

POINTS WEST

WINTER 2004

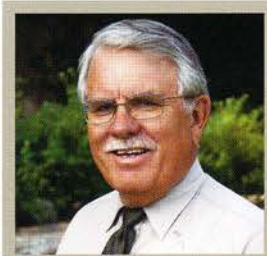
NATIVE BLUES
Jared Stewart Q&A

Songs of
Cheyenne Women

Mountain Man
Tools of the Trade

WEST'S BEST
Art Show Soars
to New Heights

BUFFALO BILL HISTORICAL CENTER • CODY, WYOMING



Director's Desk

by Robert E. Shimp, Ph.D.
Executive Director

Historical Center opens doors to community

The Buffalo Bill Historical Center opens its doors to local residents several times each year and invites them in to get acquainted. On December 4, about the time you read this, we celebrate our free Holiday Open House. The Center is festively decorated for the season with thousands of lights, and ribbon and greenery everywhere, as jolly old Saint Nick visits with our community's youngsters. Entertainment and "photo ops" are plentiful as energized families and friends watch the almost two dozen musical and dance groups performing all day long throughout the Center.

Last year, we welcomed more than 4,400 people during the day to see the museums, enjoy the entertainment, drink punch, and eat cookies. Our photographers took more than 425 pictures of kids (young and old) who paid Santa a visit. When we tally this year's total, I expect we'll find at least that many

people took advantage of this free event.

Beginning in January, we resume our popular Fourth Fridays. On the fourth Friday of each month, January through April, we open one of our museums and present gallery talks by our talented curators in addition to live music and refreshments. From 5:00-7:00 p.m., we greet about 600 visitors who meet up with old friends, make new ones, and enjoy the warm sense of "neighborhood" at the Buffalo Bill Historical Center. Fourth Friday continues to be one of our most enjoyed offerings each year. Please make it a point to attend some of those in 2005.

We had some fast and very positive response to the new look and feel of *Points West*. We would love to hear from you to know what you are thinking as you read this issue. Please write with your suggestions. Have a wonderful holiday season. ■

About the cover . . .



Great Basin Buckaroo by Carrie L. Ballantyne of Sheridan, Wyoming, received the coveted William E. Weiss Purchase Award during the twenty-third annual Buffalo Bill Art Show & Sale the weekend of September 24 at the Buffalo Bill Historical Center. Her work will become part of the Historical Center's permanent collection. Drawing, *Great Basin Buckaroo*, 2004, Carrie L. Ballantyne, color pencil, 26.375 x 17.25 in.; Buffalo Bill Historical Center, Cody, Wyoming; William E. Weiss Purchase Award — Buffalo Bill Art Show 2004; 10.04.

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The Buffalo Bill Historical Center 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 Historical Center 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.

www.bbhc.org



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Visit us online . . .

The Buffalo Bill Historical Center's website contains more information about many of the stories in this issue, including the Plains Indian Seminar, the Jack Richard photography exhibition, and the Buffalo Bill Invitational Shootout. Visit us online at www.bbhc.org



Krystii Melaine of Gunning, Australia, won the 2004 Painting Award of the Buffalo Bill Art Show & Sale for this 16 x 32 inch oil, *Sea of Gold*. (Most photos courtesy Buffalo Bill Art Show & Sale)

West's Best Cody art show names award winners

By Mark Bagne

The 2004 Buffalo Bill Art Show & Sale honored painters and sculptors from across the West—and one from Australia—with the selection of its major awards.

Carrie L. Ballantyne of Sheridan, Wyoming, emerged from Cody's twenty-third annual celebration of the arts as the recipient of the William E. Weiss Purchase Award. Her work will become part of the permanent collection of the Buffalo Bill Historical Center—host of the show and the major recipient of proceeds from live and silent auctions the weekend of September 24.

Ballantyne's 26.375 x 17.25 inch color pencil, *Great Basin Buckaroo*, depicts a proud, colorful, and classy modern buckaroo with traditional vaquero influence. Known for her paintings of family, friends, neighbors, and working

Buffalo Bill
Art Show & Sale
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The Buffalo Bill Art Show & Sale is one of three events, including the Western Design Conference and the Historical Center's Patrons Ball, that comprise Cody's annual arts celebration, "Rendezvous Royale."

people of the West, Ballantyne teaches at Scottsdale Artists' School in Arizona and the National Cowboy & Western Heritage Museum in Oklahoma City.

The Historical Center was "very pleased" to be able to acquire *Great Basin Buckaroo*, according to Sarah E.

Boehme, Ph.D., the John S. Bugas Curator of the Whitney Gallery of Western Art.

"Ballantyne, an extremely talented artist working in the realist tradition, reminds us with her portraits that the West has not passed," Boehme says. "The West is peopled with individuals like this young buckaroo who appears intensely aware of tradition but also determined to make his own mark."

Boehme says Ballantyne's work is of interest technically because she demonstrates a

mastery of her medium of colored pencil and uses pencil—often thought of as a sketching device—to create works of substance composed with great attention to detail.

Krystii Melaine of Gunning, Australia, won the 2004 Painting Award for a 16 x 32 inch oil, *Sea of Gold*, showing two cowboys trotting on horseback through grass that appears like a sea of gold. Acclaimed as one of Australia's best wildlife and portrait artists, Melaine visits North America twice yearly to research the wildlife and cowboys that inspire her work.

The Sculpture Award went to Montana artist T.D. Kelsey for a 21 x 25 x 18 inch bronze, *Bull Market*, depicting a cowboy on horseback being hurled into the air by a charging bull. Kelsey says of this piece, "Sometimes experience comes with hard knocks." Known for monumental commissions across the West, Kelsey spends most of his time at his studio and ranch outside of Pompeys Pillar, Montana.

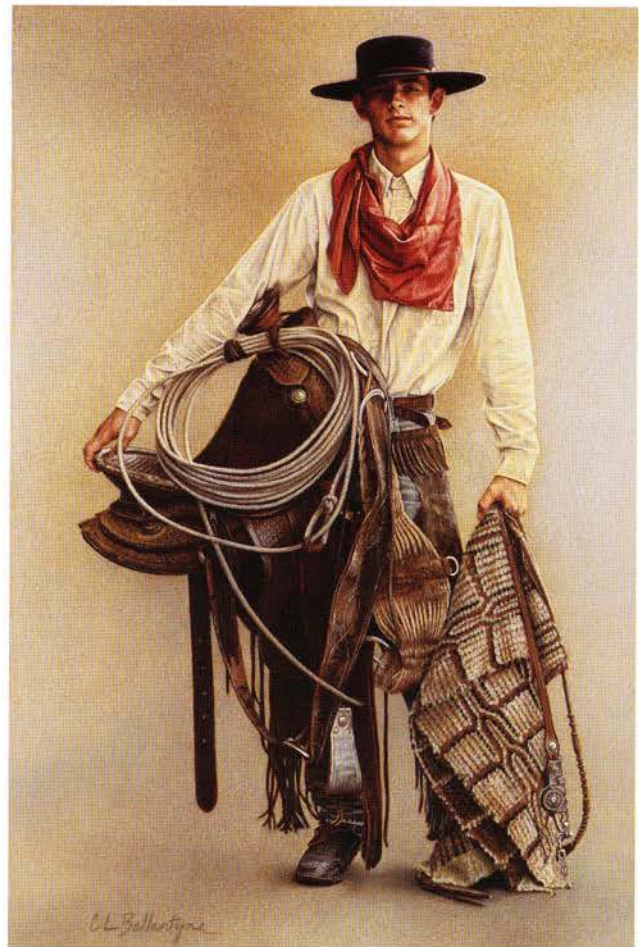
The Buffalo Bill Art Show & Sale also gave an honorable mention in the sculpture category to Robert Deurloo of Salmon, Idaho, for a 26 x 24 x 22 inch bronze, *River Rendezvous*, depicting a pair of river otters frolicking in a beaver pond near Sun Valley, Idaho.

Selection of the 2004 Artists' Choice Award resulted in a tie between Cyrus Afsary of Scottsdale, Arizona, and Bruce Graham of Clearmont, Wyoming.

Afsary entered a 20 x 24 inch oil, *Dixie Forest, Utah*, revealing what he calls the "amazing spiritual serenity of one of the most beautiful pine forests in the world." Graham entered a 24 x 30 inch oil, *Testing the Waters*, showing a horse wading in a shallow pond on a ranch in northern Wyoming.



Dixie Forest, Utah, by Arizona artist Cyrus Afsary was the co-winner of the 2004 Artists' Choice Award.



Great Basin Buckaroo, ca. 2004, color pencil, Ballantyne, Carrie L., 26.375 x 17.25 inches. Buffalo Bill Historical Center, Cody, Wyoming; William E. Weiss Purchase Award, Buffalo Bill Art Show 2004; 10.04

About eight hundred art show guests were deadlocked in their selection of the People's Choice Award, resulting in another unusual tie between M.C. Poulsen of Cody, Wyoming, and Karmel Timmons, of Elbert, Colorado.

Poulsen's 20 x 16 inch oil, *The Red Hat*, is dedicated to the heart and spirit of what he calls the strictly American legacy of the mountain man. Timmons submitted a 16 x 22 inch pencil, *The Buckaroo*—a study of the relationship between buckaroo and horse forged by training methods honed through generations.

Nancy Dunlop Cawdrey of Big Fork, Montana, won the art show's first annual Dean St. Clair Memorial Award for a painting called *Red Night, Cowgirl's Delight* that she created in sixty minutes during a Quick Draw in the Robbie Powwow Gardens on the grounds of the Historical Center. This people's choice award honors the memory of the late western painter Dean St. Clair of Del Norte, Colorado, who died in 2003.



Left top: Wyoming artist Bruce Graham's entry, *Testing the Waters*, shared the Artist's Choice Award with Cyrus Afsary. Top right: *The Red Hat* by M.C. Poulsen of Cody, Wyoming, emerged as the cowinner of the People's Choice Award. Bottom left: This bronze called *Bull Market* (shown in clay) by T.D. Kelsey of Montana claimed honors as the winner of the 2004 Sculpture Award. Bottom right: *The Buckaroo* by Colorado artist Karmel Timmons shared honors as the winner of the People's Choice Award.

Art Show judges gave a surprise award, the Gerald Peters Gallery Award for a Work on Paper, to Sheila Rieman, of Sentinel Butte, North Dakota, for her 20 x 29 inch pastel, *Daybreak in Yellowstone*. And the first annual Mike Maier Memorial Award, named for the originator of the Open Box M pochade box, went to plein-air painter Joe Arnold of Laramie, Wyoming.

The Buffalo Bill Art Show & Sale is one of three events, including the Western Design Conference and the Historical Center's Patrons Ball, that comprise Cody's annual arts celebration, "Rendezvous Royale." The 2005 art show will be September 23-24. For more information call 307.587.5002 or 888.598.8119 or visit these websites: www.buffalobillartshow.com or www.rendezvousroyale.org. ■

Art Show leadership will change hands January 1

Diane Ballard, longtime director of the Buffalo Bill Art Show & Sale, will resign her post effective January 1 to devote more time and energy to her family and family business. Deb Stafford, assistant director for almost two years, will become the new director.

Ballard has been director of the Buffalo Bill Art Show since 1990 and has overseen fifteen of its twenty-three annual events. During her tenure, the show experienced steady growth in guests, artists, and reputation, while net proceeds rose from less than \$10,000 to approximately \$165,000 for 2004.

"It has been my approach all along that this was never my personal vision," Ballard says. "We always listened to our guests and our artists to fashion the kind of show that they wanted, and the Buffalo Bill Art Show Committee has always had the vision to shape our growth creatively and progressively." ■

Art Show sales once again top \$700,000

A capacity crowd of 800 guests generated sales of more than \$721,000 during the 2004 Buffalo Bill Art Show & Sale at the Buffalo Bill Historical Center. This is the second straight year the show has reached the \$700,000 mark. The 2004 total compares to a record \$724,000 posted in 2003.

One hundred western artists from fourteen states and Australia sold about two hundred pieces of art the weekend of September 24 during the main live auction, a live auction following the Quick Draw, and two silent auctions.

The Historical Center's William E. Weiss Purchase Award contributed \$25,000 to acquire Carrie L. Ballantyne's *Great Basin Buckaroo*—making it the highest-selling piece of the weekend.

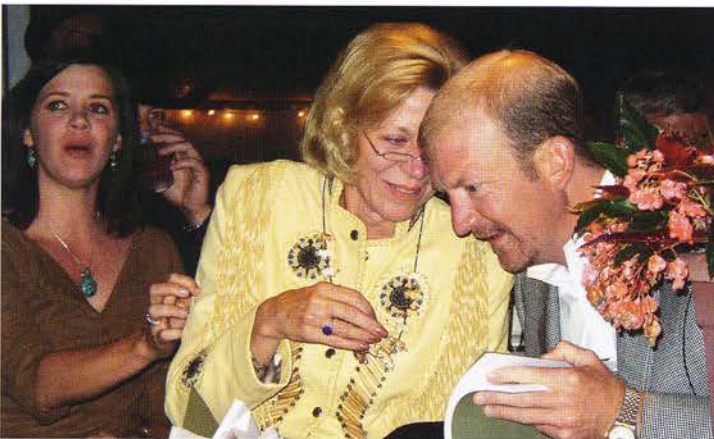
The Red Hat, a 20 x 16 inch oil by M.C. Poulsen of Cody, Wyoming, sold for \$20,000—the highest sales price of any piece in Friday's live auction. An oil painting by 2004 Honored Artist Wilson Hurley of Albuquerque called *Winter Cottonwoods at Sunset* attracted the third-highest price of \$17,000 during

an intent-to-purchase drawing.

Other top sellers were *By the Beaver Dam*, an oil by John Fawcett, Clark, Colorado, \$12,500; *Through the Pass*, a bronze by Sherry Salari Sander, Kalispell, Montana, \$12,000; *Castle Rock Evening*, an oil by Reid Christie, Cody, Wyoming, \$11,750; *Buffalo Tracks*, an oil by Allan Mardon, Tucson, Arizona, \$11,000; and *The Buckaroo*, a pencil by Karmel Timmons, Elbert, Colorado, \$11,000.

Proceeds from the Buffalo Bill Art Show & Sale benefit the Historical Center and Cody Country Chamber of Commerce.

Meanwhile, the Historical Center's twenty-eighth annual Patrons Ball, a social gala and fund-raising event, raised approximately \$90,000. The ball attracted people from across the country to socialize, conduct business, and have the opportunity to win prizes ranging from a Cadillac CRX to trips around the world. More than 260 couples dined and danced the night away into the early morning hours according to the 2004 theme, "Swing Time in the Rockies." ■



Above: Dick and Lisa Bratton dance the night away during the Patrons Ball—an annual social gala and fund-raising event in conjunction with the Buffalo Bill Art Show. (Russell Pickering Photo)

Above left: Art Show guests (from left) Mia, Naoma, and Darryl Tate compare notes on some favorite works of art presented during the Art Show's main auction. (Mark Bagne Photo)



Left: John Giarrizzo, Jr., draws a crowd during the Buffalo Bill Art Show & Sale Quick Draw. The event was staged for the first time in the Robbie Powwow Gardens. (Chris Gimmeson Photo)



Virginia Giglio, Ph.D., presented "Songs of Cheyenne Women" during the Plains Indian Seminar in early October. (Chris Gimmeson Photo)

Resilient Souls

Songs of Cheyenne women unite cultures through the ages

By Josie Hedderman

An Oklahoma woman who studies the social and cultural context of music recently appeared at the Buffalo Bill Historical Center as part of her continuing effort to build bridges of empathy and respect along America's course toward cultural understanding.

Sometimes it is as easy as sharing a beautiful song.

Virginia Giglio, Ph.D., presented "Songs of Cheyenne Women" during the Plains Indian Seminar in early October. A soft-spoken woman with tremendous energy and passion, Giglio has devoted much of her life to ethnomusicology—specifically to the songs of southern Cheyenne women in Oklahoma.

One of the most profound influences on Giglio was a Cheyenne elder, Bertha Little Coyote. Giglio began her presentation with an introduction to this strong and insightful Cheyenne woman and, to the surprise of the audience, immediately followed with a song.

As she started the song, Giglio abandoned the soprano inflections of her casual, Italian-American way of speaking, assumed a steady and confident voice, and transformed even her movements and facial expressions to reflect the vocal identity and character of Bertha Little Coyote—a woman who knew the struggles of Native people and understood the pain of a challenged heritage.

The song was laden with emotion from within. The certainty in the voice sounded slightly shaped by a quiet desperation. A hint of sorrow and regret seemed layered by a reluctant acceptance. It was threatening and beautiful.

Giglio's rendition seemed to declare that songs for Cheyenne women are more than the strength of the

singer's voice and more, even, than a way of life and a distinguished tradition. They are a spirited and beautiful mystery with a capturing and changing effect.

The song was nothing less than a bridge between two souls—each with personal trials and exhilarations—and both with prevailing resiliency and overlying strength.

It was a testament to the strength of Little Coyote—a woman of the Cheyenne Indian Nation, a mother, a teacher, and a friend. It was also a testament to the strength of Virginia Giglio—a student of the world dedicated to living by self-imposed rules of compassion and knowledge and determined to share her unique experiences.

By studying the songs of Cheyenne women and vocally adopting distinct levels of meaning and tone, Giglio surpasses the simple study of words and syllables of the Cheyenne language and endeavors to comprehend what the singer *felt* and what the song *meant*. Giglio illustrates her passion for the songs of southern Cheyenne women with a simple analogy. She says, "The lightning strikes and it is a big thing! It is a Crow Fair; it is a ceremony; it has power; but there is something else that is powerful, and that is the dew that comes every day and covers everything. It connects ocean to ocean."

She explains that most research has been done on ceremonial music, secret ceremonies, peyote songs, even on the powwow drum, but she

was drawn to the idea of studying the music and songs of everyday people singing the songs of their lives.

Plains Indian Seminar

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Bertha Little Coyote at home. (Photo by Ray Jacoby)



Virginia Giglio and Bertha Little Coyote take a break from dancing at the 1991 Oklahoma Indian Nations Powwow in Concho. (Photo by Derek Bendure)



Bertha Little Coyote about age eighteen. (Collection of Bertha Little Coyote)

Giglio describes Little Coyote as a “cosmic class woman,” a proud person who lived a long and influential life. Little Coyote was born in 1912 at a time when her tribal family and ancestors were still adjusting to the unfamiliar life that was forced upon them.

Bertha Little Coyote attended boarding school and escaped “swine flu” at a very young age. Throughout her life, she shared both positive and negative feelings about the boarding school experience. Giglio believes Little Coyote survived hardships in life due to an intrinsic strength that never aged or faded.

Giglio has said that part of her appreciation for the woman, among so many things, was that Little Coyote

was able to describe Native traditions to outsiders and was willing to speak of them in a way that was uncommon. Little Coyote offered rare and profound explanations, shared personal stories, and answered specific questions.

Giglio views the Plains Indian Museum as a bridge that brings the traditions and contemporary ways of Plains Indian people to those of other ethnic backgrounds.

Giglio emphasized Little Coyote’s strength as a diplomat and a “bridge builder” and reiterated the importance of human bridges in uniting cultures. Giglio considers herself a “bridge” and attributes much of her ability to her many friends of the Cheyenne Nation.

Giglio views the Plains Indian Museum as a bridge that brings the traditions and contemporary ways of Plains Indian people to those of

other ethnic backgrounds. She strongly believes that cultural traditions are sacred and must never be

abused, and she stresses the importance of moral responsibility and respect for sensitive subjects. She says, "There are things that are imbued with power, and there are things that are imbued with responsibility. We wouldn't have museums if we didn't agree with that."

Near the end of her presentation, Giglio invited her audience of all ages and ethnic backgrounds to participate in a traditional Cheyenne children's song. She explained that it was typically sung to children from nursing age on up. The tune inspired cheerful energy as the audience sang the lyrics projected on a screen:

Shi Shgi ma

Shi Shgi ma

Hi yi yi!

Shi Shgi ma

Shi Shgi ma

Hi yi yi!

(Tickling Song: "Warty," as sung by Imogene Jones, Mary Lou Stone Road Prairie Chief, and Joan Swallow in 1991.)

By simply sharing the everyday music of southern Cheyenne women, Giglio introduced the audience to a subtle celebration of cultural identity and helped transcend barriers of misunderstanding. Empowering women of every ethnic group, Virginia Giglio, with beaming smiles and genuine tears of her own, brought the story and songs of Bertha Little Coyote and the Cheyenne women to Cody, Wyoming. She portrayed resilient souls — powerfully connected — lighting the way to the new cultural bridges of tomorrow. ■

2005 Seminar considers Native connections to the land

The 2005 Plains Indian Museum Seminar will explore the relationship between Native people of the Great Plains and the land in which they have lived from generation to generation. For people of the Plains, the land and its resources are integrally connected to tribal traditions, knowledge, beliefs, economies, and other cultural elements. The seminar will be September 29-October 2, 2005, at the Buffalo Bill Historical Center.

The land has served both as inspiration for Native artists and as a source of conflict during historical struggles to protect tribal homelands. Many sites within the Great Plains have inherent and ongoing spiritual meanings to tribal members as places of origins of traditions or important historical significance. Today, the land and its resources continue to tie the people to their cultural traditions as tribes consider new economic uses and encounter contemporary threats to its preservation and protection.

The 2005 seminar addresses the theme: "Native Land and the People of the Great Plains." Suggested topics for presentation include historical and con-

temporary tribal economies and uses of land and resources, relationship of land to cultural traditions, protection of sacred sites and places of historic significance, indigenous knowledge, artistic expressions and the land, effects of tourism and other commercial uses on reservation lands, land and resource management, and historical and contemporary issues related to land, water, and other resources. Presentations that address new areas of Native American scholarship are encouraged.

Historians, anthropologists, educators, art historians, folklorists, artists, and other interested people are invited to submit a 250-word abstract along with a résumé by February 1, 2005. Scholars and educators from tribal colleges and communities are especially invited to participate.

Please address proposals or requests for further information about the 2005 Plains Indian Museum Seminar to: Lillian Turner, Public Programs Director, Buffalo Bill Historical Center, 720 Sheridan Ave., Cody, WY 82414. Further information is also available on the Historical Center's website, www.bbhc.org. ■

NATIVE BLUES

Jared Stewart goes 'all-out' to put heart and soul on line

Points West Interview
By Anne Marie Shriver

Musician/singer/songwriter Jared Stewart is smart, talented, funny, soft-spoken, yet confident about everything he does — from his music to his commitment to his people, the Crow Nation of Montana. He comes prepared, works hard, and always gives his best effort. Stewart and his band, including John Culbertson on drums and bassist Bryan Vigessa, performed for the opening of the 28th annual Plains Indian Seminar: *Enduring Expressions: Music and Dance of the Great Plains*. During this September 30 performance in Cody, it was evident that Stewart and his band have the work ethic, versatility, and talent to make it big.

The 2004 Plains Indian Seminar focused on the profound significance of music and dance in expressing tribal cultures, histories, beliefs, and traditions, according to Plains Indian Museum Curator Emma I. Hansen. Seminar presentations addressed several topics including men's and women's traditional songs, Christian church songs in Native languages, and powwows and other celebrations. "Jared Stewart's performance reinforced the understanding that contemporary Plains tribal musicians express their experiences and emotions through many musical genres — including rock and blues — as well as traditional music," Hansen said.

Stewart, 33, of Crow Agency, Montana, has been playing the guitar for fifteen years. His music appeals to a variety of tastes — blues, rock, and pop. The band's live shows combine unbeatable covers (versions of other people's songs) with great original tunes, reflected on his second album, *Indian Summer*. Stewart and his band are asked to open for many national concert tours that perform in the region

surrounding Billings, Montana. They make a special effort to perform at American Indian events, such as the annual conference of the National Indian Education Association, and with nationally recognized Native American artists such as Native Roots and Robert Mirabel.

POINTS WEST: How did you get started in music?

STEWART: I guess you could say I wanted to show off for a girl [his wife, Carla Stewart].

PW: Did you come from a musical family?

STEWART: No, not really. I have had aunts [who were musical], and my dad sang a little. Nothing professional. It's all just singing in church and things like that. And then all of a sudden I just picked up a guitar. I went to the band director and asked him to write out chords. Then I started playing. I started hearing all the little things, and pretty soon I was walking around in Lodge Grass [with a guitar]. Little kids always make fun of me because I'm walking around with a guitar. To them, that is foreign, because if you don't have a basketball in Lodge Grass, you don't have anything. And here I am walking around with a guitar and people teasing me, "Play 'La Bamba,' play 'La Bamba,'" and then, all of a sudden, here it is a few years later, and we've gotten to do shows on the same bill as Los Lobos, you know? So it kind of goes around.

PW: There are not a lot of musicians on the reservation?

STEWART: No.



Musician, singer, and songwriter Jared Stewart of Crow Agency, Montana, performs a combination of blues, rock, and pop to open the 2004 Plains Indian Seminar. The seminar celebrated the living traditions of music and dance for Native people of the Great Plains. (Chris Gimmeson Photos)

PW: Do you think you are passing that on now?

STEWART: I think I am now. I speak at the high school level, junior high, and elementary level. I sing for them. I try to inspire them. I have even gone to MSU [Montana State University] Billings and Bozeman. I go around, and I tell them my story. How I was involved in drinking and drugging. And how I cleaned up and basically turned my life around, and I must have turned it around enough because you want to know how it happened.

PW: What is your message when you speak to children [at schools in Lame Deer and Crow Agency, Montana]?

STEWART: First I play music for them, and then I talk — touching on several points:

- First I tell them to go out and try hard.
- If people are mean to you, don't be mean back. Go out and get new friends.
- Get away from shame-based feelings. If people are teasing you, it's OK. If you weren't doing anything good, they wouldn't say anything about it.

PW: You learned to play the guitar on your own?

STEWART: Yeah, pretty much.

PW: No formal lessons?

STEWART: I did try to take some classes when I went to school in Bozeman. It was like beginning guitar, and everything they were showing I already knew. In the middle of it all, I moved into an intermediate level class, and that wasn't much more than I already knew, and I was showing stuff to the other students in there. After I quit school, I started playing professionally. You'd have to see it. It's hard to describe how I play — hard to describe how we play. We interact so well. It's just like — how you see these birds flying. They don't necessarily have a leader, but how do they follow each other when they are in flight? For us it's the same way. We kind of do that. It's always the same presentation because it's no-holds-barred. There's no tomorrow in it. We have to do it all now. I always think there's no guarantee that I will make it home tonight, so I want to give it the best that I possibly can while I



Stewart strikes a characteristic pose during his high-energy show at the Buffalo Bill Historical Center.

am here, because I don't want people to say that I didn't or that I didn't even try. That complacency — I don't want to have that. I always want to give it everything I've got. Tear my fingernails away from my fingers, blow out my voice, and just do it till you can't do it anymore. They always say that too much of a good thing is not good, but not for me where music is concerned.

A lot of people are afraid to put their hearts on the line. We're not like that. We put our hearts and souls on the line. We don't care what people will necessarily think about it or say about it because, you know, that's what separates the men from the boys. There are those who play at a certain level and never achieve anything more. Then there is us. I would say we're somewhere in the middle as far as professional musicians go. We're not on the lower side — like the regular cover bands out there. We play covers, but we do our own renditions. Granted, the music sometimes doesn't sound the same, but the melody



Concert-goers take to the floor to dance during the September 30 concert in the Photography Gallery of the Draper Museum of Natural History.

is there, and then you might be singing along after awhile. It's all about that passion. You have to have that. Or why do it? Why even try? I'm sure you can understand that. You know what it's like to try to entice people to come in and see what you have to offer [at the Buffalo Bill Historical Center]. By whatever means you need to do that and let people see the history. Let them see the different cultures, and let them see where they meet and how we can react from that. That's one of the cool things about the band. They've never looked at me for how I look but took me more for what was on the inside. John [Culbertson] wouldn't stick around if what he heard was just blasé.

PW: Who writes your songs?

STEWART: I do all the writing.

PW: Do you make your songs for anyone, or with anyone or anything in mind?

STEWART: Just situations. You think of everyday situations. How would you look at it from your perspective, another person's perspective, and then even further? You see somebody watching a relationship or something, and you see how the interaction goes.

There is a lot of that on the first CD. The second one — not so much. It is more of what we do live. It was supposed to be a much quicker project, but then it turned out that, due to circumstances beyond our control, it took me over a year and a half [to produce]. It has gone well for us. The first CD, though, there's a lot more original material on there. They're just good stories. Whether it's unrequited love, betrayal, devotion, it's all there — all the facets of a relationship. I am not going to say I am an expert at any of that. But it's drums, guitar, and all-out.

PW: What's your method of writing?

STEWART: I just sit down with my guitar and usually have some kind of an idea musically, and then I'll just try to get it to flow and then start thinking of where I can fit the melody in and where the count is at. I just try to stay within the lines and then try to get the phrasing right. Then I start thinking of the background parts, if there are going to be any background parts, or even additional guitar. How the drums might sit, and the bass. I kind of already have that pictured in my mind. So that when we go in and start working on the song, I'll suggest to John what I think might work the best, and we go from there. They just evolve.

We'll put it down, and then we'll do the drums first. The drums always have to be sounding to the standard that he [John] wants them. We won't go until he's ready. I might call the shots one way, but if he's not ready on stage — live — there's no way around it; we wait. He's the foundation; he's the rock that we stand on.

PW: As you drive to different gigs, what music do you listen to?

STEWART: Whatever John brings along. Sometimes he doesn't like what I am listening to. I listen to everything. It could be anything from Stevie Ray Vaughn to AC/DC to some old blues. I even get into eighties-type music and even seventies disco stuff. I

like the grooves and the orchestration of the music [of seventies disco]. I don't necessarily listen to some of the songs for the subject matter. Take the songs of the Bee Gees, for instance. They use a full string section along with a standard rock arrangement, and then they start layering their vocals. They start fitting all these parts. You listen to things like that, and it helps you envision how you want to make things more elaborate. That's why I said I like to listen to them for the orchestration and the basic groove. It's got to have that [starts clicking fingers]. It's just like your heartbeat; it's got to have that. It's got to click with you somehow. If it doesn't, then either there is something wrong with the band, or there's something wrong with you. ■

Medicine Crow: Jared's heart in Crow Country

Dr. Joe Medicine Crow, a founding member of the Plains Indian Museum Advisory Board, recently shared some of his knowledge of Jared Stewart's upbringing and commented on the musician's success. Medicine Crow appeared with Stewart during his concert to open the 2004 Plains Indian Seminar.

Medicine Crow and Stewart are both descendants of White Man Runs Him — a Crow warrior, leader, and one of George Armstrong Custer's scouts at Little Big Horn.

Medicine Crow notes that Jared is named after his grandfather, Has Many Arrows. One of Jared's aunts told Medicine Crow that when Jared was a youngster, he would play with her guitar and eventually start playing tunes. She gave him the guitar.

When Jared was in Lodge Grass High School, he sang in the choir and sometimes sang solos, according to a brother of Jared. Soon he was going to church summer camps and other events and providing music. Eventually he was in demand, so



Dr. Joe Medicine Crow shares some thoughts during the Stewart concert. He and Stewart are descendants of Crow warrior and leader White Man Runs Him.

he formed his own band. He moved to Billings, Montana, and started playing in casino bars for dances.

"Now he is one of the top artists in Montana and is often invited to give concerts at various conferences and gatherings in the Indian Country," Medicine Crow said. "He can go on national tours and be up there at the top with Hank Williams, Jr., George Strait, and others — but he wants to stay in Crow Country and work with the young people." ■

Nation renews bison tribute



Connections

by Bob Pickering, Deputy Director,
Collections and Education

Museums are all about connections—connecting objects to people, to specific events, and special places. Connections make some sense of history and help us see the continuity from yesterday to tomorrow. People see the unfolding of the American West and make their own connections when touring the Buffalo Bill Historical Center.

For me, walking through the galleries is like visiting old friends. One of my friends is the American bison or buffalo. Whether a Proctor bronze, a painted buffalo robe, or the presence of Buffalo Bill, the buffalo is pervasive here, just as bison always have been part of North American natural history and human culture. I see bison as a key to understanding the West in all its variety.

Bison have a long, intimate relationship with many Indian cultures going back at least ten thousand years. Their meat sustained life, and the rest of their bodies provided raw materials for clothing, tools, and more. Equally important, bison spirituality pervaded the Plains.

With the westward expansion of Euro-American culture, the role of the bison changed from subsistence and spirituality to economic product. The great slaughter of the nineteenth century placed greater value on buffalo robes than the animals themselves. Before Lewis and Clark's western trek, forty to sixty million bison may have traversed North America. No one really knows; no one counted them. Yet, by the late 1800s, there were one thousand or fewer bison in all of North America.

Bison could have become extinct. If you were a gambler, that would have been the safest bet. However, bison were very much a part of the West—the real and the romantic. A groundswell of public outrage, mostly in the East and Midwest, rallied to save the last remnants of the once great herds. The public pressure came from the East but it was the westerners—ranchers and former buffalo hunters—who actually did most of the saving.

In the late nineteenth century, bison began to make a recovery, but it was slow at first. The federal

government created the National Bison Range, Yellowstone National Park, and other areas where bison were protected. Ranchers began to see bison as an alternative to cattle. By the 1960s, the recovery rate increased. In the last few decades, bison numbers have grown dramatically, but controversy regarding goals and tactics continues.

Today, 80 percent of bison are in private hands rather than governmental ownership. They are primarily raised for meat. The industry is represented by the National Bison Association. The Inter-Tribal Bison Cooperative, a group of more than fifty tribes and bands of tribes, is dedicated to the recovery

of the bison and restoring its spiritual importance. The National Park Service continues its mission to care for bison and habitat in a more natural state and without specific economic motives. These groups don't always agree, and, at times, the arguments are heated. However, their efforts are paying off. By the end of this decade, if current trends continue, one million bison will roam in North America for the first time since the 1870s.

As this column is being written, a new effort is in the works to honor the return of the bison and the hard work of all those people who have made it happen. For the past two years, I have worked with the staff of U.S. Senator Mike Enzi (R-WY) to commemorate the work with a new buffalo coin. In September 2004, the U.S. Mint announced a new buffalo coin for 2005. Perhaps this is a small victory, but it will remind people of the great American bison every day.

A story of connections. Bison were part of the American scene before the first evidence of human habitation. As part of our natural and human history, they continue to be important to many peoples throughout this country and beyond. The Historical Center presents glimpses of this epic story, and we are pleased that the Historical Center also is an active player in the story by helping to create a new nickel that will be a reminder of this magnificent animal for everyone. ■



The "tails" side of the 2005 "American Bison nickel" will feature this view of a grazing bison. (Courtesy U.S. Mint)



A trapper known only by his first name, Louis, stands over fallen prey while reloading his Hawken rifle. His proud stance imbues him with heroic qualities. *Louis-Rocky Mountain Trapper*, ca. 1857, Alfred Jacob Miller, watercolor on paper, 8.25 x 6.125 inches. Buffalo Bill Historical Center, Cody, Wyoming; Gift of The Coe Foundation; 36.64.

'Unsung cutting tools' helped tame the West

By Clay Spencer
Cody Firearms Museum Intern

A trapper's equipments [include] . . . a riding saddle and bridle, a sack containing six beaver traps, a blanket with an extra pair of moccasins, his powder horn and bullet pouch with a belt to which attached a butcher knife.

— Osborne Russell, *Journal of a Trapper: A Hunter's Rambles among the Wild Regions of the Rocky Mountains, 1834-1843*

When asked to identify the quintessential early nineteenth-century American edged weapon, one is apt to think of the Bowie knife. While it is true that the Bowie knife played a significant role in certain parts of the frontier, other lesser-known knives predominated in the early days. Most of them were much plainer and less expensive than the revered Bowie, but they were, in their own way, better suited to the needs of those times in the American West. They definitely performed a major service. The non-folding, fixed-blade knives used by the mountain men of the Rocky Mountain fur trade are representative of these unsung cutting tools.

Although the most renowned period of the Rocky Mountain fur trappers ran roughly from 1820-40, John Colter, formerly a member of the Lewis and Clark Corps of Discovery, was arguably the first American mountain man. On the return phase of the Corps' expedition, Colter was granted permission to leave the Lewis and Clark party and join two easterners who desired his services as a guide in the Yellowstone Valley. Eventually, Colter explored the future Cody area,

Yellowstone Park, and Jackson's Hole and brought back tales of the region's natural wonders to other trappers. His discoveries and those of Lewis and Clark helped set in motion the mountain man era.

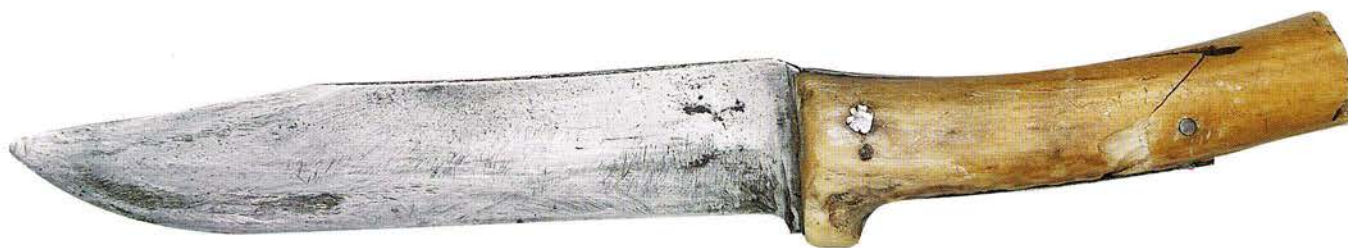
Western literature and paintings have inspired a somewhat romantic image of the mountain man—a longhaired, bearded ruffian wearing beaded buckskins and a fur cap and carrying a heavy Hawken rifle and a "possibles" bag. These rugged outdoorsmen traveled light and carried on their persons and packhorses only those items necessary to their survival and livelihood. Most of what they owned they made themselves or acquired by trading with Indians and itinerant merchants at the annual summertime rendezvous. But what kind of knives did these men use?

The 'Green River' emerges

A wide range of fixed-blade knives served the Rocky Mountain fur traders. Some of the earliest were probably similar to those used by the Kentucky long hunters of the late eighteenth century. Short-bladed patch knives were used to cut oiled cloth patches for wrapping rifle balls. Others were essentially handmade, long-bladed butcher knives. In some cases, these knives were forged by blacksmiths and gunsmiths. Other blades were ground out of old files, swords, saw blades, and scythes by less skilled artisans and fitted with handles fashioned out of wood, deer antler, or horn. As far back as the American Revolution, medium-sized (approximately seven-inch) blades, also known as "scalping" knives, were carried by



Single-edged steel bladed knife with etched metal handle, n.d., 22.625 inches. Buffalo Bill Historical Center, Cody, Wyoming; Irving H. "Larry" Larom Collection, Gift of Irma D. Larom; I.69.1414.



Knife, Northern Plains, antler and steel, 11 inches long. Buffalo Bill Historical Center, Cody, Wyoming; NA.102.35.

hunters and backwoodsmen and undoubtedly were transported west. Such knives may have been thrust in a belt, stuffed into a pouch, or carried in a crudely made leather scabbard. But if a trapper had amicable relations with local Indian tribes, he could obtain a finely beaded hide sheath to house his knife.

Europe and Sheffield, England, originated another significant source of knives that found their way to the Far West through the trading posts of the Hudson's Bay Company, Manuel Lisa, and Pierre Chouteau, Jr. Well into the second quarter of the nineteenth century, the United States had few metal foundries capable of mass-producing cutting implements. Thus many of those items were foreign imports. Knives of English origin were generally factory-made, well-finished, good quality, and sturdy.

The final major category of fur trade knives came from a homegrown American company and arrived somewhat late in the mountain man period. The maker of this brand of knives, John Russell, opened his modern water-powered factory in 1834 on Green River in Greenfield, Massachusetts. Russell's cutlery products were mainly butcher, carving, and skinning knives with six- to eight-inch long blades. They were simple, unadorned, without blade guards, and stocked with wooden handles. Many of these cheap, mass-produced knives were intended for western consumers. From 1840-60, the company shipped an average of 60,000 per year to western traders. Russell knives of this period wholesaled for \$1.50 to \$3.50 per dozen and retailed at fur posts for 50¢ to \$1.50 each—ensuring a healthy profit for the western trader.

So popular were the Green River knives among fur trappers that the company name became synonymous with the mountain man knife (just as the Sharps rifle did with the long guns of the later buffalo hunters).

A mountain man treasured his "Green River;" and woe to the person who stole it from him. Trappers were known to form personal attachments to their knives and would sometimes engage in relentless searches for people who stole them, usually with dire consequences for the thieves. The logo of the knife, "Green River," stamped on the blade near the prong that fits into the handle, became a popular expression in the fur-trading region. The statement "up to Green River" could refer to the act of shoving a knife into someone (or something) clear up to the depth of the marking on the blade. It could also refer to something that was well-made or performed well.

Symbols of another time

Because firearms of the early nineteenth century were either muzzle-loading flintlocks or percussion guns, they were slow to load and sometimes failed to ignite. Even when a firearm discharged properly, the owner might not have been able to reload the gun in time for a second shot while he was under attack by man or beast. A frontiersman of this era always needed a backup weapon, whether it was a tomahawk, ax, club, knife, or large-bore, single-shot pistol. Frequently a sturdy knife was the main secondary weapon.

Of course, there were other uses for a knife besides personal protection on the western frontier. Knives served many functions and were possibly the ultimate multipurpose tool. With their knives, trappers butchered and skinned all kinds of game, split small kindling, and slashed saplings for shelter. The mountain man's knife also performed the multiple duties of table knife, fork, and spoon. A trapper dipped his knife into a stewpot or jabbed it into a spitted hunk of meat roasting over a fire to remove,



This Frederic Remington drawing, published with the title *Courrier du Bois*, illustrated Julian Ralph's essay, "A Skin for a Skin," in *Harper's Monthly*, February 1892. Drawing, *Courrier du Bois*, 1891. [alternate title] *French Trapper*, Frederic Remington, 18.375 x 14.438 inches. Buffalo Bill Historical Center, Cody, Wyoming; Gift of Vain and Harry Fish Foundation In Memory of Vain and Harry Fish; 61.72.

cut, and devour the selected morsel. Occasionally, a mountain man used his knife for a spur-of-the-moment task, as Osborne Russell observed one cold winter: “[I] often passed over places where I had to cut steps in the ice with my butcher knife to place my feet in directly over the most frightful precipices.”

During the last few years of the Rocky Mountain fur trade, trappers overwhelmingly favored Green River knives. English cutlers were alarmed at the competition from John Russell and attempted to put the American company out of business by selling English knives for considerably less. When the tactic did not succeed, the British knife makers began copying Russell’s products and even went so far as to mark their blades with the Green River logo.

Simple butcher and skinning knives were used on the American frontier long after the demise of the Rocky Mountain fur trade era. Many immigrants to California and Oregon carried them on the Overland Trail. Buffalo hunters on the Great Plains also used them in great numbers before and after the Civil War. More than a few early twentieth-century sportsmen and hunters equipped themselves with similar blades for hunting, fishing, and camp duties.

Few of the original old trappers’ knives have survived intact. Whether they were manufactured by English companies or John Russell or were handmade, these knives were put to such prolonged and heavy use that many became worn out and were thrown away. Most surviving trapper knives are typically in poor condition, with blade profiles that no longer resemble their original shapes. Yet, perhaps because of their rough condition, the remaining old knives are symbolic of the untamed American West and the mountain men who treasured these tools of their trade. ■

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Bowie Knife with scabbard used by John “Liver-Eating” Johnson. Knife made by Wade & Butcher, Sheffield; Buffalo Bill Historical Center, Cody, Wyoming; Gift of F. W. Roebbling, III; 2000.14.1.



Yellowstone Corner



Some members of the 2004 Carter Mountain field crew take a break. Pictured (from left) are Erik Reynolds, John Campbell, Ayako Yamamoto, Ronnie Hegemann, and Charles Preston. (Photo by Lynette Otto)

Field expedition probes ecosystem dynamics

By Charles R. Preston, Ph.D.

Chief Curator, Buffalo Bill Historical Center

Founding Curator, Draper Museum of Natural History

How does a massive infestation of bark beetles affect wildlife in the Greater Yellowstone Area? How does wildlife respond when a stand of beetle-killed forest is cut and removed? How does the forest recover after logging for sanitation or salvage, and how does that compare to forest recovery after a fire or other disturbance? What are the implications of these events for multiple use by humans?

The staff, research associates, and student-interns of the Draper Museum of Natural History are working to answer those questions and more as part of a long-term study conducted on Carter Mountain in the

Shoshone National Forest near Cody, Wyoming.

The overarching goals of this project in forest ecosystem dynamics are to compare yearly changes in habitat structure and wildlife communities among beetle-infested forest sites subjected to different management treatments (including no treatment). The first two years of fieldwork are supported by the U.S. Forest Service, Roy A. Hunt Foundation, and Earth Friends Wildlife Foundation.

We began by consulting timber management specialist Dennis Eckardt and wildlife biologist Lynette Otto of the U. S. Forest Service. We scouted

Yellowstone Corner

for study sites in 2003 and began fieldwork in May 2004. The field crew included plant ecologist John Campbell, Ph.D., of Northwest College and zoologist Ron Hitchcock, Ph.D., along with student-interns Ayako Yamamoto and Ronnie Hegemann. Lynette Otto and other Forest Service personnel and interns occasionally joined our core crew to help with field logistics and data collection.

Our specific objectives in summer 2004 were to measure forest stand characteristics and determine the presence, distribution, and relative abundance of bird and mammal species in selected study sites prior to any logging, prescribed burns, or other management treatments.

We sampled breeding bird populations with early morning, standardized visual and auditory surveys. In addition to field identifications, we used a newly developed omnidirectional microphone and digital recording system to provide a permanent record of our surveys. These recordings will be cataloged into the collections of the Draper Museum for educational and research purposes well into the future. Our goal is for researchers in 2104 and beyond to be able to listen back in time to our 2004 recordings of Carter

Mountain bird communities. Just as today's researchers can extract far more information (e.g., DNA) from a museum specimen collected one hundred years ago, future researchers may be able to extract more information from our recordings.

To sample small and medium-sized mammals, we deployed a network of live-trap grids. We identified, weighed, and marked the mammals (by clipping their fur), then released them. To survey larger mammals, we used a network of remote infrared cameras placed throughout the study area. With these cameras, we were able to determine the species, date, and time of day or night that the animal passed our camera set. As with sound recordings, all photographs, field journals, and extensive video documentation of the fieldwork will be cataloged into the Draper's collections for use in exhibits, educational programming, and further research.

During our 2004 field season, we documented the presence, distribution, and relative abundance of more than forty mammal and bird species. Prominent among these were songbirds (e.g., mountain chickadee, ruby-crowned kinglet, brown creeper, and hermit thrush); raptors (e.g., golden eagle, red-tailed hawk, and great horned owl); mice and voles (e.g., deer mouse and long-tailed vole); ungulates (e.g., moose, mule deer, and elk); and carnivores (e.g., black bear, bobcat, and coyote).

Some of the animals we encountered—including the grizzly bear, snowshoe hare, red-backed vole, northern goshawk, and hairy and three-toed woodpeckers—may carry special significance to management agencies. These species are closely associated with particular combinations of forest habitat characteristics, and their occurrence is thus a good indicator of the relative abundance and quality of these characteristics. Changes in the occurrence and distribution of these and other key species are often the first indication of subtle environmental change.



An afternoon rainbow punctuates the Carter Mountain study site. Note the extensive stands of beetle-killed Engelmann spruce trees. (C.R. Preston Photo)



One of the remote camera sets used in the Carter Mountain study caught this moose sneaking along the edge of a backcountry meadow in the study area.

In our case, of course, we anticipate dramatic environmental changes associated with the beetle infestation and forest management treatments. The changes will no doubt benefit some species while reducing opportunities for others. The Carter Mountain scenario provides us with the rare experimental opportunity to compare post-treatment with pre-treatment wildlife communities and track wildlife changes in treated areas with changes in similar, adjacent areas that will not be treated.

There is ongoing debate among scientists, natural resource managers, hunters, and other interested parties about the long- and short-term effects on wildlife of various natural and human-caused forest habitat changes in the Yellowstone area. Our goal is to take advantage of this unique opportunity in our own backyard—just ninety minutes from the Buffalo Bill Historical Center—to acquire data that will further inform the debate and thus help fulfill the mission of the Draper Museum of Natural History: “. . . to promote increased understanding of the relationships binding humans and

Carter Mountain study seeks volunteers

Volunteers are needed to assist with 2005 fieldwork for the Carter Mountain Forest Eco-system Dynamics Project. No prior training is necessary, but you should be physically fit, able, and willing to devote up to ten consecutive days in a remote field camp between late May and early August 2005.

If you're interested, contact Dr. C. R. Preston, cpreston@bbhc.org.

book forum

Linda Lawrence Hunt, *Bold Spirit: Helga Estby's Forgotten Walk across Victorian America*. Notes: 301 pages. Moscow: University of Idaho Press, 2003. ISBN 0-89301-262-9 paperback \$16.95.

They forded swollen rivers, traversed mountain ranges, faced down attackers, and endured endless treks across some of the most isolated landscapes of the American West. These were not hardy frontiersmen, but rather a mother and daughter who left on foot from Spokane, Washington, in the spring of 1896

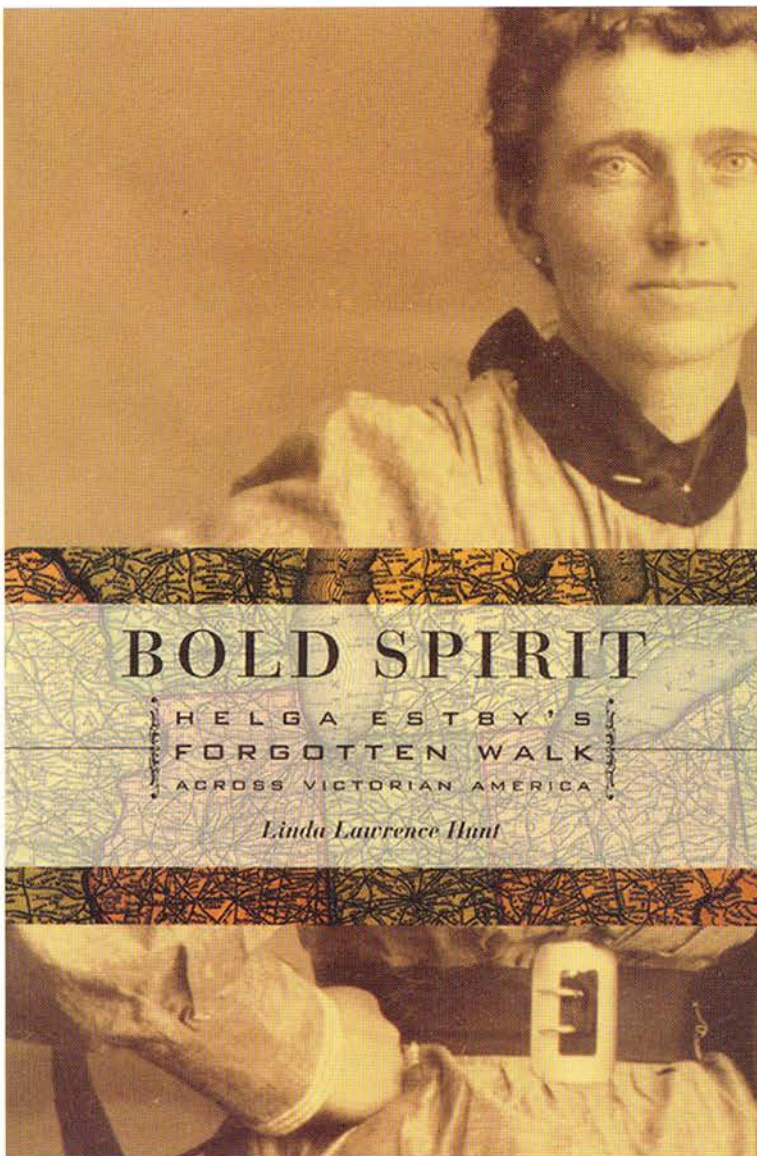
and walked to New York City. This epic American journey in reverse is reconstructed in *Bold Spirit: Helga Estby's Forgotten Walk across Victorian America* by Linda Lawrence Hunt.

Helga's early struggles as an immigrant child from Norway and later a pioneer bride on the Minnesota prairie prepared her to accept a challenge: to demonstrate that women possessed the physical stamina and courage to complete a walking journey of 3,500 miles. A secret sponsor agreed to pay Helga \$10,000 upon completion of the trek. In turn, Helga and her eighteen-year-old daughter, Clara, were required to model a new style of dress for active women and to earn their living along the way. This wager Helga accepted in a desperate gamble to save the Estby farm near Spokane.

Newspaper accounts of the travelers, by turns skeptical and admiring, appeared along the way. Helga and Clara attracted sympathy for their plight as well as praise for their determination to attain their goal and help their family. But conservative Scandinavian neighbors at home believed a woman's place was with her children and disapproved of Helga's willingness to abandon her family in order to save it. The adventure proved costly and ultimately tragic, as the family suffered in Helga's absence and never forgave her for taking the trip. A deliberate effort to suppress Helga's story was successful. The remarkable achievement of an intelligent, tenacious woman would have been lost but for the efforts

of later generations and scholars like Hunt who recreated this poignant tale entirely from secondary sources.

— Mary Robinson



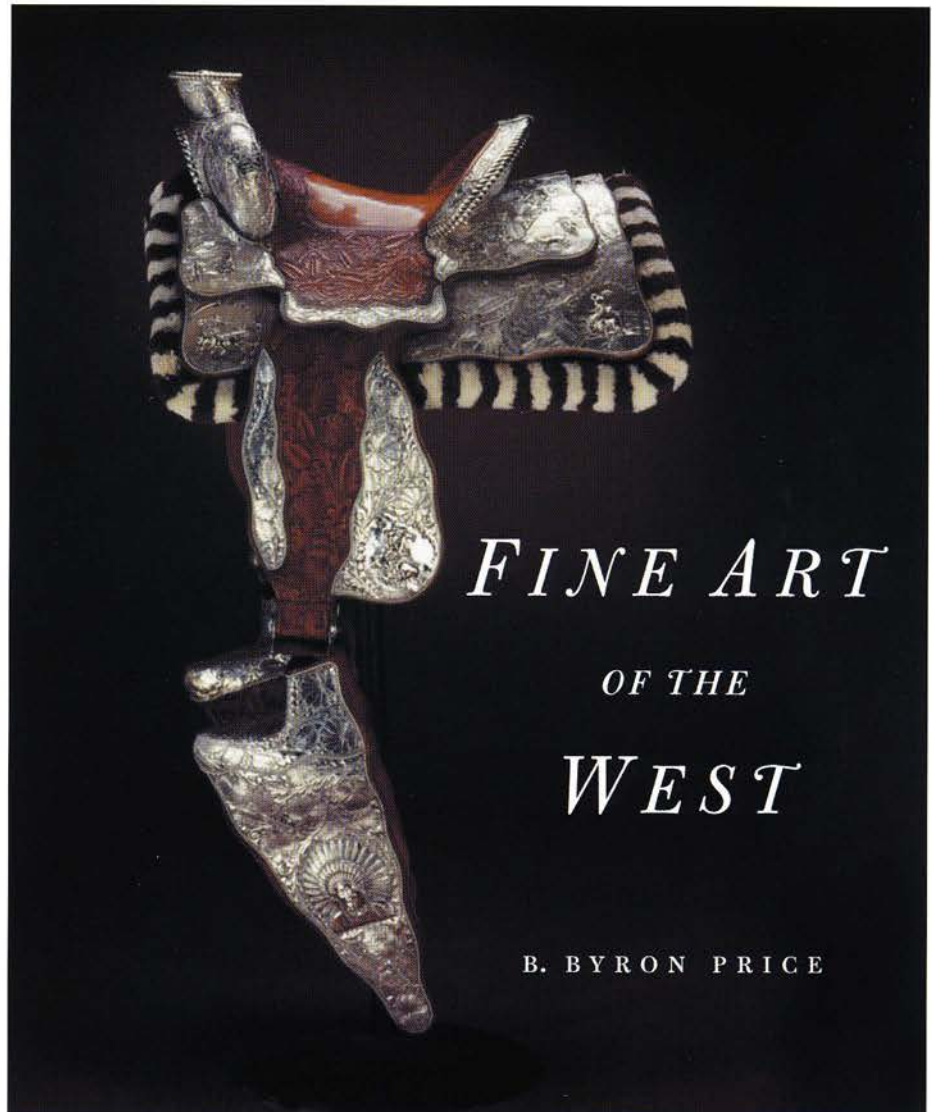
book forum

B. Byron Price, *Fine Art of the West*. Illustrated, notes, bibliography, index. 276 p. NY: Abbeville Press, 2004. ISBN 0-7892-0659-5 cloth \$75.00.

This book is not about the watercolors, oil paintings, or sculptures of Charlie Russell and Frederic Remington. Rather, Byron Price, director of the Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma, has created a spectacular book on the art and craftsmanship found on high-end cowboy gear. Saddles, bits, spurs, rawhide and horsehair ropes, boots, hats, chaps, gloves, belt buckles, guns, and gun leather are the art objects showcased in this artistic and historical overview of western American style.

The gorgeous, lush photography of this oversize volume is matched by the smart selection of photographed items that are integral to points made in the text. The result is a scholarly and beautiful study of a western cowboy style derived from Spanish/Mexican and other horse culture traditions. The book discusses the effects of mass production methods and the founding of companies such as Stetson as demand for western style horse gear and clothing grew in the late nineteenth and twentieth centuries.

Yet, Price, a former executive director of the Buffalo Bill Historical Center, also shows that particular artists are still to be found meeting the demands for custom work and that western fine art is still a vibrant force. Recommended for all those with strong interests in the art history of authentic cowboy style.



— Nathan E. Bender, Housel Curator, McCracken Research Library

Exhibitions

Reared on a dude ranch west of Cody, I learned to love and respect the mountains and valleys, the wildlife, the people, and their way of life. All these I have been photographing for more years than I care to count.

— Jack Richard, 1985

By Nathan E. Bender
Housel Curator,
McCracken Research Library

The exhibition *Yellowstone Country: The Photographs of Jack Richard* showcases the work of photojournalist Jack Richard. It is now on display through spring 2006 in the McCracken Research Library Exhibition Gallery.

A regional pioneer of photojournalism, Jack Richard (1909-1992) took full advantage of the camera's ability to tell a story. Based in Cody, Wyoming, Richard ran a local photographic studio and published a newspaper, *The Cody Times*, which eventually merged with the *Cody Enterprise*.

Richard's crisp, superbly composed images captured the western way of life in the Yellowstone area from the 1940s to the 1980s. The McCracken Research Library of the Buffalo Bill Historical Center is proud to hold the Jack Richard Collection, which he and his wife, Doris, donated in 1988.

Richard's collection covers a tremendous range of topics and photographic styles. Controlled studio portraits document the residents of Cody, yet they also occasionally capture an intangible, powerful western spirit in weathered faces and proud postures.

Yellowstone National Park and Shoshone National Forest are ever-present themes in his work, and his love of the wilderness and the American West shine brilliantly in these images. Yet these photographs go



Outfitter Bob Adams prepares to put up his horse after a rainy ride (1957). Buffalo Bill Historical Center, Cody, Wyoming; Jack Richard Collection; PN.89.5003.1

beyond the mastery of documentation and reporting to grasp the essence of the arts—the creation of images that touch people's emotions and excite the imagination.

The exhibition features photographs recently published in the book of the same title, *Yellowstone Country: The Photographs of Jack Richard*, by Mark Bagne and Bob Richard—the son of the late photographer. (Roberts Rinehart Publishers and Buffalo Bill Historical Center, 2002).

The exhibition was underwritten by the Charles J. Belden Fund for Photography—set up by Margot Belden Todd to further the appreciation of the photographic arts. ■

Historical Center unveils Drawn to Yellowstone exhibition April 16

The first national park in the world, Yellowstone National Park, has been perceived as a vast visual spectacle from the moment of its inception in 1872.

An upcoming exhibition, *Drawn to Yellowstone: Artists in America's First National Park*, traces the artistic history of the park from its earliest explorers to the present day and includes works by Thomas Moran, Albert Bierstadt, Frederic Remington, J.H. Twachtman, and many other artists. The exhibition will appear at the Buffalo Bill Historical Center April 16–October 2, 2005, with a Patrons Preview on Friday, April 15.

The exhibition will give the Historical Center a special opportunity to focus on how Yellowstone has been interpreted artistically, according to Sarah E. Boehme, Ph.D., the John S. Bugas Curator of the Whitney Gallery of Western Art.

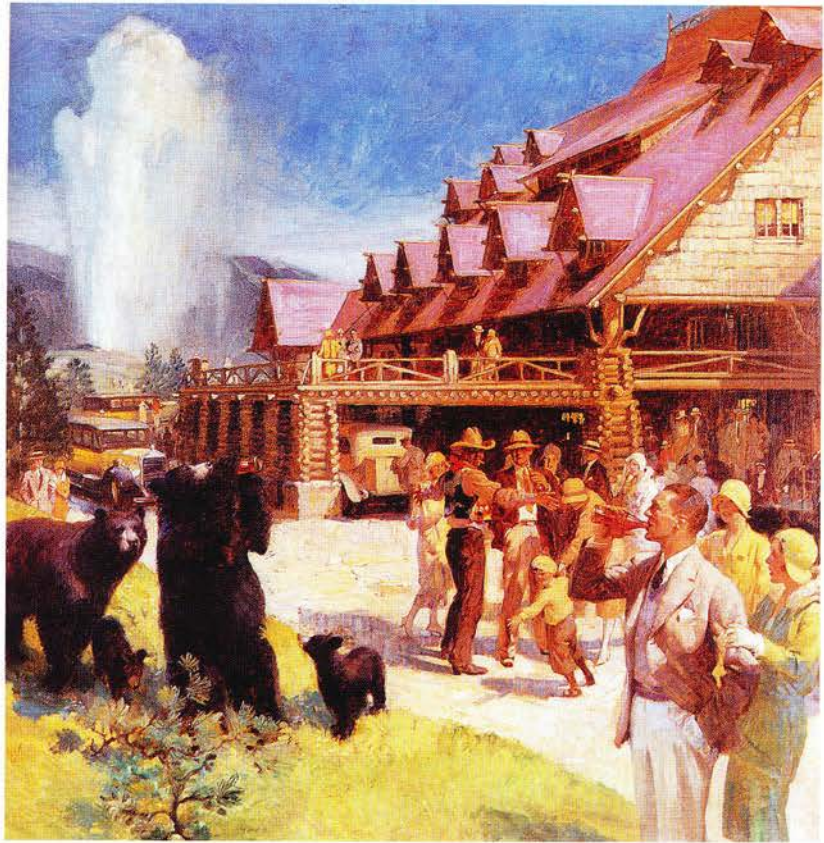
“Much of our audience is on its way to or from Yellowstone National Park, and we have many close ties to the park,” Boehme says. “Through these works of art, the viewers can gain additional experiences of the sublime and awesome characteristics of the Yellowstone experience. The exhibition can frame an understanding of why this region has meant so much to so many visitors.”

Drawn to Yellowstone, through loans from public and private collections, will enable a broader and deeper presentation of portrayals of Yellowstone than the Historical Center can give even with the important works in its permanent collection, Boehme says.

The exhibition is based on the book *Drawn to Yellowstone: Artists in America's First National Park*, by Peter

H. Hassrick, former executive director of the Buffalo Bill Historical Center.

The exhibition was organized by the Museum of the American West, Autry National Center, Los Angeles, California. The Buffalo Bill Historical Center venue is sponsored in part by generous contributions from Nielson & Associates, Inc., and the Mary A.H. Rumsey Foundation. Consisting of more than eighty remarkable works of art, the exhibition opened at the Museum of the American West in Griffith Park on September 4, 2004, and runs there through January 25, 2005. ■



Frederic Mizzen, *Old Faithful Inn at Old Faithful Geyser*, 1931, from the Coca-Cola Company. Part of the special exhibition *Drawn to Yellowstone: Artists in America's First National Park*. The exhibition was organized by the Museum of the American West, Autry National Center, Los Angeles, California. The Buffalo Bill Historical Center venue is sponsored in part by generous contributions from Nielson & Associates, Inc., and the Mary A.H. Rumsey Foundation.



Taking the top prize at the 2004 Buffalo Bill Invitational Shootout was the U.S. Army Team from Fort Benning, Georgia. Pictured (from left) are: Ryan Hadden, Ron Pinkston, Mark Weeks, Board of Trustees Chairman Alan K. Simpson, John Di Santi, Joseph Buffa, and Cody Firearms Museum Curator David Kennedy.

U.S. Army Team claims top honors at Invitational Shootout

The United States Army Team from Fort Benning, Georgia, claimed the top prize at the Buffalo Bill Invitational Shootout, August 13-15. Team members Joe Buffa, Ryan Hadden, John DiSanti, Mark Weeks, and Rod Pinkston had the highest combined scores.

The team took home custom Buffalo Bill Invitational Shootout watches and had their names engraved on the "Colonel's Cup" trophy.

The Buffalo Bill Invitational Shootout is organized by the Buffalo Bill Historical Center and the Cody Shooting Complex. It is designed to help showcase the importance of shooting sports, America's firearms industry, and the history of firearms. Eighty shooters from eighteen different states participated in the 2004 contest.

For information on the 2005 Shootout, visit www.bbhc.org/events/shootout.cfm.

Communications company provides 'legendary' donation

Legend Communications has announced a gift of fifty thousand dollars to benefit the Buffalo Bill Historical Center.

"The Buffalo Bill Historical Center is a rare treasure for Cody and the people of Wyoming," company president Larry Patrick said. "It attracts people from all over the country and the world. We are pleased that our radio stations can help preserve the Historical Center's heritage and lay some groundwork for its continuing growth."

Legend Communications of Clarksville, Maryland, is owned by Larry and Susan Patrick. Larry serves as president of the company, which is the parent of the Big Horn Radio Network as well as six other stations in Wyoming and six stations in Ohio and Missouri.

Executive Vice President Roger Gelder notes the Big Horn Radio Network and the Historical Center have enjoyed a "great partnership" in the Big Horn Basin for years in a variety of promotional activities.

"With this gift," he says, "we are pleased to be able to show our support for the many positive things that the Buffalo Bill Historical Center does for this area. We look forward to a continuing long-term relationship."

Center names membership director

Jan Jones has been named the new membership director at the Buffalo Bill Historical Center.

Jones has a B.A. in business administration from Augustana College in Rock Island, Illinois, and a B.S. in elementary education from Weber State University in Ogden, Utah.

She has been employed in the Communications Department at the Historical Center for more than nine years, working in public relations, marketing, and advertising.

"I am thrilled to be part of the Membership Department team," Jones says. "Be on the lookout for some exciting changes and additional events in the coming months. I invite you to contact me with suggestions to help the Membership Department serve you."

To contact Jones, call 307.578.4032 or email janj@bbhc.org.



Membership Director Jan Jones

Patrons invited to 'spectacular' five-course Valentine's Day dinner

Patrons of the Buffalo Bill Historical Center are invited to our annual Valentine's Day dinner, Monday, February 14, starting at 6:00 p.m.

Enjoy a spectacular five-course meal, with champagne and chocolate, served in the Draper Museum of Natural History. The evening features live entertainment and a presentation by Draper Museum Founding Curator Charles Preston, Ph.D., on courtships of animals in the Greater Yellowstone Area.

Reservations are required for this members-only dinner. Cost is \$55 per person. Contact Special Events Coordinator Jill Gleich, 307.578.4025, or jillo@bbhc.org.

Historical Center makes Rand McNally 'Best of the Road' list



Rand McNally Road Atlas has selected the Buffalo Bill Historical Center as one of the "Best of the Road Editors' Picks for 2005."

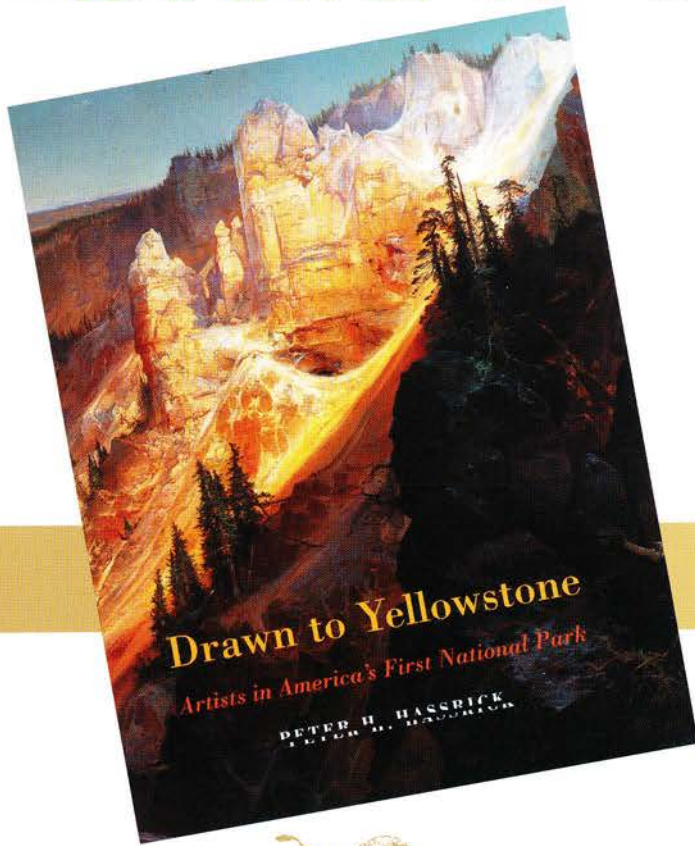
Joining the Buffalo Bill Historical Center in the ranks were The Lost Sea in Sweetwater, Tennessee; Wildlife Ed-Ventures in Yellowstone National Park; the Science Museum of Minnesota; and the Atwater Public Market in Montreal, Canada.

Additional attractions in North Carolina, Tennessee, Texas, Iowa, Wisconsin, Minnesota, Wyoming, and Quebec, Canada, also made the list of the twenty-eight "Editors' Picks."

Editors at *Rand McNally* named the top spots on road trips that have not only what they consider great destinations but also spectacular scenery.

"The best road trips capture more than just pretty scenery," the atlas states. "It's the roadside attractions, local diners, and charming shops along the way that make it worth the drive."

Drawn to Yellowstone



Since its inception in 1872, the first national park in the world — Yellowstone — has been perceived as a vast visual spectacle. By the 1890s, it was known as “the Nation’s Art Gallery.” Author Peter H. Hassrick traces the artistic history of the park from its earliest explorers to the present. This is a richly illustrated account of the artists who traveled to and were inspired by Yellowstone. Hassrick is the founding director emeritus of the Charles M. Russell Center at the University of Oklahoma, and was director of the Buffalo Bill Historical Center for 20 years. 248 pages.

PATRONS PRICE:

Hardcover \$40.00

Soft cover \$28.00

Rendezvous Royale Poster 2004

This stunning poster features *Lower Falls from Red Rock Point* by Wilson Hurley, this year’s Buffalo Bill Art Show featured artist. PATRONS PRICE \$16.00

MUSEUM
SELECTIONS

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307.587.3243 ■ www.bbhcstore.com



Need help with holiday shopping?

Membership to the rescue!

Give a Buffalo Bill Historical Center membership. Basic annual membership benefits include unlimited free admission, a subscription to *Point West*, discounts for selected programs and tours, and a 15% discount in Museum Selections — both in the museum store and on-line.

Make someone you care about happy. Give them a membership to the finest western museum complex in the world — the Buffalo Bill Historical Center. Shop online at www.bbhc.org/join. Contact Membership Director Jan Jones at 307.578.4032.

The Rescue. Buffalo Bill Historical Center, Cody, Wyoming;
Gift of Mr. and Mrs. Charles Belden; PN.67.5