

POINTSWEST

SUMMER 2016

YELLOWSTONE DISCOVERED

*William Henry Jackson's Lost Prints
Reveal the Park for America*

- Tribute to Joe Medicine Crow
- Invisible Boundaries
- Understanding the Yellowstone fires, PART 2

**BUFFALO BILL
CENTER
OF THE WEST**

to the point

BY BRUCE ELDREDGE | *Executive Director*



Washington Post, Boston Globe, Denver Post, Chicago Tribune, New York Daily News, New York Times, London Telegraph, the Internet, and a host of network and cable news programs.

Simply put: No major news organization failed to affirm the legacy of Dr. Joe Medicine Crow who passed away April 3 in Billings, Montana. Each story told of Joe's history and innumerable achievements as a Crow tribal scholar and elder.

- "I always told people, when you meet Joe Medicine Crow, you're shaking hands with the 19th century," said Herman Viola, curator emeritus at the Smithsonian Institution's National Museum of the American Indian.
- "Medicine Crow's spirit, humility, and life achievements leave a lasting imprint on Montana's history," added United States Senator Steve Daines (R-Mont).
- President Obama, who awarded Joe the Presidential Medal of Freedom in 2009, observed, "His greatest honor is the one that came from his people...He was dedicated to sharing stories of his culture and his people, and he helped shape a fuller history for all of us."
- Associated Press journalist Matt Brown wrote that "Joseph Medicine Crow walked in 'two worlds'—white and Native American—and made his mark on each."

As you read beginning on page 26 of this issue of *Points West*, Joe was the personification of the Spirit of the American West—a man who genuinely loved the West, conferring on us all wise counsel about preserving the land, safeguarding relationships, protecting the family, and never ceasing to learn. He was instrumental and indispensable in the formation of our Plains Indian Museum, our yearly Powwow, Native American programs and education, and contributing immeasurably to the Center's growing prominence.

The accolades numbered in the hundreds at Joe's passing—including those from the Center's trustees, advisory board members, staff, and volunteers. While we join with so many in mourning Joe's death, we are all the more in celebration that he was a member of our extended family here at the Buffalo Bill Center of the West. ■

About the cover:



White Mountain Hot Springs (Mammoth Hot Springs, Yellowstone). William Henry Jackson photograph. E. Bierstadt's Albotype. Hot Springs Series, Plate III. U.S. Geological Survey of the Territories, 1871–1872. On loan from Robert Endeen. Read more about Albertypes on page 4.

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■ **Managing Editor** | Marguerite House

■ **Assistant Editor** | Nancy McClure

■ **Designer** | Desirée Pettet

■ **Contributing Staff Photographers** |

Nancy McClure, Kim Zierlein

■ **Credits and Permissions** | Ann Marie Donoghue

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

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

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Serigraph poster advertising Yellowstone National Park, ca. 1910. Gift of Clyde S. Erskine and Helen E. Erskine. 1.69.1836

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As he explored Yellowstone in 1871, William Henry Jackson traveled with Ferdinand V. Hayden's U.S. Geological and Geographical Survey of the Territories. Edward Bierstadt—brother of renowned artist Albert Bierstadt—had printed the images in New York in 1874 using his new photomechanical process called Albertypes...[part of] Hayden's initiative to share his new National Park with America.

Happy 100th birthday, United States National Park Service! Throughout 2016, the Buffalo Bill Center of the West is celebrating America's national parks—especially our neighbor and the one that started it all: Yellowstone. Stories of the Park abound throughout the Center's galleries, and this summer, three exhibitions highlight its many wonders, too. Read more about "America's greatest idea" in the pages that follow.

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VISIT US ONLINE | Stay in touch with all that's happening at the Center of the West. Keep an eye on our website; follow us in social media; and sign up today at centerofthewest.org/e-news-signup to receive our e-newsletter *Western Wire*.

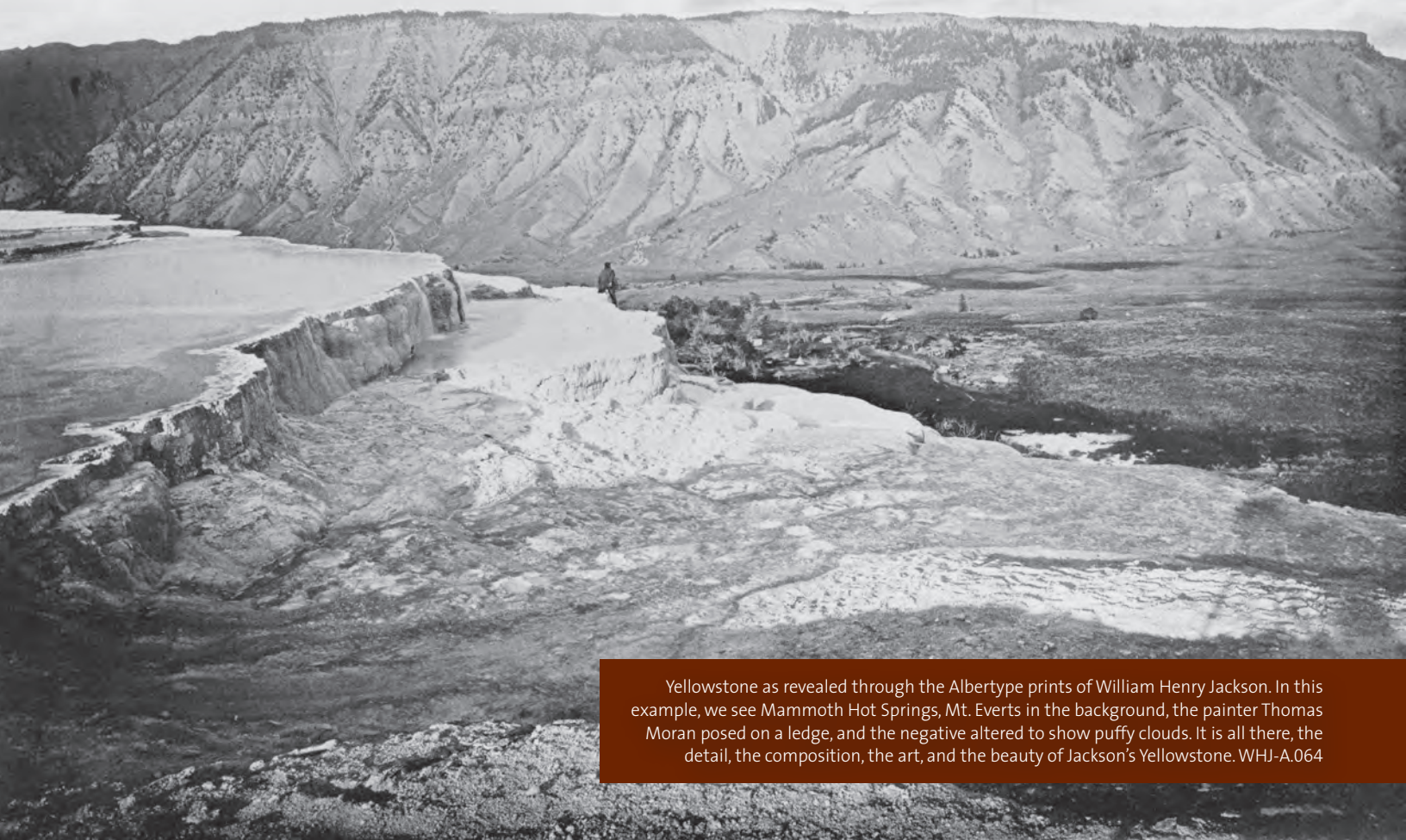
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Points West is the magazine of the Buffalo Bill Center of the West, Cody, Wyoming.

Sharing Yellowstone

Lost and found: William Henry Jackson's Albertype prints



Yellowstone as revealed through the Albertype prints of William Henry Jackson. In this example, we see Mammoth Hot Springs, Mt. Everts in the background, the painter Thomas Moran posed on a ledge, and the negative altered to show puffy clouds. It is all there, the detail, the composition, the art, and the beauty of Jackson's Yellowstone. WHJ-A.064

MATTHEW E. HERMES, PHD

Last December, we gathered in the McCracken Research Library at the Buffalo Bill Center of the West where we opened a bound volume of seventy-six images—prints of William Henry Jackson's photographs taken as he explored Yellowstone in 1871. He

traveled with Ferdinand V. Hayden's U.S. Geological and Geographical Survey of the Territories. Edward Bierstadt—brother of renowned artist Albert Bierstadt—had printed the images in New York in 1874 using his new photomechanical process called Albetypes. They are beautiful, with tonal qualities that make them indistinguishable from Jackson's original

albumen prints.

There in the McCracken, we held in our hands a new discovery: the sole, essentially complete survivor of Hayden's initiative to share his new National Park with America. With the Albertype process, he dreamt of widely distributing the superb Jackson prints that confirmed the wonders of the place he had so carefully surveyed.

While that sharing never happened, we can see these images today, 140 years after they were printed.

How could it happen that the beautiful and promising Albertypes were not shared with the American public? Here is the story.

Exploration in the 1800s

It is the Gilded Age—fall 1871. The Civil War is behind us. The Central Pacific has punched through the Sierra Nevada—four days by rail, now, from Omaha to San Francisco. John Wesley Powell was said to have made it through the canyons of the Colorado safely.

In fact, explorers all over the globe were making history: Livingston was missing in Africa, and James Gordon Bennett had dispatched Stanley to find him. The North Pole? Unexplored, but not for the trying. The Navy's expedition ship *Polaris* was presumed sunk near Greenland. August Petermann, Germany's precise mapmaker, postulated a warm, navigable Arctic. His influence extended widely, primarily because his map work was so elegant. A captain named Octave Pavy was about to depart from San Francisco to test this hypothesis. The Antarctic? Don't ask!

The northwest corner of the Wyoming Territory was puzzling, too. Despite lectures by N.P. Langford and Lt. Gustavus Doane, who together had explored the Yellowstone Valley in 1870, the *New York Times* was skeptical, insisting, "The official narrative of the Hayden expedition must be needful before we can altogether accept stories of wonder hardly short of fairy tales in the wonders they describe." That means, the *Times* was needful of additional information!

Well, Hayden soon authenticated the old trappers' tales and the Langford party's stories. On his journey, he was accompanied by his photographer William Henry Jackson and by Thomas Moran, an artist. In the Yellowstone Valley, Hayden wrote about the geysers and falls, pulsing steam and bubbling pools. He showed that Langford had not exaggerated, but in fact had underestimated the unique features of this living, volcanic caldera. At the same time, Moran painted the Yellowstone vistas, and William Henry Jackson captured the same views in photographs. He and his mule-borne studio had been with the Survey from its start in Ogden, Utah Territory, to the end



The Hayden party, roughly thirty in number, at Mirror Lake, the divide between the Yellowstone and the Lamar Rivers. Hayden is the second from the right behind his field manager James Stevenson. The Hayden Survey was a major effort to bring home the reality of the Yellowstone basin.

three months later.

Going public with Yellowstone

Hayden's reports led directly to the establishment of Yellowstone as our first National Park. Knowing he would need some evidence to convince others of Yellowstone's value, Hayden brought back hundreds of Jackson's glass plate negatives, plus scientific detail of the unique geology, the flora and fauna, and Thomas Moran's rich watercolors of the shining pools and dense forests. Endorsing the Northern Pacific Railroad's Jay Cooke's interest in Yellowstone as a national set-aside, a park, Hayden went public. He buttonholed



Ferdinand Vandeveer Hayden, leader of the 1871 U.S. Geological Survey of the Territories, was determined to see that "Yellowstone went public." USGS photo.

Congressmen, pestered editors, set Jackson to work developing pictures, distributed the images, and ultimately shaped the legislation.

Congressmen gathered, peering over each other's shoulders, to see Jackson's contact prints, developed one at a time from his fragile 8 x 10-inch glass negatives. The photographs alone didn't sell the Yellowstone idea, but combined with Hayden's passion, his scientific data, and Thomas Moran's fabulous landscapes, the photos completed a powerful and persuasive package. In just four months, on March 1, 1872, President Grant signed the bill creating the nation's first national park out of "a tract of land fifty five by sixty five miles" at the Yellowstone.

Now, what? This far-off, virtually unreachable, mysterious park—home to deer, elk, bison, coyotes, wolves, and giant grizzlies; extraordinary landscapes; gurgling mud pots; spectacular water spouts called geysers—this park, a Gilded Age unfunded mandate, had been established as a "pleasure ground for the benefit and enjoyment of the people." An unpaid superintendent was appointed; he set foot on the land just three times within the next five years. Could this kind of park flourish? Hayden realized that Yellowstone needed to be publicized for it to attract visitors.

Selling Yellowstone

As we have seen, Hayden was a bit of a salesman as well as a detailed observer. His documentation of Yellowstone did double duty as publicity—first as official Survey reports, and, even more quickly, as stories presented in the mass media of the day. Hayden wrote a series of articles for the *Philadelphia Inquirer* and contributed three submissions to the new *Scribner's Monthly*. His promotion of Yellowstone had three objectives: expressing his real interest in dramatizing his findings to encourage tourism; enhancing the park's value to the business interests for whom a successful park would mean profits; and ensuring continued funding for his annual surveys.

Hayden was interested in using the Jackson photographs to share and promote Yellowstone to America. He knew, though, that the technology of 1872 limited their distribution. They could not be reproduced in magazines or books since the technology just was not available. To

print just one photo, the image had to be copied to a woodcut or other hand-drawn replica, and a print was made from the replica. The resulting prints, not really photographs at all, would always diminish the thrillingly authentic images of the original photos.

Enter Edward Bierstadt, New York photographer and engraver—brother of the artist Albert Bierstadt—who had purchased rights to a German prototype process of photomechanical reproduction called Albertype. By this method, a photosensitized image created from a glass negative could be repetitively inked, and beautiful images printed from the Albertype plates for inclusion in the mass media.

Bierstadt was contracted to prepare Albertype proofs for the Survey from Jackson's Yellowstone negatives. Impatient at the prospect of finally having a method for printing multiple copies, Hayden wrote in 1873 that an upcoming special report, "will contain about one-hundred illustrations, printed by the Albertype process from photographic negatives taken by Mr. Jackson."



Edward Bierstadt's description of the fire that consumed Jackson's negatives and thwarted the publication of the Albetypes. We wonder how Ferdinand Hayden reacted to the telegram that notified him of this disaster. *The Philadelphia Photographer*, February 1875. Image courtesy the author.

He spoke too soon.

Great idea gets burned

Edward Bierstadt's history of careless manipulation of photographic coatings and solvents caught up with him, and ruined any chance for a printed photographic publication. Two years earlier, on February 8, 1871, the *Times* had reported the graphic details of a fire following an explosion that sounded "like the discharge of a fifteen-inch gun"; the fire had been "caused by the ignition of a match in the atmosphere highly charged with combustible gas," at Bierstadt's 10th Street studio in New York. To whom might Hayden and Jackson have turned had they known about the 1871 fire? We cannot know that, of course. They had faith in Bierstadt, and every reason to expect the commissioned outcome.

There was a second fire, this one just after Bierstadt had made only a few proof sets of Jackson's glass plate negatives. Subscribers to the February 1875



Hayden was certain that Jackson's photographs—like this one of artist Thomas Moran at White Mountain Hot Springs (today's Mammoth Hot Springs)—would sell Yellowstone. He simply needed an economical way to do it. WHJ-A.058

Philadelphia Photographer read what had happened a few weeks before: “We regret to learn of a disastrous fire at the office of the Photo-plate Printing Co. Albertype process, Mr. E. Bierstadt superintendent, 58 and 60 Reade Street, New York.”

Bierstadt wrote its editors:

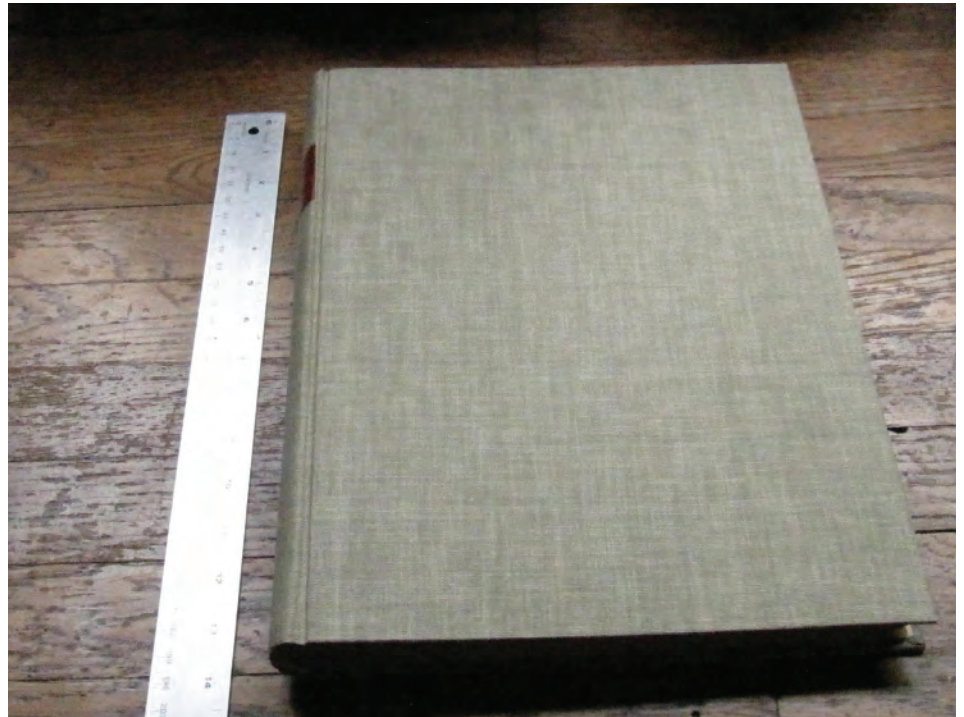
My fire occurred on Wednesday night, January 13th. The cause of it I cannot account for, as it occurred in a room that was used entirely for negatives and retouching, and we never had fire or even lights in it... My greatest loss is in negatives, some of which were to be used in a book of Western scenery and their loss will make it impossible to do the work at all. These were negatives made by Mr. Jackson in the Yellowstone Park. Also some finished work was destroyed.”

Hayden was caught completely off guard. He had carelessly reported to the Secretary of the Interior on July 1, 1874, that, “52 plates of scenery prepared by the Albertype process from the photographs of the survey,” along with an additional three dozen images of the Hot Springs area had already been published. None of this had actually occurred. Hayden’s plan for publicity through photomechanical reproduction of the images was thwarted; it was never to be revived.

Jackson’s reaction to the fire is unrecorded. He wrote five decades later, “It may be that some of the proofs were saved, bound, and distributed, but I have no recollection of ever having seen a complete work of the kind.”

Yellowstone Albertypes resurface

It seems that more Albertypes survived than we originally knew. Over the years, partial collections of surviving Jackson



This is the volume that we examined in December 2015; read on to discover what we learned. On loan from Robert Enteen. L.485.2016.1

Albertypes have surfaced: the Clark Art Museum in Williamstown, Massachusetts, holds a total of fifty-six prints; the Denver Public Library has a few more than thirty; and a handful are at the Library of Congress and elsewhere. In summer 2015, Dr. Robert Enteen, a retired journalist with a passion for taking and collecting photographs, purchased an interesting volume that contained seventy-six meticulously bound prints, all tipped into the binding and protected by separation leaves. The frame of each print identifies it as being a William Henry Jackson image printed by Edward Bierstadt via the Albertype process.

The Enteen prints present an essentially complete pictorial record of the Hayden 1871 survey. They are beautifully preserved and demonstrate the remarkable ability of the Albertype process to present the art, composition, and content of the early glass plate photographs. Each of the prints can be correlated with Jackson’s published list of more than one-hundred-fifty 8 x 10-inch photographs captured on the Survey. Notably, in excess of a dozen of the Enteen prints are unique and do not appear in any other known surviving Jackson Albertype collection.

There are two series of prints. The first, numbered I to LII, are chronological photographs of the Survey’s travels. There are actually fifty-five separate images, not fifty-two as Hayden indicated. Four of the images are double numbered—an error consistent with these prints as proofs and unedited. Unfortunately, one print of the series is missing, a photograph of Tower Falls (XXV, identified because this image does appear in the Clark collection).

The second series of twenty-one was captured during three extraordinary days when the Hayden Survey Party documented the Mammoth Hot Springs.

The “what ifs”

The Jackson Albertypes, had they been used as originally intended, would have been the first effort to promote Yellowstone by photographs. We like to think they would have been broadly popular, the first “coffee table” book perhaps. Albertypes were cumbersome and expensive to produce, but we can speculate that media success would have led to refinement and perfection of this reproduction method. The beautifully



W.H. Jackson's camera brought the depth and contour of the Grand Canyon of the Yellowstone, a scene unknown to the American public. Jackson wrote, "the Grand Canyon presents a more enchanting and bewildering variety of forms and colors than human artists ever conceived." But even Jackson realized that, "the great picture of the 1871 survey was no picture but a painting by (Thomas) Moran of Yellowstone Falls," capturing, "the color and the atmosphere of spectacular nature." WHJ-A.035.

Painting: Thomas Moran (1837 – 1926). *The Grand Canyon of the Yellowstone*, 1893 – 1901. Oil on canvas. On loan at Center of the West in 2009 from Smithsonian American Art Museum; lent by the Department of the Interior Museum. Gift of George D. Pratt [1928.7.1] -319.2009.1



rendered images would have catalyzed interest in Yellowstone and led to earlier attention to Yellowstone's development as the pleasure ground it has become.

Alas, time marches on. By 1881, commercial halftone processes began to dominate photomechanical reproduction anyway, leaving Albertypes and similar processes to the limited attention of photographers and artists, historians, and, happily, museums. ■

Dr. Matthew E. Hermes is Research Associate Professor, Department of Bioengineering, Clemson University, Clemson, South Carolina. His collection of western survey documentation is the foundation of his studies of the three western scientist-explorers: F.V. Hayden, J.W. Powell, and Clarence King. He is a 2015–2016 Resident Fellow at the Buffalo Bill Center of the West. Hermes thanks Mary Robinson, Housel Director of the McCracken Research Library for her enthusiastic support. He offers special thanks to Mack Frost for digitizing the images and determining the locations of Jackson's camera for so many of the photographs.

YELLOWSTONE DISCOVERED

the Jackson Albertype exhibition




The Buffalo Bill Center of the West has selected fifty-five prints for its exhibition titled *Yellowstone Discovered: W.H. Jackson's Lost Prints Reveal the Park for America*. The Albertype prints produced by Edward Bierstadt in 1874 have been digitized and enlarged from their original 8 x 10-inch format.

The first part of the exhibition visually narrates the 1871 Hayden Survey's long wagon train from the Union Pacific at Ogden, Utah Territory, north to Virginia City, Montana Territory, then through Bozeman, Montana, and up the Yellowstone Valley into what is now the park. (18 prints)

We pause for a halftime view of images of Mammoth Hot Springs that Jackson captured on three delightful summer days, many with his new friend, artist Thomas Moran, playfully posed in the middle distance. (10 prints)

The second half of the exhibition takes us through Yellowstone in July: Yellowstone River, Canyon, and Falls; Yellowstone Lake; the Geyser Basins; and Mud Pots. And finally, the Survey party pauses for a group photo, its thirty members artfully reflected in the still surface of what we now call Mirror Lake. (27 prints)

Dr. Robert Enteen, owner of the volume of seventy-six Albertypes from which the Center developed the exhibition, offered access to the prints. He asked me to evaluate the work for its authenticity and relevance, and to offer suggestions as to its display. Since I lecture and write on Hayden, Jackson, and the western surveys from my research faculty appointment at Clemson University, I recommended a framework for the exhibit and cooperated gratefully with its development. ■



Carl Rungius (1869–1959). *The Herd Bull*,
date unknown. Oil on canvas. Gift of William
F. Davidson and Carman Messmore by
exchange. 26.65

SEEING YELLOWSTONE

*Science at its limits in a
conservation crucible*

BY ARTHUR MIDDLETON

When Ivy Leaguer Arthur Middleton first came to Cody, Wyoming, in 2007, he fully admitted that he'd never even seen an elk or a wolf. Nevertheless, he undertook to investigate these adversaries for three, bitter winters in Sunlight Basin northwest of Cody. Yes, he determined to study those very animals he'd "never laid eyes on," to find out how re-introduced wolves affected the survival and behavior of the area's elk herds. In the process he discovered—as oft is the case in science—that things aren't always what they seem. Included here are excerpts about Middleton's venture from the new book, *Invisible Boundaries, Exploring Yellowstone's Great Animal Migrations*, now available at the Center's Museum Store.



...it was simply too cold to write.



Middleton factored in years and years of anecdotal information about Yellowstone's elk herds as part of his research—like this group crossing a river there on February 17, 1967. MS89 Jack Richard Photograph Collection. PN.89.45.9488.38

The surprise

"I aimed to keep at least two wolves collared in each of the packs that hunted the Clarks Fork elk," Middleton explains, "and about ninety of the elk themselves. The GPS (global positioning system) collars recorded each animal's location every three hours. The data they logged—wolves' proximity to elk, and elk responses—were the heart of my work."

Middleton's crew kept track of their subjects, "staking them out from above, watching through scopes for an hour or more." The researchers recorded their observations into voice recorders because it was simply too cold to write. A typical recording observed, "Now she's feeding...moving...now alert...feeding again...still feeding...moving...now she's bedding down..."

"It turns out that elk do little more

than those four things," Middleton observes. "And from the accumulation of those simple behavior profiles—one every two weeks for each collared elk, for three winters—I hoped to see how wolves affected the finer details of elk feeding. And after five years in all—staring at elk until my face froze, and at computers screens until my eyes burned—the animals I saw were very different from the ones I'd been told about."

The difference was that the presence of wolves wasn't the sole reason for the decline of Yellowstone area elk. "I had come to Sunlight to understand what was causing the decline of the Clarks Fork elk, and I was in trouble," Middleton adds. "I sought strong wolf effects because I'd been told to do so by those around me—from the most overeducated of my academic colleagues, to the most reactionary of the locals. I was looking for answers on the elk winter range

because that's where the animals were easiest to see, count, and study. But I was learning that the answers weren't so simple, and would have to come from somewhere else." Middleton's story continues...

Where did they go?

One single insight, more than any other, opened my eyes to that "somewhere." It came from my closest collaborator on the Clarks Fork study—and on much of my work since then: Doug McWhirter. Doug is a veteran biologist for the Wyoming Game and Fish Department, now stationed in Cody after serving in the same role elsewhere in Wyoming.

A routine part of any Game and Fish biologist's job is to survey elk herds on their winter ranges. One of the most important numbers they track, year after year, is the ratio of elk calves per hundred



Wyoming winter elk. Joe Riis photo©.

cows. Most mature elk cows give birth to a calf each year, so at calving time in early June, there is a potential ratio of ninety or so newborns per hundred cows. But pregnancies can be lost, and calves are born weak. Many die. When the winter calf ratio drops below thirty, biologists worry how much hunting the herd can sustain. When it drops below twenty, they cut back on hunting, and worry whether they can sustain the herd at all. Doug had watched

“ *I had to shift my focus.*

the Clarks Fork elk herd's calf ratio drop to twelve by the year of my arrival.

The recovery of wolves in Sunlight Basin coincided almost perfectly with the elk decline—which was one of several reasons it was logical to investigate wolves' role.

But Doug also knew that every spring, around the middle of May, the Clarks Fork elk went somewhere else. They left Sunlight for the high country in and around Yellowstone National Park. And it was on this annual migration that most of them gave birth. They stayed in the high country, along with their calves, until the first snows of winter. A lot could happen to those little calves when they were away—behind the wilderness veil, where few of us ever go.

So in August 2007, as I was planning my first winter field season, Doug scraped the funds together for a summer helicopter survey. He came back with a surprise: The calf ratio was already down to fifteen, just three months after calving time. And he got the same result, year after year. It grew ever clearer that I was freezing my face off on elk winter range in an effort to explain something that was not happening there, but rather thirty, forty, and even sixty miles away, in the warm breezes of the summer.

I had to shift focus. The depth and scale of the wilderness meant I couldn't easily go there for myself. And I couldn't fully redesign my study. So instead, I had to rely on indirect observations: weather records, satellite images, and routine agency observations. Still, there were unmistakable patterns. The summers had grown hotter and drier. The period of spring “green-up,” when the grass is young, tender, and easy for elk to digest, had grown three weeks shorter. More important, the number of grizzly bears on the summer range of the Clarks Fork elk had almost quadrupled, and the bears had lost other foods—like spawning trout—leaving them hungrier for elk. These changes in faraway places were shaping what I saw at the end of my nose in Sunlight Basin.

Following the migration of Clarks Fork elk up to their summer range had led me to new answers for the questions I'd been asking. This was the closest to an “ah-ha” moment I've ever had in science. And this

is how I came to see migration as a key to seeing Yellowstone. Finally, I'd found a thread that I could begin to follow into a system that for years I'd been struggling, and failing, to understand.

Hitting the trail

[With the help of the Camp Monaco Prize for Research], I started my exploration of the migrations with wildlife photographer Joe Riis in the fall of 2013. I knew one thing for sure: I wanted to follow the trail of the Cody elk herd from the ranchlands all the way through the mountains up to the Park. I thought we needed to experience it for ourselves. By summer 2015, the only portion of the trail that Joe and I had failed to travel together was the three-mile stretch over the top of Needle Mountain, some fifty or so miles southwest of Cody.

On our first try, in spring 2014, the slopes were so muddy that our string of pack mules couldn't get up the mountain safely. On our second try, through two eerily warm days the following November, we climbed almost five thousand feet up the back side of Needle, mostly on foot. But as we got out on the flat top of the mountain, a frigid wind hit us with gusts so fierce that it was hard to walk. Soon, we retreated to safety as a snowstorm engulfed the summit. Back at our base camp, the storm encased our tent in crackling sheets of ice.

By June 2015 we were determined to traverse that mountain. We planned to set out from the Pitchfork Ranch near Meeteetse, Wyoming, following the path we'd scouted and filmed by helicopter the previous week. The first night, we'd camp near Boulder Pass; the second night, we'd camp just below Needle itself. The next morning, we'd get as high up the mountainside as we could on the horses, then send them back with our guide to finish the climb on foot. If we got an early start, we could get out on top and cross the mountain well before the customary



Migration is no easy task. Joe Riis photo©.



...gusts so fierce that it was hard to walk.

afternoon thunder and lightning rolled in.

Throughout the first two days, we rode that same undulating terrain along Carter Mountain I had flown over earlier by helicopter. In nearly every creek basin, we saw a few dozen cow elk grazing loosely together. They were staging for the coming journey, waiting for their calves to gain strength. Twice, passing through timber, we startled grizzly bears from their daybeds. Once it was a fat, shimmering sow with a cub almost her size, and the other time it was a young boar that streaked and splashed through a creek bottom. All of us—hunters, hunted, and curious

observers—were on this migration trail together.

On the second night we slept at 10,000 feet, on one of Needle's flanking ridges. We lay side by side under a tarp, with saddles at our feet to stop us from sliding downhill. The next morning, we woke early, packed the mules, and rode up the ridge toward Needle. Halfway along, we stopped to scope a route. The snowfields had shrunk since we'd flown over in the helicopter, but we could still make out sections of dark, braided trail. We could now see the most challenging stretch, where we'd have two options—to climb twenty or thirty yards up through a notch in a small cliff, or cross the soft snow on an open, steep face.

From here, we had to walk

We tired easily and moved slowly in the thin air. We followed elk trails across wet ground until they finally converged at the

start of a long, knife ridge approaching the face, and the summit beyond it. To one side, the rocks formed a ledge over one fork of Boulder Creek, dropping five hundred feet. To the other, steep talus and scree dropped three thousand feet or more to the South Fork of the Shoshone River. We could hear the low, bass whoosh of the river as it flooded through the narrow canyon below. Here, where we could see that the elk trails were pinching together to follow the ridge, Joe began setting his camera traps.

While I waited for Joe, pale sulfur butterflies looped and flitted around in pairs and trios. Rosy finches chattered

in the rocks below us, and mountain bluebirds dropped from nowhere onto sharp boulders along the ridge, cocking their heads at us. This time, the weather was perfect: a bright blue sky with only a few clouds to the east, hanging over the hazy Bighorn Basin.

As I turned to study the trail ahead of us, my gaze settled on a smooth, light-colored trough. I could see that it continued up the ridge, cutting four, five, six inches deep in the sharp brown volcanic rock of the mountainside. And in that moment, I knew I had found what we had come to see. It was the trail of the Cody elk herd, formed by the ghosts of a



*All of us...
were on this
migration
trail
together.*

hundred or a thousand generations past. As we joined the trail to set forth again, I could feel, with each breath and every step, the pain and wonder of their journey. ■



And they're off. Joe Riis photo©.

To help fund their study, researchers Arthur Middleton and Joe Riis received the 2013 Camp Monaco Prize from the Buffalo Bill Center of the West and its partners. Their project also led the National Geographic Society to name them as 2016 finalists in their Adventurer of the Year search. Middleton's and Riis's work is the foundation of the Center's upcoming exhibition, Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations. Read more about this extraordinary exhibition on page 35.



Arthur Middleton



Joe Riis



Understanding the Yellowstone Fires of 1988

BY JOHN CLAYTON

“For many people in the Rockies and northern plains, the Yellowstone fires of 1988 are a watershed event like the assassination of John F. Kennedy or the 9/11 attacks,” wrote John Clayton in the last issue of Points West. “Distinct memories of the freakish weather, the smoky haze, or the national media attention lock the summer in time.”

But as he contemplated all three events, Clayton wondered how the fires compared to the Kennedy assassination, or 9/11 for that matter, with respect to their effect on society—from culture and media coverage, to government agency management and philosophy. In Part 2, Clayton suggests that, historically, Yellowstone has always carried many layered meanings for Americans—and “the 1988 fires threatened them all.”

BURNING VALUES AND IDEALS

In 1988, 775,000 acres burned in Montana outside Yellowstone National Park—almost as much as inside the Park. In the Bob Marshall Wilderness, five hours northwest of Yellowstone, the 250,000-acre Canyon Creek fire burned bigger than any of the individual fires in Greater Yellowstone. But that particular fire didn’t make big national headlines. The reason? The national media story wasn’t so much about the issues discussed in Part 1 of this story: burning forests, fire ecology, and suppression techniques; nor was it about ecosystem-centered vs. human-centered views of nature. It wasn’t even about how to live in a post-Vietnam world. The Yellowstone fires grabbed the nation’s attention **precisely because they were about Yellowstone**—because Yellowstone had come to embody a set of deep national values.

Throughout American history, Yellowstone has had many, layered meanings: a remnant frontier; an animal sanctuary; a patriotic mecca; a spiritual retreat; and a vision of what earth was like without humans. The fires threatened them all.

Yellowstone: the frontier without the danger

For most Americans, Yellowstone represents wide-open spaces and lands minimally impacted by development. That makes it a place to experience the nineteenth-century pioneer spirit—to recapture the era when Americans first started taming such landscapes.

People come to Greater Yellowstone to celebrate the independent, masculine, tough, deep character of heroes such as Teddy Roosevelt, Buffalo Bill Cody, and Calamity Jane, and their victory over a harsh frontier



For Americans, Yellowstone was the idyllic frontier. Thomas Moran (1837 – 1926). *Head of the Yellowstone River*, 1875. Louis Prang chromolithograph. Gift of Clara S. Peck. 18.71.7

environment. Thus a Yellowstone vacation often involves activities celebrating homesteads, cattle roundups, and prospecting for gold—even though the national park has always banned such endeavors within its boundaries.

That's what fueled the Greater Yellowstone dude ranch boom of the 1910s and 1920s. Although dude ranches have come to be associated with oversized cowboy hats and toy six-guns, the great innovation of entrepreneurs such as Larry Larom, Howard Eaton, and Struthers Burt was more basic: They re-created the frontier without the danger. You could fish, hunt, ride horses, attend rodeos, mingle with cowboys, and enjoy an outdoor lifestyle in a beautiful wide-open place—without ever having to worry about Indians, bandits, or grizzlies. This Greater Yellowstone country was wilderness without all those dangerous elements that kept people out of wilderness. And although the affection for cowboy paraphernalia and culture is shrinking, the vision of a safe frontier still

draws crowds today.

Yet one of those dangerous elements, absent from Yellowstone for much of the twentieth century, was wildfire. In 1988, with fires running rampant, how could we celebrate the way we had tamed the wilderness?

Yellowstone's status as a preserve

Soon after Yellowstone's founding, it was beset by poachers. The struggles of the 1870s and 1880s were to first ban hunting, and then develop capabilities to enforce that ban.

By the late 1890s, Yellowstone had achieved status as a preserve, where endangered species such as bison might be saved from extinction. Yet for many conservationists of the time, Yellowstone's meaning was greater than mere wildlife habitat. For example, Ernest Thompson Seton, a popular author and illustrator best

known as a co-founder of the Boy Scouts, wanted to change the relationship between people and animals. He hoped to atone for wanton slaughter—including his own acts in his younger years—and develop a spiritual bond. He hoped that by creating a sanctuary for wildlife in Yellowstone, we could make those animals at least “half tame.”

In that era, the notion that animals might lose their fear of people was magical. Thus, for example, naturalists paid more attention to the bison that Eaton had relocated from his North Dakota dude ranch to Yellowstone—a zoo at Mammoth and later a ranch in the Lamar Valley—than to a still-wild herd roaming the Mirror Plateau. These half-tame bison were the ones we'd saved, the ones we'd protected. That relationship—the way heroes such as George Bird Grinnell had seen these animals' weakness and granted them sanctuary—was paramount. In the last century, ecologists have come to see animals' wildness as a virtue, but for

YELLOWSTONE FIRES

Southwest of Cody, Wyoming, Larry Laram welcomes visitors to his Valley Ranch in the early 1950s—a place where he, like other dude ranchers, “re-created the frontier without the danger,” Clayton says. MS89 Jack Richard Photograph Collection. PN.89.116.21416.1





At the turn of the twentieth century, many sought to create a sanctuary for Yellowstone's animals. In 1988, fires threatened that safe haven and alarmed preservationists—especially when they saw scenes like this. NPS photo, 1988. Jeff Henry.

much of the general public the traditional, “sentimental” view still holds appeal.

So in 1988, a wildfire threatened these helpless creatures in the sanctuary we had created for them. There was no data on how they were faring. (In retrospect, surprisingly few were killed, but in 1988 nobody knew that—indeed rumors insisted on a cover-up.) Given the crisis, how could we celebrate our stewardship of these wild creatures?

Saving Yellowstone for all the people

For the decade after its founding in 1916, the Park Service played up a fable: That the “national park idea” emerged around an 1870 campfire at the confluence where the Gibbon and Firehole rivers combine to make the Madison River.

Yellowstone was indeed the world's first national park, but this story stretched the truth in linking that idea to a patriotic campfire conclave. In the fable, a set of idealists who could have pursued riches by placing homestead claims at Old Faithful, instead invented a “national park” as a way to dedicate these wonders to democracy. Saving this special land for all the people, not just the rich or powerful, was what

made this country different. Furthermore, the fable highlighted America as a special country that anchored its ideals in landscapes, rather than military might or racial characteristics.

In 1988, the fires threatened this patriotic association. “Part of our national heritage is under threat and on fire tonight,” Dan Rather said on the CBS News on September 7, 1988. A sensationalized view would see “destruction” of the world's first national park (including the Madison confluence) caused by “tyrants” who deemed ecological ideas more important than patriotic sites.

A spiritual connection to Yellowstone

As the twentieth century progressed, many people preferred to see Yellowstone not as frontier, representing the conquering of wilderness, but as wilderness itself. When Ansel Adams photographed Yellowstone Lake, where untouched forests came down to the edge of the still, expansive waters, with a distant background of silent, snow-capped mountains, people felt a spiritual connection to the vastness of that scenic beauty.

They also expected that scenic beauty to

endure forever. Yellowstone was timeless and enduring; nature was more permanent than the temporary presence of any individual. As a 1980s brochure from a park concessionaire described it, “Yellowstone's spring, summer, fall, and winter seasons recreate their ageless panorama.” It was easy to jump from these notions to the idea that Yellowstone would never change. Yet in 1988, the fires were burning those landscapes, changing them—“Old Faithful will never be the same,” wrote the *Chicago Tribune*—and threatening those spiritual connections.

For most people, the deep spiritual connection is with natural beauty, defined in terms of colors and symmetry. But for ecologists, the connection is with nature, a set of processes and changes including fire. Thus the two groups often talked past each other. During the 1988 fires, Yellowstone Superintendent Bob Barbee told the *New York Times Magazine*, “Yellowstone is not fixed in formaldehyde and should not be fixed in time. It was born in a cataclysm.” It was an important message, but one that differed from popular images.

Ecologist Don Despain was even less in sync. As he looked over a piece of scorched earth in the spring of 1989, he said, “If we can overcome our biases, we can see beauty in this scene.” Those biases for

natural beauty were what had established Yellowstone as a national park in the first place—and the (biased) spiritual connection to that beauty was what the public saw the fires destroying. Ecologists, who see beauty in process, fulminate at that word “destroyed,” because fires are part of the process, but when colors and forms burn, others see beauty destroyed.

Yellowstone: nature without people

Most importantly, Yellowstone stood as a symbol for nature without people. For example, following the Leopold Report of 1963, the Park Service saw its mandate as preserving a “vignette of primitive America.”

One appeal of a “let-burn” fire policy was that it mimicked what had happened at Yellowstone before Anglos arrived on the scene. To look at Yellowstone’s recorded history was to see continual efforts to set this place aside from destructive qualities of American culture—railroads and industrialism, poaching and hunting, private property and development, unattended campfires and carelessly discarded cigarettes. A widespread belief that these activities could harm “nature”



The Roosevelt Arch at Yellowstone’s North Entrance affirms the Park’s purpose, “For the benefit and enjoyment of the people.” NPS photo, May 2003. Jim Peaco.

led to defining nature as separate from them. A belief that Yellowstone’s nature was separate from humans egregiously ignored the long-term presence of Native Americans. Or perhaps this view tried to see ancestral tribes as somehow “pure” and part of this natural world, a more charitable but still condescending attitude.

The path was tricky, but the destination was glorious: You could come to see Yellowstone as the Garden of Eden. Deeply held cultural narratives taught Americans that any place dominated by nature was a

place of harmony. These were places from which we had been banished because of our original sin. Original sin dictated that we couldn’t help ourselves and would always end up destroying the places we loved. This sentiment was present at the founding of Yellowstone: We needed a national park because souvenir shacks had destroyed the wonder of Niagara Falls. The sentiment has been present ever since. As *American West Travel and Life*, a magazine for RV enthusiasts, put it, “Yellowstone and other national parks are precious natural places where human intervention should be kept to a minimum. Look what we’ve done almost everywhere else.”

Original sin is theologically tricky. If we always destroy the places we love, then we might do so not only through ignorance, but also through good intentions such as the desire to create a naturally pure haven. If humans are inherently flawed, then we can never successfully create a place to be set aside from our own influence. Any human-led project to construct a Garden of Eden is by definition doomed, much as we hate to admit it. So, as fires burned through Yellowstone in 1988, we saw our original sin playing out in this special place we had tried to preserve from it, and we recoiled in horror.



Visitors inspect Yellowstone fire damage at a massive blowdown on the road between Madison and Canyon Junctions. For some, the Park was destroyed; for others it was rebuilding. NPS photo, September 1988. Jim Peaco.

WHAT WE DIDN'T TALK ABOUT: CLIMATE

The cultural values of Yellowstone Park, along with the cultural milieu of the post-Vietnam era, were thus the driving forces of 1988 media coverage. That's why the media didn't portray the science of fire ecology as accurately or prominently as ecologists would have liked.

But in retrospect, an even bigger scientific story was even more widely ignored. Nothing in the extensive collection I studied, not even articles in conservation-oriented magazines such as *Audubon*, addressed climate. (NASA climate expert James Hansen did testify before the Senate in June 1988, and was quoted in an October *Discover* magazine cover story, about "the greenhouse effect." But Hansen never mentioned Yellowstone, and the 1988 fire stories rare mentions of climate involved only questions about whether smoke from the fires might resemble that from a nuclear war, and whether such a "nuclear winter" would be climate-chilling.)

The most admirable 1988 media coverage addressed issues such as the inherent weakness of containment lines in the face of unpredictable fire behavior patterns, or the century-long fuels buildup due to successful suppression campaigns highlighted by Smokey Bear. But even these didn't get at the root cause of the fires' intensity. Fires raged because the summer involved hardly any rain, incredibly low humidity, incredibly dry trees, and incredibly strong winds that repeatedly pushed sparks to new tinder. It was all about the weather. And one year's weather might be a freak occurrence, but when weather trends accumulate, we call them climate.

1988 FIRES, A WATERSHED

The 1988 fires were presumed to be a once-in-a-lifetime event. Not since fire destroyed three million acres in the Big Blowup of 1910—eastern Washington, northern Idaho, and western Montana—had the country seen anything like them. In 1988, sending 25,000 firefighters to Greater Yellowstone was unheard of. The \$120 million price tag seemed extraordinarily high. Yet one-third of the years since then have involved at least 25,000 firefighters deployed nationwide. In 2013, nationwide



Individuals at the Old Faithful area, September 7, 1988, found the approaching crown fire terrifying; today such instances seem almost routine. NPS photo. Jeff Henry.

firefighting expenditures exceeded \$1 billion.

Granted, firefighting budgets have increased because of increases in the wildland-urban interface; we spend more money today fighting fires because we keep building houses potentially in their way. But acreages trend the same way. The 1988 fires burned 1.7 million acres in Greater Yellowstone and about 5 million acres nationwide, which seemed quite high at the time. But half the years since have involved more than 5 million acres of burns, with three years exceeding 9 million acres. Indeed, eight of the nine worst fire years since 1960 have taken place since 2000.

The trends point to a changing climate, and ecologists now worry that global warming will create its own problems. Although under current patterns most forests in Greater Yellowstone burn every hundred to three hundred years, climate change could reduce that cycle, according to one model, to less than thirty years. Such a change in fire regimes could change the types of plants that exist here, with implications for the animals that eat those plants as well. Nationwide, a changing climate could also exacerbate the wildland-urban interface. As historian Stephen Pyne put it, "Climate change may flip the script of people constructing houses where fires are, with fires instead coming to where houses are."

Rocky Barker and Todd Wilkinson were journalists in Yellowstone in 1988, and both of them were almost trapped by the oncoming fire at Old Faithful on September 7. "We thought the wall of flames, the firestorm at Old Faithful, and the fire behavior was extraordinary that day," Barker

told Wilkinson in 2013. "Twenty-five years later it has become routine in the West. It was the signal fire of climate change."

Some climate activists ask what it will take for the general public to appreciate the science of climate change, to become as worried about its long-term effects as the scientists are. Maybe, they say, it would take some big, scary personal nightmare, one that's visible, and memorable, and shared by a wider community—one that feels like a watershed event. What's most surprising, then, about looking back at the 1988 Yellowstone fires is realizing that every westerner past the age of 27 has lived through such an event, and nearly all of us failed to appreciate it. ■

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John Clayton is an independent journalist, essayist, and corporate ghostwriter based in Montana. In his essays, articles, and books,



John Clayton

he's tackled subjects as diverse as western history and lifestyle, business writing, small town politics, and biographies of western notables and the nearly-forgotten westerners. Clayton has taught at Rocky Mountain College, is on the advisory board for the Montana Center for the

Book, and was a Center of the West research fellow. Currently, he serves as Visiting Writer-in-Residence at Montana State University-Billings.

FROM THE ARCHIVES

Located in the Seasons of Life Gallery of the Center's Plains Indian Museum, this Plateau-Nez Perce buffalo hide tipi, ca. 1850, is extremely rare. Tipis constructed with animal skins seldom lasted more than a few years. In this case, there are approximately 10–12 buffalo hides used; the tipi is 16.5 feet tall. Gift of Douglas L. Manship, Sr. NA.302.126



The tipi blends **FUNCTION** *& elegance*

BY GENE BALL

The following article appeared in the Jan-Feb-Mar 1979 newsletter of the then-named Buffalo Bill Historical Center. At the time, Gene Ball served as the Center's education director. Note that the three words—tipi, tepee, and teepee—are virtually interchangeable; here at the Center of the West, we use "tipi."

Early historical records indicate that various nomadic peoples in Siberia, Lapland, Labrador, and other near-Arctic areas used conical-shaped, animal skin tents as dwellings. However, this distinctive type of transportable shelter reached its zenith among the nomadic, buffalo-hunting peoples of the American Plains.

The tipi exemplifies the Indians' aptitude for blending serviceability with elegance. It is more functional and sophisticated than other dismountable frame structures with membrane covers. This is largely due to the special flaps at the top front to regulate the draft and ventilation and carry off smoke.

Anyone who has been inside a tipi knows that it is more than a tent. As Stanley Vest has written, "...other tents are made to sell. The tipi was made to live in."

For its occupants, the tipi has spacious standing room; raising the side cools the dwelling in warm weather; and its inverted conical shape allows for efficient heating. The shape also makes it very sturdy, able to withstand wind and rain, and even provide shelter against the tornadoes common on the Southern Plains.

Tipi is a Sioux word meaning "used to live in." The Sioux, Cheyenne, Arapaho, and Kiowa



Crow women moving tipi flaps for ventilation, early 1900s. MS095 Petzoldt Collection. LS.95.226



Crow riders dragging tipi poles, early 1900s. MS095 Petzoldt Collection. LS.95.337

were among the tribes who used a three-pole foundation for erecting the framework. Tribes such as the Blackfeet, Crow, Shoshoni, and Comanche used a four-pole system. Typically, poles were twenty to thirty feet long, and each tipi required fifteen to twenty-five poles. Those erecting the tipis generally preferred the straight, slender lodge pole pine, but the light red cedar was another favorite. Tipi poles also served as

frames for the travois on which the Indians transported their belongings.

The tipi was the woman's property and responsibility. In the spring, the men killed bison cows whose hides the women tanned expertly. Sewing eight to twelve odd-shaped skins together to fashion the semi-circular tipi covering was complicated piecework which required astute planning. Designing and cutting the smoke flaps also necessitated great skill.

Joint effort was the common practice, both in making and moving the tipis. When erected, their doorways normally faced east toward the morning sun and away from prevailing winds. Northern tribes used round entries, but southern tribes preferred an inverted v-shaped doorway. Moreover, the tipi was not symmetrical. The cone-shaped structure tilted slightly so that it was longer in front and steeper in back. Smoke holes extended down the front and had adjustable, ear-like flaps on each side.

The tipi was easy to transport, quick to erect or dismantle, durable, and light—all advantages to a people on the move. By the 1880s, Native peoples substituted canvas for buffalo hides, which were no longer available. For the Indians, the canvas was a practical, technical improvement. It was lighter and easier to tailor for a better fit.

Interestingly, tipi covers fashioned from animal skins seldom lasted more than two years. As a consequence, few original skin coverings exist today.

Learn more about tipis this summer at the Center's 35th Annual Plains Indian Museum Powwow, June 18–19, 2016. Visit centerofthewest.org/event/plains-indian-museum-powwow. ■



**CODY
FIREARMS MUSEUM**



Liberator Mark II Shotgun, 16 gauge, serial number 1, 1960s. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.5205

treasures FROM OUR WEST

LIBERATOR MARK II SHOTGUN WITH COLLAPSIBLE STOCK

During World War II, the FP4-5 single shot was known as the Liberator Pistol. The idea behind the name was that if these pistols could be dropped in enemy territory, civilians would then have the means to fight back. The prototype pictured above, made for the same purpose, is the Liberator Mark II Shotgun in 16 gauge,

produced by the Winchester Repeating Arms Company; Winchester number "W1177" is stamped in the metal.

Designed by Robert Hillberg (1917 – 2012), this shotgun was developed as a semi-automatic with a repositioning firing pin. The Mark I, in 20 gauge, was originally created to be dropped at the 1961 Bay

of Pigs Invasion in Cuba. The firearm was finished too late to be used in the failed military excursion, but Winchester agreed to test it in 1964 for potential use in Vietnam. Visitors to the Cody Firearms Museum have the opportunity to view three iterations of the prototype Liberator Shotgun, the Mark I, Mark II, and Mark III. ■



Short-eared owl. Draper Museum Raptor Experience.



**DRAPER
NATURAL HISTORY MUSEUM**

SHORT-EARED OWL AMELIA

The Draper Museum Raptor Experience recently added a short-eared owl to its ranks. Short-eared owls prey mainly on rodents and small birds in grasslands and open shrublands through much of North America. The Raptor Experience's new bird, a female, weighs in at about 400 grams—about 14 ounces. Named Amelia after famed aviator Amelia Earhart, she came to the Center from Ironside Bird Rescue in Cody. As with all of the Raptor Experience's birds of prey, Amelia has suffered injuries causing permanent loss of flight abilities.

In October 2015, the owl caught her left wing in a barbed-wire fence near the Antelope Coal Mine outside of Gillette in northeastern Wyoming. She sustained a serious cut on the wing, along with a severely damaged tendon. The sutured cut never properly healed, and Amelia's lower wing required amputation.

A growing program of the Center's Draper Natural History Museum, the Raptor Experience provides proper care and a life-long home to these amazing birds, and educates and awes large audiences with daily presentations and appearances. The program is funded in part by the Nancy-Carroll Draper Foundation, the W.H. Donner Foundation, and the Donner Canadian Foundation—the latter in partnership with the University of Wyoming's Biodiversity Institute. ■



**BUFFALO BILL
MUSEUM**

BUFFALO BILL'S WILD WEST "COWBOYS & INDIANS" POSTER

Buffalo Bill's Wild West effectively marketed its appearances through bright, colorful posters depicting dramatic, exciting adventures that occurred in the American West. This early poster, circa 1887, depicts a rare encounter between cowboys and Indians.

In 1866, Nelson Story and a group of cowboys drove cattle across the Bozeman Trail through the Powder River Country at the height of Red Cloud's War. A group of eighty Lakota and Cheyenne warriors attacked six to eight of Story's men. The cowboys formed a ring with their horses, defending themselves while the warriors scattered the cattle. One cowboy and one Lakota warrior were killed in the fracas.

During his stay in the Dakota Badlands, Theodore Roosevelt heard of this event. He described the cowboys as "good riflemen" who "killed a good many ponies, and got one scalp, belonging to a young Sioux brave who dashed up too close, and whose body in consequence could not be carried off by his comrades, as happened to the two or three others who were seen to fall." Roosevelt also noted, "Both the men who related the incident to me had been especially struck by the skill and daring shown by the Indians in thus carrying off their dead and wounded the instant they fell."

Famed western artist Frederic Remington illustrated the event for Theodore Roosevelt's "Ranch Life and the Hunting Trail," a series of articles published by the Century Company in 1888. Buffalo Bill used a similar image based on Remington's illustration for this poster promoting Buffalo Bill's Wild West, further promulgating the western iconic image of cowboys and Indians in combat, albeit a rare historical event. ■



Woodblock engraved print, Calhoun Printing Company, 1885. Museum purchase. 1.69.6148



Loren Entz (b. 1949). *Joe Medicine Crow*, 2005. Pencil on paper. Gift of Mr. and Mrs. W.D. Weiss. 2.05

MAKING HISTORY

— *a tribute to Joe Medicine Crow* —

BY REBECCA WEST

Following the death of Dr. Joe Medicine Crow, Plains Indian Cultures Curator, Rebecca West, posted this tribute on the Buffalo Bill Center of the West website (centerofthewest.org/2016/04/05/32457). Medicine Crow, a tribal historian, noted Crow scholar, member of the Plains Indian Museum Advisory Board, and a longtime friend to the Buffalo Bill Center of the West, passed away April 3, 2016.

History is not made simply by passages of entry and exit into this world. History is an accumulation of one's life experiences and interplay of all types of beings—humans, animals, and otherwise—along with elements of the natural world, and forces that we cannot control.

Sunday April 3, 2016, marked the passage of Joe Medicine Crow, who made history not by leaving this earth at the age of 102, but by creating history through the amazing deeds, thoughts, and words through his lifetime. Joe had experiences that most of us cannot imagine or grasp as reality. Often when elders pass, we say, "Oh, the changes he must have seen..." Joe was not just seeing these changes; he was making these changes. This was his life.

Whether it was completing four unbelievably courageous war deeds during World War II to earn the honor of war chief; achieving advanced college degrees; accepting the Presidential Medal of Freedom; or sharing his amazing talent for scholarship and oral histories of the Crow Tribe, his accomplishments more than filled one lifetime. The news coverage of his death has eloquently and accurately portrayed Joe's accolades, but there are details of his contributions to the Plains Indian Museum of the Buffalo Bill Center of the West that aren't as well known, but significant nonetheless.

Joe was one of the founding members of the Center's Plains Indian Museum Advisory Board, formed on June 18, 1976. It was one of the first museums in the nation (if not the first) to include American Indians as board members to represent their respective cultures in the formation of a museum. Joe and other advisors worked with the board's building committee, architects, educators, and consultants to design the physical space of the Plains Indian wing, as well as create the intellectual and cultural contents of its exhibitions. The Plains Indian Museum opened in 1979.

Some twenty years later, I met Joe, who was still actively participating in Plains Indian Museum Advisory Board meetings, as well as our annual Powwow. In 1996, we began to discuss an update to the Plains Indian Museum. Technologies had changed; audiences were growing; and it was time to draw upon the knowledge of our advisors and others to reinstall, or "reinterpret," the museum to best use the extensive and precious collections. We still have files overflowing with notes from meetings, conference calls, and lengthy discussion about direction and presentation. Looking back on this time of planning, there were so many voices—and not all were in agreement or supported our efforts to re-awaken what we knew was still a treasure of a museum.

Joe had certain clarity; he often gave the opening blessing at our advisory board meetings and always reminded us of the history of the museum, as well as the need to focus on our future direction. During a conceptual design meeting, shortly after a lunch of soup and sandwiches, Joe provided one such moment of clarity for those privileged enough to hear his overview of "the big picture." He flipped over his empty soup bowl and explained, not only how we could look at the circular, physical layout of the Plains Indian Museum, but a lot about life. In his words, illustrated by the

inverted bowl, he shared, "The circle is actually a dome. Within it is a rich mixture of human experience. It represents holistic harmony."

A later illustration of Joe's explanation in the design plans showed Spirituality, Beliefs, and Values at the apex of the dome, with linked spheres of "human experience," composites of several elements: language, environment, change, seasons, origins, and others, co-existing in a space defined only by its contents. Joe helped us to slow down so that we might listen and think about what we really needed to consider.

Although his hearing began to fail as he approached the 100th year of his life, his mind was sharp, and his heart and voice strong. He sang an honor song, clear and unwavering, for Prince Albert II of Monaco during the Prince's 2013 visit to the Center. The Buffalo Bill Center of the West awarded Joe the Spirit of the American West Award, an honor which may have paled in comparison to a Presidential Medal of Freedom, but one that he graciously accepted and added to a cache of accolades.

He rarely missed a Powwow here in June and served as the honored elder to perform the pipe invocation. Once he finished his duties in the arena, he would rest for a bit in the shade of the stage



September 19, 2013. (L-R) Buffalo Bill Center of the West Chairman of the Board of Trustees Barron Collier II, HSH Prince Albert II of Monaco, and Dr. Joe Medicine Crow with his son Ron Medicine Crow at the dedication of a tree at the Center to commemorate Camp Monaco a hundred years before.

and have some coffee (cream and sugar always) and until his most recent years, would dance in the Golden Age Category with the younger participants who were aged 55 and older. He would sit and watch, quietly taking in generations of dancers who were carrying on traditions that he had helped perpetuate.

On one of his final visits to Cody, Joe served as Grand Marshall for the 2015 Buffalo Bill Cody Stampede 4th of July parade. Riding in style, he perched upon the back seat of a cherry red convertible in his eagle feather bonnet and beaded Crow regalia.

Although Joe retired from his board duties, he continued to attend meetings to offer a blessing or tell a great story. His presence was a reminder to us all that we must cherish our elders and all they have to teach us. As you travel to your next lifetime, you have entrusted us with so much to treasure. Thank you, Joe. ■

About Crow Indian HORSES



Crow Indians, Montana, 1900 – 1925. MS 095 Petzoldt Collection. LS.95. (L – R) 291, 312, 297.

BY JOSEPH MEDICINE CROW (1913 – 2016)

The following story appeared in the fall 1999 issue of Points West. Dr. Medicine Crow was a Crow tribal historian, member of the Plains Indian Museum Advisory Board, and a longtime friend to the Buffalo Bill Center of the West. He passed away April 3, 2016.

Around 1725 or 1770, a Crow Indian war party journeyed to the Fat River (Green River in Wyoming). There, they either purchased or stole a stallion horse from some other tribe, and brought the animal back to the Crow camp in the Upper Wind River of what is now Wyoming.

This was quite an event because the

Crows had never seen a horse before. It stood as high as an elk, but looked very different with round hooves, a long shaggy mane and tail, and no horns or antlers. As the people were looking it over, one man got too close to the hind legs of the animal. It quickly kicked him, and the man rolled over into the dirt. After this incident, the man's pals nicknamed him Kicked in the Belly. In time, this band of the Crow tribe came to be called "Kicked in the Bellies." Today the descendants of these people live near Lodge Grass, Montana, and are still called by that name.

The same people, who live near Lodge Grass, have also been called "People of the Valley of Chieftains" because many great chiefs—such as Spotted Horse, Old Dog, Wolf Lays Down, and Medicine Crow—

settled here when the Crow tribe ceded the western part of the reservation and moved to the eastern part in 1884.

About the same time as the Wind River horse incident, another story relates that a war party of the Mountain Crow band traveled south and brought back several of the new animals. This party apparently reached the Great Salt Lake.

Yet a third—a highly mythical—version exists. In this story, a Crow man saw strange animals in a dream. He set out looking for them and finally saw several emerging from a lake. He captured a few and brought them back to the Crow camp.

The people quickly realized the usefulness of the new animal, and soon Crow war parties were heading south to



Allan Mardon (b. 1931).
Sitting Bull, 2009. Marker on
 illustration board. Gift of the
 Artist. 7.09 (detail)

bring back more horses. The Crows named this animal "Ichilay," which means "to search with," perhaps referring to the search for enemies and game. By 1743, when the La Vérendrye family of the Hudson Bay Company met a small camp of Crow Indians east of the present town of Hardin, Montana, the Crows already owned many horses and were able to provide the traders with fresh mounts for their return.

Within a short time, the Crows acquired large herds of horses by trading with other tribes, by stealing or capturing them from enemies, and by raising their own. Other tribes regarded the Absarokee as rich because they owned so many good horses. While other tribes used the travois to transport their equipment and people, the

Crows all rode, from tiny tots to old people, and used packhorses. In this way they could travel fast over any kind of terrain.

The acquisition of the white man's horse and firearms soon brought the formerly pedestrian nomads of the Plains into frequent contact and subsequent conflict as they invaded one another's territory and captured horses. Soon the tribes became more militaristic, and intertribal warfare became a way of life. These tribes developed similar military systems through which boys trained to become warriors and, by fulfilling military requirements, eventually attained the rank of chief. For the Crows, one of the four essential military tests was for a warrior to sneak into an enemy camp in darkness,

capture a well-guarded, prized horse, and bring it home.

By the early 1800s, the so-called Plains Indian Culture Area had come into existence, probably one of the last to develop in North America. A culture area is a geographic region inhabited by a number of tribes speaking different languages, but sharing enough cultural traits to be classified as representing a distinct lifestyle.

With the Crow Indians, as with other Plains tribes, the horse quickly became an integral part of tribal culture. The horse has played an especially important role in Crow religion, and social and economic life.

This text first appeared in Medicine Crow's book *From the Heart of Crow Country* in 1992. ■

SUMMER | CALENDAR OF EVENTS

SPECIAL EVENTS

35th Annual Plains Indian Museum Powwow: June 18–19

- Grand Entries noon and 6 p.m. Saturday, and noon Sunday. Competitive dance, Native arts vendors, Indian tacos and fry bread. \$10 adults; \$5 youth; 6 and younger free; participating dancers, drums, and their families free.



Dan Miller's Cowboy Music Revue

Enjoy authentic cowboy music and entertainment, and a delicious western buffet at this evening dinner show, celebrating its 12th season in Cody—and its 1st at the Center of the West! The show features musical styles ranging from cowboy and Americana to bluegrass and gospel.

- **Dinner and show:** \$40 per person.
- **Dinner begins** at 5:30 p.m. (doors open at 5:15 p.m.)
- **Show begins** at 6:30 p.m. and concludes by 7:45 p.m.

Reserve your seats early for this popular show. Or take advantage of our best value: Center of the West admission and the Dan Miller dinner and show for \$56.

Visit tickets.centerofthewest.org to make your reservation today.

23rd Annual Buffalo Bill Invitational Shootout: August 11–13

Center of the West and Cody Shooting Complex. The public is invited to observe shooting at the Shooting Complex.

- Welcome reception for competitors at the Center, **August 11**
- Awards dinner for competitors at the Center, **August 13**

40th Annual Patrons Ball: September 24, 6 p.m.

- Our annual black tie fundraising gala. \$350 per person. Find out more at centerofthewest.org/event/patrons-ball.

SUMMER INTERPRETIVE PROGRAMS

Draper Museum Raptor Experience:

- **Through May 31:** Relaxing with Raptors Q&A, 1–1:30 p.m. daily
- **June 1 – August 15:** four daily half-hour programs:
 - Eagle Encounter, 9 a.m. and 4 p.m.
 - Superheroes of Nature, 11:30 a.m.
 - Talon Talk Q&A, 2:30 p.m.
- **August 16 – September 15:** Relaxing with Raptors Q&A, 11–11:30 a.m. and 3–3:30 p.m. daily
- **Starting September 16:** Relaxing with Raptors Q&A, 1–1:30 p.m. daily

Chuckwagon cooking demonstrations and samples!

- **June – August, Monday – Saturday, 9:30 a.m. – 3:30 p.m.**

Guided Tours: June through mid-September

- **Guides lead three tours each day**—mid-morning, mid-day, and mid-afternoon—focusing on the themes of Wildlife of the West, People of the West, and History of Yellowstone.

Workshops, Fieldtrips, and Day Camps:

- **June 28:** *Rockin' Out with Plains Indian Art* workshop about rock art including pictographs and petroglyphs, 9 a.m. – noon. Ages 9–11. \$10/member, \$12/non-member.
- **July 9:** *Arrowheads, Atlatls, and Archaeology* interactive family workshop with Dr. Larry Todd and Brian Gendron, 10 a.m. – 12:30 p.m. Explore the history and craftsmanship of Plains Indian weaponry, hunting strategies, and projection techniques. All ages; kids 15 and younger must be accompanied by an adult. \$10/person, \$20/family.
- **July 18–20:** *Art Camp with Michele Farrier*. Grades 1–4, 9–11 a.m. each day; grades 5–7, 1–4 p.m. each day. \$30/student for members, \$35/non-members (scholarships available, call 307–578–4110).

News, activities, events, and calendar

- **July 27:** *Floating through Time* field trip for middle schoolers with Rich Davis, 9 a.m. – 3 p.m. Explore an outdoor geology classroom while rafting the Shoshone River. Ages 11–15. Advanced registration required. \$25/student for members, \$30/non-members (scholarships available).
- **August 3–5:** *Teton Adventure Discovery Field Trip* for middle schoolers. Explore the shores and islands of Jackson Lake and the geology of the Tetons while canoeing and camping in Grand Teton National Park. Ages 11–15. Advanced registration required. \$75/student for members, \$85/non-members (scholarships available).
- **August 9:** *Clay-O-Rama* family workshop with Jeff Rudolph, 5–7 p.m. Relax, create, enjoy, and sculpt. Advanced registration required; children must be supervised. \$20/member family, \$30/non-member family, light snacks provided.

LECTURES AND BOOK SIGNINGS

- **June 3:** *Jack Richard's Cody: His Aerial Photos Revisited through the Magic of Google Earth* by Dr. Matt Hermes with Bob Richard and Mack Frost, 7 p.m.
- **July 23:** *25 Best Towns to Fly Fish for Trout* by Bob Mallard, 11 a.m. with book signing to follow.

Draper Natural History Museum Lunchtime Expeditions: 12:15 p.m., free

SUPPORTED IN PART BY SAGE CREEK RANCH

- **June 2:** *The Yellowstone Bison: Free-ranging in a Limited World* by Dr. Mary Meagher
- **July 14:** *Natural Trap Cave: An Ice Age Treasure Trove* by Dr. Julie Meachen
- **September 1:** *Wyoming's Wildlife Amidst Human-Induced Rapid Environmental Change* by Dr. Anna Chalfoun

MEMBERSHIP EVENTS

Coffee & Curators:

Members gather for coffee and refreshments as well as a curator's talk inspired by the Center's collections. Enjoy special up-close or behind-the-scenes access as part of each event. Space limited; reserve in advance: membership@centerofthewest.org or 307-578-4008.

- **August 6:** Draper Natural History Museum
- **September 10:** Museum Conservation

Business Friend Days: June 4–5, 8 a.m. – 6 p.m.

- A weekend of appreciation for our Business Members, when employees and their families enjoy free admission to the Center.

Buffalo Gals Luncheon: June 1, 11:45 a.m.

Members \$25; non-members \$35.

Reservations encouraged, call 307-578-4008.

- Join us for a delicious lunch and a program by Jenny Nichols, filmmaker for the project on which the special exhibition *Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations* is based.

Members Day Trip: July 29, 8 a.m. – 8 p.m.

- A journey to the Brinton Museum just outside Big Horn, Wyoming. Explore the new, state-of-the-art Forrest E. Mars, Jr. building with its eco-conscious design that symbolically joins the geological and spiritual nature of the western and American Indian art collections of the museum. The trip includes a private tour of the museum and grounds well as time to browse the Museum Store. The Wyoming High Country Lodge provides a hearty dinner on the return trip to Cody.
- \$125 per individual, \$225 per couple (transportation, admission to the Brinton Museum, lunch, dinner, and snacks included). Space is limited; call 307-578-4008 or e-mail membership@centerofthewest.org to make reservations.

Cody Firearms Records Office special hours (regular office hours are Monday – Thursday 8 a.m. – 4:30 p.m., Friday 8 a.m. – 3 p.m.)

- **May 21–22:** Attending Colorado Gun Collectors Association Show, Denver, Colorado
- **July 8–10:** Attending Winchester Arms Collectors Association Show, Cody, Wyoming
- **August 20:** Open for coverage of Big Reno Show, Reno, Nevada
- **September 10–11:** Attending Ohio Gun Collectors Show, Wilmington, Ohio

SPECIAL EXHIBITIONS

- **GLOCK Makes History: The Birth of the Polymer Handgun Market**, on view through December 31, 2016
- **Inspiring Sights: Yellowstone through Artists' Eyes**, on view through December 31, 2017
- **Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations**, on view May 27, 2016, at least through 2016
- **Journeying West: Distinctive Firearms from the Smithsonian**, on view at least through fall 2016
- **Yellowstone Discovered: William Henry Jackson's Lost Prints Reveal the Park for America**, on view through August 14, 2016

bits & bytes

News, activities & events



Thomas Moran (1837–1926). *Castle Geyser, Yellowstone National Park*, 1874. Louis Prang chromolithograph. Gift of Clara S. Peck. 18.71.3

Drawn to Yellowstone? This symposium is for you...

Artists have long been “drawn to Yellowstone.” The Park’s breathtaking vistas, its unmatched thermal features, and its remarkable wildlife are just a few of its inspiring sights. On June 15, the Center hosts a one-day symposium titled *Inspiring Sights: Yellowstone through Artists’ Eyes*, featuring six scholars discussing the history of art and artists in the Park.

The symposium coincides with the Center’s exhibition of the same name, as well as the publication of a revised edition of art historian Peter Hassrick’s book *Drawn to Yellowstone*.

Symposium topics include artists Albert Bierstadt, Thomas Moran, and M.C. Poulsen; Park landscapes; historic photography; and science and conservation of the area. Costs for the symposium are \$25 for students; \$55 for Center of the West members; and non-members are \$65. Attendees are encouraged to register online where a complete symposium schedule is posted.

For more information, contact Karen McWhorter at karenm@centerofthewest.org or 307-578-4053.

centerofthewest.org/event/inspiring-sights-symposium

Center opens new Glock firearms exhibit

In honor of Glock firearms’ 30th anniversary, the Center’s Cody Firearms Museum has opened *Glock Makes History: the Birth of the Polymer Handgun Market*. Now open in the CFM’s Coors Theater, exhibition visitors find a timeline of Glock firearms, embellished Glocks, and prop guns used for movie and television—including those from the television series *Longmire*.

In the early 1980s, Austrian Gaston Glock and a team of firearms researchers developed the first Glock handgun with a polymer frame and an internal safety system. By 1983, he supplied 30,000 Glock 17s to the Austrian military, and by 1986, the company received its first United States law enforcement contract, and



Glock firearms exhibit now on display

now has more than 60 percent of the U.S. law enforcement contracts. Nearly every handgun manufacturer now produces a polymer handgun—a testament to Glock’s impact in bringing that industry to America.

Glock Makes History is generously sponsored in part by GLOCK, Inc. and the Gretchen Swanson Family Foundation.

centerofthewest.org/2016/04/08/special-exhibition-glock-makes-history

Center of the West and partners announce latest Camp Monaco Prize winners

The Center of the West's Draper Natural History Museum, the University of Wyoming's Biodiversity Institute, the Prince Albert II of Monaco Foundation, and the Prince Albert II of Monaco Foundation-USA have announced the winners of the \$100,000 Camp Monaco Research Prize for 2016.

With a study titled *Biodiversity of the longue durée: melting ice and the synergy of humans, bison, bighorn sheep, and whitebark pine in Greater Yellowstone*, prizewinners Dr. Craig M. Lee (University of Colorado), Dr. David McWethy (Montana State University), and Dr. Gregory T. Pederson (U.S. Geological Survey's Northern Rocky Mountain Science Center) explain, "What happens with ice patch research in the Greater Yellowstone Ecosystem has profound implications for the preservation of this archive of biodiversity and its informative potential here and around the world."

His Serene Highness, the Sovereign Prince of Monaco Albert II officially awards the prize on June 30 at the Principality of Monaco.



Taking core samples of frozen ground



Plains Indian Museum Powwow Grand Entry

Center of the West readies for 35th Powwow

For the Plains Indian, powwow was always a time to come together and celebrate with family and friends...It still is.

Indeed, it would be a rare visitor who could overlook the unmistakable sights and sounds of the Plains Indian Museum Powwow June 18–19 in Cody. The rainbow of colors, the rhythmic beating of drums, and the Learning Tipi are hard to miss on the Joe Robbie Powwow Garden—a beautiful outdoor amphitheater, stage, and grounds—situated just southwest of the Buffalo Bill Center of the West.

Powwow Grand Entries are at noon and 6 p.m. Saturday, June 18, and noon Sunday, June 19. Tickets are available at the gate each day (good for one day only), or in advance at the Center's admissions desks. Gates open at 9:30 a.m. each day. Tickets: \$10 for adults 18 and older; \$5 for youths 7 to 17; and free for children 6 and younger. Center of the West members receive a \$1 discount with a valid membership card. Ticket prices are separate from Center of the West general admission.

centerofthewest.org/event/plains-indian-museum-powwow/

Winchester 1873 wins the West again

The Center's Centennial Model 1873 Winchester rifle is meeting with rave reviews and brisk sales. Using the Center's collection

of Winchester factory records and original firearms, its partners, Navy Arms and Winchester Firearms, are set to produce 200 Exhibition Model replicas (hand-engraved) and 1000 Presentation Model replicas (machine-engraved). Created to commemorate the Center's Centennial in 2017, this rifle is reminiscent of the high quality, hand-finished Winchesters that Buffalo Bill would give to performers in his Wild West show. Go online, or call 304-274-0004, to reserve yours for January 2017 delivery.

codygun.com



Center opens new Kuyper Dining Pavilion

To better accommodate visitors, especially an ever-increasing number of bus tours, the Center of the West presents our new Kuyper Dining Pavilion, nearing completion, and named for donors Mr. and Mrs. Peter J. Kuyper. Expanding into the Cashman-Greever Garden, the pavilion makes it possible to seat comfortably



200 – 300 individuals in the Center’s dining area, creating more space for meetings and special events. Facing the Cody Family Home and surrounded by stunning landscape and sculptures, the pavilion hosts Dan Miller’s Cowboy Music Revue, a lively dinner show Monday – Saturday nights, June 1 – September 30.

centerofthewest.org/visit/dan-millers-cowboy-music-revue/

TripAdvisor names Center “Best Museum in Wyoming”

FlipKey, a TripAdvisor company, has named the Buffalo Bill Center of the West as its “#1 Top Museum Worth Traveling For” in the state of Wyoming for 2016. Using industry research and traveler feedback, the company found the fifty most loved and most talked about museums for each state across America. The Center is currently rated the #1 Attraction in Cody by TripAdvisor, earning its Certificate of Excellence for each of the last three years.

centerofthewest.org/2015/06/05/center-wins-tripadvisor-certificate-of-excellence/

Center of the West raptors get new roommate

Amelia, the short-eared owl, is the newest raptor to join our flock, arriving at the Center



of the West in March. One of our smaller birds, Amelia—like short-eared owls in general—weighs about fourteen ounces. In October 2015, she caught her left wing in a barbed-wire fence near the Antelope Coal Mine in northeastern Wyoming. She suffered a very bad cut on the wing that eventually led to amputation of the lower part of the wing. Amelia is named for Amelia Earhart, the famous female pilot who disappeared during her attempt to fly around the world in 1937—an amazing flyer brought down too soon, just like our Amelia.

centerofthewest.org/raptors/

It’s all about the West with interpretive playground

“Typically, museums are generally viewed as quiet, reverent places,” says Gretchen Henrich, the Center’s Interpretive Education

Division Director. “While reflection and learning are important, fun is too, and often the best museum experience is to learn with play.” Thanks to many generous donations in memory of the late Tami Collier, wife of Chairman of the Board Barron Collier II, the Center of the West adds an outdoor, western-themed playground in July 2016. Named in Tami’s honor, the playground provides a safe and unique place for the Center’s younger visitors, a group that Tami truly loved.

centerofthewest.org/2014/11/12/dream-playground-design-day/

Web presence soars

As the Center prepares for visitors during our busy summer season, some staffers were occupied all year long with visitors—in our social media, website, and online presence. From centerofthewest.org to Facebook, and from TripAdvisor to online ads, the Center becomes more and more visible on the Internet. For example, in 2014, we logged a total of 1.3 million page views on our website from 304,882 users. For 2015, those numbers climbed to 2.1 million page views and 554,061 users. We started 2015 with 11,000 Facebook fans, and at the end of the year, we had 42,261—a number that currently stands at 46,500 as of this writing!

facebook.com/centerofthewest ■



Migrating pronghorn in Yellowstone area. Joe Riis photo©.

EXHIBITIONS

It's a celebration!

Buffalo Bill Center of the West celebrates NPS 100th

The United States National Park Service celebrates its 100th Anniversary in 2016. While Yellowstone themes have always been woven throughout the Buffalo Bill Center of the West galleries, the Park Service anniversary is cause for something exceptional—in this case, four special exhibitions.



One of many obstacles in elk migration. Joe Riis photo©.

Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations.

The Greater Yellowstone Ecosystem lies right in the path of some of the most significant animal migrations on Earth.
May 27 – Dec. 31, 2016



Bierstadt Albertype, Plate XXXVII. W.H. Jackson photo. First boat on Yellowstone Lake. On loan from Robert Endeen.

Yellowstone Discovered: William Henry Jackson's rare Albertype prints, 1871.

Knowing he would need some evidence to convince others of Yellowstone's value, Hayden brought back hundreds of Jackson's glass plate negatives.

Through Aug. 14



Mel Fillerup (1924 –2010). *Yellowstone Lilies*, 2004. Oil on canvas. William E. Weiss Purchase Award, 2005 Buffalo Bill Art Show & Sale. 6.05

Inspiring Sights: Yellowstone through Artists' Eyes

Yellowstone as an unrivaled source of inspiration and heralds artists as champions of its wild beauty.

Through Dec. 31, 2017



Yellowstone National Park, 1910. Library of Congress Geography and Map Division Washington, DC 20540–4650. USA. G4262.Y4A3 1910 .Y3 TIL

Putting Yellowstone on the Map

It wasn't easy to navigate through Yellowstone; maybe a map would help.
Through Dec. 31, 2016



Donna Howell-Sickles (b. 1949), *Untitled*, 2009. Acrylic on canvas. Gift of the artist. 37.09 (detail)



Shakespeare's Musing at the Antique Barbed Wire Convention

*aka Fencing with Shakespeare
aka Bard learns barb*

*"There's a divinity that shapes
our ends, Rough-hew them
how we will."*

lug
arch
notch
zig zag
take-up knots
twisted oval
interlace
crimp

*"Age cannot wither her, nor
custom stale her infinite variety."*

corner cut
undulating
double coil
spiraling groove
cross wire
slot joint

*"Double, double toil and trouble;
Fire burn, and cauldron bubble."*

serrate
pie-twist
fluted strand
razor ribbon
perforate

*"There is nothing either good
or bad, but thinking makes it so."*

horns
tack-studded
swinging plate
Lord's spinner
channeled wire
clip-on

*"When Love speaks, the voice of
all the gods makes heaven drowsy
with the harmony."*

hitch
ring locked
grip mounted
diamond point
central tongues
visible spread
friction lock
laced on

*"By the pricking of my
thumbs, something wicked
this way comes."*

traps
knife-edge
auger-pointed
warning blocks
military entanglement
spear-point barb
thorns

*"We know what we are, but
not what we may be."*

expansion, contraction
projection, looping
parallel, opposing
corrugated, smooth

*"Though this be madness,
yet there is method in't."*

metallic bur
sheet metal star
twelve point barb wheel
spur rowel
caduceus

*"Parting is such sweet sorrow
that I shall say goodnight till
it be morrow."*

descending square
riding wire
S-shape
wave
turn
fin

BY KELLI GRINICH

In 2015, Oregonian Kelli Grinch received a fellowship from the Buffalo Bill Center of the West for research related to her upcoming book of poetry and essays titled *Meditations on Barbed Wire and Western Landscapes*. As she traversed the West through the Center's collections, photographs, and historical documents, she came across a brief detour named "inspiration" that created the piece above. Kelli's muse was barbed wire, and it soon had her juxtaposing fences with fencing, and barbs with bards—as in Shakespeare...

ALEXIS IN AMERICA

A Russian Grand Duke's Tour, 1871 – 1872

BY LEE A. FARROW | REVIEW BY PAUL E. RICHARDSON
From Louisiana State University Press

The storied visit of Crown Prince Alexis (third son of Alexander II and brother of Alexander III) to the United States in 1871 came at a high point in US-Russian relations. Less than a decade after Russia had stood by the Union in the U.S. Civil War and just after the sale of Alaska, American-Russian commerce and good relations were brimming with optimism. Farrow presents a fascinating documentary of the flamboyant Romanov's trip—including a still-famous buffalo hunting expedition with Lt. Colonel George Armstrong Custer and William F. "Buffalo Bill" Cody, a visit to New Orleans during Mardi Gras, and countless balls and receptions. Every American town and city sought to outdo the one before, all the while offering excellent social and historical context, from Americans' fascination with royalty, to the Washington scandal that almost sunk the visit.



Lee Farrow

In fact, Alexis' visit—while it helped kick-start an American fascination with Russian literature, culture, and history—may have been the last hurrah in U.S.-Russian relations before a century of ill will and antagonism. Soon thereafter, American diplomat George F. Kennan and others exposed the dark underbelly of tsarism: the vast Siberian prison system. There followed the pogroms and emigrations, the failed 1905 revolution, and renewed repressions. Yes, there was the warm hiccup of a World War alliance and a vaporous bourgeois revolution, but soon all things were overshadowed by the Bolshevik Thermidor (counter-revolution), Civil War, Allied Intervention, and the purges.

We still have not recovered. One can't help but wonder if we ever will. So it is heartening to pick up Farrow's history and step back to a time before resets, Cold Wars, and summit meetings, to marvel at an era when the most exciting element of US-Russian relations was guessing at the significance of whom the Crown Prince had danced with during the previous night's gala. ■

Dr. Lee A. Farrow is Professor of History and Distinguished Teaching Professor at Auburn University-Montgomery in Alabama. A native of Louisiana, she spent a number of years in New Orleans where she earned her master's and doctorate degrees in Russian History from Tulane University. Alexis in America was published by Louisiana State University Press.



December 2014 | 288 pages, 6 x 9 in., 8 halftones, 1 map, 978-0-8071-5839-5
Cloth \$45, e-book available. (U.S. History / Russian History)

Paul E. Richardson is Publisher and Editor of Russian Life magazine. Involved in US-Russian business for more than twenty-five years, Richardson headed up one of the first Soviet-Western joint ventures in Moscow in 1989 and 1990.



Black and white photographs, 1872. MS6 William F. Cody Collection. P.69.819 and P.69.126

A THOUSAND WORDS

Russia's Grand Duke Alexis set out for a tour of America on August 20, 1871. The group arrived in New York City on November 21, after stops in Europe, the U.S. East Coast and Midwest, and Canada—complete with celebrations, balls, and state dinners. Then, Alexis and company arrived in Omaha, Nebraska, on January 12, 1872, promptly heading to Fort McPherson to meet his buffalo hunt cohorts that included Lt. Colonel George Armstrong Custer, General Philip Sheridan, and William F. “Buffalo Bill” Cody. After two buffalo kills on the 14th, Alexis headed to Denver on January 17, leaving America on February 22.

This photograph is of Custer, Alexis, and Buffalo Bill, although Buffalo Bill was not in the original composition. At some point his image (see smaller photo) was superimposed on the shot to include him with Custer and Alexis.



One picture is worth a thousand words.

The McCracken Research Library at the Buffalo Bill Center of the West offers access to thousands of historic images for research and publication. To learn more, contact the library at 307-578-4063, or search the online collections at library.centerofthewest.org.

BUFFALO BILL CENTER OF THE WEST

720 Sheridan Avenue
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centerofthewest.org

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Handcrafted by Roy Luttrell

- 40 miniature wagons, amazingly detailed, each absolutely unique
- \$2,500 each
- See them all at store.centerofthewest.org/fine-art/minature-wagons.html

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The Center Store
Shop in person or online!

WIN THIS Commemorative Winchester Model 94 rifle

- Lever-action 30-30
- 1969 commemorative model engraved "Buffalo Bill"
- Limited edition, number 31 of 300
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centerofthewest.org/raffle-rifle or 307-578-4008

WIN A 1972 Chevy Chevelle with SS options

- Black cherry exterior with black stripes
- 572 engine with 700 horsepower
- And many more impressive features!
- Tickets \$20 each, 6 for \$40.

centerofthewest.org/raffle-car or 307-578-4008