for outreach materials as we can. The Center provides these materials at no charge; viewers only need to cover shipping costs. It is exciting to share the western heritage with others in this fashion. As one librarian noted, "We are proud to share in your traveling exhibit (trunk). You have afforded us a great resource not easily obtainable to us."



As part of her internship program, Education Department Intern Celia Curtis updates trunk materials.

INTERN PROGRAM ENHANCES

by Sharon Schroeder
Director of Education

In recent years, the role of museums in collecting, exhibiting, and preserving objects has expanded to include public education. The realm of education in museums takes many forms, one of which is the internship. The Buffalo Bill Historical Center offers internships to graduate students and upper-level undergraduates in the fields of American history, American studies, art history, anthropology, ethnology, museum studies, and other disciplines. Internships offer students hands on involvement with the museum profession in a manner that cannot be duplicated in the classroom.

Nine students from colleges and universities across the nation interned at the Historical Center during the summer of 1996. Ginny Kilander, a graduate student in American Studies at the University of Wyoming, was the first to receive support through the Lorna Kooi Simpson Internship Fund, a joint program of the University of Wyoming and the BBHC. This program received a commitment of \$100,000 from the Simpson

family and that together with an equal commitment of \$100,000 from the Wyoming Arts Council–National Endowment for the Arts and other contributions from private donors fulfilled nearly half the goal of establishing a permanent endowment of \$500,000.

The Native American Internship Program, funded by the G. E. Foundation with additional support from the National Endowment for the Arts, has provided learning opportunities for 12 Native American students since its beginning in 1992. Interns during the summer were Jack Real Bird and Kenneth Dawes, both history majors at Montana State University in Billings, and Dorene Red Cloud, who is a graduate of the University of Michigan and currently enrolled in the Museum Studies program at the Institute of American Indian Arts in Santa Fe.

Interns make a significant contribution to the BBHC's programs by conducting research, installing exhibits, working with collections, and participating in



Summer interns at the Historical Center include from left: Nicholas Popper, Dorene Red Cloud, Cassandra Antoniou, Dawn McMinn and Kevin Clutter. (Back row): Celia Curtis, Jack Real Bird, Ginny Kilander and Ken Dawes.

EDUCATIONAL MISSION

educational programs, among many other tasks. Celia Curtis, graduate of Yale University, participated in an extended program that began in September of 1995, working as a member of the Remington exhibition team. Other summer interns include Kevin Clutter, graduate student at Purdue University; Nick Popper, undergraduate at Haverford College; Cassandra Antoniou, undergraduate at Holyoke Community College; and Dawn McMinn, graduate of Baylor University.

Internships that do not fall within the endowed programs are supported by grants or individual

contributions. Other interns participate in programs for college credit without receiving financial support. The Historical Center wishes to express its appreciation to the following individuals who have supported the internship program during the past year: Mr. and Mrs. Frederick R. Mayer, William C. Garlow, and Mr. and Mrs. Glenn Nielson and the five Nielson children and their spouses.

It is the BBHC's goal to continue to build permanent internship endowments through the support of individuals, corporations, and foundations who recognize the importance of this educational program.

NEW BOOK FEATURES BUFFALO BILL MUSEUM HIGHLIGHTS

by Christine Reinhard
Curatorial Assistant, Buffalo Bill Museum

Visitors can now take home highlights of the Buffalo Bill Museum. The full-color *Buffalo Bill Museum* book presents over 150 objects selected from the museum (and its vaults) to help tell the story of William F. Cody and the West he helped shape.

Essays written by former Buffalo Bill Museum curatorial assistant Cara Chamberlain focus on Cody's life, the Wild West show, ranching, and settling the town of Cody. Senior Curator Paul Fees' commentary adds insight to each one.

The Buffalo Bill section is illustrated with important items from his life: guns, saddles, photographs, his medal of honor, documents and more. They give physical substance to his early careers, rise in popularity and major accomplishments. His Wild West is still considered an outstanding achievement.

Buffalo Bill's Wild West show toured the United States and Europe for thirty years. In 1883 the *Illinois State Journal* stated the West portrayed in the show was "of the very highest importance to children, because by the time they are adults the whole thing will have gone to the forgotten past." The objects chosen for the Wild West section give the reader an idea of how the Wild

West conveyed the image of the frontier. It is an image children and adults still cherish.

Cowboys and cattle on the range are a major part of the Ranching chapter. The dude ranch industry sprang up to capitalize on the country's fascination with cowboy culture. Wonderful saddles, chaps and other cowboy gear illustrate these pages.

Settlement required business, a railroad, water and a lot of hard work. The town of Cody had to promote itself or fail. The items of its everyday people and colorful characters personalize the history of the city told here.

The 70-page *Buffalo Bill Museum* is part of a series of books about the four museums that make up the Buffalo Bill Historical Center. The first was *Cody Firearms Museum* in 1991. *Treasures From Our West* gives an overview of all the museums under the BBHC's roof. Subsequent books will feature the Plains Indian Museum and the Whitney Gallery of Western Art.

Buffalo Bill Museum is available from Museum Selections for \$12.00 plus \$5.75 shipping and handling. You can order it and the other books by calling (307) 587-3243 or toll free (800) 533-3838.



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