

# POINT SWEST

FALL/WINTER 2013

## PRINCE OF MONACO VISITS CENTER

Albert II attends  
Patrons Ball

Curiosities  
of popular Cliff  
House photo

Center's best  
in Atlanta

Kids travel MILES  
for learning

**BUFFALO BILL  
CENTER  
OF THE WEST**



# to the point

BY BRUCE ELDREDGE | *Executive Director*



*Continuity gives us roots; change gives us branches,  
letting us stretch and grow and reach new heights.*

— PAULINE R. KEZER, CONSULTANT

I like this quote because it describes so well our endeavor to change the look and feel of the Buffalo Bill Center of the West “brand.” On the one hand, we’ve consciously kept a focus on William F. “Buffalo Bill” Cody and the West he loved—an emphasis that’s been in place since the founding of the Buffalo Bill Memorial Association in 1917. Therein lies our continuity; therein lies our roots.

Now, with new design guidelines, a new logo, and new messages, we’re beginning to grow an entirely new variety of “branches.” As we reach new heights, we embrace new technology, new relationship-building principles, and new ways of doing just about everything here at the Center of the West.

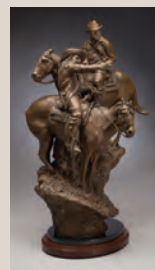
With our branding process making strides daily in look, feel, and message, we want to be recognizable, relevant, and relatable. We want you to say, “I know those people; they do wonderful things—and they love the West!”

With that, I’m very excited about the fresh, new design for *Points West*! This is the first issue in which we’ve incorporated our Buffalo Bill Center of the West branding guidelines. I can’t wait to hear what you think, too.

Finally, as we wrap up another year, I want to thank each of you for loving the American West as much as we do! I appreciate your attendance, your participation, and your support of the Buffalo Bill Center of the West in 2013. We’re looking forward to even bigger and broader steps forward in 2014 as we continue on the track to make our brand as recognizable as that of our namesake, Buffalo Bill.

Happy Holidays from the trustees, advisors, staff, and volunteers here at the Buffalo Bill Center of the West. ■

## About the cover:



Herb Mignery (b. 1937).  
*On Common Ground*, 2013.  
Bronze. Buffalo Bill and  
Prince Albert I of Monaco  
hunting together in 1913.  
Created by the artist for  
HSH Prince Albert II of  
Monaco.

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■ **Managing Editor** | Marguerite House

■ **Assistant Editor** | Nancy McClure

■ **Designer** | Desirée Pettet

■ **Contributing Staff Photographers** | Mindy Besaw, Ashley Hlebinsky, Emily Wood, Nancy McClure, Bonnie Smith

■ **Historic Photographs/Rights and Reproductions** | Sean Campbell

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

■ **Advisory Team** | Marguerite House, Public Relations & Managing Editor; Nancy McClure, Public Relations & Assistant Editor; Desirée Pettet, Designer; Mindy Besaw, Curator, Whitney Western Art Museum; Megan Smith, School Services Coordinator; Tom Roberson, Chief Development Officer

*Points West* is published quarterly for patrons and friends of the Buffalo Bill Center of the West. For more information, contact the editor at the address above.

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 history of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

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

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**VISIT US ONLINE** | Do you receive our e-newsletter, *Western Wire*? If not, sign up today at [support.bbhc.org/enewsletter](http://support.bbhc.org/enewsletter)  
*Points West* is the magazine of the Buffalo Bill Center of the West, Cody, Wyoming.

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# The prince takes Cody

*HSH Prince Albert II of Monaco enjoys the true West...Patrons Ball, a trail ride, tours, Camp Monaco Prize award, and more!*



Patrons Ball Co-Chairs Kelly Statton (left) and Elizabeth Radakovich (right) welcome Wyoming Governor, the Honorable Matt Mead (left center), and His Serene Highness Prince Albert II of Monaco (right center). @palais princier

To commemorate the 100th anniversary of his great, great grandfather's hunting trip with Buffalo Bill, His Serene Highness Prince Albert II of Monaco visited Cody, Wyoming, to celebrate and present the first ever Camp Monaco Prize for biodiversity research in the Greater Yellowstone Region.





A hundred years after their great, great grandfathers hunted together, Prince Albert II of Monaco (left) and Bill Garlow of Cody (right) extend greetings. Looking on are Gilles Noghès, Ambassador of Monaco to the United States of America and Canada (on the prince's right) and Center of the West CEO Bruce Eldredge.



Patrons Ball attendees raise their glasses to toast Prince Albert.



Herb Mignery and his wife, Sherry, present the sculpture he created for Prince Albert, titled *On Common Ground*.

HSH Prince Albert II was the Center of the West's special guest for this year's Patrons Ball, an event that drew record crowds.



The Center's Chairman of the Board of Trustees, Barron Collier II, and wife, Tami, welcomed guests from near and far.



Wyoming governor Matt Mead (left) greets Albert II of Monaco.



Dr. Arthur Middleton, Camp Monaco Prize winner, and guest, Anna, visit with former Vice President, the Honorable Richard B. Cheney.



Enjoying the Patrons Ball festivities are Center of the West Trustee Colin Simpson (center) with Ellen Noghès, wife of Ambassador Noghès, and Prince Albert.



HSH Prince Albert II of Monaco signs the guestbook at the Buffalo Bill Center of the West, September 20, 2013.



As the Center's Trustee Chairman Barron Collier applauds, Prince Albert sports a new Stetson hat courtesy Denis Carroll, President of Stetson/Hatco.



HSH Prince Albert II of Monaco's tours of the area—including the golden eagle research area currently studied by the Draper Natural History Museum—affirmed his commitment to biodiversity research in the Greater Yellowstone region. The Prince Albert II of Monaco Foundation-USA partnered with the Center of the West and the University of Wyoming in creating the Camp Monaco Prize.




Prince Albert II of Monaco leads a group of riders through the same country his great, great grandfather Prince Albert I traveled with Buffalo Bill in 1913.



Following his planting of a “new” commemorative Monaco tree at the Center of the West, Prince Albert received a blessing from Crow elder Dr. Joe Medicine Crow.

*Unless otherwise noted, all photos by Ken Blackbird for the Buffalo Bill Center of the West.*



More than 250 objects from the Center's collections are on display at the High Museum of Art.

# South for the winter



## Art and artifacts from the Center of the West head to Atlanta

### Go West! Art of the American Frontier from the Buffalo Bill Center of the West

High Museum of Art  
November 3, 2013 – April 13, 2014

Dozens of crates and mounts, hours of packing, and three or four semi-trucks later, more than 250 works of art and artifacts from the Center of the West's unparalleled collections made their way to the High Museum of Art in Atlanta, Georgia.

*Go West!* showcases the exploration and settlement of the American West (1830 – 1930) and highlights the ways visual images and stories of explorers and legendary western celebri-

ties like William F. "Buffalo Bill" Cody continue to inform American identity and character today.

"Our friends in less-populated areas will notice objects displayed higher and farther apart at the High," says Mindy N. Besaw, the John S. Bugas Curator of the Whitney Western Art Museum at the Center of the West. "With far more crowds in a metropolitan setting like Atlanta, each piece needs more 'elbow room' for people to congregate around it." ■

*The exhibition is co-curated by Besaw and Stephanie Mayer Heydt, the Margaret and Terry Stent Curator of American Art at the High Museum, and was organized by the High Museum of Art and the Buffalo Bill Center of the West. Go West! is made possible by the Arthur M. Blank Family Foundation, the James M. Cox Foundation, a Patron of the High Museum of Art, the Fraser-Parker Foundation, and the Isobel Anne Fraser-Nancy Fraser Parker Exhibition Endowment.*



# Cartersville displays sixty masterworks



Earl Biss (1947 - 1998). *General Custer in Blue and Green*, 1996. Oil on canvas. Gift of Mr. and Mrs. Charles B. Israel of Aspen, Colorado. 18.00



After the Center's masterworks spend the winter in Atlanta, they return to Cody just in time for the summer season.



Objects on display from the Center combine to tell stories of the American West.

## Today's West: Contemporary Art from the Buffalo Bill Center of the West

Booth Western Art Museum  
October 26, 2013 – April 13, 2014

At the Booth Western Art Museum in nearby Cartersville, Georgia, *Today's West: Contemporary Art from the Buffalo Bill Center of the West*, features sixty masterworks that showcase the artistic developments in western art over the past fifty years—and which continue to evolve today. ■

*Today's West!* is made possible in part by a generous gift from Candace Alexander McNair, the Ron and Lisa Brill Charitable Trust, and Media Partner GPB.

# THE AMERICAN WEST IN BRONZE: 1850 – 1925

BY PETER H. HASSRICK

On December 17, 2013, the Metropolitan Museum of Art in New York opens a major exhibition titled *The American West in Bronze: 1850–1925*. This is the first comprehensive exhibition of American sculpture with western-related themes to ever be mounted. It includes more than sixty bronzes from the period, borrowed from about twenty-five museums and ten private collections across the country. The exhibition required six years of traveling on the part of curators to some twenty important collections as they inspected and evaluated the quality of hundreds of related works. Their final choices for the exhibition represent the absolute finest castings of each bronze on display.

The exhibition had its genesis about a dozen years earlier when I was working as an independent scholar in Cody and designed a show of Solon Borglum's bronze and marble sculptures to be circulated by the Trust for Museum Exhibitions in Washington, D.C. The Trust tried valiantly to market

the Borglum exhibition to a broad spectrum of American museums, but sadly, there were no takers. It seemed that no one really knew who Solon Borglum was, and so the museums hesitated to host a show without a recognizable protagonist.

One of the museums that rejected the show was the Phoenix Art Museum. Its director, James Ballinger, wrote that if the exhibition were more of a cross-section of western sculpture, rather than one focused on a single artist, his institution would have been interested. The original Borglum idea was subsequently abandoned, but the thought of a broadly-conceived assemblage of western masterpieces in bronze began to germinate from Ballinger's response.

In 2005, I took the position of director for what became the Petrie Institute of Western American Art at the Denver Art Museum. The museum's director, Lewis Sharp, had been the curator of American sculpture at the Metropolitan before taking on a leadership post in Denver. He was a serious supporter



“The exhibition required six years of traveling...to some twenty important collections...”

The Buffalo Bill Center of the West is loaning this sculpture to the *American West in Bronze: 1850–1925*. Solon Hannibal Borglum (1868–1922). *Buckey O'Neill*, 1906. Bronze. Gertrude Vanderbilt Whitney Trust Fund Purchase. 5.60



Frederic Remington (1861–1909). *Cowboy*, 1908. Bronze. Owned by City of Philadelphia and Fairmount Park Commission. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. Carol M. Highsmith Archive. LC-DIG-highsm-12287.

of the museum's western program and embraced the notion of a western sculpture spectacular. Through the auspices of Lewis Sharp, the project was brought to the attention of Thayer Tolles, the current curator of American sculpture at the Metropolitan; from that, a collaboration was born.

The time frame for the exhibition, 1850–1925, coincides with the heyday of the historic West. It was also a time in American cultural history that saw tremendous vigor and innovation in the arts, especially sculpture. Those decades witnessed an abundance of monumental sculpture commissions meant to enhance

“*The  
time frame...  
coincides  
with the  
heyday of  
the historic  
West.*”

American cities from coast to coast along with a number of world's fairs that boosted the nation's international presence. In many instances, those commissions and fairs concentrated on western themes.

Concurrently, artists known for their western savvy and dedication began to emerge. Alexander Phimister Proctor from Denver, for example, won a place among dozens of American sculptors to produce monuments for the grounds of the 1893 World's Columbian Exposition in Chicago. His charge was to create giant representations of western wildlife to decorate the bridges at the fair.

Frederic Remington of New Rochelle, New York, a frequent traveler in the West, was commissioned to render a giant mounted cowboy in Philadelphia's celebrated sculpture garden, Fairmount Park. Solon Borglum, who had been raised in Nebraska, was invited to model four huge plaster sculptural tributes to salient western subjects for the St. Louis Louisiana Purchase Exposition of 1904. Through such venues, the sculptors gained recognition, and the medium of sculpture garnered broad public sanction.

Given that the exhibition, *The American West in Bronze: 1850–1925*, is slated for museum galleries, we could not include monument-sized works. But the leading sculptors of that period found that tabletop scaled works were increasingly popular with American collectors after 1890. Themes related to the West were

universally appealing, and these central motifs, as well as the artists' stylistic approaches, seemed to vary—even compete—through the decades.

As examples, Proctor's classical *Beaux-Arts Indian Warrior* (1898, below) promoted the concept of the idealized Plains Indian as a symbol of the nation's stature, physical strength, masculine vigor, and bellicosity. Remington's iconic *The Broncho Buster* (1895, below) sought to supplant Proctor's claim of the Indian as a seminal emblem of America and replace it with the rustic cowboy. Here man sits in control of nature, taming a wild horse, just as the West had been tamed by Anglo aggression, perseverance, and valor.

Borglum's *Buckey O'Neill* (1906, page 13), a rare casting of which is being loaned to the exhibition by the Buffalo Bill Center of the West, followed the same narrative

in celebrating the cowboy's heroic role in the nation's first foray into international expansion, the Spanish American War. And Henry Shrady, an acclaimed animal sculptor, pressed his interpretation of the majestic American bison, *Elk Buffalo* (1899, page 16), as the metaphorical avatar of the American spirit. Though imperiled by near extinction, the magnificent brute stands his ground as if knowing that Americans will eventually accord him honor and a lasting place in the natural world that was being gradually preserved through efforts of national parks and nascent conservation groups like the Boone and Crockett Club.

It is appropriate that the exhibition has its premier opening in New York City. It was here, after all, that Proctor trained and produced in 1892 one of his first commissions, the horse for Augustus St. Gaudens' Sheridan monument just a



Frederic Remington (1861–1909). *The Broncho Buster*, 1895. Gift of G.J. Guthrie Nicholson Jr. and son in memory of their father/grandfather G.J. Guthrie Nicholson, rancher at Four Bear, Meeteetse, Wyoming. 7.74



Alexander Phimister Proctor (1860–1950). *Indian Warrior*, 1896–1899. Bronze. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church. 4.08.2

## THE AMERICAN WEST IN BRONZE: 1850 — 1925

The Center's  
Proctor Studio  
in the Whitney  
Western Art  
Museum



Henry Shrady (1871–1922). *Elk Buffalo (Monarch of the Plains)*, 1900. Bronze. National Museum of Wildlife Art, Jackson Hole, Wyoming. JKM Collection®. 1993030

few blocks south of the Metropolitan on Fifth Avenue. Remington exhibited his initial castings of *The Broncho Buster* in the Fifth Avenue window of Tiffany's in New York as early as 1895.

And Borglum, a burgeoning young sculptor fresh from the Académie Julian of Paris in 1904, found welcome critical acclaim in New York newspapers for such works as *On the Border of the White Man's Land*, originally modeled five years earlier in France. Even Charlie Russell, the cowboy artist of great western renown, was connected to New York City. He modeled his first formal sculpture there in 1903, and had it cast and marketed there as well. Called *Smoking Up*, it portrayed a dissolute cowhand celebrating payday in Montana. An exquisite early casting of that work is featured in the exhibition.

The Buffalo Bill Center of the West is the

repository of works and archives of the one sculptor who is represented by more sculptures than any other in the exhibition: Alexander Phimister Proctor. The newly installed galleries of the Whitney Western Art Museum feature a handsome installation of Proctor's studio, and the museum honored his artistic achievement by hosting a major retrospective exhibition in 2003. Russell, Remington, and Borglum are also well represented in the traveling exhibition as well as in the Center's permanent collection.

The show—which is accompanied by a catalog with essays from several western art historians—graces the galleries of the Metropolitan through the winter, closing on April 14, 2014. The bronzes, some sixty in number, then travel to the Denver Art Museum, which hosts the collection between May 9 and



August 31, 2014. After that, a remarkable thing happens. No, the show does not go to the Phoenix Art Museum in Arizona, as Ballinger might have wished, but rather takes a rather more extended trajectory, to the Nanjing Museum in China to open there in late fall 2014, introducing yet another audience to the American West through these masterworks of sculpture. ■

### ***The American West in Bronze:***

**1850–1925** is made possible by the Peter Jay Sharp Foundation, the Henry Luce Foundation, the Terra Foundation for American Art, and the Enterprise Holdings Endowment. It was organized by the Metropolitan Museum of Art, New York, in collaboration with the Denver Art Museum.

### **From the *New York Times***

Carol Kino featured *The American West in Bronze* in an October 25 *Times* story titled “Esteem for the Art of the American West.”

“The art of the American West has long been honored in the states whose history it records,” she wrote, “but it hasn’t always been accepted in the larger art world. Thirty years ago, it was often seen as an out-of-touch genre, fed by a love of nostalgia and history...But today...scholarship is creating a renewed appreciation for the field.”

The story shares exhibition artwork, themes, and cultural implications—including a reference to our *Buffalo Bill – The Scout*, created by sculptor Gertrude Vanderbilt Whitney.

Visit [nytimes.com](http://nytimes.com) and search for the exhibition’s title to find out more. ■



William Tecumseh Sherman monument, Central Park, New York City. Figures sculpted by Augustus St. Gaudens; horse sculpted by Alexander Phimister Proctor, 1903. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-D4-16684



Peter Hassrick is Director Emeritus and Senior Scholar of the Buffalo Bill Center of the West. A prolific writer and speaker, he serves a national and international constituency of museums as a guest curator. He is the Founding Director Emeritus of the Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma in Norman, Oklahoma. He was also the founding Director of the Georgia O’Keeffe Museum in Santa Fe, New Mexico, leading it from inception to opening within sixteen months. Before that, Hassrick served for twenty years as the Director of the Buffalo Bill Center of the West. He continues research on the *Frederic Remington Catalog Raisonné*, originally published in 1996.



Traveling MILES for

# ENRICHMENT & LEARNING

Educator Megan Smith with a MILES group in the Plains Indian Museum.



#### BY MEGAN SMITH

*Some very generous donors make an array of activities and programming possible at the Buffalo Bill Center of the West—including Sinclair Oil, and the Earl and Carol Holding Family who give to the Center's MILES program. Read educator Megan Smith's story that follows to learn how the Center benefits from their generosity.*

The school year is in full swing, and teachers are busy planning the year ahead. Their preparation can be rigorous as they strive to meet increasing demands—especially with the implementation of Common Core Standards nationwide. In addition, many teachers face budgets that require them to be creative in introducing students to new ideas and skills. In essence, many teachers have to employ the very same problem solving and critical thinking skills that they challenge their students to apply in the classroom. The Interpretive Education Department at the Buffalo Bill Center of the West believes in these teachers and students, and we want to help them in any way we can!

The Museum Interpretation, Learning, and Enrichment for Students (MILES) school program offers vital support for students and their teachers to visit the Buffalo Center of the West and Cody, Wyoming. The costs for planning a field trip can be prohibitive for schools, plus the added headache of trying to plan a field trip to a destination ten, even twelve, hours away. The costs add up quickly. Transportation, lodging, meals, and admission fees incur a burden that many school districts just cannot afford.

While field trip experiences are an important enrichment to student learning, schools work with tight budgets that often do not allow for such discretionary spending. Through the generous support of Sinclair Oil since 2005, the Center is able to award transportation and lodging assistance to schools throughout the Rocky Mountain West. Without this program, these students and teachers would not be able to take advantage of our amazing museum and authentic collections.

As these students walk through the door, we want them to be a part of the West. We endeavor to achieve this by enhancing their experience beyond both the students' and teachers' expectations. The Center not only embraces this important audience through its collections and interactive components, but it also provides each class with a guided tour and each student with a self-guided map. The tours and maps are tailored to address state and national standards in history, culture, art, and science. Our primary objective is to enrich students' learning by providing an authentic experience that helps them apply what they learn in the classroom using engaging and interactive teaching techniques.

While in Cody, students stay in a local hotel, eat at local restaurants, and visit the Buffalo Bill Center of the West for two days. But their learning extends beyond the museum walls. They learn about the rich culture and history of the Rocky Mountain West; they

## ENRICHMENT & LEARNING

take on new responsibilities; they form strong bonds with their classmates and teachers; and many participate in life-changing experiences.

Since its inception fourteen years ago, the MILES program has influenced thousands of students, and teachers repeatedly emphasize how this program changes their students' lives. It is our fervent hope to continue to change lives for years to come—a hope that recently become a reality. Over the next five years, we will make a lasting impression on nearly four thousand students who are able to visit the Center thanks to Sinclair Oil's generous commitment to support this program.

As students from Wyoming, Montana, Colorado, Idaho, and even Utah board their buses to begin their journey, many opportunities await them at the Center. The experiences in Cody provide wonderful learning opportunities to apply skills they need as students and eventually as adults. Students love the independence they have in budgeting their money to spend downtown and at the Center's Museum Store, spending a night away from home, and eating with their friends at a local restaurant. They look forward to swimming at the Paul Stock Aquatic and Recreation Center and essentially feel like they are on a mini-vacation. For some students, this is their first opportunity to explore new places in Wyoming. Time and again, students share with us that they learned so much and had so much fun, but they wish over and over again that they could have stayed longer!

Why longer? The teachers, students, and chaperones have a full itinerary to provide the most enriching experience possible. For a glimpse into the packed two-day trip to Cody, look at "MILES, Smiles, and Fun" on page 21.

I can recall one afternoon when one of the Center's security officers shared a story that is testament to the impact the Center and Cody has on students. This particular security officer told me about a young boy, probably in fifth or sixth grade, who came to the Center one Saturday with his family. He said to the boy, "I remember you! Weren't you visiting us this week?" The boy was thrilled to be recognized and acknowledged, "Yes!" His class had visited Cody through our MILES program. He went home and shared his experience with his

family, and that very next weekend, his family traveled from southern Wyoming to see for themselves what Cody and the Buffalo Bill Center of the West are all about!

The impact does not stop with one isolated story. Students and teachers tell us just how much their experience meant to them. As teachers summarize the benefits of the MILES program, they open their hearts to us as ambassadors for their students. Students' feedback is just as heartfelt. Their response is touching, often funny, and always honest. To the right are just a few examples.

As I reread these quotes, and as I meet the students who visit the Buffalo Bill Center of the West, I firmly believe that we are making a difference in the lives of so many students. We enrich their lives; we give them something to think about and apply to their own lives. We invite students to learn, while still having fun; and we help teachers meet their growing needs. We will continue to change lives, while offering a field trip that is an experience in itself, thanks to Sinclair Oil and the Earl and Carol Holding Family, who generously support the MILES program.

To learn how your school can apply for MILES funding, visit [centerofthewest.org](http://centerofthewest.org) and click on "Learn." To find out how you can make similar programming possible, contact Chief Development Officer Tom Roberson, [tomr@centerofthewest.org](mailto:tomr@centerofthewest.org) or 307-578-4013. ■

Beartooth Inn & Suites, Blair Hotels, and the Irma Hotel also provide lodging at a discounted rate for schools that are part of the MILES program.

*Megan Smith joined the education staff at the Buffalo Bill Center of the West in 2006. Since earning a BS in Environmental Science from Indiana University and an MS in Ecology from the University of New Haven, she has dedicated her fifteen-year career to informal education at museums, nature centers, and other organizations. As the School Services Coordinator, she is responsible for the outreach and onsite services that the Center offers students and teachers. She also works on curriculum development, outreach materials, and tour outlines. Smith is a published author of non-fiction children's books, as well as a Certified Interpretive Guide through the National Association for Interpretation.*

# reviews are in

## What teachers are saying..

■ "Many students in our community had never been to a museum! This grant made it feasible to bring students two hundred miles from home!"

■ "Thank you so much everyone at the Buffalo Bill Center of the West in Cody and everyone at Sinclair who make the 'MILES' program available—we love you!"

■ "I appreciate the opportunity to take advantage of the MILES grant! The students were able to see many sites and review many ideas they had learned during Wyoming History this school year."

■ "This was a once-in-a-lifetime opportunity for so many students. We know that most of them will not have a chance to ever go to Cody and tour the Center of the West again."

## And the students are buzzing about...

■ "I am going to tell my mom and dad all about the museum and how proud I was to see it."

■ "I want to come back and learn everything over again!"

■ "It was the dream of my life."

■ "I thank you very much for helping with our fund to go to Cody. I hope that you will continue to help fund students in the next year. If you wonder why, you should think about how much it will do for their education to be able to learn their history." ■



MILES kids enjoy a variety of programs at the Center from Plains Indian culture to Yellowstone plant and animal life.



# MILES, smiles & fun

## DAY 1 | Early Morning

Board the bus and off to Cody!

## DAY 1 | 3 p.m.

With pit stops along the way, the weary travelers arrive at the Center to greetings and welcomes from Center educators. After a brief orientation, and with student-friendly maps in hand, they head out to explore the museum with their teachers and chaperones.

## DAY 1 | Evening

It's been a long day. Everyone is tired, but rallies to check in to the hotel, eat dinner, and cap off a fun day with a swim.

## DAY 2 | 9 a.m.

Board the bus for the Center! Time for a group photo with the larger-than-life-size sculpture of Buffalo Bill and the Sinclair banner proudly displayed. Then, it's time for guided tours with the Center's docents, focused on topics like Plains Indian cultures, homesteading in Wyoming, animal adaptations, and mountain men of the Rocky Mountain West.

## DAY 2 | Noon

Students have some lunch, board their buses, and begin the long journey home.

Upon arriving home, students buzz with excitement as they recall their trip to Cody. They share their experiences with their family and friends, insisting that the whole family return to Cody for a visit! ■

Buffalo Bill on horseback near  
Cliff House in San Francisco,  
ca. 1902. Original Buffalo Bill  
Museum Collection. P.69.741



# CLIFF HOUSE REVEALED

BY MACK FROST

As a photographer, I constantly have to remind myself how lucky and honored I am to have the job of digitally scanning the archives of the McCracken Research Library at the Buffalo Bill Center of the West. Every day, I get to examine historic documents and photos, and prepare them for inclusion in our online archive. Everything I work with is the authentic “Old West.” So, imagine my surprise when one of our most popular images turns out to be an elaborate fraud...sort of.

## How it's done

In the first year of my tenure as digital scanning technician, I set about the task of digitizing several long, panoramic photos from the William F. Cody collection here at the Center. These images presented something of a challenge to me, since the photos were much, much longer than the imaging area of my flatbed scanner. After a bit of research and experimentation, I developed a method of scanning the photos in sections, making sure there was at least a 20 percent overlap between each section. I then digitally “stitched” the sections together using a tool in Photoshop (the photo-processing software) called Photomerge. It works quite well, and I even adapted the method for use on documents as large as four-by-six feet.

I scanned eight or so of these panoramic photos, and we placed them in the online archive fairly quickly. Two of them became very popular with collectors: One we call *Two Bills*, the cast photo of the combined members of Buffalo Bill's Wild West and Pawnee Bill's Great Far East

in 1912; and *Cliff House*, a 1902 image with Buffalo Bill, a couple of cowboys, and more than 110 American Indians, all mounted on horses and lined up on the beach below Cliff House in San Francisco's Sutro Heights, now known as Ocean Beach.

## Picture perfect? Maybe not

Recently, a San Francisco newspaper printed a story about the Wild West's visit in 1902 and reprinted our image of Cliff House. Soon after, I received two online orders for reproductions, one of them a request for an original size, eighty-seven-by-sixteen inches. A week or so after receiving the large print, the purchaser e-mailed me, wondering if the *Cliff House* photographer might have taken the photo in sections and combined them to come up with the full image. I had never considered this possibility, since all the panoramas had obviously been taken with panoramic cameras, such as the old Kodak Cirkut camera. But I did remember that while scanning Cliff House, I had noted some strange things about it, so I decided to give it a closer look.

I mentioned at the beginning that I'm a photographer. One of the styles I enjoy most is panoramic photography. I have always been fascinated with a “wide-screen” image, especially at the movies. The method I developed to scan the old panoramic photos is almost identical to techniques I use in creating my own modern panoramic images: Make sure the camera is level; take manual exposures identical to each other, and overlap the images by 20–30 percent. Photomerge does the rest. It's a very easy way to make really wide images.



*Two Bills.* Buffalo Bill's Wild West and Pawnee Bill's Far East personnel, panoramic view, ca. 1912. Gift of Mrs. Bess Harwood, Billings, Montana. P.69.16

CLIFF HOUSE REVEALED

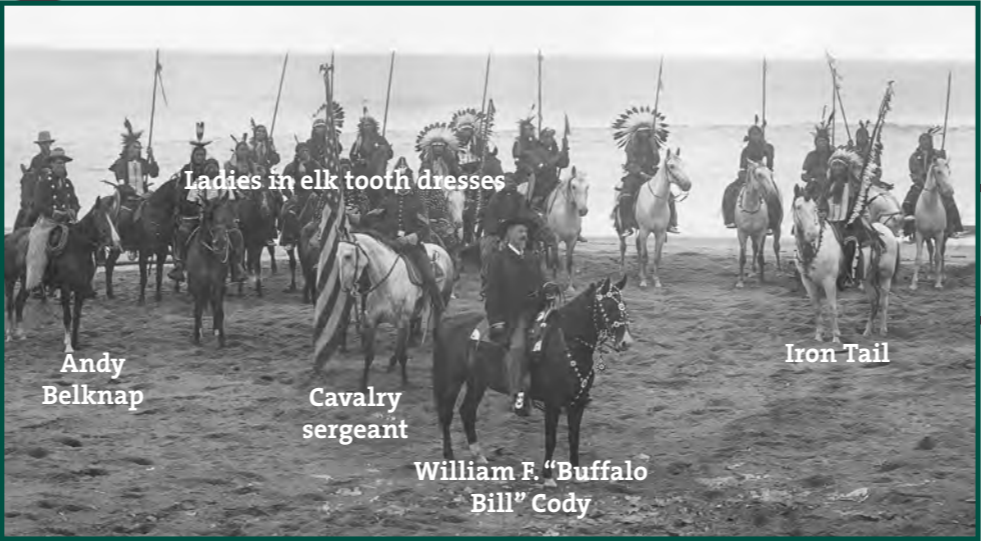
In the days of film and chemicals, however, it was not that simple. One needed a really long negative from which to print, such as one created from the aforementioned Cirkut camera; or the photographer had to make prints from sequential negatives, and cut and paste them together very exactly. Or, an individual had to make separate exposures from several different negatives, all on the same print, painstakingly aligning them (and often making mistakes), all the while protecting the previous exposures from being re-exposed by the next negative—and doing all this in the dark. Talk about your worst darkroom nightmare! It's no wonder that I'll take digital every time, now.

Buffalo Bill and Wild West show Indians, San Francisco, California, along the beach near Cliff House, September 7–14, 1902. Original Buffalo Bill Museum Collection. P.69.14

STRANGE THING NO. 1

Figure 1

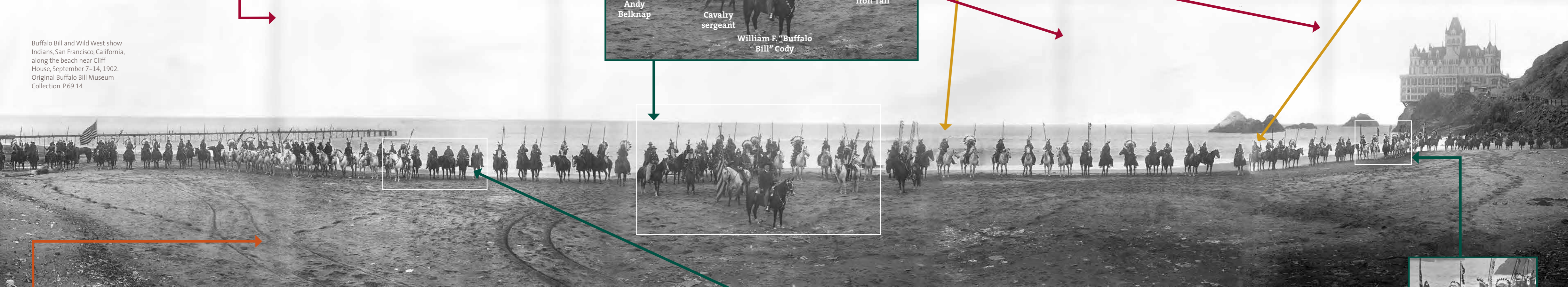
I noticed during the scanning of Cliff House that the area above the horizon of the ocean had been “dodged,” the technique of limiting the exposure of an area on a print by temporarily placing an obstacle in the light-path from the enlarger, thus reducing the amount of exposure to the chosen area only. Consequently, the blocked area appears lighter in tone than the rest of the print—the more dodging, the lighter the area becomes. The area above the sea horizon over the Indians appears to have been completely “dodged out” (below). I also noted four vertical shadows in the sky along the length of the photo, but I wasn't necessarily suspicious as these appeared to be a consequence of the print aging and not part of the photographic process.



STRANGE THING NO. 2

Figure 2

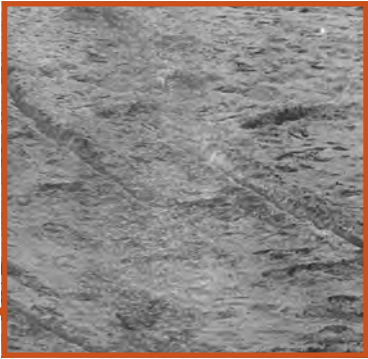
I began to check every square inch of the photo by zooming in on different segments using my computer monitor. I found that several of the Indians had tiny retouching marks around them, and similar marks appeared elsewhere such as in the sandy beach. There were also “smudge” marks in the sand near the retouched Indians (left). Smudging is another darkroom technique where printers rub an area of the print with their fingers while still wet in the chemistry—literally blurring the photographic emulsion of the print to hide scratches or unwanted lines, or to blend tones to make them appear uniform.



STRANGE THING NO. 3

Figure 3

Moreover, some portions of the image did not seem to line up. There were several places where a wave on the beach behind the Indians appeared to have been cut, pasted, and misaligned—always right where the retouching marks also appeared. There was also a very glaring alignment error in the curving tracks left in the sand by a horse buggy at the left quarter of the photo (left).



Too many strange things happening now! This is beginning to look like a badly stitched digital photo, and I'm chagrinned to say, I never noticed it before. I've printed this photo dozens of times, and it never occurred to me that there might be something fishy about it. It took the fresh eye of the owner of a new reproduction to spot it for me. And then, another strange thing occurred to me: Did the Wild West ever have that many Indian performers at one time? I needed to check out those Native Americans and all the rest of the people, too.

JUST HOW MANY PEOPLE ARE ON THE BEACH?

Buffalo Bill is right in the middle where you'd expect to find him, and the cavalry sergeant with the colors is right behind him. I can see Andy Belknap in the sheepskin chaps left of center in the next row of riders, and to his left are four Native American women in elk tooth dresses, and further to their left is Chief Iron Tail himself (above). Behind all of them is a fourth row of riders stretched out in both directions along the beach from the base of Cliff House all the way to the fishing pier. So far, so good.



Figure 4

Moving left of center along the rear line of riders we see a number of men in various forms of headdress, holding similar lances. But wait! There are the four women again, but in reverse order (left)! And next to them is Iron Tail—again! Yes: same war bonnet, same neckerchief, same bone breast-plate armor, same lance, same horse, and same saddle. This is getting interesting. Let's go to the right of center...yes, there's a line of nine or ten men starting behind Bill that seem to repeat along the beach at least three times, and down there under that last island offshore from Cliff House, there's Iron Tail again, and the color sergeant is with him (right)!

Figure 5

Suffice it to say, I was gobsmacked, as the British would have it. There are five distinct images that make up this panoramic photo. Most of the Indians appear in the photo three times, some four times, and a few five times. I can see Iron Tail three times and his horse three-and-a-half times. (It's on a dividing line between two exposures, and one can only see the front third of the horse and Iron Tail's lance.)





Wild West show Indians looking out from deck at Cliff House, San Francisco, California, 1902. Original Buffalo Bill Museum Collection. William Cody Bradford Collection. P.69.784

Who was the man with the camera?

I don't know who the photographer was, and all my searching on the Internet has turned up only one other example of this photo, a cropped version from the central group of riders to Cliff House, photographer unknown. Whoever he was, he was extraordinarily clever to have directed the smaller group of Indians along this stretch of beach and "magically" multiplied them into a large company of Native American cavalry. He captured images on an overcast day, so there were no shadows to complicate things, and that also helped in matching the exposures so that they were easier to print as one continuous image. The multiple images explain why some waves on the beach don't line up—they were different waves. In the end, the only really glaring mistake for me is with

the buggy tracks, which is likely due to the camera being moved slightly between images. In today's world of digital cameras and computers, such a photo as this would be incredibly easy to create. But four years before the Great Earthquake of 1906, an unknown San Francisco photographer, using a clumsy, heavy, large-format camera with a darkroom full of chemicals and photo paper—and probably a very talented darkroom worker, too—created a near masterpiece of photographic sleight-of-hand that went unnoticed for 111 years. He would be laughing up his sleeve to know that it took this long for the rest of us to figure it out. To paraphrase my favorite "wide-screen" villain, Darth Vader, "You don't know the POWER of the Dark Room!" ■



A descendent of Park County pioneer Ned Frost, a friend of Buffalo Bill, Mack Frost was born and raised in Cody, Wyoming. He graduated from Montana State University with a degree in film and television. A noted photographer in his own right, Frost often exhibits his work in several galleries and conducts workshops on the subject. He currently serves as the Center's digital technician, scanning a multitude of historic photographs—including those of and about his forebears.

*Both the Two Bills and Cliff House photos are available from our Museum Store as well as online. We sell several reproductions every year of these panoramics, along with many other photos from our collections. I'm the one who gets to print the reproductions, too. Did I mention I love my job?!!?*  
— Mack Frost

# BUFFALO BILL BUILDS A TOWN

part **1** one



**BY JEREMY M. JOHNSTON**

*Although many credit William F. "Buffalo Bill" Cody for the founding of Cody, Wyoming, there is ongoing debate about who truly established the town that bears his name. Many historians believe Buffalo Bill's business partner George Washington Thornton Beck deserves the lion's share of the credit for guaranteeing the success of the community. Beck and Cody, along with their contemporaries, documented the completion of the Cody Canal and the establishment of Cody. Long after both men passed away, historians continue to debate the role and significance of these two community leaders, basing their perspectives on these various conflicting first-hand accounts. Were Cody and Beck close business partners? Did they share business responsibilities equally? Should one individual receive more credit than the other? Additionally, what role did other individuals play in the founding of Cody? Finally, what does the archival record reveal about these questions?*

At the turn of the twentieth century, city fathers had great plans for Cody, Wyoming, shown here in 1899. But who really deserves the credit for establishing the town? MS6 William F. Cody Collection. P.69.568





William F. Cody, seated, with George Beck (left), and Henry J. Fulton, thought to be a sheep rancher (right), ca. 1910. MS6 William F. Cody Collection. P.6.266

## **CODY AND BECK BECOME PARTNERS**

William F. Cody and George W.T. Beck officially became business partners in 1895 with the founding of Shoshone Land and Irrigation Company, later known as Shoshone Irrigation Company. Buffalo Bill served as president of the new company with Beck as general manager. This company planned to irrigate more than 400,000 acres along the Stinking Water River, today's Shoshone River. The men also envisioned establishing towns within these irrigated farmlands. In the end, what seemed simple at first proved to be quite challenging, creating an endeavor neither man could complete on his own or without outside support.

Both Beck and Buffalo Bill had previous experience in founding communities. Beck established a small settlement named Beckton, located east of the Bighorn Mountains near Sheridan, Wyoming, diversifying the local economy by building a flourmill and introducing sheep to the open range. Buffalo Bill attempted to build a town in Kansas named Rome. Unfortunately, when Cody refused to cooperate with Kansas Pacific Railroad officials on the sale of town lots, the railroad shifted their facilities to another location, and Rome quickly disappeared.

Both men probably believed their previous experiences would allow them to overcome the great challenges of settling the Shoshone River Valley. Yet their combined expertise little prepared them for the difficulty of building canals and recruiting settlers. Ensuring the success of reclamation in the Bighorn Basin and the community of Cody would be difficult, costly, and stressful for both founders.

A contemporary of both men, the artist and rancher A.A. Anderson from Meeteetse, Wyoming, told a simple



Photo courtesy the Beck-Johnson-Gerber Family.

yet romantic version of the founding of the town of Cody in his autobiography. Anderson claimed Cody and some companions were camping along the Shoshone River. After dinner, one member of the party shouted, "Let's found a town here, and name it for Cody!" All agreed, and Beck mounted his horse, rode to the bluff overlooking the river, threw his hat down, and rode back to camp proclaiming, "Gentlemen, the city of Cody is founded." Anderson's rendition is far different from the accounts written by Beck and Cody. Buffalo Bill's and Beck's early reminiscences about the founding of Cody offer us varied and conflicting depictions of the town-building process.

## THE ATTRACTION OF THE BIGHORN BASIN

Buffalo Bill's early accounts ignored the difficulties of building the new community and focused on the scenic Bighorn Basin and its healthy environment—obviously his effort to recruit even more settlers to the region. Buffalo Bill's own story of discovering the Bighorn Basin appeared in *The Big Horn River Pilot*, a Thermopolis, Wyoming, newspaper, on October 12, 1898. According to this account, Cody suffered from infected and inflamed eyes. A doctor in Deadwood, South Dakota, prescribed bathing his eyes in whiskey, a prescription Cody refused to carry out—because of his reluctance to waste good whiskey. Instead, he bandaged his eyes and set out with a group of companions to the Bighorn Mountains.

One day in camp, a fellow traveler removed the bandages, and for the first time, Cody viewed the Bighorn Basin. "No one looked upon a happier, a more delightful valley...At such a moment a man, no matter what his creed may be, sees the hand of a Mighty Master and becomes sensibly conscious of his own littleness...and I chanced to be viewing one of nature's master-



Shoshone Irrigation Company stock certificate. MS6 William F. Cody Collection. MS6.0512.5.01a

With their Shoshone Irrigation Company, Cody and Beck had big plans for settling Wyoming's Bighorn Basin with the construction of the Cody Canal. MS6 William F. Cody Collection. MS6.6.A.4.9.1.01



*Romanticized though it was, to his sister Helen Cody Wetmore, the reason for Buffalo Bill's mission to irrigate the Bighorn Basin was to "prepare a land flowing with milk and honey for the reception of thousands of homeless wanderers. Like the children of Israel, these would never reach the promised land but for the untiring efforts of a Moses to go on before...It is [my brother's] wish to finish his days as he began them, in opening up for those who come after him the great regions of the still undeveloped West..."*



The Shoshone Project in Wyoming, ca. 1910. Library of Congress Prints and Photographs Division, Washington, DC, 20540 USA. LC-F82-724

pieces." According to Cody's account, the water from DeMaris Springs near the future site of Cody cured his eye infection—saving his valuable whiskey. Of course, the Thermopolis paper denied it was DeMaris Springs Buffalo Bill visited, claiming instead the water was from the hot springs near their town.

In *Last of the Great Scouts*, Helen Cody Wetmore, William F. Cody's sister and biographer, retold her brother's version of riding to the height of the Bighorn Mountains in a blind state. Adding her own literary embellishments, her account relates that an Arapaho warrior bathed Cody's eyes with spring water, curing his blindness to allow him to see the Eden-like Bighorn Basin—known as "Ethete" to the Arapaho nation.

Beck provided a brief and less romantic account of developing the Bighorn Basin to the State of Wyoming Historical Department in 1924. He noted, "To many of the Eastern men [the investors] the project was sport, and I was left to complete the work as best I might." He mentioned his fellow founder Buffalo Bill only in passing throughout this published account. Shortly before he passed away in 1943, Beck wrote about bringing Buffalo Bill into the project shortly after he, Beck, returned from a trip investigating the site in 1893:

*I returned full of enthusiasm, and with Horace Alger, who was cashier of the bank in Sheridan, I began to figure on building the canal I visualized. In the middle of the*

*figuring, Colonel Cody, Buffalo Bill of the famous Wild West, came to Sheridan. He had an interest in the Sheridan Inn and his elder daughter, Arta, was the wife of my friend Horton Boal. Of course, Boal told his father-in-law of our summer's expedition and all about the country over to the west and what I was planning to do. Cody came to me and asked to be let in on it...*

*Horace was quick to agree that by taking Cody in we would acquire probably the best advertised name in the world. That alone, we reasoned, would be advantageous and we thereupon made Cody president of the company we organized. Alger was treasurer and I was secretary-manager. However, no money was put up then, except the expenses I personally bore.*

## THE CODY CANAL

A project as massive as the Cody Canal required collaboration among many individuals beyond Buffalo Bill and Beck, and often scholars forget the others who contributed to the success of Cody. Wyoming's U.S. Senators Joseph Carey and Francis E. Warren established the foundation for such projects with the passage of the Carey Act in 1894. This legislation provided arid states with up to one-million acres of federal land if the state would irrigate the land. States then worked with private companies to irrigate, and potential settlers would buy land from the state and water rights from the company. For the Cody Canal, the company would receive \$10 per acre for the water rights.

Credit for "discovering" the future site of Cody belongs to Laban Hillberry, one of Beck's employees who walked from Bald Mountain City in the Bighorn Mountains to investigate the Shoshone Canyon. After reporting to Beck, Hillberry returned to the site with engineer Jerry Ryan to determine the feasibility of completing an irrigation project. Beck then led a small group of men to investigate the site in the spring of 1893. The group barely survived crossing the Bighorn River, swollen with water from snowmelt.

Wyoming State Engineer Elwood

Mead assisted Buffalo Bill and Beck in setting realistic goals for the project and visited the site with Beck in 1893. Mead recommended reducing Beck's and Cody's original plan of irrigating 400,000 acres to irrigating a more manageable 25,000 acres. Instead of costing the company an estimated two-million dollars to complete 400,000 acres, the expense would be around \$150,000. (Lake Mead is named in honor of Elwood Mead—not for his work on the Cody Canal, but for the completion of Hoover Dam.)

Even the scaled-down project required substantial funding from investors, though. Buffalo Bill enticed a group of investors from Buffalo, New York: Bronson Rumsey, a real estate investor; George Bleistein who owned the Courier Printing Company that printed most of the posters and ephemera for Buffalo Bill's Wild West; and H.M. Gerrans who owned the Iroquois Hotel in Buffalo. In addition to their hopes of turning a profit by irrigating the Bighorn Basin, these investors also participated in a number of hunting trips and decorated the famed Buffalo Club in Buffalo, New York, with taxidermy mounts acquired from Wyoming.

Additional investors also put their money toward the reclamation project, including Nathan Salsbury, Vice President of Buffalo Bill's Wild West. However, the

demanding tolls of the project soon eroded the company's funds. Short of money, Beck approached a long-time family friend for additional capital: Phoebe Hearst, mother of the rising newspaper mogul William Randolph Hearst. Mrs. Hearst agreed to purchase \$30,000 in bonds from the company, giving Shoshone Irrigation Company enough funding to continue the work. Although her funds saved the canal and the town of Cody, Mrs. Hearst is the only investor who does not have a local street named in her honor.

## WHO REALLY FOUNDED CODY, WYOMING?

Based on these firsthand accounts, who should receive the credit for founding the town of Cody, Wyoming? George Beck? William F. Cody? Others? Historians have long debated this question, which I will discuss in the second installment of this story. A key goal of the *Papers of William F. Cody* is to provide primary documents and various interpretations to the public so that researchers can study these contrasted views to reach their own conclusions. Readers are asked to become historians and join this ongoing debate. ■

## FIND OUT MORE

Recently, through the generous support of the Wyoming Cultural Trust Fund, the *Papers of William F. Cody* published a number of primary resources on [codyarchive.org](http://codyarchive.org) related to the founding of "Buffalo Bill's town in the Rockies." These collections include numerous business records from the Bronson Rumsey Collection archived at McCracken Research Library and significant correspondence from the George W.T. Beck collections at the American Heritage Center at the University of Wyoming. Access to the combined Rumsey and Beck materials substantially expands our present understanding of the partnership of Buffalo Bill and George Beck, in addition to their contributions that are still evident and valued today.

In the near future, the *Papers of William F.*

*Cody* is expanding its online access to include the Ed Goodman Collection, recently acquired from the Goodman family by the Buffalo Bill Center of the West. This collection contains more than sixty letters written by Buffalo Bill to his nephew Ed directing his actions in the Bighorn Basin, which mainly meant spying on George Beck to report on Beck's work. These letters offer yet another perspective of William F. Cody and George W.T. Beck and will offer even more insight into the founding of Cody, Wyoming. Additionally, the *Papers* plans to publish George Beck's memoirs through the University of Nebraska Press as a volume in our ongoing reprint series.

For visitors onsite and online, researching your own questions regarding the founding of Cody, Wyoming, has never been easier.

Hundreds of documents related to the topic are readily available and at the tip of researcher fingers. Please join the conversation at [codyarchive.org](http://codyarchive.org) and [codystudies.org](http://codystudies.org) where you can view and analyze various historical documents related to the founding of Cody and form your own interpretation on this intriguing event. ■

**But wait: There's more to the story; check it out in the next issue of *Points West*.**

*Johnston is the Managing Editor of the Papers of William F. Cody at the Center of the West. His great-grandfather James A. Johnston arrived in Cody in 1900 and later served as superintendent of the Cody Canal. James married Glenna L. Spaulding in 1914—her parents homesteaded on the Southfork of the Shoshone River in 1899.*



Graduate  
students

weigh in

on W. F. Cody,  
the town  
builder

Graduate research assistants at the University of Nebraska-Lincoln, a partner with the Center's *Papers of William F. Cody*, add to the wealth of knowledge about Cody—the man and the town—as each writer focuses on particular facets of the man who would become Cody, Wyoming's namesake.

William F. Cody's adventures in the West—the grist for books, plays, and his own Wild West—were grounded in his early years on the Great Plains as pictured in this 1870 poster, Library of Congress Prints and Photographs Division, Washington, D.C. 20540 USA. LC-USZC4-3116



## Kaci Nash

"I am a product of the Great Plains," Kaci Nash says. "Raised in Omaha, Nebraska, I became a Kansan as I pursued my bachelor's degree at the University of Kansas. I returned to my home state for graduate school, completing a master's degree in history from the University of Nebraska-Lincoln. As a social historian, my areas of study center around personal journeys, but my research has focused on the soldier's experience through the Civil War and also family settlement in the Midwest."

Nash's research is part of *Buffalo Bill's Great Plains*, a segment of the *Papers of William F. Cody*. The project aims to place Cody within the context of the Great Plains where he was born, and how that nurtured and influenced the man

who would eventually become the icon, "Buffalo Bill."

"My primary role in the project was to research Cody's origins," Nash continues. "As we looked back to his grandfather, Philip, and his father, Isaac, we saw the foundations for Cody's nomadic life on the Plains. Born in Massachusetts, Philip lived his life on a westward path, first relocating to central New York, then to Ontario, Canada, and finally to Cleveland, Ohio. Isaac likewise followed the ever-expanding frontier. Born in Canada, he followed his father to Cleveland and later purchased his brother's land in Iowa, where Cody was born. Isaac would move a third time, taking his family to Kansas territory, where he died when Cody was eleven."

Nash explains that traits and elements of the journeys of Cody's forefathers were later reflected in Cody's life—especially the active role they took in building the communities in which they lived. "Philip was a surveyor, land owner, and constable in Ontario; Isaac also was a surveyor, helped the town of Grasshopper Falls, Kansas, and fought for a slavery-free Kansas during the Bleeding Kansas conflict."

"Cody would also try his hand at town building—a failed attempt in Hays, Kansas, and a successful one in Cody, Wyoming. Like his ancestors, Cody moved West, following the frontier in search of new land and new opportunity. And it was this frontier impulse and his life on the Great Plains that would set Cody on the path to becoming 'Buffalo Bill.'" ■



## Brian Sarnacki

"Growing up in Grand Rapids, Michigan, Buffalo Bill was just part of the distant Wild West," says Brian Sarnacki. "I stayed in the Midwest for my undergraduate degree, earning a BA in history from the University of Notre Dame in 2009. Then, I began my trek West, moving to the University of Nebraska-Lincoln where I received an MA in history in 2011 and am currently a PhD student. My major fields of study include American urban history and the digital humanities."

Sarnacki's work focuses on William F. Cody's irrigation efforts in the Big Horn Basin of Wyoming. "I used Cody as a case study representative of the

changing nature of the West, from 'Old West' figures like Buffalo Bill to 'New West' institutions like the Bureau of Reclamation."

Poring over Cody's letters to the U.S. Bureau of Reclamation, and their responses in return, highlight differing attitudes about Wyoming's future, Sarnacki observes. "While Cody emphasized his work as a pioneer and stature as celebrity, the government bureaucrats only sought to find the most efficient way to develop the land. The misunderstandings between Cody and the Bureau of Reclamation expose the gap between the nineteenth century's and twentieth century's methods of

urbanizing the West.

"Though his rhetoric seemed stuck in the past, I found William F. Cody a complex and interesting businessman," Sarnacki continues. "He was stuck in the midst of a transition in western urban development that was largely out of his control. While he was unsuccessful in his efforts to draw on his celebrity reputation and high-level government contacts, he did receive additional attention because of his social standing—even if government workers did so only reluctantly at times. Buffalo Bill stood out because of his fame, but there were countless other urban boosters in the same position as William F. Cody at the dawn of the twentieth century." ■



## Michelle Tiedje

"As a native Nebraskan and Midwest farmer's daughter, I grew up familiar with the legend of the showman 'Buffalo Bill,'" says Michelle Tiedje, a PhD candidate at the University of Nebraska-Lincoln. "But it wasn't until I began my work as a graduate research assistant with the *Papers of William F. Cody* that I became familiar with the life and character of William F. Cody."

According to Tiedje, exploring the development of Cody, Wyoming, led her to see Bill Cody as a fuller, more complete person. In the process, she gained a greater appreciation for how the transition to the Progressive Era world of impersonal bureaucrats, experts, and structured administration was jarring—even

alienating—for Cody and others in the close-knit, community-based generation of the Gilded Age.

"I'm examining the roles played by 'Buffalo Bill' the showman, William F. Cody the businessman, the railroads, and progressivism in the development of the town of Cody, Wyoming," Tiedje explains. "William F. Cody was much more than just 'Buffalo Bill.' He was also a businessman, entrepreneur, and aspiring town-builder. He assumed the friendships he forged along the way would serve him well in his efforts to develop and promote the town of Cody."

Tiedje writes that although his experience as a showman proved

beneficial to his efforts to promote the town of Cody, Buffalo Bill ultimately overestimated the extent to which personal relationships and social networks would aid him in his town-building venture.

"The railroad of the early twentieth century cared far less about William F. Cody the businessman and 'Buffalo Bill' the entertainer than it did about the long-term profitability of building a road through Cody, Wyoming," Tiedje continues. "The result was a community shaped less by William F. Cody's vision of the Old West or personal legacy, than according to the long-term business goals of the Chicago, Burlington, and Quincy Railroad." ■

Happenings at the Center recapped and previewed

# bits & bytes



Kateri, the golden eagle with Assistant Curator Melissa Hill



Using the Skype lesson "Trappers, Traders, and Trailblazers," Services Coordinator Megan Smith shows a beaver pelt to her fourth graders at Boyden Elementary near Boston.

## Adopt-a-raptor

It's hard to order takeout for a raptor. After all, rats, quail, and mice are hard to come by at the local market.

Thank goodness there's "right to your door" food delivery for that discriminating bird of prey at the Buffalo Bill Center of the West—all five of them. For example, a monthly adoption provides Kateri, the golden eagle, with twelve rabbits, twelve extra-large rats, one chicken, and eight pounds of venison, elk, or bison meat.

The Center's other birds—peregrine falcon, red-tailed hawk, turkey vulture, and great horned owl—all have similar dietary requirements, and some even need medication. Fortunately, donors can reduce that expense with our Adopt-a-Raptor program of the Draper Natural History Museum's Greater Yellowstone Raptor Experience.

Supporters from individuals to classrooms receive an official Adoption Certificate, a raptor photo, bookmarks, and "Talon Tidbits" about the species—and you can, too. To learn more, visit [centerofthewest.org/get-involved](http://centerofthewest.org/get-involved), and click on "sponsor a program." ■

## Skype in the classroom

Is it too far to travel to the Buffalo Bill Center of the West? Would you like to bring the Center to your classroom? Do you wish you could interact with an educator at the Center after your visit? Now, you can visit the Center "virtually" by signing up for one of our participatory Skype-in-the-classroom lessons. We bring the museum to you! Students can engage with an educator about mountain men, Plains Indians, western American art, and so much more.

Nearly 75,000 teachers now use Skype for long distance learning. With the Internet and Web cams, teachers and students can communicate with each other no matter how far apart they are. In the period September – December of this year, the Center's education staff has served/will serve 1,200 students through forty-three lessons in thirty schools around the U.S.—including Hawaii—along with France and China.

For more information, visit [centerofthewest.org/learn/school-programs/skype](http://centerofthewest.org/learn/school-programs/skype). ■

# Happy Holidays

## Happy Holidays from the Center of the West!

Thanks to all our friends for your support in 2013. We so appreciate your visits, your participation, your contributions, and—most of all—your commitment to us. We're glad that you "found your true West" here at the Buffalo Bill Center of the West, and we look forward to another year. ■

## Big changes for *Points West*

This expanded issue of *Points West* is the first with our new brand design and layout. We're excited for the new look! Going forward, not only will each issue sport this fresh new design, but each will have forty pages instead of thirty-two. Starting in 2014, expect to see *Points West* in your mailbox three times a year instead of four; those target mail dates are:

- May 1: Summer issue (calendar June – September)
- September 1: Fall/winter issue (calendar October – January)
- January 1: Spring (calendar February – May) ■

## *Papers of William F. Cody* receives NEH grant

The Buffalo Bill Center of the West's *Papers of William F. Cody* project has received \$200,000 from the National Endowment for the Humanities (NEH) to continue its work collecting, editing, and publishing documents related to the lifespan of William F. "Buffalo Bill" Cody. The grant enables the *Papers* project to fund salaries and research fellowships for its growing online archive at [codyarchive.org](http://codyarchive.org) and its digital interpretive site at [codystudies.org](http://codystudies.org).

By most accounts, William F. "Buffalo Bill" Cody was the most recognized celebrity in the world at the turn of the twentieth century, establishing relationships wherever he went. As a result, he wrote a myriad of notes, memos, articles, letters, and a couple of autobiographies in his lifetime—and his life and times generated even more press—making the number of materials available about Cody's life incalculable.

Major initial funding for the *Papers of William F. Cody* originated from the State of Wyoming in 2007, and now with additional gifts of support and matching funds from public and private sources, the *Papers* has received in excess of \$1.9 million toward its mission. ■

## Buffalo Bill Art Show & Sale nets \$1.2 million

Some five hundred art enthusiasts dug into their collective pockets to purchase nearly \$1.2 million in western art at the 32nd Annual Buffalo Bill Art Show & Sale held at the Buffalo Bill Center of the West.

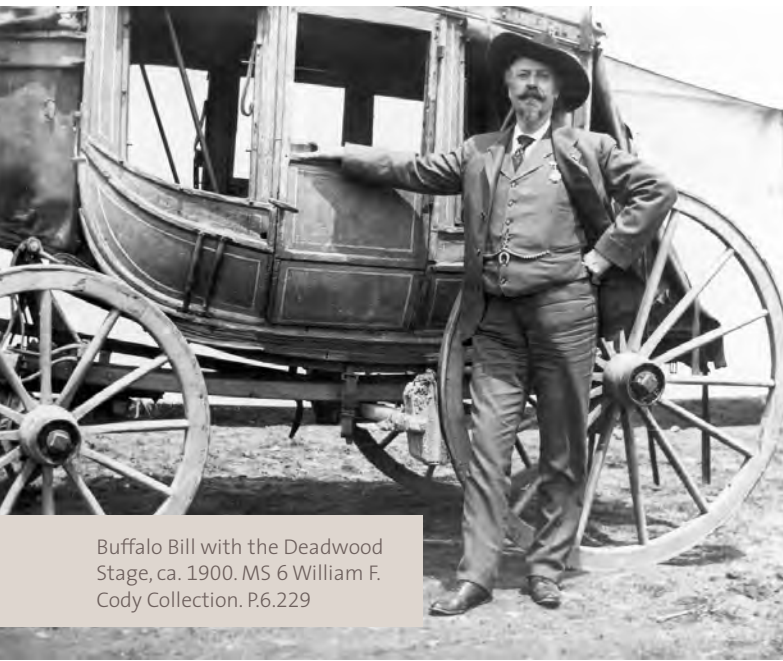
The show, produced by the Cody Country Chamber of Commerce in partnership with the Center of the West, benefits the programs and activities of both organizations.

The special sculpture commissioned to honor the visit of Prince Albert II of Monaco, *On Common Ground*, by artist Herb Mignery, was sold as the final piece of the live auction for \$120,000. The sculpture was the third of just three created.

The 2013 William E. Weiss Purchase Award went to Charles Ringer for his *Indian Paintbrush*—a kinetic sculpture that becomes part of the Center's permanent collection.

Read more about the art show at [buffalobillartshow.com](http://buffalobillartshow.com). ■

Rider leaves Pass Creek, undated.  
MS 89 Jack Richard Collection.  
PN.89.4.746.5



Buffalo Bill with the Deadwood Stage, ca. 1900. MS 6 William F. Cody Collection. P.6.229

## IMLS contributes to McCracken Research Library

With its Museums for America grant program, the Institute of Museum and Library Services (IMLS) recently announced nearly \$30 million in grants to museums across the nation, including the Buffalo Bill Center of the West. As a result, the Center's McCracken Research Library will have \$149,958 to process even more photographic images related to William F. "Buffalo Bill" Cody.

"IMLS recognizes three valuable roles museums have in their communities: putting the learner at the center, serving as community anchors, and serving as stewards of cultural and scientific collections," said IMLS Director Susan Hildreth. "It is exciting to see the many ways our newly announced grants further these important museum roles."

The focus of the Center's project, Picturing Buffalo Bill, is to digitize and catalog more than six thousand photographic images related to Buffalo Bill in the Center's archival collections—the most requested in the archives. The images document the life of William F. Cody (1846 - 1917) and his remarkable career as Buffalo Bill. ■



Arthur Middleton (left) and Joe Riis (right) receive the 2013 Camp Monaco research prize after being introduced by Senior Curator Dr. Charles R. Preston of the Center's Draper Museum.

## Yale researcher and National Geographic Young Explorer awarded first ever Monaco prize

With \$100,000 of prize money in their pockets, Yale researcher Dr. Arthur Middleton and National Geographic Young Explorer photographer Joe Riis are set to begin an extraordinary project to study the movements, productivity, and conservation of Greater Yellowstone's migratory elk; how climate influences that migration; and the potential for long-term monitoring of migration via camera-trapping. Plans include publications, a public webcam to share live elk migration footage at key bottleneck areas, a documentary film, and a photography archive in support of science, education, and outreach.

The \$100,000 Camp Monaco Prize that supports the Middleton/Riis research is an initiative of the Center's Draper Natural History Museum, the University of Wyoming's Biodiversity Institute, and the Prince Albert II of Monaco Foundation-USA. The Prize is named for a hunting camp established near Yellowstone Park in 1913 by Prince Albert I of Monaco and William F. "Buffalo Bill" Cody.

Read more at [centerofthewest.org/camp-monaco-prize-awarded](http://centerofthewest.org/camp-monaco-prize-awarded), and watch Points West for more on the Middleton/Riis project. ■



Dave McGary  
(1958–2013).  
*Chief Washakie*,  
2000. Bronze.  
William E. Weiss  
Memorial Fund  
Purchase. 3.00

## Popular sculptor Dave McGary dies

Internationally-known bronze artist Dave McGary, who had studios in Ruidoso, New Mexico, and Scottsdale, Arizona, passed away on October 11 in Arizona. He had kept his rare form of kidney cancer a secret.

A consummate western artist and regular participant in the Buffalo Bill Art Show & Sale, McGary was a native of Cody, Wyoming. One of his most famous works is the monumental sculpture of Shoshone Indian Chief Washakie that he created as a gift from the people of the state of Wyoming to the United States Capitol. The Center of the West has one of the smaller-sized editions (pictured above) in its collection.

McGary is survived by his wife, Molly, and daughter, Bronwyn. ■

# Winter calendar

November 2013 – March 2014

## Center hours:

- **December 1 – February 28: 10 a.m. – 5 p.m.** Thursday – Sunday; closed Monday – Wednesday (closed Christmas and New Year's days)
- **March 1 – April 30: 10 a.m. – 5 p.m. daily**

## Family Fun Days:

- **January 24 and March 14:** Watch your e-mails for details!
- **All Family Fun Days** take place 3–7 p.m. and are free for members, \$10 per family for non-members. Supported in part by the R. Harold Burton Foundation.

## Draper Natural History Museum Lunchtime Expedition

- **December 5:** Jeremy Johnston with *Ernest Thompson Seton and the Nature Faker Controversy*, 12:15 p.m. Free.
- **January – March**, first Thursday of each month: Speakers to be determined, 12:15 p.m. Free.

## Annual Holiday Open House:


- **December 7, 10 a.m. – 5 p.m.** A free celebration of the holiday season with entertainment, treats, and Santa.

## Buffalo Bill's Birthday Celebration:

- **February 21, 5–7 p.m.** Celebrate the birthday of William F. Cody! Free.

## Cody Firearms Records Office special hours (in Mountain Time)

- **November 22–24:** Records Staff attends the Big Reno/ Winchester Arms Collectors Association Annual West Coast Show, Reno, Nevada.
- **December 14:** Records Office is open for National Gun Day in Louisville, Kentucky.
- **January 17–19:** Records Staff attends the Las Vegas Antique Arms Show.
- **March 1:** Records Office is open for National Gun Day in Louisville, Kentucky. ■



Osage, Central Plains roach  
and spreader, ca. 1890.  
Dr. Robert L. Anderson  
Collection. NA.203.12AB

# here & beyond

*From Paris to New York, or Atlanta to Portland, chances are collections from the Buffalo Bill Center of the West are at a location near you —starting right here in Cody, Wyoming.*



Colt single-action Army revolver (1994) with miniature (1988–1989). Gift of Raymond Wielgus. 2010.17.1

## New on view at the Center of the West

### Scots in the American West

Throughout the 1700s, population growth, changes in land use, and political upheaval drove more than 80,000 Scots to North America. Historians estimate that in excess of 350,000 lived in the United States by 1790. As the United States expanded westward in the 1800s, many of the earliest pioneers were of Scots or Scots-Irish descent.

Names like Cattle Kate Watson, Thomas Moonlight, Allan Pinkerton, Sir William Drummond Stewart, and many more, appear in the Center's two-dimensional exhibit Scots in the American West. With historic photographs and artwork, Scots brings together the storied and the stories of these amazing people.

Originally scheduled to debut at Ellis Island in New York in April 2013, the exhibit was postponed due to the extensive damage created by Hurricane Sandy in October 2012. The exhibit is slated for installation there at a later date. Read more at [centerofthewest.org/explore/exhibitions/scots-west](http://centerofthewest.org/explore/exhibitions/scots-west).

### The “Art Guns” of Ray Wielgus

New in the Cody Firearms Museum is the Raymond Wielgus Collection, noted firearms such as Colt, Smith and Wesson, and Remington, but with an extraordinary twist: Each one has morphed into sculpture by Wielgus's hand.

With a design labeled “art deco” by many, this sculptor/collector engraved, carved, and inlaid gold and other precious into the steel of these firearms. All of the grip panels are of legal, hand-carved elephant ivory. Indeed, Wielgus (1920–2010) created embellishments that reflect a lifetime of research and consummate artistry.

Simply put: The exhibition is extraordinary. Read more at [centerofthewest.org/explore/firearms/exhibits](http://centerofthewest.org/explore/firearms/exhibits).



Pronghorn migration. Joe Riis photo.

## Pronghorn Passage

Each spring in late May, about three hundred pronghorn antelope arrive to their summer birthing grounds in Grand Teton National Park, Wyoming. The antelope travel 170 miles from their winter range in the Green River Basin to the south. This is the second longest recorded overland mammal migration in the western hemisphere (after caribou in the Arctic).

Photographer Joe Riis, a National Geographic Young Explorer and a winner of the Center's first ever Camp Monaco research

prize (see page 40), and environmental writer Emilene Ostlind—both graduates of the University of Wyoming—have spent three years on foot following the Teton herd's migration to capture the pronghorn passage in photographs and writing.

See *Pronghorn Passage* in the Center's John Bunker Sands Photography Gallery December 1, 2013 – August 1, 2014, and read more at [centerofthewest.org/explore/exhibitions/pronghorn-passage](http://centerofthewest.org/explore/exhibitions/pronghorn-passage).



# The Center of the West in your neighborhood

## Indians of the Plains, Art and Life in North America

- April 8 – July 20, 2014: Musee du quai Branly, Paris
- September 2014 – February 2015: Nelson-Atkins Museum of Art, Kansas City
- April 2015 – June 2015: Metropolitan Museum of Art, New York

## The American West in Bronze, 1850–1925

- December 16, 2013 – April 13, 2014: Metropolitan Museum of Art, New York
- May 9, 2014 – August 31, 2014: Denver Art Museum, Denver
- Late fall 2014: Nanjing Museum, Nanjing, Jiangsu Province, China  
(Read more in Peter Hassrick's article, pages 12–17 of this issue.)

## Go West! Art of the American Frontier from the Buffalo Bill Center of the West

Now through April 13, 2014: High Museum of Art, Atlanta  
(Read more about *Go West!* on pages 10–11 of this issue.)

## Frontier Firearms: Stories of Survival and Defense

Now through February 9, 2014; High Desert Museum, Bend, Oregon

## Cowboys: Real and Imagined

Now through March 16, 2014: New Mexico History Museum, Santa Fe, New Mexico ■

## Edward S. Curtis's *The North American Indian*

As was the case with many at the time, photographer Edward Sheriff Curtis (1868–1952) viewed the Indian as a vanishing race, a culture he was compelled to capture on film. He created *The North American Indian* between 1907 and 1930, a twenty-volume set of narrative text and photogravure images.

The Center's McCracken Research Library has now placed on display many of the Curtis images from the original portfolio in the library collection. ■

# TREASURES

# from our west



## NORTHERN PLAINS BUFFALO HIDE LODGE

The buffalo hide lodge or tipi is one of the most practical shelters ever designed—easy to erect and take down, and resistant to wind and rain. In summer, the sides of the tipi can be rolled up for air circulation; in winter, a tipi liner keeps out cold air while a fire and animal hides on the floor keep the interior warm and comfortable. Adjustable smoke flaps help regulate draft.

This Northern Plains lodge, the focal point of the Seasons of Life gallery in the Center's Plains Indian Museum, reveals the buffalo hide lodge to be as beautiful as it was practical. Dating to the middle of the nineteenth century, this lodge is approximately nineteen feet in diameter at its base. Thirteen buffalo hides sewn together with sinew make the cover, and the painted designs are of natural pigments.

Buffalo hide lodges became larger once tribes had horses and so traveled longer distances. With the destruction of the vast buffalo herds by the 1880s, hides became scarce, and people began using canvas, available from traders, as material for lodge covers. Canvas is still used today on lodges. Hide lodge covers are now quite rare and typically found only in private or museum collections, making this example extremely significant. ■



Buffalo hide lodge, ca. 1850. Gift of Douglas L. Manship, Sr. NA.302.126

## POCKET WATCH

Two individuals—William F. Cody and Edward Zane Carroll Judson—are remembered less by their real names than by the nicknames through which each helped the other find fame. Born around 1821 in New York state, Judson showed promise in the Navy, but quit in 1839 to pursue writing, adopting the pen name “Ned Buntline.” Though he wrote scores of stories, Buntline’s writing career languished until a publishing house hired him to produce an adventure tale set in the frontier West.

In Kansas, Buntline met Cody and, intrigued by his nickname, wrote *Buffalo Bill: The King of Border Men*. Published in 1869, it appeared in hundreds of newspapers and made Buntline into a literary lion. Three years later, Buntline persuaded a reluctant Cody to appear in a stage adaptation of his story, thereby launching “Buffalo Bill” on the road to international celebrity. Inscribed “Presented to Edwin Z. Judson by his friend William F. Cody May 1885,” this gold pocket watch tangibly displayed Cody’s affection for the man who made him famous. ■



Gold pocket watch, 1885. Elgin National Watch Company, Elgin, Illinois.  
Gift from the Howard family, in memory of Howell H. Howard. 1.69.6376





## FRITZ SCHOLDER'S INDIAN WITH TOMAHAWK

Throughout his life, Fritz Scholder refused to self-identify as a Native American, although he is one-quarter Luiseño, a California Mission tribe. Despite his disavowal, Scholder maintained ties to his roots, participating in the Rockefeller Indian Art Project at the University of Arizona and influencing subsequent generations of Native artists through his work. Scholder's conflicting feelings toward his native identity and the plight of the contemporary Native American were borne out in his series of Indian paintings, completed between 1967 and 1980. His *Indian with Tomahawk* from 1970 is an early work from the series. In the painting, Scholder draws attention to the trite characteristics of native identity through the use of exaggeration. The gross proportions of the war bonnet, moccasins, and the figure's hand—carrying a tomahawk—emphasize “otherness” and portray the perceptual constraints on the developmental growth and transformation of tribal identity.

Consistent across Scholder's body of work is his interest in drawing out expression and emotion through color blocking. By using color for both the figural outline and the figure itself, the artist draws a link between himself and the German expressionists. ■

Scholder, Fritz (1937–2005). *Indian with Tomahawk*, 1970. Oil on canvas. William E. Weiss Contemporary Art Fund. 15.77



## PRONGHORN (*Antilocapra Americana*)

The pronghorn, usually called the pronghorn antelope, is not really an antelope at all. Although it is similar in appearance and ecology to the true antelope species of Africa and Eurasia, it is the sole-surviving member of the family Antilocapridae. The pronghorn is native to North America and occurs naturally nowhere else in the world. During the Pleistocene Epoch, at least twelve species of antilocaprids lived in North America, and most authorities agree that at least five of these still existed when humans arrived on the continent.

Pronghorn is the only animal in the world that has branched horns (not antlers). The horns are sheaths surrounding a bony core, and the horns are shed and regrown annually. Both males and females have horns, but the horns of males, or bucks, are much more prominent. The pronghorn can run faster than all mammals except the cheetah.

This beautiful specimen is displayed in the Draper Natural History Museum's Plains/Basin Environment. It was prepared and provided to the Draper by Ray Hatfield of Leading Edge Taxidermy in Cody. ■



Pronghorn specimen. Gift of Leading Edge Taxidermy. NH.305.48



Between the bookends | a book review

# Yellowstone Has Teeth

By Marjane Ambler | REVIEW BY KARLING CLYMER ABERNATHY

Crampons on snow boots bite into ice on a roof; a saw on that same roof chews into many layers of snow, creating large blocks that slide off, preventing cave-ins due to the weight of the frozen flakes; a grizzly snarls outside a trailer window; snow machine treads gnaw into snow or soil. Yellowstone National Park does indeed have teeth as portrayed by Marjane Ambler.

Ambler recounts numerous adventures from her and her husband's stay of nine years in that very isolated spot in the Lower 48. Who thinks about winter care of the nation's first national park? Extremely cold weather, lots of snow, and hardy people are the characters in a serial play that covers decades of park history. Rangers and maintenance workers (men and women) are the mostly-admirable, tough individuals who protect the park in the frigid off-season so that millions can enjoy it in the summer.

Although she preferred to ski most of her life, Ambler gained a respect for the equipment that provided a lifeline to the outside world and a livelihood for her and her husband, Terry Wehrman. Using wide snow groomers and plows of various makes, Wehrman groomed the trails traveled by snowmobilers on roaring vehicles. Her descriptions of trips on single snow machines over Sylvan Pass, near the east entrance of the park, outline the dangers of traveling through avalanche country and underscore her respect and trust in her husband's abilities to get them through perilous situations.

Ambler records the oxygen-sucking fires of 1988, which burned approximately 36 percent of the park's lands, and their effect on the residents and tourists. With her storylines, she subtly reveals policies and practices from earlier to contemporary times, noting how management of the country's gem has changed. Through her lens, a quiet history of

the park emerges.

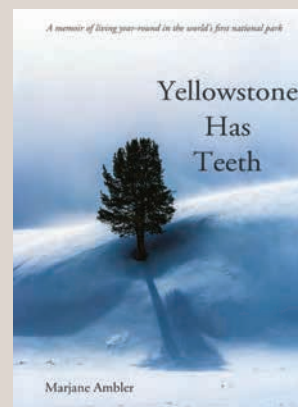
Two additional key observations play out from Ambler's prose. She reveals the role of women in the park's history as rangers, maintenance workers, and wives. Horace Albright, an early superintendent of Yellowstone, hired women as rangers, to the dismay of others. However, women gradually have taken on greater responsibilities in the National Park System.

Interdependence, dependence, and independence make up the book's other important, interwoven theme. Rangers rely on (and sometimes cannot rely on) fellow rangers. Maintenance workers and rangers depend on each other, particularly in the outdoors; wives fulfill roles when their husbands are absent. Rangers go off for days alone in the wilderness. Solitary maintenance workers attack roofs and roads with a mixture of fervor and boredom, laying aside the realities of dangerous work. Winter life in the park hinges on planning and one's fellow human beings. Stories of individuals highlight fortitude, bravery, deprivation, humor. Ambler has illuminated the often-unknown winter culture of the park through interviews and stories from old-timers to newbies.

Peopled by winter workers who protect some of man's structures and nature's beauties, living and inanimate, Ambler's book is a more-than-worthwhile read.

Ambler also authored *Breaking the Iron Bonds: Indian Control of Energy Development* (1990, still in print), and is a former editor of *Tribal College Journal*. A journalist, she lives with her husband in Atlantic City, Wyoming. ■

*Yellowstone Has Teeth* is published by Riverbend Publishing and is available in the Center of the West's Museum Store, or by phone at 888-533-3838. 224 pages. ISBN 978-1-60639-063-4. Paperback, \$16.95.



Jeff Henry, Yellowstone winterkeeper and professional photographer, removes a snow load from a dormitory at Old Faithful in 1997, when snow on the ground was twenty-two feet deep. Image courtesy Jeff Henry/Roche Jaune Picture, Inc. *Yellowstone Has Teeth*, page 67.

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

# A THOUSAND WORDS

Winter in Yellowstone National Park can have a timeless quality, as this photograph from 1971 can attest. It could have been taken any time in the past century, and the scene will likely look similar for years to come. Snow collecting on trees, covering shrubs, blanketing the landscape. Steam, even more visible in the colder air of winter, rising above hot springs and warm water. A glimpse of Yellowstone captured in the quieter, crisper days of winter—a reminder that whether people are present or not, nature takes its course.

Jack Richard (1909–1992). Photograph negative. Snow on trees near hot springs in Old Faithful area of Yellowstone National Park, January 8, 1971. Jack Richard Collection. PN.89.57.11019.24

*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.bbhc.org/cdm/](http://library.bbhc.org/cdm/)

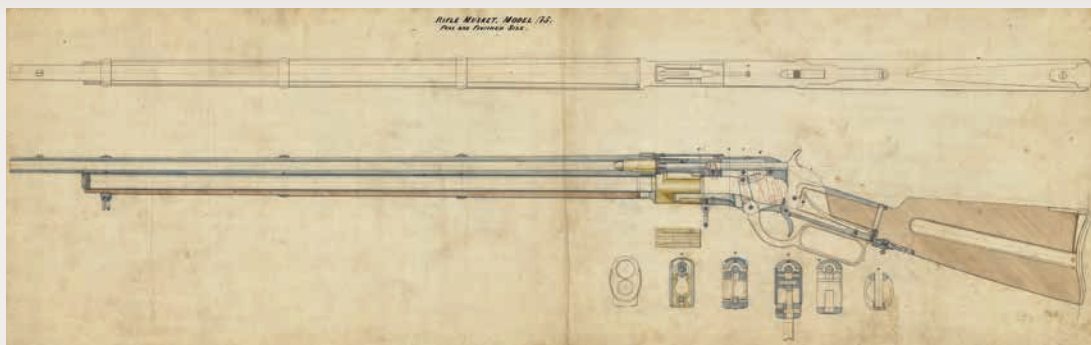


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