

# POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SUMMER 2009



**Whitney Gallery of Western Art  
50th Anniversary!**

**Exhibitions:**

**Charles Fritz  
Michael Haynes  
Robert Turner**





By Bruce Eldredge  
Executive Director

It is hard to believe it's been fifty years since the Whitney Gallery of Western Art opened to great acclaim and fanfare. We stand now on the verge of a new era with a totally reinstalled and refreshed gallery set to reopen June 21. We could not have undertaken this major effort without the support of Mary Lou Whitney, the Whitney Gallery of Western Art Advisory Board, and our staff. This team effort has raised over \$1.2 million to ensure a successful renovation and reinstallation of this celebrated western art museum.

To highlight our grand reopening, we have borrowed one of Thomas Moran's spectacular paintings, *Grand Canyon of the Yellowstone*, from the Smithsonian American Art Museum. Everyone must come to Cody to see this important and magnificent painting and to experience the new installation of our collection of western masterworks.

But, there's more! From June 6 through August 30, we have an extraordinary exhibition by contemporary western artist, Charles Fritz. *An Artist with the Corps of Discovery* showcases Fritz's depiction of the Lewis and Clark expedition with one hundred paintings based on the expedition's journals.

To coincide with the Fritz exhibition, artist Michael Haynes presents portraits he's painted of various members of the Corps of Discovery as he imagines they looked. And don't forget our latest photography exhibition, *Rare Places in a Rare Light*. Bob Turner brings remarkable landscapes to the historical center.

I am also pleased to announce a major contribution to honor the late C.E. "Bud" Webster and Lucille Moncur Webster. The gift from their children also names our boardroom for them. Bud was a long time trustee of the center, and Lucille was a community volunteer and school board member in Cody.

Finally, as you read in our spring issue, we have a new Director of Development. Wendy Schneider has been busy reorganizing our fundraising efforts. She brings to this position excellent experience and a passion for doing fundraising the "right way." I know you will welcome her to the historical center family.

We have a busy summer ahead; we hope to see you here! ■

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

The mission of *Points West* is to deliver an engaging, educational magazine primarily to the patrons of the BBHC. *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories.



#### About the cover:

Fifty years later, the *Scout* still watches over the Whitney Gallery of Western Art—now part of a much bigger complex.

Photo inset: Gertrude Vanderbilt Whitney (1875–1942). *Buffalo Bill—The Scout*, 1924. Bronze, 149 inches. Gift of the artist. 3.58. Inset: Jack Richard Collection. PN.89.23.3890.4 (Inset design by Jeff Shrin).





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Popular western artist Charles Fritz wanted to discover what the Lewis and Clark expedition "saw in the West." He followed their trek—twice, as a matter of fact—and created more than a hundred paintings, sketches, and studies to commemorate the people and places of the Corps of Discovery. His exhibition, *An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark*, is on display June 6–August 30, 2009.

Charles Fritz (b.1955). *The Corps of Discovery in the Great Shute of the Columbia* (detail), 2006. Oil on canvas, 36 x 60 inches. Collection of Timothy Peterson.

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Magazine of the Buffalo Bill Historical Center • Cody, Wyoming



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# See the West in a whole new way:

By Mindy A. Besaw

## A celebration 50 years in the making

Over the last fifty years, the Whitney Gallery of Western Art's extraordinary collection has shared the inspiration and grandeur of the American West with millions of visitors. Part of the celebration of the Whitney Gallery's 50th anniversary involves a renovation of our galleries and reinstallation of our world-class collection where visitors will "see the West in a whole new way."

The Whitney Gallery collection presents masterworks of western art dating from the early 1800s to the present. The American West inspired all of the artists represented in the collection, and their work tells stories of the West that highlight wildlife, landscapes, people, and events.

The new installation departs from a conventional chronological survey of western artists and instead is organized around themes and narratives where historic and contemporary art are intermixed. Interactive educational elements throughout provide visitors with opportunities to learn more about the art and artists, offer a forum to present differing viewpoints and opinions, encourage connections with the art, and promote moments of discovery. The installation aims to provide visitors with new perspectives on the role of art in shaping how we view the American West.

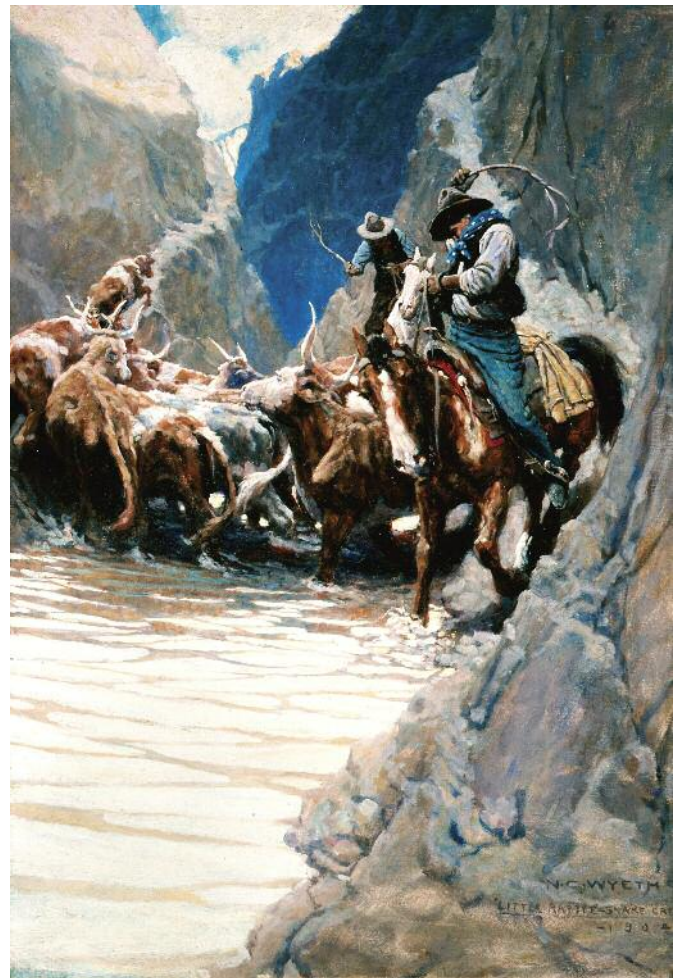
## Western experience

This introductory theme explores how artists have played a major role in interpreting and promoting the natural grandeur and wild adventure of the West. For viewers in other parts of the world, the art offered a glimpse of western land and life they had no other way to see. Tourists were drawn westward by the romantic and exciting images created by artists. Because of the artwork, the West was, and still is, a popular destination for artists and travelers searching for the western experience — picturesque landscapes, untamed wildlife, and the action and adventure of cowboy life.

In 1904, N.C. Wyeth made his first trip out West. He worked for three weeks on a cattle roundup in Colorado. After Wyeth returned to Delaware, he completed a series of paintings to accompany an article about his experience.

Wyeth's 1904 western adventures acted as inspiration for many paintings in the years that followed. *Rounding Up* is one of the seven paintings in the series.

Thomas "Yellowstone" Moran was the artist whose nickname spoke volumes about his close ties to Yellowstone National Park. He first painted Yellowstone while on an official government expedition to the region in 1871. After a return trip in 1892, he painted more views of the park, including one of a pass called Golden Gate. Moran's images of Yellowstone were widely distributed in the United States and were the reason many tourists made the arduous journey to the park in the nineteenth and early twentieth centuries.



N.C. Wyeth (1882 – 1945). *Rounding Up*, 1904. Oil on canvas, 38 x 26 inches. Gift of John M. Schiff. 1.77



# western American art reinterpreted

## Wonders of wildlife

The monumental sculpture *Testing the Air*, by T.D. Kelsey, draws visitors into the section focused on the wonders of wildlife. Here we examine artists' portrayals of animals and their influence on how we view wildlife in art. Artists develop a connection with wildlife to bring out qualities of the animals they admire and respect—qualities that then become commonly associated with them.

For example, Eli Harvey created *Bull Elk* for the Benevolent and Protective Order of Elks. The Elks chose the western animal as their symbol in 1868. They described the elk as noble, peaceful, majestic, and keen of perception. These are the characteristics they wanted to encourage in their organization.

In a niche of this section, visitors can compare small sculptures of animals by many artists. Charles M. Russell, Alexander Phimister Proctor, T.D. Kelsey, and George Carlson were all inspired by the wildlife and horses of the West. The variety of styles and expressions on a similar scale is certain to be interesting and engaging.

## Horses in the West

Naturally, horses are highlighted as one of the most identifiable symbols of the West. Wild horses exemplify the freedom and exhilaration of western life, while domestic horses represent a necessity as well as a constant companion for working cowboys. The artwork featuring horses also demonstrates the variety of ways artists are inspired

by this single animal. Artists depict the horse in many types of media—oil paint, bronze, and clay; and multiple styles—from realistic portrayals to modern and abstract versions.

## Inspirational landscapes

The overwhelming power of the grand panoramas of the West has drawn artists to this region for hundreds of years. But, is the West always picturesque and idyllic? Because we often view the landscape through the artist's eye, we are influenced by his or her point of view. Nineteenth-century landscape painters depicted the West as untouched, fertile, and awaiting settlement. However, in many cases the land was dry and difficult, or already inhabited. Even today, artists often choose to ignore elements such as roadways in favor of a pristine view. Still, whether real or imagined, landscapes remain inspirational.

Wilson Hurley's large-scale painting, *View from the Mohave Wall*, is displayed in a wide-open space ideal for viewing it from a distance and "up close and personal." Hurley frequently visited the Grand Canyon and painted the landscape of the region, and this painting captures a moment in time when light illuminated the chasm. Hurley wrote, "The Grand Canyon is never the same, but like the sea, is always changing color and shadows with the hours, the daily weather, the seasons."

## First people of the West

For nearly two hundred years, artists have been fascinated with American Indians. Even though they worked from many points of view, the artists depicted the Indians with characteristics and clothing that varied little in the nineteenth and early twentieth centuries. They chose unique aspects of Native American features and dress—braided hair, feather bonnets, and colorful beaded moccasins—and made them the common elements for depicting Indians in art. Viewers now associate these



Rudy Autio (1926–2007). *Daniades*, 1994. Glazed stone-ware, 31.5 x 30 x 17 inches. Gift of Miriam and Joe Sample. 5.96

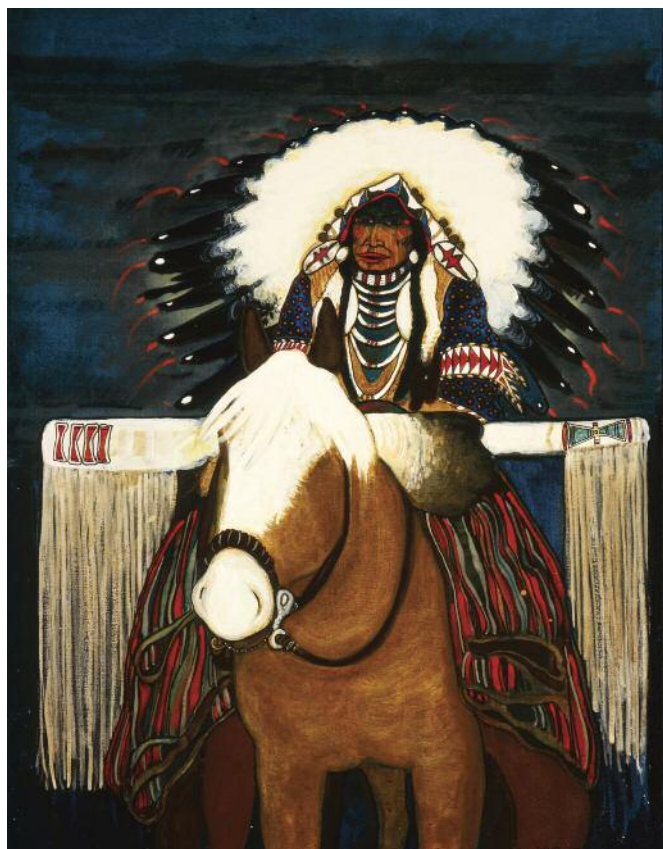


Wilson Hurley (1924–2008). *View from the Mohave Wall*, 1976. Oil on canvas, 60.25 x 90.25 inches. 6.76

aspects (primarily from Plains Indian culture) with all American Indians. However, while the “visual vocabulary” remained similar among artworks, there are also important differences that often tell deeper stories.

For example, *Indian Warrior* by Alexander Phimister Proctor (see page 28) utilizes clothing such as an eagle feather headdress and beaded moccasins for the noble and majestic figure astride his horse. Almost a hundred years later, Kevin Red Star used similar features in his bold and modern painting, *Crow Indian Parade Rider*. Red Star researches the culture, clothing, and history of his tribe, the Crow, for his paintings. He exaggerates color and simplifies form to enhance the brilliant glimpse of Crow life. The attributes offer similarities for the comparison of the two works, but the differences in style, time period, and culture offer rich context between the two.

On one hand, Proctor’s classic sculpture of the mounted Indian emphasizes the artist’s formal academic art training. In the subject, Proctor was searching for something that would personify the ideal of the American West for the early twentieth-century audience. The *Indian*



Kevin Red Star (b. 1943). *Crow Indian Parade Rider*, 1982. Oil on canvas, 42 x 31.875 inches. Gift of Mr. and Mrs. W.D. Weiss. 7.94

*Warrior* embodies the qualities of beauty, elegance, strength, and nobility he desired. Red Star’s style reflects a contemporary, expressionistic sensibility. Here, the subject is personal because it celebrates Red Star’s Crow Indian cultural heritage. From the title we also know that the figure is a parade rider, giving the viewer a setting for contemplating the painting.

## Heroes and legends

Artwork featuring Buffalo Bill, General Custer, pioneer women, cowboys, and trappers are placed within the theme “Heroes and Legends.” This section illustrates the romantic images of western people and historical events created by artists who use unique features to depict the people of the West. For example, we recognize Buffalo Bill because of his hat, goatee, long hair, and unique dress — evident in a group of paintings and sculptures of the legendary showman.

We should remember that artists also make choices that influence our view of people and events. The grueling condition of pioneer families and cowboy life is often omitted. Instead, a pioneer woman might be portrayed as angelic and innocent, as in W.H.D. Koerner’s *Madonna of the Prairie*. The covered wagon is a halo framing the young woman’s head. Whether depicting real or mythical figures, visual images influence our ideas and perceptions of those people.



W.H.D. Koerner (1878 – 1938). *Madonna of the Prairie*, 1921. Oil on canvas, 37 x 28.75 inches. Museum purchase. 25.77

## The heroic cowboy

The hardships, joys, excitement, and tranquility of cowboy life are inspirational to artists. One element captured repeatedly is the rider and bucking bronco. The cowboy breaking the wild horse is uniquely American and depicts the classic struggle between man and animal. Since the earliest version by Frederic Remington, other artists have risen to the challenge of capturing the action and tension of cowboy and horse. Many variations of the subject in two and three dimensions re-emphasize the appeal of the cowboy in art.





Frederic Remington (1861–1909). *The Broncho Buster*, 1895. Bronze, 23.375 x 7.625 x 15.5 inches. Gift of G.J. Guthrie Nicholson Jr. and son in memory of their father/grandfather G.J. Guthrie Nicholson, rancher at Four Bear, Meeteetse, WY. 7.74

## Behind the scenes: the creative process

Looking at an artist's creative process connects us to the artwork. Through the creative process, viewers gain an understanding of how the art was made, and an artist's individuality is revealed. Art begins with inspiration and culminates with the finished work. But in between, an artist can be inspired by western experiences, inspirational landscapes, and encounters

with people. He or she may then conduct research, prepare sketches and studies, and finally begin painting or sculpting. In art galleries, the final masterwork is usually the only part of the process a viewer ever sees. In this section of the Whitney Gallery, many stages of the creative process are revealed.

A major strength in the Whitney Gallery is our studio collections of Frederic Remington, W.H.D. Koerner, Joseph Henry Sharp, and Alexander Phimister Proctor. The re-created studio of Remington offers a glimpse into what inspired the artist. Remington's studio is a treasury of the many objects he collected on his numerous travels to the West and other parts of the world, as well as many oil sketches. New this year, visitors can get closer to the objects because they can walk into the studio. An additional narrative about the studio and a touch screen interactive kiosk featuring selected objects offers more opportunity for learning about Remington and his studio.

In addition to the Remington studio, a newly renovated area within the Whitney Gallery presents the re-created studio of Alexander Phimister Proctor. The objects there present the working process of the sculptor. The highlight and draw of the area is sure to be the plaster pieces relating to Proctor's fifteen-foot tall monumental sculpture of Theodore Roosevelt, *Rough Rider*. Again, the studio is designed as a walk-through space where visitors can immerse themselves in Proctor's artwork, with over eighty original works by the artist on view.

"Behind the scenes" gives the art context, encourages discovery, challenges perceptions, and ultimately allows contemplation.



A.P. Proctor is dwarfed by Teddy Roosevelt on horseback, Proctor's *Rough Rider*. Gift of Phimister and Sally Church. P.242.1036

## The "new" Whitney

New interpretation not only persuades visitors to think about how art shapes their views of the American West, but helps them to see old masterworks in a new light.

This juxtaposition of art from across time and culture presents multiple perspectives on the subject. Multiple perspectives generate a new dialogue between artworks, and with viewers. We hope the installation reminds visitors that there is no one way to view a subject—like American Indians or cowboys or wildlife—and no one way to interpret the artwork. As you visit the extraordinary Buffalo Bill Historical Center, come see the Whitney Gallery of Western Art, and you can judge for yourself! ■

Mindy A. Besaw is the John S. Bugas Curator of the Whitney Gallery of Western Art.

# Artists & accolades:



Larry Pirnie (b. 1940). *A Wild West Welcome*, 2009. Acrylic on board. 17.09



John Neito (b.1936). *Kicking Bear*, 2009. Acrylic on canvas. 9.09



Ann Hanson (b. 1953), *50 Years: Time to Kick Up our Heels and Celebrate*, 2009. Oil on board. 10.09

When Mindy Besaw, curator of the Whitney Gallery of Western Art, asked a hundred contemporary artists for a small favor, she had no idea the lengths to which they'd go to oblige.

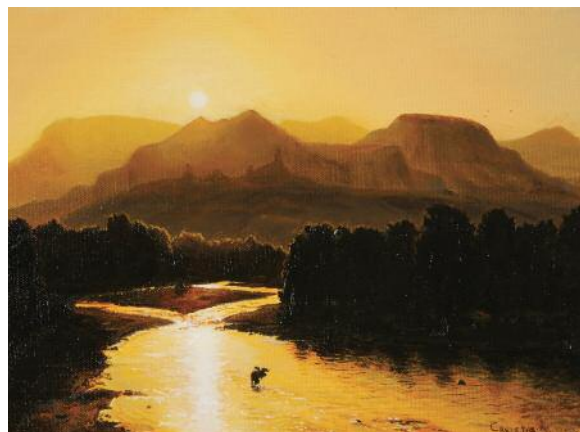
In honor of the Whitney's 50th, Besaw contacted all the living artists represented in the historical center's collection and asked each one to create something special for the celebration. Over fifty artists contributed works on paper—everything from ink drawings to lino-cuts and paintings.

The commemorative works will be on display as part of the Whitney's celebration, beginning June 21, 2009, and will then become part of the gallery's permanent collection.



Arin Waddell. *Monarchy II*, 2009. Oil on canvas. 27.09

Join the  
Celebration!  
See the entire  
collection this summer!



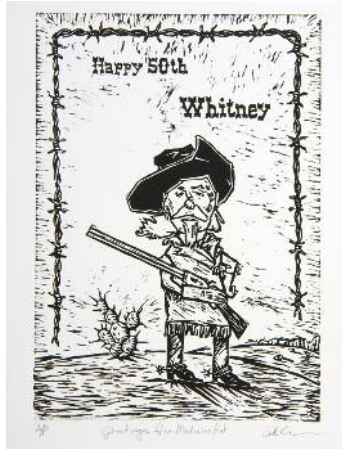
Reid Christie (b. 1951). *Northfork Gold*, 2009. Oil on canvas. 13.09



# Happy birthday, Whitney!



John Doyle (b. 1939). *Untitled*, 2009. Watercolor on paper. 20.09



Dale Lerner (b. 1954)., *Greetings from Medicine Hat*, 2009. Linocut on paper. 26.09



Mel Fillerup (b. 1924). *Crow Indian Princesses on Parade, Crow Indian Fair*, 2009. Watercolor on paper. 24.09



Walter Piehl Jr. (b. 1942). *Twisted Sister: Sweetheart of the Rodeo*, 2009. Mixed media on paper. 31.09



Allan Mardon (b. 1931). *Sitting Bull*, 2009. Marker on Illustration board. 7.09

*Each contribution  
is a gift  
of the artist  
in honor of the  
Whitney Gallery  
of Western Art's  
50th Anniversary.*



Nelson Boren. *Got It!*, 2009. Watercolor on paper. 4.09



# On the heels of Lewis and Clark:

## *Charles Fritz follows the inspiring visions of western artist-explorers*

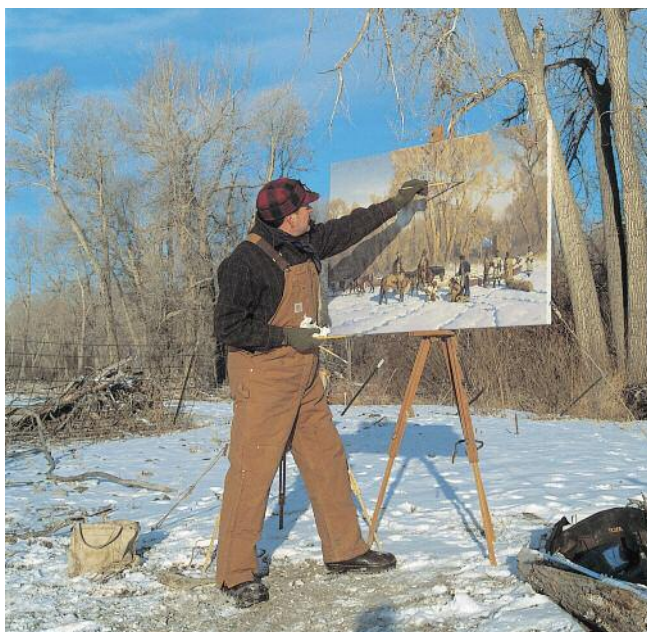
By Christine C. Brindza

*The work we are now doing is, I trust, done for posterity, in such a way that they need not repeat it. We shall delineate with correctness the great arteries of this great country: those who come after us will . . . fill up the canvas we begin.*

— Thomas Jefferson, May 25, 1805

It was the desire of artist Charles Fritz to fulfill the wish of Jefferson, and he adopted these words as his personal mission. The culmination of this effort is *An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark*, an exhibition on view this summer at the Buffalo Bill Historical Center.

When Fritz took on the monumental task of illustrating the journals of Captains Lewis and Clark and their Corps of Discovery (1804–1806), he looked to artist-explorers and their works of art from their travels into the “far West,” the land beyond St. Louis, Missouri. These artists explored the uncharted and newly acquired Louisiana Territory and documented what they saw in various art forms. Though separated from the Lewis and Clark expedition by decades, these artist-explorers often saw the same sites and indigenous cultures of the land. They were among the first to depict the wildlife, the topography, and the people of the region.



When he decided to follow the Corps of Discovery, Charles Fritz made his own discoveries in geography, natural wonders, and climate. Photo courtesy Charles Fritz.

### **The artist-explorers**

Karl Bodmer, Carl Wimar, George Catlin, William Jacob Hays Sr., John Mix Stanley, and other early nineteenth-century artists ventured into the lands surrounding the Missouri and Columbia Rivers. They pursued personal or patron interests, or commissions from businesses or government entities. The artists were needed to document the West, as no other imagery existed at the time. When these artists returned from their explorations, the public saw their drawings, paintings, and prints, satisfying curiosities and spurring on imaginations about the great western frontier.

On their heels, though roughly 150–200 years later, Fritz follows his roots as an artist, rendering the same landmarks, but portraying his own experiences of the rich history and landscape of the Rocky Mountain West. He conducted extensive research about the journals of Lewis and Clark, the people they met, and the places they visited. Fritz traveled along the route of the Corps of Discovery at least twice, capturing what natural sites still existed the same way that Lewis and Clark viewed them. Many waterfalls and rivers had long been dammed, and towns had sprung from uninhabited lands and early settlements. However, Fritz had access to the works of artist-explorers to see “through their eyes.”

The Missouri River served as the primary thoroughfare into the northern Great Plains and Rocky Mountains. It is the longest river in the United States, spanning the country from St. Louis, Missouri, to western Montana. This river defined the boundary of the American frontier in the early-to-mid nineteenth century. St. Louis would eventually mark the beginning point for various migratory crossings, such as the Oregon and Santa Fe trails in years to come. Railroads originated along this river, often commissioning artists to portray the extraordinary sites for mapping potential routes.

### **Karl Bodmer's two-year trip through North America**

At the time of Karl Bodmer's explorations in the 1830s, the Missouri River was still wild and the land around it uncultivated. Not only did Bodmer travel into the “uncharted” West, but also recorded the landscape, clothing,



ornamentation, and traditions of the Indian peoples he and his patron, Prince Maximilian of Pied, encountered during their twenty-eight-month trip throughout North America. Fritz carefully examined these artistic documents and incorporated parts of them into his paintings. Not many native artifacts remain from the early-to-mid 1800s, so Bodmer's renderings are among the most reliable in terms of historical accuracy.

Prince Maximilian and Bodmer traveled from Germany with the purpose of documenting the search of the "natural countenance of North America." Bodmer, a young, successful landscape painter, found the opportunity an adventure of a lifetime. Among his requirements for taking the trip was to convey the plants, animals, and peoples with the greatest possible accuracy. Maximilian, who believed the Native peoples that inhabited North America were going to disappear, later published the works of art created on this journey. To the prince, Bodmer recorded civilizations on the verge of extinction.

Bodmer was not only intrigued by the people of the West, but with western landscapes as well. After viewing the White Cliffs of the Missouri River, Bodmer created several depictions, including *Remarkable Hills on the Upper Missouri*. Bodmer also came to the junction of the Yellowstone and the Missouri Rivers and had to capture the grand vistas of the landscape, filled with abundant wildlife and plant life. In his *Junction of the Yellowstone River with the Missouri*, he attempted to convey the awesome space, mountains, and expansive rivers. Though he may have romanticized the scene slightly, it is thought to be an accurate representation of how it looked in the 1830s.

Fritz visited the White Cliffs and the confluence of the Yellowstone and Missouri rivers as part of his journey along the route of Lewis and Clark. He was enchanted by the sunlight's effect on the cliffs and painted their brilliance in works like *Canoes at White Cliffs*. In his version of the river junction, *The River Rochejhone – April 25, 1804*, he placed a delighted Lewis and Clark at the forefront bluffs of the Rochejhone (Yellowstone) River at its confluence with the Missouri. The attention is not on the broad landscape, but the unique geology of the land.

Bodmer paid particular attention to the dress and adorn-



In the early-to-mid nineteenth century, the Missouri River marked the western edge of the American frontier.

William Jacob Hays Sr. (1830–1875). *A Herd of Bison Crossing the Missouri River*, 1863. Oil on canvas, 36.125 x 72 inches. Gertrude Vanderbilt Whitney Trust Fund Purchase. 3.60



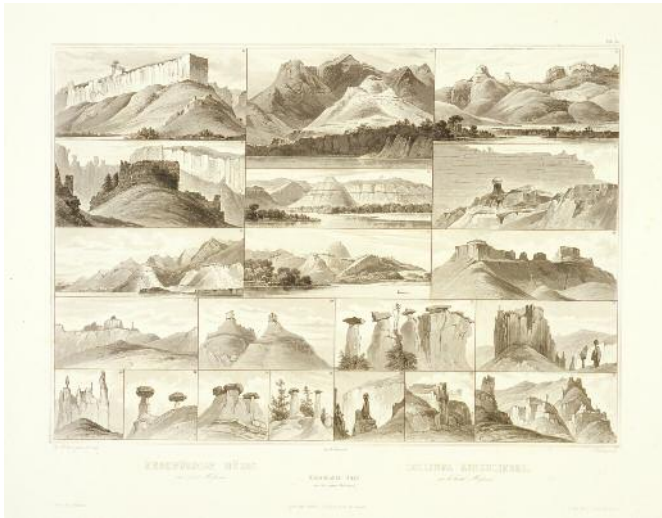
More than a hundred years later, Fritz paints his interpretation of the Missouri.

Charles Fritz (b. 1955). *The Ancient River*, 1999. Oil on board, 32 x 46 inches.

ments of the Indian people he encountered while on his journey along the Missouri. In his *Missouri Indian, Oto Indian, Chief of the Poncas*, for example, he brings awareness to the distinctive dress of these men. Fritz examined such details from Bodmer's work and incorporated them into his portrayals of Indians. The clothing of the Missouri people in his *Addressing the Oto and Missouri at Council Bluffs – August 3, 1804*, derived partially from Bodmer's work.

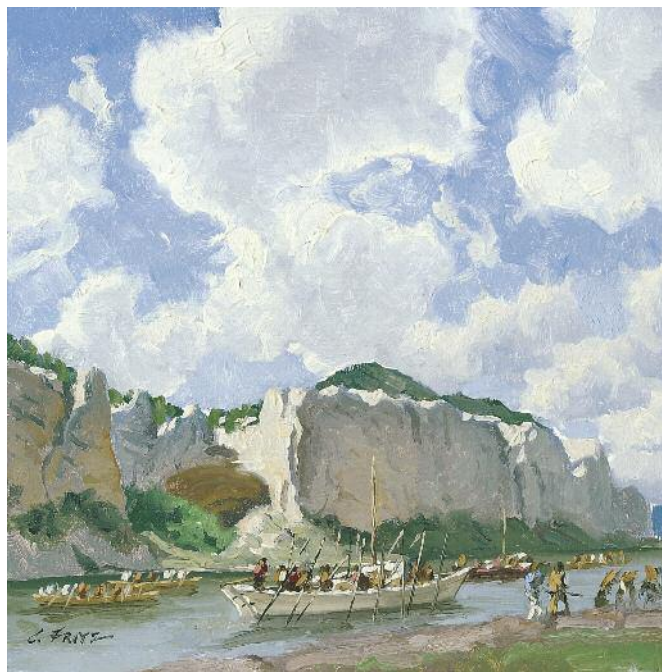
### ***And there were others . . .***

There were other artists who served as explorers of the great Missouri River. Carl Wimar, a German-American artist, witnessed the "far West" firsthand. He became one of the last artists to depict the Indians and the landscape as Lewis and Clark would have recognized them. Living in



The landscape of the West captivated both Bodmer and Fritz.

Karl Bodmer (1809–1893). *Remarkable Hills on the Upper Missouri*, ca. 1840–1843. Aquatint, 18.125 x 24.875 inches. Gift of Clara S. Peck. 21.69.60



Charles Fritz (b. 1955). *Canoes at the White Cliffs*, 2000. Oil on board, 8 x 8 inches.

St. Louis beginning in the mid-1840s, he took multiple trips along the Missouri by steamboat. In 1858 and 1859, he journeyed almost 2,500 miles upriver, gaining access to Indians and landscapes, which he drew in sketchbooks. With the onset of the American Civil War, the westward migration of Anglo-Americans, and the reservation period to come, the West would never be the same. Wimar conveyed what he saw along the wide Missouri, recording the geography as he traveled.

Wimar's work includes significant depictions of the American frontier, revealing both mythical and truthful conceptions of the region. Fritz, while compiling his research for the Lewis and Clark series, discovered a Wimar sketchbook in an archive and knew he'd struck gold. Though Fritz's style is more realistic than Wimar's more romantic and theatrical one, as seen with *On Pursuit*, Fritz strongly referenced Wimar's sketch of the Missouri River in *Midday View Over the Big Bend* because of the distinctive features the artist-explorer had drawn. Today, Big Bend is a large reservoir, much different than its view in 1804. It was only natural that Fritz looked to the work of an artist-explorer for historical accuracy.

Though he was not directly influenced by the work of George Catlin, Fritz did carry on the conventions of this artist-explorer. Catlin's mission was to chronicle the West in the early 1830s from an anthropological perspective. According to Catlin, his task was to paint "faithful portraits of their principal personages, both men and women, from each tribe . . . and [to keep] full notes on their character and history . . . for the instruction of all ages."

Catlin heard of Lewis and Clark's adventures into the North American continent and was captivated by them. The artist actually sought out the expertise of William Clark, who was the Superintendent of Indian Affairs and Governor of the Missouri Territory at the time, about his impressions of the Indians.

During his visit in the 1830s, Catlin was especially enamored with the Mandan Indians, capturing their customs, ceremonies, living habits, and their portraits in paintings. Unfortunately, these people suffered from smallpox and other deadly epidemics, nearly decimating them. These depictions from their way of life remain for historians and artists alike to study. Though his style is naïve, Catlin's images are counted among the best representations of Native American tribes of that period.

During the winter of 1804–1805, the Corps of Discovery saw the Mandan's living quarters and recorded their appreciation for them. Years later, Catlin discovered these fascinating structures as well, and considered the earth lodge a center of Mandan culture. Catlin's *The Last Race, Mandan* records a major religious ceremony, the O-kee-pa, which was a test of manhood and a fertility rite. He found the circular, earth-covered lodges of the Mandan people very pleasing and included them in several of his works. Though Fritz did not paint a ceremony such as this, as one was not recorded in the journals of the Corps, he did represent a traditional Mandan village of the period. In *Nightfall in a Mandan Village*, true to entries in the journals, he depicted a wintry evening when the Mandan people brought their best horses into stalls inside the lodges to keep them safe, an essential part of Mandan life.



Fritz relied on historical documentation, art history, and his own imagination in his Lewis and Clark series. He created history paintings from a contemporary perspective, looking back on these historic events. The magnificent herds of bison, for example, are no longer rulers of the Plains. The destruction of bison is viewed much differently now than in the nineteenth century. Fritz could not accurately render from experience what artist William Jacob Hays Sr. encountered when he descended the Missouri River. Hays's *Herd of Bison Crossing the Missouri*, painted in 1863, is the result of numerous field studies created while he took a steamboat trip along the Missouri three years prior.

After returning from his voyage west to his home in New York, Hays—known as a painter of animals—could not resist depicting the *Herd of Bison Crossing the Missouri*. He conveyed a grand landscape from a high vantage point, showing brilliant sunlight on the river, just as Fritz does in his work *The Ancient River*. As a painter that follows in the tradition of the Impressionists and their philosophy of capturing natural light, Fritz also pays homage to artists such as Hays in his romantic rendition of the Missouri.

Though the Missouri River was still considered the “far West,” it was not the farthest point reached by explorers and artist-explorers of the nineteenth century. In their journey to the Pacific, Lewis and Clark traveled past the headwaters of the Missouri River, taking notes on specific landmarks and geographical features along the way. As the Corps of Discovery moved closer to the Pacific Ocean, they relied on the Columbia River, the largest waterway in the Pacific Northwest. It stretches from today's British Columbia through Washington state before emptying into the Pacific Ocean.

John Mix Stanley embarked on a challenging thousand-mile journey down the Columbia River in 1847, reaching what was then known as the Oregon Territory. Although there were Anglo-American settlements emerging as a result of Oregon Trail migration, overall, the landscape had not changed too dramatically since the Corps of Discovery's travels. Stanley created illustrations for the United States publication *Reports of Explorations and Surveys to Ascertain the Most Practicable and Economic Route for a Railroad from the Mississippi River to the Pacific Ocean*, a twelve-volume series published between 1855 and 1861. Stanley embraced a newer, more progressive doctrine of the time that needed the expertise of artist-explorers: the Westward expansion of “civilization.” However, he believed that the Plains Indian tribes would eventually be pushed to the end of the continent and destroyed. He undertook the same mission as Bodmer and Catlin: to paint the Indian people and their societies before they were gone forever.

In the twenty-first century, Fritz visited the great Columbia River and painted several versions of it for his Lewis and Clark series. The journals of the Corps of Discovery mention the raging rapids and dangerous falls they encountered as they attempted to reach the Pacific Ocean faster. The Columbia, an immense and powerful waterway, was yet to be tamed in 1805, but Fritz was determined to portray the falls and rapids as accurately as possible. He concentrated on the journal entries and set up his easel along the shores of the Columbia River, analyzing the time of day, weather conditions, locations, and other specifications mentioned in the journals. His *Descending the Grand Falls of the Columbia* is a faithful depiction of the perils the Corps of Discovery constantly faced along the Columbia River.



Bodmer's paintings of Native peoples gave Fritz a sense of the culture that awaited the Corps of Discovery.

Karl Bodmer (1809–1893). *Missouri Indian, Oto Indian, Chief of the Poncas*, ca. 1840–1843. Hand-colored aquatint on paper, 18.125 x 24.875 inches. Gift of Clara S. Peck. 21.69.7



Charles Fritz (b. 1955). *Addressing the Oto and Missouria at Council Bluffs*, 1999. Oil on canvas, 32 x 34 inches.



Wimar's style was romantic and theatrical, unlike Fritz's more realistic technique.

Carl Wimar (1828–1862). *On Pursuit*, ca. 1850–1860. Oil on canvas, 12.75 x 15.5 inches. Gift of Mr. and Mrs. W.D. Weiss. 13.98.2



Charles Fritz (b. 1955). *Midday Over the Big Bend*, 1999. Oil on canvas, 32 x 34 inches.

More than 150 years before Fritz held brush to canvas, John Mix Stanley traveled the Columbia River and executed images such as *Cascades of the Columbia*. Stanley, an adventurer, canoed down the river, just as Lewis and Clark had decades before. He viewed other interesting landmarks, such as the volcanic peak of Mount Hood in northern Oregon, a sight the Corps beheld with awe and wonder. Fritz's *Headwinds on the Columbia* and *The Wishram Land at Sunrise* show how he took on the challenge of illustrating these key places.

### *The land of the Corps today*

The creations of these artist-explorers shaped public perceptions of the West, from as early as the 1830s through today. Our ideas of how people of that era lived, as well as the distinctive features of the land, were formed from viewing the artwork of those artists who traveled there. Fritz, an artist of today, experienced a West unimaginable to the artist-explorers of the nineteenth century. He traveled the route of Lewis and Clark and artist-explorers by automobile, rather than by foot, horse, keelboat, or steamboat. The great Missouri and Columbia Rivers are now controlled by dams and traveled by fuel-powered boats or crossed by steel bridges.

Charles Fritz succeeds in his personal mission to “fill the canvas . . .,” adopted from Thomas Jefferson. He took this charge literally and figuratively, continuing the task started by the great artist-explorers of the North American continent. He is grateful to these travelers of the grand Missouri and Columbia rivers, using their images to support his own twenty-first century views of the “far West” of Lewis and Clark. Though there are drastic differences between the work of Fritz and artist-explorers Karl Bodmer, Carl Wimar, George Catlin, William Jacob Hays, and John Mix Stanley, the overall messages are similar: Capture for posterity a time and a place important to American history. In this extraordinary effort, Fritz has continued the tradition of the artist-explorers. ■

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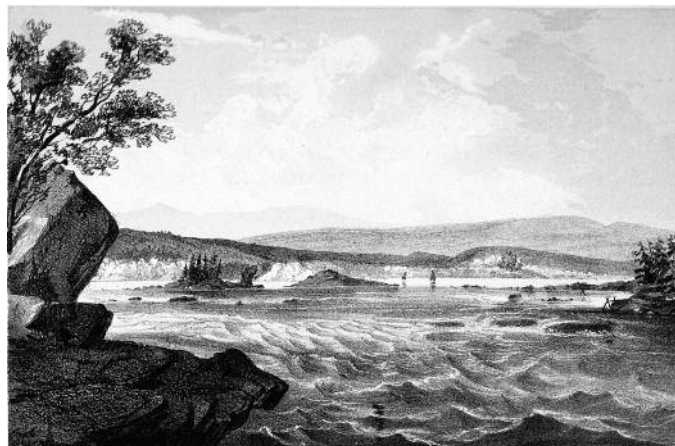
*Christine C. Brindza is the Curatorial Assistant of the Whitney Gallery of Western Art.*

John Mix Stanley, an adventurer at heart, canoed down the Columbia River beginning in 1847 and painted the interesting landmarks and peoples he encountered.

*Right:* John Mix Stanley (1814–1872). *Cascades of the Columbia*, ca. 1860. Lithograph on paper, 8 x 11 inches. Gift of David E. and Dianne L. Michener and James H. and Nancy L. Michener. 2.87.7

Fritz's paintings don't shy away from the trials of the Corps of Discovery.

*Far right:* Charles Fritz. *Descending the Grand Falls of the Columbia*, 2007. Oil on canvas, 36 x 22 inches.



Both Catlin and Fritz depicted the Mandans of the Lewis and Clark journals.

George Catlin (1796–1872). *The Last Race, Mandan (Eeh-K'na-K'nah)*, 1855–1870. Oil on paperboard, 18.5 x 25 inches. Gift of Paul Mellon. 28.86



Charles Fritz (b. 1955). *Nightfall in a Mandan Village*, 2002. Oil on canvas, 12 x 16 inches.



*All of Charles Fritz's paintings pictured here are from the collection of Timothy Peterson.*



# BBHC Bits & Bytes

## Patrons Post

*Here are more reasons you'll be glad you're a patron of the Buffalo Bill Historical Center!*

### **"All about Bill" Membership Day Trip**

**Saturday, August 29, 8:00 a.m. to 6:00 p.m.**

**B**oard the bus as we visit three very significant properties built by William F. "Buffalo Bill" Cody at the turn of the twentieth century. All three—Pahaska Tepee, Irma Hotel, and TE Ranch—were sanctuary-like business ventures where Cody could rest up from his grueling Wild West show schedule. Paul Fees, Buffalo Bill expert and former Buffalo Bill Museum Curator, will be our private tour guide for the day, sharing stories about the sites as well as Buffalo Bill himself.

Buffalo Bill referred to Pahaska Tepee as "The Gem of the Rockies." Built in 1904, it was a base for Buffalo Bill's hunting excursions along the North Fork of the Shoshone River and accommodated tourists traveling to Yellowstone National Park. "Long Hair's Lodge" was placed on the National Historic Register in 1973.

One of the most interesting buildings in Cody, the Irma Hotel was built in 1902 and named for Buffalo Bill's youngest daughter, Irma. Buffalo Bill called it "just the sweetest hotel that ever was." Cody maintained two suites and an office at the hotel, and for many years it was considered the finest hotel in Wyoming. It is listed on the National Register of Historic Places.

The TE Ranch, now in private ownership, is a special stop on our trip. After Cody acquired the property, he used profits from his Wild West to accumulate more land which was added to the holdings. Eventually, a thousand head of cattle grazed there on more than 8,000 acres. In this spacious and comfortable ranch, Buffalo Bill entertained notable guests from Europe and America.

The cost is \$65 which includes an all-you-can-eat Buffalo Bill Buffet Lunch at the Irma Hotel. For reservations, contact Jan Jones, Membership Director, at [janj@bbhc.org](mailto:janj@bbhc.org) or 307.578.4032. Space is limited.

### **Patrons Ball: A Night of R & R: Remington, Russell, and Friends**

**Saturday, September 26, 6:30 p.m.**

Patrons of the Buffalo Bill Historical Center and their guests enjoy a black-tie gala of fine dining and dancing at one of the premier social events in the Rocky Mountain region. Reservations required; watch for more information.

And don't forget: Present your membership card at the Plains Indian Museum Powwow for special VIP (first come, first served) seating.

Sharpen your pencils and grab your calendars to jot down these members-only events. You'll agree: it does pay to be a patron of the Buffalo Bill Historical Center. Contact Membership Director Jan Jones at [membership@bbhc.org](mailto:membership@bbhc.org) or 307.578.4032. Look for "Patrons Post" in every issue of *Points West*.




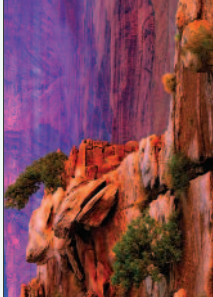


The Irma Hotel, 1908. F.S. Hiscock, photographer. Vincent Mercaldo Collection. P.71.1696



Buffalo Bill and friends at his TE Ranch, ca. 1910. Original Buffalo Bill Museum Collection. P.69.287

# CALENDAR of Events

For the latest information on BBHC programs and events, please see our Web site at [www.bbhc.org](http://www.bbhc.org) or call 307.587.4771. Unless otherwise noted, all events take place at the Buffalo Bill Historical Center.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p><b>CENTER HOURS</b> MAY 1–SEPTEMBER 15: 8 a.m. – 6 p.m. daily</p> <p>SEPTEMBER 16–OCTOBER 31: 8 a.m. – 5 p.m. daily</p>			<p>Summer Adventure Workshops July 1–August 14 (registration/fee)</p> <p><b>1 JULY</b></p>	<p>Natural History Lunchtime Expedition: Fossil Leaves, Arvid Aase, 12:15 p.m. (free)</p> <p><b>2</b></p>	<p>Backstage with Buffalo Bill John Rumm, 1 p.m. (free with admission)</p> <p><b>3</b></p>	
		<p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>7</b></p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m., (free with admission)</p> <p><b>8</b></p>	<p>Lunchtime Art Lecture Series: Waiting for a Chinook: Searching for My Father, A Wyoming Country Editor Gregory Hinton, 12:15 p.m. (free)</p> <p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>9</b></p>	<p>Discovery Field Trip: Butterfly Bonanza (for children entering grades 7–9, registration/fee)</p> <p>Yellowstone and Jellystone John Rumm, 1 p.m. (free with admission)</p> <p><b>10</b></p>	<p><b>11</b></p>
<p><b>5</b></p> 	<p><b>6</b></p>	<p>Larom Summer Institute in Western American Studies, Points of View: Shared Perspectives on Western American Art (registration/fee)</p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m. (free with admission)</p> <p><b>15</b></p>	<p>Lunchtime Art Lecture Series: Sketches from Horseback Anne Morand, 12:15 p.m. (free)</p> <p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>16</b></p>	<p>Backstage with Buffalo Bill John Rumm, 1 p.m. (free with admission)</p> <p><b>17</b></p>	<p><b>18</b></p>
<p><b>19</b></p> <p><b>SPECIAL EXHIBITIONS</b></p> <p>Robert Turner: Rare Places in a Rare Light Photography exhibition On view through July 31</p> <p>An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark Featuring the Artwork of Charles Fritz On view through August 30</p> <p>To the Western Ocean: Paintings Depicting Members of the Lewis and Clark Expedition by Michael Haynes On view through August 30</p> <p>Buffalo Bill Art Show &amp; Sale Exhibition Preview On view August 27 through September 25</p>	<p><b>21</b></p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m. (free with admission)</p> <p>Summer Stitches: Quilting Bee by the Boyhood Home, Maryanne Andrus, 1–3 p.m. <b>22</b> (free with admission)</p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m. (free with admission)</p> <p>Games in the Garden: Frontier Pastimes &amp; Toys Maryanne Andrus, 1–3 p.m. <b>29</b> (free with admission)</p>	<p>Lunchtime Art Lecture Series: Exploring the Explorers Charles Fritz 12:15 p.m. (free)</p> <p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>23</b></p>	<p>Yellowstone and Jellystone John Rumm, 1 p.m. (free with admission)</p> <p><b>24</b></p>	<p>National Day of the American Cowboy Celebration (free with admission)</p> <p>Field Expedition: Southfork Star Party, 8:30 p.m.–12:30 a.m. (registration/fee)</p> <p>CFM Records Office open for Missouri Valley Arms Collectors Annual Show <b>25</b></p>
<p><b>26</b></p>	<p><b>27</b></p>	<p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>28</b></p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m. (free with admission)</p> <p>Games in the Garden: Frontier Pastimes &amp; Toys Maryanne Andrus, 1–3 p.m. <b>29</b> (free with admission)</p>	<p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>30</b></p>	<p>Celebrating Raptors: Free Flight Kin Quitagua of Hawk Quest, Times TBA (free)</p> <p>Photography Lecture Robert Turner, 7 p.m. (free)</p> <p><b>31</b></p>	<p><b>1 AUGUST</b></p>
<p><b>2</b></p> 	<p>Celebrating Raptors: Free Flight Kin Quitagua of Hawk Quest Times TBA (fee)</p>	<p>Museum Discovery Day Camp, daily 9 a.m.–4 p.m. (for children entering grades 4–6, registration/fee)</p> <p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>4</b></p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m. (free with admission)</p> <p><b>5</b></p>	<p>Natural History Lunchtime Expedition: Golden Eagles and Other Raptors, Charles Preston 12:15 p.m. (free)</p> <p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p><b>6</b></p>	<p>Backstage with Buffalo Bill John Rumm, 1 p.m. (free with admission)</p> <p>Games in the Garden: Frontier Pastimes &amp; Toys Maryanne Andrus, 1–3 p.m. (free with admission)</p> <p><b>7</b></p>	
	<p>Discovery Field Trip: Ancient Lives, Current Clues (for children entering grades 7–9, registration/fee)</p>	<p>Art in the Garden, 1–3 p.m. (free with admission)</p>	<p>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit Charles Preston, 11 a.m. (free with admission)</p>	<p>Buffalo Bill Invitational Shootout, BBHC and Cody Shooting Complex (registration/fee)</p> <p>Art in the Garden, 1–3 p.m. (free with admission)</p> <p>Lunchtime Art Lecture Series: Michael Haynes, 12:15 p.m.</p>	<p>Yellowstone and Jellystone John Rumm, 1 p.m. (free with admission)</p>	<p>CFM Records Office open for Big Reno Gun Show</p>



	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b> (tree)	<b>14</b>	<b>15</b>
		<i>Art in the Garden, 1–3 p.m.</i> (free with admission)	<i>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit</i> Charles Preston, 11 a.m. (free with admission)	<i>Lunchtime Art Lecture Series: Thomas Moran and the Spirit of Place, Eleanor Harvey, 12:15 p.m. (free)</i> <i>Art in the Garden, 1–3 p.m.</i> (free with admission)	<i>Backstage with Buffalo Bill</i> John Rumm, 1 p.m. (free with admission)	
<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>
			<i>A Guide to Yellowstone Wildlife: How to Get the Most from your Visit</i> Charles Preston, 11 a.m. (free with admission)	<i>Lunchtime Art Lecture Series: A. Phimister Proctor: Sculptor in Buckskin</i> Phimister Proctor “Sandy” Church, 12:15 p.m. (free) <i>Buffalo Bill Art Show &amp; Sale Opening Reception, 5–7 p.m.</i> (free)	<i>Yellowstone and Jellystone</i> John Rumm, 1 p.m. (free with admission)	<i>Buffalo Bill Membership Day Trip to Pahaska Tepee</i> TE Ranch, Irma Hotel 8 a.m. – 6 p.m. (members only, registration/fee)
<b>23</b>	<b>25</b>	<b>26</b>			<b>28</b>	<b>29</b>
<b>30</b>	<b>1 SEPTEMBER</b>	<b>2</b>		<b>3</b>		<b>5</b>
<b>6</b>	<b>8</b>	<b>9</b>		<b>10</b>		<b>12</b>
<b>13</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>		<b>19</b>
	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>
<b>20</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>
						
<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>	<b>1 OCTOBER</b>	<b>2</b>

## “Rare Places” means rare opportunity

Now on view in the John Bunker Sands Photography Gallery through July 31, Turner’s exhibition, *Rare Places in a Rare Light*, is an extraordinary display of large format, fine art, color landscape photography from public lands across the country, including many from the West.

Turner returns for an evening lecture on Friday, July 31, 7 p.m. and a full-day photography field trip on Saturday, August 1. For more information, contact Adult Education Program Coordinator Megan Wasp at [meganw@bbhc.org](mailto:meganw@bbhc.org) or 307.578.4028.



*Aspens, Sage, and Storm Sky*, Bridger-Teton National Forest, Wyoming, 2004. Robert Turner photo.

## It’s Plains Indian Museum Powwow time!

For more than a quarter of a century, the powwow has melded historic tradition and customs with today’s culture. Now in its twenty-eighth year—and celebrating the thirtieth anniversary of the Plains Indian Museum—the powwow takes place June 20–21 at the center’s Joe Robbie Powwow Garden. Grand entries are scheduled for noon and 6 p.m. on Saturday and noon on Sunday.

Daily tickets are only available at the gate: Adult (18 and older) \$6; Youth (7–17) \$3; children 6 and under, free. Historical center patrons receive \$1 off with membership card, and there are no senior or group discounts. For general powwow visitor information or for media passes, contact Nancy McClure, [nancym@bbhc.org](mailto:nancym@bbhc.org) or 307.578.4102.



Logan Reeder, Kiowa/Wichita, Logan, Utah. Plains Indian Museum Powwow, 2008. Photo by Brian Kent.

## CFM Curator off to Sooner state

Cody Firearms Curator David Kennedy has resigned to become Curator at the Cherokee Strip Regional Heritage Center in Enid, Oklahoma.

“I’ve had a great time in Cody, and I am about the only person I know who had the chance to work in his dream job,” Kennedy wrote in his blog. “I can only hope the next position is as fulfilling!”

Dr. Charles Preston, curator of the Draper Museum of Natural History, is the interim curator as a national search launches soon for a new firearms curator.



David Kennedy

## Whitney visitors meet the West “up close and personal”

When the newly renovated Whitney Gallery opens to the public on June 21, audiences of all ages are sure to enjoy the fun and innovative interactive elements created especially for the Whitney Gallery. “The new Whitney offers a variety of interactive learning opportunities for adults and children alike,” Emily Hansel, Interpretive Specialist and Natural Science Educator, says. “The activities are really fun and allow visitors to explore art on multiple levels.”

Stations include “Create a Postcard,” “Create Your West,” and “Create a Label,” and with touch screen kiosks, viewers learn even more about the artwork before them. The Frederic Remington studio is updated, and the new Alexander Phimister Proctor studio highlights a plaster cast of Proctor’s monumental Teddy Roosevelt sculpture.

Workshops, lectures, tours, and contests are also in the works. The Target Corporation has made possible this summer’s “Art in the Garden,” and art experts share insights in an art lunchtime lecture series starting June 11. The center’s annual Larom Summer Institute in Western American Studies, July 13–17, celebrates the Whitney Gallery opening in this year’s five-day seminar, *Points of View: Shared Perspectives on Western American Art*.

The summer will also be filled with various art-focused workshops for children. Classes explore the Whitney Gallery and create artwork using a variety of art media. A week-long art camp in July provides an in-depth art experience including a student art exhibit and reception.

See the calendar of events for more information, or call the historical center at 307.587.4771. Be a part of the celebration!



# Ways of Giving

By Wendy Schneider, Director of Development



Wendy Schneider

**B**ud and Lucille Webster were both born and raised in the Big Horn Basin of northern Wyoming, an area they truly loved. With their time, energy, and treasure, they spent a good portion of their adult lives supporting efforts that were good for Cody, the surrounding region, and the state of Wyoming.

The Buffalo Bill Historical Center was one of the Websters' favorite causes. Consequently, to honor their parents and their ties to the historical center, Maggie Scarlett of Jackson, Wyoming; Ed Webster of Cody; and Bill Webster of Rancho Palos Verdes, California, have donated \$500,000 to an unrestricted endowment at the center in memory of Bud and Lucille Webster. In addition, the historical center's boardroom will now be named for them.

Webster served eighteen years as a trustee and three years as emeritus trustee for the center. During his tenure as trustee, he was instrumental in helping to create the firearms collection and eventually the Cody Firearms Museum. Lucille was always by her husband's side, too, willing to entertain and host events for the historical center at their home. Both enjoyed their friends—old and new—with whom they worked on behalf of the institution.

Bud Webster made a living through hard work. He was 25 years old, working as an auditor for the state of Wyoming, when he discovered the Yellowstone Garage in Cody was bankrupt. His brother Owen and he pooled their resources—Owen's money and Bud's Ford automobile—to purchase the dealership and opened Webster Chevrolet in 1937.

He operated the dealership for sixty-seven years, the longest tenured owner/operator in the history of General Motors. (In 1989, Bud earned *Time* magazine's Quality Dealer Award.) Along the way, he acquired the Coca-Cola Bottling Company in Thermopolis, Wyoming, in 1943, and moved it to Cody where it functioned for thirty-six years. In 1946, he became a director of Shoshone Bank in Cody and served for forty years.

His numerous civic contributions and leadership tenures include the W.R. Coe Memorial Hospital, Coe Medical Foundation, Cody Stampede, and the Cody Chamber of Commerce. Bud was also proud of his six-year stint on the Wyoming Highway Commission where he was committed to making Wyoming's highways among the nation's best.

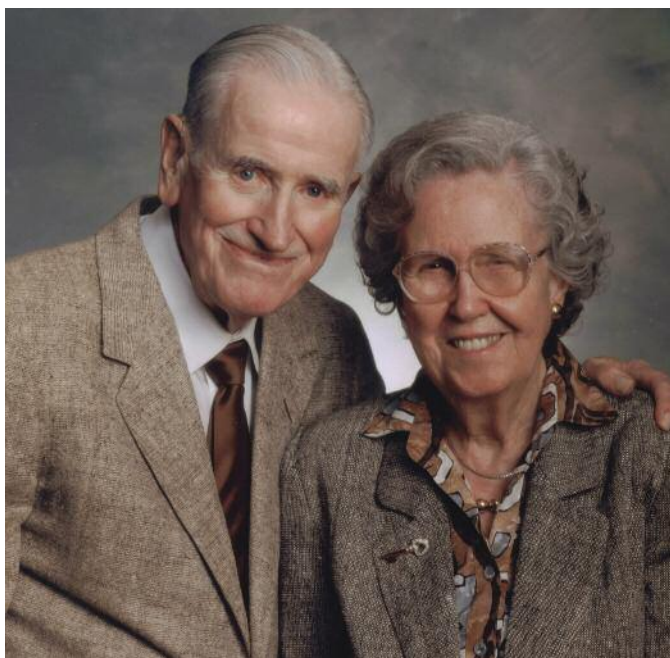
In 1971, Bud was selected a Distinguished Alumni from the University of Wyoming's College of Commerce and

Industry and later was given its 1987 Distinguished Service in Business Award. He was listed as one of the top seven Wyoming Businessmen of the Century in 2000, and two years later, was named the University's Distinguished Alumni.

Lucille was a vital part of Webster Motors for 70 years, as well as office manager of their Coca-Cola Bottling Company. Active in the community, she served as a Boy Scout leader, received a 50-year service award for her work with the Girl Scouts, and held positions on the Cody School Board and the State of Wyoming's Youth Council. She was active in her local church and was one of the first "Grey Lady" hospital volunteers. In 2006, the Cody Medical Foundation honored Lucille as one of the community's outstanding volunteers.

"As much as our parents were impressive individuals, the strength, guidance, and love they had for each other made them all the more special," the Websters' children are quick to add. "If one was involved, you got the backing of the other. They accomplished much in business and their community, but they would have told you that they were most proud of their family."

Both Websters have since passed away, but their family's contribution is a fitting tribute to their life achievements and love for the Buffalo Bill Historical Center and everything it represents—a gift we so appreciate. As their story shows, there are many ways to give to the Buffalo Bill Historical Center. Contact me at [wendys@bbhc.org](mailto:wendys@bbhc.org) or 307.578.4013 for more information. ■



Bud and Lucille Webster. Photo courtesy of the Webster family.

# Charles Fritz: a present day artist

By Christine C. Brindza



Charles Fritz painting at Traveler's Rest, just west of Lolo, Montana, one of the camping sites of Lewis and Clark and the Corps of Discovery. Photo courtesy Charles Fritz.

It began with one historical painting about Captains Lewis and Clark. Ten years and a hundred paintings later, Charles Fritz finished a series that comprehensively illustrates the journals of these famous explorers from the Corps of Discovery. He created a unique collection of history and landscape paintings as if he were an artist accompanying the trip. Fritz depicts the journal entries in a style of his day — as an artist of the twenty-first century, rather than one of the early 1800s. In so doing, he brings history into the present, making the journey relevant to modern audiences.

An art collector selected Fritz to do a painting based on an entry in the Lewis and Clark journals, specifically of the confluence of the Yellowstone and Missouri Rivers in Montana. While he worked on the commission, Fritz became aware that, unlike other expeditions to follow, Lewis and Clark did not have an artist with them. This sparked his interest, and an idea was born, fueled by Fritz's background in history and his passion for the Rocky Mountain landscape.

This famous expedition, one that helped shape America as a nation, inspired the artist to undertake his own personal trek across the country, following the trail of Lewis and Clark. Fritz immersed himself in the subject, traveling the entire route twice and making multiple field studies at each site. He used models and re-enactors in period clothing, examining every detail for historical accuracy. The artist found continual inspiration in the sights he experienced first hand, but also in the words of Lewis, Clark, and others who recorded their expedition to the Pacific and back.

Long before developing the idea of a Lewis and Clark series, Fritz considered himself a painter in the tradition of the French and American Impressionists. Born in Mason City, Iowa, and educated at Iowa State University, he originally planned to be an educator. However, he left that profession to pursue art full time, which he has enjoyed for the past thirty years.

In his own words, Fritz is a “western landscape and western history painter.” For the past fifteen years, he has

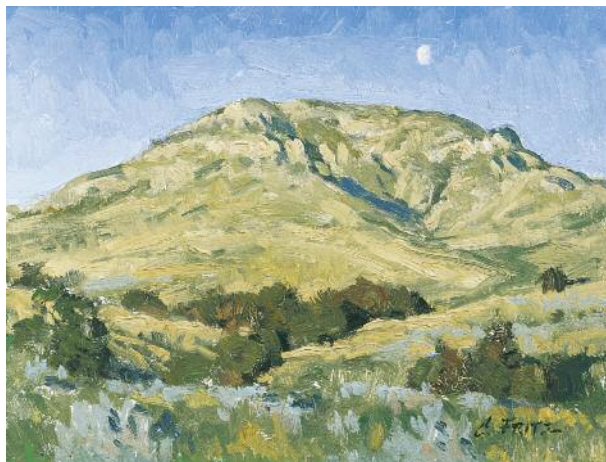


# on the trail of Lewis and Clark

painted historical subjects, ranging from western homesteads to pueblos. The pinnacle, though, has been the Lewis and Clark series.

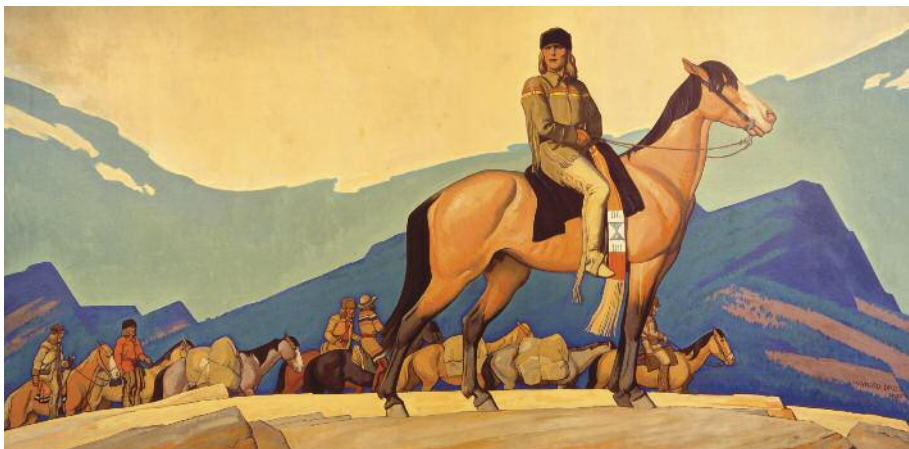
Fritz also paints landscapes. Fascinated with the play of light in the environment, he paints *en plein air*, or out of doors. He strives for realism in his work, observing directly from nature. Fritz seeks color harmony—balancing lights and darks, warm reds with cool blues, on his canvases. His work is influenced by western artists of the late nineteenth and early twentieth centuries who came before him, such as Maynard Dixon, Frederic Remington, William H. “Buck” Dunton, and scores of others who painted features of the American West. In his Lewis and Clark series, he was highly influenced by the artistic documents of explorer-artists Karl Bodmer and Carl Wimar.

It is gratifying to the artist that this collection is presented for the first time in its entirety at the Buffalo Bill Historical Center. As a conclusion to his ten years of hard work and determination, the exhibition, *An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark*, is on view from June 6 – August 30, 2009. ■



Fritz often worked *en plein air*, or out of doors, at a particular site. He wanted to capture the seasons, colors, and moods of the landscape just as described in the journals of the Corps of Discovery.

Charles Fritz (b. 1955). *Prairie Moonrise*, 1999. Oil on canvas, 6 x 8 inches. Collection of Timothy Peterson.



Charles Fritz considers Maynard Dixon among his favorite artists. He is especially attracted to how Dixon depicts shapes in nature and uses similar methods in his work. Dixon's techniques, in particular, inspired *We Proceeded On*, one of the works in the Lewis and Clark series.

(Above): Maynard Dixon (1875 – 1946). *Kit Carson with Mountain Men*, 1935. Oil on canvas, 96 x 180 inches. Anonymous lender. L.278.2003.1

(Right): Charles Fritz (b. 1955). *We Proceeded On*, 2004. Oil on canvas, 20 x 36 inches. Collection of Timothy Peterson.





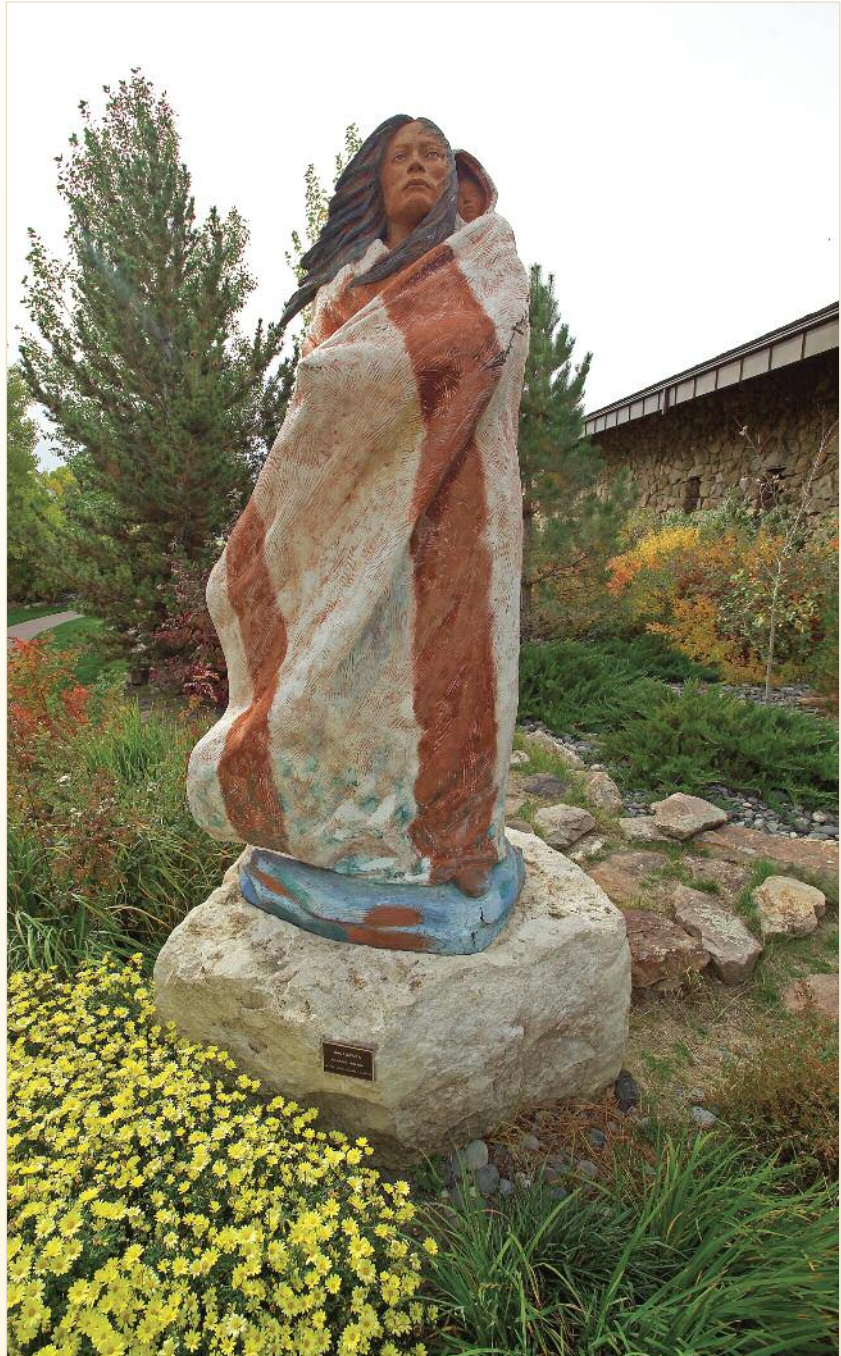
# Collection connections with the

By Christine C. Brindza

In 1804, President Thomas Jefferson chose Meriwether Lewis and his friend, William Clark, to lead the Corps of Discovery to explore the lands of the Louisiana Purchase. Lewis and Clark's overall mission was to find and map the most direct and practical route to the Pacific Ocean. They simultaneously acted as navigators, scientists, and diplomats. Not only were Lewis and Clark supposed to survey the land, but also collect various flora and fauna, take extensive notes about the environment, and build relationships with other cultures they encountered along the way.

At any given moment, they had to be prepared for unexpected or dangerous situations. Wildlife, hostile native peoples, and treacherous territory could have ended it all. Luckily, after well over two years, the Corps of Discovery had reached the Pacific and returned to St. Louis. Without the help of Indian woman and interpreter Sacagawea, guides, and other people who helped the expedition, it would not have succeeded.

Artists continue to be fascinated by the Corps of Discovery. In fact, there are numerous representations of Captains Lewis and Clark, Sacagawea (Sacajawea), and the events of the historic crossing of the great North American continent. The Whitney Gallery of Western Art collection contains various works of art, both historical and contemporary, commemorating the Corps. ■



Harry Jackson's monumental sculpture of Sacagawea is on display in the Cashman Greever Garden at the Buffalo Bill Historical Center. Sacagawea, the Indian woman who traveled with the Corps of Discovery, served as an interpreter. She was also the mother of young Jean Baptiste, who journeyed the entire route with her to the Pacific Ocean.

©Harry Jackson Trust 2006. All rights reserved. Harry Jackson (b. 1924). *Sacagawea*, 1980. Painted bronze, 114 inches. Gift of Mr. and Mrs. Richard J. Cashman. 5.80



# Corps of Discovery



An outdoor sculpture at the Buffalo Bill Historical Center, this bronze represents the Indian woman, Sacajawea. Her name is often spelled in different ways according to the tribe to which she is believed to belong. In the Hidatsa language, her name means "Bird Woman."

Above: R.V. Greeves (b. 1935). *Bird Woman (Sacajawea)*, 2001. Bronze, cast number 5 of edition of 10, 72 x 24 x 16 inches. Gift of Carlene M. Lebus and C. Harris Haston and of Keith and Bobbi Richardson. 10.05

This sculpture commemorates the Corps of Discovery's exploration of the territory acquired by the United States government through the Louisiana Purchase. The most famous figures from this expedition are conveyed in bronze: Meriwether Lewis, William Clark, and Sacajawea.

Right: Henry Lion (1900–1966). *Lewis and Clark and Sacajawea*, ca. 1963. Bronze, 35.25 inches. Gift of Charles S. Jones. 27.64



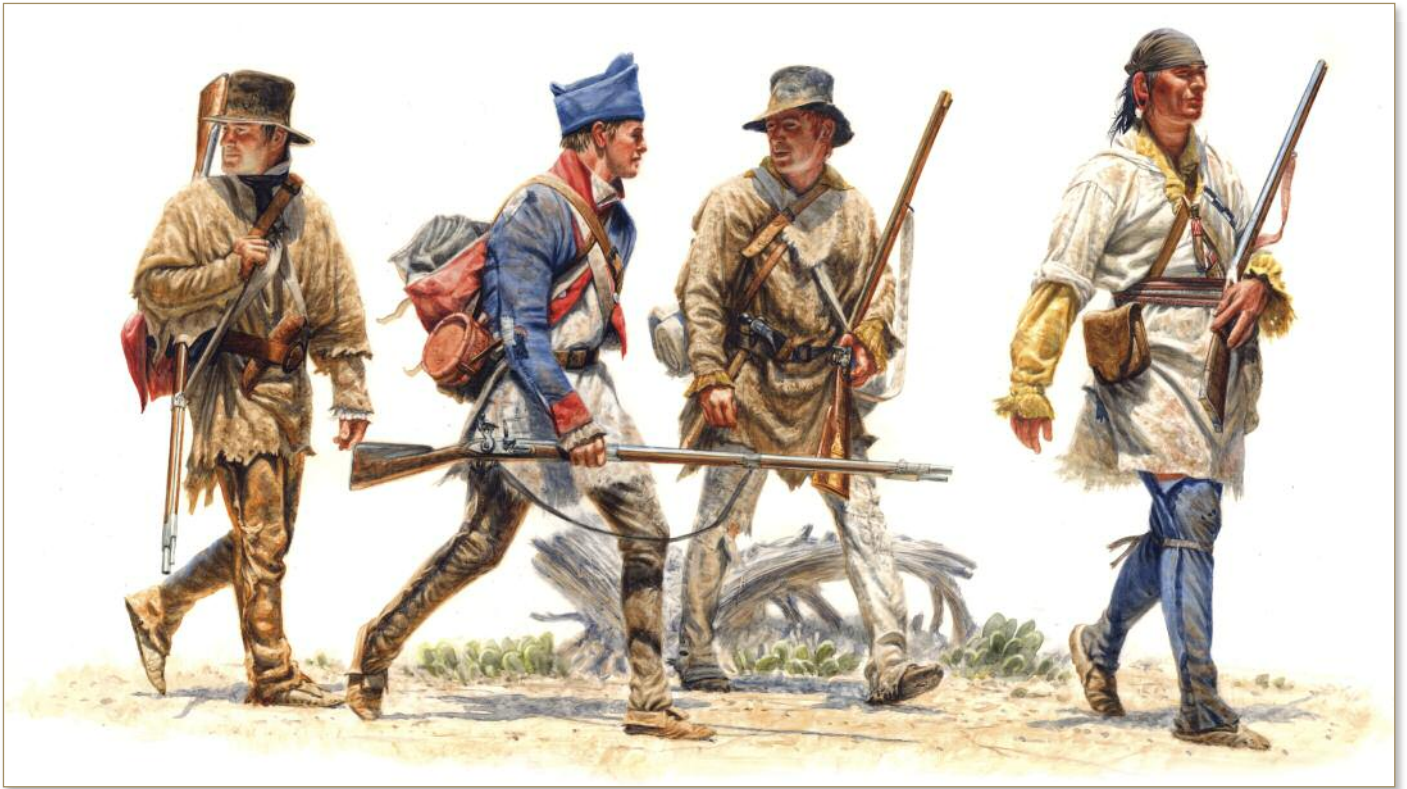
Artists of the nineteenth century often romanticized scenery of the West. Thomas Burnham depicted Lewis and Clark in a lush, idyllic landscape that portrays the West as a type of Garden of Eden.

Thomas Mickell Burnham (1818–1866). *The Lewis and Clark Expedition*, ca. 1850. Oil on canvas, 36.125 x 48.5 inches. Museum purchase. 21.78



# To the Western Ocean —

By Christine Brindza



Michael Haynes (b. 1956). *The Scouts*—John Potts, Richard Windsor, Hugh McNeal, and George Drouillard, 1805, 2008. Watercolor. Collection of Timothy Peterson. Image courtesy Michael Haynes.

Michael Haynes's *To the Western Ocean: Paintings Depicting Members of the Lewis and Clark Expedition*, a compelling display of portrait paintings of the famous explorers, will be on display in the special exhibitions area of the Buffalo Bill Historical Center beginning June 6, 2009. Fourteen pieces are presented in conjunction with the exhibition *An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark, Featuring the Artwork of Charles Fritz*. Haynes's work of 1804–1806.

Art and history often go hand in hand. However, Haynes, a history painter of the twenty-first century, takes these two elements and goes a step farther. Not only does he paint events and people of American history, he lives history as well. For the past fifteen years, he has been a part-time historic interpreter literally living the lifestyles of his artistic subjects. To accomplish this, he immerses himself in the roles of people from the past; from a horse wrangler to an extra on the movie sets of *Glory*, *Sun of the Morning Star*, and *Far and Away*. Consequently, he brings stringent historical accuracy to his work.

Haynes was originally commissioned in 2007 to create four vignettes of the most significant members of the Corps of Discovery. After that, he developed ten more pieces that complement the originals. In his *To the Western Ocean* series, he highlights Meriwether Lewis, William Clark, York, and Sacagawea. Lewis and Clark, the captains of the expedition, are the most well known and celebrated of the Corps.

Sacagawea, the Indian woman who accompanied the expedition, is portrayed with her son, Jean Baptiste Charbonneau. She is recognized to be among the most artistically represented of all historic American women, though her physical features are unknown. Haynes created his own interpretation of this heroine after thorough research of her life.

York, Captain Clark's black servant, is a lesser-known character who journeyed across the West with the expedition, but was no less noteworthy. He added diversity and an alternative perspective to the journey, but most significantly, he was treated as an equal during the trip.

These four main paintings, rendered with the closest historic details possible, are joined by ten images of other



# paintings by Michael Haynes

members of the Corps. Though these Corps members are not as famous, they still are an important part of the expedition. Haynes selected thirty of the explorers to depict, and broke them into groups. He determined each group by specific job such as cook, boatman, hunter, blacksmith, soldier, and other occupations. Interestingly, he painted the particular dress of each Corps member in relation to where they were along the route of the expedition. A visitor can see that if their clothing is new and fresh, it is early in their journey. If they wear hides, moccasins, or dirty, tattered clothing, they are far into the journey.

Haynes's work also links current audiences with people of the past. His fundamental goal is to put "faces" to history. He portrays living humans, not just generic historic figures. It was difficult, but essential, for him to establish a personality for each individual and exhaust every source available to determine certain physical characteristics for each man. With little information available, it became quite an endeavor.



Michael Haynes (b. 1956). *Sacagawea—Spring, 1805*, 2008. Watercolor. Collection of Timothy Peterson. Image courtesy Michael Haynes.

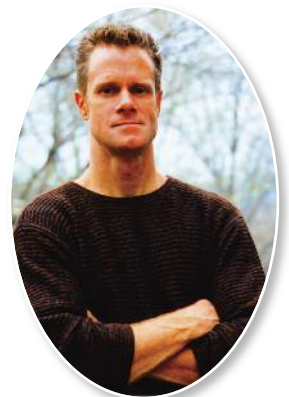
To respond to that challenge, Haynes constantly researches or experiences events that ultimately transfer into his art. His portraits of the Corps of Discovery, for example, are a combined effort of imagination and primary research. Both historians and artists alike scramble for clues to determine what kind of clothing the men wore, or how a particular person may have looked. By using journals, studying artifacts, military records, or literature of the time, these unknown aspects are roughly pieced together. Haynes diligently utilizes all resources possible before creating a finished product, taking weeks or months just to prepare for one painting. ■

## About the Artist:

Now living in Wildwood, Missouri, Haynes pursued an art degree at Auburn University in 1977 before working as a staff artist for the *St. Louis Dispatch* for about a year. Since then, he has been a freelance artist, working for Anheuser Busch, *Civil War Times Illustrated*, Time-Life, Miller Brewing Co., Warner Books, the National Park Service, and other companies across the United States. He

won numerous awards from art shows across the country, including the ADDY (world's largest advertising competition), the Communications Arts Show, and the Society of Illustrators. He has also recently become an author, collaborating with Bob Moore on *Tailor Made, Trail Worn*.

Several of Haynes's paintings of uniformed figures were referenced for *National Geographic's* Lewis and Clark IMAX production. Other Corps of Discovery paintings by Haynes can be found at the North Dakota Lewis and Clark Interpretive Center. The U.S. Army Corps of Engineers also commissioned Haynes to paint a series on the famous expedition. Haynes's work hangs in the White House and in the Office of the Secretary of Defense. See more of his work at [www.mhaynesart.com](http://www.mhaynesart.com).



Michael Haynes. Image courtesy Michael Haynes.

# Treasures within Treasures

By Mary Robinson

For those of us who work in the McCracken Research Library, the quest for information can sometimes feel like a treasure hunt. Librarians routinely search through primary sources such as letters, scrapbooks, historic photographs, and other unique records of the past in order to answer questions or serve researchers. But along with the pleasure inherent in handling historic documents comes an occasional surprise (*Wow, I didn't know we had that!*) or a truly eye-popping discovery. Such was the case in September 2008 as I prepared for the fall meeting of our advisory board.

The story begins with a new acquisition: the library of Charles Galloway Clarke, a professional cinematographer, author, and Lewis and Clark scholar whose *The Men of the Lewis & Clark Expedition, a Biographical Roster of the Fifty-One Members* (Arthur Clark, 1970) is considered a standard reference in the field. Clarke's library came to us as a loan in 2003 and, at the request of his family, remained boxed in our vaults until 2007 when it was formally given to us. Library staff

*There on the lower page was the bold, flourishing signature of William Clark, Governor of the Territory of Missouri — a very rare signature.*

inventoried Clarke's books at the time of the original loan, but only recently began delving into the collection.

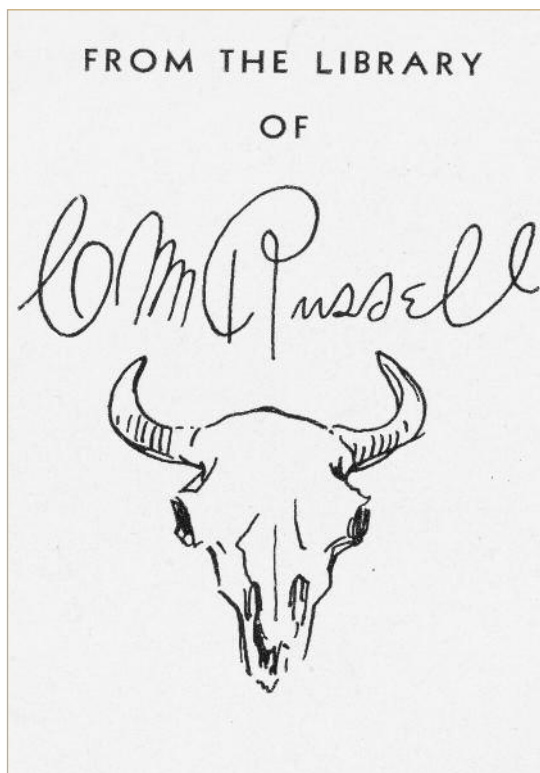
As we investigated further, we had a few surprises.

Our first discovery was that Clarke owned books that had previously belonged to the renowned western artist Charles Marion Russell (1864–1926). Russell's personal bookplate with his signature buffalo skull appears inside the front cover of several volumes such as volume one of the *Original Journals of the Lewis and Clark Expedition, 1804–1806* (New York: Dodd, Mead & Company, 1904), which is itself a rare, limited edition. In addition, we found scraps of paper with the artist's doodles on them used as bookmarks. That our museum owns important Russell paintings and sculptures made this discovery seem highly appropriate, but it was certainly not what we had expected from the Clarke collection.

With the intention of showing off the Russell bookplate to our advisory board, I began leafing through this first



Mary Robinson, Head librarian and Associate Director, McCracken Research Library.



C.M. Russell bookplate





A treasure within a treasure.

volume of the *Journals*, and my eye fell on something quite different. In a clear envelope, I spied a document browned with age and covered with flowing script. Carefully, I lifted the envelope from the book and turned it over. There on the lower page was the bold, flourishing signature of William Clark, Governor of the Territory of Missouri — a very rare signature.

I nearly fell over.

Captain William Clark, I knew, had been awarded the governorship upon his return from the expedition with Meriwether Lewis. This document bore his seal and a date of October 30, 1817. Governor Clark did not write the document in my hands — about a dispute between traders in St. Louis and New Orleans — but only certified the credentials of the notary public entering a legal protest.

The document describes goods to be shipped up the Mississippi, such as coffee, pepper, mackerel, rum, and molasses. A note with the document indicates Clarke purchased it in 1972. Then he transcribed the document, included a typed copy of the transcript with the original, and stored it all inside the volume. There it had remained hidden for many years.

I immediately sent the document to our conservation department for its protection, but we intend to present a facsimile during the summer exhibition of Charles Fritz's artwork on the Lewis and Clark expedition, a display you won't want to miss. ■

Gentlemen — Wanting some supplies from Orleans, and being desirous of engaging your services in making purchases for me, I will thank you to send me by the Steam Boat which will leave your port in August next, the articles contained in the Memorandum herein enclosed. I was about sending you the money for that purpose, but my brother-in-law, Fleury Generally, being determined to come to this country, and having funds belonging to my children, which as natural guardian, he wants to deposit with me for them—he will remit to you those funds for my account . . . Rene Paul.

I, William Clark, Governor of the Territory of Missouri, do certify that Joseph V. Garnier, the person before the foregoing protest is entered, was at the time of making the same, and now is, a Notary Public in and for the county of St. Louis, duly sworn in force and that due and other credit is and ought to be given to his official acts as such.

Charles Clarke's transcription (excerpt)

## Treasures from our West

### WHITNEY GALLERY OF WESTERN ART: Proctor's *Indian Warrior*

Alexander Phimister Proctor is recognized as a skilled animal sculptor and leader in monumental sculpture on western themes. *Indian Warrior*, while not monumental in scale, attracted international attention after it was awarded a gold medal for sculpture at the Paris Universal Exposition in 1900.

Proctor portrayed the Indian warrior in a heroic pose, mounted on horseback as military leaders have traditionally been depicted. To accurately capture the anatomy of the horse, Proctor studied a horse owned by a friend in New York, and gave the horse qualities of elegance and dignity — worthy of the warrior's mount. Proctor traveled to the Blackfeet reservation in Montana to research Indian subjects. Although Weasel Head, a Blackfeet, served as the final model for this figure, the sculpture is not a specific portrait. Proctor created an idealized image of the Indian as a proud and noble warrior.

This summer, visitors to the Whitney Gallery of Western Art will have a chance to see many more sculptures by Proctor and learn about the artist's working process in the newly re-created Proctor studio.



Alexander Phimister Proctor (1860–1950). *Indian Warrior*, modeled 1898, cast 1900–1902. Bronze, 38.625 x 30.5 x 10.5 inches. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church. 4.08.2

### DRAPER MUSEUM OF NATURAL HISTORY: Twenty hours of sights and sounds

The Greater Yellowstone Sights and Sounds Archive is a digital library of film/video clips, audio recordings, and photographs of wildlife and landscapes of the Greater Yellowstone Ecosystem (GYE). Also included are interviews with prominent scientists, resource managers, and other people representing varied perspectives on the region's natural heritage.



Greater Yellowstone Sights and Sounds cataloger Richard Chapman and volunteer/donor Penny Preston view grizzly bear footage donated by Preston.

Through a cooperative effort of the Draper Museum of Natural History, McCracken Research Library, and Cody Institute for Western American Studies at the Buffalo Bill Historical Center, material for the archive is acquired, organized, and cataloged following the highest scientific and museum standards. This project represents a unique and enduring record of life and human perceptions in the GYE. The recordings complement other biodiversity information in the region and constitute an important resource for scientists, conservationists, educators, commercial film producers, and the general public.

In 2008, Penny Preston, the only television journalist in northwest Wyoming, donated more than twenty hours of personal video footage she captured in the GYE during the last decade—with more to come. Included are wildfires, wildlife, geothermal features, landslides, logging, and other

land use operations, along with interviews on topics ranging from gray wolf and grizzly bear management to winter use and changing thermal conditions in Yellowstone National Park.

These digital clips are both a scientific and historic treasure that will help future generations understand and evaluate Yellowstone landscapes, wildlife, and people of the early twenty-first century.

### CODY FIREARMS MUSEUM: Cased percussion pistols

In the 1830s, Henry Deringer Jr. (1806 – 1868) developed a small pocket pistol. Because it was so tiny, it became a popular concealed-carry handgun of the era—so much so, that it was copied by many competitors. G. Erichson of Houston, Texas, manufactured the Deringer-like pistols pictured here. Over time, the common misspelling “derringer,”



used on copies of Deringer's design, came to refer to any small-sized, typically large-caliber, handgun that was neither a semi-automatic pistol nor a revolver.

This matched pair of pistols is cased in a leather box, complete with bullet mold, wood ramrod, and powder flask. The silver name plate on the cover is marked "V.S. MacNider," but the identity of the supposed owner remains a mystery.



Percussion pistols, .47 caliber, ca. 1855. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.237

### BUFFALO BILL MUSEUM: Charm bracelet

A very interesting object in the Buffalo Bill Museum is the silver charm bracelet on display in the Treasury. It was given to Irma, Buffalo Bill's youngest daughter, in October 1899 by Annie Oakley and J.J. McCarthy, the orator that year, on behalf of the cast of the Wild West while they were performing in St. Louis, Missouri. The Trans-Mississippi Exposition had been held over for a year, and in 1899, it operated under the name the Great American Exposition. According to Nellie Snyder Yost in her book *Buffalo Bill*, Irma and her mother, Louisa, visited Buffalo Bill on a Sunday, when the Wild West was not performing, so that they could spend the entire day with him. It seems likely that this was when Irma received the gift.



Sterling silver charm bracelet. Garlow Collection. 1.69.342

Irma was well-known by the cast as she had spent time traveling with her father and the Wild West over the years. Consequently, the cast literally watched her grow up. There is no record that we know of, yet, as to why the gift was made. Still, 1899 was the year Irma turned sixteen, so perhaps the cast wanted to commemorate that event. Her birthday, however, was earlier in the year on February 9.

There are fifty-five hearts altogether, though five are now loose. The large hearts have a filigree-style engraving along one edge and are inscribed with performers' names or initials, as well as the names of specific groups such as "Cowboys," "King grooms," "Mechanics," "6th U.S. Cavalry," "Mexicans," "Roosevelt's Rough Riders," and "Side Show." Sometimes there are two names on one side, and on other hearts, there is only one name.

Besides the size of the charm, it is not known how or why the names were grouped in such a manner, though one factor may have been the cost. "Frank & Annie," a.k.a. Mr. and Mrs. Frank Butler, obviously wanted to be on the same heart, but one heart says "Candy" on one line, and "Butchers" on the line below! All in all, the number of hearts certainly indicates the affection the cast members had for Irma.

### PLAINS INDIAN MUSEUM: Moccasins

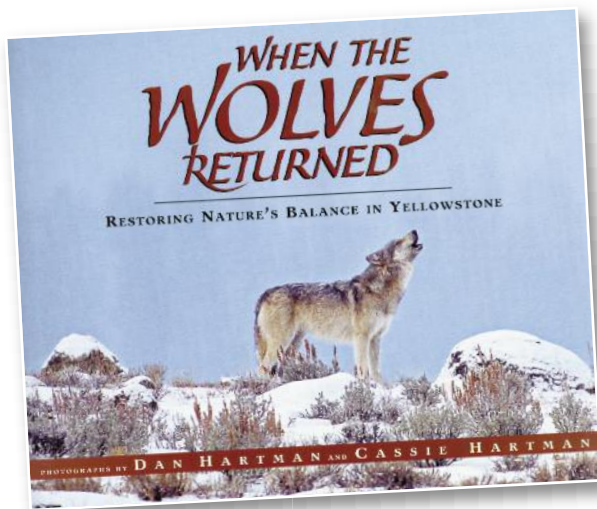
Made from the hides of deer, moose, elk, or buffalo, moccasins are the familiar footwear of Native Americans. They were designed for a tribe's specific environment such as hard-sole moccasins to protect the feet from cactus, prairie-grass, and rocks. Soft-soled moccasins were common in eastern forests and were well-suited for travel through woodlands with leaf and pine-needle covered ground.

A tribe's style determined the decoration and structure of moccasins. So distinctive are many designs that one could often tell the wearer's tribe by his or her footprints and embellished details. Some moccasins have fringe at the heel seam, ankle, or instep; the original intent may have been to obliterate footprints as it trailed behind. Fringe became a decorative element along with beads, quillwork, and embroidery.

As work continues with the Dyck Collection, an amazing variety of moccasins are emerging from storage.



Comanche moccasins, ca. 1880. The Paul Dyck Plains Indian Buffalo Culture Collection acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.202.1183



## When the Wolves Returned: Restoring Nature's Balance in Yellowstone

By Dr. Dorothy Hinshaw Patent;  
photographs by Dan Hartman and Cassie Hartman  
Review by Marguerite House

40 pages, illustrated. New York, NY: Walker & Company. May 2008.  
ISBN: 0-8027-9686-9. Hardcover, \$17.95

*"Some say eat or be eaten; some say live or let live. But all are agreed as they join the stampede, you should never take more than you give."*

These lyrics from the song "Circle of Life" in the 1994 movie the *Lion King*, sum up the movie's premise: Life is cyclical and each part is dependent on all the other parts to survive.

Nowhere is this more true than with plant and animal life in Yellowstone National Park. In her latest book, *When the Wolves Returned: Restoring Nature's Balance in Yellowstone*, Dr. Dorothy Patent was tasked with summing up this particular "circle of life" in Yellowstone National Park with one caveat: Make it understandable for kids.

These days, the issue of Yellowstone wolves is fraught with conflict. Even the smallest child can't help but wonder, "What's all this fuss about wolves in Yellowstone?" Patent's book sets out to explain how the wolf and the species around it are interrelated — indeed, just what the fuss really is.

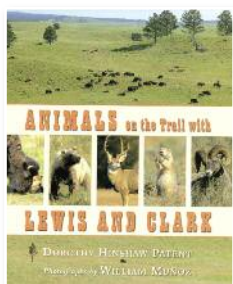
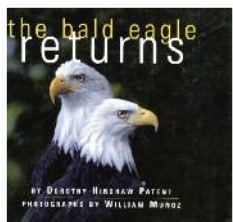
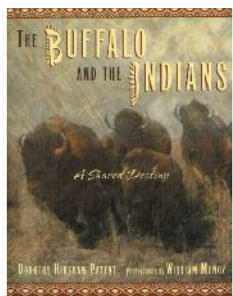
*When the Wolves Returned* begins when Yellowstone became the world's first national park. Its left-sided pages reduce that portion of the story to one sentence, "More than a hundred years ago, America turned Yellowstone into the world's first national park." The pages on the right add two or three sentences of explanation — perfect for children with a range of reading abilities.

Next, Patent presents the step-by-step decline of the ecosystem, what kids are sure to identify as "the big circle": Wolves were once hunted to protect the elk and deer populations. Then, there were too many elk and deer, which meant too much munching on the tender shoots and bark of trees. The trees never grew; the birds had no place to nest; and the beavers were left without building materials.

Plus, without wolves, coyotes became the top predators and preyed on animals which, until then, had been the evening dinner for animals like foxes and badgers. "Some scientists thought forest fires might fix Yellowstone, but they were wrong," claims Patent's one sentence summation. After the fires of 1988, the new shoots of trees and bushes were delicacies for the elk that ate most of them.

Finally, wildlife managers decided to bring wolves back to Yellowstone to restore balance in "the circle," but Patent doesn't shy away from the controversy — even for young readers.

So successful was Patent at presenting this complex story in a way that children can understand, her book was added to the International Reading Association's "Teachers' Choice" Booklist for 2009. With simple text and extraordinary images, *When the Wolves Returned* is perfect for public libraries, classrooms, gifts, and personal collections, and will no doubt spur considerable discussion. ■



Some of Patent's other titles for kids.

*Dorothy Hinshaw Patent has a doctorate in zoology from the University of California at Berkeley, and her career focuses on the relationships of people to animals and to nature in general. She has authored more than 130 books for children and adolescents.*





Jack Crawford in Panama, John Wallace "Captain Jack" Crawford Collection. MS 322.236

The Panama Canal may seem far from the American West — in geography, culture, and everything else western — but make no mistake: John Wallace "Jack" Crawford (1847 – 1917), pictured here at the canal construction site in 1912, was a westerner through and through.

An Irish immigrant, Crawford had the heart of an adventurer, the most important prerequisite for a true westerner. He was miner, soldier, Chief of Scouts for the Black Hills Rangers, Klondike gold prospector, army scout in the war against the Apaches, trader, "revenooer," playwright, short story author, poet, and actor. In fact, Crawford joined William F. "Buffalo Bill" Cody's theatrical troupe (before Cody's Wild West was inaugurated) for the winter season of 1876. There he starred as "Captain Jack" opposite Buffalo Bill in western melodramas.

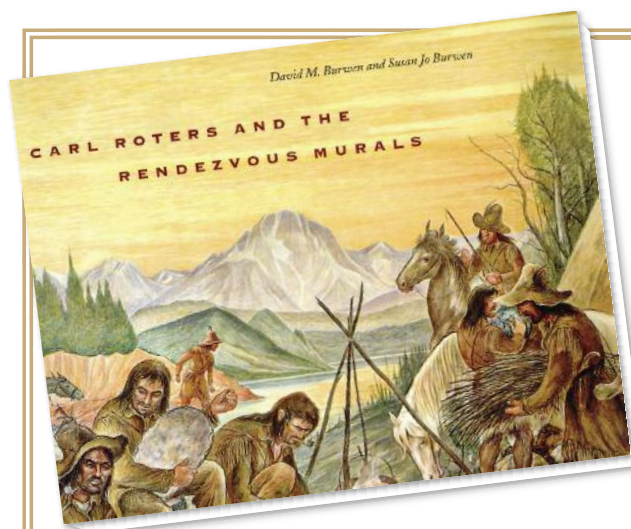
By 1893, Crawford, known as *The Poet Scout* (the title of his first book), was devoting his time exclusively to a career as an entertainer and eventually was recognized as one of the country's most popular platform entertainers. Was his travel to Panama just another adventure? Find out more in upcoming issues of *Points West*. ■

See thousands of historic photos on the Buffalo Bill Historical Center Web site at  
[www.bbhc.org/hmrl/collection.cfm](http://www.bbhc.org/hmrl/collection.cfm).

**BUFFALO BILL HISTORICAL CENTER**

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In the late 1950s, Carl Roters, a professor of art at Syracuse University in New York, won a commission from John D. Rockefeller Jr. to paint murals for Rockefeller's Jackson Lake Lodge in Grand Teton National Park, Wyoming. David and Susan Burwen have illustrated *Rendezvous Murals* with Roters's extraordinary work and have added engaging narrative about the artist, the murals, and the mountain man era they portray.

**163 illustrated pages, hardcover, 2004. \$59.95\***

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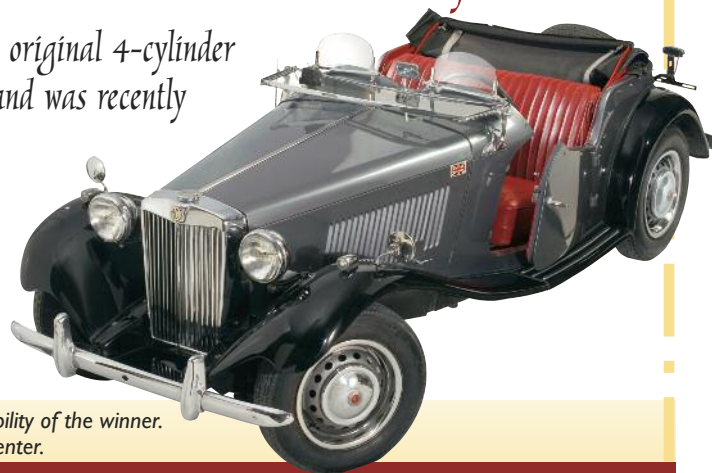
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